

BMI

THE MANY WORLDS OF MUSIC
NOVEMBER ISSUE 1967



TAYLOR DANCE COMPANY'S 'AGATHE'S TALE' TO MUSIC BY SURINACH

Jack Mitchell

Cover Story

Daniel Kramer



Hawkins's 'John Brown': music by Mills

Robert Propper



Mumma's 'Place'

Ger J. Van Leeuwen



Netherlands 'Five Sketches'



Lucas Hoving's 'Has the Last Train Left?' George E. Joseph

BMI

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BMI: THE MANY WORLDS OF MUSIC, a recapitulation of information, is prepared regularly by the BMI Public Relations Department, 589 Fifth Avenue, New York, N. Y. 10017; Russell Sanjek, vice president. Editorial/copy staff: Burt Korall, Howard Colson; Joyce Schwartz and Lynne Meyer, editorial assistants. Graphic supervision and design by Lou Sardella. The names of authors and composers whose music is licensed through BMI are indicated in boldface letters. Permission is hereby given to quote from or reprint any of the contents, on condition that proper credit is given to the source. ♦ ♦ ♦ ♦

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BMI News

BMI COUNTRY AWARDS

Thirty-seven writers and 28 publishers were presented with BMI Citations of Achievement for the outstanding success of 40 songs in the country music field during the period from July 1, 1966 to March 30, 1967. The awards were made during ceremonies in Nashville, Tenn., on October 19. BMI president Robert B. Sour and Nashville vice president Frances Williams Preston officiated.

This year, for the first time, BMI awards are based entirely on actual performances reported to the performing rights organization as part of its logging procedure.

"BMI has never limited itself merely to recognizing performances of music on countrywide networks," the BMI president said in announcing the citations. "We also ascertain the usage of music by all of the thousands of independent stations in every section of the country. These performances are tallied by means of a scientific sampling system set up by Professor Paul Lazarsfeld of Columbia University, a recognized authority. The wide scope of this operation has resulted in a time lag before final performance computation. This lag has been shortened due to improved computer capabilities, and we now are able to use our own performance records for the BMI awards."

"Almost Persuaded," written by **Glenn Sutton** and **Billy Sherrill**, published by Al Gallico Music Corp., was the most performed country song during the nine-month period.

Leading writer-award recipients were **Harlan Howard** and **Don Gibson**, with three awards each, and **Bill Anderson**, **Dallas Frazier**, **Tompall Glaser**, **Roger Miller**, **Buck Owens**, **Billy Sherrill** and **Glenn Sutton**, each with two awards.

Acuff-Rose Publications, Inc. was presented with five awards; Tree Publishing Co., Inc., with four, and Blue Book, with three.

Winners of two publisher awards were Blue Crest Music, Inc., Four Star Music Co., Inc., Al Gallico Music Corp., Glad Music Co., Glaser Publications, Pamper Music, Inc. and Wilderness Music Publishing Co., Inc.

The winning award songs are listed on the back cover of this issue.

Walden S. Fabry Studio



Miller with Tree's Stapp and Killen, BMI's Preston



Owens



Gallico, Sutton and the Sherrills



Glaser



Capitol Records

Frazier



The Andersons and C.M.A. secretary Walker



Wesley and Fred Rose, 1950



Gibson

© RCA Victor Records



Howard

GOLDEN MIKES

The Golden Mike Awards of the National Association of Radio and Television Announcers were presented in Atlanta on August 12. Leading performers and writers in the rhythm and blues field were honored.

Award winners named at the ceremonies, emceed by Bill Cosby, include **Bobby Blue Bland** (best blues singer), **James Brown** (best male r. & b. vocalist), **Lou Rawls** (best male jazz vocalist) and the **(Roebuck) Staples Singers** (best gospel group).

"Hip Hugger," as recorded by Booker T. and the MG's (writers—**Steve Cropper**, **Booker T. Jones**, **Al Jackson Jr.**, **Donald J. Dunn**), was named best r. & b. instrumental. The winning jazz single was **Joe Zawinul's** "Mercy, Mercy, Mercy," recorded by the **Cannonball Adderley Quintet**. The Adderley album of the same name was voted best jazz album.

(Eddie) Holland - (Lamont) Dozier - (Brian) Holland and **Jerry Wexler** tied for best r. & b. producer honors.

R.I.A.A. AWARDS

Fourteen of the 16 hit phonograph singles which amassed a sale of over one million copies during the first half of 1967 were BMI-licensed tunes. Twenty-seven of the 30 long-playing albums which earned a minimum of \$1 million in sales at the manufacturer level contained BMI music. These figures were reported by R.I.A.A.—the Record Industry Association of America — which presented Gold Record Award certificates to the winners.

The Gold Record Award singles include "Snoopy Vs. the Red Baron," recorded by the Guardsmen (written by **Richard Holler** and **Phil Gernhard** and published by Sanphil Music Publishing Co. and Fuller Music Publishing Co.); "Mellow Yellow," Donovan (**Donovan Leitch**, Peer International Corp.); "A Little Bit Me, A Little Bit You," the Monkees (**Neil Diamond**, Screen Gems-Columbia Music, Inc.); "Penny Lane," the Beatles (**John Lennon** and **Paul McCartney**, Maclen Music, Inc.); "Something Stupid," Frank and Nancy Sinatra (**Carson Parks**, Blackhawk Music Co.); "This Diamond Ring," **Gary Lewis** (**Bob Brass**, **Irwin Levine**, **Al Kooper**,

Sea-Lark Enterprises, Inc.); "Ruby Tuesday," the Rolling Stones (**Keith Richard** and **Mick Jagger**, Gideon Music, Inc.); "Happy Together," the Turtles (**Gary Bonner** and **Allan Gordon**, Chardon Music, Inc.); "Respect," Aretha Franklin (**Otis Redding**, East Publications, Time Music Co., Inc. and Redwal Music Co., Inc.); "Green Onions," Booker T. and the MG's (**Steve Cropper** and **Booker T. Jones**, East Publications and Bais Music); "Stranger on the Shore," Acker Bilk (**Robert Mellin** and **Acker Bilk**, Robert Mellin, Inc.); "I Never Loved a Man the Way I Love You," Aretha Franklin (**Ron Shannon**, Fourteenth Hour Music, Inc. and Pronto Music, Inc.); "Groovin'," the Young Rascals (**Felix Cavaliere** and **Eddie Brigati**, Slacsar Publishing Co., Ltd.), and "Sweet Soul Music," Arthur Conley (**Otis Redding** and **Arthur Conley**, Redwal Music Co., Inc. and Time Music Co., Inc.).

Jerry Angus, **Eric Kaz**, **RECENTLY Marc Silber**, **Happy Peter AFFILIATED Traum** and **Arthur Traum**,

songwriting-performing members of the Children of Paradise, currently recording for the Columbia label.

◆ **Michael Benedikt**, widely published and heralded poet. He's an art critic, playwright and editor of books on modern drama, now writing in the pop idiom.

◆ **Milt Brown**, business manager and secretary of Sound Investment Corp., best known as leader of Milt Brown and his Brownies.

◆ **Elizabeth S. Corrigan (Liz Seneff Corrigan)**, singer-guitarist, formerly with **Dave Guard** and the Whiskey Hill Singers, currently a member of the Guild, a pop quartet. Remembered for her musical contributions to the Lincoln Center production of Bertolt Brecht's *Caucasian Chalk Circle*, she is the wife of Robert W. Corrigan, dean of the New York University School of the Arts.

◆ **Max Samborski (Max Sax U.S.A.)**, composer of polkas and obertas.

◆ **Will Zens**, motion picture director, scriptwriter and creator of background music and songs for films. Most recent directorial and music credit: *Hell on Wheels*, starring **Marty Robbins**, which was reported on in our last issue.

Television

Most original television music is licensed through BMI

Forty-six of the current season's 82 prime-time network program series include themes and/or original music written by BMI-affiliated composers.

BMI music is also used with increasing frequency on the 17 prime-time variety and feature film programs.



