



# BMI

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THE MANY WORLDS OF MUSIC

ISSUE 6, 1972

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## **Fiddler on the Roof**

BMI's Broadway Champ, World Champ **4**

**Bock, Harnick, Stein** **12**

**The Addrissi Brothers** **16**

**BMI Around the World**  
International Protection of Rights **18**

**Dolly Parton** **24**

**Television** **26**

**The S.C.A. Story**  
BMI Awards to Student Composers **30**

**In the Press** **36**

BMI: THE MANY WORLDS OF MUSIC is prepared by the BMI Public Relations Department, 40 West 57th Street, New York, New York 10019; Russell Sanjek, vice president. Editorial/copy staff: Burt Korall, Howard Colson; Joyce Schwartz and Nancy Valentino, editorial assistants. Design by Irving Fierstein. The names of authors and composers whose music is licensed through BMI are indicated in boldface letters. Permission is hereby given to quote from or reprint any of the contents, on condition that proper copyright credit is given to the source. Closing date for this issue: September 15, 1972. ◆

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# *Fiddler on the Roof: BMI's*

*The Bock / Harnick / Stein Musical*

*'Tradition, Tradition': Tevye (Zero Mostel), wife Golde (Maria Karnilova) and the New York company at their most charming.*



# Broadway Champ, World Champ

Moves into the Theater's Pantheon / 1964 – 1972

On July 2, 1972, after 3,242 performances and almost eight years on Broadway, *Fiddler on the Roof* concluded its New York run, already having assumed its rightful place in the musical theater. It opened September 22, 1964.

The show, however, remains very much alive, giving forth "the kind of joyous energy that comes only from those who know joy all too seldom." Its producer, Harold Prince, recently noted: "There are productions around the world, and stock and amateur and school productions, and the records are selling, and the motion picture is playing [around the world]."

Music Theater International, headed by Allen Whitehead, estimated that the subsidiary leasing in the United States and Canada produced 1,015 separate productions in the first 15 months of release through June, 1972. A total of more than 5,300 performances were given by professional, community and academic producers. A note – more parochial schools played *Fiddler* than other centers of learning.

Forty-three complete score record albums and 18 original cast LPs in English, Dutch, German, Spanish, Hebrew, Yiddish, Norwegian, Swedish, French, Japanese and other languages help the show retain its currency. Overseas productions continue to run and to open. Planned for the 1972-73 season: editions of *Fiddler* to be presented in Hungary and Greece.

In recent years, the musical has remained almost constantly before the public. Finland has had 15 separate productions. Other *Fiddler* companies have entertained in Israel, Great Britain (a touring troupe and London company performed concurrently), Holland, Denmark, Sweden, Norway, Iceland, West Germany, Japan, Spain, Czech-



HAROLD PRINCE  
PRODUCED BY

## Zero Mostel Fiddler on the Roof

a new musical

Book by JOSEPH STEIN

Music by JERRY BOCK

Lyrics by SHELDON HARNICK

MARIA KARNILOVA BEATRICE ARTHUR

JOANNA AUSTIN BERT JULIA  
MERLIN PENDLETON CONNY MIGENES

MICHAEL JOSEPH TANYA ROBERT  
GRANGER SULLIVAN EVERETT BERDEEN

Directed and choreographed by  
JEROME ROBBINS

Set Design by BORIS ARONSON Costumes by PATRICIA ZIPPRODT

Orchestration by DON WALKER Lighting by JEAN ROSENTHAL Music Director and Dance Arrangements by MITON GREENE Dance Arrangements by BETTY WALBERG

Original Broadway Cast Album Arranged by RC Victor  
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From the film version: Tevye's daughters express the pleasure of life with freewheeling feeling.





*Success! Sheldon Harnick (l.), Jerry Bock, producer Harold Prince on opening night.*

oslovakia, Yugoslavia, Austria, France, Mexico, Turkey, Argentina, South Africa, Rhodesia, Switzerland, Brazil, Australia and New Zealand. In all, thus far, a little over 37,500,000 have seen the show.

Why has *Fiddler* become a world phenomenon, as communicative in Tokyo as in New York? Brooks Atkinson, for 35 years *The New York Times* theater critic, provides the answer. It appeals "to something fundamental in human nature."

As for its durability, the critic attributes the show's ability to last to "the folk genius of Sholom Aleichem, who created the folk hero, Tevye, the impoverished, devout dairyman who was forever arguing with God."

The antithesis of glamour, *Fiddler* has as its central concerns: Tevye, his shrewish wife, innocent daughters and the townspeople of this Jewish community in Czarist Russia in 1905. An episodic offering, it is lightened by humor, deepened by sentiment, given weight by a suggestion of tragedy.

We are told the story of a family; the focus — on the dairyman and his problems, notably the marrying off of his daughters. In the larger sense, however, the tale deals

with tradition, infringing change, the progressive dissolution of that valued tradition.

The disintegration of a way of life in the *shtetl* of Anatevka takes form in the marriage of Tevye's three daughters. Each rebels against the established manner of doing things. The eldest denies the parents' choice of a husband and marries for love. The next in line selects a revolutionary. The third goes farthest afield and marries a Gentile. These symptoms of impending change within Jewish life are further manifested and underscored at the close of the play when the inhabitants of the grim little settlement are forced to scatter and live elsewhere.

Richard Altman, who assisted Jerome Robbins in the direction of *Fiddler*, best capsulizes what this musical is all about in the opening lines of his book, *The Making of a Musical*. "This is not just a show about Jews living in Russia in 1905, although it is that, on the surface," he said. "At its heart it's about the enduring strength of the human spirit — and man's ability to grow, to change, to overcome adversity."

In performance, show business considerations are transcended by the humanity of the people and the story told.

# Um Violinista no Telhado

FIDDLER ON THE ROOF



TEATRO JOÃO CAETANO  
RIO DE JANEIRO

# SPELMANN PÅ TAKET



# DEVLET TIYATROSU Anatevka Damlaki Kemancı



# Enojo Fábregas

(FIDDLER ON THE ROOF)  
El musical más laureado en el Mundo!



OPERETTENHAUS  
KURT COLLIN-THEATER



# Shmuel Rodensky in ANATEVKA

(Fiddler on the Roof)

SPIELZEIT 1966/67

'Fiddler' here, there,  
everywhere, reaching  
'round the world.

# ANATEVKA

Fiddler on the Roof



Scholem Aleichem - Josef Stein - Jerry Deck

# spillemann på taket



# Viulunsoittaja katolla

TAMPEREEN TYÖVÄEN TEATTERI

TEATRET  
LUX World Radio History



*Working out the kinks: (left to right) Jerome Robbins, Jerry Bock, musical director Milton Greene, Zero Mostel and Joseph Stein.*

Sol Jacobson: Fiddler on the Roof Archives



*In New York: Motel the tailor (Austin Pendleton) and Tevye's daughter, Tzeitel (Joanna Merlin).*

Something quite beautiful emerges: a show that goes beyond entertainment and leaves a mark while making a decisive comment.

As Atkinson noted: Director Jerome Robbins "made a vivid composition out of the materials of the story. The sounds and the movement became the portrait of a civilized people -- realism tempered with common sense, valor without heroics, and all of it suffused with warmth and humor. Beneath the facade of a big Broadway show, there was a core of human truth about some vigorous people."

At the center of it all is Tevye. Ever with us through the show, in 11 musical numbers and two sung monologues, he personifies the struggle to remain true to tradition while at the same time making allowance for human feelings when it comes to the basic decisions of life. Indeed he is Everyman, you and I doing our best within a set of circumstances and our own limitations.

The music, lyrics and the book, while drawing deeply on the orthodox Jewish ambience, project their own split set

of allegiances. "From the beginning," Richard Altman says, "Jerry [Bock] and Sheldon [Harnick] had been faced with the need to be faithful to the tone and the context of their source material and still be lively and musical." Fortunately, however, the pull between tradition and contemporary musical theater sets up the right tensions. For the

show stays on the line separating the two, precariously balanced, but sure of its ground.

The book by Joseph Stein is the leveler, guide and security. It displays, at every turn, easy rapport with its parent source, the Sholom Aleichem stories. Stein got "the smell and feel of the author's work" and then proceeded his own way, never looking back once the connection had been made. With Bock and Harnick, he compounded an approach to the basic material that proved valid ethnically, theatrically and musically. The reason: all were comfortable with and had a depth of insight into early 20th-century Jewish life in Russia. They merely had to look to their antecedents, at aspects of their own lives, to come up with the truth.

Composer Jerry Bock, who could well be speaking for all members of the triumvirate, remembers: "I felt a sense of quiet confidence in being able to write this score — probably the only time I've ever felt that way — because I was able to draw on my own background, my own memories of music I grew up with. I never felt the urge to re-search the score; I felt it was inside me."

Because *Fiddler on the Roof* sings its own kind of song in so distinct a manner, the show has accomplished a great deal and much has been written about it.



Seal Jacobson: Fiddler on the Roof Archives

*A time for dancing, wine, glass-breaking: the wedding of Motel and Tzeitel.*

*Tevye in a characteristic pose as he ponders his fate and future.*



Graphic House, Inc.



More than passing note has been made of the fact that seven actors—Zero Mostel, Luther Adler, Herschel Bernardi, Harry Goz, Jerry Jarrett, Jan Peerce and Paul Lipson—gave substance and stature to the role of Tevye during the Broadway run.

It is a matter of record that, with its 2,845th performance on July 21, 1971, it overtook *Hello, Dolly!* and became the longest-running Broadway musical in history. It is also on the books that on June 17, 1972, after completing its 3,225th performance, the show pulled ahead of *Life With Father* and was saluted for having enjoyed the lengthiest Broadway run of all, no matter the category.

*Fiddler* has come a long way from the early days of creation and rehearsal, the rocky days of tryout in Detroit and Washington, culminating in the memorable opening night in New York and the garnering of multiple honors and awards. A staple of the theater that has drawn audiences surprising in their composition and intensity of interest—some thought, at one time, it would only appeal to the Jewish community—*Fiddler*, its music, lyrics and story touch the heart and continue to do so.

