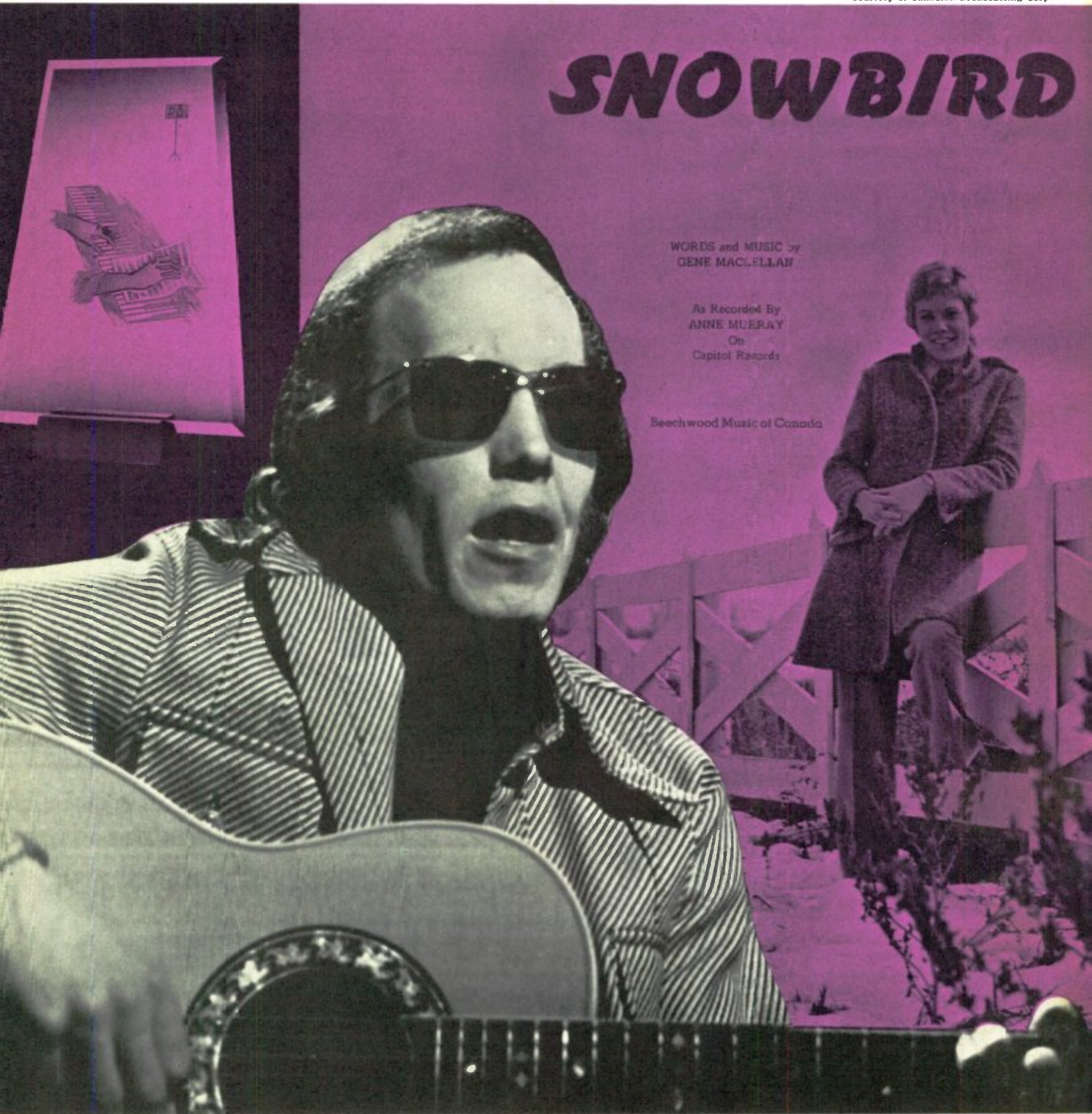


# BMI

THE MANY WORLDS OF MUSIC  
SUMMER ISSUE 1971

Courtesy of Canadian Broadcasting Corp.



## SNOWBIRD

WORDS and MUSIC by  
GENE MACLELLAN

As Recorded By  
ANNE MURRAY  
On  
Capitol Records

Beechwood Music of Canada

'SNOWBIRD' WINS 'MOST PERFORMED' BMI AWARD FOR CANADA'S MacLELLAN

## Writer Report

### BMI AFFILIATES HONORED

In recent months, BMI affiliates gathered in a variety of awards and honors in sites from London to Los Angeles, including Connecticut and Nashville. Among those honored were:

**George Hamilton IV**, **Loretta Lynn** and **Tompall** and the **Glaser Brothers** were the big winners at the first annual International Country Music Awards, sponsored in London's Royal Gardens by *Billboard* and *Record Mirror*. They won awards as top male vocalist, top female vocalist and top group, respectively. In the same ceremonies, held April 10-11, **Bill Lowery** took the publisher's award for "Rose Garden," named as international country song of the year. It was written by **Joe South**.

At the 23d annual Emmy Awards of the National Academy of Television Arts and Sciences, May 7, in Los Angeles, **Dominic Frontiere** took top honors for Outstanding Achievement in Music Direction of a Variety, Musical or Dramatic Program. He was cited for his work on the TV special, "Sing Out, Sweet Land."

At the special request of President Nixon, **Glen Campbell** was a guest and entertainer at the White House, climaxing a day of tribute to the American farmer, May 7. After entertaining, Campbell and his wife, **Billie**, spent a private evening with the President and his family.

On April 24, at the National Cowboy Hall of Fame and Western Heritage Center, Oklahoma City, the 11th annual Western Heritage "Wrangler" awards were presented. **John Parker** won a "Wrangler" for his title music for *Gunsmoke's* "Snow Train" episode and conducted portions of the music, judged to be the outstanding Western music of 1970. **Ken Curtis**, who plays Festus in the *Gunsmoke* series, accepted on behalf of his *Gunsmoke* colleague, **Amanda Blake**, a portrait of **Miss Kitty**, for the



Courtesy of Western Heritage Center

*A 'Wrangler' for Parker*

Center's Hall of Great Western Performers, painted by **Bettina Steinke**. He also appeared on stage with the original Sons of the Pioneers (he was a member in the 40s and 50s).

On May 27, in ceremonies at the Hartford (Conn.) Conservatory, **Lehman Engel** received an award of merit for "Outstanding Contributions to the American Musical Theater."

### MEMPHIS MUSIC FETE

Memphis Music, Inc. held its first annual awards ceremonies, May 21, at Holiday Hall, Memphis, before a crowd of music executives and celebrities exceeding 1,200.

The efforts of a number of BMI affiliates were a key factor in many of the awards, among them:

The Most Outstanding Record 1969/70 award went to "Suspicious Minds" (Press Music Company, Inc.), a **Francis Zambon** tune recorded by **Elvis Presley** and produced by **Chips Moman**, who also

was honored as Outstanding Producer.

**Isaac Hayes'** *Hot Buttered Soul* was named Most Outstanding Album 1969/70, and Hayes was also named Outstanding Male Vocalist 1969/70.

**Mark James** was named Outstanding Songwriter ("Hooked on a Feeling," written with Zambon and published by Press Music Company, Inc.), while **Steve Cropper** won the Outstanding Musician award.

Outstanding Instrumental Group was judged to be **Booker T. (Jones)** and the **MG's**, and the **Staple Singers** won the Outstanding Vocal Group award.

### C & W MUSIC AWARDS

The names **Merle Haggard** and **Kris Kristofferson** resounded several times at the Hollywood Palladium, March 22, during the sixth annual awards presentation of the Academy of Country and Western Music.

Haggard was honored three times—as entertainer of the year, top male vocalist and for heading the best touring band, **Merle Haggard's Strangers**. Also a big winner last year with five awards, he has received a total of 13 awards from the Academy.

The **Kristofferson** song, "For the Good Times," earned three awards—a pair for singer **Ray Price** (best single and best album of the year) and one for **Kristofferson** (song of the year). Two other **Kristofferson** songs were nominated for song of the year honors: "Sunday Mornin' Comin' Down" and "Help Me Make It Through the Night."

Among the other award winners were **Johnny Cash** (TV personality), **Roy Clark** (top country comedy), **Lynn Anderson** (top female vocalist), **Tex Ritter** (pioneer of the year), **Billy Graham** and **Doyle Holly** (best bass guitarists [tie], All-Star Country Band), **Floyd Cramer** (best pianist, All-Star Country Band) and **Billy Armstrong** (best fiddle player, All-Star Country Band).

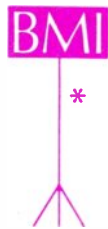
**Dick Clark** served as master of ceremonies for the presentation.

# BMI

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THE MANY WORLDS OF MUSIC • SUMMER ISSUE 1971

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**At the Pop Awards Dinner**



*Accent on Atlanta: Weller and Lowery*



*Motowners Gordy, Valerie Simpson and Ashford with Cramer*



*The Screen Gems—Columbia Music, Inc., Group*



*Barry and Kim*

*Mr. and Mrs. Charles Singleton*



*Mr. and Mrs. Ray Stevens*



## BMI News

### POP AWARDS DINNER

The 112 writers and 63 publishers of 89 songs licensed for public performance by BMI received Citations of Achievement for the most performed songs in the BMI repertoire for the calendar year 1970. In addition, special engraved glass plaques were presented to **Gene MacLellan**, the writer, and to Beechwood Music Corporation, the United States publisher of "Snowbird," the most performed BMI song during 1970.

The tune was the first all-Canadian

item to win this coveted award. MacLellan is a native of Prince Edward Island and the tune was originally published by Beechwood Music of Canada, Gary Buck, professional manager.

The awards were presented at New York's Hotel Pierre on May 25, by BMI president Edward M. Cramer, with the assistance of members of the firm's writer and publisher administration division, of which Mrs. Theodora Zavin is senior vice president.

The top 1970 writer-award winners are **John Lennon** and **Paul McCartney**, each with six awards. The leading publishers are Screen Gems-Columbia Mu-

sic, Inc. and ATV-Kirshner Music Corp., each with seven awards, and Jobete Music Company, Inc. and the Lowery Group, with six awards each.

Other leading writer-award winners include **Paul Simon**, four awards; and **Mac Davis** and **Joe South**, each with three awards. Winners of two awards include **John C. Fogerty**, **George Harrison**, **Terry Jacks**, **Bert Kaempfert**, **Kris Kristofferson**, **Laura Nyro**, **Billy Sherrill**, **Charles Singleton** and **Conway Twitty**.

Multiple publisher-award recipients include Charing Cross Music, Inc., Duchess Music Corp. and the Hill and *continued on next page*

All photos by Popsie



*The Bryant boys, Dane and Dell, with Cramer*



*Mr. and Mrs. Terry Jacks*

*Davis*



*Award time for Eastman, Kirshner and Klein (r.)*

Range Group, each with four awards; and Abkco Music, Inc., Blackwood Music, Inc., Combine Music Corp., Gone Fishin' Music, Green Apple Music Company, Harrisongs Music, Inc., Jondora Music, Rivers Music Company and Tuna Fish Music, Inc., all with two awards each.

A complete list of the 1970 BMI award winners can be found on the back cover of this issue.

**BMI  
CANADA  
AWARDS**

Thirty-seven Canadian songwriters and 29 music publishers affiliated with BMI Canada Limited were honored in Toronto, May 13, for their outstanding contributions to Canadian music. The writers and publishers of 38 tunes received Certificates of Honor following BMI Canada's third annual Awards Dinner. Representatives from Canadian broadcasting, the recording industry, music publishing, the film industry and the Canadian Radio-Television Commission attended the reception and dinner in the Royal York Hotel. William Harold Moon, general manager of BMI Canada, introduced Edward M. Cramer, president of Broadcast Music, Inc., U.S.A., and BMI Canada; and the master of ceremonies for the evening was Jack Curran, host of the *In Town* talk show from CFCF-TV, Montreal. Following the announcement of each award winner, the hit song was played while the writer and publisher accepted their awards.

During 1970, 15 Canadian hit tunes licensed by BMI Canada appeared on the major United States charts, nearly equaling the total number of Canadian songs to make their mark in the international market in all previous years. Writers and publishers of these award-winning songs saw their work reach the top of the Canadian charts, from Victoria to St. John's.

A complete listing of the award winners will be found on page 8.

**AWARDS TO  
STUDENT  
COMPOSERS**

Seventeen young composers from the United States and Canada have shared a total of \$10,150 in the 19th annual BMI Awards to Student Composers competition, which is sponsored annually by BMI. The award recipients this year ranged from 15 to 25 years of age. Seven of them have been previous student award winners. This year's awards, BMI president Edward M. Cramer announced, brought to 163 the number of talented young people in the Western Hemisphere who have been presented with BMI student composers awards to be applied toward their musical education.

1970 BMI Awards to Student Composers were made to the following:

John Adams, age 23, of Norton, Mass. Mr. Adams' winning piece is "Genesis" a cantata for chorus and orchestra.

William Eric Benson, age 22, of Reidsville, N.C. Mr. Benson's winning piece is "Structures for Symphony Orchestra."

Mickey Cohen, age 18, of Montreal, Canada. Mr. Cohen's winning piece is "Phantasm I" for orchestra.

Daniel Foley, age 18, of Jacksonville, Fla. Mr. Foley's winning piece is "Three Songs After Hermann Hesse" for low voice and string quartet. This is Mr. Foley's third BMI student award.