BIG VALLEY
Original Music: Leith Stevens,
Rudy Schragar



BATMAN
Original Music: Nelson Riddle



THE GUNS OF WILL SONNETT
Theme and Original Music:
Earle Hagen, Hugo Friedhofer



VOYAGE TO THE BOTTOM OF THE SEA ♦ Original Music: Alexander Courage, Leith Stevens, Hugo Friedhofer, Bernard Herrmann



RAT PATROL
Theme and Original Music: Dominic Frontiere



FELONY SQUAD
Theme: Pete Rugolo. Original Music: Pete Rugolo, Joseph Mullendore, Alexander Courage



PEYTON PLACE I-II
Original Music: Arthur Morton



THE INVADERS
Theme and Original Music: Dominic Frontiere



LEGEND OF CUSTER
Theme and Original Music: Leith Stevens



SECOND HUNDRED YEARS
Theme: Barry Mann, Cynthia Weil



THE FLYING NUN
Theme and Original Music: Dominic Frontiere



BEWITCHED
Theme: Howard Greenfield, Jack Keller
Original Music: Warren Barker



THAT GIRL
Theme: Earle Hagen
Original Music: Dominic Frontiere



JUDD FOR THE DEFENSE
Theme and Original Music: Alexander Courage



IRON HORSE
Theme: Dominic Frontiere
Original Music: Warren Barker, Dominic Frontiere



THE DATING GAME
Theme: H. P. Barnum



THE SMOTHERS BROTHERS COMEDY HOUR
Theme: Nancy Ames, Mason Williams



MISSION: IMPOSSIBLE
Theme: Lalo Schifrin
Original Music: Lalo Schifrin, Jack Urbont



GUNSMOKE
Original Music: Jerry Goldsmith, Harry Geller



THE LUCY SHOW
Theme: William Julian Davidson, Wilbur Hatch
Original Music: Wilbur Hatch



ANDY GRIFFITH SHOW ♦ Theme: Herbert Spencer, Earle Hagen
Original Music: Earle Hagen, Carl Brandt, Pete Carpenter



THE CAROL BURNETT SHOW
Theme: Joe Hamilton



LOST IN SPACE
Theme: Johnny Williams
Original Music: Johnny Williams, Alexander Courage, Cyril Mockridge



THE BEVERLY HILLBILLIES
Theme: Paul Henning



THE WILD, WILD WEST
Original Music: Martin Klein, Harry Geller, Joel Davis



GOMER PYLE—USMC
Theme: Earle Hagen
Original Music: Earle Hagen, Pete Carpenter



MY THREE SONS
Theme: Frank DeVol



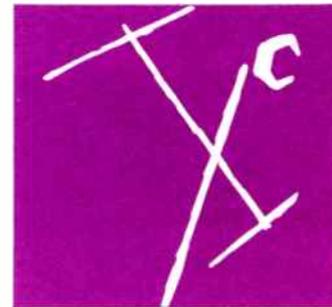
HOGAN'S HEROES
Original Music: Milton Lustig

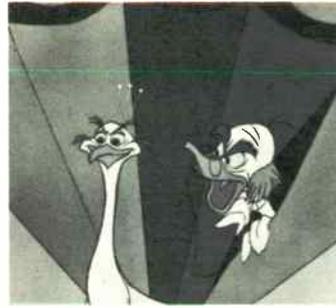


PETTICOAT JUNCTION
Theme: Paul Henning



MANNIX
Theme and Original Music: Lalo Schifrin





WALT DISNEY'S WONDERFUL WORLD OF COLOR
Theme: Richard and Robert Sherman



THE MOTHERS-IN-LAW
Original Music: Wilbur Hatch



THE HIGH CHAPARRAL
Original Music: Jack Marshall



THE MONKEES
Theme: Tommy Boyce, Bobby Hart
Original Music: Stu Phillips



THE MAN FROM UNCLE
Theme: Jerry Goldsmith
Original Music: Jerry Goldsmith, Nelson Riddle



THE DANNY THOMAS HOUR
Original Music: Hugo Friedhofer



I SPY
Theme: Earle Hagen
Original Music: Earle Hagen, Hugo Friedhofer, Pete Carpenter



I DREAM OF JEANNIE
Original Music: Richard Wess



RUN FOR YOUR LIFE
Theme and Original Music: Pete Rugolo



DANIEL BOONE ♦ Theme: Lionel Newman, Vera Matson. Original Music: Alexander Courage, Leith Stevens, Lionel Newman, Vera Matson



IRONSIDE
Original Music: Oliver Nelson



TARZAN
Theme: Sidney Lee
Original Music: Emil Cadkin



STAR TREK
Theme: Alexander Courage
Original Music: Alexander Courage, Joseph Mullendore, Sol Kaplan



ACCIDENTAL FAMILY
Theme and Original Music: Earle Hagen



GET SMART
Theme and Original Music: Irving Szathmary



Charles Stewart

Gabor Szabo

BY DON DE MICHEAL

Categories hold little charm for guitarist-composer Gabor Szabo. The cornerstone of his musical philosophy is complete open-mindedness: a willingness to listen to and accept the new and unfamiliar. His playing and compositions, which contain evidence of his increasing expansiveness, include bits of jazz, rock, gypsy, Beatle pop, soul, Indian, Brazilian, French.

Szabo composes without preconceptions. "I write whatever comes into my mind that I like—and is original." His approach to playing parallels this attitude: "I'm not lying to myself anymore. If it's a chanson I feel like playing, I play it. And I think I can make it sound like my music."

Undoubtedly, Szabo's current musical outlook stems from his unusual background. He became deeply interested in jazz while a youth in his native Hungary. During the uprising in 1956, he and his family escaped from Budapest and eventually made their way to the United States. Szabo's main musical aim at that time was to

play jazz. By the close of 1961, he was a member of drummer Chico Hamilton's quintet. He gained a measure of fame in the jazz world for his superb guitar work. This became clear in 1964 when he won an award in *Down Beat's* International Jazz Critics Poll. The following year, he left Hamilton to play with groups headed by Gary McFarland and Charles Lloyd. It was about then Szabo began to change.

"I had been a musical snob," he recalls. "I deliberately made my music more and more complicated because I knew that was avant-garde. Somehow I thought that to play anything valuable, you had to make your music complicated. Finally I stopped all that; I realized it wasn't true. I found I loved simplicity and mysticism. I discovered the basic medium I like to communicate through, which is mystic in character. Today, I still like deep music, but it may have only two or three notes in it."

With Szabo's progressive evolution came an entirely new attitude. He stopped putting down rock 'n' roll as a death-dealing enemy of jazz and began listening and learning. The work

of the Beatles deeply impressed him, particularly the Lennon and McCartney songs "Yesterday" and "Michelle." His own music became more direct; he built a bridge to his listeners. Finally, his *Spellbinder* album, comprised of material reflecting his new musical approach, broke through.

"Sound actually is the key word," he recently told me. "Sound is the important thing. Once I get that beautiful sound that means *music* to me, I can start playing music."

"As for my writing, I seldom work as an instrumentalist does. The player tends to compose exercises or virtuoso pieces. I want to create pieces that will not be limited to instrumental performances. Anything I write should have lyrics. Unless I can come up with a songlike quality, I don't write."

Szabo added: "I rarely compose using my guitar, because I want to hear the melody without instrumental accompaniment. I believe melody is born free of harmony. The purest melodies are those that can exist without contemporary chord changes. Though I like rich harmonies and occasionally write something that uses them, most of my compositions have very simple chords."

Citing "Yesterday" as a classic example of a song achieving melodic depth without a complex chord structure, he explained: "It's a simple tune with no modern chords. Yet it has melodic and compositional quality and will last. To do something new with triads, which form the basis of the song, is difficult. But they did it. I tried something along the same lines with my own 'Spring Song.'"

For the future, Szabo envisions music from various corners of the world merging into a cosmopolitan unity. He feels we are entering a new era.

"We are now just World, Earth. Music definitely reflects this. It's impossible to restrict yourself to one feeling. In the past five years, we have grown so much closer to people and music of other cultures, whether we like it or not. I want to take all the musical languages of the world and use them in my own way."

Music critic DeMicheal is former editor of Down Beat.

Hans Werner Henze

BY LOUIS CHAPIN

Hans Werner Henze appears to possess the secret of successful composition. This cosmopolitan, multilingual German, barely into his 40's, is not only an accepted leader of the postwar European school of composers, but he at last is being heard in some quantity on this side of the Atlantic.

Part of his secret relates, no doubt, to basic economics: He has created a demand for his music and has been able to meet it. The list of published works (in the B. Schott's Söhne catalogue) runs to 80 or more items, with a fair balance of stage and concert pieces. There are six full-length operas, of which the earliest, *Boulevard Solitude*, was mounted this summer by the Santa Fe Opera. *The Young Lord* (1965) made quite a splash in a San Diego premiere last February, and the New York City Opera has plans for it. The catalogue also lists five symphonies (recently issued by Deutsche Grammophon under Henze's baton), 12 other orchestral works, 12 ballet and theater scores and a variety of choral, chamber and other shorter works.

Another part of the secret, as far as the operas are concerned, evolves from the collaboration with good librettists. Outstanding have been the British team of W. H. Auden and Chester Kallman (*Elegy for Young Lovers* [1959], *The Bassarids* [1965]) and Ingeborg Bachmann (*Der Prinz von Homburg* [1958], *The Young Lord*).

If there is one word that stands out in all the journalism that Henze's liberal musicianship has inspired, it is the word "eclectic." He himself likes to quote Goethe: "An eclectic is one who, out of what surrounds him, applies to himself that which conforms to his own nature."

Henze's surroundings have been variegated. His first teacher after the war, Wolfgang Fortner, acquainted him with the neoclassicism of Stravinsky and a firm, Hindemithian technique. Later, encouraged by Rene Leibowitz in Paris, he dealt with serialism, and with it the strong influence of Schoenberg. Sometime during the late nineteen-forties, Henze was struck by Bar-



Elizabeth Speldi

tok's percussive poetry, as well as by the thick colors of Messiaen. His operatic gift certainly has been fed by the fluency of Richard Strauss. It is notable that these streams have not merged totally in his work: they have "conformed to his nature," while keeping to an extent their own.

There is great strength in this catholicity, and Henze has been considerably shielded against its dangers by his innate sense for what connects dramatically. (In his words, "Everything moves towards theater and returns from it.") The occasional need, among an exuberant diversity of ideas, is for a single idea powerful and coherent enough to command them. Among his operas, *Elegy for Young Lovers* still seems, in its compelling lyricism and characterization, an impressive instance of that command.

