

BMI

THE MANY WORLDS OF MUSIC
NOVEMBER-DECEMBER ISSUE 1968

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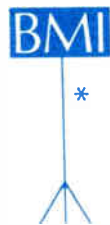
Walt Whit

History

A SALUTE TO COUNTRY MUSIC USA

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THE MANY WORLDS OF MUSIC • NOV./DEC. ISSUE 1968

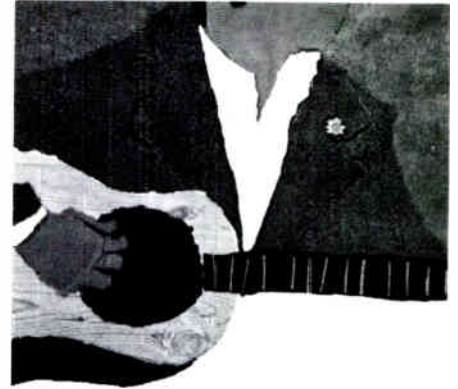


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The sound heard 'round the world



BY ARNOLD SHAW

■ *The rise of American country and western music, once derided as “hillbilly corn” and “nasal whining,” is a tale of such proportions, and involves the imaginative industry of so many individuals, that it cannot possibly be told in a single article. Perhaps by focusing on a few revealing moments, we can suggest key phases of a development that began in the 1920’s and that has, in less than half a century, transformed “poor white music” into a major American industry, a Tennessee town into a pivot of the international music scene, and a regional sound into a root ingredient of Rock, the music of the Now generation.*

In keeping with our subject, let us think of the

following scenes as tracks [cum liner notes] of an LP, The Country Music Scene, 1925-1968.

Track 1:

November 28, 1925, Nashville, Tenn.

Sitting before an old carbon microphone, a bearded, 80-year-old fiddler, Uncle Jimmy Thompson, scrapes out lively hoedown tunes to launch WSM’s *Barn Dance*. The announcer is George D. Hay, who has previously been associated with WLS *Barn Dance* in Chicago and who two years later accidentally gave the program the name by which it has since been known. Coming on the air on a Saturday in December, 1927, after the *Music Appreciation Hour*—a network

show carried locally by WSM—Hay introduced a harmonica player performing “Pan American Blues.” “It will be down to earth for the earthy,” Hay said. And after DeFord Bailey had completed his solo, including an imitation of a railroad locomotive, Hay ad-libbed: “For the past hour we have been listening to music taken largely from Grand Opera. But from now on, we will present the Grand Ole Opry.” The name stuck.

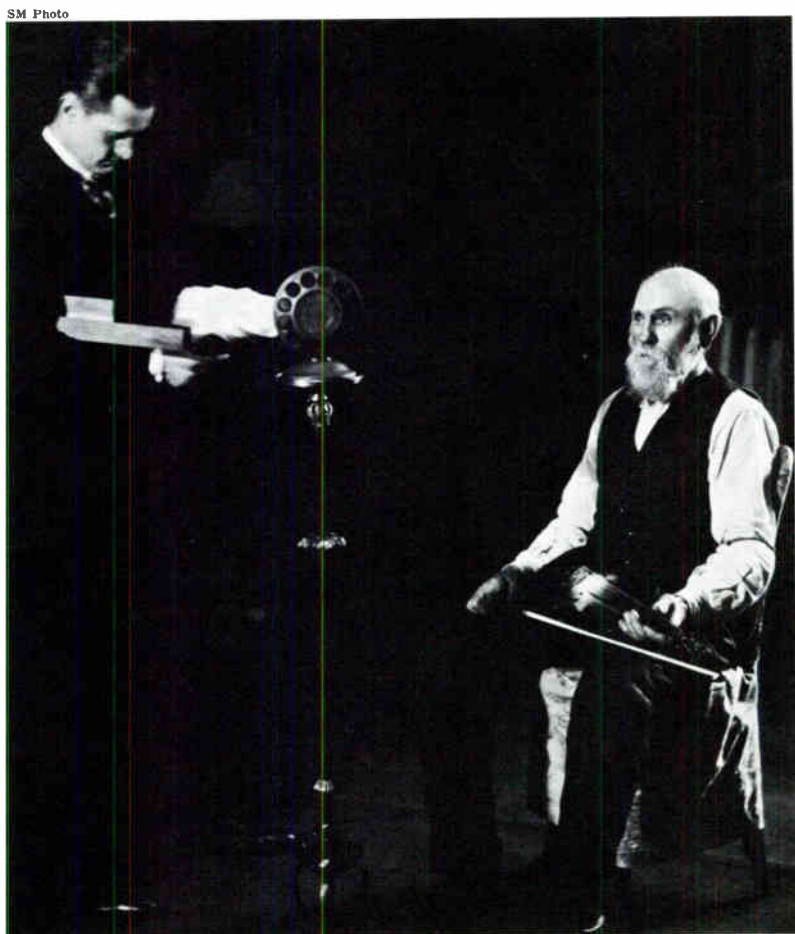
Along with the automobile, it was radio that brought Southeastern mountain music out of the hills and accounted for the urban transformation of a folk music that became known first as “hillbilly” and later as “country and western music.” In the 20’s, the popularizing role was performed by a group of *Barn Dance* programs emanating from WSB in Atlanta (as early as 1922), KDKA in Pittsburgh and WLS in Chicago. The list lengthened in the 30’s to include *Jamboree* and *Hayride* shows on WWVA of Wheeling, W. Va., WLW of Cincinnati and other stations. All of these areas developed concentrations of performing-writing-and-recording talent, but none like that promoted by WSM. Through the program that moved in 1941 to the Ryman Auditorium—built as a Union Gospel Tabernacle in the year (1891) that Carnegie Hall was erected—WSM helped establish Nashville as the hub of country music.

Track 2:

August 4, 1927, Bristol, Tenn./Va.

Singing and playing for handouts of food, gas and lodging, a tubercular ex-brakeman drove with his family and “hillbilly ork,” as he called it, to the town of Bristol, on the border between Tennessee and Virginia. Here, a field scout for the Victor Talking Machine Co. of Camden, N. J., was auditioning country talent. Several days after the audition and after he had separated the yodeling singers from his three-piece string band, the Victor scout cut two test sides with Jimmie Rodgers: “Sleep, Baby, Sleep,” a traditional mountain lullaby, and “Soldier’s Sweetheart,” a song Rodgers had written during World War I. Rodgers reportedly received \$20 for his efforts. That same week of August, 1927, and in the same improvised studio on the Tennessee side of Bristol’s Main Street, the Victor scout, Ralph Peer, also first recorded the famous Carter Family, old A. P., Sara and Maybelle.

If any one date may be said to mark the beginning of recorded modern country music, this doubtless is it. For



Judge Hay and Uncle Jimmy Thompson



Jimmie Rodgers and the Carter Family, 1931

Ralph Peer, who became Jimmie Rodgers' manager and publisher, the Singing Brakeman's songs provided the foundation of one of the largest catalogues of country material. This, the oldest publishing firm in the field, started in 1927 as United Publishing Company. Shortly afterward its name was changed to Southern and finally to the over-all title of Peer International Corporation. It continues as a major company, active in all musical areas, guided by Ralph Peer II and the founder's widow, Mrs. Monique Peer.

In six short years, Rodgers recorded 111 sides, including 13 of his "blue yodels," and attained a degree of popularity so great that general stores throughout the South became accustomed to hearing farmers order: "A pound of butter, a keg of nails and the latest Jimmie Rodgers record." By May, 1933, Rodgers was dead of the disease that drove him out of railroading. But within a year after he made the test sides for Peer, he was outselling every artist on the Victor label. Displaying a feeling for Negro music—his yodels were *blue*—he introduced a crooning style of delivery into a field dominated by nasal twang. Through Hank Snow and Ernest Tubb, two of his Nashville followers, and through Gene Autry, a Western devotee, he influenced generations of country singers on both coasts. He became in truth—as he was officially designated in 1961—The Father of Country Music.

Track 3:

Anytime, 1935, Hollywood, Calif.

At a climactic moment in any Republic Pictures Western musical, Gene Autry might soliloquize: "Them varmints have insulted mah girl, beaten mah mother, burned down mah house, killed mah best friend, and stolen all mah cattle. Ah'm gonna git 'em if'n it's the last thing ah do! But, first, folks, ah'm agonna sing yuh a little song."

It was a gag, of course. But the 1930's was the era of Singing Cowboys, "Tenors on Horseback," as a magazine article typed them. There were Ken Maynard, who pioneered the style at Universal Pictures, Gene Autry and Champion, Roy Rogers and Trigger, Bill Boyd, Dick Foran, Jimmy Wakely, Rex Allen, Tex Ritter and a host of others. Although Jimmie Rodgers had donned Western garb in pursuit of the romantic image of the cowboy, it was the so-called "horse operas" of the 30's that brought in the broad-brimmed Stetson, tooled boots, fancy jackets, etc., and that made a North Hollywood tailor named Nudie Cohn the costumer of star country singers on both coasts.

Nashville was not immediately involved in the Western style. From the early 30's, the sound of *swing* rather than *string* music had been blowing in from the Fort Worth area, where the Light Crust Doughboys—their sponsor was

Burrus Mills—broadcast. But just as Western dress could not be kept out of the scene, so Texas-reared Ernest Tubb brought in a honky-tonk style, suggestive of Bluegrass but also of Western Swing. The rise of the jukebox and public dancehalls created conditions favoring electric, rather than acoustic, guitars, drums and a driving style. During the 30's and early 40's, as the rest of the country jitterbugged to Dorsey, Goodman and Miller, country radio stations reverberated with the Western swing of Bob Wills and his Texas Playboys, Milt Brown and the Brownies, Hank Thompson and his Brazos Valley Boys.

Track 4:

February, 1944, Nashville, Tenn.

A reporter for *The Nashville Tennessean* informed the then King of Country Music—the "Caruso of Mountain Music," as a magazine called him—that the Governor of Tennessee would not sit on the stage of the Ryman Auditorium because he thought that Opry star Roy Acuff was disgracing the State . . . by making Nashville the hillbilly capital of the country. It took no more than a nod of the head for Acuff, who had achieved fame in 1938 with "The Great Speckled Bird," a reference to the Bible, to be entered in the Democratic primaries. Four years later, Acuff, who could work a yo-yo and twirl a fiddle bow as expertly as he sang, ran unsuccessfully for the governorship.

But W. Lee "Pappy" O'Daniel did ride into the Texas Governor's mansion and later, the U.S. Senate, to the lively strains of Western swing. In two successful bids for the governorship of Louisiana, Jimmie Davis used "You Are My Sunshine" and "Nobody's Darling but Mine," two song hits he wrote and recorded. Davis' opponents reportedly said: "How in the devil can you fight a song? You can't beat Davis." Never underestimate the political power of country music.

Country Music Association



Roy Acuff
electioneering

Track 5:

Sometime in 1947, Kentucky

When singer-writer Merle Travis wrote “Sixteen Tons” he hardly thought of himself as a protest writer or of his song as social comment. He was simply adhering to a basic tenet of country writing. In the old days, they called it *realism*. Nowadays, it’s a matter of *telling it like it is*. And that’s all Travis tried to do. His father was a Kentucky coal miner. He had vivid recollections of the hardships endured by the family, of how the miner’s low pay was reduced further by exorbitant prices charged at the company store. Travis’ own recording, released on Capitol in 1947, aroused no great stir. Eight years later, when another country singer cut “Sixteen Tons,” it became one of the big songs of 1955-56. Like Travis, Tennessee Ernie Ford approached the song simply as a tough, earthy tale of mountain life—and sang it like it was. And yet in the literature of social protest, it would be difficult to find a more corrosive indictment.

Although both the Texas Drifter (Goebel Reeves) and Harry McClintock were active in the Industrial Workers of the World, their hobo songs were romantic expressions of love for the great outdoors and drifter freedom. Jimmie Rodgers made an important copyright of Reeves’ “I’ve Ranged, I’ve Roamed, I’ve Traveled” while the I.W.W., which used McClintock’s famous song “Hallelujah, I’m a Bum” as its unofficial anthem, converted a hobo hymn into a tocsin of protest.

Country music embraces a larger complement of protest material than one would surmise. This really should occasion no surprise since most of its exponents emerged from poor backgrounds. As Jimmie Rodgers sang “Brakeman’s Blues,” Ted Daffan described “Truck Driver Blues.” Both the moralizing tradition of gospel song and the broadside tradition of folk balladry embodied the potential of

social commentary. In the Depression years, reporting events became social criticism. Songs of this era, Robert Shelton notes in his illuminating book, *The Country Music Story*, “commented on the life of the displaced Dust Bowl farmer (Woody Guthrie’s works), the life of the textile worker (in the songs of Dorsey Dixon and Dave McCarn) and of the coal miner of eastern Kentucky (in the songs of Aunt Molly Jackson and Merle Travis).”

The depression also moved Roy Acuff and Uncle Dave Macon, the so-called Grandfather of Country Music, to record “Old Age Pension Check” and “All I’ve Got’s Gone.” Young Hank Williams won an amateur contest with an original he wrote about “WPA Blues.” The Carter Family cut “Coal Miner’s Blues.”

In recent years, Harlan Howard, voted All-Time Favorite Country Writer in *Billboard’s* 1965 D.J. Poll, movingly portrayed rural poverty in “Busted,” a song recorded by many artists, including Johnny Cash, Burl Ives and Ray Charles. Cash himself commented caustically in “All God’s Children Ain’t Free,” pleaded the cause of the American Indian in “Bitter Tears,” and made a country award hit of “The Ballad of Ira Hayes,” Peter LaFarge’s tragic tale of the Indian who helped raise the flag at Iwo Jima. In Bill Anderson’s “Po’ Folks,” John Loder milk’s “No Playing in the Snow Today,” a comment on radioactive snow, and Tom Hall’s “Harper Valley P.T.A.,” an exposé of small town hypocrisy, country music rises without pretension to the level of social commentary and protest.

Track 6:

April 12, 1948, Nashville, Tenn.

This was the day that Luke the Drifter, born in a two-room log cabin and taught the guitar by a Negro street singer as he shined shoes on Alabama streets, signed an exclusive songwriter’s contract with Acuff-Rose Publications. A few weeks earlier, Hank Williams had auditioned some of his songs for Fred Rose and his son, Wesley. It was in a WSM studio where, as Wesley Rose, now head of Acuff-Rose recalls, he saw “a tall, scrawny, sharp-featured kid, wearing pants too small for him and looking awfully scared.” The elder Rose, himself a supremely talented songwriter, was so impressed by “Move It Over” and “Honky Tonkin” that he felt impelled to test Williams’ writing and composing skill. According to legend, after a short period of isolation in another room, the man who became known as the Hillbilly Shakespeare emerged with “Mansion on the Hill,” another of his later record hits.

Williams’ blazing career and life burned even more briefly than that of Jimmie Rodgers. He was dead at the

Wesley and
Fred Rose, 1950

7

By Retter/BMI Archives



age of 29, expiring of “too much living” in a chauffeured Cadillac—he owned five of them—enroute to a personal appearance. Less than five years after he signed with Acuff-Rose, he lay in state in a silver casket as 25,000 folks fought to get into the Municipal Auditorium at Montgomery, Alabama. Only 3,000 could crowd into the hall where Roy Acuff sang Williams’ devotional song “I Saw the Light,” Ernest Tubb sang “Beyond the Sunset” and Red Foley sang “Peace in the Valley.”

Luke the Drifter had a reputation as a hellcat but he was also imbued with a deep Calvinist sense of sin. Out of this came some of the most inspired sacred songs of our time, songs like “When God Gathers in His Jewels” and “I Saw the Light.” Not only Williams, but Red Foley, Tennessee Ernie Ford, Roy Acuff, Stuart Hamblen, Pat Boone, and even Elvis Presley have included religious songs in their repertoire and have been concerned with trials of the spirit as well as the tragedy of the heart.

Williams once said: “You got to have smelt a lot of mule manure before you can sing hillbilly.” Nevertheless, it was his songs that accounted for the first major wash of country material into the pop field. Just before his death on New Year’s Day, 1953, Jo Stafford made a pop hit of his “Jambalaya,” Rosemary Clooney scored with “Half as Much” and Tony Bennett hit with “Cold, Cold Heart.”

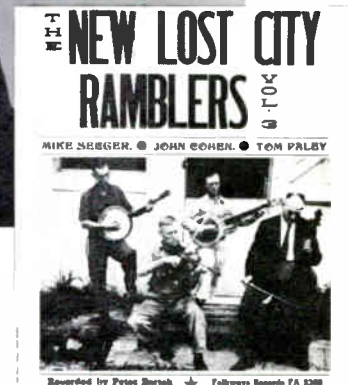
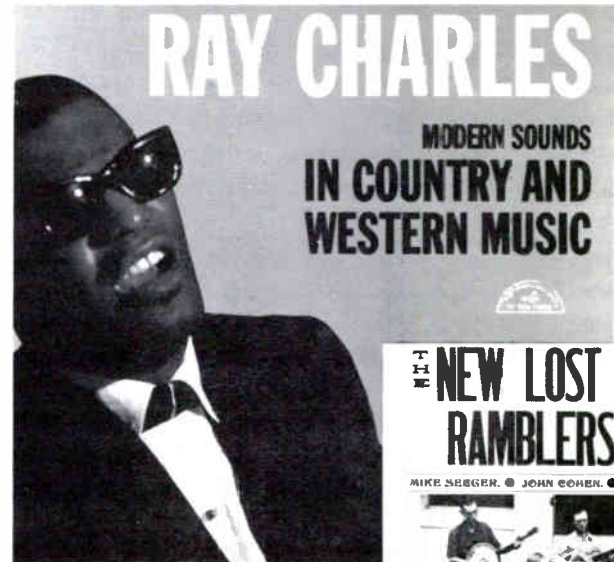
Track 7:

August, 1955, Cleveland, Ohio

Returning from a song-plugging trip to Nashville and a visit to Col. Tom Parker’s home in Madison, I brought back to New York three disks by an unknown singer on the Sun label of Memphis. The songs were country and the singer was a white country boy from East Tupelo, Miss. But his style had a Negroid quality which, abetted by the driving beat of his background group, reminded one of R & B disks. Bill Randle, a Cleveland disk jockey, would not spin the disks on his CBS network show broadcast on Saturdays from New York. But the following week, he played the Sun records on his local Cleveland programs. It was the first time that Elvis Presley—that was the singer’s name—was heard north of the Mason-Dixon line. Despite the unintelligibility of Presley’s hoarse-voiced delivery, the reaction was instantaneous and explosive. Within days, virtually every major record company was on the telephone with me, with Randle and with Bob Neal of Memphis (who was then Presley’s manager), seeking a formula to lure Presley from Sun Records. It was the first time that a country singer stirred such excitement among pop recording men, excitement that kicked the price up to \$40,000, the sum that Sun-owner Sam



Mrs. Steve Sholes



Sol Handwerker/MGM Records



Phillips received for Presley. Within months, this figure seemed small as the sales of "Heartbreak Hotel," the first of 55 Gold Records awarded Elvis, with Steve Sholes as his A&R man, soared over the million mark.

"Rock Around the Clock" had already become a worldwide hit for Bill Haley, a muscular country singer originally from the Midwest. The dazzling rise of Presley made it clear that a major shift in pop music was at hand. Soon it had a name, given to it by another Cleveland disk jockey, the late Alan Freed, who took the phrase "rock 'n' roll" from an old blues. A fusion of C & W and R & B, of black and white music, it became known in its Presley phase as "rockabilly." Other country singers who contributed offspring to the mixed marriage of *rock* and *hillbilly* were Carl Perkins, Jerry Lee Lewis and Ozark singer Johnny Cash—all Sun label artists—Buddy Holly of New Mexico and the Everly Brothers of Nashville. It was the last-mentioned group whose mincing sound and close, high-pitched harmony, The Beatles imitated when they first appeared as the saviours of Rock. Before they took the name by which they became rich and famous, The Beatles briefly called themselves The Foreverlys.

