

BMI

THE MANY WORLDS OF MUSIC
APRIL ISSUE 1971



'MILESTONE PRODUCTION' OF 'A MIDSUMMER NIGHT'S DREAM' SET TO PEASLEE'S MUSIC

BMI

THE MANY WORLDS OF MUSIC • APRIL ISSUE 1971



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In the Press

TIPPETT ON TIPPETT

"*The Knot Garden* is an opera, all right. As a play it is very short. The music does so much. It combines both lyricism and toughness. The toughness is what gives it the speed. In a way the opera employs the episodic film or TV cutting technique. Yet there is still room for arias and ensembles. I don't think opera can live without them."

Sir Michael Tippett, in Toronto to tape a program for CBC-TV, talked with John Kraglund (*The Globe and Mail*) about his work and his plans.

Kraglund noted Tippett's obvious satisfaction with his most recent opera,

which premiered December 2 at London's Covent Garden and was judged by one critic "the most important opera opening in London in years."

"Perhaps one," wrote Kraglund, "was also influenced by the knowledge that Tippett had always been a harsh critic of his own music—destroying or withdrawing all his compositions to 1935 and dissatisfied with most of it since then.

"*The Knot Garden* is Tippett's third opera. *The Midsummer Marriage*, his first, was premiered at Covent Garden in 1954 and thoroughly panned by most of the critics. When it was repeated in 1968, almost all of them were as laudatory as they had been critical at the first performance. Perhaps the listeners had been partly influenced by the success of *King Priam*, his second opera, first performed in 1962."

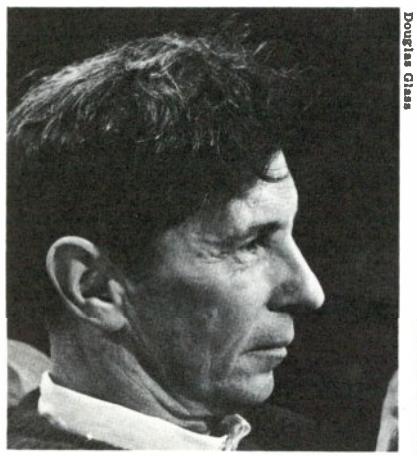
The Knot Garden of the title is the Elizabethan formal garden, Kraglund explained. It is sometimes referred to as a lover's garden and is also a version of the classical maze in which one can become completely lost.

"In Tippett's opera, the garden plays both roles, for this is a psychological opera and the garden flowers with brief moments of love or becomes a maze as the very dramatic thoughts are acted out in front of it."

Tippett, already at work on a new opera, noted that *Garden* "...is very like late Ibsen—the extreme condensation of an older artist. [Tippett is 65.] It has a Shakespearean forgiveness scene at the end which is open-ended. Problems are not solved, but we are offered a new lease on life, if for a timid moment we can submit to love, which is all we have left.

"The rare thing about *The Knot Garden* is that as well as being an opera it is immediate—of our time—and a play. There are no stars. All the performers are alive. An example of its operatic aspect is the freedom-fighter aria—one of the best things I have written—followed by a blues ensemble, completely in the tradition of first-act operatic finales.

"*The Knot Garden* could be condensed so much because the drama is



Douglas Glass

Tippett (inset) and dramatic scene from 'The Knot Garden'



Dominic

in the music rather than in the words and the action. This is like Beethoven's symphonies. I believe he wrote only one opera because his symphonies are music dramas."

Tippett told Kraglund he considers conducting far too time consuming and that he will limit his appearances on the podium.

"As I get older," he added, "I am more obsessed with the music which is inside and must come out."

Tippett's operas are published in the United States by Schott-London/Belwin-Mills Publishing Corp.

THE PERKINS STORY

"I'll tell you true, I've been at the top of the bill and now I'm at the bottom, and there's no comparing 'em. The top'll beat the bottom every time. At the top you know the people came for you. At the bottom you're just somebody between the crowd and what they came for, and you gotta work real hard out there to make it seem worth it to yourself."

The quote: **Carl Perkins**, as recorded by Michael Lydon, in a profile of the songwriter/performer/now member of the **Johnny Cash** troupe in a recent issue of *Atlantic*.

Lydon credited Perkins' tune "Blue Suede Shoes" as "the must song for every struggling rock band in the world ... a song that showed the way. With a great dancing beat, clean and snappy guitar, and funny-serious lyrics, it set rock's 'teen feel' pattern of defiant and narcissistic self-assertion. Songs like 'Blue Suede Shoes' literally created the Fifties Teen-ager; the hoods in their leather jackets and muscle T-shirts, who had dice hanging from the mirrors of their chopped, blocked and dropped '51 Fords, who spent hours to get that Sal Mineo curl in their DA's and Saturday afternoons at the picture show catching Marlon in *The Wild One*—they all loved 'Blue Suede Shoes.' Some radio stations played it for whole afternoons, and the millions of kids who heard it were suddenly linked and could say, 'This song is us, and what we wanna say is: lay off our blue suede shoes, daddy-o.'"

Recalling 1956, Perkins, then recovering from a serious auto accident, persuaded his doctor to let him go home to be with his wife, Valda, who was



Perkins

expecting their third child just then. "And there I was one night when Elvis was on the *Jackie Gleason Show*. He came on and said, 'I want to do my new record.' And he sang, 'One for the money....' I near fell out of bed. It was 'Blue Suede Shoes!'"

"But anyway, Elvis had the looks on me. The girls were going for him for more reasons than music. Elvis was hittin' 'em with sideburns, flashy clothes and no ring on that finger. I had three kids. There was no way of keeping Elvis from being *the* man in that music. I've never felt bitter, always felt lucky being in the music business at all. Most kids from my background never drive a new car."

Perkins traced his life from the beginning on a plantation in Lake County, Tenn. "...and we were the only white people on it. I played with colored kids, played football with old socks stuffed with sand. When you work in the cotton fields in the sun, music is the only escape. The colored people would sing and I'd join in, just a little kid, and that was colored rhythm and blues, got named rock 'n' roll, got named that in 1956, but the same music was there years before, and it was my music."

Bringing the story to the present—through a down period, to the day in 1966 when Cash offered him a record date and eventually a spot in the *Johnny Cash Spectacular*—Perkins noted:

"...I write songs still. I listen to practically everything people say to me and what they say to others, listening for

sayings or ideas, and if there's one that stays in my mind, well, I'll be in a dressing room or at home, my guitar in my hand, and the music and the words come out together. A good song, one that sells, is one that a mass of people can associate with, that says something they've felt. Or it reminds them of their childhood, or says something they'd like to do or be. The more people you can reach with your song, the better song it is and the more likely you'll sell."

Summing up his career, Perkins said: "It's all in how you look at things. I figure I went from low to high to low to just about right in the middle. That's an advance, isn't it, and maybe now I'm inching forward again."

NO LABELS PLEASE

John Hartford, in Nashville to promote a volume of his verses (*Word Movies*, Doubleday), spoke with Jack Hurst of *The Nashville Tennessean*.

Among his comments:

"The only place you can hear real country music these days is at the folk music festivals. And now they're moving the Grand Ole Opry—that's the sickest damn thing I ever heard of."

The bearded Hartford, "one of the world's best banjo players," noted Hurst, was most influenced by the Grand Ole Opry's **Earl Scruggs**.

"When I first came to Nashville in 1965, I was a disk jockey from Missouri and I couldn't see why I couldn't play [**Lester**] **Flatt** & **Scruggs** records and **Dave Brubeck** records on the same radio show. People are doing that now. One of the biggest changes going on now is that all music is moving away from classification. People are just playing what they feel and let other people put labels on them. Like **Doug Kershaw** being called hard rock, for instance."

Hartford describes the music he now plays as "grass rock."

"Everybody thinks that refers to marijuana. Actually, it's just a fusion of the old bluegrass I grew up on and hard rock."

RANDY TALKS

Randy Newman talked about Randy Newman to Associated Press reporter Mary Campbell. Talking "easily and fluently," Newman discoursed on a wide range of subjects.

continued on next page



Newman



Writer-singer Anka...then and now

Courtesy of ABC-Paramount

Courtesy of Heprise Records

IN THE PRESS continued

"I don't write—ever—to mystify. I hope to be understood by as many people as possible. But I've always been interested in things that were faintly abnormal and that reflect what might be normal—slight aberrations one way or the other. I write non-heroic things rather than 'The Impossible Dream.'

"I've done it for a long time and that's how they come out. I play something sometimes and think, 'That is really strange. Who would have thought of that?'

"I'm primarily known as a writer. I'm never going to be Bing Crosby. It's unfashionable to say so, but boy he could really sing. I guess there's a reason when somebody gets that big.

"I don't think I want to be famous. Maybe I have a plan in my subconscious that I want to be diffident about it and have everybody say, 'Oh, he is so humble and modest,' and really try to be known, but I don't think I do."

Newman on rock vs. symphony orchestras:

"I think there is something so powerful about the whole electric thing. You're kind of a participator because you can beat along with it and don't have to think too much, and if you do think it's still okay.

"But I'd like to see orchestras saved because I like musicians so much. And it's exciting visually to see an orchestra, too."

Newman on study:

"I never really applied myself much [he was studying composition and

music theory at UCLA]. I was too lazy. When I'd drive by and couldn't find a place to park, I'd just keep going.

"But I should still be studying because I write better when I'm doing some kind of study. I really notice it. And I still don't do it."

Newman on writing:

"Sometimes I sit down and write a song for myself and write it in a key I can't sing. What a stupid thing to forget about, when I have to remember the range of the clarinet and the alto flute. But I've done it."

LISTEN TO PEOPLE

Barrie Keefe, writing from London for the *Toronto Daily Star*, profiled Paul Anka, noting

that at 29, the writer/performer was celebrating some 14 years in show business. Keefe reported Anka "surprised" that he has survived for so long in the entertainment world.

"Maybe delighted would be a better word. I'm kind of proud, too, because it's not a very clean-cut business. It's as dirty as any other business in terms of the elements and the people involved. The stakes are very high, the morals and integrity of the people involved are very low, and you're not dealing with a good core of people. You've got to play their sort of game...so I'm feeling a little proud."