In an interview this July with Ronald Eyer of *The New York Times*, Henze confessed to uncertainty as to what further direction he could take in opera. He deliberately has tried most of the traditional approaches: His *Elegy* uses such closed forms as aria, duet and ensemble; *The Bassarids*

flows on to its savage, Dionysian overpowering of Puritanism in the more continuous Wagnerian way; *The Young Lord* is his *opera comique*, and *The Stag King*, among the others, is a richly imaginative opera with strong psychological overtones.

There is an eclecticism which either dabbles in the past or plunders it, as with Victorian architecture. Then, there is Henze's kind; its deep roots and high foliage enabled one critic (Peter Heyworth) to describe his score for *The Bassarids* as "a gigantic symphony," and another (Arthur Cohn) to feel the presence of a "story line" in the evolving movements of his symphonies (the Fourth is actually excised from *The Stag King*).

Hans Werner Henze is a basically happy man in an anxious world. He admits freely to loving where he lives (Italy), loving what he does and the people for whom he does it.

Maybe the secret of a successful eclectic is to feel just that way about all his choices.

Mr. Chapin, a writer-critic, is on the Wagner College faculty.



Capitol Records

Merle Travis

BY WILLIAM T. ANDERSON

Merle Travis is a travelin' man. "I've got the Atlantic Ocean in my back yard and the Pacific Ocean in my front yard. Over one fence is Canada and over the other, Mexico," he says. "When I take off on those super highways it makes for a year-round vacation, not a tour."

Movement and variety characterize this country star's long and successful career. While experiencing the ups and downs of show business life, Travis has played the gamut—from small-time jobs with obscure bands 'round his home town, Rosemont, Ky., to dates with his own group on just about every continent of the world.

Through the years, Travis has written more songs than he can remember and has given his name to a style of guitar playing. His kind of pickin' has exerted tremendous influence on his fellow musicians. It is interesting to note, then, who taught him and helped form his style:

"I learned a lot from Ike Everly who is the Everly Brothers' dad. We were raised together. There were two guys,

Ike and Mose Rager, who lived in my county in Kentucky; they both taught me. That's where I learned the thumb-pick style."

It was this ability to make the strings of a guitar say more to people than most full orchestras that started Travis on his way. "In March of 1937, after playing with several little bands, I got a job with Clayton McMichen and the Georgia Wildcats and I never did go back home after that. I consider March, 1937, my real starting point."

A lot has happened to Merle Travis since he hooked up with the Georgia Wildcats 30 years ago. He has appeared in scores of motion pictures (40 full-length Westerns and 24 musical shorts) including the Hollywood classic *From Here to Eternity*.

His song credits run into the hundreds. "I really don't remember how many songs I've written. Over 300 are on record. Some I've forgotten.

"The biggest song I ever wrote was 'Sixteen Tons.' It was for an album I did back in 1947. Capitol a. & r. man Cliffie Stone said they needed an album; that was back in the days when they made 78 records and they didn't

make about one album every year or two. They also wanted a folk song album. I said to Cliffie, 'Burl Ives, Pete Seeger and all those fellows you have sung all these songs.' He told me to write some and I asked him about what. He said your home country coal mines. So, I started writing and 'Sixteen Tons' was one of the songs in *Folk Songs of the Hills*."

Travis's evaluation of "Sixteen Tons"—generally conceded to be a song of great social significance—provides insight into his character. He is genuinely modest. This is refreshing, to say the least, in a man of such obvious and diverse talents.

"I believe that 'Sixteen Tons' is not a tremendous song," he said. "Ernie Ford's marvelous rendition made it." That the song's success is not dependent on the interpretation of one artist was proven recently. Recorded by England's Tom Jones, it has enjoyed a new surge of popularity. The combination of a good song and a strong artist again paid off, proving that one is nothing without the other.

For his own recordings, Travis often goes afield for material. It is his contention that using only his own creations would be too restricting. He seeks to feel compatible with a song. If this happens when he hears it, he knows he can bring something of himself to the rendition.

"It doesn't make a bit of difference who wrote the song as long as I feel I can do justice to it," he declared. "I have recorded about as many of other people's songs as I have my own."

Travis's ability to select good, communicative material has been proven over the years. His records sell extremely well now and have been moving consistently since 1949, when two million Travis disks were sold.

Merle Travis is an observer. Whether he travels in his camper throughout this broad land or on foreign soil he observes man and his antics. Through his songs, he takes man's foibles ("Smoke, Smoke, Smoke That Cigarette," "Old Mountain Dew") and the machinations of his institutions ("Sixteen Tons") and holds them up to the light for us—to laugh at or ponder over.

Mr. Anderson is editor of Country Song Roundup.

Gene Lees

BY MORGAN AMES

It is difficult to categorize the talents of a man such as Gene Lees. One might call him a Hyphenate—a man of many distinct abilities, each correlated to the over-all goal of communication. To his literary agent and book publisher, he is a provocative novelist; to the record industry and magazine readers, he is an important essayist and music reviewer; to song lovers, he is among the most powerful lyricists at work. How do such diversified gifts begin in a man?

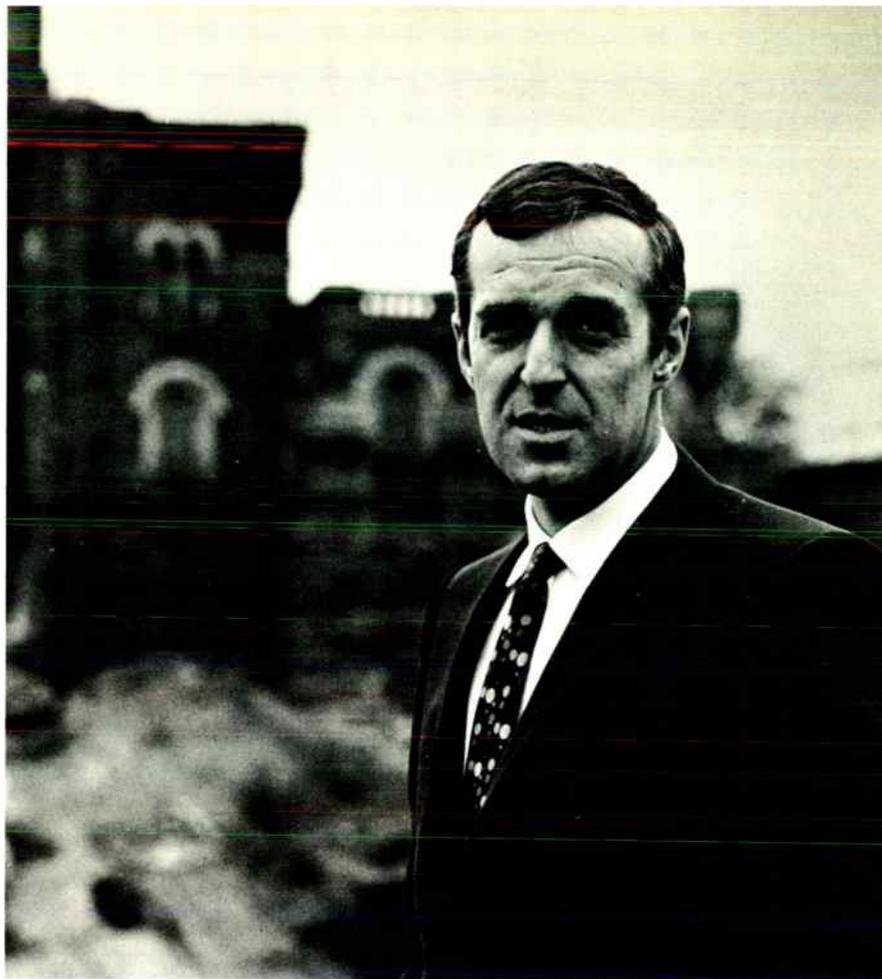
For Lees, it began in Hamilton, Ont., Canada, where he was born of English parents. His father began as a musician and settled into becoming a construction engineer. As a child, Lees's inquisitive mind drew him towards painting, writing and singing.

It was, however, the graphic arts that caught the first serious attention of the intense young Lees. In St. Catharines, Ont., he was awarded a scholarship to the Ontario College of Art in Toronto, where he studied to be a commercial artist. But finding himself compellingly drawn toward music and literature, he soon made what was to be his definitive shift in direction. Dropping out of school, he floundered briefly, then became a reporter for the *Hamilton Spectator*, later for the *Toronto Telegram* and still later for *The Montreal Star*, covering labor relations, politics and military matters in Europe as well as Canada.

Lees's interest in music grew, and with it grew knowledge. Thus, in 1955, he was hired by the *Louisville Times* to become the paper's classical music critic. Six months later, he became motion picture and drama editor for the newspaper as well.

In 1958, he received a Reid Fellowship, an unusual journalism grant that permitted him to spend a year in Europe, studying the performing arts.

Returning to the United States in 1959, he became editor of the noted jazz magazine *Down Beat*, a position he held until the fall of 1961, when he resigned to devote himself to that which had become his primary interest: his own writing. This goal was interrupted once more when, in 1962, he agreed to a six-month tour of Latin



Les McCann

America as manager of a jazz sextet on behalf of the United States State Department's cultural exchange.