Track 8:

Fall, 1961, Hollywood, Calif.

In the fall of 1961, Ray Charles in Hollywood asked Sid Feller, his A & R man in N.Y., to assemble a collection of the greatest country songs. Feller did this by taping records of 40 big country hits. After he had studied them, the Negro soul singer and jazzman taped 12 of the songs, accompanying himself on piano and interpolating explanations of how he wanted them arranged. Two West Coast arrangers were retained: Marty Paich for the ballads and Gerald Wilson for the brassy up-tempo tunes. Soon after the release of the album, *Modern Sounds in Country and Western*, the public began asking for Band 5 of Side 2. But Ray did not want it put out, and ABC record executives felt it was too long, as a single. When word came through the grapevine that another record company was releasing a single imitating Charles' treatment, "I Can't Stop Loving You" was rushed out as a single. Within a matter of weeks, it became a *Billboard* Triple Crown winner: No. 1 on Pop charts, No. 1 on R & B, and No. 1 on C & W. Ray Charles once said: "To the black man, the loss of love is a much bigger thing than to the white man. It's the world that he's losing . . . society that's rejecting him—not just a girl." The feeling of such an all-encompassing loss, communicated in Ray's

anguished, preacher-like baritone, is, perhaps, what made such a powerful disk of the Don Gibson ballad. It had been a country hit for years earlier for Kitty Wells. Its pervasive appeal now presaged a new thrust of country into Pop and the eventual rise of such black exponents of country as Joe Tex and Charlie Pride.

As in other aspects of our culture, the Negro contribution to country music has been slighted. But not by the performers, many of whom have frankly avowed their debt. The Father of Country Music credited his knowledge of banjo and guitar to Negro musicians, just as Hank Williams later attributed his instrumental education to Teetot, a Negro street singer. Jimmie Rodgers' slurring of words and extension of terminal vowels are described as Negro influences by Carrie Rodgers in her biography of the Singing Brakeman. Others have pointed to Rodgers' use of black locutions like "sweet lovin' daddy" and his borrowing of material from Negro song: lines of Ma Rainey's "Southern Blues" appear in his autobiographical "Brakeman's Blues." Rodgers also recorded with Negro artists: Earl "Fatha" Hines and Louis "Satchmo" Armstrong both played on his disk of "Blue Yodel No. 9."

Among the lesser known pioneers, Dock Boggs, Roscoe Holcomb, Hobart Smith, the Delmore Brothers, and Dr. Humphrey Bates of the Possum Hunters all made no secret of black influences. No extended study is necessary to establish the roots of Uncle Dave Macon's comedy style in blackface minstrel routines.

The Father of Bluegrass Music, Bill Monroe has also acknowledged a Negro source of his flying-finger style in Arnold Schultz, a fiddler with whom he played Kentucky square dances.

Coming into the present, Elvis Presley has frequently mentioned Arthur "Big Boy" Crudup, a Negro singer now enjoying a revival, as a bluesman whom he studied in his formative years. And Chet Atkins learned from Jim Mason, a Negro guitarist from Kentucky, who taught his "choke style" to the father of the Everly Brothers.

For some years John Cohen of the New Lost City Ramblers has been investigating the interchange between black and white in folk music. The depth of the black vein in the golden ore of country music remains still to be tapped.

Track 9:

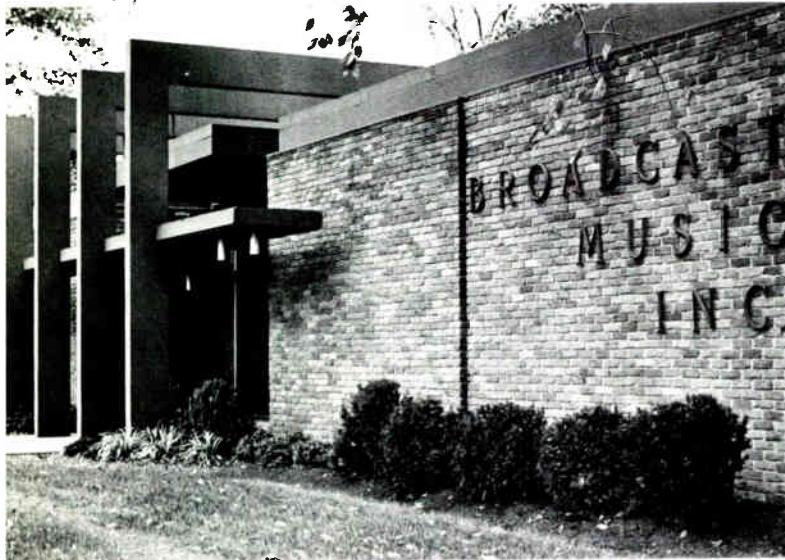
October 15, 1963, Little Neck, Long Island, N. Y.

One of the record industry's country pioneers, the discoverer of Bessie Smith and the mentor of Hank Williams, Frank B. Walker died this day in his sleep at his home in Little Neck, L.I. Seventy-four years of age, Walker started in the disk business before Wen-

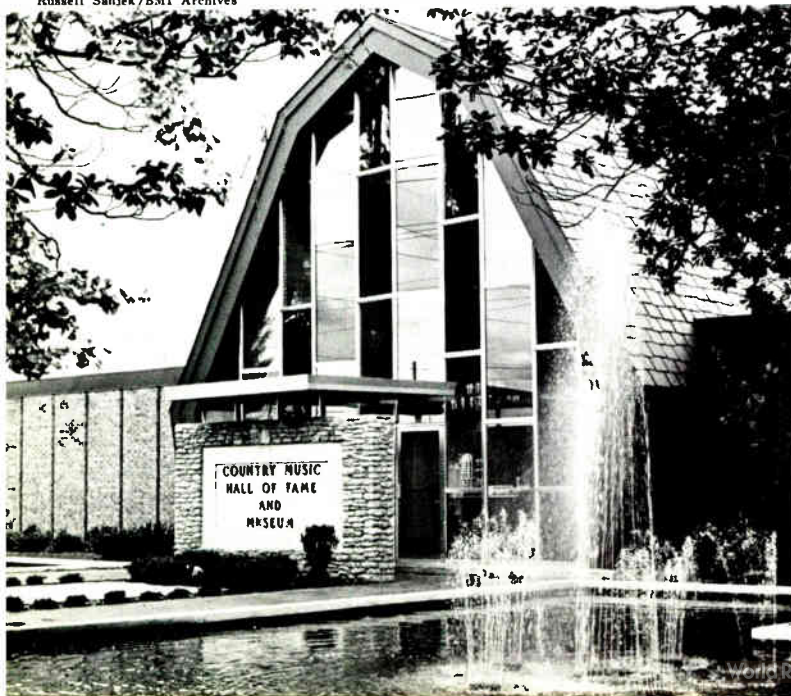
Judge Burton
at the BMI
groundbreaking



Russell Sanjek/BMI Archives



Russell Sanjek/BMI Archives



dell Hall recorded what is regarded as the first country hit record, “It Ain’t Gonna Rain No Mo’” (1923) and before the word “hillbilly” made its first appearance in a record catalogue with Al Hopkins and his Hill Billies (Okeh, 1925). In the pocket of a jacket hanging near Walker’s bed, there was a letter he had written many years earlier. Throughout his life, Walker had a habit of carrying about letters he had written or received, and reading them aloud to amuse friends and business associates.

This particular letter was a favorite, written on the day he had learned of the sudden death of Hank Williams, virtually all of whose record sessions he supervised. Dated January 1, 1953, the letter was addressed to Hank, c/o Song Writers’ Paradise and read in part: “You see it was my intention to write you today as has been my custom for many years past. . . . Somehow I think I’ll have to change this letter a bit, for an hour or so ago I received a phone call from Nashville. It was rather a sad call too, Hank, for it told me that you had died early this morning. . . .” Nevertheless, Walker went on to mention that 1952 was undoubtedly “your greatest year” and to refer to two new sides to be released later that month, “definitely the greatest you have ever written. . . .” Walker reminded his deceased star of a day in Baltimore when Williams had said: “You know, Mr. Walker, you and I both came from the country, our names Hank and Frank rhyme pretty good, too, we ain’t gonna have any trouble—ever.” Walker commented: “And we didn’t Hank, did we?” And he recalled the time that Williams told a reporter how he wrote his songs: “I just sit down for a few minutes, do a little thinking about things, and God writes them for me.” Walker observed: “You were so right, Hank, and do you know I think He wanted to have you just a bit closer to Him. Nashville’s pretty far away, so He just sent word this morning that He wanted you with Him. . . .”

Walker’s letter was in its own way a revelation in miniature of the many “sounds of Nashville”: a strange but not unappealing admixture of sentimentality, business shrewdness, piety, personal salesmanship, and genuine, understated feeling.

An eagle-eyed man who never lost the look of a lean New England farmer—he hailed from rural upstate New York—Walker recorded a rural fiddler in an Atlanta schoolhouse before Ralph Peer’s success with Fiddling John Carson’s “Old Hen Cackled” in 1923 initiated the recording of rural white musicians. It was the era of traveling record studios when pioneers like Peer, Art Satherley, Bill Calaway and Eli Oberstein literally beat the

woods for talent. Journeying through the South, sometimes on horseback, Walker found and recorded such groups as Clayton McMichen and his Melody Men and Gid Tanner and the Skillet-Lickers, groups that employed comical self-caricature to sell their music. Portable studios set up in hotel rooms and empty lofts were still a commonplace through the depression years when Dave Kapp headed Decca's country department, and cut artists like Louisiana's Jimmie Davis and Milt Brown and the Brownies. The latter was a key Texas swing band to whose broadcasts canned food was accepted as the admission price.

The first commercial recording session in Nashville did not occur until the mid-40's. Kapp's successor at Decca, Paul Cohen, cut the late Red Foley in a WSM studio in March or April, 1945. The following year, the late Steve Sholes, then a 10-year Victor veteran and later Elvis Presley's producer, supervised his first Nashville session in a small private studio. The contrast between this tiny studio, once the site of Andrew Jackson's law office, and the three-story, \$750,000 recording facility built by RCA Victor in 1965, is a measure of Music City's remarkable growth and an index of the enduring appeal of country music and the Nashville Sound.

Track 10:

November 1, 1963, Nashville, Tenn.

The ceremony took place under a large tent erected to shield participating dignitaries from Nashville's chill. It was a sunny day but heaters were needed to soften the ground and keep the guests warm. The Mayor of the city and the then Governor of the state, Frank G. Clement, delivered short addresses. Carl Haverlin, president of BMI, spoke. Executives of BMI added their words. Mrs. Frances Williams Preston, who had once been charged with helping to answer Hank Williams' fan mail addressed to WSM, served as hostess on behalf of BMI. Then, the late Judge Robert J. Burton, vice president and later president of BMI, turned over a shovel of Music City earth. Tape and film recorded the proceedings as ground was broken for the erection of BMI's \$200,000 Nashville headquarters, the "first of Music Row's class buildings."

Formed October 15, 1939, BMI began functioning in 1940. In time it demonstrated its ability to break the hold of the New York and Hollywood monopoly of popular music. The door BMI opened provided opportunity and recognition for writing talent from every corner of the country. Between 1939 and the present, the number of songwriters sharing in performing rights revenue increased from 1,000 to over 27,000, and the number of publishers

from 137 to some 15,000. Decentralization of the control of publishing and performance of songs benefited two groups in particular. The first was the black writer-performers, men like Chuck Berry, B.B. King, Muddy Waters, Bo Diddley and other R&B precursors of Rock. The other was the country contingent which grew in Nashville from a handful to over 1,700 writers and some 600 publishers affiliated with BMI. In the 14-state area around Music City, BMI affiliates number more than 7,000.

During the past five years, Nashville's 16th and 17th Avenues South have been transformed from thoroughfares of weather-beaten, clapboard homes into thriving streets of ultra-modern structures housing a still-growing complement of music firms. Among them: Tree Publishing Co., Inc., an internationally based firm headed by Jack Stapp, former program director of the Opry, and Buddy Killen, onetime bass player for Hank Williams; Cedarwood Publishing Company, Inc., founded by the late Jim Denny, an Opry veteran who started as a program boy in his early teens. The firm is now operated by his son, Bill, who helped guide the Country Music Association to international prominence as one of its chief executives.

The Association, now in its 11th year, is a non-profit organization concerned with fostering world-wide interest in country music. It has grown considerably since its inception, paralleling the rise in popularity of the music it champions. The organization serves the entire entertainment industry and acts as an information "clearing house."

It was to the CMA Hall of Fame project that BMI's Judge Burton lent the energy and imagination which he had used to change the role of country music and Nashville in the music world. Recognizing the need for financing the project, Burton called a meeting of leading figures in New York's country music publishing circles. Pledging \$20,000 on behalf of BMI, he stressed it was their obligation to make the building a reality. Almost immediately the Association received pledges of over \$100,000. In time, dozens of other firms and individuals followed the example of the original group and the nation's first museum devoted to country music came into being.

Track 11:

July, 1964, Newport, R. I.

Johnny Cash was one of a small number of country artists who performed at the Newport Folk Festival of 1964. Delivering in his talking-blues style, the voice, a deep, rich, charged baritone, and his presence, intense and challenging, Cash received a shouting ovation from the collegiate audience. As he concluded his program, he turned to folk-poet Bob Dylan, who was onstage, and gave his guitar to him. It was the country

singer's traditional gesture of admiration for a fellow artist. And the 1964 Folk Festival was Dylan's—if one man can dominate so sprawling an event—just as his song, "Blowin' in the Wind," was the dominant anthem that year of the civil rights movement.

Cash's gesture was really more than one artist's expression of regard for another. It was symbolical of an entente then developing between folk and country music, between country and rock artists—an association that peaked in 1968 with the appearance of Dylan's *John Wesley Harding* album. Long-awaited because of a motorcycle accident which kept the Rock prophet out of a recording studio for more than a year, *Harding* signaled the sharp turn of folk-and-rock toward country.

Pop singers had been going to Nashville for "the cure," so to speak, for quite a spell. From Perry Como to Nancy Sinatra, from Brook Benton to Peggy Lee, Record Row had played host to N.Y. and L.A. artists, hopeful that the magic ministrations of the Nashville Sound would mean cashville sales. When Dylan went to Music City in 1967, the rock scene was a psychedelic salmagundi of electronic instruments, high decibel amplifiers, super-albums and something called Art Rock. Dylan's trip produced an unpretentious album, made with a quartet of acoustic instruments, and composed of new songs in which the influence of Hank Williams was unmistakable. Shortly thereafter, The Byrds, an acid-rock group that broke into the top 10 with Dylan's "Mr. Tambourine Man," made an appearance on the Grand Ole Opry and recorded an album of country-inflected songs, *Sweetheart of the Rodeo*. Folk-singer Buffy Sainte-Marie jetted into Music City and cut an album dedicated to Chet Atkins and pointedly titled *I'm Gonna Be a Country Girl Again*. As England's hard rock group, The Rolling Stones, recorded *Beggars' Bouquet*, it became evident that the strongest trend in 1968 Rock, other than Soul, was not protest, baroque, raga, or psychedelic, but country and western.

Track 12:

February, 1966, Hollywood, Calif.

The scene was a formal dinner at the Palladium on Sunset Boulevard where Lawrence Welk still plays weekends for dancing. The M.C. was Lorne Greene, deep-voiced father figure of TV's *Bonanza* and himself a star recording artist of Western songs. The occasion was the first annual Awards Show of the newly formed Academy of Country and Western Music, a southern California organization formed to promote the much-neglected *W* of C & W music. It was also the first time that the Awards included selection of a Man



Johnny Cash at the Newport Folk Festival

of the Year. The crown for doing the most for C & W music in 1965 was placed on the head of "King of the Road" writer Roger Miller.

In 1967 and 1968 the Man of the Year awards went to Dean Martin and Joey Bishop, respectively, each chosen, as the Academy's present board chairman Herb Eiseman explained, for his part in opening the doors of prime-time television to C & W artists. The expanding role of the West in promoting country music, particularly on television, has recently led Nashville artists and management offices to arrange for West Coast representation. But it will be some time before the Westerners can match the promotional genius of the Nashville crowd and bring into focus a true picture of the Coast contribution to country. The Westerners still go to Nashville to record but Music City residents must go West to get exposure on network TV and in major motion pictures.

The prevalence of that tradition in the West is suggested by the existence of clubs and radio programs that date from the years when Hollywood began turning out Western musicals and when Texas, specifically Fort Worth, became the cradle of Western Swing. In the 40's, Stuart Hamblen, later the writer of "It Is No Secret (What God Can Do)," "This Ole House," "Remember Me" and other country hits, was the singing star at the Foothill Club in Long Beach, Calif., a club whose front door still opens on a skyline of towering oil derricks. Originally from Texas, Hamblen was a member of the Beverly Hill Billies, a group that recorded for Brunswick in the 30's, included yodeling Elton Britt in its personnel and was led by Zeke Manners. (In 1965 the group won a court award from the current TV program using the same name.)

Over a hundred miles to the north, Bakersfield, Calif., is home base for Buck Owens, Merle Haggard and a flock of country singers, writers and publishing companies. Frequently called Little Nashville, the oil-farming community boasts many clubs that feature country music, one of the USA's leading guitar factories, and radio-TV shows that have concentrated on country music for decades.



RCA Victor Records

Eddy Arnold at the Cocoanut Grove

The most recent survey of American radio stations revealed that there are over 460 which program country music exclusively. Of this group, many are located in four Western states: California, New Mexico, Oklahoma and Texas. Since its start in the 1940's, the Hollywood based Capitol Records has been able to develop a roster of country stars drawn from these states—including names like Hank Thompson, Cliffie Stone, Tex Williams, Tex Ritter and Buck Owens.

Track 13:

September 3, 1967, Hollywood, Calif.

As the applause mounted, a tall, handsome, square-jawed man in tuxedo stepped into the glare of the spotlights. The scene was L.A.'s luxurious supper club, The Cocoanut Grove, long a plush playground of the movie and TV people. The opening night audience was silk-and-satin, mink-and-sable. But the singer was a man who had started in life driving a pack of mules and who had made his reputation as "The Tennessee Plowboy." Appearing as a barefoot rube over St. Louis' KXOK in 1938 and later in shining boots with Pee Wee King's Golden West Cowboys, Eddy Arnold struck paydirt with "Bouquet of Roses" in 1947. His Cocoanut Grove program also included "Cattle Call," "Anytime" and other country songs he had made into hit records. But he sang the showtune "Hello, Dolly" as well, and the Mancini movie waltz "Dear Heart." The accompaniment for his deep, earthy baritone was not guitar, but a 27-piece orchestra, including nine violins. "The fiddlers read the music now," he said, and added: "I used just to get the overalls but now I get the overalls and the fur coat crowd." As he sang "The Tennessee Waltz," official song of the state since

1965, Arnold looked out urbanely over an audience, most of whom could not match his real estate holdings in land he had once plowed.

Eddy Arnold's movement into Pop, scored by some Nashville purists as apostasy and hailed by others as token of the all-powerful thrust of country music, is a sign of the times. An inevitable concomitant of the urbanization of country people hastened by World War II, it has affected audience receptivity as well as singing style. Just about the time that Arnold was conquering the Cocoanut Grove crowd, Buck Owens was giving a concert at the Village Theater and Nashville square dancers-and-cloggers were entertaining at the Electric Circus, both in Manhattan's hippie zone. And Flatt & Scruggs, responsible for the bluegrass chase music in the soundtrack of the film *Bonnie and Clyde*, were getting a big hand at the Fillmore, a psychedelic dancehall in San Francisco.

