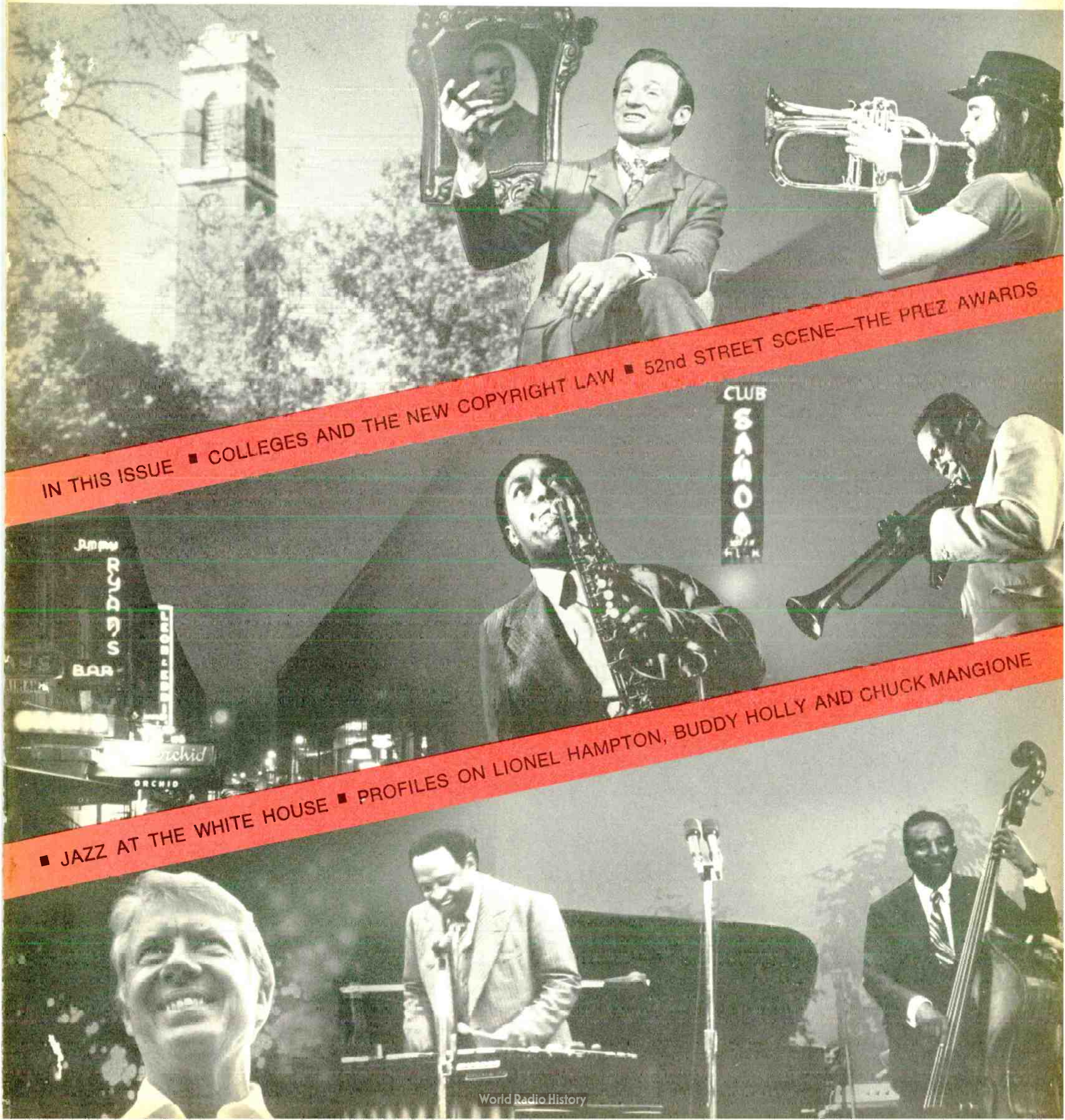


# BMI

THE MANY WORLDS OF MUSIC  
ISSUE 3, 1978

IN THIS ISSUE ■ COLLEGES AND THE NEW COPYRIGHT LAW ■ 52nd STREET SCENE—THE PREZ AWARDS

■ JAZZ AT THE WHITE HOUSE ■ PROFILES ON LIONEL HAMPTON, BUDDY HOLLY AND CHUCK MANGIONE





**BMI AT THE NEW YORK PHILHARMONIC:** Pierre Boulez (r.), retiring director of the New York Philharmonic, poses with 26 composers who attended his final program. All had works played by the orchestra during Mr. Boulez' tenure, 1971-77. They are (seated l. to r. starting with front row) **Milton Babbitt, Lucia Dlugoszewski, Ulysses Kay, George Rochberg, Mario Davidovsky, David Gilbert, Stephen Jablonsky, Jacob Druckman, Roger Sessions, William Schuman, Aaron Copland, Donald Martino, Donald Harris, Daniel Plante, Morton Gould, Vincent Persichetti and Roy Harris.** In the back row are **Charles Wuorinen, Carmen Moore, Sydney Hodkinson, David Del Tredici, Earle Brown, Harley Gaber, Stanley Silverman, John Cage and Elliott Carter.**

**DOLLY PARTON AT CITY HALL:** Dolly Parton, shown here with Mayor Edward Koch (r.) and Comptroller Harrison J. Goldin on the steps of New York's City Hall, received the key to the city on August 21 after presenting a free concert before a noon crowd of 8,000. "New York is the center of the world," the Country superstar said, "and I just want to personally thank the people of New York who have done so much to help me on my way." A brief "People's Press Conference" followed the concert.

# BMI

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THE MANY WORLDS OF MUSIC

ISSUE 3, 1978

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**BMI**



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# Colleges and



**T**he new Federal Copyright Act (Public Law 94-553), which became effective January 1, 1978, is a vehicle for change. It represents an updating and revision of the 1909 Copyright Act and includes many highly significant modifications.

The 1909 Act, for instance, did not expressly define the crucial terms “publicly” and “for profit” in granting an author the exclusive right “to perform the copyrighted work publicly for profit if it be a musical composition.”

Thus, through the years, the Federal courts had to construe and define these terms in the context of various copyright infringement cases.

The Copyright Act of 1976 “defines the word ‘publicly’ in a manner which overturns many judicial decisions,” says Alan J. Hartnick, Adjunct Professor, Seton Hall University School of Law. “Under clause one of the definition ‘publicly,’ a performance is public if it takes place ‘at a place open to the public and at any place where a substantial number of persons outside of a normal circle of a family and its social acquaintances is gathered’.”

The ‘for profit’ limitation in the 1909 Act meant that non-profit use of a work was free, but again, the new law explains and clarifies this concept. Mr. Hartnick notes that in fashioning the law, Congress used “specific and limited exemptions which were substituted for the general ‘for profit’ limitation. The approach of the law, as in many foreign laws, is to protect the author against any public performances without his consent, and then provide specific exemptions for certain specified and limited educational and other non-profit uses.”

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*A vehicle for change, the new Federal Copyright Act includes a number of significant modifications and specifies that colleges and universities must pay for music use—with a few exceptions.*

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# *the New Copyright Law*

With this new concept of public performance of music and the specific limitation of its “for profit” aspects, colleges and universities, previously exempted from payment for the use of copyrighted music because of their non-profit status, now must pay for music use—with a few exceptions. Under the Copyright Law of 1976, fees must be paid by these institutions unless the material is used in classroom instruction, instructional broadcasting, religious services and certain other performances.

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*In creating the agreement with colleges and universities, BMI negotiated with the nation's leading educational associations many months before the new law was scheduled to go into effect.*

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In 1977, before the copyright law took effect, BMI began meeting with representatives of the academic community. It was BMI's intention to frame a contract which would provide blanket access to music owned by the 55,000 writers and publishers affiliated with the licensing organization. Both the colleges and BMI desired a contract, encompassing the variety of ways that colleges use music, that would be easy to administer. BMI's essential concern, as it has been through its history, was to create an agreement that would best serve both the creators and users of music.

Opening talks included the presentation of a licensing concept whose basic form set the pattern for all music performing rights negotiations. Then a series of talks took place between the BMI negotiating team and the Higher Education Panel, a group brought together under the aegis of ACE, the American Council on Education, representing the nation's colleges and universities. Included in the educational group were the National Association of College and University Business Officers, and the Association of College, University and Community Arts Administrators.

The negotiations were completed in the late winter of this year and contracts were sent by BMI to every college and university in the country. Because BMI realized that it would take time before the colleges would begin returning them, a moratorium was granted on copyright infringement, lasting until the end of March—even though the copyright law became effective January 1.

The basic, annual contract fee is a 5½¢ charge per full-time student, with a minimum of \$60 per institution. This involves graduate and non-graduate students with part-time figures converted to full-time equivalents based on HEW (Department of Health, Education and Welfare) guidelines.

The contract, which runs for two years, provides a license for ALL use of BMI music, including that programmed by campus broadcasting stations whose annual gross is less than \$10,000 and by attractions costing under \$1,000.