Returning to the United States in 1962, Lees settled at last in New York, bringing with him news of a fascinating popular music he had encountered in Brazil: bossa nova. Lees helped introduce the music to the United States and became the first important lyricist to translate the Portuguese lyrics of many Brazilian songs into English. One of these songs, "Quiet Nights of Quiet Stars," written to the music of Antonio Carlos Jobim, is already considered a classic in American music.

Later in 1962, Lees became a contributing editor of *HiFi/Stereo Review*, another noted music magazine. Lees felt that popular music had never been adequately criticized or documented in this country. His authoritative reviews of the popular song have caused great controversy in the professional world of music and records. In 1966, Lees accepted the position of popular music editor of *High Fidelity Magazine*.

Lees, who is married and has a 10-year-old son, continued his career as

a fiction writer. He published his first novel, *And Sleep Until Noon*, in 1966, as well as countless short stories which have appeared in a wide variety of magazines in the United States and England. At present, he is at work on a second novel.

The depth of Lees's insights, plus his thorough knowledge of writing techniques and a great love for good songs have made him one of the most meaningful and moving lyricists in the country. In continual demand, he has collaborated on songs with many of the most important composers in the field—Antonio Carlos Jobim of Brazil, Bill Evans of the United States, Lalo Schiffrin of Argentina, Johnny Dankworth of England and the noted French actor-singer-songwriter Charles Aznavour.

A portfolio of 30 songs with lyrics by Gene Lees is soon to be released by the Richmond Organization. It will include "Waltz for Debby," "Song of the Jet," "Someone to Light Up My Life" and "Paris Is at Her Best in May."

Miss Ames reviews popular records for High Fidelity/Musical America.



'The Flim-Flam Man'

Films

Whenever it's getaway time for *Bonnie and Clyde*, and there are many chases in the film, the musical accompaniment comes from the (Lester) Flatt and (Earl) Scruggs recording of Scruggs's tune "Foggy Mountain Breakdown."

Bonnie and Clyde are Bonnie Parker and Clyde Barrow, leaders of a gang that terrorized the Southwest in the thirties. The film, released by Warner Brothers - Seven Arts, stars Warren Beatty, Faye Dunaway and Michael J. Pollard. Charles Strouse provided the score.

Writing in *Newsweek*, Joseph Morgenstern said: "There is nothing timorous about *Bonnie and Clyde*, in which violence is at once a virtue and a vice. Director Arthur Penn and his associates perform poignant and intricate wonders with a Loony Toon gang of outlaws who bumble along from one bank job to another, from one blood bath to another in an inchoate, uncomprehending and foredoomed attempt to fulfill their stunted selves."

The film was the United States entry

in the Montreal International Festival held at the Expo 67 Theater there. It has since created a critical stir.

◆ Operating on the principle that you can't cheat an honest man, George C. Scott, *The Flim-Flam Man*, bilks just about everyone in the North Carolina back country with the aid of his shill and sidekick, Michael Sarrazin. The comedy, released by 20th Century-Fox, was directed by Irvin Kershner and features a score by Jerry Goldsmith which "appears to have been drawn from the same sort of folk themes and rhythms with which Aaron Copland defined Appalachia. Fully bodied and brightly varied, the score serves to underline the humor and amplify the characters and while it never intrudes, it should stand well on its own" (*The Hollywood Reporter*).

◆ Annette Funicello, Fabian and Warren Beatty are the stars of American International's *Thunder Alley*, a drama concerned with stock car racing. Mike Curb wrote the score; Guy Hemric and Jerry Styner teamed to write the title tune and "When You Get What You Want," sung by Miss Funicello.

◆ "Stu Gardner screams 'Mighty Good Times' mighty well (he wrote it) in a discothèque melee amid multiple projections, one of the picture's most hypertensive and strident moments." The reviewer: John Mahoney of *The Hollywood Reporter*. The film: MGM's *Point Blank*, based on the book *The Hunter* by Richard Stark. Lee Marvin plays the "good" bad guy tracking down the gang members who have done him out of his share of the loot. Also starring are Angie Dickinson, Keenan Wynn and Lloyd Bochner. John Boorman directed, and Johnny Mandel scored.

◆ *Warning Shot* casts David Janssen as a cop who has gunned down a prominent citizen and must prove his case before his trial opens. To a Jerry Goldsmith score, he slowly unravels the mystery of a missing gun and uncovers a dope ring. Along the way, key characters are played by Eleanor Parker, Ed Begley, Keenan Wynn, Steve Allen, Lillian Gish, George Sanders, George Grizzard and others. The Paramount film was shot in color at Los Angeles locations. *Variety* noted that Goldsmith's score is "excellent in lending mood, pace and emphasis with unusual orchestration."



'Bonnie and Clyde': a chase to music by Flatt and Scruggs

Concert Music

IN THE NEWS BMI concert music brochures devoted to **Arthur Custer, Norman Dello Joio, Peggy Glanville-Hicks, Robert Kelly, Igor Stravinsky** and **Charles Wuorinen** have recently been made available for distribution. The six titles are the latest in the series, which has over 100 in print.

Custer, director of the St. Louis Metropolitan Educational Center in the Arts, is also associated with the St. Louis New Music Circle.

Dello Joio's "Meditations on Ecclesiastes" won him a Pulitzer Prize in Music (1957). He is chairman of the Policy Committee for the Contemporary Music Project, administered by the Music Educators National Conference under a grant from the Ford Foundation.

Miss Glanville-Hicks, the well-known writer of music in many forms, is a resident of Greece. One of her greatest critical triumphs, the opera *Nausicaa*, was first produced in Athens in cooperation with the Greek government in 1961.

Since 1946, Robert Kelly has been teaching composition at the University of Illinois School of Music. His most recent work is *The White Gods*, a full-length opera based on the Aztec viewpoint of the conquest of Mexico.

"For over half a century," his brochure notes, Stravinsky "has maintained his position as one of the most arresting of contemporary composers." His BMI-licensed music includes his Violin Concerto, Symphony in Three Movements, "Scenes de Ballet," "Jeu de Cartes," "Danses Concertantes" and Symphony in C.

Charles Wuorinen is co-director of the Group for Contemporary Music at Columbia University. Now teaching there, he is the composer of 20 prize-winning works.

◆ **Earle Brown** gave six lectures on "Compositional Process" during his stay at the Darmstadt Festival of New Music in Germany, August 29-September 3.

The talks covered contemporary esthetics relative to all media and compositional techniques particularly relevant to electronic, aleatoric and "totally organized" music and events.

Brown, who spends part of each year in Europe, increasingly has been represented by his works at European festivals and concerts. His "Calder Piece," for four percussionists and a mobile by Alexander Calder, was premiered on February 27 of this year. The work was repeated in an August 9 performance by the Quatuor a Percussion de Paris, outside of Nice, France.

◆ **Oliver Daniel**, BMI's assistant vice president in charge of concert music administration, was named special advisor in music to the United States Information Agency (U.S.I.A.) in August.

Following a Washington, D.C., ceremony, he flew to Salzburg to represent the National Music Council at two days of meetings of the International Music

Council of the United Nations Educational, Scientific and Cultural Organization (UNESCO). The meeting was primarily concerned with planning for the 1968 International Music Congress, to be held in New York next fall.

◆ **Karel Husa**, professor of music at Cornell University, is slated to go to Buenos Aires, Argentina, this winter to conduct during the city's Festival series. He also has signed for return conducting engagements with the French Television Orchestra of Paris and the Brussels Symphony. During April, 1968, he will direct the Buffalo Philharmonic in four concerts, which will include his "Fantasies," Symphony, Serenade for Woodwind Quintet and Orchestra, and "Elegy and Rondeau."

This past summer, Husa was special guest conductor-composer at the Guilford Musical Arts Center, Greensboro, N.C.

◆ **Earl Kim** has been appointed professor of music at Harvard University.

◆ **Leon Kirchner**, a visiting composer at the Marlboro (Vt.) Music Festival, shared in a memorable moment following a concert late in August.

Stepping in for Pablo Casals, who was recovering from a cold, Kirchner directed the Marlboro Orchestra, a chorus of 75 singers and Rudolf Serkin, the pianist, in Beethoven's "Fantasia" in C minor.

"That was a beautiful, beautiful performance," Casals exclaimed after the concert. He then embraced and kissed Kirchner and several of the performers.

Henry Raymond of *The New York Times*, writing from Marlboro, noted that Kirchner "has been a major influence here in interesting talented young performers who play modern music. He is Walter Bigelow Rosen Professor of Music at Harvard University and this year won the Pulitzer Prize in composition."

◆ **Ernst Krenek** recently was the recipient of three commissions.

He has been asked to write an orchestral work, to be performed at next year's Ravinia (Ill.) Festival. Another Krenek orchestral effort, commissioned by Mario di Bonaventura, will have its first performance during the **Anton Webern** Festival, one of the features of Dartmouth's Congregation of the Arts, in the summer of 1968.

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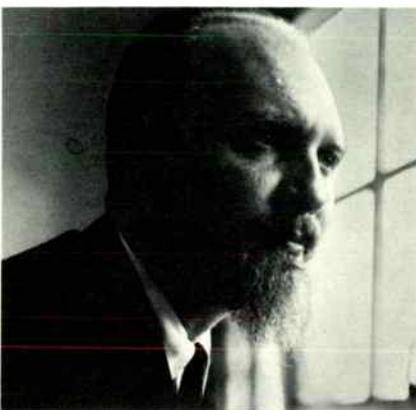


Brown



Kirchner

Julian B. Hall



Whittenberg

By Reiter

In addition, a chamber work has been commissioned by the new branch of the University of California at San Diego, which recently appointed Krennek an honorary fellow.

