

Pauline -
Ted Strongin
wants you to
call Music
section of
N.Y. Times

HWB

call
called

516-267

6556

212

556-1341

556-1341

Will this be like 2400? — one per faculty.
Comments on Will O.'s 10-28 note:

Are you saying

I would vote for this on any day of no weeks, what is the inclination of the faculty?

"Composition as a mode of learning is an essential component of UCSD's program of theoretical studies in music. Requiring an integrated awareness of means & ends, it is an important educational tool and may be useful even though a student has not revealed a natural predisposition towards it. There might, for example, be a need to reinforce the student's ability to shape musical processes & materials. — This is beyond the argument that composition might well be no appropriate ~~way~~ mode of research for the investigation proposed.

yes.

right

Is "synthetical" too close to "synthetic"?

Cubism's two phrases are often used and classified as analytical and synthetical.

Are "creative-synthetical" & "composition" in the best order in 2nd para?

The word is unowned by science, linguistics or the visual arts.

Synthesis doesn't carry no stigma that synthetic does.

last para.:

good.

"... However, the dissertation must reflect first-hand experimental experience and/or original speculative thought to be acceptable within the proposed programs of studies leading to the PhD, and must take a form which makes its original contributions available to others in the field."

Anderson

622-4709

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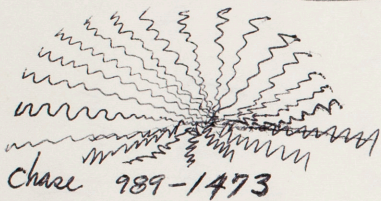
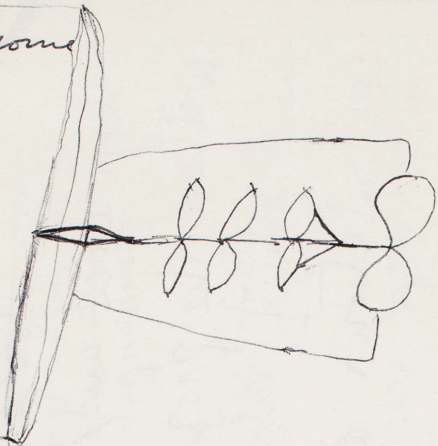
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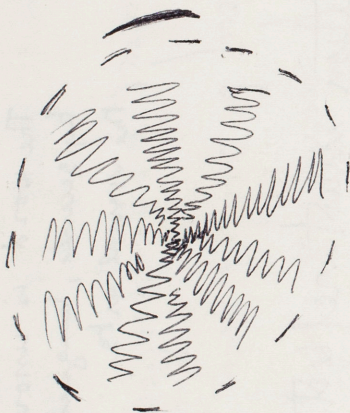
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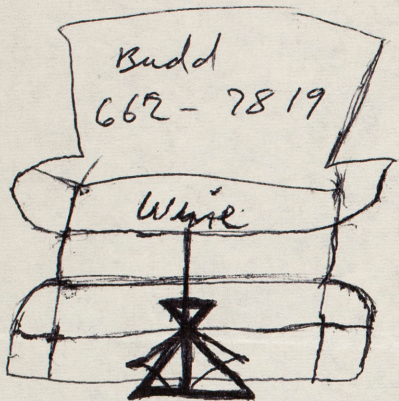
Middleton

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Budd

662-7819

Wife



National Federation of Music Clubs
Julia Smith
1105 W. Mulberry St
Denton, Texas 76201

B. Joan Harris

Music Dept
LSU

4664 Whitehaven Dr.

Baton Rouge, La. 70808

26

Ether W. Ballou

Marion Bauer

Mrs H.H. Beach

Lili Boulanger

- Ruth Crawford

Mabel Daniels

- Emma Lou Diemer

- Fannie Charles Dillon

Judith Doodkin

Vivian Fine

Miriam Gideon

* Peggy Glanville-Hicks

Mary Howe

- Betty Jolas

Elisabeth J. De La Guerre

Elizabeth Lutyens

Elizabeth Macaulay

Ursula Mamlok

Pauline Oliveros

Julia Perry

Clara Schumann

Louise Talma

Elinor Remick Warren

elect.
music

{ Jean Svecy

{ Ruth White -

{ Paul Smiley -

Clara S. ^{of the Romantic Period} and E. J. de La Guerne ^{of the Baroque} are

the 2 sole representatives for women composers
of the past.

on the plus side over 750 of the 1100 are
of the 20th century and 24 of these are women.

of course men have suffered ~~this treatment~~ ^{destructive criticism}
too.

Alex. Fried and Al Frankenstein created an
atmosphere conducive to new music in
S.F. from the 1950's. The current
regime H. Tarcit and B. Commanday
have done their best to ruin this atmosphere
with the worst kind of ego boosting
drivel "I am the authority ofig talk."

Labeled disciples.

Fail to examine works in their own
terms

Musical Composition: So St for Men Only?

Leonard Altman - Hi Fi Stereo Review

Feb 1966 Vol 16 No 2.

critics can quit being cute, study
scores and listen to the recordings
from the discography given below

instead of sighing & moaning over
the millwright perf. of La Bohème
he could help educate the public
to the significance of activity

Why do so many critics, professors and writers about music refer to composers who are also women in cute or condescending terms? Or immediately dismiss her as a minor talent (never stopping for a moment to examine her scores ~~or~~ ^{or} waiting for later developments.)

and usually pronounce that there are not now and never will be any great women composers, ^{and usually trotting out the male heavies such as} ~~why~~ ^{does} it threaten the male establishment that a woman might become a great composer? ~~a~~ architect, engineer or ^{a professional in} any other male dominated ^{field.} profession? ^{The work of} Thousands of mediocre or less male composers ~~is~~ published and performed simply because they have chosen to be composers. The same degree of talent or lack of it in a woman becomes a joke. ^{It is not enough} She will ^{that she chooses to be a composer.} most likely be squashed in her efforts,

According to the Dictionary of American Slang lady is defined as "In direct address, a woman who has aroused the speaker's ill will, often expressed by sarcasm or insult" "1948: 'Whenever a spoken sentence begins with 'Lady', ... you may be sure the rest of the sentence is sarcastic or downright insulting.'" John McHultry, PM, June 10, 13 N.Y. City use. See old lady."

In the current Schwann catalogue, out of approximately 1000 composers listed, 22 are women. I can't help but think that a better world will exist when the ratio in this and other fields of human endeavor is more like 50-50.

Why is the music of Chamade continually trotted out when women are mentioned as composers, to be sneered at as proof positive that women can't make it? While her male peers can rest in peace.

What can be done

1. Press cease and desist cute and condescending language when referring to woman composers work. (or any other composer) It is difficult enough to overcome the clinging of critics and public alike
2. Seek out and encourage young women in professional fields.

to music of the past.

Boys are encouraged to be aggressive, competitive and independent, girls to be passive and dependent.

There is no mystery
why ~~more~~ women are not composers.

Why is it that many critics, and
writers about music, ^{and professors} can not refer to composers
who are also women without being very cute,
condescending or pronouncing "minor" talent
and there are no great woman composers.
It should be enough that a woman chooses
composition as her profession to be taken
seriously as a human being. There are
thousands of mediocre or less male composers
who are ~~of~~ fettered and fettered simply
because they have made the choice to be
a composer. The same degree of talent (or
lack of it) in a woman becomes a joke
and immediately the male heavies are
trotted out (i.e. Beethoven Brahms Bach) as
the shining, unattainable idols and no
woman should dare aspire to take her place
along side these masters.

21/ 35
196 21/0

Critics perpetuate the competitive spirit
among composers whatever their sex
by continually wishing to discover greatness.

When a woman begins to threaten her
male counterparts

"Lady composer"

I Ching

why the determination to keep
women out of professional fields
Teda predicted women's
power in creativity great
because so long dormant.

Why should it threaten the male establishment
that a woman might out compose a man?

"I should explain that I, noble soul that I am have
no real prejudice against lady composers. I'd gladly
attend any recital at which some sweet young thing plays
the 12 hitherto unpublished Scarf Dances of Cecilia Chaminade."

There is a well known composer whose wife is also a composer. She is rarely solicited for her work and no one seems to see anything wrong with constantly ignoring her output while continually performing her husband's work.

Militant women lib appear with militant male chauvenists such as David Susskind or Johnny Carson.

Could establish centers for encouraging woman composers.

$$20 \overline{) 1000} \begin{array}{r} 50 \\ \underline{1000} \\ 0 \end{array}$$

1000

20

Out of over 1000 composers listed in the current Schwaner catalogue

$$1000 \overline{) 20.00} \begin{array}{r} 02 \\ \underline{20.00} \\ 00 \end{array}$$

22

are woman. The percentage for the 20th century is extremely high considering that 1 woman represents the 19th cen, and another the 17th & 18th cent.

if not directly, by subtle and insidious
exclusion by her male counterparts.

insert →

Have you ever heard the expression "Gentleman
composer?" and what would it imply? We are
~~trained to be ladies or gentlemen~~ but "Lady
Composer", "Lady Architect", "Lady Engineer" is anathema.

Until the 20th century ladies except for
extreme cases have remained in their places,
obediently ~~supporting husbands ego~~ performing
'women's work' or generally the less inter-
esting chores especially today.

Cultural deprivation

Why is it that "girl" becomes a bad word for
little boys around age 10 and what kind of
self image can little girls have then with half
her peers despising her?

It is tendency for woman and men to down-
grade woman as anything.

Music is a male dominated field and unless she is super excellent the woman in music will always be subjugated while her mediocre brothers find their riches in the world.

Number one the critics, writers professors can stop referring to "Lady Composers". According to the Dictionary of American Slang - - - -

It is in this sense that "Lady" is taken when it appears before composer.

Women need to know that they can do well as professionals

near the beginning of our century Nikola Tesla, Electric
engineer and inventor of A.C. power predicted
that women someday will unleash ^{their} enormous
creative ^{potential} power, and for a time will excel and outdo men
because ~~it has been~~ ^{they have been} so long
dormant.

The current Schumann catalogue lists over 1000
composers. Of these listed 22 are women.
Considering that 1 is of the Romantic Period
(Clara Schumann) ~~and~~, ~~1~~ is of the Baroque Period
(Elizabeth G. de la Guerre) ~~and~~ ^{there} 20 of the 20th century
~~perhaps~~ is a high number out of a thousand

$$\begin{array}{r} 150 \\ 1200 \\ \hline 4 \end{array}$$

$$\begin{array}{r} 19 \\ 8 \\ \hline 152 \end{array}$$

The current Schwann catalogue lists over one thousand different composers. Of those listed seven hundred are of the 20th Century and twenty-three are women. Considering that Clara Schuman is of the Romantic Period and Elizabeth G. de la Guerre is of the Baroque Period, twenty-one of seven hundred is a high number. These approximate statistics represent two happy trends: one, that composers of our time are no longer ignored and two, that women are also emerging from musical subjugation. The first trend is true even though the majority of performers do not include contemporary music in their repertoire and private teachers seldom encourage their students to try new music or even to become acquainted with their local composers.

Agencies such as the Rockefeller and Ford Foundation have helped establish centers for new music in universities across the country and independent

organizations such as the Once Group of Ann Arbor and The San Francisco Tape Music Center promoted lively programs of new music throughout the 1960's.

Isolated individual efforts throughout the country have gradually created a new music network.