Andrew Frank, age 24, of Philadelphia, Pa. Mr. Frank's winning pieces are "String Quartet"; "Dreams of Reason" for chamber ensemble; and "Amaranth for String Orchestra." This is Mr. Frank's second BMI student award.

Joan Harkness, age 25, of Ann Arbor, Mich. Miss Harkness' winning piece is "Nothing of Dreams" for orchestra.

Daniel Kessner, age 24, of Los Angeles, Calif. Mr. Kessner's winning piece is "Madrigals" for 16 voices and organ. This is Mr. Kessner's second BMI student award.

David Koblitz, age 22, of Cleveland, Ohio. Mr. Koblitz's winning pieces are "Oxolotyl" for two electric double basses; and "Brachiophony" for soprano and chamber ensemble.

Gerald Levinson, age 19, of Westport, Conn. Mr. Levinson's winning pieces are "Fantasia" for flute, piano and percussion; and "In Wind" for soprano and chamber ensemble. This is Mr. Levinson's second BMI student award.

Phillip Magnuson, age 21, of Toledo, Ohio. Mr. Magnuson's winning pieces are "String Quartet"; and "Variations for Piano and Harpsichord."

Robert P. Mounsey, age 18, of Granville, Ohio. Mr. Mounsey's winning piece is "Ilium, New York, Is Divided Into Three Parts" for orchestra.

David Noon, age 24, of Pomona, Calif. Mr. Noon's winning pieces are "Tango 1940" for strings; "Ode" for tenor and chamber ensemble; and "Concerto" for cello and chamber orchestra. This is Mr. Noon's second BMI student award.

Eugene O'Brien, age 25, of Omaha, Neb. Mr. O'Brien's winning pieces are "Elegy for Bernd Alois Zimmermann" for chamber ensemble; and "Symphony." This is Mr. O'Brien's second BMI student award.

Steven Sandberg, age 15, of Brooklyn, N.Y. Mr. Sandberg's winning pieces are "Advice From a Caterpillar" for piano; and "Quincunx" for chamber ensemble.

Michael Seyfrit, age 23, of Lawrence, Kan. Mr. Seyfrit's winning pieces are "Similes" for oboe, cello and chamber ensemble; "Shadows and the Night Wind" for clarinet and trio; and also

**At the Pop Awards Dinner** Warner, the Sherrills, Cramer, the Gallicos and the Suttons (Lynn Anderson)



All photos by Popate

his "Dichroism, Symphony No. 3."

Michael Udow, age 21, of Elkins Park, Pa. Mr. Udow's winning piece is "Seven Textural Settings of Japanese Poetry" for soprano and orchestra.

Hugh M. Wolff, age 17, of Washington, D.C. Mr. Wolff's winning piece is "Lamentations" a cycle of songs for tenor and chamber orchestra. This is Mr. Wolff's third BMI student award.

Established in 1951 by BMI, in cooperation with music educators and composers, the BMI Awards to Student Composers 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 education. All awards are made on the basis of creative talent evidenced by original manuscripts which are submitted and judged under pseudonyms.

Prizes totaling \$15,000 and ranging from \$250 to \$2,000 are awarded at the discretion of the judges. The judges have the right to determine the amount of each award to be given and the number of such awards to be made. In the event that the judges consider that the quality of the entries does not warrant the awarding of any prizes or of prizes totaling the full amount of \$15,000, the judges have the right to make no awards or to make awards totaling less than such full amount and to recommend to the National Chairman that the amount not awarded be added to the total of available awards for the following year's competition.

The permanent chairman of the judging panel for BMI Awards to Student Composers is **William Schuman**, distinguished American composer.

Others who served as judges in the 1970 competition were **Sergio Cervetti**, **Chou Wen-chung**, **Edward T. Cone**, **George Crumb**, **Charles Dodge**, **James Drew**, **Karl Hampton Porter**, **John**

**Sweeney**, **Lester Trimble**, **Frank Wigglesworth**, **Charles Wuorinen** and **James Yannatos**.

The 1971 BMI Awards to Student Composers competition will be announced in the fall, at the beginning of the next school year. Inquiries regarding rules and official entry blanks should be addressed to Oliver Daniel, Broadcast Music, Inc., 589 Fifth Avenue, New York, N.Y. 10017.

**NFMC  
LAUDS  
BMI**

Speaking on behalf of the 600,000 members of the National Federation of Music Clubs, its president, Mrs. Maurice Honigman, paid glowing tribute to the associated activities of BMI with a special citation. The commendation was a feature of the federation's Crusade for Strings Luncheon, held in April in New Orleans.

Mrs. Honigman said: "It seems eminently fitting that the NFMC which has been so closely identified with Broadcast Music, Inc., and the recipient of its cooperation and magnificent financial support for a long number of years, should pay high commendation to them at this Crusade for Strings Luncheon. At our 1969 convention in Albuquerque, it was our privilege to present a special citation to Broadcast Music, Inc., and today we are happy to pay additional tribute to this organization composed of talented writers and composers, including thousands of women as well as men composers, for their combined gifts which have become the proud possession, not only of Americans in all walks of life, but of people around the world.

"Recognizing that the roots of the NFMC are planted in the smallest hamlet, as well as in the largest metropolitan centers of our country, and that no music organization in the world is accomplishing such noteworthy achieve-

ments, and doing so much for cultural enrichment of our people, Broadcast Music, Inc., has given financial support to many of our federation's finest projects, particularly our Crusade for Strings Program. The close and valued association between our two great organizations has grown and been strengthened through the years, and during that period approximately \$25,000 has been given to help NFMC continue, enlarge and create many of our most challenging and rewarding undertakings, including the new awards for the Crusade for Strings, our dynamic National Music Week Essay Contests, and our new awards in the Dance Department. Besides these substantial contributions and many others, Broadcast Music, Inc., has made possible some of our finest speakers on our Fall Session and Convention programs.

"Their priceless gifts to NFMC and their efforts to assist our own American composers achieve some financial stability commensurate with their contribution to the cultural life of our nation, their interest and concern for the preservation and enrichment of America's great cultural heritage and their devotion to the gifted young musicians in our country, eloquently speak of their humanitarian efforts and their desire to help this federation in our determination to plan for a better and happier world of tomorrow.

"To Mr. Edward M. Cramer, the distinguished president of Broadcast Music, Inc., to the vice president, Oliver Daniel, and their able associates, we express our high esteem and warmest gratitude. On behalf of the 600,000 members of the National Federation of Music Clubs, it is my privilege and my pleasure to proudly salute you today and to publicly express our profound appreciation to you as a great benefactor and cherished friend."

*Romeo, Nancy Zirinsky, the Bedells, the Uttals, Toni Wine, the Farrells and the Levines*



# Congratulations!

## A TOI (Ton Nom)

Alain Robert  
*Les Editions Delco*

## AMERICAN WOMAN

Randy Bachman/Burton Cummings/  
Jim Kale/Gary Peterson  
*Expressions Music/Cirrus Music*

## AS THE YEARS GO BY

Pierre Senecal  
*Makhan Music/  
Blackwood Music (Canada) Ltd.*

## THE BALLAD OF MUK-TUK ANNIE

Bob Ruzicka  
*Pet-Mac Publishing*

## LE BATEAU DU BONHEUR

Terry Jacks  
*Gone Fishin' Music Limited*

## THE CALL

Gene MacLellan  
*Beechwood Music of Canada*

## THE CHANT

Ron "Skip" Prokop/Paul Hoffert  
*Mediatrix*

## COUNTRYFIED

Dick Damron  
*Beechwood Music of Canada*

## CRAZY JANE

Tom Northcott  
*Vancouver Music Publishing Company*

## THE FACE OF THE SUN

Anthony Green/Barry Stagg  
*Greenstagg Publishing Co.*

## GIVE US ONE MORE CHANCE

Michel Pagliaro  
*Summerlea Music Limited/  
Lapapala Music*

## GOIN' DOWN THE ROAD

Bruce Cockburn

## GOIN' TO THE COUNTRY

Bruce Cockburn  
*Bytown Music Ltd.*

## HAND ME DOWN WORLD

Kurt Winter  
*Sunspot Music/Expressions Music*

## HELLO MELINDA GOODBYE

Les Emmerson  
*Arelee Music*

## HEY, THAT'S NO WAY TO SAY GOODBYE

Leonard Cohen  
*Stranger Music Inc.*

## IF YOU'RE LOOKIN'

Ian Thomas  
*Dunbar Music Canada*

## IL Y A SI LONGTEMPS

Pat di Stasio  
*Les Editions Modeles Enr'g.*

## I'M GONNA CAPTURE YOU

Terry Jacks  
*Gone Fishin' Music Limited*

## INDIANA WANTS ME

R. Dean Taylor  
*(Jobete Music Co. Inc.)*

## J'AI MARCHE POUR UNE NATION

Michel Pagliaro  
*Densta Music*

## JUST BIDIN' MY TIME

Gene MacLellan  
*Beechwood Music of Canada*

## LUCRETIA MACEVIL

(David Clayton Thomas)  
*Bay Music Company Ltd.*

## MAN THAT'S COFFEE

Terry Bush  
*(Irving Music Inc.)*

## MORNING, NOON AND NIGHTTIME TOO

Brian Browne  
*Beechwood Music of Canada*

## MY SONG FOR YOU

Larry Mercey  
*Mercey Brothers Publishing Co.*

## NO SUGAR TONIGHT

Randy Bachman  
*Friends of Mine Ltd./Cirrus Music*

## ODE TO SUBURBIA

Bob Smith  
*Pet-Mac Publishing*

## ONLY YOU KNOW AND I KNOW

David Mason  
*(Irving Music Inc.)*

## SASKATCHEWAN

Jim Roberts  
*Beechwood Music of Canada*

## SHARE THE LAND

Burton Cummings  
*Expressions Music/Cirrus Music*

## SI TU VEUX ME GARDER

Jean Fortier  
*Les Editions de l'Herbe*

## SING HIGH SING LOW

Brent Titcomb  
*Open Hand Publishing*

## SNOWBIRD

Gene MacLellan  
*Beechwood Music of Canada*

## SOLO FLIGHT

Mike McQueen  
*Sunspot Music*

## THE SONG SINGER

Rick Neufeld  
*Laurentian Music Limited*

## STOP, (WAIT A MINUTE)

Richard Wamil/Verne MacDonald  
*Sunspot Music*

## TEN POUND NOTE

Jay Telfer  
*Belsize Park Music*

Brackets indicate Broadcast Music, Inc. affiliate



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*All the worlds of music for all of today's audience.*





A scene and a sketch from Reimann's 'brilliant' 'Melusine'



## Opera

### OPERA NEWS

In a special dispatch to *The New York Times*, James H. Sutcliffe reported: the three-week festival in the halls and gardens of Schwetzingen Palace, near Heidelberg, West Germany, got off to a "brilliant" start, April 29.

In the small, "exquisite rococo theater (1752) where Voltaire and Gluck had been guests," there took place "the highly successful world premiere of a new opera, *Melusine*, by the 35-year-old Berlin composer Aribert Reimann," he asserted.

The opera, an hour-and-a-half in length, focuses on the water nymph Melusine, described as a sort of cross between Melisande and an undine. Claus H. Henneberg adapted the play by Yvan Goll, adding in his libretto references to Marxism and the destruc-

tion by man of his natural surroundings.

Reinhard Peters conducted Reimann's "complex aleatoric tone-cluster ostinato, but stylistically original score," Sutcliffe said. "...the tender and beautiful wood and love scenes of Acts III and IV proved most moving."

The leading singers were Americans: Catherine Gayer, who sang the title role; Donald Grobe; Loren Driscoll, and Barry McDaniel. Others in important roles included Martha Mödl and Josef Greindl. All the singers and director Gustav Rudolf Sellner are members of the West Berlin Deutsche Oper.

The production plays the Edinburgh (Scotland) Festival and then enters the repertory of the West Berlin company.

The work is published in this country by Schott/Belwin-Mills Publishing Corporation.

◆ *Tod's Gal*, a folk opera in one act completed by Robert Kelly in 1951, was presented for the first time, January

*continued on next page*

8. The Old Dominion University (Norfolk, Va.) Opera Workshop, in cooperation with the Office of Student Affairs, offered the work at ODU Technology Auditorium in the Virginia city.

Featuring an all-student cast and the Opera Orchestra, it was produced and staged by Harold G. Hawn, who also served as music director. John E. MacCormack conducted the orchestra.

The story centers on Tod, a mountain boy, who returns home from World War II to his family and faithful girlfriend. During the conflict, however, he has married an English girl who soon arrives on the scene, is badly treated and leaves. After a new liaison with his former girl, Tod follows his bride to a new life in the "outside" world.

Written in the Dorian mode, with mountain folk music interpolated, "the work was suitable to the college players," *Norfolk Ledger-Star* critic Ed Bacon commented. "...the ballad-like songs were not beyond the reach of a moderately well-developed voice.

"The best thing about the production ... was the work itself. The rather stark, poignant harmonies fell pleasantly on the ear."

Mal Vincent, writing in the *Virginia Pilot*, added: "...it has several hauntingly lovely moments."

Jamie Ruppman played the title role, David Barnett was Tod and Judith Haubrich had the role of the English war bride.

Composer Kelly, chairman of the theory and composition division of the School of Music at the University of Illinois (Urbana-Champaign), was in the audience. He has composed one other opera, *The White Gods*, based on the Aztec view of the conquest of Mexico.

◆ Richard Barr, Edward Albee and Charles Woodward's The Playwrights Unit presented 10 performances of *The Pledge*, an opera with music by **Michael Valenti** and libretto by Kenneth Pressman. The latter is based on the Pressman play, *The Fault*.