In addition, for musical attractions costing more than \$1,000, the fee ranges from

*continued on page 8*

*Campus Attractions:  
BMI-affiliates  
on College Stages  
Across the Country*



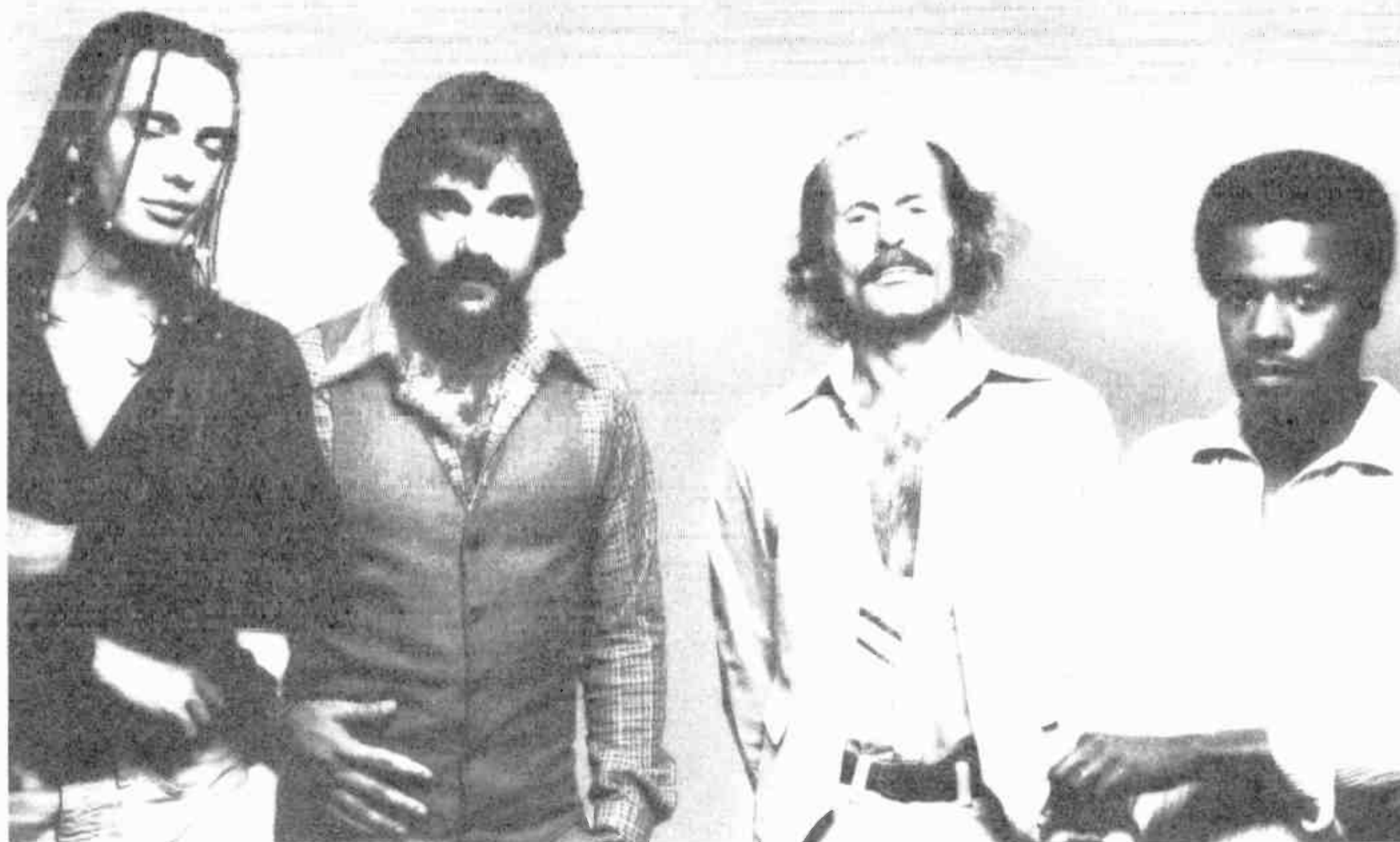
*Muddy Waters*



*Maynard Ferguson*



*George Benson*



*Weather Report*



*Karla Bonoff*



*Waylon Jennings*



*Jessi Colter*



*John Lee Hooker*



*Chuck Mangione*

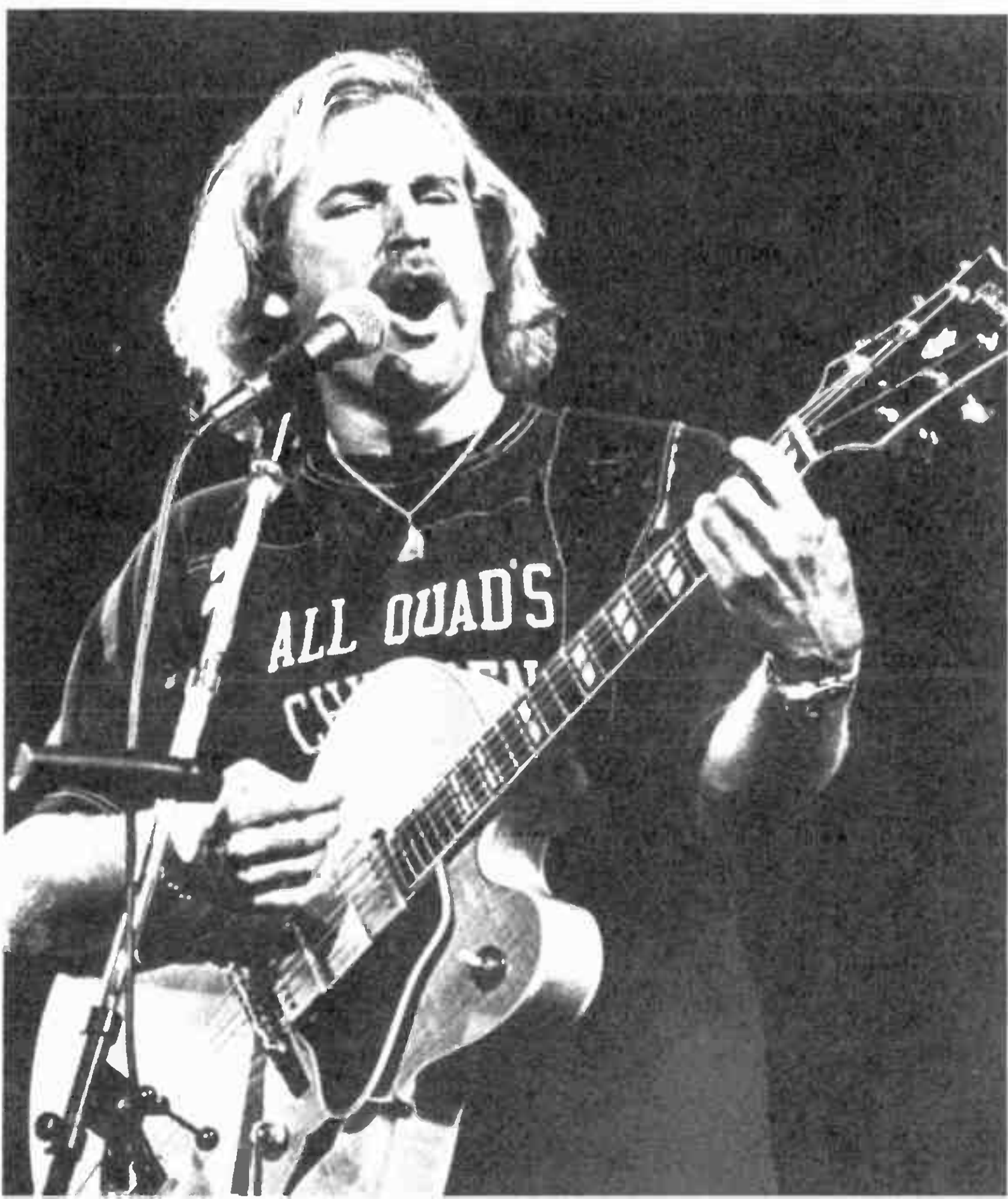


*Max Morath*

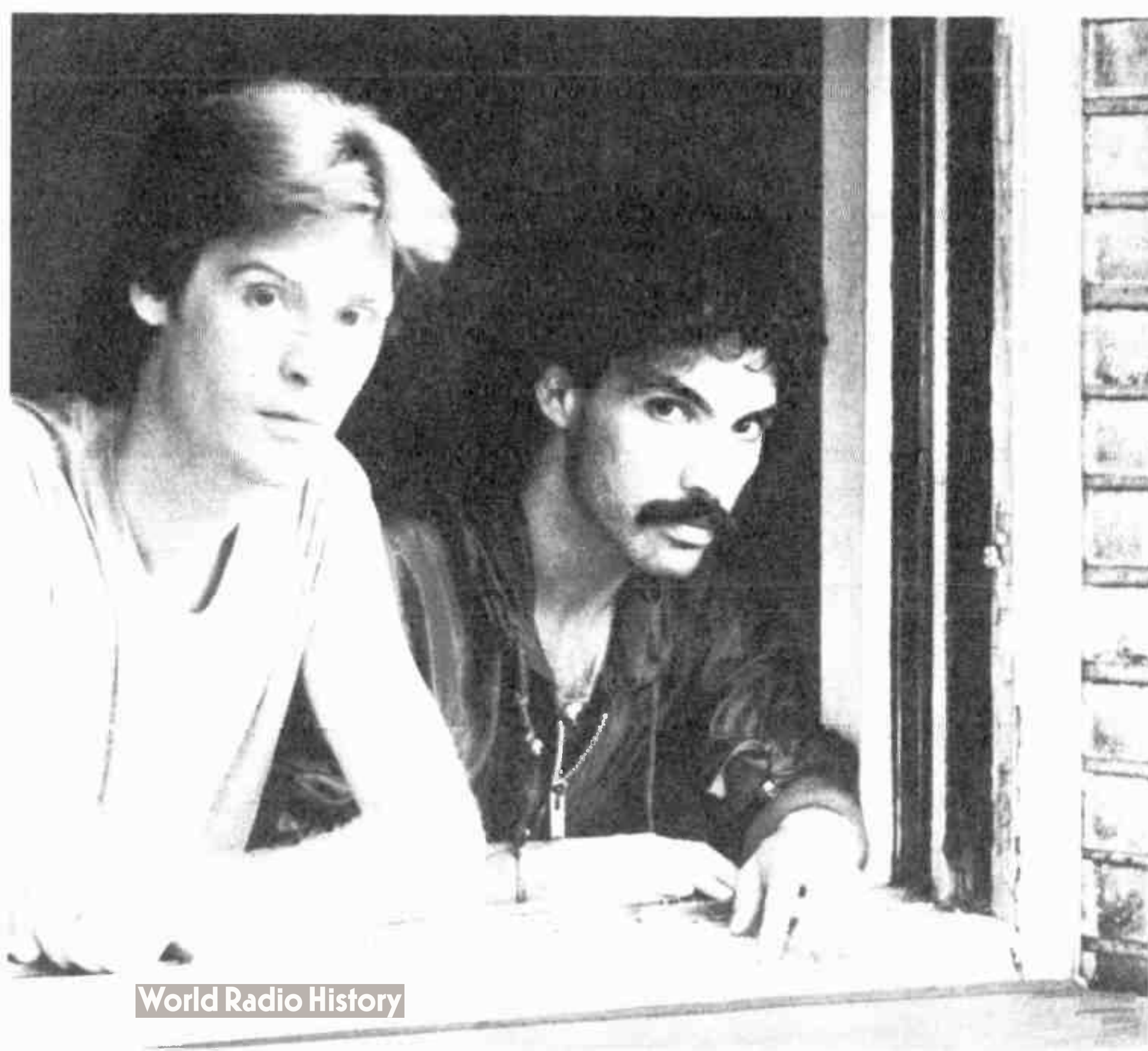


*Atlanta Rhythm Section*

*Jimmy Buffett*



*Daryl Hall and John Oates*



\$15 for a theater containing up to 1,500 seats to \$300 for an auditorium seating more than 30,000, roughly 1¢ per available seat per performance.

Schools which make no use of copyrighted music other than the importation onto campus of musical attractions pay no student fee, but are required to make per seat payments for every public performance, regardless of the cost of talent.

If there is copyright infringement—the unlicensed performance of copyrighted music—the infringer may be sued in Federal court for an injunction and the copyright owner's actual damages, the infringer's profits or statutory damages plus court costs and attorneys' fees. The copyright owner generally obtains judgement for statutory damages, rather than actual damages or profits. Statutory damages ordinarily are not less than a mandatory \$250 or more than \$10,000 for each single copyrighted musical composition performed without a license.

Because colleges and universities “are broadening their entertainment policies and offering more and more types of music, in a variety of contexts,” says *Billboard's* campus editor Ed Harrison; and because of the number of institutions and students involved—over 3,000 and almost 8½ million, respectively—the fact that colleges and universities must pay for copyrighted music is quite important in the relative scheme of things.

Ultimately the creators of music will benefit in a major way. When all colleges and universities are licensed, they could be a significant source of income for those who make their living writing music of various kinds.

And this is the way it should be. BMI has worked since its inception to make it possible for the writer and publisher to get their due from as many outlets as possible. It has taken an active interest in copyright developments, both on the state and Federal level, always seeking to benefit its affiliates.