Curiously, as urban and Northern audiences open their ears to country sounds, country writers seem to be reversing the trend and moving in a sophisticated Pop direction. Roger Miller, the Oklahoma-bred writer of "King of the Road," "Chug-a-Lug" and "Dang Me," is regarded as the founder of the movement, though it would hardly be stretching to nominate the Hillbilly Shakespeare as its originator. The growing contingent now includes poetic lyricists and skillful composers like Jim Webb of Oklahoma ("By the Time I Get to Phoenix") and John Hartford of Missouri/N.Y./Nashville ("Gentle on My Mind") as well as North Carolinian John D. Loudermilk (*Suburban Attitudes*) and Georgian Ray Stevens ("Mr. Businessman"). That contingent is sure to grow.

■ *In this age of jets, computers, color TV, neither the city slicker nor the country cousin can long retain his pristine purity. Hybrids are in the order of things and as likely as the mixed marriage that produced "rockabilly" in the mid-50's. But can these dim the abiding appeal of the Carter Family's "Bury Me Under the Weeping Willow," Ernest Tubb's "Walking the Floor Over You," Ernie Ford's "Sixteen Tons," Luke the Drifter's "Cold, Cold Heart" and "Half as Much," Johnny Cash's "I Walk the Line" and "Ring of Fire" and hundreds of songs that have made country and western music the sound heard 'round the world?*

Music business veteran Arnold Shaw is the author of several books, including *Belafonte*, the recently published *Sinatra: Twentieth-Century Romantic* and *The Money Song*, a novel. His book, *The Rock Revolution*, is slated to appear early in 1969. A lecturer on popular music, he also has written articles and reviews for *Esquire*, *Saturday Review*, *Harper's*, *Cavalier* and *The New York Times*.

the Country Way BY BURT KORALL

... a look at 14 writers and how they work.

"The basis of the music business is the song; thus it is truly said that the most important creative force in the entire industry is the writer. Without creative writers there would be a dearth of good songs and good records. In the country field, fortunately, the tradition of great writers persists. That is one of the key reasons why the country field prospers; why it reaches into new areas where it attracts even greater audiences."

Paul Ackerman, BILLBOARD

■ A song can be born anywhere. It comes forth rough to polished, in bits and pieces or, on occasion, in its entirety. Each writer works in his own way. Each courts inspiration in special places. Each looks into himself, muses and waits.

Song creation follows no pre-set design. The goals of the writer, however, are fixed—to forge a link with the public, to enrich and entertain. When a song is *right*, it sits well. It establishes a common ground and illuminates that space. It has a life and meaning of its own. It *says* something about people and things.

And when all the creative pieces mesh, it's clear to the writer—and to the listener—that they have a new song, one with a heart and soul of its own.

The leading BMI country writers have much in common. Their songs, no matter the level of sophistication, retain a directness and simplicity, so much a part of the tradition that spawned them. Communicative and real and close-to-the-earth, they are songs of a people.

VERY MUCH A COUNTRY PRODUCT, Bill Anderson is BMI's top award-winning country songsmith. Born in Columbus, S.C., and raised in Decatur, Ga., he became a full-time music man after graduating from the University of Georgia with a degree in journalism. In



demand as a writer and performer since the success of his "City Lights" in 1957, Anderson, like most successful country creators, handily combines the performing and writing aspects of his career.

Personal experiences, conversations, bits of TV and radio talk and even highway billboards have provided material for Anderson. "I think the lyric is more important in country songs than the melody," he explains, so words are the starting point. The tune "sort of falls into place" as he writes and the chord structure is worked out on the guitar.

"I've written songs in 15 to 20 minutes," he admits. "Others have taken longer. Some won't jell right away and take months. If I write six a month, I feel I've done as good a job as I can do."

Generally, Anderson does his creating between midnight and three in the morning, following a performance. He firmly believes in the music he writes and performs. Anderson has pointed out: "Country music is realistic. It lays things on the line. . . . And besides that, some of the best country music has that good lonesome feeling that runs through all good American music. It has that longing quality that seems to say something to all of us who were born in a big country where there's lots of space to make a man think and stretch out and be lonesome and sad if he wants to. . . . I guess it's this thing that makes our music sound different from any other in the world."

CONSTANTLY ON THE ALERT for ideas, Harlan Howard finds inspiration and source material for songs everywhere. Frequently, he tells the story of how his first hit was created. Nightclubbing with his wife, How-



ard overheard a fellow and his girl arguing. As the girl got up to leave, she said angrily: "Pick me up on the way down." Thus the title. The idea hit Howard to write the story of a country boy with a girl who wanted a lot more than he had to offer and the song was born.

Most other Howard hits stemmed from personal experiences. "Heartaches by the Number" was a product of his army life, where everything was done "by the numbers." "Too Many Rivers" was a result of reading a book titled *There Is a River*. Impressed by the poetic, almost Biblical connotation of the title, he proceeded to develop a song about a boy and girl who try to patch things up but find the past too much to overcome.

The offspring of country people, Howard was raised and educated in Michigan. He lived in Georgia, Texas, Arizona and California before taking up permanent residence in Tennessee. Ernest Tubb, his earliest musical inspiration, provided the stimulus for his first try at songwriting at the age of 12. Howard was such a devoted Tubb fan that he listened to his idol on Grand Ole Opry every Saturday evening and copied down the words of his songs as he sang them over the air. Not able to write fast enough, he often was forced to create verses of his own.

As Howard writes the lyrics (" . . . the most important element in the country song") he has the melody "kicking around" in his mind. Aiming for originality and simplicity,

he experiments with words and strums guitar chords working at and wedding the elements until he is satisfied and the song is complete.

SPEAKING OF HIS FRIEND, Howard has said, "Along with his many other talents, Buck Owens is also a very versatile . . . songwriter. Buck writes what I think of as 'people songs.' Songs like 'Love's Gonna Live Here,' 'Together Again' and 'My Heart Skips a Beat.' Simple little ditties with no deep, hidden messages, which people request and buy by the thousands, and which seem somehow to always wind up being number one on the country charts. . . ."

Alvis Edgar Owens Jr., who leads one of the world's most successful country bands and who has lived in Bakersfield, Calif., since 1951, turned to songwriting to make a name for himself. As early as 1951, he'd established himself as a top guitarist around his home base—Bakersfield, Calif.—playing recording sessions for leading artists. Songwriting struck him as the best way to grow.

"I'd knocked on many doors in attempts to make records myself and people always asked 'Got any songs?' " he recalls. "They said they had a lot of singers, but they needed material. And so I started writing songs . . . when I was about 22 or 23. . . . This is the way I got started in the artist business—writing songs and doing them and getting other people to hear them."

Owens cannot just sit down and write. "I have to hear something, or have some incident come to mind, or wake up at three in the morning with an idea, go over to the piano or pick up the guitar," he says. "I never write it (a song) down; I just formulate it, and then if I can remember the words or the melody at least two or three days later, I figure it's a pretty good song. . . . If I forget it . . . the public will too. . . . I pick ideas that everyone will like. We leave the protests and messages to others."

The country star tries for directness in his work—a bridge to people as short and straight as possible. "Together Again," an Owens tune of great currency (it has been recorded in over 40 versions) is his favorite. The reason: ". . . the fullness of meaning and the simplicity," he explains. "Most everyone, at one time or another, can associate himself with that song and nothing else matters. . . ."



ROGER MILLER CONSIDERS himself very lucky. He always knew what he wanted. "I had the songwriting bug at the age of five," he told *Billboard's* Paul Ackerman. A native of Texas, who had more than his share of hard living before good fortune caught up with him, Miller frequently makes light of his humble beginnings: "My parents were so poor I was made in Japan." His ups and downs in show biz: "I starved a few years. I've washed dishes . . . been a cowboy . . . a soldier . . . been an ex-soldier. . . . I played every kind of instrument as a sideman—drums, guitar and hoe-down fiddle."

His breakthrough year was 1964. Three successive hits, which he wrote and recorded—"Dang Me," "Chug-A-Lug" and "King of the Road"—opened the doors. Using his finely-honed wit, making audiences laugh *and* think, Miller has had his say on various matters.

He'd always wanted to write songs "like Hank Williams, but it didn't work out that way." What he does do is look into the other person's situation and place himself in it.

"I like to be imaginative . . . just turn your mind loose and let it run. If you have a creative mind something comes from it. It's like priming a well."

Miller, who works alone, has to be in the right frame of mind to create. "I couldn't think of my name if I had to sit down and write on assignment." On most days he just thinks. "A song idea stays in the back of my mind all the time. I could never collaborate with anyone. I get completely lost in what I am doing and cannot concentrate with people around me."

Outgoing, natural, Miller likes to entertain and admits it. "That's why I play nightclubs, auditoriums, theaters and do all the TV work I can get."



Songwriting, however, remains a primary interest. "I've done it for other artists as well as myself. I'd say I wrote at least 200 songs for other people before I really got started recording myself," he notes. He finds satisfaction in the fact that other artists like and record his work. But it is generally conceded that he delivers a Miller song in a manner best suited to its design and intent.

He plans to keep writing and the idea of doing a Broadway musical is in his mind. "I'd like that," he comments. "But I've got to study myself some first. I like to grow all the time. And it takes a lot of looking at yourself."

DON GIBSON CONTENTS that a songwriter must create from experience and that a song must have its basis in authentic emotion. The concept has given his material a far-reaching, communicative quality.

"His biggest hits, including 'I Can't Stop Lovin' You' and 'Oh, Lonesome Me,' have achieved a popularity that extends far beyond the normal confines of country music.



These and other Gibson songs are as well-known by the patrons of a fancy city nightclub as they are by customers at a rural roadside tavern." (Robert Hilburn, *BMI: The Many Worlds of Music*, October, 1967)

A native of Shelby, N.C., Gibson grew up and attended school in the rural town, then worked in a local textile mill for a short time before embarking on his musical career at the age of 14. He moved to Knoxville, Tenn., formed his own band and became associated with radio station WNOX. For about eight years, Gibson and Co. played on a variety of WNOX "country" feature programs and on hundreds of dance dates in the area. "Oh, Lonesome Me," written and recorded by Gibson in 1958, became a hit and created a national audience for him. Subsequent Gibson songs, recorded and made popular by the country writer, have further enhanced his reputation. Many of the tunes have proven to be apt vehicles for artists—notably Ray Charles—in other areas of the popular music spectrum.

Gibson follows a basic process when putting together a song. He gathers his ideas and, with guitar accompaniment, plays them into a tape recorder. At the outset, words are not too important to him; he first endeavors to shape the melody into definite form. Then he adds the lyrics. Generally, Gibson finds his first impressions, concerning what's right or wrong in a song, are best.

A man who finds deep satisfaction in songwriting, Gibson was influenced as a child by sacred music and by the works of Stephen Foster. To these early preferences he has added others, finding enjoyment in country songs, jazz and bits and pieces from all of the many worlds of music. Today's songs, he feels, are stronger because of the mixture of the elements resulting in ". . . a richer strain."

MEL TILLIS TRAVELED to Nashville on eight separate occasions to make his mark as a singer. But the powers that were kept insisting that he had to have

his own material. Finally—it was 1958—Tillis got the message; he returned home to Florida and wrote “Honky Tonk Music” and “I’m Tired.” They became hits, as recorded by other people and it was clear that songwriting was his bag.

In the intervening years, Tillis has worked and recorded as a performer and produced over 450 songs, many of



them hits. A number of artists record and use his material in their personal appearances.

“Tillis is an ‘events’ or ‘story’ songwriter, as opposed to the writer of songs of love or shattered love affairs,” *Billboard* has said. His sources of inspiration range from current events to common expressions. Often, he delves into personal experience for a song, but material comes, too, from reading, radio and television.

“I get my ideas mostly from seeing a sad situation. I wonder what would happen to me if I put myself in that person’s position.”

Tillis, who likes to write in the first person, generally plays guitar chords as he works on a tune. Whether the melody or lyrics come first is a matter of trial and error. He generally writes his songs rapidly. His best have been written in under an hour. When a song is “right,” he senses it immediately. A man who respects the great country writers of the past, Tillis feels they did their work well. So well, in fact, that they have forced today’s writers to work harder and dig deeper for fresh approaches to life’s basic themes, the raw material of the country writer.

LIKE MANY PERFORMERS and writers with roots in America’s rural areas, Johnny Cash is on intimate terms with reality. Reality remains central to the appeal of his singing and the songs he creates.

“Most basic songs are from country people who are close to nature,” Cash told writer Robert Hilburn. “The ballad has always been the backbone of the music business and many of the greatest ballads have come from country songwriters like Don Gibson and Hank Williams. These and other songwriters came from the same poor dirt farms. We were all raised in little shacks, learned to pick cotton and work the ground. When you live close to the earth, you learn to understand the basic things about love and hate and what people want from life.”

Though country music provides the foundation for his writing and singing, Cash doesn’t comfortably fit categories. His songs defy pigeonholing. Only their subject matter is easily described. Cash talks about life at the nitty gritty, about things that concern him—i.e., working Americans, their good times and bad; the American Indian and his problems; prison life; floods.

Since his arrival on the national scene 13 years ago, Cash has written scores of songs, each under different circumstances, each in a different way. “The same rules don’t apply each time,” he says. Often, he is strongly motivated and a particular incident or line gets things rolling. Sometimes ideas come to mind and Cash just develops them to a logical and natural conclusion. Cash’s first song, “I Walk the Line,” arose out of his frustration with a job for which he was unsuited. A refrigerator salesman in Memphis in 1955, he turned to writing for relief and because he had decided it might be a way out. The song wasn’t completed for some time, but it did help put an unpleasant interval in his life behind him.

Cash works harder on songs today than he did at the outset of his career. “I write a song every two or three days,” he says. “I’ll be somewhere and a song will just come to me. I’ll jot it down and keep it. . . . I may never use it, but I’ll keep thinking about it. . . .” He doesn’t leave a song until it has assumed the shape and form he had envisioned. “I go over every line repeatedly to improve construction, the dramatic quality and the originality.”

Johnny Cash goes his own way. He endeavors to sing and write honestly, with clarity of purpose. By virtue of his special gifts, he has been able, Robert Hilburn has noted, “to understand and communicate the loneliness and



desires of life . . . and . . . to render obsolete the barriers one normally finds between country, folk and pop music.”

CINDY WALKER FOUND SUCCESS at the outset of her writing career and the pattern has not varied. She loves her work and writes continually. Her attitude: “I just pick up my tools and go to work. I wish I could say it comes from inspiration. But I can’t,” she told Phil Sullivan (*News About BMI Music and Writers*, March, 1963). “It’s just labor, and that’s all there is to it.”

Her breakthrough came during a business trip with her

parents to Hollywood in 1942. She went directly to the Crosby Building to sell her song, "Lone Star Trail." In the best tradition of motion pictures of the period, she bypassed all the secretarial road blocks, confronted the singer's brother, Larry Crosby, and played the song for him. He liked it, as did Bing. A dub of the tune was cut by her the next day at Decca's studio. A&R director Dave Kapp heard it and signed her to a record contract. Within a few days, Miss Walker had a Crosby writing credit and a rec-



ord contract. Not bad for a young dancer from Texas. The only other previous major credit she had was the theme song for a Billy Rose Casa Mañana revue in Fort Worth.

Opportunity breeds opportunity and Cindy stayed on in Hollywood, writing songs for recordings and films; she even had acting roles in a few western films. Drawn back to Texas, her home state, in 1954, she has remained there ever since, devoting herself entirely to writing, mostly on request from individual artists.

"I write . . . for people, for the artist, and [they] all have different personalities," she explains. "I just write what I think will suit them—sort of a tailor-made song. Some ideas come out of the blue, but not usually. I guess the more you write, the more you're likely to come up with ideas."

It has worked out particularly well for, as Sullivan noted, "the artists who have been beating a path to her door have been . . . top names." Included in this number are Ray Charles, Gene Autry, Tennessee Ernie Ford, Patti Page, Kay Starr, Lawrence Welk, Margaret Whiting, Tex Ritter. Just a few of her songs are "You Don't Know Me," "China Doll," "Hey, Mr. Bluebird," "Take Me In Your Arms and Hold Me."

When she completes a song, she forwards a tape of it to the artist, or to Chet Atkins in Nashville. "If you're a singer, some day you may get very lucky," *Billboard* declared. "A song, tailor-made just for you, will pop into your mail box. Don't be fooled by the postmark—Mexia, Tex. The song is from one of the greatest writers [in] any music field, of any time."

WAYNE P. WALKER PENS SONGS in volume. Constantly at work at his craft, he has been a full-time writer since 1955. With over 1,000 songs to his

credit, more than a third of which have been recorded, he now averages five to six songs a month.

It is Walker's feeling that a good songwriter can create on order, if pressed. He agrees, however, that a man's best work grows from his own ideas. "My favorite way to write," he says, "is to have a definite title in mind."

As a rule, he seeks to shape the lyric first. Usually, though, the melody emerges as he works. He generally sits down with his guitar and experiments with ideas until they take final form. Periods of creative drought are counteracted by those in which he can write quickly.

"If I get a song I'm not satisfied with, I put it aside and pick it up again a week or so later and work on it some more," he adds. "I would say the average time for me to write one is an hour and a half."

Walker's interest in becoming a songsmith was fired, following wartime service (World War II) with the Coast Guard. He returned home to Shreveport, La. Every Saturday night he attended the *Louisiana Hayride* show. After striking up friendships with Webb Pierce and Red Sovine, leading artists on the program, he felt encouraged to try his hand at writing. When Pierce and Sovine moved on to Nashville, they asked Walker to accompany them. He threw up his local job selling fire escapes and took the chance. Soon after his arrival in "Music City," he was signed by the newly-formed Cedarwood Publishing Company as its first staff writer.



With the growing competition, Walker has felt compelled to work hard to make his songs distinctive. His efforts have won him many BMI awards of achievement. Artists consistently record his material.

The most widely-known Walker song, "Are You Sincere," outlines his approach best. A good melody is mated with lyrics, defining a life situation with which it is easy to identify. "I thought of a friend whose marriage was breaking up," he recalls. "I tried to visualize his state of mind and the thought came to me, 'Does she love him or not?' Then the lyrics came pouring out. I had the song done in less than 45 minutes."

SOMETHING OF A PARADOX, considering the background and training of other leading lights of country songwriting, Boudleaux Bryant is the product of a classical music education. He began studying violin early

and delved into theory and harmony, continuing until he was 17. At that time, he became a performing musician on Atlanta, Ga., radio stations and a member of the Atlanta Symphony Orchestra's string section.

His interest in popular forms, notably the country music basic to his rural Georgia beginnings, has grown progressively. Marriage on September 19, 1945, to a striking, dark-haired beauty was significant. Felice, his wife, has proven a frequent and apt song collaborator.



Bryant notes that ideas for songs emerge out of everyday life and surroundings. "A song," he explains, "starts in the mind; then, an instrument, such as a guitar or piano can help you crystallize it. . . ." Bryant constantly is storing phrases, possible titles, fragments of tunes. "I write some songs very rapidly. On the other hand, there are some to which I return intermittently – perhaps month after month."

Rather than playing or singing songs into a tape recorder, Bryant sets them down on paper. Generally he tailors each one to the needs of the artist for which it is being created. Mrs. Bryant, not as musically schooled as her husband, is best defined as an instinctive writer. Neither follows any set procedural pattern, though Mrs. Bryant's personal approach motivates her to write words and music simultaneously.