The performances—March 25 and 26 (evening), 28 (matinee and evening) and March 29-April 3 (all evening)—were given at the Playwrights Unit Theater on East Fourth Street, New York City.

Robert Moss directed the cast of 12.

Abba Bogin conducted the musicians. ◆ *Huckleberry Finn*, a new opera by **Hall Overton**, with a libretto by the composer and Judah Stampfer, based on the famed novel by Mark Twain, was introduced, May 20. Presented by the Juilliard American Opera Center at its theater in the Lincoln Center complex, it was commissioned by the Barney S. Jaffin Foundation through the Juilliard School.

The concentration was in three basic areas: the protagonists Huck and Jim, their growing awareness of each other as human beings and, secondarily, their unwanted guests, the King and the Duke; the onshore crowd scenes, representing various aspects of civilization; and finally the river and the raft.

"The only character in the novel we have changed is Jim," Overton said.

"His original complacent acceptance of his fate as a slave has been changed to angry defiance. Although Jim escapes he is not running away as much as he is moving aggressively toward freedom."

The cadences of Twain's vernacular speech has, to a large extent, been preserved. And there are several scenes that were singled out by critics for the consonance of music and mood, notably where the crowds bait the black man; when Huck and Jim are drifting along the Mississippi, and the "jazz-like" accompaniment to the King and the Duke planning their con games.

David Hall played the role of Huck. Willard White was Jim, David Wilder portrayed the King and William Bumstead, the Duke. The orchestra was conducted by Dennis Russell Davies.

William Woodman, a member of the

*A New York debut for Overton's 'Huck Finn'*



Beth Bergman



Foto-Sepp Bär

Gilbert's 'Das Popgeheuer' premieres in West Germany

Juilliard drama faculty, directed. Anna Sokolow provided the choreography; Douglas W. Schmidt, the sets; Jeanne Button, the costumes.

◆ **Anthony Gilbert's** *Das Popgeheuer* (*The Scene-Machine*) had its world premiere, April 4, at the State Theater, Kassel, West Germany. Commissioned by that theater, this work in one act was translated from the English text of George MacBeth by Lutz Liebelt. The musical director for the Kassel company of singers and musicians was Klauspeter Seibel.

Contemporary in instrumentation and musical concept, the composition is structured for voices and traditional instruments, often electronically amplified. A strong emphasis is placed on percussion, including jazz drums and electric guitar. A small rock group appeared onstage.

Gilbert explained: "The idea for this effort is based on very old English tradition: the morality plays of the late Middle Ages. They were performed with music. 'The Scene-Machine' is a morality play and I call it in the subtitle 'entertainment with a message for our times.' It is primarily addressed to youth but basically to everyone."

"Bravos and boos were heard at the conclusion of this work," *Die Welt* (Hamburg) said. "Gilbert is a musician of striking talent. He denounces obvious effects but integrates beat, jazz and

serial orchestration as well as Gregorian-straight linear into a sound compendium of a special kind."

The work is published in this country by Schott/Belwin-Mills Publishing Corporation.

◆ **Halim El-Dabh's** *Opera Flies*, commissioned by the Hawthorne School, Washington, D.C., was offered for the first time the evening of May 5, then repeated the next evening at the school, a few blocks from the Capitol.

Performed by students attending Hawthorne: a cast of about 50, featuring seven main singers, three choruses and an orchestra of 10—chiefly winds and percussion—this 90-minute theater piece is based on the killing of the four students at Kent State University a year ago.

"The opera action is seen as viewed through a prism," *The Washington Post's* Joan Reinthaler explained. "Things do not happen chronologically. They are, instead, layers of reflection upon the pivotal event, the slaying of the students."

Critic Robert Evett commented in *The Evening Star* (Washington, D.C.): "I doubt the piece would be the thundering success at an American Legion Convention that it was... at the Hawthorne School. It is the kind of show that assumes the composer, the performers, the audience and the angels are all on the same side. Within these

*continued on next page*



El-Dabh's 'Opera Flies' seen in D.C.





Orff tells a Grimm Brothers tale in 'The Moon'

OPERA continued

conditions, it is most effective...."

The following weekend (May 8 and 9), the opera was presented by the same forces in evening and afternoon performances at Kent State University (Ohio), where El-Dabh is a professor of music and teaches courses on African music and cultures. Subsequent performances were planned: June 2 and 3, Brooklyn Academy of Music; and June 4 and 5, Anderson Theater, New York City. All proceeds go to the Kent State Medical Fund.

◆ *The Moon*, a musical fantasy in one act with music and libretto by **Carl Orff**, was presented by the Houston Grand Opera at Jesse H. Jones Hall in the Texas metropolis, January 12, 15 and 17.

Written in 1938 and first performed a year later, the work is based on a fairy tale by the Brothers Grimm. "According to the tale," Alfred R. Neumann said in the program notes, "the moon was originally a lantern in a small town, stolen by four fellows who conned their town into paying them a retainer for maintaining the light of the moon. As each of them died, he took a fourth of

the moon to his grave, and the moon was finally reassembled in the land of the dead. This in turn caused the dead to waken and to revel in a type of *Walpurgisnacht*, until St. Peter removed the moon from the land of the dead and hung it in Heaven. There a small child, humanity's innocence, discovered the moon one fine night, and so it came to be a heavenly body!"

Charles Rosekrans conducted the Houston Symphony which, for this occasion, added instruments so as to play the Orff score: harmonium, pitched glasses, small reed organ, bells, chimes, castanets, ratchet, gong, harp, celesta, assorted drums and cymbals, five timpani and a zither.

"...there were some musically appealing and satisfying moments," *Houston Chronicle* critic Ann Holmes reported. She singled out the work of tenor Ken Remo, the narrator: William Guthrie, Timothy Nolen, Howard Fried and Jon Enloe, the four fellows who steal the moon; and baritone Bruce Yarnell, who played St. Peter.

Alfred R. Neumann commented: "This simple tale is told with subtle

irony and copious symbolism in a setting of intriguing music."

*The Moon* is published in the United States by Schott/Belwin-Mills Publishing Corporation.

◆ *The Capitoline Venus*, a new opera by **Ulysses Kay**, with libretto by Judith Dvorkin based on a satirical short story by Mark Twain, was premiered by the University of Illinois Opera Group, March 12. Commissioned by the Quincy (Ill.) Society of Fine Arts, it was mounted at the Festival Theater, Kranert Center for the Performing Arts on campus. David Barron directed. The orchestra was conducted by Richard Aslanian, and Laura Zirner designed the sets for the production.

◆ "...after **Alban Berg's** *Wozzeck*, possibly the most important work of its kind," *Neue Rhein Zeitung* said, following the performance, March 16, of **Bernd Alois Zimmermann's** *Die Soldaten*. The opera was offered by the Deutsche Oper am Rhein, marking the first time the work was exposed in Düsseldorf. It was presented at the West German city's opera house. Staged by Georg Reinhardt, the work was given



Kay retells Twain in 'The Capitoline Venus'

its musical direction by Gunther Wich.

"The opera made a deep impression," *Dusseldorfer Nachrichten* declared. "Zimmermann's enormously complicated score... could be his life's masterwork. His wealth of lyric sequences, fine chamber music-like structure and instrumentation made for a highly contemporary statement."

*Rheinische Post* added: "The Deutsche Oper am Rhein accomplished a new high in musical performance... The audience was enthusiastic."

The work is published in this country by Schott/Belwin-Mills Publishing Corporation.

◆ **Ernst Krenek's** chamber opera, *What Price Confidence?*, completed in 1945, was given a concert reading by four singers from the Western Opera Theater, April 1, at Ghirardelli Square's Power House Theater in San Francisco.

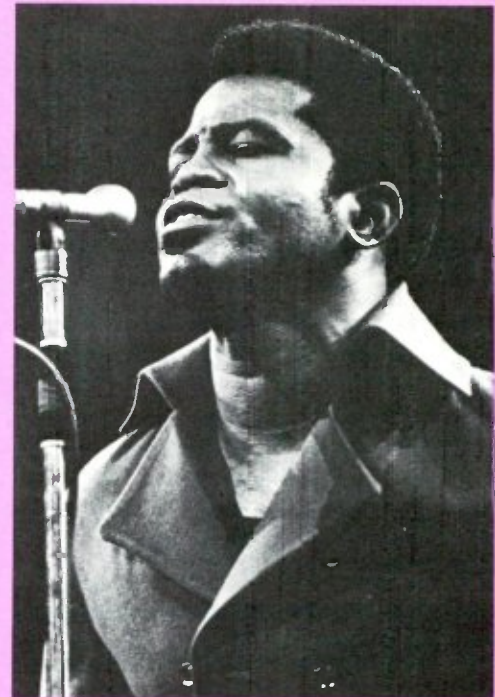
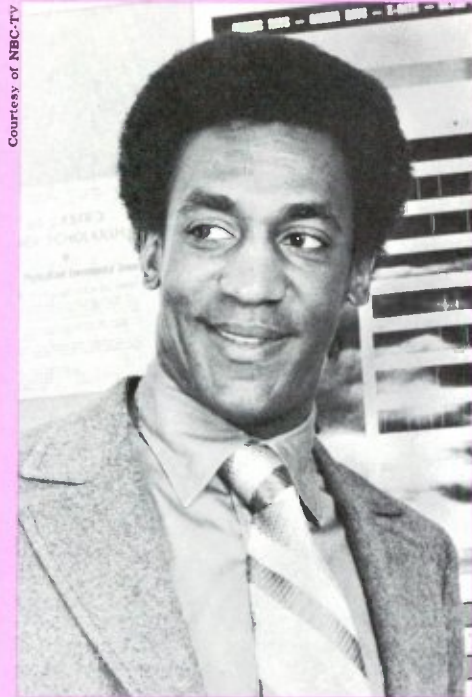
A wry drawing-room comedy about two couples who switch partners, "it incorporates the musical language and means that evolved in the Viennese school with much else that Krenek devised and has assimilated to form his own very natural language," the *San Francisco Chronicle's* Robert Commanday reported. "Its music is an inventive, beautifully knit continuity."

"The Western Opera Theater singers' poise and musicianship convinced me," he continued, "that such a disingenuous concert reading without sets and props might even be the best, most comfortable circumstance for the work."

Eduard Straub/Schott Archives



'Die Soldaten': an 'important' Zimmermann work



Courtesy of NBC-TV

Charles Stewart

Among *Ebony's* 100: Gordy, Cosby and Brown

## In the Press

### AMONG THE 100

A recent issue of *Ebony* magazine celebrated "The 100 Most Influential Black Americans," choosing "men and women of widely divergent backgrounds, ages, temperaments, abilities and points of view."

The monthly noted that each selectee "commands widespread national influence among blacks, and/or each is unusually influential with those whites whose policies and practices affect blacks."

Chosen among the 100 were three BMI affiliates: **James Brown** and **Bill Cosby**, each listed as Entertainer, Businessman, and **Berry Gordy**, president of Motown Record Corp.

### BLUES CREDO

**B. B. King's** Tokyo press conference was covered in a recent issue of *Cash Box*, which quoted the blues great speaking to assembled newsmen:

"To come to Japan has been my long-cherished desire. I had several opportunities in the past, but to my disappointment each of them fell through. So I'm very happy to be here at last,

and I plan to give my best. I have been doing blues for 25 years, but only in the last two or three years has the world come to listen to my music. One of the reasons, I guess, is that music has undergone a great change since the appearance of the **Beatles**, and people have come to find pleasure in the poetic side of music. We owe a great deal to British groups like them for playing an important publicity role. Some people say that I don't speak out against racial discrimination, but I believe there are many ways of resistance. For my part, I make my quiet appeal through music, and I'm willing to do this as many times as necessary. I believe music is a wonderful instrument to talk directly to the heart, beyond the language barriers. I'm an American citizen and I'm proud of America. I aim to use all my efforts toward the development of the blues."

### BAD MAN'S TUNE

"I spend a lot of time reading, listening to music and writing my songs. They give me a great deal of satisfaction.... Sometimes I get an idea, or a line going through my head. And I sit down at the piano and pick it out, going over it till the melody comes. Most of the new ones

are less country and more standard than the ones in the first album."

The words of a lifelong writer? Hardly. They come from screen actor **Jack Palance**, interviewed by Vera Servi (*Chicago Tribune*).

Most noted as a screen bad man, Palance ventured into songwriting while working on a picture.

"I've been writing down words for a long time, but I never really thought about putting them to music until I met **Johnny Cash**. He came on the set of *Monte Walsh* one day and encouraged me to try. Once I started, it didn't seem all that difficult."

The new writing career includes club and TV appearances and he sings his own tune, "A Man's Best Friend," in the upcoming film *Companeros*.

### DOWN HOME GIRL

Writing in *The National Observer*, Marion Simon Garmel quoted country greats: **Hank Williams**: "The country singer sings more sincere than most entertainers because he was raised rougher than most entertainers." **Johnny Cash**: "I understand hard work, man, because I've done it."

This was all by way of sketching a portrait of **Loretta Lynn**.

"Loretta Lynn is five feet, three inches, and 110 pounds of brunette and ivory femininity, but she, too, understands hard work. It shows in the weathered texture and worn lines of an otherwise lovely 35-year-old face. She sits backstage in a dressing room at the Kentucky State Fairgrounds Coliseum here [Louisville], her waist-length black hair cascading down her back in old-fashioned, home-made curls, and recalls how her father died in 1959 of a stroke on a job he should never have been doing. He was working in a furniture factory to support a wife and eight children, although too many earlier years spent underground in the East Kentucky coal mines had ruined his health. Loretta, the second oldest of his eight children, was 14 when her father died. 'He never knew nothin' fine in his whole life,' she says.

