

**BMI**

THE MANY WORLDS OF MUSIC  
SUMMER ISSUE 1969





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|---|-----------|
| <b>Five Decades of Rhythm and Blues</b> | <b>4</b>  |
| <b>... a gallery of the greats</b>      | <b>22</b> |
| <b>BMI News</b>                         | <b>32</b> |
| <b>Films</b>                            | <b>35</b> |
| <b>Dance</b>                            | <b>38</b> |
| <b>Theater</b>                          | <b>41</b> |
| <b>Concert Music</b>                    | <b>42</b> |

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# FIVE DECADES OF

# Rhythm and Blues

BY DON HECKMAN

*... some fifty years in the making, its stars reshaped popular music to win new audiences throughout the world and to influence the outlook of several generations of Americans*

**T**HE real blues “was old when my daddy was young,” says country blues singer Mance Lipscomb — at the age of 65. And if it wasn’t called the blues then, if the word structure was variable and the chords imprecise, the feeling, the expression and the meaning were not that different from today’s high-powered rhythm and blues. The blues, after all, is as much a way of thinking and an attitude toward the world as it is a musical form; as such, its roots are buried deeply in the black man’s struggle in America. The players who created the blues—from bottleneck guitar strummers, blues queens and barrelhouse piano players to rock and rollers and soul stirrers—are the visible symbols of that struggle.

The blues we know about began at a very specific point in time. The 50th anniversary of that date: August 10, 1970. It has been 50 years of country blues, city blues, rhythm and blues, rock ‘n’ roll and soul music—an accumulation of aesthetic and social history which would take volumes to chronicle. Here are some of the high points.



Mamie Smith

## THE TWENTIES

*I'm goin' to Detroit, get myself a job,  
I'm goin' to Detroit, get myself a job,  
Tried to stay around here with the starvation mob.*

*Blind Blake, March, 1928*

The great migration from South to North began around 1910. By the 1920's, the proportion of blacks in the North had reached 14.1 per cent. Of these, more than 80 per cent lived and worked in large urban areas. Although their employment opportunities were better than the tenant farm and mill labor in the South, most blacks were relegated to the menial, lowest-paying jobs.

That the large number of blacks in urban areas represented a viable economic potential was not immediately apparent. The evidence became clear, almost by accident. Ironically, it was touched off by an event that took place the very week that black separatist Marcus Garvey opened the convention of his Universal Improvement Association.

On August 10, 1920, in the relatively inauspicious New York studios of the Okeh Recording Company, a "heavy-hipped, heavy-voiced," 30-year-old black woman from Cincinnati named Mamie Smith made music history. Unable to obtain white singing star Sophie Tucker for that date, Okeh's recording director Ralph Peer followed the advice of composer Perry Bradford and used Miss Smith for the first recording of Bradford's "Crazy Blues"—the first recording of a vocal blues by a black artist.

In a chronicle already replete with fascinating footnotes, the role of the late Ralph Peer in the story of rhythm and blues—indeed, in all of today's music—is especially mean-

ingful. A successful businessman, a recording company pioneer, he also was a music publisher, a completely unsung folk song collector and a camellia grower. As Archie Green notes: "In 1954, he won a London Royal Horticultural Society gold medal for his gardening skills. There is no mention in his obituaries of any award from the American Folklore Society; nor did any folklorist or historian publish an interview with Peer while he lived. We can only speculate now as to whether he perceived his role to any degree as a cultural documentarian of the first rank.

"Peer was regarded by his colleagues as modest and not given to exaggerating his position. He stated his role so briefly as to underplay it. In a letter to *Variety*, he identified himself 'as the person responsible for the discovery and development of the hillbilly business.' In a letter to me [Archie Green] he wrote, 'It is quite true . . . that I originated the terms "hillbilly" and "race" as applied to the record business.'"

A&R man on the first actual rhythm and blues recording, Peer served the same function on the first contemporary country recording: the memorable Jimmie Rodgers-Carter Family session in 1927. One of the first BMI publishers in 1940, Peer left behind a legacy of multiple importance. His giant contribution to the democratization of American popular music ranks among the most notable in this area.

The remarkable fact about Mamie Smith's recording of "Crazy Blues" was that it hadn't happened before. The enormous potential audience for the blues should have been apparent to anyone in the music business after the early successes of W. C. Handy's modifications of that form. No one seemed to realize that a growing black community possessed a built-in understanding and responsiveness to the blues. To the surprise of Okeh executives, Mamie Smith's "Crazy Blues" began to sell and sell—more than 7,500 copies a week! And that was only the beginning. Within a year or two, "race records"—or those manufactured exclusively for the black audience and generally dominated by blues—were selling between five and six million copies annually.

"Crazy Blues"—and Mamie Smith—were more significant for the symbolic beginning they represented than for their intrinsic musical qualities. Miss Smith, like Trixie Smith and numerous others, was primarily an entertainer rather than a blues singer; her work is most memorable because of her fine accompanying musicians—players of the caliber of cornetists Johnny Dunn and Bubber Miley and tenor saxophonist Coleman Hawkins. But the best of the female blues singers was yet to come.

Ma Rainey, one of the finest, was known with justification as "The Mother of the Blues." Her singing bridged the gap between the rural Southern blues and the "classic" style. Equally important, she was the teacher of Bessie Smith—"The Empress of the Blues"—who brought vocal blues to a pinnacle never before achieved. Choosing for her first recording "Downhearted Blues," a piece already



Courtesy Thomas A. Dorsey

Ma Rainey's Wildcat Jazz Band (1924-25) "Gabriel," drums; Albert Wynn, trombone; Dave Nelson, trumpet; Ma; Ed Pollack, alto saxophone; Tom Dorsey, piano

recorded by several well-known singers, Bessie Smith immediately demonstrated her superiority when her version far outsold its competition.




If they did not match Bessie Smith's coruscating synthesis of jazzlike improvisation and down-home emotional fervor, however, the other blues singers from the "classic" period could be very good, indeed. Clara Smith, thought by many to be Bessie Smith's equal, was called "Queen of the Moaners," no doubt in honor of such long, wailing interpretations as her version of "Salty Dog." Sara Martin, known for her intensely dramatic performing style, was a



prolific blues artist. Ida Cox, with a rougher texture to her voice, was a tent show favorite. Strong-voiced Bertha "Chippie" Hill created, with Louis Armstrong, a superb version of "Trouble in Mind." Victoria Spivey, a mere 16 when she made her first recording in 1926, is still an active and gifted blues performer as is Sippie Wallace.

The female blues singers reflected the black community, but their images loomed larger-than-life. For the avid black audiences who heard them, the "classic" female singers were both earth mothers and very tangible examples of the possibilities of material success. Equally significant, they were the first blacks to reach white audiences. Most of their "live" performances were played on the Keith-Orpheum and T.O.B.A. circuits (the latter officially titled the Theater Owners' Booking Agency, but sometimes referred to by performers as Tough On Black Artists) that ran through the South and Midwest, with principal stops in Atlanta, Kansas City, Nashville, New Orleans and Memphis.

The female blues singers were the first blacks to burst onto the national entertainment scene in the 1920's. John Szwed reminds us of a concert and dance in the Manhattan Casino in January, 1922, which featured a blues contest, won by Trixie Smith. In the prestigious audience were Fiorello La Guardia, Mme. Enrico Caruso, Irene Castle, New York Governor Nathan L. Miller and members of

The  
**LATEST BLUES**  
by  
Columbia Race Stars






**Columbia** NEW PROCESS **Records**

Made the New Way—Electrically  
Viva-tonal Recording—  
The Records without Scratch

Columbia New Process Records



**BESSIE SMITH**  
"The Empress of Blues"

**W**HEREVER blues are sung, there will you hear the name of Bessie Smith, best loved of all the Race's great blues singers. Bessie has the knack of picking the songs you like and the gift of singing them the way you want them sung. Every year this famous "Empress of Blues" tours the country, appearing before packed houses.

*Miss Smith is an exclusive Columbia Artist*

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| SEND ME TO THE 'LECTRIC CHAIR—<br><i>Accompanied by Her Blue Boys</i> | } 14209-D 75c |
| THEM'S GRAVEYARD WORDS— <i>Accompanied by Her Blue Boys</i>           |               |
| MUDDY WATER (A Mississippi Moan)—<br><i>Accompanied by Her Band</i>   | } 14197-D 75c |
| AFTER YOU'VE GONE— <i>Accompanied by Her Band</i>                     |               |
| BACK-WATER BLUES  | } 14195-D 75c |
| PREACHIN' THE BLUES— <i>Piano Accompaniments by Jimmy Johnson</i>     |               |
| YOUNG WOMAN'S BLUES— <i>Accompanied by Her Blue Boys</i>              | } 14179-D 75c |
| HARD TIME BLUES— <i>Piano Accompaniment by Fletcher Henderson</i>     |               |
| ONE AND TWO BLUES— <i>Accompanied by Her Blue Boys</i>                | } 14172-D 75c |
| HONEY MAN BLUES— <i>Piano Accompaniment by Fletcher Henderson</i>     |               |

141 *Made the New Way—Electrically*

the Harriman, Whitney and Fairchild families. The increasing popularity of the blues soon became a national craze, signaling the start of a wave of interest in and receptivity to black artists. Musicals featuring black talent began to appear regularly on Broadway. The works of a stream of talented black writers—Langston Hughes, Countee Cullen and James Weldon Johnson among them—were published. In jazz, trumpeter Louis Armstrong and composers Duke Ellington, Don Redman and Fletcher Henderson were outlining the first clear image of jazz as an American art form.

By the late 1920's, the dominance of female blues singers had faded. Black interest in the blues remained at a high peak, but the commercial focus had shifted to other styles, notably the basic, hard-driving music associated with the Southern rural areas. Record companies were quick to recognize the trend and began to record every "folk" artist they could find, sending teams of mobile recording units into the deep South in the hope of uncovering new talent. A full-scale program of rural blues was soon an intrinsic part of the catalogues of most major record companies. The Columbia 14000-D Race series, which included most of the recordings of Bessie Smith and Clara Smith, reduced its program of "classic" blues material. From 1927 to 1931, rural blues disks by such performers as Barbecue Bob, Peg Leg Howell and Blind Willie Johnson far outnumbered "classic" releases.

Although the boundaries are understandably blurred, Southern rural blues tend to divide into three general geographic areas, with a considerable amount of overlapping and cross-breeding. It is the blues in its most basic and technically unsophisticated form; but it is also the blues in its most naked, expressive aspect. Blues historian Sam Charters describes it as a music which "developed as an expression of deeply personal emotions, disappointments, jealousy, anger, desire; strongly aggressive emotions, and it is the effort to express these emotions that has given the music its uniqueness."

Steeped in such feelings, the rural blues performers developed singing and playing styles specifically calculated for the most direct communication of those emotions. Instrument tuning varied, some players using the G tuning system (which tunes the six strings of the guitar to a major chord), some using the standard tuning (E A D G B E) and some simply using whatever seemed appropriate for a given song. Bottlenecks and metal tubing were placed over a finger on the left hand to create Hawaiian guitar effects. Vocal inflections, speech rhythms and tone qualities varied practically with each individual.

In contrast with the "classic" blues, rural blues—with exceptions like Memphis Minnie, a superb, rural-influenced city blues singer—was dominated by male performers. Female musical expression in the rural areas tended to find its way into gospel and other religious musics. The way of the traveling bluesman was not deemed an appro-

priate occupation for a woman. (Interestingly, however, although the presumed objectives of blues and gospel music were quite different, they seemed to develop remarkably similar musical qualities, as a comparison of the singing of Bessie Smith and Mahalia Jackson will reveal.) Recordings of rural blues were made all over the South, sometimes under bizarre circumstances by mobile units. One of the key permanent centers was in Memphis.

It was that curiously seminal force, Ralph S. Peer, who again played a major role. The Victor Record Company, which he joined after leaving Okeh, was the first to do extensive field recording. "Their technicians," Samuel Charters writes in *The Country Blues*, "set the pattern that was followed by most of the other companies. It was not field equipment in the present-day sense. They carried enough with them to set up sketchy but complete studios, and if there was any kind of equipment in the city, they usually rented the local studios while they were recording.

"They usually relied on local musicians to find their singers, but they would make a test of anybody who wandered in, no matter what kind of music he played or how drunk he was."

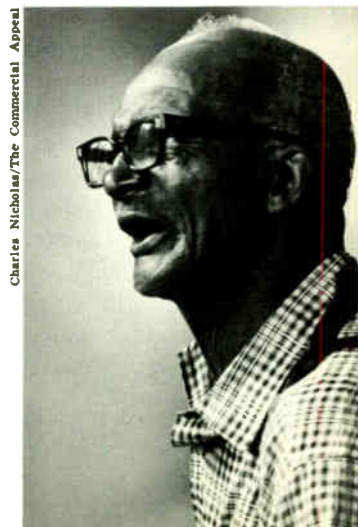
As supervisor of these sessions, Peer preserved the music of both major and minor Memphis figures, including Mississippi John Hurt, Furry Lewis and Sleepy John Estes. In the Memphis Jug Band and Gus Cannon's Jug Stompers, he found Memphis' most distinctive musical sound. Their first recording for Peer, on February 24, 1927, started a rush by other labels to capture the jug sound. During the years that followed, Memphis had its ups and downs as a recording center, culminating in the 1960's as a key Southern city for the chronicling of the blues.

In point of fact, the rural blues evolved around three focal points: Georgia and the coastal regions, Mississippi and the Delta, and Texas and the Southwest. Assigning specific performers to specific styles is difficult. Mance Lipscomb and Blind Lemon Jefferson tended to play with the irregular rhythms and the light textures of the Texas style. Blind Willie McTell, Blind Boy Fuller and Peg Leg Howell favored the bass ostinatos and standardized forms of the Georgia blues. Bukka White, Kokomo Arnold, Son House and the brilliant Robert Johnson were among the

Ralph Peer



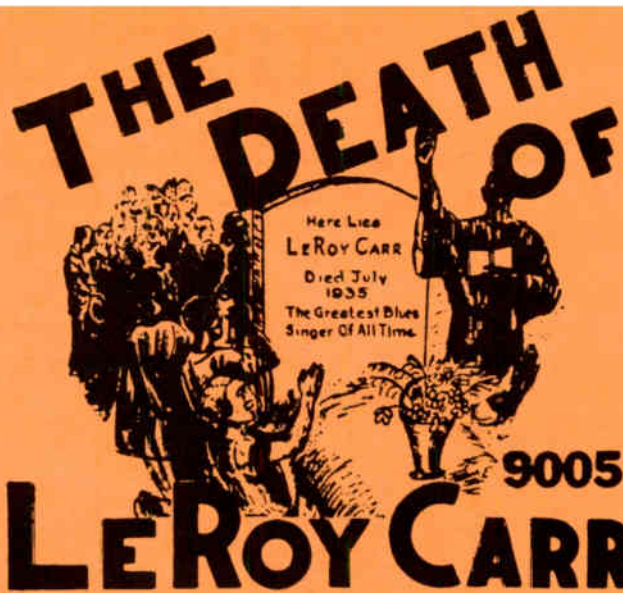
Gus Cannon





3186

**3186**—W.P.A. BLUES and SOMEBODY CHANGED THE LOCK ON THAT DOOR. Vocal—Piano-Guitar-Bass Fiddle Acc. Sung by Bill Casey .....59c



9005

**LEROY CARR**

**9005**—DEATH OF LEROY CARR (Dedicated To His Memory) and BLUES BLUES. Voc.—Guit. By Leroy Carr's Buddy.....65c

best interpreters of the unusual blues forms and speech-like vocal expressions of the Delta.

But since the rural bluesmen were self-taught players who had developed instrumental and vocal methods best suited to their own emotional and physiological needs and limitations, and since most of these artists moved freely, limiting them to specific styles and areas is questionable.

**THE THIRTIES**

*People is raisin' 'bout hard times, tell me what it's all about,*

*People is hollerin' 'bout hard times, tell me what it's all about,*

*Hard times don't worry me, I was broke when it first started out.*

*Lonnie Johnson, 1937*

The collapse of the stock market in October, 1929, had especially severe consequences for the residents of the bottom level of the economic ladder. The brief but heady taste of success and security in the 1920's, small as it was, disappeared almost overnight. Nor had the "Negro Renaissance" improved the lot of the average worker, particularly in the South. By mid-decade, one out of every four was on relief.

Over 100,000,000 phonograph records had been made in 1921, their sales leading all American expenditures on leisure-time activities. But the advent of radio and the depressions of the 1920's cut into this figure drastically. In the early 1930's, the record industry was one of the major Depression casualties. In 1933, only 2,500,000 records were sold. It was the jukebox which was to play a leading role in the rejuvenation of the record business and in the second national popularization of the race record. By

1940, there were 350,000 jukeboxes in almost every bar and grill and restaurant in the country, and 44% of all records manufactured reputedly went into them.

As anthropologist Neil Leonard points out, in *Jazz and the White Americans*, race records continued to be made throughout the 1930's, all directed essentially toward the black market. "All of the King Oliver, Bessie Smith, early Duke Ellington and Louis Armstrong, and even some of the Bix Beiderbecke disks, came out as race records. Far from considering their contents to be art music, issuing companies regarded them as popular music and advertised them as 'red hot,' 'guaranteed to put you in that dancing mood,' or as 'the latest hot stuff to tickle your toes.' Race records were cheap to make. They required from one to 10 musicians, who frequently earned no more than five dollars a side, 10 dollars for the leader. Often the performers composed their own material inexpensively in the recording studio, and if there were any royalties, they were small. And race records were as easy to market as they were cheap to make. They required no expensive nationwide promotion or distribution since they could be sold readily in Negro markets."

But there was a new, crucial group of dedicated men on the scene. White record collectors were being turned on to jazz, principally by the efforts of a small band of jazz critics. Publications devoted to jazz began to appear. Several historical and analytical books were published. Groups of record collectors banded together to form clubs and to insure the reissue of jazz material from race catalogues. This music began to reach wider audiences through scattered performances on radio. As early as 1932, a pioneer critic, John Hammond, played such material on New York City stations, and before long, other enthusiasts were playing race and jazz material on radio stations in other cities. Another important source of radio programing in



the blues field was the series of transcribed jazz programs, prepared by the W.P.A., and used by hundreds of radio stations around the country. The rush to find old recordings led to concentrated searches of cellars and warehouses in the inner cities. The names of obscure musicians and singers became known in circles economically, socially and culturally well outside the groups for which their music had been created.

Flushed by the discovery of an American art form unknown to or ignored by their elders, a generation of young, middle-class white Americans began the process of newly interpreting all American music in its historical and social context. As they searched the record archives and listened to the music, a new shape began to emerge. They learned the truth of what Charlie Parker was later to verbalize: "Music is your own experience, your thoughts, your wisdom. If you don't live it, it won't come out of your horn. They teach you there's a boundary line to music. But man, there's no boundary line to art." It was a realization that was to come to much of the world in the decades to follow. And race music, or rhythm and blues, was the prime factor in this new awareness.

As America went into the 1930's, rural blues players were recorded and the experience tended to make many of them urban or city bluesmen; that is, they developed a more sophisticated repertoire, smoothed out their voice quality

and refined their rhythms (not coincidentally, perhaps, many also developed a taste for the special joys and the discontents of city life). The vast majority of city blues recordings were made in Chicago, frequently for RCA's Bluebird subsidiary.

Decca's 7000 series, supervised by J. Mayo Williams, supplied countless disks to jukeboxes during the latter half of the 1930's. Williams was himself a pioneer figure in the field. After directing race records for Paramount in the 1920's, he formed his own recording company with the "Black Patti" label. The name came from advertising as "The Black Patti" by the concert singer, Sissieretta Jones, who was often compared with Adelina Patti. The venture lasted for six months before it was scrapped. It was one of the first record companies formed and operated by a Negro. It was to be over three decades before a similarly owned venture was to succeed, the extraordinary Motown operation of Berry Gordy. Among the artists on Decca's race series were Georgia White, Kokomo Arnold, Sleepy John Estes, the Harlem Hamfats, Bea Booze, Peetie Wheatstraw and Butterbeans and Susie.

Although the rough-hewn country style continued to be a force, more and more players evolved a version of the blues which more accurately reflected the jarring, electric nervousness of the city. Called upon to play for heterogeneous audiences, under a variegated array of circumstances, the urban players discovered that the pure passions and unembarrassed emotionalism of the rural style were not enough. Players like Tampa Red, for example, built an enormous personal catalogue of diverse material, not all of it blues. Lonnie Johnson, a major figure throughout virtually the entire history of the blues, worked out a jazz-based guitar technique and recorded with everyone from rural blues singers to Duke Ellington. Pianist Leroy Carr—with his partner, guitarist Scrapper Blackwell—was one of the most influential and popular musicians of the late 1920's and early 1930's. Big Bill Broonzy, widely recorded in the 1930's, was a major influence in the growth of the Chicago blues style. Big Maceo, sometime accompanist of Tampa Red, and much admired by his contemporaries, was a guiding light in the later development of Chicago blues. Huddie (Leadbelly) Ledbetter, "King of the 12-String Guitarists" and a virtual one-man compendium of black music of all styles, was loved by the folklorists and too little appreciated for his blues.

