

# BMI

Issue No. 1, 1983

THE MANY WORLDS OF MUSIC

## **Willie Nelson: Lifetime Achievement Award**

**National Academy  
of Popular Music  
Also Honors  
Ebb & Kander,  
Sedaka, Wilder**



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# WHOSE STANDARD?

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by Edward M. Cramer  
President, Broadcast Music, Inc.

**T**he teachers seem so much younger these days" is the usual cliché acknowledging the passage of time, but in the music business, there's even a better measurement. Whose standard tune is that? Who considers it a golden oldie? Who would call it an evergreen?

Clearly, not all tunes are standards in the broad, general sense of the term. It's probably safe to say that while a particular song may not be *your* standard or *my* standard, it's someone's standard and they have every right to choose their favorite musical memories.

The key is youth. It's usually the music of your youth that provides your standards. My mother's youthful years were spent in Europe at the turn of the century. Waltzes and polkas remained her standards. Personally, I can still hear my choices swung and lilted by the big bands.

There's a generation out there that chooses its evergreens from among the Beatles catalogue with "Michelle" rivaling every other musical heart-throb through time for top honors, including "Greensleeves."

A recent Washington soiree was built around an 1890's theme. *The New York Times* duly reported the details of the upcoming event, the special costumes and period dishes. The article ended: "Only the dance music will deliberately avoid the 1890's; it will be modern, which, by way of Washington social standards, sets it at about 1934." Another generation heard from.

By any measure, BMI's Million Performance songs would have to be called evergreens, yet the range is breathtaking, covering every sort of song: Country, Latin, jazz numbers, ballads, show tunes, name it.

Each generation, then, picks its own standards, and awards; recognitions and honors follow. This year, as four BMI affiliates enter the Songwriters Hall of Fame—Alec Wilder, Neil Sedaka, John Kander and Fred Ebb—and another—Willie Nelson—is given a Lifetime Achievement Award, we can appreciate the range of their achievements.

Among Alec Wilder's prolific output are evergreens to stand with any ever created. Neil Sedaka's standards are those of a younger generation, and he's still writing. Kander and Ebb blazed new trails in the musical theater, and they're still writing. Willie Nelson made some old standards his very own in bringing a new sound and substance to Country music. And Willie is still writing.

That lineup covers a generation or two of music lovers. But for many music lovers time doesn't fly; it doesn't even move. For them, I'd suggest consideration of this musical time frame:

Today's 40-year-olds, soon to be grandmothers and grandfathers, weren't doing the minuet as teenagers. A quarter century back, as 15-year-olds, they were dancing to tunes like "At The Hop," "Rockin' Robin," "Splish Splash" and "Chantilly Lace" and enjoying the close harmony of the Everly Brothers singing "All I Have To Do Is Dream."

Standards, then, are being created all the time. We have to be wise enough to recognize the fact and consider ourselves lucky to be able to enjoy this musical feast.

Today's young people, I believe, have learned the lesson. Their tastes are wide-ranging, inquisitive. Their ears are open to sounds old, new and now. It will be interesting to note, 25 years hence, what *their* standards will be.



# BMI

*THE MANY WORLDS OF MUSIC*  
*Issue No. 1, 1983*

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# In both the 1982 Listing and the licensing music for the most

Early in 1983, *Variety* published two definitive lists, one naming the current block-busting films, leaders in rentals to distributors, another showing the All-Time Box Office Champions, again based upon rentals. On both lists, BMI led in licensing the lion's share



## THE EMPIRE STRIKES BACK

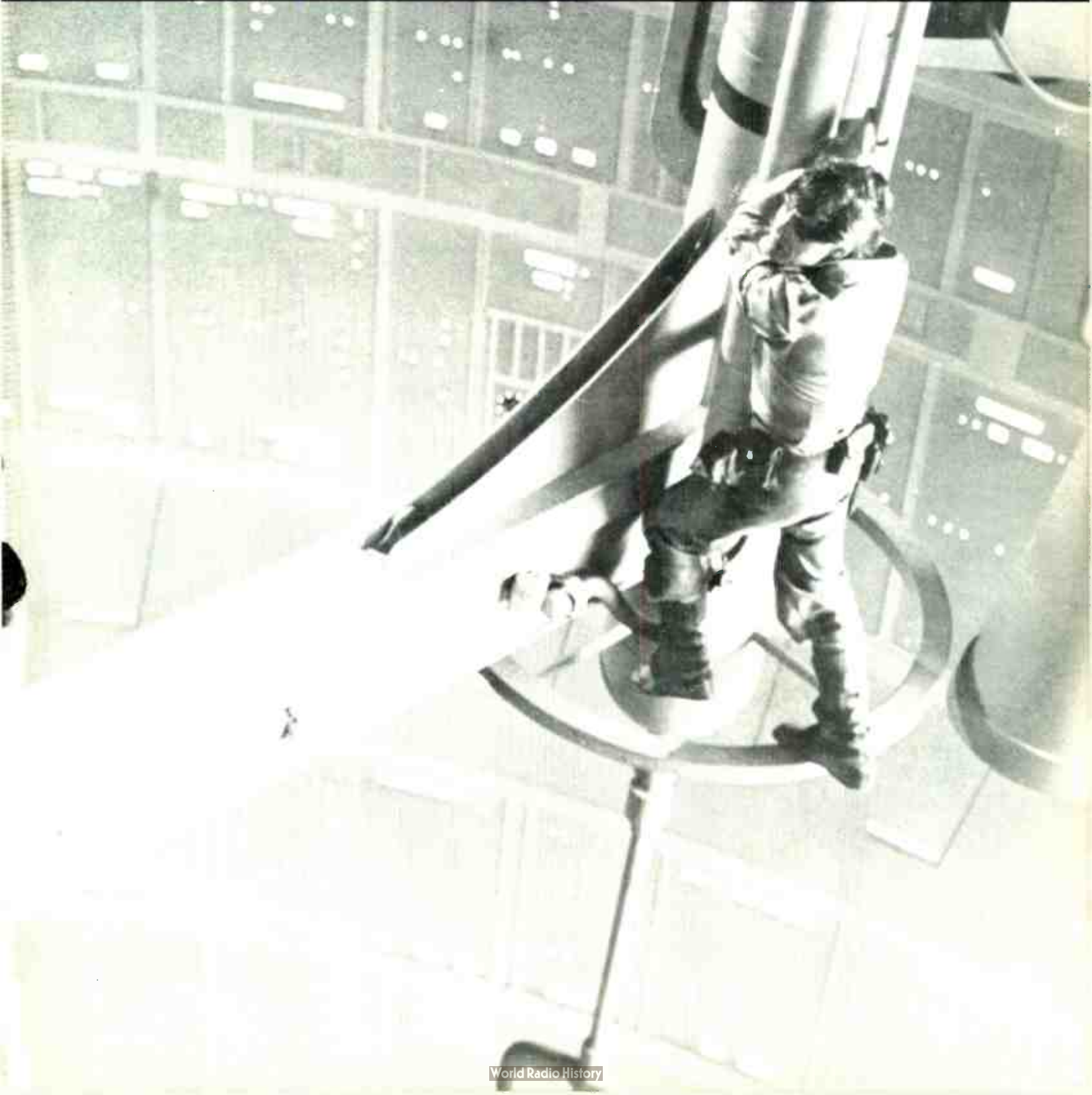
(20th Century-Fox)

Score: John Williams

Publisher: Bantha Music, Fox Fanfare Music, Inc.

# All-Time Roster, BMI leads in widely distributed films

of music in America's most widely shown films. The *Variety* list showed that of the Top 25 favorites of 1982, 22 motion pictures featured scores, themes and/or songs licensed by BMI. And 22 of the Top 25 All-Time Box Office Champions featured BMI licensed music.







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**SUPERMAN II** (Warner Bros.)  
Score: John Williams  
Publisher: Warner-Tamerlane Pub. Corp.



**ROCKY III** (United Artists)  
Music: Various BMI-licensed selections



**KRAMER VS. KRAMER** (Columbia)  
Music: Various BMI-licensed selections

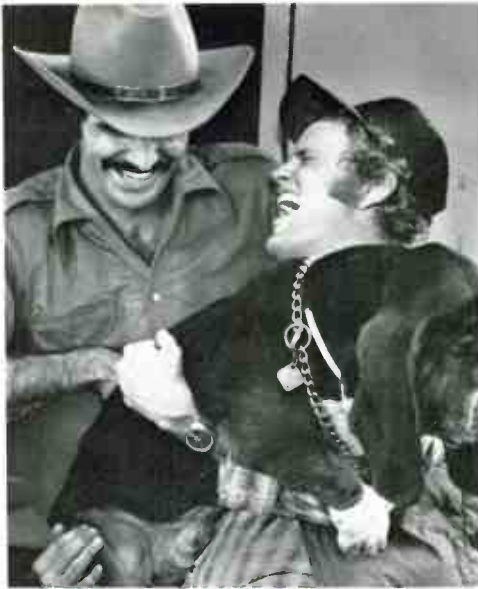
**ALL-TIME  
BOX OFFICE CHAMPIONS**



**GREASE** (Paramount) Music: Various BMI-licensed selections



**STAR WARS** (20th Century-Fox)  
Score: John Williams  
**OSCAR WINNER: BEST ORIGINAL SCORE, 1977**  
Publisher: Bantha Music, Fox Fanfare Music, Inc.



**SMOKEY AND THE BANDIT** (Universal)  
Songs: Dick Feller, Jerry Reed  
Publishers: Duchess Music Corporation, Vector Music



**SUPERMAN**  
(Warner Bros.)  
Score: John Williams  
Publisher: Warner-Tamerlane Pub. Corp.

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**NATIONAL LAMPOON'S ANIMAL HOUSE** (Universal) Music: Various BMI-licensed selections





**RAIDERS OF THE LOST ARK**  
(Paramount)  
Score: John Williams  
Publisher: Bantha Music,  
Ensign Music Corporation





**ON GOLDEN POND**  
(Universal)  
Score: Dave Grusin  
Publisher: ATV Music Corp.

**ALL-TIME  
BOX OFFICE CHAMPIONS**



**ONE FLEW OVER  
THE CUCKOO'S NEST**  
(United Artists)  
Score: Jack Nitzsche  
Publisher: Prestige Music Co.



**AMERICAN GRAFFITI**  
(Universal)  
Music: Various BMI-licensed  
selections



**STIR CRAZY** (Columbia)  
Score: Tom Scott  
Publisher: Gold Horizon Music Corp.



**SATURDAY NIGHT FEVER**  
(Paramount)  
Score: David Shire  
Songs: Barry Gibb, Maurice Gibb,  
Robin Gibb (PRS)  
Publishers: Ensign Music  
Corporation, Stigwood Music, Inc.