Finally the dying Symphony and Opera organizations might have to wake up to the fact that music of our time is necessary to draw audiences from the people under thirty. The mass media, Radio, TV and print could have greater influence in encouraging American music by ending the competition between music of the past and music of the present. Many composers of today are not interested in the criteria applied by critics to their works and it is up to the critic to discern new criteria by going to the composer. With more performances of new works with the composer present,

and the greater mobility of our society, critics have a unique opportunity and duty to converse directly with composers which of course is not possible with dead composers unless the critic is mediumistic. Since performers are often irresponsible with new works because of ~~ignorance~~ ^{disrespect} or lack of established models, works would escape some scathing misjudgements due to poor performances. The ideal critic could not only interpret technically but present the composer as a real and reasonable person to audiences.

Recently a prominent New York critic lambasted a new work and slandered a well known American Composer with notions that did not remotely relate either to the music or the composer. Obviously he had never seen the score nor even read the program because he had attributed the work to the wrong composer. The real composer happened to be a woman.

To make matters worse he recommended several Europeans as better composers with no clarification other than his so called authority as a critic. What right did he have to attack a well known figure in American music without first ascertaining that it was his music and making a scholarly attempt to understand his music?

The second trend is of course dependent on the first because of the cultural deprivation of woman in the past. There is no mystery concerning the often asked question "Why are there no great women composers?" In the past talent, education, ability, interests, motivation were irrelevant because being female was a unique qualification for domestic work and continual obedience to and dependency on men. Women have been taught to despise activity outside of this realm as unfeminine as

men have been taught to despise domestic duty. For men independence, mobility and creative action is imperative. Society has perpetuated an unnatural atmosphere which encourages distortions such as "girl" used as a bad word by little boys from age 9 or 10 because from infancy they are wrapped in a blue blanket and continually directed against what is considered feminine activity. What kind of self image can little girls have then, with half her peers despising her while she has been wrapped in a pink blanket from infancy and discouraged from so called masculine activity? The distortion continues when puberty arrives and boys turn to girls as sex objects, but do not understand how to relate on other important levels. Consider the divorce rate!

no matter what her achievements might be when the time comes a woman is expected to knuckle under ~~and~~, pay attention to her societal duties and obediently follow her husband wherever his endeavor or inclination takes him no matter how detrimental it might be to her own.

A well known contemporary composer has a wife who is also a competent composer. They travel together extensively and often return to the same places for performances of his work. She is rarely if ever solicited for her own work and no one seems to see anything wrong with constantly ignoring her ~~outfit~~ while continually performing her husband's work.

many critics, and professors cannot refer to women who are also composers without

using cute or condescending language. She is a "Lady Composer". Rightly this expression is anathema to many self respecting woman composers. It effectively separates her efforts from the main stream and according to the Dictionary of American Slang, "Lady" used in such a context is almost always insulting or sarcastic. What critic today speaks of a "Gentleman composer?" It is still true that unless she is super excellent the woman in music will always be subjugated while men of the same or lesser talent will find places for themselves. It is not enough that she chooses to be a composer, conductor or to play instruments formerly played exclusively by men, to escape being squashed in her efforts, if not directly, by subtle and insidious exclusion by her male counterparts.

Critics do a great deal ~~of~~ of damage by wishing to discover greatness. It does not matter that all composers are not great composers; it matters that this activity be encouraged among all the population, that we communicate with each other in non-destructive ways. Women composers are very often dismissed as minor or light-weight talents on the basis of one work by critics who have never examined their scores or waited for later developments. Men do not have to commit sexual suicide in order to encourage their sisters in music. Since they have been on top ^{for} so long they could seek out women and encourage them in all professional fields. Libraries of women's music should be established. Women need to know that they can achieve. Critics can quit being cute and study scores.

Near the beginning of this century, Nikola Tesla, Electric Engineer and inventor of A.C. Power predicted that women will someday unleash their enormous creative potential and for a time will exceed and exceed men in all fields because they have been so long dormant. Certainly the greatest problems of society will never be solved until an equalitarian atmosphere utilizing their total creative energies exists among all men and women.

August 17, 1970

ARTICLE FOR NEW YORK TIMES

Pauline Oliveros

The current Schwann Catalog lists over one thousand different composers. ^{INSERT} ~~Of those listed seven hundred are of the Twentieth Century and twenty-three are women.~~ Considering that

~~Clara Schumann~~ ^{SIX} ~~of the Romantic Period and Elizabeth J. de la Guerre~~ ^{ARE THE SOLE REPRESENTATIVES FOR WOMEN COMPOSERS OF THE PAST.} ~~of the Baroque Period, twenty-one of seven hundred~~ ^{ON THE POSITIVE SIDE OVER 750 OF THE 1100 ARE COMPOSERS OF THE 20TH C. AND 24 OF THESE ARE WOMEN} ~~is a high number.~~ These approximate statistics represent two happy trends: 1) that composers of our time are no longer ignored, and 2) that women ^{COULD BE} ~~are also~~ emerging from musical subjugation.

The first trend is true even though the ^{AT} ~~majority~~ of performers do not include contemporary music in their repertoire and private teachers seldom encourage their students to try new music or even to become acquainted with their local composers. Agencies such as the Rockefeller and Ford Foundations have helped establish centers for new music in universities across the country and independent organizations such as the Once Group of Ann Arbor and the San Francisco Tape Music Center promoted lively programs of new music throughout the 1960's. Isolated individual efforts throughout the country have gradually created an ^{ACTIVE} new music network. Finally the dying symphony and opera organizations might have to wake up to the fact that music of our time is necessary to draw audiences from the people under thirty. The mass media, radio, TV and the press, could have greater influence in encouraging American music by ending the competition between music of the past and music of the present. Many composers of today are not interested in the criteria applied by critics to their work and it is up to the critic to discern new criteria by going to the composer. With more performances of new

works with the composers present, and the greater mobility of our society, critics have a unique opportunity and duty to converse directly with composers which of course is not possible with dead composers unless the critic is mediumistic. Since performers are often irresponsible with new works because of disresepct or lack of established models, works would escape some scathing misjudgements due to poor performances. The ideal critic could not only interpret technically, but, ^{ENCOURAGE AN ATMOSPHERE WHICH IS SYMPATHETIC TO THE PHENOMENA OF NEW MUSIC. AN} present the composer as a real and reasonable person to audiences. ^{CERTAINLY NO "GREAT" COMPOSER, ESPECIALLY A WOMAN, HAS A CHANCE TO APPEAR IN A SOCIETY WHICH BELIEVES THAT ALL GREAT MUSIC HAS BEEN WRITTEN BY THE DECEASED.}

Recently ^{CLIVE BARNES, A} ~~a prominent~~ New York critic lambasted a new work and slandered a well-known American composer with notions that did not remotely relate either to the music or the composer. Obviously he had never seen the score nor even read the program because he had attributed the work to the wrong composer. The real composer happened to be a woman. To make matters worse, he recommended several Europeans as better composers with no clarification other than his so-called authority as a critic. What right did he have to attack a well-known figure in American music without first ascertaining that it was his music and making a scholarly attempt to understand his music?

The second trend is of course dependent on the first because of the cultural deprivation of woman in the past. There is no mystery concerning the often asked question, "Why ^{HAVE} ~~are~~ ^{BEEN} there no great women composers?" In the past, ~~talent~~, talent, education, ability, interests, motivation were irrelevant because being female was a unique qualification for domestic work and continual obedience to and dependence upon men. ^{THIS IS NO LESS TRUE TODAY,} Women have been taught to despise activity

outside of this realm as unfeminine, just as men have been taught to despise domestic duties. For men independence, mobility and creative action is imperative. ~~For women dependence, non-mobility and creative incompetence~~ Society has perpetuated an unnatural atmosphere which encourages distortions such as "girl" used as a bad word by little boys from age 9 or 10, ~~because~~ From infancy ^{boys} ~~they~~ are wrapped in blue blankets and continually directed against what is considered feminine activity. What kind of self-image can little girls have then, with half her peers despising her while she has been wrapped in a pink blanket from infancy and discouraged from so-called masculine activity? The distortion continues when puberty arrives and boys turn to girls as sex objects, but do not understand how to relate on other important levels. Consider the divorce rate!

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A well-known contemporary composer has a wife who is also a competent composer. They travel together extensively and often return to the same places for performances of his work. She is rarely if ever solicited for her own work and no one seems to see anything wrong with constantly ignoring her output while continually performing her husband's work.

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WOMEN'S

Self-respecting women composers. It effectively separates ~~her~~ efforts from the main stream and according to the Dictionary of American Slang, "Lady" used in such a context is almost always insulting or sarcastic. What critic today speaks of a "gentleman composer"? It is still true that unless she is super-excellent, the woman in music will always be subjugated while men of the same or lesser talent will find places for themselves. It is not enough that she chooses to be a composer, conductor or to play instruments formerly played exclusively by men, to escape being squashed in her efforts, if not directly, by subtle and insidious exclusion by her male counterparts.

→ (to us 1)
Critics do a great deal of damage by wishing to discover greatness. It does not matter that all composers are not great composers; it matters that this activity be encouraged among all the population, that we communicate with each other in non-destructive ways. Women composers are very often dismissed as minor or light-weight talents on the basis of one work by critics who have never examined their scores or waited for later developments. Men do not have to commit sexual suicide in order to encourage their sisters in music. Since they have been on top for so long they could seek out women and encourage them in all professional fields. Libraries of women's music should be established. Women need to know that they can achieve. Critics can quit being cute and study scores.

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page five - Article for New York Times

long dormant. Certainly the greatest problems of society will never be solved until an equalitarian atmosphere utilizing their total creative energies exists among all men and women.

WORKS BY WOMEN COMPOSERS: ON DISKS

- Ballou, Esther Williamson--Prelude and Allegro (1955). Adler, Vienna Orchestra. CRI 115
- Bauer, Marion--Suite for Strings (1940); Prelude and Fugue (1948). Adler, Vienna Orchestra. CRI 101
- Beach, Mrs. H. H. A.--Improvisations for Piano. Rogers. Dorian 1006
Trio for Violin, Cello, Piano, Op. 150 (1939). Clio Concert Trio.
Dorian 1007
- Boulanger, Lili--Music of Lili Boulanger. Markevitch, Orchestre Lamoureux. Everest 3059.
- Crawford (Seeger), Ruth--Quartet (1931). Amati Quartet. Columbia CMS-6142
Study in Mixed Accents; Nine Preludes for Piano (1926). Bloch.
CRI S-247
Suite for Wind Quintet. Lark Quintet. CRI S-249
- Daniels, Mabel--Deep Forest (1931). Strickland, Tokyo Imperial Philharmonic. CRI 145
- Diemer, Emma Lou--Tocatta for Flute Chorus. Armstrong Flute Ensemble.
Golden Crest S-4088
- Dillon, Fannie Charles--From the Chinese. Andrews. Dorian 1014
- Dvorkin, Judith--Maurice (1955) Randolph Singers. CRI 1020
- Fine, Vivian--Alcestis (ballet Music) (1960). Strickland, Tokyo Imperial Philharmonic. CRI 145
Concertante for Piano and Orchestra (1944). Honsto, Watanabe, Japan Philharmonic. CRI 135
Sinfonia and Fugato for Piano (1963). Helos. RCA LSC-7042
- Gideon, Miriam--How Goodly Are Thy Tents (Psalm 84) (1947). Weisgall, Chizuk Amuno Congregation Choral Society of Baltimore. Westminster 9634
Lyric Pieces for Strings (1941). Strickland, Tokyo Imperial Philharmonic.
CRI 170
Suite No. 3 for Piano (1963). Helps. RCA LSC-7042
Symphonia Brevis (1953). Monod, Zurich Radio Orchestra. CRI 128
- Glanville-Hicks, Peggy--Nausicoa (selections) (1961). Stralis, Modenos, Ruhl, Steffan, Surinach, Athens Symphony Orchestra, CRI 175
Sonata for Harp (1953). Zabaleta. Counterpoint/Esotene 5523
Transposed Heads (1953). Nossman, Hanan, Pickett, Bombard, Kentucky Opera Association, Louisville Orchestra. Two disks, Louisville 545-6