As the migration north continued and the black ghettos became increasingly crowded, landlords subdivided apartments and raised rents. One of the more popular ways to beat the cost was through "house rent parties"—a kind of high-spirited, communal collecting of the necessary monies, accompanied by song, dance and booze. Music was supplied by piano players who had developed a "barrel-house" style that initially mixed elements of ragtime with touches of rural blues guitar. In the course of playing for long hours at parties in speakeasies, dance halls and apart-

### *Tampa Red*



Don Schiltzen/Prealite Records

ments, the untutored pianists developed a highly rhythmic, blues-influenced method of articulation in which the left hand beat out a continuously moving counter-line; both it and the dance it inspired were called boogie woogie. Most players were vigorous and enthusiastic; the best were fine technicians adept at creating complex cross-rhythms.

The earliest players are remembered for their influential performances. Pinetop Smith, dead in 1929 at the age of 25, established boogie's classic form in "Pinetop's Boogie." Albin "Speckled Red" Smith was a rough, almost primitive, but powerful player first recorded in 1929. Clarence Lofton was the archetypal rent party entertainer, singing, whistling, drumming and tap dancing as an adjunct to his piano playing. Meade Lux Lewis' "Honky Tonk Train" steam-train imitation, in turn, stimulated a wealth of imitations of the original. His major prominence, however, came in the late 1930's, when boogie woogie exploded on the national pop music scene. Other major figures in the halcyon years of boogie were Albert Ammons, a consistently excellent pianist, and Pete Johnson, a driving player, also known for his accompaniment of Kansas City blues belter Joe Turner. Much of the brusque enthusiasm and bouncing rhythm of the early rent party pianists and the boogie woogie stars of the 1930's was echoed in the more powerful jazz-styled work of men like Fats Waller, James P. Johnson, Willie (The Lion) Smith and Art Tatum.

Jazz was moving rapidly away from its sources in the 1930's, but not yet so far that it had lost contact with the blues. Many bands, particularly those centered around Kansas City and in the Southwest, emphasized blues-based compositions. The arrangers developed a loosely swinging, riffing style that was rooted in several branches of black music. The crisp, interlocking exchanges between soloists and ensemble were drawn from the call and response patterns characteristic of the black church services. Blues forms used as a compositional basis were virtually identical to standard rural blues patterns. And the bands added elements of their own, especially the exciting spontaneity of improvised jazz solos. Bands like those of Alphonse Trent, Bennie Moten, Walter Page and Count Basie played a music which used the blues to bridge the New Orleans music of the 1920's with the explosive new swing of the 1930's. The results clearly underlined the powerful connective link between the basic and the more sophisticated forms of black music.

A number of singers developed with these groups—Jimmy Rushing, Joe Turner, Jimmy Witherspoon and Wynonie Harris among them. They were seasoned performers whose work had been at least partially shaped by the blues queens of the 1920's. Like the "classic" blues ladies, the jazz/blues belters of the 1930's played ambivalent roles. Several steps removed from the intimacy of country blues, they nonetheless retained enough traces of the originals to be enormously appealing to black audiences throughout the country. Less obviously, they were



*Speckled Red*



*Joe Turner with Pete Johnson*



evolving a solution to the problem of blues singing with instrumental accompaniment that would have a significant effect upon the post World War II blues.

## THE FORTIES

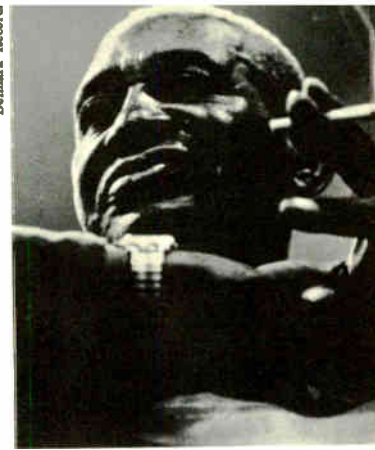
*You may be as strong as a lion, you may be as  
humble as a lamb,  
You may be as strong as a lion, you may be as  
humble as a lamb,  
Just take your mind off your wife and put it on  
Uncle Sam.*

*Roosevelt Sykes, November, 1941*

As the 1940's began, the most significant event in the lives of all Americans, black and white, took place on December 7, 1941. The requirements of the armed forces and of the industry which supported the war effort brought about population shifts, changes in social patterns and the transplanting of musical tastes. Blues recording very nearly came to a halt in the early 1940's because of the war, the shortage of shellac, a musicians' strike and because the national effort which the war required dominated the energies of the black community.



*Ivory Joe Hunter*



*Arthur 'Big Boy' Crudup*

It was during the 1940's that the term race was changed to "rhythm and blues," a phrase which is useful because it describes a category of music wide enough to cover most of the many styles originally listed as "race music."

Novelty-styled groups were popular during the war years. Perhaps the most important was saxophonist Louis Jordan's Tympani Five, with hit recordings of pieces like "Five Guys Named Moe," "Caldonia Boogie" and "Beware." As Charles Keil points out in *Urban Blues*: "Jordan, born and raised in Brinkley, Ark. (about 60 miles from Memphis), is an interesting figure who helped shape the contemporary urban blues style in a number of ways. Primarily a jazz musician earlier in his career, he toured the country as part of the Earl Hines and Billy Eckstine *Blue Ribbon Salute* shows in the early 1940's. Many of the members of these progressive bands (notably Dizzy Gillespie, Charlie Parker, Art Blakey) went on to reshape jazz into an art music during the bebop revolution, but Jordan decided to remain an 'entertainer.' The Tympani Five, a tightly knit 'jump' band that Jordan formed during this period, backed up the leader's skillfully paced assortment of humorous patterns, searing saxophone solos and remarkably sly and witty blues lyrics. Many of these are still featured in the repertoires of singers like Jimmy Witherspoon, Lou Rawls and Ray Charles. Foreshadowing Ray Charles, Jordan managed to reach a substantial white audience with his diverse talents." Other wartime hits in the genre included T-Bone Walker's "Stormy Monday Blues" by Earl Hines; Erskine Hawkins' version of the Don Redman standard "Cherry"; the Lionel Hampton-Dinah Washington collaborations on "Evil Gal Blues" and "Salty Papa Blues" and Buddy Johnson's series of hits.

Despite seemingly diminished musical activities during the war, major performers continued to appear. T-Bone Walker, a fine blues singer and an excellent guitarist, combined traces of Jimmy Rushing's vocal style with Charlie Christian's single-line guitar solos. Walker was much admired by coming blues giant B. B. King. Lionel Hampton's surging big bands provided a training ground for many young performers, as well as several important musical hits, the classic "Flyin' Home" among them. Private Cecil Gant created the first major postwar hits with a series of recordings: "Cecil's Boogie," "I Wonder" and "The Grass Is Getting Greener." Another popular mid-1940's

*Jack McVea*



*Howlin' Wolf*

performer, Arthur (Big Boy) Crudup, recorded several hits—"Rock Me Mama" and "So Glad You're Mine" among the best—that would prove dramatically influential upon the music of Elvis Presley a decade later.

The war years were a watershed period for most branches of American music, and the blues was no exception. Recording bans prevented documentation of many important events (the bop jam sessions at Minton's were a particularly unhappy casualty), although "live" music reached a peak of intensity. New York's Harlem was filled with music, from nightclubs to theaters to dance palaces (like the Savoy—Harlem's "Home of Happy Feet").

It seems clear that a number of significant elements—some musical, some not—were coming together at the time in a fashion which would have profound consequences initially upon blues and later upon all popular music.

Through the 1930's, the principal medium for exposing popular music to mass America was the radio network. The place of a song in national "official" popularity was predicated on the number of performances during evening hours on the four major radio networks. Phonograph record and sheet music sales or jukebox plays had little if any weight in this process. With network production centers concentrated in New York, Chicago and Hollywood, it was inevitable that the music business establishment would be similarly concentrated. Programing went on with little attention paid to tastes or styles outside these areas. The music business concentrated on network-aimed products unconcerned with such non-urban forms as the blues, country, race, jazz.

In 1940, BMI—Broadcast Music, Inc.—was formed to become a competitive force in the field of public performance licensing, one of the principal sources of music revenue. A measure of the effect BMI has had as such a force is found in the fact that some 1,200 writers and publishers shared in this income prior to BMI, and that over 36,000 do so today. With its open-door policy, BMI opened new avenues to composers and publishers and for performers. For the first time, creative people, among them bluesmen, long barred from full participation in music, were able to reap royalty returns.

Copyrights that Ralph Peer had gathered—music in the

Wabash Music Company from the Bluebird series, a Mayo Williams catalogue—and scores of black music and other copyrights came into the early BMI repertoire. The thrust of BMI was an ever-expanding one. Encouraging a great variety of music, it also made a point of serving a public service and an educational function, making its affiliated writers and publishers aware of their rights and of the hows and whys of copyright protection. Underlining the company's drive is its 1940 statement of position, containing these comments:

"As a nation, the United States has long been unduly modest in matters of the arts. At present, we are one of the most musical nations in the world. The most vital, most original music being written today is American music. . . .

"Up to the present time you have been able to hear in public and to buy for your own use the music of none but a comparatively small group of writers. The established publishing houses have preferred to deal only with established writers. . . . BMI has dropped the bars, and now the new men, the young men, *the men you have not known*, can bring you their songs."

The ready availability and the great variety of BMI's growing repertoire made it possible for a host of new stations to spring up after the war. Without network ties, they found their prime source of material for programing in the increasingly great body of recorded music, which could be selected and presented in such a way as to be satisfying at the local level. Among these stations were many whose programing was aimed at the black community, resulting in new and increased exposure to both black and white audiences of blues, jazz and gospel music.

As Ralph Gleason chronicled: "With the advent of the disk jockey as an important element in the entertainment field, records began to reach a greater segment of the public. In areas where there were heavy Negro populations, radio programs playing R&B began to appear. . . . SymphonySid, a former trumpet player turned disk jockey, began to play a nightly hour of jazz and rhythm and blues and an occasional spiritual. Then in New Orleans, Oakland, Chicago and other cities, disk jockeys such as Daddy-O Dailey, John Sharpe Williams and Poppa Stoppa began to prove to the stations that such programs could get a solid listening audience and therefore become a practical advertising medium."

A second and major factor in the change was the availability of a practical electric amplification system for guitar. The first components simply increased the sound of the traditional acoustic instrument; soon, however, an entirely new electric guitar was developed which possessed remarkable capabilities for tonal coloration and distortion. As a corollary to this, the playing of Charlie Christian and Django Reinhardt outlined a highly utilitarian, blues/ jazz guitar style. (Rare indeed was the rhythm and blues guitarist of the 1940's and 1950's who did not owe a debt of musical gratitude to these powerfully innovative players.)

Third, the dancing craze which had swept the country after the Depression continued unabated in the war years. Nurtured on swing bands like those of Jimmie Lunceford, Andy Kirk, Chick Webb and Cab Calloway, the black community was especially responsive to music that contained a rhythmic foundation strong enough to support a wide variety of dances. It also had become accustomed to the sound of the instrumental blues, and would never again be completely responsive to solo performance.

Less noticeable was the subtle influence of gospel music; it would become more apparent in the latter part of the decade when vocal groups achieved their first prominence.

A mid-decade tendency toward bland, pop-styled music was dispersed by yet another revival of interest in basic blues—transformed, of course, by many of the elements listed above. Some of the important players were prewar performers returned to prominence; others were new names. Sonny Boy Williamson #1, a superb Chicago harmonica player who had worked with Big Bill Broonzy before the war, continued to produce excellent blues, his later work enlivened by instrumental accompaniment. Delta-born John Lee Hooker, with a rougher, country style, was usually recorded as a soloist, but his instrumentally accompanied work in the black community anticipated the rhythm and blues style of the fifties. Howlin' Wolf, another rough, but extraordinarily powerful Mississippian, moved into the hard-edged rhythm and blues style when he began recording with Chess in the late 1940's and early 1950's.

The most important was the player who became the Chicago blues king, Muddy Waters. After his first big hit in 1946, "Feel Like Goin' Home/Can't Be Satisfied," he

began to record with a gutsy, highly amplified group that was to set the style for postwar Chicago blues. As he explained to Pete Welding, "We kept the Mississippi sound. We didn't do it exactly like the older fellows—with no beat to it. We put a beat with it. You know, put a little drive with it."

A wave of postwar recordings from Memphis confirmed what the musicians always had known—that the lovely Mississippi River city was a breeding ground for the blues. In this phase of its influential recording history, Louis Jordan and T-Bone Walker worked there, as well as Gate-mouth Moore, Rosco Gordon and Johnny Ace. Memphis maintained its position as the recording home of B. B. King, Bobby Bland and Junior Parker, and later with Freddy and Albert King, Little Milton Campbell, Little Johnny Taylor, James Davis, Buddy Guy and the incomparable Otis Redding, always with the sympathetic and meaningful contribution of white Steve Cropper.

A second AFM recording ban in 1947 drastically curtailed production, but it was also the year that independent, non-establishment record companies began to come into their own. National Records hit the charts with a recording of "Old Man River" by the gospel-oriented quartet, the Ravens. The structural pattern and musical style that the arrangement represented was to become widely influential; high, sometimes falsetto tenor lead; simple major chord harmonies that verged on barbershop style; call and response patterns; and, occasionally, the lyrics spoken by the bass voice over hummer background chords. The roots of the style obviously lay in earlier groups like the Inkspots and the Mills Brothers. But in the case of the Ravens, and similar groups which quickly followed, it

*Sonny Boy Williamson*



*Memphis Slim*





*Phil Chess directs session with Muddy Waters, Little Walter and Bo Diddley*

was enlivened by touches of blues and the addition of instrumental accompaniment.

By 1948 the tide was flowing again. Among the more prominent figures: Sister Rosetta Tharpe (whose first hit—"Strange Things Happening Every Day"—was as early as 1945), Bull Moose Jackson (his 1947 version of "I Love You, Yes I Do" had considerable impact upon the pop market as well as the more specialized rhythm and blues audience), Pee Wee Crayton, Roy Brown, Joe Liggins, Ivory Joe Hunter, Wynonie Harris, Johnny Otis, Lightnin' Hopkins, Amos Milburn, the ubiquitous Lonnie Johnson, Jack McVea and Memphis Slim.

Roughly coincidental was the emergence of Chicago's Chess Company, operated by Leonard and Phil Chess (who earlier had guided the Aristocrat label—another important blues company). The first Chess recording, released in 1949, was tenor saxophonist Gene Ammons' down-home version of "My Foolish Heart," almost immediately followed by a major hit—Muddy Waters' "Rolling Stone" (the source of the name of one of the big English groups of the sixties). Ever since, the Chess program has been dominated by the kind of hard-driving, jazz-tinged, folk-based blues identified with Chicago. Many of the important postwar blues musicians, from Sonny Boy Williamson, Howlin' Wolf, John Lee Hooker and Muddy Waters, to Elmore James, have done their finest work for Chess. Bassist/composer Willie Dixon, a staff writer for Chess, has produced an enormous number of especially influential songs, many of which have become staples in the repertoires of today's white blues groups. The company has also released recordings by musicians whose impact has gone beyond rhythm and blues.

Although major record companies like Victor (with Bluebird), Capitol, Decca and Columbia (with Okeh) had some rhythm and blues hits, it was the independent producer, growing with new opportunity, who dominated the marketplace. Gillette began with a series of Cecil Gant recordings, many of which moved onto the charts.

A number of factors, already touched upon, spurred the growth of independent companies creating music prin-

cipally for the rhythm and blues and the jazz markets. In Newark, N. J., Herman Lubinsky formed Savoy Records with an artist roster that was to include Bonnie Davis, Rubberlegs Williams, Miss Rhapsody, the Ravens, Johnny Otis, Clara Ward, Little Esther and Big Jay McNeely, as well as many of the pioneering bop musicians.

Beginning as a country music-oriented company, King Records of Cincinnati, Ohio, burst onto the rhythm and blues scene in the late 1940's with hit recordings by Bull Moose Jackson, Ivory Joe Hunter, Wynonie Harris, Todd Rhodes and the seemingly indestructible Lonnie Johnson. With the late Sydney Nathan—founder and director of the company—and songwriter Henry Glover supervising dates, King continued as a major force. Such figures as James Brown, Earl Bostic, Billy Ward and the Dominoes, Bill Doggett and Little Willie John emerged on the label.

The decentralization went on apace, with cities like Houston becoming important recording centers. There, Don Robey formed Duke/Peacock Records with Gate-mouth Brown as his first star. The Five Blind Boys and Johnny Ace were among his greatest artists. Some 18 years later, Robey says: "I don't believe there's any difference between blues and rhythm and blues; it's just that what we release, by the time it gets to New York, it's something else. Sometimes, it's even called folk music."

Southern California, which had witnessed a great black migration during World War II, was a particularly important rhythm and blues center. Firms like Modern (the Bihari brothers), with Etta Jones, B. B. King, Lowell Fulson, Little Junior Parker, Howlin' Wolf and the late Jesse Belvin, made significant contributions. Art Rupe's Specialty label produced memorable sides with Roy Milton, Joe Liggins, Camille Howard and Joe Lutchter. The Mesner brothers' Aladdin Records won impressive trade paper awards for top disks by Amos Milburn, Wynonie Harris, Ernie Andrews and the Soul Stirrers. These and other small companies filled the vacuum left by the large companies that had all but abandoned the field during the war. The accompanying list of BMI Rhythm and Blues Hits 1943-1968 indicates much of their remarkable story.

## THE FIFTIES

*Maybellene, why can't you be true?  
Oh, Maybellene, why can't you be true?  
You've started back doin' the things you used to do.*

*Chuck Berry, Alan Freed, Russ Fratto  
© Arc Music Corp., 1955*

An interesting musical phenomenon had begun to manifest itself by the early 1950's. Writing in the *San Francisco Chronicle*, Ralph Gleason, himself a jazz critic of long standing, reported: "One of the largest R&B labels in the business points out that their surveys show the first area in which R&B stepped past its original audience was in the South. In 1952 and '53, salesmen began to report white high school and college students were 'picking up on rhythm and blues—primarily to dance to.' A few alert disk jockeys observed this and switched to R&B on their programs. They were deluged with greater audiences, both white and Negro, and more and more sponsors. Conservative, old-line stores found themselves compelled to stock, display and push R&B recordings."

In great measure, this new awareness of race/blues material paralleled the birth of interest in jazz/race recordings which, during the mid- and late-1930's, excited and won the devotion of young Americans.

The gospel-tinged blues groups of the late 1940's continued to ride the top of the charts in the 1950's. The pattern set by units like the Ravens and the Drifters was followed by a covey of bird-named ensembles: the Orioles, the Flamingos, the Penguins, the Crows, the Robins and the Wrens. All had hits — the Orioles, "Crying in the Chapel," the Crows, "Gee," the Penguins, "Earth Angel." Other groups of this decade included the Clovers, Billy Ward and the Dominoes, the Royals, the Chords, the Moonglows, the Platters, etc., etc.— a virtually endless list.

Although the college generation of the 1950's was largely inactive politically, there was a curious stirring of discontent among young whites. Unaffected by the horrors of World War II and, unlike their elders, not needing the security of the familiar, popular music of an earlier period, they turned in increasing numbers to a different kind of music. Initially, they favored the somewhat diluted versions of rhythm and blues that were produced by white performers. Covers — remakes of black hits by better-known white performers—were the industry's answer in the 1940's and early 1950's. Among the well-known examples of this phenomenon: Kay Starr's version of the Chords' "Wheel of Fortune"; the Crewcuts' treatment of the Chords' "Sh-Boom"; Bill Haley's interpretation of Joe Turner's "Shake, Rattle and Roll" (a pathbreaker in that it was probably the first move on the part of the white recording industry into heavily rhythmic, black-oriented music); and Elvis Presley's version of Willie Mae



*The Ravens*



*Bill Haley and the Comets*



*The Coasters*

Also Records



Eric Records

*Little Richard*



*Bo Diddley*

Thornton's "Hound Dog." Later, young white listeners turned increasingly toward black artists and the music in its original form, with Fats Domino, Little Richard and Chuck Berry emerging as top favorites. Even at the time, however, it was clear that the black synthesis of country blues, city blues and jazz that had resulted in the rhythm and blues of the early 1950's was having a profound effect upon popular music. The closest comparison was the powerful influence that the black jazz bands of the 1920's and the 1930's had upon the white swing bands of the next decade.

In one sense, at least, the concept of "covers" died out with the growth of rock 'n' roll—a generally white-dominated music that combined elements of rhythm and blues and country music. When disk jockey Alan Freed provided rock 'n' roll with its colorful name, he was signaling the start of a musical form which had clearly grown from the black roots of rhythm and blues.

But if Freed was its herald, certainly Elvis Presley was rock 'n' roll's giant figure. After Presley's contract had been bought from Memphis' Sun Records (where he was on a roster which included Johnny Cash, Jerry Lee Lewis, Carl Perkins, among others), his new company, Victor, brought him to New York City. As Samuel Charters recounts in *The Country Blues*: "He began hanging around the Apollo Theater in Harlem watching the rhythm and blues singers, Bo Diddley in particular. They were using dance routines similar to the T-Bone Walker act. Whether he learned their steps and routines or worked out his own in the same style is not important. When Presley first became nationally known, Bo Diddley was asked if he thought Elvis had

copied his routines. Diddley shrugged, 'If he copied me, I don't care—more power to him. I'm not starving.'

