

BMI

THE MANY WORLDS OF MUSIC
JULY ISSUE 1966



A GALLERY OF 1966 AWARD WINNERS

Cover Story

The 1965 Pulitzer Prize in music was awarded to **Leslie Bossett** for his *Variations for Orchestra*, first performed in the United States by the Philadelphia Orchestra, under Eugene Ormandy, on October 22 at Philadelphia.

The Dick Van Dyke Show, for which **Earle Hagen** has created the original music since it began five years ago, was named best comedy series of 1965 by the National Academy of Television Arts and Sciences during ceremonies in May.

As **Mort Sahl** looks on, Louis Armstrong presents a Grammy of the National Academy of Recording Arts and Sciences to **Lolo Schifrin** for his *Jazz Suite on the Mass Texts*, named the best original jazz composition of 1965.

The New York Drama Critics Circle selected *Marat/Sade*, written by Peter Weiss, with an original score by **Richard Peaslee**, as the best play of the 1965-66 season, following a run of 145 performances in New York.

Juliet of the Spirits, the Federico Fellini Italian production, with an original score by **Nino Rota** (published in the United States by E. B. Marks Music Corp.) was given the Joseph Burstyn Award as the best foreign language film of 1965.

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Benjamin



Buckley



Dickey



Dodge



Gilbert



Henderson



Johnson



Lang



Manners



McCarty



Panetti



Rhodes



Schwantner



Stewart

Concert Music

**SCA
1965**

Fourteen young composers from the United States and Canada are sharing \$12,500 in the 14th annual Student Composers Awards competition which is sponsored annually by BMI. With the 1965 grants, more than 100 students will have received SCA prizes.

The 1965 winners are:

William Benjamin, age 21, of Montreal, Canada, a student at McGill University;

Robert S. W. Buckley, age 19, of Vancouver, Canada;

Peter M. Dickey, age 18, of Ravenna, Ohio, a student at Ravenna High School;

Charles Dodge, age 23, of New York City, a student at Columbia University;

Steven E. Gilbert, age 22, of Brooklyn, N. Y., a student at Yale University School of Music;

Robert E. Henderson, age 17, of Fullerton, Calif.;

Roger O. Johnson, age 24, of New Haven, Conn., a student at Yale University School of Music;

Judith Lang, age 20, of Bellerose, N.Y., a student at Queens College;

Richard Manners, age 24, of Chicago, Ill., a student at Chicago Musical College;

Frank L. McCarty, age 24, of Whittier, Calif., a student at the University of Southern California;

Joan Panetti, age 24, of Baltimore, Md., a student at Yale University School of Music;

Phillip C. Rhodes, age 25, of Forest City, N. C., a student at Yale University School of Music;

Joseph C. Schwantner, age 22, of Evanston, Ill., a student at Northwestern University;

David N. Stewart, age 24, of New Haven, Conn., a student at Yale University School of Music.

Established in 1951 by BMI, in cooperation with music educators and composers, SCA annually gives cash prizes to encourage the creation of concert music by student composers. Prizes are awarded at the discretion of the judges, who base their decisions on evidence of creative talent as shown in original manuscripts which are submitted and judged under pseudonyms.

Leslie Bassett has been **PULITZER PRIZE** awarded the 1965 Pulitzer Prize in music for his Variations for Orchestra, first performed in the United States by the Philadelphia Orchestra under Eugene Ormandy on October 22 at Philadelphia.

The selection of the Bassett work marked the first award of a music prize since 1963. Pulitzer Prize winners, announced early in May of each year, are selected by the Columbia University trustees, acting on recommendations of the Advisory Board on Pulitzer Prizes.

Bassett, 43, has been a member of the music faculty at the University of Michigan since 1952. He was educated at Fresno State College and at the University of Michigan. He studied under Homer Keller, Ross Lee Finney, Nadia Boulanger, Arthur Honegger and Roberto Gerhard. Recipient of a Fulbright Fellowship in France (1950-51), Prix de Rome (1961-63) and a National Institute of Arts and Letters Award (1964), Bassett is married and has three children.

At the request of the **IN THE NEWS** United States Information Agency, BMI supplied 15,000 copies of "Concert Music USA, 1966" for selective distribution at the Warsaw Book Fair, the Poznan Trade Fair and the Budapest Trade Fair in May and June. The booklets were placed in a special audio corner of each United States exhibit where American music was featured. Past combined annual attendance at these fairs has been well over one and a half million people.

◆ **Harry Partch** was the recipient of the Marjorie Peabody Waite Award of \$1,500, presented May 25 at the Joint Annual Ceremonial of the National Institute of Arts and Letters and the American Academy of Arts and Letters in the latter's auditorium.

◆ **Netty Simons** is the director of the monthly American Composers Alliance programs, broadcast by Radio Station WNYC, New York City.

◆ **Chou Wen-chung**, assistant professor of music at Columbia University, spoke at the Festival of the Arts of This Century, held in April at the East-West Center of the University of Hawaii in Honolulu.

He also attended and was one of the principal speakers at the UNESCO International Music Symposium, concerned with "Musics of Asia," in Manila, Philippines, in April.

◆ **William Schuman**, composer and president of Lincoln Center for the Performing Arts, made a major address during the 12th national conference of the Arts Councils of America, held in New York City, May 19-21.

◆ **Elliott Carter** will participate in the conference on contemporary music at the Aspen Music Festival, Aspen, Colo., this summer.

◆ **Mario Davidovsky** received a citation in music at the 10th annual Brandeis University Creative Arts Awards pres-

William Gale Gedney



Chou

entation ceremony, April 24, at the Hotel Pierre in New York City. The citation was given to Davidovsky by **Roger Sessions**.

Brandeis University presents medals and citations each year in four fields, fine arts, literature, theater arts and music. The selections are made by professional juries, picked by the Brandeis Creative Arts Awards Commission. A \$1,000 grant accompanies each award.

Composers previously honored by Brandeis include **Elliott Carter**, **Walter Piston**, **Wallingford Riegger**, **William Schuman**, **Roger Sessions**, **Edgard Varèse**, medals; **Andrew Imbrie**, **Donald Martino**, **Salvatore Martirano**, **Gunther Schuller**, **Seymour Shifrin** and **Yehudi Wyner**, citations.

◆ **Earl Zindars** has been commissioned

by the Los Angeles Neophonic Orchestra to compose a work for the orchestra's 1966-67 season at the New Music Center in Los Angeles. "Vasa," a work by Zindars, was given its initial performance this past season by the orchestra. Stan Kenton conducted.

◆ An extensive look at Canadian concert music was offered on an eight-week segment of the CBC-FM series *Music of Today*, which began April 15. The programs intended to give a "glimpse of the great variety of music being written in this country."

The opening program was devoted to two of Canada's senior composers, **Healey Willan** and the late **Claude Champagne**. It was followed by a program profiling **Jean Papineau-Couture**, president of the Canadian League of Composers.

Other programs were devoted to **Violet Archer**, **John Beckwith**, **Jean Coulthard**, **Serge Garant**, **Francois Morel**, **Barbara Pentland**, **Murray Schafer**, **Harry Somers** and **Gilles Tremblay**.

◆ **Ulysses Kay** was visiting composer on campus at Morgan State College, Baltimore, Md., April 25-29, during a college conference given under the auspices of Morgan State's divisions of humanities and social sciences.

The composer gave two talks, one on opening day, "The Composer Looks at Music in Society," the other, an illustrated lecture concerning "The Composer at Work." Both were given at the Carl Murphy Fine Arts Center.

A concert featuring works by Kay took place at the same site on the evening of April 27. The composer commented on some of the compositions.

PREMIERES The London Symphony Orchestra, under Colin Davis, gave the world premiere of **Don Banks's** Horn Concerto on February 27. Barry Tuckwell was soloist. The program included **Michael Tippett's** Second Symphony and **Igor Stravinsky's** Symphony in Three Movements.

◆ The Winterthur String Quartet gave the world premiere of **Conrad Beck's** Fifth String Quartet on March 23 in the group's Swiss home city.

◆ The first American performance of "Analigus" by **Aurelio de la Vega** and the initial West Coast performance of **George Tremblay's** Symphony in One

continued on next page

Movement were presented by the Los Angeles Philharmonic Orchestra under Zubin Mehta on April 28 at California State College at Fullerton.

The occasion was the first of four concerts presented under a special grant from the Rockefeller Foundation to the University of Southern California and the Southern California Symphony Association. The program also included **Roger Sessions'** Violin Concerto.

◆ **Charles Dodge's** "Follia" (1965), a work for flute, English horn, bass clarinet, violin, viola, tuba, piano and two percussion was performed for the first time under the composer's direction, on April 25, at a concert presented at Columbia University by the Group for Contemporary Music.

◆ Two works for percussion ensemble by **Halim El-Dabh**, "Tabla-Tahmeel No. 1" and "Hindi-Yaat No. 1," were performed for the first time during a concert of contemporary Oriental music on March 25, at Illinois Wesleyan University School of Music, Bloomington, Ill. Robert Bankert conducted.

The program also included works by **Chou Wen-chung**, **Kazuo Fukushima** and **Toshiro Mayuzumi**.

◆ A work by **Donald Erb**, composer-in-residence at the Cleveland Institute of Music, had its initial performance on April 19 during the National Catholic Music Educators Association Convention in Cincinnati.

It was played by the St. Bridget Band of Parma, Ohio, the group for which Erb wrote the work.

◆ While a guest at Bok Singing Tower, Lake Wales, Fla., Milford Myhre, carillonneur of Culver Academy in Indiana, performed six works by **Johan Franco** on Easter Sunday. Among them was a Suite From Incidental Music for Romans by St. Paul, in its world premiere.

◆ "... a quite handsome piece, powerful, bursting with vitality, even possessed of a latent sort of lyricism," Harold C. Schonberg wrote in *The New York Times* following the United States premiere of Piano Concerto No. 2 by Mexican composer **Blas Galindo**. John Barnett conducted the Orchestra of the National Orchestral Association and Jose Kahan, pianist, to whom the work was dedicated, performed the solo role in Carnegie Hall.



El-Dabh

"Mr. Galindo uses the piano as a percussive instrument, and yet has supplied all kinds of highly pianistic figurations that can be traced back to the virtuoso concertos of the previous century. One can also hear traces of Mexican nationalism, though for the most part the writing is conceived in an international style."

Written in 1961 on commission from the Instituto Nacional de Bellas Artes of Mexico, the work had its initial performance on April 17, 1962, in Mexico City, conducted by Herrera de

The New York Times



Galindo and Kahan

la Fuente, with Mr. Kahan as soloist.

A full-blooded Mexican Huichol Indian, Galindo was born in a tiny village in the province of Jalisco, where his father was a prosperous merchant until he suffered heavy losses during the revolutionary disturbances of the 1920's. Young Galindo left school to join the Indian guerrillas fighting in the mountains, where he might be seen with a gun slung under one arm and a guitar under the other. When he was 19, he returned home and began the study of music. He learned to play the organ by ear, and the following year took up the clarinet in the village band, which he soon began conducting even though he was just beginning to learn to read music.

In 1931, Galindo went to Mexico City, where he planned to work for a law degree. A chance attendance at a rehearsal at the National Conservatory, where he heard Silvestre Revueltas conduct, changed all that. Instead of studying law, he studied composition at the conservatory, graduating with highest honors in 1944. His principal teacher there was the eminent Mexican composer and conductor Carlos Chavez. After graduating from the conservatory, Galindo studied with Aaron Copland at the Berkshire Music Center in Lenox, Mass. He later returned to

head the conservatory, where he had received most of his musical training.

His piano Concerto No. 2 is published in the United States by Peer International Corporation.

◆ The First Trumpet Quartet, with percussion and piano, premiered **Alan Hovhanness's** "Khaldis" Concerto during an April 17 concert at Carnegie Recital Hall presented by the National Association for American Composers and Conductors.

"Based on early Armenian monody and Renaissance polyphony, [the work] arrived at dazzling brightness," Theodore Strongin wrote in *The New York Times*.

◆ Two Preludes for Woodwind Trio (1966) by **Karel Husa**, commissioned by the Iota Chapter of Kappa Gamma Psi fraternity, had a first performance on April 21.

The occasion was the fraternity's spring recital, given in Ford Music Hall Auditorium on the Ithaca (N.Y.) College campus. The concert also included compositions by **Paul Hindemith**, **Lawrence Moss**, **Heitor Villa-Lobos** and **Edgard Varèse**.

"The Two Preludes are studies of new colors," Husa said in the program notes. "I decided not to compose music which I knew might have sounded good. . . . I tried to use registers and sounds which have not yet been much explored, in order to try new combinations of sounds on the three given instruments."

◆ **Ernst Krenek's** "Fibonacci Mobile" for string quartet and four-hand piano had its West Coast premiere, April 4, during the Monday Evening Concert at the County Museum of Art's Leo S. Bing Center. The composer conducted.