- Howe, Mary--Castellana for Two Pianos and Orchestra (1935). Dougherty, Ruzicka, Strickland, Vienna Orchestra. CRI 124
Spring Pastoral (1936). Strickland, Tokyo Imperial Philharmonic. CRI 145
Stars (1937); Sand (1928). Strickland, Orchestra. CRI 103
- Ivey, Jean Eichelberger--Pinball (1965). Electronic. Folkways 33436
- Jolas, Betsy--Quatuor II. Mesple, French Trio. Angel S-26655
- La Guerre, Elisabeth J. De--Harpichord Pieces. Dart. Oiseau-Lyre 50183
- Lutyens, Elisabeth--Motet, Op. 27. Aldis Chorale. Argo 5426
Quartet, Op. 25 (1952); Wind Quintet; Five Bagatelles. Dartington Quartet; Leonardo Wind Quintet. Argo 5425
Quincunx. Manning, Howells, Procter, Nendick, Shirley-Quirk, BBC Symphony. Argo ZRG-622
- Maconchy, Elizabeth--Quartet No. 5 (1948). Allegri Quartet. Argo 5329
- Mamlok, Ursula--Variations for Solo Flute. Baron. CRI 212
- Oliveros, Pauline--Outline, for Flute, Percussion and String Bass (An Improvisation Chart) (1963). N. and B. Turetzky, George Nonesuch 71237
Sound Patterns (1962). Lucier. Brendeis University Chamber Chorus. Odyssey 32160156
I of IV (1966). Electronic. Odyssey. 32160160
- Perry, Julia--Homunculus C. F. for 10 Percussionists (1960). Price. Manhattan Percussion Ensemble. CRI S-252
Short Piece for Orchestra (1952). Strickland. Tokyo Imperial Philharmonic. CRI 145
Stabat Mater (1951). Strickland. Japan Philharmonic. CRI 133
- Schumann, Clara--Trio in G minor. Manner. Gimpe. Silva. Decca 9555
- Smiley, Pril--Eclipse (1967). Electronic. Turn-about 34301
- Talma, Louise--Cotona (Holy Sonnets of John Donne) Als. Dorian Chorus. CRI 187
Toccata for Orchestra (1944). Strickland. Tokyo Imperial Philharmonic. CRI 145
- Warren, Elinor Remick--Abram in Egypt (1961) Suite for Orchestra (1954). Lewis Wagner. London Philharmonic, Wagner Chorale. Strickland, Oslo Philharmonic. CRI 172
- White, Ruth--Trumba from the Tariot Cards (1968). Pinsons (1968). Electronic. Limelight 56058

Sept 15/70

Dear Friend

As a shut-in invalid, my hobby is sending clippings you might not otherwise see, at no obligation.

You may, if you wish, send a small contribution to help me pay for newspapers, postage and envelopes, to help carry on this hobby which has brought much pleasure to others.

Dear Miss Oliveros,
I had a notion that you might like to see your dispatch as featured in Toronto:

Ben Sugarman
(ex-newsmen)

Sincerely yours,
Ben Sugarman
Apt. 110, 650 Eglinton Ave., West
Toronto 10, Ontario, Canada.

"It's not one of my favorite topics," he says. "Star? That's a label other people are sticking on me. They're just as likely to take it away."

Though sought by film producers since his cool, humorous performance in the box-office hit, *Butch Cassidy and the Sundance Kid*, Redford has a strong distaste for Hollywood and the movie industry.

"Hollywood is dying as a film capital and a system," he says. "That's all to the good because it's been corrosive and destructive."

Clad in a faded plaid shirt and blue jeans, he props booted feet up on a desk in his closet-sized office to discuss the place that made him famous.

"It's been corrupted by too many people who didn't belong there, fattening up the payroll. Young people who had ideas, who were much more in tune with what was happening in the world, were not given a chance to express themselves."

Redford at 32 prefers to spend his time with his wife, Lola, and their two children at this small, rustic resort he owns in the northern Utah mountains.

Christened Sundance after Redford's portrayal of the Sundance Kid, it nestles among tall pines in the Wastach Mountains, about 15 miles from the town of Provo.

Redford pauses to run a hand over shaggy reddish-gold hair, then shakes his head.

"The system has been led by people who never ventured beyond their Beverly Hills mansions and swimming pools to see what was going on in the world. Sure, they travelled—but only to New York or Paris. They



Redford: strong distaste for Hollywood.

had no idea of what was happening in Nebraska or Utah."

Redford says he believes the decline of the big studios and the lack of money for big budget productions are signs that the industry is in the midst of revolution.

The results?

"At first there will be a lot of people making rotten, terrible low-budget movies. But the film business will eventually narrow itself down to a hard core of people who know something about a camera, about what's happening around the country.

and if they interest other people, then people don't find them interesting. I won't be allowed to make films any more and that seems fair enough."

Redford considers himself an individualist with a strong need for privacy. He is concerned that his private life may be threatened by the development of his own resort. So he has devised a kind of planned lethargy.

"I came here because the land was very primitive and absolutely nothing was happening. Then I saw that the area surrounding my place was in danger of being taken over by huge, unfeeling, unfeeling corporations that would rape the land rather than enhance it.

"So I bought the land and I'm developing it. The idea is never to have Sundance boom but to have it develop, very slowly."

Other resorts he says, will be bigger and have more customers. His will be "comfortable and natural."

Already completed at Sundance are a ski lift, stables, outdoor theatre and lodge. Redford plans condominiums, four more lifts, a boutique, restaurants and an old movie house.

"We plan to have seminars here—on air pollution, films, all sorts of subjects. We're also planning to have rock festivals and an annual film festival, but these are still on the drawing boards."

The tall, tanned actor seems more eager to talk about the future of the resort than about his own future.

"I'll stay in acting until I get bored with myself or until I no longer enjoy it. Then I'll get into something else. It won't be a traumatic thing."



STOLEN RAPHAEL

Valued at \$1.2-million, the Peruzzi Madonna and Child by Raphael was stolen from home of Hollywood financier Charles Elkins. It was done between 1483 and 1520.

Lively Scottish show a delight for audience

By KASPARS DZEGUZE

The tartans were authentic but the sentiments prefabricated at the White Heather concert, the first of this season's display of Scottish nationalism, which delighted a middle-aged-to-elderly audience at Massey Hall Sunday night.

The master of ceremonies, Ron Dale, kept the audience roaring at his antics, despite the fact that they'd seen the same tricks and sight gags, and listened to those faintly off-color jokes about Dale's sporrans only a year ago. But Dale, billed as Mr. Versatility, accounts for the continued success of this show. He keeps it sprightly and fast-moving, rather than hard-core emotional or maudlin, in the manner of the other Scottish concerts that follow later this winter.

Indeed, the White Heather concert is the only one to which you can go without wondering if this might not be the year when they ask you to join the Scottish Home Rule Army, or demand that you purchase Scotland Bonds. For, much as Dale realizes that he and his six fellow performers—accordionists, sopranos, baritone among them—trade in patriotism rather than talent, he prefers patriotic burlesque to gravity, and parades about the stage playing Offenbach's *Can Can* music on the bagpipes.

Ballad singers Robin Hall and Jimmie MacGregor appeared for the first time with

Dale's show this year, and while they're both a bit skittish and lacking in stage presence, their repertoire, including songs newly translated from Gaelic, was a welcome change from the dog-eared ditties that are invariably performed by each itinerant nationalist who passes through Toronto.

1,000 stitches for Della Reese

HOLLYWOOD (AP) — Singer Della Reese "took over 1,000 stitches but she's okay and has been taken off the critical list," her manager, Lee Magid, said yesterday.

Miss Reese, 37, slipped at the pool of her home and crashed through a glass door last Wednesday, suffering severe cuts on her left arm and leg.

"She's very cheerful—even the doctors are amazed," the manager said, adding that she told him brightly: "I guess I'll be back working—thank God nothing happened to my lungs."

REPORT ON BUSINESS

TUESDAY THROUGH SATURDAY

Women composers, too, play second fiddle to men

By PAULINE OLIVEROS

© New York Times Service

NEW YORK — Why have there been no "great" women composers? The question is often asked. The answer is no mystery. In the past, talent, education, ability, interests, motivation were irrelevant because being female was a unique qualification for domestic work and for continual obedience to and dependence upon men.

This is no less true today. Women have been taught to despise activity outside of the domestic realm as unfeminine, just as men have been taught to despise domestic duties.

A well-known contemporary composer has a wife who is also a competent composer. They travel together extensively and often return to the same places for performances of his work. She is rarely if ever solicited for her own work and no one seems to see anything wrong with constantly ignoring her output while continually seeking out her husband's work.

Many critics and professors cannot refer to women who are also composers without using cute or condescending language. She is a "lady composer." Rightly, this expression is anathema to many self-respecting women composers.

It effectively separates women's efforts from the mainstream. According to the Dictionary of American Slang, "lady" used in such a context is almost always insulting or sarcastic. What critic today speaks of a "gentleman composer?"

It is still true that unless she is super-excellent, the woman in music will always be subjugated, while men of the same or lesser talent will find places for themselves. It is not enough that a woman chooses to be a composer, conductor or to play instruments formerly played exclusively by men; she cannot escape being squashed in her efforts—if not directly, then by subtle and insidious exclusion by her male counterparts.

And yet some women do break through. The current

Schwann Catalogue lists more than 1,000 composers. Clara Schumann of the Romantic Period and Elizabeth J. de la Guerre of the Baroque are the sole representatives for women composers of the past. But on the positive side, more than 75 per cent of the 1,000 are composers of the present and 24 of these are women.

These approximate statistics point to two happy trends: 1) that composers of our time are no longer ignored, and 2) that women could be emerging from musical subjugation. (It is significant that in a biography of Schumann that I have read, Clara is always talked about as a pianist, not a composer, and she is quoted as saying, "I'd give my life for Robert.")

The first of the two trends is developing even though the majority of performers do not include contemporary music in their repertoire and private teachers seldom encourage their students to try new music or even to become acquainted with their local composers.

Agencies such as the Rockefeller and Ford foundations

have helped establish centres for new music in universities across the country and independent organizations such as the Once Group of Ann Arbor and the San Francisco Tape Music Centre promoted lively programs of new music throughout the 1960s. Isolated individual efforts throughout the country have gradually created an active, new music network.

At last, the dying symphony and opera organizations may have to wake up to the fact that music of our time is necessary to draw audiences from the people under 30. The mass media, radio, TV and the press, could have greater influence in encouraging American music by ending the competition between music of the past and music of the present.

Many composers of today are not interested in the criteria applied by critics to their work and it is up to the critic to discern new criteria by going to the composer.

The ideal critic could not only interpret technically and encourage an atmosphere

which is sympathetic to the phenomenon of new music, but present the composer as a real and reasonable person to audiences. Certainly, no "great" composer, especially a woman, has a chance to emerge in a society which believes that all "great" music has been written by those long departed.

Men do not have to commit sexual suicide in order to encourage their sisters in music. Since they have been on top for so long, they could seek out women and encourage them in all professional fields.

Near the beginning of this century, Nikola Tesla, electrical engineer and inventor of A.C. power, predicted that women will some day unleash their enormous creative potential and for a time will excel over men in all fields because they have been so long dormant.