**NINE TO FIVE** (20th Century-Fox)  
Score: Charles Fox Song: Dolly Parton  
Publishers: Fox Fanfare Music, Inc., Velvet Apple Music



**THE EXORCIST**  
(Warner Bros.)  
Music: Various BMI-licensed selections

**ALL-TIME  
BOX OFFICE CHAMPIONS**



**E.T. THE EXTRA-TERRESTRIAL** (Universal)  
Score: John Williams  
Publisher: Music Corporation of America, Inc.

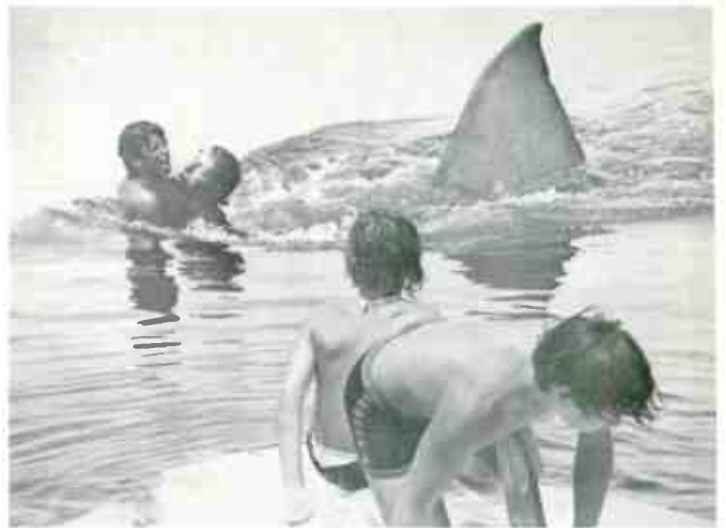


**THE STING**  
(Universal)  
Music: Various BMI-licensed selections





**CLOSE ENCOUNTERS OF THE THIRD KIND** (Columbia)  
Score: John Williams  
Publisher: Gold Horizon Music Corp.



**JAWS** (Universal)  
Score: John Williams  
**OSCAR WINNER: BEST ORIGINAL SCORE, 1975**  
Publisher: Duchess Music Corporation

**STAR TREK** (Paramount) Score: Jerry Goldsmith Publisher: Ensign Music Corporation





**MODERN PROBLEMS** (20th Century-Fox)

Score: Dominic Frontiere Songs: Dominic Frontiere, Adrienne Anderson  
 Publisher: Fox Fanfare Music, Inc.

**1982  
 BOX OFFICE CHAMPIONS**



**SHARKEY'S MACHINE** (Warner Bros.)  
 Score: Al Capps, Snuff Garrett  
 Plus various BMI-licensed selections  
 Publishers: Happy Trails Music, Warner-Tamerlane Pub. Corp.



**RAIDERS OF THE LOST ARK**  
 (Paramount)  
 Score: John Williams  
 Publisher: Bantha Music, Ensign Music Corporation



**FRIDAY THE 13th PART III**  
 (Paramount)  
 Score: Harry Manfredini  
 Theme: Harry Manfredini, Michael Zager  
 Publishers: Almaviva Music, Live Music Publishing Corp.





**POLTERGEIST** (MGM)  
Score: Jerry Goldsmith  
Publisher: MGM Affiliated Music, Inc.



**AN OFFICER AND A GENTLEMAN** (Paramount)  
Music: Various BMI-licensed selections



**CONAN THE BARBARIAN**  
(Universal)  
Score: Basil Poledouris  
Publisher: Music Corporation of America, Inc.



**RICHARD PRYOR LIVE ON THE SUNSET STRIP**  
(Columbia)  
Theme: Harry F. Betts  
Song: Otis Redding  
Publishers: Gold Horizon Music Corp., East/Memphis Music

**1982**  
**BOX OFFICE CHAMPIONS**



**TRON** (Walt Disney Productions)  
Score: Wendy Carlos  
Songs: Jonathan Cain, Steve Perry, Neal Schon  
Publisher: Wonderland Music Company, Inc., Weed High Nightmare Music





**THE BEST LITTLE  
WHOREHOUSE IN TEXAS**

(Universal)  
Score: Patrick Williams  
Songs: Dolly Parton  
Publishers: Music Corporation of America,  
Inc., Velvet Apple Music



**BLADE RUNNER** (Warner Bros.)

Score: Vangelis (PRS)  
Publisher: Blade Runner Music



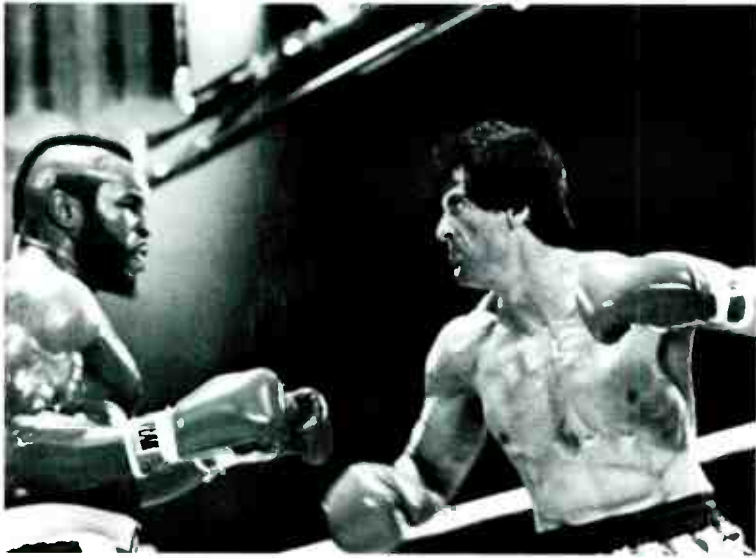
**FIRST BLOOD** (Orion)

Score: Jerry Goldsmith  
Publisher: Anabasis Music, Elcajo Music



**TIME BANDITS**

(Embassy)  
Music:  
Various BMI-licensed  
selections



**ROCKY III** (United Artists)  
Music: Various BMI-licensed selections



**ABSENCE OF MALICE** (Columbia)  
Score: Dave Grusin  
Publisher: Gold Horizon Music Corp.

**1982**  
**BOX OFFICE CHAMPIONS**

**STAR TREK II:  
THE WRATH OF KHAN**  
(Paramount)  
Music:  
Various BMI-licensed  
selections



**YOUNG DOCTORS IN LOVE**  
(20th Century-Fox)  
Music:  
Various BMI-licensed  
selections







**PORKY'S** (20th Century-Fox)  
Music: Various BMI-licensed selections



**TAPS** (20th Century-Fox)  
Music: Various BMI-licensed selections



**ON GOLDEN POND** (Universal)  
Score: Dave Grusin Publisher: ATV Music Corp.



**NEIGHBORS** (Columbia)  
Music: Various BMI-licensed selections



**E.T. THE EXTRA-TERRESTRIAL**  
(Universal)  
Score: John Williams  
Publisher: Music Corporation  
of America, Inc.



Johnny Christopher, Mark James and Wayne Carson, writers of "Always On My Mind," which was named Song of the Year and Best Country Song.



Jay Graydon (l.) and collaborator Steve Lukather smile for the camera after taking the Grammy for Best R & B Song.

# BMI & GRAMMY



Al Green rejoices onstage at the Shrine Auditorium. He had just won two Grammys in the Soul Gospel area.





Melissa Manchester, who gave the Best Pop Vocal Performance, Female, in 1982.



Jennifer Warnes (r.) and Joe Cocker recreate their award-winning single for the audience around the country. The Recording Academy voted their rendition of "Up Where You Belong" Best Pop Performance by a Duo or Group With Vocal. Will Jennings is one of the writers of the song.

Music and TV fans and a large percentage of the music community around the country stationed themselves before TV sets on the evening of February 23. The focus of interest was the presentation of the much sought-after "Grammy" awards at Los Angeles' Shrine Auditorium.

A lavish three-hour show carried by the CBS Television Network, coast-to-coast in the 8-11 P.M., E.S.T. slot, it indicated the way things were on records in 1982. The "best" in a variety of music and craft categories, as determined by the voting of the National Academy of Recording Arts and Sciences' knowledgeable membership, were announced during the Grammy gala.

The show, preceded by a wine-and-lemonade reception in the lobby of the Shrine Auditorium, was followed by a large party on two ballroom levels of the Biltmore Hotel in Los Angeles. Awards parties also were held by local NARAS chapters in New York, Chicago, Memphis and Atlanta.

As is generally the case when these record industry awards are distributed, BMI music, writers and publishers were a dominant presence.

**Johnny Christopher, Mark James and Wayne Carson** were winners in two key areas of the balloting and were crucial to a third competition. Their creation, "Always On My Mind," was named Song of the Year and Best Country Song. **Willie Nelson's** version of it brought him a Grammy for Best Country Vocal Performance, Male.

Another songwriter award went to **Jay Graydon** for his contribution to "Turn Your Love Around," the Best R & B Song.

**John Williams**, the highly esteemed composer and conductor, brought the number of Grammys he has received to 14, adding three this time around. He won for his work for the motion picture, *E.T. The Extra-Terrestrial*—Best Original Score, Best Instrumental Composition ("Flying," the theme from the film) and Best Arrangement on an Instrumental Recording (again, "Flying").

**Tom Eyan** was singled out for his lyrics for *Dream-*



Tom Eyan, lyricist for *Dreamgirls*, voted Best Cast Show Album by the Academy.



Clarence "Gatemouth" Brown, whose album, *Alright Again*, was the Best Traditional Blues Recording of the past year.

*girls*, voted Best Cast Show Album. He also figured in the Best R & B Vocal Performance, Female, category. Jennifer Holiday, one of the original stars of the show, won for her rendition of "And I Am Telling You I'm Not Going," a key song in the score.

Men At Work, a pop group originally from Australia, including **Colin Hay, Ron Strykert, John Rees, Greg Ham and Jerry Speiser**, won the coveted Best New Artist award. The Best Pop Vocal Performance, Female, was won by **Melissa Manchester**. Her vehicle: the **Tom Snow-Dean Pitchford** song, "You Should Hear How She Talks About You." **Jennifer Warnes'** and Joe Cocker's treatment of "Up Where We Belong"—**Will Jennings** is a co-writer of the song—was the winner in the Best Pop Performance by a Duo or Group with Vocal competition.

The Country grouping of categories was entirely dominated by BMI. In addition to the Christopher-James-Carson collaboration, "Always On My





T. G. Sheppard (l.) and Sylvia present a Grammy to the group Alabama. The unit's album, *Mountain Music*, was a winner in one of the key Country categories.



Hank Williams gets Hall of Fame recognition.

Mind," being named Best Country Song, and Willie Nelson's version of it winning a miniature gramophone, **Juice Newton's** view of "Break It To Me Gently" won the Best Country Vocal Performance, Female balloting.