"Mrs. Lynn, who has been one of the top female country vocalists in the United States for half a decade, may be about to make the quantum jump from country to pop celebrity. And if she does, it will be, as it was for **Johnny Cash** and **Merle Haggard** before her, the result of an association with a particular breed of down-and-outer."

Reporter Garmel traced the current Lynn activities, including a recent six-hour benefit staged by the Loretta Lynn

Foundation to raise money for the wives and children of the 38 men killed last December in a mining disaster at Hyden, Ky. "I wanted to do somethin' for those families," Mrs. Lynn said, "cause I knew what they must be goin' through. After I lost my daddy in '59, for six months I didn't think I'd make it."

The benefit, staged in Louisville and beamed to regional TV and radio stations, raised more than \$245,000 which has been placed in a trust fund and earmarked for major medical and educational expenses. "I want these children to have opportunities I never had."

Lack of opportunities included education in a one-room schoolhouse in Butchers Hollow where she finished eighth grade at the age of 12, then did the grade all over because there was no high school to attend.

Married at 14, she had four children by the time she was 18. It was her husband who suggested she might try for a singing career as he listened to her lullabying their children to sleep one evening.

She gathered some books and learned how to play guitar and then taught herself to write songs "from readin' other people's songs."

Her first song was her first hit: "And Now I'm a Honky Tonk Girl."

Since that hit, the Lynns have moved

to the environs of Nashville and they—along with their six children, one daughter-in-law and one grandson—live in Hurricane Mills, a town they bought lock, stock and post office when the Government threatened to retire the address after the population dwindled.

The honors pile up—she has twice been voted No. 1 female country singer in European polls—but she, friends note, remains the same "scrappin', down-home girl" she originally was.

"She's just an old country girl and a fine one, too," chuckles **Louis M. Jones**, who plays Grandpa Jones on television's *Hee Haw*. "Why I remember a couple of years after she moved here, she had already had a number of hits, she comes up to me and says: 'Grandpa, I've got a smokehouse full of canned fruit and meat. You never know when this singin' business will go ker-floolie.'"

"But she didn't need the smokehouse, of course, because she continued to have fine-sellin' records."



*Palance with Lee Marvin*



*Loretta Lynn: 'down-home girl'*

## Theater

### ON THE BOARDS

On February 26 the Asolo State Theater Company presented a new production of Peter Nichols' comedy-drama *Joe Egg*. The offering was seen in the Asolo Theater, Sarasota, Fla.

Providing an original score, performed by members of the music faculty of the University of South Florida, Tampa, was **David Ward-Steinman**. The music was scored for flute, clarinet, saxophone, trumpet, cello, percussion, piano and organ.

Starring were Patrick Egan and Kathleen O'Meara Noone as the parents of a spastic child, Joe, played by Devora Millman. Jon Spelman directed. ♦ *Lenny*, a musical play based on the words and life of comedian Lenny Bruce, opened May 26 at New York's Brooks Atkinson Theater. Starring Cliff Gorman, the play was written by Julian Barry and directed by **Tom O'Horgan**, who also wrote the music.

Reviewing for *Time*, critic Douglas Auchincloss wrote:

"O'Horgan, who honed his free-flowing, choreographic style of staging at off-off-Broadway's Cafe La Mama and in the productions of *Tom Paine*, *Futz* and most famously *Hair*, emerges in *Lenny* as one of the top directors in the U.S. theater."

Clive Barnes of *The New York Times* noted O'Horgan "has taken the play, with its multiplicity of nightclub scenes, and given it a phantasmagoric style. He has made it into an American nightmare—full of crazy judges, tribal chieftains, jazz musicians, irreverent priests, naked prophets and the whole pressure-cooked madness of the neurotic way of life."

He concluded it was "a dynamite stick of theater."

Erica Yohn and Jane House, along with Joe Silver, are among the supporting players. Robin Wagner designed the scenery and Randy Barcelo did the costumes.

♦ *The Adventures of Buddy and Jim, or The Man Who Hated Spring*, a presentation of the Performing Arts Repertory Theater Foundation, Inc., was premiered April 12 at New York's Town Hall. The children's musical, with music by **Sheldon Markham** and lyrics by **Annette Leisten**, was produced by Jay Harnick and Bob Adams. The comedy, tabbed "the best children's theater I've seen" by *The Village Voice* reviewer Annette Kuhn, tells of the efforts of Buddy and Jim, two incompetent maintenance men, to foil the evil deeds of Zachariah Slect who wants to poison everything in the park with the aid of his Australian Killer Duck. Critic Kuhn concluded her review by calling the work "a minor masterpiece."

Courtesy of Performing Arts Repertory Theater



Markham and Leisten's

A Ward-Steinman score for 'Joe Egg'



Courtesy of Asolo State Theater

'Top director' O'Horgan stages 'Lenny'

Martha Swope







atures of Buddy and Jim'

◆ Irwin Shaw's anti-war play, *Bury the Dead*, first produced in 1936, was presented in revival at New York's Corps Theater, June 9. Presented by the Urban Arts Corps and directed by Vinnette Carroll, the play deals with six dead soldiers who refused to be buried until they warn the living that war is criminal as well as hell.

Reviewing for *The Record* (Bergen, N.J.), critic Emory Lewis wrote:

"Miss Carroll has wisely and imaginatively taken enormous liberties with the play. She has added a glorious score by Micki Grant, whom I regard as one of the most exciting young composers in the American theater. Many of her songs, including 'I Ain't Had My Fill' and 'Correspondent's Correspondence,' are major contributions to the evening. The melodic 'Step Lively, Boys,' in which a tough sardonic quality is balanced by a gentle compassion, is destined to be a hit."

◆ *When Do the Words Come True?*, starring Gloria De Haven, had its premiere performance April 16 at the Bucks County Playhouse, New Hope, Pa. With book, music and lyrics by John Meyer, the musical tells the tale of an over-the-hill actress involved with pills and booze and one last romantic fling with a man half her age.

Reviewing for *The Trentonian*, Diane E. Dixon noted that "Broadway could use another winning show about now. And it just might have one in *When Do the Words Come True?*"

She found the music "beautiful and catchy" with "not one losing song" in

the score. "The lyrics and the music," she added, "in many ways tell the story more beautifully than the dialogue."

Writing in the *Courier Times*, David Barnett Jr. felt "...the composer... has not just written a collection of tuneful, touching songs, he has created a libretto."

◆ *Fire in the Mindhouse*, a new musical with music by Lance Mulcahy and book and lyrics by Arnold Borget, opened at Baltimore's Center Stage, April 3. The revue-style presentation takes a satirical look at items like the dehumanization of society, war, inter-racial love, the media, pollution and use of drugs.

Reviewing for *The Daily Record* of Baltimore, Don Walls called Mulcahy's score "delightful when it isn't haunting. There is a subliminal exotic flavor under the gentle surface of his compositions and a close listening to all of them will prompt admiration for Mr. Mulcahy's skill and artistry as a musician."

Writing in *The Times* (Towson, Md.), Anne Worthington led off with "Center Stage has done it again! The wizard director John Stix has waved his magic wand and come up with a sensitive,

haunting modern musical, though not of the early American nostalgic genre. This hip musical...takes on the shades of the modern stream-of-consciousness novel, launched by such artists as Virginia Woolf and James Joyce."

Mary Bristow, writing in *The Aegis* (Bel Air, Md.), concluded that the musical was "a happy bridge between musical comedy and rock opera, if such a thing exists. Lance Mulcahy has an opera in him; he's mastered his muse."

◆ *Metamorphoses*, a modern treatment of the tales of Ovid, opened April 22 at New York's Ambassador Theater. Adapted by Arnold Weinstein, who also penned the lyrics to the music composed and performed by the True Brethren, *Metamorphoses* originally opened February 4 at the Mark Taper Forum, Los Angeles. As of April 22, it moved into a repertory schedule at the Ambassador with another Paul Sils creation, *Story Theater*.

◆ *The Love Suicide at Schofield Barracks*, a play by Romulus Linney, opened at New York's H.B. Theater on March 22. Directed by Herbert Berg-hof, the play featured music by Paul Earls.

## Television

### ON THE TUBE

"Play It Again, Charlie Brown," the latest in a series based on the Charles Schulz *Peanuts* comic strip, was televised March 28 on CBS-TV. This sequence focused on piano-playing Schroeder who eschews current music to play Beethoven. Under Lucy's urging he agrees to play for a PTA meeting, only to discover that he will be expected to perform with a rock group. The Beethoven sonatas were played by Lillian Steuber. Vince Guaraldi provided the original score.

◆ *Sticks Evans and Duke Pearson* collaborated on the original score, currently being heard with the National Educational Television feature *Still a Brother*. Narrated by Ossie Davis, the documentary, produced by William Greaves and William B. Branch, is a study of the middle-class Negro's conflict between his hard-earned status and his sympathy with black activists.



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A special for Schroeder

## Dottie Rambo

BY JACK HURST

One evening a decade ago, gospel singer-songwriter Dottie Rambo of Madisonville, Ky., received a telephone call from a man who said he was a secretary to Louisiana Governor Jimmie Davis. "Sure you are," replied Mrs. Rambo. "And you're talking to the President's wife." The disconcerted caller did not know Mrs. Rambo, or that her friends were wont to play games of impersonation on the telephone.

"Well," he gave up in final exasperation, "the Governor will call you tomorrow night at eight."

The next night at 8 p.m. she did receive a telephone call from a man who said he was Governor Jimmie Davis. She did not laugh, this time. She recognized the voice.

That evening Dottie Rambo—who from the time she was 10 years old had been writing and singing her own gospel songs and seeing them performed by many other singers—became affiliated for the first time with music publishing and licensing firms.

The publishing companies belonged to Davis and the licensing firm was Broadcast Music, Inc. At that time, Mrs. Rambo recalls, no other licensing organization cared about gospel music.

After several years of writing for Davis and for Nashville's Heartwarming Music Co., she and husband Buck Rambo became Nashvillians and took Jimmie Davis' advice and finally founded Rambo Music Co. Its catalogue now includes about 100 gospel songs written by Dottie Rambo, as well as many other writers.

Some of her best-known songs—she writes words and music—published over the past decade include "Come Spring," "There's Nothing My God Can't Do," "Remind Me, Dear Lord," the recent "If That Isn't Love" and the celebrated "He Looked Beyond My Fault (And Saw My Need)." About 300 have been recorded.

"I consider gospel music to be anything about Mom, Dad, home, country or Jesus," she said. "As long as you write about those things, you're never going to run out of subjects.

"Songwriting is part excitement and part craft," Mrs. Rambo continued.

"You have to be inspired by something in order to get an idea, but you have to know how to get it expressed."

With some reluctance, she admits that not nearly all her lyrics are for gospel songs. Ever since her youth in western Kentucky during World War II when she sneaked chances to play the guitar belonging to an older brother who was missing in action, Dottie Rambo has listened to, played and written country songs as well as gospel songs. Now, at long last, she is marketing some of her secular songs.

"For a long time I've had this notion that gospel fans wouldn't want me to mix gospel with anything else," she explained. "But now I'm beginning to believe that if the message is good and it's clean and about life and the right kind of love—well, I just don't see why anybody should object to it."

As a child, Mrs. Rambo was deeply influenced by her mother's father, a minister of the gospel who was blind but unaffected by the handicap. He helped form her musical taste and made religion an everyday reality. The young girl sang in local churches and as a member of a family quartet that traveled around with her grandfather. Mrs. Rambo was a product of the family context. She remained an integral part of the unit until her marriage at 15 to Buck Rambo in 1950.

She and her husband, who along with their 19-year-old daughter Reba comprise the Singing Rambos, say things have changed since the not-too-distant days when gospel music was a thing of little interest to publishing firms and licensing agencies.

In 1971 the Singing Rambos will work approximately 180 concert stages, many of them outside the Bible Belt. The Rambos have 20 successful albums on the market. And they say that in the past three years gospel music has made such strides that it may soon rival the stature of its secular Southern cousin, country music.

"It's kind of like Mr. Dole," Buck Rambo concluded with a sage Kentucky grin. "He went off to Hawaii to be a missionary and wound up being the owner of the Dole pineapple plantation on the island."

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*Mr. Hurst covers the entertainment scene for The Nashville Tennessean.*



## Charles Fox

BY JOHN TYNAN

Charles Fox is thankful to an 85-year-old teacher of music, still productive and living in Paris. Her name: Nadia Boulanger. Internationally recognized and revered for her philosophy-in-music, "she helped me come alive as a composer and to grow as a human being," Fox declared. "I worked under her tutelage at Fontainebleau from 1959-61."

Fox went to France at 18, fresh out of Music and Art High School in New York City, where he was born in 1940. In 1961, after completing scholarship study at the Boulanger conservatoire, he returned home.

During our recent interview in his Encino, Calif., house, Fox continued the story: "In New York, I went to see Robert Russell Bennett, and he introduced me to Skitch Henderson. Skitch had the *Tonight Show* orchestra at that time." The result: Fox wrote the "Tonight Show Theme" for Henderson; it was the first Fox composition licensed by BMI.

During the early years of the 1960s, Fox spent much of his time writing and playing piano for a variety of Latin bands in and around New York. Among them, units led by Tito Puente and Ray Barretto. He established a solid reputation as an arranger, working for such entertainers as Roberta Sherwood. And he continued to study, notably with pianist-composer-educator Lennie Tristano.