"Presley's first television appearance brought him into national prominence. He was a young, good-looking singer, shouting the blues and shaking his hips and getting around on the stage like a strutting blues singer in a Southern night club. Presley was ridiculed, bitterly attacked and idolized. . . . A television variety show that had first called Presley 'unfit for a family audience' was forced to pay his price of fifty thousand dollars for three short appearances and he sang a new ballad, 'Love Me Tender.' By the end of the month, Victor had orders for one million copies of 'Love Me Tender' and they hadn't even recorded it yet."

An equally interesting fact was the acceptance of a white (even-though-black-influenced) artist in black markets. Beginning with his first release for Victor, Presley's records hit the top of rhythm and blues charts. Although other white artists were to achieve similar success during the 1950's, among them Carl Lee Perkins, Bill Lowe, the Everly Brothers, Paul Anka, Buddy Knox, Bill Justis, Buddy Holly, Bill Black and others, no other white artist so consistently dominated the R&B charts.

The major black musical voices of the decade were those of Chuck Berry, Bo Diddley, Little Richard, Fats Domino, Sam Cooke and Ray Charles. Berry's 1955 recording of "Maybellene" won a Billboard Triple Award. His style, somewhat lighter in texture, with a more precise vocal enunciation than most black performers of the period, was immediately successful with young whites. Although his songs generally dealt with problems particu-





*Elvis Presley*

Columbia Records



*Willie Mae Thornton*

larly relevant to teen-agers, songs like “It Wasn’t Me” (with its subtle comments on segregation), “Jaguar and Thunderbird” and “School Days” were the first, almost casual, entries in the “protest song” genre. Bo Diddley worked with blues less than most black performers; his music was a topical, eclectic combination of verbal humor, dancing rhythms and, sometimes, unusual fantasies. Latin-American rhythms were prominent, and he usually had superior accompaniment, often including the fine blues piano of Otis Spann. Diddley hit big with his namesake piece, “Bo Diddley, I’m a Man” (also a hit for Muddy Waters) and “You Can’t Judge a Book by Its Cover.”

Little Richard, the epitome of flashy performers, sold more than 30 million records in less than two years, “Lucille,” “Tutti-Frutti” and “Good Golly Miss Molly” among them. In 1962, he hit the comeback trail and now seems to have found a new audience.

Fats Domino played a kind of revived rent party piano style, spiced with traces of Fats Waller. His first hit, “Ain’t That a Shame,” was produced in 1955, but “Please Don’t Leave Me” had been on the rhythm and blues charts in 1953; others—“Blueberry Hill,” “Blue Monday,” “Hello Josephine,” etc.—followed in rapid succession. Domino was not particularly concerned whether his music was described as rock ‘n’ roll or rhythm and blues. “I just called it music with a beat,” he explained. “You’ve got to really feel it before you can reproduce it.”

Cooke was a superb singer who, like Charles, transformed blues material in a manner that was quite satisfying to mass audiences. His first hit, “You Send Me,” was released in 1953, but his smooth, ingratiating delivery and

fine compositions placed him in a commanding position up to the time of his death in late 1964.

Charles’ talent is enormous. His earliest recordings, made in 1949 and 1950, echoed the Nat Cole’ style. By 1954, he was producing pieces like “I’ve Got a Woman” that combined blues inflections with gospel-like responses from a female vocal group. He has recorded, and held his own, with some of the best jazz musicians, and continues to be one of the few performers who can appeal to a mass audience without losing the elements that make him attractive to black listeners.

Rhythm and blues publishing and recording companies became increasingly successful during the decade. The old-timers—some of them celebrating their 10th year in business—found stimulating competition in the newcomers. An account of all of them is limited by space, but a capsulated story of two of the most successful gives some indication of the changes which had been forced on the music establishment. Berry Gordy and Motown Records will be discussed in the following section dealing with the 1960’s. The Atlantic story can be told here.

Formed in the late 1940’s by Herb Abramson, who had been with National Records, and Ahmet and Nesuhi Ertegun, Atlantic has become one of the top five grossing record companies. The Erteguns began, as did Abramson, as jazz fans and record collectors. Their understanding of the place of race music and the blues in the total perspective of American music came to them intuitively. The sons of a onetime Turkish ambassador to the United States helped to perform a valuable cultural service. As did Baudelaire with Edgar Allan Poe and Hugues Panassié

with jazz, they brought Americans face to face with another of their own art forms.

Atlantic's first hit was the Sticks McGhee record of "Drinkin' Wine, Spo-dee-o-dee," a 1949 entry. In the early 1950's, Abramson left the organization and trade paper reporter and jazz fan Jerry Wexler joined Atlantic. Since that time, a sizable portion of R&B history has been made in its studios. Ruth Brown, LaVern Baker and Aretha Franklin, Ray Charles ("the Genius"), the Coasters, the Drifters, Clyde McPhatter, Ben E. King and scores of others have been recorded by Atlantic. "The fact is," the trio of Atlantic executives believes, "that Negroes are starting to make it on *their terms*."

So the 1950's came to an end. The decade had been a fascinating one. Beginning as a virtual minority music in 1950, R&B had by 1959 become a central influence on popular music. An increasing number of R&B stars were best sellers right alongside Frank Sinatra, Perry Como and Frankie Laine. Many people revolted in pious horror at this. Portions of the old music establishment fiercely blasted away at the rhythm and blues and rock 'n' roll phenomenon and continually predicted its death. The Congress was troubled by petitions urging the outlawing by Government edict of the new things in music. But all remained healthy and prosperous.

Writing in the *San Francisco Chronicle*, music columnist Ralph Gleason said in 1959: "No matter what we may think of rhythm and blues, like jazz and soap opera and television, it's here to stay. It's a real music, as earthy and sentimental and solid as anything else. And whether or not anyone will be harmed by it depends more on the individual than anything else. After all, there are not a few bank presidents and high school principals and doctors and lawyers and ministers who were hysterical over Benny Goodman twenty years ago. And in recognition of that fact, and operating on the good old political principle of 'if you can't beat 'em, join 'em,' *Billboard* reported this winter that the National Council of Churches of Christ had conducted a survey which revealed that teen-agers wanted rhythm and blues, and the producer of the Council's TV program *Look Up and Live* is currently trying to work out a way to give it to them."

He eventually did.



## Down With Rock 'n' Roll!

It's a disgrace to the U.S., one of the world's greatest musicians maintains.



Clyde  
McPhatter

La Vern  
Baker

Chuck Willis

Ruth Brown

All photos Atlantic Records



King Curtis plays,  
Sam Cooke sings.



*The Impressions*

Atlantic Record

## THE SIXTIES

*What you want, baby I got it.*

*What you need, you know I got it.*

*All I'm asking for's a little respect baby . . .*

*Otis Redding*

© Redwal Music Co., Inc.; East/Memphis Music Corp.;  
Time Music Co., Inc., 1957

By the middle of the decade the song was rare indeed that did not vibrate with rhythm and blues inflections. From Fats Domino and Little Richard to Buddy Guy, James Brown, Wilson Pickett and Percy Sledge, black artists had established their eminence, and a growing audience of youth responded with a fascination for the blues.

Many of the major rhythm and blues performers from the mid and late 1950's remained dominant into the early 1960's. Etta James had hits in 1960 and 1962. Hank Ballard, Chubby Checker, Jackie Wilson and Fats Domino survived the waning of the twist and the dance-oriented music of the fifties. The smooth soul style introduced by such performers as Sam Cooke, Brook Benton and Bobby Bland not only continued to sustain them as major names, but produced Marvin Gaye (who often was—and is—paired with Tammi Terrell), O. C. Smith and Lou Rawls, singers who made their own contributions to the style. Ray Charles continued to be enormously popular, but he was soon rivaled—even among the wide pop audiences—by the astonishingly electric James Brown. Dinah Washington remained a classic blues singer, but her popularity was shared by a growing group of new female singers that included Carla Thomas, Mary Wells, Barbara Lewis, Martha Reeves, Gladys Knight, Dionne Warwick and the performer who is surely the most influential young black female singer of the decade—Aretha Franklin. The golden age of the groups had passed its zenith, but there were still plenty of top-notch ensembles in action; among them, the best were the Drifters (still), the Miracles (later with lead singer Smokey Robinson), the Impressions, the Four Seasons, the Four Tops, the Temptations, Archie Bell and the Drells and (most recently) Sly and the Family Stone;



*The Drifters*



*Dinah Washington*

a number of female groups—most notably the Shirelles, Gladys Knight and the Pips, Martha Reeves and the Vandellas and, of course, the Supremes—demonstrated yet another facet of rhythm and blues vocal possibilities.

Perhaps the most fascinating single story of the decade was the growth of the Detroit-based combination of musical sound and business acumen called Motown. Started about nine years ago by an ex-production line worker named Berry Gordy, the early days of the company are already legendary. Gordy had been a relatively successful songwriter before he started Motown, but he really hit his stride in 1964 with the release of the first Supremes record (with material by Eddie Holland, Brian Holland and Lamont Dozier). A look at the company's other major artists—the Four Tops, the Temptations, Smokey Robinson and the Miracles, Marvin Gaye, Stevie Wonder, Junior Walker, Gladys Knight and the Pips, Martha Reeves and the Vandellas among them—reveals the multifaceted artistic qualities that Gordy uncovered and developed. And there are two other equally significant elements to the Motown story. First, it is a black-created, developed and owned company—an achievement which cannot be minimized. Second, Gordy has created a black musical product which, for perhaps the first time in pop music history, possesses melodic, harmonic and ensemble qualities that will appeal to broad audiences, but which has lost none of the visceral drive of black music.

Berry Gordy has explained his sound as “basically gospel because most of us involved here were raised in the church. Most of us involved here have struggled a great deal. We’ve had the rats and the roaches and the problems. Our sound was never calculated technically. It is just something we feel. We’ve never stopped to think of it.”

B. B. King, a blues perennial for two decades, has finally begun to receive some of the credit he deserves. A consummate guitarist, he has brought together all of the many

threads of musical style that poured out of postwar black music. As a vocalist, he has found the perfect balance between his singing and his brilliant instrumental technique.

King leads yet another installment of blues from Memphis—that citadel of musical energy. (Stax's busy studios in Memphis and the burgeoning facilities in Alabama's Muscle Shoals have drawn more and more performers. They include jazz players like Charles Lloyd and Herbie Mann, and pop singers of all sizes and colors.) Somewhat younger than King, but also moving into positions of prominence in the basic blues style are guitarist Buddy Guy, two fine harp players/singers — Junior Wells and James Cotton, pianist Otis Rush, and guitarists Clarence Carter, Magic Sam and Albert King. Junior Parker, Junior Walker, Jimmy Reed, Percy Sledge, Wilson Pickett, Solomon Burke, Rosco Gordon and Jerry Butler have dipped—to varying degrees—in and out of the basic blues and the more polished R&B/soul style, and all have had a share of hits in the 1960's. The decade also was notable for the rediscovery, recording and canonization of several old-time bluesmen out of the 1920's and 1930's like Mississippi John Hurt, Bukka White, Son House, Tampa Red and others. Much deserved and certainly in the trend of things during the 1960's, the tremendous surge of interest provided further evidence—if any more was needed—that the black man and his music had truly emerged.

To say that the Beatles were influenced by Chuck Berry, that the Rolling Stones listened carefully to Muddy Waters, that Eric Clapton and Mike Bloomfield know the work of Sonny Boy Williamson, is to state the obvious. The influence of rhythm and blues in the 1960's has come in a series of impressive waves, from the earliest rhythmically primitive Beatles recordings to the recent arrival of albino bluesman Johnny Winters. There is no sign that the influences will diminish, as the recent wave of blues-infused groups—both English and American—makes clear.

*The Supremes with the Hollands and Dozier (piano).*



*Robert and Berry Gordy with Smokey Robinson*





Columbia Records

Son House

The contrary, in fact, is probably true. As the audience for black-influenced rock has widened, performers like Ike and Tina Turner, Sam and Dave, Otis Redding, Joe Tex, Booker T. and the M.G.'s, King Curtis—with another installment of Texas blues—and countless others have found large audiences that genuinely respond to their music. Other black composers have pioneered their own combinations of blues, rock, folk and, yes, charisma. In addition, most of the Motown artists, to cite only a few, have become virtual fixtures on major nighttime television variety shows and are headliners in the nightspots of New York, Las Vegas, Los Angeles and Miami.

That such synthesis and cross-culturation should take place at a time when American society seems to be fragmenting is paradoxical. But it suggests that the divisions may not be as deep or as irremediable as they now appear. White American culture had never before recognized why the entertainer is so important to black society. It had been too convinced that businessmen and politicians are the motivating cultural forces to understand that other figures do exist who can command public respect and cultural significance. A young generation of whites finally is becoming aware of this fact, however. Through them, the idea of amity between the races may take shape. It will have been led, quite remarkably, by their response to the black bluesman, the singer, the dancer, the entertainer and the direct, honest emotional expression which these figures can provoke.

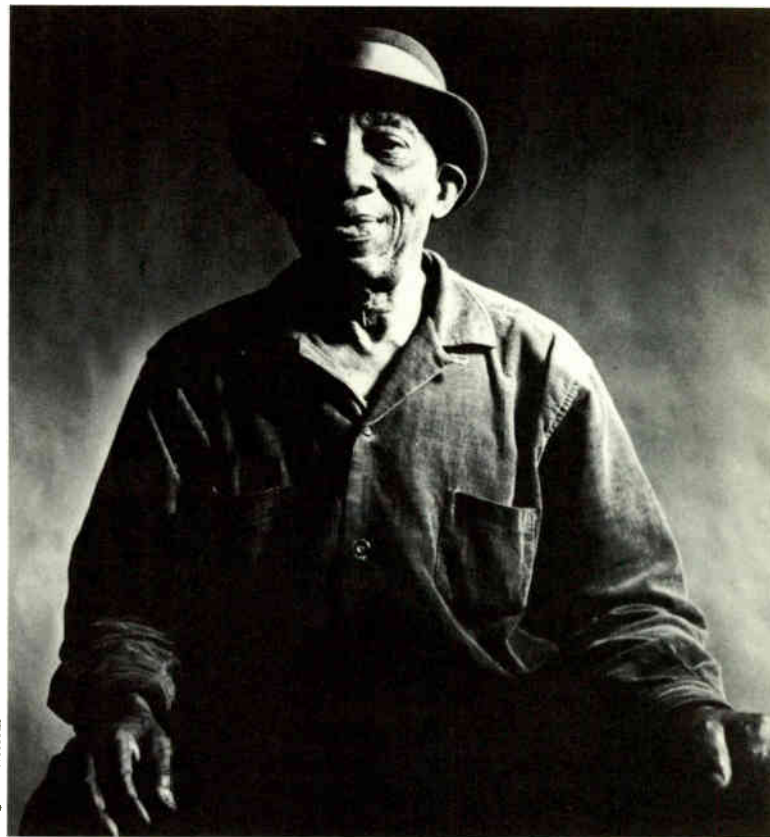
It is a fact that, today, Ralph Ellison's "Invisible Man" is becoming, as Oscar Brown recently wrote, "visible at last. Not full blown, yet. Not true to life, yet. But peeking through, finally. Being seen not merely as an underling, but as a winner, a hero, a champion, a creator."

It is in the world of entertainment that this has first come to pass. And the fifty years of rhythm and blues have been a prime factor in this happy circumstance.



Downbeat

Bukka White



Vanguard Records

Mississippi John Hurt

*Don Heckman's expertise extends from jazz, pop and folk to classical and music of other cultures. As a critic he functions as contributing editor for Stereo Review, columnist for the Village Voice and also contributes to a variety of other specialized and mass magazines. A saxophonist of diverse experience, he also has composed music for spoken word albums, off-Broadway shows and for television, notably the CBS Children's Film Festival.*

*... through the rhythm & blues years hundreds of stars shone, but in each decade came those who seemed larger-than-life. They pointed new directions—and recalled the past, the roots. They were—and are—a gallery of the greats . . .*

## *...the roaring 20s*

**VICTORIA SPIVEY:** A key writer-performer in the Texas blues tradition, she was born in Houston. Inspired by legendary blues pianist Robert Calvin, she revealed her singing and piano playing talent in Houston and Galveston in the fast company of top bluesicians, including Blind Lemon Jefferson, during the early 1920s. Miss Spivey emerged nationally on Okeh Records toward the latter part of the decade. Her biggest hit was “Black Snake Blues,” a Spivey original. During this period, she created a repertory of blues, some of which have been recorded by Louis Armstrong, Duke Ellington, King Oliver, Leadbelly Josh White and John Lee Hooker. At the height of her popularity in 1929, she starred in *Hallelujah*, King Vidor’s all-Negro feature film. The 1930s found her diversifying; she headed a band—Hunter’s Serenaders—appeared in touring revues and finally teamed up professionally and later maritally with rhythm dancer Billy Adams. They remained active, successfully entertaining in the U.S. and Canada until the early 1950s. A lengthy interval of semi-retirement, during which she did church work, preceded Miss Spivey’s return to the spotlight in 1961. She’s been very active ever since, singing and playing the blues.



Courtesy Victoria Spivey

**LONNIE JOHNSON:** The legendary singer-guitarist-violinist has lived the blues through his 80 years. Born and reared in New Orleans, he moved into music at 14. Johnson enjoyed his widest popularity in the 1920s, making 700 records in the company of such leading jazz and blues artists as Louis Armstrong, Spencer Williams, Texas Alexander and Duke Ellington. The depression years were notable for his lengthy stay with the Putney Dandridge Orchestra in Cleveland; his appearances with Johnny Dodds in Chicago; his return to recordings. Wandering from city to city through the 1940s and into the 1950s, often recording for King, Johnson sometimes sustained himself away from music and even went into retirement for a time. With the resurgence of interest in blues during this decade, Johnson has reassumed his rightful place in the blues scheme of things.





**THOMAS A. 'Georgia Tom' DORSEY:** A 70-year-old Atlanta, Georgia, product, he attained a considerable local reputation as a jazz pianist while still in his teens. Among his impressive credits through the 1920s and into the 1930s: Les Hite, Lionel Hampton, Wilson Walker's Whispering Syncopators, blues singer Gertrude "Ma" Rainey—for whom he provided many arrangements and original songs during their affiliation. His most fruitful association, a four-year partnership with Hudson Whittaker, better known as "Tampa Red." An ever-increasing interest in the Baptist Church and the onset of the Depression motivated him to give his wholehearted devotion to the church, beginning in 1932. Over the past three decades, "Georgia Tom" has been a major factor in the development of gospel music in the Negro church. He is founder and president of the National Convention of Gospel Singers. His songs, numbering over 400, are among the most popular of their kind: i.e., "Peace in the Valley," "Precious Lord—Take My Hand."



Charles Nicholas/The Commercial Appeal

**GUS CANNON:** He lives, works and performs in Memphis. A product of the Mississippi hill country, with a background in cotton farming and a love for music and the banjo, Cannon moved to the Tennessee river city for the first time 56 years ago. It was in Mississippi, however, that he began to play banjo and sing. "When Cannon was a boy," Sam Charters notes, "the blues were still just a part of the work songs and field cries, and the music he learned was that of the old dance songs and reels." His initial recording reportedly was cut on cylinder in 1901 while he was living in the Delta. To support himself, Cannon has held various jobs through the years in states bordering the Mississippi River: Arkansas, Illinois, Tennessee, entertaining whenever opportunities presented themselves. Every summer and fall it was his habit to tour with medicine shows, beginning shortly before World War I. Generally he traveled and worked in the company of Hosie Woods, a friend who played various instruments. Cannon began recording regularly in 1927. His Jug Stompers sides have been deemed particularly memorable; one of the most widely known items: "Walk Right In," a song credited to Cannon and Woods. Opportunities in music lessened with the onset of the Depression and in the ensuing years. Yet Cannon continues to ply his craft, often falling back on "day" jobs. At 86, he remains a revered figure.



**JOE TURNER:** A tall, physically imposing man, he was born (1911), raised and achieved initial recognition in Kansas City, when the Missouri city was wide open and at its musical height, late in the 1920s and into the 1930s. His big, driving baritone voice became familiar beyond KC, following an appearance at the memorable "Spirituals to Swing" 1938 concert at Carnegie Hall, produced by John Hammond. Popular through the war years, he worked with his own group at New York's Cafe Society and other spots, while also recording with his unit and with Art Tatum, Joe Sullivan, and Pete Johnson—a frequent colleague in the KC days. Emerging from semi-obscure in the early 1950s as an Atlantic artist, Turner made a string of hits: Charles Calhoun's "Shake, Rattle and Roll," his own "Flip, Flop and Fly," "Honey Hush," "Love Roller Coaster," and carved out a new career as an R&B singer. Admired by blacks in the cities and teens of all races during that period, the bluesman continues working, recording, honing his art; he is likely to be discovered anew by upcoming generations of fans.