Another top vote-getter was *Mountain Music*, an album by Alabama (**Mark Herndon, Jeff Cook, Teddy Gentry** and **Randy Owen**). It was considered the Best Country Performance by a Duo or Group with Vocal. **Roy Clark** completed the BMI sweep by garnering sufficient support to win the Best Country Instrumental Performance award.

BMI affiliates made a good showing in the jazz area. The **Miles Davis** album, *We Want Miles*, featuring the trumpeter's current group and a number of his compositions won in the Best Jazz Instrumental Performance, Soloist category. The **Phil Woods** set, *"More" Live*, containing compositions by Davis and **Steve Swallow**, among others, was voted Best Jazz Instrumental Performance, Group, by the Recording Academy membership. The Best Jazz Fusion Performance, Vocal or Instrumental Grammy was taken by **Pat Metheny** for his album, *Offramp*. It features his group and compositions co-written with **Lyle Mays**.

The Best Traditional Blues Recording of 1982 was *Alright Again*, the album by **Clarence "Gatemouth" Brown**, which includes songs by Brown, **Albert Collins** and **Percy Mayfield**, among others. The Ethnic or Traditional Folk Recording selected as best of the lot was *Queen Ida and the Bon Temps Zydeco Band on Tour*. **Ida Guillary** (Queen Ida) and Al Lewis provided the material for this set.

In the soul gospel and inspirational music areas, BMI also did well. **Al Green** won in two categories. His album *Higher Plane* was voted Best Soul Gospel Performance, Contemporary. *Precious Lord*, the other winning Green LP, was number one in the Best Soul Gospel Performance, Traditional, competition. **Barbara Mandrell's** LP, *He Set My Life To Music*, which includes contributions by Ms. Mandrell, **B.J. Thomas, Rhonda J. Fleming** and **Dennis**

**Morgan** and **Tom Collins** was declared the Best Inspirational Performance.

In a variety of categories, writers who license their material through BMI were central to victories by others. **David Byron** was one of the collaborators on "Shadows Of The Night," the vehicle for **Pat Benatar's** Best Rock Vocal Performance, Female. **Frank Sullivan** was a key contributor to "Eye Of The Tiger," the song that inspired Survivor to give Best Rock Performance by a Duo or Group with Vocal. "D.N.A.," the winning effort by A Flock of Seagulls (Best Rock Instrumental Performance), is the work of **Paul Reynolds, Francis Maudsley, Alister** and **Michael Score**, writers affiliated with the English society, PRS. The song is published in this country by Zomba Enterprises, Inc., a BMI firm.

**Odell Brown** and Marvin Gaye wrote "Sexual Healing," the basis for two Gaye Grammys. **Leon Chancler** collaborated on the song, "Let It Whip," a winner for the Dazz Band in the Best R & B Performance by a Duo or Group with Vocal contest. Olivia Newton-John's *Olivia Physical*, the Video of the Year (in this case a video disk), features a number of songs, notably her hit, "Physical" which **Terry Shaddick** had a hand in writing.

The Best Recording For Children was *In Harmony 2*, an album featuring such leading lights of the popular music field as **Billy Joel, James Taylor, Crystal Gayle** and **Dr. John**.

The Best Classical Orchestral Recording was the RCA version, with James Levine conducting the Chicago Symphony, of Gustav Mahler's "Symphony No. 7 in E Minor." The work is licensed by BMI in this country through Bote and Bock Associated Music Publishers. **Thomas Z. Shepard** co-produced the recording and received a Grammy for his efforts.

Last and by no means least, the recording named to the National Academy of Recording Arts and Sciences' Hall of Fame was the **Hank Williams** version of his own "Your Cheating Heart," which was originally released to the public in 1953. Williams, of course, is one of the legends of Country music and licensed his songs through BMI.





At the National Academy of Popular Music 1983 awards dinner: BMI's Bobby Weinstein (l.), a member of the Academy's board of directors, with Neil Sedaka, Hall of Fame inductee, Willie Nelson who was the recipient of the Lifetime Achievement Award, Sammy Cahn, president of the Academy and BMI's Frances Preston (r.) gather in the VIP lounge before presentation ceremonies.

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## Songwriters Hall of Fame Awards Dinner

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**O**n March 7, the Songwriters Hall of Fame 1983 Awards Dinner was held at New York's Waldorf-Astoria Hotel. The eighth annual award dinner proved to be a sold-out event. **Fred Ebb** and **John Kander**, **Neil Sedaka** and the late **Alec Wilder** were inducted into the Hall of Fame. Wilder's friend and long-time collaborator **Loonis McGlohon**, accepted.



**Teresa Brewer**



**Liza Minnelli**



**Emcee Dick Clark**

**Willie Nelson** was presented with the coveted Lifetime Achievement Award, becoming the fourth individual to receive it. Previous winners include Dinah Shore, Tony Bennett and Ethel Merman. Appearing with his band, Nelson sang such standards as "Stardust," "Blue Skies," "All of Me" and the current Grammy-winner, "Always On My Mind." Neil Sedaka, Liza Minnelli, Rosemary Clooney, Teresa Brewer and Margaret Whiting also entertained.

Others inducted into the Hall of Fame included Stevie Wonder, Ervin Drake, Harry Tobias, Hugh Martin and Ralph Blane, the late Harry Akst and the late Bob Hilliard.

Emcee for the evening was Dick Clark, standing in for the ailing Debbie Reynolds.

These pages feature photo highlights from the gala affair.



**Hall of Famer Neil Sedaka entertains dinner guests in a duet with his daughter, Dara.**





Rosemary Clooney



BMI's Theodora Zavin offers her congratulations to Fred Ebb and John Kander for their induction into the Songwriters Hall of Fame as Liza Minnelli looks on.



Willie Nelson accepts his Lifetime Achievement Award to become only the fourth recipient of the prestigious honor.



Loonis McGlohon accepts Hall of Fame honors on behalf of his longtime friend and collaborator Alec Wilder (inset).

# JOHN WILLIAMS

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by Harvey Siders

**J**ohn Williams, a man of great respect, added to his already substantial reputation in February. During the annual Grammy Awards at the Shrine Auditorium in Los Angeles, the illustrious composer and conductor was cited three times by the National Academy of Recording Arts and Sciences for his work on the motion picture *E.T. The Extra-Terrestrial*. He won the coveted gold miniature gramophone for Best Original Score, Best Instrumental Composition ("Flying," the key theme from the film) and Best Arrangement on an Instrumental Recording (again for "Flying"), marking the 12th, 13th and 14th times he has been singled out by the Recording Academy.

He was equally delighted, I'm sure, with other recent acts of approval—this time from the motion picture academy. These also involved high numbers. He received his 16th and 17th Academy Award nominations—for his *E.T.* score and for the song, "If We Were In Love," from *Yes, Giorgio*, which stars Luciano Pavarotti.

Any composer who can gain such lofty recognition for his composing for those extremes—*E.T.* and Luciano Pavarotti—must indeed abound in versatility. Perhaps the most accurate way to characterize Williams' talent is to describe him as being professionally bi-coastal and musically bilingual: as much at home in Boston—where he recently signed a five-year contract extending his conductorship of the Boston Pops Orchestra—as he is in Los Angeles, where he is one of the most prolific figures on the Hollywood sound stages.

The other duality stems from the fact that he thrives in two musical worlds. He certainly has proven his ability to write commercially viable popular and jazz music. And his symphonic portfolio boasts two symphonies, concerti for violin and flute, chamber works for winds and for strings, plus a growing number of short orchestral works for the Pops.

Williams alternates from the popular to the symphonic as easily as he travels from coast to coast for his writing and conducting chores.

Under the terms of his new contract with the Pops, Williams will conduct seven weeks of the 12-week season (an increase of two weeks over last year), approximately four concerts per week.

In a city steeped in tradition, the fact that John Williams is the 19th conductor of the Boston Pops has been pointed out in all the newspapers. More importantly, in a city where the 18th conductor, Arthur Fiedler, lasted for 50 years, the question was on everyone's lips: "Can Williams fill Fiedler's shoes?"

Certainly the *Boston Herald* answered that most convincingly: "Williams did not merely have a hard act to follow when he came here (in 1980); he had an impossible one, for there was no hope of anyone matching the style, the showmanship of the incomparable Arthur Fiedler.

"But wisely . . . while Williams never tried to be a Xerox copy of the man . . . he implanted his own taste, his own elegance, if you will, on the orchestra without sacrificing any of the gloss his predecessor had given it and re-shaped it, gently."

And how did the orchestra members react to the announcement of Williams' new contract? With Williams present, the players broke into a spontaneous cheer. Whereupon he commented: "You may find it hard to believe, but I find you collectively irresistible." Following another outburst of approval, Williams added, "I'm permanently with you."

That must have come as good news to their new record label, Philips. The Bostonians' debut recording, *Pops In Space*, featuring excerpts from many of Williams' film scores, has become the best-selling release in the history of the Philips company.

A cursory glance at Williams' credits will reveal "best-selling" connections. Among the more than 65 films he has scored are such box office blockbusters as *Star Wars*, *Jaws*, *Superman*, *Close Encounters of the Third Kind*, *The Empire Strikes Back* and *Raiders of the Lost Ark*. His latest film, *Return of the Jedi*, is the third segment in the ongoing *Star Wars* saga.

Regarding *Star Wars*, its soundtrack album has sold well over four million copies—more than any





other non-pop album in recording history. He has accumulated a number of gold and platinum records, three Golden Globe awards, two Emmys (for his work on *Heidi* and *Jane Eyre* in the 1960's), and three Oscars: *Fiddler on the Roof* (1971), *Jaws* (1975) and *Star Wars* (1977).

Never one to rest on his laurels, the soft-spoken, unassuming Williams is increasing his commitments, expanding his bi-coastal excursions by traveling with the Pops to a number of major cities, and by guest conducting major orchestras in London, Toronto, Pittsburgh, Houston, Dallas, Denver and Los Angeles.

From the beginning, John Williams has kept on the move. He was born in New York City in 1932 and received early inspiration from his dad, a jazz drummer who was one of the original members of the Raymond Scott Quintet.

At age seven, Williams began studying piano and soon added trombone, trumpet and clarinet. By the time he was 16, Williams was living in Los Angeles where his father worked as a studio musician.

John did the arrangements for his school band

at North Hollywood High, studied composition at UCLA and later studied privately with Mario Castelnuovo-Tedesco. At 19, Williams wrote his first serious work, a piano sonata. Then the peripatetic one moved back to New York, studied piano with Madame Rosina Lhevinne while playing jazz piano in local clubs.

By 1960 Williams was back in L.A., where he began his film composing career, with the help of Alfred Newman and Morris Stoloff.

That career has blossomed without interruption ever since, and he makes no effort to discourage the demands from both coasts. As he characterized his dual existence: "My work with the Pops is a nice counterpoint to my work in Hollywood. The Pops is a wonderful source of refreshment for my film work, which is done in solitude."