Because BMI feels that the creator should be rewarded whenever and wherever his work is performed, it strongly supports the new development, resulting from the copyright law, that makes it possible for that creator to anticipate rewards from colleges, to which he involuntarily donated his work in times past.

That colleges must pay is certainly justified on moral grounds. Consider. Before the passage of the Copyright Law, all people who were a part of the presentation of music on campus—from the stage hands and electricians to the ticket taker, from the performers to even those who cleaned the hall—were paid for their efforts. Everyone but the people who made it possible in the first place—those who wrote the music.

“In view of this, BMI is pleased with the cooperation of the colleges and universities, regarding the licensing contract,” says BMI president Ed Cramer. “The cultural contributions of these institutions to the nation and its youth have been considerable. BMI is proud to afford them the benefit of access to a truly unique repertory of music—over 1,000,000 selections—music of every type for every taste. We at BMI intend to redouble our efforts and encourage the remaining institutions to comply and sign and make use of all the worlds of music we represent.”

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*BMI, in offering the nation's educational institutions access to its unique repertory of music—over 1,000,000 selections—is proud to serve both the creator and those making use of his work.*

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# 52nd Street Scene: The Prez Awards

*First Annual Awards Signal the Creation of a New York Innovation, the Jazzwalk*

CHARLIE  
J  
PARKER

On June 15, in special noon ceremonies held in the shadow of the CBS building on New York's 52nd Street, the first annual *Prez Awards* were presented. The awards, named after tenor saxophone giant **Lester Young**, were bestowed on 12 great jazz figures who made The Street world-famous and a mecca for jazz fans and musicians in the 30s and 40s.

The presentation of the award certificates was the forerunner of the creation of a Jazzwalk on the thor-

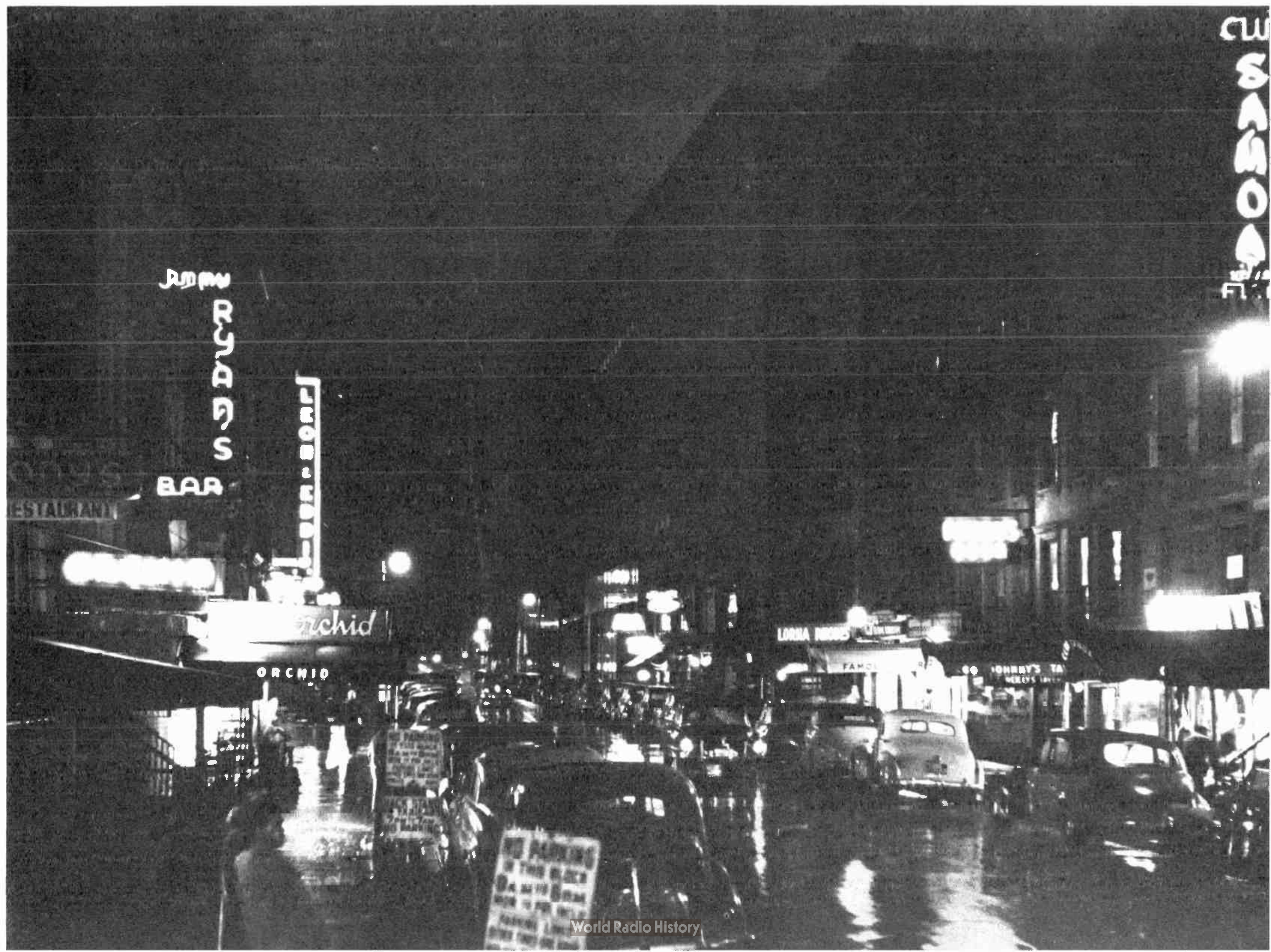
oughfare with plaques naming the recipients of *The Prez* embedded in the sidewalk.

Among those first named to the unique honor, BMI affiliates were prominent. (A Gallery of BMI Jazz Greats begins on page 12). The affiliates were **Miles Davis** and **Thelonious Monk**. Posthumous awards went to **Billie Holiday**, represented by trumpeter Buck Clayton, **Charlie Parker**, represented by his wife Chan and son Baird, and **Lester Young**, his son Dr.

