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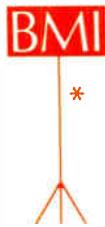
**THE MANY WORLDS OF MUSIC
JANUARY ISSUE 1967**



"ONE OF THE MOST EXCITING, IMAGINATIVE AND EFFECTIVE MUSICALS"

BMI

THE MANY WORLDS OF MUSIC • JANUARY ISSUE 1967



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BMI: THE MANY WORLDS OF MUSIC, a recapitulation of information, is prepared regularly by the BMI Public Relations Department, 589 Fifth Avenue, New York, N.Y. 10017; Russell Sanjek, vice president. Staff writers: Burt Korall, Howard Colson; Joan Deindorfer and Joyce Schwartz, editorial assistants. Design and production by Lou Sardella. The names of authors and composers whose music is licensed through BMI are indicated in boldface letters. Permission is hereby given to quote from or reprint any of the contents, on condition that proper credit is given to the source. © 1967 by Broadcast Music, Inc.



"Cul-de-Sac"



"Fahrenheit 451"
"The Dirty Game"



Films

"A slick, sleek, slam-bang adventure-suspense film," Judith Crist wrote in the *World Journal Tribune*. "Smartly paced, tough-minded and pleasingly acted," *Life* noted. The film is *The Professionals*, a Columbia Pictures release directed by Richard Brooks and starring Burt Lancaster, Lee Marvin and Claudia Cardinale.

Greeted with general critical acclaim, the picture has, *Cue* said, "a superior score composed by Maurice Jarre, who knows how to spruce up a film for the ear." *Variety* called the music "brisk and effective," and *The Hollywood Reporter* called Jarre's work "notable . . . original and varied, with themes and orchestration that penetrate without intruding." The music is published by Screen Gems-Columbia Music, Inc. ♦ "Penelope is one of those bright delightfully wacky comedies that should get a warm welcome," *Variety* said, reviewing Natalie Wood's latest film, an MGM release.

"Gale Garnett," *The Hollywood Reporter* said, "wrote the appealing 'The Sun Is Gray,' which Miss Wood sings well in a flashback sequence. Johnny Williams wrote the score, which musically reprises earlier gags for extra laughs. . . . Leslie Bricusse wrote the words to the title song."

♦ French director François Truffaut has brought Ray Bradbury's futuristic tale, *Fahrenheit 451*, to the screen. Starring Julie Christie and Oskar Werner, the film has a score by Bernard Herrmann, which *Motion Picture Daily* described as "effectively menacing."

"Interesting and occasionally enthralling," *Newsweek* said of the Universal release. ". . . weirdly gay," *Time* added. *Variety* noted: "Though it has a serious and ever-terrifying theme . . . there is adequate evidence of light touches to bring welcome relief to a somber and scarifying subject."

♦ ". . . the kind of deft, light comedy Hollywood does so well—and all too rarely," Kevin Thomas said in the *Los Angeles Times* of Jerry Lewis's film *Way, Way Out*, with Dick Shawn, Anita Ekberg and Connie Stevens.

". . . first-rate credits," Thomas added, "are Lalo Schifrin's fine score and Gary Lewis and the Playboys, who sing the bouncy title tune."

♦ *What's Up, Tiger Lily?*, Arthur Knight of the *Saturday Review* said, is "a marvelously unpretentious little movie that sets its sights modestly, then scores bull's-eye after bull's-eye all the way."

The Hollywood Reporter asked readers if they were ready for lip-synced ad libs by Woody Allen. "If you can handle that," the trade paper continued, "are you ready for a spot-improvised score and a scorching introductory sequence by the Lovin' Spoonful?"

Kathleen Carroll of the *New York Daily News* noted that "The Lovin' Spoonful [John Sebastian Jr., Zal Yanovsky, Steve Boone and Joe Butler] . . . are also very good at aiding and abetting" in this American International comedy release.

♦ Patrick Sky has written songs and background music for film documentaries released by the Films for Conservation Foundation.

"The result," *Cash Box* said, "is a lovely thing that combines modern folk and rock." The magazine notes that the teaching of conservation through music goes back to the "wonderful songs of Woody Guthrie."

♦ A ballad by Canadian songwriter Wally Grieve is sung by Burl Ives in a half-hour film on the traditions of the Province of Alberta. Shot in Calgary last summer as a Canadian Centennial project, the feature is being distributed worldwide.

♦ The best tanbark talent dominates the screen in Columbia's *Rings Around the World*.

The Hollywood Reporter called it ". . . a cornucopia of critically chosen, wondrously photographed circus acts, top-rated in their categories, who faultlessly perform their astounding routines . . . in five famous European circus arenas [Lausanne, Copenhagen, Stockholm, Kiel, Munich] and a Smithport, Pa., county fair."

Don Ameche hosts, as he did on NBC's *International Showtime*. The score by Jacques Belasco, *Variety* said, "is attuned perfectly to the action. . . . a well-rounded panorama of the circus, both in and out of the ring."

♦ ". . . director Kon Ichikawa has captured all the spectacle, excitement and beautiful movement of the 1964 Olympics in Tokyo," William Peper of the *New York World Journal Tribune*

wrote in his review of *Tokyo Olympiad*. Jim Murray of the *Los Angeles Times* called the film "magnificent. . . . It's a panoply of human emotion, a dimension in sports photography, not to say cinematography, that is almost literally breathtaking in its beauty and poetry."

The score for the American International release was written by **Toshiro Mayuzumi**. It's being published in the United States by E. B. Marks Music Corp.

◆ A score composed and recorded by **Don Cherry** sparks the experimental comedy *Zero in the Universe*. West Berlin's *Telegraf* said, "An ironical look at a 'universal happening.'" New York's *East Village Other* noted that film makers Jock Livingston and George Moore "have created the first truly expanded consciousness on 80 minutes of black and white celluloid."

◆ *Run for Your Wife*, a recent Allied Artists release, tells the story of an Italian bachelor on his first business trip to the United States. Through Miami, Dallas, New Orleans and New York, he futilely pursues an assortment of women, seeking a wife—his guarantee he won't have to return to Italy.

The picture's main theme has lyrics by **Marian Grudeff** and **Raymond Jessel**. **Nino Oliviero's** score is published here by E. B. Marks Music Corp.

◆ Three separate spy yarns are woven together in *The Dirty Game*, a recent American International Pictures release. American stars Robert Ryan and Henry Fonda head an international cast in undercover activities from

Africa to Rome and Berlin. Terence Young, Christian-Jacque and Carlo Lizzani directed. *The Film Daily* said, "*The Dirty Game* churns up the suspense and surprise that grasp attention," and noted **Robert Mellin's** contribution in the music department.

◆ "Jules Dassin pulled out all stops in building a showcase for . . . Melina Mercouri," Wanda Hale of the *New York Daily News* said, reviewing *10:30 P.M. Summer*. Set in Spain, the Lopert Pictures release also stars Romy Schneider and Peter Finch.

Much of the film's original music was written by **Cristobal Halffter**, who also arranged various Cretan and Spanish folk songs. The music is being published in the United States by Unart Music Corporation.

◆ *Cul-de-Sac* "compares as black comedy to John Huston's *Beat the Devil*, so it's something you'll probably want to see," Bosley Crowther wrote in *The New York Times*. He added, "Mr. [Roman] Polanski has directed with impressive ingenuity and comic speed." Filmed in England, the picture was winner of the 1966 Berlin Film Festival's Golden Bear Award. Donald Pleasance, Lionel Stander and Françoise Dorleac star.

The score, by **Komeda**, is being published here by Embassy Music Corp. ◆ For *I Deal in Danger*, 20th Century-Fox has woven together two segments of Robert Goulet's ABC-TV series, *Blue Light*, the adventures of a double agent in Nazi Germany. As he did for the TV series, **Lalo Schiffrin** provided the music.

Schiffrin's work, too, is heard in *The Liquidator*, MGM's comedy-adventure spy film starring Rod Taylor and Jill St. John.

Secret agent Taylor hates killing and hires a professional assassin to do the dirty work while he (Taylor) enjoys the fringe benefits—flashy cars, plush apartments, pretty girls.

Peter Callender wrote the lyrics to Schiffrin's title tune, which Shirley Bassey sings under the credits.

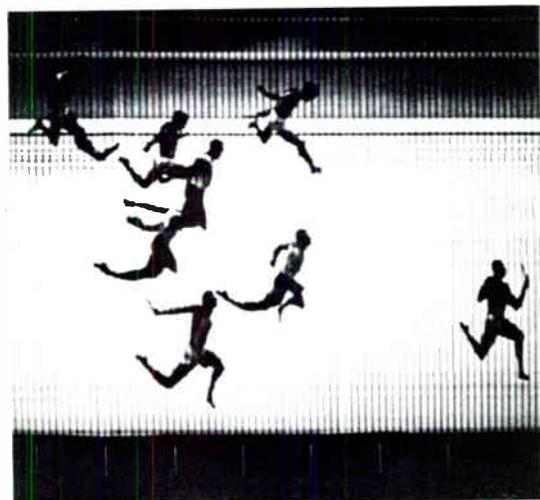
◆ Columbia's *A Study in Terror* brings Sherlock Holmes to the screen once more—this time to track down Jack the Ripper. The **John Scott** score for this "dandy of a movie" (William Wolf, *Cue*) is published in the United States by South Mountain Music.



"Penelope"



"Way, Way Out"
"10:30 P.M. Summer"



"Tokyo Olympiad"



The Getzes and the Queen

Jazz

ABROAD

The Far East was the setting as jazz brought two heads of state closer together in October. During President Johnson's Asian trip, he stopped off in Thailand to visit with King Bhumibol and, with Mrs. Johnson, hosted a state affair in honor of the king and his family at the American Embassy in Bangkok.

Knowing King Bhumibol's predilection for jazz, the President summoned tenor saxophonist **Stan Getz**, a frequent White House performer.

With **Gary Burton** (vibes), **Chuck Israels** (bass) and **Roy Haynes** (drums), Getz entertained following the dinner. The result—satisfaction on the part of all concerned. United States Ambassador **Graham Martin** cabled the State Department from Bangkok: "Embassy considers warm rapport established between Getz and royal family very advantageous."