Looking back, the singer guessed that the 15-year-old Paul Anka managed to survive because:

"He listened to people who knew

what they were talking about. He didn't pretend to know it all himself. That's what helped him get through. That was the secret. A lot of artists today don't listen.

"We're all entitled to get lost and no one should be ashamed of that. Whether you're a pop singer or a bank manager, we've all got hang-ups, we've all got problems.

"Whatever your hang-up is, you've got to face up to it, and try to understand it and then listen to the advice of someone you can trust."

Discussing his children—he has three daughters—Anka touched on the possibility of them entering show business... and then talked about youth generally.

"If one of them wanted to be a singer I'd try to get her out of it unless I thought she was pretty good. But if I got the feeling she could handle it, I don't think I could stop her.

"I don't think anyone can stop young people from doing what they really want to do, what they really believe in. I don't underestimate what young people can do. There are so many talented young kids around today. The folks who say 'you can't do this or you can't do that because you're too young' are crazy.

"I think the young kids who get involved politically know what they're talking about. But I somehow don't think they'll achieve anything until they start communicating with the older generation."

BMI News

BMI LOOKS WEST

Recent appointments have underlined BMI's continuing recognition of West Coast activities as one of today's music scene factors.

In the first of the moves, Ronald M. Anton was named vice president, Performing Rights Administration West. He joined Richard Kirk, who continues as vice president, California, in BMI's Los Angeles office.

Most recently, Neil J. Anderson was named to the newly created post of director, Performing Rights Administration, San Francisco. Anderson's headquarters are in the BMI San Francisco office, at 680 Beach Street.

Anton, a native of Milwaukee, Wis., is a graduate of Northwestern University and the University of Wisconsin Law School, class of 1954, where he was a member of the Law Review.

In 1958, Anton came to New York and served in the legal departments of Columbia Records, Music Corporation of America, the William Morris Agency and in the law firm of Rosen, Seton and Sarbin. He joined BMI in 1965 as staff attorney, and became executive director in charge of Writer Administration in 1967. In 1968, he was named vice president, Performing Rights Administration East.



Anton



Anderson

Anton is married and the father of two children. He is a member of the New York and Wisconsin Bar.

Anderson, born in New York City in 1931, was educated at New York University and Law School and was admitted to the New York Bar in 1956. He joined BMI's legal department in

1960 and later was named executive director in charge of Writer Administration. In 1967, he joined CBS as vice president of that company's music publishing outlets, April and Blackwood Music. He worked with many writers in that capacity, most recently with Laura Nyro and James Taylor.

Russell Ray Studio

Writer Report

Kris Kristofferson (center) accepts Nashville Songwriters Association 'Songwriter of the Year' award. Presentation was a highlight of the fourth annual NSA banquet at Nashville's Vanderbilt Holiday Inn, January 19. Assisting in presenting the trophy are Eddie Miller (left) and emcee Biff Collie. Among the writers who won Special Merit runner-up awards are Tom T. Hall, Gene MacLellan and Conway Twitty.



World Radio History

J. J. Johnson

BY JOHN TYNAN

J. J. Johnson, considered by many the premier trombonist in modern jazz, is "phasing out" playing and "phasing in" a composing career in motion pictures and television films.

"I had 10 years on the road just with my own quartet. And so much before that with bands—Benny Carter, Basie, Woody [Herman]—and small groups. That's an awful lot of playing, man," he comments on the period.

The trombonist made the big decision to move to Los Angeles in January, 1970. Soon thereafter, he packed, family and all, leaving New York for good. At the age of 46 radical moves are not taken lightly. But Johnson had been gradually moving away from a life of playing and easing into composing and the executive role in music since 1965, when he began arranging for the now-defunct Sammy Davis Jr. TV show.

Johnson had gained increasing recognition in the field of composition, having written a series of impressive works, including "Poem for Brass," "Perceptions" (commissioned by Dizzy Gilles-

pie), "El Camino Real" and "Sketch for Trombone and Band" (both commissioned by the Monterey Jazz Festival), "Scenario for Trombone and Orchestra" (commissioned by BMI for the First International Jazz Festival, Washington, D.C., in 1962) and "Divisions for Six Trombones, Celeste, Harp and Percussion," commissioned and performed by the American Wind Symphony in 1968.

In the business end of music (pop-oriented, money-making variety), he worked for Marc Brown's MBA Music, Inc. in New York and produced sounds for television and radio commercials and industrial films. He gained invaluable expertise with the moviola and cut his technical teeth on the Carroll Knudsen film writing book. In 1968, Johnson sewed on his MBA president's stripes.

And then on to Hollywood. "First thing I did when we arrived in Los Angeles," he recalled, "was drop in on Herb Eiseman at BMI in Beverly Hills. He picked up the phone and called Leith Stevens, who was then head of music at Paramount. 'Guess who I've got in my office?' Herb said, 'J. J. Johnson. He's moved out from

New York and wants to start writing.'" Johnson laughed and went on: "That's when Leith said something like, 'You know, we just *might* have something that J. J. would dig very much.' It turned out to be the *Barefoot in the Park* television series." After some discussion, Leith Stevens put J. J. to work scoring the series, and he stayed until it was canceled.

Barefoot got Johnson off to a healthy start in Hollywood. He became aware of all the problems involved with writing for a TV series. Not the least of these—production schedules. He had eight to 10 days to produce music for two 30-minute shows.

There followed a bunch of composition and orchestration assignments for Earle Hagen's music production firm. The results have been heard on *Mod Squad*, *That Girl*, *Make Room for Granddaddy* and *Mayberry RFD*. Work for the Hagen company still occupies most of Johnson's waking hours, but he also finds time to compose, orchestrate and conduct.

Writing for the Hagen shop is, as Johnson puts it, "a nuts-and-bolts kind of thing...doing just about everything" and learning all the time. "Earle is a great teacher, with a lot of patience. He knows...and imparts his knowledge freely. It's like going to school."

Once in awhile, however, the old call comes. Like last spring when George Rhodes asked Johnson to contract his house orchestra for Sammy Davis' opening at the Los Angeles Now Grove. He not only contracted the band, but played along with such fellow trombonists as Jimmy Cleveland.

J. J. Johnson could never divest himself, even if he had the desire (which he doesn't), of a lifetime legacy in jazz...with its memories, its magnificent musical moments. Perhaps indicative of this everlasting umbilical tie was a project he embarked upon last year with Ray Brown, his jazz counterpart on bass. They combined talents in giving the jazz treatment to the score from the film, *The Adventurers*, for Symbolic Records. The results indicate how deep Johnson's jazz roots go. Whatever triumphs J. J. Johnson enjoys, whatever other areas he enters, the beat goes on.

Mr. Tynan, a leading jazz authority, is now news writer for ABC.



Richard Peaslee

BY JOHN S. WILSON

When Richard Peaslee was a Stan Kenton-struck undergraduate at Yale in the 50's, his ambition was to be a big band arranger. And today, after building a unique reputation as a composer of theater music for such celebrated productions as Peter Brook's *A Midsummer Night's Dream*, *Marat/Sade*, *Us* and *The Screens*, as well as *An Evening's Frost*, George Tabori's two short plays, *The Niggerlovers*, William Gibson's *A Cry of Players*, Arthur Kopit's *The Indians* and Robert Brustein's production of *The Bacchae*, Peaslee is still seething with a desire to write for a big band.

Oddly enough, it was his frustrated leaning toward big bands that led him to his successful career in off-beat theater music. Born in New York City on June 13, 1930, the son of a one-time American ambassador to Australia, Peaslee went the bluestocking route—Groton, Yale, two years in the Army as an artillery instructor, and then to Juilliard for his master's degree.

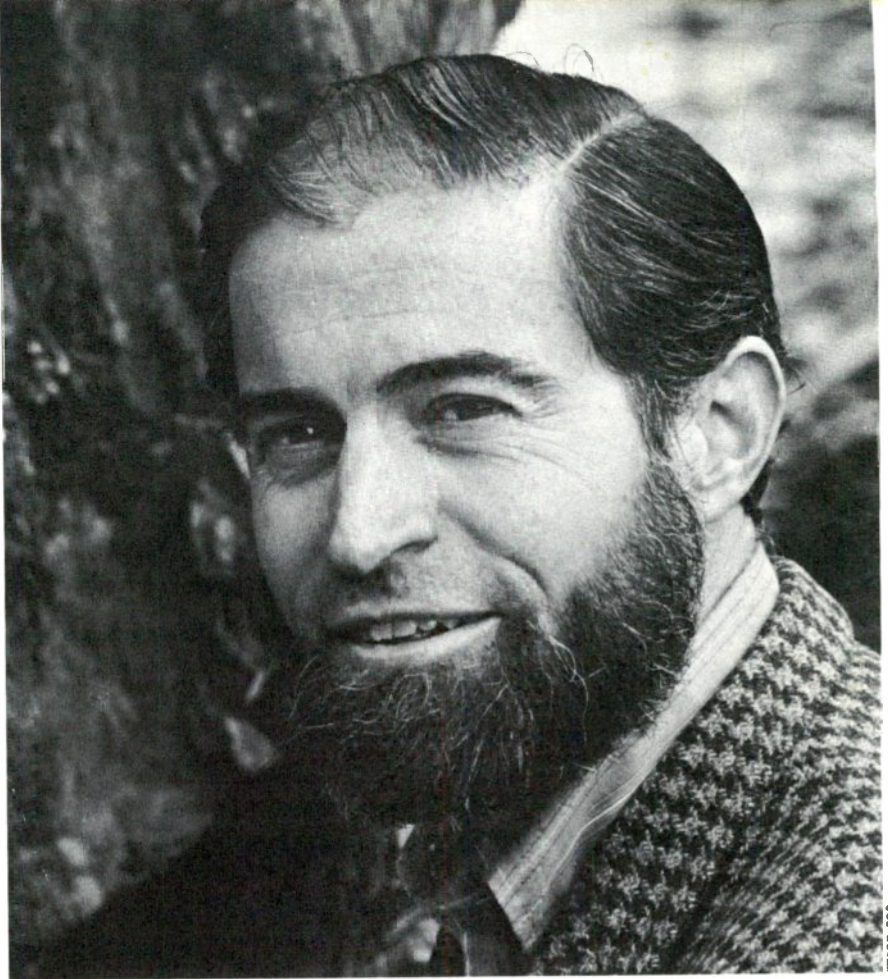
After Juilliard, Peaslee and five other young composers formed a contemporary music group to give concerts of their own works at Carnegie Recital Hall. At the same time he was hanging around rehearsal bands, bringing in big band charts.