Certainly the greatest problems of society will never be solved until an equalitarian atmosphere utilizing their total creative energies exists among all men and women.

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h!

dolls to girls and moon rockets to boys. One toy, Mr. Magnet Man, is a face which can be transformed into a variety of characters by adding magnetized features. The female face is named . . . Miss Magnet Woman? Not a chance. She's Mrs. Magnet Mommy.

On the cereal and vitamin

commercial, power and energy are stressed. But the running, jumping, yelling kids are nearly always boys. Don't girls need energy too? Certainly not in kiddie televisionland, where the females are helpless physical weaklings who must rely on men to protect them.

When you consider that

the mums of America habitually use television as a babysitter, then the implications of such early sex role conditioning become disturbing. (Since "Sesame Street," even those mothers once cool to the practice have begun propping up infants under a year to benefit from educational TV.) What happens is that before a child learns to talk, she is already aware of the limited role she's expected to play and her competitive drive is well on its

way to being smashed. By the time she is 6, she will have logged in an incredible 9,000 hours before the box and have mastered her Freudian catechism to perfection: anatomy is destiny.

*

It seems reasonable to encourage all children, regardless of sex, to become independent, responsible human beings. Furthermore, I don't think any child should be automatically tracked into any one life slot. Yet, as far

as girls are concerned, these very minimal requirements are not being met by those who produce television for children.

Women's perceptions of themselves are beginning to change, however. One can hope that television's medieval definitions of womanhood will become increasingly less acceptable and, finally, positively laughable. In the meantime, mothers, keep your daughters away from "Sesame Street."

And Don't Call Them 'Lady' Composers

Continued from Page 23

over 75 per cent of the almost 1,000 are composers of the present and 24 of these are women. These approximate statistics point to two happy trends: 1) that composers of our time are no longer ignored, and 2) that women could be emerging from musical subjugation. (It is significant that in a biography of Schumann that I have read, Clara is always talked about as a pianist, not a composer, and she is quoted as saying, "I'd give my life for Robert.")

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Many composers of today are not interested in the criteria applied by critics to their work and it is up to the critic to discern new criteria by going to the composer.

With more performances of new works at which the composers are present, and with the greater mobility of our society, critics have a unique opportunity—a duty—to converse directly with the composer. Since performers are often irresponsible with new works because of disrespect or lack of established models, works with which the critics have familiarized themselves would escape some scathing misjudgments due to poor performances. The ideal critic could not only interpret technically and encourage an atmosphere which is sympathetic to the phenomenon of new music, but present the composer as a real and reasonable person to audiences. Certainly, no "great" composer, especially a woman, has a chance to emerge in a society which believes that all "great" music has been written by those long departed.

The second trend is, of course, dependent on the first because of the cultural deprivation of women in the past. Critics do a great deal of damage by wishing to discover "greatness." It does not matter that not all composers are great composers; it matters that this activity be encouraged among all the population, that we communicate with each other in non-destructive ways. Women composers are very often dismissed as minor or lightweight talents on the basis of one work by critics who have never examined their scores or waited for later developments.

Men do not have to commit sexual suicide in order to encourage their sisters in music. Since they have been on top for so long, they could seek out women and encourage them in all professional fields. Libraries of women's music should be established.

Women need to know what they can achieve. Critics can quit being cute and start studying scores. (The National Federation of Music Clubs has prepared a Directory of Women Composers. It can be obtained by writing to Julia Smith, 1105 West Mulberry Street, Denton, Texas 76201. A complete discography of recorded music by women composers as listed in the Schwann Catalog, accompanies this article.)

Near the beginning of this century, Nikola Tesla, electrical engineer and inventor of A.C. power, predicted that women will some day unleash their enormous creative potential and for a time will excel men in all fields because they have been so long dormant. Certainly the greatest problems of society will never be solved until an equalitarian atmosphere utilizing their total creative energies exists among all men and women.



They've Been Squelched by Men
charges feminist Judith Rosen

Why Haven't Women Become

"Throughout history the more complex activities have been defined and redefined, now as male, now as female, now as neither, sometimes as drawing equally on the gifts of both sexes. When an activity to which each could have contributed—and probably all complex activities belong to this class—is limited to one sex, a rich differentiated quality is lost from the activity itself. Once such a complex activity is defined as belonging to one sex, the entrance of the other sex into it is made difficult and compromising."—Margaret Mead.

A FRIEND OF MINE is a very accomplished composer, arranger, and orchestrator. I shall call her "Roberta Smith" because her name, with a slight alteration, could be mistaken for a man's. An agent got her a job orchestrating a motion picture score. When the producer saw her name, he asked, "Who is Robert Smith? I've never heard of him." The agent told the producer it was "Roberta Smith." There was a long silence and then the producer asked, "You mean it's a dame?" When he was told that it was in fact a dame, he was reluctant to employ her. Finally, however, he relented. "I'll take her on," he explained, "but only because I've got a lot of respect for you. If you say this broad can write, I'll go along with you."

This type of attitude lies as deep as the roots of modern civilization, with the woman composer, the patron, and music itself all being victims of traditionally imposed sex roles.

It is hardly necessary to cite example after example to divine the common thread running through the history of patronage in the world of music: Patrons, themselves men—with a few isolated exceptions (which may or may not prove the rule)—patronized male artists. Bach had the Margrave of Brandenburg and Prince Leopold of An-

Judith Rosen, an amateur musicologist, is currently at work on a book dealing with women in music.

halt-Cöthen. Haydn had Prince Nicolas Joseph of Esterháza; Wagner had Ludwig, the Mad King of Bavaria; and in modern times and under somewhat more exotic circumstances Nicolai Medtner (the poor man's Rachmaninoff) had the Maharajah of Mysore to foot the bills while he composed in his ersatz Romantic idiom.

In using the word "patronage" we cannot confine its application to the stereotyped image of the dilettante nobleman or the self-made millionaire trying to buy respectability. In its larger and more meaningful sense "patronage" is really the equivalent of "job" and "patron" the alter ego of "employer." Though it would be an extravagant statement to say that this male patron-employer was and is the cause of woman's suppressed and therefore secondary role as composer, it was he who greatly contributed to limiting the opportunities available to women composers.

This form of exclusion has permeated all levels of musical opportunity for female composers. It is an attitude which, until quite recently, has infected those in control of music education, symphony orchestras, and even so pervasive a patron as the motion picture studio.

Music was not always a man's world. During the early development of culture (. . . and it still can be observed in many primitive societies), woman's role in the tribe was that of the procreator and guardian of music. Woman was responsible for all forms of music in connection with birth, death, love, work, and even war. With the rise of Western Civilization, accompanied as it was by the increasing power of the Church, woman was stripped of her role as either composer or performer. This was so because formalized music in the West was a virtual monopoly of the early Christian Church where women were excluded by the unrelenting prohibition *mulier tacet in ecclesia* (women are silent in the Church). Parenthetically, it should be added that

Continued on page 51

Judith Rosen continued

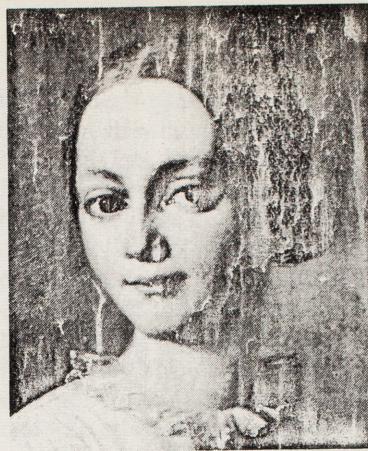
the Jews, Mohammedans, and most of the Eastern civilizations were not much better in this regard.

When music was finally freed from the church and was used apart from ritual and liturgy, one might have expected women to be able to contribute to new forms of musical expression. But all creative expression is inevitably tied to and molded by the patterns of culture that exist at the time. Thousands of years of custom had established men as the musical leaders. Women were relegated to performing men's music, mostly as singers. Women accepted this role and men likewise accepted theirs. Few men who had success in music believed in or were interested in the attempts of a few women to prove themselves as composers. The harpist Carlos Salzedo once told his girl pupils that only men compose music. "Women," he reportedly said, "are born to compose babies." Sibelius too, at least once, seems to have rid himself of two girl composition students by suggesting that they go for a walk outdoors. According to one account, when they had left the room he remarked, "It would be a pity if the young ladies' cheeks were to lose their beautiful country color," and then began to instruct the remaining students (all male) in music theory.

Women were often forced to use noms de plumes in music as well as literature in order to gain recognition in a male-dominated world. Augusta Holmès, a forermost woman composer of the late nineteenth century, used the name Hermann Zenta. Ethel Smyth, early in her career and before she became actively involved in the feminist movement in England, signed her musical compositions E. M. Smyth.

One can only wonder what contributions women would have made to Western music if they had not been so inhibited by the society around them. Would the world's great composers have been exclusively men if women had continued in their primitive roles as the creators and guardians of musical tradition? The glimmer of an answer is given us when we examine those rare moments in history when female composers were allowed to escape this repressive atmosphere, usually through the intercession of another woman—a queen, a royal mistress, or another lady of the court.

Francesca Caccini was one of the first composers to try the then new art form called "opera" in the early seventeenth century. She won the favor of Queen Maria de' Medici with her many operas and ballets. Tarquinia Molza, who was a conductor as well as a composer, and France's Clémentine de Bourges (whose four-part chorus "*Da Bei rami*"



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Women composers past and present—such as Clara Wieck-Schumann (above) and Pauline Oliveros—have had trouble finding the opportunity to develop their talents and have their works performed.

signed "Clem. de Bourges" led future scholars to question whether she was the actual composer) are other examples of women composers of the Renaissance period. During the baroque era Elizabeth Jacquet de la Guerre, whose works survive and can be judged on phonograph records today ("Complete Harpsichord Works of Elizabeth Jacquet de la Guerre and Louis Nicolas Clérambault," Oiseau-Lyre OL 5013), and Antonia Bembo (a Venetian noblewoman whose musical artistry was respected at court) were both aided in their careers by the largesse of Louis XIV, primarily through the prompting of one of his mistresses. The classical period gave us Maria Theresia von Paradis (named for her godmother, the Empress of Austria) who though blind from early childhood was an accomplished pianist as well as gifted composer. Her *Sicilienne* can also be heard today on Ruggiero Ricci's recording "The Glory of Cremona" (Decca DXSE 7179). Maria Szymanowska wrote piano music in the late 1700s and gave us a foretaste of her more famous compatriot, Frédéric Chopin, with her nocturnes, mazurkas, and polonaises. The most outstanding woman in music of the Romantic period is unquestionably Clara Wieck-Schumann, who though more often known as a gifted pianist and champion of her husband Robert's works, was a composer of the highest caliber. This musical era also produced

Teresa Carreño of Venezuela (another who gained more recognition as a pianist than as a composer) and Fanny Mendelssohn, some of whose songs were incorporated without credit into published works of her more famous brother.

The untimely death of Lili Boulanger and the relatively early demise of Ruth Crawford Seeger robbed the contemporary musical world of future important works. In France Lili, the younger sister of Nadia, was extremely active and prolific during her short career. Fortunately, some of her best works are preserved on recordings. One has only to listen to the rendition of her three pieces for violin and piano by Yehudi Menuhin and Clifford Curzon (not available in this country) or the album, "Music of Lili Boulanger" (Everest 3059), including the magnificent *Psaume 24*, a composition that has been likened to Bloch's *Schelomo* and Honegger's *King David*—both of which were written after *Psaume 24*—to realize the extent of her musical gifts.