The Thai king, an amateur jazz instrumentalist and composer, subsequently invited Getz and his colleagues to play at a private party at his palace, following the departure of the Johnsons.

While in Thailand, the Getz quartet played for servicemen at four military installations. They also played in Vietnam before flying across the world for a 15-day tour of Europe, beginning November 4.

◆ **Norman Granz** has revived his Jazz at the Philharmonic concert series. Discontinued in the late 1950's due to rising costs and fading audience interest, the new series kicked off on November 26 with an eight-day tour of

Great Britain. Members of the troupe included **James Moody**, **Clark Terry** and **T-Bone Walker**.

A JATP package will tour the United States this spring. "The show will be an expansion of the old one," **Granz** said, "because we'll have **Ella Fitzgerald** and the **Ellington band** and the [**Oscar Peterson**] trio, plus the all-star lineup of soloists who will do some numbers with the Peterson rhythm section and others with **Duke**. I think the wheel has come full circle: it's time to start again."

◆ Following **Sonny Stitt's** fall tour of Great Britain, it was announced that the saxophonist-composer would return to the island nation for another series of dates this month. An engagement at London's **Ronnie Scott Club** later in 1967 is being negotiated.

◆ **Dave Brubeck** drummer, **Joe Morello**, participated in a one-day drum festival, presented at **Cesar's Palace** near London, October 31. Morello performed for two hours. The day also included a discussion by **Kenny Clare**, a leading British drummer.

◆ Baritone saxophonist **Cecil Payne** performed in Britain in November with British musicians. **Alan Stevens**, reviewing **Payne** in Manchester for *Melody Maker*, commented: "He displayed impeccable taste. . . . His control was superb and he glided effortlessly through the whole range of his horn. . . . he played originals. His 'Brookfield Andante' . . . has the most exquisite melody I've ever heard."

◆ The musical reunion of **Sonny Rollins** and **Max Roach** took place at England's **Reading University** early in November.

Don Schiltten



Payne

The group, including trumpeter **Freddie Hubbard**, bassist **Jymie Merritt**, altoist **Jimmy Spaulding** and pianist **Ron Mathews**, taped a **BBC-2 Jazz Goes to College** segment before flying on to the Continent for a series of dates.

◆ Drummers **Art Blakey**, **Elvin Jones** and **Tony Williams** played Japan with a band including trumpeter **Jimmy Owen**, tenor saxophonist **Wayne Shorter**, pianist **McCoy Tyner** and bassist **Ben Tucker**. The tour was concluded on November 17.

◆ Twenty-seven groups and soloists from 12 countries performed at the third **International Jazz Festival**, held in **Prague, Czechoslovakia**, October 5-9. In the American contingent were pianist **Paul Bley**, trumpeter **Carmell Jones** and members of the **American Folk Blues Festival** troupe, including **Big Joe Turner**.

◆ The first official **Stockholm Jazz Festival**, in October, highlighted the performance of a **Scandinavian big band**, led by **George Russell**. The **Archie Shepp Quartet** with trombonist **Roswell Rudd** and singer **Sheila Jordan** were also on hand.

◆ **Ted Curson** and his group and guitarist **Attila Zoller** were among the musicians who participated in **Jazz East-West**. Held in **Nuremberg, West Germany**, October 21-23, the event featured jazz units from eastern and western Europe and the United States. It was sponsored by the city of **Nuremberg** and the **German Jazz Federation**.

◆ In the early part of November, the focus of interest was **West Berlin**. A festival titled **Berlin Jazz Days** was presented. The talent included **The Berlin All-Stars** featuring **Carmell Jones**, the **Dave Brubeck Quartet**, the **Stan Getz Quartet** with singer **Astrud Gilberto**, **Dexter Gordon**, the **George Gruntz unit** with **Sahib Shihab**, **Rufus Harley**, and the **Uptown Swing All-Stars** including **Roy Eldridge**, **Illinois Jacquet**, **Milt Buckner**, **Jimmy Woode** and **Jo Jones**.

"For me, the highlight of the festival was the set shared by the **Max Roach Quintet** and **Sonny Rollins**," critic **Bob Dawbarn** said, writing in Britain's *Melody Maker*. "The quintet proved that **Roach** is still one of the great jazz drummers and featured trumpeter **Freddie Hubbard** blowing better than ever, plus excellent supporting roles played



The Max Roach Quintet—1957

Charles Stewart

by James Spaulding (alto), Ron Mathews (piano) and Jymie Merritt (bass). Rollins, in top form, was backed by Merritt and Roach.”

Later in November, a jazz package including Brubeck’s quartet, the Getz unit, the Roach quintet with Rollins and the Uptown Swing All-Stars made festival appearances in Barcelona and Paris and played Finland, Sweden, Denmark, Switzerland and Germany.

“... illuminating on several levels,” critic Nat Hentoff said, writing in *Book Week* of the recent Pantheon publication *Four Lives in the Bebop Business*, written by A. B. Spellman.

Spellman, a poet, historian and critic, explores the lives and experiences of four contemporary jazzmen: Ornette Coleman, Jackie McLean, the late Herbie Nichols and Cecil Taylor, providing explanatory, connective tissue.

John S. Wilson, *The New York Times* reviewer, reported: “He views these men with a perceptive and understanding eye, digging through the protective surfaces and telling much of their stories in skillfully edited direct quotations that have the ring and bite of reality.”

◆ The New York jazz community paid tribute to trumpeter-composer Cal Massey, October 30, at a benefit held at the Village Gate. The talent, assembled by disk jockey Alan Grant, included Booker Ervin’s group with Jaki Byard, the Joe Henderson-Freddie Hubbard big band and quintet and the Billy Taylor Trio.

Massey, a former sideman with the

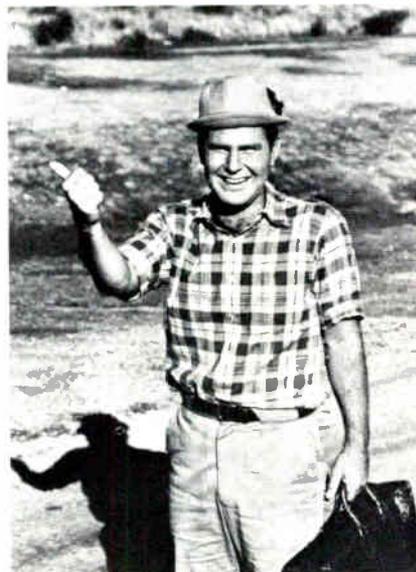
Jay McShann band, the Jimmy Heath group and the late Billie Holiday, has composed material for groups headed by Art Blakey, John Coltrane, Miles Davis, Zoot Sims and Al Cohn, and Max Roach and Clifford Brown.

◆ The Intercollegiate Music Festival, a national competition for college musicians and vocalists, will be held this spring at Miami Beach.

Finalists will be selected at participating festivals to be held in Little Rock, Mobile, Salt Lake City and at Villanova University.

Among those named to the festival national advisory board were Dave Brubeck, Al Hirt, Brenda Lee, Peter Nero, Ward Swingle, Cal Tjader and Gerald Wilson.

◆ Trumpeter Jack Sheldon, star of the *Run, Buddy, Run* CBS-TV series, has



Sheldon

been appearing in Southern California with a new jazz group, including Jack Marshall (guitar), Bob Bain (bass guitar) and Stan Levey (drums).

“Few jazzmen can claim a diversity of careers as wild as Sheldon’s,” critic Leonard Feather said in the *Los Angeles Times*. “In the past couple of years he has put in service as professional swimming instructor, highly successful trumpeter, vocalist, stand-up comedian. . . .”

◆ Bill Holman has written a number of arrangements and original compositions for the new Charlie Barnet and Buddy Rich bands.

◆ Pianist Hampton Hawes has joined forces with bassist Jimmy Garrison. They head a new trio, with Clarence Chichester on drums, which Ralph J. Gleason feels is “one of the most promising new groups to appear this year [1966] in jazz.”

Hawes, generally considered “one of the most interesting pianists ever to have come up on the West Coast,” says: “It’s no big deal, our forming a trio. . . . We just want to play. Just play.”

“I don’t want any labels,” Garrison added. “I don’t want to be called avant-garde or bebop or any of those labels. I just want us to be a good trio. Not even the word ‘jazz.’ I don’t want even that label.”

“The audience is important, Garrison feels, and he believes that some of the avant-garde musicians have forgotten about the audience,” Gleason said.



Hawes

Writer Report

AT
HOME

The Advisory Committee on the Arts has issued a report to Congress and the public on the Cultural Presentation Program of the Department of State. It covers the 1965 fiscal year. Cited in the report were **Steve Addiss** and **Bill Crofut**, folk singers who toured 45 cities in South-west Asia, Kenya, the Seychelles Islands and Vietnam. Their repertoire of traditional and contemporary folk songs often was supplemented by songs of the host country, generally learned the morning of their concerts.

Time reported them "hopscooting around the outlying villages in war-torn Vietnam. Armed with a banjo, two guitars, a flute, a French horn and a 16-string Vietnamese zither called a *dan tranh*, they sang in schools and hospitals, in the streets and rice fields. . . . In one remote mountain village, their performance ended up in a woolly hootenanny with the loinclothed *montagnard* tribesmen chanting and playing along on gongs and flute."

At a ceremony held April 2, 1965, President Johnson said, "This morning I have invited to the White House two talented, dedicated and very modest young men who epitomize the Volunteer Generation. They are Stephen Addiss and William Crofut. They laid aside their careers and went into Vietnam—as they had done for us before in Africa and the Far East.

" . . . by what they did, above and beyond what could be asked of them, Steve Addiss and Bill Crofut served America and Freedom in the very finest and proudest way."

◆ **Roger Miller, Bill Anderson, Buck Owens, Harlan Howard and Hank Cochran** were named the top five favorite country songwriters in the *Billboard* 19th annual country music poll. Nashville's War Memorial Auditorium was the site of the October presentation. Other *Billboard* winners included **Eddy Arnold, Chet Atkins, Don Bowman, the Browns, Loretta Lynn, Ray Pillow, Jeannie Seely** and the **Wilburn Brothers**.