◆ **José Serebrier** has been named music director of the Plainfield (N.J.) Symphony Orchestra for this, its 48th season. He also will continue as associate professor of music at Eastern Michigan University.

◆ **Seymour Shifrin** of the Brandeis University music faculty was a visiting composer at the Marlboro (Vt.) Music Festival this past summer.

◆ **Charles Whittenberg** has joined the University of Connecticut music faculty. His appointment as assistant professor at the university's School of Fine Arts begins immediately.

The composer came to the university following a stay in Europe, where he lectured at the American Academy in Rome and at Amerika Haus in Munich.

"Virtuose Musik" for solo violin, 10 winds, harp and percussion, a

PREMIERES

Boris Blacher work commissioned by Dartmouth's Congregation of the Arts, was premiered August 19 at Hopkins Center, on the Hanover, N.H., campus.

"It is truly a virtuoso work, and Stuart Canin, the soloist, performed it magnificently," the *Hanover Gazette's* Peter Lihatsch noted. "From the very opening notes, it was obvious that this was a most demanding work, and the soloist was in action through the entire piece."

The reviewer added: "In a modern vein, yet in an appealing framework of

sound, the solo carries the theme continuously with just intermittent accompaniment by the various wind instruments. There were several interesting solo bits for the oboe, horn, clarinet and the harp, but the violin was dominant through the entire performance and Mr. Canin received a very enthusiastic reception. . . ."

◆ **William Bolcom's** "Fives," a double concertino for solo violin, piano and three string groups, had its world premiere, July 9, during the La Jolla (Calif.) Music Festival.

Commissioned by the Men's Advisory Committee of the La Jolla Musical Arts Society, it was performed at La Jolla's Sherwood Hall by Hollywood studio musicians and members of the Los Angeles Philharmonic. Milton Katims conducted. Paul Shure was the solo violinist. The composer played piano.

"It was . . . exciting music that made good use of rhythm and especially good use of tone color," *The San Diego Union* music critic Donald Dierks said. "It had an angular lyricism and dramatic momentum.

Anne Lois Roberts, the *La Jolla Light* reviewer, commented: "Bolcom played with steely brilliance while Shure employed a lyrical vocabulary. At first this dissimilarity seemed to produce alienation but soon it became apparent that a new . . . communication system was involved."

The piece, according to Miss Roberts, was an "episodic musical structure of breadth and dash." It brought into play a variety of modern techniques, including "insertion of paper strips between the piano strings, playing glissandi on the strings or grabbing



Charles Stewart

Friedman

them violently, having the string players tap the sounding boards of their instruments with their fingers or strike the strings with their bows. It was an incandescent performance," the critic concluded.

◆ **Dave Brubeck's** Organ Fantasy had its first performance on August 6. It was played by Frederick Tulan on the organ at the Cathedral of St. John the Divine, New York City.

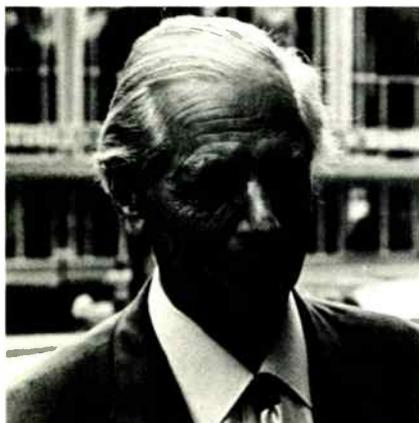
◆ Pianist-composer **Don Friedman** flew to Germany in August to participate in rehearsals and the first performances of three new works, "Spring Signs" No. 2, "Contrasts" for 10-piece orchestra and "Mary Ann," a trio effort.

The orchestral pieces, conducted by **Attila Zoller**, were presented on August 31 during a concert at Radio FFB, Berlin. Featured were Friedman, Jimmy Owens (trumpet), Barre Phillips (bass) and Zoller (guitar).

North German Television broadcast the latter part of the concert, which included "Spring Signs" No. 2 and "Mary Ann," performed by the composer, with Phillips and Al Heath (drums).

◆ Members of the Rotterdam Philharmonia Orchestra premiered **Karl Amadeus Hartmann's** "Burlesque Music," June 30, at Rotterdam's Holland Festival. The work is published in the United States by Schott/AMP.

◆ "Colloquy" for Solo Trombone and Band by Specialist **William Goldstein**, resident composer-arranger with the United States Army Band in Washington, D.C., had its world premiere, August 14. It was performed at Watergate, an outdoor stadium in the nation's capital, by the United States Army



Blacher



Bolcom

Bill Eng



Hartmann

Willy Praeger

Band. Sgt. Maj. David Maser was the featured soloist. Band director Lt. Col. Samuel Loboda, who commissioned the work and to whom it is dedicated, conducted.

◆ The first North American performance of **Iain Hamilton's** Arias for Orchestra was given by the Provincetown (Mass.) Symphony Orchestra, under Joseph Hawthorne, August 11. The concert was presented at the resort's Town Hall. The composer was in the audience.

Commissioned for the Contemporary Music Society in 1962, the work is scored for flute, oboe, clarinet, bassoon, French horn, trumpet, trombone and strings.

"... its three parts, Tragic, Amorous and Bravura, were interestingly portrayed, sometimes with tones quite lacerating and pungent ... with aspects of fantasy and poetical imagination, so that the work was always arresting," a Provincetown reviewer noted.

◆ As part of its Music Festival programming, the Provincetown Symphony Orchestra, Joseph Hawthorne conducting, gave the first American performance of **Hans Werner Henze's** "Three Dithyrambs."

Performed on July 28 at Provincetown's Town Hall, the work draws its title from the Greek choral chant. It utilizes Baroque movement forms and is written for flute, oboe, clarinet, bassoon, trumpet, two French horns, harp, piano percussion and strings.

The piece, commissioned by the West German Radio Orchestra of Cologne, is dedicated to the memory of Willy Strecker, the composer's publisher. It had its first performance in Cologne,

November 27, 1958, with **Hans Rosbaud** on the podium.

Schott/AMP publishes the work in the United States.

◆ "It provoked more discussion among the audience than any other piece played at the Meadow Brook Festival this year."

Collins George of the *Detroit Free Press* made this observation concerning **Ernst Krenek's** "Horizon Circled," an orchestral work commissioned by the Rochester, Mich., festival and given its world premiere there, August 12. Sixten Ehrling conducted the Detroit Symphony Orchestra.

The critic declared that this six-movement, serial effort was "extremely well-constructed. . . . never sentimental, and quite effective" and brought into play "the tone cluster and the stroking of piano strings, the extreme use of novel bowings for the string instruments. . . ."

"Krenek is a musical theorist and in every sense a modernist," Mr. George added. "But the cerebralism never shows through. One's first impression [of the piece] is of extreme chaos, but elements of humor, otherworldliness and of large organization are evident as the total effect of the work becomes more pronounced."

"Horizon Circled" will receive its first European performance in Germany over Baden-Baden radio in February.

◆ "Notes" for the organ by **Hans-Ulrich Lehmann** was given its initial performance by organists Janine Lehmann and Eduard Muller, May 2, in Basel, Switzerland. The work is published in the United States by Schott/AMP.



Krenek

◆ The European premiere of **Jan Meyerowitz's** Six Pieces for Orchestra took place on July 19 during a Radio Turin concert conducted by the composer. It was broadcast on August 11. The concert also included **Hans Pfitzner's** Three Preludes from the opera *Palestrina*, which is published in the United States by Schott/AMP.

The Corpus Christi Symphony Orchestra, Maurice Peress, director, has commissioned Meyerowitz to write an orchestral work especially to open or close a concert. It is to be premiered in December.

◆ "Sextet" by **Jean Papineau-Couture**, commissioned by the Canadian Broadcasting Corporation, had its world premiere, August 15, at the Théâtre Port-Royal, Place des Arts, in Montreal. Performed by the Toronto Repertory Ensemble under Milton Barnes, it was included in a concert given under the combined auspices of CBC and Expo 67's World Festival during CBC Week.

◆ "Epitaph," **Aribert Reimann's** work for tenor voice and seven instruments, had its world premiere during a June 2 "Musica Viva" concert, broadcast over South German radio from Heidelberg. The work is published in the United States by Schott/AMP.

◆ **Bernd Alois Zimmermann's** "Intercommunication" for violoncello and piano was heard for the first time, April 26. It was included in a "Present Day Music" concert, broadcast over West German radio from Cologne, and featured Siegfried Palm (violoncello) and Aloys Kontarsky (piano).

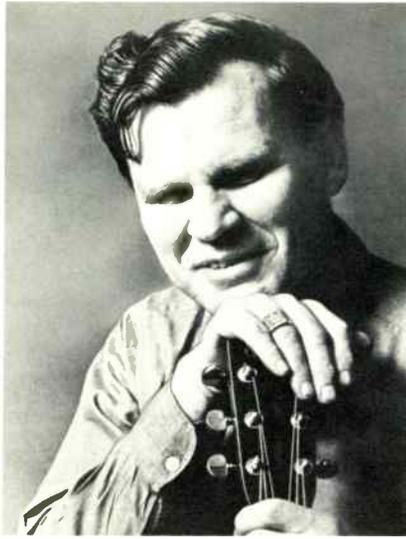
The work is published in the United States by Schott/AMP.



