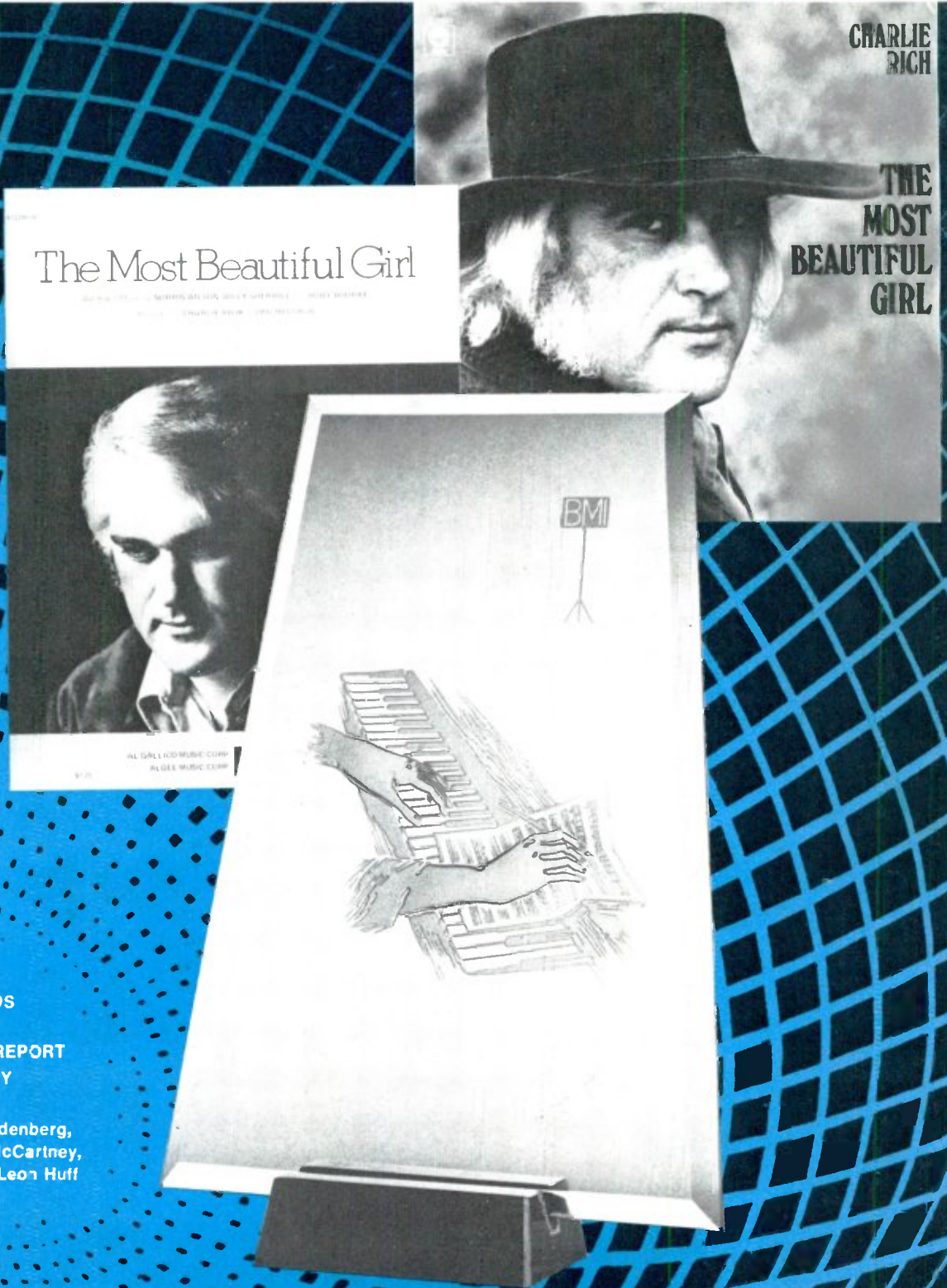


BMI

THE MANY WORLDS OF MUSIC
SUMMER 1975



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- BMI POP AWARDS
- THE EMMYS
- BICENTENNIAL REPORT
- THE TONY STORY
- SCA WINNERS

Profiles of Billy Goldenberg,
Barry White, Paul McCartney,
Kenneth Gamble & Leon Huff

'THE MOST BEAUTIFUL GIRL' TAKES TOP HONOR AS 'MOST PERFORMED' BMI SONG



Jerry Goldsmith



Billy Goldenberg

BMI Sweeps the Emmys

BMI composers dominated the music categories at the 27th annual prime time Emmy awards presentation.

The awards were given May 19 on a CBS-TV program, emanating from the Hollywood Palladium. A total of 71 awards were distributed to programs and individuals in prime time television by the National Academy of Television Arts and Sciences. The awards cover the 1974-75 season.

Jerry Goldsmith was cited for Outstanding Achievement in Music Composition for a Special. His background score for parts one and two of the ABC Movie Special, *QB VII*, won him his Emmy.

Billy Goldenberg received two awards. One was for Outstanding Achievement in Music for a Series. The vehicle that convinced the TV academy membership was "The Rebel," an episode in CBS' *Benjamin Franklin* Bicentennial mini-series. Goldenberg's other Emmy, for Outstanding Achievement in Special Musical Material, was shared with Alan and Marilyn Bergman. The three were honored for bringing unusual musical and lyric dimension to CBS' *Queen of the Stardust Ballroom*.

BMI

THE MANY WORLDS OF MUSIC

SUMMER 1975



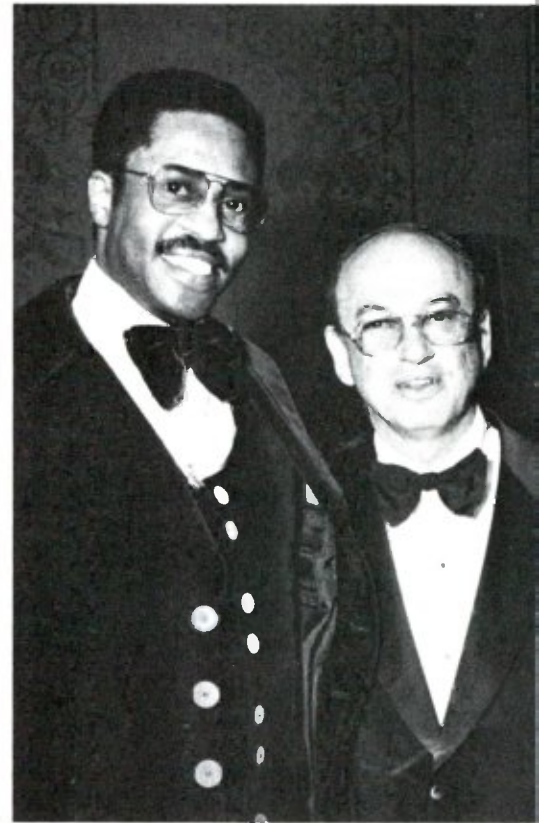
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Billy Sherrill, Al Gallico (Al Gallico Music Corp., Algee Music Corp.) and Norro Wilson with their plaques for the year's 'Most Performed' song.



Weldon McDougall (Mighty Three), BMI president Edward M. Cramer.

Warner-Tamerlane group: Bob Stabile, Ed Silvers, Mel Bly, Dick Addrissi, Michael Sandoval, Don Addrissi and Craig Aristi



BMI Award Winners

POP AWARDS DINNER

The 109 writers and 86 publishers of 100 songs licensed for public performance by BMI received Citations of Achievement for the most performed songs in the BMI repertoire for the calendar year 1974. In addition, special engraved glass plaques were presented to **Billy Sherrill** and **Norro Wilson**, writers and Al Gallico Music Corp. and Algee Music Corp., publishers, of "The Most Beautiful Girl," the most performed BMI song during 1974.

The awards were presented at the Century Plaza Hotel, Los Angeles, on

June 3, by BMI president Edward M. Cramer, with the assistance of members of the firm's writer and publisher administration division.

The top 1974 writer-award winners are **Kenneth Gamble**, **Leon Huff** and **Paul McCartney**, with four awards, followed by **L. Russell Brown**, **Irwin Levine** and **Barry White**, each with three. (Levine & Brown were profiled in Issue 2, 1974 of *The Many Worlds of Music*.)

The leading publisher is the CBS Music Publishing Group, including seven awards by **Mighty Three Music**, followed by **Screen Gems-Columbia Music Inc.**, with five awards, and the **ATV Music Group**, **Irving Music**,

Inc., the **Stone Diamond Music Group** and the **Warner-Tamerlane Group**, each with four awards.

Double writer-award winners are **Randy Bachman**, **Vinnie Barrett**, **Thom Bell**, **Leonard Caston**, **Linda Creed**, **Mac Davis**, **Bobby Eli**, **Charles Fox**, **Norman Gimbel**, **Gerry Goffin**, **George Harrison**, **Mark James**, **Elton John**, **Kris Kristofferson**, **John Lennon**, **Linda McCartney**, **Joni Mitchell**, **Anita Poree**, **Billy Preston**, **John Rostill**, **Billy Sherrill**, **Paul Simon**, **Ringo Starr**, **Bernie Taupin**, **Frank Wilson** and **Norro Wilson**.

Multiple publisher-award recipients are **Al Gallico Music Corp.**, **January Music Corp.**, **Levine & Brown Music**,



Mrs. Barry White (seated) with Aaron and Abby Schroeder of January Music.



Jeff Barry (r.) with Lance Freed, Chuck Kaye (Irving Music)



BMI's Theodora Zaviv, Ed Cramer, Terry Jacks and Joe Auslander of E. B. Marks



Norman Gimbel, Ed Cramer, Herb Eiseman (Fox Fanfare), Charles Fox



Ed Cramer and Gene McDaniels



Mrs. Mark James, Ray Stevens, Layng Martine Jr., Mark James

Mrs. Zavin, BMI's Ron Anton, Lester Sill (Screen Gems-Columbia), Irwin Schuster, Mac Davis, Irwin Robinson, Mark James





Mrs. Barry White, Neil and Mrs. Sedaka, Bob Gordy (Stone Agate) and guest, Vinnie Barrett and Dede Dabney (Record World)

Inc. and Sa-Vette Music, each with three awards; and ABC/Dunhill Music Inc., Ahab Music Co., Inc., Algee Music Corp., Crazy Crow Music, Dick James Music, Inc., McCartney Music, Inc., Paul Simon Music and Top Soil Music, all with two awards.

Thirty-six of the songs honored with BMI awards were presented with citations marking previous awards. "Yesterday," written by John Lennon and Paul McCartney, published by Maclen Music, Inc., received its ninth award. An eighth-year award went to Dramatis Music Corp. for "By the Time I Get to Phoenix," written by Jim Webb. "Release Me," written by Eddie Miller and W. S. Stevenson, published by Four Star Music Co., Inc., received its fourth award.