The piece is based on a number sequence created by the 12th-century Italian mathematician Leonardo Fibonacci. Of the numerous possible combinations of musical elements (accounting for the title "Mobile") five were played on this occasion.

Two weeks later at the same site, four psalms by **Charles Ives**, edited by Gregg Smith from the collection of Ives manuscripts at Yale University, were performed for the first time.

The psalms were Psalm 100, "Make a joyful noise unto the Lord" (1898), Psalm 150, "Praise ye the Lord" (1896) for treble voices, mixed chorus

and organ, Psalm 54, "Save me, O God, by Thy name" (1896) for mixed chorus a cappella, and Psalm 90, "Lord, thou hast been our dwelling place" (1898-1901) for mixed chorus, organ, bells and chimes.

◆ A benefit for the Manhattan School of Music and its expansion program brought **John Lewis's** Modern Jazz Quartet to Carnegie Hall, April 27, for its first New York concert in more than a year.

First performances of two Lewis compositions—"Conception and Inflection on a Jazz Rhythm" and "Sascha's Fugue"—and three of his arrangements from Bach and Purcell were programed.

The M.J.Q. played "Conception and Inflection on a Jazz Rhythm." For performance of the Bach and Purcell, the unit was supplemented by a string quartet. The M.J.Q. combined with a string quartet and woodwind quintet for the performance of "Sascha's Fugue."

Critic John S. Wilson, commenting on the latter composition in *The New York Times*, said: "It bounced along with a bubbling gaiety that was reminiscent of some of **Alec Wilder's** compositions . . . except that there was an underlining guttiness contributed by [**Milt**] **Jackson's** vibraharp."

◆ The world premiere of **Robert Hall Lewis's** Trio for violin, clarinet and piano was a feature of the William Nelson Cromwell Concert at the National Gallery in Washington, D.C., April 17. **Alban Berg**, **Luciano Berio**, **Wolfgang Fortner**, **Lawrence Moss** and **Anton Webern** also were represented on the program.

◆ **Max Pollikoff's** Music in Our Time concerts, April 13 and May 4, at Kaufmann Concert Hall of New York's 92d Street YM-YWHA, included several first performances.

Lawrence Moss's "Remembrances" was performed by the New Haven Group for New Music, under the direction of Gustav Meier, during the April concert. It was "most engaging," Eric Salzman said in his *New York Herald Tribune* review. "This is a music that opens out from simple fragments of pitches and colors elegantly unfolded in attractive and coherent textures."

The program included **Donald Erb's** String Trio for violin, cello and elec-

tric guitar (played by **Jim Hall**). It "combined electronic style glissandi, machine-gunlike *col legno* work and jazz snatches. . . . The piece is fresh and should be heard again," *The Village Voice* reported.

Pianist Robert Miller premiered **Otto Luening's** Short Sonata during the May 4 concert, last in the season's series.

◆ "A moody work that was rich in texture," Leonard Feather wrote in the *Los Angeles Times* about the American premiere of **Richard Peaslee's** "Stonehenge." Bill Russo, whose London Jazz Orchestra had given the composition its world premiere, conducted the Los Angeles Neophonic Orchestra at the March 7 concert.

"This mysterious, stark work in four movements exploits and manipulates jazz rhythms and solos to create an original, intense world of its own. The whole piece, perhaps greater than its parts, conjures up, as do the stones that inspired it, some intense primitive ritual at the dawn of time," *The Times* of London said after the world premiere.

◆ The fourth and final program in the Evenings for New Music, planned by Lukas Foss and presented by Carnegie Hall in conjunction with the Center of the Creative Performing Arts in the State University of New York at Buffalo, included the first American performance of **Henri Pousseur's** "Répons."

Allen Hughes, writing in *The New York Times*, said: "The big work of the evening [at Carnegie Recital Hall, April 26] and the one that made it



Pinkham

continued on next page

extra festive was Pousseur's 'Répons,' which was composed in 1960. A narration was added in 1965.

"A program note described 'Répons,' as 'a large mobile for seven players' in which each has 'an active part in the decision that forms the actual performance.' There are, therefore, elements of chance in the composition, but Pousseur has given each performer well-defined materials with which to work. . . .

"Actually, it is more in the nature of a thinking-man's version of a work like 'Peter and the Wolf,'" Hughes concluded. "The performers have names . . . and Michel Butor's narration weaves a fanciful little story about them. The musicians enter and leave with great ceremony, and the effect of the whole is captivating."

◆ "Lamentations of Jeremiah," the Daniel Pinkham work for chorus and nine instrumentalists (six brass, contrabass, tympani and percussion) had its premiere, March 17, in Kansas City, Mo. The American Choral Directors Association commissioned this work for performance at its March national convention in Kansas City.

In February, two Pinkham compositions were given first performances at Jordan Hall in Boston. "Listen to Me," for two-part chorus of children's voices and two instruments, was sung

by members of the New England Youth Chamber Singers, Lisa Frederick conducting. Commissioned by the Chicago Children's Choir, it will be presented in Chicago in the near future. The other work, "Man, That Is Born of a Woman," was performed for the first time by mezzo-soprano Miriam Boyer, for whom it was written.

◆ During the April 29 and 30 concerts at Kiel Auditorium, its home concert hall, the St. Louis Symphony Orchestra, Eleazar de Carvalho conducting, presented the first American performances of "Punkte" ("Points") by **Karlheinz Stockhausen**.

It originally was scheduled for presentation by the St. Louis Symphony during the 1964-65 season.

◆ "Bend Fate's Bow," a work for percussion and soprano by **Earl Zindars**, arranged by Tony Ceroni of the San Francisco Symphony, was given its first performance by the San Jose (Calif.) Percussion Ensemble, on May 10, at San Jose State College.

Zindars' "Vasa" was premiered by Stan Kenton and the Los Angeles Neophonic. Leonard Feather reported, "The second half's opener was 'Vasa' by Earl Zindars, a San Francisco writer recommended to Kenton by Bill Evans. . . . [It relied] for its effects on great skill in melody, harmony and improvisation."

Films

"The Academy Award Song," created especially for the annual awards presentation of the Academy of Motion Picture Arts and Sciences by **Richard and Robert Sherman**, was premiered during this year's ceremonies.

The song represented a special contribution by the Shermans, winners of two Oscars last year for their music for Walt Disney's *Mary Poppins*.

The song, introduced in an opening production number featuring a unique Oscar photo album of past winners, was sung by a chorus with accompaniment by Johnny Green and the Academy Award Orchestra.

"We're most appreciative of this contribution by the Sherman Brothers, especially because they are Oscar winners themselves," Arthur Freed, president of the academy, said.

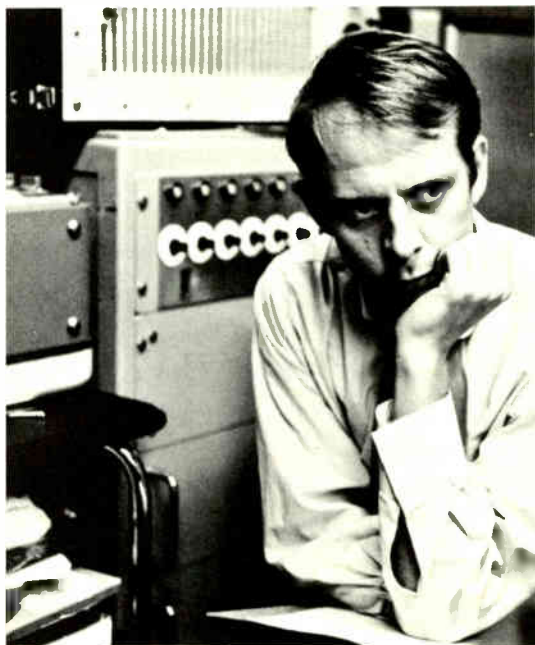
◆ The film version of the **Anthony Newley-Leslie Bricusse** musical *Stop the World—I Want to Get Off* was released nationally by Warner Brothers in May. Filmed in England in color, with Tony Tanner and Millicent Martin in the roles created by Anthony Newley and Anna Quayle, it features 16 musical numbers, including the well-known songs "What Kind of Fool Am I?" "Once in a Lifetime" and "Gonna Build a Mountain." The score is published in the United States by Ludlow Music, Inc.

"Imagination and brilliance abound in this Bill Sargent production of the . . . musical. Here is a filming of a stage production that stretches the confines of the theater, not so much by resorting to cinematic trickery as through sheer artistry," *Motion Picture Daily's* Sy Oshinsky reported.

". . . a major achievement," *Variety* said. "The mood, comedy, drama and tunes from the Anthony Newley-Leslie Bricusse legituner are socked over by standout performances, direction, music supervision and production values."

"A unique experience," George H. Jackson declared in the *Los Angeles Herald-Examiner*. "It is a picture that grips the imagination and forces one to become involved. . . ."

◆ ". . . an original, full-sounding score which avoids the oatune clichés," *Variety* said of **Jimmie Haskell's** music



Stockhausen



Zindars

for *Johnny Reno*, the A.C. Lyles production for Paramount release.

A western about a former gunfighter turned sheriff who brings law and order to a frontier town, it stars Dana Andrews and Jane Russell.

◆ *We Insist!*, the prize-winning 15-minute documentary, based on the **Max Roach** and **Oscar Brown** "Freedom Now" Suite, was shown during the First World Festival of Negro Arts in Dakar, Senegal, in April. Made in Italy by Gianni Amico, the film illustrates through the use of pictures and music the status of the Negro, past and present.

◆ "... the entire production moves with the kind of zest that will satisfy general audiences in search of light entertainment," *Motion Picture Daily* said of *Frankie and Johnny*, a new film musical version of the classic American legend, starring Elvis Presley and Donna Douglas.

"The setting of Alex Gottlieb's screenplay is a Mississippi riverboat where Elvis Presley, as Johnny, has troubles of a romantic and gambling nature," *The Hollywood Reporter* noted. "He is a compulsive gambler, and this is the chief cause of his rocky romance with Frankie, played by Donna Douglas, a featured dancer in the riverboat's entertainment. The story does not have the tragic ending of the ballad."

An Edward Small production for United Artists, *Frankie and Johnny* features songs by **Joey Byers**, **Bill Giant**, **Doc Pomus** and **Mort Shuman**, published by Elvis Presley Music, Inc.

◆ A theme by **Robert Mellin**, developed and conducted by Frank Barber, is "an asset to the film," *The Hollywood Reporter's* James Powers said in his review of *Son of a Gunfighter*.

Made in Spain and released by M-G-M, the western stars Russ Tamblyn as an enigmatic man with one purpose — to hunt down an outlaw leader who has killed his mother.

The setting is the American Southwest and over the border into Mexico. The time: the 1870's.

◆ "Richard and Robert Sherman who composed the score of *Mary Poppins* ... have given [Pooh] some delightful lyrics [worth] hearing again and again," *New York Herald Tribune* critic John Molleson said in his review of the



Music by the Shermans

music for Walt Disney's short film *Winnie the Pooh and the Honey Tree*. "... a charming Disney animated short ... likely to pleasantly jog memories of older fans while amusing the new generation," William Wolf reported in *Cue*.

◆ "... a swiny, delightful musical score," *The New York Times's* Bosley Crowther said of the background music composed and performed by **Jimmy Smith** for the French crime film *Cloportes*.

Based on an Alphonse Boudard novel, *The Metamorphosis of the Cockroaches*, the International Classics release stars Lino Ventura, Charles Aznavour and Irina Demick.

"It moves ... with the stealth of its leading character [Lino Ventura], a kingpin of the Paris underworld, as he chokes down the bitter truth about his kind of people," Kathleen Carroll, the *New York Daily News* critic, explained.

"... a nimble, sardonic display of the behavior of a bunch of French burglars," Crowther added. "Those naughty French crooks! They have no consciences, but they do sometimes



Presley as Johnny



Music by Bricusse and Newley

have a comic style that renders them drily entertaining."

"This is wild melodrama," Alton Cook said, writing in the *New York World-Telegram and Sun*. "You may not believe it for a moment, but you will not let that bother you either."

◆ "*The Rare Breed* is that rarity, a family film. It is intelligent enough for adults yet is ideal entertainment for kids. Wholesome without being saccharine, this unpretentious Universal Western is enjoyable to watch and leaves a pleasant aftereffect," Kevin Thomas said in his *Los Angeles Times* review of the film, which has a score by **Johnny Williams**.

"... a big, rough, rambling Western," Wanda Hale said in her three-star review for the *New York Daily News*.

◆ The team of **Guy Hemric** and **Jerry Styner**, which has written original music for a number of pictures made by American-International, has been signed to write six songs, including the title music, for A.-I.'s *Fireball 500*. The movie will co-star **Frankie Avalon** and **Annette Funicello**, with **Julie Parrish**, **Chill Wills** and **Harvey Lembeck** in featured roles.