To move inside an audience and make a place for itself is the measure of a show's greatness. *Fiddler* does just that. That's why this important entry in the pantheon of musical theater will remain with us for as long as we can feel, laugh and cry.



Zero Mostel

*Nearing record for the longest run ever on Broadway.*

*Tevye recalls 'his dream' and the cast helps him relive it.*

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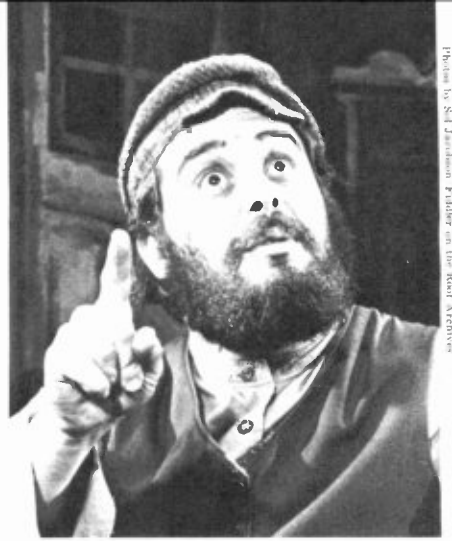




*Luther Adler*



*Herschel Bernardi*



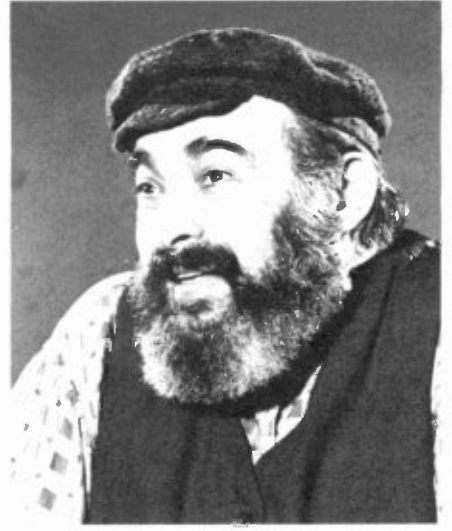
*Harry Goz*



*Jerry Jarrett*



*Jan Peerce*



*Paul Lipson*

*'The Bottle Dance': the Jerome Robbins choreographic sensation.*



# Bock, Harnick, Stein

BY JOHN S. WILSON

"It was a kind of wild notion," said Joseph Stein, "a musical about a bunch of old Jews in Russia. It sounded mad."

Turning Sholom Aleichem's Tevye stories into a Broadway musical was such a wild notion that Stein and Jerry Bock and Sheldon Harnick were driven to an unorthodox but — in their own terms — ideal method of approaching the project.

Bock and Harnick had had a hit in *Fiorello!* (A hit? They won the Pulitzer Prize with their second Broadway musical!) and a disappointment in *Tenderloin* (a disappointment is not winning the Pulitzer Prize). They were looking for a new project. A friend of Bock's suggested Sholom Aleichem's novel, *Wandering Star*. Both Bock and Harnick liked the book and immediately thought of their old friend Joe Stein as the librettist.

"It would be his cup of tea," Harnick assured Bock.

But it wasn't. Stein thought it was all wrong for a musical, this novel about a theater group traveling around Russia. But it got him thinking about Aleichem and he remembered reading Aleichem's Tevye stories when he was a boy. He suggested that Bock and Harnick take a look at them.

This time they were in complete agreement. The three of them were so enthusiastic that they took an option on Aleichem's *Tevye's Daughters*. It was the first time that any of them had ever optioned a property without a producer. But because "it sounded mad," as Stein said, they felt they had to get the material into shape for the theater before a producer could appreciate what they had in mind. At the same time, they were doing what Jerry Bock had always wanted to do but never thought would be possible to do — "write first, have conferences and then decide when the show will go on" — instead of facing a producer's deadlines from the very start.

So this "wild notion" of turning a collection of short stories about a bunch of old Jews in Russia into a Broadway musical started in a way that very few musicals do: The actual writing began three years before the show reached Broadway in 1964. And it was almost two years after the writing began before the three collaborators showed anything they had written to a potential producer.

The seeds of this collaboration had been planted in 1954 when *Smiling the Boy Fell Dead*, Harnick's first attempt at a Broadway score (music by David Baker, book by Ira Wallach), was holding auditions for backers. A girl who was in the audition brought Stein with her and introduced him to Harnick.

Harnick, by then, had given up a fumbling career as a

violinist (climaxed when he was fired by Xavier Cugat after one night in Cugat's band) and, turning to lyric writing, had gained some acclaim for "Boston Beguine," which Alice Ghostley sang in *New Faces of 1952*, and "Merry Minuet," a blithe listing of contemporary horrors that Orson Bean rattled off the following year in *John Murray Anderson's Almanac*.

Stein, on the other hand, had compiled a long list of writing credits — first in radio (the *Henry Morgan Show*, *Kraft Music Hall*, *Hildegard*), then on television (for Sid Caesar, Imogene Coca, Phil Silvers, Steve Allen) — and had made the leap to Broadway in 1955, collaborating with Will Glickman on the book for *Plain and Fancy*.

Stein and Glickman followed *Plain and Fancy* with *Mr. Wonderful* which had a score by a young team that had started writing together at the University of Wisconsin — Larry Holofcener and Jerry Bock. From college musicals, they graduated to summer camp revues at Camp Tamiment in the Poconos where they created a new score for a one-act revue every week for 10 weeks over three summers while, during the winter, they wrote for *Your Show of Shows* on television, turned out three songs for a Broadway revue, *Catch a Star*, and finally wrote a Broadway score of their own, *Mr. Wonderful*.

In 1957, when Richard Kollmar started putting together a musical called *The Body Beautiful*, he picked up most of the *Mr. Wonderful* team. He got Stein and Glickman and he got Bock. By then Bock and Holofcener had parted over what Bock refers to as "a wholesome difference." A new lyricist was needed to work with Bock, and Stein, remembering Harnick's lyrics for *Smiling the Boy Fell Dead* (it never got to Broadway although it subsequently played Off Broadway in 1961), recommended him to Kollmar.

*The Body Beautiful* was a flop (60 performances on Broadway) but Bock and Harnick and Stein found they enjoyed working together. They began looking for something they could all be happy with but this took time and other projects came first. In 1959 Stein wrote the book for *Take Me Along* and Bock was signed to write the score for *Fiorello!* The lyrics were to be done by Jerome Weidman, who was writing the book. But when Weidman turned out to be more adept as a librettist than as a lyricist, Harnick was called in.

"The big break for me," Harnick has recalled, "was that Steve Sondheim wanted to write his own music to his lyrics. Otherwise Steve would have gotten the *Fiorello!* assignment."

The success of *Fiorello!* established Bock and Harnick as a team (they have worked together consistently since

continued on next page



World Radio History

then) and Stein rejoined them when all three were attracted to *Tevey's Daughters*.

Aleichem's book is made up of a series of short stories, each a monologue in which Tevey talks to the author, telling the story of one of his daughters. Stein chose three stories on which to concentrate and, around them, organized a structure which he could use to tell the story of the disintegration of the remote community of Anatevka via the breakdown of tradition and external oppression.

"I did a rough scene by scene outline," he explained, "and then Sheldon and Jerry decided on the musical statements. I worked ahead of them but they skipped all over the place, as composers will. They'd hit on whatever excited them musically."

Actually, Harnick and Bock had started on their first number before Stein had anything written. They chose what they considered an obligatory scene, "Tevey's Dream," and began to work on it in September, 1961. They were following work habits that they had developed during their first collaboration on *The Body Beautiful* — Harnick reading background material while Bock, in his studio, was trying to see how the literary ideas that Harnick was exploring could come out in musical form. Bock then put his ideas on tape and sent them to Harnick. One segment of his first tape seemed perfect for "Tevey's Dream" so the creation of the score began there.

By October they were drawing on Stein's rough script and, for a scene he had written for four people, they wrote "I'll Work for Tomorrow Today." It was eventually cut from the show and so was their third song, "A Butcher's Soul." But their fourth song, "Sunrise, Sunset," became one of the musical touchstones of the score.

By November they were so confident of the structure of the show that they wrote an opening song, "We've Never Missed a Sabbath Yet." Most of this song later disappeared but remnants of the music remained in the underscoring and some of it turned up in "Matchmaker, Matchmaker" which was written three years later, after the show was in rehearsal.

During 1962, work on the show, which was then called *Tevey*, stopped while Bock and Harnick wrote the score for *She Loves Me* and Stein wrote a play, *Enter Laughing* (which he is now turning into a musical with music and lyrics by Stan Daniels). But by the spring of 1963 they were all back at work on *Tevey* and, with a bit more than one act completed, they felt they were ready to talk to a producer.

They gave what amounted to first refusal to Hal Prince, who had produced *Fiorello!* and *Tenderloin*. It was primarily a courtesy gesture since they did not think that he would relate to the material, which turned out to be the case. A number of other producers gave them "polite, respectful turndowns," according to Stein, before Fred Coe agreed to produce it. As director and choreographer, Coe brought in Jerome Robbins who, Harnick said at one time, "has a phenomenal way of exciting you and presenting you

with areas of exploration that lead to new song ideas.

"For example, that opening we had written, 'We've Never Missed a Sabbath Yet,'" Harnick went on. "Jerry Robbins asked us, 'What is this show about?' It was a question we couldn't answer at first. Finally we decided it was about the dissolution of a way of life and the breaking down of traditions. 'All right,' said Robbins. 'Then we begin by telling about tradition so the audience will understand about its breaking down.' We had to find a new opening number and now it was obvious — 'Tradition.'"

By the fall of 1963 Zero Mostel was committed to play Tevey and, for the first time in their careers, Bock and Harnick wrote a song for a specific performer, "If I Were a Rich Man." Later, after rehearsals had started in June, 1964, they wrote another song for three specific performers — not to exploit their special talents, as was the case with Mostel, but to cover their weaknesses. They had written a song, "To Marry for Love," to be sung by Tevey's three daughters. But one daughter was being played by an actress, one by a dancer and one by a singer. Only the singer could sing well enough to handle "To Marry for Love." So Bock and Harnick threw that song out and wrote another one that was within the musical scope of all three — "Matchmaker, Matchmaker."