Fifth-year awards were presented to Paul Simon and Paul Simon Music for "Bridge Over Troubled Water"; Kris Kristofferson and Buckhorn Music Publishing, Inc. for "For the Good Times"; Donald J. Addrisi, Richard

P. Addrisi and Warner-Tamerlane Publishing Corp. for "Never My Love"; Gene MacLellan and Beechwood Music Corp., for "Snowbird"; George Harrison for "Something" and to Irving Music, Inc., for "We've Only Just Begun," written by Paul Williams and Roger Nichols. "Alone Again Naturally," written by Gilbert O'Sullivan, published by Management Agency and Music Publishing, Inc., received its third award.

Honored for the second time were "Another Saturday Night," written by Sam Cooke, published by Kags Music Corp.; "Behind Closed Doors," by Kenny O'Dell, published by House of Gold Music, Inc.; "Goodbye Yellow Brick Road," by Elton John and Bernie Taupin, published by Dick James Music, Inc.; "Half-Breed," by Mary Dean and Al Capps, published by Blue Monday Music; "Hello It's Me," by Todd Rundgren, published by Screen Gems-Columbia Music, Inc.; "Hooked On A Feeling," by Mark James, pub-

lished by Press Publishing Co., Inc.; "I Got a Name," written by Norman Gimbel and Charles Fox, published by Fox Fanfare Music, Inc.; "I'm Coming Home," by Thom Bell and Linda Creed, published by Mighty Three Music; "I'm Leaving It All Up to You," by Don Harris and Dewey Terry, published by Venice Music, Inc.; "Keep on Truckin'," by Frank Wilson, Anita Poree and Leonard Caston, published by Stone Diamond Music Corp.; "Killing Me Softly With His Song," by Norman Gimbel, Charles Fox, published by Fox-Gimbel Productions, Inc.; "Let Me Be There," by John Rostill, published by Al Gallico Music Corp.

Also, "Loco-Motion," written by Gerry Goffin and Carole King, published by Screen Gems-Columbia Music Inc.; "The Love I Lost," by Kenneth Gamble and Leon Huff, published by Mighty Three Music; "Loves Me Like A Rock," by Paul Simon, published by Paul Simon Music;

"Mockingbird," by **Charlie Foxx** and **Inez Foxx**, published by Big Town Music, Inc.; "The Most Beautiful Girl," by Billy Sherrill, Norro Wilson and Rory Bourke, published by Al Gallico Music Corp., Algee Music Corp.; "My Maria," by **Daniel Moore**, B. W. Stevenson, published by ABC/Dunhill Music, Inc., Speed Music; "Photograph," by George Harrison, Ringo Starr, published by Loaves & Fishes Music Co., Inc.; "Ramblin' Man," by **Dicky Betts**, published by No Exit Music Co.; "Show and Tell," by **Jerry Fuller**, published by Fullness Music; "Space Race," by Billy Preston, published by Irving Music, Inc., WEP Music, Inc.; "Tie A Yellow Ribbon Round the Ole Oak Tree," by Irwin Levine, L. Russell Brown, published by Levine & Brown Music, Inc.; "We May Never Pass This Way Again," by **Dash Crofts**, **Jimmy Seals**, published by Dawnbreaker Music; "Why Me," by Kris Kristofferson, published by Resaca Music Publishing Co. and "You're Sixteen," by **Richard M. Sherman**, **Robert B. Sherman**, published by Viva Music, Inc.

Also honored for 1973 performances was "Dueling Banjos," written by **Arthur Smith** and published by Combine Music Corp.



Ron Anton, Mrs. Zavin, Ed Cramer, Sam Trust (ATV Music)



Bobby Hart, Ed Cramer, Wes Farrell (Pocketful of Tunes), Danny Janssen



Chips Moman, Toni Wine, Kenny and Mrs. O'Dell and Larry Brown who, with Irwin Levine (Levine & Brown Music) took four awards.

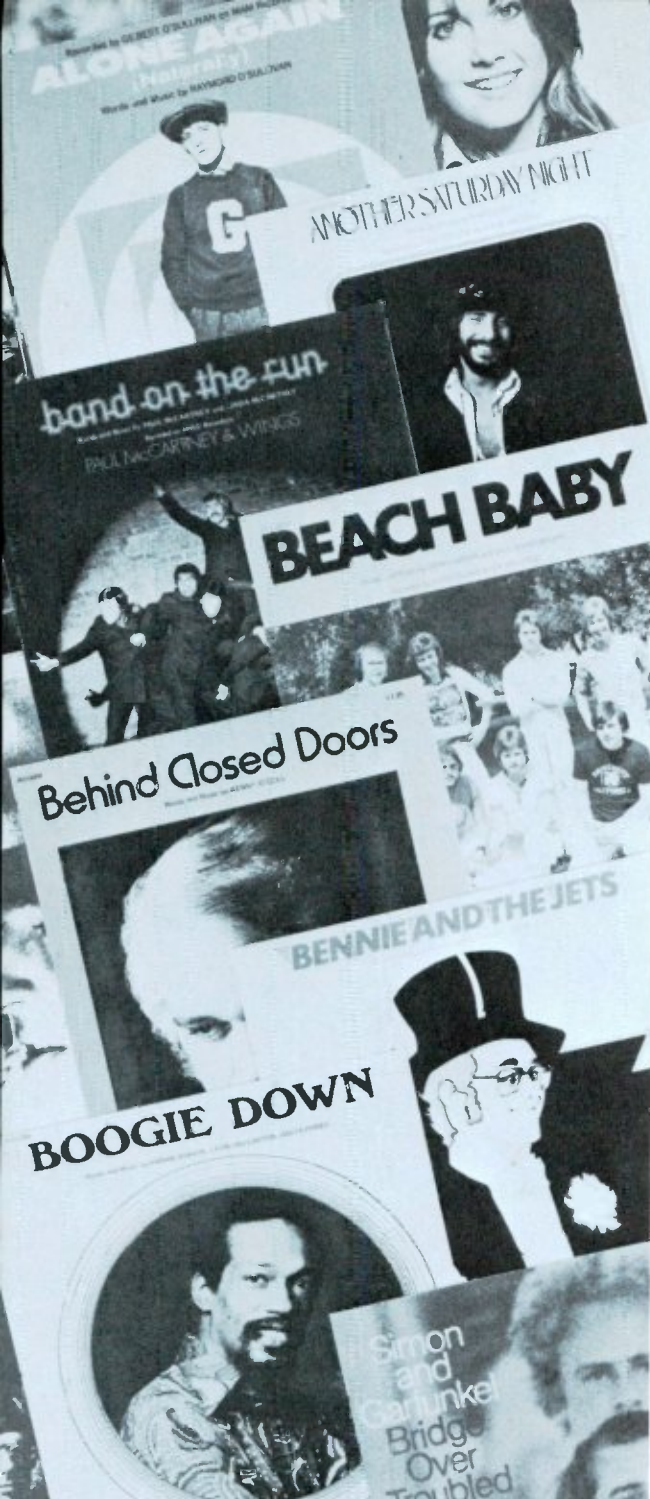


Anita Poree, Ed Cramer, Leonard Caston

BMI POP AWARDS 1974



BMI Pop



ALONE AGAIN (NATURALLY)
3rd Award
Gilbert O'Sullivan (PRS)
Management Agency and Music
Publishing, Inc.
MAM: Gilbert O'Sullivan

ANOTHER SATURDAY NIGHT
2nd Award
Sam Cooke
Kags Music Corporation
A&M: Cat Stevens

BAND ON THE RUN
Paul McCartney (PRS),
Linda McCartney (PRS)
ATV Music Corporation, McCartney
Music, Inc.
Apple: Paul McCartney & Wings

BEACH BABY
John Carter (PRS),
Gill Shakespeare (PRS)
Mainstay Music, Inc.
UK: First Class

BEHIND CLOSED DOORS
2nd Award
Kenny O'Dell
House of Gold Music, Inc.
Epic: Charlie Rich

BENNIE AND THE JETS
Elton John (PRS), Bernie Taupin (PRS)
Dick James Music, Inc.
MCA: Elton John

BOOGIE DOWN
Anita Poree, Frank Wilson,
Leonard Caston
Stone Diamond Music Corporation
Tamla: Eddie Kendricks

BRIDGE OVER TROUBLED WATER
5th Award
Paul Simon
Paul Simon Music
Columbia: Simon & Garfunkel

**BY THE TIME I GET
TO PHOENIX**
8th Award
Jim Webb
Dramatis Music Corporation
Capitol: Glen Campbell

**CAN'T GET ENOUGH OF
YOUR LOVE BABE**
Barry White
January Music Corporation,
Sa-Vette Music
20th Century: Barry White

CLAP FOR THE WOLFMAN
Burton Cummings (BMIC),
Kurt Winter (BMIC),
Bill Wallace
Septima Music, Inc.
Nimbus 9: The Guess Who

COME AND GET YOUR LOVE
Lolly Vegas
Blackwood Music, Inc.,
Novalene Music, Inc.
Epic: Redbone

COME MONDAY
Jimmy Buffett
ABC/Dunhill Music, Inc.
ABC/Dunhill: Jimmy Buffett

DANCING MACHINE
Weldon Parks,
Hal Davis (ASCAP),
Don Fletcher (ASCAP)
Stone Diamond Music Corporation
Motown: The Jackson 5

THE ENTERTAINER
Gunther Schuller
Multimood Music, Inc.
MCA: Marvin Hamlisch

EVERLASTING LOVE
Buzz Cason, Mac Gayden
Rising Sons Music, Inc.
Back Beat: Carl Carlton



Awards 1974

FEEL LIKE MAKIN' LOVE

Gene McDaniels
Skyforest Music Company, Inc.
Atlantic: Roberta Flack

FOR THE GOOD TIMES

5th Award
Kris Kristofferson
Buckhorn Music Publishing, Inc.
Columbia: Ray Price

FOR THE LOVE OF MONEY

Kenneth Gamble, Leon Huff,
Anthony Jackson
Mighty Three Music
Philadelphia International:
The O'Jays

FREE MAN IN PARIS

Joni Mitchell
Crazy Crow Music
Asylum: Joni Mitchell

GOODBYE YELLOW BRICK ROAD

2nd Award
Elton John (PRS),
Bernie Taupin (PRS)
Dick James Music, Inc.
MCA: Elton John