*Prototype of Jazzwalk plaque.*

*The Street at its height in the 1940s, a mecca for jazz musicians and fans alike.*

Frank Driggs Collection



New York City  
Department of Cultural Affairs  
52nd Street Awards  
Ad Hoc Committee  
presents

THE PREZ AWARD

to *Lester Young*

for the important role you played in the  
great jazz phenomenon known as "Swing Street"  
or 52nd Street

in recognition of your superb artistry,  
creative genius and invaluable  
contributions to jazz - America's classical music.

*Stuart Bailey*  
For Committee

*Henry Gonzalez*  
Commissioner of Cultural Affairs

Thursday, June 15, 1978



Arnold Shaw

*The Prez Award: membership in a unique jazz company.*

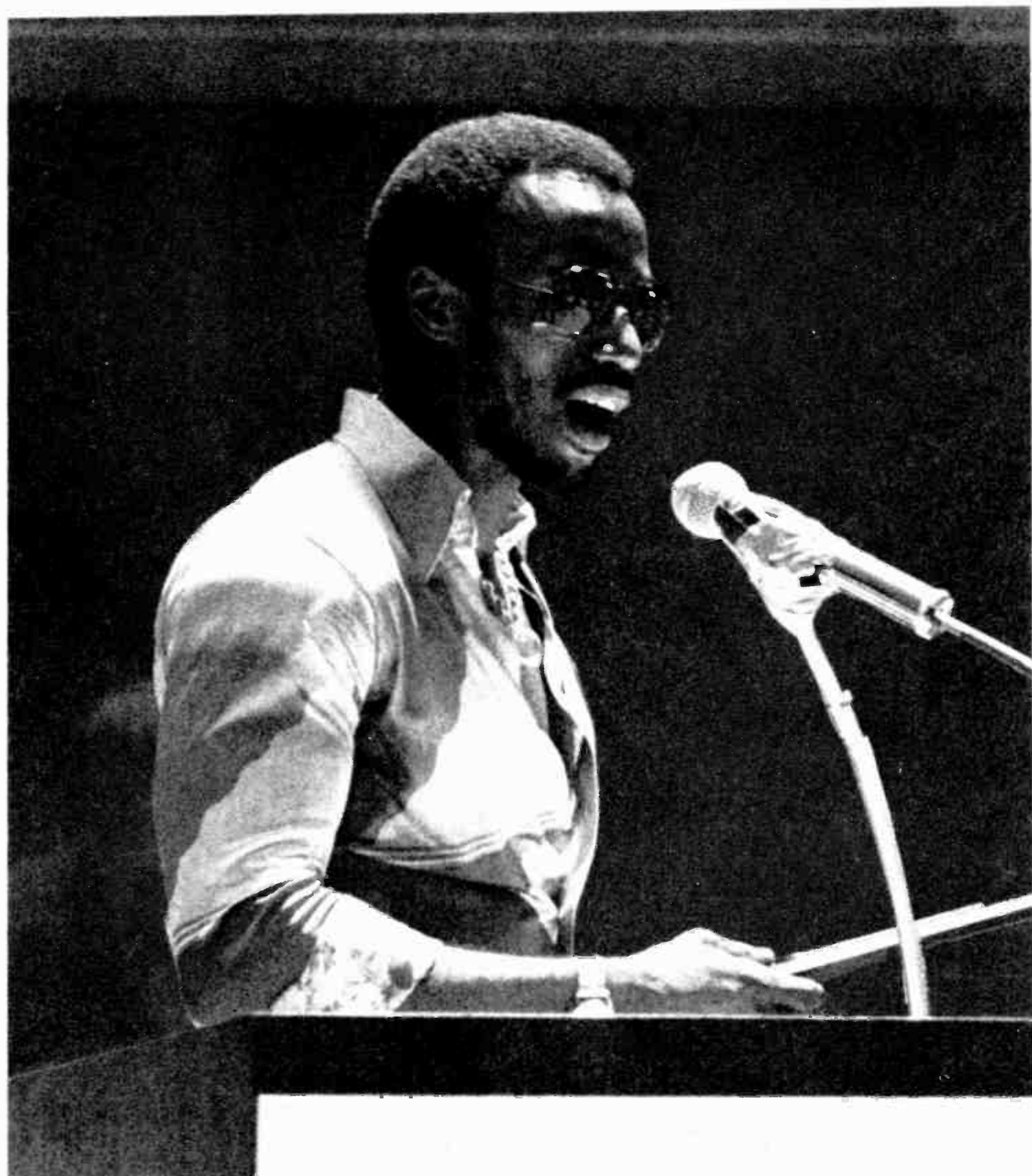
Lester Young, Jr. accepting the award.

In opening the ceremonies, Mayor Edward Koch read a proclamation declaring June, 1978, as "Jazz Month" in New York "in recognition of the outstanding contributions to our culture made by this rare American art form and of the creative musicians who breathe life into it."

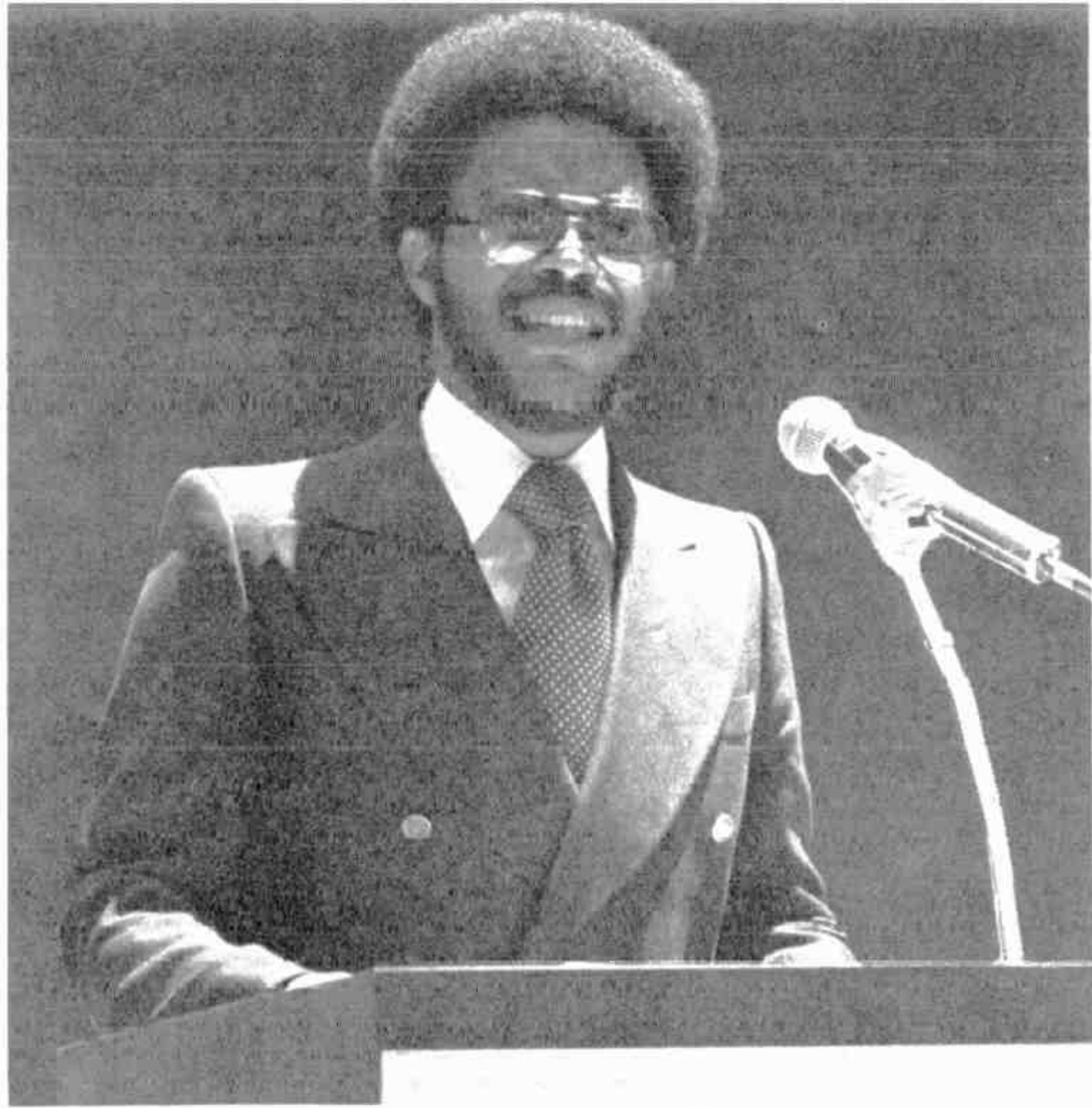
The inception of the *Prez Awards* and the *Jazzwalk* stems back to 1972. It was then that author Arnold Shaw came to New York from his Las Vegas home to meet with the director of the Urban Improvements Program of the city's Parks Council. Shaw's purpose was to interest then Mayor John Lindsay in an idea first proposed by critic Leonard Feather.

In reviewing Shaw's book, *The Street That Never Slept*, which chronicles the glory days of the jazz strip, Feather suggested that the sidewalks be repaved to display plaques bearing the names of the musicians who starred on *The Street*.