By the time the show opened in August, 1964, it had been named *Fiddler on the Roof* and had a new producer.

Fred Coe, who was making a film version of his Broadway hit, *A Thousand Clowns*, had found that he could not devote himself both to that and to *Fiddler* so Hal Prince, now feeling more relevant to the material, came in as producer.

At the Detroit opening, the first act played almost entirely as it has ever since then. But most of the second act did not work. Of the six songs in the second act that opened in Detroit, only one was retained. A long, 12-minute ballet that Robbins had planned as the key point of the second act got almost no audience response and was eventually pared down to a very brief bit. New songs — "Miracle of Miracles," "Do You Love Me?" — were written.

When *Fiddler on the Roof* opened at the Imperial Theater in New York on September 22, 1964, it was a unique product of the hectic, last-minute improvising that is common to musicals and of long-range planning on a scale that is most uncommon. The last-minute improvisation was obviously essential to the success of the show — without it, there would have been no second act. But the early period of unhurried work by Stein and Bock and Harnick was equally essential in setting the over-all tone of the show.

"It's the perfect way of working," Stein reflected, "with just your creative collaborators until you have the basic content.

"You can make a lot of mistakes in that early period," he added, "but they're very healthy mistakes."

---

*Mr. Wilson, the jazz critic for The New York Times, writes on diverse musical subjects, including theater.*

# Fiddler on the Roof

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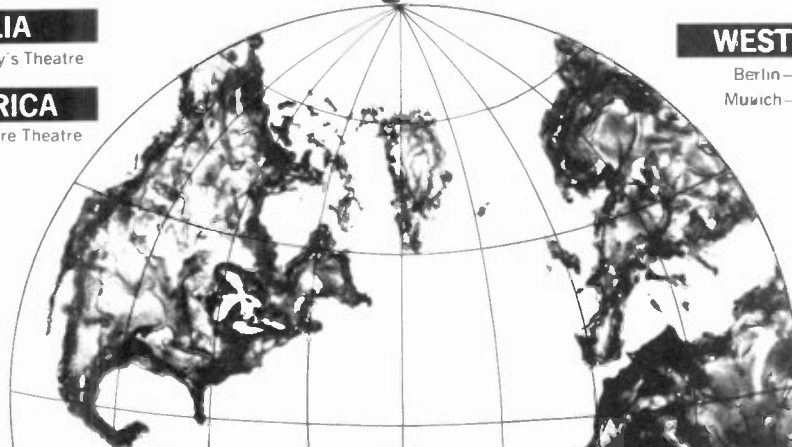
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# The Addrisi Brothers

BY ARNOLD SHAW

"A performance is here and gone," said Don, the older of the Addrisi Brothers. "It gives you a feeling of unreality. Maybe that's the most satisfying thing about writing. There's some sort of permanence, something you can pull out of a briefcase in the middle of the night, look at, and say: 'This is what I have done.'"

Among the things that BMI's Don and Dick Addrisi have written are a passel of hits for the Association, including "Time for Living," "Happiness" and the blockbuster ballad, "Never My Love."

A song that has sold over eight million records, logged over a million performances and has been recorded by more than 180 different artists, "Never My Love" recently was revived, only four years after its initial run, by the Fifth Dimension. Please note—it's also one of the most emotive tracks in the Addrisi Brothers' first album for Columbia, which is named for another of their hit creations, *We've Got to Get It on Again*.

Making their own records is in the nature of a return-to-roots for the multi-talented Boston lads—Don, the older, was born in December of '41 and Dick, the lead voice, in August '44. Although they did not come from a showbiz family, entertaining became a way of life before they were in their teens. Mama chauffeured them around in a laundry truck to Kiwanis meetings and other early engagements. Don played guitar and piano, and Dick, tutored by a member of the Boston Symphony, was proficient on bass and flute. Later, Dick graduated from Hollywood Professional School. Don, a music major at U.S.C., switched to TV because "I did so poorly," but later studied orchestration with Albert Harris.

After catching the dwindling tail of the Keith vaudeville circuit and traveling the country, they were separated for a time when Don went into the Army. Dick tried to continue the act. Soon, however, he gave it up and turned to writing while Don, in Special Services, also became involved in writing and producing soldier shows. By the late 1950's they were performing together again as part of bus tours packaged by General Artists Corporation.

Sleeping in overhead racks, they appeared with such early rock 'n' rollers as Ritchie Valens, Johnny & the Hurricanes, Skip & Flip, Dickie Do and the Don'ts and the Big Bopper. In the year (1959) that brought death in an airplane crash to Valens, the Big Bopper and charismatic Buddy Holly, they made their first recording—"Cherrystone"—on Del Fi.

By then the team was heavily into songwriting, reaching for recordings by top artists. "Barbra Streisand was set to cut one of our songs," Don recalls. "When we discovered that they wouldn't let us attend the session, my brother

and I went to Western Costumes and rented janitorial outfits. We bought two brooms and pretended to sweep and clean just outside the control room of Columbia's Studio D in Hollywood. It was nerve-wracking and, eventually, sheer frustration. Barbra blew up in the middle of the session, and 'Excuse Me,' our opus, never got recorded."

Simplistic is how the Addrisi characterize their approach to songwriting, echoing Irving Berlin's distinction between good songs and "dogs." "If it sells," Don says, "it's valid." To which brother Dick adds: "We feel it's important to be able to communicate with ordinary people, being able to touch someone emotionally or even intellectually with direct ideas simply stated."

The music comes first with the duo but they spend more time on the lyrics. They concur with most of the Now Generation songwriters that "a song is only as good as the record. The whole thing is an entity involving music and lyrics and artists and arranger and record company—all that and about 50 per cent luck.

"We're not striving to say something the world will always remember, just to express what's in our hearts."

As an example, both cited "She's Just Laughing at Me," a song on their Columbia album. "My brother and I were singularly unattractive teen-agers," Don Addrisi notes. "The song tells it like it was—we didn't do too well with the girls." And, despite its limited sales, they named "Where Does Love Go?" (a narrative written for Charles Boyer) as their "most satisfying artistic achievement."

The turns and tensions of love are central to their Columbia songs, an album of melodic rock that is in the soft-sell style of Simon and Garfunkel. The reflective gentleness of their singing style sharply contrasts with the swinging, razz-ma-tazz personalities the Addrisi Brothers manifest on the show business scene.

But no matter what face they reveal to the public, these two young men have touched most of the bases in the entertainment business. Their music has been heard on many dramatic and comedy shows done by Four Star Television. They've composed material for industrial shows and, over a three-year period, created musical promos for the ABC-TV network. In 1970 they added the International Film Festival Silver Award to four BMI Citations of Achievement.

"Songwriting is our way of life until Dick gets his 50-foot sloop, and I my ranch on the wave-swept shores of Hawaii—and maybe we won't stop writing then either," says Don.

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*Mr. Shaw is the author of several books, including The Rock Revolution, Sinatra and The Street That Never Slept.*





# BMI Around the World

## THE COOPERATION BETWEEN SOCIETIES AFFORDS RECIPROCAL PROTECTION FOR ALL WRITERS AND PUBLISHERS IN A TIME WHEN MUSIC KNOWS NO BOUNDS

A businessman, tired from a day of traveling, flicks the switch of the radio in his Munich hotel room. He begins to unwind and prepare for dinner to the sound of guitars—country and western music, American style . . .

In New York, an intent audience at Lincoln Center listens as a German composer presents a program of his works and those of some of his European contemporaries. On the same evening, in Bismarck, N.D., a concert orchestra offers the symphonic work of a Japanese composer . . .

These seemingly isolated instances serve to underscore the fact that in today's world, music knows no boundaries and a work created in one country may easily find acceptance at home and almost anywhere on the globe.

Under United States copyright law, authors and publishers of music have a right to be compensated when their music is performed for profit. Similar protections also exist under the laws of every major country in the world. BMI acquires these performing rights from authors and publishers, collects license fees from the organizations which perform music for profit and, in turn, makes payment to the creators and publishers of the music used.

It was necessary for the United States Government to institute a civil action against the American Society of Composers, Authors and Publishers (Civ. #42-245) which resulted in 1950 in a judgment directing that ASCAP terminate some 24 existing agreements with foreign societies. It also enjoined and restrained ASCAP from entering into agreements which would prevent other performing rights societies from transferring or licensing music performing rights to or from any foreign society. This enabled BMI to enter the field of foreign performing rights to protect the interests of its affiliates, as well as foreign writers and publishers, an area of our activity that has continually grown.

Today, a BMI-affiliated writer from Boston may have his music performed in Tokyo or Rome, Capetown or Copenhagen. He can be secure in the knowledge that his rights will be protected and royalties forthcoming. The same protection, under agreements that span continents, is afforded the foreign composer whose music is heard in London, Oslo, Altoona or Albuquerque.

There exists in almost every country an organization

called a performing rights society. The first of these was established in France in 1851. Copyright law existed in that country as early as 1791, but it was an amusing event, some half a century later, that triggered enforcement.

While relaxing in a Paris cafe, a leading French composer of the day heard one of his compositions being performed by the resident orchestra. When the bill came to his table, the composer flatly refused to pay it. He argued that the proprietor was offering his patrons musical entertainment though he was not paying anything to the writer for the use of his music.

The composer took his case against the cafe owner to court and won his point. Soon, thereafter, the first organization for the protection of composers' rights was established in France. The idea was quickly imitated in other countries.

These societies, assisted by copyright legislation, not only protect works by their own affiliates, but also those of members of other societies if performed within their territory.

BMI currently has agreements with 32 societies, but many more countries are actually covered by these agreements. The French society, for example, also represents Egypt, Turkey, Luxembourg and many African nations. The English society represents the British Commonwealth nations, Pakistan, India and other countries. Presently, most countries are included in the protective web with a few exceptions, such as Albania, People's Republic of China and the U.S.S.R.

The workings of these societies and BMI's role in the picture are best seen in a closer examination of its foreign performing rights administration.