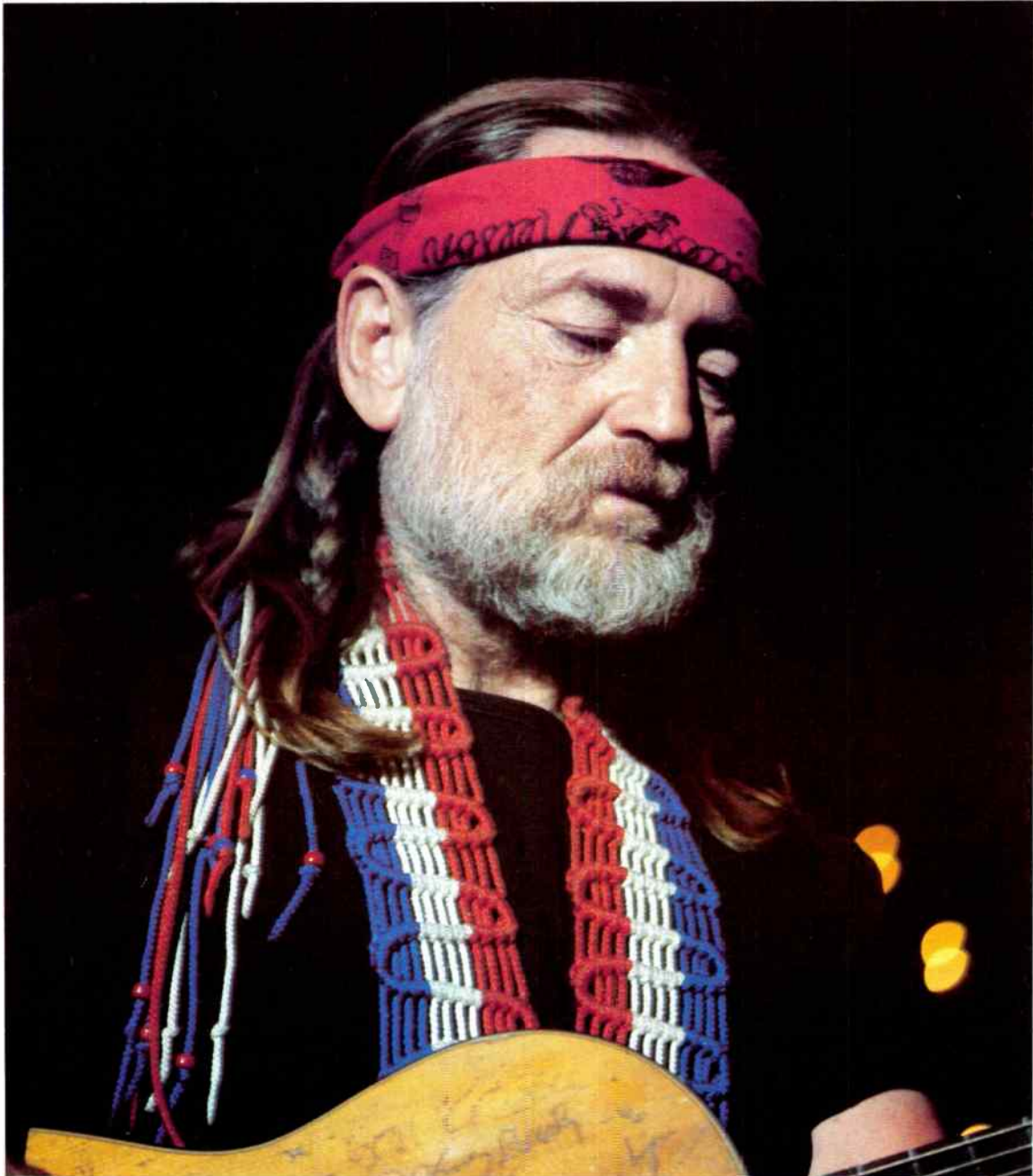
Nice counterpoint? The way his career is developing and recapitulating, it seems more like a study in sonata form.

---

*Mr. Siders is a two-time Emmy Award-winning writer/producer for ABC-TV News, in Hollywood.*

# WILLIE NELSON

by Robert K. Oermann



**O**n March 7, Willie Nelson became the first Country songwriter ever honored with a Lifetime Achievement Award from the National Academy of Popular Music. The occasion was the annual Songwriters Hall of Fame

banquet in New York City. The award was the capstone of his latest accumulation of awards and honors, among them a Grammy for Best Country Vocal Performance and induction into the *Playboy* Hall of Fame.



Nelson is the fourth winner of the prestigious Lifetime Achievement Award, following Dinah Shore, Tony Bennett and Ethel Merman. His stature as a performer and his roll call of BMI award songs more than qualifies him for the honor.

He has been winning BMI awards since 1961 when "Hello Walls" and "Crazy" got pop certificates and the comic "answer song," "Hello Fool," joined them in garnering Country awards.

Since then, "Funny How Time Slips Away" has received a rhythm and blues award (in 1964), illustrating the universality of Willie Nelson's songwriting. In all, the Red-Headed Stranger, has picked up 20 BMI certificates.

But he hasn't always been celebrated and world-renowned. He began as a small-town Texas honky-tonk musician and Sunday school teacher who sold his early songs outright. In the 1950's he sold "Family Bible" for \$50 and "Night Life" for \$150. They have both become Country classics. To this day, Nelson's name is not on the former song and he is listed as 1/3 writer of the latter.

Things improved after he moved to Nashville in 1960. Songwriter Hank Cochran discovered him in the back room of the legendary Tootsie's Orchid Lounge in downtown Music City. Cochran was riding a hit streak and was about to have his publishing company weekly income increased by \$50. He was so moved by Willie's talent, however, that he talked the publishing company into signing the Texan and giving the Cochran-earmarked \$50 a week to Nelson instead.

Hank's faith in Willie was soon justified. By the end of 1961, Patsy Cline's version of "Crazy" and Faron Young's version of "Hello Walls" had both topped the Country charts. Nelson collected another BMI award when Young took his "Three Days" into the Country music Top Ten the following year.

Cochran was offered a recording contract by Liberty Records in 1962, but he suggested that the company sign Willie Nelson first. The result was that Nelson had his first hit record as an artist, "Touch Me," that year.

In 1965, both men signed recording contracts with RCA. The next five years sowed the seeds of Nelson's dissatisfaction with Nashville record-making. Despite excellent LPs like *Country Music Concert* (1966) and *Yesterday's Wine* (1971), the jazz-influenced singer and thoughtful songwriter was generally unhappy about his disc career. He resented being molded by The Nashville Sound.

He returned to Texas in 1970 to start over. He recorded two concept albums, *Shotgun Willie* (1973) and *Phases and Stages* (1974) for Atlantic Records. Then came the blockbuster. Columbia Records released a third Willie Nelson concept album, *Red Headed Stranger*, in 1975 and the record's first single made him an international celebrity. Ironically, it was a tune he did not write—the Fred Rose oldie, "Blue Eyes Crying In The Rain."

Meanwhile back at RCA, executives decided to package the music of four of their most unconventional artists and call the result *The Outlaws*. Willie Nelson, Waylon Jennings, Jessie Colter and Tompall Glaser unwittingly became part of the first platinum-

selling album in Country music history.

Waylon and Willie's singing of "Good Hearted Woman" on that album has been so widely heard that it has received a BMI Million Performance Award. Nelson and Jennings co-wrote the song.

"Pretend I Never Happened" and "I'm A Memory," also from Nelson's RCA period, won BMI awards in the 1970's. But the 1980's have brought still more songwriting honors. For the film *Honeysuckle Rose*, Nelson contributed "On The Road Again" and "Angel Flying Too Close To The Ground" and these won both pop and Country BMI awards.

That's indicative of how Willie Nelson's music is perceived today. Nelson has transcended the "Country" label, although he remains a Country musician. He has achieved the status of a modern-day Sinatra, a balladeer whose audience is all America. He has become much more than a singer, much more than a songwriter. He is an institution, a cultural symbol.

To the National Academy of Popular Music and to BMI he will always be foremost a beloved song poet. "Bloody Mary Morning," "Heaven And Hell," "Good Times," "Pretty Paper," "Little Things," "It's Not Supposed To Be That Way," "In God's Eyes," "Yesterday's Wine," "Undo The Right," "I Gotta Get Drunk," "These Are Difficult Times," and the hundreds of other songs in his catalogue are timeless. They are the kind of songs that will be sung by future generations.

They're the kind of songs that get their creators Lifetime Achievement Awards.

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Robert K. Oermann is the Music Editor for The Tennessean in Nashville.



Willie Nelson (above) in the mid-sixties at the beginning of a meteoric career and (opposite) at the recent Hall of Fame dinner where he won the special Lifetime Achievement Award.

# NEIL SEDAKA

by Pat O'Haire

**T**he trappings of success are what makes it all worth while: a house in Connecticut, an apartment in New York, a chauffeur to drive you from one place to another. An office in a big midtown building, a staff to run your life, managers, accountants, lawyers. But most of all, *recognition*. Recognition from fans, from headwaiters, hotel managers, bellhops, people that can smooth out a rough road faster than a steamroller.

Neil Sedaka should know. He had it all when he was very young, almost too young to understand. He was on top of the music heap when he was still a teenager, writing and singing songs and hearing them sung over and over again by hundreds of other performers barely out of their teens themselves. And then he watched it all slip through his fingers like the proverbial grains of sand until there was nothing left, nothing at all except the memories.

But that's all changed. Neil Sedaka is back in the





groove, writing and performing songs and hearing them sung over and over again by hundreds of other entertainers. Only this time, he has put away the things of his teen years. Even though some of the lyrics for present-day Sedaka music are being turned out by his teenage daughter Dara, with whom he frequently performs, his songs now have a far more universal quality than those of a few decades ago. As a result, they appeal to both the young and not so young.

Unlike many of the music men of his generation, Sedaka is a survivor. He lived through the good times, lasted through the bad times without too many scars, and is now back on top again. This time, he is receiving the kind of recognition that doesn't come too often—from his peers. He recently was inducted into the Songwriters Hall of Fame, an honor given to few (only nine people, or teams, per year). His name is right up there with the greats who have kept America singing through the years.

The honor is not wasted on this 44-year-old Brooklyn native. The son of a cabdriver, he was something of a child prodigy on the piano, who won a city-wide competition, judged by Arthur Rubinstein. When he was 13, he started writing songs with a neighbor, Howard Greenfeld; by the time he was 16 they had cracked the teenage market and heard their songs being performed by a number of artists, including Connie Francis, the reigning queen of pop at the time. His folks sent him to Juilliard. But he was too taken with the sound of his own generation, and with instant recognition and success, to continue.

After all, he was turning out some of the classics of his time, including "Stupid Cupid," "Breaking Up Is Hard To Do," "Happy Birthday, Sweet 16," "Oh, Carol," (written for his childhood friend, Carole King), and so many others. When the Beatles arrived, he was all but drowned, along with other teenage idols like Fabian, Frankie Avalon, Dion and the Belmonts and all the Doo Wops. Sedaka had become, in his own words, a "ghost from the past."