Dance

The New York City Ballet gave the first performance of *Summerspace*, choreographed by Merce Cunningham to music by **Morton Feldman**, on April 14. The work, set to Feldman's "Ixion," was first performed by Cunningham's own company eight years ago and reworked for the New York City Ballet.

Clive Barnes, dance critic for *The New York Times*, commented: "The music for *Summerspace* by Morton Feldman is firmly deposited in the area of chance. . . . Mr. Feldman scorns, or at least neglects, conventional musical notation and prefers to indicate his musical preferences loosely on graph paper by means of numbers. The players are permitted to play any notes they take a fancy to, with Mr. Feldman dictating only the tonal range, number and rhythmic timing of the notes played. The resulting squiggles of sound are so pretty and arresting—with musical oohs, ahs and timely silences blossoming like daisies in a field—that it may be wondered whether (but only for a moment) music has been wrong all these centuries."

The City Ballet's season also included *Bugaku*, to music by **Toshiro Mayuzumi**, and *La Sonnambula*, with a score by **Vittorio Rieti**, both choreographed by George Balanchine.

◆ *Narkissos*, a new ballet by Edward Villella to a commissioned score by **Robert Prince**, will be given its premiere by the New York City Ballet during its summer season at the new Saratoga Springs (N. Y.) Performing Arts Center.

◆ The Robert Joffrey Ballet appeared at New York's City Center for the first time, on March 30, and gave seven performances during a season of five days.

Reviews of the company's opening performance commented on Gerald Arpino's *Incubus*, set to **Anton Webern's** Six Pieces for Orchestra, and Anna Sokolow's *Opus '65*, to a **Teo Macero** score.

"... Webern's terse score heightened the work's impact," Harriett Johnson wrote in the *New York Post*. Clive Barnes of *The New York Times* commented on the contrast between "the concisely suggestive . . . Six Pieces and



Arnold Eagle

Robert Joffrey's "Gamelan": music by Harrison

the long and terrifying silences Mr. Arpino has slid between them."

Opus '65's "muscular, modern score by the talented Teo Macero" (Leonard Harris, *New York World-Telegram and Sun*) was conducted on opening night by the composer.

For its second performance, the company gave the formal premiere of Arpino's *Olympics*, which had been previewed by the Joffrey Company during their engagement last summer at the Delacorte Theater in Central Park. ". . . the quietly impressive music of **Toshiro Mayuzumi** . . . cleverly avoided the pomposity of formal occasional music while retaining great dignity, restraint and, best of all, vigor," Clive Barnes wrote in *The New York Times*.

Arpino's *Ropes*, to music by **Charles Ives**, and Joffrey's own *Gamelan*, with a score by **Lou Harrison**, were also performed.

◆ ". . . *Circus* was a quite remarkable dance choreographed by Celeste Stein, a dance major at [Maryland] University. . . . The music, ranging from . . . **Varèse** to **Cowell**, increases the eerie unreality of it all," Jean Bat-

tey, dance critic for *The Washington Post*, said in her review of an April concert by the University of Maryland Dance Group.

◆ Murray Louis & Company performed *Landscapes*, to music by **Alvin Walker**, and *Transcendencies*, to **Murray Schafer's** music, during their three-weekend season at New York's Henry Street Settlement Playhouse in February and March.

◆ Anna Sokolow's *Rooms*, to a score by **Kenyon Hopkins**, was shown on NET's *U.S.A.: Dance* this spring.

"*Rooms*, created in 1954, was significant for its use of jazz music and movements not just to entertain but to convey some of the loneliness and dislocation of the era which produced them. . . . a major dance work. . . . throbbing, strident score," Jean Batten reported in *The Washington Post*.

◆ For the third year the Juilliard Dance Ensemble offered a dance program in New York public schools as part of the Lincoln Center Student Program. Doris Humphrey's *Ritmo Jondo*, to music by **Carlos Surinach**, and Anna Sokolow's *Session for Six*, music by **Teo Macero**, were presented.

◆ **Luciano Berio** was guest conductor for a program presented May 6 and 7 by the Juilliard Dance Ensemble. The program included the premiere of Anna Sokolow's *Night*, set to Berio's "Differences," and a performance of José Limón's *There Is a Time*, set to **Norman Dello Joio's** "Meditations on Ecclesiastes."

In his review for *The New York Times*, Clive Barnes said: "[Miss Sokolow's] madhouse delirium of weird night-shapes . . . and compulsive night fears finds an aptly frenetic partner in music by Luciano Berio, where a small ensemble is supported electronically in making musical noises like the chirping of metallic birds. . . ."

"From the point of view of dancing, the ensemble's most impressive achievement was . . . a most spirited revival of José Limón's excellent *There Is a Time*. The work . . . remains one of Mr. Limón's strongest."

◆ *The Song of Songs*, choreographed by Za'eva Cohen to music by **Alan Hovhaness**, and *Night Piece*, Linda Tolbert's dance to music of **Charles Ives**, were presented February 20 by the Dance Theater Workshop, New York.

◆ The Gloria Contreras Dance Group gave *Huapango* (to **Pablo Moncayo's** piece of the same name) and *Allusions* (to 14 pieces by **Anton Webern**) at New York's Kaufmann Concert Hall on February 20.

Clive Barnes, dance critic of *The New York Times*, commented on "the capsulelike pungency of the music. . . . the Webern spirit . . . much-distilled simplicity."

◆ Don Redlich danced his *Tangents*, to a score by **Dave Brubeck**, at the first of a series of Choreo-Concerts, sponsored by the Choreographers Theater, Inc., at New York's Kaufmann Concert Hall in March.

◆ The San Francisco Ballet presented a new work, Carlos Carvajal's *Wajang*, set to music from **Colin Mc Phee's** *Tabuh-Tabuhan*, plus revivals of three Lew Christensen ballets, in February. The Christensen works were *Life*, to music by **Charles Ives**, and two dances to music by **Paul Hindemith**—*Concert Music for Strings and Brass* (formerly *Lucifer*) and *Shadows*.

◆ The Dance Theater Workshop performed Jack Moore's *Four Elements* in

Five Movements, to a largely electronic score by **Earle Brown**, in February.

◆ **Gerhard Wimberger's** *Stories for Wind and Percussion* had its first performance as a ballet on May 14, at the Landestheater, Salzburg.

◆ The world premiere of the revised (1964) version of **Hans Werner Henze's** ballet *Tancredi et Cantilena*, was given at the Vienna State Opera in May, as part of the Wiener Festwochen.

◆ On February 9, the Netherlands Dance Theater performed Job Sanders' *Dances Concertantes* and Hans van Manen's *Symphony in Three Movements*, both to music by **Igor Stravinsky**. The company also announced that a new work by Job Sanders will have music by **Charles Mingus**.

◆ "The most important event in the Portuguese ballet world this season has been the official debut of the new Grupo Gulbenkian de Bailado, directed by Walter Gore," said Luigi Gario, Portuguese correspondent for *Dance Magazine*. Among the works danced during the company's January through March season at Lisbon's Teatro Tivoli were Gore's *Mosaico* (music by **Paul Hindemith**) and *O Ser Mágico* (music by **Gunther Schuller**).

◆ Norman Morrice's *The Tribute*, set to **Roger Sessions'** suite from "The Black Maskers," was performed over the B.B.C. television network on April 8.

◆ Washington's Capital Ballet Company performed the public world premiere of Doris Jones's *Pocahontas*, to the 1937 ballet score by **Elliott Carter**, on May 20.

◆ ". . . that rarity, a [**Igor**] **Stravinsky** ballet in which another choreographer has beaten the old master, George Balanchine, at his own game," John Percival said in *The New York Times*, following the February 18 London premiere of John Cranko's *Card Game* by the Royal Ballet at Covent Garden.

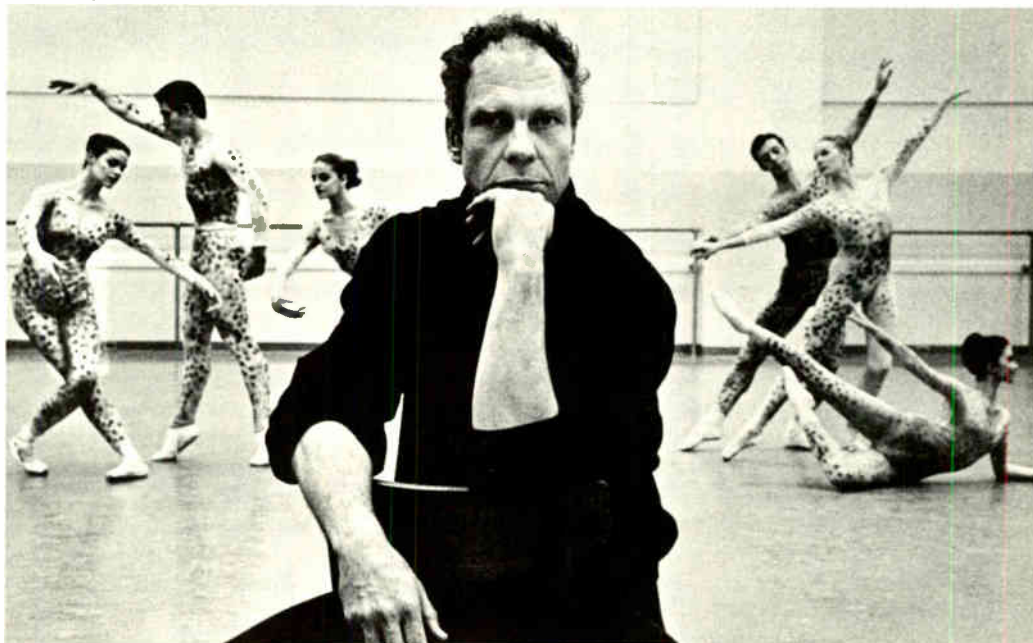
"Uninhibited and impudent, its humor wittily matches the cheerful bump-tiousness of the music.

"Seizing on the parodies of the score, Mr. Cranko has used them as the starting point for parodies of other dance styles, most notably Mr. Balanchine's. It is a long time since Covent Garden has heard such hearty laughter."

◆ Members of the Bolshoi Ballet appearing in Manhattan ventured to Brooklyn in late April to see the Merce Cunningham company perform Anna Sokolow's *Dreams* (music by **Teo Macero**, **Anton Webern** and Johann Sebastian Bach) and other works.

". . . this was the first time they had seen a theatrical performance of modern dance and also their first sight of the American dance avant-garde," Clive Barnes said in *The New York Times*.

Martha Swope



Merce Cunningham at "Summerspace" rehearsal

In the Press

"Ten years ago, a couple of boys from the Bronx named **Walden Cassotto** and **Donald Kirshner** got into the music game writing radio-commercial jingles. They never made a living at it, but Cassotto contrived to change his name and his luck by going into singing: he is now that ever-lovin' smash, **Bobby Darin**. Kirshner still has the same moniker, but in . . . the pop-music business these days, he is far more formidable. . . . At 32, he is president of the music division of Columbia Pictures-Screen Gems TV, the hottest publisher in the pop field, and he has been a millionaire for three years," *Time* magazine reported April 22.

"Since 1959, Kirshner has published 500 songs, of which 400 have made the hit charts. Last week he had no fewer than 25 on the *Billboard* lists, including the No. 1 song '(You're My) Soul and Inspiration.' All told, Kirshner songs have sold 150 million recordings.

"Donnie—as all the pussycats in the trade call him—did it without being able to read a note of music. . . . 'What I just seem to have,' he says, 'is an infallible ear for picking hits.' He picks them by getting unsung writers to produce them on order. 'I can hear a kid hit a note,' he says, 'and I know whether he has it or not.' He keeps a farm team of young writers. . . .

"When it comes to getting the best out of his stable, Donnie is a regular Toscanini. If he wants a song changed. . . . He may suggest a less complicated 'story line,' or a different twist to the melody, or a switch in rhythm. He also knows how to boost a youngster's ego. . . .

"During lulls, he works up demonstration disks with which he peddles his new properties to name performers. Here again, Donnie's ear is uncanny. 'I hear a song six different ways in my head,' he says—and then decides who can do it the most good."

◆ "Don Reno, a new voice on the Richmond radio scene but an old familiar sound in the recorded groove, is somewhat unique among disk jockeys," the *Richmond* (Va.) *Times-Dispatch* reported.

"With a certain touch of modesty, Don Reno admits, 'I have written 225 songs . . . and 197 have been released.

. . . I'm a . . . BMI writer.'

"Don Reno is not new on the Richmond scene; for 14 years he was part of the team of Reno and [Red] Smiley, a long-time fixture on the long-running Old Dominion Barn Dance."