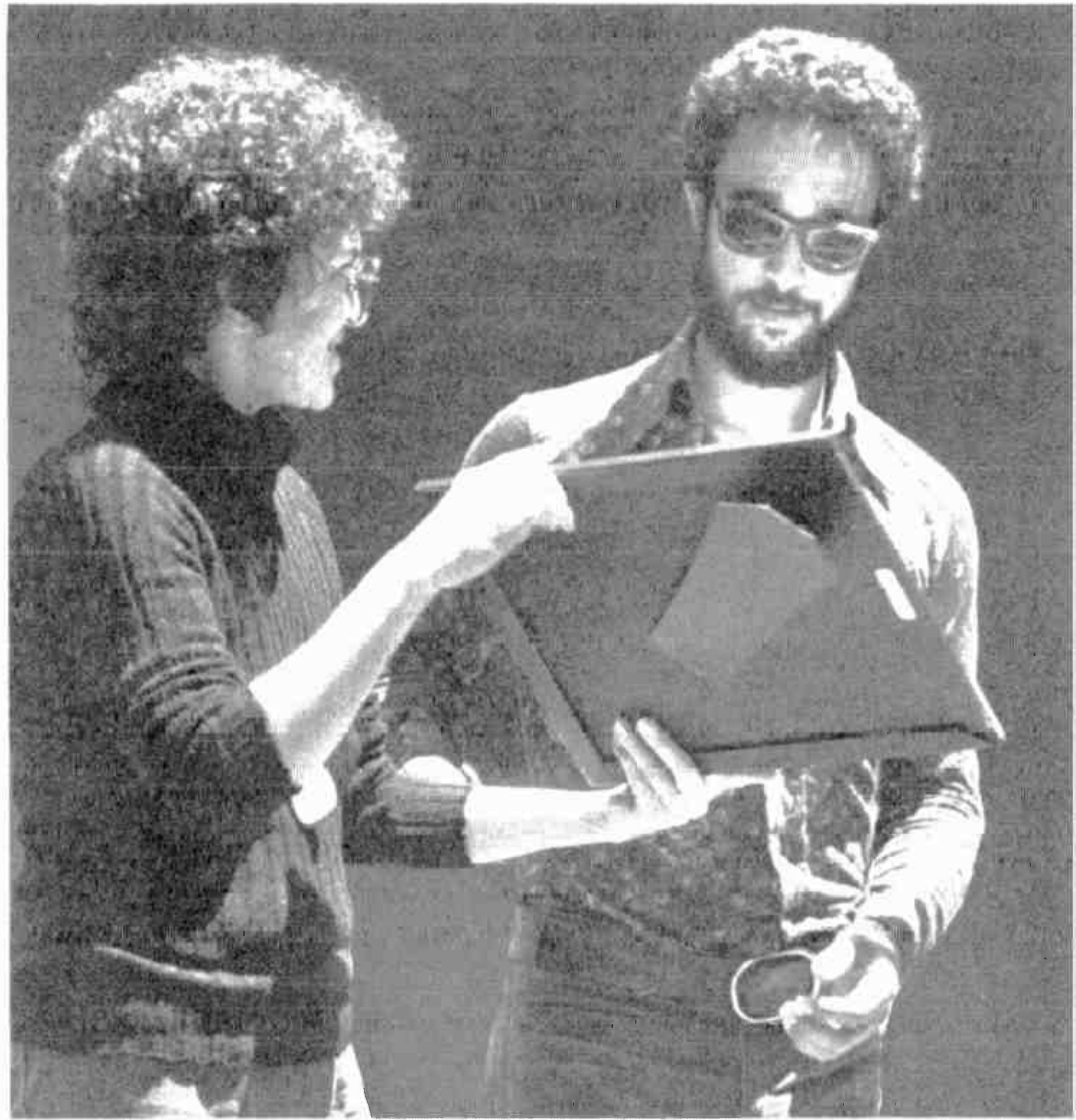
The project was tentatively approved by the city, but no funds were available. Shaw formed a committee to raise the \$20,000 needed for the paving job. That committee consisted of Arnold Gingrich, publisher of *Esquire*, I. Robert Kriendler of "21" and Abel Green, editor of *Variety*, all now deceased. Though the project faltered, Shaw never gave up and continued to present the idea to friends in the jazz and business communities until he was successful.



Thelonious Monk, Jr.



*Dr. Lester Young, Jr.*



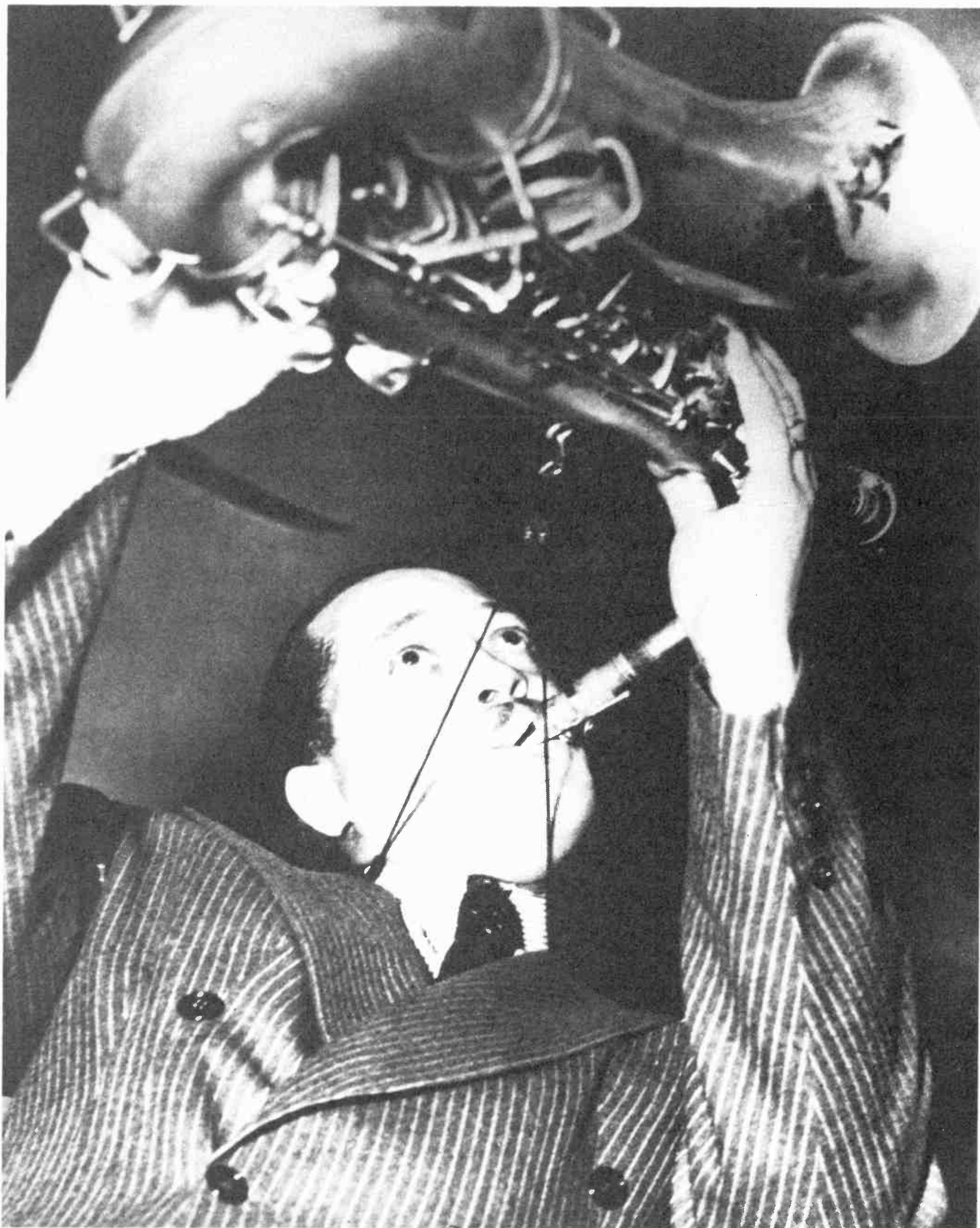
*Chan and Baird Parker*

*Impromptu concert: Howard McGhee, Percy Heath, Budd Johnson, Duke Jordan.*



# BMI GALLERY OF PREZ AWARD WINNERS

**LESTER YOUNG** *Born in Woodville, Ms., this highly influential tenor saxophonist initially was a drummer in his family's band. His first major job was as a baritone saxophonist with a group called The Bostonians. Prior to joining Count Basie on a permanent basis in Kansas City in 1936, he was heard earlier in that decade with bands headed by King Oliver, Walter Page, Benny Moten-George Lee and Fletcher Henderson. With Basie, he was widely heard and much appreciated, particularly among musicians. Bringing into play a floating, almost vibrato-free sound and a manner of phrasing that was most individual, he founded a school of jazz thought that ultimately had a major effect on the "modern" jazz of the 1940s and players of all instruments, notably his own. He left Basie in 1940 and, with the exception of 15 months in the service, spent the rest of his life performing as a soloist—often with Norman Granz's Jazz at the Philharmonic—and a leader of small groups. He died in New York City in 1959, at 49 years of age. Among his compositions: "Lester Leaps In," "Taxi War Dance," "Tickletoe," "Up 'N Adam."*



Frank Driggs Collection



Charles Stewart

**BILLIE HOLIDAY** *One of the most influential of all jazz singers, she was discovered singing in Harlem clubs by John Hammond in the 1930s. He was instrumental in getting her a good start in the music business. During the latter years of the 1930s, Billie made a series of excellent recordings with all-star groups headed by Teddy Wilson. She also sang with the Count Basie and Artie Shaw bands and began to develop a loyal following. A subtle, knowing performer, Billie enjoyed a wave of popularity in the 1940s, during which she appeared in clubs and theaters and concert halls. She continued to develop as an artist until the end of her life. Known as "Lady Day" to all who cared about her, she died on July 17, 1959, leaving behind a legacy of recordings that will have their effect as long as jazz is performed. Among her compositions: "God Bless the Child," "Don't Explain," "Fine and Mellow," "Tell Me More and More and Then Some" and "Billie's Blues."*

*continued*

**CHARLIE PARKER** "... one of the few jazzmen who can be said to have given dignity and meaning to the abused word 'genius'" (Leonard Feather), the man known as "Bird" left a mark on several generations of musicians. Born and raised in Kansas City, he began playing alto sax at 11. While still a teenager, he gave indications of developing a new, modern jazz style on his instrument. He played with such bands as Jay McShann, Earl Hines and Billy Eckstine before going on his own in the mid-1940s. By that time, his manner of playing began having a wide-reaching effect. His recordings with Dizzy Gillespie and his own small units, including Miles Davis, Max Roach, Curley Russell, Bud Powell and others, were savored and copied. It is acknowledged that "Bird" brought improvisation to a new level of maturity during his life. One of the first modern jazz soloists to record with strings and woodwinds, he passed on in 1955, having changed the course of jazz in his own time. Among his compositions: "Now's The Time," "Confirmation," "Dewey Square," "Constellation," "Yardbird Suite."