Other music trade publications also named their award winners during Country Music Week. *Cash Box* disk jockey poll honors went to **Chet Atkins, Phil Baugh, Waylon Jennings, Loretta**



Addiss and Crofut in Vietnam

Lynn, Buck Owens, Ray Pillow, the late Jim Reeves, Jeannie Seely and the **Wilburn Brothers**.

Among *Record World's* country award winners were **Eddy Arnold, Chet Atkins, Phil Baugh, Merle Haggard, Sonny James, Buck Owens, Jeannie Seely** and the **Wilburn Brothers**.

◆ "Judy Lynn Day," proclaimed by Mayor Jay S. Amyz, was celebrated in Boise, Idaho, recently when the star returned to her home town. The day's highlight: she performed at the scene of her discovery, a local auditorium.

◆ **Dottie West** attended the International Western Market Pioneer Awards Ball, where she received the award for being the best vocalist in the country and western field. The ball, an annual function that promotes Western industries, was held in Phoenix, Ariz.

◆ The National Center for School and College Television in Bloomington, Ind., is making available *Sing, Children, Sing*, an elementary telecourse in music, conducted by **Tony Saletan**. In this series, second and third graders learn songs and are made aware of tone quality, pitch discrimination, rhythmic movement and how instruments work. In addition, they're taught instrumental improvisation and folk dancing.

◆ Canada's recent sixth annual Mari-

posa Folk Festival "was outstanding in many ways," John Norris said, writing in *Coda*, the Canadian publication. Folk artists representative of several styles appeared, including the Beers Family featuring **Robert Beers, Carolyn Hester**, blues artists **Brownie McGhee** and **Sonny Terry, Walter Horton, Johnny Young** and **Sunnyland Slim**.

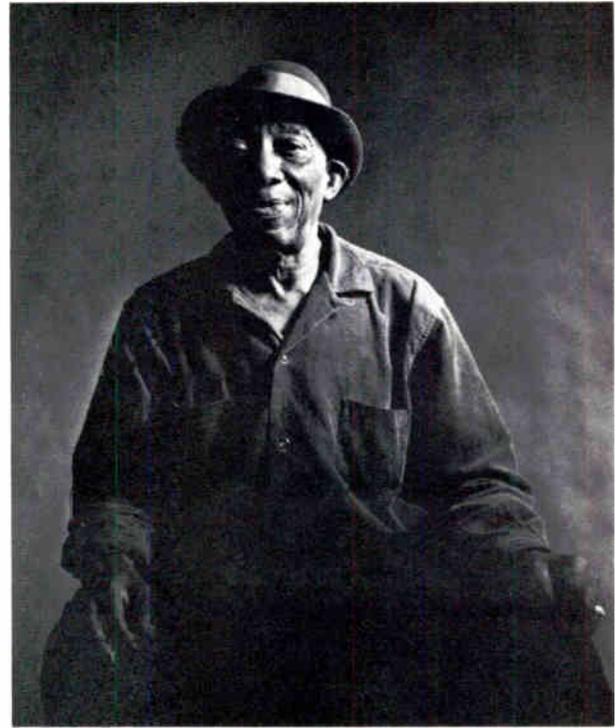
The Staple Singers, critic Norris reported, provided one of the features of the festival. "The dynamic vibrancy of this group bore down on the audience in a manner they had probably never experienced before. This quartet was really preaching music to the people. **Roebuck Staple**, the father of this family group and the cornerstone around

Saletan





Thielemans



Courtesy Vanguard Records

Hurt

which everything revolves, was in excellent mettle."

◆ **Jean "Toots" Thielemans**, composer of the award-winning "Bluesette," was a featured member of the group that accompanied Peggy Lee during her recent New York Copacabana engagement.

"Thielemans, on harmonica and guitar, displayed equal amounts of talent and showmanship of the highest order," Aaron Sternfield said, writing in *Billboard*. "... the most provocative backgrounding came from . . . Toots Thielemans," *Variety* reported.

◆ Music for "The Jack Benny Hour," carried by NBC on December 1, was conducted by **Jack Elliott**. The show featured Phyllis Diller, the Smothers Brothers, **Trini Lopez** and "the 10 most beautiful girls in the world."

◆ *Music Makers of the Blue Ridge*, a documentary film on folk music, recently was shown over National Educational TV outlets. **Bascomb Lamar Lunsford** was featured in this musical tour of the Southern Appalachians.

◆ **Mississippi John Hurt** died in Grenada, Miss., November 2.

"Of all the fine old singers uncovered in the folk music revival of the nineteen-sixties, few had as much influence . . . as Mississippi John Hurt," *The New*

York Times noted.

His repertory included blues and sacred songs, which he sang to his own guitar accompaniment. Some of the material he performed was his own. Hurt could not write the words and music of his songs; he carried them around in his head.

Most of Hurt's 74 years were spent working as a farmhand near Avalon, Miss., where he often performed.

ABROAD

On November 18, under State Department sponsorship, famed gospel singer **Marion Williams** began a six-week, nine-country tour. Her agenda: Syria, Lebanon, Egypt, Kenya, Madagascar, Nigeria, the Ivory Coast, Niger, Togo and Dahomey. On her return to the United States, she resumed her featured role in the musical *The Soul of Jazz*.

◆ **Bobby Darin** made a series of TV guest appearances when recently in London for the filming of the Anatole de Grunwald production *Stranger in the House*. Shows on his schedule included *Ready, Steady, Go!*, *The Eamon Andrews Show* and *The David Frost Show*, all broadcast by BBC.

◆ Blues singer and pianist **Memphis Slim** is in his fifth year at the Paris

nightclub *Trois Mailletz*.

◆ A recent attraction at Club La Ronde in the San Jeronimo Hilton Hotel, San Juan, Puerto Rico, singer **Timi Yuro** is a "congenial lass who sings up a storm and refuses to permit her audience to sink in apathy or passivity," *Variety* said.

◆ **The Kitty Wells-Johnny Wright** show performs on the Continent this month, January 4-15, then flies to England for a 12-day tour.

◆ Scheduled for appearances in the United Kingdom during the first few months of the new year are **Al Hirt**, the Lovin' Spoonful (**John Sebastian Jr.**, **Zal Yanovsky**, **Joe Butler** and **Steve Boone**), the Mamas and the Papas (**John Phillips**, **Michelle Phillips**, **Dennis Doherty** and **Cass Elliott**) and **Peter Nero**.

◆ **Herb Alpert** and the Tijuana Brass tour New Zealand and Australia for the first time this spring. Opening on March 29 in Auckland, New Zealand, the group will give 11 concerts, concluding the jaunt in Sydney, Australia, on April 10.

◆ Beatles manager Brian Epstein has booked several American stars, **Chuck Berry** and **Garnet Mimms** among them, for appearances February 19 and February 26, respectively, at London's Saville Theater.

Lou Harrison

BY OLIVER DANIEL

Exotic is an adjective often applied to the music of Lou Harrison; and correctly, too. But, his affinity for the music of the East is only one part of Harrison's musical picture.

Harrison was born in Portland, Ore., in 1917 and remained there until 1926 when his family moved to California. He lives not far from Santa Cruz, overlooking the Pacific, in a flat, rambling, ranch-style house next to a redwood that was ancient even when Sir Francis Drake first sailed up the California coast. Here, Harrison is surrounded by harps, clavichords and versions of oriental instruments of his own creation, plus gongs, various percussion instruments, pianos and a celesta tuned in pure intonation or according to a series of tone ratios of his own devising. Here I have heard him play not only beguilingly attractive oriental music, but pages of Rameau, Couperin and their pre-Bach contemporaries on instruments tuned as they were in their time.

Two of Lou Harrison's most important teachers have been Henry Cowell

and Arnold Schoenberg; his earliest musical interests centered around the music of Ives, Ruggles, Cowell and Riegger. Like John Cage, another student of Cowell, he became fascinated by strange and unorthodox sonorities, and incorporated such curious sounds as those vibrating from automobile brake drums, lengths of plumber's pipes, galvanized washtubs, glass bowls. One work calls for a percussive sound from a wooden whiskey case.

He has conducted many new works of his own, of Ruggles, Cowell and Ives. After the first performance of Ives's Third Symphony, which he conducted with the New York Little Symphony on April 5, 1946, Robert Simon reported in *The New Yorker*: "Lou Harrison took over . . . for the Ives symphony and two other items, and registered immediately as a director of uncommon abilities." In *The New York Times*, Noel Straus reported that "Mr. Harrison conducted this difficult symphony in a manner that made known a real gift for the baton."

Among his works he has a set of percussion Simfonies (his preferred spelling) and a number of concertos, not-

ably for flute and several for violin. His Canticles for percussion have been frequently performed and recorded, and his evocative Orient-influenced Suite for Violin, Piano and Small Orchestra, performed and recorded by Leopold Stokowski, is one of his many attractive works. "All this composer's work conveys a special gusto," wrote critic Alfred Frankenstein, "and nowhere is that delight in making music more brilliantly expressed than in the Suite."

One can discern the influence of Schoenberg in his Suite for Piano, Suite for Strings and the Symphony on G.

But the influence of Charles Ives in the music of Harrison is equally significant. As a very young man he contacted Ives via Henry Cowell, and Ives grew to admire him greatly and had him do editorial work on many of his compositions. Following Ives's death, Harrison wrote a touching orchestral tribute, "At the Tomb of Charles Ives," and, as an appropriate and interesting coincidence, Ives and Harrison are back to back on the Louisville recording of Ives's "Decoration Day" and Harrison's Suite for Symphonic Strings, commissioned by BMI for its 20th anniversary.

Harrison is deeply interested in Esperanto, speaking and reading it fluently. Lately he has taken to giving Esperanto titles to many of his works. He is also a poet, and has written the text to many of his works including a major one, "Political Primer," and his poetically lovely "Four Strict Songs." The former ends with a phrase that embodies Harrison's spirit: "Indeed, have we other to do than to enjoy one another, than to entertain one another, as one entertains an idea, as nobly as possible, during our travels to death."