In 1913, when Lili was only nineteen years old she anonymously entered a competition and won the Grand Prix de Rome for her cantata *Faust et Hélène*—the first time this coveted prize was ever awarded to a woman. Then in 1918 she again submitted an original composition to the committee, but was denied entrance because that year the donors of the prize had restricted the competition to males under thirty, presumably feeling that this was the most likely group to produce a great composer. Vindication was never achieved. In a few months, at the age of twenty-four, Lili Boulanger was dead.

In America, the works of Ruth Crawford Seeger, the first woman ever awarded a Guggenheim Fellowship, stand out in their originality of form and contemporary approach. Her numerous chamber works were composed primarily during the '20s. In 1931 she married the folk musicologist Charles Seeger, thus becoming the stepmother of Pete Seeger. (She and Charles had four children of their own, including Peggy Seeger, another noted folk musician.) Ruth devoted herself to transcribing, editing, and arranging Anglo-American folksongs. She became nationally known for her original and effective techniques in preschool music activity. A return to "serious" music was marked by her *Suite for Wind Quintet* published in 1952. It shows a development of style akin to that of Béla Bartók, combining folk spirit with the classical approach. It demonstrates her development as a composer, but her sudden death in 1953 (at the age of fifty-two) left us with only a hint of what might have been.


Admittedly these examples, though historically interesting, are few in number. But today the number of women composing is increasing. Nicola LeFanu, the twenty-four-year-old daughter of English composer Elizabeth Maconchy, is one of the brightest young contemporary composers. While

her mother's generation could boast but a few active English women composers (among them Elizabeth Lutyens, Priaulx Rainier, and Phyllis Tate), Ms. LeFanu is one of a dozen or more women of her age who are currently composing for the concert stage. This is indeed a hopeful sign. There is of course a real need for the further liberalizing of social and educational barriers so that more and more women can fulfill their desire to write music, for it is only out of quantity that quality will emerge. We cannot expect excellence from everyone who attempts to compose, and neither is it fair to expect excellence from the handful of women who are managing to express themselves. To the recurring question, "Why has there never been a female Bach?" one could as easily query, "How many male composers had there been before there was one Bach?"

Would Bach have been so prolific or so great if he had not held the positions in church and court which required him to compose? He had the responsibility of turning out cantatas, chorales, and motets on a weekly basis. Pressure of this sort is very conducive to creativity. With music a male's world for so long, who was interested in giving a job, much less a commission, to a woman composer? An example of incentive in the form of employment did occur in ancient Greece, where women were hired as professional mourners. They were expected to sing dirges for long periods at a time and to create new music continuously. In such an environment, women flourished as composers.

A position and the resulting financial rewards are only part of the requirements for the successful functioning of the creative imagination. In addition to that kind of incentive, a co-existing necessary stimulus is audience recognition.

Pauline Oliveros, mostly known as a composer of electronic music, has her own method of having her works performed. She finds the vehicle first and then composes with a particular person or group in mind. But of course this does not always guarantee a very wide audience due to the limited market for avant-garde works. Perhaps because Ms. Oliveros is a faculty member of the University of California at San Diego she has had more exposure than most other young composers, but any woman who is not in this position has the added difficulty of attempting to win the artistic approval of male conductors and impresarios. Men, on the other hand, do not face the cultural obstacles that impede professional women.

The future of women composers, however, seems to be brightening as a general awareness of the loss of "a rich differentiated quality" becomes more prevalent. And the day may not be too far distant when composition will no longer be considered the exclusive domain of men but a field of endeavor in which everyone can participate, on the basis of talent and not sex. 



They Lack the Ultimate Creative Spark
claims psychologist Grace Rubin-Rabson

Great Composers?

WOMEN HAVE LONG BEEN recognized as instrumentalists, teachers, singers, and singing actresses; indeed, music has always been viewed as a feminine activity, as an area in which to show off a social accomplishment, as an aid to marriage, as a means of making a living. Except in the jazz field and its variants, musically inclined men, on the other hand, seem to show a somewhat feminine personality.

To date, feminine creativity in music has left little impression on the musical scene. To discover why, it is necessary to explore both the nature of higher-order musical composition and the nature of women. Since determined women do what they deeply wish to do, factors transcending social repression must be at work.

Clara Schumann, wife of Robert, though of lesser brilliance than he in the musical firmament, was nonetheless a star of considerable magnitude in her own right. A concert pianist who spent much of her time on tour, a sought-after teacher, an able counselor in her husband's career, she was a composer as well. Of her biological creativity there was no doubt—she bore eight children. In early nineteenth-century Germany, hardly noted for its liberal attitude toward women, Clara functioned fully. As a composer, she seems less successful. Of a trio of hers (performed recently in New York) she herself wrote: "I do not care for it particularly. After Robert's, it sounded effeminate and sentimental." But as a contemporary critic commented: "The lady needn't have compared her work to a masterpiece—it is all bad on its own: such wan thematic material, such banal harmonies, such pedantic and trivial watering down of ideas obviously assimilated from her spouse."

During the same period, Louise Bertin, a gifted French writer and musician, composed an opera

Dr. Rabson, a Fellow of the American Psychological Association and a widely published author in psychological journals, is also a professional pianist who has taught music at Hunter College in New York. She is listed in American Men and Women of Science.

for which Victor Hugo himself prepared the libretto. The opera was produced, but like most operas did not last. Berlioz, who thought her the most intelligent woman of her time, found her music indecisive in style and its melodies naive.

Women composers were no novelty either then or earlier when the twenty-two-year-old Mozart undertook to teach composition to a brilliant woman harpist. If he despaired over her lack of talent and found her "lazy and stupid," he might have expressed the same reactions to a male student. He expected neither more nor less from her. What he failed to realize, however, was her complete lack of motivation. An angel at her harp, the focus of attention, to what end the struggle to write indifferent music?

The names of few women composers survive from the past and few resound in the present. There are none of first or even second order. Only an occasional musician of a certain age will remember Chaminade's piano pieces, the names of Germaine Tailleferre, Ethel Smyth, Lili Boulanger abroad, of Marion Bauer, Mabel Daniels, Radie Britain, Gena Branscombe, Louise Talma in this country—perhaps the best known of a long list of women composers.

Of Cécile Chaminade, born in France in 1857 and already an impressive talent at eight years of age, Percy Scholes commented that she was a writer of tuneful and graceful short piano compositions which, if they exhibited no intricacy of texture, no elaboration of form, and no depth of feeling, at least were pleasant enough to hear and play and so tasteful in conception and execution as to disarm the highbrow critic. Gustave Ferrari in *Grove's Dictionary of Music and Musicians*, says only, "Notwithstanding the real charm and clever writing of many of Chaminade's productions, they do not rise above the level of agreeable drawing-room music." Perhaps her talent seemed initially marked in terms of her years and in relation to other women composers.

Grace Rubin-Rabson continued

Ethel Smyth, a year younger than her French colleague, was made a Dame of the British Empire in recognition of her success as a composer. A feminist, and jailed as a suffragette, she was sure that had she been a man her mark as a composer would have been more quickly made. Her supporters made the same claim but Scholes observed simply that "she would with difficulty have made it at all; it is fair to consider that these views of her music cancel out, leaving sex as no important factor in the sum."

In the first half of this century, Germaine Tailleferre, a French musician, enjoyed considerable renown. Thibaud and Cortot played her sonata in public and Cortot performed her Concertino in D at a concert of the British Women's Symphony Orchestra, in London. But her success has not lasted, again according to *Grove's Dictionary*, "the reason being in part a slackening in her productivity as well as the fact that her talent, for all its charm and refinement, proved to be slender." Critic Paul Rosenfeld, echoing Scholes on Smyth, was more acerbic. "Tailleferre has nothing of great novelty to say," he wrote in *Musical Impressions*. "There is a certain charm and cleverness in what she writes that is feminine. She may in time prove herself a sort of Marie Laurencin [a French painter, born in 1885—Ed.] of composition . . . her talent is frail and her inclusion in the group (the Six) must be attributed chiefly to a fine enthusiasm for the sex on the part of the five male members."

Two other Frenchwomen merit attention. One is Nadia Boulanger, who has been a teacher of composition to nearly every American composer since 1920. Like the skillful art forger whose technique in duplicating other artists' styles guarantees no vitality in his original work, so Boulanger, who modestly admits to little merit in her own composition, nonetheless commands all the techniques for composing. The other is Lili, her sister, perhaps the greater talent, who worked intensively against an imminent early death. Both were winners of the Prix de Rome, awarded on the basis of compositions requiring voices, hence tapping the acknowledged feminine verbal competence.

Marion Bauer, who died in 1955, was well reviewed by critic William Henderson. Of her chamber music compositions he observed, "Those who like to descant upon the differences between the intellect of woman and that of man must have found themselves in difficulties while listening. . . . It is anything but a ladylike composition." The com-



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poser herself, who admitted to having no specific goal nor a definite plan to do anything important, professed to being pleased with her success and with her treatment in the critical musical world. Unfortunately, lasting eminence does not flower in a climate of such ambivalent motivation.

Of a toccata by Louise Talma (like Miss Bauer, a teacher of music on the college level), Olin Downes commented favorably on its rich orchestration and design. Her opera, *The Alcestiad*, based on a libretto by Thornton Wilder, was presented in Frankfurt in 1962.

But why have women not been more strongly motivated to greater musical creativity? Is it simply a matter of men controlling the cultural climate? In a study by psychologist Paul Farnsworth, superior students at Stanford University rated a series of artistic activities on a masculinity-femininity scale. Both sexes agreed that ballet dancing was the most feminine, and passive activities—viewing, listening—as well as performance skills were appraised similarly. Those artistic activities rated most masculine were predominantly of the creative type. From this, Professor Farnsworth concluded: "Women appear to be so impressed by the dismal picture history has so far given of their contributions to the arts that they picture creativity as an enduring characteristic of the male role. So long as they retain this picture of themselves, it is likely



Typical of the women of the past whose compositional output has been viewed as a mixed blessing are (from left) Cécile Chaminade ("her works do not rise above the level of agreeable drawing room music"), Louise Talma (her toccata was praised for its rich orchestration and design), and Germaine Tailleferre ("her talent is frail").

that relatively few will be willing to put forth the effort essential to sustained creativity."

But why the "dismal history" and why the unwillingness to exert themselves? These may be effects only of a deep-lying cause.

Fundamental, and deriving from the sexual function, are differences in interests and motivations. With or without liberation, men will remain actively penetrating, women receptive, accounting for their readiness to accept and interpret. That this tendency is innate and not culturally conditioned appears in the laboratory study of baby monkeys reared together from birth without other social influences. The males run, fight, and explore; the females sit and watch. High-level human creativity is investigative, innovative, agonistic; receptivity and passivity will not conjure it into being.

The late humanistic psychologist Abraham Maslow reported profound male-female differences bearing on the feminine lack of will to high-level creation. All really serious men, he said, are messianic; women are not messianic. Such males have no intrinsic interest in power or money or anything but their mission. A male will neglect his health, risk his life, subordinate all else to his messianic mission. Man's duty is to the three books he must write before he dies. Men build bridges; that's their job. Though there are a few women philosophers, they do not write a philosophy, something to

save the world. And, he observes, women often do not bother to publish even a good work. Nor have they shown much interest in invention—of things, of theories, of processes and procedures. But invention is implicit in musical composition, as witness the application of the word to Bach's two and three-part gems.