"I wanted to learn more about jazz arranging," he recalled, "but not being a player [he had abandoned early efforts on the trombone] I was not in a band and was not called on to write."

When he heard that Bill Russo (to Peaslee "a big name from the Stan Kenton era") was teaching at the Manhattan School of Music, Peaslee arranged to take private lessons with him in writing for a jazz orchestra.

Russo later went to London, formed an orchestra there and asked Peaslee to come over to write for him. Peaslee, who had just married Mary Dixon, a painter (they now have two children, Jessica, 6, and Richard, 5), changed his honeymoon plans from sunswept Acapulco to fogbound London.

The major product of his two years in London with Russo was "Stonehenge," a suite in four movements which was premiered at St. Pancras Town Hall and recorded by EMI. It



Joe Coates

has never been released in the U.S.

"It took me a long time to see the handwriting on the wall," Peaslee reflected. "This kind of aggregation was on the way out. Bill sensed it a couple of years before I did. He went back to Chicago and formed a rock group."

But before Russo left London, he introduced Peaslee to Peter Brook, the director, who was looking for a composer for experimental theater. The immediate project was *Theater of Cruelty*, which Peaslee describes as "an avant-garde vaudeville show, sort of."

Theater of Cruelty led to Jean Genet's *The Screens* and *Marat/Sade* the score of which caused the *London Observer* to describe Peaslee as "a sort of Elizabethan Kurt Weill with a taste for *musique concrete*."

"With *Marat*," said Peaslee, "we worked up an approach in which we could have songs and organized noise and organized sound. This was nothing new with us—John Cage and Varèse had been around for a long time—but it was just coming into the theater at the time. The Theater is always behind the other arts."

Peaslee's music for both *Marat* and

A Midsummer Night's Dream was largely written during rehearsals. This method required composing under pressure but Peaslee found it very practical.

"You get to hear things right away. The biggest inspiration is a performance. But I have an ambivalent feeling about composing for the theater. It's an awful lot of fun. And it's a great place to experiment at somebody else's expense. But I'm primarily interested in music."

So Peaslee now aims toward musical theater (as opposed to theater music) and recording with a big band.

"The rock scene has blown things wide open," he says. "There are tremendous ideas floating around for a big work to be done on records. I liked *Tommy* an awful lot. One side of *Abbey Road* was an attempt at a very large form. This excites me. I'd like to go into a recording studio with some first class musicians and tapes, combining electronic music, *musique concrete* and live sound—bringing together all the elements in music that interest me."

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

John Fogerty

BY ARNOLD SHAW

There is agreement among sources as distant from one another as Cincinnati's *Billboard* and London's *New Musical Express* that Creedence Clearwater Revival is today the top group, not only in the USA and England but the world. The commanding figure of the quartet is John Cameron Fogerty, who is responsible for the group's original songs, its arrangements and record production.

Probably because the group has been guarded about publicity, the Revival is only now beginning to receive the public recognition that its artistry and track-record deserve. The quartet has been together for almost a dozen years, going back to the early high school days (1959). Doug Clifford (drummer) and Stu Cook (bassist) met John Fogerty in a school in El Cerrito, Calif. Fogerty, a native of Oakland, had been transferred from St. Mary's in his hometown after almost constantly being absent from classes. Brother Tom Fogerty (guitar), the fourth long-standing member, recently left to go on his own and will not be replaced.

In March 1964, after playing hops, parties and fairs all over California, the quartet—then called the Blue Velvets—made its move. The unit approached Fantasy Records, the small Berkeley firm, that first committed Dave Brubeck to records. Their motivation—a TV show, *Anatomy of a Hit*, which documented the success of Fantasy artist Vince Guaraldi and, notably, his song, "Cast Your Fate to the Wind."

About nine months later, the group now known as the Golliwogs—a name hated by the four musicians—had its first release. It was "a dumb tape, a demonstration" (Fogerty explained), made at a tape speed of 7½ rpm.

During his school days when he estimates he wrote 500 "garbage" songs, Fogerty was listening to Rhythm and Blues—the commercial, electrified blues of "big city slick players" like Bobby Blue Bland and B. B. King. Fogerty too claims Little Richard and Howlin' Wolf as influences.

"I've never starved for two weeks," he has said. "My hardships are mental. That's why I can identify with black blues." But Fogerty, recalling Albert

King's reference to "the pinks and the reds," contends that the blues are not just a black people's thing. "White people are making a huge culture out of black blues," he explained. "Even the situation now in Ireland. Anywhere you'll find the downtrodden, the outcasts, the ghettos. They're the ones who sing with that kind of emotion."

Fogerty recalls that the first record ever given to him—he was just 4—was Tex Ritter's "Red River Valley." He sees a great similarity between this Westerner of 1931 and his 1968 hit single "Proud Mary," tale of a riverboat queen, and representative of what pop critic Jim Delehant calls Fogerty's "southern romanticism." To Fogerty, the valley communicated a sense of detachment from all the commotion of the world. In the same way, he feels romantic about the Mississippi River, "even though I know it's a bummer for a lot of people."

Among his influences, Fogerty also includes Elvis Presley and Carl Perkins. In fact, many admirers (and some detractors) hear in the Creedence Clearwater Revival and in such Fogerty hits as "Travelin' Man," "Green River" and

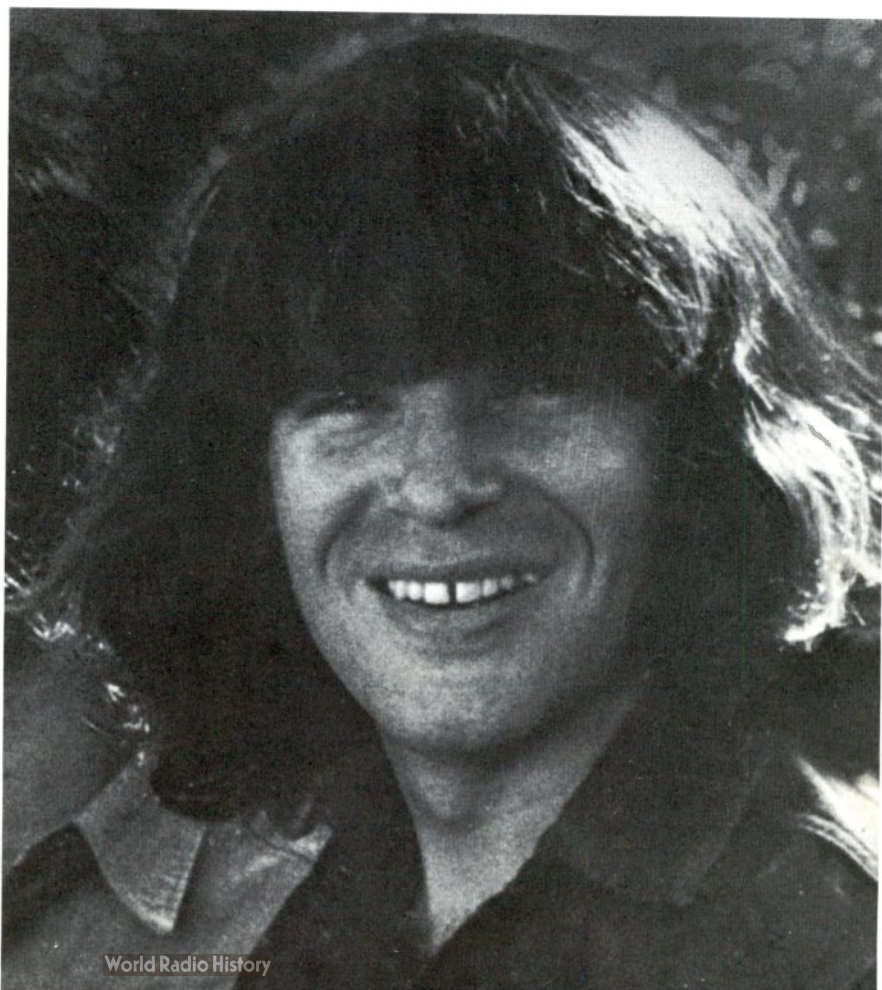
"Bad Moon Rising," a return to the pristine rock 'n' roll of the mid-50's.

If this typing is true of the five Gold Albums preceding *Pendulum*, it does not apply to this current album in which the basic background of guitars-drum-and-bass is overlaid with vibes, maracas, sax, organ, solovox and other instruments. "Chameleon" and "Hey, Tonight" hark back to funky rockabilly and blue-eyed soul. There's also "Rude Awakening #2," a six-minute opus in which the tape is both reversed and speeded up.

Members of the Revival hasten to point out that in lyrics like "Fortunate Son" and "Effigy," Fogerty exhibits a social consciousness and sense of commitment of the type one associates with early Bob Dylan.

In the final analysis, Fogerty's tremendous success as a songwriter, performer and producer not only has solidified his position in pop music, but it has been crucial to the enormous growth of Fantasy Records, now a major musical voice out of the West.

Mr. Shaw is the author of The World of Soul (Cowles) and other music books.



Bill Anderson

BY RED O'DONNELL

Bill Anderson is one of the award-winningest songwriters around. He has received 32 BMI Citations of Achievement: 31 in the country and western category; one ("Still") in the pop field.

A recording artist (Decca) and a crowd-pleaser on personal appearance tours, he also hosts and performs on his own syndicated television show. The latter, a fully sponsored, weekly effort, is aired in approximately 150 markets.