His "Four Strict Songs" sing of Holiness, Nourishment, Tenderness and Splendor. He sings of "the begonia leaf . . . the mountain's deer . . . and the star Aldebaran; of the water reed, and the redwing singing enrapturedly . . . of the redwood . . . the fantail goldfish trailing its double tails; Spanish moss asway in the sun . . . and the cobra arching his head . . . and the turquoise cloudless heaven." He calls them "making-things-right-and-good-again songs," and considers them his findings "of the-way-things-are-ness."

Walt Whitman would have understood. Ives did.



Gale Garnett

BY ARNOLD SHAW

"She comes in like that highly appropriate first name of hers," Gale Garnett's manager says. "But she leaves like a hurricane. What I mean is that the force of her personality remains to buffet you like the high winds and seas that a big blow leaves behind."

That impression was shared by this reporter when he met the 24-year-old windstorm who, in her phrase, escaped being "the resident exotic" at Warner Brothers-TV by writing and recording a smash called "We'll Sing in the Sunshine." On its first American tour in 1964, "Sunshine" racked up sales of two million disks and later became a hit in French, Italian and German, other languages which Miss Garnett speaks fluently. Her second single, "Lovin' Place," was also a solid hit.

"They're both my kind of folk songs," Miss Garnett explains. "I call them folk songs because to me folk music is a very personal thing, something growing out of your own immediate experience. Even what you read can be a personal experience for a song. Not too long ago, I was moved by an article about an heiress who had all the money she needed but who ran from place to place, from cult to cult. I wrote 'Where Do You Go to Go Away' to portray the loneliness of the affluent.

"'We'll Sing in the Sunshine,' the first song I ever recorded, is 'my kind of folk song,' too, because it expresses my personal outlook on things. I urge people to stop worrying about the future and enjoy the present to the hilt."

While Gale's four RCA Victor LP's contain some traditional folk tunes and blues, the bulk of her recorded material comes from her own pen. "I write a lot of songs," she admits, with a hint of slyness, "because I travel too much to go into analysis and it's the second best way of getting things off my chest."

Miss Garnett's travels began not too long after her birth in Auckland, New Zealand, on July 17, 1942. Daughter of a "somewhat put-upon lady of Russian extraction," to use her locution, and a carnival pitchman and former music hall performer, she migrated with her family, after World War II, to London. By the time she was 11, she found herself in Albuquerque, N. M.



Two years later, she found herself in New York, where she studied acting at the High School of Performing Arts and with private tutors. At 15, she was acting at the Sullivan Street Playhouse and, to support herself, modeling at New York's Art Students League.

It was the Broadway hit *The World of Suzie Wong* and her exotic prettiness that took Gale to Hollywood. Signed as an understudy for the title role and playing one of Suzie's fellow-workers, she went on tour with the national company. When they reached the West Coast, Warner Brothers-TV became interested in her. She worked in the *Bonanza* series, making a long-time friend of star Pernell Roberts who wrote the liner notes for her third LP, *The Many Faces of Gale Garnett*.

"But I really spent those three years," she says, "as the resident Polynesian, Mexican and Indian in TV films. When my sarong started to fade after repeated dunkings in sundry muddy lagoons, I started to figure a way of escaping. When RCA Victor liked a batch of my songs, I was persuaded to try singing, something I had done at parties for the amusement of my friends. And so the

renegade actress became a singer."

How does she compare singing to acting? "To me, the two arts are not different. Singing is acting with music added. Like a play, a song has a point of view and a set of problems. It is by acting that the singer shares these things with an audience."

Gale's choices among contemporary songwriters, like her versatility as a singer, suggest several directions. She admires Roger Miller, the fine hit writer of country-inflected, young songs; Beatles John Lennon and Paul McCartney, and Rod McKuen, whose kinship is to the French school of philosophical, cynical, if not embittered, songwriters-chanteurs.

Liner notes for three of her albums are by Gale herself. Those on *Lovin' Place*, her second LP, are in the form of a letter. In typically expansive Garnett fashion, they take the shape of an open letter, not simply to friends or fans, but "to the world." The lady of the two G's is well-characterized by three V's—vitality, vivacity and volubility—all qualities that mark the songs and the singer on her most recent LP, *New Adventures*.



Lee

In the Press

While Don Ho, a singing entertainer, was introducing mainland audiences to the new sound of Hawaiian music during the late fall, the man whose songs characterized the new musical Hawaii lay in a Mexican hospital waging a battle against cancer.

"Kui Lee, a short, lean, 32-year-old Hawaiian Chinese," John S. Wilson wrote in *The New York Times* in late November, "has been writing songs for the last three years, and in Mr. Ho's presentation of them, they have transformed the old, familiar image of Hawaiian popular music. He is not concerned with the strum of ukuleles, the swaying palms or the moan of a steel guitar. These traditional elements of Hawaiian music still linger on in some of the clubs and restaurants of Waikiki to satisfy tourists' expectations.

"The corset set still wants to hear 'The Hawaiian Wedding Song,' a local observer explained, 'but everybody else is sick of it.'

"Mr. Lee's songs in the view of many Hawaiians, represent the Hawaii that has blossomed since statehood came seven years ago. Lovely hula hands and little grass shacks are things of the past. Mr. Lee writes in much the same vein that a mainland writer might but with occasional Hawaiian references and touches. . . .

"In addition to their up-to-date outlook, Mr. Lee's songs have an element of surprise and naturalness. He does not follow any standard structure,"

Wilson continued. "When he started composing three years ago, he had been a knife dancer, performing for a couple of seasons at the Hawaiian Room at the Lexington Hotel [in New York City]. He creates his songs with a guitar, strumming out a passage, writing words to fit, strumming another passage, writing more lyrics.

"He is an extremely prolific composer, creating songs as though he were trying to complete a life's work in the face of a deadline imposed by his illness."

It wasn't until last March that mainland audiences first heard Kui Lee's voice and songs. But the first signs of inevitable death began to make their appearance, and it remained for his friend Don Ho to bring Lee's music to the States.

In a last effort to cure his disease, Lee went to Tijuana, Mexico, for special treatment.

On December 3, he lost his battle.

A week later he was buried in the sea off Hawaii — the islands he knew so well as a beachboy before he became one of Hawaii's biggest entertainers.

◆ "She is the prima donna of the avant-garde. . . . Since 1958, some 40 compositions . . . have been written for her phenomenal voice."

Hubert Saal of *Newsweek* was describing the voice of **Cathy Berberian** (see Premieres) in a recent profile.

"That voice," he continued, "has a three-octave range, a dazzling coloratura technique, rich, varied colors in all registers, and a sure way with jazz

and folk songs."

Miss Berberian told Saal, "I earn a tenth of what the divas get. And all they've got to do is learn 20 operas and be rich and fat all their lives. I've got to sing something new and fiendish every time. . . .

"Every new composition pushed me a little further than I thought I could go. But I went. . . . I've opened up vocal possibilities to composers. . . . I like to think I'm letting in a little fresh air." ◆ "The Modern Jazz Quartet over the years . . . has a record of consistency of performance that is remarkable.

"No album cut by this group . . . is dispensable. . . . every single album . . . is part of a whole body of work that is infinitely rewarding."

These comments came from Ralph J. Gleason. In his review of the MJQ's newest album, he found, "[Milt] Jackson is one of the most remarkable players in jazz. He combines a rare ability to create singing, melodic blues lines with the capability of projecting emotion in his solos unmatched over the years by any but the handful of true jazz originators. . . .

"[John] Lewis plays at his best . . . when he is moved by Jackson's solos to really dig in. . . .

"This album will rank among [the MJQ's] greatest works."

◆ "[Dino] Valenti," Ralph J. Gleason said, "writes much of his own material and some of his songs are truly outstanding."

The critic added, "[He] sings his songs in a highly individual manner.

The Beach Boys



... He sets up a compelling rhythm and this, plus his flexible voice and the intense image he constructs, has a magnetic effect.

"... he has style which is an indefinable thing but which includes the instant impression that he knows what he is up to... He is a fascinating guitarist."

◆ "Jazz snobs have been hit hard by the arrival of **Roland Kirk** the Magnificent. Roland's music lurches crazily, but creatively, from the humorous to the bizarre, from the harsh to the beautiful."

That was how Chris Welch, who spoke with Kirk in London for the *Melody Maker*, sized up the jazzman.

Questioned about percussion instruments, reedman Kirk revealed, "When I write a song I use intricate rhythms and I know enough to play drums to relate to the drummer [what] I want."

◆ Richard Goldstein, writing on the Beach Boys in the *New York* magazine of the *World Journal Tribune*, notes that their most recent album contains "a series of highly complex, highly original compositions. Each song imparts a soft sinewy beauty, some really involved local harmony and lyrics of moving — sometimes poetic — significance. . . ."

"The major credit . . . goes to **Brian Wilson**. . . for arrangement, composition and performance.

"Wilson's technique is to utilize some of the musical complexity that has come into vogue with new pop groups. There are scents of baroque and Elizabethan progressions here. . . ."

◆ "[**Hans Werner**] Henze is somebody. He may even be the foremost composer of our day." Howard Klein of *The New York Times* wrote in reviewing the album, (Henze's) *Five Symphonies*.

"Listening to the symphonies," he added, "one is impressed by the integrity of the composer's personality. He writes about the same things in each essentially, for suffering, striving, anxiety and courage loom from the scores. But each work is true to itself."

Arthur Cohn in *The American Record Guide* said, "There is no doubt about the gifts of this composer. He richly deserves the special attention of such an omnibus recording. . . ."

◆ "When the 17-year-old country singer from Shreveport, La., walked onto stage . . . a legend came to life again."

Critic Robert Hilburn, writing in the *Los Angeles Times*, was reviewing an appearance of **Hank Williams Jr.**

The famous singer's son told Hilburn in an interview, "I think it is a great honor to be **Hank Williams's** son. He did a lot for this music. His songs are the greatest. He smoothed country music, took out the banjo and made it so more people would like it."