...then  
came the 30s

**HUDDIE 'Leadbelly' LEDBETTER:** Of Negro-Indian ancestry, with the heavily African-derived music of his native Caddo Lake district of Louisiana a prime influence, the guitarist-singer-creator of songs (born 1885) was musical as a child. He received his first instrument from his father. Guitar (later 12-string) became a part of him, one of his treasures. Leadbelly learned life and his craft while working odd jobs, serving time in prison and traveling in the South. Blind Lemon Jefferson, the itinerant bluesman, joined forces with him at one point and taught him improvisation. In 1934 he emerged on the national scene, following discharge from prison and his arrival in New York, where he came under the wing of John A. Lomax—collector of songs for the Library of Congress. Until his death in 1949, Leadbelly played and sang and created songs like "Cotton Fields" and "Good Night Irene." Almost to the end, he appeared internationally in clubs, in concerts and on records.



Folkways Records





Broonzy Estate

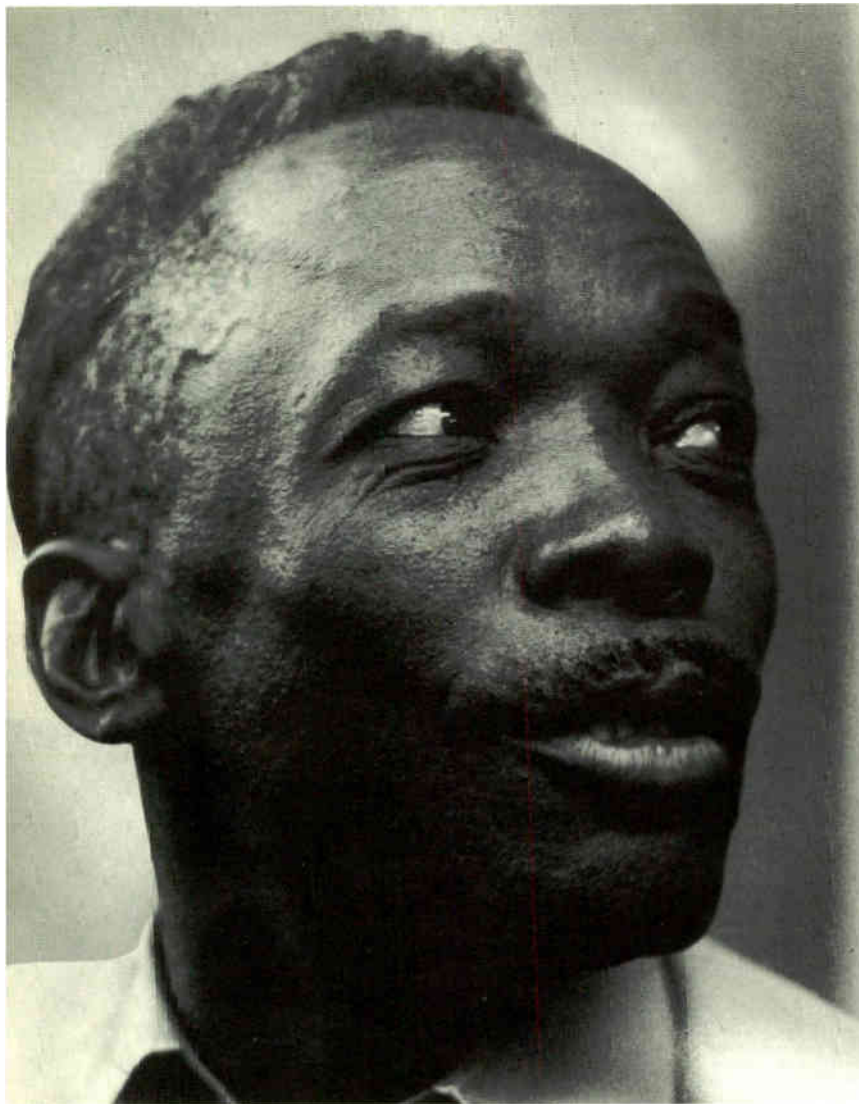
**WILLIAM LEE CONLEY 'Big Bill' BROONZY:** The famed bluesman was born in the South, reared in pressing circumstances and broke into the world beyond the pale. Arriving in Chicago in 1920, he made a major effort to get into music, showing little talent at first and enjoying only minimal success with his Paramount recordings. By the mid-1930s, however, he had found his way; his Bluebird recordings with pianist Black Bob revealed a warm, entertaining blues singer who surpassed his colleagues in humanity and the ability to communicate with an audience. Broonzy rode the crest of popularity until the conclusion of World War II when his fortunes took a downward turn. He held a job as a janitor at Iowa State College, but remained in touch by regularly appearing at I Come For To Sing sessions in Chicago. A slight revision in style, with Broonzy inclining a bit more to the folk approach popularized by Josh White, allowed him to move back to center stage early in the 1950s. Europe beckoned several times and he found appreciative audiences there. He penned his autobiography. At the height of his comeback in 1958 he succumbed to cancer. Bill Randle declared in the notes for Broonzy's last records: "From the 1920s to his death he recorded hundreds of blues, accompanied numerous artists and produced over 300 compositions."

**WALTER BROWN 'Brownie' MCGHEE:** Born 55 years ago in Knoxville, Tenn., McGhee grew up around music. His father was a fine country guitar player and singer, and his uncle played the fiddle. A veteran guitarist-singer-pianist by the time he completed his first year and a half of high school, he quit school to perform full-time in a wide variety of situations—from country churches to bordellos. "In his travels," Pete Welding explains, "he met and played with all kinds of musicians, white and Negro alike, absorbing something from each of them." McGhee returned to the family farm in Kingsport, Tenn., with the advent of the Depression. During this period, he worked with his father in a gospel quartet and also set up little bands to play picnics and dances in Knoxville. A critical year was 1940; McGhee met Okeh Records' J. P. Long and his first records resulted. Soon thereafter he cut with Sonny Terry—with whom he has remained closely associated. The duo was in New York during World War II. They survived by playing "folk" song concerts with Leadbelly and making appearances in nightclubs. McGhee also ran a school of the blues in Harlem and recorded successfully for Savoy and Alert. An easy smoothness, a crooning quality identified him, rather than the fiery blues inflections of his earlier recordings. Increasingly since then, he has become internationally known, traveling extensively, appearing and recording with Terry, playing parts in Broadway shows and films, and recording alone or as an accompanist to others.



World Radio History

# ...four 200s from the 40s



**JOHN LEE HOOKER:** A prolific creator of songs in the blues vein, reflecting a depth of involvement in the entire spectrum of black music, Hooker left his Clarksdale, Miss., home to become a wanderer at 14 (in 1929). He had learned music from his stepfather, local guitarists James Smith and Coot Harris, and also from visiting blues dignitaries like Blind Lemon Jefferson. Supporting himself in a succession of jobs in Memphis and later in Cincinnati, Hooker set down roots in Detroit in 1943. He found day work and also performed nights in a variety of local clubs and taverns. His first records were made in 1948 and found immediate success. Hooker made a flood of records during this initial phase of his career, often using pseudonyms. He continued as a force through the 1950s and into the 1960s, appearing here and abroad and regularly recording as a soloist or with accompaniment in the rhythm and blues mode. Hooker runs the gamut in his performances, "from personal country blues through more sophisticated, externalized urban blues to heavily rhythmic . . . material that borders on rock. . . ." Robert Shelton reported in *The New York Times*. His deep, brooding, sensuous voice and authentically blues-based guitar work identify him. But his power goes beyond compositional, vocal and instrumental individuality. The source, Hooker himself notes, is the blues itself.

**ROOSEVELT SYKES:** Born in Helena, Ark., in 1906, Sykes came to music via improvising on organ in his grandfather's church. His early influences: pianist-blues composer Lee Green and Arkansas blues pianist "Red Eye" Jesse Bell. Beginning in 1921, Sykes lived in St. Louis; he initially recorded in 1929 after Jesse Johnson, of the local Deluxe Record Shop, had recommended him to Okeh. While under contract to Decca (1935-1940), he enjoyed a particularly fruitful period. With three or four sidemen, the pianist-singer waxed much of his own original material—i.e., "47th Street Jive," "Dirty Mother For You" and the memorable "Night Time Is The Right Time"—and developed an enormous following. Columbia had him in the early 1940s. Right after the record ban, however, in 1944, Sykes began a five-year association with RCA. He recorded with eight to 10 pieces, making important transitional records that bridged the gap between Southern rural blues and the modern, electric Chicago blues style. He traveled extensively with his band, the Honeydrippers, through the South and into the North. Sykes has worked in a variety of musical circumstances over the years, frequently of late in Europe, always managing to sustain himself by writing and performing music. Only in the early years did he take other work. In 1951, he left his St. Louis base to live around New Orleans. His records are released regularly here and abroad.



Don Schiltten/Prestige Records



**McKINLEY 'Muddy Waters' MORGANFIELD:** The 54-year-old blues master grew up in Clarksdale, Miss., where he worked as a field hand. He heard his first blues sung and played (on guitar) by his father, an amateur musician. At 17, he taught himself guitar, influenced by Robert Johnson and Son House, Frequently he strummed and sang at local functions. Discovered and recorded for the Library of Congress by Alan Lomax in 1941, he arrived in Chicago in 1943 when blues were not yet in vogue. His first records were made the following year, in the country blues style. The Waters coupling of "Feel Like Goin' Home" and "I Can't Be Satisfied" in 1946, launched him and the passionate, modern, electric blues style: "... a blend of the down-home Mississippi blues with a new big city drive." (Dan Morgenstern, *BMI: The Many Worlds of Music*, November, 1966.) It defined a strong base for contemporary blues and musicians. "More people are with my blues now than ever before, especially the young people," Waters recently commented. "And when I'm out amongst them, you know, I can tell they're really digging it. I guess it's the Rolling Stones and the Beatles woke up our white kids in the States to the music."



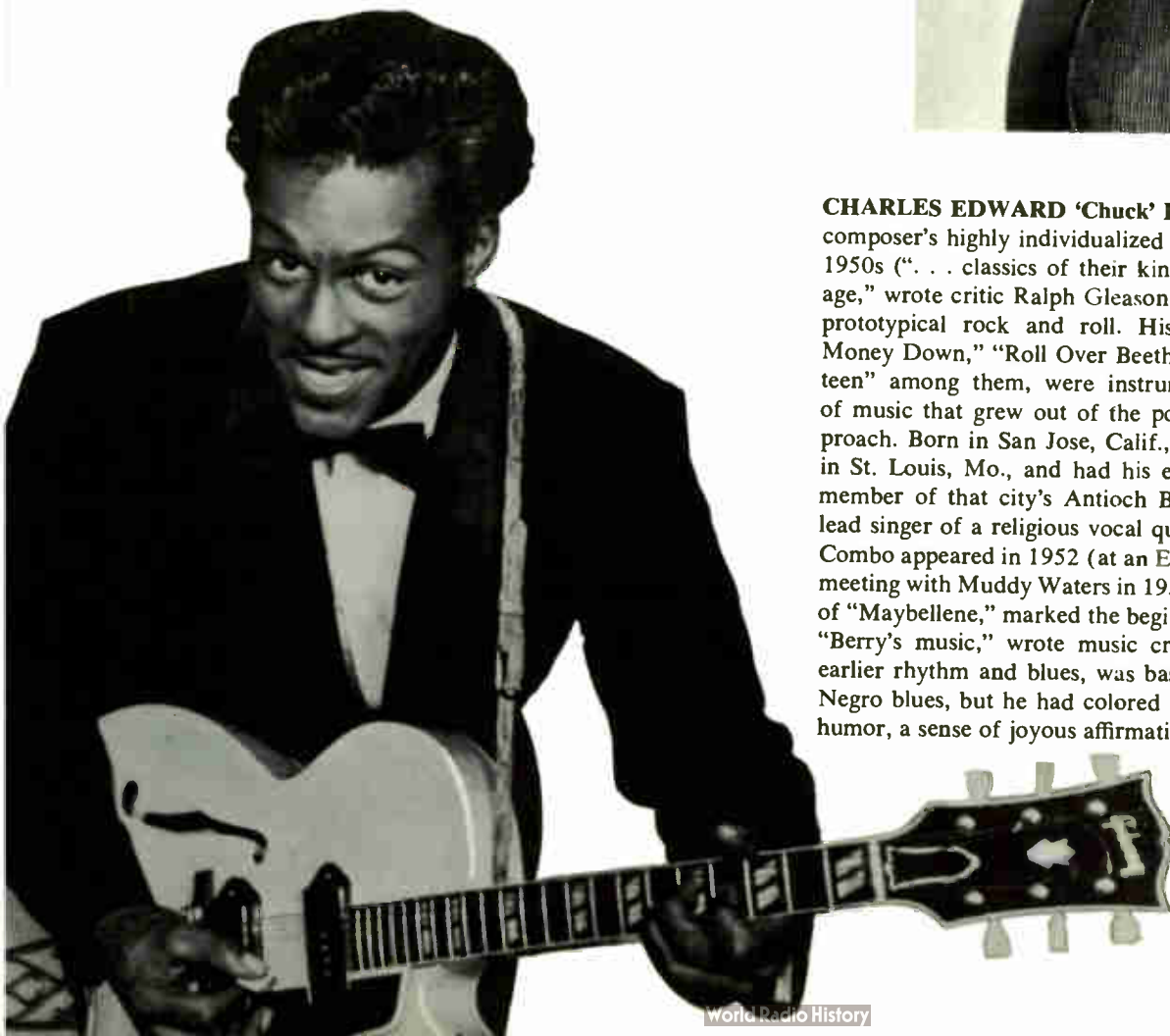
**AARON 'T-BONE' WALKER:** He was born 1913 in Linden, Texas. Music was central to his life from the outset; instrumentalist parents and friends, including Blind Lemon Jefferson, kept the Walker house, outside Dallas, pulsating. Featured with medicine shows beginning at age 13, while still in school, Turner sang, danced, played banjo, ukulele and guitar. In the 1920s he worked in troupes headed by blues queens "Ma" Rainey and Ida Cox. Later Walker performed with the Milt Larkin and Freddie Slack bands; he broke through to prominence as a member of the Les Hite show band (1939-40), with whom he recorded his celebrated "T-Bone Blues." Among the widely known Walker compositions is "Stormy Monday Blues." One of the first to electronically amplify his guitar, Walker has appeared as a single since leaving Hite and has been called by many critics "one of the most important influences in shaping the post-World War II blues market." (George Hoefer).

**SAM COOKE:** It started in Chicago, Ill., when Sam Cooke and his seven brothers and sisters formed a gospel group called the Child Singers. Soon, Sam had graduated to the Highway QC's and in 1949 he had joined the famous Soul Stirrers and spent seven years singing lead tenor with the group. It was during a concert in Los Angeles' Shrine Auditorium that Cooke came to the attention of a Keene Records executive. With the permission of his father, the Reverend Charles Cooke, Sam recorded some pop songs and began his successful career with "You Send Me," a million seller. That career was ended in December, 1964, when Cooke was fatally shot in an altercation. It was in July of that year that the singer played New York's Copacabana and Robert Alden (*The New York Times*) covered the appearance to write: "Rhythm, the shuffling beat and the big beat, are strong points for Mr. Cooke. But as the program moves along another ally is discovered. Mr. Cooke, the son of a Baptist minister, is a man steeped in the Negro spiritual tradition. He is at his very best when he sings those spirituals. In them, Mr. Cooke blends rhythm and feeling. As for Mr. Cooke's popular items, he can sing a rocking-socking twist with the best of the leather-lunged set. He can call upon a falsetto style that would inspire teen-age shrieks . . ."



RCA Victor Records

...the frantic 50s



**CHARLES EDWARD 'Chuck' BERRY:** The singer-guitarist-composer's highly individualized and pace-setting songs of the 1950s ("... classics of their kind, part of the national heritage," wrote critic Ralph Gleason) were quickly established as prototypical rock and roll. His tunes, "Maybellene," "No Money Down," "Roll Over Beethoven" and "Sweet Little Sixteen" among them, were instrumental in defining the style of music that grew out of the postwar rhythm and blues approach. Born in San Jose, Calif., he was raised and educated in St. Louis, Mo., and had his earliest musical training as a member of that city's Antioch Baptist Church choir, and as lead singer of a religious vocal quartet. The first Chuck Berry Combo appeared in 1952 (at an East St. Louis, Ill., club) and a meeting with Muddy Waters in 1955, which led to the recording of "Maybellene," marked the beginnings of his distinctive style. "Berry's music," wrote music critic Pete Welding, "like the earlier rhythm and blues, was based in the traditional, earthy Negro blues, but he had colored them with a wry, zesty good humor, a sense of joyous affirmation and a rhythmic power..."



**ANTOINE 'Fats' DOMINO:** One of nine children—and the only one to show an interest in music—Fats Domino was born in New Orleans. His father was a violinist and his uncle played with Kid Ory and Oscar Celestin, among other groups. Barely out of short pants, Fats was fascinated by a battered upright piano left with the Dominos by a wandering cousin. He began banging out simple tunes and at the age of 10 was playing and singing for pennies in honky tonks. A bit later, Fats quit school to take a factory job but he continued to play small clubs at night and it was at one of the clubs that he impressed Dave Bartholomew who hired him as the band's regular pianist. His recording of "The Fat Man" launched the career that led *Variety* to write: "Fats Domino is to rhythm and blues what his New Orleans confrere, Louis Armstrong, is to jazz." More directly he's been called Mr. Rhythm and Blues and tabbed "one of the most potent influences of the latter day pop music scene" (Paul Ackerman, *Billboard*). A regular on the Las Vegas scene and active in the one-nighter field, Domino still calls New Orleans home and he continues to live up to this descriptive "... the elder statesman of the rock pile."



**RAY CHARLES:** The man who was to become known as The Genius and the High Priest was born in Georgia, the son of laborer Bailey Robinson and his wife, Aretha, a maid-cook-seamstress for local white families. Tragedy stalked the Robinsons when they moved to Greenville, Fla. When Ray was 3, a younger brother accidentally drowned. At 8, he was totally blind, but not before he'd been introduced to piano (at the age of 5) by one Wylie Pittman, a boogie-woogie pianist who lived nearby. It was at the St. Augustine School for the Blind that Ray mastered the keyboard. Orphaned at 15, the youngster made his way to Seattle and there, in a club called the Rockin' Chair, began his career by imitating Nat Cole. Soon, he'd decided to "let people sound like *me*" and his music took him to the Lowell Funston band as a singer, then to the formation of his own combo and orchestra. When he celebrated his 20th anniversary in show business in 1966, Paul Ackerman (*Billboard*) wrote: "He is—in one—a great vocalist, a jazz pianist, a fine songwriter, a great arranger. . . . Indeed, he is one of the 'great originals'—and this at a time when American music is richer and more complex than it has ever been before." The magazine summed up his career: "He has dug it all—from blues to ballads to country to jazz with taste and innate musicianship that has enabled him to be a leading influence. . . ."

Ray  
Boas

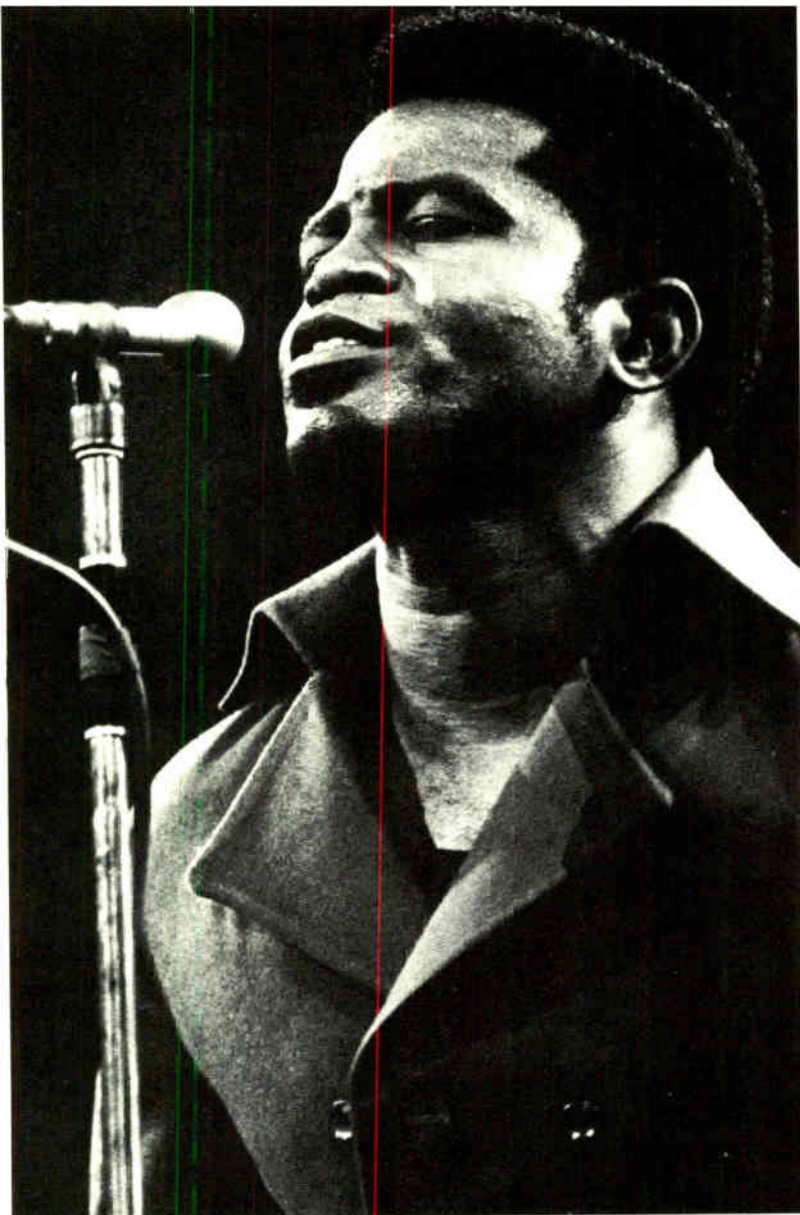
**OTIS REDDING:** Recognized as an historic rhythm and blues figure in France and voted Britain's top male vocalist, "Big O" was just one step from super stardom in his own country when a tragic air accident, December 10, 1967, cut short his career. He was 26 at the time and in six years had climbed from obscurity—high school dropout, well digger, hospital orderly fired for singing in the hallways. Shortly after Redding was born in Dawson, Ga., his minister father moved the family to Macon. There, the performer-songwriter grew up to sing in the church choir and take part in local amateur talent shows. He won so often he decided to tour with his own group. Eventually, he became vocalist with Johnnie Jenkins and the Pine-toppers. Accompanying Jenkins to a Memphis recording session, Redding sat through to the conclusion, then asked if he could cut a demo. He taped "These Arms of Mine"—the record proved to be the beginning of the climb. Just two and a half weeks before his death, Redding cut "The Dock of the Bay." Released posthumously, the record was an immediate hit. Jerry Wexler of Atlantic Records told *Time* magazine that "Otis is tremendously responsible for the fact that so much of the young white audience now digs Soul the way the black does."