A native of Columbia, S. C., who grew up in Atlanta and received a degree in journalism in 1959 from the University of Georgia, James William Anderson III started writing when he was 13 years old.

"I just wanted to write," he says. "Actually, I wanted to write stories for newspapers or magazines. Songwriting was more or less a compromise. I opted for the lyrics when none of my essays broke into print. It was for the best."

Anderson was 18 years old when his first song, "No Love Have I" was recorded by Arkansas Jimmy on Bob Tanner's TNT label in San Antonio. At that time, he was going to school by day and working as a disk jockey at radio stations in and around Atlanta afternoons and nights.

Three years later (1958), Anderson wrote and recorded "City Lights" for TNT. We promoted the other side, 'I've Got No Song to Sing,' and it went strictly nowhere," he said laughing. "Mel Tillis (then on Columbia) covered 'City Lights' and so did Ray Price. Price's cut was the big one."

"City Lights" didn't earn impressive royalties for Anderson as an artist. However, it did get him a contract with Decca Records and, as a result, he quit his \$50-a-week DJ job in Commerce, Ga., and moved to Nashville.

"I joined Decca in August, 1958, and a week or so later affiliated with Tree Music as a writer. Four years later I shifted to Moss Rose Music," Anderson recalled. "In 1966 I formed my own music publishing company, Stallion."

Anderson explained writing on assignment is not for him. "Frankly, I just write for enjoyment. Being a lyric writer, I take a thought, an idea or a catch-phrase and go from there.

"None of my songs has been based

entirely on something that has happened to me or somebody I know," he added. "I'd say they're about half fact and half fiction."

Generally, Bill is a quick writer:

"Once I get the idea, I can knock out the words in 30 minutes to an hour."

However, there are exceptions: "I spent about three and a half years working on 'Peel Me a Nanner.' You remember? It was a freaky love song that Roy Drusky recorded. The song won a BMI award."

Anderson says that "Still" has been his most commercially successful song. But his favorite is "Mama Sang a Song." It was while recording the recitation part of "Mama Sang a Song" that Anderson introduced the "whispering style" that has more or less become his vocal trademark.

"The whispering thing happened all at once. It wasn't planned. It seemed so natural at the time," he said. "I get kidded about this aspect of my style, but I can't sing any other way now."

A great number of artists feature an impersonation of "Whispering Bill" in their acts, but that doesn't bug him. "Not a bit," he declared. "I'm glad that I've got something worth imitating."

Anderson digressed:

"I think material is the key element in a singer's success. A recording artist needs the supply. No song, no hit. I want to be quoted about that."

The multi-talented singer-writer-businessman, like many of his contemporaries, feels the toughest part of his profession is the personal appearance grind. "The road is rough," he states. "Yet the rewards are there. People become aware of you and your records."

And there are the laughs and the good times on the road. Like earlier this year, Anderson, his Po' Boys Band and singer Jan Howard played a date in Charlotte, N. C. As they were preparing to leave the auditorium a little old lady walked up to Anderson and gushed: "You're great. I sure would like to join your fan club."

"That's easy," Anderson told her. "All you have to do is write the president." The little old lady looked at him in wonder. "You mean Richard Nixon?" she asked in disbelief.

Mr. O'Donnell is entertainment editor of the Nashville Banner.



Television

ON THE TUBE

Chet Atkins, Peter Nero, George Shearing, Mason Williams and the New York Rock and Roll Ensemble, whose members include **Brian Corrigan, Martin Fulterman, Michael Kamen, Clifton Nivison and Dorian Rudnytsky**, are among the artists currently featured in a NET-TV series titled *Evening at the Pops*. The 13 hour-long specials were filmed by the Boston Pops Orchestra, under a grant from the Corporation for Public Broadcasting.

Peter Nero is seen in an all-Gershwin program with the Pops, under Arthur Fiedler. Mason Williams performs a number of his own works. The New York Rock and Roll Ensemble offers a program which includes Bach and original works. George Shearing plays Mozart and popular selections, and Chet Atkins offers a pop guitar program.

◆ "Super Plastic Elastic Goggles" was the January 30 presentation of *NBC Children's Theater*. The special was an hour-long multi-media look at color. Among the guest artists: **Judy Carne, Tom Poston, James Earl Jones**. Songs heard during the show included the title tune, "A Pretty World," "Light Show Man" and "We All Live on a Rainbow," written by **Edward New-**

mark and David Larue; "Colors of the Mind" and "Looking at the World Through Goggles," by Newmark, and "Start of a New Day," by **Dave Spinozza and Rod McBrien**. All tunes are published by Bates-Many Fraus Music.

◆ Gordon Watkins' 90-minute play, *Caught in the Middle*, was featured on WCBS-TV December 16. The documentary drama concerns the hopes and frustrations of a New York City welfare worker—himself a product of the ghetto. Bob Williams (*New York Post*) called it a "penetratingly raw TV social drama, the kind we all need." The score was composed and performed by the (**Dwike Mitchell-Willie**) Ruff Duo.

◆ Arthur Miller's drama *The Price*, concerning the conflict between brothers, was presented February 3 on NBC-TV's "Hallmark Hall of Fame."

George C. Scott, Colleen Dewhurst and Barry Sullivan, along with David Burns, starred in the drama about two estranged brothers—one a policeman, one a successful surgeon—who meet after a 16-year separation to dispose of the effects of their deceased father.

Arthur Rubinstein penned the original score; Fielder Cook directed.

◆ "Say Goodbye," an NBC-TV special, was seen January 8. A documentary of man's cruelty to the animal kingdom when it stands in his way, the offering featured an original score composed and conducted by **Arthur**

Morton. Rod McKuen narrated.

◆ A highlight of last season's National Educational Television programming was the NET Playhouse drama, *Trail of Tears*. The play, an account of the Cherokee Indians' forced removal from their lands in Georgia and the resulting civil war that ravaged the Cherokee nation, starred **Jack Palance** as President Andrew Jackson. **Johnny Cash**, himself one-eighth Cherokee, played the role of Cherokee Chief John Ross in making his dramatic debut. The special was written, produced and directed by Lane Slate. Among the featured players: **June Carter, William Redfield and Pat Hingle**.

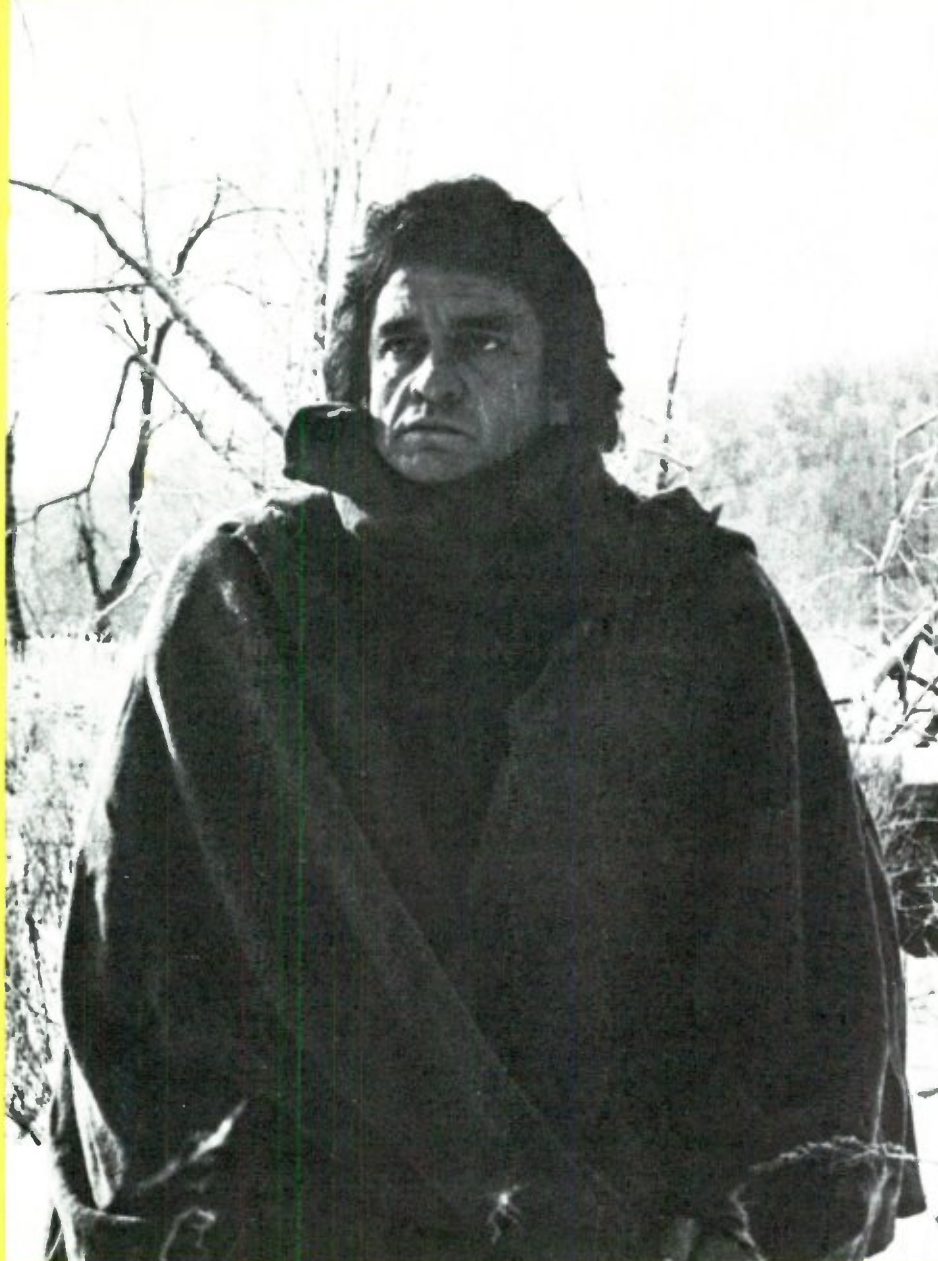
◆ Banjo virtuoso **Earl Scruggs** is the focus of a 90-minute National Educational Television special currently being seen. The show, entitled "Earl Scruggs: His Family and Friends," was shot in Nashville, North Carolina, New York and California.