◆ ". . . [**Bob**] **Dorough's** countrified exterior hides one of the hippest and most engaging entertainment talents in America." Gene Lees said in a recent issue of *HiFi/Stereo Review*.

"A pianist, singer, composer and lyricist with a gift for surprisingly felicitous lines, Dorough has an almost negligible voice, which he uses with a bluesy stylistic mastery. Rhythmically, he's astonishing. . . ."

Lees noted Dorough's latest album is "not one of the best vocal records of the month—it's one of the best of the year."

◆ Richard Goldstein, writing in his "Pop Eye" column in New York's *The Village Voice*, summed up a long profile on **Paul Simon and Art Garfunkel** with:

"That's the key to the new Simon and Garfunkel . . . sound. It's hippy rock but with a measure of effusive sensitivity. It's academic verse, but with the grip of reality. It's folk-rock, but with intricate harmony. It's pop music, but Mozart is the a. & r. man. . . ."

"This is the Simon and Garfunkel paradox . . . two kids from Kew Gardens compose vital poetry, sing it beautifully, and the whole package sells."



Dorough



Charles Lloyd

BY DAN MORGENSTERN

The most widely and wildly acclaimed American jazz group to visit Europe during 1966 was a newly formed quartet led by a young tenor saxophonist, flutist, composer and arranger, Charles Lloyd.

Of course, Lloyd was no total stranger to the international jazz audience when he formed his group in 1965. Born in Memphis, Tenn., where his early musical companions included pianist Phineas Newborn, the late trumpeter Booker Little and saxophonists George Coleman and Frank Strozier. Lloyd attended the University of Southern California, graduating in 1960 with a master's degree in music and music education.

He joined drummer Chico Hamilton's group in 1961, playing flute, clarinet and alto and tenor saxophones. His impact on Hamilton was so great that the latter soon appointed Lloyd his musical director and asked him to organize a new group for him.

Lloyd decided to concentrate on flute and tenor sax as the featured in-

struments. He also created a new repertoire for the group, exhibiting a fresh and highly individual talent for composing. Lloyd's pieces were unusual, insofar as they were excellent vehicles, for collective and individual improvisation and, at the same time, genuine compositions in terms of original melodies and structures.

In 1964, Lloyd accepted an offer from alto saxophonist Cannonball Adderley to join his very popular unit. Lloyd soon was writing new material for the group, and was given ample opportunity as an instrumentalist.

But it wasn't until Lloyd formed his own unit, initially with a former Hamilton colleague, guitarist Gabor Szabo, and two men on leave from Miles Davis's famous quintet, bassist Ron Carter and drummer Tony Williams, that his talents came into full view.

When Carter and Williams returned to Davis, Lloyd formed a new quartet with two sterling rhythm players, bassist Cecil McBee and drummer Jack DeJohnette, and a sensational young pianist from Boston, Keith Jarrett.

The group's second successful European tour was crowned by a smash hit

at the prestigious Antibes Festival in France.

He has been called a "sorcerer," "a merchant of ecstasy" and the music of his group has been described as "a total experience." This must have pleased Lloyd, who has said: "I am always striving for that moment when the music is really happening—by this I mean complete involvement by everybody."

His music is indeed happening. A music which cuts across stylistic boundaries and is not easily classified, it contains the freshness of discovery as well as the maturity of the jazz tradition.

Lloyd is a genuine composer—his pieces are not mere variations on blues patterns or standard chord changes. He is not afraid of simplicity, as evidenced by the tender lyricism of such ballads as "Love Ship" and "Love Song to a Baby," which also reflect his gift for melody.

But he is also an innovator, not content with limiting himself to the relatively uncomplicated structures and forms of conventional jazz works. Yet he never forgets that a jazz composer must furnish a framework suitable for improvisatory explorations. In pieces like "Passin' Through" and the more recent, two-part "Dream Weaver," Lloyd has shown that he knows how to solve this problem successfully.

Lloyd's repertoire consists mostly of originals. Mention should be made of the romantic "Little Peace" and "Song My Lady Sings"; the blues-rooted fervor of "Goin' to Memphis"; the sprightly humor of "Sweet Georgia Bright," and the straight-ahead drive of "Bird Flight" and "Apex." As an interpreter of his own work, Lloyd's instrumental mastery enables him to create sounds ranging from warm and sensuous to weird and anguished.

Lloyd is among the few jazzmen of his generation who really know what they want to do and how to do it. His professionalism never becomes slickness; he does not take from here and there to mix a fashionable brew of the avant-garde and the traditional, but really feels and expresses the multiple facets of music in a unique, personal and convincing manner.

If he maintains his balance between experience and innovation, Lloyd may well become a major contributor to the still unfolding story of jazz.



W. D. (Buddy) Killen

BY RED O'DONNELL

Here's a story about a bass player who made it *really good* in songwriting and publishing and record production—William D. (Buddy) Killen, executive vice president and co-owner of Tree Publishing Co., Inc. and Dial Records.

A native of Florence, Ala., Killen played the piano for a year or so during his boyhood. Once in his teens he began plunking the bass. "At that time," he recalls, "everybody seemed to be playing the guitar, banjo or mandolin. There wasn't room for anyone else, it appeared. So I decided to play bass." Killen performed with local combos until his graduation from high school in 1950. A year later, he headed for Nashville, and obtained employment with the Grand Ole Opry.

He was first with the Honey Wilds act and then, as a freelancer, he worked with the late Jim Reeves and Cowboy Copas, George Morgan and many other Opry stars. In 1953, he joined Tree and was instrumental in the organization of Dial, a strong independent label in the r. & b. field.

Killen began writing in his late teens, but it wasn't until 1960, when his "Forever" was a hit for both the Little Dippers vocal group and talking guitarist Pete Drake, that this phase of his career began to blossom. Subsequently, his "Sugar Lips" was a million seller for Al Hirt. His other winners include "Losing Your Love," which he co-authored with Bill Anderson; "Cry Softly," which he wrote with Billy Sherrill, and "I May Never Go to Heaven."

"Truthfully," he says, "I don't have time to write as much as I'd like."

Killen, who was 34 last November, was greatly responsible for bringing Roger Miller to Tree in 1958. A mutual friend describes the association: "They—Miller and Killen—are artistically compatible. Buddy deserves much credit for 'nursing' Roger along to his present eminence."

Of Miller, Killen speaks sincerely and glowingly: He is a fantastic talent. Rog's songs will live forever."

Joe Tex is another Killen-signed artist-writer, having been brought to the Tree-Dial lineup in 1961. Tex, incidentally, has recorded 12 hits in the past six years.



A patient and genial executive, Killen is almost always available for auditions.

"We at Tree," Buddy explains, "still listen to songs that 'walk in off the street.' But," he adds, "I don't remember ever having an unknown come in here with a hit song. It happens in fiction, but rarely in fact.

"We look for a little spark which shows up in a writer. I honestly believe I can detect that spark right off and determine if a writer is going to click. I say this in all modesty.

"A good writer, in my opinion, knows how to approach a theme; how to come up with a new angle. There are a million ways to say 'I love you,' but a good writer will find a fresh one."

There is a saying in Music City, U.S.A. (and probably in Tin Pan Alley, too) that "a hit song doesn't care who sings it," a theory with which Killen agrees only to a point.

He cites "Heartbreak Hotel."

"We figured it was a hit song and pitched it to dozens of artists and a. & r. men. They all agreed it was commercial, but had excuses for not accepting it. The general refusal line was, 'There's a little something wrong with it.'

"Eventually, in 1956, Elvis Presley took it. He recorded it exactly as it was written. It sure helped us get started in the publishing business—and it didn't do too badly for Elvis.

"This, I think, is an instance in which the song 'cared' who sang it."

Killen, who has produced successfully for Mercury, Diamond, Cameo-Parkway, London and Scepter-Wand, in addition to Dial, believes that the best of any music is great. Luck and talent, he opines, are the main ingredients for hit records.

"If you go into a session with a weak song, you usually come out with a weak song—dressed up. Patience should be stressed. Don't record just to record.

"The big thrill is to know you had something to do with a hit."

Have his multiple duties over the years jaded his interest and enthusiasm for his profession?

"I'm as excited and enthused today about this business as the day I started. It is my life," he states firmly.

So that's what happened to one-time bass player Buddy Killen.

He merely hard-worked himself into the upper echelon of the music industry.

Concert Music

IN THE NEWS

The Composers' Guild of Great Britain presented the Vaughan Williams Composer of the Year (1965) Award to 30-year-old **Richard Rodney Bennett** for his outstanding work. The award was introduced last year to mark the guild's 21st anniversary and was given to Benjamin Britten.

Bennett's major work in 1965 was his opera, *The Mines of Sulphur*, published in the United States by Universal Edition/Presser. It was commissioned by Sadler's Wells Opera Trust. The opera first was performed in London in February, 1965, then taken by Sadler's Wells Company to Zagreb and Paris in May. It was again included in their London repertoire in November. In August, 1965, this opera was accepted for performance by La Scala, Milan. Bennett was the youngest British composer in many years to be performed there.

Bennett is finishing another full-length opera, *Penny for a Song*, also commissioned by the Sadler's Wells Opera Trust. It will receive its premiere next season. He has recently completed a choral work *Epithalamion*, text by Robert Herrick, for the Leeds Triennial Festival which will be premiered on April 15 by the Leeds Festival Choir and the London Symphony Orchestra conducted by Istvan Kertesz.

- ◆ During October **Earle Brown** was guest conductor-lecturer at a special festival of music which was held for two weeks during the Bienal Americana de Arte, in Cordoba, Argentina. During the festival, Brown conducted performances of his works for chamber orchestra and chorus.

Immediately following, he gave two weeks of lecture courses at the Latin American Center of Advanced Musical Studies in Buenos Aires, of which Alberto Ginastera is director. During the two weeks of courses, the composer gave a public lecture on "The Relationships Between New Music and Other Arts," at the center. Brown's "Corroboree" for three pianos was performed by members of the faculty at the end of the lecture.

- ◆ In honor of the University of Chicago's 75th anniversary year, the



Bennett



Porter

Fromm Music Foundation commissioned **Mario Davidovsky** to compose a new work. Titled "Inflexions for 14 Players," it will be performed this season at the university.