Despite the radical downturn in his career, Sedaka continued to write music and performed where he could. But his career prospects were dim indeed. He lost his record outlet; it seemed he had nowhere to turn, no way for people to hear the music that coursed through his mind. But, fortunately, there was Great Britain. There he remained an important artist—someone to listen to and admire. Elton John, the international star from the island nation, was a Sedaka advocate. Before long, Sedaka had a new outlet—John's recording company, Rocket. It was another beginning, a second chance.

And times do change. With change comes modification in taste. When interest in melody revived, Sedaka was ready. Melody was his high card. The hits started pouring out all over again—"Laughter in the Rain," "Solitaire," "Immigrant," "Little Brother," "That's When the Music Takes Me" and "New York City Blues." Even his old numbers were new again. He re-recorded "Breaking Up Is

Hard To Do" as a ballad. Again, he had great success. This might well be the first time that a pop singer has recorded the same song twice and had hits with both versions.

He's still turning them out. "Should've Never Let You Go," which he recorded with Dara, broke big all over the country. Because of its impact, the Sedakas were asked to perform on TV as a team. Other Sedaka songs generally have moved to the higher regions of the charts, whether he, the Captain and Tennille, or someone else sings them. "Other artists personalize my material in their own way," Sedaka says. "They bring their own experiences to the lyric and the way they approach melody. Johnny Mathis has sung my songs. So has Frank Sinatra, Paul Williams, Shirley Bassey, Phil Everly, Gary 'U.S.' Bonds, Ashford and Simpson, and lots of others. It's very gratifying.

"I usually write a collection of perhaps 15 or 20 songs each year for an LP. Then I select the strongest and best to go on the record. How do I feel about cover records? I love them. Artists can cover any Sedaka song they feel is suitable. It's alright with me!

"Right now, my life is going along nicely. I've rediscovered classical music, something I haven't been involved with since I was at Juilliard," Sedaka continues. "I started playing it again a year or so ago, when some friends of mine who are violinists got me interested all over again. We're even thinking of holding a chamber music concert sometime soon; I'm sort of looking forward to it. We play Schumann, Cesar Franck, Brahms. It all sounds so lovely. You forget how exciting it all is.

"I'm not sorry I went into pop instead of the classics. I've supported myself since I was 13. Music has been a great source of pleasure and a source of pain. It's a two-faced thing. You're always up against your own works, in competition with yourself. Can you top the last number you did? Can it be bigger? Can it be better?

"I wouldn't know how to tell someone how to write a song," he adds. "I go about it sort of like a surgeon, carefully, artfully. There's mystery involved with the process. You don't know how something will turn out until you've almost worked your way through it. I still try to spend five days a week working on music, at least five hours of every day, even when I'm on tour. I'm on tour a lot these days, though I've cut down considerably because I enjoy being with my family, with Leba, Dara and Marc."

Sedaka pauses then reports: "My latest enthusiasm is the Broadway musical theater. Several people have approached me about collaborating with them on a big production. I certainly like the idea and the status that goes with writing a musical.

"I really think I'd like to give it a try," he says, looking away, a grin shaping up across his face.

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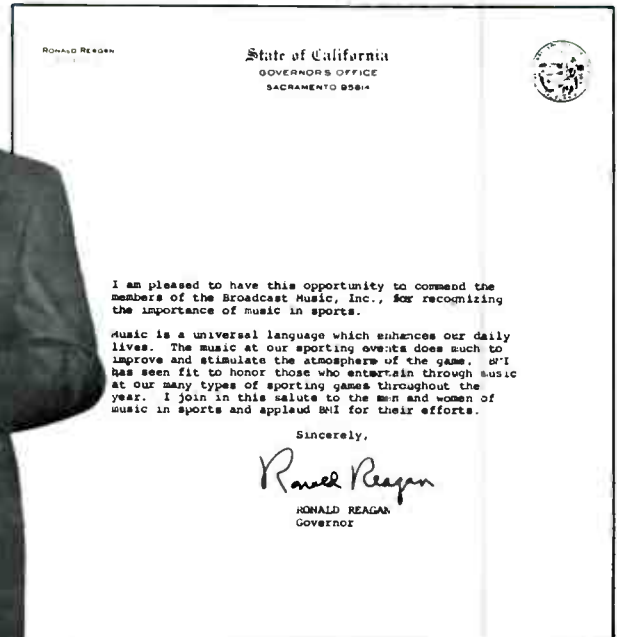
*Ms. O'Haire writes about music and entertainment for the New York Daily News.*

**NEW YORK (1973)**

At the first Music in Sports Salute were (standing, l. to r.) Eddie Leighton, Jack Shaindlin, Toby Wright and (seated, l. to r.) John Condon, President of Boxing, Madison Square Garden and emcee for the awards, BMI president Ed Cramer, Jane Jarvis and Ashley Miller.



# MUSIC IN



RONALD REAGAN

State of California  
GOVERNOR'S OFFICE  
SACRAMENTO 95834



I am pleased to have this opportunity to commend the members of the Broadcast Music, Inc., for recognizing the importance of music in sports.

Music is a universal language which enhances our daily lives. The music at our sporting events does much to improve and stimulate the atmosphere of the game. I have seen fit to honor those who entertain through music at our many types of sporting games throughout the year. I join in this salute to the men and women of music in sports and applaud BMI for their efforts.

Sincerely,

*Ronald Reagan*

RONALD REAGAN  
Governor

**LOS ANGELES (1974)**

Sports figure Roosevelt Grier presents BMI vice president Richard Kirk with a proclamation. Governor Ronald Reagan's salute is at right.



Some years back, whenever sports fans in New York and vicinity relaxed, the trivia contest would begin. Inevitably, someone would come up with this one . . .

Who played for the Dodgers, Rangers and Knicks?

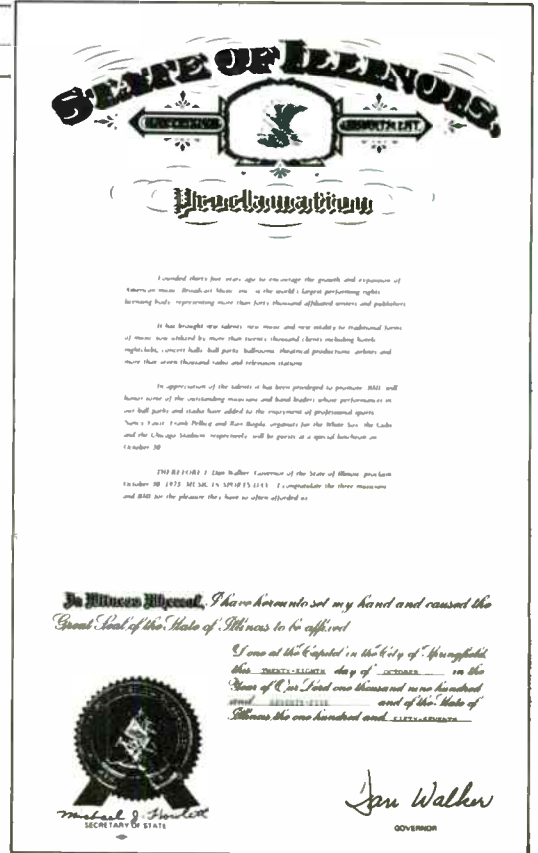
The answer, of course, was Gladys Gooding, the famed organist who entertained fans with the latest hits and the inevitable "Mexican Hat Dance" at Ebbets Field and

western union			Telegram	
NO. WORDS - COL. OF SENT.	PG. OR SERIAL	CASH NO.	CHARGE TO THE ACCOUNT OF	<input type="checkbox"/> Once night Telegram UNLESS BOX ABOVE IS CHECKED THIS MESSAGE WILL BE SENT AS A TELEGRAM
Send the following message subject to the terms on back hereof which are hereby agreed to				
TO	Howard Mendelsohn Broadcast Music, Inc. c/o Hyatt Regency Hotel, 151 Wacker Chicago, Illinois	CARE OF OR RPT. NO.	TELEPHONE	ZIP CODE
STREET & NO.				
CITY & STATE				
DELIVER ON OCTOBER 30, 1975				
Please extend my warmest personal regards to Nancy Faust, Frank Pallico, and Ron Bogda. We are appreciative of the artistry and enjoyment which they bring to so many people.				
I want to commend BMI and all its officials for honoring these three outstanding Chicagoans at this special luncheon. Part of the fun of attending sports events is the music provided at White Sox Park, Wrigley Field, and the Chicago Stadium. We are fortunate that the organists at these events are the best in the nation.				
Sincerely, Richard J. Daley Mayor				
SENDER'S TEL. NO.		NAME & ADDRESS		

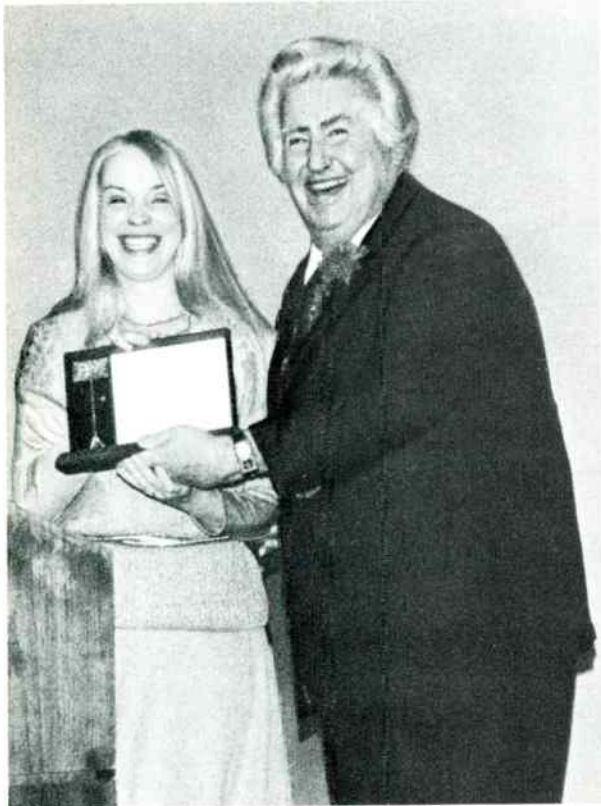
# SPORTS

Madison Square Garden. Ms. Gooding was probably the best known of sports musicians, at least in the Northeast, but every arena, ball park, stadium and convention center across the country, then and now, had its organist or band director who leavened the sporting contest with music and who made the seventh inning stretch and half-time a bit more memorable. Indeed, the early arrival finds batting practice and the vigil as the stadium fills more enjoyable when music fills the air. Certainly, the staccato notes signaling the crowd's exuberant "CHARGE" has inspired many a team.