◆ **Gary William Friedman** and **Will Holt**, who wrote the songs for the hit *The Me Nobody Knows*, teamed to pen the score for the National Educational Television special, "A Nice Place to Visit . . ." It was first seen on December 17. Directed by Bob Livingston, the special is a satiric view of life in New York City with panhandlers, sex experts, company executives and TV commentators as special targets.

◆ WDCN-TV, Nashville, Tenn., under

A Mitchell-Ruff score for Watkins' drama 'Caught in the Middle'





Cash makes his dramatic debut

a production grant from the Corporation for Public Broadcasting, created a 13-part series on the many facets of the music industry of Nashville. The initial program was shown January 21.

Experts in each area of the business are featured, and contributors include songwriters, publishers, performers, disk jockeys, A&R men, engineers and other personalities.

Among those seen in the series, entitled *Off the Record*, are Wesley Rose of Acuff-Rose, Jack Grady of April-Blackwood, and Frances Preston, BMI's vice president in charge of the Nashville office.

◆ Arthur Miller's *A Memory of Two Mondays* was the presentation of NET-TV Playhouse, January 28. Directed by Paul Bogart, the drama starred Jack Warden and featured George Grizzard, Estelle Parsons and Cathy Burns, among other players. Don Elliott wrote the score, played on the piano by John Mehegan.

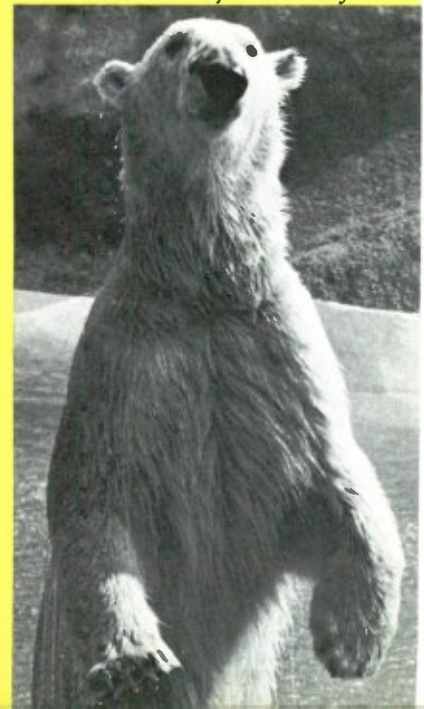
◆ Jazz bassist Charlie Haden, recipient of a 1970 Guggenheim Fellowship for Music Composition, created the background score for "Initiation," a program in the *San Francisco Mix* series. It was first aired in the Bay City on October 20.

◆ Craig Norback and Bill Shimmel were featured on the December 26 show of the NBC-TV series, *Someone New*, hosted by Leon Bibb.

Scruggs plays while Baez listens



Morton music for 'Goodbye'



Concert Music

IN THE NEWS

The Wolf Trap American University Academy for the Performing Arts, on campus at American University in the nation's capital, opens its first annual session on June 28. It closes August 22.

Dr. **Esther Ballou**, a member of the university's music department, is co-director of the academy's Composers Residency Program. She also will teach during the session.

Among the composers thus far committed for guest seminars of one or two days are **T. J. Anderson** and **Milton Babbitt**.

◆ **Earle Brown** gave four lecture-demonstrations on "New Music and Performance Techniques" at the Berlin "America House" in February. In March, he was guest composer on the St. Lawrence University (Canton, N.Y.) campus. During his stay, Brown con-

ducted a program of his own works.

Upcoming, the composer will be a guest lecturer at the Zagreb Music Biennale (Yugoslavia) in May. The subject of his talk: "The Sources of the Future." In July, Brown will visit Oberlin (Ohio) College. He is to be guest composer and conductor at Oberlin's Performance Institute.

◆ **Elliott Carter** has been singled out by the National Institute of Arts and Sciences. He is to be the recipient of the institute's Gold Medal Award for music. A professor at the Juilliard School of Music in New York City, the composer will accept his medal, May 26, at the joint annual ceremony of the National Institute and its affiliate, the American Academy of Arts and Letters, in New York.

The institute presents medals each year to two of 13 categories for distinguished achievement in the arts.

◆ **Frank Lewin** recently was the recipient of the Yale School of Music Award

"for innumerable contributions to music in the theater, films and industry."

◆ The State Capitol, Denver, Colo., was the site of the inaugural ceremonies, January 12, during which Governor John A. Love and Lieutenant Governor John Vanderhoof, among others, took the oath of office.

At one point in the program, **Normand Lockwood's** "Rejoice in the Lord," a work for brass quartet, timpani and chorus, was performed under the direction of **Jerald Lepinski**. Composed for and dedicated to the Classic Chorale, of which Lepinski is director, the piece was found particularly appropriate for this occasion.

It was presented by the Classic Chorale, **Wilke R. Renwick, Jr.** and **Howard L. Waxer** (horns), **John E. Lunn** and **Richard V. Reed** (trombones) and **Walter J. Leit** (timpani). All these instrumentalists are members of the Denver Symphony.

The instrumental accompaniment for this performance was made possible by a grant from the Music Performance Trust Fund, a public service organization created and financed by the recording industries under agreements with the American Federation of Musicians. The grant was obtained with the cooperation of Local #20, A.F. of M.

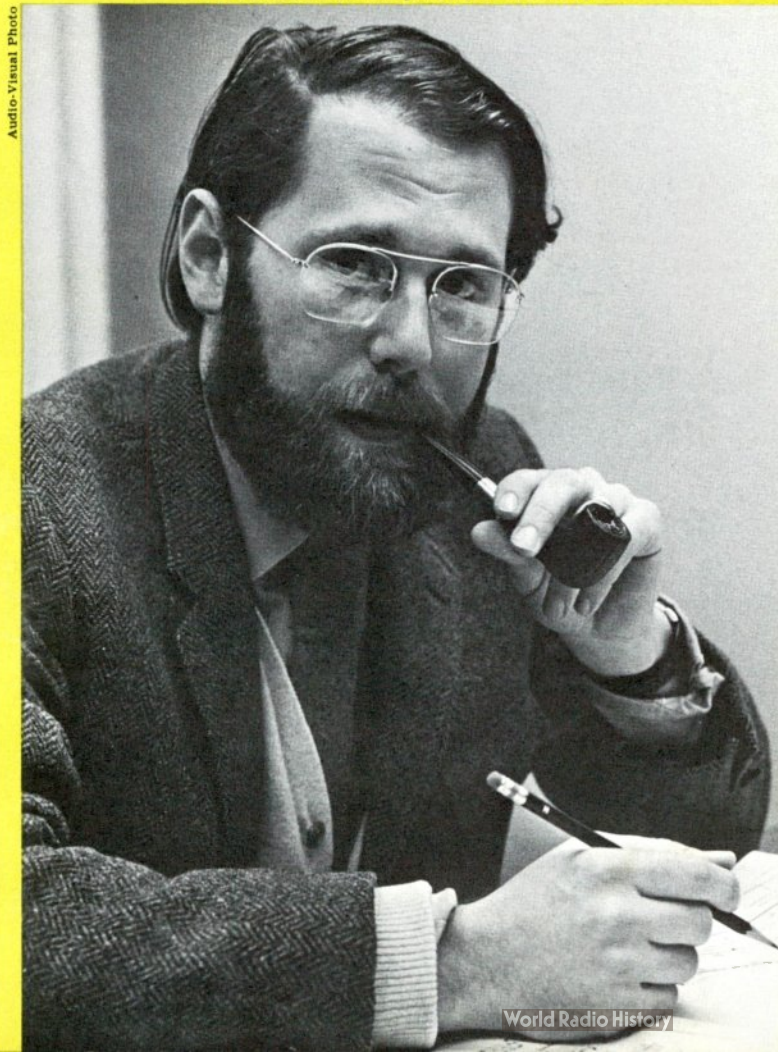
◆ **Hall Overton**, a composition and theory teacher at the Juilliard School of Music in New York City, also is visiting associate professor in composition at Yale for the 1970-71 school year.

In November, Overton was visiting composer at a contemporary music festival, given on the Cornell University campus, Ithaca, N.Y. During the composer's three-day stay, a few of his compositions were performed.

◆ **Gilbert Trythall**, associate professor of music theory at George Peabody College for Teachers, Nashville, has been appointed to the Music Advisory Panel of the Tennessee Arts Commission.

◆ **Ben Weber** was one of eight new members recently elected into the National Institute of Arts and Letters. Induction of the composer and the others will take place at the joint annual ceremonial of the institute and its affiliate, the American Academy of Arts and Letters, May 26. **Babette Deutsch**, institute secretary, will make the formal

A chamber music prize for Cherney



Audio-Visual Photo



Brown: busy guest-composing, conducting and lecturing

induction at the academy auditorium in New York.

**THE
CANADIAN
SCENE**

As part of Toronto's York University Music Festival 1971, concerts and discussions, demonstrations and lectures have been presented. The central theme—contemporary concert music in its numerous forms.

On the morning of January 30 in Burton Auditorium on the York campus, new approaches to the study of electronic music were discussed and demonstrated by **David Rosenboom**, who is in charge of the Electronic Media Studio at York. **R. Murray Schafer** (York's visiting artist) and Sterling Beckwith also were on hand.

The afternoon program at the same site, "Social Responsibilities of the Composer Today," a forum of sorts, was conducted by Schafer, with such luminaries as **Serge Garant** participating.

John Beckwith gave an illustrated lecture, February 10, in Burton Auditorium on the subject, "Radicalism in

Music." A critic and teacher as well as a distinguished composer, Beckwith now is dean of music at the University of Toronto.