◆ "Their real names are **Salvatore Bono** and **Cheryl LaPiere**, and when they met in 1964 he was 23, she was 17. They were singing background (the 'oo-oo's' and 'yeah-yeah's') for record producer **Phil Spector**." Today they sing for Princess Margaret, *Vogue* editor Diana Vreeland and millions of teen-agers. And the cover story of the April 23 issue of the *Saturday Evening Post* was a profile of "Sonny & Cher—They're What's Happening, Baby," by Peter Bogdanovich.

"There's no one as fickle as a teenager—probably because he keeps grow-



Kirshner

ing up. What is the life-span, then, of a phenomenon? . . . But Sonny and Cher's managers think their clients are in a charmed circle; according to them, Elvis Presley holds the stud singer position, the **Beatles** own the group spot and the Bonos have invented and captured 'the married-couple bag.'

"To help hold that place, they're going to make a movie—about themselves and about being themselves, which, Sonny maintains, has made them what they are."

◆ "As far as **Bill Anderson** is concerned, the old stereotype that identifies country music with . . . rustic backwoods-men . . . has no place in today's country music world," Phil Gailey said recently in *The Atlanta Constitution*.

"Music, whatever its kind, can appeal to anyone as long as it doesn't insult your intelligence," Anderson was quoted as saying.

"I think country music has been acceptable all along. . . . This kind of music deals with a man's emotions. It doesn't rely on a beat or fad. It's human and appeals to just about everyone," Anderson added.

◆ "**John Arpin**, at 29, enjoys the best of two worlds: as a serious (but far from solemn) student of ragtime, he is able to devote the first three hours of each working night to the works of such masters as Scott Joplin, Joseph Lamb and James Scott; as a classically schooled pianist, he is able to fill the final four hours with the sounds of Chopin, Debussy, Gershwin and Kern. . . ."



Arpin

Patrick Scott, writer for *The Globe and Mail* of Toronto, indicated in his recent piece "A Dual Personality at the Keyboard" that the Canadian pianist-composer is "prized" in both the Last Chance Saloon, an informal Toronto bistro, where he plays ragtime, and at the ultra-exclusive Mister Tony's on the outskirts of town, where he shows the other facet of his talent.

Toronto ragtime buffs regard him so highly that "under the auspices of the Ragtime Society, they have issued a long-play album called *Concert in Ragtime* that features Arpin in a brilliant solo recital," Scott explained. ". . . all . . . are rendered with the uncommon balance of enthusiasm and discipline that good ragtime demands." Included

in this collection is an Arpin original titled "Centennial Rag," one of the Centennial Year series of new Canadian compositions.

Scott concluded: "The only thing rarer than a good cocktail pianist is a good ragtime pianist — which is why John Arpin, who is both . . . six nights a week, may be the healthiest schizophrenic in Canada today."

◆ "On an October night in 1965 several hundred Germans, most of them teen-agers, jammed the Berlin airport to await arrival of the airliner from Paris. . . .

"Cause of this . . . was brown-eyed **Wanda Jackson** who, at the time, had done the impossible—she had dislodged the **Beatles** and the **Supremes** from the top echelons of the German music charts with a country singer's rendi-



Jackson

tion of a song titled 'Santo Domingo.' Overnight she had made country music an international *affaire de coeur* with Europeans and, like it or not, had in their eyes become the female Elvis Presley," Ben Townsend said in his article "The Magic Wanda" in the May issue of *Hoedown*.

Wanda's many activities around the world, including songwriting, are reported by Townsend.

"Herself the composer of 15 songs which have been recorded, Wanda never fails to look at a song submitted to her. . . .

"Often during a homestay, Wanda may write a song. 'I'm not the type who writes all the time,' she points out. 'First I have to get an idea. Next I set

myself to daydreaming about that idea, that situation. I might, for example, think how I would react if the one I love had just left me. That is always a good theme. I begin imagining what my reactions would be. How I would react. Before long a melody comes to mind.'

"Writing words to a song comes easiest to Wanda. 'One time I was at a friend's house looking at a magazine, when I wrote my favorite song,' she laughs. 'While looking through this magazine I came across a picture of little charms one could order for a charm bracelet. It set me to thinking. And in a few minutes I had written the words to "Little Charm Bracelet." ' "

◆ "In the billion-dollar business of pop music, appearances are real. . . . There seem to be three beaten approaches to the young men who make this music; all of them take you part way to truth, but only part. Having just come home from a college tour with the **Beach Boys** . . . one has new appreciation for the error in all ways. The view down the end of an adult nose. . . . The sight from a promoter's telescope, reflected in the pages of fan magazines. . . . The deep, almost detached-retina vision of the sociologists," Art Seidenbaum wrote recently in the *Los Angeles Times*.

"After hearing the noise, tasting the excitement and feeling the hysteria (one fan kicked both my shins), I begin to think the people of pop mountain must be approached neutrally, cautiously, because they're there.

"**Brian Wilson** is there. He composes, arranges and produces the records by which the Beach Boys have become a Pacific challenge to the Liverpool. Some five years ago Brian, in the company of two brothers, one cousin and a friend, made a record called 'Surfin'.' It wasn't art, but it was timely and it hit.

"Since then, brother Brian has been the chief creator-executive for the Beach Boys. The multiple gold records stem from his 23-year-old brain. . . .

"Brian is the goad. He is the omniscient ear, the man to juggle the separate tracks—instrumental, vocal, vocal background—that today are engineered into single records."

◆ "This year even more than most offers few sure things in the Academy

Award sweepstakes. But it's a reasonable guess that a pair of the shorter odds will be on a tall, scholarly looking gentleman named **Irwin Kostal** to take an Oscar for scoring *The Sound of Music* for motion pictures," wrote *Los Angeles Times* entertainment editor Charles Champlin in early April.

Shortly thereafter, the Academy of Motion Picture Arts and Sciences proved Champlin's guess to be "reasonable" indeed, when they awarded Kostal the "scoring of music—adaptation or treatment" Oscar for his scoring of 20th Century-Fox's *The Sound of Music*.

"Although he is an old-timer in the music industry, he is a relative newcomer to Hollywood, and you have to say he has done just a bit better than fair," Champlin continued.

"His first film venture was the soundtrack arrangement of . . . *West Side Story*. He won an Oscar for it. His second film assignment was to translate **Bob and Dick Sherman's** songs into the score for *Mary Poppins*. He won an Oscar nomination for that. His third film assignment was *The Sound of Music*, for which he has an Oscar nomination. . . .

"'It's been my luck,' adds Kostal, 'to work with great composers.' . . . Kostal has a proven genius for maximizing the melodic input from those composers. Relatively speaking, the arranger is still music's forgotten man so far as the public is concerned, although he has come into his own increasingly, beginning with the days of the big bands.

"That, indeed, was how Kostal began, as a danceband pianist-arranger. . . . then was orchestrator for *Your Show of Shows* in early television days. . . . before invading the Broadway musical scene."

◆ **Abbey Lincoln**, the *New York World-Telegram and Sun's* Leonard Harris said, is "one of the few modern jazz vocalists with the potential for wide popular acceptance."

Reviewer Harris came to this conclusion after catching her at New York's Five Spot Cafe where, with her husband **Max Roach** and his quintet, she was playing an extended engagement.

It is his feeling that her work at the Five Spot comes closer than ever before

continued on next page

Charles H. Stewart



Lincoln

to realizing her potential. She “presents a placid surface as she sings, yet the tunes come out with such involvement. It’s just another facet of the many that make up her talent.”

◆ “After a 15-year vacation from movie-making, cowboy singer **Tex Ritter** is back in the business and enjoying every minute of it,” Pat Welch wrote in *The Nashville Tennessean* recently.

“Furthermore, the business has moved from Hollywood to Nashville. He sees it as an ‘infant industry, just about where the record industry was here 20 years ago,’ and ‘one that has a great future here.’

“Tex has a role in a feature-length movie called *The Girl From Tobacco Row*. He plays the part of a country preacher. . . . The cast includes **Earl**

(**Snake**) **Richards** [and] **Gordon Terry** . . . with others ‘conscripted out of the country music industry,’ Ritter said.

“Ritter made some 80 films for five companies in Hollywood before the low-budgeted, ‘quickie’ Western bit the dust. Now he’s happy to have a part in one of the first Nashville-made motion pictures to have a ‘real plot—not just “stand up and sing.”’

“Next he’ll make a picture for 20th Century-Fox.”

◆ “Though singer **Leon Bibb** has spent much of his professional life on the Broadway musical stage, he is known as a folk singer,” John Pagonos of *The Washington Post* said during Bibb’s April engagement there. “He disclaims the tag.”

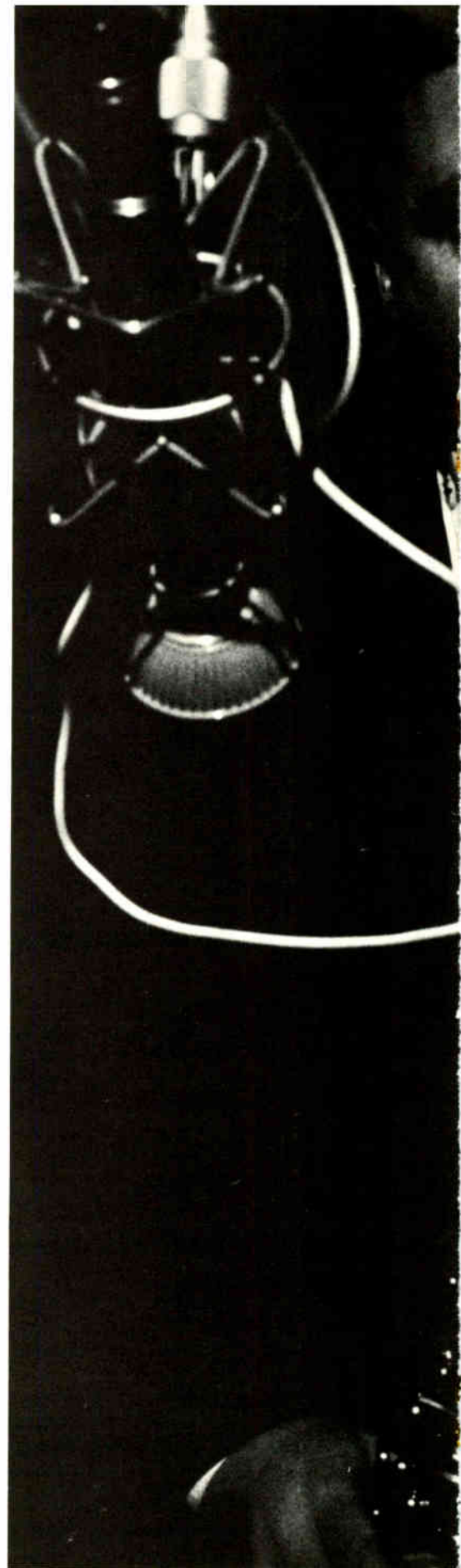
“Me, I sing folk songs, though I’ve never done it on an exclusive basis. I’ve always mixed in other songs,” Bibb told Pagonos. “I used folk songs for one reason: they have a strong narrative line and I think that’s the most important ingredient in a song.

“People like a story. **Charles Aznavour**, now there’s a man who can tell a story and tell it honestly. It’s not moon, June, spoon junk; it’s basic and right from the heart. He talks about grief, love, though not a happy romantic love. He’s able, by story line, to transmit a powerful emotion.

“As a matter of fact, I’m using more and more of his songs. Broadway is coming up with some good ones again. **Tony Newley** has the secret. ‘What Kind of Fool Am I?’ is a singer’s song. It has melody, a progressive buildup, it



Bibb



Getz



gives you an opportunity to show your range, your muscle, and it has a story that's hard to beat."

Commenting on Bibb's performance at Washington's Cellar Door, Pagonos said: "Currently appearing . . . is a new Bibb. There was nothing wrong with the old. His voice, as pure as a bell, gets the highest grades; his style is dramatic, yet warm, and what he can't do to a lyric simply hasn't been done."

◆ Thomas Lask, writing in *The New York Times* about the Peter Weiss play *Marat/Sade*, following the release of the cast album, commented on the effect of **Richard Peaslee's** music.

" . . . it fits the bizarre nature of the play. Much of the music is improvised by the players, but some of the set numbers resemble Stravinsky's 'L'histoire du Soldat' in their sparse, shrill scoring. Some of the tunes have the simplicity of French folk music of the 18th century, others approach Broadway. As integrated incidental music it is quite effective, sustaining the basic mood of the play while giving relief through the added dimension of music."

◆ **Stan Getz** discussed musical and personal matters at some length with editor Don DeMicheal in a two-part *Down Beat* story, "A Long Look at Stan Getz," which ran in the May 19 and June 2 issues of the magazine.

One of the subjects of conversation with which Getz has an obvious musical and emotional connection was **Lester Young**.