Lehmann



Cherry



Watson



Desmond

In the Press

Composer-trumpeter **Don Cherry** discussed his approach to music in general and composition in particular in a wide-ranging interview with Keith Knox in the August issue of Britain's *Jazz Monthly*.

"I have a lot of respect for simplicity, where something's so simple that it's hard, it's hard to be simple. I've been trying to write compositions where it's not really the melody itself, it's the form that's important, or the mood."

Cherry emphasized: "Yes! . . . I hope that each one of my compositions has a different approach musically, a different style, a different feeling, a different sound or color. . . . I know I'll get to the point where I'll be just playing one . . . thing over and over different ways, like in the ragas. Now I'm trying to mix up collages, trying to put all these colors together."

◆ A summer festival of top names in folk and country music at Statesville, N. C., caught the ear of *Time*, which came away impressed with folk singer-guitarist **Arthel (Doc) Watson**.

"Husky, easygoing and seemingly unperturbed by the fact that he has been blind ever since early childhood, Watson, 44, is a regular country-music Segovia. His casual, clean-cut virtuosity on the 'flat-top' (nonelectric guitar) is little less than awesome," the magazine noted.

Folklorists point out that Watson's

stylings are far from pure. He readily admits his songs and techniques were as much copied from early listening to the radio and records as they were derived from the folk around his Deep Gap, N. C., birthplace.

When he was 11, his father ("a pretty fair country picker") made him a fretless banjo. At 17 he was listening to country greats like guitarist **Merle Travis** and duplicating his individualistic finger-picking style, in which the forefinger touches the strings and plucks out the tune while the thumb plunks out a moving bass.

Time concluded: "Watson is located dead-center in the forward thrust of country music toward highbrow as well as lowbrow respectability. The very impurity of his style, coupled with the exhilaration his work generates, goes a long way to accomplish this aim. Like a select few before him (John Jacob Niles, Travis, Clarence Ashley), he forms a bridge between America's primitive folk heritage and the sophisticated listener."

◆ Alto saxophonist-composer **Paul Desmond**, for 17 years a key member of the **Dave Brubeck Quartet**, recently took time out to talk about his Brubeck years. The interview with Mike Hennessey, Paris correspondent of the London *Melody Maker*, was particularly timely in light of the August announcement of the imminent dissolution of the group. Two overseas tours, Europe in October and November and Japan in December, complete the unit's schedule.

Hennessey noted that the long-term partnership began in San Francisco. In 1951, Brubeck was playing in a club and Desmond sat in.

"We started doing some counterpoint things and it jelled right from the beginning," Desmond told Hennessey. "It was instant. And it was as good then as it's ever been."

As far as his personal tastes are concerned, Desmond claimed to be something of an arch conservative. "I like Al [Cohn] and Zoot [Sims] and **Jim Holl** and **Bill Evans**. And I find **Miles [Davis]** is a bridge between the music I know about and the total anarchy that seems to be emerging."

When queried about the success of his composition "Take Five," and whether it had become a "burden," he responded:

"Not to me it hasn't. . . . That is one of the few things I've done right in my life.

"I got the idea in Reno when I was standing in front of a dollar slot machine. The rhythm of the machine suggested it to me and I really only wrote it to get back some of the money I'd lost in the machine.

"That," he added, with a touch of typical Desmond humor, "has now been accomplished."

◆ "The rock revolution is history now; the Bee Gees are its children. Their sound will never be duplicated by four guys standing under a lamppost on a summer night. It is finely, carefully wrought music, meant for deep listen-



The Bee Gees



Reeves



Conover

ing, and its imagery is etched in terse filigree. The lyrics are simple, but they sting.”

The critic: Richard Goldstein, writing in *The New York Times*.

The Bee Gees: a group of five young Australians: **Barry** (19), **Robin** and **Maurice Gibb** (17-year-old twins), Colin Petersen (19) and 21-year-old Vince Melouney.

Speaking of their first record album, Goldstein said: “. . . if this collection is any indication, their talent as songwriters alone is formidable.”

The Gibb brothers, who penned the dozen tunes (published by Nemperor Music, Limited) that make up their first LP, have been performing together since 1956. The Gibb family emigrated to Australia from their home in Manchester, England, in 1958, and within a few months the Gibb boys had been heard on Australian radio. By 1960, they had their own TV series and in 1963 (Barry was 14 and the twins were 12), they signed a recording contract that led to a string of hits *Down Under*—all Bee Gee compositions. The five-man Bee Gees group dates from the chance meeting in London of the Gibb boys and Australian acquaintances, Petersen and Melouney.

◆ “. . . the newest addition to the list of genuine country music legends, unquestionably, is **Jim Reeves**, who went from a farm in Panola County, Tex., to international fame. . . .”

The writer: Robert Hilburn in the *Los Angeles Times* (August 6).

Tracing Reeves’s career from the beginning, Hilburn told of the 5-year-old who heard a **Jimmie Rodgers** record on the first phonograph he had ever seen. Two years later, that same boy had a guitar and soon had his own 15-minute radio show.

Through various radio jobs and a series of top-selling country tunes, Hilburn brought the story to Reeves’s untimely death in a plane crash on July 31, 1964.

“Though Reeves’s success on record since his death has been phenomenal, it was not wholly unpredictable,” Hilburn wrote.

“Country music, with its heavy emphasis on the sentimental side of life, is a natural breeding ground for legends. One of the key factors. . . is the close relationship between performer and fan.

“Unlike pop music where few fans ever get a chance to meet their favorite artist, any enterprising country music fan can work his way backstage to meet the biggest of country stars. . . .”

“Through this personal contact, the artists build loyalty. For the biggest stars it is only one step from this loyal following to the start of a legend, and Jim Reeves has been one of country music’s biggest stars.”

◆ “With the possible exception of the late John F. Kennedy, no American is more popular in East Europe than **Willis Conover**,” *Newsweek* asserted.

Who is Willis Conover? He is jazz’s most powerful radio voice. He presides

over the Voice of America’s *Music—U.S.A.*, heard for an hour and a quarter, six days a week, in every country on the globe. It is said that the show—probably the world’s most popular radio program—reaches an estimated 30 million people every night—10 million of them in Eastern Europe alone.

“The Conover formula — first-class jazz interspersed with cool, no-politics commentary—has paid off handsomely,” *Newsweek* said.

“For me,” Conover explained, “every program has a reason for being. It relates to itself or to other programs in the week or month. I try to put jazz in perspective—a little history, a little about who is playing and who wrote it, a little about what feels solid to me.”

Proof of Conover’s impact is easy to find. In Eastern Europe, for example, he “has been showered with gifts in Prague, deluged with flowers in Warsaw and whisked through customs in Bucharest as if he were a Very Important Politician,” *Newsweek* reported. “His photograph is treated like an icon, his autograph like a collector’s item. And his comments are quoted with respect even in Soviet propaganda magazines. ‘If they were electing a president of the world,’ one bearded Russian university student said, ‘I’d vote for Willis Conover.’”

A long-time jazz fan and commentator, Conover has a great love for the music. It comes across in his presentations. “Jazz is a language that all nations of the 20th century speak,” he

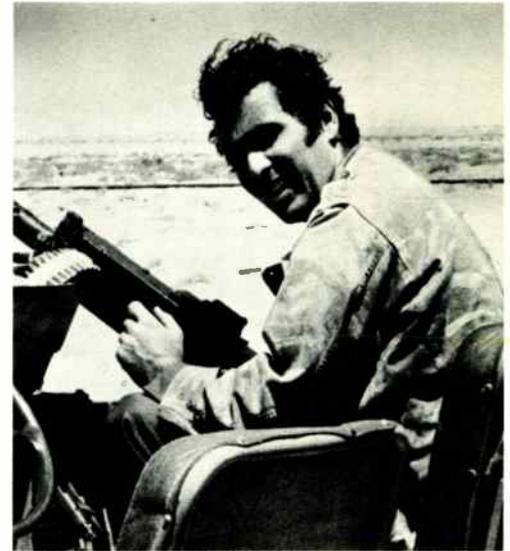
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Hubert Long, Walker and Opry's Devine



Louvin



Eliran

told a group of enthusiasts in Estonia recently. "It is a language of discussion and argument. Musicians can perfect this international language only if they have the opportunity to speak it with their neighbors across the street or across the ocean. There must be cross-fertilization."

◆ The Grand Ole Opry's newest member is a Texan—**Charlie Walker**, who gave up a position as one of the nation's top country music disk jockeys for Nashville stardom.

Sketching Walker's background for "The Sunday Showcase" of *The Nashville Tennessean* (August 27), Charles Jackson noted:

"Walker grew up on a cotton farm near Dallas—and his lack of feeling for cotton farming probably is a main reason that he usually tells people he's from San Antonio, rather than Dallas."

At 10, he got himself a guitar and began to learn the songs of the late **Jimmie Rodgers** and was influenced by **Ernest Tubb** and **Roy Acuff**.

"I wanted to be a prizefighter, singer, anything," Walker recalls, "anything to get away from that cotton."