Leo Cherniavsky, vice president, Foreign Performing Rights Administration, has headed that department for 10 years. He leads a staff of nine, almost all bilingual. Inquiries couched in French, Spanish, Italian and German as well as Portuguese and Dutch are quickly handled. "Although French," notes Cherniavsky, "is still important, it was once the language of the international societies. Now English is used more widely each year."

Compositions of foreign origin are usually brought to



S·T·E·F



buma  
World Radio History



BMI's attention when registered by the sub-publisher who has acquired the USA and Canadian performing rights from the original foreign publisher or composer. The registration indicates work title, names of writers and publishers and societal affiliations. BMI informs the pertinent society and requests their authorization. They, in turn, obtain confirmation from the original publisher or writer. The proper BMI departments are then alerted to prepare for payments to the foreign society on behalf of their members for works performed.

The operation becomes a bit more complicated when three or more societies are involved. For instance, one writer is a member of the French society, another of the Belgian society and the original publisher is affiliated with the German organization. Here, royalties would be distributed among the three societies. At times difficulties may arise when two U.S. publishers disagree on the interpretation of certain contract provisions concerning the sub-publication rights of a title. An exchange of correspondence usually solves the problem.

When new works, for which BMI has the performing rights outside of the U.S., are registered here—nearly 44,000 titles annually—BMI prepares and sends international file cards to all foreign societies. The cards show title, name or names of authors, publishers and date submitted, as well as information about the writer or writers' societal affiliation. In short, the societies receive all the information they need for use in their logging and accounting procedures. Updated lists of BMI-affiliated writers and publishers are sent periodically.

Intersocietal royalty payment follows a set procedure. Societies divide the royalty payment for the performance of a work into two equal parts, one for the writer or writers and one for the publisher or publishers. If a title written and published by BMI affiliates is performed abroad, we will receive 100 per cent of the royalty, to be

divided between publisher and writer affiliates. When sub-publication is involved, the situation is more complicated. For example, a French publisher enters into an agreement with the original BMI publisher for the right to promote and exploit the work in France. That entitles him to part of the publisher share. He informs the French society of the agreement, and the society asks BMI for authorization. BMI then confirms the contract terms with the original publisher, and the French society is advised accordingly.

Now, BMI's foreign department prepares a file card of data concerning the foreign rights of the work involved: duration of contract, territory covered, name of foreign publisher and share assigned, etc. For performances in France, then, BMI will only receive part of the total since a portion of the publisher share will be paid to the French publisher by his society. It is also possible that BMI's payment will be further reduced if, for example, a French author has provided lyrics for the work, or one of the original writers is not a BMI affiliate, in which case payment would be made directly to his society. Combinations are almost endless when it comes to the apportionment of foreign royalty payments.

When BMI first entered the foreign field, royalty payments from abroad amounted to less than \$100,000 annually. Today, the figure is in the millions. Payments to foreign societies have grown in like proportion.

Compositions of foreign origin in BMI's repertoire are now being submitted at the rate of about 5–6,000 per year representing approximately 17 per cent of all titles cleared with this organization.

BMI is affiliated with CISAC, the International Confederation of Societies of Authors and Composers. Edward M. Cramer, BMI's president, is a member of its administrative council, and Sydney M. Kaye, BMI's board chairman, is a member of its legal committee.

### FOREIGN AFFILIATES WELL-REPRESENTED AMONG BMI'S MILLION PERFORMANCE HITS

A study of the BMI repertoire underscores the highly significant contribution made by foreign writers. In offering all the worlds of music to listeners and users, BMI presents the talents of writers who are members of licensing societies around the globe.

BMI's million performance songs reflect the international flavor in tunes that have become favorites. Logged from reports submitted to BMI by radio and TV networks in the United States and Canada, plus local AM stations in both countries and FM outlets in the U.S., a million performance designation means that a song—of three minutes average length, say—represents some 50,000 hours of air time. Some 28 of BMI's 94 songs in the million performance category (as of December 31, 1971) are the work—in part

or entirely — of writers affiliated with various foreign societies.

To date, winners of BMI Million Performance Certificates range from England to Mexico, Brazil to France and Spain to Italy.

Writers of PRS, the English society, include **John Barry** and **Don Black**, who teamed to write "Born Free." **John Lennon** and **Paul McCartney** hits include "Michelle," "Yesterday" and "Hey Jude." **George Harrison's** "Something" is on the roster, as is "Call Me," by **Tony Hatch**. Other tunes include "Stranger on the Shore," by **Acker Bilk**, set to lyrics by BMI's **Robert Mellin**. BMI's **Leslie Bricusse** penned the lyrics to **Anthony Newley's** "What Kind of Fool Am I?" **Norman Newell** of PRS provided



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World Radio History



STIM



KODA



**STIM**

STIM  
Sweden

S·T·E·F

STEF  
Iceland

SIAE  
Italy



SECTP  
Portugal



PRS  
England



SUISA  
Switzerland



JASRAC  
Japan



SGAE  
Spain

SAMRO  
South Africa



UBC  
Brazil



DAIC  
Chile



ARTISJUS  
Hungary

artisjus



SACEM  
France



SICAM  
Brazil

TEOSTO  
Finland





the lyric for "More," the international hit written by **Riz Ortolani**, **Nino Oliviero** and **M. Ciorciolini**, members of SIAE, the Italian society. "Anna" is also the product of SIAE members. It was written by **R. Vatro** and **F. Giordano** and set to English lyrics by **William Engvick** of BMI.

Members of the Mexican society, SACM, are particularly well represented with tunes like "Amor," by **Gabriel Ruiz** and **Ricardo L. Mendez** (lyrics by Sunny Skylar), "Besame Mucho," by **Chelo Velazquez** (Sunny Skylar), "Frenesi," by **Alberto Dominguez** (Ray Charles, Sidney K. Russell), "Granada," **Agustin Lara**, "Green Eyes," by **Nilo Menendez** and **Adolfo Utrera** (E. Rivera, E. Woods), "Maria Elena," by **Lorenzo Barcelata** (Sidney K. Russell) and "Perfidia," by **Alberto Dominguez**, English lyrics, Milton Leeds.

Among the members of GEMA, the German society, is **Bert Kaempfert**, represented by several tunes. They are "Strangers in the Night" and "Spanish Eyes," both set to lyrics by **Charles Singleton** of BMI and **Eddie Snyder**. Kaempfert also wrote "Danke Schoen" with **Kurt Schwabach**. It was set to English lyrics by **Milt Gabler**. **Klauss-Gunter Neuman** wrote "Wonderland By Night," with lyrics by BMI's **Lincoln Chase**. "Glow Worm," written many decades back by **Paul Lincke**, enjoyed new popularity with lyrics by **Johnny Mercer** and **Lilla Robinson**.

**Ary Barroso** of SBAT, a Brazilian society, wrote "Brazil" (Sidney K. Russell, lyrics) and "Tico Tico" is the work of

**Zequinha Abreu** and **Aloysio Oliveira** (Ervin Drake, English lyrics).

Members of SACEM, the French society, with million performance tunes include **Moises Simons**, who wrote "The Peanut Vendor" (Marion Sunshine, L. Wolfe Gilbert), **Georges Auric**, writer of "The Song From Moulin Rouge" (William Engvick of BMI, lyrics) and **Oswaldo Farres**, whose tune, "Come Closer to Me," was set to English lyrics by **Al Stewart**.

Two works by **Ernesto Lecuona** of SGAE, the Spanish society, appear on the roster. They are "Malaguena" and "The Breeze and I" (Al Stillman).

The list of writers from the world's societies contributing to the BMI concert repertoire is almost endless. It includes:

**Isaac Albinez**, **Richard Rodney Bennett**, **Alban Berg**, **Boris Blacher**, **Karl-Birger Blomdahl**, **Pierre Boulez**, **Alfredo Casella**, **Klaus Egge**, **Werner Egk**, **Manuel de Falla**, **Wolfgang Fortner**, **P. Racine Fricker**, **Karl Amadeus Hartmann**, **Hans Werner Henze**, **Paul Hindemith**, **Karl Holler**, **Milko Kelemen**, **Bruno Maderna**, **Gian Francesco Malipiero**, **Bohuslav Martinu**, **Toshiro Mayuzumi**, **Luigi Nono**, **Carl Orff**, **Krzysztof Penderecki**, **Ottorino Respighi**, **Karlheinz Stockhausen**, **Igor Stravinsky**, **Karol Szymanowski**, **Toru Takemitsu**, **Alexander Tcherepnin**, **Michael Tippett**, **Heitor Villa-Lobos** and **Anton Webern**.

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*SOME 32 SOCIETIES STAND WITH BMI IN PROTECTING THE WORLD'S MUSIC \**

**SADAIC (Argentina)**  
Sociedad Argentina de Autores y Compositores de Musica  
Founded: 1920  
Membership: 14,000 associates, 120 publishers  
Titles: 190,000

**SABAM (Belgium)**  
Société Belge des Auteurs, Compositeurs et Éditeurs  
Founded: 1922  
Membership: 5,600  
Titles: 217,500

**SICAM (Brazil)**  
Sociedade Independente de Compositores e Autores Musicais  
Founded: 1960  
Membership: 1,599 composers and authors, 24 publishers  
Titles: 4,302

**APRA (Australia)**  
Australasian Performing Right Association, Ltd.  
Founded: 1926.  
Membership: 3,484 composers and authors, 137 publishers  
Titles: 62,000

**SBAT (Brazil)**  
Sociedade Brasileira de Autores Teatrais  
Founded: 1917  
Membership: 600  
Titles: 5,000

**DAIC (Chile)**  
Departamento del Derecho de Autor  
Founded: 1948  
Membership: 3,000  
Titles: 50,000

**AKM (Austria)**  
Staatlich Genehmigte Gesellschaft Der Autoren, Komponisten und Musikverleger  
Founded: 1897  
Membership: 3,500  
Titles: 340,000

**UBC (Brazil)**  
União Brasileira de Compositores  
Founded: 1942  
Membership: 2,000 composers, 50 publishers  
Titles: 50,000

**SAYCO (Colombia)**  
Sociedad de Autores y Compositores de Colombia  
Founded: 1946  
Membership: 959  
Titles: 15,000

OSA (Czechoslovakia)  
Ochranný Svaz Autorský  
Founded: 1919  
Membership: 2,145 composers, 595  
authors, 52 publishers  
Titles: 200,000