HALF-BREED

2nd Award
Mary Dean, Al Capps
Blue Monday Music
MCA: Cher

HE THINKS I STILL CARE

Dickey Lee
Jack Music, Inc., Glad Music
Company
Capitol: Anne Murray

HELLO IT'S ME

2nd Award
Todd Rundgren
Screen Gems-Columbia
Music, Inc.
Bearhill: Todd Rundgren

HELP ME

Joni Mitchell
Crazy Crow Music
Asylum: Joni Mitchell

HOOKED ON A FEELING

2nd Award
Mark James
Press Publishing Company, Inc.
EMI: Blue Swede

I CAN HELP

Billy Swan
Combine Music Corporation
Monument: Billy Swan

I GOT A NAME

2nd Award
Norman Gimbel,
Charles Fox
Fox Fanfare Music, Inc.
ABC/Dunhill: Jim Croce

I HONESTLY LOVE YOU

Jeff Barry, Peter Allen
Broadside Music, Inc.,
Woolnough Music, Inc.,
Irving Music, Inc.
MCA: Olivia Newton-John

I LOVE

Tom T. Hall
Hallnote Music
Mercury: Tom T. Hall

I SHALL SING

Van Morrison
Warner-Tamerlane
Publishing Corporation,
Caledonia Soul Music
Columbia: Garfunkel

IF WE MAKE IT THROUGH DECEMBER

Merle Haggard
Shade Tree Music
Capitol: Merle Haggard

IF WE MAKE IT
THROUGH DECEMBER

Words and Music by
MERLE HAGGARD
As Recorded by
MERLE HAGGARD
at Capitol Records

i shall sing

I LOVE

Words & Music by TOM T. HALL

I HONESTLY LOVE YOU

Words and Music by PETER ALLEN and JEFF BARRY

I GOT A NAME

Recorded by TOM T. HALL on Mercury

ICAN HELP

Words and Music by JEFF BARRY

HE THINKS I STILL CARE

Feel Like Makin' Love

For the Good Times
Written & Recorded by KRIS STOFFERSON

for the love of money
by Kenny Gamble, Leon Huff and Anthony Jackson
as sung by the O'JAYS

EVERLASTING LOVE

Words and Music by BILLY CARLON and RAY HAYDON
Recorded by CARL CARLTON on BACK BEAT Studios

HELLO IT'S ME
Words & Music by Joni Mitchell

GOODBYE
YELLOW BRICK ROAD

HALF-BREED

Lyrics by MERLE HAGGARD
Music by AL CAPPAS
As Recorded by MERLE HAGGARD
at Capitol Records



IF YOU LOVE ME (LET ME KNOW)
 John Rostill (PRS)
 Al Gallico Music Corporation
 MCA: Olivia Newton-John

KEEP ON SINGING
 Danny Janssen, Bobby Hart
 Pocketful of Tunes, Inc.
 Capitol: Helen Reddy

IF YOU TALK IN YOUR SLEEP
 Bobby "Red" West, John Christopher
 Elvis Music, Inc., Easy Nine Music
 RCA: Elvis Presley

KEEP ON TRUCKIN'
 2nd Award
 Anita Poree, Frank Wilson,
 Leonard Caston
 Stone Diamond Music Corporation
 Tamla: Eddie Kendricks

**IF YOU'RE READY
 (COME GO WITH ME)**
 Ray Jackson, Carl Hampton,
 Homer Banks
 East/Memphis Music Corporation
 Stax: The Staple Singers

**KILLING ME SOFTLY
 WITH HIS SONG**
 2nd Award
 Norman Gimbel, Charles Fox
 Fox-Gimbel Productions, Inc.
 Atlantic: Roberta Flack

I'M COMING HOME
 2nd Award
 Thomas Bell, Linda Creed
 Mighty Three Music
 Atlantic: The Spinners

LAUGHTER IN THE RAIN
 Neil Sedaka, Philip Cody (ASCAP)
 Don Kirshner Music, Inc.
 Rocket-MCA: Neil Sedaka

I'M LEAVING IT (ALL) UP TO YOU
 2nd Award
 Don Harris, Dewey Terry
 Venice Music, Inc.
 MGM: Donny and Marie Osmond

LET IT RIDE
 Randy Bachman (BMIC), Charles Turner
 Top Soil Music
 Mercury: Bachman-Turner Overdrive

**(I'VE GOT TO USE MY)
 IMAGINATION**
 Gerry Goffin, Barry Goldberg
 Screen Gems-Columbia Music, Inc.
 Buddah: Gladys Knight and the Pips

LET ME BE THERE
 2nd Award
 John Rostill (PRS)
 Al Gallico Music Corporation
 MCA: Olivia Newton-John

JET
 Paul McCartney (PRS),
 Linda McCartney (PRS)
 ATV Music Corporation, McCartney
 Music, Inc.
 Apple: Paul McCartney & Wings

THE LOCO-MOTION
 2nd Award
 Gerry Goffin, Carole King
 Screen Gems-Columbia Music, Inc.
 Capitol: Grand Funk

JOLENE
 Dolly Parton
 Owepar Publishing, Inc.
 RCA: Dolly Parton

THE LOVE I LOST
 2nd Award
 Kenneth Gamble, Leon Huff
 Mighty Three Music
 Philadelphia International: Harold Melvin
 and the Blue Notes

JUST DON'T WANT TO BE LONELY
 Vinnie Barrett, Bobby Eli,
 John C. Freeman
 Bell Boy Music
 RCA: The Main Ingredient

LOVES ME LIKE A ROCK
 2nd Award
 Paul Simon
 Paul Simon Music
 Columbia: Paul Simon

LOVE'S THEME

Barry White
January Music Corporation,
Sa-Vette Music
20th Century: Love Unlimited Orchestra

MOCKINGBIRD

2nd Award
Charlie Foxx, Inez Foxx
Big Town Music, Inc.
Elektra: Carly Simon and James Taylor

THE MOST BEAUTIFUL GIRL

2nd Award
Norro Wilson, Billy Sherrill,
Rory Bourke
Al Gallico Music Corporation, Algee
Music Corporation
Epic: Charlie Rich

MY MARIA

2nd Award
Daniel Moore, B. W. Stevenson (ASCAP)
ABC/Dunhill Music, Inc., Speed Music
RCA: B. W. Stevenson

NEVER, NEVER GONNA GIVE YA UP

Barry White
January Music Corporation,
Sa-Vette Music
20th Century: Barry White

NEVER MY LOVE

5th Award
Donald J. Addrisi,
Richard P. Addrisi
Warner-Tamerlane Publishing
Corporation
EMI: Blue Swede

NOTHING FROM NOTHING

Billy Preston, Bruce Fisher (ASCAP)
Irving Music, Inc., WEP Music, Inc.
A&M: Billy Preston

OH MY MY

Vince Poncia, Ringo Starr (PRS)
Braintree Music
Apple: Ringo Starr

ONE HELL OF A WOMAN

Mac Davis, Mark James
Screen Gems-Columbia Music, Inc.
Columbia: Mac Davis

PHOTOGRAPH

2nd Award
George Harrison (PRS),
Ringo Starr (PRS)
Loaves & Fishes Music
Company, Inc.
Apple: Ringo Starr

PIANO MAN

Billy Joel
Home Grown Music, Inc.,
Tinker Street Tunes, Inc.
Columbia: Billy Joel

PURE LOVE

Eddie Rabbitt
Briarpatch Music, Pigem Music
Publishing Company, Inc.
RCA: Ronnie Milsap

RAMBLIN' MAN

Dicky Betts
No Exit Music Company
Capricorn: The Allman
Brothers Band

RELEASE ME

4th Award
Eddie Miller, W. S. Stevenson
Four Star Music Company, Inc.
Parrott: Engelbert Humperdinck

ROCK ME GENTLY

Andy Kim
Joachim Music, Inc.
Capitol: Andy Kim

ROCK THE BOAT

Waldo Holmes
Warner-Tamerlane Publishing
Corporation,
Jimi Lane Music
RCA: The Hues Corporation

ROCK YOUR BABY

Harry Casey, Richard Finch
Sherlyn Publishing Company
T.K.: George McCrae

ROCKIN' ROLL BABY

Thomas Bell, Linda Creed
Mighty Three Music
Avco: The Stylistics





RUB IT IN
Layng Martine Jr.
Ahab Music Company, Inc.
ABC: Billy "Crash" Craddock

SEASONS IN THE SUN
Jacques Brel (SABAM), Rod McKuen
E.B. Marks Music Corporation
Bell: Terry Jacks

SHOW AND TELL
2nd Award
Jerry Fuller
Fullness Music
Rocky Road: Al Wilson

SIDESHOW
Vinnie Barrett, Bobby Eli
Friday's Child Music, Six Strings,
Wimot Music Publishing,
Poo Poo Publishing Company
Atlantic: Blue Magic

**SILVER THREADS
AND GOLDEN NEEDLES**
Jack Rhodes, Dick Reynolds
Central Songs, Inc.
Asylum: Linda Ronstadt

SNOWBIRD
5th Award
Gene MacLellan (BMIC)
Beechwood Music Corporation
Capitol: Anne Murray

SOMETHING
5th Award
George Harrison (PRS)
Apple: The Beatles

SPACE RACE
2nd Award
Billy Preston
Irving Music, Inc., WEP Music, Inc.
A&M: Billy Preston

STAR
Joe Egan (PRS)
The Hudson Bay Music Company
A&M: Steelers Wheel

**STEPPIN' OUT,
I'M GONNA BOOGIE TONIGHT**
Irwin Levine, L. Russell Brown
Levine & Brown Music, Inc.
Bell: Tony Orlando and Dawn

STOP AND SMELL THE ROSES
Mac Davis, Doc Severinsen (ASCAP)
Screen Gems-Columbia Music, Inc.
Columbia: Mac Davis

THE STREAK
Ray Stevens
Ahab Music Company, Inc.
Barnaby: Ray Stevens

SWEET HOME ALABAMA
Edward King, Ronnie Vanzant,
Gary Rossington
Duchess Music Corporation,
Hustlers, Inc.
MCA: Lynyrd Skynyrd

TAKIN' CARE OF BUSINESS
Randy Bachman (BMIC)
Top Soil Music
Mercury: Bachman-Turner
Overdrive

TELL ME A LIE
Charles Buckins,
Barbara Wyrick (ASCAP)
Fame Publishing Company
MGM South: Sami Jo

THEN CAME YOU
Sherman Marshall, Phillip Pugh
Mighty Three Music
Atlantic: Dionne Warwick
and the Spinners

THERE WON'T BE ANYMORE
Charlie Rich
Charles Rich Music, Inc.
RCA: Charlie Rich

**TIE A YELLOW RIBBON
ROUND THE OLE OAK TREE**
2nd Award
Irwin Levine, L. Russell Brown
Levine & Brown Music, Inc.
Bell: Tony Orlando and Dawn