**MILES DAVIS** A ground-breaking musician for over three decades, the 52-year-old trumpeter developed a lyrical, economical style while a member of the Charlie Parker Quintet in the 1940s. Over the years, he has refined that manner of expression and worked with small, medium-sized and big bands. He is warmly remembered for a nine-piece unit he formed and recorded in the late 1940s. It ushered in the "cool" period in jazz. During the 1950s, Miles headed the leading small group in jazz, which included John Coltrane, and became the central figure of the decade. In the 1960s and into the 1970s, he continued to develop, making a series of albums documenting the progression of his career. During the current decade, Miles has involved himself in a style that mixes jazz and avant-rock. His influence remains vast. Among his compositions: "So What," "Seven Steps to Heaven," "Milestones," "Little Willie Leaps," "Dig," "Freddie Freeloader," "Boplicity," "Tune Up."



Charles Stewart

**THELONIOUS MONK** *One of several key musicians who was responsible for the harmonic and rhythmic innovations that culminated in the 1940s in the modern style known as "be bop." A highly individual pianist and composer, Thelonious is essentially a product of New York. He was raised in Gotham and has done some of his most significant work here. After having performed in Harlem at Minton's Play House and the Uptown House, he surfaced in 1944 as a member of Coleman Hawkins' group. Much of the time since the mid-1940s, he has headed his own groups. However, it wasn't until the late 1950s that he received widespread recognition. Many thought his piano work and compositions "difficult." Time has remedied this. Today, in his late 50s, he is generally considered a musician of great worth. Among his compositions: "Monk's Dream," "Blue Monk," "Straight No Chaser," "Off Minor."*



Charles Stewart

# Jazz at the White House

President Carter Hosts First Concert and Picnic in Honor of Jazz

It was a White House first and President Jimmy Carter hoped there would be many more such events. The occasion: a White House Jazz Festival, held on June 18 with some 50 jazz musicians and over 600 fans in attendance at the outdoor activities, held on the South Lawn of the historic presidential mansion facing out upon Constitution Avenue.

The picnic/concert was held in honor of the Newport Jazz Festival's 25th year, but President Carter's opening remarks made it clear that the real honor should go to jazz and its exponents through the years.

Welcoming his guests, who were treated to a special supper of jambalaya, salad and pecan pie, Mr. Carter noted that "if there ever was an indigenous art form, one that is peculiar to the United States and represents what we are as a country, I would say that it's jazz. Starting late in the last century, there was a unique combination of two characteristics that have made America what it is: individuality and a free expression of one's inner spirit. In an almost unconstrained way, vivid, alive, aggressive, innovative on one hand, and the severest form of self-discipline on the other. Never compromising quality as the human spirit bursts forward in an expression of song."

Tracing the music's early history and lack of acceptance in "respectable circles", Mr. Carter observed that "the quality of jazz could not be constrained, it could not be unrecognized, and it swept not only our country, but is perhaps the favorite export to Europe and in other parts of the world."

In closing he said: "I know that we have in store for us a wonderful treat as some of the best musicians in our country—in the world—show us what it means to be an American and to join in the pride we feel for those who've made jazz such a wonderful part of our lives."



THE PRESIDENT AND MRS. CARTER

welcome you to a

JAZZ CONCERT

THE WHITE HOUSE  
June 18, 1978

The concert, which was broadcast live on National Public Radio, ran better than one hour beyond its scheduled close. It was highlighted by the appearance of a number of BMI affiliates, among them **Clark Terry, Illinois Jacquet, Dexter Gordon, Sonny Rollins, McCoy Tyner, Max Roach, Ron Carter, Herbie Hancock, George Benson, Tony Williams, Cecil Taylor, Lionel Hampton, Ray Brown and Stan Getz.** "Musicians in Attendance," most of whom introduced the participants to the audience, included **Gil Evans, John Lewis, Sam Rivers, George Russell and Charles Mingus.**

"The full spectrum of jazz from ragtime to blues through swing and be-bop to the avant-garde, was compressed into a two-hour program," John S. Wilson noted in a special *New York Times* story filed from the nation's

capitol following the gala concert.

"Mr. and Mrs. Carter listened to the program sitting on the grass in front of a band shell on which the musicians played," critic Wilson added. "The President was an intent and appreciative listener, applauding solos, grinning appreciatively when Sonny Rollins, the saxophonist, played some particularly strong and urgent passages. After a brief but expressive piano solo by Cecil Taylor, he leaped up and pursued the pianist into a copse of trees behind the stage to congratulate him."

Bob Blumenthal, writing in the *Boston Phoenix*, said: "The concert was low-key and a joy—a tribute to (George) Wein's acumen, to the relaxed yet attentive mood set by the musicians and to Carter who, if he had been stiff and formal, might have made the concert one polite bore. Instead, it was a true celebration."

And in one memorable moment, George Wein took the microphone to pay special tribute to Charles Mingus. The bassist-composer, ill and unable to play, sat in a wheelchair near the bandstand. Wein hailed him as "a giant, a man of courage and strength, of towering musical abilities and achievements."

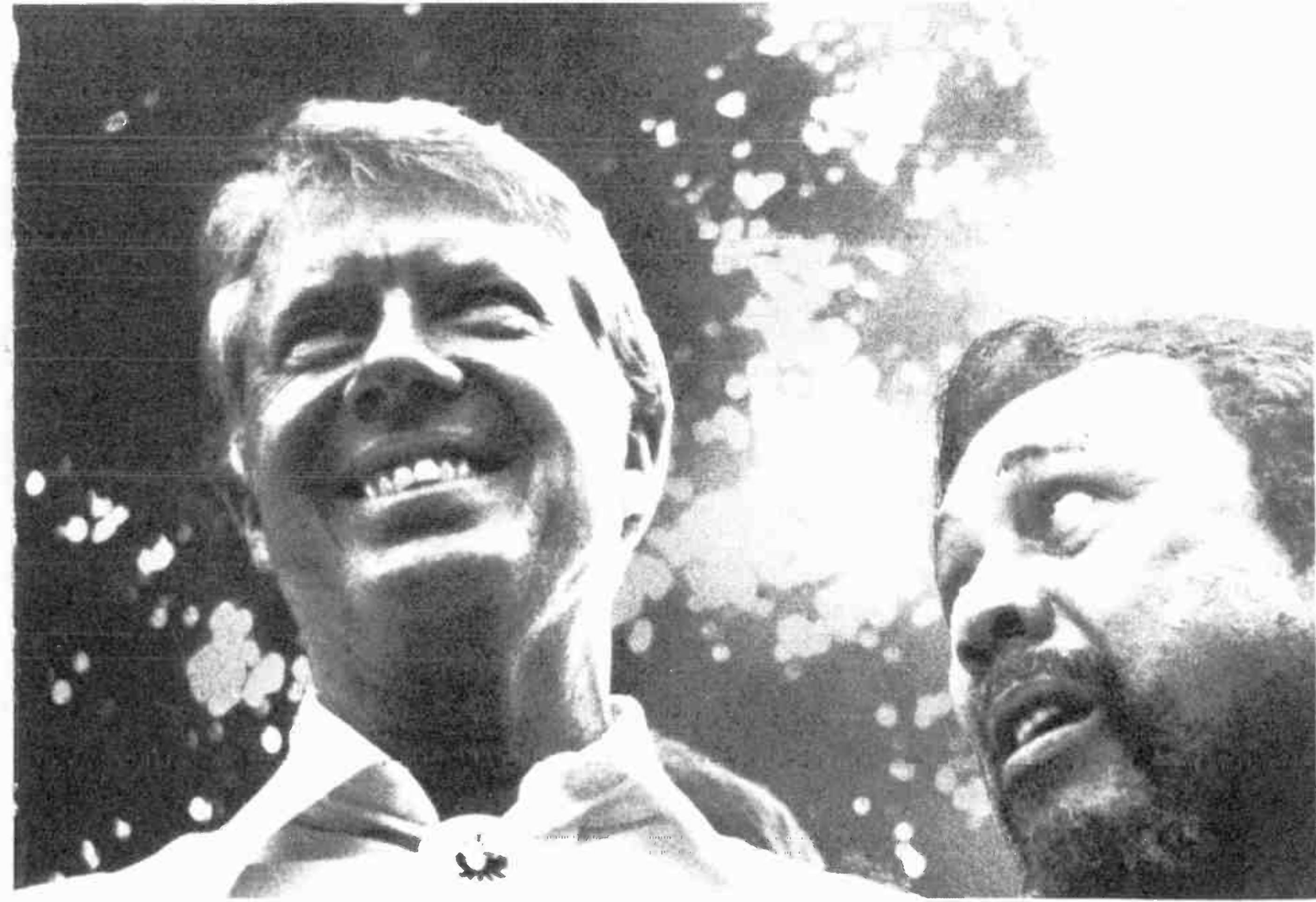
President Carter walked over and hugged him—Mingus broke down and wept.