Having written well over 1,000 songs, a large percentage of which have been recorded, Bryant is best known for his association with the Everly Brothers. Some of his biggest songs—"All I Have to Do Is Dream," "Wake Up Little Susie," "Bird Dog," "Problems," "Bye, Bye Love," "Devoted to You," "Take a Message to Mary"—were introduced and made popular by the duo. The exposure given him by the Everly recordings made Bryant a national then international name.

An important factor on the popular music scene for over two decades, Bryant has moved with the times, while retaining a root quality in his songs. He has the musical sophistication to write the more "modern" product now in demand in the country field. "Change is a law of being, and music is an aspect of life and being and must change too. Nevertheless," he concludes. "there still exists the old traditional type of country . . . we are close to the hub of it here [in Nashville]."

HANK WILLIAMS WROTE SONGS that everyone can feel and understand. Each of them tells a realistic story — of good times and bad, love and hate, of sin and salvation. He sang them simply, soulfully, and with a sincerity that is quite uncommon. Part folk philosopher, part unrequited lover, part evangelist, Williams emerged from a poor but closely-knit Alabama family to put country music on the national and world stage.

"He was a poet, a hillbilly Shakespeare," his mentor and friend Frank Walker noted, adding that Williams' songs — some 125 in all — were based on his poems. "He would first write the verses and then would pick up his guitar and softly strum a melodic accompaniment. And in this way he would build a melody around the lines. He had no need of collaborators.

"You could tell stories to Hank, discuss things with him . . . and out of the conversation would come something . . . a spark of conversation could set him working on a poem which would later become a song. . . . He always had pencil and paper near. . . . He would often wake up in the night and reach for the pencil and paper."

The bulk of Williams' important songs were written in the five-year period preceding his untimely death in 1953 at the age of 29. It is generally conceded that much of the material emerged out of his own experiences.

Billboard's Paul Ackerman, an early Williams devotee, noted: "Connoisseurs divide Williams' songs into several



categories: the great songs of tragic love; the happy songs typifying youthful exuberance and love of life; the bluesy songs; the train songs; the philosophic songs and the sacred songs. And they encompassed ballads and driving rhythm tunes.

"The songs of tragic love are typified by such titles as 'Your Cheatin' Heart,' 'Cold, Cold Heart,' etc. . . . Typical of the happy songs are 'Hey, Good Lookin'' and 'Setting the Woods on Fire.' The philosophic songs include such pieces as 'I'm Sorry for You, My Friend.'"

From early childhood, when he received his first guitar and his interest in music began to run high, Williams found song his most fitting medium of expression. Because his songs are permeated with a deep sense of life as it really is, he remains vital today, an increasingly important influence on the contemporary musical generation.

HANK COCHRAN CONTENDS that songwriting demands singular talent and know-how. The creation of songs, he adds, is not a matter of learning formulas. Inspiration is the key. Cochran doesn't actively seek ideas; he *lives* and waits for songs to crystallize in his mind.

Motion provides him with inspiration and most of his songs have been developed and refined as he drives his car in and around Nashville or on the open road. "He finds this atmosphere most conducive to receiving ideas, words, melodies which sometimes dance around in his mind," *Billboard* noted.



Interested in songs since his childhood in Mississippi, when he spent much time reading, writing poetry and music, Cochran became a musician full-time in the 1950's and, in 1959, joined Pamper Music in Nashville as a staff writer. Though Cochran works as a performer, he regards himself primarily as a writer.

Over the years Cochran has fashioned in excess of 200 songs. Not a "schooled" musician, he generally takes up his guitar and sings and plays his ideas into a tape recorder, editing them after he hears back what he has. Most Cochran songs are brought into final form in about a quarter of an hour. "A Little Bitty Tear," one of his biggest hits to date, was completed 15 minutes after it had "flashed" into his mind.

It doesn't always work out that way, however. Cochran cites "Funny Way of Laughin'." The chorus came to him quickly, but the lyrics did not emerge for a few months. Then, they came in a rush in the middle of the night.

Devoted to the cause of country music, Cochran insists that its spread and evolution over the past decade and a half bodes well for the future. "It is no longer country as such," he says. "It is bigger and better. People are beginning to notice it."

IN AN INTERVIEW WITH RED O'DONNELL of the *Nashville Banner* (*BMI: The Many Worlds of Music*, February, 1965), Faron Young said, "I only write when I need a song. And then I prefer to work with somebody else. I like to give another writer an idea or title and have him (or her) see what can be done with it. Or [have] . . . some other writer . . . toss me an idea or title and see

what I can do. . . . Writing the entire work is tough for me. So I usually seek out some assistance."

It is interesting to note, however, that Young has written several of his songs alone, successful ones at that, indicating that his talent extends to solo composition. A farm boy from Louisiana, he began to explore and develop his musical talent early in life.

At Shreveport's Fair Park High School, he formed his own band, playing guitar and singing wherever he could gather a crowd.

Station KWKH, Shreveport, featured one of country music's best-known shows, *Louisiana Hayride*, and before long, Young had a spot on it. Between radio shots he toured as vocalist with Webb Pierce's band. His career continued to blossom through a two-year stay in the Army (1952-54), during which he entertained much of the time, under the auspices of Army Special Services. While in service, Young wrote one of his biggest songs, "Goin' Steady."

Currently, Young performs with his band, the Deputies, records and writes and oversees his multiple enterprises in and out of show business. He continues to play the country circuit and makes radio, TV and motion picture appearances. His songs have proven winning and memorable within the country idiom. Several of them, including



"Face to the Wall," "Three Days," "Back Track" and "Your Old Used to Be," have earned widespread popularity — and BMI Awards of Achievement.

MARTY ROBBINS' PERFORMANCES and songs defy categorization. Though country at the core, "he has tried adding new strains to the music rather than sticking to a narrow mold. His list of hits includes songs featuring elements ranging from Hawaiian and blues to Spanish and gospel." (Robert Hilburn, *BMI: The Many Worlds of Music*, December, 1967).

Because of the variety of Robbins' material and its treatment, he has found great acceptance, not only in the country markets, but also throughout popular music. His two biggest hits have set trends and convinced listeners of the power and diversity of songs shot through with that "down home" flavor.

"'A White Sport Coat' is generally conceded to have

been the primary factor in the emergence of the polished Nashville Sound, which replaced the old country fiddle and steel guitar with background voices, strings and drums," Hilburn wrote. "'El Paso,' on the other hand, helped revive interest in the kind of 'Old West' songs that



the Sons of the Pioneers made so popular in the nineteen-forties with such hits as 'Cool Water.' "

The song, Robbins says, is the central component in the success of any performance. If it is "good" and has substance, the artist has an edge. "The first thing today is the song, second the singer, third the arranger," he feels. "I don't care if you cut it in Big Jolly, Texas, in a bar, it's going to sell."

Robbins has performed and written since childhood, but it wasn't until separation from the service at age 21 that he moved into entertainment on a full-time basis. With the help of Little Jimmy Dickens he made his first major contacts in 1951. He signed with Columbia Records.

Fred Rose heard his third release, "I'll Go On Alone" — a BMI award-winner — and put him on as writer with Acuff-Rose. A continuing line of top Robbins songs followed, including "I Can't Quit (I've Gone Too Far)," "Big Iron," "Don't Worry," "Devil Woman" and "Begging to You."

Robbins has acted in a number of dramatic television shows and several motion pictures are on his list of credits. But his primary impact has been made as a performer of his own material.

His manner of composing varies but "once I get the story of a song going in my mind it's like watching a movie for the first time," he says. "I don't know how the story is going to end. You get a feeling and keep putting it down on paper." Like the archetypal cowboy in western films, Robbins is essentially a loner. When it comes to songs, he writes solo. His method has worked well for him. "Robbins," music critic Hilburn pointed out, "has demonstrated a talent and concern for quality that marks him as a true professional."

Burt Korall is a well-known commentator on popular music. His work regularly appears in Saturday Review and Down Beat. A former editor of Metro-nome, he was co-editor of The Jazz Word, a book published here and abroad. He has also written for the Reader's Digest Music Division, Billboard, Tuesday, International Musician, Melody Maker (England) and Orkester Journalen (Sweden).

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talking country...

1904

☞☞ But there is hidden among the mountains of Kentucky, Tennessee and the Carolinas a people of whose inner nature and its musical expression almost nothing has been said. The music of the Southern mountaineer is not only peculiar, but, like himself, peculiarly American. Nearly all mountaineers are singers. Their untrained voices are of good timbre, the women's being sweet and high and tremulous and their sense of pitch and tone and harmony remarkably true. The fiddler or the banjo player is well treated and beloved among them, like the minstrel of feudal days. ☞☞

Emma Bell Miles, "Some Real American Music," *Harper's Magazine*, June, 1904

20's & 30's

☞☞ By the turn of the century the basic elements of hillbilly music were in existence. There were annual fiddling conventions in many localities. Every fair, court day, or even religious convention would be graced by the presence of itinerant musicians, often performing ballads celebrating recent local or even national events. Another war had enlarged the horizon—incidentally introducing the Hawai-

ian guitar—and all kinds of instruments were becoming available through mail-order houses. In the West were migrants who had carried their musical culture with them and borrowed from and contributed to the musical repertory of the Western frontier, which itself had already back-trailed to the eastern South. In Louisiana and in Texas, rural white musicians were being influenced by the music of French and Mexican cultures. Out-migration from rural areas had spread the music and — most important — the taste for hillbilly music throughout the nation. A market existed, but it was being supplied only by small numbers of local or itinerant folk musicians, unexploited by the Northern entertainment industry. ☞☞

Page 266 "The Hillbilly Movement," by D. K. Wilgus, Chap. 23 of *Our Living Traditions*, edited by Tristram Potter Coffin, Basic Books, Inc., 1968

☞☞ On the eve of World War II, commercial hillbilly music still covered a multitude of variants, from the dulcet singing of Western movie stars to lone performers who wandered among rural radio stations or performed in seedy bars in the little Kentuckys and little Tennessees of Northern industrial cities. But gradually the older musicians, the older styles, and the older songs were being crowded out by new material and techniques. The juke box and the radio record show were beginning to threaten the live local performer. The electric guitar was altering the sound of music and bringing it closer to the main-

stream of American popular music. Indeed, in the Southwest, string bands had developed into full orchestras which were to spawn the hybrid called 'western swing.' The music appealed less and less to the old folk values and became more and more a bridge between the rural folk culture and the urban mass culture. The war made the bridge a solid structure.

"The war brought Northern servicemen into the South and into closer contact with hillbilly music in the services themselves. The war brought Southerners and hillbilly musicians into Northern war industries. Out of the war years grew a wider and altered market for hillbilly music, now rechristened 'country western' music. It became big business indeed. ●●

Ibid, pages 269-270

1943

●● Hillbilly music is the direct descendent of the Scottish, Irish and English ballads that were brought to North America by the earliest white settlers. Preserved in the U.S. backwoods by generations of hard-bitten country folk, the old hillbilly ballads are sometimes of rare melodic beauty. But most of them hew closely to a few homely, foursquare formulas. The songs get their quality, if any, from their words—long narrative poems evolved by generations of backwoods minstrels. ●●

"Bull Market in Corn," *Time*, Oct. 4, 1943

1944

●● The qualities Satherley says must always be present in fine hillbilly music are simplicity of language, an emotional depth in the music, sincerity in the rendition, and an indigenous genuineness of dialect and twang. 'I would never think of hiring a Mississippi boy to play in a Texas band,' he says. 'Any Texan would know right off it was wrong.' ●●

Maurice Zolotow quoting Art Satherley of Columbia Recording Corporation in "Hillbilly Boom," *Saturday Evening Post*, February 12, 1944

Late 40's

●● As in an earlier time (the 1920's) when publishers had to scramble to 'discover' tunesmiths capable of writing commercially in the jazz idiom, they now (late 1940's)

had to find Tin Pan Alley songwriters able to capture the mood of gospel-heeding mountain folk and range-riding cattlemen and tailor it into 'popular music' — that is, into songs that could be exploited with primary emphasis on the sale of sheet music and albums. A few publishers sent staff members down into Nashville to work in record stores there and try to find out just what it was that made country music tick. Somehow, they never quite learned. They satisfied themselves, finally, by doing what they had previously done to another type of folk music, the New Orleans and Chicago jazz out of which their popular writers had decanted their dilutions of blues, syncopation and swing. ●●

Page 114, *The Gold in Tin Pan Alley*, by Hazel Meyer, Lippincott, 1958

1948

●● When the hillbilly singer makes his appearance before the public he can do no wrong. They who have paid their admission have proclaimed him as their idol. They whoop, stomp, jump, and generally raise the roof. Of course the singer has the support of the boys in the band and the instruments upon which they play, usually an ill-tuned fiddle, a couple of raspy guitars, perhaps a bass fiddle and a delicate little instrument known as the steel guitar, from which there can be coaxed anything from the croak of a bullfrog to the clang of the cowbell. ●●

Robert Scherman, "The Hillbilly Phenomenon," *The Christian Science Monitor*, March 13, 1948

1949

●● The corn is as high as an elephant's eye — and so are the profits. ●●

A Tin Pan Alley-ite comments on hillbilly songs, "Corn of Plenty," *Newsweek*, June 13, 1949

●● A good many people seemed to feel like ailing, white-haired J. S. Hancock, who had got up from his bed in Alexandria (La.) Veterans Administration Hospital, trekked more than 100 miles to attend [the Tri-State Singing Convention]. Said Hancock: 'When I'm not feeling too keen I can think of these songs and feel better. . . . You know a man that will sing these gospel songs won't be a bad man.' ●●

"Gospel Harmony," *Time*, November 7, 1949

1951

“New York’s writers of pop tunes look in envy and calculation at the ‘country’ songsmiths now outsmarting the city slickers. There’s a revolution brewing in the music business. Already it had gone so far as to drive Tin Pan Alley’s prolific composers out of Brill Building cubicles and send them, hand-painted neckties flapping in haste, to music libraries, where they startle attendants by demanding, ‘Where do I find folk songs? You know, stuff in the public domain.’”

Allen Churchill, “Tin Pan Alley’s Git-tar Blues,” *The New York Times Magazine*, July 15, 1951

“... a look of incredulity passed over her face. Then she gulped and smiled. ‘It just proves what I’ve always said,’ she explained. ‘Country music comes straight from the heart and a fellow can be a hillbilly on Central Park West as well as in the mountains.’”

Ibid. Churchill describes the reaction of Rosalie Allen, New York country disk jockey, when told a “country” tune was pure Tin Pan Alley

1952

“Hillbilly entertainers never try to hog the spotlight. One night, when a duet by a couple of fikeable newcomers wasn’t going too well, I saw the top stars, singers and musicians gather around the mike to help them out. Their backing turned the duet into the hit of the evening. But they are equally quick to carry out their own brand of rough justice. Several big timers who developed swelled heads have been ruined and driven back to oblivion by small fry who ganged up to wreck their performances. Fatheads and snobs haven’t a chance.”

Don Eddy, “Hillbilly Heaven” (Grand Ole Opry), *American Magazine*, March, 1952

1953

“Perhaps the greatest foreign hillbilly fan movement is in western Germany and the Germanic countries, long renowned as music lovers. In the beamed-and-plastered Teutonic beer gardens and brew houses, which for generations have resounded to Viennese waltzes and the umpahing of German bands, the high-pitched, scrappy fiddling of hoedown music now rings out, almost like Arkansas. Native bands, in some cases, have abandoned Strauss, and

have taken names for themselves such as ‘Hank Schmitz and his Goober Growlers’ or ‘Red Schmucker and his Mountain Boys.’”

Rufus Jarman, “Country Music Goes to Town,” *Nation’s Business*, February, 1953

“‘You ask what makes our kind of music successful. I’ll tell you. It can be explained in just one word: sincerity. When a hillbilly sings a crazy song, he feels crazy. When he sings “I Laid My Mother Away,” he sees her a-laying right there in the coffin. He sings more sincere than most entertainers because the hillbilly was raised rougher than most entertainers. You got to know a lot about hard work. You got to have smelt a lot of mule manure before you can sing like a hillbilly. The people who have been raised something like the way the hillbilly has knows what he is singing about and appreciates it.

“‘For what he is singing is the hopes and prayers and dreams and experiences of what some call the “common people.” I call them the “best people” because they are the ones that the world is made up most of. They’re really the ones who make things tick, whether they are in this country or in any country.

“‘They’re the ones who understand what we’re singing about, and that’s why our kind of music is sweeping the world. There ain’t nothing strange about our popularity these days. It’s just that there are more people who are like us than there are the educated, cultured kind.

“‘There ain’t nothing at all queer about them Europeans liking our kind of singing. It’s liable to teach them more about what everyday Americans are really like than anything else.’”

Ibid. Jarman quoting Hank Williams

1954

“What kind of music is this, which is sometimes called hillbilly, and sometimes country and Western? There are two broad divisions to this music: the country and Western song and the square dance. A country and Western song is a simple, tuneful song that tells a story. It’s a narrative set to music. More often than not, its mood is sad, a characteristic it shares with true folk songs. I guess simple people have a lot of troubles. Very often the theme is women’s faithlessness, a lady love’s cold, cold heart. The accompaniment features a strong rhythmic beat (usually four square), which can be played on the guitar. The real country song doesn’t have the over-sophisticated arrangement—the elaborate sound effects and masses of violins weaving in and out—you find in the fashionable ‘pop’ song. You’ve got to hear the tune! The tune itself has its ancestry in folk music—the cowboy songs of the West or the moun-

tain songs of Kentucky—though present day country and Western songwriters are not anonymous. They're people who know very well what they are doing and are well paid for doing it. ☺☺

Nelson King, "Hillbilly Music Leaves the Hills," *Good Housekeeping*, June, 1954

☺☺ They say there are over 12,000 of these collected folk songs down in the Library of Congress, tunes from the valleys and the plains, from the rivers and mountains and cities, from the days and nights of the years of our people, telling the story of our nation, swiftly crystallizing into maturity.

"Folk songs are epigrams. The rhetoric has been strained out of them through the sieve of time. They may be, and often are, 'as common as dirt' but they will always be salty with the sweat of experience. They are the never-ending echoes of life, love, birth and death, of work and play, hope and despair, success and failure. They are a testament that enough people did the same things enough times in the same place to grow a song which expresses kindred feelings and familiar understandings. ☺☺

Roy Harris, "Folk Songs," *House and Garden*, December, 1954

1955

☺☺ We're doing what the Lord wants us to do. If we sing hymns to practically every beat except the tango and the mambo, it's because it doesn't matter how you honor the Lord, just so you honor Him. The Lord doesn't want His children going around with long faces. He wants 'em to be happy. ☺☺

Allen Rankin quoting Wally Fowler on his All-Nite Sing in "They're Singing All-Nite in Dixie," *Collier's*, August 19, 1955

1956

☺☺ Country music is a way of life—our way of life—the accompaniment of a fiddle and a guitar, stripped of all pretensions. Country music has been and always will be the music of the heart: it tells of love and hatred, jealousy and generosity and all the myriad emotions that make Man what he is. It speaks of God and faith; it sings of courage and honor and fundamental decency. ☺☺

Frank G. Clement, Governor of Tennessee, speaking before the National Disk Jockey Festival, Nashville, November 9, 1956

1957

☺☺ Minnie Pearl, 'dogenne' of the country field, was asked when hillbilly music becomes country music. She laughed loud and long, gently patted the sumptuous blue mink stole she was wearing at the moment and declared, 'Hillbilly gets to be country when you can buy one of these!' ☺☺

☺☺ Artistically speaking, the word 'country' most appropriately encompasses the music's folk or traditional origins. Present-day country music is a marvelously eclectic mixture of the old Elizabethan madrigal, the Scottish and Irish folk song, the American cowboy song, the 'spiritual' or gospel song and the back-hill-country blues.