- ◆ **Norman Dello Joio** has been named to the panel of judges that will select the winner of the 1966-67 "Young Artists Competition," sponsored by WQXR, the radio station of *The New York Times*.

- ◆ **Donald Martino**, a member of the Yale University music faculty, has been commissioned by the University of Chicago to write an orchestral work for performance by the Chicago Symphony Orchestra. The piece will have its first performance on campus.

- ◆ **Hall Overton** was named president of the American Composers Alliance, following the death in November of **Quincy Porter**. Porter had served as president of A.C.A. for one year.

- ◆ **Quincy Porter**, composer, teacher, president of the American Composers

Alliance, educator and a founder of the American Music Center, died in his home in Bethany, Conn., November 12. He was 69.

A graduate of Yale College and the Yale School of Music, he also studied in Paris at the Schola Cantorum and later was an assistant to Ernest Bloch at the Cleveland Institute of Music.

Porter spent almost 20 years teaching at Yale, retiring in 1965 as Battel Professor in the Theory of Music and as master of Pierson College. Prior to his appointment to the Yale faculty he had served as dean of the faculty of the New England Conservatory of Music.

A winner of many awards, Porter received the Elizabeth Sprague Coolidge Medal of the Coolidge Foundation in 1943, for outstanding service to chamber music, and the Pulitzer Prize in 1954 for his Concerto for Two Pianos and Orchestra.

"Quincy Porter was one of those rare and wonderful people: a genuinely free spirit," Yale president Kingman Brewster said in memoriam. "He helped to liberate the rest of us from self-consciousness and conformity. All of us at Yale will miss him tremendously."

- ◆ **Vladimir Ussachevsky** will present the first Collegium Musicum Series program of 1967, on February 12 at Virginia's College of William and Mary.

- ◆ San Francisco State College has named **Earl Zindars** to its faculty to teach elementary and advanced music theory.

- ◆ Sixteen of the 32 Canadian composers whose music on recordings has been released jointly by the Canadian Broadcasting Corporation's International Service and RCA Victor Record Co. are affiliated with BMI. The recorded anthology, a Centennial project, consists of 17 recordings, including 42 works performed by leading Canadian soloists and ensembles. The recordings are accompanied by reproductions of paintings, from the National Gallery of Canada, by Canadian artists.

During the past 20 years the CBC International Service has made over 200 recordings of Canadian music, intended for use by foreign broadcasting organizations and not commercially distributed in Canada. With this new project, Canadians will be able to pur-



Berberian



Blomdahl

chase recordings of music which previously were not distributed commercially in Canada.

PREMIERES

The first American performance of Swedish composer **Hugo Alfvén's** *Symphony No. 4* (Op. 39) took place November 11 at Lincoln Auditorium, Syracuse, N. Y. A work in one movement, with four distinct episodes, it has solo parts for soprano and tenor. The premiere was programmed by the Syracuse Symphony Orchestra under Karl Kritz. The orchestra's resident artists, soprano Patti Thompson and tenor David Mallette, were soloists.

"This is a superb symphony . . . and fully deserves many more performances in the future. That it has never been performed in this country (it was composed in 1918) is absurd," the critic for WONO-FM, Syracuse's concert music station, said. "The music is inde-

pendent of the date on the score, or the name on the title page—it stands on its own. . . . its virtues are many. First of all, the thematic material that is there is absolutely lovely. Secondly, the orchestra effects, the tremendous use of colors—constantly shifting and blending . . . keep you interested long past the time that the particular passage is over. Thirdly, Alfvén has managed to write a work that is both lyric and dramatic."

Earl George, writing in the *Syracuse Herald-Journal*, said that the performance "marked the high point of the evening in terms of orchestral sound and ensemble."

The work is published in the United States by Universal Edition/Presser.

◆ "If all avant-garde concerts were as much fun as the one **Cathy Berberian** put on last night [October 25] at Carnegie Recital Hall, a public might develop," Howard Klein wrote in *The New York Times*. "Miss Berberian . . . with her platinum hair swirled and piled high and her shoulders visible through a little black lace cape, looked as if she was ready to go on in the Empire Room."

During the evening she presented the first American performance of her own "Stripsody," which was, as Hubert Saal wrote in *Newsweek*, "a phonetic monologue using the sounds and sights of comic strips, [in which] she jumped from language to language, from song to speech, from speech to pure sound. With amazing virtuosity, she moved up and down the ladder of registers, bursting from melody or recitative into weeping, laughing, shouting, growling, until she had conveyed almost every sound capable of expressing emotion."

Miss Berberian's program also included the **John Lennon-Paul McCartney** songs "Michelle," "Ticket to Ride," arranged by her husband **Luciano Berio**, and "Yesterday," arranged as a "pure Bach trio sonata and quite amusing" by Peter Serkin.

◆ "**Luciano Berio's** 'Alleluja II' [for five instrumental groups and three conductors] caught the audience by the ears at the St. Louis Symphony Orchestra concert last night [November 25]," critic Thomas B. Sherman wrote in the *St. Louis Post-Dispatch* following its first American performance.

The work was presented under the general direction of Eleazar de Car-

The St. Louis Post-Dispatch



Berio premiere

valho, with three ensembles gathered on the stage and two others placed at the east and west ends of the mezzanine, conducted by Edward Murphy and the composer. Reason for the separation of the groups, according to Berio, is to "help the audience approach the work from different acoustical points of view."

There were "many interesting things in the music," Clark Mitze noted in the *St. Louis Globe-Democrat*. "Berio's dramatic use of chord clusters that bounced around the auditorium from group to group, as well as his orchestration of instrumental choirs was effective."

◆ The Stockholm Philharmonic Orchestra honored **Karl-Birger Blomdahl** on October 19, his 50th birthday, with a concert of his music. The composer prepared a new work for the occasion, "Journey into the Night." Elisabeth Söderström was soloist for the premiere. The birthday concert also in-

continued on next page

cluded performances of Blomdahl's "In the Hall of Mirrors," nine sonnets from "The Man Without a Way" by Erik Lindegren, and the choreographic suite for orchestra "Sisyphos." All of these works are published in the United States by Schott/AMP.

◆ **Niccola Castiglioni's** Ode for Two Pianos and Orchestra was performed for the first time on October 20, at La Scala Theater in Milan, with soloists Antonio Ballista and Bruno Canino. Soprano Dorothy Dorow, Michael Gielen, conductor, and the Symphony Orchestra of Hessian State Radio presented the premiere of Castiglioni's "A Solemn Music II" in Frankfurt on November 18. The works are published in the United States by Schott/AMP.

◆ "Ricericare a 5 for Trombone (with tape)" by **Robert Erickson** had its first New York performance at Carnegie Recital Hall, October 25. It was included in the second concert in a two-part series sponsored by the Instituto Italiano di Cultura of New York.

Trombonist Stuart Dempster, flanked by two speakers, was "propelled . . . through a 14-minute game of follow-the-leader," Howard Klein noted, writing in *The New York Times*. "He played, sang, hit his trombone, slapped its mouthpiece and the recorded tape followed suit in four-part canon. This New York first pleased the audience."

◆ **Wolfgang Fartner's** Triplum for Orchestra with Three Obligati Pianos had its world premiere in Basel, on December 15. Paul Sacher conducted the Basel Chamber Orchestra. The piano soloists were Klaus Linder, Rolf Mäser and Ulrich Sandmeier. Schott/AMP publishes the composition in the United States.

◆ "Highly recommended . . . music grabs the attention and holds it simply by being a masterpiece of orchestra manipulation, of harmonic inventiveness and rhythmic resourcefulness." Eleanor Bell wrote this in *The Cincinnati Post & Times-Star* after the October 21 premiere of **Gene Gutche's** "Hsiang Fei" (Op. 40) by the Cincinnati Symphony under Max Rudolph. She added: "His music is lively and forceful. He is an expert craftsman whose work is far from being obscure or inaccessible."

Mr. Gutche was in the audience for the premiere and his work won an

enthusiastic audience response. Included in the program was **Ottarino Respighi's** "Botticellian Triptych" for orchestra, published in the United States by G. Ricordi & Co. (Milano).

◆ **Elizabeth Gyring's** Trio for Clarinet, Bassoon and Piano was played for the first time by Aaron W. Gorodner, clarinet, Paul Cammarota, bassoon, and Royal Hinman, piano, on December 1 at Donnell Library in New York City.

◆ Mathieu Lange conducted the world premiere on September 20 of **Hans Werner Henze's** "Muses of Sicily," a choral work based on Virgil poems and com-

◆ Pierre Michel Leconte conducted the orchestra and chorus of French Radio-Television in the premiere of a concert version of **Manfred Kelkel's** psychodrama *La Mandragore* in Paris, November 17, during International Music Weeks. The work, which had been commissioned by French Radio-Television, is for three soloists, chorus and orchestra, with a text by Marcel Le Bourhis. Jacqueline Brumaire, Lucien Lovana and Remi Corazza were soloists and J. P. Kreder, choral director.

◆ ". . . a work of 10-minutes length with a gorgeous contemporary texture that is admirably uninhibited in its application of 12-tone and serialistic heritages," the *New York World Journal Tribune's* William Bender said, following the New York premiere of "Contrasto" by **Salvatore Martirano**.

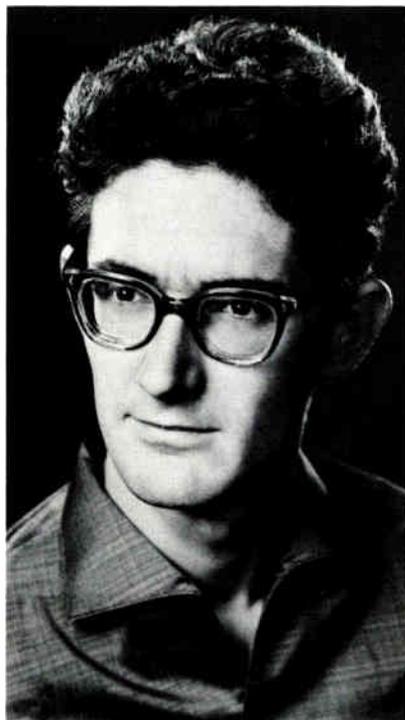
Performed by the New York Philharmonic, under Lorin Maazel, the work was performed November 17 at Philharmonic Hall. Written in 1952, it "is a skillful essay in the new Viennese style, mostly **Berg**," *The New York Times* critic Harold C. Schonberg reported. "Mr. Martirano orchestrates well, and unlike many composers did not overplay his hand. What he had to say, he said succinctly and clearly; and when he had developed his ideas, he stopped. There was . . . applause, and the composer bowed from a box."