"He was the first tenor saxophone player I heard play melodically, to make beautiful melodies. The saxophone is actually a translation of the human voice. . . . All you can do is play melody. No matter how complicated it gets, it's still a melody. I never tried to play like Pres, but I so loved his conception of music that maybe some of it seeped into me. It's supposed to be that way. . . . You don't try to imitate it; you digest it. Because you love it so much, some of it comes out."

One of the most touching meetings between Young and Getz was described by DeMicheal. "The last time Getz saw Young was in a Paris nightclub shortly before the elder saxophonist died. Getz said he felt depressed because Young obviously was desperately ill,

but when Young, who perhaps should have been even more depressed passed him at the bar, he smiled and said to Getz, 'You're my singer.' "

◆ "Broadway Malady," a satirical behind-the-scenes view of the machinations that result in a Broadway musical, written by **Lehman Engel**, is a feature of the April issue of *Gentlemen's Quarterly*. "What's amiss with musical comedy is revealed here by one of the theater's best-known conductors-composers-arrangers, a man who has fashioned the musical fortunes of more than a hundred major Broadway productions," the publication said, heralding the article.

Engel, director of BMI's Musical Theater Workshop, whose most recent showcase is reported upon in the "Theater" section, has also completed a book on the musical theater, scheduled for publication next season.

Engel's previously published books include *Musical Shows: Planning and Production* (Crown), *Music for the Classical Tragedy* (Harold Flammer), *Renaissance to Baroque* (Harold Flammer), as well as many musical works, including three operas.

Ivan Berger



Engel



Leslie Bassett

BY ROSS LEE FINNEY

The 1965 Pulitzer Prize-winning composer Leslie Bassett belongs to that generation which served overseas in World War II and at the end of hostilities took advantage of the G.I. Bill to gain an education that it might not otherwise have received. His early musical interest was the trombone and though, because of an accident, he has had to give up performing, he still retains a special knowledge of brass instruments. Like other young composers of this generation, Bassett has moved persistently from a more conservative position to a more radical one, and his musical image can be understood only in terms of this growth. His works have an interesting and individual ambivalence.

Though born in California, he has spent most of the past 20 years at the University of Michigan as either student or teacher. Born in Hanford, Calif., in 1923 and educated in the public schools of Fresno, he attended Fresno State College prior to and following wartime service. At the Uni-

versity of Michigan he studied composition with Ross Lee Finney and Roberto Gerhard. On a Fulbright Fellowship to France he studied with Arthur Honegger and Nadia Boulanger. He was a fellow at the American Academy in Rome from 1961-1963.

Although several of the works composed prior to 1955 attracted favorable attention (his Trio for Viola, Clarinet and Piano was recorded by Composers Recordings, Inc., and his Quartet for Trombones and Sonata for Horn and Piano were published by Robert King Music Co.), his work of the past 10 years reveals his musical profile.

Serialism has had a profound impact upon Bassett's musical language and thought—it is a basic part of his teaching—yet it is always reflected rather than stated. In his prize-winning Variations for Orchestra (1963), each of four short phrases in a motivic introduction serves as a point of departure for two subsequent variations. Since one of the introductory phrases contains a series, two variations are partially serial. This series was drawn from the last movement of the "Eclogue, Encomium and Evocation" for

women's chorus and four percussionists completed just before the Variations.

In his "Designs, Images and Textures" (1964) for band there is no serial process at all. Each of the five movements was first imagined as shapes, patterns, textures or contours quite describable in terms of the visual arts. These initial graphs or patterns were then realized in musical notation, with pitch a later consideration.

With some of Bassett's music the initial point of departure might simply be an instrumental mannerism or a particularly idiomatic gesture. In the Five Pieces for String Quartet (S.P.A.M., 1960), the first movement grows from measured trills countered by short pizzicato arch phrases. The second movement evolves from a low violin single-pitch accelerando to the thrust and punctuation that result, while the third piece springs from an irregular, ostinato-like, pizzicato pattern.

Some of Bassett's compositions show a close relationship to electronic music, a medium in which he works regularly. The "Four Statements for Organ" (1964), with high clusters, low, short double-pedal staccatos, cymbelstern and numerous color changes, are obviously very close to electronically produced sounds. Other influences from this medium can be observed in the low rumbling of the double basses divided four ways in the opening of the Variations for Orchestra.

Several threads of continuity run through Bassett's music. It is easy to see the stylistic succession from the early Trio for Viola, Clarinet and Piano (1953) through the String Quartet (1955), the Sonata for Viola and Piano (1956), the Five Pieces for String Quartet (1957), to the Five Movements for Orchestra (1961). Another thread tracing the evolution of his orchestra music can be followed from the early overtures and symphonies to the "Easter Triptych" (1958), "Moonrise" (1960), and the Five Movements for Orchestra to the Variations for Orchestra. Still another thread, though a shorter one, tracing the growth of background sounds and textures, can be followed from the song cycle "To Music" (1962) into the choral and orchestral improvisational textures present in current works.

Alexander Courage

BY JOHN TYNAN

"It's a good life; I enjoy it. But I never know what to expect from day to day. Literally. It's very frustrating. You never can make any plans to go anywhere or do anything off the lot."

This is Alexander Courage. He's speaking of the Sisyphean task of writing much of the soundtrack music for a great deal of the current crop of television series being produced on the 20th Century-Fox lot in Westwood, Calif.

Sandy Courage, at only 46, is a veteran of both movie and TV music. His career in Hollywood reaches back to the era at Metro-Goldwyn-Mayer when the bloom still lay on the musical movie rose. His credit list is studded with film titles such as *Porgy and Bess*, *Oklahoma!* and *My Fair Lady*. As an orchestrator and arranger for television films, he has written for *Wagon Train*, *Riverboat*, *The Loner* and a great many other series, including the current crop at Fox—*Peyton Place*, *Daniel Boone* and the other weeklies.

Regarded by his colleagues as *the* consummate pro, Courage is a tall, gregarious, ruddy-faced man who lives alone (he is divorced) in Brentwood, west of Los Angeles. He grew up in New Jersey and attended the Eastman Conservatory of Music from which he graduated in 1941—"Just in time for the war."

Enlistment in the Army led him to the Army Air Corps band at March Field, then to the Army music school in Washington, D.C., where he made warrant officer. He was discharged in 1946.

"I tried to crash radio right away," he said over a recent lunch at the studio. Within six months he was writing for three radio shows a week at C.B.S.—*The Camay Hour* for Adolph Deutsch, *Sam Spade* for Lud Gluskin and the *Screen Guild Players* series for Wilbur Hatch. Then came a five-year hitch with one of radio's most successful detective shows, *Broadway Is My Beat*.

In 1948, when Courage started as an orchestrator with M-G-M, he met a young man 10 years his junior, not long out of high school and a beginner in the picture business. André Previn had then been with the studio for a couple of years. He and Courage im-



mediately became friends as well as collaborators on many pictures, and the alliance endures to this day. This year's *Inside Daisy Clover* is scored by Previn and orchestrated by Courage, and their combined talents have been heard in a number of other pictures. A brace in point: *Porgy and Bess* and *Les Girls*.

Sandy Courage has been nominated for so many Academy Awards that he doesn't immediately recall the number. Eight or 10, he says, of the pictures he worked on as orchestrator or arranger have won Oscars. This year he was again in nomination for an Academy Award (with his boss, Lionel Newman) for *The Pleasure Seekers* score.

Currently, he is involved in the music for three segments of *Peyton Place* per week. And his schedule includes whatever else is live at the studio. In a film factory producing nearly 10 hours of national TV fare every week, this is a challenging drain on any musical craftsman's resources.

Next year, though, Courage will begin scoring his first TV series, as he puts it, "from scratch." This, a space saga entitled *Star Trek*. But outside of

"getting away from the grind" and writing a "big, expensive movie," he would most like to devote time to symphonic conducting. He says simply, "This is what I started out to do." Conducting was his specialty and, at Eastman, his first love.

Courage's own professional preferences are clear-cut. In his opinion, Herbert Spencer is the best arranger for movies and Jerry Goldsmith the best composer. Of Goldsmith he says: "I'm talking about *today's* sound—and also versatility. Jerry can employ any style; he's amazingly flexible."

In the field of film conducting, Courage feels the most meaningful contributions have been made by Alfred Newman. And, ever the contemporary craftsman, he adds a qualifier: "Al Newman is without doubt the *best* of the older generation of conductors of picture music. So far as the younger generation is concerned, it's *got* to be André Previn."

As to his own work on trauma-torn *Peyton Place*? "It's fun," Courage smiles. "After writing for all those TV westerns, you welcome a change from killing Indians."



Mort Shuman

BY BOB DOWLING

Mort Shuman's development into a leading rhythm and blues composer was accidental. It started on the afternoon in the mid-fifties when he found himself unable to pass up a bargain at a neighborhood record shop in Brooklyn and acquired a stack of old rhythm and blues records.

At that time in his life Mort, who had just finished high school, had little interest in popular music. Born into a music-loving family on November 12, 1938, he had been raised on the classics. In addition to his opera-loving mother, the rest of the family took part in amateur musicales. It followed, naturally, that Mort began piano lessons in early childhood and classical music became an integral part of his life.

When he graduated from Abraham Lincoln High School in Brooklyn, Mort's knowledge of rhythm and blues music was, at best, minimal. His reaction to the commercial songs of the day was vehement.

When Mort played the stack of old r.&b. records he had purchased on an

impulse, he was enthralled. "Here I found a music that, at least, had a basic, savage drive," he remembers. "It was a kind of music that wouldn't stop still—*couldn't* stop still. I felt—I *knew*, somehow—that this type of music was for me."

Mort threw himself at his new-found love with controlled abandon. He enrolled in classes at New York's City College, but readily admits that he spent more time playing the piano than he did at lectures. He began composing songs and playing them for friends, but it was strictly a random thing for which he entertained no commercial ideas. Finally, in 1957, a girl friend said to him: "Listen, Mort, this is ridiculous. You should be selling these songs somewhere. Now, I have a friend. . . ."

"That's how I met Doc Pomus," Mort said. "I went up and played a few of my songs for him. They weren't exactly his kind of songs, but he liked them enough to call up the people at Atlantic Records, and that's how it all began."

The first song Mort did for Atlantic was never released. He placed a few more, though, and Pomus suggested

that they collaborate. Their fruitful partnership began with Doc teaching Mort about the blues. They often sat up through the night analyzing old 78's, and it was from this time that Ray Charles became Mort's greatest idol. He now says happily, "My biggest thrill came when Ray recorded my 'You Be My Baby' and 'Carrying That Load' for Atlantic. It was like the realization of a dream."

After a string of early successes Mort was ready to quit the business. "I never really believed in my own success," he says. "Once I achieved it I didn't want to push it any further."

It was the Hill and Range contract he and Pomus signed in 1959 that snapped Mort out of his lethargy. They were sent to Europe where a whole new world opened up for Shuman. "I was 20 years old then," he says, "and I really flipped out of my old proportions." Success became important to him only for the chance it gave him to live the new kind of life he had found. His songs "Turn Me Loose," sung by Fabian, and "Teenager in Love," by Dion, were big hits around 1959 and they were followed by the team's biggest international hit, "Save the Last Dance for Me," sung by the Drifters for Atlantic.

Mort's success has led him to a world of wine shared with friends during long conversations in good little restaurants, women who don't interfere with a man's chosen work and songs that are written during long spurts of inspired creativity. Mort tries rather successfully to spend as much time as possible in Europe these days, even while turning out such Presley hits as "Little Sister" and "Viva Las Vegas." "No matter what," he says, "I go to Europe in May." He works in Europe, though, and knows the special markets well enough to have had songs in the top two spots on the British charts simultaneously.

"My only long range plans are to keep on working and living the kind of life which seems to fulfill me," he says. "My publishers, Hill and Range, have been more than helpful in allowing me the freedom to call my own shots and develop at my own pace. Hopefully, someday I will have contributed something of real value. Then, I think, the whole thing will have been worthwhile."

Theater

Lehman Engel, director of the BMI Musical Showcase Theater Workshop, presented two one-hour showcases introducing the works of new composers and lyricists at the New Theater, New York, on April 26 and May 3, at 5 P.M.

The programs featured varied workshop assignments, ranging from musical adaptations of scenes from contemporary dramas and novels to original material designed for the musical theater.

The BMI Musical Theater Workshop was founded six years ago by BMI to expand opportunity for creative and experimental activity in the theater by composers and lyricists. Participants include persons affiliated with BMI, as well as some who are not. Lehman Engel's directorial approach in the workshop is similar in concept to that of the Actors Studio. Its membership must meet professional audition requirements.