But motion picture and TV writing was his primary interest and where he felt he could find self-realization and his future. Fox entered the film area by writing the music for *The Incident* (20th Century-Fox) in 1967. There followed the scoring assignment for the Jane Fonda picture, *Barbarella*, with Robert Crewe as co-composer; *Goodbye Columbus*; *Pufnstuf*, a musical for Universal; and, recently, *Making It*, again for 20th Century-Fox — with partner Norman Gimbel contributing lyrics for two songs.

Also of current vintage, *First Class*, a picture about life on an ocean liner, with Marcel Marceau. The world famous mime plays all the parts, and Fox's electronic music brings an enhanced sense of meaning and depth to



it all. Right now, Fox is up to his elbows writing music for Paramount's film version of the Neil Simon Broadway hit, *Star Spangled Girl*.

In television, Fox can claim *Love American Style*, which recently completed its third season on ABC. The composer, along with lyricist Arnold Margolin, picked up an Emmy last year for that one. Fox is also responsible for the music for the *Bugaloos*, an NBC children's show.

Looming large in Fox's studio at home is the Moog—that space-age sound synthesizer increasingly used by composers of various persuasions and record producers, too. Last year, Fox used the Moog to fashion the electronic score for the award-winning United Artists short, *In the Path of History*.

The medium in which the vast possibilities of electronic music can be realized is *film*, the composer insists. Its versatility is obvious. Still, Fox is emphatic about the role of electronic music. "It can add a new dimension on its own terms and provide a vast new world of sound," he said. "But in no way can it replace an orchestra or step in for live musicians."

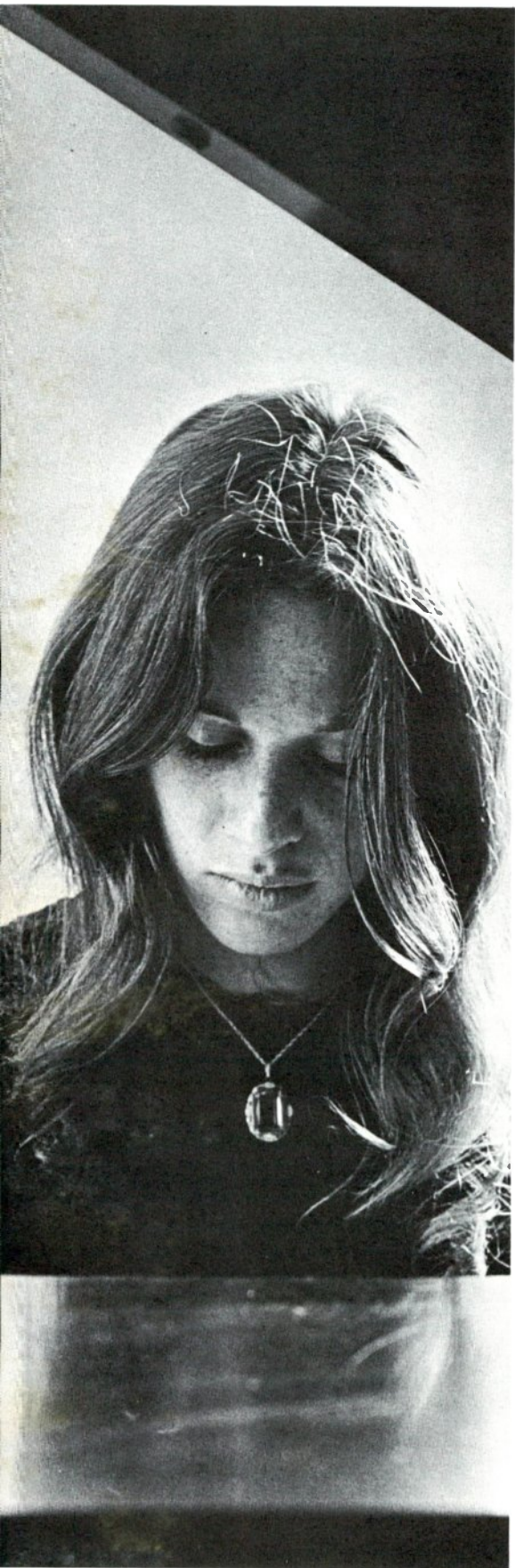
However, Fox feels deeply that today's film-making demands departures from established techniques. This might mean getting a sound effect for dramatic emphasis that cannot be made by musicians. One has to have the freedom to do whatever is called for in the picture. Very frequently there are scenes and emotions in today's films crying out for traditional treatment. Sometimes a throbbing viola is the only answer.

For all Fox's Moog-manipulating, he points out, "It's only a *small* part of my life. Ninety percent of my time is taken up with *live* music." Indeed, it was by devotion to live music during his student years that he learned the foundations of his art. "Know how I learned to orchestrate?" he asked. "By spending two years—three or four times a week—standing right beside the orchestra pit in the Met, watching the musicians... and listening."

Articulate, sincere, committed—Charles Fox asserts with quiet intensity that music is his life and that films are *the* pivotal force in that dedication.

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*Mr. Tynan, a noted music critic, now is an award-winning ABC newsmen.*



## Carole King

BY ARNOLD SHAW

"The best singers didn't write their own material until recently. And there was a demand for songs," Carole King said. "Now, a lot of performers do their own things and the need for outside writers has lessened. So...I felt I had to sing my own songs in order for them to be heard."

This was the thinking that led to the production of *The City*, an Ode album that featured composer Carole King on vocals and piano. The songs were by Goffin & King, a key writing team on the 1960s song scene that also produced two children, both daughters, now aged 9 and 11.

After coming out of Brooklyn high schools in the late 1950s, Gerry Goffin and Carole King created an amazing number of rock 'n' roll hits. The Drifters scored with their "Some Kind of Wonderful," "When My Little Girl Is Smiling" and the much-recorded "Up on the Roof." The Shirelles made it with "Will You Love Me Tomorrow," and the Cookies with "Chains" and "Don't Say Nothin' Bad About Me." Freddie Scott hit with "Hey Girl," Gene Pitney with "Every Breath I Take," Tony Orlando with "Halfway to Paradise" and Bobby Vee with "Run to Him," "Sharing You" and "Take Good Care of My Baby." Goffin & King even produced a hit song for their maid—she called herself Little Eva—who had a runaway smash with "Loco-Motion," a record they produced for Dimension.

"I don't want to be a star with a capital S," Carole added. "As I said, the main reason I got into performing and recording on my own was to expose my songs to the public in the fastest way. I don't consider myself a singer."

But those who worked and competed with her at Aldon Music—the productive song hatchery of Al Nevins and Don Kirshner that transformed Tin Pan Alley into Rock Drive—will tell you that Carole King made the best demos of the many staff writers. She could sing all the background voices and was so inventive in the studio in her unassuming way that record producers constantly invited her to sessions when they were cutting her numerous songs.

The Goffin-King collaboration suc-

ceeded in spanning the generation gap or style changes that resulted when white Rythm & Blues became Rock and black R & B became Soul. They wrote "Goin' Back" for the Byrds, "A Natural Woman" (a Gold Record for Aretha Franklin) and "So Much Love" and "Heigh De Ho" for Blood, Sweat and Tears. (The Beatles recorded their "Chains" and Laura Nyro did "Up on the Roof.")

But in 1968 Carole and Gerry decided to go their separate ways—"It's very hard to maintain a marriage writing together," she insisted—and Carole moved to Los Angeles "to get together a new identity." Although she married bass player Charles Larkey in September, 1969, Carole and Gerry, who has his own recording studio in L.A., still occasionally collaborate on songs.

Of all the changes in her brief 29 years of life, the one marked by her album, *Writer: Carole King*, is not the least traumatic. The Ode LP might well have been called *Singer: Carole King*, for it is the first on which she sings solo. "As a writer," she has said, "it's very safe and womblike, because somebody else gets the credit or the blame."

Before she ventured on her own, Carole worked with new rock superstar James Taylor and actually appeared with him during November '69—when he first exploded on the rock scene. She can be heard playing piano on recent albums by B.B. King and Taylor. (And both Taylor and his sister Kate have recorded new tunes by her.)

Since the release of her two solo albums—the latest is *Tapestry*—Carole has been on tour with Taylor and the Jo Mama group (her husband, Charles Larkey, is the bassist in the combo).

Carole King may not desire to become a star. But even at this writing, her talent as a singer is recognized outside the knowledgeable in-group of rock. Both *Time* and *Newsweek* recently cited her a challenging performer, a member of the new breed of poet-troubadours. The others mentioned were Elton John, Harry Nilsson, Leon Russell, Kris Kristofferson, Van Morrison, Neil Young and Randy Newman. It couldn't happen to a nicer chick.

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*Mr. Shaw is the author of The World of Soul (Cowles) and other music books.*

## Joe Zawinul

BY DON NELSEN

Joe Zawinul picks up his phone and I am on the other end. It's about this story for the BMI magazine, I say. "Yeah, okay, fine, man. But let's take a new approach. Let's talk about what I'm doing now," he says with a bare trace of an Austrian accent.

Now is an 8½-room apartment on New York's West End Avenue, a wife, Maxine, three children—Anthony, 10½; Erich, 5½; Ivan, 2—and a formidable German shepherd named Archibald.

Now is his music, which is past and future caught up in the present. Zawinul's music is extraordinarily effective in conjuring vivid images and maintaining moods. He paints pictures with his music: pictures of himself and his experiences.

He refuses to pigeonhole himself musically merely because he has spent much time here and in Europe as a pianist with a number of jazz groups. His experience abroad as a leader of an extremely popular radio quartet, with the distinguished pianist Friedrich Gulda and with Austria's top band headed by Horst Winter, prepared him for America and work with Cannonball Adderley, Miles Davis, Maynard Ferguson, Slide Hampton and his current activities.

But the jazz identification is one he would rather lose. "No category, please," he said. "My music is a broad concept of my experiences through life... the people I have known, the places I have seen."

Old stuff. The same can be said of any man's novel, poem, music—indeed, of any man. A man is the sum of himself.

But it is how this self is expressed which distinguishes the superior talent from the mediocre and, on this score, Zawinul expresses himself confidently, forcefully and dramatically. He knows where he is going.

"We recently cut our first album for Columbia." "We" is Zawinul along with major partners Wayne Shorter and "fantastic" bassist Miroslav Vitous in a group which they call "The Weather Report." He is as unstinting in praise of them as he is of the music they create together.

Joe met Shorter soon after he came

to the United States in 1959. They hung out, exchanged ideas through the years that eventually came to fruition with the formation of "The Weather Report."

"I had a lot of it in mind many years ago but it wasn't the right time to perform it. Man, you've got to have the right musicians to make it work. It took a long time to get together with guys like Wayne and the others." The others are Alphonse Mouzon, drums, and percussionist Carmelo Garcia.

"We have a co-op band," he added. "We're all together."

Zawinul plays electric piano—acoustic—and, about one song, "Milky Way," he is near ecstatic.

"It's just Wayne and me, and I use a special pedal effect to get a certain sound. There are no phony electronics, no echo. Just natural sound out of the board of the piano."

Zawinul's energy seems inexhaustible and reveals itself in a fierce concentration when he talks, plays, writes or listens. He claims he does, among other exercises, 150 push-ups a day for his health.

It seems beneficial. At 38, he is slim but well shaped. With his drooping

mustache and shoulder-length hair, he looks something like a young, balding Albert Einstein.

Joe has a vibrant enthusiasm for his music, which is anything but traditional. He describes it as "a soundtrack for the imagination." While playing me some tracks from *Zawinul*, he listened intently, smiling, occasionally looking at me for a reaction.

His music could accurately be characterized, from one point of view, as a beautifully orchestrated series of sound effects. He is not abashed by that description, although to my ears the music has a tenderness and beauty not often associated with atonal exploration.

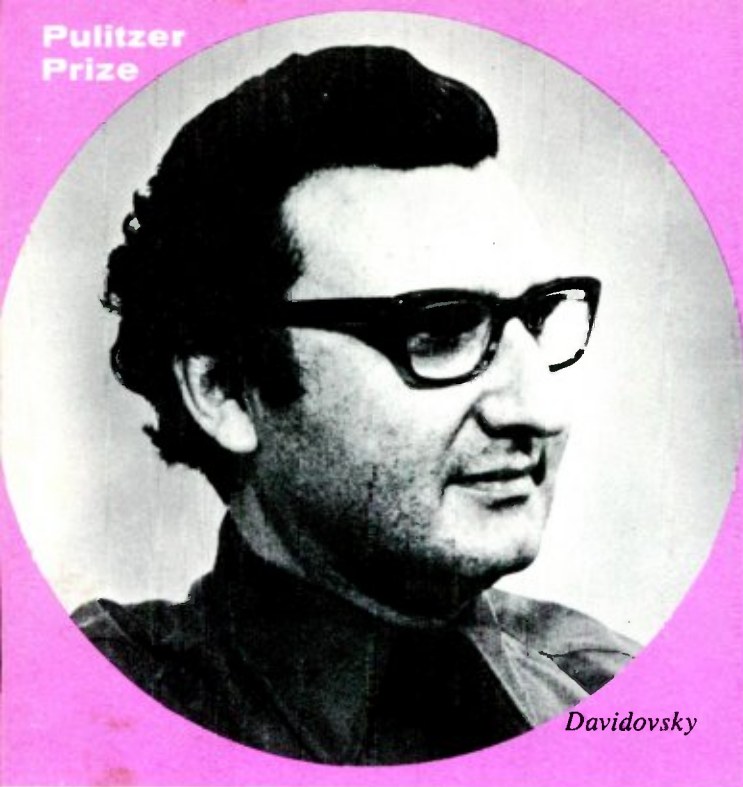
*Doctor Honoris Causa*, for example—dedicated to pianist Herbie Hancock for his honorary doctorate from Des Moines' Grinnell University—is full of sound effects, he freely admits; but they are sound effects forged to a purpose, artfully fashioned. It is the mark of a superior talent that Joe Zawinul can take any material of sight, sound or touch and make it work.