"Melodically, the country song is relatively uncomplicated. Its refrain is simple and easily remembered, its rhythm is insistently enunciated by assorted bass fiddles, stamping feet and guitars. Guitar-playing or 'picking,' as they call it, is an ancient pastime in the southeastern United States and the fluency of the 'pickers' is remarkable. Sometimes they will play chord changes and harmonies right out of the Elizabethan era with a virtuosity that would enchant ... concert-hall audiences.

"But the real heart of the matter in country music is its lyric content. One expert has recently said the lyrics are written 'with the writer's guts.' The words of a country song tell a story or depict a situation in the most unabashed, earthy and, therefore, insidiously captivating terms. Tin Pan Alley, of course, also touches on the eternal verities of love—or lack of it—but country music deals more directly and uninhibitedly with such emotions. ☺☺

Goddard Lieberman, "'Country' Sweeps the Country," *The New York Times Magazine*, July 28, 1957

1960

☺☺ In discussing folk-music instruments, one should keep in mind at the outset some basic general ideas. The first of these is that folksinging does not necessarily require any instrumental accompaniment. Much folksinging, traditional or not, is done 'in line of duty'—as one works in the field, around the house, at a shop, or wherever people carry on their everyday activities. In such situations it goes without saying that the singer cannot conveniently carry an instrument over his shoulder, or in his pocket, and make music with it as he works. . . .

"A second basic idea is that when instruments are used, they are likely to be small, portable, in the main easily played, relatively inexpensive, and frequently home-made. . . .

“A third basic idea is that the folk musician is not likely to be a highly skilled expert, or at least a highly trained one, with his instrument. He may, however, be very clever and capable. Often he plays by ear and may not even read musical notes, but he may be able to do a great deal ‘on his own’ through listening and practice. The current do-it-yourself craze in many of life’s activities is nothing new to the folk musician—he has always ‘done it himself,’ that is, made his own music. He has not suffered from a lack of self-expression. From the point of view of the sophisticated or the highly trained musician, he may make bad music, but he is personally well-adjusted and in harmony with the universe!

“A fourth basic idea is that simplicity of the music does not necessarily mean lack of beauty or importance, or lack of a certain subtlety—one is even tempted to say, complexity. Often the great artist strives for the beauty of simplicity. Often some of the finest folk tunes are the simplest ones. They make a universal appeal to the human heart, and whether expressed simply on a small instrument or in great complexity in a full symphony, the fascination of a recurring melodic line is a perpetual joy. ●●

Pages 247-48, *Folksingers and Folksongs in America*, by Ray Lawless, Duell, Sloan and Pearce, 1960

1963

●● It is unwise to consider this development a fad or a trend in the narrow sense. Rather, it has been a cumulative development whereby this rich vein of Musical Americana has finally come into its own. It has achieved national and international recognition, in keeping with the fact that it is indigenous or native to the nation’s heartland. Because it is indigenous, the wave is not likely to recede to any great extent. ●●

Billboard, in the introduction of its first annual issue of *The World of Country Music*, November 2, 1963

1964

●● The more he goes for the June-Moon type of song, the more danger he, and country music, are in, because the strength of country music depends upon its facing up to reality. ●●

RCA Victor A&R executive Steve Sholes, “Remain Unhip,” *The World of Country Music*, 1964

●● The most recent important factor contributing to the growth of country music was the birth of BMI in 1940. . . . Broadcast Music, Inc. had to have writers to function, and music to license, so they opened their doors to amateurs and also country writers. The music licensing agency was a ‘catalyst,’ according to *Billboard*. It gave ‘financial encouragement’ to publishers and writers; ‘permitted them to make a living and spend more time at their craft; and the logging of country music performances—and the subsequent distribution of moneys as a result of those performances—was a welcome emolument. . . .’

“Touching on the northern corporation’s aid, Governor Frank Clement of Tennessee once fervently told a Nashville disk jockey: ‘You people well know, before BMI came into existence very few country music composers or publishers had any market for their musical wares. No market, no money—a simple economic formula.’ ●●

Page 231, *Anything Goes: The World of Popular Music*, by David Dachs, Bobbs-Merrill Company, Inc., 1964

●● This, then, is the story of American country music, a crazy-quilt pattern of forty years of singing, playing, joking, tale-telling, dancing and reminiscing. It should be played out not in words and pictures alone, but with a soundtrack. That soundtrack would have some of the most beautiful melodies and some of the roughest sounds in American music:

“It would be the clang of an electric guitar; the subtle fretting of Merle Travis’s unamplified guitar; the piercing, stirring ‘Gloryland March’ of Wilma Lee and Stoney Cooper; the yodeling of Kenny Roberts; the devilish banjo tricks of Don Reno; the clunk of Stringbean’s old banjo; Pappy McMichen’s bow sliding across his 1723 Italian violin which he has to call a fiddle; Johnny Cash pointing his guitar at an audience as if he were going to hold them up; a screaming ‘Howdy’ from beneath Cousin Minnie Pearl’s straw hat; Jimmy Wakely singing to his horse; Zeke Clements explaining how to skin a cat to get a banjo skin; Archie Campbell telling a racy story one minute and singing a gospel song the next; Ralph Peer telling rustic auditioners in a hotel room to relax and sing out; Ernest Tubb speaking like a benign Lincoln in a ten-gallon hat; Hank Williams crying his lonesome words into a microphone; Jimmie Rodgers hearing a railroad whistle in the night. It is a rare and exciting sound. ●●

Page 23, *The Country Music Story*, by Robert Shelton and Burt Goldblatt, Bobbs-Merrill Company, Inc., 1966



Double CMA-winner Campbell

Russell Sanjek—BMI Archives



Gay (r.) presents the Gay award to Bradley

Edward Cramer, Eddie Miller



BMI News

A Country Music Association Single of the 1968 Year Award to Tom Hall's "Harper Valley P.T.A.," a double CMA win by Glen Campbell (Entertainer of the Year, Best Male Vocalist) and awards to outstanding BMI-affiliated writers and publishers highlighted the events during the 17th annual Country Music Festival. The fete, centered about the 43rd anniversary celebration of Grand Ole Opry, was held October 18-20.

Some 53 writers and 33 publishers of 51 songs were presented BMI Citations of Achievement in recognition of popularity in the field of country music, as measured by broadcast performances. The awards were made October 17 by BMI president Edward M. Cramer and Frances Williams Preston, vice president of BMI's Nashville office. The ceremonies were held at Nashville's Belle Meade Country Club.

Billy Sherrill was the leading writer-award winner, with five songs, followed by Glenn Sutton, four, and Buck Owens, three. Winners of two writer awards included Jean Chapel, Dallas Frazier, James W. Glaser, Roger Miller, Mickey Newbury, Claude Putman Jr., W. S. Stevenson, Mel Tillis, Cindy Walker and Wayne P. Walker.

Five BMI publisher awards were presented to Al Gallico Music Corp., Four Star Music Co., Inc. and Tree Publishing Co., Inc. Blue Book Music received four awards, with three citations going to Acuff-Rose Publications, Inc., Cedarwood Publishing Co., Inc. and Glaser Publications. Blue Crest Music, Inc., Glad Music Co. and Moss Rose Publications, Inc. got two each.

A complete list of the winning songs is printed on page 42 of this issue.

A special award was presented to Eddie Miller and W. S. Stevenson, writers, and Four Star Music Co., Inc., publisher, for "Release Me," which was the most performed country song in the BMI repertoire for the period of April 1, 1967 to March 31, 1968.

The second annual Country Music Association Awards gala was held in Grand Ole Opry House, October 18. The proceedings were taped for TV.

In addition to Glen Campbell's double win and Single of the Year honors to Tom Hall's "Harper Valley P.T.A." (it was recorded by Jeannie C. Riley, published by Newkeys Music, Inc.), other CMA awards were made in these categories: Album of the Year, Johnny Cash for *Johnny Cash at Folsom Prison*; Instrumentalist of the Year, Chet Atkins; Female Vocalist of the Year, Tammy Wynette; Vocal Group of the Year, Porter Wagoner and Dolly Parton; Instrumental Group of the Year, Buck Owens Buckaroos.

The CMA's Founding President's (Connie B. Gay) Award for "services to country music" went to Owen Bradley, vice-president of Decca's country music a.&r.

In special ceremonies on stage at Grand Ole Opry the closing evening, Jack Stapp, of Tree Publishing Co., Inc., received the fourth annual "Metronome" award. It is given to the person "who has contributed the most to country music during the past year." Mayor Beverly Briley made the presentation. The award came as a surprise to Stapp. He had been called to Grand Ole Opry ostensibly to be part of a group picture involving all the past managers of Opry.

The Eddie Millers, the Buddy Killens, Frances Preston, Jack Stapp and Billy Sherrill



World Radio History

Theater

VARSITY SHOW WINNERS

Wumberlogue, written by Alan Mokler and Gary Levinson, has been named winner of the eighth annual BMI Varsity Show Competition. The musical was produced under the auspices of Ram's Head Productions of Stanford University. A prize of \$1,000 was shared by the authors, and an additional \$500 went to Ram's Head.

A first honorable mention certificate went to *Good Times Illustrated Weekly*, with book and lyrics by Alfred Basile, music by William R. Griffith, produced under the auspices of Brown-brokers, Brown University. A second honorable mention certificate went to *That Is the Question or All's Well That Ends*, written by David Sheridan Spangler and produced under the auspices of Scotch 'N' Soda of Carnegie-Mellon University.

N.L.A.T.— SOMETHING NEW

The newly formed non-profit National Lyric Arts Theater Foundation presented two new musicals and a revival during the summer season at the Goodspeed Opera House in East Haddam, Mass.

Co-founders of the foundation include Alfred Drake, **Lehman Engel**, John Fearnley, Charles Hollerith, Albert W. Selden, Hal James and John Chapman, drama critic of New York City's *Daily News*.

The season opener, June 24, was a new musical, *After You, Mr. Hyde*. With music by **Norman Sachs** and lyrics by **Mel Mandel**, the play starred Alfred Drake and was directed by Howard DaSilva. The adaptation, from the famed Robert Louis Stevenson tale *Dr. Jekyll and Mr. Hyde*, was written by Lee Thuna.

The *Waterbury American* had praise for the star as well as Nancy Dussault, who played his ill-starred lady love, and the rest of the cast. "... the music, in spots, bears something of the flavor of G & S—but it is no mere copy of the style of the masters. It stands well on its own feet." *Variety* called the show "probably the most exciting . . . ever to play Goodspeed" and added, "Musically the score is strong."

After reviving Richard Rodgers'

and Oscar Hammerstein's *Allegro*, the foundation wound up its season with another original musical, *On Time*, which opened August 19. Conceived and directed by DaSilva, the revue was a "collage" (DaSilva's description) on the generation gap. Music and lyrics were by **Charles Burr**.

Raymond K. Bordner, reviewing for *The Day of New London*, Conn., found the show a "masterful assembly of diverse fragments. . . ."

He went on to note that the revue "has a couple of the best satiric songs to be performed on stage in some time" and added, "Burr's versatility in handling everything from tribal rock to country and western breathes new life into music for the American stage." He concluded, "The performances match the brilliance of the conception. Drake, the ever-charming Nancy Dussault and the versatile Marian Winters head a top-drawer cast."

ON THE BOARDS

On August 6, the Minnesota Theater Company staged Bertolt Brecht's *The Resistible Rise of Arturo Ui*. The play, with music by **Herbert Pilhofer**, was seen at the Tyrone Guthrie Theater, Minneapolis.

Brecht wrote *Arturo Ui* in 1941 and in it traced the rise of Hitler in terms of a cheap Chicago hoodlum who takes over the town with the aid of a club-footed florist named Givola (Goebels) and a chesty goon named Giri (Goering). Dan Sullivan, reviewing for *The New York Times*, noted that Edward P. Call's production was "full of razzle-dazzle effects: a gangland rub-out lit by auto headlamps, noisy newsreels of the actual Hitler, a stop-action trial scene, Chicago-style jazz in cheerful counterpoint to on-stage slaughter."

◆ *How to Steal an Election* opened in New York City's Pocket Theater, October 13. The satire—with a book by William F. Brown and music and lyrics by **Oscar Brand**—is a look at the history of the American presidency on the seamy side and a primer in dirty politics. The revue is replete with slides and films.

Reviewing for *The New York Times*, Richard F. Shepard said: "There are pertinent and good songs—The Right Man, 'Down Among the Grass Roots'

(about the need to work futilely with a politician's lowest form of life, the average voter), 'Get Out the Vote' and a wistful reproach, 'Mr. Might've Been,' addressed to Senator Eugene J. McCarthy."

The production was staged by Robert H. Livingston.

◆ *Alley Oop*, a musical based on the comic strip, with music by **George Fischoff** and lyrics by **Tony Powers**, opened August 27 at the Gateway Playhouse, Bellport, L. I.

◆ **Herbert Pilhofer** teamed with **Arthur Kleiner** to provide the music for the Minnesota Theater Company's production of *Merton of the Movies*. It opened September 24 at the Tyrone Guthrie Theater, Minneapolis. The revival of the 1922 satire on Hollywood, written by George S. Kaufman and Marc Connelly, starred Michael Moriarty in the title role. Mel Shapiro staged the comedy.

◆ *Spread Eagle Strikes Back*, the annual review of the Washington (D.C.) Theater Club, opened June 27 at the club's O Street playhouse in the capital.

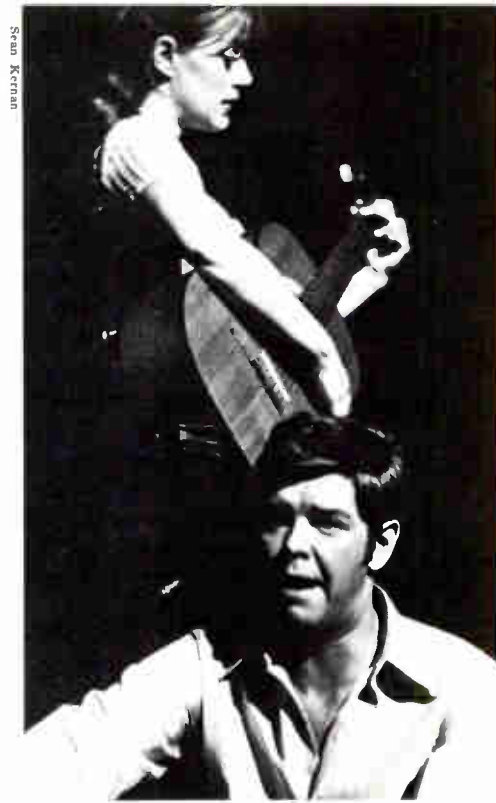
Among the writers contributing material to the show: **William Goldstein**, **John Meyer**, **Judith Raines**, **Bob Rosenblum** and **Jim Wise**.

Reviewing the show, the *Catholic Standard* noted: "William Goldstein has written a couple of very listenable songs which bodes well for next year's show at WTC which he is going to do with Sue Lawless."

◆ Howard Sackler's *The Great White Hope*, which opened October 3 at New York City's Alvin Theater, is a retelling of the story of heavyweight champ Jack Johnson who dominated boxing in the early decades of this century. James Earl Jones plays Johnson (named Jack Jefferson in the play) and Jane Alexander plays his white mistress. Lou Gilbert plays his manager. Directed by Edwin Sherin, the play spreads over three acts and 19 scenes. Among the songs used as incidental music are the following: "Dink's Song," collected and adapted by **Bess B. Lomax** and **John A. Lomax**, and "So High, So Low, So Wide," by Paul Campbell (both songs published by Ludlow Music, Inc.). Also, "Good Morning Blues," a **Huddie Ledbetter** arrangement with additional material by **Alan Lomax** (Folkways Music Publishers, Inc.).



'Wumberlogue,' by Mokler and Levinson



Sean Kernan

Burr's 'On Time'



'Arturo Ui'



Brand's 'How to Steal an Election'

Bert Andrews



Pilhofer and Kleiner make music for 'Merton'

Films

The Savage Seven (American International) is a Dick Clark production that is set in today's West. It brings two minorities together—a band of motorcycle outlaws and a village of Indians—to fight off the gang oppressing the villagers. **Mike Curb** and **Jerry Styner** provided the music. Robert Walker stars. Reviewing for *The Hollywood Reporter*, John Mahoney noted:

"Mike Curb's score is more varied than some of his prior work, especially good in its love theme and under scenes of Indian town life."

◆ *China Is Near* (Vides: Royal Films International) is director Marco Bellocchio's disdainful view of Italian leftist politics and Italian manners and morals. Among the characters: a rich professor who campaigns for local office as a Socialist and his Maoist brother who harasses his campaign with bombs, graffiti and police dogs. Reviewing for *The Hollywood Reporter*, John Mahoney said: "The score by **Ennio Morricone**, conducted by Bruno Nicolai, is on a par with his best in such films as *Battle of Algiers*." The score is published by C.A.M.-U.S.A.

◆ A **John Dankworth** score is featured in *Salt and Pepper* (United Artists). Also featured: a title tune with music and lyrics by **Leslie Bricusse** and a number called "I Like the Way You Dance." It was written by Sammy Davis Jr.—who stars in the film, along with Peter Lawford — and George Rhodes. Set in London, the film deals with the adventures of a pair of Soho nightclub owners on their way to be knighted. Michael Pertwee wrote the script, Richard Donner directed. The music is published in the United States by Unart Music Corp.

◆ *It* (Warner Brothers-Seven Arts) is a contemporary retelling of the old Golem legend. Mild-mannered museum curator Roddy McDowall is the man who brings the stone statue to life and has it destroy London Bridge to impress the girl he has a crush on—played by Jill Haworth. It doesn't work, so he has the Golem kidnap her. It all ends with nuclear fireworks. **Carlo Martelli** wrote the score, published in the United States by Warner-Sevarts Publishing Corp.

◆ *Weekend, Italian Style* (Marvin



Curb and Styner power 'The Savage Seven'

Films) is a comedy set in Italy's answer to Coney Island: Riccione. The tale deals with Italian wives summering at the beach, eyeing the gigolos, and with their husbands who arrive weekends. **Lelio Luttazzi** wrote the score, published by C.A.M.-U.S.A.

◆ *The Frozen Dead* (Warner Brothers-Seven Arts) deals with a brilliant Nazi scientist who has frozen the pick of Hitler's SS and now means to thaw them for another attempt at world takeover. In order to determine why his charges return to life with damaged brains, the scientist, played by Dana Andrews, must study a living brain. His victim is the daughter of a scientist friend. The macabre tale develops from there, and "the music by **Don Banks** underscores the activities of the inhuman machinations with devious success" (*Variety*). The score is published in the United States by Warner-Sevarts Publishing Corp.

◆ *Duffy* (Columbia) is the man two British brothers turn to as they plan to rob their wealthy father of a million pounds sterling. James Coburn plays the hero and James Fox and John Alderton, the brothers. James Mason is the father and Susannah York aids in the caper. Robert Parrish directed; Ernie Freeman scored. *Variety* noted: "Main theme . . . is quite good: 'I'm Satisfied,' by Freeman, **Cynthia Weil** and **Barry Mann** and sung by **Lou Rawls**. Song serves to introduce Coburn's character, and does it well."

◆ *The Brides of Fu Manchu* (Seven Arts) features Christopher Lee as the diabolical Oriental villain who plans to take over the world by kidnapping the daughters of eminent scientists to force them into perfecting his deadly radio

signal. Douglas Wilner plays the famous Fu Manchu foe, Nayland Smith. **Bruce Montgomery** wrote the score, published in the United States by Warner-Sevarts Publishing Corp.

◆ Nayland Smith of Scotland Yard (Douglas Wilner) and Fu Manchu (Christopher Lee) tangle again in *The Vengeance of Fu Manchu* (Warner Brothers-Seven Arts). This time the plan is to subject the world's finest assassins to plastic surgery so they become look-alikes for key police chiefs. **Malcolm Lockyer** wrote the score. **Don Black** wrote the lyrics for the songs. The music is published in the United States by Warner-Sevarts Publishing Corp.