◆ The Indianapolis Symphony Orchestra's opening concert of the season at Clowes Memorial Hall, October 29, in Indianapolis included the world premiere of **Darius Milhaud's** "Music for Indiana."

A new work commissioned by Mr. and Mrs. Herman C. Krannert for the state's sesquicentennial celebration, it was conducted in its initial performance and in its first New York performance, November 13 at Carnegie Hall, by Izler Solomon.

"Milhaud, of course, is a highly independent French modern who expresses himself as he pleases—and the 'contemporary' sound pleases him," *Indianapolis Star* critic Corbin Patrick noted. "But he is always lyrical and clear and he writes with a great deal of charm."

Charles Staff, *Indianapolis News* reviewer, commented: "What can be said from one hearing is that it had effective concertante passages, bright glim-



Castiglioni

missioned by the city of Berlin to celebrate the 175th anniversary of the Berlin Singakademie. The performing group included duo-pianists Joseph Rollino and Paul Sheftel, the Berlin Singakademie and members of the Radio Symphony Orchestra of Berlin.

The Collegium Musicum of Zurich, Switzerland, with harpist Ursula Holliger and oboist Heinz Holliger presented for the first time, December 2, Henze's Double Concerto for Oboe and Harp With String Orchestra, Paul Sacher conducted the performance in the Swiss city. Schott/AMP publishes both works in the United States.

merings of the composer's natural lyric vein, an over-all supercharged vitality and a stimulating, fascinating contrapuntal weave."

"... manipulates counterpoints and instruments with total authority," Allen Hughes said, writing in *The New York Times* of the work.

"Music for Indiana" is published by AMP.

◆ Montreal's first International Violin Competition was the occasion for 1966's presentation by the International Institute of Music of Canada—the organization which presented the city's first International Piano Competition last year. Some 37 contestants vied for the first prize of \$10,000.

Following trials held during June, 12 finalists were named and asked to master a work especially written for the competition by Canadian **André Prevoist**. The work "Pyknon" (Density) was delivered to each of the finalists six days prior to a final appearance with orchestra.

"The work," Glenn Gould wrote in *High Fidelity/Musical America*, "observing the best neo-Hellenic tradition of the current avant-garde . . . turned out to be a cogent piece of post-Schoenbergian 12-tonery."

◆ "Facets II" and "Time Groups II" by **Netty Simons** were performed for the first time on December 1 at New York's Carnegie Recital Hall. The Hartt Chamber Players concert also included performances of works by **Earle Brown**, **Morton Feldman** and **Charles Ives**.

◆ Following the premiere of his Music for Brass No. 4, featuring 11 brass instruments, performed by the Georgia State College Brass Ensemble, conducted by **William H. Hill**, **Robert Stewart** received the Best Composition Award for the work. The award was made at the annual Symposium of Contemporary Music for Brass at Agnes Scott College, Decatur, Ga., on November 11.

The three-day symposium included works by 40 composers.

As winner of the award, Stewart, who is director of music at Washington and Lee University, received a commission from the Atlanta Music Club to create a work to be performed at the February, 1968, symposium.

◆ "... the brightest spot of the evening was made up of the 12 minutes . . . that were occupied with the world premiere

of **Robert Ward's** 'Festive Ode,'" *Milwaukee Sentinel* critic Jay Joslyn commented.

The occasion—the Milwaukee Symphony Orchestra's opening concert of the season, October 3. Conducted by Harry John Brown, the concert was held at the Pabst Theater in Milwaukee.

"The work by the Pulitzer Prize-winning composer, commissioned by the symphony's women's league, is a lilting structure bright with the imaginative play of instrumental colors and textures."

Joslyn concluded: "Its modernity is



Erickson

highlighted by a pulsing statement of optimism and vigor. . . ."

"Ward is modern in outlook, but he is not afraid of tunefulness. . . . He is not only highly capable and clever in his craft, but he is thoroughly and unmistakably American," *The Milwaukee Journal's* Walter Monfried reported.

Commenting on the performance, composer Ward remarked: "This is not an easy work to play and the Milwaukee orchestra did it splendidly, just as well as I could have asked."

◆ "The Wuorinen score is a big percussion banquet alternating soft vibraphone and loud gongs and drums until

a mixture evolves that resolves the piece in quite difficult rhythms and pitch intervals."

The comments by critic Leighton Kerner, which appeared in *The Village Voice*, followed the first New York performance of **Charles Wuorinen's** "Janissary Music for One Percussion Player," November 9.

Presented during a concert of contemporary music at the Charles Hayden Auditorium, the work featured percussionist **Raymond DesRoches**.

The Group for Contemporary Music at Columbia University's first program of its fifth season, October 31, was the occasion for the world premiere of "Salve Regina: John Bull" (1966) by Wuorinen and the first New York performances of "Fantasy Variations" (1962) by **Donald Martino** and "Junctures" (1966) by **Mario Davidovsky**. The concert took place at the McMillin Academic Theater on the Columbia campus.

◆ "He has succeeded in a moving musical tribute to our late President. His choice of material recalls the many facets of President Kennedy's personality and character and their ramifications in action: patriot, realist, visionary, practical man of affairs, idealist."

Harriett Johnson, writing in the *New York Post*, following the New York premiere of **William Sydeman's** "In Memoriam John F. Kennedy," also noted: "The music, which includes an orchestral introduction and several interludes, uses a complex technique with sensitivity and a skilled craftsman's insight. He knows when to expand and when to contract his ideas; how to accompany the narration, how to prepare us for the lines to come. There is musical shape, a tautness despite the sprawling length of text."

The Sydeman work, given its first performance by the Boston Symphony Orchestra, November 4, under **Erich Leinsdorf's** direction, and subsequently programmed in New York, Washington and Cambridge, was commissioned by the Boston Symphony. The idea for the piece dedicated to our fallen President was initiated by Mrs. Ruth Kaufmann of New York City, and the commission was made possible by her generosity.

Narrated by actor **E. G. Marshall**, the text was drawn from Kennedy's

continued on next page



Sydeman, Marshall and Leinsdorf

speeches, books by Arthur Schlesinger Jr. and Theodore Sorensen, the introduction by Allan Nevins to Volume II of Kennedy's speeches, a poem by Stephen Spender and "Ecclesiastes."

"Mr. Sydeman's avowed purpose in selecting these passages and writing his music was not simply to build a monument to the late President and glorify his words," *The Boston Herald's* McLaren Harris noted, "he wished to express the sudden void, as it were, created by the assassination—the vanished radiance, disappearance of strength and vitality—and also the feeling of loss, the shock which numbs, the anger and frustration which characterized the nation's reaction."

A half-hour work in two sections, "It is a lean, angular and pungently gripping score, making its obeisance to contemporary atonal idioms. . . . It was patently obvious that the composer was inspired by his subject matter," Rolfe Boswell reported in the *Boston Record American*.

Mrs. Rose Kennedy, mother of the late President, attended the world premiere at Symphony Hall, Boston. Following the performance, she went backstage and told maestro Leinsdorf and composer Sydeman that the tribute

to her son was "truly inspired."

◆ The world premiere of **Heinrich Sutermeister's** "Omnia ad unum," Cantata No. 8 for baritone soloist, mixed chorus and orchestra, was given in Hannover on November 18. Bruce Abel was soloist, and Fritz von Bloh conducted the Hannover Oratorio Choir and the Orchestra of Hannover Radio. The work is published in the United States by Schott/AMP.

◆ The initial performance of *Untitled Composition for Orchestra*, written in 1963 by **Murray Schafer**, was given on CBC radio on November 3. It was played by the Toronto Symphony Orchestra under Jean-Marie Beaudet on the first *Concerts From Two Worlds* program of the new season. Works by **Claude Champagne** and **Harry Somers** also were heard on this occasion.

◆ "Triptych," a 17-minute work by **Alan Stout**, allowing members of the orchestra to improvise within limits, was given its first performance, October 28, by the Lake Forest Symphony. Harold Bauer conducted on campus at Barat College, Lake Forest, Ill.

◆ The world premiere of "Supplication and Eruption" for wind and brass instruments by **Jürg Wyttenbach** was given, October 22, during the Don-

gueschingen (Germany) Music Festival. Ernest Bour conducted the Southwesternradio Symphony Orchestra. The work is published in the United States by Schott/AMP.

◆ **George Fiala's** "Eulogy in Memory of John Fitzgerald Kennedy" was performed for the first time on December 15, by the Toronto Symphony Orchestra under Victor Feldbrill, and broadcast on CBC's radio series *Concerts From Two Worlds*.

The work, composer Fiala says, "is not a funeral march, but symbolizes the strength, power and eternal youth of the late United States President. I was tremendously impressed by Kennedy's character, and tried to put something of it into this music."

Fiala is a Montreal composer, pianist, organist and teacher who was born in Kiev, in the Ukraine. He studied at the Tchaikovsky State Conservatory, the Musical Academy of Berlin and, on a Vatican scholarship, at the Royal Conservatory of Music in Brussels. He has made his home in Montreal since 1949.



Fiala

Dance

The first performance of a new ballet, *Jephthah's Daughter*, by John Butler to music by **Peggy Glanville-Hicks**, was presented on CBS-TV's *Lamp Unto My Feet* on November 6. Carmen de Lavallade danced the title role; Buzz Miller portrayed Jephthah.

Dance critic Clive Barnes, writing in *The New York Times*, noted: "By taking the Biblical story of Jephthah, the Gileadite who overcomes the Ammonites after pledging to God the sacrifice of the first person he meets on his return from the battlefield, only to find that that is his beloved only child, John Butler touches one of the great tragic themes of all time.