TSOP

(The Sound of Philadelphia)
Kenneth Gamble, Leon Huff
Mighty Three Music
Philadelphia International: MFBSB
featuring the Three Degrees

UNTIL YOU COME BACK TO ME

Clarence Paul, Morris Broadnax,
Stevie Wonder (ASCAP)
Stone Agate Music Division
Atlantic: Aretha Franklin

A VERY SPECIAL LOVE SONG

Norro Wilson, Billy Sherrill
Algee Music Corporation
Epic: Charlie Rich

WATERLOO

Benny Anderson (STIM),
Bjorn Ulvaeus (STIM),
Stig Anderson (STIM)
Overseas Songs
Atlantic: ABBA

**WE MAY NEVER
PASS THIS WAY AGAIN**

2nd Award
Jimmy Seals, Dash Crofts
Dawnbreaker Music
Warner Brothers: Seals & Crofts

WE'VE ONLY JUST BEGUN

5th Award
Paul Williams, Roger Nichols
Irving Music, Inc.
A&M: Carpenters

WHEN WILL I SEE YOU AGAIN

Kenneth Gamble, Leon Huff
Mighty Three Music
Philadelphia International: The
Three Degrees

**WHO'S IN THE STRAWBERRY
PATCH WITH SALLY**

Irwin Levine, L. Russell Brown
Levine & Brown Music, Inc.
Bell: Tony Orlando and Dawn

WHY ME

2nd Award
Kris Kristofferson
Resaca Music Publishing Company
Monument: Kris Kristofferson

WILDWOOD WEED

Don Bowman, Jim Stafford (ASCAP)
Ensign Music Corporation,
Parody Publishing
MGM: Jim Stafford

YESTERDAY

9th Award
John Lennon (PRS),
Paul McCartney (PRS)
Maclen Music, Inc.
Apple: The Beatles

YOU WON'T SEE ME

John Lennon (PRS),
Paul McCartney (PRS)
Maclen Music, Inc.
Capitol: Anne Murray

(YOU'RE) HAVING MY BABY

Paul Anka
Spanka Music Corporation
United Artists: Paul Anka

YOU'RE SIXTEEN

2nd Award
Richard M. Sherman,
Robert B. Sherman
Viva Music, Inc.
Apple: Ringo Starr

BMI

At the BMI Pop Awards Dinner, held in Los Angeles, June 3, 1975, the crystal plaque honoring the Most Performed Song went to **THE MOST BEAUTIFUL GIRL**, written by Norro Wilson, Billy Sherrill and Rory Bourke, published by Al Gallico Music Corporation and Algee Music Corporation.

Previous winners of the plaque for the Most Performed pop song, which is awarded annually, include:

1973

**TIE A YELLOW RIBBON
ROUND THE OLE OAK TREE**
Irwin Levine, L. Russell Brown
Levine & Brown Music, Inc.

1972

**BABY, DON'T GET
HOOKED ON ME**
Mac Davis
Screen Gems-Columbia Music, Inc.

1971

**(I Never Promised You A)
ROSE GARDEN**
Joe South
Lowery Music Co., Inc.

1970

SNOWBIRD
Gene MacLellan (BMIC)
Beechwood Music Corp.

1969

GENTLE ON MY MIND
John Hartford
Glaser Publications, Inc.

A Very Special Love Song
**we may never pass
this way again**

**tie a yellow ribbon
round the ole oak tree**

WATERLOO

WE'VE ONLY JUST BEGUN
CARPENTERS

WHEN WILL I SEE YOU AGAIN?



Americans spent over 2,250,000 hours listening to their music. Enough time to make 15,625 round trips to the moon.

They're the writers of the most played BMI songs in America during 1974. Last year they gave us more than 2¼ million hours of our favorite music.

Congratulations.

Donald J. Addrisi	Linda Creed 2 Awards	Billy Joel	Jack Rhodes
Richard P. Addrisi	Dash Crofts	Elton John	Charlie Rich
Peter Allen	Burton Cummings (BMI C)	(PRS) 2 Awards	Gary Rossington
Benny Anderson (STIM)	Mac Davis 2 Awards	Andy Kim	John Rostill (PRS) 2 Awards
Stig Anderson (STIM)	Mary Dean	Carole King	Todd Rundgren
Paul Anka	Joe Egan (PRS)	Edward King	Gunther Schuller
Randy Bachman (BMI C) 2 Awards	Bobby Eli 2 Awards	Kris Kristofferson 2 Awards	Jimmy Seals
Homer Banks	Richard Finch	Dickey Lee	Neil Sedaka
Vinnie Barrett 2 Awards	Charles Fox 2 Awards	John Lennon (PRS) 2 Awards	Gil Shakespeare (PRS)
Jeff Barry	Charlie Foxx	Irwin Levine 3 Awards	Richard M. Sherman
Thomas Bell 2 Awards	Inez Foxx	Gene MacLellan (BMI C)	Robert B. Sherman
Dicky Betts	John C. Freeman	Layng Martine Jr.	Billy Sherrill 2 Awards
Rory Bourke	Jerry Fuller	Sherman Marshall	Paul Simon 2 Awards
Don Bowman	Kenneth Gamble 4 Awards	Paul McCartney (PRS) 4 Awards	Ringo Starr (PRS) 2 Awards
Jacques Brel (SABAM)	Mac Gayden	Linda McCartney (PRS) 2 Awards	Ray Stevens
Morris Broadnax	Norman Gimbel 2 Awards	Gene McDaniels	W. S. Stevenson
L. Russell Brown 3 Awards	Gerry Goffin 2 Awards	Rod McKuen	Billy Swan
Charles Buckins	Barry Goldberg	Joni Mitchell 2 Awards	Bernie Taupin (PRS) 2 Awards
Jimmy Buffett	Merle Haggard	Eddie Miller	Dewey Terry
Al Capps	Tom T. Hall	Daniel Moore	Charles Turner
John Carter	Carl Hampton	Jan Morrison	Bjorn Ulvaeus (STIM)
Harry Casey	Don Harris (PRS)	Roger Nichols	Ronnie Vanzant
Buzz Cason	George Harrison 2 Awards	Kenny O'Dell	Lolly Vegas
Leonard Caston 2 Awards	Bobby Hart	Gilbert O'Sullivan (PRS)	Bill Wallace
John Christopher	Waldo Holmes	Weldon Parks	Jim Webb
Sam Cooke	Leon Huff 4 Awards	Dolly Parton	Bobby Red West
	Anthony Jackson	Clarence Paul	Barry White 3 Awards
	Ray Jackson	Vince Poncia	Paul Williams
	Mark James 2 Awards	Anita Poree 2 Awards	Frank Wilson 2 Awards
	Danny Janssen	Billy Preston 2 Awards	Norro Wilson 2 Awards
		Phillip Pugh	Kurt Winter (BMI C)
		Eddie Rabbitt	
		Dick Reynolds	



Broadcast Music Incorporated

76



BICENTENNIAL REPORT



BMI

A bulletin on the music of BMI writers celebrating America's birthday.





Board Chairman Donald V. Seibert of J. C. Penney (r.) with composer Norman Dello Joio.



David Baker



Charles Burr

Bicentennial News

THE PENNEY PROJECT

The J. C. Penney Company, one of America's leading business corporations, has launched a major music education project for the United States Bicentennial gala.

The Penney project is a gift of American music for every high school and college band, orchestra and chorus in the United States and Puerto Rico—a more than 50 pound box of music and parts, distributed through its 1,640 retail stores to 30,000 high schools and colleges.

Three boxes of manuscripts contain 100 minutes of music: 70 minutes of historic American music and 30 minutes of newly commissioned works by American composers. The material was distributed this spring.

The total program is scored for band, chorus and orchestra. Schools can request score and parts for one or all three. Educator Charles B. Fowler, writing in *Musical America*, commented on the program's broad scope, making note of the fact that the music is prepared for band, chorus, orchestra; for jazz and rock groups, and combinations of these.

David Baker, composer-instrumentalist and associate professor on the music faculty at Indiana University, created "The Soul of '76" for stage band and jazz-blues-rock ensembles.

Two of the commissioned pieces, "Notes from Tom Paine" by Norman Dello Joio, and the Charles Burr-Mitch Leigh collaboration, "The Dream Is America," were performed for the first time, April 14, at New York's Avery Fisher Hall during the inaugural Penney concert. Lieut. Col. Hal Gibson conducted the United States Armed Forces Bicentennial Band and Chorus. Dello Joio was featured at the piano in the "Notes from Tom Paine" premiere.

Ulysses Kay was one of the composers who gave "fresh arrangements" to 19 choral pieces. He wrote two scores—for the traditional "Sally Ann" and for "Blow, Ye Winds," a narrative concerned with the whaler's risky life at sea, adapted by Joanna Colcord.

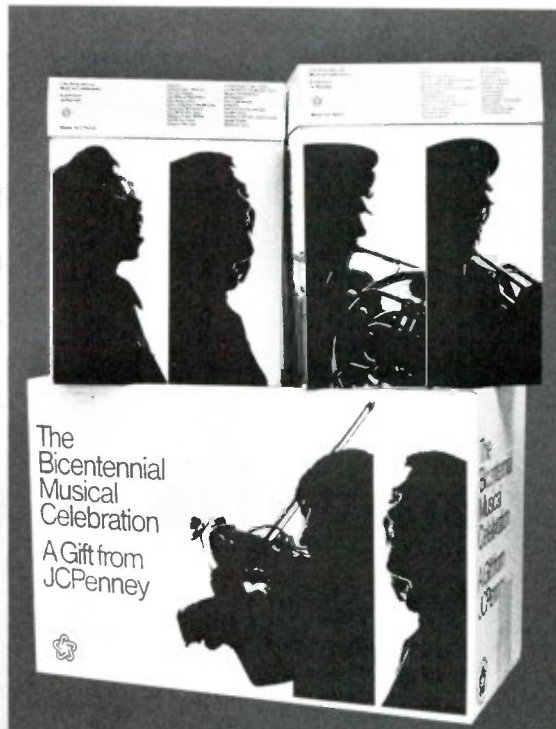
The late Thor Johnson, who helped develop the Penney portfolio, adapted Louis Gottschalk's "Souvenir De Porto Rico," based on a Christmas song.

Lehman Engel was one of a 15-member consulting group that helped put together the Penney project.

THE SOUL OF '76
by David N. Baker
For stage band and jazz-blues-rock ensembles
Commissioned by JCPenney for The Bicentennial Musical Celebration

The Dream Is America (1975)
Music by Mitch Leigh, Lyrics by Charles Burd
Arranged by Bob Johnson
Commissioned by JCPenney

Notes From Tom Paine
The Bicentennial Musical Celebration
A Gift from JCPenney



The Penney gift (above) . . . some 50 pounds of music for the Bicentennial Celebration. At left, the works commissioned from BMI writers.