KODA (Denmark)  
Selskabet Til Forvaltning af  
Internationale  
Komponistrettigheder I Danmark  
Founded: 1926  
Membership: 905 composers,  
40 publishers  
Titles: 250,000

PRS (England)  
The Performing Right Society Limited  
Founded: 1914  
Membership: 4,800 writers,  
700 publishers  
Titles: 2,000,000

TEOSTO (Finland)  
Säveltäjain Tekijanoikeustoimisto  
Teosto Ry  
Founded: 1928  
Membership: 1,652  
Titles: 220,000

SACEM (France)  
Société des Auteurs, Compositeurs  
et Éditeurs de Musique  
Founded: 1851  
Membership: 28,000  
Titles: 3,000,000

GEMA (Germany)  
Gesellschaft für Musikalische  
Aufführungs und Mechanische  
Vervielfältigungsrechte  
Founded: 1903  
Membership: 7,000  
Titles: 1,000,000

AEPI (Greece)  
Société Anon. Hellénique pour la  
Protection de la Propriété  
Intellectuelle  
Founded: 1930  
Membership: 2,500  
Titles: 100,000

BUMA (Holland)  
Het Bureau Voor Muziek-Auteursrecht  
Founded: 1913  
Membership: 4,500  
Titles: 1,000,000

ARTISJUS (Hungary)  
Bureau Hongrois pour la Protection  
des Droits d'Auteur  
Founded: 1953  
Membership: 2,353 composers,  
1,382 authors, 37 publishers  
Titles: 300,000

STEF (Iceland)  
Samband Tónskálda og Eigenda  
Flutningsréttar  
Founded: 1948  
Membership: 635  
Titles: 10,000

ACUM (Israel)  
Société des Auteurs, Compositeurs  
et Éditeurs de Musique en  
Israel Acum, Ltd.  
Founded: 1935  
Membership: 822 composers,  
28 publishers  
Titles: 60,000

SIAE (Italy)  
Società Italiana degli Autori ed  
Editori  
Founded: 1882  
Membership: 11,833  
Titles: 300,000

JASRAC (Japan)  
The Japanese Society of Rights of  
Authors and Composers  
Founded: 1939  
Membership: 2,060 composers,  
1,487 lyricists, 932 composer/  
lyricists, 242 publishers  
Titles: 800,000

SACM (Mexico)  
Sociedad de Autores y Compositores  
de Música  
Founded: 1946  
Membership: 3,000  
Titles: 120,000

TONO (Norway)  
Norsk Komponistforenings  
Internasjonale Musikkbyrå  
Founded: 1928  
Membership: 1,400  
Titles: 750,000

FILSCAP (Philippines)  
Filipino Society of Composers,  
Authors and Publishers  
Founded: 1965  
Membership: 89 composers, 4 publishers  
Titles: 5,000

SECTP (Portugal)  
Sociedade de Escritores e  
Compositores Teatrais Portugeses  
Founded: 1925  
Membership: 4,750  
Titles: 1,000,000

SAMRO (South Africa)  
South African Music Rights  
Organisation, Limited  
Founded: 1962  
Membership: 754 composers,  
58 publishers  
Titles: 1,000,000

SGAE (Spain)  
Sociedad General de Autores de  
España  
Founded: 1932  
Membership: 21,700  
Titles: 600,000

STIM (Sweden)  
Société Suédoise des Compositeurs  
Auteurs et Éditeurs de Musique  
Founded: 1923  
Membership: 5,930  
Titles: 500,000

SUISA (Switzerland)  
Société Suisse des Auteurs et Éditeurs  
Founded: 1924  
Membership: 3,600  
Titles: 900,000

AGADU (Uruguay)  
Asociación General de  
Autores del Uruguay  
Founded: 1929  
Membership: 3,000  
Titles: 43,988

SAKOJ (Yugoslavia)  
Savez Kompozitora Jugoslavije  
Founded: 1950  
Membership: 5,510  
Titles: 130,000

# Dolly Parton

BY GAIL BUCHALTER

Try to separate the song from the singer. When it comes to BMI's Dolly Parton, the task is almost impossible. Before she could recite the alphabet, she was creating her own style of music, with mother standing by to take down the lyrics.

"I guess I was born with the talent to write and sing. It came as naturally to me as playing does to a child," Dolly recalls.

Interest in the world around her, of course, has increased as the years passed. The inevitable result – Dolly has written thousands of songs. Though working on the road and taping television shows takes up more and more of her time, our musical lady still manages to seclude herself for a few days at a time and write.

"At home, I prefer to work when my husband is asleep and the house is quiet. Usually my girl friend, who also is my secretary, stays up with me and we work through the night. She writes down the lyrics while I sing and figure out melodies on the guitar.

"I have no set pattern when writing – I go according to my mood and feelings at the time. A strange feeling usually comes over me; almost like being in a trance. I know what's going on but I'm totally separated from it," Dolly explains. "When you're talented I think much of the inspiration is spiritual – from God."

Dolly was the first in a family of 12 children to leave Sevierville, Tenn., and make the adjustments to a life in the city. She arrived in Nashville the afternoon following her high school graduation. An independent young woman, hopeful and ambitious, she combines this self-determination with a strong religious background.

"I grew up in church; my granddaddy was a preacher. In fact, the first singing I did was in church. Gospel music was my first love. But I always wanted to be a country artist. That's why I moved to Nashville," she asserts, adding: "Nashville was almost exactly as I imagined it would be. We never had anything at home so I didn't miss not having anything here. I always believed that some day I was going to be a star."

Dolly Parton is that rare blend of beauty and talent and brains. She and her uncle, Bill Owens, who initially helped her get her start in the music business, organized their own publishing company, Owepar, in 1967. Today it ranks among the top publishing firms on Music Row.

One of the reasons for its rapid rise is Dolly's deep understanding of what makes a song a hit. In most instances she is able to write a song and immediately sense its commerciality or lack of it.

"The more I work and study audiences the more I can

tell what type of songs they want to hear," she says. Only once recently did her flair for picking hits falter a bit. She cited, as the exception, her single, "Touch Your Woman." Dolly feels all couples in love having troubles and disagreements could solve them by touching. A good idea and premise, it helped the song work and make its way onto the country charts. But unaccountably, "Touch" did not assume the blockbuster proportions expected.

"Funny, the songs I'm closest to I never record." Dolly explains, "So many of my things haven't been taped. I realized a while ago that I must record only what goes best with my image – the type of material that has the best chance of pleasing the people out there."

Things have changed a good deal since Dolly moved to Nashville in 1964. Now she maintains more control in the recording studio and has primary say in selection of material.

"When I signed with Monument Records, they thought I had potential – but not in country music," she said. "They felt it wouldn't be commercial for me to try and sell a song with hard lyrics. That it would sound funny for someone who sounded like she was 12 to be singing about a marriage that went bad.

"So I started cutting rockabilly – a blend of country and rock. But I soon learned that when you ride the fence you just kind of sit there. I wasn't writing much or choosing any of my own material. I need to do both."

Dolly's first country records proved her correct. They were hits. After a successful stay with Monument, she switched to RCA to join her performing partner, Porter Wagoner. Her first single on the new label, "Just Because I'm a Woman," became an international item. Other major songs, all of which she wrote, including "Coat of Many Colors" and "Lost Forever in Your Kiss," added to her reputation.

1971 was a year of awards for Dolly Parton, both as a writer and as a performer. *Billboard* named her Best Female Songwriter, while she placed in the top five in all the trade papers in the Best Female Vocalist category. BMI further added to this year of recognition by giving her two awards, one for "Joshua" and the other for "Daddy Was an Old Time Preacher Man." (Her first was in 1966 for "Put Off Until Tomorrow," which she co-created with Bill Owens.)

At the young age of 26 Dolly has shown what a lot of talent and faith can do.

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*Miss Buchalter is a Nashville free-lance writer who specializes in articles concerned with country music.*





## Television

# **MOST of the MUSIC created for TELEVISION is licensed through BMI**

*The themes and/or scores for 45 of the continuing series created specifically for prime-time television are by BMI-affiliated composers. In addition, BMI composers regularly contribute their music to 9 other prime-time presentations.\**



\* Based on information supplied to BMI as of season's opening



**MANNIX**  
Theme: Lalo Schifrin  
Original Music: Lalo Schifrin,  
Duane Tatro, Pat Williams



**DICK VAN DYKE SHOW**  
Theme and Original Music:  
Jack Elliott, Allyn Ferguson



**MEDICAL CENTER**  
Theme: Lalo Schifrin  
Original Music: Benny Golson,  
Arthur Morton, John Parker,  
Lalo Schifrin



**CANNON**  
Theme and Original Music:  
John Parker



**GUNSMOKE**  
Original Music: Harry Geller,  
John Parker, Don B. Ray



**DORIS DAY SHOW**  
Original Music: Mark Lindsay,  
Joe Lubin, Terry Melcher



**MAUDE**  
Theme: Dave Grusin



**THE WALTONS**  
Theme and Original Music:  
Jerry Goldsmith



**MARY TYLER MOORE SHOW**  
Theme: Sonny Curtis  
Original Music: Pat Williams



**ANNA AND THE KING**  
Theme: Jerry Goldsmith  
Original Music: Jerry Goldsmith,  
Benny Golson, Robert Prince



**CAROL BURNETT SHOW**  
Theme: Joe Carr, Joe Hamilton  
Original Music: Peter Matz



**HERE'S LUCY**  
Theme: Julian Davidson,  
Wilbur Hatch  
Original Music: Marl Young



**M\*A\*S\*H**  
Original Music: Benny Golson,  
Duane Tatro



**BILL COSBY SHOW**  
Theme and Original Music:  
Quincy Jones



**HAWAII FIVE-O**  
Original Music: Harry Geller,  
Don B. Ray



**SANDY DUNCAN SHOW**  
Theme: Dave Grusin



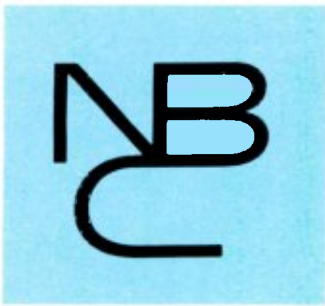
**MISSION: IMPOSSIBLE**  
Theme: Lalo Schifrin  
Original Music: Benny Golson,  
Robert Prince, Lalo Schifrin