The road "away" led to a Texas hill-billy band, an Army tour (he organized the group that introduced country music to Japan) and finally to his disk jockey spot in San Antonio—he played dates on the side whenever he could. His radio nickname was "Poke Salad," born of his early hard times in the cottonfields. His wry explanation: "If poke greens had been two weeks late comin'

in, we'd all have starved to death."

◆ "I'm really in this business more by accident than anything else," **Charlie Louvin** told Charles Jackson during an interview in "The Sunday Showcase" of *The Nashville Tennessean*. "I've been a barber, a postal clerk and a cotton mill worker, and in each of them I was just trying to find a way of making a living that was easier than farming."

Alabama-born Louvin feels the ballad bears a close relationship to the religious hymns that form a great part of the musical heritage of rural America.

"I get the same feeling out of singing 'See the Big Man Cry' as I do some of the great songs of inspiration, and I think a well-written love song can reach and help more people than a hymn can. It's pretty hard for a hymn to reach the guy sitting in a bar."

"Perhaps," wrote Jackson, "rural America's old Calvinistic sense of the 'troubles of this world' has a connection with this deepness of feeling, for Louvin said that he can sometimes genuinely 'feel' the loss of things he, in his own personal life, never actually lost."

Louvin explained:

"I never sing a song about somebody that lost something without feeling sorry for myself, like a song about somebody losing his wife and his home. And yet I've been married for 18 years and have three children, and if I was to sit down and write for a month about all the happiness they've brought me, I couldn't do them justice."

◆ A song of conquest has come out of

the recent Arab-Israeli conflict and fast is becoming internationally known. Written by the popular 29-year-old Sabra entertainer **Ron Eliran**, it is titled "Sharm el Sheikh" and was created on the spot the day that Egyptian city fell to the Israeli forces.

Within 12 hours, the song was being broadcast hourly on Israeli newscasts. Instantly the people of the tiny Middle Eastern country took it to their hearts.

"Sharm el Sheikh" became part of the war, "number one on our hit and run parade," Eliran told Nora Ephron of the *New York Post*. The entertainer was subsequently sent to a record festival at Monte Carlo as Israel's representative. He recently recorded his hit in English.

The six-day Arab-Israeli confrontation, during which Eliran entertained troops on various battlefronts, was not his first wartime experience. He had been a combat photographer during the Sinai campaign in 1956. Prior to that, his family had fought for Israel's independence.

No stranger to America, Eliran has performed here on television, in clubs, schools and at conventions. Initially, he came to the United States at the behest of Ed Sullivan who discovered him on one of his talent searches. Eliran is a graduate of New York University, class of 1963.

◆ "**Lou Adler**, one of the best known and most respected record producers, is a defier of stereotypes."

The reporter: Pete Johnson of the



Adler

Los Angeles Times, profiling Adler.

Johnson pointed out that the 30-year-old recording titan “cannot read music or play an instrument” and that “he dislikes corporations, yet his two-year-old label, Dunhill, fetched \$3 million when he sold it recently to ABC. . . .”

For Johnson, Adler sketched in his unpromising start: a dropout from high school in Los Angeles and a Navy hitch followed by odd jobs.

“I always thought that I could write, so I joined with a guy named **Herb Alpert** in 1959—he was the musician—and we began writing songs.”

The duo started with a minor label, now defunct, which paid them \$40 a week, and Adler struck up a friendship with the top artist, **Sam Cooke**.

From the time he produced his first record in 1959, he ran up a string of hits and had various companies seeking his production services until, early in 1964, he had enough of a reputation to found his own publishing company, Trousdale Music.

Adler explains his success formula with: “I’m not too musical. Everything I do in a recording session is by feel so I have to work with good people and good musicians. I have worked in the same studio with the same musicians for eight years.

“In all these years of producing, I have actually done very few records. My system works only if I am excited and can get the musicians as excited as I am.

“All of the people I’ve been associated with since the start have been great forces in the music field—[**Barry McGuire**, the **Mamas and the Papas**, **Johnny Rivers**. If it had been otherwise I could not have lived with my job,” Adler concluded.

◆ “We’re not uptown singers. We just sing uptown to be able to sing out of town.”

The quote: from **James Sego**, manager of the **Sego Brothers** and **Naomi**. The reporter: **Elmer Hinton** of *The Nashville Tennessean*’s “Sunday Showcase,” who went on to explain:

“What he meant was that the Segos do stage work, gospel concerts and all-night singings, in order to sustain the organization financially.”

James, **Lamar** and **Walter Rolland Sego Sr.**, **Naomi** (James’s wife) and pianist **Eddie Crook** comprise the group.

James told Hinton: “Church singing is what we like to do most, and we do a lot of this but we couldn’t begin to pay our expenses by doing this all the time. Church singing, primarily, is on a free-will offering basis and lots of times this isn’t very much.”

As of July 9, when Hinton’s article appeared, the group was booked six months in advance for stage and TV appearances, recording sessions and even some camp meetings—particularly in Ohio and Canada. Hinton noted the pace was killing but the group seems to thrive on it.

“When you’re doing something you know you’re called to do,” said James, “it isn’t any trouble or bother.”

◆ Under the title “**Charles Ives: Music Big as Life**,” **Eric Salzman**, writing in the August issue of *HiFi/Stereo Review*, commented on the composer.

“Ives was not (repeat: *not*) an untrained American primitive writing unplayable scores in a snowbound log cabin by **Walden Pond**; nor was he totally unknown 25 or even 40 years ago. The time has come to discard all that silly and misleading Ives mythology. Ives *did* anticipate practically anything you can think of in modern music, but even that fact goes only part way toward explaining his extraordinary relevance today. Ives’s really revolutionary idea—the one that still astonishes and even outrages people (when they realize its implications)—was the overthrow of the old notion of ‘manner’ or ‘style’ and the bald acceptance of all kinds of experience as valid material for a far-reaching and, yes, even profound conception of musical relevance. Until recently, we have been bound to the traditional (European) notion of just what a work of art is and what artistic experience can be—i.e., a personal expression, historically determined, made consistent and unified by technique through style,” music critic **Salzman** continued.

“Baloney! says Ives. Life is bigger and truer than that, and so art should be. Ives wanted to break down the traditional barriers between art, life and nature so that life could flow across into art and *vice versa*.”

Ives, whose *Symphony No. 3* was awarded the 1947 Pulitzer Prize in Music, died May 19, 1954, at the age of 79.



The Segos Brothers and Naomi



Jack Mitchell

'Incubus': music by Webern

Cover Story

**DANCE
SUMMER
1967**

"DanceMobile," a five-week all-boroughs schedule of appearances by the Eleo Pomare Dance Company, was a summer project of New York City's Harlem Cultural Council.

The troupe, presented by the Hoffman Beverage Company, was accompanied by the **Clifford Jordan** Quartet in open-air performances.

Included in the program was a solo by Pomare called *Junkie*, danced to the **Charles Mingus** tune "Better Git It in Your Soul." Also heard were various tunes by **Leadbelly**, among them: "Dick's Holler," "Take This Hammer" and "Silver City Bound."

◆ The American Dance Festival, a long-term (19 years) summer feature at New London's Connecticut College, was held on three consecutive weekends, beginning August 5. Leading dance companies participated in the eight-program fete.

Among the works presented: *Place*, to music by **Gordon Mumma**, by Merce Cunningham and company; *Agathe's Tale*, to music by **Carlos Surinach**, by the Paul Taylor Dance Company (cover photo) and *Diversion of Angels*, to **Norman Dello Joio's** music, by Martha Graham and company. The ballet was created by Miss Graham for the first American Dance Festival.

◆ The Erick Hawkins Dance Company presented an outdoor program of four works on the Mall Terrace of the Smithsonian's Museum of History and Technology, Washington, D.C., on the afternoon of August 26.

Three of the works, *Cantilever*, *Geography of Noon* and *Early Floating*, featured music by **Lucia Dlugoszewski**, the company's resident composer.

The music for *Cantilever*, performed by the composer, involved extensive use of the piano's sostenuto pedal in expanding the sonic potential of the instrument. For *Geography*, the composer created an orchestra of new percussion instruments which were executed as pieces of sculpture by Ralph Dorazio.

Early Floating was developed to music the composer played on the "timbre piano"—so named by critic Robert Sabin. Miss Dlugoszewski played inside

the regulation piano with bows of wood, felt, metal, glass, wire and plastic. Various bowing and muting techniques give the performer "a wide range of expression on a timbre-color level," the composer explained. She added that the score is structured for four "curtains of timbre," each bringing into play "a different consonant or 'white' interval."

Completing the quartet of works was *John Brown*, subtitled "a passion play," first programmed in 1947 in the nation's capital. "Unlike most of Hawkins's dances," Alan M. Kriegsman noted in *The Washington Post*, "this one offers a specific theme, which is also projected in Robert Richman's narrative poem, a piano score by **Charles Mills** and a set by Isamu Noguchi."

◆ Included in the recent City Center Joffrey Ballet stand at New York's City Center was *Incubus*, a Gerald Arpino choreographic creation, with music by **Anton Webern**. "This case history of a girl's rejection by society is superbly and laconically illuminated," *The New York Times's* Clive Barnes said.