**ARTS
ENDOWMENT
GRANTS**

The National Endowment for the Arts, a Federal agency advised by the National Council on the Arts, recently announced on two separate occasions a large number of fellowship grants in its composer-librettist-translator program. The grants have been awarded to coincide with the ongoing nationwide Bicentennial celebration.

Nancy Hanks, chairman of the National Endowment for the Arts, commented: "Our advisory body . . . hopes that the composer-librettist-translator program will help in the building of a great musical legacy, and encourage our nation's musical organizations to program more new music. The Council believes it particularly appropriate during the Bicentennial era to recognize the importance of individual creativity in our national life."

BMI composers who were honored with grants and the work/works each intends to create follow:

Thomas J. Anderson—a large-scale orchestral work, the title of which will be "Heritage '76."

Bulent Arel—a piano work and a piece for orchestra and eight-channel stereo tape (omnidirectional sound projection).

Milton Babbitt—a concerto for solo violin, orchestra and four-track tape and a concerto for solo piano and synthesized tape.

Earle Brown—a work for orchestra and chorus based on Kenneth Patchen's *Sleeper's Awake*.

William Bolcom—a work for carillon of 41 octaves extended range.

Chou Wen-chung—to complete a percussion quartet and to compose a concerto for harp and full orchestra.

Roque J. Cordero—a cantata for baritone and/or tenor with chorus and orchestra.

Lucia Dlugoszewski—a work for chamber orchestra and dancers; a piece for full orchestra and to complete three chamber works.

Charles Dodge—an electronic realization of Samuel Beckett's radio play, *Cascando* and an electronic opera for radio, utilizing synthetic speech based on Mark Strand's *The Story of Our Lives*.

Morton Feldman—a work for string quartet and orchestra.

Harley G. Gaber—a chamber work for flute, string quartet and multiple percussion.

Miriam Gideon—a song cycle for soloist and orchestra and completion of a "Sacred Service" for soloists, choir and organ.

Jon C. Gibson—two works for violin, cello, percussion, and saxophone (or flute).

Gene Gutche—a viola concerto and a programmatic work for full orchestra.

John H. Harbison—an opera based on Shakespeare's *A Winter's Tale*, featuring soloists, chorus, orchestra and electronic tape.

Robert Helps—a quintet for flute, clarinet, violin, cello and piano. Also a "Second Symphony," which will include texts by James Purdy.

Ronald N. Herder—a requiem entitled "Requiem III/Birds at Golgotha" for concert band, pre-recorded chorus and tape.

Sydney P. Hodkinson—a musical theater work entitled *The Swinish Cult*, based on the United States trials of physicist J. R. Oppenheimer.

Alan Hovhaness—an opera entitled *Pericles*, based on the Shakespearean play of the same name.

Karel Husa—a ballet for symphony orchestra and ballet troupe, based on the Bicentennial theme.

Andrew Imbrie—an opera for five principals, three supporting actors, chorus and orchestra, based on Wallace Stegner's *Angle of Repose*.

Warner Jepson—a work of music and music-derived television images using a Buchla music synthesizer and voice.

Daniel Kessner—a series of works for guitar, a piece for choir and a work for electronic tape: "Intercurrence."

Earl Kim—to complete a musical theater piece, entitled *Narratives*, based on prose texts by Samuel Beckett.

Henri Lazarof—a concerto, "Volo," for solo viola and strings and a concerto for bass clarinet and piano titled "Duo Concertant."

Max Lifschitz—to compose the following: a work for chamber orchestra and electronic sounds; a concerto for violin and chamber orchestra and a concerto for viola, viola d'amore and a Renaissance ensemble.

continued



Nancy Hanks

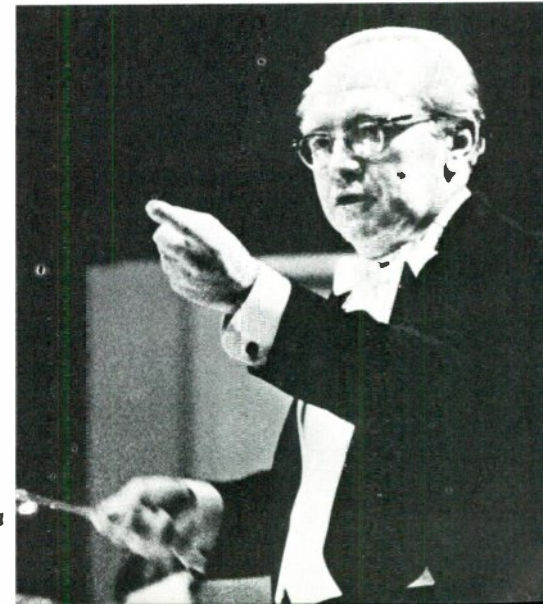


T. J. Anderson

Carl Samrock



Stanley Silverman



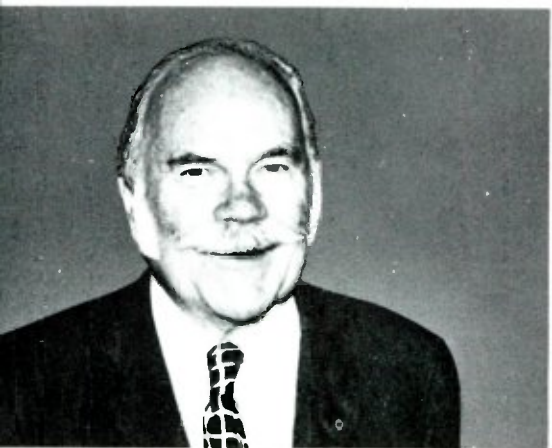
Karel Husa



Lucia Dlugoszewski



Vladimir Ussachevsky



Otto Luening



Alan Hovhaness

David S. Moy

Otto Luening—a “Wisconsin Symphony” for orchestra and electronic sound.

Stanley Lunetta—a multi-media work, “The Unseen Force,” for orchestra, ballet, percussion ensemble and electronics.

Donald Lybbert—to finish *The Scarlet Letter*, based on the Nathaniel Hawthorne novel, in opera form.

Ursula Mamlok—a work for oboe and orchestra.

Donald Martino—a work for large chamber ensemble and piano.

Joyce Mekeel—a work for full orchestra and a string quartet.

Richard Moryl—a memorial for Igor Stravinsky for chamber ensemble, a multi-media work utilizing audio and visual equipment, and a piano piece.

Joseph P. Olive—a work for small chamber ensemble, singer and electronic tape.

Robert Parris—an extended symphonic work.

Raoul Pleskow—a concerto for piano and chamber ensemble and, in addition, a work for tenor, soprano and two instrumental units making use of sacred and secular texts from Latin fragments.

Steve Reich—a work for vibraphones and flutes.

Roger Reynolds—a multi-media work for live voices, quadraphonic tape and film.

Phillip Rhodes—a symphonic work making use of folk music combined with the performance of the McLain Family Bluegrass Band.

Howard F. Rovics—a chamber work for reeds, voice and electronic tape in memory of Stefan Wolpe.

Joseph C. Schwantner—a chamber work, “Canticle of the Evening Bells,” for chamber orchestra, or a sextet titled “Elixir.” To compose one of the following: a major piece for piano; a work for soprano and chamber ensemble; a work for wind ensemble; a chamber work for winds and strings.

Daria W. Semegen—an electronic work bringing into play a synthesizer, visual representation via oscillogram and amplitude chart.

José Serebrier—the creation of a musical score and visual effects for a new multi-media work for symphony orchestra, synchroma and dance.

Stanley Silverman—an opera for soloists, chorus and orchestra.

Harvey Sollberger—a concerto for electronically extended flute and orchestra.

Halsey Stevens—a concerto for viola and orchestra.

David P. Stock—a work for large wind and percussion ensemble.

Alan Stout—a setting of the “Passion” for soloists, chorus and orchestra.

Bruce J. Taub—a chamber opera, entitled *Passion, Poison, and Petrification*.

Clifford O. Taylor—a piano concerto.

Francis Thorne—a large-scale religious cantata for soloist, organ and full orchestra. Also, a string quartet.

Joan B. Tower—a work for piano and six instruments, a concerto for clarinet and five instruments, and a composition for solo violin.

Lester Trimble—to complete “String Quartet No. 3” and compose a work for full symphony orchestra.

Preston A. Trombly—to complete a work entitled “In Memoriam: Igor Stravinsky” and compose a work for quartet and tape.

Vladimir Ussachevsky—to compose the following: an electronic accompaniment to a film dealing with the American exploration of space; a choral-electronic work entitled “Creation”; a work for chorus, orchestra and tape; a work for orchestra, tape and musician-speakers; a work for chamber ensemble, and a work for brass ensemble and electronic tape.

John W. Verrall—a quintet for flute, oboe, violin, cello and piano.

Ben Weber—a cantata, “Words for the Last Day,” based on Rilke poems.

Alec Wilder—a chamber opera based on *The Tattooed Countess* by Carl Van Vechten.

Charles Wuorinen—a piano concerto using electronic amplification and sound modification and engaging full symphonic forces.

Paul M. Zonn—a symphony for full orchestra.

Composers who received grants that cover expenses for research, preparation of excerpts of pieces for review, etc., included **John L. Adams, Elaine R. Barkin, David R. Koblitz, Pril Smiley** and **Phillip Rhodes**.

7 Tonys for
*'Season's Best
Musical'*



THE WIZ

© 1974, THE WIZ CO.



'The Wiz' Wows Broadway

There's no denying it. *The Wiz* is the Broadway musical success of the 1974-75 season. All the principal players, BMI's **Charlie Smalls**—the writer of the score, Geoffrey Holder—the director and costume designer, George Faison—the choreographer, Ken Harper—the producer, all those who made it work, can delight in their accomplishment.

Being honored with seven Antoinette Perry awards, the highly-coveted Tonys, including medallions for Best Musical and Best Score, and five Drama Desk Awards from the New York critics and feature writers, including one for Outstanding Music and Lyrics, focused attention on *The Wiz* and those who fashioned it.

But, like most good things, *The Wiz* went through various phases, several times pausing on the brink of failure, before finding itself and making the breakthrough.

Producer Ken Harper came up with the idea to make a Black musical out of the classic L. Frank Baum children's story, *The Wonderful Wizard of Oz*. First it was thought of as a project for a supper club-cabaret format, then as a TV special, finally as a vehicle for the Broadway theater.

Structuring a Black show, with *The Wizard of Oz* as its basis, was not so much based on principle as on commercial possibility. Harper figured the time was ripe for a *contemporary* musical, Black in all its aspects, from attitudes through songs to costume design.