"... the choreography and direction came together with the unpretentiously effective music of Peggy Glanville-Hicks to give this *Jephthah's Daughter* a cohesive unity that dance on television very seldom achieves."

◆ Music by **Charles Mingus** was heard during *A Blues From the Ghetto*, a 90-minute documentary-in-dance tele-



"*Jephthah's Daughter*": music by Glanville-Hicks

cast over WNDT-TV, Channel 13, in New York City, November 22.

The show featured Eleo Pomare and his dance company. The major portion of this offering was devoted to rehearsal scenes in which Pomare puts his troupe through climactic scenes of his work—a choreographed history of the American Negro from slavery to the present.

At intermission, Mingus and Pomare discussed music and politics and their relationships to the Negro.

◆ *Narkissos*, a new ballet choreographed by Edward Villella, one of the principal dancers of the New York

City Ballet, was given its New York premiere, November 24, in the New York State Theater at Lincoln Center.

With what critic Douglas Watt describes as a "pleasant, occasionally jazzy, score by **Robert Prince**," the 20-minute work featured Villella in the title role and Patricia McBride and Michael Steele. *Narkissos*, loosely based on the Narcissus legend, is Villella's first ballet for the New York City company.

◆ The Anne Wilson Dance Company included two works by **Vally Weigl** in its October 22, United Nations Week program at the Brooklyn Museum.

Opera

"... thoroughly intriguing. . . a decided success." Robert Commanday wrote in the *San Francisco Chronicle* of the American premiere of *The Makropulos Case*, the ninth of 10 operas by the Czech composer **Leoš Janáček**. The work was presented by the San Francisco Opera, November 19, and starred Australian soprano Marie Collier as an opera singer who is worried about growing old, despite the fact that she has just passed her 300th birthday, due to drinking a magic potion when she was 16.

Based on his countryman Karel Capek's play, which Janáček used almost intact, "The libretto is striking theater," Harold C. Schonberg said in his special dispatch to *The New York Times*. "... Janáček has a unique and effective way of handling text resulting from his study of speech melody-curves," Commanday added. "The distinct identity of each character is clearly determined by the musical style of his lines. Music and text often seem to live separate but equal lives . . . a dramatic carpeting . . . over which the vocal line proceeds."

Sixteen curtain calls were accorded the opening night performance.

Some three weeks earlier, in New York on November 1, another work by Janáček was performed. "One of the truly overpowering operas of the century. I refer to . . . *Jenufa*, a work which was done at the Metropolitan Opera in 1924 and has been absent without leave ever since," critic Alan Rich wrote in the *World Journal Tribune*.

Presented in Philharmonic Hall by the Little Orchestra Society, conducted by Thomas Scherman, it was staged by Vlado Habunek, producer-director of the Zagreb Opera. Maria Kouba sang the title role.

"What impresses most of all in *Jenufa*," Rich added, "is something that can be said of all of Janáček's supremely worthwhile operas: the wedding of words and music is so complete that the time scale is always completely natural. *Jenufa* is not exactly a short opera, but it doesn't waste a note. It is an absolute dramatic masterpiece. . . ."

Both *The Makropulos Case* and *Jenufa* are published in the United States by Universal Edition/Presser.

"*The Makropulos Case*" premiere in San Francisco

Carolyn Mason Jones



World Radio History

Theater

"Ben Tarver's book . . . is a stylish pastiche of characters and situations from Goldsmith, Sheridan and any other 18th-century comic dramatist you want to bring up. . . . John Clifton's music is fresh and quirky . . . there are marches and quick-steps and waltzes . . . but you can hum almost all of them," Dan Sullivan wrote in *The New York Times* after the November 6 opening of *Man With a Load of Mischief* at New York's Jan Hus Playhouse.

"The only proper noun for this most welcome operetta is delight," *Cue's* Emory Lewis wrote. "John Clifton has composed (he also co-authored the witty, literate lyrics with Ben Tarver) some of the freshest and most lilting tunes I've heard in a spell—the duets, trios and quintets following one another in banquet profusion. . . . few Broadway composers could equal this score."

Based on a play by Ashley Dukes which had a brief run in 1925, the musical is set in early 19th-century England and tells of the amorous adventures of wayfarers at an English inn. ♦ Following the opening of *Mixed Doubles*, newest in the series of topical revues to appear at New York's Upstairs at the Downstairs, *Variety* noted, "[it's] a sprightly show that provides more than a respectable quota of laughs. There are a lot of clever moments, engagingly performed."

Frank Farrell of New York's *World Journal Tribune* said, "The show is so funny that first-nighters were still chuckling a half-hour after its conclusion. . . ."

Among those who contributed material to the revue were **Michael McWhinney**, **John Meyer**, **Jerry Powell** and **James Rusk**.

♦ The **Jimmy Giuffre Quartet**, with **Teddy Charles** on vibraharp, performed new music by Giuffre together with older pieces out of his repertoire during the limited engagement of The Apparition Theater of Prague at the Cort Theater in New York, beginning November 16.

". . . music by the Jimmy Giuffre Quartet was modern in the most pleasant sense," Richard Watts Jr. reported in the *New York Post*. ". . . quietly groovy," the *New York Daily News's* John Chapman said. ". . . it would be

even better if we could hear more from them," Norman Nadel added in New York's *World Journal Tribune*.

The Apparition Theater of Prague offers a program of mime and illusion, presenting the performers, clad in black, against a black backdrop, using luminous objects as well as ultraviolet lighting effects.

♦ **Treva Silverman** wrote material for *On All Fours*, a revue featuring two men and two women, which was presented in the Spare Room, a Los Angeles theater-lounge, in late fall.

Staged by Estelle Lawrence, the production was described by *Los Angeles Herald-Examiner* critic Clyde Leech as "the freshest, wittiest, most sparkling 'intimate' revue to emerge on the local scene in years if not in history."

♦ Music for *And People All Around*, a new play by George Sklar based on the murder of civil rights workers, was written by **Diane Hilderbrand**. It was the first production presented by the Northridge (Calif.) Theater Guild in cooperation with the American Playwrights Theater to foster production of new works by experienced writers.

♦ "The sketches and lyrics by **Michael**

McWhinney and music by **Jerry Powell** are pluses in this effort," *Variety* said in its appraisal of *Who's Minding the Store?*, an industrial show which was presented during the convention of the Grocery Manufacturers Association at the Waldorf-Astoria Hotel in New York, November 13-16.

Produced by Howard Lanin, and featuring a cast of six, it is another in a series created by the same writers for leading industrial and trade organizations. The McWhinney-Powell-Lanin team's last effort, done for the Name Brands Foundation, received similar critical kudos.

♦ Original music for *Those That Play the Clowns*, a drama by Michael Stewart, starring Joan Greenwood and Alfred Drake, was written by **Herbert Harris**. The play opened November 24 at the ANTA Theater, New York.

♦ On December 6, the Yale Drama School presented *Dynamite Tonight*, an actors' opera by Arnold Weinstein with music by **William Bolcom**, a member of the music faculty of Queens College, New York City. Bolcom's work was originally presented off Broadway and was shown on Channel 13, April 21.

Alix Jeffrey



"... delight . . . the only proper word"



"We are inside the music looking out"



"... musical theater at its highest"

Cover Story

"... there is a dazzling dance routine that suddenly, savagely turns into the Nazi goose-step, and for one hard, honest, memorable moment the show achieves a perfect fusion of its diverse, ironic elements. The moment is not alone," Kevin Kelly wrote in *The Boston Globe*, reviewing *Cabaret*.

Richard Gilman of *Newsweek* singled out that moment, too, when the cast sings "a superb and protean lyric, 'Tomorrow Belongs to Me'" and called it "a single moment of beauty and anguish... the musical theater at its highest."

Gilman noted that *Cabaret* is "fun in a salty, grown-up way—sensual, elaborate, honest and yeasty, full of accurate perceptions translated into sharp and savory theater.

"Joe Masteroff, who wrote the book, and John Kander and Fred Ebb, who did the music and lyrics, have found a perfect center for [Christopher] Isherwood's semiautobiographical tale of a young novelist... who comes to Berlin in 1929, hooks up with an English girl of eccentric vivacity and looks on as Germany moves toward its nightmare."

The Harold Prince production opened November 20, 1966, on Broadway. Heading the cast were Lotte Lenya, Jack Gilford, Jill Haworth and Bert Convy.

For them—and the rest of the large company—Kander and Ebb, who last collaborated on *Flora, the Red Menace*, provided a score which Walter Kerr of

The New York Times described:

"Instead of telling a little story about the decadence of Berlin just before Hitler came to power into which casual musical numbers can be sandwiched whenever politeness permits, *Cabaret* lunges forward to insist on music as mediator between audience and characters, as lord and master of the revels, as mocking conferencier without whose ministrations we should have no show at all. We are inside music looking out. . . ."

Kevin Kelly noted the score's "authentic ring. . . . It has a Kurt Weill flavor but it is polished with its own originality, a sour note reality that is perfect."

For *The Wall Street Journal*, critic Richard P. Cooke summed up:

"*Cabaret* is one of the most exciting, imaginative and effective musicals to come to Broadway this year or any other."

"The score, with music by John Kander and lyrics by Fred Ebb, is infectiously spirited and bouncy, with a familiar echo to establish rapid audience rapport," Associated Press drama critic William Glover said.

One of *Cabaret's* most heartwarming values is the catapulting to stardom of Joel Grey, son of BMI-affiliated songwriter Mickey Katz.

"*Cabaret* begins with Joel Grey singing 'Willkommen, Bienvenue, Welcome.' in white, spectral make-up, rouged lips, patent-leather hair and a macabre leer—the ghost of Germany past," *Newsweek* reported. ". . . he

holds the entire show together like a marionette Mephistopheles, building a fire under the caldron of Nazi Germany.

"Grey's performance is the kind that steals shows and turns actors into overnight stars, and that is exactly what is happening. First, the critics cheered, and now, nightly, audiences and producers are 'discovering' him."



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