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*Mr. Nelsen is a writer and editor for the New York Daily News.*



Charles Stewart



Davidovsky



A Brandeis for Kim (with Schottland)

## Concert Music

### THE PULITZER PRIZE

The 1971 Pulitzer Prize in music was awarded to **Mario Davidovsky** for his "Synchronisms No. 6." A work for piano and electronic tape, it was composed in 1970 and introduced—with Robert Miller at the piano—during the Festival of Contemporary Music at Tanglewood last summer. Reviewing the premiere, *The New York Times* critic Donal Henahan declared the Davidovsky creation "the finest piece yet heard in this mixed medium."

Born in 1934 in Argentina, Davidovsky first studied violin. He began composing at 13, concurrently working with the best Argentine teachers. In 1958, he came to the United States at the specific invitation of Aaron Copland and the Tanglewood Festival. His studies at the Columbia-Princeton Electronic Music Center began two years later. At present, Davidovsky is associate director of the center and also associate professor of music at City University of New York.

Married with two children, the composer has been encouraged and saluted on multiple occasions in the past. As a student (1959), he was singled out by a distinguished panel of judges to receive a BMI student composers award. He also has received the Brandeis Uni-

versity Award and the Aaron Copland Award; commissions and grants from the Rockefeller, Guggenheim, Koussevitzky and Fromm foundations and the Library of Congress. The composer also has been elected to the American Institute of Arts and Letters.

Davidovsky is the 14th composer whose music is licensed for performance by BMI to win this distinguished award. Other BMI-affiliated composers who have received the Pulitzer Prize are **William Schuman** (1943), **Charles Ives** (1947), **Walter Piston** (1948 and 1961), **Quincy Porter** (1954), **Norman Dello Joio** (1957), **Jerry Bock** and **Sheldon Harnick** (1960), **Elliott Carter** (1960), **Robert Ward** (1962), **Leslie Bassett** (1966), **Leon Kirchner** (1967), **Karel Husa** (1969) and **Charles Wuorinen** (1970).

John Simon Guggenheim **GUGGENHEIM FELLOWS** Fellowships for 1971 recently were announced.

Among the composers honored by this recognition were **Marc-Antonio Consoli**, of the Yale University music faculty; **Charles Mingus**, the widely respected jazz creator; **Robert Selig**, of the New England Conservatory teaching staff; and **Halsey Stevens**, chairman of the composition department at the University of Southern California School of Music (Los Angeles).

### KIM HONORED BY BRANDEIS

**Earl Kim** was done honor, May 2, at New York's Whitney Museum of American Art when Brandeis University's Creative Arts Awards were presented. The awards, established in 1956, were announced by Charles I. Schottland, president of the university, in the name of the late J. I. Rodale, the publisher, who underwrote the presentation. About 400 guests were on hand.

The composer was cited for having produced works that "open to the listener new and unexploited levels of consciousness." He has shown, the citation declared, that "voice, dance, acting and films may be ingeniously combined to produce a harmony" of uncommon dimensions.

Kim received a medal, in recognition of a "lifetime of distinguished achievement," and a cash award of \$1,000. Born in California in 1920, he has written a variety of works, his two most notable being "Letters Found Near a Suicide," a song cycle, and "Exercices en Route," a multi-media composition.

### MORE NEWS

**Manny Albam** will be on the faculty for the eighth straight year at the Arrangers' Laboratory Institute. The latter is an annual offering of the summer session at the Eastman

Stevens



Selig



Consoli



Charles Stewart

Mingus

School of Music, the University of Rochester (New York). The institute opens July 19 and closes on August 6.

◆ **Frederic Balazs** is musical director of the Vermont Orchestral Institute. Held on the Windham College campus, outside Putney, Vt., from June 27-August 7, it includes orchestra rehearsals, concerts, chamber music and private study.

Classes and lectures are given by outstanding artists and composers—**Ulysses Kay** is among the lecturers set for this session—and there is opportunity for solo performance and conducting for all students.

◆ **Earle Brown** returns to Peabody Conservatory of Music, Baltimore, Md., to reassume the W. Alton Jones Visiting Professor of Composition chair in time for the fall semester. He vacated this post in September, 1970, to tour Europe for the U.S. State Department. **Richard Rodney Bennett**, the prominent British composer, filled in during his absence.

One of Brown's current major projects is fulfilling a commission from the city of Kiel, Germany: the writing of a work for large orchestra to be performed in that city during the 1973 Olympics.

◆ **Miriam Gideon** has been appointed visiting professor of music at the College of the City of New York. Now a member of the music department at the

Jewish Theological Seminary in New York City, she assumes her new post with the advent of the fall semester.

◆ **John Handy**, who is well-known for his jazz compositions and performance, has been on the music faculty of San Francisco State College for the past two years. Simultaneous with fulfilling the commitments of this post, he also of late has lectured and given courses at the University of California at Berkeley, Stanford University, California State College at Hayward, the San Francisco Conservatory of Music and at Golden Gate Free University.

◆ Pulitzer Prize-winning composer **Karel Husa** will be guest artist-in-residence at the Eastern Music Festival, Greensboro, N.C.

The festival opens June 18 and concludes on August 1. Now in its 10th year, it offers music students the opportunity to perform and study.

◆ **Ursula Mamlok** has been appointed assistant professor in the music department of Kingsborough Community College in Brooklyn, a part of City University of New York. She assumes this post in the fall. The composer has been theory and composition teacher at the Manhattan School of Music.

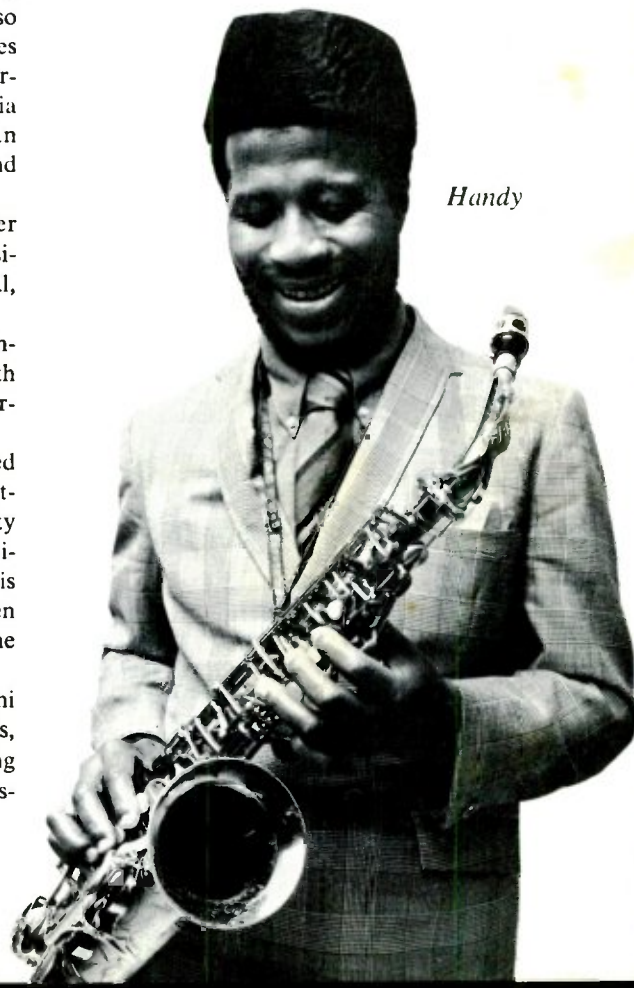
◆ **Oliver Nelson** was one of 12 alumni of Washington University of St. Louis, Mo., recently honored for outstanding achievement in their respective profes-

sions. The announcement was made and Nelson received a citation during the university's annual Founders Day banquet, February 20, on campus.

From April 4-7, Nelson participated in the Western Divisional Convention

*continued on next page*

Handy



of the Music Educators National Conference in San Diego, Calif. One of the highlights of the event was a concert at the San Diego Civic Theater. During this recital Nelson conducted the Collegiate Neophonic Orchestra of Cerritos College (Norwalk, Calif.) in the performance of his "Sound Piece for Jazz Orchestra" and "The Kennedy Dream."

◆ **Aribert Reimann** recently was awarded "Critics Prize 1970" for creativity in the area of music. He was cited for his entire output but particularly for the music composed for *Die Vogelscheuchen*, a ballet, by the association of German critics.

◆ **Roger Reynolds** was George Miller Visiting Professor at the University of Illinois (School of Music, College of Fine and Applied Arts) at Urbana-Champaign through the spring semester.

On February 25, the composer-educator inaugurated the 1971 Festival of Contemporary Arts on campus with a lecture titled "Performer and Audience Relationships." Performances of his "I/O" were featured during the opening nights of the festival.

In describing the work, Reynolds said it was based on Buckminster Fuller's concept of "the phenomenon of co-existent opposites, a ritualistic enactment of paired ideas for a cast of 11 female vocalists, 11 mute men, flute, harmonium and an extensive battery of electronic devices and projections."

◆ **Roger Sessions**, inadvertently referred to as the William Schubael Conant Professor of Music at Princeton University in a recent release from the University of Iowa, where he is this year's visiting composer, is currently a member of the composition faculty at New York's Juilliard School of Music.

◆ **Gilbert Trythall**, who has been invited to lecture on electronic music in Venezuela during the summer, was guest lecturer on that subject at the Southern Division Convention of the Music Educators National Conference. The latter took place in Daytona Beach, Fla., in April.

**PREMIERES** The world premiere of **Frederic Balazs'** "Quartet No. 3" was given during the final concert of the season by the Portland (Me.) String Quartet. The Luther Bonney Auditor-



Balazs' 'magnificently constructed' 'Quartet No. 3' premieres

rium in the Maine seaport city was the site of the April 21 performance.

"Without the slightest equivocation or qualification of any kind, the Balazs music is a masterpiece," critic John R. Thornton declared in the *Portland Evening Express*. "It is the most interestingly written, the most magnificently constructed and imaginative string quartet I've heard in the contemporary field for years."

Balazs, head of the music department at Windham College, Putney, Vt., was on hand for the presentation of his 45-minute work.

◆ "Whisper Moon," a new work by **William Bolcom**, commissioned by Bowdoin College for performance by

the Aeolian Chamber Players, had its first performance, April 27. It was included in a Composers' Showcase program at the Whitney Museum in New York.

"Mr. Bolcom, in the fondest and most delicate way, let us in on his nostalgia for the 'June-Moon' era of popular music," Theodore Strongin commented in *The New York Times*. "He sifted the old tunes through his own very contemporary psyche.

"This is a dangerous procedure. Those who share his nostalgia could easily forget his music and concentrate on 'June-Moon.' But Mr. Bolcom is a sensitive and skillful shaper of musical ideas. He didn't give us 'June-Moon,'



but instead what he felt about 'June-Moon.'

◆ **Dave Brubeck's** new cantata, "Truth," had its world premiere, May 1, at the Midland (Mich.) Center for the Arts. Commissioned by the center and partially funded by a grant from the National Endowment for the Arts, this work in nine parts was performed by the Midland Symphony Orchestra and Midland Music Society Chorale, a rock group called New Heavenly Blue and soprano soloist Charlene Peterson.

The cantata's text primarily is comprised of passages, chosen from Isaiah, which the composer feels are particu-

larly relevant today. For example: "We wait for light, but behold obscurity. We wait for brightness, but walk in darkness."

It was Brubeck's intention in the creation of this work to reflect contemporary culture by using contemporary techniques. "I feel," he said, "that the musical language of our time is the most appropriate way for me to express contemporary thoughts on traditional religious subjects."

The concert, conducted by Don Th. Jaeger, was one of several during a month of dedicatory programs at this new center of the arts.

◆ A Composers' Showcase concert, April 13, at New York's Whitney Museum of American Art, included the first New York performance of **Niccolo Castiglioni's** "Masques," conducted by Eleazar De Carvalho. Like all the other pieces performed during this Tuesday evening of contemporary music, it was a Koussevitzky Music Foundation commission.

"The most unusual music of the evening," *The New York Times'* Allen Hughes declared. "This is an extended musical joke that depends chiefly upon wry juxtapositions of incongruous materials for its effects. Snippets of familiar-sounding musical passages in out-of-tune versions are jumbled together in amusing cacophonies somewhat in the manner of **Charles Ives**."

"Coming at the end of the concert, 'Masques' was fun and something like a frivolous dessert at the end of a substantial dinner."

The work is published in this country by Schott/Belwin-Mills Publishing Corp.

◆ "Interactions II," a work written for the University of Maryland Trio by **Marc-Antonio Consoli**, was premiered March 22 by that group. The site was Recital Hall, Tawes Fine Arts Center on campus. Trio members included Joel Berman (violin), William Skidmore (cello) and Nelita True (piano).

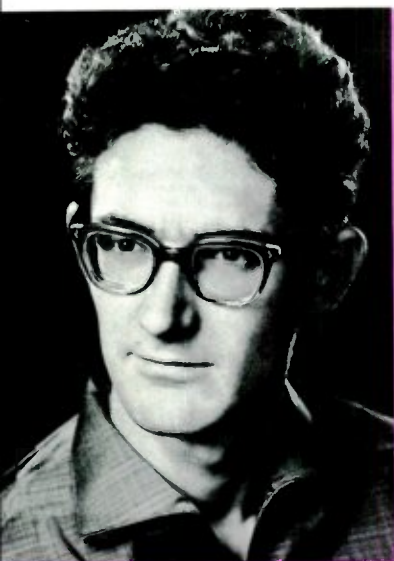
◆ During his piano recital, April 21, at Temple Emanu-El in Miami Beach, Fla., **Walter Dana** introduced his "Daydreaming" and "Israelis Victory Dance."