Over the past half century, school and professional bands have become bigger, more sophisticated and more entertaining as interest in all sports has grown. Athletes have indicated that the cheers of the



**CHICAGO (1975)**  
Al Feilich, then BMI director of Information and Research, Nancy Faust, Bucky Dent, Ed Cramer at the Windy City gala. Proclamation from Governor Dan Walker and message from Mayor Richard Daley were presented during the ceremonies.



**ATLANTA (1976)**  
**Publisher Bill Lowery,**  
**who was emcee for the**  
**Georgian event, presents**  
**award to Lou Walker.**

THE COMMONWEALTH OF MASSACHUSETTS

In The Year One Thousand Nine Hundred And Seventy-Seven

RESOLUTIONS COMMENDING BROADCAST MUSIC, INC. UPON ITS  
 RECOGNITION OF JOHN KILEY AND PETER C. SIRAGUSA,  
 TWO OF THE COMMONWEALTH'S BEST KNOWN  
 ENTERTAINERS OF SPORTS FANS.

Whereas, Broadcast Music, Inc. was founded in 1940 to encourage the growth and expansion of American music and today is the world's largest performing rights licensing body in the world representing more than 40,000 affiliated writers and publishers; and

Whereas, BMI now licenses two out of every three compositions being played today in the United States; bringing new talents, new music and new vitality to traditional forms of music that are now available to hotels, nightclubs, concert halls, ball parks, ballrooms, theatrical productions, airlines and over 7,000 radio and television stations; and

Whereas, BMI is honoring two of the Commonwealth's best known musical entertainers of sports fans, John Kiley at Fenway Park for the Red Sox and at Boston Garden for the Bruins and Celtics, and Peter C. Siragusa at Boston College and at Foxboro for the New England Patriots; therefore be it

Resolved, That the Massachusetts House of Representatives hereby congratulates Broadcast Music, Inc. upon its accomplishments, commends it for the recognition given to John Kiley and Peter C. Siragusa, two outstanding musicians, and extends its sincere best wishes for continued success; and be it further

Resolved, That a copy of these resolutions be forwarded by the Clerk of the House of Representatives to Broadcast Music, Inc.

House of Representatives, adopted, October 24, 1977.

SPEAKER OF THE HOUSE

CLERK OF THE HOUSE

*John F. Melia*  
 Of record by REPRESENTATIVE JOHN F. MELIA



**BOSTON (1977)**  
**Ed Cramer with Billy Sullivan, owner of the**  
**New England Patriots (c.) and Peter Siragusa.**  
**Resolution of the Massachusetts House of**  
**Representatives is shown above.**



home crowd and the encouragement of the band gives them an edge over the visiting opponent, a home field musical advantage.

It was just 10 years ago that BMI president Ed Cramer suggested a series of luncheons specifically aimed at singling out these relatively unknown but very important musicians who give live performances to literally millions of fans annually.

To quarterback the events, Cramer turned to Al Feilich, BMI assistant vice president, Music Information and Research. Feilich, a basketball player and coach and a member of the International Association of Approved Basketball Officials, brought a certain zest and love of sports to the assignment. As each luncheon was slated, Feilich coordinated the event with the regional BMI licensing director who provided staff and on-site assistance.

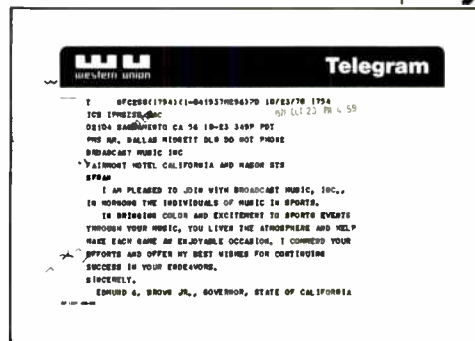
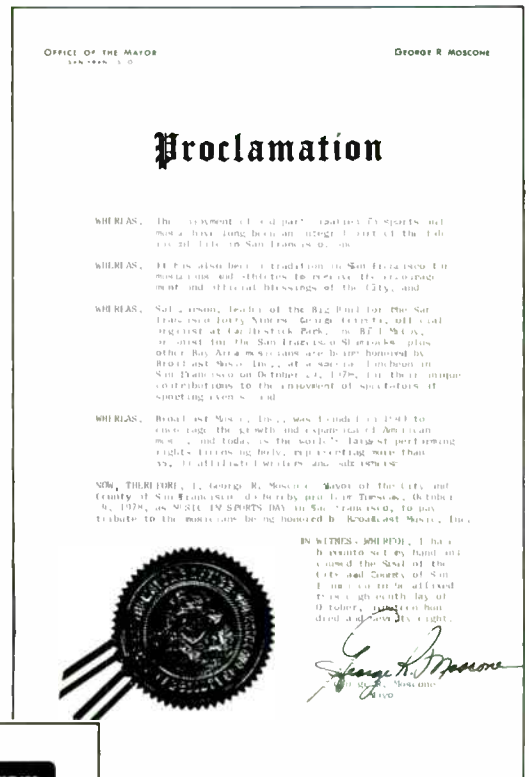
Today, a decade later, BMI has hosted A Salute to the Men and Women of Music in Sports luncheons in New York, Los Angeles, Chicago, Atlanta, Boston, San Francisco, Washington, D.C., Bloomington, Minnesota, Miami and Dallas.

In all, some 58 collegiate and professional sports musicians and band directors have been honored. They have entertained sports fans in settings like Lambeau Field, Green Bay, Wisconsin, the Orange Bowl, Cotton Bowl and Rose Bowl, Capital Centre, Landover, Maryland and on collegiate fields... Morgan State University, University of Georgia, University of Minnesota and Stanford University. The events have garnered a number of special proclamations and letters of congratulations to the honorees and to BMI.

In celebration of a decade of



**SAN FRANCISCO (1978)**  
It's a sing-along with Arthur Barnes at piano and (standing, l. to r.) Sal Carson, George Cerruti, Bill McCoy, emcee Roy Steele, Al Feilich, Don Andersen, Robert O. Briggs and Al Del Simone. Inset photo shows Carson, McCoy, Cerruti and Feilich with the late Mayor George Moscone.



STATE OF MARYLAND  
EXECUTIVE DEPARTMENT  
ANNEAPOLIS, MARYLAND 21404  
October 25, 1979

MESSAGE FROM GOVERNOR HARRY HUGHES

I am pleased to have this opportunity to commend the members of the Broadcast Music, Inc., for recognizing the contributions of Maryland musicians and music directors in the sports world.

Music enhances our sporting events and, in fact, is part of the spirit and excitement of the game. That BMI has been able to bring these who entertain through music at our many types of sporting games throughout the year is highly laudable.

I join in this salute to the men and women of music to sports and applaud BMI for their efforts.

Respectfully,  
*Harry Hughes*  
GOVERNOR



**Proclamation**

BY  
MAYOR WILLIAM DONALD SCHAEFER  
DESIGNATING OCTOBER 25, 1979

AS  
"MUSIC IN SPORTS DAY" IN BALTIMORE

WHEREAS, Broadcast Music, Inc., was founded in 1940 to encourage the growth and expansion of American music and today is the world's largest performing rights licensing body in the world; and

WHEREAS, BMI now licenses two out of every three compositions being played in the United States, encouraging new talent and creativity in an ever expanding industry; and

WHEREAS, BMI will honor the men and women of music in sports in the Baltimore-Washington, D.C. area at a special words luncheon to be held on October 25; and

WHEREAS, among those being honored are Baltimore's own N. Rowson, Director of Bands at Morgan State University, and Schmersal, Director of the Baltimore Colts Band;

NOW, THEREFORE, I, WILLIAM DONALD SCHAEFER, MAYOR OF THE CITY OF BALTIMORE, do hereby proclaim October 25, 1979 as "MUSIC IN SPORTS DAY" IN BALTIMORE, and do urge all citizens to take the honor being paid these Baltimoreans by BMI, Inc.

IN WITNESS WHEREOF, I have hereunto set my hand and caused the Great Seal of the City of Baltimore to be affixed this Fourth day of October, in the year of Our Lord, one thousand nine hundred and seventy-nine.

*William Donald Schaefer*  
MAYOR

THE DISTRICT OF COLUMBIA  
WASHINGTON, D.C. 20001  
MUSIC IN SPORTS DAY  
OCTOBER 25, 1979  
BY THE MAYOR OF THE DISTRICT OF COLUMBIA  
A PROCLAMATION

WHEREAS, the Broadcast Music, Inc., the world's largest music licensing organization, will honor the men and women of music in sports in the Baltimore-Washington, D.C. area at a special words luncheon which will be held at the Capital Center in Landover, Maryland on October 25, 1979; and

WHEREAS, Broadcast Music, Inc. now licenses two out of every three compositions being played today in the United States, bringing new talent, new music and new vitality to traditional forms of music that are now available to hotels, nightclubs, concert halls, ball parks, ballrooms, theatrical productions, restaurants and over 7,000 radio and television stations; and

WHEREAS, Broadcast Music, Inc. will honor some of our outstanding musicians and band leaders whose performances of music in our ball parks and stadiums give added enjoyment to the love affair Americans have with professional sports;

NOW, THEREFORE, I, THE MAYOR OF THE DISTRICT OF COLUMBIA, do hereby proclaim Thursday, October 25, 1979, as "MUSIC IN SPORTS DAY" in the District of Columbia, and call upon all of the residents of our city to join with me in honoring the noted musicians on this day and in expressing appreciation to the sponsors of this outstanding activity.

*Martin Barry, Jr.*  
MAYOR  
DISTRICT OF COLUMBIA

WASHINGTON, D.C. (1979)  
The award recipients are (standing) Glen McCarthy, John Newson, Noble Barnes and (seated) Art Schmersal, Christine Dixon and Robert Doster. Mayor Schaefer of Baltimore and Mayor Barry of the District of Columbia offered proclamations and Maryland Governor Hughes sent a special message of congratulations.

BLOOMINGTON, MINNESOTA (1980)  
Emcee Ray Scott, Jules Herman, BMI regional licensing director Bill Allman and BMI vice president, Licensing, Alan Smith. Proclamations were issued by Bloomington, St. Paul and Minneapolis and the Minneapolis Musicians' Association sent a commendation.



**Proclamation**

WHEREAS, Broadcast Music, Inc., the world's largest music licensing organization, will honor the men and women of music in sports in the Baltimore-Washington, D.C. area at a special words luncheon which will be held at the Capital Center in Landover, Maryland on October 25, 1979; and

WHEREAS, Broadcast Music, Inc. now licenses two out of every three compositions being played today in the United States, bringing new talent, new music and new vitality to traditional forms of music that are now available to hotels, nightclubs, concert halls, ball parks, ballrooms, theatrical productions, restaurants and over 7,000 radio and television stations; and

WHEREAS, Broadcast Music, Inc. will honor some of our outstanding musicians and band leaders whose performances of music in our ball parks and stadiums give added enjoyment to the love affair Americans have with professional sports;

NOW, THEREFORE, I, James H. Linder, Mayor of the City of Bloomington, do hereby proclaim Thursday, November 8, 1980, as "MUSIC IN SPORTS DAY" in Bloomington, and call upon all of the residents of our city to join with me in honoring the noted musicians on this day and in expressing appreciation to the sponsors of this outstanding activity.