If women have left these activities to the biologically less productive male, the answer lies not only in the distraction of time and energy but in the profound satisfaction in the fulfillment of a primal function. That motherhood does not preclude other creative activity or superior performance in demanding assignments is everywhere apparent, but a mother does not "neglect her health, risk her life, subordinate all else to a messianic mission," except as her children are the mission.

Studies in male-female development and achievement show early differences in the sexes in addition to the greater outgoing energy of the male. Early in life, girls are verbally more competent than boys. The original verbal success reinforces motivation and propels them into writing and other essentially verbal activities. Add the feminine nurturant and social proclivities, and it is apparent why women concentrate in educational and other socially oriented services. They are often for the same reason far less active in the natural and physical sciences, engineering, philosophy, and mathematics. An interest in the last two, the abstract and the quantitative, is a requisite for serious musical composition and in women's disinterest in philosophy and mathematics we find reasons for the small number of them drawn to serious composition.

The personality profiles of high-achieving women—authors, mathematicians, Ph.D.s, psychologists, champion fencers, graphic artists, physicians—depart considerably from national feminine norms. They are, of course, intelligent; they are also flexible, original, rejecting of outside influence, dominant, self-sufficient, productive, socially aloof, less nurturant, often unmarried, more frequently divorced, with few or no children. The dedicated concentration necessary to reach the goal of superior musical creativity would presuppose a feminine personality even more aberrant from the norm.

Composing is itself essentially an intellectual craft, the manipulation of learned sound materials according to the degree of native talent, independent of a heaven-sent Muse. When, however, in the course of intense absorption the full treasury of personal resources becomes available, then "inspiration" enters in, not a breath from Olympus, but from the inner self. And when the inner breath is missing, even great composers reveal relatively arid stretches. As Stravinsky has said, a masterpiece is more likely to happen to the composer with the most highly developed vocabulary, a product of intense labor and growth. In the work of a gifted

composer, even the arid stretches are redeemed by his deep fertility and highly developed vocabulary.

An objective view of the somewhat controversial question of emotion as a musical component would more logically locate it not in the music but in the listener's association, a persistence of memories linked with emotion. The composer selects from a broad palette of tempos, dynamics, rhythms, harmonies, tone qualities, and literary references, those necessary to effect the association. Composers themselves make this articulate. Berlioz wrote: "Passionate subjects must be dealt with in cold blood"; Debussy: "People who cry when writing masterpieces are insolent jokers"; Tchaikovsky: "Among the happiest surroundings, I may write music suffused with darkness and despair"; Stravinsky: "Music is order." Music, then, will not lure women into composition through its intrinsic emotion, whatever personal associated response they may project in performance.

Composing requires neither academic degrees, high intelligence as measured by tests, long training, nor costly overhead. Even a piano is not essential. Some composers work at the piano and find this contact imperative for guidance; for others it becomes a limitation of conception to familiar keyboard hand patterns. The technique of composing can be learned, though it cannot be taught, and teaching is a matter of making suggestions. It can be studied in texts and by comparative analysis of existing works. The choice of materials and their use depend on inventiveness, temperament, the composer's personal style, his native equipment, and taste. Without taste, the other attributes lie sterile. More even than these is the obsessive need to compose, an overwhelming impulse despite despair in the labor. Without the obsession, the anguish of the work itself may be overwhelming.

Tchaikovsky agonized over his Fourth Symphony: "There is something repellent, superfluous, patchy, and insincere in this work which the public instinctively recognizes." Of his piano concerto: "The work progresses very slowly and does not turn out well. However, I stick to my intentions and hammer pianoforte passages out of my brain; the result is nervous irritability."

Of Chopin's travail, George Sand cited his clear image while walking; then a heart-rending labor at the piano; then a period of overanalysis when he could not find his original image and fell into despair, shutting himself up for days, altering a bar a hundred times, beginning next day with a minute and desperate perseverance. Then, having spent six weeks on a single page, to write it at last as noted down in the beginning.

Only to a Mozart, working in the calm conviction of being on earth to make music, was creation an unalloyed joy. Though a virtuoso, to him the piano was secondary. For the dedicated composer all other musical activities—teaching, playing, direct-


ing—are secondary. And many—Berlioz, Rimsky-Korsakov, Stravinsky, among others—were impelled to composition after earlier social and parental pressures had exposed them to other professions.

The agony and dedication requisite to serious musical production yields little but the satisfaction of creation; except for the rare opera successful during the composer's lifetime, there is almost no money in it, and save for a few, little fame. Presented once by an organization at considerable cost, a work may never be heard again. Unlike visible artistic productions, unheard music lies dead. Women, practical realists, foregoing the solitary intellectual enterprise that is composition, prefer to invest their time and talents in teaching and in performance where social contact is intrinsic, the rewards are tangible, and the exposure ego-satisfying.

Why there are no women composers listed among the eminent begins to clarify. Of all the women who study music, even at length, many will go into other activities and use it little or not at all. Of the more devoted, most will choose marriage and motherhood, including, not stressing, teaching or performance. The most gifted, vocally or instrumentally, will choose a career, including, not stressing, marriage and motherhood. When Erica Morini, herself an outstanding violinist, ascribes the smaller number of female virtuosos to a want of the necessary concentration, she is restating the obvious fact that living in the complex world of two careers requires a degree of compromise. Male virtuosos are occasionally composers as well; it is no wonder that female virtuosos rarely are.

For the production of masterpieces, rich talent is essential, and musical talent like any other is distributed sparingly, regardless of sex. If only a handful of women are drawn to composition, the probability of superior endowment is almost negligible.

Despite this, should an eminent female composer some day appear on the scene, a composite portrait will show her naturally possessed of marked musical talent, aptitudes for abstract and quantitative thinking, tenacity in the face of deep discouragement, patience in developing skills until the talent flows free and masterpieces have time to evolve, a conviction that composition is the primary purpose of her existence. Like other high-achieving women, she will be socially aloof, self-sufficient, minimally nurturant, indifferent to outside influence, innovative, agonistic. She will also demonstrate a working knowledge of machines and electronics if she is to carry musical sound forward.

As marriage, motherhood, and males are downgraded in women's century-old struggle for equality, one among them may make it her life mission, a "messianic mission," to prove that a woman can indeed become a great composer. No one will stand in her way. All power to her. 



Insights and Outsights

By EDWIN SAFFORD

Much more than a matter of pink and blue blankets

IT WAS BUT A QUESTION OF TIME before the Women's Lib movement took a stand in the arts. There have been Lib types in the arts for a long time. You have only to think of that great music teacher, Nadia Boulanger, who was the first woman to conduct most of the world's great orchestras. In painting and sculpture there were Rosa Bonheur, Mary Cassatt and Gertrude Vanderbilt Whitney, names which asserted themselves.

But women in the arts have not had as much success on an equal footing with men as their sisters in letters. Moreover, they are only slightly ahead of women in business so far as gains are concerned.

In last Sunday's New York Times was an article called *And Don't Call Them "Lady" Composers*. It was written by Pauline Oliveros, a composer of some repute in the avant-garde. And it had plenty to say.

The only thing was, it said them somewhat in those strange accents the movement uses. Miss Oliveros' observations included, for example, how baby boys have blue swaddling and baby girls have pink. Supposedly that difference sets off a chain of distinctions which leaves women as women, and as musicians, in second place.

Miss Oliveros does score points, as many Libbies do when they discuss actual disparities between male and female evaluations. In competition for orchestra positions men probably are considered first still (although times have changed greatly since the only woman you saw in an orchestra was a harpist).

Women hardly ever have hit the big time as composers, and that is a fact, too. Miss Oliveros justifiably states that today the situation is even more critical because of the limited audience for and limited understanding of new music.

Why, then, with so much masculine weight on the scales of injustice toward women, does she talk in terms of blue and pink blankets? Why does she follow the separatist line by calling for establishment of libraries devoted exclusively to women's music? And why, oh why, does she repeatedly refer to "women composers," as if that were a less deplorable label than "lady composers?"

Why, finally, does Miss Oliveros not write about the accomplishments and contributions of composers who happen to be women? Accompanying her piece in the Times was a discography listing available recordings of music by women. By intimation that said a whole lot more than her Liberationist plaint song.

The list numbered some 26 composers, from the baroque Elizabeth de La Guerre to Clara

Schumann, of the romantic period, from Mrs. H. H. A. Beach to Marion Bauer, Louise Talma, Peggy Glanville-Hicks and Pauline Oliveros.

Because they apparently are not presently represented on recordings, names such as Pauline Viardot, Dame Ethel Smyth and Germaine Tailleferre are absent. But they, also, earned respect in their times — as composers, not women composers, but composers.

Just from this group you could develop interesting cases. Should, or could Clara Schumann be considered as seriously as her husband, Robert, or their close friend, Brahms? Or is that beside the point?

What about Mrs. H. H. A. Beach? Here was a woman at the very height of the suffragette movement who performed and composed under her married name (aha!). Men especially used to act condescendingly toward Mrs. Beach, smiling over her song, *Ah, Love But a Day*.

A concert of her works a few years ago at Music Mansion, however, showed she was anything but second rate. Lately the recording of her *Gaelic Symphony* earned favorable comment. You would like to increase your knowledge of the woman and composer.

There is the younger crop, as well. It would be interesting to learn of the struggles and successes of Pauline Oliveros herself. And who are Pril Smiley and Ruth White?

Much of this may leave out larger questions the Women's Lib raises. But women in the arts really have done so much, fought on, in fact, after men have weakened and given up, that it seems a pity at so late a date to put their case negatively, or in terms of blue and pink blankets.

* * *

CODAS: The R.I. Friends of Opera, in affiliation with Barrington College's division of fine arts, plans a fall season of four operas in eight performances. Included are Verdi's *La Traviata* (Nov. 27 and Dec. 3), Rossini's *Barber of Seville* (Nov. 28 and Dec. 2), and Verdi's *Rigoletto* (Nov. 30 and Dec. 4). Mozart's *Marriage of Figaro* will be sung in a student performance (matinee, Nov. 29) and professionally (Dec. 5). Performances will be at the SS. Peter and Paul Auditorium, with Marguerite Ruffino and others engaged for casts. . . . THE R.I. CIVIC Chorale and Orchestra continues auditions for singers. For appointments call 331-9678 daytimes. . . . L'ORCHESTRE NATIONAL FRANCAIS, Jean Martinon conducting, appears in Symphony Hall, Boston, Oct. 4 at 3 p.m.

4664 Whitehaven Drive
Baton Rouge, Louisiana 70808
December 6, 1969

Miss Pauline Oliveros
Department of Music
University of California at San Diego
La Jolla, California 92038

Dear Miss Oliveros:

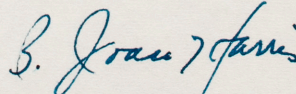
As a graduate student at Louisiana State University I am beginning dissertation research on the topic "American Women Composers in the Twentieth Century: A Study of Selected Works." This topic is proving to be a fascinating as well as a challenging one. I believe that there is an evident need in the literature for a study dealing with the achievements of twentieth-century American composers who are women; and, quite frankly, I am excited about attempting to fill this gap in the literature.

This project will consist in a stylistic analysis of selected works of representative American women composers of the twentieth century. Results of the analysis will be discussed in terms of individual compositional style, traces of stylistic influences, individual contributions, and the expanse of the achievement of the group studied. Discussions of both the creativity of women and the history of women as composers will be included as introductory material. Also to be presented in the study is information gathered from the enclosed questionnaire which is being sent to contemporary women composers in America.