Others, however, had to share the intensity of his vision. Harper felt so strongly about his idea that he left a job in New York radio to follow it up. He spoke about the prospective show with a variety of people, emphasizing the contemporary relevance of a Broadway presentation with Black pop music as its central focus. He pointed out the music was very popular and still growing in acceptance. His ultimate goal: an updated fantasy, with only the story linking it with the book and the classic motion picture, which starred Judy Garland.

As it turned out, "the show is in many ways faithful to the original story; it takes Dorothy from Kansas to Oz and back again; she meets all the familiar characters and problems; but there the similarity ends," William F. Brown, who wrote the book, explains.

"... Brown's book absorbs L. Frank Baum's classic into the Black experience with good-humored cleverness," *Newsweek's* Jack Kroll reports. "Some will say *The Wiz* exploits that experience with its flip references to drugs, sex and such matters, but in our culture of interlocking exploitations how refreshing to see it done with warmth and flair."

Time points out: "The show, with all new music and lyrics, is saucy with Black urban humor. Its talk is jumping jive, its walk is a big-city strut, its dances have a blowtorch frenzy, and its songs range from a warm gospel glow to the rock beat of a riveter mining asphalt."

Back to our story.

Through an intermediary, Harper found an organization that expressed more than passing interest in staking him. However, the company in question, Twentieth Century-Fox, insisted their key executives get a more complete idea of what he had in mind. Harper and composer-lyric writer Charlie Smalls flew to California and made a strong presentation of Brown's book and 13 Smalls songs for the production.

Colette Dowling, writing in *Playbill* of the show's rocky trip to Broadway, reports: "Fox jumped in with both feet. In exchange for first option on film rights, publishing rights (Fox Fanfare Music, Inc., BMI) and album rights (it gave up the latter to Atlantic Records), the company agreed to put up an ante of \$650,000 with a 20 per cent overcall (that's extra money the pro-



Dorothy (Stephanie Mills)

The Wiz (Andre De Shields)
welcomes all to Oz (l.).



The Cowardly Lion (Ted Ross)

The Scarecrow (Hinton Battle)

The chorus in the poppy field number.



ducer's allowed to spend if the production needs it—and this sure did.)”

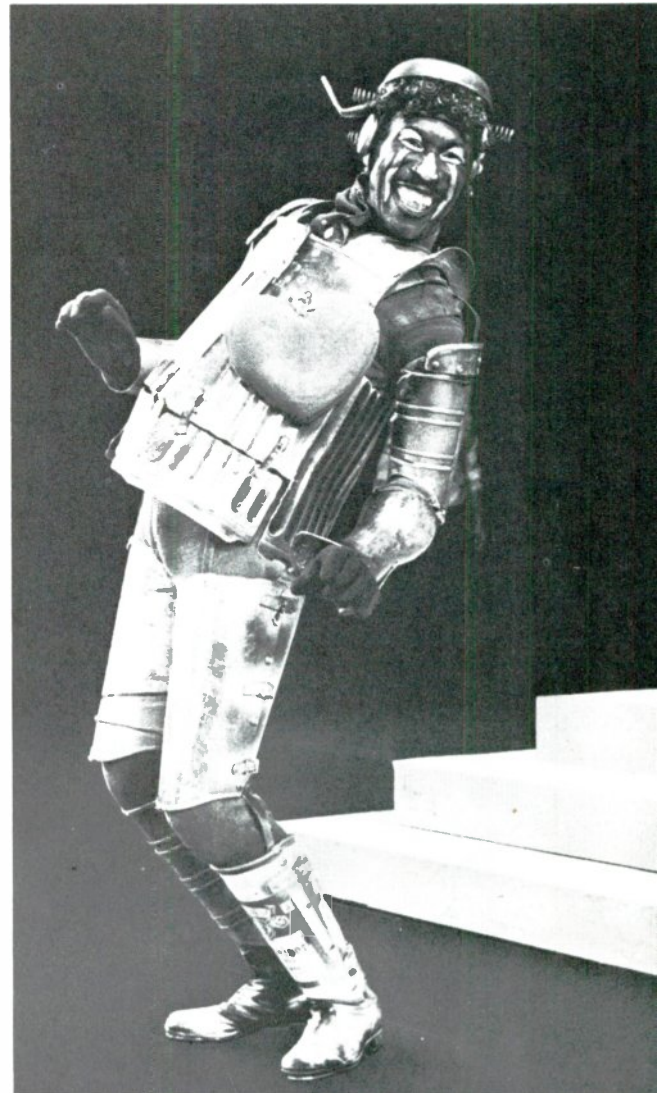
The show was put into rehearsal and played out of town for seven weeks before coming into New York. There were numerous problems. Some advised Harper to close *The Wiz* on the road. He would have none of that. Instead he and his associates, notably Geoffrey Holder, worked to make things right.

Holder endeavored to bring to the show the individuality, vividness and concision it lacked. Elenore Lester explained in *The New York Times*: “Among other things he restored the Tornado Ballet, a first-act show-stopper which had been eliminated, got 15-year-old Stephanie Mills, who plays Dorothy, out of pants and into a fluffy white dress, and brought 18-year-old

Hinton Battle out of the chorus line to play the Scarecrow, replacing an actor who had become ill.”

The cast responded to Holder and *The Wiz* began to take on a personality and physical quality of its own. He made the show exceedingly visual. “Costume as total theater—this is apparently Holder’s credo,” Clarke Taylor writes in *Theatre Crafts*, then goes on to explain that “*The Wiz* is the quintessence of this philosophy.” It “has the music of contemporary soul-rock, the movement of a modern ballet and the color of Holder’s native Trinidad. It is very much the ‘canvas’ he (Holder) refers to when talking about the stage.”

On January 5, 1975, *The Wiz* opened at the Majestic Theater in New York. Though the critical reception tended to be coolish, a strong campaign to keep



The Tin Woodman (Tiger Haynes)

Good Witch Addapearle (Clarice Taylor) with Dorothy



Good Witch Glinda (Dee Dee Bridgewater)

the show alive bore fruit. The sweep of both the Tonys and Drama Desk Awards culminated the drive for recognition. What's happening now? At last report, it was SRO at the Majestic.

"It's because *The Wiz*—Dorothy's search for Oz—is a universal story of growing up," Holder says. "Everyone—black, red or green—goes through it; that rebellion, that confusion about what the world is like, all those fears, until they know that they can always go back and find it. What is *it*? That love they have at home, of course. That's why Dorothy is grown up at the end. She's understood this."

William Brown concurs: "... the message, of course, is self-reliance. The Scarecrow, Tin Woodman and Cowardly Lion seek qualities they already possess, but are not satisfied until each gains a symbol of what he wants. As Russell Nye pointed out, 'the lesson is that you have within you the things you seek; the symbol is of no value while the virtue is.' Or as composer Charlie Smalls more lyrically puts it in *The Wiz*:

*"Believe there's a reason to be,
Believe you can make time stand still
And know from the moment you try
If you believe you will, you will."*©

The Smalls lyric is a comment on the trials and ultimate emergence of the show as well. In the larger sense, its success has an even greater significance. Like *Raisin* before it, *The Wiz* provides a view of Black life, Black culture and the realization that underneath it all, we're all really not too different.

© 1974 by Fox Fanfare Music, Inc.

Wicked Witch Evillene (Mabel King)





The Funky Monkeys in the forest scene.



About **Charlie Smalls**: A graduate of the Juilliard School of Music, Smalls is a singer and actor and multi-instrumentalist, as well as a composer and lyricist. He has written material for Hugh Masekela and for the John Cassavettes film, *Faces*. His work as an instrumentalist includes engagements as a pianist in various New York clubs. He has performed as accompanist for gospel singer Esther Morrow on tour with Harry Belafonte, and played piano and other instruments in the Hugh Masekela ensemble. Smalls brings a variety of musical and show business experience to his music and lyrics for *The Wiz*— his first Broadway show.



BMI News

STUDENT COMPOSER AWARDS

Twelve young composers from the United States shared in the 23rd annual BMI

Awards to Student Composers competition, which is sponsored annually by BMI. The award recipients this year ranged from 14 to 25 years of age. Three of them were previous student award winners. This year's awards, BMI president Edward M. Cramer announced, bring to 202 the number of talented young people in the Western Hemisphere who have been presented with BMI student composers awards to be applied toward their musical education.

The 1974 BMI Awards went to:

Stephen Chatman, 25, of Madison, Wis. Mr. Chatman's winning piece is "On the Contrary," for clarinet and chamber ensemble.

Stephen Dembski, 25, of New York City. Mr. Dembski's winning piece is "Of Mere Being," for soprano and piano.

Richard Derby, 24, of Goleta, Calif. Mr. Derby's winning piece is "String Trio."

Hal Freedman, 21, of Bedford, N.H. Mr. Freedman's winning piece is "Flux," for string quartet.

Margaret Ann Griebing, 14, of Akron, Ohio. Ms. Griebing's winning piece is "Two Bagatelles," for bassoon and oboe.

Murray Gross, 19, of Brunswick, Maine. Mr. Gross' winning piece is "Nestings," for violin, cello, clarinet and piano.

Stephen Abram Jaffe, 20, of Amherst, Mass. Mr. Jaffe's winning piece is "Symphony: Three Lives," for orchestra.

Carson Kievman, 25, of Valencia, Calif. Mr. Kievman's winning piece is "The Repercussive Sojourn," for women's voices and chamber ensemble.

William Matthews, 25, of Sioux Falls, S. Dak. Mr. Matthews' winning



SCA WINNERS, 1974: (front center) Stephen Dembski, Margaret Ann Griebing, Richard Derby; (standing) Jay Reise, Rodney Irl Rogers, Stephen Abram Jaffe, Carson Kievman, Hal Freedman, Murray Gross, William Matthews and Christopher Rozé. Winner Stephen Chatman is not shown.



THE FINAL JUDGING PANEL: (standing) Allan Miller, William Schuman, Theodore Antoniou, Ulysses Kay, Leon Thompson; (seated) Andrew Imbrie, George Crumb and Richard Dufallo. Charles Dodge, not present for the judges' group photo, is included in pictures at left, scenes of the final panel discussions. Dodge is shown at left in bottom photograph.

piece is "Music from Cold Mountain," for three quintets and soprano.

Jay Reise, 25, of Oradell, N.J. Mr. Reise's winning piece is "Movements of Imagination," for soprano and large chamber orchestra.

Rodney Irl Rogers, 21, of Scottsdale, Ariz. Mr. Rogers' winning piece is "A Slant of Sun," for soprano, trumpet, and women's choir.

Christopher Rozé, 25, of New York City. Mr. Rozé's winning piece is "Scherzo," for chamber ensemble.