◆ The first of a series, *A Stranger in Town* (MGM-Infascelli), is an Italian-made Western in the tradition of the famous "Dollar" films. Here, Tony Anthony plays the Stranger trying to wangle a load of gold—originally stolen from the United States Army—from a gang of banditos. **Benedetto Ghiglia** wrote the "apt and original" score (Richard L. Coe, *The Washington Post*). It is published by C.A.M.-U.S.A.

◆ It's Charles Hood (Vince Edwards) against *Hammerhead* (Columbia), the evil villain who's plotting to grab the secret of NATO's nuclear defense system. Peter Vaughan plays the villain and Judy Geeson aids Edwards. **David Whitaker** wrote the score which "nicely blends classic themes and rock beats connected by propelling musical chases which must race to keep abreast of director [David] Miller's sure gait" (John Mahoney, *The Hollywood Reporter*).

◆ *You Are What You Eat* (Peppercorn Wormser)—"the 8½ of the younger set" (Renata Adler, *The New York*



Tiny Tim
croons tunes
in 'You Are
What You Eat'

Times)—features Tiny Tim, Father Malcolm Boyd, Paul Butterfield, Peter Yarrow (of Peter, Paul and Mary) and a number of rock groups, including Harper's Bizaare and the Electric Flag.

The film was directed and produced by Barry Feinstein. Among the tunes sung by Tiny Tim: "Be My Baby," by Jeff Barry, Ellie Greenwich and Phil Spector. Eleanor Baruchian joins him for Sonny Bono's "I Got You Babe" and Tim is heard in voice-overs of Chuck Berry's "Memphis, Tennessee."

◆ Carol Lynley, Gig Young, Oliver Reed and Flora Robson star in *The Shuttered Room* (Warner Brothers-Seven Arts). The story is based on tales by H. P. Lovecraft and August Derleth and deals with the mysterious doings in a haunted house. The film was directed by David Greene. Reviewing for *The Hollywood Reporter*, John Mahoney wrote: "... the score by Basil Kirchin makes exceptionally fine use of melancholy bass solo themes." The music is published in the United States by Warner-Sevarts Publishing Corp.

◆ *Anzio* (Columbia) is the story of the famous battle of World War II that pitted the United States Army against Nazi Field Marshal Kesselring. The film, for which Riz Ortolani wrote the score, and Doc Pomus provided the lyric for the title tune, sung by Jack Jones, stars Robert Mitchum, Peter Falk, Arthur Kennedy and Robert Ryan. The music is published in the United States by Screen Gems-Columbia Music, Inc.

◆ Based on the famed November 9, 1965, blackout, *Where Were You When the Lights Went Out?* (MGM) is a marital farce starring Doris Day, Terry-Thomas, Patrick O'Neal and Robert Morse. The film was directed

by Hy Averback. Dave Grusin wrote the score and Kelly Gordon penned the lyric for the title tune.

◆ Filmed on locations in England, Austria and Germany, *Assignment K* (Columbia) is a spy melodrama starring Stephen Boyd, Camilla Sparv and Sir Michael Redgrave. Basil Kirchin penned the score, published in the United States by Screen Gems-Columbia Music, Inc.

◆ *The Biggest Bundle of Them All* (MGM) concerns a group of amateur kidnappers who choose an exiled gangster chief as their victim. He actually is impoverished, but to regain his status, he leads the gang, which proves to be all thumbs, in a daring robbery. Among the players: Vittorio De Sica, Robert Wagner, Raquel Welch, Edward G. Robinson, Godfrey Cambridge and Victor Spinetti. Riz Ortolani scored and Ritchie Cordell and Sal Trimachi teamed to write the title tune, heard in a discothèque scene, sung by Eric Burdon and the Animals. "An infectious song, it might properly have been given greater exposure" (John Mahoney, *The Hollywood Reporter*).

◆ Richard Burton, Elizabeth Taylor and the Oxford University Dramatic Society are the stars of *Dr. Faustus* (Columbia), based on Christopher Marlowe's *The Tragical History of Dr. Faustus*. Burton plays the title role; Elizabeth Taylor has nonspeaking roles as Helen of Troy and other examples of feminine beauty. Writing in *Saturday Review*, film critic Arthur Knight said: "... the musical score by Mario Nascimbene has a baroque eloquence that matches, and often sustains, the Marlowe poetry." The score is published in the United States by Screen Gems-Columbia Music, Inc.

'Where Were You When the Lights Went Out?'

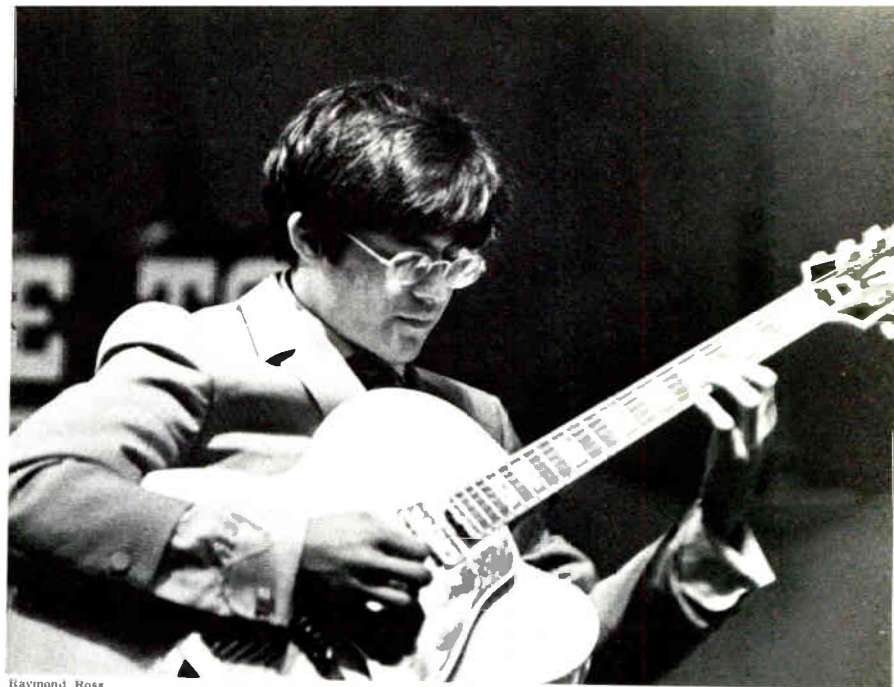


Nascimbene scores 'Dr. Faustus'





Wonder



Raymond J. Ross

Coryell

In the Press

STEVIE'S STORY

Early in August, Sidney Fields, "Only Human" columnist for the *New York Daily News*, told the story of 19-year-old Stevie Wonder. The title of the column: "Dark Victory." The third of six children, Wonder, blind from birth, was born and raised in Detroit. Fields wrote that very early in life, "he was trying to learn to sing, compose, to release some of the music in him. One teacher told him to forget it; the blind couldn't do anything with music. But at 10, **Berry Gordy**, producer of a revue called 'Motown,' took the boy under his wing, named him Stevie Wonder and two years later brought him and the revue to the Apollo Theater here. It was Stevie's first time on any stage. From a live recording of the show came 'Fingertips,' the first of a series of hits and the beginning of his bright career."

Wonder, who has long traveled with a tutor, has plans to enter the University of Southern California, where he'll major in music and study composition and arranging.

UGLY REMINDER

"I think the Mothers' main function is that of an ugly reminder." **Frank Zappa**, leader of the Mothers of Invention, summed up the role of his rock group for *Al Rudis* in a recent *Los Angeles Times* article. The 27-year-old Zappa went on to say: "An ugly reminder of whatever it is

you're supposed to remember—when you take care of your business. It's the left-behinds. Taking care of the left-behinds—it's very important.

"I think it's about time that people worried about those few creative people, even if they are involved in an activity that seems strange. They need to be listened to because a lot of times they have important things to say. America has always seemed to act like: 'You're a creep. Who needs you?' And that's a bad attitude because I've known some people who would under ordinary circumstances be classified as creeps who really had an awful lot to say.

"And today we're lacking wisdom. It's the main thing that is hurting in the government. I can't see anybody in there who's got that wisdom, and I think there's a whole lot of it lurking in these unusual people.

"The main way our political system is vulnerable today is in the fact that it lacks wisdom and imagination. And these creeps, with these fantastic imaginations, are extremely useful revolutionary weapons.

"Say you're a government and you're faced with an onslaught of imagination, and there's no imagination in your government. What do you do? You have no Distant Early Warning line for that.

"I would suggest that every child who wants to see a revolution take place does this: gets hold of his parents and finds a way to mold their attitudes. And you mold the attitudes of your

parents into enacting legislation that will be beneficial to the cause of you. Brainwash your parents, kids. That's the only thing that you can do until you get the vote."

'JUST PLAYING LINES'

Jazz & Pop (September, 1968) highlighted an interview with guitarist **Larry Coryell** by Tom

Phillips. Among the Coryell comments were the following:

"... in Gary's [**Gary Burton**] group I said I think about Django and all those other people—but I recently did a thing with Steve Marcus and with him I draw all my ideas from people on the scene today like [**Jimi Hendrix**]. Because they're doing new things with the blues idiom and the blues technique. They're doing new things with light-gauge strings. And they're paving the way for new media—that is to say uses of things that were considered gimmicks before they were used well. Like fuzz-tone, and the wah-wah pedal. And also the loudness, just the sheer loudness of an amplifier. You take a Fender dual Showman and turn it all the way up and you get some beautiful electronic things accompanying whatever else you're playing.

"I think my use of rock and roll techniques, and more specifically blues techniques, in my playing, is only a transitory stage. I can identify with these techniques and I can use them—they're easy for me. I grew up with that kind of thing. But I hope eventually to discard all of that, because



Davis Photographers

Austin



RCA Victor Records

Nilsson

people like Hendrix and [Eric] Clapton and [Mike] Bloomfield can bend strings and shake them much better than I can. The only reason I use them and don't feel guilty about it is because I feel that's in me, too. I was digging B. B. King long before he became well known, just like Bloomers was. I was turned on to B. B. King by all the guitar players my age in Seattle. So I just use these things because that's what I feel. But I hope eventually to get into a bag of just playing music and nothing else. No changes, no chords—just a line. No real melodies—by melodies I'm using Ornette Coleman's definition of a melody, 'Something that the common people can hum.' I'm talking about just playing lines, and transcending the barriers of song forms. That's what I'm shooting for. The blues and the rock I think is just a transitory thing."

**OUT
WITH
THE OLD**

"Does Music Belong Only to the Privileged?" was the question posed in a Lorry Austin article

which appeared in *The New York Times*, September 1. Among the observations by Austin—who is the editor of the magazine *Source*—were these:

"From my own experience, I saw that the music education we perpetuate in the schools today is not real music education, but an education about music functioning as a socio-historical phenomenon. If we accept the thesis that music *is* art and that we should educate our children about music as art—as a growing, ever-changing crea-

tive phenomenon—then we are educating our children improperly. Real art is concerned with social utility only as a by-product, not as its essence.

"Important art achievements have always come about through rejection of past assumptions and proven ways, through radical innovation. With intimidating historical models built into every music course, historical procedure and scholarly analysis are taken by the students to be directly applicable to the creation of music! The result is often the abortion of original ideas about art in favor of yet another academic syndrome — neoclassicism. I don't advocate ignorance of the past artistic accomplishments of man, but I do advocate the overthrow of the 19th-century academic cult of worship of past musics, the end of 20th-century excesses of musical erudition, and the return to the music education of the young primarily as artists.

"What I hope for is that we can teach our children to have an open ear for all music—of the past, of the present, of our own culture, of other cultures. Instead, the masterpieces of the past are presented as the music of today's cultured and moneyed elite: the opera-goers, the symphony-goers, the owners of expensive sound systems. Children are impressed constantly to aspire to this sort of 'good music' as a cultural reward of the 'good life.'

"The irony must be cruel for ghetto children when they're told by their teachers and others that they should appreciate and cultivate a taste for

'good music.' Understandably intimidated and confused, they return to their homes and the 'bad music' of their transistor radios, adding yet more bitterness to their lives and toward 'the society of the good life.'

"Though music educators won't—*can't*—admit it, most realize that the music of our culture is not the music of the privileged classes in the concert halls. On the outside in the real world, a synthesis of the music of diverse cultures is taking place—*mass-culture music*. Our children are acutely aware of this phenomenon and are keen to be associated with it. By turning a small dial, they can experience classical Indian music, jazz, folk songs of Appalachia, hard rock, blues bands, the Nashville and Detroit sounds, gospel music, slick commercial music, Latin and African music, anything. This music has relevance to our children. It can't be ignored or called 'bad music.'"

**NILSSON,
THAT'S
ALL**

"A Square High in Hip Circles" was the title of Joyce Haber's recent *Los Angeles Times* profile of Harry Edward Nilsson. The story traced him from Brooklyn (where he was born on June 15, 1941) through careers as pop singer, singer of commercials, data computer supervisor in a Van Nuys bank to his present status as film scorer, songwriter and recording artist—and favorite of critics in the underground press who write things like, "Nilsson seems to be expanding in dozens of directions, a renaissance

continued on next page

composer and singer," they declare.

Reporter Haber noted: "The role Nilsson plays in pop music is definitely up and coming, and in contradistinction to faddists. He will, according to the *Free Press* and free souls, be Very Big as a composer someday."

Nilsson, who has just completed scoring Otto Preminger's *Skidoo*, got an audition—and the job when the director's aides told him about a talented young fellow named Nilsson. Commenting on the way success goes in Hollywood, the songwriter said, "It's gotten to the point where someone says, 'Let's get someone like Nilsson.' Then they ask, 'Who's like Nilsson?' And someone answers, 'Why not Nilsson himself?' And they call me up.

"And they're pretty surprised, I'll tell you, when they get through to me."

LATTER-DAY QUIXOTE

Early in September, Martin Bernheimer, music critic of the *Los Angeles Times*, profiled

Harry Partch, calling him a "latter-day Don Quixote." The article coincided with two events: a pair of concerts of

the composer's music at New York's Whitney Museum (September 8 and 10) and an exhibition of his instruments (September 12-15).

"The basis of the Partch language," the critic wrote, "is a systematic, minute division of the conventional octave in 43 intervals. The media devised by Partch to articulate that language include curiously elongated violas; an 'altered' organ called the chormelodeon; 72-string kitharas; constellations of giant-size bamboo, marimba-like reeds called boos; cloud-chamber bowls, made from sawed-off glass vats; a 'marimba eroica,' comprising large wooden planks which exude overtone-less bass vibrations over resonating chambers; and the famous 'blo-boys,' which involve bellows, a 1912 auto exhaust and three organ pipes."

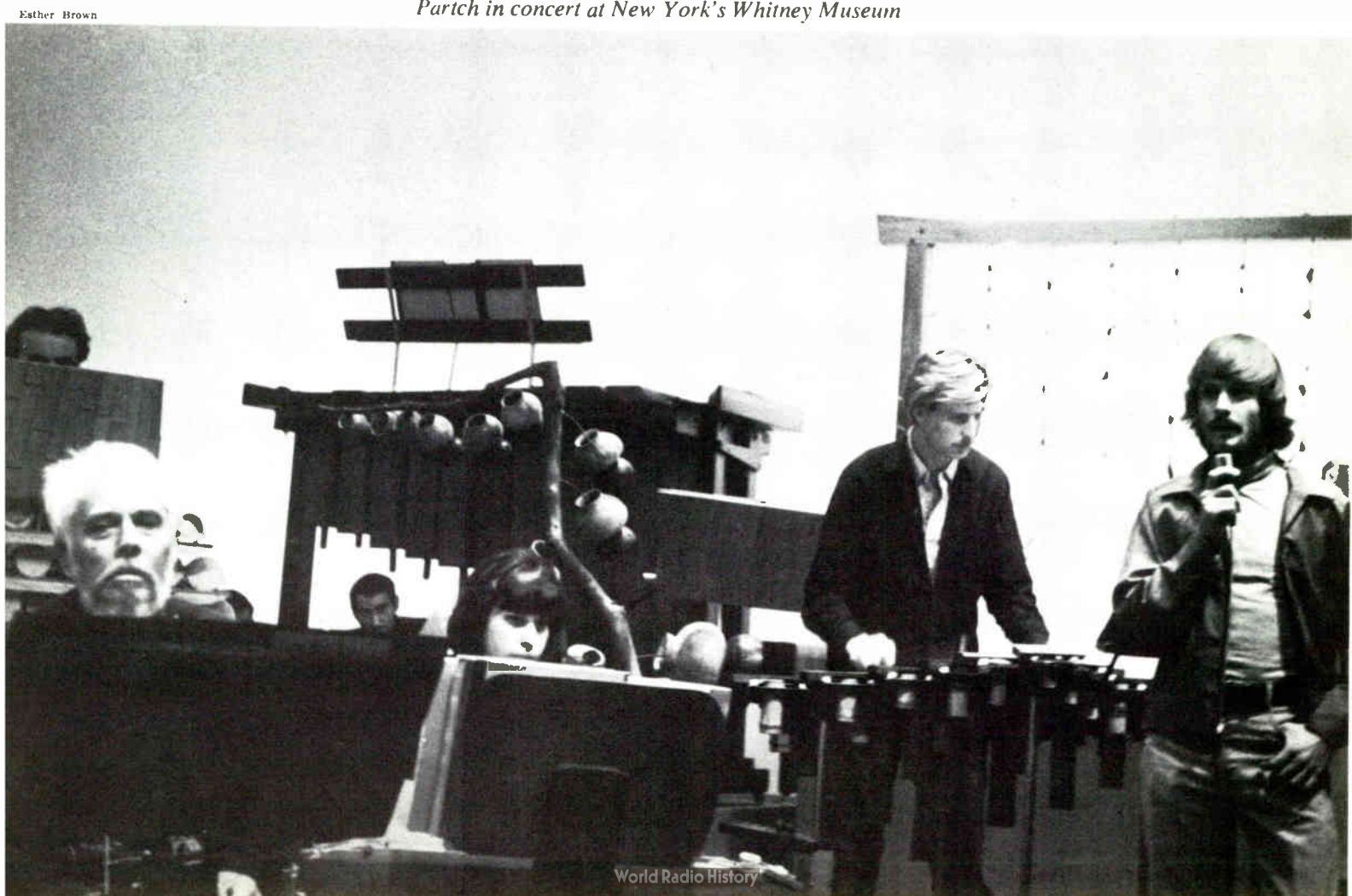
Bernheimer then noted that the genesis of Partch's musical posture "is appropriately, predictably, unorthodox. The composer once recalled it this way to Ben Jonston, a disciple at the University of Illinois: 'I began playing reed organ, mandolin, cornet, violin, harmonica at 5 or 6. I wrote seriously

at 14 (Albuquerque) and made a partial living there, hopping bells, playing piano for silent movies, later a mechanical organ for movies. After that, odd jobs and newspaper proofrooms until the Depression, 1931. But I wrote a string quartet in just intonation (the last thing), a symphonic poem, a piano concerto, some 50 songs, and a few other things until I was 22. When I was 28 (I think) I crammed all of this into a big potbellied stove in New Orleans. That was 1930. Since then I've destroyed very little.'"

The critic went on: "He justifies his scorn for empty convention easily. The notion that there must be a standard pattern of tonal belief (the piano scale), of behavioral belief (the concert), even of dress belief (tie and tails), without which music would cease to exist, is a crag so monstrous that it blots out vision.

"The pianist finds his values by turning on a faucet, or a button on a stove, because the miracle of tonal relationship is, to him, no miracle at all—it is already piped. There is surely a better way," Partch said.