Writers whose works were presented in the showcase performances by singers Gino Conforti, Larry Ellis, Barbara Williams and Liz Sheridan, with musical director John Lesko at the piano, were **Bonnie Arditti**, Rolf Barnes, Florence Berman, **Joan Brown**, **Charles**



Showcasing the BMI Musical Theater Workshop

Burr. James Campodonico, **Barry Denen**, **Addy Fieger**, **Connie Feinberg**, **George Fischhoff**, **Hal Fredrick**, **Audrey Feldman**, **Don Freeberg**, **Hy Gilbert**, **Annette Leisten**, **James Leyden**, **Shelden Markham**, **Blanche Marvin**, **Sergio Mihanovich**, **Steve Press**, **Virginia Radcliffe**, **Thomas Z. Shepard**, **Michael Small**, **Robert Waxman**, **Barbara Williams**, **Jill Williams** and **Phyllis Williams**. They come from all parts of the United States, and many of them have professional writing credits.

ON THE BOARDS *Fitz* and *Biscuit*, two plays by Maxime Furlaud, each written for two characters, starring

Sam Waterston and Sally Kirkland in the former and John Harkins and Jeff Siggins in the latter, opened May 16 at New York's Circle in the Square, following 12 days of previews. **Teiji Ito** created the music and sound for the plays, which were staged by Frank Corsaro and produced by Eli Ask and Andy Blue. The "effective" sets were designed by Eugene Lee.

Set in a middle-upperclass New England harbor, both plays comment on "youthful nonconformists colliding head-on with the rigors of maturity.

"The twin-bill represents the initial efforts of Maxime Furlaud, a 41-year-old New Yorker who . . . [has] a flair for strange and droll satire," William Glover said, writing for The Associated Press.

"*Fitz* is about a young man and a girl on the last day of their summer and their affair at a beach," *The New York Times's* Stanley Kauffmann explained. "Mr. Furlaud treats the subject in a nice freehand manner that suggests water-color sketching."

Biscuit extends into fantasy and concerns a boy who is running away from home. He meets Biscuit, a neighbor's dog, "who talks, recites Shakespeare, has a shoe fetish and reveals that he was once a boy," George Oppenheimer noted in his review for the New York State Macy chain of papers.

" . . . cleverly imaginative and funny is *Biscuit*, wherein a lad learns the perils literally of a dog's life," Glover added, then concluded: "A show worth seeing and a writer worth watching."

◆ "**Michael McWhinney** has written some clever and generally excellent sketches and lyrics with **Jerry Powell** doing the music," *Variety* said of the team's contribution to *Look Around*, an industrial show presented by the Brand Names Foundation at New York's Plaza 9 in April.

"The message of this production which utilizes the staff of the Julius Monk emporium, with cast from other showshops, is comparatively simple," *Variety* added. "It proclaims that the youngsters have their own image of big business, and the Foundation had better pay attention to the young and to the inroads of Government and a few other bogies if they are to perpetuate the vast corporations which sell all those lovely brands put out by the membership roster.

" . . . the show gets its message across in terms of the protest dances, clever wordage and good production."

◆ *Love and Let Love*, a musical adaptation of Shakespeare's *Twelfth Night*, with lyrics by **Don Christopher** and John Lollo, music by Stanley J. Gelber and book by John Lollo, was performed four times at the Hunter College Graduate Theater, New York, in May.



"*Fitz*": music by Ito

Opera

"Although . . . the U.S.C. Opera Theater has many notable achievements to its credit, none has exceeded in importance or magnitude the [April 17, 22 and 24] production of [Paul] Hindemith's *Mathis der Maler*. . . .

"Listed as a West Coast premiere, it was actually the first complete performance of the work in this country, since only an abbreviated version had been previously given in Boston in 1952," Albert Goldberg commented in the *Los Angeles Times*. Of the opera itself, he said:

"In many respects *Mathis der Maler* is an epoch-making work, perhaps the only opera in which moral, philosophical, political and musical elements combine to form a complete artistic unity. . . . it is a special sort of masterpiece.

"Nowhere else has Hindemith written music of such compelling power, violence, tenderness and spirituality, or of such indomitable technical mastery. The well-known orchestral symphony the composer extracted for concert purposes gives only a hint of the scope of the entire score. The effect of the opera was so moving that the audience was several times stirred to shouting ovations."

Patterson Greene of the *Los Angeles Herald-Examiner* added:

"This is a towering opera, merging philosophy, drama and music. Its seven scenes occupy four hours, yet it is never garrulous, never ponderous. The music has, in turn, exaltation, violence and compassion. . . .

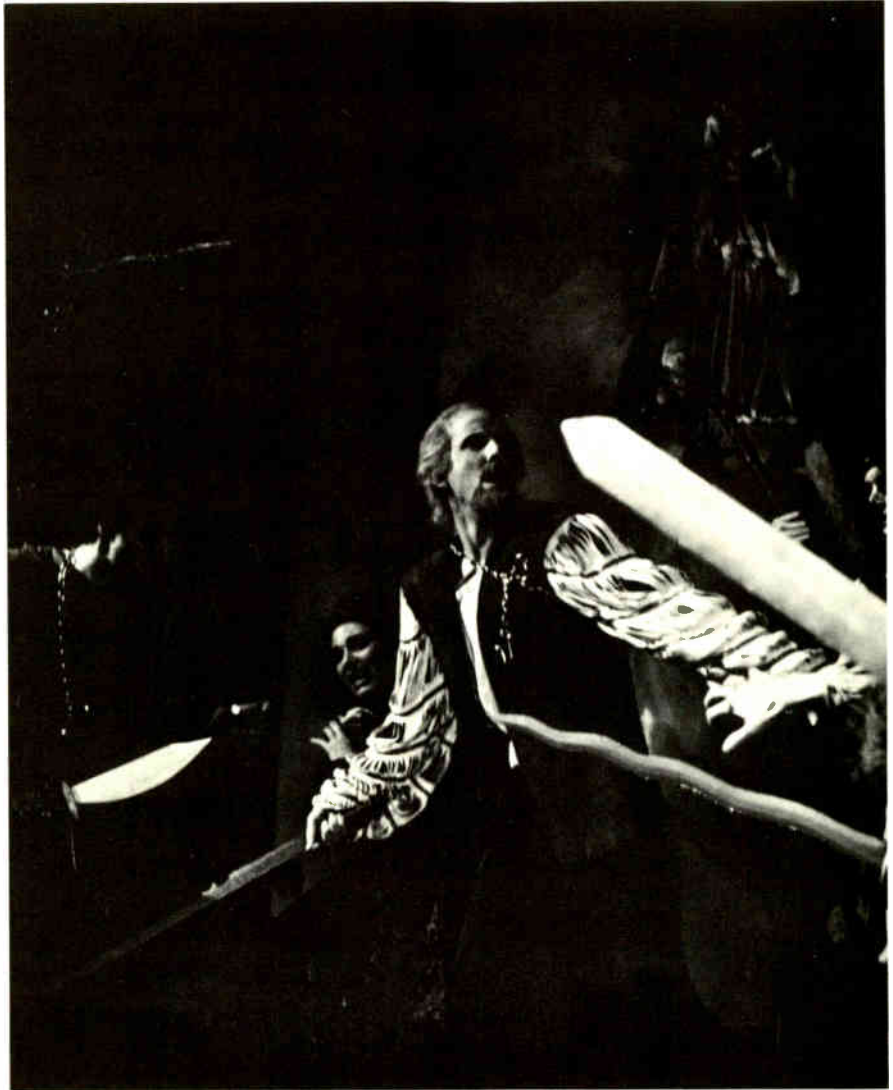
"The richly melodious score, though difficult, is idiomatic for both instruments and voices. It has recurrent themes, but it is no Wagnerian saturation of the leitmotiv. . . . the sound has grandeur and eloquence. . . .

"This, in my opinion, is the most important operatic event of the current season."

◆ ". . . your television set is the best opera house in town," *The Washington Star's* Donald Mintz wrote after the first local showing of Luigi Nono's *Intolleranza*, produced by WGBH-TV, Boston, and National Educational Television.

"In a commentary that preceded the performance, the *Boston Globe's* music

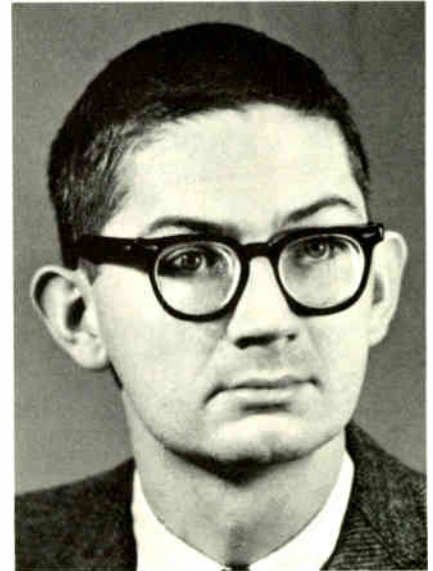
U. S. C. Opera Theater



"... the most important operatic event of the current season"



Nono



Westergaard

critic, Michael Steinberg, remarked that many musicians think of Nono as 'a sort of 12-tone Puccini,' a view which though hyperbolic has a sound basis in fact. . . . The impression left by a first hearing is that it is a very good and carefully organized opera with sharp and powerful characterization," Mintz added.

◆ "Mr. and Mrs. Discobolus' is a very funny poem about the Discobolus family up on a wall. It is by Edward Lear," the *New York Herald Tribune's* Eric Salzman wrote.

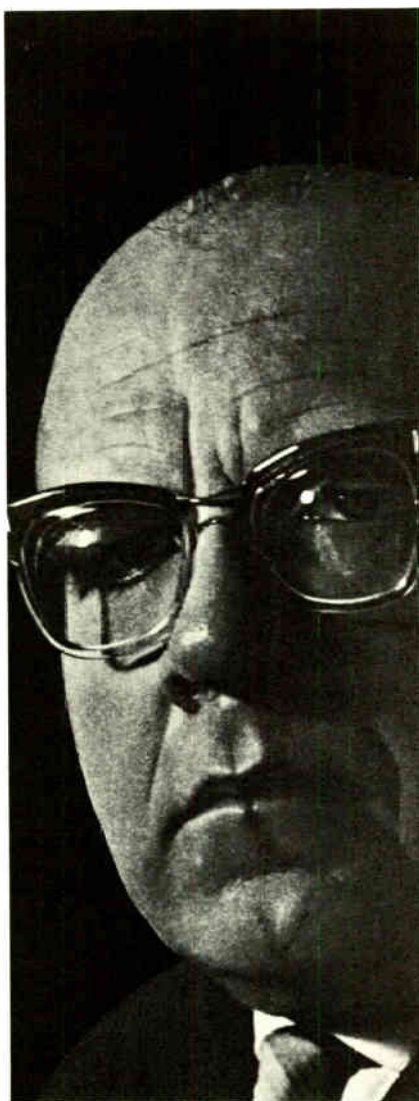
"Mr. and Mrs. Discobolus is now also a charming chamber opera by Mr. [Peter] Westergaard, a young American composer, who has turned Learian nonsense into deft, delightful good musical sense. . . . creating meaningful, witty theater out of Lear's Early Absurd," Salzman added after the opera's March 21 premiere at a concert of the Group for Contemporary Music at Columbia University.

"... written as a graceful little six-instrument serial chamber piece. . . . It is music—vocal and instrumental—that is everywhere turned with skill and wit. . . . simple . . . but hardly artless; everywhere much is said with little.

"Part of the wit is in the interplay between the apparent absurdity of the text and the wistful, delicate, graceful score . . . (in a curious way, this . . . music approaches absurdity by its very precision and grace and by its sly way of constantly turning tonal). Westergaard makes us see, of course, that it all is Absurd—that is, not absurd at all."

◆ "Some 3,000 high school children yesterday started out for one place, ended up in another and became part of musical history. They were the audience that attended the very first performance in the new Metropolitan Opera in Lincoln Center. *La Fanciulla del West* [by Giacomo Puccini, published by G. Ricordi/Milan] was the opera," *The New York Times* critic Harold C. Schonberg reported of the April 11 sneak preview of the new house.

Alan Rich of the *New York Herald Tribune* added: "The occasion was the season's final student matinee, sponsored by the Metropolitan Opera Guild. Early last week, the management decided that the new house was



Fortner

sufficiently completed to justify a shakedown. . . .

"It was a gala occasion, if a little different from the one expected next September."

◆ "Ferruccio Busoni (1866-1924) was Tuscan by birth, Austrian by education and a Berliner by choice. On February 1, at the Deutsche Oper, the city that he and his brilliant circle made into a flourishing center for the arts returned the compliment by staging two of his short operas, *Arlecchino* and *Turandot*," *Opera News* reported recently.

"*Arlecchino* is Busoni at his best—bubbling, Italianate *buffo* music, with adopted tones of social criticism amusingly put into the mouths of *commedia dell'arte* characters in their traditional setting, Bergamo. . . .