...and  
now, the  
60s

**RILEY 'B.B.' KING:** Born on a plantation near Indianola, Miss., King, later to earn the name Blues Boy, shortened to the familiar B.B., was raised in the heart of the cotton-producing bottomland of the Mississippi Delta. Drawn to music at 14, he persuaded his employer to give him a guitar as part of his wages. His interest in the blues was fanned upon hearing visiting blues performers like Robert Lockwood Jr. and Sonny Boy Williamson No. 2. Among the guitar greats who influenced him were Django Reinhardt, Charlie Christian, Elmore James and T-Bone Walker. A street corner performer during World War II, B.B. got into nightclub work and became a deejay on a Memphis station. He began to record in the late 1940s and has since fashioned a string of efforts that have made him one of the dominant sounds of the modern blues. "The potency of King's music," Jon Landau commented in *Rolling Stone*, "lies in his ability to combine an experimental-emotional-soulful level of musical creation with a more disciplined, intellectual, restrained level. He gets you in both places: the head and the gut."



ABC Records



Charles Stewart

**JAMES BROWN:** Raised in the red clay hills of the Georgia-Carolina line, James Brown grew up to win titles like Soul Brother No. 1 and King of the One-Nighters (he travels some 100,000 miles annually entertaining over 3,000,000 fans). As a youngster he picked cotton, washed cars and shined shoes in front of radio station WRDW, a station he owns today. At 10 he was dancing for nickels and dimes for soldiers from Fort Gordon and at 16 was in reform school. Paroled at 19, Brown toured with a gospel group, then formed his own trio. The turning point was a taping of a tune called "Please, Please, Please." It caught the ears of King Records executives and the Brown career took off. Thomas Barry of *Look* has called him "... another reminder of the world's continuing debt to Afro-American music. Syncopated rhythms, call-and-response singing, shouts, growls and the falsetto voice, gospel harmony and earthy, uninhibited lyrics—plus the African twist, the jerk, the mashed potato, the camel walk, the boogaloo—are part of the original rhythm 'n' blues legacy." Today, Brown brings the legacy back to his fans—with a message. Touring ghetto areas, he stresses the importance of education and he has headed a national anti drop-out campaign. "His stature among American Negroes . . . has become monumental."

**ARETHA FRANKLIN:** Raised in the gospel tradition, she was one of five children of the Rev. C. L. Franklin. Born in Memphis and reared in Buffalo and Detroit, the youngster was singing in her father's choirs at the age of eight. At 14 she was a featured soloist and had recorded and toured with his gospel group. It was at his New Bethel Baptist Church in Detroit that she came to hear and meet Sam Cooke, Mahalia Jackson, Clara Ward and the other gospel greats who'd come to sing. Today, she says of the period, "I learned a lot, especially from Sam." A seasoned performer at 18, Aretha was urged by Major Holley, a family friend and bassist for Teddy Wilson, to try singing pop music. An audition with John Hammond led to a Columbia Records contract. She now records for Atlantic. It was in 1968 that *Time* profiled her, tabbing her Lady Soul and describing her vocal technique as "... simple enough: a direct, natural style of delivery that ranges over four full octaves, and the breath control to spin out long phrases that curl sinuously around the beat and dangle tantalizingly from blue notes. But what . . . accounts for her impact . . . is her fierce, gritty conviction."



Ray Ross

## BMI News

### CITATION TO BMI

A Presidential Citation of the National Federation of Music Clubs has been presented to BMI.

Signed by Mrs. Maurice Honigman, president of the Federation, the Citation is "In recognition of its many benefactions in fostering musical and creative talent, in making possible an extensive awards program in the annual National Music Week Essay Contest and in the Crusade for Strings program; for cooperation, supporting and rendering highly valued assistance, and for encouraging and recognizing native-born composers and serious music students in our effort to promote cultural enrichment of our nation."

### BMI AWARD WINNERS

The 125 writers and 63 publishers of 102 songs licensed for public performance by BMI received Citations of Achievement for the most performed songs in the BMI repertoire for the calendar year 1968. In addition, a special citation was presented to **John Hartford**, the writer, and Glaser Publications, Inc., the publisher, for "Gentle on My Mind," the most performed BMI song during 1968. The awards were presented at New York's Hotel Pierre on May 27, by BMI president Edward M. Cramer, with the assistance of members of the firm's Writer and Publisher Administration division, of which Mrs. Theodora Zavin is senior vice president.

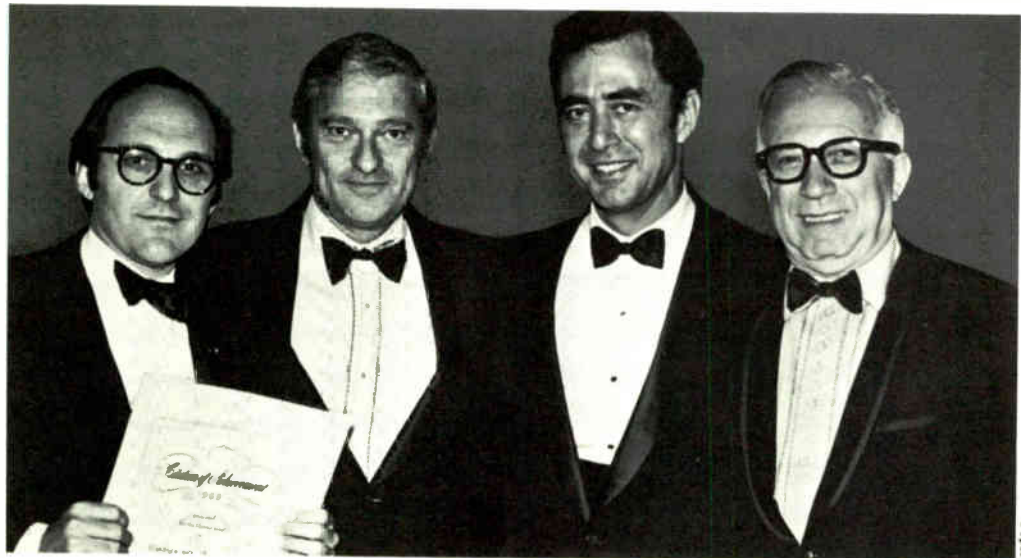
The top 1968 writer-award winners are **John Lennon** and **Paul McCartney**, each with six awards, and Screen Gems-Columbia Music, Inc., the leading publisher, with 10 awards.

Other leading writer-award winners include **Jerry Fuller**, **Norman Gimbel**, **Tony Hatch**, **Paul Simon** and **Charles Singleton**, all with three awards each. Winners of two awards include **Donald J. Addrisi**, **Richard P. Addrisi**, **Don Black**, **Tommy Boyce**, **Fred Ebb**, **Gerald Goffin**, **Bobby Goldsboro**, **Bobby Hart**, **Bert Kaempfert**, **John Kander**, **Carole King**, **John D. Loudermilk**, **C. Carson Parks**, **W. S. Stevenson**, **Barrett Strong**, **Jackie Trent** and **Norman Whitfield**.

Multiple publisher-award recipients include Maclen Music, Inc., six awards; Unart Music Corp. and Viva Music,



*Mrs. James M. Wray, Mrs. G. Walter Zahn and Mrs. Albert F. Strasburger present National Federation of Music Clubs Citation to president Cramer*



*Award winner Gimbel, BMI VPs Eiseman and Anton, and publisher Frank Abramson*



*John Hartford and the Glaser brothers accept their awards*



Inc., five awards; Acuff-Rose Publications, Inc. and Duchess Music Corp., four awards; Al Gallico Music Corp., Charing Cross Music, Four Star Music Co., Inc., Irving Music, Inc., Jobete Music Co., Inc., Roosevelt Music Co., Inc., Tamerlane Music, Inc. and Vogue Music, Inc., three awards; and Blackwood Music, Inc., Glaser Publications, Inc., Johnny Rivers Music, Kaskat Music, Inc., Sunbeam Music Corp. and Tree Publishing Co., Inc., all with two awards each.

A complete list of the 1968 BMI award winners appears on the back inside cover.

Canadian songs and songwriters were honored (May 8) at BMI Canada's first awards dinner-presentation-reception at the Royal York Hotel in Toronto.

TV personality Bill Walker, speaking both French and English, gave out the 44 awards, following introductory remarks by BMI president Edward M. Cramer. Chief winner was Toronto songwriter **Johnny Cowell** for his "Our Winter Love," "These Are the Young Years," "Walk Hand in Hand" and "Strawberry Jam."

At future awards presentations—now planned as an annual event—awards will be given for the most performed songs of the year. On this first occasion, however, many songs of years past, the "evergreens" of Canadian popular music, were singled out for the homage they merited years

ago, before the awards were established by BMI north of the border.

**EMMY  
FOR  
WILLIAMS**

**Johnny Williams** took a top honor in this year's Emmy Awards — Outstanding Achievement in Musical Composition. The award—presented at the National Academy of Television Arts and Sciences ceremonies—was for Williams' score for the television special "Heidi."

Among the TV series with which Williams has been associated in the past are *Land of the Giants* (ABC), *Checkmate* (NBC), *Lost in Space* (CBS) and *Time Tunnel* (ABC).

**BROWN  
AND  
WONDER  
HONORED**

**James Brown** was the recipient of the Humanitarian Award for 1969, presented by the Music and Performing Arts Lodge of B'nai B'rith. The award ceremony took place, May 25, in the Trianon Ballroom at New York's Hilton.

On this occasion, he also was given a portfolio of letters written by members of the Civil Rights Task Force of the Democratic Study Group. The letters cited Brown as an outstanding black leader in the fight to achieve a level of dignity not only for blacks through the country, but for bringing equal recognition to other minority groups as well. Among the leading figures whose letters are contained in the folio are the Honorable Hubert H.



*Cramer and Johnny Cowell in Canada*

Humphrey, Congresswoman Shirley Chisholm (New York) and Senator Charles E. Goodell (New York).

Bob Austin, publisher of *Record World*, presented Brown with the Humanitarian Award. Congressman William L. Clay of Missouri gave the black artist the portfolio.

On his graduation day from the Michigan School for the Blind, **Stevie Wonder** was done honor by the state. He received a House of Representatives resolution, guided through the legislature by Rep. George Edwards. The performer-songwriter was cited for "an awe-inspiring life which he has so brilliantly and outstandingly lived each and every day of his life."

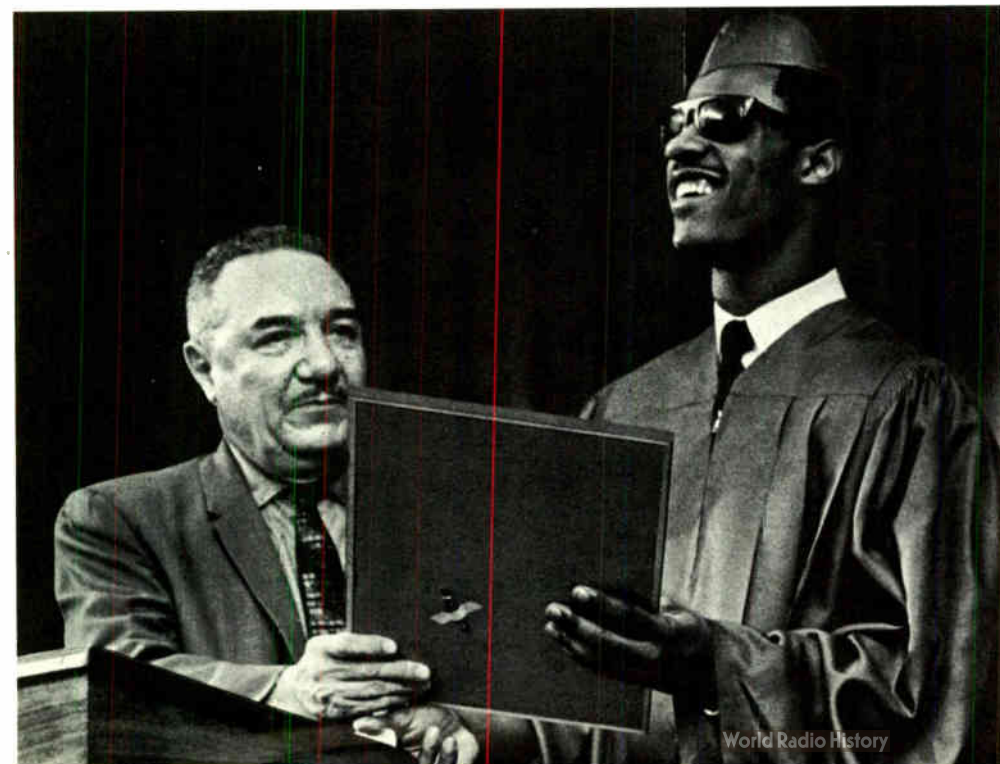
*Graduation Day: Rep. George Edwards with Stevie Wonder*

**NEW POST  
FOR  
FEILICH**

The promotion of Al Feilich to the newly created post of Director of Information and Research has been announced by Edward M. Cramer, president of BMI. Mr. Feilich, who is now Director of the BMI Index Department, joined the performing rights licensing organization in 1946, after extensive Navy service during World War II. Prior to the war, he worked for Music Dealers Service.

In making the announcement, Mr. Cramer said: "Al Feilich is one of the most knowledgeable people in the music business. His new responsibilities will permit this company, as well as our affiliated writers and publishers, to make even greater and more meaningful use of his abilities."

*continued on next page*



**'MRS. ROBINSON' WINS**

"Mrs. Robinson," the Paul Simon song as performed by Simon and his partner Art Garfunkel, was named record of the year by the membership of the National Academy of Recording Arts and Sciences. The song served as a central musical theme of the internationally lauded motion picture *The Graduate*.

The announcement came at the close of the hour-long "Grammy Awards Show," broadcast over NBC-TV on May 5. All three songs that were in contention for this honor are licensed by BMI; the other two were Tom T. Hall's "Harper Valley P.T.A.," as recorded by Jeannie C. Riley, and "Hey Jude," the John Lennon-Paul McCartney song, as recorded by the Beatles.

All other Grammy winners for the year 1968 were made known in March

at award dinners simultaneously given in New York, Nashville, Chicago and Los Angeles.

For the sixth year in **WORKSHOP** New York—and the first **SHOWCASE** time in Los Angeles—

BMI presented its annual Musical Theater Workshop Showcases. In New York, invited audiences attended three one-hour performances at the New Theater, May 20, 27 and June 3. Lehman Engel, director of the workshop, introduced the work of a number of aspiring musical theater talents.

Among them: John Balamos, Dorothy Bates, Hank Behar, John Boni, James Campodonico, Howard Cozart, Paul Dick, Don Freeberg, Ed Kresley, Nancy Leeds, Pir Marini, Ernest McCarty, Tom Oliver, Muriel Robinson,

Drey Shepperd and Bruce Trinkley.

An invited audience of writers, producers, composers and entertainment industry figures saw the first Los Angeles Showcase. It was presented June 13 in Le Grand Trianon of the Beverly Wilshire Hotel. Engel hosted the performance of music by Dick and Don Addrisi, Bodie Chandler, Hal Levy, Ed McKendry, Bill Marx, Patrick O'Brien, Lennox Ruffin, Ernie Shelby and Howlett Smith.

BMI's Musical Theater Workshop has offered regular sessions for the past 10 years in New York, and during the last year in Los Angeles. Qualified composers and lyricists may participate, without cost and regardless of performing rights licensing affiliation.

The workshop was established by BMI in 1960 to stimulate proven writers and to develop new talent.



Photos by Sanjiv/BMI Archives



*New York Workshop: Director Engel watches the work of performers Helen Gallagher and Patrick Fox with Diane Kagan (right)*



Frontiere music, Gimbel lyrics for 'Popi'



'Midnight Cowboy'

## Films

### ON THE SCREEN

*Eye of the Cat* (Universal) is a horror story starring Eleanor Parker as a woman near death due to emphysema. Her San Francisco mansion is crowded with the cats she loves and who will inherit her money if a loved nephew doesn't show. Gayle Hunnicutt plots with Tim Henry and Michael Sarrazin—the nephew—to kill the woman once she has changed her will. The catch is that Sarrazin suffers from a deadly fear of cats—aelurophobia. Maurice Forley (*Motion Picture Daily*) noted: "Lalo Schifrin provides one of his best scores to date," and John Mahoney (*The Hollywood Reporter*) called it "one of his best recent scores aquiver with pizzicato strings and death rattle turbulences."

◆ *Popi* (United Artists) is the story of a Puerto Rican widower (Alan Arkin) struggling with three jobs to raise his two sons (Miguel Alejandro and Ruben Figueroa) in New York's ghetto. He decides that the way out for his sons lies in their adoption by wealthy parents, so he hatches a plot to take them to Miami and set them adrift after carefully coaching them to tell their rescuers that they have just escaped from Castro's Cuba. The plot works, but in the end the boys want to get back to their father, Popi. Rita Moreno plays Arkin's fiancée. Reviewing for *The National Observer*, Clifford A. Ridley called Dominic Frontiere's score "some of the best soundtrack music this

year," and Howard Thompson (*The New York Times*) noted that Frontiere's "gentle guitar theme" gives the film "a sweet flavoring." John Mahoney (*The Hollywood Reporter*) wrote: "Dominic Frontiere's score, with a Norman Gimbel lyric sung by a kid chorus, is a definite plus."

◆ *The Miracle of Love* (Times Film Corp.), written by popular German columnist and author Oswald Kolle, is an examination of current sexual attitudes and problems with illustrative case histories. Johannes Rediske wrote the score, published in the U.S. by Edward B. Marks Music Corporation.

◆ *The Maltese Bippy* (MGM) stars Dan Rowan and Dick Martin in a satire about werewolves in Flushing. Among the feature players: Carol Lynley, Julie Newmar, Mildred Natwick and Fritz Weaver. Norman Panama directed and Nelson Riddle wrote the score.

◆ *Charles Lloyd—Journey Within* is a documentary of the jazz musician produced, directed, photographed, edited and recorded by 22-year-old Eric Sherman. *Variety* noted that Sherman "may have produced the best jazz documentary ever made in this hour-long study," and called the film "an intense—and highly successful—attempt to get to the essence of the man and his music."

◆ *The Tree* (Guenette) stars Jordan Christopher as a young psychotic whose story unfolds as he kidnaps his young niece and is hidden by his dead father's former mistress. Among the actors: Eileen Heckart, George Rose, James Broderick, Ruth Ford and Kathy

Ryan. Filmed on location in Paterson, N.J., the drama was written, produced and directed by Robert Guenette. Kenyon Hopkins wrote the score.

◆ *Midnight Cowboy* (United Artists), based on the James Leo Herlihy novel of the same name, is the story of Ratso Rizzo (Dustin Hoffman), a petty chiseler, and Joe Buck (Jon Voight), a young Texan who has come to New York to make his way as a paid stud. The tale includes sequences at an Andy Warhol-type party, varied sexual encounters and the death of Rizzo as the pair make their way to Miami and a new start.