I hope that you will help me in this research project by answering the attached questionnaire. I have tried to keep the questionnaire as brief and direct as possible for your benefit; however, may I encourage you to supply, if needed, additional sheets for your comments. A self-addressed, stamped envelope is enclosed (The additional postage due will be paid by me on arrival). Your wish for any statement or information given to remain confidential certainly will be honored. Naturally, I would be very interested in any thoughts, suggestions, or feelings that you might have regarding this research topic.

I shall be very grateful to you for the time and effort involved on your part in responding to this request for information, and I shall be looking forward to hearing from you.

Yours sincerely,



B. Joan Harris



Oliveros, Pauline, Composer
Dept. of Music
Director of Electronic Studio
University of California
La Jolla, Cal. 92038

NATIONAL FEDERATION OF MUSIC CLUBS

Mrs. Maurice Honigman, President

April 10, 1970

Dear Colleague: The NFMC is making a Directory of American Women Composers to be distributed nationally to all Federated Clubs and perhaps Colleges & Universities. Please send me immediately: 1. your correct professional address; 2. type of music you compose (titles unnecessary); 3. names of publishers of each type of music that you write. If the publisher is not a long-established house, please give his address also.

We hope to increase interest in and performance of music by American Women Composers in Club Programs and elsewhere throughout the nation during the season 1970-71. Please co-operate by sending me the requested information as soon as possible as the Directory is going to press in the near future.

1105 W. Mulberry St.
Denton, Texas 76201

Cordially yours,

Julia Smith, Chairman

American Women Composers, NFMC

J. S.

And Don't Call Them 'Lady' Composers

Composer Pauline Oliveros
Even Clara Schumann said, "I'd give my life for Robert"



By PAULINE OLIVEROS

WHY have there been no "great" women composers? The question is often asked. The answer is no mystery. In the past, talent, education, ability, interests, motivation were irrelevant because being female was a unique qualification for domestic work and for continual obedience to and dependence upon men.

This is no less true today. Women have been taught to despise activity outside of the domestic realm as unfeminine, just as men have been taught to despise domestic duties. For men, independence, mobility and creative action are imperative. Society has perpetuated an unnatural atmosphere which encourages distortions such as "girl" used as a bad word by little boys from the age of 9 or 10. From infancy, boys are wrapped in blue blankets and continually directed against what is considered feminine activity. What kind of self-image can little girls have, then, with half their peers despising them because they have been discouraged from so-called masculine activity and wrapped in pink blankets?

The distortion continues when puberty arrives and boys turn to girls as sex objects but do not understand how to relate on other important levels. Consider the divorce rate! No matter what her achievements might be, when the time comes, a woman is expected to knuckle under, pay attention to her feminine duties and obediently follow her husband wherever his endeavor or inclination takes him—no matter how detrimental it might be to her own.

A well-known contemporary composer has a wife

who is also a competent composer. They travel together extensively and often return to the same places for performances of his work. She is rarely if ever solicited for her own work and no one seems to see anything wrong with constantly ignoring her output while continually seeking out her husband's work.

Many critics and professors cannot refer to women who are also composers without using cute or condescending language. She is a "lady composer." Rightly, this expression is anathema to many self-respecting women composers. It effectively separates women's efforts from the mainstream. According to the Dictionary of American Slang, "lady" used in such a context is almost always insulting or sarcastic. What critic today speaks of a "gentleman composer?"

It is still true that unless she is super-excellent, the woman in music will always be subjugated, while men of the same or lesser talent will find places for themselves. It is not enough that a woman chooses to be a composer, conductor or to play instruments formerly played exclusively by men; she cannot escape being squashed in her efforts—if not directly, then by subtle and insidious exclusion by her male counterparts.

And yet some women do break through. The current Schwann Catalog lists over 1,000 different composers. Clara Schumann of the Romantic Period and Elizabeth J. de la Guerre of the Baroque are the sole representatives for women composers of the past. But on the positive side,

Works by Women Composers: On Disks

- Ballou, Esther Williamson**—Prelude and Allegro (1955). Adler, Vienna Orchestra. CRI 115
- Bauer, Marion**—Suite for Strings (1940); Prelude and Fugue (1948). Adler, Vienna Orchestra. CRI 101
- Beach, Mrs. H. H. A.**—Improvisations for Piano. Rogers. Dorian 1006
Trio for Violin, Cello, Piano, Op. 150 (1939). Clio Concert Trio. Dorian 1007
- Boulanger, Lili**—Music of Lili Boulanger. Markovitch, Orchestre Lamoureux. Everest 3059.
- Crawford (Seeger), Ruth**—Quartet (1931). Amati Quartet. Columbia CMS-6142
Study in Mixed Accents; Nine Preludes for Piano (1926). Bloch. CRI S-247
Suite for Wind Quintet. Lark Quintet. CRI S-249
- Daniels, Mabel**—Deep Forest (1931). Strickland, Tokyo Imperial Philharmonic. CRI 145
- Diemer, Emma Lou**—Tocatta for Flute Chorus. Armstrong Flute Ensemble. Golden Crest S-4088
- Dillon, Fannie Charles**—From the Chinese. Andrews. Dorian 1014
- Dvorkin, Judith**—Maurois (1955). Randolph Singers. CRI 1020
- Fine, Vivian**—Alcestis (ballet Music) (1960). Strickland, Tokyo Imperial Philharmonic. CRI 145
Concertante for Piano and Orchestra (1944). Honsho, Watanabe, Japan Philharmonic. CRI 135
Sinfonia and Fugato for Piano (1963). Helos. RCA LSC-7042
- Gideon, Miriam**—How Goodly Are Thy Tents (Psalm 84) (1947). Weisgall, Chizuk Amuno Congregation Choral Society of Baltimore. Westminster 9634
Lyric Pieces for Strings (1941). Strickland, Tokyo Imperial Philharmonic. CRI 170
Suite No. 3 for Piano (1963). Helos. RCA LSC-7042
Symphonia Brevis (1953). Monod, Zurich Radio Orchestra. CRI 128
- Glanville-Hicks, Peggy**—Nausicaa (selections) (1961). Stratas, Modenos, Ruhl, Steffan, Surinach, Athens Symphony Orchestra. CRI 175
Sonata for Harp (1953). Zabaleta. Counterpoint/Esoteric 5523
Transposed Heads (1953). Nossman, Harlan, Pickett, Bombard, Kentucky Opera Association, Louisville Orchestra. Two disks, Louisville 545-6
- Howe, Mary**—Castellana for Two Pianos and Orchestra (1935). Dougherty, Ruzicka, Strickland, Vienna Orchestra. CRI 124
Spring Pastoral (1936). Strickland, Tokyo Imperial Philharmonic. CRI 145
Stars (1937); Sand (1928). Strickland, Orchestra. CRI 103
- Ivey, Jean Eichelberger**—Pinball (1965). Electronic. Folkways 33436
- Jolas, Betsy**—Quatuor II. Mesplé, French Trio. Angel S-26655
- La Guerre, Elisabeth J. De**—Harpichord Pieces. Dart. Oiseau-Lyre 50183
- Lutyens, Elisabeth**—Motet, Op. 27. Aldis Chorale. Argo 5426
Quartet, Op. 25 (1952); Wind Quintet; Five Bagatelles. Dartington Quartet, Leonardo Wind Quintet. Argo 5425
Quincunx. Manning, Howells, Procter, Nendick, Shirley-Quirk, BBC Symphony. Argo ZRG-622
- Maconchy, Elizabeth**—Quartet No. 5 (1948). Allegri Quartet. Argo 5329
- Mamlök, Ursula**—Variations for Solo Flute. Baron. CRI 212
- Oliveros, Pauline**—Outline, for Flute, Percussion and String Bass (An Improvisation Chart) (1963). N. and B. Turetzky, George Nonesuch 71237
Sound Patterns (1962). Lucier, Brandeis University Chamber Chorus. Odyssey 32160156
I of IV (1966). Electronic. Odyssey. 32160160.
- Perry, Julia**—Homunculus C. F., for 10 Percussionists (1960). Price, Manhattan Percussion Ensemble. CRI S-252
Short Piece for Orchestra (1952). Strickland, Tokyo Imperial Philharmonic. CRI 145
Stabat Mater (1951). Strickland, Japan Philharmonic. CRI 133
- Schumann, Clara**—Trio in G minor. Mannes, Gimpel, Silva. Decca 9555
- Smiley, Pril**—Eclipse (1967). Electronic. Turnabout 34301
- Talma, Louise**—Corona (Holy Sonnets of John Donne). Afs, Dorian Chorus. CRI 187
Tocatta for Orchestra (1944). Strickland, Tokyo Imperial Philharmonic. CRI 145
- Warren, Elinor Remick**—Abram in Egypt (1961); Suite for Orchestra (1954). Lewis, Wagner, London Philharmonic, Wagner Chorale; Strickland, Oslo Philharmonic. CRI 172
- White, Ruth**—Trumps From the Tarot Cards (1968). Pinions (1968). Electronic. Limelight 86058

Continued on Page 30

AND DON'T CALL THEM 'LADY' COMPOSERS

By Pauline Oliveros

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This is no less true today. Women have been taught to despise activity outside of the domestic realm as unfeminine, just as men have been taught to despise domestic duties. For men, independence, mobility and creative action are imperative. Society has perpetuated an unnatural atmosphere which encourages distortions such as "girl" used as a bad word by little boys from the age of 9 or 10. From infancy, boys are wrapped in blue blankets and continually directed against what is considered femine activity. What kind of self-image can little girls have, then, with half their peers despising them because they have been discouraged from so-called masculine activity and wrapped in pink blankets?

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- Glanville-Hicks, Peggy**—Nausicaa (selections) (1961). Stratas, Modenos, Ruhl, Steffan, Surinach, Athens Symphony Orchestra. CRI 175
Sonata for Harp (1953). Zabaleta. Counterpoint/Esoteric 5523
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Quincunx. Manning, Howells, Procter, Nendick, Shirley-Quirk, BBC Symphony. Argo ZRG-622
- Maconchy, Elizabeth**—Quartet No. 5 (1948). Allegri Quartet. Argo 5329
- Mamlok, Ursula**—Variations for Solo Flute. Baron. CRI 212
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- Perry, Julia**—Homunculus C. F., for 10 Percussionists (1960). Price, Manhattan Percussion Ensemble. CRI S-252
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- Schumann, Clara**—Trio in G minor. Mannes, Gimpel, Silva. Decca 9555
- Smiley, Pril**—Eclipse (1967). Electronic. Turnabout 34301
- Talma, Louise**—Corona (Holy Sonnets of John Donne). Aks, Dorian Chorus. CRI 187
Toccata for Orchestra (1944). Strickland, Tokyo Imperial Philharmonic. CRI 145
- Warren, Elinor Remick**—Abram in Egypt (1961); Suite for Orchestra (1954). Lewis, Wagner, London Philharmonic, Wagner Chorale; Strickland, Oslo Philharmonic. CRI 172
- White, Ruth**—Trumps From the Tarot Cards (1968). Pinions (1968). Electronic. Limelight 86058

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And Don't Call Them 'Lady' Composers

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over 75 per cent of the almost 1,000 are composers of the present and 24 of these are women. These approximate statistics point to two happy trends: 1) that composers of our time are no longer ignored, and 2) that women could be emerging from musical subjugation. (It is significant that in a biography of Schumann that I have read, Clara is always talked about as a pianist, not a composer, and she is quoted as saying, "I'd give my life for Robert.")

The first of the two trends is developing even though the majority of performers do not include contemporary music in their repertoire and private teachers seldom encourage their students to try new music or even to become acquainted with their local composers. Agencies such as the Rockefeller and Ford Foundations have helped establish centers for new mu-

sic in universities across the country and independent organizations such as the Once Group of Ann Arbor and the San Francisco Tape Music Center promoted lively programs of new music throughout the 1960's. Isolated individual efforts throughout the country have gradually created an active, new music network.