"*Turandot*, much closer to Gozzi's original than Puccini's version, is in two acts, each with two scenes. . . . The Emperor Altoum . . . is here a human being. . . .

"Giuseppe Patane conducted both scores with sufficient tautness to allow Busoni's aloof 20th-century classicism to come through. . . ."

◆ Statistics released by the German Stage Alliance reveal that Carl Orff, Werner Egk, Paul Hindemith and Hans Werner Henze had more operatic performances in Germany during the 1964-65 season than any other contemporary composers.

Seven operas by Orff were given 200 performances in 24 productions. Seven works by Egk were performed 142 times in 16 productions, five Hindemith works were performed 120 times in 14 productions and eight Henze operas received 97 performances in 13 productions.

Wolfgang Fortner's two operas received a total of 50 performances.

◆ Giacomo Puccini's operetta *La Rondine* was staged for the first time in England in December, at Fulham Town Hall, by Opera Viva.

"The action unfolds in vivid musical scenes, particularly noteworthy being the fluidity and plasticity of the crowd scene in Act II . . . and the light conversational style of certain solo episodes which effortlessly fluctuate in the composer's individual manner between parlando and arioso," Mosco Carner reported in *Music and Musicians*.

"Needless to say, the orchestral treatment is nothing less than masterly, combining as it does a great variety of colors with a sophisticated refinement of detail. No other operetta known to me rivals *La Rondine* in its harmonic and instrumental inventiveness."

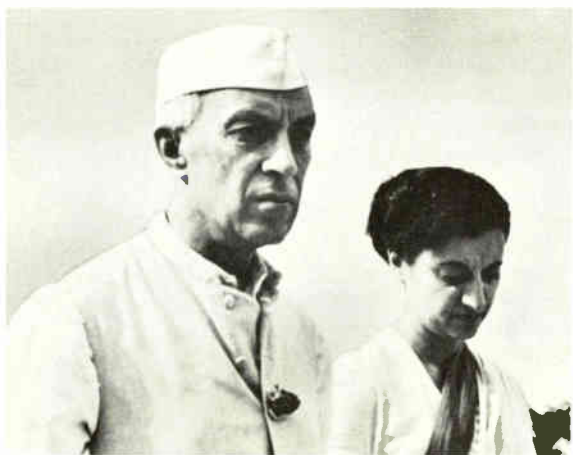
◆ "The most important of recent operatic events here has been the first Belgian production of *The Nose*, [Dmitri] Shostakovich's satirical opera based on a short story by Gogol. . . . Walter Eichner, the producer and designer, stressed the satirical side of the work and the performance was captivating from beginning to end. . . . The orchestral *intermezzi*, musically the most important parts of the opera, were well detailed," A. C. Metdepenninghen reported in *Opera* following the first Belgian performance of the work.

Television

"Nehru: Man of Two Worlds," was telecast in March on *The Twentieth Century* over C.B.S. Alan Hovhaness created the original music for this documentary which examined the life and times of India's first Prime Minister.

The program covered Nehru's Brahmin background, his schooling in England at Harrow and at Cambridge University, his return to India to become Gandhi's heir apparent, his years in prisons for attacking British rule, the agony of partition after independence and the great problems he inherited. The program also surveyed Nehru's efforts to be a bridge between East and West in the struggle for world peace. The program included an interview with the late Indian statesman conducted by Edward R. Murrow in 1955.

Alfredo Antonini conducted the C.B.S. Orchestra in performing the Hovhaness music.



Music by Hovhaness

◆ Original music for *Confidential for Women*, a daily A.B.C. afternoon program which premiered on March 28, is written by Robert Coberf. Jane Wyatt is narrator for the dramatizations of problems and pressures confronting today's women. Dr. Theodore Isaac Rubin is human relations advisor.

◆ Viewers weighed their opinions on key issues against those of leading American political figures on "Testing: Right, Left or Center," an N.B.C. hour-long special which was shown on April 20.

"... the show ... had a skillfully edited recorded musical score from the



Wilder and the Newcomers during a "memorable spring"

BMI [Jerry Bock-Sheldon Harnick] musical *Fiorello!* including the strains of a tune called 'The Little Tin Box,'" Atra Baer said in the *New York Journal-American*.

◆ "You've given me the happiest and most memorable spring I've ever known," Alec Wilder told the Newcomers when they finished taping a half-hour program, "The Music of Alec Wilder," which was shown on WBTV, Charlotte, N.C., on April 21.

The Newcomers are nonprofessional young entertainers who appear once each month in prime time on the Charlotte station. The Wilder program, sixth in the series, featured many of the composer's best-known songs, including "While We're Young," "I'll Be Around," "Senza Fine," from the film *Flight of the Phoenix*, and "It's So Peaceful in the Country."

Loonis McGlohon is musical director for the series which features "fresh young faces playing, singing and dancing to the music of prominent American composers for a potential audience of two and a half million."

◆ "The Man in the Square Suit," a comedy special about a television writer who is assigned to a rock 'n' roll series, was presented April 22 on A.B.C.

George Greeley wrote the original music for the color special.

◆ Excerpts from *Dynamite Tonight*, an opera by Arnold Weinstein with music by William Bolcom, were featured on NET's *U.S.A.: The Opposition Theater*, in a segment devoted to "The Anti-Musical," shown in major cities during April.

Robert Brustein, dean of the Yale Drama School, introduced the work, which is both an indictment of war and a mockery of the Broadway musical.

The action takes place in an army



Music by Bargo and Eiler



Music by Bolcom

headquarters underneath a battlefield. The uniforms of the soldiers belong to no particular army nor is the enemy identified.

◆ Two specials shown in April included original musical scores by **Lalo Schifrin**. The first, "Revolution in the Three R's," was shown on A.B.C., April 7. Fifth in a series of special ABC-TV News documentaries, it presented the latest revolutionary ideas and practices used in schools.

The second previewed life under the sea in "The World of Jacques-Yves Cousteau," a National Geographic Society special shown April 28 on C.B.S.

◆ A musical adaptation of *Jack and the Beanstalk*, the classic children's tale, with 10 songs by **Jeanne Barge** and **Jim Eiler**, was presented over WCBS-TV, New York, on April 8.

A production of the Prince Street Players, Ltd. repertory company, the show was the third production to be seen on WCBS. *The Emperor's New Clothes* was shown last Thanksgiving Day and *Pinocchio* on December 26, both with songs by Barge and Eiler.

◆ **Norman Paris** composed and conducted the music for "The Surprising Middle West," last in a series of hour-long specials, shown on A.B.C., concerning various areas of the United States.

The April 25 show, hosted by Robert



Music by Macero

Preston, presented, via interviews with important Middle Western figures, the section's history, activities and industry, views of its scenic and not-so-scenic spots and a general impression of its people.

◆ ". . . to him, the theater was something more than plays, and life was truly the greatest drama. He had the soul of a poet and the drive of a man possessed. . . . His life, like his work, was staggering."

"The Face of Genius," the story of Eugene O'Neill, an original hour-long documentary based on Barbara and Arthur Gelb's biography of the playwright, was presented March 14 on Boston's WBZ-TV, which produced the program.

Narrated by famed O'Neill inter-

preter **Jason Robards Jr.**, "his voice matching the visual imagery," this first television treatment of the life of the great American dramatist was scored by **Teo Macero**.

"Original music, composed by Teo Macero, gives the proper shading without ever obtruding itself upon the excellent visual and verbal elements of the production," John M. Cuno wrote in *The Christian Science Monitor*.

◆ **Ed Summerlin** composed and conducted the music for "Celebrations," three shows in Toronto's CFTO *Spectrum* series. Produced by the Anglican Church of Canada for Religious Television Associates, in cooperation with CFTO-TV, the programs were shown in Canada's major cities during February and March.

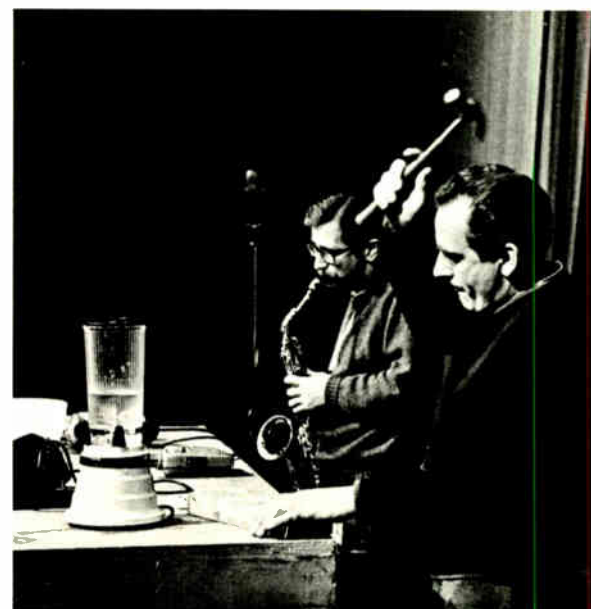
◆ **Allen Sapp**, chairman of the music department of the State University of New York at Buffalo, discussed new musical experiments with CBS-TV's *Camera Three* host, James Macandrew, during an April segment.

The program, "The New Music," featured musicians from the State University playing works by **Elliott Carter**, **Henry Cowell** and **Heitor Villa-Lobos**.

◆ Some of America's foremost artists are being featured on *U.S.A.: Artists*, a seven-segment part of National Educational Television's year-long *U.S.A.*, for which **Manny Albam** is writing and conducting the original music.



Music by Paris



Heckman and Summerlin

Writer Report

AT HOME

The authorship of the songs "Uptown" and "He's Sure the Boy I Love," written by **Cynthia Weil** and **Barry Mann**, was incorrectly attributed to **Phil Spector** on page 17 of our May issue. Both songs, published by Screen Gems-Columbia Music, Inc., won BMI citations.

◆ **Herb Alpert** and the Tijuana Brass filled Carnegie Hall, N.Y., twice Tuesday (April 12) . . . on their debut there. They satisfied a cheering . . . house. . . the in-person impact of the personable young leader and his merry men, the live sound, discarding monitored volume control, and the visual clowning all added up to solid values. These indicated that the hip showmanship which had gone into the group's success did not stop when they planned this concert tour," *Variety* said.

"Alpert had the crowd eating his musical honey out of his hand," was the comment of William Bender of the *New York Herald Tribune*.

◆ "With his current engagement in the Coconut Grove, **Paul Anka** successfully bridges a difficult period in his career—the time when he must broaden his appeal to include the more mature showgoer.

"The young singer-composer has built a solid career among the younger set, but now he demonstrates a new facet, a solid professionalism and the talents to widen his appeal," George H. Jackson wrote in the *Los Angeles Herald-Examiner*, following a recent Anka appearance.

◆ **Chet Atkins**, **Archie Campbell**, **Porter Wagoner** and **Boots Randolph** competed in the Pro-Am portion of this year's P.G.A.-sanctioned Colonial National Invitational Golf Tournament, May 18-22, in Fort Worth, Tex.

◆ **Frankie Avalon** was among the judges, and **Sonny and Cher (Bono)** presented awards for "The Miss Teen International Pageant" presented over the ABC-TV network on April 6.

◆ **Clyde Beavers** and the Eager Beavers played the West Point Military Academy, April 22.

◆ **Shelley Berman** participated in the Symposium on Improvisational Comedy sponsored by California State College, Los Angeles, in April.

Los Angeles Times staff writer Kevin Thomas reported:

"Berman got the evening off to a funny start by breaking down a potted palm that was obscuring moderator Philip Flad, assistant professor of drama at the college. The dominant personality of the program, Berman explained he happened on to his famous monologues when **Elaine May**, a fellow member of Chicago's Compass Players, was too busy working on a routine with **Mike Nichols** to rehearse a telephone bit with him.

"Pointing out that 'the performance is everything,' he defended improvisation as an art against those who would denigrate it because it is not 'written out' and therefore not 'literature.' (Actually, Berman's routines are written down, but only after they have been perfected in performance from six months to a year—and then only for copyright reasons.)"

◆ "The new Brazilian sound. Ballads of the blues type. Basically jazz. Essentially the . . . 'soul' bag. . . In his recently opened revue, *Joy 66*, at Chicago's Happy Medium, [**Oscar Brown Jr.**] does it all and does it very well. . . Oscar's show, like his singing and writing, demonstrates talent and originality," Ray Brach wrote for *Billboard* recently.

Variety reported: "Oscar Brown Jr. has all the ingredients to make *Joy 66* one of the most successful productions



Davis and Burnette

to appear at George Marienthal's Happy Medium Theater."

Chicago Daily News reviewer Buck Walmsley said: "The show is bright, funny, musical, swinging, alternately boisterous and tender—in short, it is a complete gas."