*James H. Linder*  
Mayor of Bloomington

MINNEAPOLIS MUSICIANS' ASSOCIATION  
LOCAL 73, AMERICAN FEDERATION OF MUSICIANS

CERTIFICATE OF COMMENDATION  
**Broadcast Music, Inc.**

WHEREAS, Broadcast Music, Inc., the world's largest music licensing organization, will honor the men and women of music in sports in the Minneapolis - St. Paul area at a Special Awards Luncheon to be held in Bloomington, Minnesota on November 6, 1980; and

WHEREAS, these members of Local 73, American Federation of Musicians, will be honored for their outstanding membership in bringing great enjoyment to the professional sports fans in this area;

and

WHEREAS, honoring a segment of our 300,000 A.F. of M. membership brings credit to the entire music profession;

THEREFORE, the members of Local 73, A.F. of M. through its President and Secretary-Treasurer and Board of Directors do hereby express our appreciation to the B.M.I., the sponsors of this outstanding activity, and salute our musicians in sports.

*James H. Linder*  
Secretary

**Proclamation**

MUSIC IN SPORTS DAY  
November 8, 1980

WHEREAS, Broadcast Music, Inc., the world's largest music licensing organization, will honor the men and women of music in sports in the Minneapolis - St. Paul area at a Special Awards Luncheon to be held in Bloomington, Minnesota on November 6, 1980; and

WHEREAS, Broadcast Music, Inc. now licenses two out of every three compositions being played today in the United States, bringing new talent, new music and new vitality to traditional forms of music that are now available to hotels, nightclubs, concert halls, ball parks, ballrooms, theatrical productions, restaurants and over 7,000 radio and television stations; and

WHEREAS, Broadcast Music, Inc. will honor some of our outstanding musicians and band leaders whose performances of music in our ball parks and stadiums give added enjoyment to the love affair Americans have with professional sports;

NOW, THEREFORE, I, James H. Linder, Mayor of the City of Bloomington, Minnesota, do hereby proclaim Thursday, November 8, 1980, as "MUSIC IN SPORTS DAY" in Bloomington, and call upon all of the residents of our city to join with me in honoring the noted musicians on this day and in expressing appreciation to the sponsors of this outstanding activity.

*James H. Linder*  
Mayor  
City of Bloomington, Minnesota

City of Saint Paul  
**Proclamation**

WHEREAS, Broadcast Music, Inc., founded 40 years ago to encourage the growth and expansion of American music, is the world's largest music licensing organization, licensing over 70,000 registered musical and publishing companies; and

WHEREAS, BMI now licenses two out of every three compositions being played in the United States, encouraging new talent and creativity in an ever expanding industry; and

WHEREAS, BMI will honor the men and women of music in sports in the Minneapolis - St. Paul area at a special words luncheon to be held on November 6, 1980;

NOW, THEREFORE, I, GEORGE LUTHER, MAYOR OF THE CITY OF SAINT PAUL, do hereby proclaim Thursday, November 8, 1980 as "MUSIC IN SPORTS DAY" in the City of Saint Paul and call upon the citizens of this City to join with me in doing appreciation for the men and women of music in "Sports Musicians' Day" in St. Paul.

In witness whereof I have hereunto set my hand and caused the Seal of the City of Saint Paul to be affixed this Sixth day of November in the Year of Our Lord, one thousand nine hundred and eighty.

*George Luther*  
MAYOR



Music in Sports galas, these pages cover some of the pictorial highlights. A complete list of the honorees follows.

**Don Andersen**  
Oakland Coliseum, Oakland, California

**Lowery Ballew**  
Atlanta-Fulton County Stadium,  
Atlanta, Georgia

**Dr. Arthur Barnes**  
Stanford University

**Noble Barnes**  
RFK Stadium, Washington, D.C.

**Harry Barton**  
Cotton Bowl, Dallas, Texas

**Don Beamsley**  
Dodger Stadium, Los Angeles,  
California

**Ron Bogda**  
Chicago Stadium, Chicago, Illinois

**John Boudreau**  
Los Angeles Coliseum, Los Angeles,  
California/Rose Bowl, Pasadena,  
California

**Robert O. Briggs**  
University of California at Berkeley

**Wilner Burke**  
Lambeau Field, Green Bay, Wisconsin

**Sal Carson**  
Candlestick Park, San Francisco,  
California

**George Cerruti**  
Candlestick Park, San Francisco,  
California

**Frank Charles**  
County Stadium, Milwaukee, Wisconsin

**Roger Dancz**  
University of Georgia

**Al Del Simone**  
Oakland Coliseum, Oakland, California

**Helen Dell**  
Dodger Stadium, Los Angeles,  
California

**John Demus**  
Atlanta-Fulton County Stadium,  
Atlanta, Georgia

**Christine Dixon**  
Capital Centre, Landover, Maryland

**Robert Doster**  
Towson State University

**Dr. Irving D. Dreibrodt**  
Southern Methodist University

**Nancy Faust**  
White Sox Park, Chicago, Illinois

**Don Heaston**  
Anaheim Stadium, Anaheim, California

**Jules Herman**  
Metropolitan Stadium, Bloomington,  
Minnesota

**Jane Jarvis**  
Shea Stadium, Flushing, New York

**John Kiley**  
Fenway Park/Boston Garden, Boston,  
Massachusetts

**Eddie Layton**  
Madison Square Garden, New York City,  
New York/Yankee Stadium, Bronx, New  
York

**Bill Ledue**  
Orange Bowl, Miami, Florida

**Lewis Thomas "Tommy" Loy**  
Texas Stadium, Irving, Texas

**Angel Martinez**  
San Diego Stadium, San Diego,  
California

**Rob Meads**  
Metropolitan Stadium, Bloomington,  
Minnesota

**Ashley Miller**  
Madison Square Garden, New York City,  
New York

**Glen McCarthy**  
RFK Stadium, Washington, D.C.

**Bill McCoy**  
San Francisco Cow Palace, San  
Francisco, California

**Kevin McDermott**  
Lockhart Stadium, Fort Lauderdale,  
Florida

**James "Red" McLeod**  
University of Minnesota

**Dan MacNamara**  
Orange Bowl, Miami, Florida

**Ronnie Newman**  
Metropolitan Stadium, Bloomington,  
Minnesota



### MIAMI (1981)

The honorees were (standing) Bernie Switzer, Kevin McDermott, Dr. William F. Lee, Dean, School of Music, University of Miami, who served as Master of Ceremonies for the event, Dan MacNamara and (seated) Bill Russell, Bill Ledue and Earnie Seiler.



**DALLAS (1982)**  
**Larry Sweeney, BMI vice president, Licensing, with University of Texas student Tim Campagna and Jeff Rohrer of the Dallas Cowboys. Dallas Mayor Evans issued a proclamation and Texas Governor Clements issued an official memorandum.**

  
**Official Memorandum**  
 By  
**WILLIAM P. CLEMENTS, JR.**  
 Governor of Texas

**GREETINGS:** **AUSTIN, TEXAS**

*Broadcast Music, Inc., was founded in 1940 and today is the world's largest performing rights licensing body in the world.*

*BMI now licenses a majority of the musical compositions being played in the United States, and will honor persons of merit who are responsible for the musical performances enjoyed by untold millions of fans in the stadiums, and by television coverage nationwide, at a special awards luncheon to be held on November 10, 1982.*

*Those being honored include Harry Barton, Director of Pageantry for the Cotton Bowl Classic; Dr. Irving Dreisbrodt, Band Director of the Mustang Band, Southern Methodist University; Tommy Loy, featured performer at Dallas Cowboy football games; Jim Skinner, Director of Entertainment for the Dallas Cowboys and for several Super Bowl games, and Director of the annual Cotton Bowl New Year's Day Parade; and Jack C. Smith, Director of the Apache Band and Bellas, Tyler Junior College.*

*THEREFORE, I, as Governor of Texas, do hereby designate November 10, 1982, as*

**MUSIC IN SPORTS DAY**

*in Texas, and urge all citizens to take note of the honors being paid to these Texans.*



In official recognition whereof, I hereby affix my  
 signature this 14th day of Nov. 82

  
 Governor of Texas

OFFICE OF THE MAYOR/CITY OF DALLAS



## Proclamation

*WHEREAS, Broadcast Music, Inc. was founded in 1940 to encourage the growth and expansion of American music, and today is the largest performing rights licensing body in the world; and*

*WHEREAS, Broadcast Music, Inc. annually hosts a gala event at which it recognizes those who have made significant contributions to the area of music in sports; and*

*WHEREAS, the tenth annual event, which will be held in Dallas, will honor Harry Barton - Director of Pageantry for the Cotton Bowl Classic; Dr. Irving Dreisbrodt - Band Director of the Southern Methodist University Mustang Band; Tommy Loy - featured performer at Dallas Cowboy football games; Jim Skinner - Director of Entertainment for the Dallas Cowboys and for several Super Bowl Games; and Director of the annual Cotton Bowl New Year's Day Parade; and Jack C. Smith - Director of the Tyler Junior College Apache Band and Bellas; and*

*WHEREAS, Broadcast Music, Inc. will honor these gentlemen for their successful efforts in combining music with sports, with a testimonial luncheon on November 10, 1982.*

*NOW, THEREFORE, I, JACK W. EVANS, Mayor of the City of Dallas, do hereby proclaim Wednesday, November 10, 1982*

**MUSIC IN SPORTS DAY**

*in Dallas, and do urge all citizens to join with me in congratulating this outstanding organization for its contributions to the world of music and for its timely recognition of these distinguished Texans.*

  
 Mayor, The City of Dallas

- John Newsom**  
Morgan State University
- Louis Parsley**  
San Diego Sports Arena, San Diego,  
California
- Frank Pellico**  
Wrigley Field, Chicago, Illinois
- Bill Russell**  
University of Miami
- O'Neill Sanford**  
University of Minnesota
- Art Schmersal**  
Memorial Stadium, Baltimore, Maryland
- Earnie Seiler**  
Orange Bowl, Miami, Florida
- Jack Shaindlin**  
Madison Square Garden, New York City,  
New York
- Peter Siragusa**  
Schaefer Stadium, Foxboro,  
Massachusetts
- Ben Logan Sisk**  
Grant Field, Atlanta, Georgia
- Jim Skinner**  
Cotton Bowl, Dallas, Texas
- Jack C. Smith**  
Cotton Bowl, Dallas, Texas
- Dale Stone**  
OMNI, Atlanta, Georgia
- Bernie Switzer**  
Orange Bowl, Miami, Florida
- Jim Tolck**  
Metropolitan Stadium, Bloomington,  
Minnesota
- Danny Topaz**  
San Diego Stadium, San Diego,  
California
- Shay Torrent**  
Anaheim Stadium, Anaheim, California
- John Wakefield**  
University of Maryland
- Lou Walker**  
OMNI, Atlanta, Georgia
- Bob Wetherbee**  
Los Angeles Forum, Los Angeles,  
California
- Toby Wright**  
Nassau Coliseum, Uniondale, New York/  
Yankee Stadium, Bronx, New York



# BMI NEWS

## AMERICAN MUSIC AWARDS

**Mac Davis, Aretha Franklin and Melissa Manchester** hosted the 10th annual American Music Awards at the Shrine Auditorium in Los Angeles, January 17. Televised by ABC, the show honored a significant number of BMI affiliates.