At last, the dying symphony and opera organizations may have to wake up to the fact that music of our time is necessary to draw audiences from the people under 30. The mass media, radio, TV and the press, could have greater influence in encouraging American music by ending the competition between music of the past and music of the present.

Many composers of today are not interested in the criteria applied by critics to their work and it is up to the critic to discern new criteria by going to the composer.

With more performances of new works at which the composers are present, and with the greater mobility of our society, critics have a unique opportunity—a duty—to converse directly with the composer. Since performers are often irresponsible with new works because of disrespect or lack of established models, works with which the critics have familiarized themselves would escape some scathing misjudgments due to poor performances. The ideal critic could not only interpret technically and encourage an atmosphere which is sympathetic to the phenomenon of new music, but present the composer as a real and reasonable person to audiences. Certainly, no "great" composer, especially a woman, has a chance to emerge in a society which believes that all "great" music has been written by those long departed.

The second trend is, of course, dependent on the first because of the cultural deprivation of women in the past. Critics do a great deal of damage by wishing to discover "greatness." It does not matter that not all composers are great composers; it matters that this activity be encouraged among all the population, that we communicate with each other in non-destructive ways. Women composers are very often dismissed as minor or lightweight talents on the basis of one work by critics who have never examined their scores or waited for later developments.

Men do not have to commit sexual suicide in order to encourage their sisters in music. Since they have been on top for so long, they could seek out women and encourage them in all professional fields. Libraries of women's music should be established.

Women need to know what they can achieve. Critics can quit being cute and start studying scores. (The National Federation of Music Clubs has prepared a Directory of Women Composers. It can be obtained by writing to Julia Smith, 1105 West Mulberry Street, Denton, Texas 76201. A complete discography of recorded music by women composers as listed in the Schwann Catalog, accompanies this article.)

Near the beginning of this century, Nikola Tesla, electrical engineer and inventor of A.C. power, predicted that women will some day unleash their enormous creative potential and for a time will excel men in all fields because they have been so long dormant. Certainly the greatest problems of society will never be solved until an equalitarian atmosphere utilizing their total creative energies exists among all men and women.

MOVIES

Lincoln Center press: guerrillas of the cinema

By MARTIN KNELMAN

NEW YORK — "Excruciating." "Brilliant." "A disaster."

More and more the average movie-goer feels the social pressure to say more than "I liked it" or "I didn't like it." The man in the street has turned into a critic, and this phenomenon provides the material for one of the shorts at the current New York Film Festival.

It's called the "What Did You Think of the Movie?" Movie, and it consists of a chaotic variety of people offering a chaotic variety of opinions about a chaotic variety of movies. There are old people, young people, attractive people, revolting people, educated people and uneducated people.

The only thing they have in common is that they are all on their way out of movies. Some of them find familiar ways to avoid committing themselves, like "the photography was beautiful" and "the acting was very good." Others babble about the generation gap, what's wrong with America, their own psychiatrists, breakdowns in communication and that old standby, Marshall McLuhan.

All this tells us that a lot of people are awfully confused about movies and their social significance. It also illustrates that trendy movies, like the latest fads in psychotherapy, encourage people to flaunt their dumbest, most infantile ideas and feelings.

More amusing than any of this, however, is the fact that this little film should have for its first audience the press section at the festival, because there is no more ludicrous version of the "What did you think of the movie?" game than the one favored by the mobs at Lincoln Center press screenings, where the comments are decidedly more inside than those of the man in the street but hardly more enlightened.

Press screenings at the festival are followed, whenever possible, by press conferences with the directors, and the influence of the esoteric cineastes may be sampled in questions like, "Why did you use the color yellow?" (the first query to Claude Chabrol after the screening of *Le Boucher*) and "Can you explain the choreography of the piano scene?" (which was directed to Bob Rafelson, the young American who made *Five Easy Pieces*).

But more striking than this precious chitchat about technique for technique's sake is the political orientation of the festival press. There are about 600 press passes floating around Lincoln Center, and many of them are in the hands of underground journalists, experimental filmmakers and other revolutionaries who make up what might be called the underground establishment at Lincoln Centre—a far



Jack Nicholson with Susan Anspach, who plays one of his girlfriends in *Five Easy Pieces*.

more tyrannical and vociferous front than the black-tie-and-longuette set that lingers in the marble foyers on opening night.

Since the revolutionaries are generally a puritan and humorless lot, only a few people were amused or disappointed that Jack Nicholson as the hero of *Five Easy Pieces* went to bed with only three girls, one of whom couldn't be called easy. As Rafelson explained, the title alluded to a set of piano practice exercises, which makes it more appropriate than he could have intended.

Rafelson was obviously uncomfortable when asked where a particular scene was shot, because he had to admit it was done in British Columbia, and as he explained: "If you say it was shot in Canada everybody says it's a European film or a Canadian film. I wanted to make an American film."

More accurately he might have said he wanted to make an anti-American film. *Five Easy Pieces* has Nicholson hitting the road and throwing fits while delivering lines like "I have to leave this place because there's so

much crap" and "Keep on tellin' me about the good life, Eldon, because it makes me puke."

When someone asked Rafelson whether he anticipated an Academy Award, he squelched that rumor by saying "I'm enthusiastic, but I'm not crazy." For a politically committed filmmaker, of course, going after an Academy Award would be the kiss of death. *Five Easy Pieces* may not get any Oscars, but it has already been acclaimed a masterpiece by such trendy taste chroniclers as *Life* magazine and *Women's Wear Daily*; after all, the American apocalypse is as hot a retail item this season as the midi.

That may be enough to make *Five Easy Pieces* a commercial success, but I wouldn't hold my breath waiting for bookings of Jean-Luc Godard's unspeakably dreadful *Wind From the East*, which dispenses with such decadent bourgeois conventions as plot and character to make way for 92 minutes of non-stop Maoist propagandizing. In *La Chinoise*, Godard viewed Maoist revolutionaries with a

wonderful combination of affection and deadly satire. But in *Wind From the East*, he takes it all in deadly earnest, and like most ideologues, he has turned into a terrible bore.

Wind From the East is a movie about how to make a movie, and the only kind of movie Godard considers worth making now is a Maoist movie. Surveying the history of movies, he dismisses Hollywood as "Nixon-Paramount," D. W. Griffith as "a North American imperialist" and Sergei Eisenstein as a Moscow revisionist.

All this clears the way for his new kind of film. Those involved in the making of the movie-within-the-movie are told: "You've made a film and you've learned a little about using sound and image. Marxism comes down to one thing: it's right to rebel."

No doubt Godard would also dismiss his own past achievements, and since he has taken more chances than any of the other New Wave directors and reached higher levels (in *Band of Outsiders*, *Masculine Feminine*, *La Chinoise* and *Weekend*), it is painfully sad to find the world's most talented moviemaker now trapped in a cul-de-sac of his own making.

Godard has gone off the track before, in films like *Pierrot Le Fou*, *Made in U.S.A.* and *One Plus One*, but his earlier failures could be forgiven. Even when the movies were a pain to sit through, you could see the audacity of an experiment that wasn't working and respect his right to try it out—because when the chances he took succeeded they worked so brilliantly as to open up the medium.

Now all that has changed. Where once Godard was driven by the urge to making exciting new kinds of movies, he seems to be driven now only by an urge to convert the world. To any audience expecting moviemakers to concern themselves with making decent movies, selling tickets to *Wind From the East* would be an insult not to be tolerated.

But though people had been walking out on other movies, hardly anyone walked out on the press screening of *Wind From the East*. And at the end Godard was cheered in absentia. Those who clap and laugh approvingly at his crude swipes at the middle class must love hearing their own slogans read back to them.

These guerrillas of the cinema see through the phoniness of Hollywood's bourgeois fantasies, all right, but they have replaced them with some paranoid anti-bourgeois fantasies of their own no less phony but incomparably uglier. Committed to filmmaking as the ultimate propaganda tool and the most contemporary revolutionary act, they applaud Godard because now he's one of them.

Folk singer gets 3-month sentence

WASHINGTON (AP) — Peter Yarrow of the Peter, Paul and Mary folk singing group was sentenced yesterday to three months in jail after pleading guilty in March to taking indecent liberties with a 14-year-old girl in a Washington hotel room.

Chief Judge Edward M. Curran of the U.S. District Court sentenced Yarrow to jail here after hearing a plea for mercy from attorney Edward Bennett Williams.

Yarrow, 32, was given a one- to three-year jail term, but the judge suspended all but three months of it, after which the singer will be placed on probation.

"I hate to think that morality is going out the window," the judge said. "What he did is bad."

Curran said the court could not grant him probation because of the nature of the crime.

Williams asked that the sentencing be postponed for six months during which time Yarrow will continue treatment by Dr. Salvano Arieti, a New York psychiatrist with whom he has been a patient since 1964.

Yarrow's wife, Mary Beth, a niece of Senator Eugene McCarthy, cried quietly as Williams made his plea and as the jail sentence was announced.

Williams told the court that Yarrow does not plan any more concerts or public appearances, but instead, with his wife, will devote his activities to social improvement projects.

CONTRACT BRIDGE

By B. JAY BECKER

North dealer.
Both sides vulnerable.

NORTH
♠ A 10 5
♥ 9 7 4
♦ A Q J 6 3
♣ K 10

WEST **EAST**
♠ J 7 ♠ 9 8 6 4 2
♥ A 10 8 5 3 ♥ Q 2
♦ 5 4 ♦ K 7
♣ 9 7 5 3 ♣ Q 8 6 2

SOUTH
♠ K Q 3
♥ K J 6
♦ 10 9 8 2
♣ A J 4

The bidding:

North	East	South	West
1♦	Pass	2NT	Pass
3NT			

Opening lead—five of hearts.

Let's say you're declarer at three notrump and West leads the five of hearts on which East plays the queen. It is clearly right to play the six on the queen, but the fact is that most declarers would take the queen with the king and go down after trying the diamond finesse. East would win with the king and return a heart to bring the defense to five tricks.

This problem of when to reject a trick is occasionally very complicated, but most of the time it is relatively easy

for declarer to decide whether or not to win the trick.

Thus, in the present case, ducking the queen is right because it assures the contract, while taking the queen is wrong because it jeopardizes the contract.

There is every reason to believe that West's five is his fourth best heart, and, after East plays the queen, that West has the A-10-8. The number of hearts West has is unknown, but it seems certain that he started with either four, five or six.

In deciding whether to take the queen, you must consider all three of these possibilities. It is clear that if you win the heart and it turns out that West has either four or six hearts, you cannot be defeated whether or not you win the first trick.

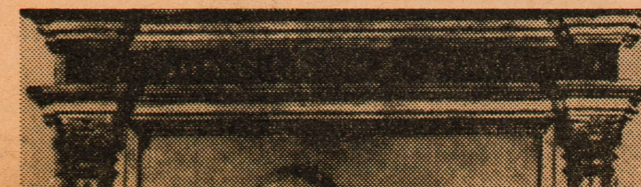
The only real danger is that West may have started with five hearts, in which case the contract will fail if you take the first heart and the diamond finesse then loses to East.

Since ducking the queen insures the contract regardless of how many hearts West started with, you should play the six on East's queen. The duck is merely a matter of self-preservation.

Stardom just irritates Robert Redford

SUNDANCE, Utah (AP) — Ask Robert Redford how he feels about his size to

"My own reasons for making a movie are to express myself with little regard for



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