◆ **Smiley Burnette** and **Rufe Davis**, the trainmen on CBS-TV's *Petticoat Junction*, made a personal appearance tour of Western states this spring.

◆ "Obviously this is a Cinderella tale," Nick Lapole of the *New York Journal-American* said, describing **Damita Jo's** recent appearance at the Royal Box in place of the ailing Marguerite Piazza. ". . . although starring at major New York clubs, such as Basin Street East, [she] never had a whack at the Man-

R. C. A. Victor Records



The Boston Pops's Arthur Fiedler and Atkins

hattan prime supper club circuit. . . . Damita Jo went on, sang better than I have ever heard her before. . . . was just great in the show I caught over the weekend."

Variety commented: "Damita Jo has blossomed into an extremely reliable performer. Neither the size nor status of a room seems to affect her. She jumped into the Royal Box on short notice. . . . had recently played the Playboy Penthouse. And prior to that, rooms of the caliber of Basin St. East, Copacabana and what have you. She can hold her own in most situations.

"Miss Jo didn't have to prepare too much. Her catalogue is of the rust-re-

Epic Records



Damita Jo

sisting variety. She has an ear for variety and a knack of projecting into popular acceptance. . . . she scored in all directions."

◆ J. William (Bill) Denny, president of Cedarwood Publishing Co., Inc. and the Country Music Association, has been selected for listing this year in *Outstanding Young Men of America* and in *Who's Who in the South and Southwest*.

◆ Jackie De Shannon and Bobby Vee are starring in *C'mon, Let's Live a Little*, an All-Star-Hertelandy Associates production, to be released by Paramount.

◆ Country music's Dave Dudley entertained at military installations in Alaska for a week in April.

◆ Country music took over Carnegie Hall on April 23. Robert Shelton, in

his review for *The New York Times*, said:

"About 2,000 persons attended the show, which was marked by professionalism throughout. . . .

"Don Gibson had the honored closing spot. One of the ablest of the Nashville-based composers, Mr. Gibson offered songs that stressed the sad side of love in a large, true and listenable baritone.

"Bobby Bare made a pleasing impression in a singing and writing style that is even closer to the folk vein than the country. His 'Detroit City' is an insight into the problems of rural immigrants.

"Don Bowman, a songwriting comic,

Jack Seward



Olin and Knoll

did some dryly amusing talking blues, a parody of 'Big Bad John' and a satire on the uniformity of housing projects, 'I Got in the Wrong House Last Night.'"

◆ Ethel Raim of the Penny Whistlers and Thomas Heiman appeared at the annual Indian Neck Folk Festival, in Old Saybrook, Conn., April 29 through May 1. The Indian Neck Festival is an invitational event for folk singers only, supported by the proceeds of a series of folk song concerts given at Yale University during the academic year.

◆ Earle Hagen spoke before Arthur Knight's class at U.S.C. in "Analysis of Contemporary Cinema," on May 19. Portions of *The New Interns*, for which Hagen composed and conducted the music, were shown.

Earlier this year, Hagen was hon-

ored by the American Cinema Editors at their Eddie awards presentation ceremonies, where his original composition "The A-C-E" was given its world premiere performance by Dick Stabile's orchestra.

◆ Writer-publisher Ron Heiss appeared in a starring role in the February production of *All the King's Men* at the Hattiesburg (Miss.) Little Theater.

◆ Calvin Jackson lectured on the importance of musical scoring to television commercials at a recent advertising convention in Kansas City.

◆ Merle Kilgore has been signed to star in *Five Card Stud*, a Scopitone film.

◆ Roger Miller, Buck Owens, Bonnie Owens and Merle Haggard received double honors from the Southern California Academy of Country and Western Music at their first annual awards dinner, at the Hollywood Palladium, in February.

The organization judged Miller country music man of the year and best songwriter; Buck Owens, best bandleader and top male vocalist; Bonnie Owens, top female vocalist, and Merle Haggard, most promising male vocalist. The singing team of Merle Haggard and Bonnie Owens was selected as the best vocal group.

Other awards went to: Central Songs, Inc. (publisher), Ken Nelson (a. & r. man), Phil Baugh (lead guitar), Billy Mize (TV personality) and Kay Adams (most promising female vocalist).

Hoyt Axton and Freddie Hart participated in the entertainment, and among those who presented awards were Richard Linke, Richard Sherman, Richard Kirk (BMI vice president, California), Jimmy Bowen, Donna Loren, Voyle Gilmore, Nelson Riddle and Dick Clark.

◆ "Music for senior citizens, a new untapped market for phonograph records, is the goal of a songwriting-disk production company formed here by two retired businessmen," Eliot Tiegel reported in a recent *Los Angeles Times*. "The new company is Enduring Songs, formed by Earle Olin, 74, and Frank Knoll, 68. The two have been writing songs since 1932, belong to Broadcast Music, Inc. . . . and have culled their best 200 tunes as the basis of their recordings. . . .

"It is the contention of the new, 'young' upstarts in the record business

continued on next page

that the multitudinous retirement community is not being reached by the record industry, regardless of the influence of the Lawrence Welk weekly TV show aimed at the over-50 crowd."

◆ Filming began in late April on *The Buck Owens Story*, starring **Buck Owens** and the Buckaroos.

◆ "Young [**Gene**] **Pitney** is a first-rate musical talent with highly professional projection," *Variety* said of "An Evening With Gene Pitney," a syndicated production of WGN-TV, Chicago. "His vocal style is unique . . . strong, true and most appealing. The way he handles a song, it is no surprise that he also writes music."

◆ **Ray Price**, **Ferlin Husky**, **Porter Wagoner**, **Grandpa Jones**, **Pearl and Carl Butler** and **Pete Drake** and his band have been signed for the opening day grandstand show at the Illinois State Fair.

◆ The Wiltwyck School for Boys, an interfaith, interracial, residential treatment center, was the beneficiary of a folk song concert at Carnegie Hall on May 11.

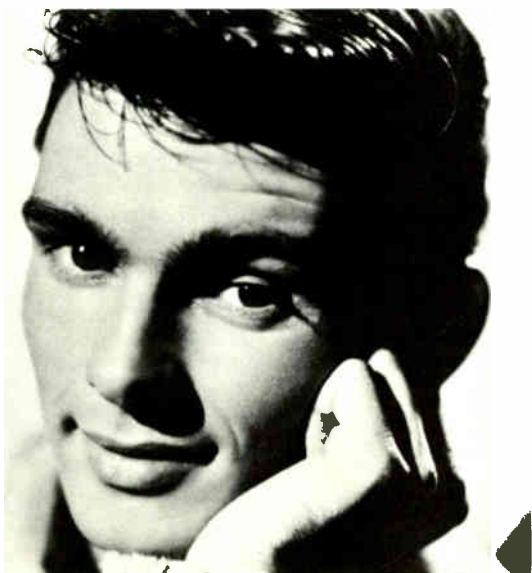
Reviewing the concert for *The New York Times*, Robert Shelton wrote:

"**Pete Seeger** and **Len Chandler** shared the task of master of ceremonies. . . . **Carolyn Hester** had some buoyant new material of her own and led a bright sing-along spiritual. **José Feliciano** displayed his dextrous guitar technique and some affecting Spanish and blues songs. The **Womenfolk**, a polished and musical quintet, did a

R. C. A. Victor Records



The Womenfolk



Pitney

competent bit even though one of its members was absent.

"After intermission, Mr. Chandler sang some of his warm and imaginative songs in a wide range of moods. . . . **Norma Tanega** . . . sang and played some of her hits. . . . Mr. Seeger closed the program."

◆ Composer-singer **Rick Shorter** appeared at New York Community College on April 16.

◆ Following an appearance at the Country Music Hall of Fame Foundation dinner in early March, **Leroy Van Dyke** represented the Country Music Association at the National Association of Broadcasters convention in Chicago.

◆ *Travelin' On With the Weavers* will be published in August by Harper & Row. **Ronnie Gilbert** was editorial supervisor for this book, which follows the group's previous collection, *The Weavers' Song Book*.

◆ "There are songs, singers and bands that impress the first time around but that command even more respect the second time you hear them," Nick Lapole wrote in the *New York Journal-American*.

"This is emphatically so of **Si Zentner**, the thinking man's bandleader, who has just brought his crack aggregation . . . into Jan Mitchell's Riverboat. . . .

"Mr. Zentner is a far cry from the average person's conception of a musi-



Newman

cian who specializes in pop music. He's alert, articulate and knowing. He has a very good idea what the public desires in the way of danceable and listenable music."

ABROAD

The internationalization of music is nowhere else more clearly underlined than in the continuing worldwide demand for American artists. Musicians from the United States, many of them songwriters, continue to play to capacity houses and attract record-breaking crowds around the world.

"Timi Yuro exploded into London [in late March] when she had them screeching for more. . . .

"After a frenetic half-hour set, Timi emerged as a kind of soul version of Judy Garland," Bob Houston said in *Melody Maker*. "A skillful audience manipulator. . . . She swings like the clappers . . . and is one of the most exciting cabaret acts ever. . . ."

Composers-singers **Paul Simon** and **Art Garfunkel** flew in at the end of March for a series of radio and TV appearances.

Beginning April 1, **Solomon Burke** toured, appearing in several cities.

The Lovin' Spoonful (**Steve Boone**, **Joe Butler**, **John Sebastian Jr.** and **Zal Yanovsky**), one of America's hottest new groups, performed in Britain for the first time, in April. The unit played in many cities and made guest appearances on television. The tour concluded on April 23.

Jimmy Witherspoon, a frequent and popular visitor in Great Britain, returned to the scene of past triumphs for a four-week tour, April 18. He made club and concert appearances, entertained at United States military installations and on radio and TV during his stay.

After several delays because of illness, folk artist **John Lee Hooker** arrived in Britain late in April for a tour which included dates in London, Leicester, Northwich, Rugby and Nuneaton.

A package including **Bobby Goldsboro**, **Gene Pitney** and **Norma Tanega** appeared in concert in London on the evening of May 2.

Eddy Arnold visited Britain in May, his second trip this year.

As star of a country package, **Johnny Cash** performed across the nation and in Ireland. Opening May 7, his schedule included shows in Liverpool, Glasgow, Manchester, London and in Belfast and Cork, Ireland.

Blues artist **Jack Dupree**, a resident of Denmark for some years, is now living in Great Britain. He recently completed a four-week tour, which opened at Eel Pie Island in May.

TV, club and ballroom dates were played by **Ben E. King** from May 20-June 5. Five days after the close of King's sweep through Britain, **Joe Tex** arrived on the scene for a 10-day tour.

Other artists who will visit Britain include **Wilson Pickett**, **Otis Redding**, **Rufus Thomas** and **Little Stevie Wonder**.

◆ **Chuck Berry** made a cross-country

tour of France in February with a package that featured **Ronnie Bird** and the French folk singer **Antoine**.

◆ Country entertainer-songwriter **Dick Flood** left March 26 for a three-month tour of the Far East. Appearances in Japan, South Korea, South Vietnam, the Philippines, Okinawa and Hawaii were on his itinerary.

◆ Nashville's **Jimmy Newman** flew to Germany in late April. He performed for United States servicemen and civilians during his three-week stay.

◆ "The **Marion Williams Gospel Singers** turned out to be the festival 'sleeper,'" Lloyd Garrison reported to *The New York Times* in April from the First World Festival of the Negro Arts, Dakar, Senegal. "Many doubted that their revivalistic style would stir an African audience, much less the resident French people in Dakar, who made up most of the non-Africans in the audiences here.

"But the singers rocked their listeners in the arabesqued Roman Catholic cathedral; even the French priests in the front pew were stomping their feet, and Russian observers in the audience promptly invited the group to the Soviet Union."

◆ A sellout concert in Tokyo opened **Brenda Lee's** two-week swing through the Far East in June. Dates in Japan, Okinawa, Hong Kong and the Philippines followed.

◆ In his first overseas tour, **Don Gibson** will visit western Europe.

Decca Records



Lee

“...an influence on America as strong as Walt Whitman.”

A kindergarten class was recently asked to give the title of our National Anthem. One little voice said solemnly, “This Lamp is Your Lamp.” Woody Guthrie would like that. For the ballads of the nation’s most influential folk writer reveal an emotional involvement with America that is pervasive, universal, timeless. Sometimes outraged, always optimistic, never despairing Woody’s thousand songs tell a story of patriotism and fierce national pride. In his wanderings as a young man, he saw it all and sang it all—the crash, the Dust Bowl, droughts, the tragedies of migrant farmers. But always there was the thrust of possibility and hope and wit in his words. He has been called “a rusty voiced Homer” and “the best folk ballad composer whose identity has ever been known.” To this passionate poet with dusty hair and low drawl, and to the many BMI-affiliated folk-music composers who cherish the influence of Woody Guthrie, BMI extends a deep and personal tribute.

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