"Music," wrote *Motion Picture Exhibitor*, "under the supervision of John Barry adds to the film's impact." Among the selections is "Everybody's Talkin'," sung by Nilsson over the film's opening and closing. The tune was written by Fred Neil and published by Coconut Grove Music Co./Third Story Music, Inc. Jeff Comanor wrote "A Famous Myth" and "Tears and Joys," sung by the Groop. The songs are published by Mr. Bones Music Publishing, Inc. The Elephants Memory sings "Jungle Gym at the Zoo" (by R. Sussman, R. Frank and S. Bronstein) and "Old Man Willow" (by Sussman, Bronstein, M. Shapiro and M. Yules). Both songs are published by Elan Associates Ltd./Pocket Full of Tunes, Inc. Warren Zevon wrote "He Quit Me Man," sung by Leslie Miller. The tune is published by Mr. Bones Music Publishing, Inc.

◆ *The Sweet Body of Deborah* (Warner Brothers-Seven Arts) is a story of mur-

*continued on next page*



'Hannibal Brooks'



Nelson's 'Gunfighter'

der for insurance, starring Carroll Baker and Jean Sorel. **Nino Orlandi** provided the score, published by C.A.M.-U.S.A., Inc./Edward B. Marks Music Corporation.

◆ *Hannibal Brooks* (United Artists) is a World War II tale about a British prisoner of war who somehow becomes the keeper of an elephant in the Munich zoo and then escapes, taking his charge over the Alps to Switzerland. Oliver Reed stars, along with Michael J. Pollard. Michael Winner produced and directed. The **Francis Lai** score is published by Unart Music Corp.

◆ *Che!* (20th Century-Fox) is the story of the life and death of Che Guevara, ranging from his part in the Cuban revolution and the missile crisis to his end in Bolivia. Omar Sharif plays the title role, and Jack Palance plays Fidel Castro. Richard Fleischer directed. Reviewing the film, *Variety* noted: "Most outstanding work done for *Che!* was by **Lalo Schifrin**, whose brilliantly various score, mixing Latin and electronic-sounding themes with heavy use of percussion, suggests all the ambiguity of Che Guevara."

◆ *A Minute to Pray, a Second to Die* (Cinerama Releasing Corp.) stars Alex Cord, Robert Ryan and Arthur Kennedy in a Western about a gunman who is subject to fits of paralysis in his gun hand. He suspects he's inherited epilepsy from his father. Directed by Franco Giraldi, the film has a score by **Carlo Rustichelli**, published by Dunbar Music, Inc.

◆ *Death of a Gunfighter* (Universal) is the story of Patch, a tough marshal his town has learned to hate. When he refuses to resign his post, the town turns on him en masse and kills him. Starring: Richard Widmark and Lena Horne. Among the townspeople: Larry Gates, Kent Smith, David Opatoshu and Jacqueline Scott. **Oliver Nelson** penned the score: "... unusually effective in its rural brooding. **Carol Nelson** added the lyrics for 'Sweet Apple Wine,' beautifully voiced-over by the widowed Miss Horne in the opening and closing sequence" (John Mahoney, *The Hollywood Reporter*).

◆ *Seven Golden Men* (Warner Brothers-Seven Arts) is the tale of a jet-age robbery involving the use of radio, radar, sonar, TV and split-second timing all aimed at relieving a Geneva bank

of a fortune in gold bullion. Rossana Podesta and Philippe Leroy star. **Armando Trovajoli** wrote the score, published by C.A.M.-U.S.A., Inc./Edward B. Marks Music Corporation. John Goff (*The Hollywood Reporter*) found the music was "fast moving, in tune with the action of the script . . . added to the excitement of the location shooting."

◆ *Grazie, Zia* (Avco Embassy), directed by Salvatore Samperi, stars Lisa Gastoni, Lou Castel and Gabriele Ferzetti. The tale deals with a youth whose psychosis has confined him to a wheelchair. Left in the care of his aunt, he gradually entices her into a series of "games" with sexual undertones. *The New York Times* reviewed: "Precisely paced, and with perspective, eagle-eyed photography, the picture uncoils as craftily as the boy's machinations. Add the enshrouding flavor of the insistent background music, blending harp and harpsichord, by **Ennio Morricone**." Alan M. Kriegsman, writing in *The Washington Post*, noted Morricone's "excellent score, with its insidiously recurrent music-box motif, undergirds the tension of the couple's cat-and-mouse antics." C.A.M.-U.S.A., Inc. publishes the music.

◆ *Hello Down There* (Paramount-Ivan Tors) is set down there—in an experimental house on the ocean bottom. On board: **Tony Randall**, Janet Leigh, Jim Backus and Roddy McDowall, among others. The plot deals with a typical American family committed to spending a month in the house. Among the complications is the fact that the teens (Kay Cole and Gary Tigerman) are busy cutting a rock record, a sound picked up by U.S. Navy sonar. John Goff (*The Hollywood Reporter*) wrote: "**Jeff Barry's** music is just right for the mood inspired by the house with such titles as 'Hey Little Goldfish' and 'Glub,' along with 'Hello Down There' and 'I Can Love You.'" *Variety* called the songs "first-rate."

◆ *Hook, Line & Sinker* (Columbia) stars Jerry Lewis as a harried executive who is tricked into believing he has only months to live. This sets him off on a credit card spree. On learning he's healthy, he plots his own "death" with doctor friend Peter Lawford and wife Anne Francis, who have hatched the entire plan. George Marshall directed.



Goldsmith scores 'Chairman'

Dick Stabile provided the film score.

◆ *If . . .* (Paramount) is director Lindsay Anderson's story about a youth revolt in an English school. Starring Malcolm McDowell as the leader of the insurgents, the tale moves in and out of fantasy, culminating in a scene in which the students gun down members of the faculty and visitors to the graduation day exercises. Throughout the film, McDowell plays bits of the recording of **Father Guido Haazen's** "Missa Luba" (published by MRC Music, Inc.). Winner of the Cannes Film Festival, the film also stars David Wood and Richard Warwick. Anderson produced as well as directed.

◆ *The Chairman* (20th Century-Fox) is a modern spy tale of a scientist (Gregory Peck) sent into Red China to learn the secret of an enzyme perfected by a Chinese scientist (Keye Luke). Peck has a tiny transmitter implanted behind his ear which—unknown to him—is also triggered to explode if Peck is captured. Among the other players: Arthur Hill and Anne Heywood. J. Lee Thompson directed. Reviewing the film, *Variety* called **Jerry Goldsmith's** score "atmospheric and persuasive."

◆ *The Girl on a Motorcycle* (Claridge

Films) stars Alain Delon and singer Marianne Faithfull. Directed and photographed by Jack Cardiff, the story tells of the girl's repeated travels from the world of her cuckolded husband to that of her paramour via her 1207 cc Harley Davidson motorcycle. Don Musco (*The Hollywood Reporter*) wrote: "Les Reed's pulsating score, interweaving brass and strings, adds to the excitement of the action scenes on the highways and roads up to the final denouement, communicating the feeling of frenzy felt by the devotees of speed." The score is published by Peyotl Music.

◆ *Grand Slam* (Paramount) is the story of a precisely planned robbery set in Rio de Janeiro at carnival time. The mastermind is Edward G. Robinson. Aiding and abetting are Adolfo Celi, Klaus Kinski and Robert Hoffman, among others. Janet Leigh plays the jewelry house secretary who stands between the gang and the diamonds. John Mahoney (*The Hollywood Reporter*) found **Ennio Morricone's** music "surprisingly subdued and responsive." The score is published by Dunbar Music, Inc.

◆ *The Devil's Eight* (American International) is the story of a Federal agent (Christopher George) and how he trains a batch of prison escapees to break up a moonshine ring in a Southern

state. Among the prisoners: Larry Bishop and Fabian; Ralph Meeker plays the head moonshiner. **Mike Curb** and **Guy Hemric** wrote the score.

◆ *Welcome to Come*, a short film by Fred Camper, a sophomore at Massachusetts Institute of Technology, was reviewed briefly by *Variety*. Among the comments: ". . . looms as one of the most successful *tour de force* ever promulgated on the United States screen. Running no more than two minutes, the pic consists of only one shot—a long zoom which begins inside a house, continues to a window and then concludes outdoors." *Variety* called the film "a prospective small classic" and cited the astute use of the Beach Boys recording "Well You're Welcome," written by **Brian Wilson**.

◆ *The First Time* (United Artists) is a film about three teen-age boys seeking their first sex experience. Wes Stern, Rick Kelman and Wink Roberts play the boys, and Jacqueline Bisset is the girl they pick up in Niagara Falls believing that she is a prostitute. Produced by Roger Smith and Allan Carr, the film was directed by James Neilson. Writing in the *Los Angeles Herald-Examiner*, Dale Munroe noted: "**Kenyon Hopkins'** background score enchantingly blends with the changing moods of the story." *Variety* called the score "tuneful."

'The First Time': music by Hopkins



## Dance

The Royal Ballet of Great Britain returned to America for its 20th anniversary season here and performed at the Metropolitan Opera House in New York City. During its spring stand, the company introduced a work new to ballet devotees on this side of the Atlantic.

*Jazz Calendar*, devised by the company's director and chief choreographer, Sir Frederick Ashton, had its premiere in January, 1968, at London's Covent Garden. The jazz score is by **Richard Rodney Bennett**, published by Universal Edition (London) Ltd./Theodore Presser.

"... a theater piece which is refreshing, marvelously inventive and loads of fun," *Saturday Review's* Walter Terry said. "It takes its theme from the old poem, 'Monday's child is fair of face/ Tuesday's child is full of grace.'"

Clive Barnes, writing in a Sunday edition of *The New York Times*, added: "... the dancing has a kind of English discothèque sweetness about it that is most appealing."

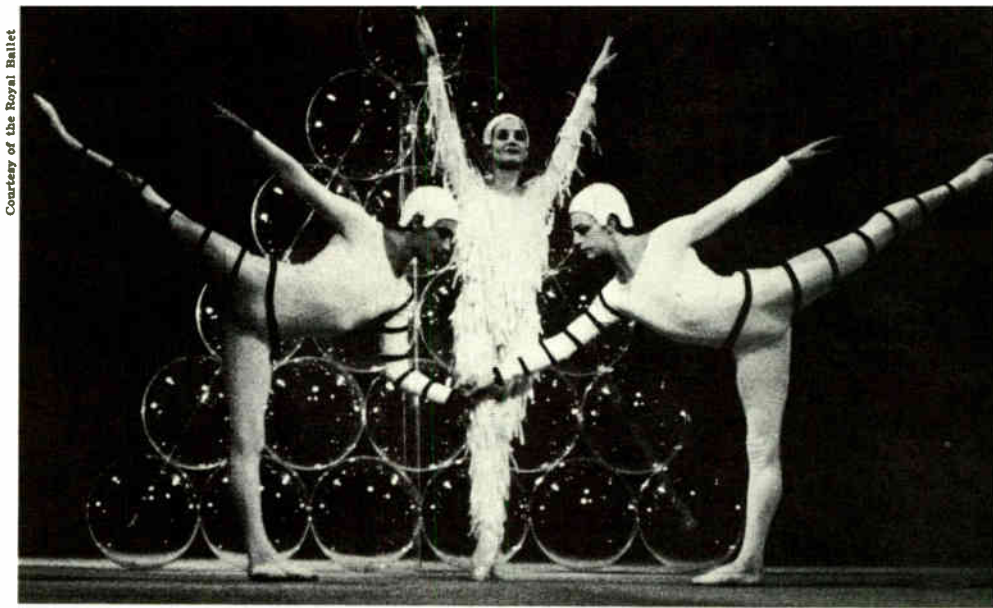
◆ The Dance Program, Division of Creative Arts of the School of Education, New York University (Washington Square branch), presented June Lewis and Deborah Zall in a recital, June 13. It was given at Education Auditorium on campus.

Miss Zall choreographed and was the featured dancer on *Captivo*, a new work set to the **Miles Davis** treatment of "Saeta," from his *Sketches of Spain* album.

*Living Field*—"To each his own light"—choreographed by Miss Lewis to music by **Vladimir Ussachevsky**, was brought to life by dancers Ray Evans, Judith Leifer, Daniel Maloney and Ann McGowan.

In all, four works were offered, each choreographed by Miss Lewis or Miss Zall.

The final program in a three-part dance series, offered by the N.Y.U. School of Continuing Education, took place on March 5. Featuring the Seamus Murphy Dance Company, it was held in Education Auditorium on the Washington Square campus. One of its highlights: *And the Fallen Petals*, to the composition of the same name by **Chou Wen-chung**.



'Jazz Calendar' to music by Bennett: 'refreshing, marvelously inventive'

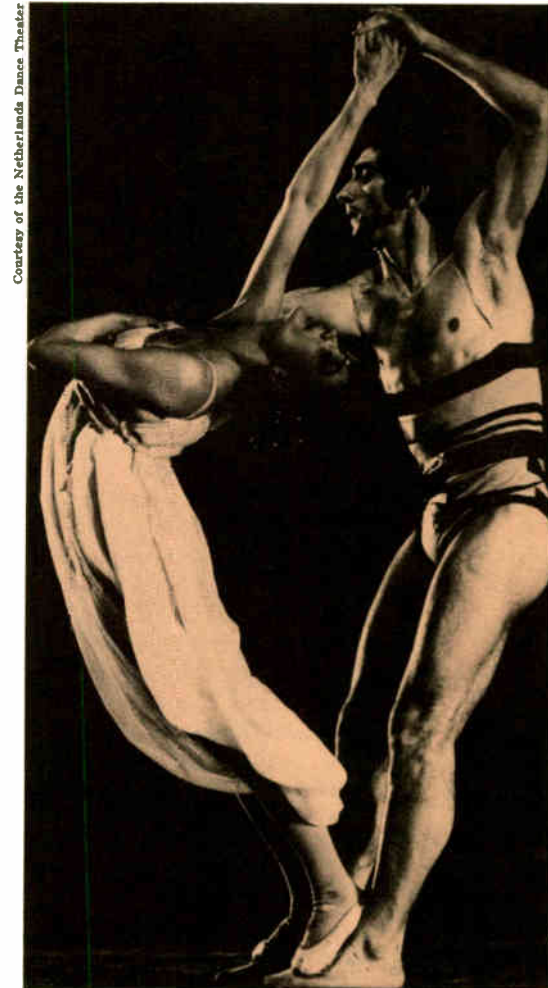
◆ The Friends of City Center (New York City) presented workshop performances of the School of American Ballet, the official school of the New York City Ballet, May 20, at 1 P.M. and 3:30 P.M. at the New York State Theater at Lincoln Center Plaza. The theater is in the Lincoln Center for the Performing Arts building complex in New York City.

Included on the program was the dance work *In-a-Gadda-Da-Vida*, developed to the song of the same name, as performed by Iron Butterfly, the rock group. The writer of the song: **Doug Ingle**, a member of the unit.

◆ A Black Chamber Dance Concert series was presented in Minor Latham Playhouse on the Barnard College (New York City) campus the first two weekends in May. It was co-sponsored by the Harlem Cultural Council, Barnard College and the Urban Center of Columbia University.

Among the works offered was *Duet Excerpts From "Schism,"* choreographed by Rod Rodgers, to music by **Donald Erb**, and performed by four dancers. Also programmed: *Hex*, by the Eleo Pomare Dance Company, featuring Diana Ramos, to music by **Harry Partch**.

◆ Katherine Litz and Company were resident at the Brooklyn Academy of Music, April 11 and 12, and introduced a new creation, *Harangue and Inner Thots With Big Sister*. Music by **Morton Feldman** provides some of the musical impetus during this work, which *Dance Magazine's* John Dowling



Dutch company does 'Catulli Carmina'

described as "wonderfully bizarre."

◆ During its four-day "season" in Salt Lake City, Ballet West (formerly known as the Utah Civic Ballet) presented several new works. Included was the company's first venture into the



Courtesy of City Center/Jack Mitchell



David McLain's 'Dilemmas Moderne' to music by Carter

Glen Tetley's 'Ziggurat': 'a work of great quality and interest' to music by Stockhausen

modern dance idiom: *Chaos*, choreographed by Richard Kuch, with a score by **Karl-Birger Blomdahl**. This production, based upon a portion of Dante's *Inferno*, was made possible by a special grant from the National Endowment for the Arts.

◆ The Glen Tetley Dance Company gave the New York premiere of *Ziggurat*—a ballet originally created for and introduced by Ballet Rambert in London—during its one-week May “season” at New York’s City Center.

The work has as its musical base an electronic score by **Karlheinz Stockhausen**. The first part of the ballet is set to part one of “Kontakte”; the remainder is developed to an early piece by the composer, “Gesang der Junglinge,” which employs boys’ voices electronically fragmented.

“With its fiercely distinctive setting—including in the second part of the ballet some subtly evocative abstract slide projections—*Ziggurat* is a work of great quality and interest,” critic Clive Barnes said.

◆ The Cincinnati Ballet Company, now in its sixth year and operated by the College-Conservatory of Music at the University, presented a program late in April. Held in the campus’ new

Corbett Auditorium, it was one of the events in the University of Cincinnati Man and Arts series and part of the university’s sesquicentennial celebration.

One of the works danced was *D\*i\*l\*e\*m\*m\*a\*s M\*o\*d\*e\*r\*n\*e*, to music by **Elliott Carter**. It is based on a poem titled “Triads, Chairs, Mirrors and Things.” Carmen DeLeone, assistant conductor of the Cincinnati Symphony Orchestra, conducted an ensemble out of that organization. Dr. Roberta S. Gary, associate professor of organ at the university, was the soloist.

*Saturday Review* dance critic Walter Terry was particularly impressed with the company and its artistic director, David McLain, “who has made student dancers seem professional . . . and who is himself a choreographer of distinction. Amazing!”

*Dilemmas* also was done, July 2-6, by the David McLain Dance Theater—a company of 14 dancers from the University of Cincinnati College-Conservatory of Music—during its debut season at the Beaupré Ballet Festival. The performances were given in the Beaupré Creative Art Center, Stockbridge, Mass.

◆ Le Groupe de la Place Royale of Montreal, directed by Jeanne Renaud,

tours France and Italy this summer. Among the composers represented in works in this modern dance company’s repertoire are Canadians **Serge Garant** and **Gilles Tremblay**.

◆ “. . . she mixes props, lighting, electronic music, film and choreographic intelligence into a dancescape fraught with images, dynamic, curious and always arresting.”

This was *Dance Magazine* reviewer Tom Borek’s comment on the April 25 and 27 presentations by Mimi Garrard and her Dance Theater at New York’s Henry Street Settlement Playhouse.

**Bulent Arel** provided electronic scores for *Flux*, which “drops you into the sensual purity of a whirling vortex or black freckled grid absorbed by a tableau of bodies.” His music also provided the developmental basis for *Frieze*, Miss Garrard’s magnum opus.

◆ The Netherlands Dance Theater introduced new works and presented familiar repertory to British audiences during its spring “season” at the Sadler’s Wells in London.

“. . . one of the most impressive [new works] is *Nouvelles Aventures*, the first ballet to be seen here with choreography by the company’s leading male dancer, Jaap Flier,” John

*continued on next page*

Percival declared in a special report to *The New York Times*. The dance creation was developed to "fragmentary music" for three singers and seven instrumentalists by **Gyorgy Ligeti**.

The other notable premiere, Percival added, was American choreographer John Butler's *Catulli Carmina*, to music by **Carl Orff**.

"The new ballet was actually created for the Grands Ballets Canadiens earlier this year, but suits the Dutch dancers so well that it looks as if it had been made specially for them," *The New York Times* dispatch continued. "This is a strong, vivid and dramatic work."

◆ During what dance critics uniformly described as a "triumphant" engagement (June 10-29, Metropolitan Opera House, New York City), the Stuttgart

Ballet of West Germany gave American premieres of several works.

One of these, *Opus 1*, is set to **Anton Webern's** "Passacaglia, Op. 1," written in 1908. Another, *Jeu de Cartes*, to **Igor Stravinsky's** "Jeu de Cartes" ("Card Game"), Ballet in Three Deals. Still another: *Présence*, to music by **Bernd Alois Zimmermann**.

These dance creations—and all those programed, for that matter—are the work of John Cranko, the company's director and resident choreographer. He was the prime factor in the company's conquest of the New York dance world, Clive Barnes declared in *The New York Times*. "His genius, and it is that, lies not only in choreography but also in direction. He is something of a paradox, a practical visionary," Walter Terry commented in *Saturday Review*.

Referring to *Opus 1*, Terry said: "It is, I think, a contemporary masterpiece." Barnes added: "It is perhaps the most accessible of all Webern's work, and Cranko has used it for a fascinating choreographic gloss upon human aspiration."

*Jeu de Cartes* "has had a number of choreographic realizations before—from the Balanchine original . . . to the Janine Charrat version that found initial fame for Jean Babilée," *The New York Times* critic reported. "But none has really caught the acidly sharp music, with its satirical, mocking tone, as has this Cranko version."

*Présence* has as its prime protagonists three literary characters: Don Quixote, Joyce's Molly Bloom and Jarry's epic vulgarian, King Ubu.

"Cranko's idea," Barnes explained, "is to introduce them to one another, and by their encounters explain them . . . The music by Mr. Zimmermann is part collage, part electronic, and it provides a wispy, fugitively dislocated commentary to Cranko's purpose."

◆ Lar Lubovitch, a soloist with the Harkness Ballet who also choreographs in the modern idiom, presented an evening of his works, with guest artists Takako Asakawa and Lawrence Rhodes and seven other dancers. The May 26 program in Kaufmann Concert Hall at New York's 92d Street "Y" included two new works.