◆ **Paul Earls**, currently in residence as a Fellow at the Center for Advanced Visual Studies at the Massachusetts Institute of Technology, on a Guggenheim Fellowship, has been quite active of late.

From April 14-17, he was at Kirkland College, Clinton, N.Y., as part of the "Composer in Performance" program. During a participatory exhibit at the college's List Arts Center, two Earls environmental electronic pieces were heard.

"The Hindenburg" was presented continuously the afternoon of April 16. The actual radio description of the ill-fated zeppelin's explosion at Lakehurst, N.J., and the sounds of ocean and waves and chapel bells, composed on a Moog synthesizer, are the components

*continued on next page*



Schott Archives

Castiglioni



Maplewood-Hindereuthers

Brubeck's 'Truth' debuts

### Multiple premieres for Earls



# EL CIMARRÓN

CONCERT MUSIC *continued*

of this work. Earls, in this case, collaborated with Maurice Wright and Ed Williams.

The following day, at the same site, "Love on Display" was presented for the first time. Organized in a visual sense by the composer's wife, Zeren Earls, this work developed during the course of the day, as students participated in evolving collages, readings and shared tokens. The Earls music—continuously played throughout this presentation—was derived from various sources and processed through the Moog.

Also while Earls was at Kirkland, there were first performances of his "Faces I" and "Facefilm." Both collaborative works done with John Goodyear, a colleague of the composer at MIT, they were created on the spot. A tape of modulated white noise is manipulated using information drawn from the personal data (telephone numbers, social security numbers) of the performers.

"Audio-Laser," a work made by the deflection of a laser beam by audio material, was offered as a premiere at the opening of a two-month exhibition of science and industry at the Tel Aviv (Israel) Museum. The work was developed with Ted Kraynik, also an MIT Advanced Visual Studies Center Fellow.

On May 14, soprano Ethel Casey introduced an Earls work for soprano and tape which she commissioned. Titled "Star," it was included in a program at New York's Carnegie Recital Hall.

◆ **Miriam Gideon's** "Sacred Service" for soloists, choir, organ and chamber group was heard for the first time on the morning of April 18 at The Temple, Cleveland, Ohio.

Commissioned by the Myrtle Waintrup Givelber Memorial Fund of The Temple, it was conducted by David Gooding and featured members of the Cleveland Orchestra, plus Bernita Bricker Smith (soprano soloist), Ilona Strasser (contralto soloist), Charles Smith (cantorial tenor soloist) and Melvin Hakola (cantorial baritone soloist).

When interviewed prior to completion of this new liturgical service, Miss Gideon pointed out: "I am not using traditional motives, melodies, recitative or parlando. The entire harmonic expressive concept is to be deeply per-



*Miriam Gideon*

sonal. I have allowed the text to speak for itself and sometimes...it may very well bring forth a more intense musical atmosphere than is usually encountered in many portions of the liturgy."

◆ At the 18th Annual Prize Composition Concert, sponsored by the Brookline (Mass.) Library Music Association, April 15, the winning composition by **Ervin Henning** was announced. The composer received an award and his piece, a trio for clarinet, viola and piano, had its world premiere.

The performers were Edward Avedisian (clarinet), Virginia Blakeman (viola) and Cameron Grant (piano). The site of the concert: Exhibition Hall of the Brookline Library.

◆ The first American performance of **Hans Werner Henze's** "El Cimarrón" took place, March 27, at the University of Pittsburgh's Stephen Foster Memorial. With text from a book by Miguel Barnet, translated and adapted for music by Magnus Enzensberger, performed in an English version by Christopher Keene, it is described as the "Autobiography of a Runaway Slave, Esteban Montejo," and "A Recital for Four Musicians."

*Pittsburgh Post-Gazette* critic Donald Steinfurst explained: "'El Cimarrón' stems from Henze's avowed admiration of Fidel Castro and the Cuban people although the text is based on the Cuban rebellion against their Spanish masters in 1898 seen through the eyes of a Cuban slave.

"It is an enormously effective piece

*Henze pens the 'effective' 'El Cimarrón'*

in every way. The story is told by a reader-singer, a baritone [Julius Eastman] who declaims the strongly written narrative using in many places the form of vocalization known as 'sprechstimme' which [stems] from 'sprechgesang,' a sort of part-spoken part-sung method of expression which reached its zenith in the 'Pierrot Lunaire' of Schoenberg.

"There are three instrumentalists, flute, guitar and percussion players [Bernard Goldberg, flute; Stuart Fox, guitar; Dennis E. Kahle, percussion]. A total of 32 percussion instruments are used. This becomes a massive task and the... other musicians join with the percussionist to play several of these instruments in accordance with the score which is a maze."

The piece is published in this country by Schott/Belwin-Mills Publishing Corp.

◆ On April 1, at the University of Michigan School of Music, Pulitzer Prize-winning composer Karel Husa's "Apotheosis of This Earth" had its world premiere. Commissioned by the Michigan School Band and Orchestra Association, it is dedicated to Dr. William D. Revelli, conductor of bands at the University of Michigan, upon his retirement, in recognition of his de-

voted service to music, to education and to his colleagues.

Husa conducted the University of Michigan Symphony Band in the performance of his work in three movements: 'Apotheosis,' 'Tragedy of Destruction,' 'Postscript.' The composer was motivated to write this composition by the current crisis in human life and its immense problems with everyday killings, wars, hunger, extermination of fauna, huge forest fires, contamination of waters and other pollutions.

At one point in the concert, Husa was honored. He received the Goldman Memorial Citation. The selection of Husa for this honor was made, March 6, at the 37th annual convention of the American Bandmasters Association in Toronto, Canada. Recipients of this citation are chosen because of their outstanding efforts and contributions to the development and improvement of concert bands or band music.

◆ Scott Huston's "Listen to the Teach," a work for boys chorus, was offered for the first time, March 11, by the Cincinnati All-City Boys Choir under Robert McSpadden. The piece was a feature of the MENC Convention, held in the Ohio city.

The composer's "American Trilogy,"

a cycle of three songs for soprano, oboe and harpsichord, based on poetry by Carl Sandburg, Thomas Wolfe and Walt Whitman, had its first performances, March 8-24, through southern Ohio. Performed by the Chamber Arts Ensemble, soprano Helen Laird, oboist Adrian Gnam and harpsichordist Eiji Hashimoto, it was commissioned by the Ohio Arts Council.

Robert Delcamp, organist, introduced Huston's "Diorama," April 4, at Corbett Auditorium of the College-Conservatory of Music, University of Cincinnati. It was part of Delcamp's master's degree recital.

Huston conducted the premiere of his "The Song of Deborah," a cantata for chorus, narrator and orchestra, April 24, at the Plum Street Temple in Cincinnati.

Commissioned by the Isaac M. Wise Temple, the work has its textual basis in Judges V, specifically the story of Sisera's attack on the tribes of Israel. On this occasion, the choirs of the Wise Temple, the First Unitarian Church and the Walnut Hills Christian Church participated. The orchestra consisted of players from the Cincinnati Symphony. The narrator was Justin Friedman, a local businessman.

◆ The first American performance of Robert Kelly's "Symphony No. 2 (Op. 33)" (1958) was given by the University of Illinois Orchestra under Bernard Goodman, March 21. The concert took place in Great Hall of the Krannert Center for the Performing Arts on the Urbana-Champaign campus of the university. It was one of several in the University of Illinois' Festival for the Contemporary Arts.

*The News-Gazette* (Champaign) writer Mike Richardson thought the Kelly symphony a "fine work. His symphony was always interesting and innovative both in orchestral techniques and harmonic vocabulary.

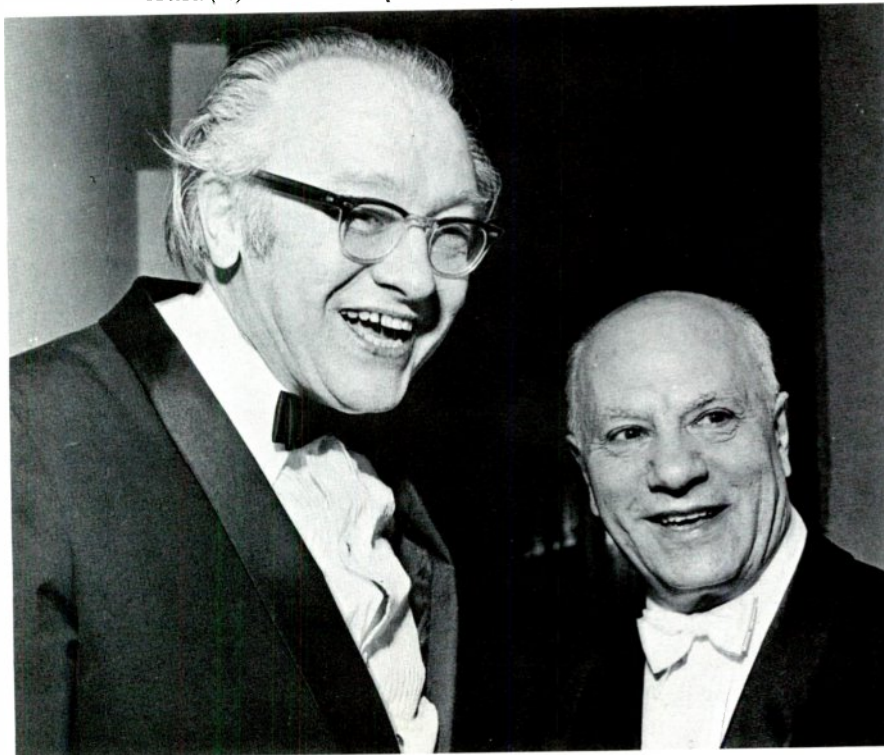
"Kelly has a great gift for beautiful melody... His work featured some beautiful lyric lines intermixed with powerful and percussive sections of great rhythmic excitement."

Richardson also made note of the composer's "careful attention to detail and a rarely found pride of craftsmanship."

◆ The Statler-Hilton Hotel in the nation's capital was the site of a demon-

*continued on next page*

*Husa (l.) dedicates 'Apotheosis of This Earth' to Revelli*



stration, April 22, of a new family of violins, of eight graduated sizes. It was part of the 81st meeting of the Acoustical Society of America. These instruments are the work of Carleen Maley Hutchins, founder of the Catgut Acoustical Society.

During the meeting, **Frank Lewin**, musical director of the Catgut Acoustical Society, gave a talk, concentrating on the contribution these new instruments can make—in reinforcing the strings of the orchestra, especially the basses; in chamber music; and as solo instruments.

Lewin's "Introduction on a Psalm Tune," in its first performance, revealed the effect of the instruments singly, in pairs and as a full consort. Eight members of the National Gallery Orchestra, playing instruments ranging in size from the tiny trable—pitched an octave above the standard violin—down to the large contrabass, participated.

The musical effect of this music, according to critic Wendell Margrave of *The Evening Star* (Washington, D.C.), "was extremely interesting. The sound was homogeneous—something very like violin sound extended through the full range of the piano keyboard. The blend was more like that of a consort of viola da gambas than that of a string ensemble of modern instruments, but more brilliant than the gambas.... there are wonderful possibilities of harmonic sonority implicit in this sound."

◆ "Ramifications" by **Gyorgy Ligeti** had its first New York performance, April 13, at the Whitney Museum of American Art. It was included in the Composers' Showcase concert, featuring Koussevitzky Music Foundation commissions. Eleazar De Carvalho conducted.

"...an interesting study in sonorities for 12 string instruments that, in part, examined the effects to be derived from hovering about one central tone at a time," Allen Hughes commented in *The New York Times*.

The piece is published in the United States by Schott/Belwin-Mills Publishing Corp.

◆ The Eastman Theater, Eastman School of Music at the University of Rochester, was the site, May 9, 1970, of the **Chuck Mangione** "Friends and Love" concert.

Several Mangione works, written

alone and in collaboration with others, were introduced by the Rochester Philharmonic (plus additional personnel) under the composer's direction. The soloists, most of them jazz-oriented, included Marvin Stamm (trumpet), Gerry Niewood (soprano and alto saxophone and flute), **Stanley Watson** (guitar), **Don Potter** (guitar and voice), **Bat McGrath** (guitar and voice), Gap Mangione (electric piano) and Chuck Mangione (flugelhorn).

The premieres were "Hill Where the Lord Hides" (Gerry Niewood, soloist), "And in the Beginning (featuring Gap Magione), "Songs From the Valley of the Nightingale" (by Stanley Watson) and "Friends and Love Theme." The latter is a Mangione-McGrath-Potter-Watson collaboration.

Critic Leonard Feather in *Down Beat* commented: "The abiding impressions left by this inspired series of works were that sincere emotions and constructive directions were involved.

"Mangione...drew on a number of moods, forms and idioms to provide a complete concert experience."

◆ **Robert Moran's** "Hallelujah: A Joyous Phenomenon With Fanfares," a three-hour mixed-media spectacle, was introduced, April 23, with the city of Bethlehem, Pa., and Lehigh University the stage for this event.

Combining to convert the city and campus into a giant, sense-provoking show on that evening were 40 church choirs and carillons, 20 bands and rock groups, gospel singers, brass ensembles, ballet dancers, multiple radios, a "zappolin" player and Moog synthesizer, among other things.