**BOB NEWHART SHOW**  
Original Music: Pat Williams

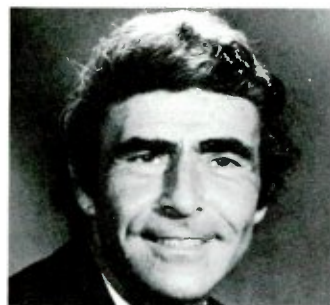


**SONNY AND CHER**  
Theme: Sonny Bono



**SUNDAY MYSTERY MOVIE**  
 Columbo: Theme: Billy Goldenberg  
 Original Music: Gil Melle  
 McCloud: Theme and Original Music: David Shire

**SANFORD AND SON**  
 Theme and Original Music:  
 Quincy Jones



**THE BOLD ONES**  
 Theme and Original Music:  
 David Shire

**NIGHT GALLERY**  
 Theme and Original Music:  
 Gil Melle

**IRONSIDE**  
 Theme: Quincy Jones

**GHOST STORY**  
 Theme and Original Music:  
 Billy Goldenberg



**WEDNESDAY MYSTERY MOVIE**  
 Banacek: Theme: Billy Goldenberg  
 Original Music: Jack Elliott, Billy Goldenberg  
 Cool Million: Theme and Original Music: Pete Rugolo

**WONDERFUL WORLD OF DISNEY**  
 Theme: Tom Blackburn, Richard  
 and Robert Sherman

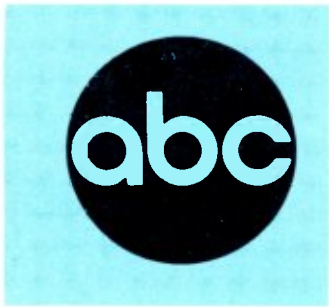
**ROWAN AND MARTIN'S LAUGH-IN**  
 Theme and Original Music:  
 Ian Bernard



**SEARCH**  
 Theme and Original Music:  
 Dominic Frontiere

**EMERGENCY**  
 Theme and Original Music:  
 Nelson Riddle

**BANYON**  
 Original Music: Duane Tatro



**THE SIXTH SENSE**  
Theme and Original Music:  
Lalo Schifrin



**MOD SQUAD**  
Theme: Earle Hagen  
Original Music: Carl Brandt,  
Earle Hagen



**N.F.L. FOOTBALL**  
Theme: Charles Fox



**LOVE, AMERICAN STYLE**  
Theme and Original Music:  
Charles Fox



**TEMPERATURES RISING**  
Theme and Original Music:  
Shorty Rogers



**ROOM 222**  
Theme: Jerry Goldsmith  
Original Music: Jerry Goldsmith,  
Benny Golson



**THE JULIE ANDREWS HOUR**  
Theme and Original Music:  
Nelson Riddle



**ALIAS SMITH AND JONES**  
Theme: Billy Goldenberg  
Original Music: Pete Rugolo



**THE MEN**  
Theme: Isaac Hayes  
Assignment in Vienna:  
Theme and Original Music:  
Dave Grusin



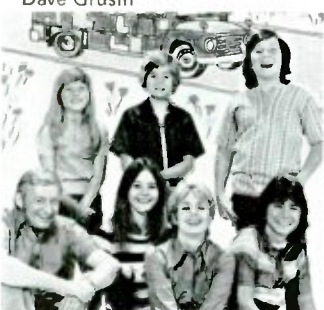
**THE F.B.I.**  
Original Music: Duane Tatro



**PAUL LYNDE SHOW**  
Theme and Original Music:  
Shorty Rogers



**STREETS OF SAN FRANCISCO**  
Theme and Original Music:  
Pat Williams



**THE PARTRIDGE FAMILY**  
Theme: Wes Farrell  
Original Music: Hugo Montenegro  
Songs: Peggy Clinger, Johnny Cymbal,  
Bobby Hart, Tony Romeo and others



**THE SUNDAY NIGHT MOVIE**  
Theme: Harry Betts

# Recognition for Young Creators

*The Story of BMI Awards to Student Composers*



1971-72 winners: Seated l. to r. – Michel Longtin, Ira Taxin, Kurt Carpenter, Matthias Kriesberg, Stephen Hartke. Standing l. to r. – Stephen Dydo, John Sarracco, Guy Hallman, David Koblitz, John Celona, Stephen Mosko. Not pictured – Joel Hoffman and David Winkler.

*"The entire superstructure of music depends on the composer. Without him, there would be no symphony orchestras, opera companies, choruses, bands or chamber music groups. To insure that the art remains alive, there must be a consistent and enlightened nurturing of new talent. And young talent must be judged solely by demonstrated potential and seriousness of purpose, without regard to aesthetic predilection . . . these are the ideals and goals of BMI Awards to Student Composers, and have ever been their guiding principles."*

— William Schuman

In June, 1951, BMI invited a group of composers and educators to devise a plan which would encourage and aid young composers. The result of that Chicago meeting was BMI Awards to Student Composers, which has won ever-increasing support of major American and international educational and musical figures.

The objective, from the outset: "a program of music scholarships looking toward a national renaissance in the field of serious music." "For 100 years," former BMI president Carl Haverlin said, "people in this country have been urging that something be done for good music." This earnestly pressed argument was heard and acted upon.

Each year since 1951, the competition has been held under the auspices of BMI. Without doubt it has stimulated creativity among our young composers and encouraged

them in their work. At a particularly crucial time in their development, it provides, for the winners, not only prestige and a feeling of self-realization but all important financial help, enabling them to further develop their talents and pay for that which is necessary to them.

The 1956 award-winner **George Crumb**, who was presented with a Pulitzer Prize in music 12 years later, comments: "The award I received some years ago helped defray the costs of manuscript reproduction of a number of works—expenses which seem almost prohibitive when one is in the student category without subsidy of any kind."

New England Conservatory faculty member **Donald Martino** adds: "I was overjoyed by the first recognition of my abilities from beyond the confines of my academic environment. It helped give me self-confidence and the incentive to continue."

"I can truthfully say that if it had not been for the generous award BMI gave me in 1955 I might not be in the good position I'm in today," **Roland Trogan** points out. "That award permitted me to go to the University of Michigan for two years to work on a doctoral degree in composition. Without it my professional future would have been radically altered because I was in desperate need of encouragement. I remain as grateful now as I was then," he concluded.

In its 21-year life, BMI Awards to Student Composers has singled out 173 composers and given \$164,500 in recognition of the excellence of their work. The number of entries increase each year. The scope of the competition has broadened to include tape. In surveying the awards since the beginning, Oliver Daniel, the current director of the project, noted the entries generally paralleled musical developments through the past two decades.

"The first compositions submitted were usually based on European models—invariably **Hindemith**, **Stravinsky** and **Bartók**," he said. "Later the deities changed. The spirit

*Motivation:  
contest announcement (l.)  
Reward:  
the actual BMI award (r.)*

**1972-73  
TWENTY-FIRST ANNUAL  
BMI AWARDS  
TO  
STUDENT COMPOSERS**

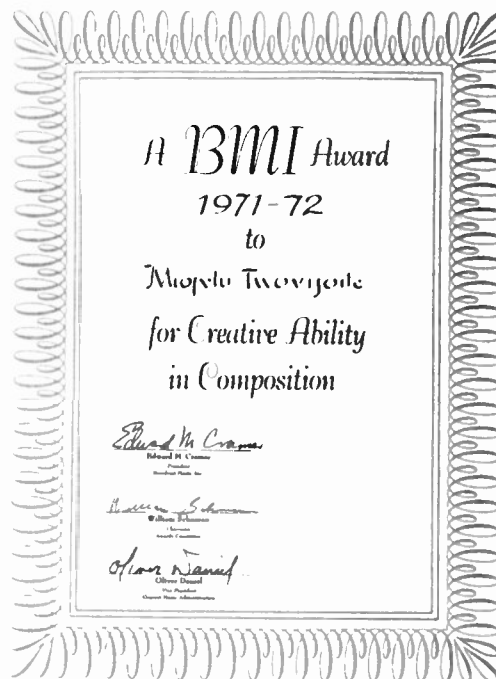
A competition for student composers who are enrolled in accredited public, private, or parochial secondary schools, in accredited colleges or conservatories of music, or studying privately with recognized and established teachers anywhere in the Western Hemisphere.

**AWARDS**

Grants enabling 173 talented young people to finance their musical education have been awarded in the past 20 years by a distinguished panel of judges of which William Schuman, distinguished American composer, is chairman. The judging panel includes leading composers, publishers and interpreters of music.

FOR FURTHER INFORMATION SEE . . .

Or write to: **BROADWAY  
BMI AWARDS  
401  
NEW YORK**





*Carl Haverlin, former BMI president (inset) and early judging panel: Seated l. to r. – Henry Cowell, Claude Champagne, Goddard Lieberson, William Schuman. Standing l. to r. – Walter Hinrichsen, Tutti Camarata, Vincent Persichetti, Gustave Reese.*

and techniques of **Schoenberg, Webern** and **Berg** were predominant. Now, the influence of **Ives, Cowell, Cage** and **Varèse** is strongly felt.

“The future? It is impossible to predict in composition. Increased involvement with electronic media does seem indicated, however: after all, this is the electronic age. We deal with electronics every day. It is bound to affect our musicians.

“The greatest change, since the awards were initiated,” Daniel commented, “is in the area of sophistication. What we receive now is far more varied in approach, indicating the diversity of interests of today’s composer. Compositional expertise also is on the rise. Frequently we are quite surprised at the facility and depth found in the works of these young creators.”

Each year BMI makes money available to the National Judging Panel. The judges have the right to make no awards or to make awards totaling less than the full amount, adding what remains to the sum for the following year’s competition. Prizes range from \$250 to \$2,000.