In *Unremembered Time-Forgotten Place*, with music by **Tony Scott** and

**Kimio Eto**, "Mr. Lubovitch displayed a gift for clearly defined luminescent dance images," *The New York Times* critic Anna Kisselgoff noted.

The other premiere, *Greeting Sampler*, featured four dances in occasionally zany poses and was developed to a score by **Toru Takemitsu**.

◆ Judson Memorial Church in New York City presented a program combining the talents of Toby Armour and James Waring, with assisting dancers, April 6.

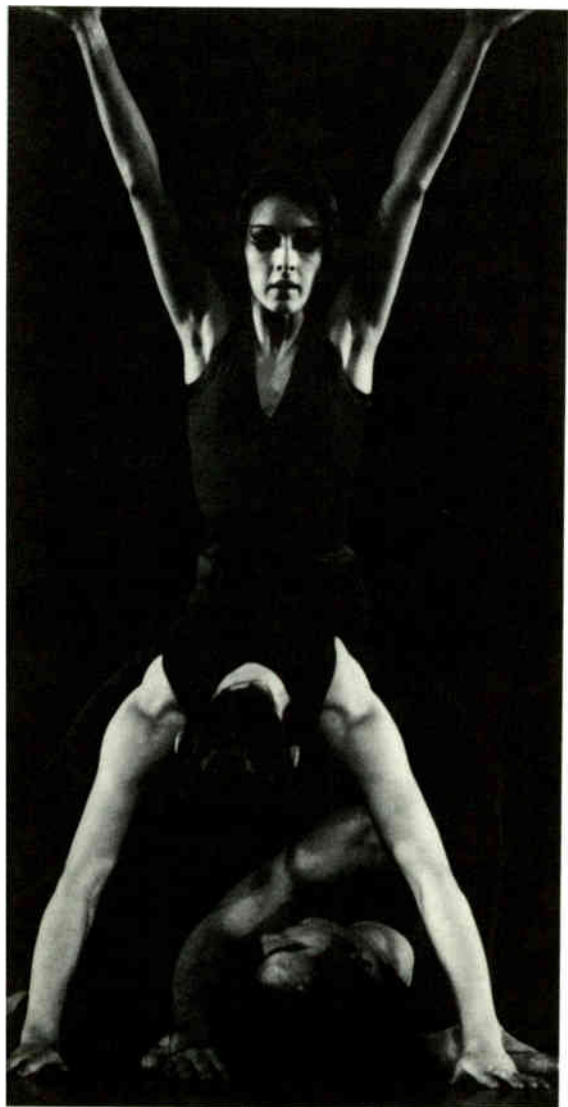
Miss Armour, "tall, dark, elegant . . . a dancer [who] possesses considerable authority," introduced her new *Caprichos a Tres*, to music by **Ezra Sims**. She danced with Leon Setti. *Visions at the Death of Alexander*, another new choreographic design by Miss Armour, with music by Sims, featured five girls performing in Moorish costumes.

Waring's *Spookride*, to Chopin waltzes and electronic interludes by composer Sims, had a particularly marvelous opening, according to *Dance Magazine* writer Jack Anderson. "People who seemed to have been cut out of old newspaper photographs moved as though each dancer existed in his own private time zone which never quite synchronized with that of anyone else."

◆ Bruce King's one-man show, March 31-April 1, at New York's Cubiculo Theater, included works to scores by **Paul Hindemith**, **Alan Hovhaness**, **Edgard Varèse** and **Anton Webern**.

The Margaret Beals and Sally Bowden recitals at the same site, April 13-15, featuring *Fiebre Y Fiebre*, "a duet to **Miles Davis** . . . both exciting and savory," *Dance Magazine's* John Dowlin declared. Miss Beals was "twirled, slung and nicely manhandled by John Harris." Also on the program: *Three Dances*, showcasing Sally Bowden; she danced to music by **Otis Redding**, **Steve Cropper** and **Bob Dylan**.

In a June 30 recital of solo dances by Gertrude Talcott and Leslie Martin, Miss Talcott performed to four songs by **Aretha Franklin** during a work titled *Going Down Slow*. She portrayed in dance terms "the situation of the individual reaching out for some form of human companionship," Don McDonagh noted in his review in *The New York Times*.



Courtesy of the Netherlands Dance Theater

'Nouvelles Aventures': music by Ligeti





Kopit's 'Indians' with Peaslee music

Courtesy of Arena Stage, Washington, D.C.

## Theater

### ON THE BOARDS

Reviewing for *The National Observer*, Clifford A. Ridley wondered whether it isn't *the* Great American Play. Richard L. Coe (*The Washington Post*) called it Arthur Kopit's "best work." The play: *Indians*, which had its American premiere, May 6, at Arena Stage, Washington, D.C., and is due on Broadway next season. Set in the context of the Wild West Show of Buffalo Bill (played by Stacy Keach), the play treats with and condemns the American whites' treatment of their Indian brothers. Among the characters portrayed are Sitting Bull (Manu Tupou), Ned Buntline (Robert Prosky), Geronimo (Ed Rombola), Wild Bill Hickok (Barton Heyman), Annie Oakley (Phyllis Somerville) and Chief Joseph (Richard Bauer). The production, reshaped from the version which premiered in London, July, 1968, was staged by Gene Frankel with music composed by **Richard Peaslee**.

Writing in *The New York Times*, Clive Barnes predicted: "... it will be one of the more interesting Broadway openings next season, and I hope the producers take along for the trip the excellent Washington designers, Kert Lundell and Marjorie Slaiman, as well as the composer, Richard Peaslee, and the choreographer, Virginia Freeman." ♦ Two one-acters (*The Golden Fleece* and *The David Show*) under the title *Tonight in Living Color* opened June 10 at the Actors Playhouse, New York

City. Written by A. R. Gurney Jr., the plays featured incidental music by **Orville Stoeber**. *Fleece* relates the Jason and Medea legend in terms of modern marriage. *David*, which originally opened Off Broadway, October 31, 1968, tells the Biblical tale of Saul and David in terms of modern-day TV entertainment and the high-pressure world of hucksters.

♦ *Greatshot*, presented by the Yale School of Drama Repertory Theater, opened May 8 at the Yale University Theater, New Haven, Conn. The musical drama, with book and lyrics by Arnold Weinstein (special lyrics with Fran Landesman) and music by **William Bolcom**, starred Alvin Epstein. The story concerns a trick sharpshooter, who decides to seek out the good of the world, searching for it in the fields of art, minstrelsy, food, etc., always with negative results. Bolcom conducted the orchestra and played the piano.

♦ The Repertory Theater of Lincoln Center presented a new production of Molière's *The Miser* at the Vivian Beaumont Theater, New York City, May 8. Starring in the title role as Harpagon was Robert Symonds. Staged by Carl Weber, the satire featured music by **William Bolcom**. Reviewing for *The Wall Street Journal*, Richard P. Cooke noted: "A twangy sort of rock and roll forms a prelude and postlude to the main scenes, and it is to this beat that Harpagon strides off so confidently on his errands. This is a very self-assured miser."

Also featured in the cast: Blythe Danner, David Birney and Philip Bosco.

♦ *Spread Eagle IV*, presented by the Washington (D.C.) Theater Club, opened June 4. Among the numbers were **William Goldstein's** "House of Tomorrow" (with lyrics by Stephen Leshner) and "The Ever Expanding Mind" (with lyrics by Herb Sufrin). *Variety* reviewed: "The closing . . . by **Don Tucker** is an outstanding piece of irreverent musicology." *The Washington Daily News* wrote: "... the closing number, 'My Stamps Shall Be Redeemed' (to Handel's 'Messiah'), showing what church choirs will soon be singing, is alone worth the price of admission."

**John Aman, George Haimsohn and Jim Rusk** were among the writers contributing to the show.

♦ *Prince, the Singing Poodle* was a spring presentation at New York City's Studio 58 Playhouse. The play, with music by **Sylvio Flory** and lyrics by **Liljan Espenak**, opened in February and played to audiences weekends through May. Singer-narrator for the show was Barbara Reisman, Flory was the pianist and Jerry Iger drew the animations. Reviewing for *Show Business*, Barbara Allen called the show "a delightful addition to children's theater," and went on to add that "the music (a real plus) is tuneful, particularly such songs as 'Popocatepetl' and 'Lullaby.'" In all, the production featured 16 tunes, including "Space Song" and "My Puppy Went to the Moon Today."



Courtesy of Lincoln Center Repertory Theater/Martha Swope

*Bolcom beat for 'The Miser'*



Pulitzer Prize winner Husa: 'exquisitely classical . . . original and searching'

Sel Goldberg/Cornell University

## Concert Music

### THE PULITZER PRIZE

The 1969 Pulitzer Prize in Music was awarded to **Karel Husa** for his "String Quartet No. 3."

Commissioned by Mr. and Mrs. Lee A. Freeman for the Fine Arts-Music Foundation of Chicago, it was introduced in that city last October by the Fine Arts Quartet.

Critic Elliott W. Galkin said: "With the award to Husa . . . recognition has been accorded a musician whose orientation is exquisitely classical and whose language, while original and searching for new means of self-expression, can be understood as belonging to the mainstream of compositional practices during the first half of this century."

Born in Prague in 1921, Husa studied there and became conductor of the Prague Orchestra at the age of 24. He left there to study at the Conservatory of Paris, where his teachers included, among others, Arthur Honegger and Madame Nadia Boulanger. In 1954, he joined the music faculty of Cornell University and, since 1961, has served as full professor.

Husa is the 11th composer whose

music is licensed for performance by BMI to win this distinguished award. Other BMI-affiliated composers who have received the Pulitzer Prize are **William Schuman** (1943), **Charles Ives** (1947), **Walter Piston** (1949 and 1961), **Quincy Porter** (1954), **Norman Dello Joio** (1957), **Jerry Bock** and **Sheldon Harnick** (1960), **Elliott Carter** (1960), **Robert Ward** (1962) and **Leslie Bassett** (1967).

### IN THE NEWS

As part of a research program funded by the National Endowment for the Humanities, **David Baker**, who heads the jazz studies program at Indiana University, has begun work on a book tentatively titled *Black Music Now: A Source Book on 20th-Century Black-American Music*. His collaborators are Dominique-René de Lerma, music library division chief at Indiana University, and musicologist Austin Caswell. The book will be published by Kent State University Press (Ohio).

The three authors, who also comprise the Black Music Committee of the School of Music, Indiana U., recently arranged a seminar on black

music in college and university curricula. It was held on the Indiana campus in Bloomington, June 18-21, under the patronage of the Indiana University Summer Sessions with additional support from the Irwin-Sweeney-Miller Foundation.

Among those who participated in this event were composers **T. J. Anderson**, **Hale Smith**, **Olly Wilson**, **William Grant Still**; Mrs. **Verna Arvey Still**; university and college faculty administrators and faculty members, and music business executives **Leonard Feist** (National Music Publishers' Association), **John Hammond** (CBS Records) and **Russell Sanjek** (BMI).

◆ **Pierre Boulez** was named music director of the New York Philharmonic for a three-year term, beginning with the 1971-72 season. **David M. Keiser**, chairman of the New York Philharmonic's board of directors, made the announcement in June, in the absence of the Philharmonic Society's president, **Amyas Ames**.

**George Szell** is to be the Philharmonic's music advisor and senior guest conductor during the coming season (1969-70) and will continue in that capacity through the following season.

Boulez assumes full administrative and artistic responsibilities of the music directorship at the outset of the 1971-72 season, during which he will conduct eight weeks. In each of the following seasons, his agreement with the Philharmonic calls for a minimum of 14 weeks in addition to participation in some of its summer activities.

A man of multiple commitments, he also plans to set time aside for composing, while fulfilling his agreements to be principal guest conductor of the Cleveland Orchestra (1969-70, 1970-71 and 1971-72), chief conductor of the BBC (London) Symphony Orchestra for three seasons (1971-72, 1972-73 and 1973-74) and music director of the New York Philharmonic.

Boulez is scheduled to be a guest conductor with the New York Philharmonic for a five-week period in 1970-1971.

◆ The Premio delle Muse was awarded to **Elliott Carter**, May 24, by the Associazione Artistico Letteraria Internazionale. The Mayor of Florence, Italy, at Palazzo Vecchio, made the presentation to the composer and to the other recipient, English sculptor **Henry Moore**. Carter is the only composer ever honored with this international prize.

◆ **Scott Huston** was the principal lecturer and co-director of the Composition/Theory Colloquium, presented by Southern Colorado State College in Pueblo, April 10-12.

A concert of American chamber music concluded the colloquium. Fea-

tured in the recital was the world premiere of Huston's "Idioms" for violin, clarinet and French horn, commissioned by James Duncan, head of the music department at Southern Colorado State College.

◆ **Andrew Imbrie** recently was elected to membership in the National Institute of Arts and Letters. Induction of those named to the Institute and to the American Academy of Arts and Letters took place, May 21, at the Annual Ceremonial of the two organizations. The site: the Academy Auditorium, 632 West 156th Street, New York City.

◆ **Ulysses Kay** received an honorary Doctor of Music degree, May 31, at commencement exercises of the University of Arizona (Tucson), his alma mater.

◆ **Ernst Krenek** received a Medal of Achievement in recognition of his lifetime of achievement in music from the Brandeis University Creative Arts Awards Commission. The 1969 Creative Arts Awards, including medals, citations and grants of \$1,000 to each of nine winners in various fields, were presented on the evening of May 5, during the university's 13th annual awards banquet at New York's Plaza Hotel.

During the presentation ceremony, Krenek's "Pentagram" (1957), as performed by the New York Woodwind Quintet, provided a musical interlude.

In past years, such BMI-affiliated composers as **Elliott Carter**, **Mario Davidovsky**, **Andrew Imbrie**, **Donald Martino**, **Walter Piston**, **Wallingford Riegger**, **Gunther Schuller**, **William Schuman**, **Roger Sessions**, **Seymour Shifrin** and **Yehudi Wyner** have been honored by Brandeis.

#### PREMIERES

"In Memoriam Zach Walker" by **T. J. Anderson**, written at the request of Donald Suter, director of instrumental music at Coatesville (Pa.) Area Senior High School, was played for the first time, April 27. The CASH Concert Band under Suter programmed the piece at CASH Auditorium.

A four and a half minute effort, it "is very dissonant but logical," Suter commented. "It is strongly influenced by jazz and avant-garde music and based on a 12-bar blues structure."

The work is directly linked to the



Krenek



Boulez

Courtesy of New York Philharmonic

lynching of Zachariah Walker in 1911. "It is a former resident's impression of the attitudes which brought shame to his hometown," the *Coatesville Record* said in an editorial.

◆ The Fresno (Calif.) Philharmonic Orchestra celebrated its 15th anniversary with the introduction of a new work, "Colloquy," by **Leslie Bassett**, commissioned for the occasion. The May 23 performance, conducted by Thomas Griswold, was given in Convention Center Theater in the central California city.

"Colloquy" is music of tension, combining both the vitality and uncertainty of our time," James Bort Jr. commented in *The Fresno Bee*. "It makes extensive use of the orchestral palette and is richly textured."

Bassett, now on the faculty at the University of Michigan, was in the audience.

*continued on next page*



Heather Alter

Baker

◆ The first official performance of “A Concerto for Piano, Drums and Orchestra” by **Charles Bell**, the jazz pianist and educator, took place the afternoon of May 30, on New York’s Central Park Mall.

Karl Hampton Porter conducted the 75-piece Harlem Youth Symphony Orchestra. The featured artists were Bell (piano) and his 8-year-old son, Charles Jr., better known to his friends as “Pogie.”

“It is a very attractive 15-minute piece that rings subtle changes on a simple melodic theme and strong rhythmic base,” *The New York Times’* Raymond Ericson commented. “The composer has given himself and his son room for extended improvisation, and Pogie went at his with an energy and skill that seemed born into every vibrating muscle of his small body.”

◆ Recent concerts in the Composers Theater, Inc. series, presented at Studio 58 Playhouse, New York City, included first performances of works by **Allan Blank**.

On December 18 last, his “Moments in Time” (Three Pieces for Oboe and Piano) (1967) was introduced by Ronald Roseman (oboe) and Gilbert Kalish (piano). The June 18 recital had as one of its features Blank’s “Song of Ascents” for solo viola (1969), as interpreted by Stanley Hoffman.

◆ The Baltimore Museum of Art presented **Earle Brown** in “Mobility and Transformation in Art and Music,” a concert of music by the composer, and a talk by Brown concerning his “open

forms” and notational systems. The event took place on May 25 in the Maryland city.

Brown wrote a new work for the occasion. “He composed a 12-tone row—though up to a few days ago he had written no 12-tone music since 1952—and gave each of its primary forms to one of four instruments,” the *Washington Star’s* Donald Mintz noted.

He added: “In this particular case, each musician was free to play his version of the row in the rhythmic shape that appealed to him at the moment. Entrances and exits, however, were totally controlled by the conductor—in this case, Brown.

“Another version of the untitled work employed five instruments, each whose parts apparently contained no discretionary elements. But, again, the turning on and off of each part was the work of the conductor. Thus there can be no such thing as *the* right way to do the music or even a right way to play it.”

◆ “Piano Fragments,” a 10-minute work by **Gerald Christoff**, consisting of 23 contrasting episodes all based on a 12-tone row, was played for the first time on May 23 at the Hochstein Music School auditorium in Rochester, N.Y. The composer was the featured artist.

◆ Miss Lily Peter loves music and the State of Arkansas. This year she did something for both, at no small expense to herself. She mortgaged one of her 4,000 acre farms, on which she grows cotton and soybeans, to bring the Philadelphia Orchestra under Eugene Or-

mandy to Little Rock, and to commission **Norman Dello Joio** to create a work. All this to help celebrate Arkansas’ sesquicentennial (150th) territorial anniversary.

The Philadelphia Orchestra gave two performances, under Miss Peter’s auspices, in Robinson Memorial Auditorium in Little Rock, June 3 and 4. The first concert included the world premiere of Dello Joio’s 20-minute “Homage to Haydn.”

“The atmosphere at the auditorium . . . could have been no more supercharged had there been advance intelligence that it was to be the site of the Second Coming,” *Arkansas Gazette* reviewer Bill Lewis said. “The Philadelphia Orchestra and Eugene Ormandy and Norman Dello Joio fully justified the expectation.

“Opening on somber bass notes of a distinctly pastoral feeling, a fleeting Haydn theme, etched in pizzicato, crept in,” Lewis continued. “From there on, however, it was pure Dello Joio: modern but not contemporary in the atonal, disharmonic sense. It contained elegant string passages punctuated on occasion with percussion effects bordering on whimsy. The three-movement work, marked Introduction-allegro scherzando, Adagio and Allegro giocoso, moved into an elegiac adagio, followed by a finale that sped to a crashing climax, touching on the jazz idiom en route.”

Mr. Dello Joio took two bows in acknowledgement of a standing ovation and several bravos accorded him and



Kelterborn



Dello Joio and Miss Lily Peter



Christoff

his work and, of course, the orchestra and the conductor at the conclusion of the piece.

◆ **Donald Erb's** "Fission," an electronic score, had its first New York performance, May 1. The work, which featured dancers "acting as moving, body-shaped screens in front of projected color patterns" (*The New York Times*), was one of several presented in the season finale in the Music in Our Time series at New York's 92d Street "Y."

The composer's "The Seventh Trumpet" was introduced at McFarlin Memorial Auditorium, April 5, in Dallas. Donald Johanos conducted the Dallas Symphony Orchestra, with which Erb is associated as composer-in-residence.

◆ **William Hellermann's** "Formato," a showpiece for bass trombone, with flute, clarinet, piano and percussion, had its world premiere, May 1, during the final concert of the season in the Music in Our Time series. The recital was given in Kaufmann Auditorium of New York's 92d Street "Y." The composer conducted; the soloist was Andre Smith. Assisting artists included David Gilbert (flute), Alien Blustine (clarinet), Zita Carno (piano) and Ray Desroches (percussion).

*The New York Times* critic Theodore Strongin noted: "'Formato' is clear-headed, rhythmically strong and has distinct personality."

◆ A concert honoring **Alan Hovhaness** was given by members of the Clarinet Ensemble of New York University's Division of Music Education. It took place, May 13, in the Greenwich House Music School at 46 Barrow Street, New York City. The highlight of the concert was the premiere of Hovhaness' "Divertimento for Four Clarinets." The composer was in the audience.

◆ The Contemporary Ensemble of Northwestern University, **M. William Karlins**, conductor, gave the world premiere of Karlins' "Variations and Outgrowths," on May 9. It was included in the second of Three Concerts of American Music, presented by the Department of Music of Grinnell (Iowa) College on campus at Roberts Theater.

The following day, during a concert given under the auspices of the Northwestern University School of Music at Lutkin Hall on the Evanston campus, Karlins' "Three Songs" was performed

for the first time. The participating artists: Susan Wold (soprano), Nell Englestad (piano) and Lucile Hutchings (flute).

◆ **Rudolf Kelterborn's** "Miroirs," a piece about 10 minutes in length, was given its United States premiere, May 8, by the Contemporary Chamber Ensemble, under Arthur Weisberg, at New York's Carnegie Recital Hall.