Searchlights, fireworks—on a small scale—weather balloons and other forms of light displays, including the basic oxygen furnaces of Bethlehem Steel, provided the visual stimuli.

Moran masterminded the entire phenomenon, combining the major components of the community as represented by the five points of the city seal—religion, industry, education, music and recreation. On commission from the Lehigh University Globus Series, whose benefactor is New York investment banker and arts patron Morton Globus, Moran wrote the music which was the central theme of the festival. It is based on an old Moravian hymn by Christian Gregor and dedicated to the late, much-



Prevost sets 'Psalm 148' to music

admired composer **Charles Ives**.

Moran was assisted in coordinating the spectacle by Professor Richard Redd, chairman of Lehigh's fine arts department; Professor Jonathan Elkus, of the department of music; Harry K. Trend, general secretary of the Chamber of Commerce; Joseph K. Mangan, director of parks and public property; Dr. Edwin H. Frey, executive director of the Council of Churches; and the Rt. Rev. Frederick J. Warnecke, Bishop of the Episcopal Diocese of Bethlehem.

The event was sponsored by Lehigh University's Globus Series in Creative Arts and produced in cooperation with the Bethlehem Area Chamber of Commerce, the city's Bureau of Parks and Public Property, the Bethlehem Council of Churches and the Episcopal Diocese of Bethlehem.

The purpose of this "Urban Phenomenon," according to the composer, was to dissolve differences and prejudices between ethnic groups. It is something of an adventure, he feels: "You don't know exactly what is going

to happen. It's like a circuitry type thing, you plug in and hope the plug-ins have been correct."

The response to this happening, in which everyone was a participant in one way or another, was excellent. You became part of the event by merely tuning your radio to WGPA-FM, which broadcast a "mix" of renditions of Moran's "Hallelujah" music by marching bands, rock groups, church choirs, etc.

Gregg Fales, reporting for the Allentown *Morning Call*, summed up the feeling created by this enormous show: "...there was excitement in the air—people smiled, laughed, talked in groups, or just enjoyed a walk down busy sidewalks. It was an urban collage of people participating in their own enjoyment."

◆ The world premiere of **Andre Prevost's** setting of "Psalm 148," commissioned for the Guelph Spring Festival by the Edward Johnson Music Foundation under a Canada Council Grant, was a highlight of the opening concert

of this Canadian festival on May 1.

Performed in the Church of Our Lady in the Southeastern Ontario city by Toronto's Mendelssohn Choir, with instrumental support, under Elmer Iseler, the work is about 10 minutes in length. It was composed for a 200-voice choir, four trumpets, four trombones and organ. The composition's purpose: to express joy, to depict all creation's praise of God.

"And that is exactly what he achieved in a stirring blend of voices and brass ...with the brass quarter-tones introducing ear-shattering and nerve-fraying contrasts in the early part of the work," critic John Kraglund said in *The Globe and Mail* (Toronto).

The *Toronto Daily Star's* William Littler reported: "Though his idiom is contemporary, Prevost manages, by taking a descriptive approach to the text, to produce results that sound accessible to anyone following the words as sung."

"...a highly effective piece," Ken Winters commented in his review of

the work in *The Toronto Telegram*.

◆ The fourth Durer Year Festival Concert in Nuremberg (West Germany), April 16, included the first performance of **Aribert Reimann's** "Cycle for Baritone and Orchestra." Dietrich Fischer-Dieskau was the baritone soloist. Hans Gierster conducted the Nuremberg Philharmonic Orchestra. The work is published in this country by Schott/Belwin-Mills Publishing Corp.

◆ The Kassel (West Germany) State Theater was the site, April 9, of the world premiere of "Requiem for the Victims of the War," a work by **Zbigniew Rudzinski**. Gerd Albrecht conducted the Kassel State Theater Orchestra at this concert, one of several in the "Kassel Experiments I" series. Schott/Belwin-Mills Publishing Corp. publishes the piece in the United States. ◆ **Seymour Shifrin's** "Duo for Violin and Piano," commissioned by Rose Mary Harbison through the Radcliffe Institute, where she is a scholar, had its first New York performance, April 3.

Performed by Miss Harbison (violin)

*continued on next page*

*A Rochester presentation of works by Mangione*



and Monica Jakuc (piano), it was included in a concert at New York University's School of Education Auditorium, east of Washington Square in Greenwich Village. The recital was given under the auspices of the Washington Square Music Society.

◆ "In its wealth of arresting effects and in the nobility that shines out of it, this is by far the most impressive new piece we have heard this season," *Chicago Daily News* critic Bernard Jacobson declared.

The work in question: **Alan Stout's** "Symphony No. 4," the first of eight pieces commissioned to mark the 80th anniversary of the Chicago Symphony. It was introduced by that orchestra under Georg Solti, April 15, at Orchestra Hall in the Windy City.

"Stout...now an associate professor at Northwestern University, is not a composer to indulge in the estheticism that some contemporary musicians affect," Jacobson explained. "Unless I misunderstand him, a passionate involvement with the human condition—rather than a concern with art for art's sake—speaks through all of his music.

"In the Fourth Symphony, the passion has reached an intensity that precludes any casual response. The sheer aural impact of the work would itself be enough to compel attention, for Stout has used an extremely large orchestra (adding to it a chamber chorus that sings for the most part wordlessly), and he whips his forces up to a pitch of volcanic fury that is often physically overwhelming.

"Clarity, however, is never lost, since the rich chromaticism of the composer's idiom is balanced by an unerring ear for the combination and contrast of sonorities. There is a unifying personal vision, too, and it is such a vision as sets the frenzied whirlwind of sound in perspective.

"Every now and then, a moment of peace, of rarefied beauty, emerges from the enveloping cataclysm—and we see that this composer is not a mere rambager, but a man of gentleness and sensitivity," Jacobson concluded. "His new symphony is the kind of work such a man must write in this time of ours, confronted as he is with a world that seems to have gone homicidally insane."

◆ **Avant Garde 4**, a concert given at the First Unitarian Church, Nashville,

Tenn., on April 3, included the first showing of two films: *Laserset* and *Citizen Kane II*. The former has music and oscilloscope patterns by **Gilbert Trythall**. The latter features electronic music created by the composer.

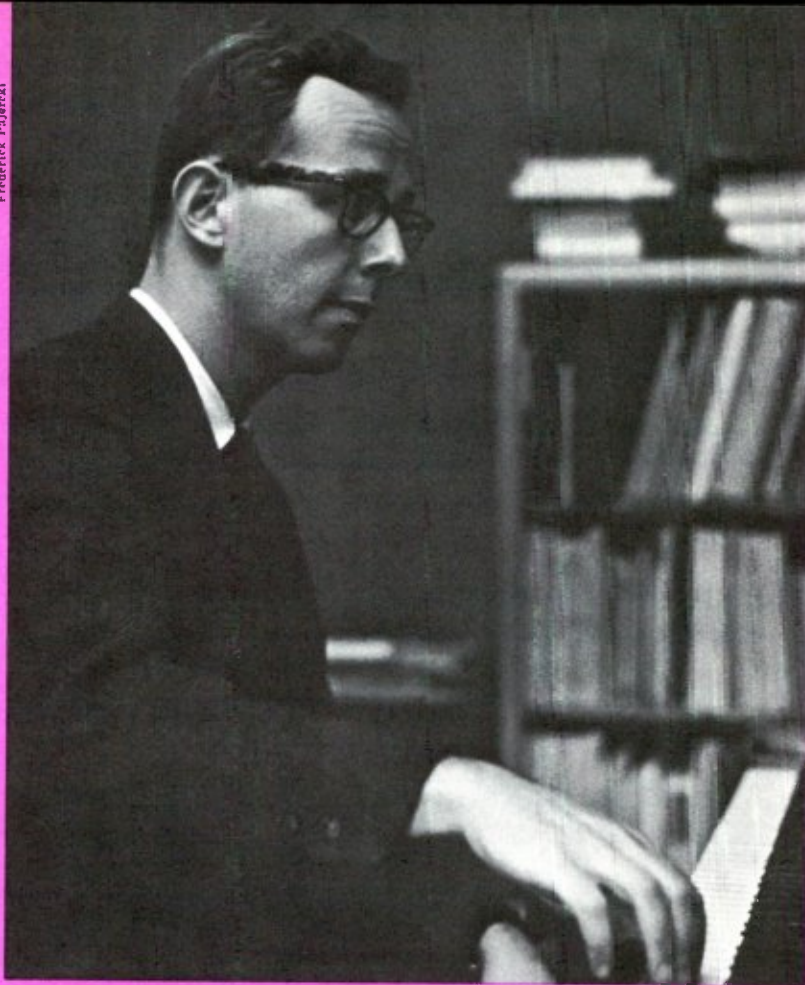
Still another 16mm film, this one done by Don Evans of Vanderbilt University and titled *Pigmea Daddy*, was introduced during a multi-media concert, April 22, in Hill Auditorium on campus at Peabody College for Teachers in Nashville. Trythall also provided the music for this picture.

On April 29, Trythall's "Nova Sync (Op. 22)" for band and electronic tape was programed for the first time. The Peabody Wind Ensemble, under Henry J. Romersa and L. Howard Niar Jr., included the piece in its concert during the Southern Division Convention of the Music Educators National Conference in Daytona Beach, Fla.

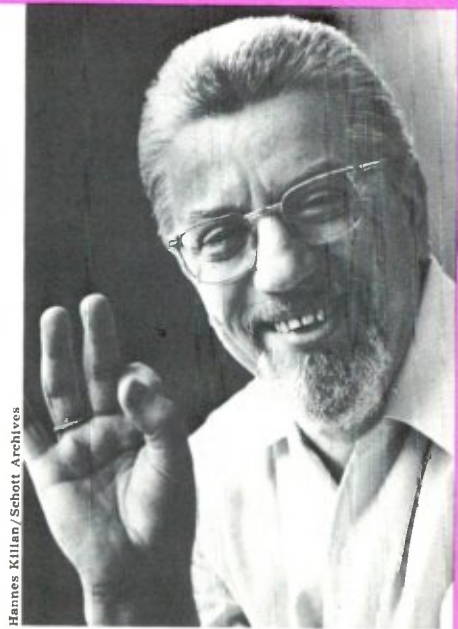
◆ **David Ward-Steinman's** "Antares" had its world premiere, April 22, at McKay Auditorium, Tampa, Fla. Commissioned by the Florida Center for the Arts, representing local sponsoring

groups, under a grant from the Ford Foundation and Music Educators National Conference Contemporary Music Project, the piece opened the program by the Florida Gulf Coast Symphony,

Frederick Pajerski



Stout writes an 'impressive' 'Symphony No. 4'



Hannes Killian/Schott Archives

Zimmermann

under the direction of Irwin Hoffman.

"A one-movement work lasting about 10 minutes, 'Antares' is scored for large orchestra, electronic synthesizer or magnetic tape, ad-lib gospel choir,

piano-celeste, harp and expanded percussion—water gong, wind chimes, five kinds of cymbals, sandpaper blocks, etc.," the composer explained in the program notes.

"The performers use their voices at times as well as their instruments and are required to improvise in a variety of ways, sometimes supplying pitches within a contour, sometimes adding rhythms to pitch-collections; in some instances they are free to develop their material in their own way."

Mary Nic Shenk, writing in the *St. Petersburg Times*, said: "The work was exciting to me on first hearing because there was recognizable form and structure, there was meaningful intricacy, there was rhythmic interest and challenge, there was lyricism and there was serious musicianship involved."

"One of the most unusual features of this music," *The Tampa Times'* Bob Martin said, "occurred when the orchestra became 'divided' in tempo and

rhythm. Assistant conductor Joseph Kreines—who had been playing the piano part of the score—suddenly jumped to his feet and began conducting a small section of the orchestra in a fast tempo. Hoffman, meanwhile, continued a slower tempo for the remainder of the orchestra. This technique enabled the synthesizer (tape) and woodwinds to oppose the strings.

"...it was something like finding some singing celestial music, and then re-wiring it to make the component parts oppose each other to create exciting colors and rhythms and textures."

◆ The late **Karl Weigl's** "Piano Trio" received its first public performance, April 26, at the Mannes College of Music in New York City. Programed during a faculty concert, it featured Zita Carno (piano), Isidore Cohen (violin) and Jean Schneider Goberman (cello).

◆ The Corcoran Gallery of Art in Washington, D.C., presented a concert of music by **Christian Wolff**, April 11. Wolff, David Behrman, Frederic Rzewski and Steve Wheaton performed the six works on a variety of instruments and paraphernalia: from a grand piano, flute and electric guitar, to speakers, tape decks, a harmonica, an ocarina, psaltery.

"Two of them, 'Fits and Starts' and 'Untitled,' were played for the first time at this concert," *The Washington Post's* Alan M. Kriegsman noted, adding:

"Together, they made an intriguing introduction to Wolff's particular brand of exploratory esthetics. In each of them, Wolff gives the performers a small number of none-too-rigid boundary conditions, within which they are free to produce whatever sounds seem to fit the context.

"In 'Fits and Starts,' for example, the players (any number) are offered a choice of six sets of instructions, to be followed for as long or short a time as they please, and with optional degrees of rigor."

◆ "Silence and Turning Point—Orchestral Sketches" was introduced by the Nuremberg State Opera Orchestra, March 19, in that German city. Hans Gierster conducted the **Bernd Alois Zimmermann** work. It is published in this country by Schott/Belwin-Mills Publishing Corp.



Trythall

Ward-Steinman with conductor Hoffman



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