◆ The Netherlands Dance Theater, which comes to Broadway in April, 1968, presented a series of programs in Amsterdam this summer. "Seeing it once more . . . I was again struck by the freshness of its dancers and the originality of its choreographic insights," Clive Barnes said in a special report to *The New York Times*.

Works performed included Anna Sokolow's "savage memorial to the concentration camps," *Dreams*, to music by **Teo Macero/Anton Webern/Bach**; Job Sanders's *Screenplay* and *Impressions*, to music by **Charles Mingus** and **Gunther Schuller**, respectively, and Hans Van Manen's *Five Sketches*, to music by **Paul Hindemith**.

◆ For the sixth consecutive season, the Rebekah Harkness Foundation Dance Festival was a late summer attraction in New York. The nine-program event featured leading dancers and companies in the Central Park series.

Among the works presented were *Congo Tango Palace* (music by **Miles Davis** and **Gil Evans**), *Montgomery Variations* (music by Davis and **Charles Mingus**) and *Toccata* (music by **Lalo Schifrin**, played by Dizzy Gillespie), all choreographed by Talley Beatty and danced by his company.

The Eleo Pomare troupe offered his *Las Desenamoradas* (music by **John Coltrane**) and *Blues for the Jungle* (music by **Oscar Brown Jr.** and **Mingus**). One work by the Lucas Hoving unit was his *Has the Last Train Left?* set to music by **Henk Badings**.

Dithyramb, a Glen Tetley creation to **Hans Werner Henze's** Symphony No. 3, received its first New York exposure during the festival. It was performed by the quartet of Tetley, De Lavallade, Hinkson and Douglas.

Another feature was Cleo Quitman's *Blues Through the Ages* by the Danse Générale. Music by **Junior Walker** was heard during the "Encounter Sixty-Seven" sequence.

◆ Four members of the Glen Tetley company—Carmen de Lavallade, Mary Hinkson, Scott Douglas and Tetley himself—appeared in the first performances, July 15 and 16, of a new Tetley ballet based on **Hans Werner Henze's** Symphony No. 3. The site of the presentations was Grant Park in Chicago. Kenneth Schermerhorn, music director of the New Jersey Symphony, conducted the Grant Park Symphony.

"Mr. Henze . . . is no stranger to ballet: the Royal Ballet, in fact, danced his *Ondine* here in 1960 with Margot Fonteyn in the title role," the *Chicago Tribune's* Thomas Willis noted.

"It is significant that we . . . see the work as well as hear it. For dancers, if they and their choreographers choose, can help us understand new music as well as old. Both dance and music have time in common, and pattern, and mo-

tion. Human beings moving in space can tell us much about the universe of sounds in which we live."

◆ The U.C.L.A. Dance Company, now in its second season, presented three concerts on campus before adjourning for the summer. Included was a revival of *Castor and Pollux*, with music by **Harry Partch** and choreography by Virginia Storie.

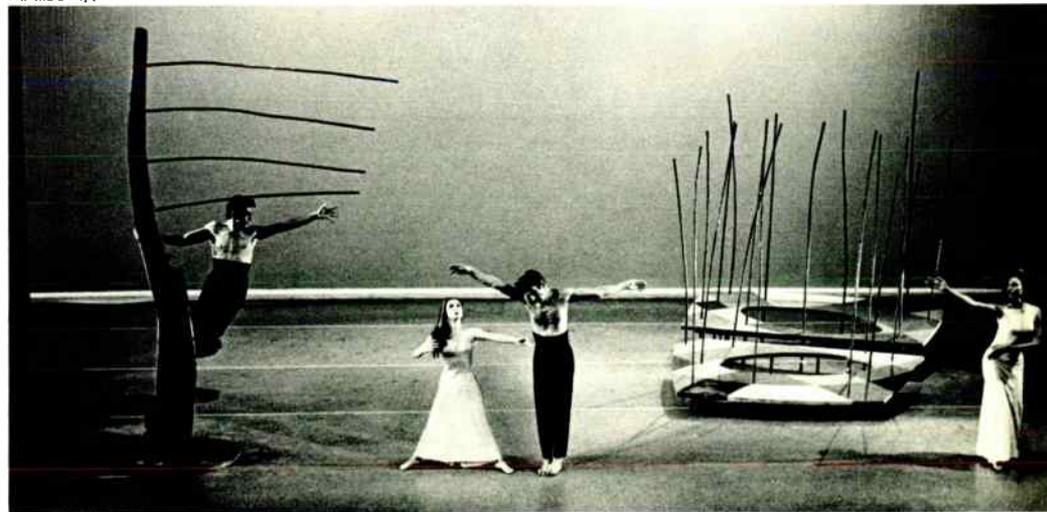
◆ Songs by Beatles **John Lennon** and **Paul McCartney** are finding their way into various media. In New York City's Judson Memorial Church, July 17, the Judson Dance Theater used the songwriting duo's "You've Got to Hide Your Love Away" as the basis for a work titled *Dance in Two Rows*.

The tune "was mournfully intoned by two rows of men and women. . . . The point clearly made was keep your love hidden or someone will tell you to anyway," *The New York Times* reviewer, Don McDonagh, explained.

◆ *Capriccio*, a ballet to music by **Dave Brubeck**, created by Larry Richardson, "was his finest hour creatively," Don McDonagh of *The New York Times* wrote, following the work's June 26 premiere in New York City.

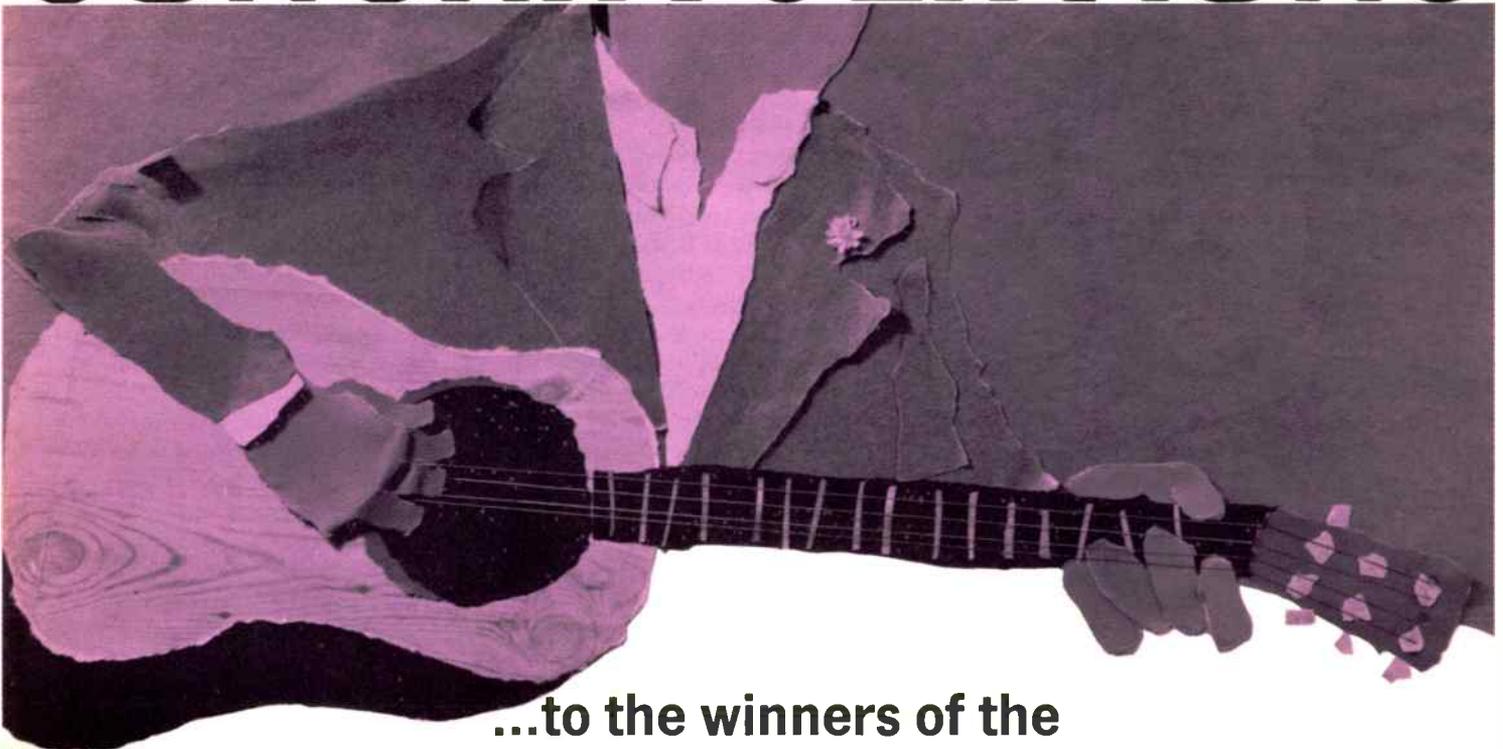
◆ The Larry LeMone ballet *Parsley, Sage, Rosemary and Thyme* was recently filmed in an outdoor setting by White Productions. Set to the music and lyrics of **Paul Simon**, as performed by him and **Art Garfunkel**, it was introduced earlier this year by members of the Pasadena Dance Theater during the second annual Pacific-Western Regional Ballet Festival in Laguna Beach, Calif.

Martha Swope



Graham's 'Embattled Garden': music by Surinach

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