"It uses some serial textures in a melange of effects that vary from **Webern** to **Ives** to, even, **Ravel**," *The New York Times'* Harold C. Schonberg noted. "Some of the music sounds like near-East exoticism, and some of the row writing sounds almost tonal. A strange mixture: But the composer has a good ear, orchestrates well, and goes about composition very much in his own way. He is a Swiss composer, born in 1931, and he wrote these 'Miroirs' in 1966."

The work is published in this country by Bote and Bock/AMP.

◆ Homage was paid to the memory of the late Robert F. Kennedy, in the form of a requiem mass, at the Princeton University (N.J.) Chapel, May 27, almost a year after his tragic death.

The music for the mass was created by **Frank Lewin**, a composer widely known for his work in films and television. It is one of the first masses ever written which uses English as its text.

Sung by the Princeton High School Choir, under the direction of William R. Trego, the concelebrated mass was sponsored by the Aquinas Institute at Princeton University. Soloists were Sylvia Jones (soprano), Leo Goeke (tenor) and Robert Oliver (baritone).

The principal celebrant was the Rev. Christopher C. Reilly, Catholic chaplain at Princeton. Priests of the Aquinas Institute were concelebrants. State Chancellor of Higher Education Ralph Dungan, an advisor to the late President Kennedy and an associate of his brother, was the preacher. Dean Ernest Gordon of the University Chapel gave an address of welcome to the congregation.

Donald P. Delany of *The Evening Times*, Trenton, N.J., said: "His requiem . . . is neither operatic nor symphonic, as are so many of the great masses of the past. It does not overwhelm the liturgy of the mass, but blends with it and enhances it. It is simple yet powerful, modern yet tonal.



*Poogie Bell: 'energy and skill'*

"It has, in fact, many passages of haunting beauty. Especially memorable are the Offertory Antiphon, with tenor solo ('Lord Jesus Christ, King of glory, deliver the souls of all the faithful departed from the pains of hell and the deep pit') and the exquisite 'In Paradisum' near the close of the service ('May the angels take you into paradise: may the martyrs come to welcome you on your way')."

Particular note was made of the excellence of the Princeton High School Choir, the soloists, organist Nancianne Parrella, the small student brass ensemble and the flute work of Jayne Seigel. The "beautiful" congregational responses were sung by a vocal ensemble drawn from the Witherspoon Street Presbyterian Church, Stuart Country Day School of the Sacred Heart and seminarians at St. Joseph's College, under the direction of Leon J. DuBois.

Nearly 2,000 people of all faiths filled the chapel, including several dignitaries. Senator Edward Kennedy sent a telegram, expressing his deep regrets, concerning his inability to be on hand. It was read, and said in part that he extended his gratitude to the "won-

*continued on next page*

derful people who have made possible this tribute." He especially singled out composer Lewin who, the Massachusetts senator declared, had "devoted his great talent to memorializing my brother in his music."

◆ **Robert Moran's** "Abschied-1963" for piano had its world premiere, May 22, at the San Francisco Conservatory of Music. Pianist Frank Fernandes from Dutch Guiana, a former student of **Robert Helps**, scored a triumph, according to music critic Howard Hersh of radio station KPFA.

◆ "Space and Rhythm," a new work by **Tiberiu Olah** for three percussion groups, was given its initial performance, May 29. The site of the concert: the State Conservatory of Music in Hamburg, West Germany. Schott/AMP publishes the work in this country.

◆ "Mantra," a multimedia composition with music by **Peter Phillips**, was offered for the first time, May 18. The site of the performance: the Seattle (Wash.) Opera House. Created under the auspices of the Seattle Opera Association through the Title III Puget Sound Arts and Sciences Program, it was one of several pieces presented that evening by Allied Arts and underwritten by the Seattle First National Bank.

Resident talent worked on structuring this effort. In this number were Doris Chase (sculptor), Mary Staton (choreographer), Robert Brown and Frank Olvey (filmmakers), the Retina Circus (a light-painting ensemble) and Henry Holt (music director and also conductor).

Thirty-eight minutes in length, this fusion of music, dance, liquid light and kinetic art also featured a rock trio, jazz trio, chamber orchestra and three 200-pound fiberglass circles. Diverse musical elements came into play during the work, including rock, jazz, blues and contemporary symphonic techniques and sounds.

Composer Phillips told Wayne Johnson of *The Seattle Times*: "In 'Mantra,' we've tried to bring all the various disciplines together so that all the forces serve a central conception. It is a juxtaposition of new and current elements, not as ends in themselves but rather as media that can carry the whole feeling of the piece."

"...the evening belonged to Phillips," Rolf Stromberg said in the *Seattle Post-*

*Intelligencer*. His work "is religious, it is sensual and it is musical."

Phillips has been in Seattle since last fall on a Ford Foundation grant to work with Barbara Reeder of the Seattle schools on a new text for general music courses in junior high schools.

◆ The initial performance of "Dream Passage," a new work by **R. Murray Schafer**, commissioned by the CBC, was given, May 27, on *CBC Tuesday Night*. It is a study on the theme of alienation, written especially for radio.

The work uses both musical and dramatic elements, 14 foreign languages and electronic music, much of which was produced at the electronic music studio at Simon Fraser University. The composer is resident in music there.

The participants in the performance were the Vancouver Symphony Cham-

ber Players conducted by Norman Nelson, the University of British Columbia Singers directed by Cortland Hultberg, and mezzo-soprano Phyllis Mailing. Miss Mailing is composer Schafer's wife.

◆ **Lalo Schifrin** directed the Ojai (Calif.) Festival Chamber Orchestra through the world premiere of his "Variants on a Madrigal of Gesualdo." Performed May 23 during the opening concert of the festival, "It turned out to be a well-planned dissection of a 16th-century masterpiece," critic Martin Bernheimer noted in the *Los Angeles Times*. "All sorts of subtle, modernistic devices are imposed on internal segments of the original."

◆ "Trialogue II" (1969) by **Netty Simons** was offered for the first time, May 10, at New York's Town Hall. The work, with text from the writings of Dylan

Camera Graphics





Lewin with soloists Jones and Goeke

Thomas, featured John Ostendorf (baritone) and Kaaren Phillips (viola). Also included in the concert were Miss Simons' "Triologue I" (1963) and "Three Songs" (1950).

◆ Alea II, the recently organized new music ensemble at Stanford University, introduced "Arabesque" (1969) by Leland Smith during its April 22 concert in the Tresidder Union on campus. Conducted by Greek composer Theodore Antoniou, currently in residence at Stanford, the piece is written for tenor saxophone, bass, flute, piccolo, clarinet, French horn, trumpet, trombone, vibraphone and string quartet.

"Using a tenor saxophone as a jazz parody, this work sets groups of players in motion, one by one—each 'doing his own thing,'" reviewer Sondra Rae Clark noted in the *Palo Alto Times* (California).

"Then the problem became one not unlike the juggler who has all his plates whirling on sticks and then is faced with the necessity of stopping them," she added. "Smith's solution was to stop them simultaneously, thus achieving his climax."

◆ "A Requiem for a Soldier" by Robert Stewart, director of music at Washington and Lee University, Lexington, Va., had its first performance on May 2. Written especially for the Berkshire (Mass.) Symphony Orchestra, it was programmed by that organization under Julius Hegyi at Chapin Hall in Williamstown, Mass.

A work in one movement divided into three sections, it was inspired by three poetic excerpts—one by Dylan Thomas, the other two by Tich Nhat Nanh, a Buddhist monk.

"Mr. Stewart's work is immediately

appealing in its massive dissonances and seeming non-organization," reviewer Elsbet Wayne said in *The Berkshire Eagle* (Massachusetts). "He has created for the ear the cacophony of the battlefield, the burst of shells, the scattering of flak, agonized wails and fragmented sounds without beginning or end."

◆ Yuji Takahashi's "Orphika" for orchestra was offered for the first time on May 28. The Japan Philharmonic Orchestra, Seiji Ozawa conducting, programmed it at Metropolitan Festival Hall in Tokyo.

◆ The Toronto Symphony under its music director Seiji Ozawa presented the United States premiere of Toru Takemitsu's "Asterism," featuring Yuji Takahashi at the piano. The performance at New York's Carnegie Hall took place on May 1.

"The word 'asterism' has several definitions, all related to stars, and it was natural that the Takemitsu piece should fall into the 'space odyssey' classification," Raymond Ericson noted in *The New York Times*. "Its many percussive sounds, including those of the piano, have a lovely iridescence, and there is one of those crescendos designed to lift you out of your seat. The 10-minute piece is shrewdly and skillfully made, and it is never dull."

◆ "Avant-Garde II," the second annual presentation of avant-garde music, art and drama, for the benefit of the summer program of the Cooperative Kindergarten of Nashville, took place in the city's First Unitarian Church, on Saturday night, April 12.

One of the highlights of the evening was the world premiere of Gilbert Trythall's "Breathing Bag No. 4" for

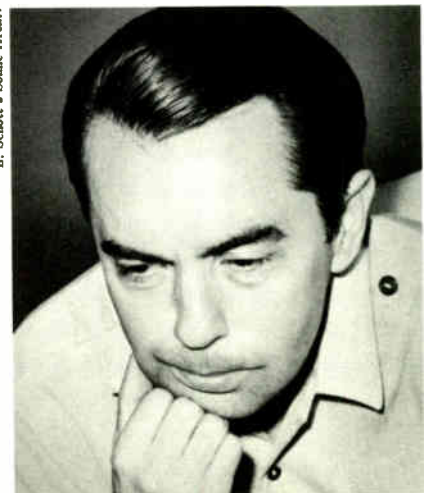
actors, film projections, electronic sound and audience. An "entertainment" or "happening," the work was found "interesting" by *The Nashville Tennessean* critic Louis Nicholas. In the final section of the composition, the actors questioned several members of the audience.

◆ David Ward-Steinman's "Child's Play," as interpreted by the composer, was heard for the first time, April 12. The performance took place during the Fourth Annual Conference of the American Society of University Composers, held at the University of California in Santa Barbara.

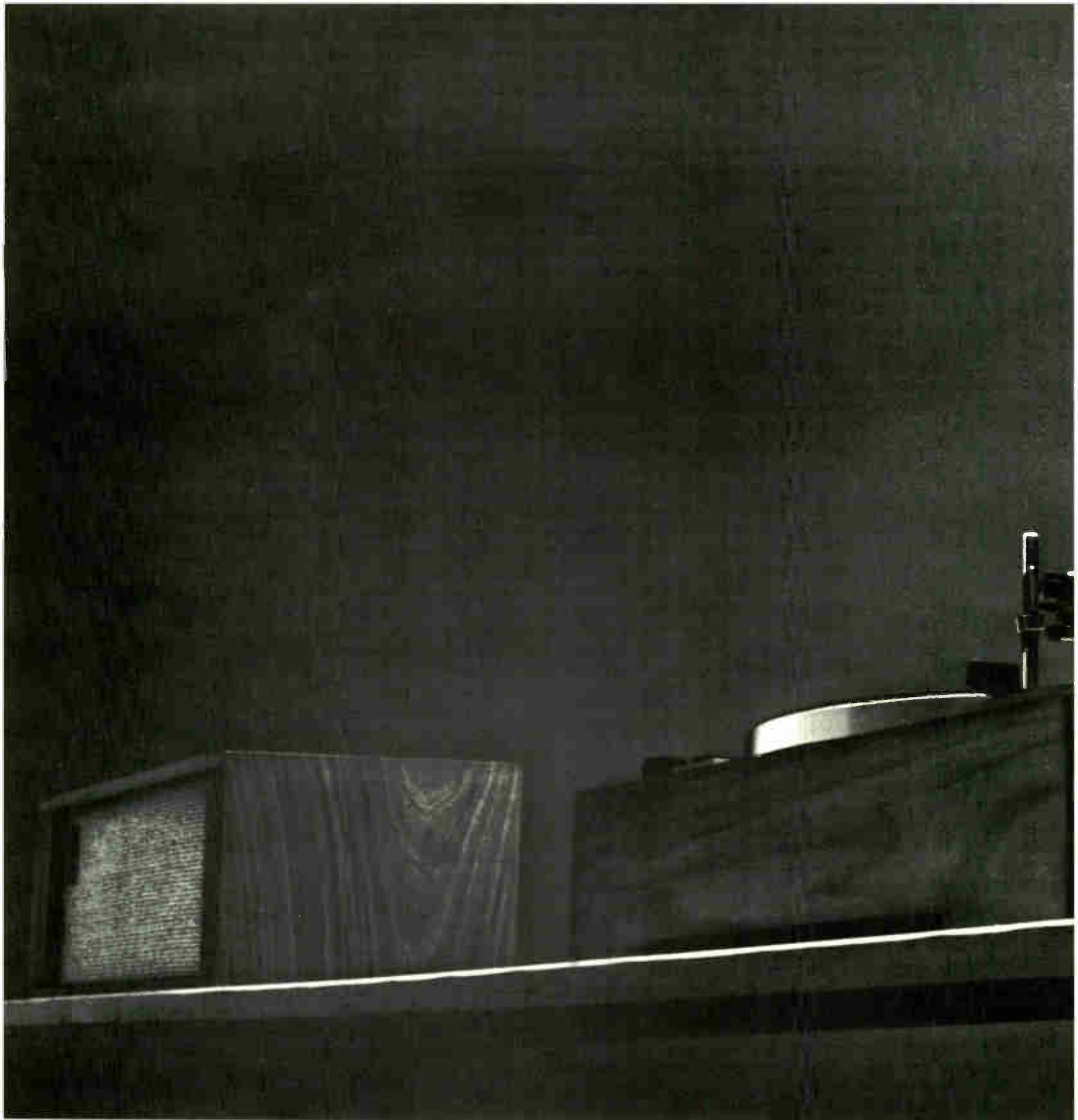
◆ The first United States performance of Charles Whittenberg's "String Quartet" in one movement (1965) was one of the highlights of a concert given by the Composer's String Quartet, May 4, at Carnegie Recital Hall, New York City.

Peter G. Davis, writing in *The New York Times*, said: "Mr. Whittenberg's slightly hysterical but wholly invigorating opus bristled with melodrama, spiky figurations and cleverly sustained surface tension."

◆ Viterbo College in LaCrosse, Wis., presented a concert, May 4, commemorating National Music Week. On this occasion, Russell Woollen's "Three Sacred Choruses for Women's Voices and Orchestra" was introduced by the Wisconsin Chamber Orchestra, William Yarborough conducting, and the Viterbo College Chorale under Sister Cyrilla Barr, FSPA. Sister Carolyn Cox performed the soprano role in its first section. The work was commissioned by the Viterbo Music Department.



Olah

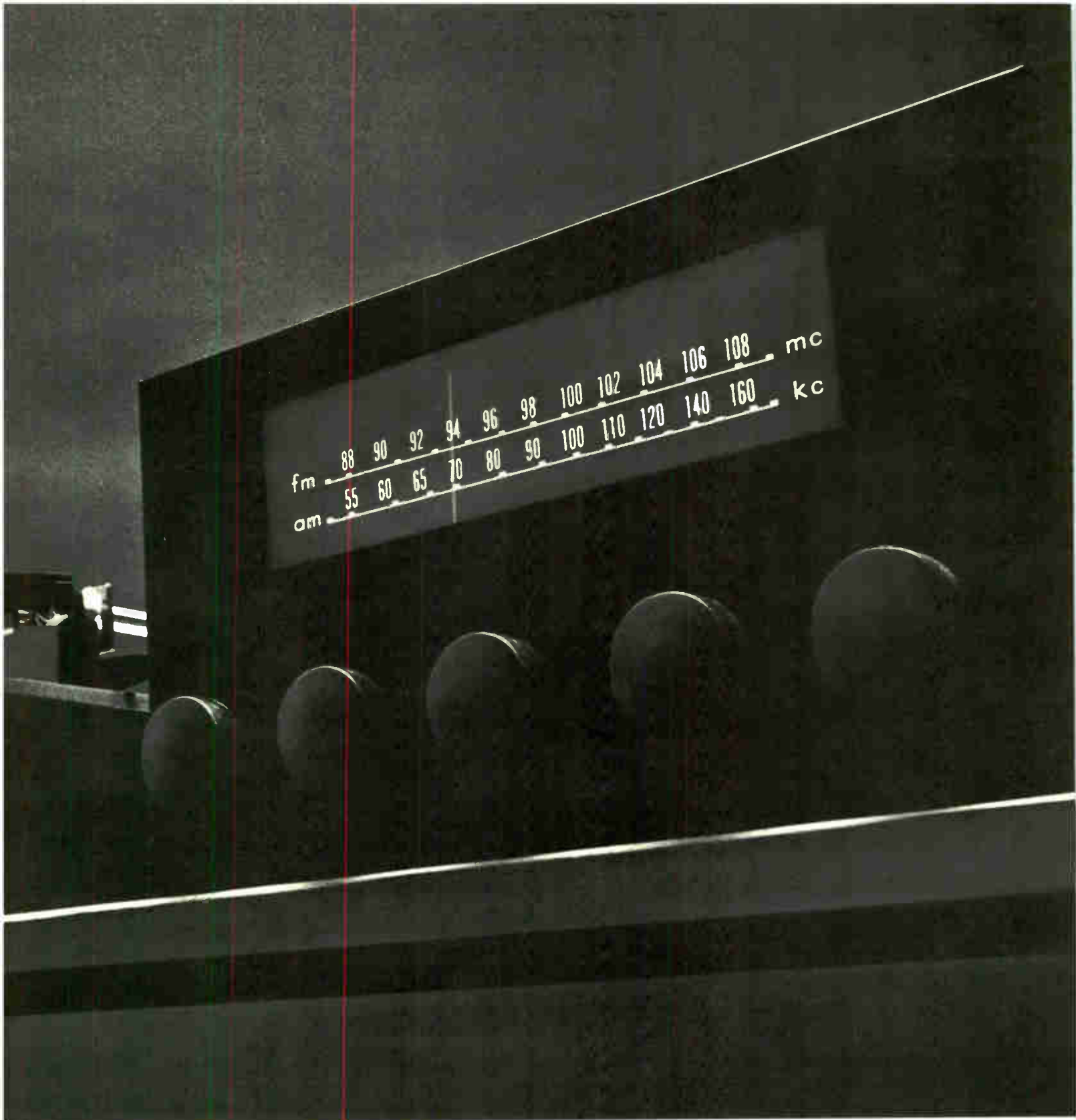


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Jobete Music Co., Inc.

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## **Funky street**

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Jamesboy Publishing

## **I got the feelin'**

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Toccoa Industries, Inc.  
Lois Publishing Co.

## **I heard it through the grapevine**

Barrett Strong,  
Norman Whitfield  
Jobete Music Co., Inc.

## **I second that emotion**

William Robinson Jr.,  
Alfred Cleveland  
Jobete Music Co., Inc.

## **I thank you**

David Porter, Isaac Hayes  
East/Memphis Music Corp.  
Pronto Music, Inc.

## **I was made to love her**

Henry Cosby, Sylvia Moy,  
Lulu Hardaway,  
Stevie Wonder  
Jobete Music Co., Inc.

## **I wish it would rain**

Rodger Penzabene,  
Barrett Strong,  
Norman Whitfield  
Jobete Music Co., Inc.

## **If you can want**

William Robinson Jr.  
Jobete Music Co., Inc.

## **La-la means I love you**

Thomas Bell, William A. Hart  
Nickel Shoe Music Co., Inc.  
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## **A natural woman**

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# achievement awards

the most performed rhythm and blues songs  
in the BMI repertoire for the period from  
July 1, 1967 to June 30, 1968.

## **Shoo-be-doo-be-doo-da-day**

Henry Cosby, Sylvia Moy,  
Stevie Wonder  
Jobete Music Co., Inc.

## **Since you've been gone (Sweet, sweet baby)**

Aretha Franklin, Ted White  
Fourteenth Hour Music, Inc.  
Cotillion Music, Inc.

## **Skinny legs and all**

Joe Tex  
Tree Publishing Co., Inc.

## **Soul finger**

Jimmy King, Ben Cauley,  
James Alexander,  
Phalon Jones,  
Carl Cunningham,  
Ronnie Caldwell  
East/Memphis Music Corp.

## **Soul man**

David Porter, Isaac Hayes  
East/Memphis Music Corp.  
Pronto Music, Inc.

## **Soul serenade**

Curtis Ousley, Luther Dixon  
Kilynn Music Publishing, Inc.  
Vee Ve Music Corp.

## **Sweet inspiration**

Dewey Lindon Oldham Jr.,  
Dan Pennington  
Press Music Co., Inc.

## **Take time to know her**

Steve Davis  
Al Gallico Music Corp.

## **Think**

Aretha Franklin, Ted White  
Fourteenth Hour Music, Inc.

## **Tighten up**

Billy H. Buttier, Archie Bell  
Cotillion Music, Inc.  
Orellia Publishing

## **When you're young and in love**

Van McCoy  
Wren Music Co., Inc.

## **Your precious love**

Nickolas Ashford,  
Valerie Simpson  
Jobete Music Co., Inc.

## **You're my everything**

Norman Whitfield,  
Rodger Penzabene,  
Cornelius Grant  
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