Partch in concert at New York's Whitney Museum



Esther Brown

"Our Don Quixote does not suffer, as do many of his contemporaries," Bernheimer continued, "from a 20th-century complex. 'Nothing could be more futile,' he says, 'or downright idiotic than expressing one's own time. The prime obligation of the artist is to transcend his age, therefore to show it in terms of the eternal mysteries.'"

'THEIR MUSIC IS TODAY' Canada's Guess Who (Randy Bachman, 24, leader / guitarist; Jim Kale, 24, bassist; Burton Cummings, 20, singer/pianist/organist, and Gary Peterson, 23, drummer) was profiled by James Quig in a recent issue of *The Toronto Telegram's Weekend Magazine*.

The reporter traced the career of the Winnipeg group until one year back—when they found themselves some \$15,000 in debt. "The worst thing about it," Bachman said, "was that everybody in Winnipeg thought we were millionaires."

Then came a television offer, an album, several singles and a few commercials. "Their only complaint these days," Quig wrote, "is the people who keep saying, 'Yes, but how long will it last?'"

Cummings went on to explain: "They think there has to be something wrong with making a living the way we do. But look, a lot of people make a good living doing something they don't like. We make excellent livings doing what we enjoy. Isn't that the ultimate, making money and enjoying the way you make it?"

"And the hair and the way we dress. That really bothers a lot of people. But why? Why should they care how I wear my hair? I like it this way. Why should it bother somebody else? But it does. Somebody is always coming up to us and saying something like, 'You got a problem, Mac.' We get it all over but never, of course, from the teenyboppers. They like it and I guess that is why we all prefer playing for them. I hate playing in nightclubs. The people just come to drink and dance. They don't care who you are. You could be the Guess Who or God on a bicycle, they wouldn't care. All they want to do is drink and dance. As I say that's why we enjoy playing for the kids."

Reporter Quig concluded: "Now the

boys are talking about making it. Burton is convinced that the top is right around the corner. And maybe he is right. If you like some of the new things that are going on in popular music today you have to like the Guess Who. At times they sound a little like the Beatles but when they are at their best, doing some of the songs written by Burton and Randy, they sound like no one else. Their music is today."

BLEY TALKS

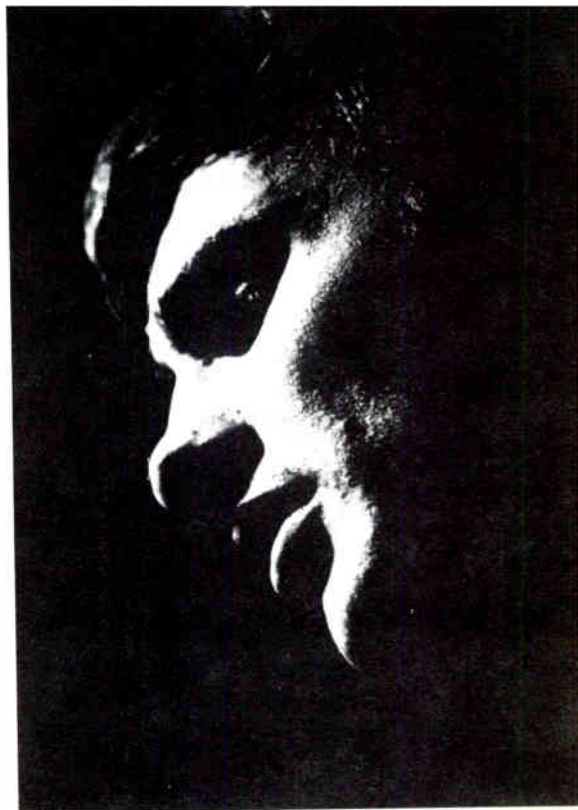
Michael Cuscuna profiled pianist Paul Bley in a recent issue of *Down Beat* (October

17) and elicited the following observations from the jazz figure:

Free playing and the new music: "Free is a relative thing. On the first album I did with Art Blakey and Charles Mingus in 1953, there were totally free sections with no preconceived ideas. It must have been natural, because that is the way I felt it. I've always been interested in challenges in playing. When I was 15, I played with a magnificent musician who himself was a work of art, who carried a culture around in himself. That was Charlie Parker. When I was first exposed to those kind of vibrations, I realized that what everyone talks about, most people know nothing about. In the presence of a great jazz musician, i.e., his musical presence while playing with him, you are in the presence of a very wonderful thing. And I have found that to get that kind of strength, I have to use the freshest material available, what I consider valid and useful to everyone. So if that puts me in the new movement, then fine."

American vs. European audiences: "Believe me, I think it's about time that the American public began paying for their artists. In some European countries, each citizen has to pay a \$15 licensing fee for his enjoyment of television and radio programs. Most of that money is channeled to the performing artists. In this country, the artist is the last person to get paid and the one who gets the least. We were discussing Charlie Parker before—he is a good indication of America's listening taste. They listen to all the watered-down versions, but hardly listen to Bird, the originator. . . ."

The future of Bley: "When you're



Bley

talking about the future, an artist cannot see beyond the future of his own music. This takes care of influences and predictions. If one considers his own work to be the only music in the world, then one looks for the implications in the music past to determine what will come next in one's playing."

The future of jazz: "The present is marked with individualists. The future will hopefully continue in the same way. But I've never worried about the future of music. It seems an irrevocable factor because the changes that happen do happen in spite of any one person. And they are always the best changes that could happen. If they weren't, they would be rejected by the large body of musicians. Art forms evolve. Lesser forms just change style. So the evolution of an art form is inherent in the givens of its past and present. What happens to jazz in the next 20 years will be a wider exposition of a half-dozen leading people. There've been a lot of changes made in the last few years, but little music made so far. The next 10 years will show a lot of music being made by the individualists who are around now, and by a whole school of people who are going to hope that there is enough freshness left so they can contribute."



Dello Joio's 'A Time of Snow'

Martha Swope



Trimble's 'Canterbury Tales'

Dance

The Frank Loomis Palmer Auditorium on campus of Connecticut College, New London, was the site of the 21st American Dance Festival. Dedicated to the memory of Ruth St. Denis, the festival included six dance programs, a student workshop and an advanced studies class, an evening of dance films and two lectures between August 9 and 18.

Six companies participated. Among the works danced: *The Traitor* (music—**Gunther Schuller**) and *There Is a Time* (music—**Norman Dello Joio**) by José Limón and company; *Agathe's Tale* (music—**Carlos Surinach**) and *Scudorama* (music—**C. Jackson**), the Paul Taylor Dance Company; *Songs Remembered* (music—**Alban Berg**) and the premiere of *40 Amp. Mantis* (music—**Karlheinz Stockhausen**), the Doris Humphrey Fellows, and *Suite From Carmina Burana* (music—**Carl Orff**), by the First Chamber Dance Quartet. ♦ One of the features of the week-long (September 2-10) Rebekah Harkness Foundation Dance Festival, presented under the auspices of the New York Shakespeare Festival in the open-air Delacorte Theater in Central Park, was the Harkness Youth Company. The unit programed several works, including Stuart Hodes's *Akimbo* to music by **Henry Cowell**, September 7 and 9. ♦ **Bill Dixon** and dancer Judith Dunn have joined the faculty at Bennington College (Bennington, Vt.) for the 1968-69 school year. They're teaching

three classes in musical composition as applied to the dance. The duo also is giving a course in experimental composition for the dance and theater at New York's Columbia University Teachers College. A one-day-a-week offering, it is on the graduate level.

♦ The Ruth St. Denis Theater in Los Angeles was the site of the initial performance of *Fantasy for Prepared Piano*, a work specially written by **Alan Hovhaness** for the Valentina Oumansky Dramatic Dance Workshop. It featured "10 youthful dancers in a pulsing ebb and flow of movement celebrating the birthlife mystery," *Dance Magazine's* Viola Hegyi Swisher reported.

Achtamar, which Hovhaness composed for Miss Oumansky in 1951 as a solo vehicle, also was performed. It is now set for five dancers. Miss Oumansky did the choreography.

♦ San Francisco Ballet '68 concluded its season in late August with four performances at the Bay City's Nourse Auditorium. One of the works presented was Lew Christensen's *Three Movements for the Short Haired*, to music by **John Lewis**.

♦ The Second Church of Boston, founded in 1649 and popularly known as "Old North," had its first modern dance service on August 25. Choreographed by Toby Armour, it was performed by Miss Armour, Lois Ginandes, Marl Hook and Marlene Wallin to a tape score by **Ezra Sims**.

♦ **Lester Trimble's** "Four Fragments From the Canterbury Tales" has been produced as a ballet by WTTW-TV

in Chicago and distributed throughout the United States to affiliated NET (National Educational Television) stations. Thus far it has received over 15 performances.

Another Trimble work, "Five Episodes for Orchestra," has been choreographed by modern dancer Ethel Butler of Washington, D.C. She and her company have performed it.

♦ Martha Graham and her company returned to New York for a three-week season at the George Abbott Theater, May 24-June 9. One of the highlights of the engagement was the premiere of *A Time of Snow*, Miss Graham's adaptation of the Heloise and Abelard legend, set to music composed by **Norman Dello Joio**.

The New York Times's Clive Barnes noted: "This story of love in a cold landscape of despair, of passion won and hope lost, of chill and lonely fidelity, lends itself easily to the mood of reflective retrospection that Graham has made particularly her own. . . ."

"The specially commissioned score by Norman Dello Joio very properly makes no attempt at archaism, but it does manage to convey a strong sense of period and its reticent lyricism not only supports the dancing admirably, but also suggests the lovers themselves, soft and yearning in a cold, hard world."

The leading dancers in this presentation were Miss Graham, as the Abbess Heloise; Noemi Lapzeson, in the role of young Heloise, and Bertram Ross, as Abelard.

Concert Music

IN THE NEWS

Istvan Anhalt attended the International Congress of Experimental Centres of Electronic Music, recently held within the framework of the famous *Maggio Musicale* in Florence, Italy. The Canadian composer-teacher presented a paper on electronic music, with special emphasis on his own "Cento on Eldon Grier's Ecstasy."

◆ The Executive Committee of the Yale School of Music Alumni Society has named Canadian composer **Violet Archer** the recipient of the Alumni Citation for Distinguished Service in the Field of Music. The presentation was made, October 26, on the Yale campus in New Haven, Conn.

◆ **Donald Byrd** recently was appointed to three new posts: professor of music and head of the Institute of Jazz Studies, Howard University, Washington, D.C.; lecturer at Columbia University, New York City, and consultant on non-Western music to the New York State Board of Education.

◆ The close of the 1967-68 academic year marked the retirement of **Harrison Kerr** from the faculty of the University of Oklahoma. The title of Professor Emeritus of Music was conferred upon him; he also received an engraved bronze plaque, setting forth his services to the university and expressing the school's gratitude for his various contributions over the years.

◆ **Daniel Pinkham** heads the new Performance of Early Music department at the New England Conservatory, Boston, Mass.

◆ "The Changing Language of Music," a 10-part study course for the layman, is being offered by the New England Conservatory of Music in Boston.

Gunther Schuller, president of the conservatory, provided an intensive introduction to the course in the form of three consecutive lectures in October. Other lecturers set to speak on various aspects of contemporary music include **Milton Babbitt**, **Earle Brown**, **Morton Feldman**, **Leon Kirchner** and **Seymour Shifrin**. Schuller will present a general summation, February 18, at the final meeting of the class.

◆ **Ed Summerlin** will spend two months at the University of Wisconsin in 1969.

He is slated to edit a book of new music for congregational use in the church. The publication is to include music of any kind that will provide a more challenging and artistic approach to congregational participation in the church services.

Publication is scheduled for 1969. The non-profit project is made possible through a grant from Ideas Unlimited, with assistance from the Department of Church and Culture of the National Council of Churches of Christ, in cooperation with the Wesley Foundation of Wisconsin.

◆ **David Ward-Steinman**, professor of music at San Diego State College, has been selected one of two outstanding professors of the year by the Board of Trustees of the California State Colleges. The choices were made in June.

He and Dr. John Gimbel, professor of history at Humboldt State College, were chosen for top honors from among 9,000 faculty members in the 19 state colleges. The honor carries a \$1,000 cash award to each recipient, made possible by a Joseph M. Schenck Foundation grant.

◆ **Charles Wuorinen**, formerly of Columbia University, has joined the faculty at the New England Conservatory of Music. He is teaching composition.

◆ A total of \$15,000 is available to young composers in the 17th annual Student Composers Awards competition, sponsored by BMI. Established in 1951 by BMI in cooperation with music educators and composers, the SCA project annually gives cash prizes to encourage the creation of concert music by student composers (under the age of 26) of the Western Hemisphere and to aid them in financing their musical educations.

Prizes ranging from \$250 to \$2,000 will be awarded at the discretion of the judges. To date, 129 students, ranging in age from 8 to 25, have received SCA prizes from BMI. SCA 1968 is open to students who are citizens or permanent residents of the Western Hemisphere and are enrolled in accredited secondary schools, colleges and conservatories or are engaged in private study with recognized and established teachers. Entrants must be under 26 years of age on December 31, 1968. No limitations are established as to in-



Fred Glixman

Kerr



Pinkham

strumentation or length of manuscripts. Students may enter as many as three compositions, but no contestant may win more than one award.

The chairman of the SCA judging panel is **William Schuman**, president of Lincoln Center for the Performing Arts. The panel includes leading composers, publishers and interpreters of music. The competition closes February 15, 1969. Official rules and entry

continued on next page



Harrison



Aitken

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Huber

CONCERT MUSIC continued

blanks are available from Oliver Daniel, Director, SCA Project, Broadcast Music, Inc., 589 Fifth Avenue, New York, N.Y. 10017.

PREMIERES

Robert Aitken's "Concerto for 12 Soloists and Orchestra" was given its world premiere by the

Toronto Symphony, Seiji Ozawa conducting, April 30, at Massey Hall. The composer, one of Canada's best-known instrumentalists, is co-principal flutist with the orchestra.

In his review, *The Toronto Telegram* critic Kenneth Winters said the concerto was a "big, capable, striking work that fills its very large canvas—four substantial and absolutely contrasted movements—with assurance and ease."

◆ An afternoon concert, September 28, by pianist Robert Floyd at New York's Town Hall included the first local performance of Larry Austin's "Piano Set in Open Style."

◆ A Buffalo Philharmonic Orchestra program, September 9, given at Philharmonic Hall as part of the International Music Congress, was the occasion for the first New York performance of Milton Babbitt's "Correspondences for Strings and Tape." Lukas Foss conducted the concert.

◆ Don Banks' "Violin Concerto" was initially performed, August 12, during a Promenade Concert in London. Norman Del Mar directed the BBC Or-

chestra. Wolfgang Marschner was the featured soloist. The piece is published in this country by Schott/AMP.

◆ Ran Blake's "Three Pieces" had its first New York performance, September 18. It was included in a Town Hall recital during which new works by eight composers were introduced locally.

◆ The Little Symphony of Nashville, featuring 19 players, under Thor Johnson, gave the first American performance of Cesar Bresgen's "Concerto for Guitar and Small Orchestra," September 21. Presented at Belmont College in the Tennessee city, it featured Bunyan Webb, a Memphis-born guitarist.

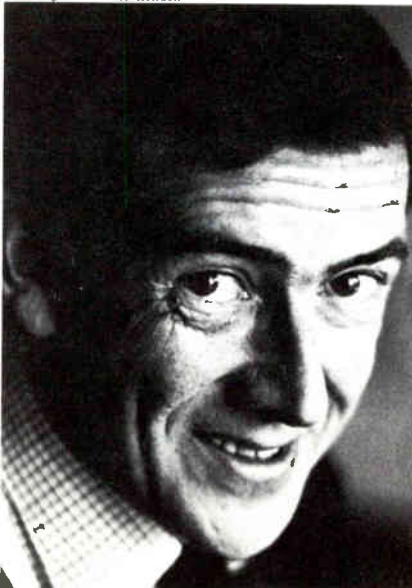
The same cast introduced the work in New York, September 30, at Town Hall. The Little Symphony, formed last year out of the regular Nashville Symphony, is a group "any city could be proud of," Theodore Strongin (*The New York Times*) said. "It plays crisply, with accuracy, and adjusts easily to different styles."

The Bresgen work is published in the United States by Schott/AMP.

◆ Serge Garant's "Jeu à Quatre," a Stratford (Ont.) Festival commission, was introduced at the festival, July 20, and broadcast five days later on CBC's *Chamber Music* series. It was heard on the network's AM and FM bands.

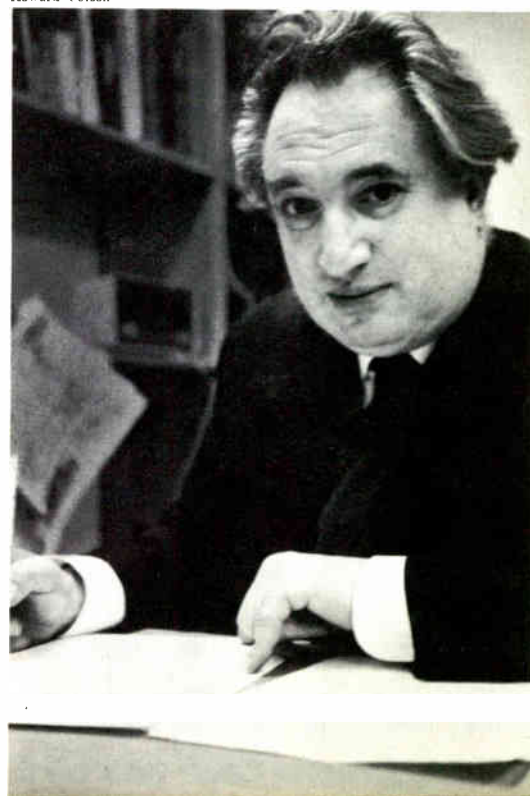
The composition is described as "a game" for four instrumental groups, with 16 performers in each group. It evolved from two previous works,

Courtesy of Schott London



Banks

Howard Colson



Meyerowitz

"Phrases I" and "Phrases II," commissioned by the Montreal Symphony and introduced in May.

"Phrases I" was non-directional; its 10 sequences could be played in any order," Garant explained. "One of these sequences re-created the whole work. This in turn suggested a new work, 'Phrases II,' where the two orchestras, each requiring a conductor, play 10 sequences and four of these create the whole."

◆ "Mythos," a Stratford Festival commission by **Steve Gellman**, was introduced at the festival, August 10. The tape of the performance subsequently was broadcast by CBC in its *Chamber Music* series—August 15 on AM, the next day on FM. The performers included Robert Cram (flute), Charles Dobias and David Hung (violins), Eugene Hudson (viola) and Beverly Le Beck (cello).

◆ To celebrate its 35th anniversary the Fargo (N.D.)-Moorhead (Minn.) Symphony commissioned **Gene Gutche** to write a commemorative work. Titled "Aesop Fabler Suite (Op. 43)," it was given its world premiere by the symphony, Sigvald Thompson conducting, October 13, at Concordia Memorial Auditorium in Moorhead.

The composer attended the performance and participated in panel discussions on local radio and television programs reviewing the work and the general aspects of contemporary music.

◆ The Cabrillo Music Festival, an annual event at Cabrillo College, Aptos, Calif., has made it a habit of featuring music by **Lou Harrison**. This year was no exception. His "Peace Pieces," composed between 1937 and 1968 and presented in six sections, was performed for the first time, August 17, in Cabrillo College Theater.

The first section, comprising *Peace Pieces I and II* (I—for chorus and small orchestra; II—for tenor and small orchestra), are derived respectively from the Buddhist Metta Sutta's "Invocation for the Health of All Beings" and from Robert Duncan's anti-Johnson poem, "Passages 25." The next section, *About the Spanish War*, is the composer's first written protest. It was created in 1937 for string quartet and percussion.