While every effort is made to secure commercial publication and recording of compositions winning awards, neither publication and recording of compositions can be guaranteed the winners. However, the judging panel

submits such winning manuscripts that are, in its collective opinion, suitable for publication to leading publishers, regardless of performing rights affiliation, as well as to leading recording companies.

Applicants for BMI Awards to Student Composers must be citizens or permanent residents of countries within the Western Hemisphere and either enrolled in accredited colleges or conservatories of music, or engaged in the private study of music with recognized and established teachers. The composer must not have reached his 26th birthday by December 31 of the contest year.

At first, only young composers in the United States could enter works for awards. But almost immediately, the need was apparent to open up the competition. The second year, Canadian student composers became involved. By 1959, composers living anywhere in the Western Hemisphere could participate. The reason for the growth and extension of the competition: “BMI believes that the recognition and encouragement of musical talent (wherever it might be) is one of its first duties as a steward of music,” Carl Haverlin said.

There are no limitations as to instrumentation or length of manuscript, vocal or instrumental, and the composition, tape or otherwise, must be certified as to originality – gen-

1972 PULITZER  
**CHARLES WUORINEN**  
**TIME'S ENCOMIUM**  
 for synthesized & processed syntheses  
 featured at the Columbia Princeton Electronic Music Center, New York



Harold Cleveland

JIMI Anderson



The Pulitzer Prize-winning composer Charles Wuorinen, 40, is a member of the Columbia Princeton Electronic Music Center, New York. He has composed a number of works for electronic music, including "Synthesized and Processed Syntheses" (1968), "The Great Wall" (1970), and "The Great Wall" (1970). He has also composed a number of works for orchestra, including "The Great Wall" (1970) and "The Great Wall" (1970). He has also composed a number of works for chamber ensemble, including "The Great Wall" (1970) and "The Great Wall" (1970).

Wuorinen was born in Helsinki, Finland, in 1932. He studied at the University of Helsinki and the Juilliard School in New York. He has been a member of the Columbia Princeton Electronic Music Center since 1968. He has also been a member of the American Composers Forum and the American Music Center.

the  
**CONTEMPORARY**  
**COMPOSER**  
 in the USA

1971 Pulitzer Prize Winner  
**Mario Davidovsky**  
 Synchromism, No. 1  
 Electronic Study, No. 1  
 Synchromism, No. 2

Robert Miller, pianist  
 The Group for Contemporary Music  
 Harvey Sollberger, Conductor

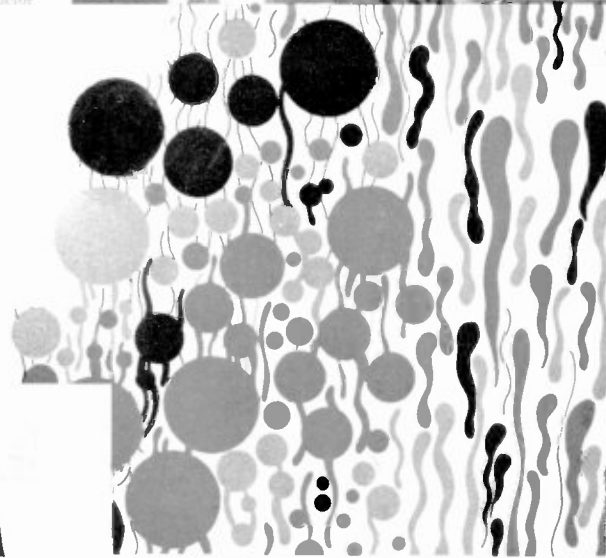


Sheila Schultz Marvin Aronson

top – Wuorinen Pulitzer Prize winner  
 Composer (inset) as student victor and now

center – Davidovsky Pulitzer Prize winner  
 Composer then and now

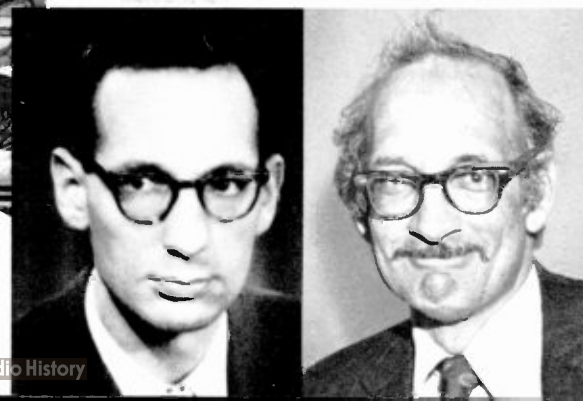
bottom – Crumb UNESCO Award winner  
 Composer then and now



1970 UNESCO AWARD  
**GEORGE CRUMB**  
**Ancient Voices of Children**

A cycle of songs on texts by Federico Garcia Lorca  
 for mezzo-soprano, boy soprano, choir, mandolin, harp, electric piano & percussion  
 Jay DeGriener, mezzo-soprano  
 Michael Dasky, boy soprano  
 The Contemporary Chamber Ensemble  
 Arthur Weisberg, conductor

1. "The children are singing..."  
 2. "The children are singing..."  
 3. "The children are singing..."  
 4. "The children are singing..."  
 5. "The children are singing..."  
 6. "The children are singing..."  
 7. "The children are singing..."  
 8. "The children are singing..."  
 9. "The children are singing..."  
 10. "The children are singing..."



JIMI Anderson



continued from preceding page

erally by the student's teacher — and submitted under a pseudonym to the contest.

Made up of the most distinguished members of the music community — critics, composers, editors, educators, etc. — the judges are assigned either to the preliminary or final judging. Their decisions are final. **William Schuman** is chairman of the judging panel. The late **Henry Cowell**, **Earl V. Moore** and the late **Claude Champagne** were his colleagues on a permanent panel from the time the competition was initiated.

Side bars of interest — a number of BMI Awards to Student Composers winners in recent years have aided in selection of outstanding works in the competition. These include **Charles Wuorinen**, **Mario Davidovsky**, **George Crumb** — all Pulitzer Prize winners — **Charles Dodge**, **Hale Smith** and **Stephen Fisher**.

Talent is the only criterion when it comes to being singled out for an award. The age of the applicant does not enter into it. "This constructive program," William Bergsma has said, "has given the musical world early warning of many outstanding talents." The youngest of these: **Ellene Levenson**. In 1962, when only eight years old, she was voted a letter of recognition, encouragement and honorable mention for her entries: three piano compositions. The following year, she was a full-fledged winner.

Because of BMI Awards to Student Composers, we are proud to say, many composers have been helped and accorded recognition. All, in turn, have responded in kind, bringing honor and increasing prestige to the competition, via their continuing work. A distinguished group of creators has emerged from the awards and gone on to create in a memorable manner. Aside from the Pulitzer Prize winners, let us mention but a few: **William Bolcom** (1953), **Charles M. Dodge** (1962, '63, '65, '66), **Primous Fountain** (1967), **Steve Gellman** (1963), **Jack S. Gottlieb** (1954), **William Hibbard** (1960), **Donald Jenni** (1952, '54, '55), **Daniel Kessner** (1969, '70), **Teo Macero** (1953), **Donald Martino** (1952, '53), **William McKinley** (1962), **Marlos Nobre** (1961), **Phillip C. Rhodes** (1964, '65), **Joseph C. Schwantner** (1965, '66, '67), **Jose Serebrier** (1956), **Hale Smith** (1952) and **David Ward-Steinman** (1953, '54, '59, '60).

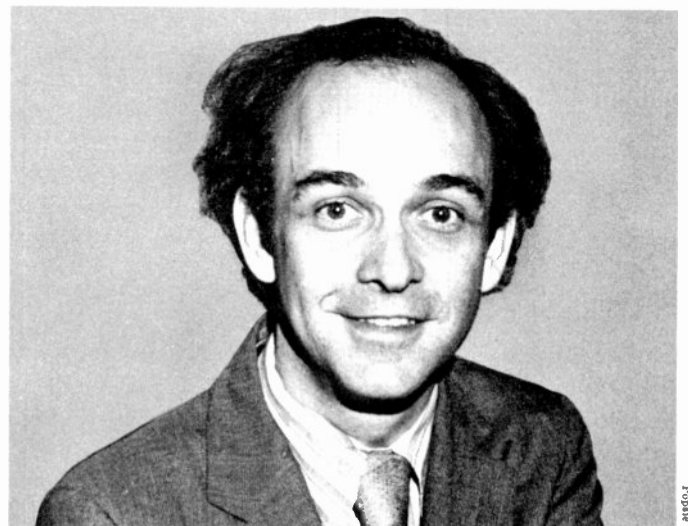
**Lester Trimble** has the last word: "... the awards given yearly by BMI are to be rated as being in the highest echelon of encouragement mechanisms in this country for young composers. Catholic in taste, democratic in administration and judgment, and continuing dependably year after year, they offer an opportunity for any student composer to reap benefits. . . . The rewards are spread broadly enough across the fields of idioms, media and the national geography that one can feel this is a real grass roots kind of project — honest in conception, and honest in execution."



*Donald Martino*



*William Bolcom*



*Charles Dodge*



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*William McKinley*



*Ellene Levenson*



*Donald Jenni*



*Daniel Kessner*



*Teo Macero*



*David Ward-Steinman*



*Jose Serebrier*



*Hale Smith*



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## In the Press

### AIM AT THE HEART

Hubert Saal, writing in a recent issue of *Newsweek*, celebrated the return of Ellis Larkins to the jazz scene, updating the story of the 49-year-old pianist.

Some 20 years ago, Larkins all but retired from performing after making his mark on the jazz scene.

"I got disgusted," he told Saal. "Something happened to the clubs in the '50s. They became joints. The audience listened, but they were strung out. I liked some of what was being played, Dizzy, Thelonious [Monk], Miles [Davis], Charlie Mingus. But a lot of the guys, I think, didn't know where they were going. I guess maybe the way I played was too tame for the time. Everybody said I was a damn fool. Looking back on it you could say I was a little too particular."

Baltimore-born, Larkins' father played violin in a local orchestra and by the time he was seven, young Ellis was playing Mozart in public. He

studied at Peabody Conservatory and for three years at Juilliard. To earn money, he played rehearsals and some jazz and, in the early '40s, John Hammond offered the Billy Moore Trio a job at New York's Cafe Society Uptown — providing Larkins played.