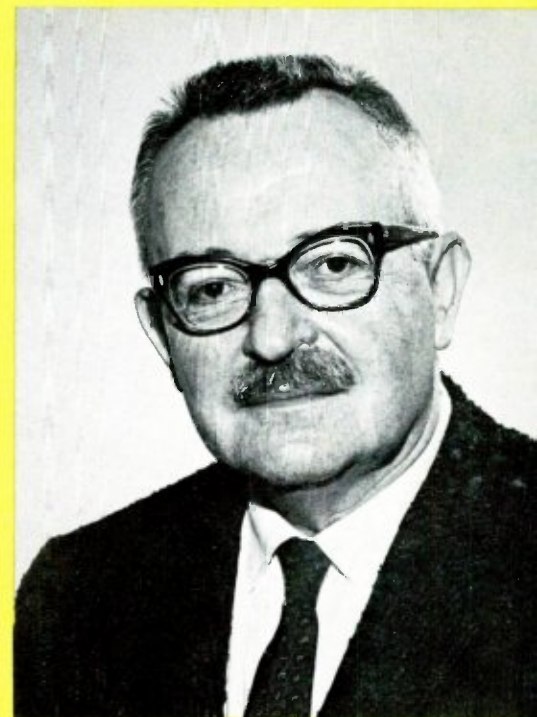
◆ The department of music of McMaster University, Hamilton, Canada, recently announced that the McMaster University Prize for chamber music was awarded to Toronto's **Brian Cherney** for his "String Quartet No. 2."

The prize consists of a cash award of \$300, and Cherney's piece was performed during a special March 3 concert by the Czech Quartet at the university.

Rules for the competition stipulated that the compositions submitted be for a string quartet or for a smaller combination of the same instruments. The winner was selected following a workshop, held on January 23, during which the Czech Quartet read through Cherney's work and also quartets by fellow finalists.

The panel of judges included professor **Violet Archer** of the University of Alberta, professor **John Beckwith** of the University of Toronto and McMaster's professor **William Wallace**.

continued on next page



Lockwood work at Colorado inaugural

PREMIERES Radio Baden-Baden's studio in Mainz (West Germany) was the site of **Augustyn Bloch's** "Salmo giocoso" for soprano and five winds. The performers for this January 26 event were soprano Halina Lukomska and the Wind Quintet of Radio Baden-Baden. The piece is published in the United States by Schott/Belwin-Mills Publishing Corp.

◆ **James Drew's** "Metal Concert," a piece for four percussionists, had its initial European exposure, January 3, during a Domain Formes concert in Paris. A percussion quartet, headed by Jean-Claude Martel, performed the work.

The Atlanta Center for the Performing Arts was the site for the "official" world premiere of the composer's

"Quineteto d'Microtonos" by the Eastern Brass Quintet, February 12. The concert, during which the Drew creation was presented, was one of the events in Georgia State University's annual contemporary music for brass symposium.

◆ A program entitled "Explorations in Sight and Sound," given November 16 in the Massachusetts Institute of Technology Chapel, included the first public performances of two electronic pieces by **Paul Earls**, done in collaboration with **Ted Kraynik**. The works: "Show & Tell" for Audio-Luminar and "Monday Music."

◆ The third concert in Hunter College of the City University of New York's "New Image in Sound" series, January 28, included the first local performance of **Donald Erb's** "Three Pieces for Brass Quintet" (1968). **Robert Sadin** conducted **John Mosqua** (first trumpet), **Bruce Conrad** (second trumpet), **Warren Gref** (French horn), **Morton Hyson** (trombone), **Bruce Hipple** (tuba) and **Charles Smith** (piano).

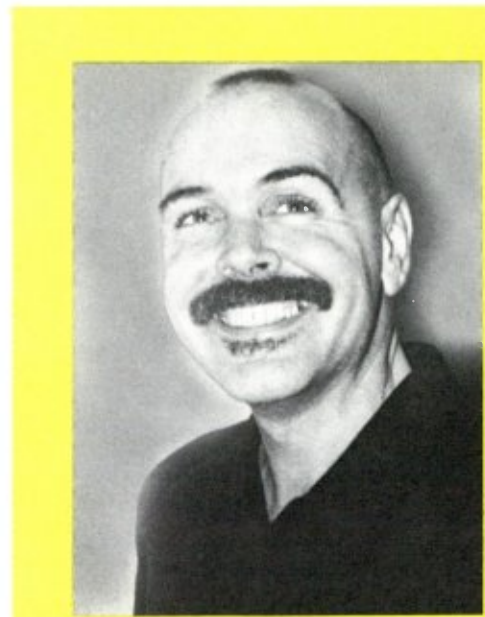
Presented at the Hunter College Playhouse, the program was titled **Donald Erb/Lawrence Berger Multi-Media Theater**. The Cleveland Institute of Music Contemporary Music Ensemble assisted.

◆ The University of South Florida Theater on the USF Tampa campus was the site of a Contemporary Vocal and Choral Music Symposium, January 30. On this occasion two songs by **Johan Franco** were introduced: "Let Our Heart Be Open," performed by the Eau Gallie High School Concert Choir; and "The Song of Life," performed by Jacksonville's Terry Parker High School Concert Choir.

The following day, at the Singing Tower, Mountain Lake Sanctuary in Lake Wales, Fla., the composer's "Partita VIII" (1970), a work for carillon, was given its world premiere by **Milford Myhre** (carillonneur). Franco has written over 80 compositions for this instrument.

William Hoskins, professor of composition and composer-in-residence at the University of Jacksonville (Fla.), was particularly taken with the carillon recital. In a note to Franco, he declared:

"The biggest treat... was the carillon concert. You are unquestionably a genius in the field: the spare, clear style, sharply etched themes and motives,



Two Drew works heard

telling dynamic contrasts, enigmatic cadences, all fit in with the instrument's needs. One could hear your nearly hour-long recital with no sense of repetition or cloying. I'd have been ready for the second hour without any feeling of fatigue."

◆ The opening concert in the WNYC (New York) annual American Music Festival at Carnegie Hall, February 12, included the world premiere of **Jimmy Giuffre's** "The Quiet Blues"—a sequel to his famed "The Quiet Time." The New York University Jazz Group performed the piece under the composer's direction.

"Fugue," a Giuffre composition, vintage 1953, was given its first New York exposure by the same group, with the writer on the podium. The work is remembered by veteran fans, as recorded by drummer **Shelly Manne** and an all-star unit featuring Giuffre (baritone sax), **Bob Cooper** (tenor sax), **Bud Shank** (alto sax), **Joe Mondragon** (bass) and **Marty Paich** (piano).

Also during this concert, the New York University Jazz Ensemble—to be precise, eight members thereof—gave the first New York performance of **Lee Konitz's** "Cork and Bib," arranged and conducted by Giuffre. The unit offered, in addition, a performance of Giuffre's most widely known work, "Four Broth-

Giuffre's 'Quiet Blues' premieres



ers." The latter achieved fame via a Woody Herman recording in the late 1940s.

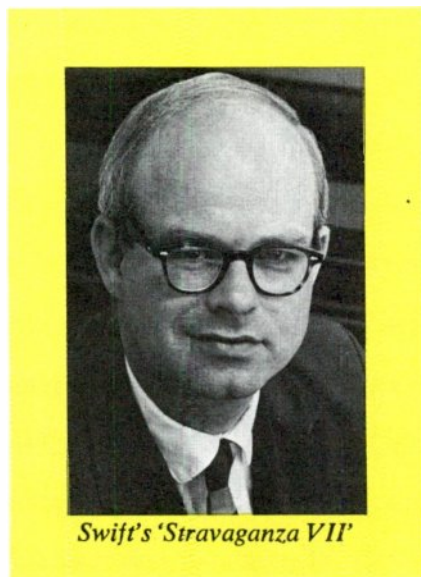
This concert marked Giuffre's debut as a conductor.

◆ **Hans Werner Henze's** "Bars for Self-Centered Questions," music for viola and 22 players, was introduced in Basel, Switzerland, February 11. Paul Sacher conducted the Chamber Orchestra of Basel. The soloist was Hirofumi Fukai. Schott/Belwin-Mills Publishing Corp. publishes the work in this country.

◆ The Lower Saxony State Orchestra, under the direction of George Alexander Albrecht, gave the world premiere of **Wilhelm Killmayer's** "Sinfonie 'Fogli' for Orchestra" in Hanover, Germany. The date—February 9. The work is published in this country by Schott/Belwin-Mills Publishing Corp.

◆ **Bruno Maderna** directed the Juilliard Orchestra in the performance of two of his works, January 29, in Alice Tully Hall at New York's Lincoln Center.

"Music of Gaiety," which the composer describes as "a little suite based on old English tunes in the Fitzwilliam



Swift's 'Stravaganza VII'

Virginal Book," received its first American exposure. Maderna chose the title, he says, "because it was the function of music in the 16th century to provide gaiety in the form of serenades, dances and chansons."

"Quadrivium," originally written for a concert dedicated to Luciano Berio and Maderna, had its first local performance. A concerto for percussionists with the orchestra divided into four groups, it was called a "fascinating work for a huge body of players," by *The New York Times'* Allen Hughes.

During the course of the work, the composer explores live stereophonic effects and antiphonal possibilities. "It can be said," Hughes added, "that Mr. Maderna seems to have a marvelous ear for sonorities combining delicate colors in exquisitely tinted tonal pastels.

"He can also build up a fine cacophony, but its explosion is apt to leave a filmy veil of hushed string tone in its wake.

"This is, in short, an avant-garde work by a composer who clearly still cares about traditional instruments and about having them make sounds that are becoming to them. He may have ditched conventional melody, harmony and rhythm, but these, after all, are only means of musical organization, and he has found others that work quite well for him."

Both works are published in this country by G. Ricordi/Belwin-Mills Publishing Corp.

◆ **Roger Reynolds' "I/O"** was introduced, January 24, during one of the programs in the Encounter series at the Pasadena (Calif.) Art Museum. The composer talked about the work and directed it in performance.