As night was falling and the concert was coming to an end, the President once again took to the stage. This time, following a Stan Getz performance, which obviously impressed him.

"I don't believe the White House has ever seen anything like this," he said. "This music is just as much a part of the greatness of this nation as the White House itself, or the Capitol down the way. Stan Getz and Lionel Hampton have been heroes of mine for a long time.

"Anybody who wants to is free to go, but I'm going to stay and listen to some more music."





*President Carter and Charles Mingus*



*Stan Getz*



*Ron Carter and Sonny Rollins*



*Lionel Hampton and Ray Brown*

All photos: Mary Campbell



*Herbie Hancock*



*Dexter Gordon*



# Lionel Hampton

BY JOHN S. WILSON

When BMI president Ed Cramer presented Lionel Hampton with a certificate at the Newport Jazz Festival on July 1 marking the one millionth performance of his "Flyin' Home," it was one more bright bauble to add to Hamp's celebration of his 50th year in music.

They have been 50 incredibly energetic years during which he has courted rhythm with a furious devotion. He has sought "that certain beat" on the vibraharp, on drums, on piano, with his big band and his small groups as though it were the Holy Grail.

"I'll tell you where that beat comes from," he once told an interviewer. "Ever heard a revival meeting? Vibration goes round and gets into everybody. In Little Rock, Ar., I went to one. There was a trumpet, a tambourine and a piano. The pastor of the church, he danced all around the congregation. Started at 8:30 and at 10:30 everybody was going in unison and then—I was dancin' with 'em.

"On the stage, it's all spiritual, too," he went on. "Sometimes when I play jazz, it's like a spiritual impulse comes over me. Anything I do, I don't know what I'm doing. You feel that beat in your soul and the audience—just like a looking glass—the audience has to reflect that beat."

At 65, Hamp's extravagant expenditure of physical energy has calmed down a bit—he no longer jumps on his drums and the bounding leaps with which he ends his pieces are much closer to the ground than they used to be. But the inner energies that have driven him all his life are still evident in the enthusiasm with which he projects himself into everything.

His pursuit of the beat started on the bass drum in a schoolboy band in Chicago. Although he was born in Louisville, Ky., on April 4, 1913, he grew up in Chicago where his mother took him to live with his grandparents after his father was killed in War World I. At Holy Rosary Academy, a nun, Sister Peters, taught him to play snare drum. Later he joined a newsboy band organized by a black newspaper, the *Chicago Defender*.

In 1927, he went to Los Angeles to join a band formed by Les Hite, a saxophonist a bit older than Hamp with whom he had played in Chicago. When Hite's band folded, they both went with Vernon Elkins' band and then with Paul Howard's Quality Serenaders, with whom Hamp made his first records.

The key turning point in Hamp's life came when Hite reorganized his band in 1930, with Hamp on drums and Lawrence Brown on trombone. The group got a gig at Frank Sebastian's New Cotton Club in Culver City. When Louis Armstrong was booked there without a band, it became Armstrong's orchestra and made some records with him.

In the studio, Hamp and Louis spotted a vibraharp.

Louis asked Hamp if he knew how to play it. Hamp, who had played orchestra bells since his days with the *Chicago Defender's* Newsboys Band, thought he could because "it's got the same keyboard, only bigger." On the first three sessions, Hamp played vibes discreetly behind Louis. But at the fourth session, on October 16, 1930, he cut his first vibes solo on "Memories of You."

After four years with Hite, Hamp tired of the other musicians' objections to his vibes playing and formed his own band. In the summer of 1936, they were playing at the Paradise Cafe in Los Angeles, a club with sawdust on the floor where a pitcher of beer cost a quarter and the musicians were paid \$3.50 a night. John Hammond heard them and brought in Benny Goodman who, after jamming with the group, asked Hamp to do a recording session with his trio (Teddy Wilson, piano, Gene Krupa, drums). "Dinah," "Exactly Like You" and "Vibraphone Blues" (with Hamp singing on the last two) were so successful that Goodman made Hampton a permanent member of the Goodman Quartet.

During his four years with Goodman, Hamp made a celebrated series of small group records, using musicians from all the leading bands—Goodman, Ellington, Basie, Calloway, Hines, Hawkins and such small groups as the John Kirby Sextet and Nat Cole's trio.

Goodman's illness in 1940, when he broke up his band briefly, gave Hamp an opportunity and incentive to form a big band of his own, a swinging band that became a cornerstone of rhythm and blues, an extension of his own driving, rhythmic personality. It quickly became a school through which a stream of musicians found their jazz bearings in the 1940s and 1950s—Dexter Gordon, Illinois Jacquet, Arnett Cobb, Milt Buckner, Cat Anderson, Charles Mingus, Johnny Griffin, Benny Golson, Art Farmer, Joe Newman, Snooky Young, Al Grey, Britt Woodman, Quincy Jones, Wes Montgomery, Monk Montgomery and more.

It launched the singing careers of Betty Carter and Dinah Washington. And it was the first band to carry an electric organ, originally developed and played by Doug Duke, and an electric bass, played by Roy Johnson (an instrument to which the men in Hampton's band objected just as Hite's musicians had objected to Hamp's vibraharp almost two decades earlier).

These were years when Hampton's band was so firmly entrenched that it had no trouble surviving the end of the Big Band era. It just rolled along. But Hamp would never admit that he had reached the top.

"I'm not on top," he once said, "until I finish what I'm trying to do—get that perfect beat."

---

*Mr. Wilson, jazz critic for The New York Times and High Fidelity, has written on a variety of musical subjects.*



# Buddy Holly

BY ARNOLD SHAW

The shooting star that flashed across the bright skies of rock 'n' roll in 1956-57 and expired unexpectedly in a midnight collision of earth and chartered aircraft on February 3, 1959, today has re-emerged as a superstar. Although Buddy Holly's songs have been revived periodically since "the day the music died" by Linda Ronstadt, Carolyn Hester and Skeeter Davis, among others, and his Tex-Mex, rockabilly sound was strongly echoed by the English Mersey crowd, Buddy's contact with today's teenagers is in the nature of a "close" encounter of the third kind.

Leaping from the screen in *The Buddy Holly Story* like an alien from a UFO, he bursts forth (large horn-rimmed glasses and all) as a new engaging personality to the new rock generation. The power of the music that made it possible for him to invade the national and international music scene from a small Texas town, has made a hit of his screen biography and produced new favorites in such of his song hits as "That'll Be the Day," "Peggy Sue," "Oh Boy," "It's So Easy," "Maybe Baby" and others.

Charles Hardin Holley (to give his Christian name) was born in Lubbock, Tx., on September 22, 1936. While in high school, he formed a group known as the Western and Bop Band with classmates Larry Wellborn (bass) and songwriter-vocalist Bob Montgomery, today a prominent Nashville record producer-publisher-songwriter and 1977 winner of the Robert J. Burton Award for his "Misty Blue."

Late in 1955, a package show that played Lubbock became important in Holly's career. It was headed by Country balladeer Marty Robbins and the then-unknown Elvis Presley. Legend has it that Presley's performance so aroused Buddy that he leaped onstage and thereupon was "discovered" by Col. Tom Parker. The truth seems to be that Buddy's group appeared on the program as the local favorite opening act and so impressed Jim Denny, a Nashville manager, that he secured a recording contract for Holly with Decca. Denny was, in fact, the producer of 16 sides that Holly cut during 1956. Only two disks were released and their impact was so slight that Decca terminated the contract.

Shortly afterward, Holly went into a recording studio in Clovis, deep in the flat cow country of New Mexico, to make some demonstration tapes. Owner Norman Petty, himself a MOR recording artist on piano and organ, proved highly significant in Holly's short-lived career. "That'll Be the Day," previously recorded for Decca and then unreleased, was re-recorded under Petty's aegis with the rockabilly group that became known as The Crickets. It zoomed to No. 1 both in England and the USA. Petty had negotiated two recording contracts, one for The Crickets with Brunswick and the other for Holly with Coral. "Peggy Sue" be-

came Holly's first solo smash, followed quickly by "Rave On."

Between 1957 and 1958, Holly produced seven Top 40 hits. By then he had moved as a stylist from Hank Williams Country to Presley rockabilly to Little Richard rock 'n' roll, with critics identifying his band of rock as the Tex-Mex sound. Holly's own jangling guitar was a mark distinction.

A romantic in many of the songs he wrote, Holly was no less impulsive and emotional in his personal life. Having met Maria Elena Santiago in the New York offices of Peer/Southern Music, his publisher, he reportedly proposed to her on their first dinner date. They were married on August 15, 1958. By the time they were settled in a Greenwich Village apartment, Holly had split from The Crickets and seemed destined for a career that might have challenged Elvis' supremacy.