Nova Odo, the third section, for chorus and orchestra with some Or-

iental instruments, is "about the atomic-testing horror," Harrison explains. A three-movement work, with text by the composer, it originally was written in Esperanto.

Followed by *Peace Piece III* (1968), this segment for tenor and small orchestra, according to the program notes, is "Harrison's first effort, both textually and musically, to adjust to, or cope with the A-bomb." The fifth section, *A Hatred of the Filthy Bomb*, is one movement of "Pacifika Rondo," composed for Western and Asian instruments at the East-West Center of the University of Hawaii in 1963.

The last section repeats *Peace Piece I* for, as Harrison says, "it is good to remember that it is from our dream of the 'peaceable kingdom' that our hopes spring."

Among the participating artists were Erik Townsend (tenor), the Hidden Valley Music Seminar Chorus — John Waddell, director—and members of the Festival Orchestra.

◆ The State Orchestra of Bielefeld, West Germany, with Christopher Eschenbach at the piano, played **Hans Werner Henze's** "Concerto for Piano and Orchestra" for the first time. The September 27 performance was given under the direction of Bernhard Conz in Bielefeld. Schott/AMP publishes the work in the United States.

◆ **Jacques Hetu's** "L'Apocalypse (Op. 14)," a CBC commission, had its world premiere, May 14. Performed by the Toronto Symphony under Pierre Hetu, during a program that opened the CBC Toronto Festival, it was enthusiastically received by a capacity audience at the MacMillan Theater.

◆ The Holland Festival in Rotterdam included the world premiere of **Heinz Holliger's** "Seven Songs" for oboe, orchestra, voices and loudspeaker. The participants in the June 17 performance included the composer (oboe) and the Radio Chamber Orchestra under the direction of Francis Travis. The piece is published in this country by Schott/AMP.

◆ One of the highlights of the World Music Festival of the International Society for New Music, Warsaw, Poland, was the world premiere of **Klaus Huber's** "Tenebrae" for large orchestra. Programed September 24 by the Large Symphony Orchestra of the Polish

Broadcast Katowice, it was conducted by Mario di Bonaventura. Schott/AMP publishes the work in the United States.

◆ "Calcium Light Night" by **Charles Ives**, written for strings and rescored for full orchestra by **Henry Cowell** at the composer's request, was introduced in New York, September 9, at Philharmonic Hall. Lukas Foss conducted the Buffalo Philharmonic Orchestra.

◆ **Harrison Kerr's** "Sinfonietta da Camera" was given its world premiere, April 25, by the University of Oklahoma Chamber Orchestra under Donn Mills. The site of the performance: Meacham Auditorium on campus.

"It is an interesting work, fluid, tightly woven and demonstrates Kerr's mastery of compositional technique in this particular musical metier," Jack Craddock said in *The Norman (Okla.) Transcript*. "The use of piano as an integral part of the orchestration gave it added excitement."

"The audience response," *The Daily Oklahoman's* W. U. McCoy added, "was such that, after the composition ended on a long, pedal-like chord, applause built until Harrison Kerr was asked to stand. The accolade continued until the composer came to the front to accept the applause. . . ."

◆ The opening concert, June 27, of the 16th German Choral Festival in Stuttgart featured the world premiere of **Wilhelm Killmayer's** "Lauda" for mixed chorus and orchestra. Hans Zanotelli conducted the Southern Radio Chorus and Symphony Orchestra. The work is published in the United States by Schott/AMP.

◆ **Jan Meyerowitz** directed the Turin (Italy) Radio Orchestra in the world premiere of his "Five Pieces by Machaut," July 28, at the Turin Rai Auditorium in the Italian city. Also on the program was the first European performance of the composer's "Sinfonia Brevissima," a work commissioned and initially played by the Corpus Christi (Tex.) Symphony. Meyerowitz conducted the latter work as well.

◆ **Philipp Mohler's** "Laetare" for men's chorus, solo voice and orchestra was introduced, June 27, in Stuttgart, West Germany. The occasion: the opening concert of the 16th German Choral Festival. Participating artists: the Stuttgart Singing Teachers Society, the Men's Chorus of Aichschiess, tenor

continued on next page

Horst Hoffmann and the Southern Radio Symphony Orchestra. Hermann-Josef Dahmen conducted. Schott/AMP publishes this composition in the United States.

◆ "... he is gifted with an uncommon imagination for sounds," *The Toronto Telegram* critic Kenneth Winters said, referring to **Francois Morel**. This comment was made following the world premiere of the composer's "Prismes-Anamorphoses," June 26. A CBC commission, this work for orchestra was programmed at the MacMillan Theater, Toronto, during the Canadian Broadcasting Corporation Festival series.

◆ A **Harry Partch** concert conducted by the composer was held at New York's Whitney Museum of American Art on the evening of September 10. The participating 12-man ensemble used instruments developed by Partch.

One of the highlights of the program was the world premiere of "Exordium" from "Delusion of the Fury," subtitled *A Ritual of Dream and Delusion*. Other works presented during the Partch evening included "Barstow"—*Eight Hitchhikers' Inscriptions From a California Highway Railing*; "Two Studies of Ancient Greek Scales" (*Olympos' Pentatonic* and *Archytas' Enharmonic*); excerpts from "And on the Seventh Day Petals Fell in Petaluma"; "Castor and Pollux"—*A Dance for the Twin Rhythms of Gemini*, and a short piece based on the composer's soundtrack for the film *Windsong*.

Two evenings prior to the September 10 concert, a private recital by Partch and his colleagues was given at a recep-

tion at the museum for 400 delegates from 46 countries attending the 1968 International Music Congress.

◆ The Toronto Symphony concert, May 30, at the city's MacMillan Theater, included the world premiere of **André Prévost's** "Diallele," a CBC commission. Otto Werner-Mueller conducted.

"... he is a musician to reckon with," Kenneth Winters of *The Toronto Telegram* said. "'Diallele' has character and worth, excitement and the strength to communicate it."

◆ **Aribert Reimann's** "Nenia" for speaking voice and orchestra had its initial performance, June 26, in Kassel, West Germany. Based on an anonymous 16th-century text in free paraphrase by Roman Alexander, the work was presented by the Kassel State Theater Orchestra, conducted by Gerd Albrecht; Gisela Mattishent was the speaker. The work is published in the United States by Schott/AMP.

◆ The initial New York performance of **Wallingford Riegger's** "Passacaglia and Fugue (Op. 34)" was given by the American Symphony Orchestra under Leopold Stokowski, at Carnegie Hall, October 7.

◆ The New York Philharmonic under Leonard Bernstein opened its subscription season at Philharmonic Hall, October 3, with a program including the world premiere of **William Schuman's** "To Thee Old Cause," subtitled *An Evocation for Oboe, Brass, Timpani, Piano and Strings*. One of 18 works commissioned by the orchestra in celebration of its 125th anniversary year (1967-68), the one-movement piece

featured solo oboist Harold Gomberg and is dedicated to the memory of the Rev. Dr. Martin Luther King Jr. and Senator Robert F. Kennedy. It takes its title from an excerpt of Walt Whitman's "Leaves of Grass."

Schuman "brings us a threnody of pain, beauty and resignation through such welding of complex technique and expressiveness that we forget the means. . . . This is deeply felt music," the *New York Post's* Harriett Johnson said in her review.

◆ **Harold Seletsky's** "Phantasy for Clarinet, Tabla and Koto," described by *The New York Times* critic Allen Hughes as an "East-meets-West hybrid," was given its first New York performance, September 18. The concert, featuring this work, took place at Town Hall.

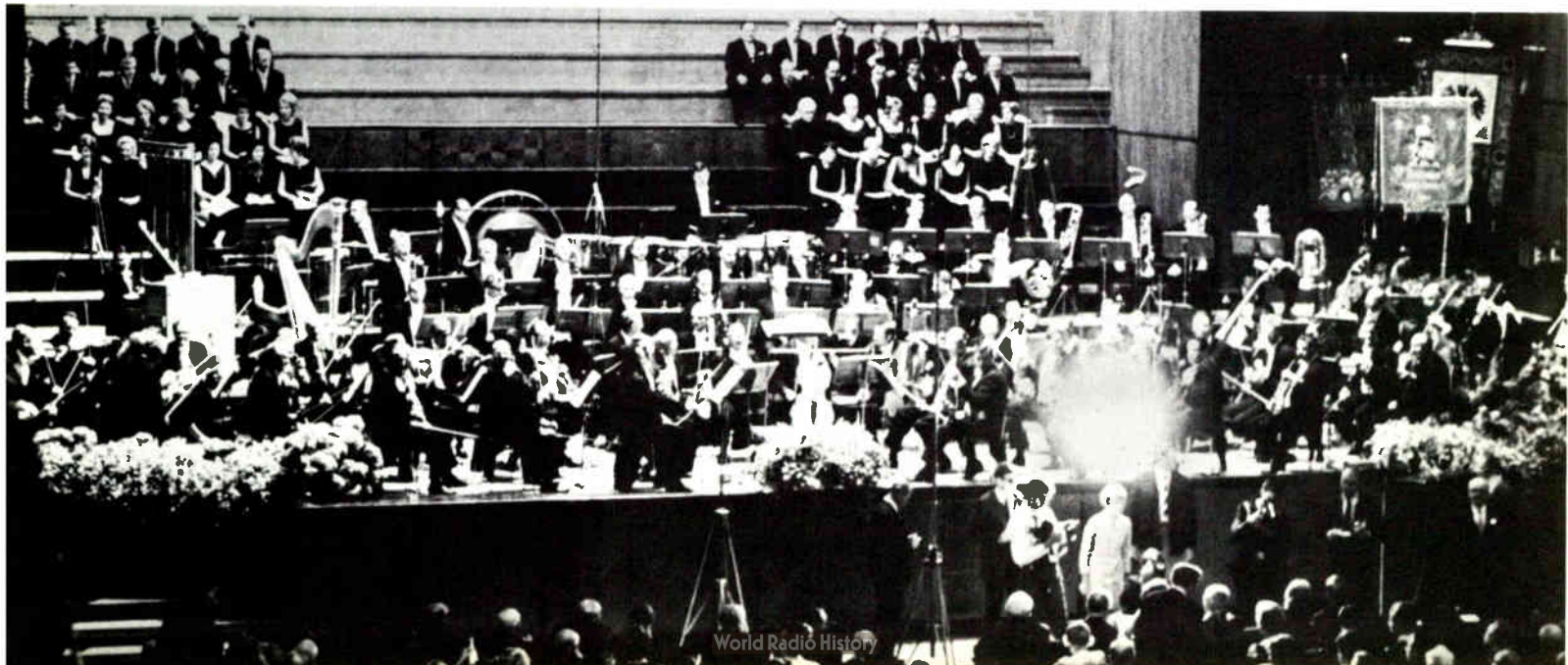
◆ **Garry Sherman** conducted his Symphonic - Chamber Orchestra in the world premiere of his "Concerto for Petite Concertos," July 23. A 35-minute, four-movement composition, based on the principles of Tibor Serly's "Modus Lascivus," it was included in a concert at Southampton College, a branch of Long Island University.

◆ The first concert in the Symphony of the New World's series at New York's Philharmonic Hall, October 6, had as its highlight the world premiere of **William O. Smith's** "Quadri" for jazz quartet and orchestra. **John Lewis' Modern Jazz Quartet** and the orchestra under Benjamin Steinberg combined on this occasion.

"Smith's piece had a lively performance and its quality of seeming im-

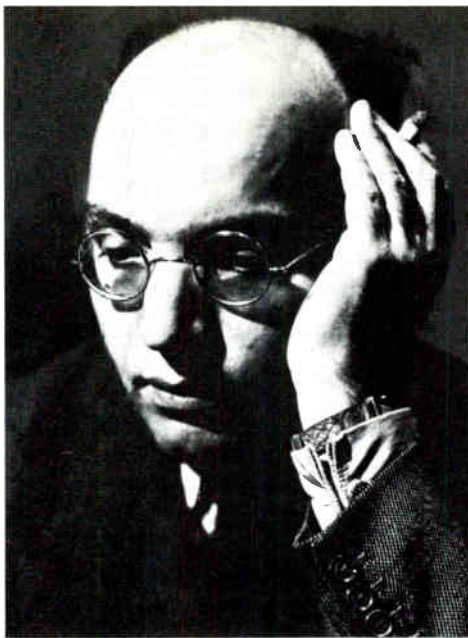
Mohler's 'Laetare' premiered in Stuttgart

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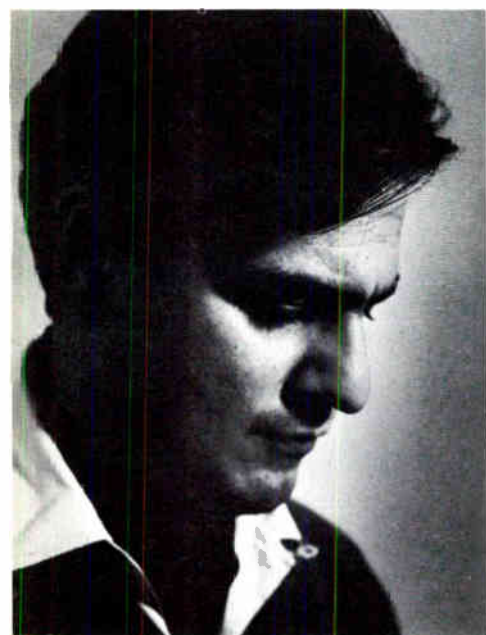




Summerlin



Weill



Prévost



Zimmermann

provisation fit very well into his imaginative, transparent orchestration, and his appealingly elusive ideas, whether it was in 'Swinging' (Movement I) or in 'Blues-like' (Movement IV)," the *New York Post's* Harriett Johnson said. "Each of the four sections took about five minutes, and there wasn't a ponderous movement. It truly was a swinging piece."

◆ An evening entirely devoted to the works of **Harry Somers**, July 6, concluded the CBC Montreal Festival 1968. Presented in Salle Claude Champagne, it included the composer's chamber opera, *The Fool*; "Kuyas," an

aria from his opera *Louis Riel*, and "Improvisation," commissioned by CBC for this occasion.

The latter, performed by an ensemble of singers and musicians, with Somers at the prepared piano, had an enormous impact on both the audience and critics. "I can't recall any piece from any period having such an effect," CBC radio network supervisor John Roberts noted.

Writing in *La Presse*, Montreal critic Gilles Potvin described the work as "free, sophisticated and stimulating, and a testament to the vitality of Canadian musical creation." *The Ga-*

zette's Zelda Heller added: "It is moving, it is comic, it is deeply touching. And (the greatest accomplishment of all) in Somers' hands it remains always completely uncontrived and completely musical. . . . Bravo."

The audience gave the composer a standing ovation at the conclusion of "Improvisation." The concert was broadcast as the August 22 program in CBC's *Thursday Music* series.

◆ "Sourdough and Sweetbread," a cantata by **Ed Summerlin**, had its world premiere, August 4, at the Kennebunk (Me.) High School Gym. Commissioned by Openwide—the Kennebunk Arts Festival—the work is scored for three actors, five brass, flute, jazz trio, chorus, six projectors and 25 children.

Among those featured on this occasion were the brass section and a flautist out of the Don Doane band of Portland, Me., and a jazz trio including Summerlin (tenor saxophone), Targan Unutmaz (bass) and Charlie Morano (drums). The composer conducted.

◆ With maestro Leopold Stokowski on the podium, the American Symphony Orchestra began its seventh season, October 7, with a concert at New York's Carnegie Hall. The first local performance of **Carlos Surinach's** "Melo-rhythmic Dramas" was one of the features of the program.

". . . an ambitious project in seven movements, [it] churned up considerable acoustical excitement," *The New York Times's* Donal Henahan noted.

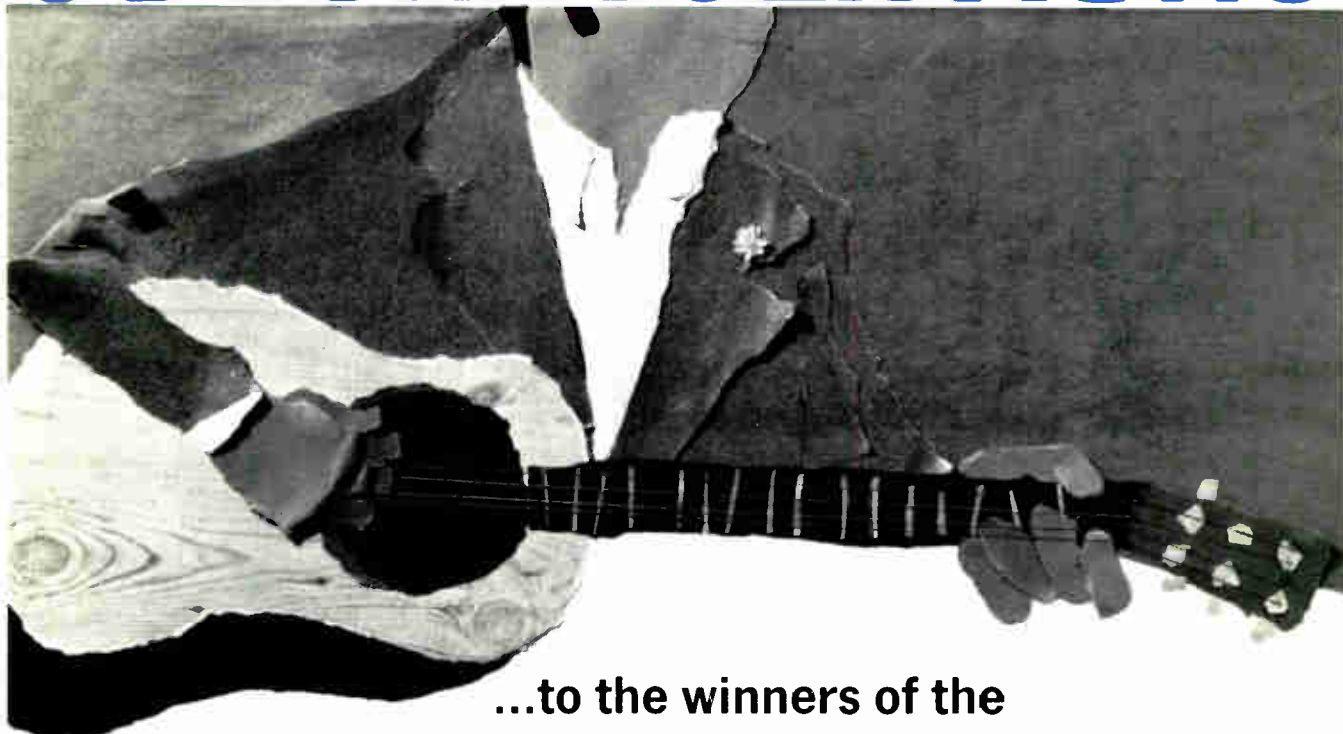
◆ Town Hall was the site of the initial airing of **Vally Weigl's** "Echoes From Poems." The concert which included this piece took place on September 18.

◆ **Kurt Weill's** "The Seven Deadly Sins," in its new concert version, had its world premiere, August 24, at a London, England, Promenade concert. It was programed by the BBC Symphony Orchestra under Colin Davis, with singer Evelyn Lear as featured artist. The work is published in the United States by Schott/AMP.

◆ The world premiere of "Concerto for Violoncello and Orchestra in the Form of a Pas de Trois" by **Bernd Alois Zimmermann** took place, April 8, in Strasbourg, France. Performed by the Southwest (German) Radio Symphony Orchestra under Ernst Bour, it featured soloist Siegfried Palm. The work is published here by Schott/AMP.

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