"As performed dutifully by an ensemble consisting largely of University of California [at] San Diego students, its components were a dimly lit space; nine girls in black robes crooning sustained high notes and articulating various other non-verbal emotional states; three wind players providing fragmentary or sustained accompaniment; nine mute boys lurching about on a fixed-floor pattern like purposeful zombies; mild electronic modification of the sounds; and three simple sorts of projection" (*Los Angeles Times*).

Reynolds declared that the piece was an "enactment" of R. Buckminster Fuller's notion of "complementary opposites." "I/O" (in/out, live/love) was built, he further explained, around several "pluralities of two": male and female, circles and rectangles, action and emotion, etc.

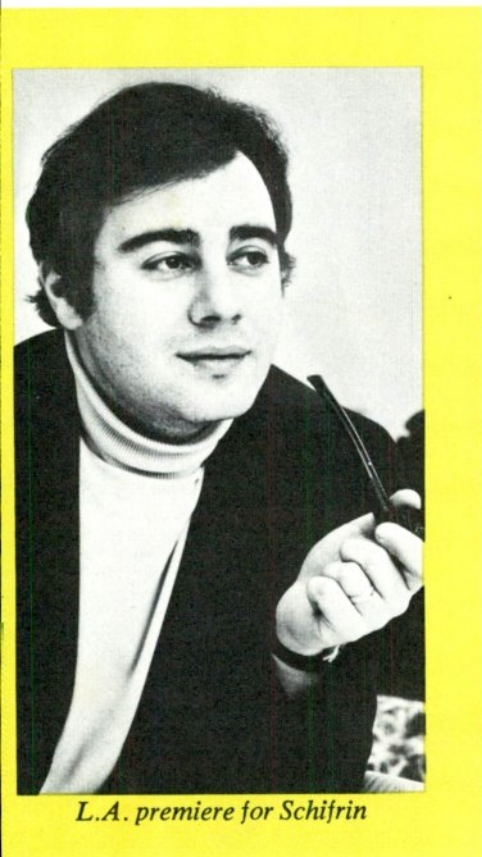
John Rockwell, who was on hand for the *Los Angeles Times*, felt that Reynolds' creation was a "reasonably ingratiating example of contemporary ritual theater." That the composer has "an obvious flair for post-serial sound color and mixed-media, a lively mind and an agreeable stage manner."

◆ **Lalo Schifrin's "Pulsations,"** for Electronic Keyboard, Jazz Band and Orchestra, commissioned by the Los Angeles Philharmonic, had its world premiere, January 21. The 43-minute work was played by the Philharmonic, under Zubin Mehta, and some of Hollywood's most accomplished jazz musicians. The composer was at the electronic keyboard (the Electone EX-42). The site of the event: the Dorothy Chandler Pavilion at the Music Center in Los Angeles.

◆ **Richard Swift's "Stravaganza VII"** (1968) for viola alone had its New York premiere, January 20. It was performed by Robert Bloch during the third program of the season, presented by Composers Theater at its West 19th Street theater of the same name.

Now in its fourth season, Composers Theater currently is presenting "6 Measures of Music," a cross-section of 20th-century music, on the third Wednesday

continued on next page



L.A. premiere for Schifrin

of every month until the end of April. ♦ **William Sydemán's** "Malediction," commissioned by the Chamber Music Society of Lincoln Center, was introduced in Alice Tully Hall in the New York cultural complex, February 5.

Scored for tenor, a speaking actor, string quartet and electronic tape, the work's visual action centers on a man-sized box that opens into a pulpit, from which the tenor emerges, wearing a red shirt, and speaks with passion.

The actor, dressed in a black leather jacket and wearing dark glasses, has specific functions: stagehand and enigmatic commentator.

"Malediction," *The New York Times'* Allen Hughes reported, "is a kind of musical and dramatic enlargement of 'a parody of an excommunication curse' (as the program note put it) from Lau-

rence Sterne's *Tristram Shandy*. Or, perhaps it would be better to describe 'Malediction' as a fantasy inspired by the text."

Hughes added: "Mr. Sydemán, who is essentially a conservative modernist as composers go, has not invented all this as an excuse for taking leave of musical tradition and disciplines. Much of the tenor's music is in the style of liturgical intonation, the actor (in this performance, anyway) delivered many of his lines in a kind of sprechstimme, a pair of taped spoken voices are treated contrapuntally, sometimes canonically, and the writing for string quartet is thoroughly idiomatic and frequently quite beautiful."

A string quartet from the Chamber Music Society, Michael Best in the role of the tenor and Raymond Marunas as

the actor all helped bring this 33-minute work to life.

A multi-media piece, "Parables MCMLXX," for which Sydemán and Rudolph Bubalo composed the music, had its initial New York performance, January 28. It was included in the third concert in Hunter College of the City University of New York's "New Image in Sound" series at Hunter College Playhouse.

♦ The February 11 program of the Chicago Symphony Orchestra under conductor Hans Schmidt-Isserstedt featured the American premiere of "Symphony in One Movement" by **Bernd Alois Zimmermann**. The work, published here by Schott/Belwin-Mills Publishing Corporation, was written and premiered in 1952 on a commission from the West German Radio, Cologne.

Sydemán (inset) music for the multi-media 'Parables MCMLXX'

Photography Incorporated

Courtesy of Educational Media Center



Jazz

'BIRD'

Eddie Baker, a Kansas City musician and leader of the New Breed Orchestra, not only remembers **Charlie (Bird) Parker** with particular reverence but hopes to perpetuate the great jazz musician's memory.

His plans include a Charlie Parker Center of Performing Arts in Kansas City, where musical instruction would be offered at a nominal cost to students from underprivileged backgrounds.

It is his intention to have a large-scale monument, already designed, erected on an appropriate site. He also wants to beautify Parker's grave which, according to reports, is visited by both American and foreign fans.

To bring his plans closer to fulfillment, Baker put together a concert, presented November 29 in Kansas City. The fund-raising event, held under the auspices of the Parker Center, was a great success. Those who appeared included trumpeter **Clark Terry**, who performed with the New Breed Orchestra, and **Isaac Hayes** and **David Porter**. The latter two performers were assisted by musicians from their native Memphis, the New Breed Orchestra and string players from the Kansas City Philharmonic.

Baker, in line with furthering the memory of Parker, has designated 1971 as "Charlie Parker Year" in Kansas City. A special record is to be issued and a Parker Medallion sold in order to raise money. Baker feels he will realize his dreams. "Kansas City is the home of one of the great musical innovators of the jazz world," he told *Down Beat* magazine. "We think Bird deserves this tribute, and we are going to get the job done."

CHAIRMAN BYRD **Donald Byrd**, the well-known trumpeter, composer and teacher, recently was named chairman of the department of jazz studies at Howard University in Washington, D.C. "When I started there in 1968," Byrd recalled, "I had three classes: music history, a jazz seminar and jazz band.

"The next semester, I added arranging. I've continued to expand; there are six [courses] now, and ultimately



Charles Stewart

Charlie Parker with (l. to r.) Bauer, Safranski and Tristano

I plan to offer as many as 18." Among the courses recently introduced is "Legal Protection of Literature, Music and Art," primarily dealing with copyright. Only one other school, according to Byrd, offers a course of this kind: the University of Southern California at Berkeley.

Also in line with the expansion of the department, Byrd recently hired two people to share the load: former *Down Beat* editor Bill Quinn and attorney Joe Clair.

Until settling in at Howard, Byrd not only had a full playing, writing, recording and study schedule, but taught at Rutgers, Brooklyn College and at two other centers of higher learning. "All I needed," he pointed out, "was a car at each airport."

Still a man who always is on the go, he travels to various countries of the world to dig into their music. Of particular interest to him is hearing black music at its source. Recently Byrd flew to Haiti for further insight into that nation's musical contribution.

Byrd continues to play and compose, to occasionally lecture outside the university, to find a sense of realization in doing many things well. "Activity and diversification are my life blood," he said.

As for aspirations at Howard: "It's my dream," Byrd declared, "to have the finest ethnomusicology department in the country."

BLACK MUSIC INSTITUTE

The newly launched Institute of Black American Music offered music seminars at the second annual Black and Minorities Business and Cultural Exchange (Black Expo) in Chicago, November 11-15.

Quincy Jones was named the first chairman of the Institute at the opening of the seminars. The purpose of the Institute, according to Jones, is "to reveal to the nation our culture and our contribution to the development of music."

The seminars were organized by Jones and **Julian (Cannonball) Adderley**, the latter is co-chairman of the program. They were assisted by Indiana University's **David Baker** and Lena McLin of Chicago's Kenwood High School.

Many musicians who are consultants for the Institute acted as clinicians to visiting music department directors, music teachers and students. Included in this number were **Ray Brown**, Howard University's **Donald Byrd**, Les McCann, Roberta Flack, **Herbie Hancock**, the New England Conservatory's Carl Atkins, and Ben Branch, who is the director of the Operation Breadbasket Band.

The majority of the consultants to the music seminars performed at Black Expo in the company of such headliners as Flip Wilson, **Isaac Hayes** and **Stevie Wonder**.

Theater

COVER STORY

"Obviously, this *A Midsummer Night's Dream* is a milestone in the history of Shakespearean production," critic Henry Hewes (*Saturday Review*) wrote of Peter Brook's Royal Shakespeare Company production of the famous fantasy.

The production, which had its world premiere at Stratford-on-Avon, England, August 27, opened January 20 at New York's Billy Rose Theater.

Clive Barnes (*The New York Times*) wrote:

"This is, without any equivocation whatsoever, the greatest production of Shakespeare I have ever seen in my life—and for my joys and my sins I have seen literally hundreds. Its greatness lies partly in its insight into man, and best of all its remarkable insight into Shakespeare."

Hewes described Sally Jacobs' unique stage setting:

"A large white box and two plain doors in the rear wall form the basic background. Above this, reachable by ladders, is a black balcony, a sort of elevated off-stage area where actors and musicians can watch the onstage action. Clearly, this is an artistic gymnasium, a three-dimensional blank canvas on which the performers will paint and erase. With a roll of the drums, the players pour onstage, greet us, and

assume their places for the opening scene."