"... Holly's career had been developing in new directions late in 1958," Dave Laing says in his book, *Buddy Holly*. "After his experiments with gospel-tinged material like 'Early in the Morning,' and the session with strings that had produced 'It Doesn't Matter Anymore,' he was thinking of recording an album of Ray Charles songs. In addition his own writing had begun to achieve new depth, as is shown by a group of six songs, headed by 'Peggy Sue Got Married' and 'Learning the Game,' which he had put on tape shortly before he died."

The author goes on to suggest that Holly might well have transcended the fate of a number of his rock 'n' roll contemporaries when what he described as "the heroic age of rock" came to a close. Many rockers, including Elvis, "went respectable."

What might have happened to Holly? "It is tempting," Laing adds, "to think of him going his own way with his own songs, and perhaps recording material by a young writer named Bob Dylan."

Early in 1959 he was on tour with J.P. Richardson, the Big Bopper of "Chantilly Lace" fame, and Ritchie Valens, remembered for "Donna," when they decided to fly from Clear Lake, Ia., to their next date in Fargo, N.D. The four-passenger Beechcraft Bonanza they chartered crashed on a snow-covered farm field immediately after takeoff, killing all the occupants.

Of Holly, who was then just 22, Dylan has recently said: "Buddy Holly and Johnny Ace are just as valid to me today as they were in the late 50s." Holly's influence has been detected, not only in the Liverpool rockers, but in singers as varied as Bobby Vee, Tom Paxton, Everly Brothers, Creedence Clearwater Revival and Dylan himself.

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*Mr. Shaw, an authority on music, is author of Honkers and Shouters: The Golden Years of Rhythm and Blues.*



# Chuck Mangione

BY PHIL PEPE

It started with a little splash, like a rock tossed into a brook, and then the ripples kept getting bigger, the circles growing wider. All of a sudden, you looked up one day and there was Chuck Mangione's "Feels So Good" on the charts, crowding Wings and Eric Clapton, displacing Fleetwood Mac and Jefferson Starship, gaining on the Bee Gees and *Saturday Night Fever*.

It was a modern miracle, an instrumental recording pushing up to the top of the charts, the single being played on pop stations almost as often as station identification, the album, of the same name, closing in on double platinum.

And with success came criticism. Had Chuck Mangione, people wondered, been seduced by crass commercialism and succumbed?

To this, Mangione reacts with characteristic calm. "I never got into music to see how successful I could be. I just play the music I write and believe in and I've always felt that if you were honest, people would listen with an open mind."

Mangione vehemently denies he set about to write a top 40s hit.

"I honestly felt that any one of the six pieces in the album might have made it big given the type of exposure 'Feels So Good' received," he says. "I never even cut a single. I presented the entire album to A&M Records and they decided to make the single. On the album 'Feels So Good' runs over nine minutes. They edited it down under three minutes for air play and I approved it."

The thing that pleases Mangione most about his recent success is that it has turned people on to his music and they are checking out his previous work.

Chuck Mangione, now 38, has been out there a lot of yesterdays. A BMI affiliate since 1966, his works have been licensed by this organization since the 1960s when he was recording for Riverside Records. For much of his success he has his dad, Frank Mangione, to thank.

Papa Mangione, not a musician himself, ran a retail grocery store in Rochester, NY. Each morning at six he'd go to market to buy his fruits and vegetables. He opened the store at 8 and remained open until 11 p.m. six nights a week. Often, when work was done, he'd ask his boys, Chuck and Gap, which musicians they'd like to hear. "And we'd go to hear music and hang out until two in the morning," Chuck recalls.

"He would take us to hear somebody like Dizzy Gillespie and he'd walk up to him like he knew him all his life and say 'Hi Dizzy, my name is Frank Mangione and these are my kids. They play.' And before you knew it, my father would be talking with him and he'd invite him over for spaghetti and Italian wine and the

next thing you knew we'd be having a jam session in the living room."

Dizzy Gillespie was a favorite in the Mangione home and his encouragement and influence were profound on Chuck, who regards Dizzy as "my musical father."

Gap, 2½ years older than Chuck, was first to take piano lessons. Chuck began on the piano at age eight, but two years later he saw the movie, *Young Man with a Horn*, and decided the trumpet was to be his horn.

When they were in their teens, Gap and Chuck formed a group called The Jazz Brothers, which met with considerable success locally, and performed at the Randalls Island Jazz Festival in New York on the same bill with Duke Ellington and John Coltrane.

Chuck furthered his music education by studying, and later teaching, at the Eastman School of Music and by joining Art Blakey's Jazz Messengers. Playing with Blakey convinced him he had a contribution to make but did not satisfy his creative urge, the hunger to create his own music.

The big break came in 1969. Invited to conduct the Rochester Philharmonic in a concert of original Mangione music, Chuck was disappointed that it was merely a one-shot performance for PBS television.

"The concert was so uplifting," he says, "I thought it was too bad this music would be heard only once. I decided to put the tape on record, producing and distributing it myself."

With a \$7,000 loan from a local bank, Mangione took his shot. That first album, *Friends and Love*, which included the critically-acclaimed "Hill Where the Lord Hides," was the breakthrough. It sold 150,000 copies and landed him a four-year contract with Mercury Records.

Several Grammy nominations, but no winners, were followed by a Grammy award for "Bellavia," a beautifully haunting piece that was written for his mother (the title is her maiden name), "to thank her for all the spaghetti sauce she made for me and my friends through the years."

The Mangione star shines brightly now. He recently completed his first film score for *The Children of Sanchez* written in a whirlwind three days of concentrated effort.

"All this changes nothing," he says of his success. "I love it, but tomorrow I have to get up and do what I did before. I'm still looking to make music and I still want to be a performer. I don't look at this (his success) as a chance to lessen my participation, I look at it as a chance to reach more people with my music."

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*Mr. Pepe, a sports writer for New York's Daily News, writes occasionally on music for various publications.*

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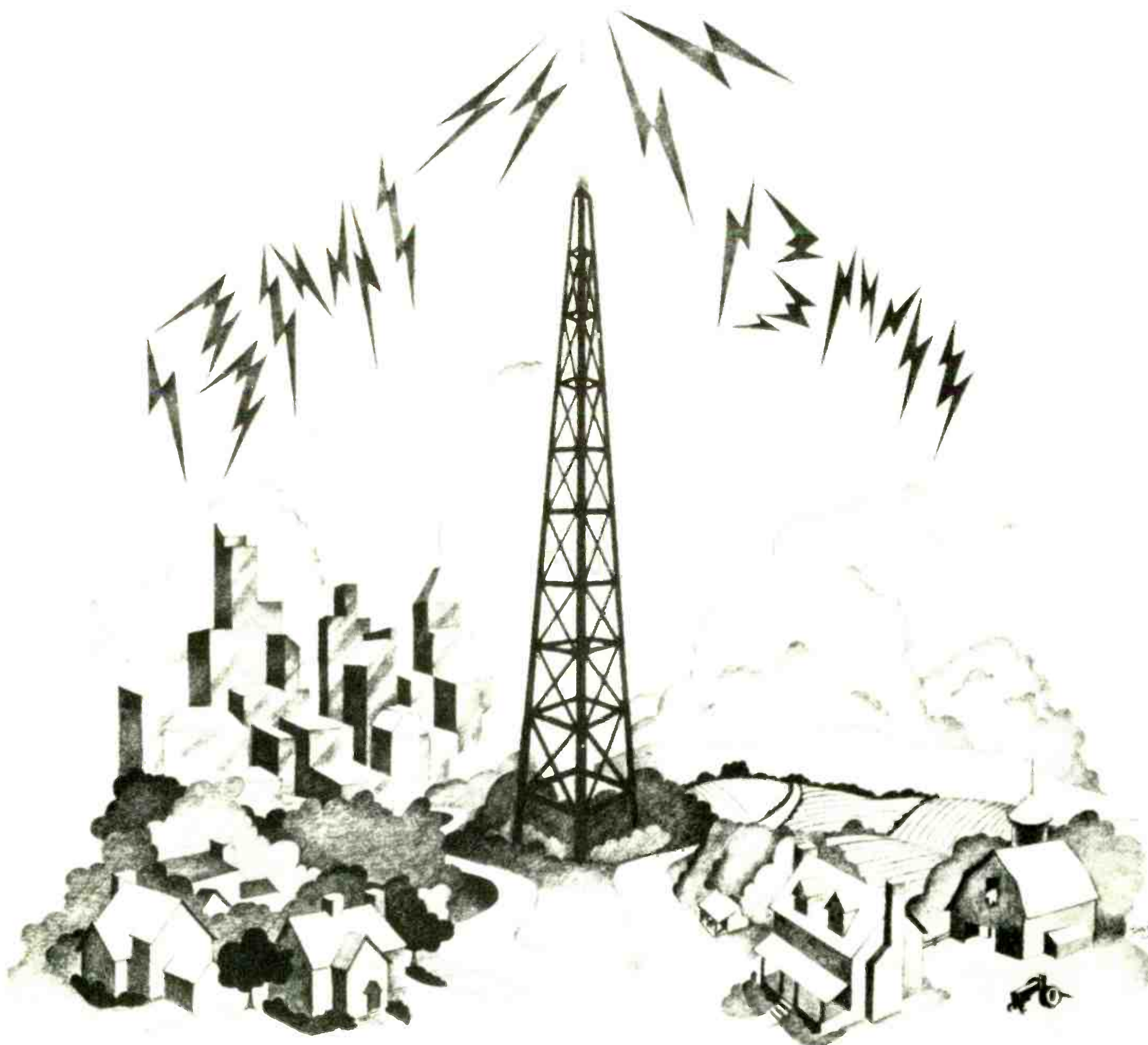
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