Established in 1951 by Broadcast Music, Inc., in cooperation with music educators and composers, the BMI Awards to Student Composers project annually gives cash prizes to encourage the creation of concert music by student composers. All are under the age of 26 and residents of the Western Hemisphere and the awards aid them in financing their musical education. All awards are made on the basis of creative talent evidenced by original manuscripts which are submitted and judged under pseudonyms.

Prizes totaling \$15,000 and ranging from \$300 to \$2,500 are awarded at the discretion of the judges. The judges have the right to determine the amount of each award to be given and the number of such awards made.

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

Others who served as judges in the 1974 competition were Theodore Antoniou, **Marc-Antonio Consoli**, **George Crumb**, **Charles Dodge**, Richard Dufallo, **Andrew Imbrie**, **Ulysses Kay**, Allan Miller, **Dennis Riley**, **Daria Se-megen**, Leon Thompson and **Frank Wigglesworth**.

The 1975 BMI Awards to Student Composers competition will be announced in the fall, at the beginning of the next school year. Inquiries regarding rules and official entry blanks should be addressed to Oliver Daniel, Director, BMI Awards to Student Composers, Broadcast Music, Inc., 40 W. 57 St., New York City 10019.

A BMI delegation attended the 29th CISAC CONGRESS of the Confederation of Societies of Authors and Composers (CISAC), held in Hamburg, West Germany, April 21-26. The BMI representatives included Edward M. Cramer, president; Sydney M. Kaye, chairman emeritus, Board of Directors; Leo Cherniavsky, vice president, Foreign Performing Rights Administration and Russell Sanjek, vice president, Public Relations.

During the session of April 22, Cramer, assisted by Sanjek, presented a report on the public relations and advertising activities of the CISAC member societies. The report was prepared by BMI after being directed to do so at the April 1974 meeting of CISAC's Administrative Council. Jean-Alexis Zeigler, CISAC's secretary general, sent out a communication to all societies, containing 14 questions. From the responses, over 40 in number, BMI structured the report.

The societies that participated in the development of this report included: SAMRO, AWA, DRAMATIKER-UNION, SADAIC, APRA, AKM, LITERAR-MECHANA, SABAM, UBC, DAIC, SAYCO, KODA, SGAE, BMI, NMPA, SESAC, TEOSTO, SACEM, SGOL, STEF, ACUM, SIAE, BMDA, SACM, SECRT, TONO, BUMA, ZAIKS, SPA, PRS, MRS, MCPS, THE SOCIETY OF AUTHORS, STIM, SVERIGES FÖRFATTARFÖRBUND, LITA, OSA, VAAP, AGADU and SAKOJ.

During the Congress, Cramer was reelected to the CISAC Administrative Council. Kaye was reelected to the organization's legal and legislative committee.

CISAC was formed in Paris in 1926. It provides opportunities for representatives of authors and composers through the world to periodically get together and hopefully solve common problems.

At the first international congress in June of 1926, Paul Leon, director-general of the Beaux Arts, defined CISAC's position.

From its base of operations in Paris, it has been working ever since to implement the goals first announced by



Sydney Kaye, Leo Cherniavsky and Ed Cramer at CISAC Congress.

Leon—the reestablishment of standard principles in each country for the collection of royalties and for the safeguarding of works; the unification of methods, comparisons of conclusions and the multiplication of bonds resulting from such exchanges.

Charles Dodge and Pril Smiley recently received RESEARCH AWARDS 1975 Guggenheim Fellowships in the area of music composition. The fellowships are awarded annually to men and women of high intellectual and personal qualifications who have already demonstrated unusual capacity for productive scholarship or unusual creative ability in the fine arts. Fellowships in music are awarded only to composers of music or to scholars who propose research into the history or theory of music.

Ms. Smiley, a graduate of Bennington College (Vt.), is an associate director, instructor and resident composer at the Columbia-Princeton Electronic Music Center. She has been visiting lecturer at the University of Iowa and the University of Utah. A prolific creator in the area of electronic music, she has done electronic scores for 19 theater productions and several for films and television.

Mr. Dodge, whose chief area of interest is electronic-computer music, was a winner of several BMI awards for student composers (1963, '64, '66, '67). Educated at the University of Iowa (B.A., 1964), Columbia University (M.A., 1966) and Columbia University (D.M.A. 1970), he has studied composition with a variety of teachers, including Richard Hervig and Philip Bezanson at the University of Iowa, Darius Milhaud, Gunther Schuller,

Arthur Berger, Jack Beeson, Chou Wen-chung, Vladimir Ussachevsky and Godfrey Windham.

Dodge is a composer who has received numerous commissions and awards. Of most recent vintage: awards from the American Academy of Arts and Letters and Creative Artists in Public Service, funded by the New York State Council on the Arts. Also, a fellowship grant from the National Endowment for the Arts. He has taught in the music departments of both Columbia and Princeton University and has held a research position in computer music at Bell Telephone Laboratories, Murray Hill, N.J.



Pril Smiley



Charles Dodge



Billy Goldenberg

BY CYNTHIA KIRK

"What I wanted to do all my life was to write a musical comedy."

Although BMI composer Billy Goldenberg pursued that boyhood dream, his greatest successes have come in Hollywood, where his scoring talents have made him one of TV's busiest and most prolific denizens.

Most recent tangible recognition of his accomplishments came in May when he received two Emmy awards from the Television Academy. One was for Outstanding Achievement in Music Composition for a Series for "The Rebel" episode in CBS' *Benjamin Franklin* Bicentennial mini-series. The other — for Outstanding Achievement in Special Musical Material, which he shared with Alan and Marilyn Bergman. The three were cited for their work on CBS' *Queen of the Stardust Ballroom*.

Thirty-nine-year-old, Brooklyn born Goldenberg entered the New York theatrical scene as a rehearsal pianist, initially for singers, then for Broadway shows — his first was Frank Loesser's *Greenwillow*. Finally "I graduated to writing dance music for the choreographers," he recalls.

While continuing to write dance music for Broadway shows, Goldenberg also composed incidental music for *An Evening with Mike Nichols and Elaine May*, dance music for the TV series *Hullabaloo*, and served as Peter Matz's assistant for the series, doing some orchestrations. But in his spare time, he wrote songs and kept searching for his musical comedy.

He thought he had it when he composed a musical version of Tennessee Williams' *The Rose Tattoo*, but he could never secure the playwright's permission, despite the efforts of actor Burgess Meredith, who became a friend through choreographer David Winters.

Goldenberg's next attempt came via his lyricist Larry Alexander, who wanted to do a musical version of Ray Bradbury's *Dandelion Wine*. Again through Meredith — and financed by Jerry Lewis who also provided the money to record Goldenberg's *Rose Tattoo* music, show or not — the composer and Alexander flew to California to work with Bradbury. The musical, despite a brief run at the Forum Theater at New York's Lincoln Center, failed to find a producer.

"I had to go back to writing dance music," says Goldenberg, who had sustained himself during the California stay by playing piano on Andy Williams' TV series. "I was really down."

But not for long. Comic Allan Sherman hired him as musical director for a one-month stand at San Fran-

cisco's *Hungry*, and Winters got him a job as orchestrator and musical director for Leslie Uggams' TV special. His work on that show led to similar assignments for the Petula Clark, Elvis Presley and Ann-Margaret specials.

Al Bart became his musical agent, and Goldenberg went to work as Universal music department chief Stanley Wilson's assistant late in 1968.

"I followed him around for two years, just learning," Goldenberg explains. "Stanley understood about shaping people. He was really responsible for the careers of Jerry Goldsmith, Lalo Schifrin, Johnny Williams, Oliver Nelson, Mancini, Michel Legrand — it goes on and on."

Goldenberg's first TV scoring assignment was for *It Takes A Thief*. While the series producer wanted him to remain with the show, Wilson urged him to do other shows to avoid being typed as a detective program scorer. He followed up with several *Name of the Game* shows and then a *Movie of the Week*, *Fear No Evil*, a project Goldenberg credits as "the thing that started it all."

"I had written Richard Rodgers tunes up to then," he recalls, "but suddenly, whenever they needed a composer of strange music they'd call me. He was "a little concerned" about this new sort of "typing" until he began to receive more diversified scoring assignments.

Goldenberg's credits with Universal include *Ironsides*, *The Sixth Sense*, the original *Columbo* pilot and several episodes, *McCloud*, the original *Kojak* — *The Marcus-Nelson Murders* — and the first two episodes. Also, *Ghost Story*, *Matt Lincoln*, and *Alias Smith and Jones*.

His current series include MTM's *Rhoda*, the "only thing I've worked on that I'm awed by," Goldenberg says, and *Harry O*. His film credits include Woody Allen's *Play It Again, Sam*, *Red Sky at Morning*, *The Grasshopper*, *The Last of Shelvia*, *Fat Chance*, *Busting and Change of Habit*.

The success of *Queen of the Stardust Ballroom*, which, according to reports Goldenberg has received from CBS, is the highest-rated musical ever shown on television, has led him to a new turning point in his career — a return to his boyhood dream of writing that musical comedy. Only now it's for TV, not Broadway.

Goldenberg concludes: "*Queen of the Stardust Ballroom* was a pilot in a way for future musicals. I know for a fact that networks now want to do musicals."

Ms. Kirk formerly on The Hollywood Reporter staff, is a free-lance writer, specializing in musical subjects.



Barry White

BY IAN DOVE

It rained heavily in Los Angeles one day back in 1970. Barry White, a compulsive recording buff, got the downpour on tape at his house—in stereo yet. But the rain also gave him something else, an idea, a concept, a title, something that he kept in the back of his musical mind for a couple of years before bringing it forth, full-fledged and full-fleshed, as “Walkin’ In the Rain With the One I Love,” his first million-seller.

Profitable precipitation indeed!

Thirty-year-old Barry White, 6 feet, 3 inches, with a basso, growly voice, looks larger than life and in his music, tends to act that way. Both he and his Love Unlimited Orchestra and singers have earned a string of million-sellers and it is fair to say that this singer-songwriter put 20th Century Records on the gold standard from the start. White also has played a large part in focusing attention on the currently vibrant disco scene.

And larger-than-life White is never afraid to put his money where his mind is. Critics always comment on how full his productions sound, and so they should. White has been known to use 190 pieces on some of his albums—“for effect, not just the prestige,” he insists. “I’m very shrewd with a dollar.” In the rhythm section, generally there are four guitars, bass, drums and the man himself, overdubbed on harpsichord and piano. (White, incidentally, does his own arranging).

But for all the lush-life surroundings, it is White’s music, his songs, that grab the listener, notably his “overall sense of the romantic,” as critic Richard Robinson described it in *Hit Parader*.