Critic Barnes noted: "Brook takes all the elements of the theater and mixes them as if he were a chef trying out a recipe. Circus tricks, Indian chants, flamenco guitar, children's streamers, paper plates, mock and mocked Mendelssohn, all are thrown into some eclectic broth. Only the text is sacred, to be illuminated, or like some holy child, cosseted, and once in a while cuffed behind the ear, to show a proper religious irreverence."

Martin Gottfried (*Women's Wear Daily*) noted that "like Brook's *Marat/Sade*, this is true musical theater. Richard Peaslee [see profile, page 9] has provided a remarkable score, using two percussionists and a delightful variety of sound-making devices."

Writing in *The Washington Post*, Richard L. Coe critiqued:

"By removing the familiar and the expected and replacing them with the set and costumes of Sally Jacobs and rejecting traditionally ephemeral music for soft rock, Brook gives his *Dream* its startling zing. There's a nice touch in Richard Peaslee's score, the sudden insertion of the familiar Wedding March Mendelssohn composed for an 1827 production."

Among the leading players: Alan Howard, Sara Kestelman, John Kane and Philip Locke. Lighting was by Lloyd Burlingame.





Zodiac Photographers / Friedman-Abeles



Zodiac Photographers / Friedman-Abeles

Urbont scores 'Stag Movie'

'Ari': '...a delight to the ear'

ON THE BOARDS

Stag Movie, a new musical with book and lyrics by **David Newburge** and music by **Jacques Urbont**, opened January 3 at New York's Gate Theater. Bernard Barrow directed. Among the players: Adrienne Barbeau, Brad Sullivan, Josip Elic and Shirl Bernheim.

◆ Jonathan Levy's *The Shrinking Bride*, a comedy, opened at New York's Mercury Theater, January 17. Terming the show "magnificently comic," critic Martin Gottfried (*Women's Wear Daily*) found the performances by Jack Somack, Danny DeVito and John Pleshette "energetic and exhilarating, individual and still cohesive."

Set in Tantamount Hall, the play deals with the comic doings of Norman Cates (nee Katz) and his lifetime effort to become a part of the WASP gentry. Critic Gottfried added that Marvin Gordon "has directed *The Shrinking Bride* as a fairy tale for grownups, bright, primary-colored and mock detailed. There is a great deal of music (wonderfully composed by William

Bolcom to fit precisely the play's voice with whimsical melodies and pseudo-baroque orchestrations), but Gordon is experienced with musical staging. He has done a difficult job superbly and is one of the brightest directors at work."

Author Levy wrote the lyrics for songs featured in the show.

◆ *Ari*, a musical based on Leon Uris' famous novel *Exodus*, opened at New York's Mark Hellinger Theater on January 15. With book and lyrics by Uris and music by **Walt Smith**, the play starred David Cryer in the title role and Constance Towers as Kitty Fremont, the American nurse whom Ari loves. In a pre-Broadway presentation in Washington, D.C., critic Harry MacArthur (*The Evening Star*) found it "a musical to delight the ear" and lauded the strong Cryer and Towers singing performances. He concluded: "It all adds up to a sort of tribute to man's instinct for survival and it has moments when it is truly stirring musically."

Among the featured players were Jacqueline Mayro and John Savage. Talley Beatty choreographed and Lucia

Victor directed the musical drama.

◆ *Cooler Near the Lake*, a revue by the Second City, opened February 7 at New York's Plaza 9-Music Hall. With music by **Fred Kaz** and production-direction by Bernard Sahlins, the revue spoofs institutions like food faddists and *Swan Lake* and takes a nostalgic look at the teen-age world of the 50's. Among the players: David Blum, Jim Fisher, Roberta Maguire, Judy Morgan, Brian Doyle-Murray, Joseph O'Flaherty and Dan Ziskie.

It was on January 13 that the same troupe opened the revue, *Picasso's Moustache*, at Second City, Chicago. Kaz provided original music.

◆ Theodore H. White's *Caesar at the Rubicon*, subtitled *A Play About Politics*, opened February 12 at the McCarter Theater of Princeton University, Princeton, N.J.

The play deals with a six-week period in Caesar's life, when he has returned from his triumphs in Gaul and is ready to enter the public life of Rome. Among the leads in the all-male cast: Robert Blackburn, in the title role, Richard

continued on next page



A Lewin score for Theodore H. White's 'Caesar at the Rubicon'

Pilcher and Tom Brennan. **Frank Lewin** wrote the original score, which "added considerably to the production" (Phillip Truckenbrod, *The Star-Ledger* of Newark, N.J.).

◆ On December 17 at New York's Urban Arts Corps Theater, the UAC presented Errol John's *Moon on a Rainbow Shawl*, with original music by **Micki Grant**. L. Errol Jaye, Maryce Carter and Bob Delegal were among the players. Vinnette Carroll staged.

◆ *The Metamorphoses*, a modern version of tales from the Ovid original, opened February 4 at Los Angeles' Mark Taper Forum. A presentation of Paul Sills' Story Theater, the play was adapted by **Arnold Weinstein**, who also penned lyrics to some 15 songs created for the work by **Country Joe McDonald**. Additional music was written by David Cohen.

◆ *Victory Canteen*, a new musical comedy satirizing the forties on the home front in the U.S.A., opened January 27 at Los Angeles' Ivar Theater.

With music and lyrics by **Richard M. and Robert B. Sherman** and book by Milt Larsen and Bob Lauher, the play starred Patty Andrews of the 40's famed Andrews Sisters.

Reviewing for L.A.'s Orange County *Evening News*, Larry Taylor found *Victory Canteen* a "delicious new musical comedy" which brings back the period in "bright, lively fashion."

Cary Koegle (*South Bay Daily Breeze*, Torrance, Calif.) called it a "fast-paced and delightfully light trip through some of the more pleasant happenings of the era."

'ME' GETS SALUTE

Cue selected the musical *The Me Nobody Knows* for a special Salute of the Week in the February 20 issue. The show, which opened May 18, 1970, at New York's Off Broadway Orpheum Theater, garnered these comments from *Cue*:

"Deserving of praise, too, is Stephen M. Joseph, the teacher of these children, who took on the task of love, of giving dramatic structure to the writings of his students, and to **Gary William Friedman**, whose exhilarating rock score gave vitality to this material and offered dynamic illustration to the spirit propelling the young writers.

"It is understood that included in this comprehensive salute are lyricist Will Holt, director Robert H. Living-

ston, choreographer Patricia Birch and all the other staff members who helped this unusual show become a reality.

"Recognition must also go to producer Jeff Britton, who not only launched the ebullient musical in the first place, but then had the inspiration to move it, song and spirit and all, straight to mainstream Broadway. *The Me Nobody Knows* is the first Off Broadway musical to transfer, directly and unchanged, right into a major Broadway house. A dramatic chapter in Broadway history is being written each night at the Helen Hayes."

ENGEL HONORED

Lehman Engel, conductor, musical director and prominent authority on the American musical theater, received an honorary Doctor of Music degree from his alma mater, the College-Conservatory of Music, University of Cincinnati.

The February 7 ceremonies, with university president Walter C. Langsam presiding, immediately preceded a Sunday evening program by the musical theater department at the University of Cincinnati, first institution of higher learning to offer a formal degree pro-



Honors for Engel

gram (the Bachelor of Fine Arts) in musical theater.

Engel, director of BMI's Musical Theater Workshop, was on campus over the weekend as visiting lecturer, and to attend the performance of scenes from the great musicals chosen by him in his book, *The American Musical Theater—A Consideration*.

A native of Mississippi, Engel attended both the Cincinnati Conservatory of Music and the College of Music of Cincinnati, now part of the university, and held a graduate fellowship at Juilliard. Starting as a composer, his works range from operas and symphonies to music for plays, films, radio and television. He has made numerous recordings and has been guest with the New York Philharmonic and the CBS Symphony orchestras.

Engel, who is executive director of Musical Theater Development for Columbia Pictures-Screen Gems, also holds an honorary doctorate degree from Boguslawski College of Music, Chicago, Ill.

Most recently—on April 3 at Millsaps College, Jackson, Miss.—Engel received an honorary doctorate in Human Letters. Jackson is Engel's birthplace.

Famed lyricist **Sheldon HARNICK**
HARNICK was the guest
GUESTS speaker in the third of
a series of five programs

presented at New York's 92d Street Y. The series: "Lyrics and Lyricists." Harnick's appearance: February 14 in Theresa L. Kaufmann Concert Hall.

The lyricist discussed and presented songs from *Fiddler on the Roof*, *The Rothschilds*, *She Loves Me*, *Fiorello!* and other shows.

Harnick's first introduction to music was as a violin student at Chicago's Carl Schurz High School. During his junior and senior years he began to write parodies and sketches and some original songs. While in the Army, he continued writing and helped stage service musicals. His credits include shows on and Off Broadway, industrial presentations and commercials.

The "Lyrics and Lyricists" series is sponsored by the Y Music Department in cooperation with the Billy Rose Foundation.

Covering the event for *The New York Times*, John S. Wilson noted that Harnick traced his development as a songwriter, and its relationship to his development as a person, "with wit and insight and a big bouquet of songs."

Wilson wrote: "Mr. Harnick sang his songs in a light, pleasant, unpretentious voice, assisted from time to time by his wife, Margery Gray, and by Mary Louise and with the dependable accompaniment of Richard Leonard, who extended his versatility by performing as a vocal chorus on 'The Little Tin Box.'

"Mr. Harnick included two songs that he announced as 'world premieres.' One was a new lyric for 'Stars and Stripes Forever,' a declaration for freedom of speech. The new lyric, but not the subject, had been requested for a Los Angeles high school chorus. It was originally accepted by the Board of Education but later, under pressure from some parents, the board rejected it. Mr. Harnick, with his three colleagues, gave it a stirring rendition that completely changed the tone of the familiar old Sousa march.

"His other 'world premiere' was a bow-off song, written 20 years ago, called 'I'm Gonna Quit While I'm Ahead,' which was precisely what he did."



Bethel / Nancy Flowers

Lyricist Harnick at the YM-YWHA

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