For the next ten years, Larkins was very much on the jazz scene, playing clubs and backing singers.

Today, Larkins says, "Musically, I'm less inhibited. My improvisations are freer. Sometimes they work and sometimes not, but as Al Hall says, that's what jazz is, making your mistakes mean something."

Larkins doesn't believe in straying too far from the melody. "I think of the lyric when I play. I'm painting a picture. What that lyric says, that's what I'm trying to say. A good song has a heart and that's what I'm after."

A special panel of composers at the recent **WHITHER MUSIC?** Music Critics Association annual meeting, held in Washington, D.C., discussed the

problem of "Where Contemporary Music is Going."

The panel consisted of Ulysses Kay, George Crumb, Karel Husa and Jacob Druckman.

Reporting for *The Star*, Louise Lague outlined the comments of each man on the question.

Kay, a teacher of composition at Herbert H. Lehman College of City University, felt that in new music there will be more communication with the audience.

"It's a more down-to-earth, humanistic approach. The major forms — opera, piano concertos and so forth — have gone about as far as we can take them. Rather than concentrate on major forms, music will aspire to some kind of theater — a combination of media. There's no point in going back to the same gestures."

Crumb, the Pulitzer winner in 1968, noted that he was beginning to see "music" as a spiritual experience — again, even in all its new and different areas. He stated that electronic music will move in a direction of its own, but "parallel with the traditional."

Husa, a Pulitzer Prize winner in 1969, stressed that for the last two decades composers have been searching for a more scientific technique to write on human themes.

"Twenty years ago, we were all excited about the possibility of going to the moon. Now it's happened and people are turning their attention towards this planet. It's the same in music."

Druckman, the 1972 Pulitzer winner, saw music as "in the middle of a baroque period. We are just emerging from the neo-classicism that has been with us since World War II. Look at the kids turning to things mystical and romantic — this is the direction music is going in, too. And I think the new movement is going to be around for a while."

**COUNTRY ON THE MOVE** *Billboard* recently featured an article on Ray Price, dubbing him Country Music's Ambassador and noted a highlight in his

Larkins: "My improvisations are freer"



Raymond Ross



*Kay (l.) and Husa on a special panel of composers*

career, a singing appearance with the Dallas Symphony Orchestra. Following the performance, Price called the DSO "one of the best country bands he had ever sung for."

The background of his recording of "Danny Boy," some time back, afforded Price the opportunity to discuss some of his basic feelings about country music.

He recorded the tune "because the jocks wanted it, saying that it would do something for country music." After he'd cut the record "some of them struck out at me."

Price feels that those who did the damning have never helped country music. "They are in the minority, fortunately, and they simply don't know that nothing can exist without expansion. They overlooked the fact that the Country Music Association, at its annual functions, was using a 30-piece orchestra. They felt that country music had to stay in one bag, couldn't dare expand, couldn't be meaningful

to all audiences. They wanted to keep it in one little groove. These minority jocks are snobs in reverse. They want to hold country music 'in its place.' "

Price continued: "Hank Williams became best known for his songs when they went on to greater audiences, borrowed by the pop singers and others. He proved that country songs were not confined."

Country music, said Price, ". . . ought to be played and sung by everyone. Why deny a symphonic audience when it wants to hear country music?"

*Billboard* noted that Price's one bitterness is that people tend to do too much categorizing in music. "He is sick of country music being demeaned by anyone, particularly those in that field. He feels his audiences should be universal. He should appeal to the old and young, to all geographical areas and to all backgrounds.

"Country music," Price concluded, "has to expand, or wither and die."

*continued on next page*

*Ray Price*



OH  
NEIL

Neil Sedaka has been involved, musically, since age nine. Now 33, with 20 years invested as a songwriter, he recently took time to look over his shoulder and bring his career up to date for *Rolling Stone* writer Janet Maslin.

Sedaka contends that his success story has much to do with the complicated workings of fate. "I started writing my own songs at 13." Initially he got into music, four years earlier as a pianist, largely because he was "a failure with kids my own age — you know, braces, glasses, Bach."

As a pianist he achieved an admirable degree of recognition, winning a New York City competition, judged by the famed Artur Schnabel, that provided a scholarship to the Juilliard School of Music.

Sedaka took leave of academia (in 1958) after experiencing some success as a pop songwriter with "Stupid Cupid" — a hit vehicle for Connie Francis.

Soon thereafter he began performing his own material and had a streak of successes, beginning with "The Diary." He sold 20 million records with such teen-oriented items as "Happy Birthday Sweet Sixteen," "Stairway to Heaven," "Calendar Girl," "Breaking Up Is Hard to Do," "Let's Go Steady Again" and "Oh Carol."

The latter, an enormously popular song — three million records sold — was dedicated to Carole Klein, then a budding, young Brooklyn songwriter and Neil's girl friend. We now know her as Carole King.

"It seemed to Neil," Ms. Maslin noted, "like Carole might have quite a bit of talent of her own . . . so he decided to introduce her to his publisher one day, thereby infuriating her mother, who 'thought songwriting was a waste of time' . . . but by the time Carole was 17 she was making \$75,000 a year with her songwriting, and her mother had long since forgiven Neil his meddling."

For a time, Sedaka was one of a



*Aretha Franklin: once every 25 years*

highly creative group of writers, functioning under the aegis of Don Kirshner and Al Nevins and Aldon Music. Included in this number were Carole King, Barry Mann and Cynthia Weil, Gerry Goffin and Howard Greenfield.

Much of the Sedaka catalogue has been written in collaboration with Greenfield, a lyric writer who lived in the same Brooklyn tenement as Sedaka. He continues to work with Greenfield to this day.

"After the initial glory had begun to wane in 1962 or so," Ms. Maslin explained, "Sedaka found himself in real trouble when the Beatles arrived and 'the single performer was suddenly dead.'"

Sedaka picks up the story: "None of the soloists made the transition very well — and besides, even if they'd been

able to, nobody wanted to hear them anymore."

Music and taste changed so radically and suddenly that Sedaka stopped recording and put together a nightclub act. By the mid-1960s he had abandoned both performing and recording in favor of demo and record session work, film scoring and songwriting for more mature artists.

Songs written by an older Sedaka found both performers and their audiences receptive. His more recent efforts include "Workin' on a Groovy Thing," popularized by the Fifth Dimension; "My World Keeps Getting Smaller," brought to the fore by Eydie Gorme; "One Day of Your Life," done by Andy Williams; "Puppet Man," made a hit by Tom Jones; "One More Ride on the Merry-Go-Round," a Peggy Lee effort, and "The World I

Threw Away," an important item in Johnny Mathis' repertoire.

Not too long ago Neil Sedaka returned to the clubs and recording studio to have another go as a performer. This is not in any way a "comeback" because he's never been away. The young veteran has been around all this time, creating, changing, growing.

LADY  
SOUL

The site of great excitement: Harlem's Apollo Theater. The reason: Lady Soul, Aretha Franklin. "Onto the paladium's ancient stage aflutter with beaming spotlights trotted the evening's m.c. who said, 'Once in a great while comes a moment really super in music. This is such a moment.'"

Michael Pousner sets the feeling, then probes the reasons for Miss Franklin's depth of popularity, in and out of the black community, in a recent piece published by the *New York Sunday News*.

With the arrival of Miss Franklin onstage, "Pandemonium broke out. A contingent of mod-dressed brothers in

the front rows tried to storm the stage. In the balcony, couples quiescent only a moment before were wildly thrashing through the yoke, a new dance.

"... But while everyone else went stark raving mad, Aretha remained the consummate professional, aloof above the racket, isolated in the dignity of her giant physical bearing."

"I look upon every performance as a big challenge and each song I sing as a smaller challenge," she told Pousner. "I'm just not satisfied to give the audience the same rendition someone else did before or even the same way I sang it the night before."

Her ability to link with an audience and to define feelings in decisive terms was apparent from the outset — when she began singing in the choir of the New Bethel Baptist Church (Detroit), her father's pastorate, 16 years ago.

Dinah Washington, the late, top singer of blues-infused music, was one of the first to take note of young Aretha's talent and introduced her around as "a kid that is going to be somebody."

Since 1967, and her affiliation with

Atlantic Records, she has more than lived up to her potential, after a few false starts.

Ray Charles declares she has the kind of talent that comes along once every 25 years or so. Poetess Nikki Giovanni reports that she puts her colleagues "on notice," and that her appeal to women is particularly potent.

And Aretha keeps testing and expanding her talent. She's already into acting, having made a guest appearance on TV's *Room 222*. Now she dances in her act and is getting into mimicry.

But it's that singing and songwriting that moves us closest to her ample soul. According to *Newsday* pop critic Robert Christgau, she is moving in a new direction:

"She is singing for a mass of upwardly mobile black people who are looking for their own stance instead of emulating the white man, and who are causing black music to undergo the same sort of growing pains that white rock did in the early '60s."

That may well be. But considering the response to Aretha Franklin, it seems more likely she's singing for all of us.

*Neil Sedaka: success and fate*





# One of them may be a Beethoven.

The 1971 winners bring to 173 the number of student composers aided by the BMI competition.

The 1971 winners are:

- KURT CARPENTER, 23  
Orchard Lake, Michigan  
JOHN ANTHONY CELONA, 24  
Pittsburgh, Pennsylvania  
JOHN STEPHEN DYDO, 23  
New York City  
GUY HALLMAN, 20  
Altadena, California  
STEPHEN PAUL HARTKE, 19  
New Haven, Connecticut  
JOEL HOFFMAN, 18  
St. Petersburg, Florida  
DAVID KOBLITZ, 23  
Cleveland, Ohio  
MATTHIAS KRIESBERG, 18  
New York City  
MICHEL LONGTIN, 25  
Montreal, Canada  
STEPHEN L. MOSKO, 24  
Denver, Colorado  
JOHN SARRACCO, 15  
Staten Island, New York  
IRA TAXIN, 21  
Scarsdale, New York  
DAVID WINKLER, 23  
New York City

## Winners. 20th Annual BMI Awards to Student Composers. **BMI**

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