White himself agrees. “Everything tells a story—a romantic story,” he says, admitting that his lyrics deal simply with man and woman, love and happiness. He once stated his lyrics were meant to help end the most destructive and the longest war in history, the war between men and women.

White’s ammunition in this field, his songs, has brought him heavy response from women, in person and in the mail. They sense in the lyrics, the music and even (reckons White) the arrangements, someone expressing a particular point of view. The Feminist might not agree but White’s mailbag remains full.

The music White eventually puts together in the studios in Glendale, a suburb of Los Angeles, where he still lives, strikes an immediate chord all over the world. During White’s recent tour of England, Ray Coleman, editor of *Melody Maker* wrote: “This guy . . . has an incredible X-factor called communication.

‘Harmony, peace, understanding, love, we’re all brothers and sisters tonight. You ladies over there, you don’t have a man? Come, talk to these guys over here who don’t have a woman.’ Bull’s eye stuff.”

But not instinctive. Barry White believes in research.

During a career doldrum in the late 1960s, White stood back, watched Motown change, witnessed the emergence of the Philadelphia Sound, listened and saw that pure romance was missing. He put together the Love Unlimited formula. Hits and gold albums such as *I’ve Got So Much to Give*, *Rhapsody in White*, *Under the Influence* and *Ston’ Gone* resulted.

“The concept is there,” he says. “It’s nothing but homework. Nobody can guarantee a hit but you can come awfully close if you have the right knowledge.”

Like many Black artists, White learned his craft in the church. After the family moved from his Galveston, Texas birthplace to Los Angeles, he joined a local choir, at eight. By the time he was 10, he was playing organ for community functions. Then he became a member of a neighborhood soul quintet at 16.

As a singer, White worked small clubs, paying his dues in the manner of any artist on the way up. He did some writing as well. Generally this initial period of his career was one of education, street education, in the ways of the music business.

He was road manager for singer Jackie Lee and for two years learned the business the hardest way. After quitting the road, he became jack-of-all-trades—writer, arranger, producer—for the now defunct Bronco Records and developed the foundation for his own musical concepts.

Now he says: “I’ve learned tricks in mixing and mastering that nobody knows and the gifts I have in rhythm and counter-melody would take nine years of college to learn.”

It would certainly seem that he has mastered not only the recording craft but the art of songwriting as well. He received three awards—for “Can’t Get Enough of Your Love Babe,” “Love’s Theme” and “Never, Never Gonna Give Ya Up”—when BMI recently presented its Pop Citations of Achievement for 1974, based on radio performances.

Barry White never went to college. But it is clear from the manner in which he sings, composes, arranges and conducts that he knows his business.

Mr. Dove, Cash Box's Editorial Director-East, also is a reviewer of pop music for The New York Times.



Gamble & Huff

BY VERNON GIBBS

Kenny Gamble and Leon Huff are helping to musically define the 1970s. Proof of this is very easy to come by. When the recent 1974 BMI Citations of Achievement for pop songs were presented, Gamble and Huff, shared top honors with Paul McCartney. They were presented with four awards.

With their business partner Thom Bell (he writes and produces separately), the team has focused attention on Philadelphia and made it a primary center for pop music. In many ways, their songwriting and record production are to the 1970s and pop and soul music what the Motown Sound was to the 1960s.

In fact, their operation in Philadelphia is remarkably similar to the one Motown had in Detroit, in terms of general organization. Top performing artists are provided with hit material by Gamble and Huff and writers affiliated with both their production and publishing companies.

The major difference is that up until very recently Gamble and Huff did most of the songwriting and still do all of the production for their artists. The duo's output in the last three years has not been merely prolific; it has resulted in an impressive number of hits.

For the O'Jays they wrote and produced "Backstabbers," "Love Train," "Put Your Hands Together," "For the Love of Money" and their latest hit "Give the People What They Want." For Harold Melvin and the Bluenotes they wrote and produced "I Miss You," "If You Don't Know Me By Now," "The Love I Lost."

The Three Degrees searched for a hit for almost a decade. The Gamble-Huff song and production of "When Will I See You Again" furnished one. Billy Paul found popularity with the Grammy award-winning "Me and Mrs. Jones," which Gamble and Huff wrote with Cary Gilbert. MFSB, studio musicians for G&H, also were thrust to stardom by a G&H song, "TSOP (The Sound of Philadelphia)."

The sudden onslaught of gold and platinum albums and singles—the lot of Gamble and Huff since the formation of Philadelphia International Records in 1972 and the signing of a distribution deal with Columbia Records—is the result of more than a decade of work as professionals in the music business.

Leon Huff, 33, was born in Philadelphia and began his music training as a drummer in the Camden (N.J.) Junior High School marching band. He switched to piano and by the time he finished school was good enough to get record session work in New York.

Performing in the big city proved invaluable to the

progression of his career as a musician and producer. He worked with Leiber and Stoller, top creators of the 1950s; with Phil Spector and with Jeff Barry, Carole King and other highly esteemed New York pop writers and performers.

Returning to Philadelphia in 1963, with the idea of going into writing and producing, he met Kenny Gamble while both were doing session work for Cameo-Parkway Records. Gamble, 20 at the time, was singing and playing guitar with a local group called the Romeos, which included Thom Bell.

Also from Philadelphia, Gamble had studied to be a medical technician before deciding to devote his time to music. His first songwriting partner was Jerry Ross. On meeting Leon Huff, he sensed there was a good basis for work.

Though Huff had a hit on his own with "Mixed Up Shook Up Girl," as recorded by Patti and the Emblems, and cut a fairly successful solo single ("Soul City") after replacing Thom Bell in the Romeos, he did not feel that his career was moving in the way it should. Gamble felt the same way. So, in 1966, they became partners and formed Excel Records.

The team started slowly, writing local hits for the Intruders. After changing the name of the company to Gamble Records, their luck took a positive turn. The result was national recognition, via hits for the Intruders like "United," "Together," "Baby I'm Lonely," "A Love That's Real." In 1968, Gamble and Huff had their first million-seller when the Intruders' version of "Cowboys to Girls" caught on.

Their success made them even more creative. They turned out hits like "Expressway to Your Heart" for the Sole Survivors and the O'Jays' "One Night Affair."

Sessions with Jerry Butler, however, really got the Philadelphia Sound off the ground. He recorded "Only the Strong Survive," "Hey Western Union Man," "Never Give You Up" and "Moody Woman."

By 1971 both Wilson Pickett and Joe Simon had duplicated Butler's success with Gamble-Huff songs. Simon did it with "Drowning in the Sea of Love" and "Pool of Bad Luck." Pickett broke through with "Engine Number 9."

They proved to be the final spark for the explosion that followed. The excitement in Philadelphia is still building.

Mr. Gibbs is a free-lance music journalist. His work appears in Penthouse, Essence, Down Beat, Crawdaddy.

Paul McCartney

BY ROBERT HILBURN

"After the breakup of the Beatles, I was thinking of calling my first album *I'm the One It Hit the Most*. Cause it really did hit me hard," Paul McCartney said as he relaxed by the Beverly Hills Hotel pool a few days after his *Band on the Run* solo album went to No. 1 on the national charts.

"I thought 'Oh Jesus, what am I going to do now? It's really going to be difficult to get it going on my own,'" he continued, reflecting on his feelings at the time of the split of the most successful group in the history of pop music.

"But it kind of turned itself around and became a challenge. I thought either I was going to go under or I was going to get something together."

It has, of course, been five years now since McCartney announced he was leaving the Beatles, thus formally ending what was already a tense, crumbling relationship. Since the break, he has recorded six albums (including the recent *Venus and Mars*), formed a new band and toured in Europe. He has also starred in a television special and received an Oscar nomination for his title song from *Live and Let Die*.

And most recently he received four BMI Citations of Achievement, signifying that four of his songs were among the most performed in the BMI repertoire for the calendar year 1974. McCartney's songs are licensed in the U.S. by reciprocal agreement with PRS (England).

But it wasn't until the commercial and, crucially, artistic success of *Band on the Run* last year that McCartney's solo career became a complete, across-the-board triumph that returned him to the status of his Beatle days. He now admits that his confidence and, even, musical direction were a bit shaken in those months after the group's breakup when so much was expected of him.

With the confidence gained from *Band on the Run*, McCartney was able to look back quite candidly at his earlier solo albums and the mixed reactions they received. "Well, I thought the first one *McCartney*, was quite good. Some people think it was my best album until *Band on the Run*. But then it didn't quite do it in every way. It did it sales wise, but not critically. It was very down home, funky, just me recording on my own, playing all the instruments. After it got knocked, I thought — it was very obvious in a way — I'll do just the opposite next time. So, *Ram* (the second solo album) was with the top people, chiefly the studio musicians. I thought . . . 'This is what they want.' But again, it was critically panned, though it did well

with the public," the songwriter-guitarist-singer added.

Why the universal success of *Band on the Run*? "I don't know," he said, considering the question. "Maybe, it's just a good album. I'd say so. What happens to me is that I keep hearing snatches of it on the radio and before it has registered that it's actually me, I think that's good and I'm over at the radio trying to pinch (steal) a lick or something. In that respect, I think the tracks came over great."

McCartney was 14 when he met John Lennon in June of 1956. They started a relationship, based on a mutual enthusiasm for Elvis Presley and Little Richard. Ultimately, this friendship sparked a musical and cultural revolution six years later with the release in England of "Love Me Do." In 1964, the American market fell under their spell when "I Want To Hold Your Hand" became available.

As a child in Liverpool, England, McCartney, according to most reports, never showed any special interest in music. He took a few piano lessons and sang a bit in the church choir, but it wasn't until he heard Presley — "All Shook Up" was a particular favorite — that he became devoted to pop. "That was the biggest kick," he once said, describing the joy of listening to the early Presley records. "Every time I felt low, I just put on an Elvis and I'd feel great, beautiful."

Though Lennon and McCartney always shared songwriting credit on Beatle products, most of the songs, after the early days, were written chiefly or totally by one or the other. Though McCartney contributed several rockers to the Beatles albums, he is best known for a collection of ballads that have become pop standards: "Yesterday," "Hey Jude," "Fool on the Hill," "Let It Be." Since the break, McCartney's songs have ranged from such lively rockers as "Hi, Hi, Hi" and "Jet" to such lush, much-recorded ballads as "My Love" and "Maybe I'm Amazed."

If performance under stress is the greatest test of an artist, McCartney's triumph in his solo career ranks as one of the remarkable achievements in the colorful history of pop. Just before the *Venus and Mars* LP was released, he signed a contract with Capitol (in the United States) and EMI (in England) that was, according to some sources, the largest in the history of the record industry. And to think, some said he was all through in 1970.

Critic Hilburn covers the pop music scene and reviews recordings on a regular basis for The Los Angeles Times.



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