**Willie Nelson** won in two categories — favorite pop/rock album and favorite Country album — with his LP, *Always On My Mind*.

**Barbara Mandrell**, now a winner of four awards, was voted favorite female Country vocalist for the third year running. **Aretha Franklin**, now a three-time winner, was cited for her album, *Jump To It*, in the favorite soul album category.

Other winners included **Daryl Hall and John Oates** (favorite pop/rock group), **Kool & the Gang** (favorite soul group), **Alabama** (favorite Country group) and **Rick Springfield** (favorite pop/rock male vocalist — he tied with John Cougar).

Winners of these awards are based on ballots sent to a national sampling of 30,000 record buyers. Names of the nominees are compiled from year-end record industry sales charts.

## MUSIC CITY NEWS AWARDS

BMI's continuing dominance in the Country field was quite apparent when the third annual *Music City News* awards were presented in Nashville, February 24.

During the awards ceremony at the Andrew Jackson Hall of the Tennessee Performing Arts Center, 10 songs were singled out. BMI affiliates were involved with all 10.

**Dewayne Blackwell** was named songwriter of the year for "I'm Gonna Hire A Wino To Decorate Our Home." The **David Frizzell** recording made the song a hit.

The other songs cited included "Always On My Mind" by **Wayne Carson, Johnny Christopher** and **Mark James** (recorded by **Willie Nelson**); "Are The Good Times Really Over" by **Merle Haggard** (recorded by **Merle Haggard**); "Bobbie Sue" by **Dan Tyler, Adele Tyler** and **Wood Newton** (recorded by the Oak Ridge Boys), and "Crying My Heart Out Over You" by **Carl Butler, Louise Certain, Gladys Stacey** and **George Sherry** (recorded by **Ricky Scaggs**).

Additional award winners were "Love In The First Degree" by **Jim Hurt** and **Tim DuBois** (recorded by Alabama); "Mountain Music" by **Randy Owen** (recorded by Alabama); "Nobody" by **Rhonda J. Fleming** and **Dennis Morgan** (recorded by **Sylvia**); "Slow Hand" by **Michael Clark** and **John Bettis** (recorded by **Conway Twitty**), and "Some Memories Just Won't Die" by **Bobby Springfield** (recorded by **Marty Robbins**).

## NSAI AWARDS

Another key event, spotlighting Country songs and songwriters, was the Nashville Songwriters Association International's 16th annual awards ceremony, March 5, at the Hyatt-Regency in Music City.

The NSAI membership named **Dennis Morgan** and **Rhonda J. Fleming** Songwriters of the Year for the second consecutive year. Song of the Year honors went to **Johnny Christopher, Mark James** and **Wayne Carson** for "Always On My Mind."

A number of other writers (and songs)—almost all linked with BMI — were singled out for Achievement Awards. They included: **Carl Chambers**, "Close Enough To Perfect;" **Carl Butler, Louise Certain, Gladys Stacey** and **George Sherry**, "Crying My Heart Out Over You;" **Harlan Howard** and **Bobby Braddock**, "I Don't Remember Loving You;" **Dewayne Blackwell**, "I'm Gonna Hire A Wino To Decorate Our Home;" **Mark Gray, Les Taylor** and **Shawna Harrington**, "It Ain't Easy Bein' Easy;" **Rhonda J. Fleming** and **Dennis Morgan**, "Nobody;" **Don Goodman, Pam Rose** and **Mary Ann Kennedy**, "Ring On Her Finger, Time On Her Hands;" **Tim DuBois**, "She Got the Goldmine (I Got The Shaft);" **Thom Schyler**, "16th Avenue;" **Michael Clark** and **John Bettis**, "Slow Hand;" **Rafe Van Hoy**, "What's Forever For;" **Bobby Braddock**, "Would You Catch A Falling Star;" **Randy Hatch** and **Wayland Holyfield**, "You're The Best Break This Old Heart Ever Had," and, of course, **Johnny Christopher, Mark James** and **Wayne Carson**, "Always On My Mind."

## JAZZ LECTURE SERIES

A series of lectures by distinguished members of the jazz community is being held at North Texas State University in Denton, Texas. The lectures will be held on Tuesdays and run through late April.

Jazz authority and world famous broadcaster **Willis Conover** opened the grouping of lectures, February 15. Among those slated to follow Conover are **Jimmy Heath**, the saxophonist-composer; **Tom Harrell**, the trumpeter-composer; **Tommy Flanagan**, the pianist-composer, and **Jimmy Giuffre**, the reed player and composer.

# SPOT-LIGHT BMI



Photo by Barbara Seath



Photo by Barbara Seath

## JAZZ VISITORS

Recent visitors to BMI's New York headquarters included jazzmen **Sun Ra** (above) and **Alvin Batiste**. A New Orleans style clarinetist, Batiste was in New York appearing in the Clarinet Summit. Sun Ra was celebrating a National Endowment for the Arts honor. Along with the late **Thelonious Monk**, he was among the first musicians awarded Jazz Master Fellowships. Shown with the jazzmen is BMI's Brian McLaughlin, Writer Relations—Jazz.

Photo by Dana Thomas







### CHUCK MANGIONE HONORED

At the recent Sidewalks of New York Awards Dinner, sponsored by Big Brothers, **Chuck Mangione** was the recipient of the 1983 Entertainment Award. Mangione (r.) is shown with BMI president Ed Cramer (l.) and comedian Robert Klein who emceed the event.



### HANDS ACROSS THE SEA

Lex Van Delden (seated r.) president of BUMA/STEMRA, the performing and mechanical rights societies of the Netherlands and Jaap Bevaart, deputy general manager, were recent visitors to BMI. They are shown here in the BMI Archives with Theodora Zavina, senior vice president, Performing Rights, and (standing l.) James G. Roy Jr., assistant vice president, Concert Music Administration.



Photo by Barbara Seath

### SPECIAL BMI AWARDS

BMI recently hosted a special luncheon in New York honoring **John Kander, Fred Ebb and Larry Grossman**. The writers were presented with special awards given to BMI affiliates who have won Emmys and/or Oscars through the years. Shown here (l.) are John Kander and Fred Ebb of *Cabaret*, *Woman Of The Year* and *Chicago* fame, who took an Emmy for a Liza Minnelli TV special and (r.), Larry Grossman, Emmy winner as co-writer of the top TV song, "On The Outside Looking In," featured in a Shirley MacLaine special. With the recipients is publisher Tommy Volando.

### JAZZ CONTRIBUTION

Amos Kaune (l.) owner of Gulliver's, the West Paterson, NJ, jazz club, displays his commendation from BMI for his contributions to jazz. BMI's Liz Turner (r.) makes the presentation as guitarist **Chuck Wayne** looks on. The club closed February 24 to relocate in the area.

### CHARLIE'S DONATION

**Charlie Daniels** recently made a donation of instruments, a healing rope and a signature hat to the Country Music Foundation for inclusion in a special Charlie Daniels display in the Country Music Hall of Fame and Museum. The ceremonies took place before Daniels' Volunteer Jam IX. Shown (l. to r.) are Rick Blackburn, CBS Records, Nashville, Daine Johnson of the Foundation, Don Dempsey, Epic Records, BMI's Frances Preston and producer John Boylan.



Photo by Peter Oravetz





Photo by Sam Siegel

### RECEPTION FOR MENKEN

A special BMI reception was held in New York recently to honor **Alan Menken**, long-time member of the EMI Musical Theater workshop and writer of the score for the current Broadway hit, *Little Shop of Horrors*. He's shown here (c.) with BMI president Ed Cramer and Allan Becker, director of BMI's Musical Theater Department.

### NORWEGIAN VISITS

Arne Nordheim (l.), composer and president of TONO, the Norwegian performing rights society, recently toured BMI's New York facilities. Here, Alan Smith, BMI vice president, Administration, demonstrates the computerized data bank at one of the computer screens. Nordheim was in the U.S. to attend special performances of his music in Washington, D.C.



Photo by Barbara Seeth



Photo by Beth Gwinn

### ENTERTAINMENT EXPO

BMI's Frances Preston (l.) helps Nashville Mayor Richard Fulton (r.) open the recent Entertainment Expo. Looking on are William Lee Golden of the Oak Ridge Boys, Jimmy Bowen, Warner Bros. Records, Nashville, and **Charlie Daniels**.



### AUTHOR! AUTHOR!

**Oliver Daniel**, noted musicologist and author, recently presented an autographed copy of his new book, *Stokowski*, to BMI president Ed Cramer. Daniel, who was BMI vice president, Concert Music Administration, for 23 years, retired in 1977.



Photo by Barbara Search



### BARRY DROPS BY

Songwriter **Jeff Barry** visited the BMI booth at the recent Los Angeles Songsearch/Expo held at UCLA. Barry (l.) is shown here with Ron Anton, BMI vice president, California and **Allan McDougall**, BMI executive, Writer/Publisher Relations (r.)

### FOR THE THIRD TIME

**Don McLean** takes his third BMI Million Performance Certificate, presented by BMI's Stan Catron (r.), assistant vice president, Writer Relations. "Vincent," the honored song, joins McLean's "And I Love You So" and "American Pie" in the charmed circle of songs that have logged at least 1,000,000 performances on radio and TV. The presentation was made during McLean's recent sold-out 10th Anniversary concert at New York's Carnegie Hall.



# THE MUSIC OF



Photo by Louis Ouzer

# ALEC WILDER

by Loonis McGlohon

**I**t is unlikely that anyone will ever know how much music Alec Wilder wrote. Some of it was lost when he emptied his coat pockets looking for a cigarette, a lighter or his plastic bubble wand. Complete Wilder songs were written on small scraps of manuscript paper while he rode on a train, sat on a park bench or waited in an airport terminal. He stuffed

the scraps into his coat pockets (they served as an auxiliary suitcase) and, many times, accidentally or not, they wound up in the trash can.

Friends of Alec Wilder, collectively, must have hundreds of his pieces which have never seen the light of performance. Some must lie, half forgotten, in piano benches and in desk drawers wherever Alec visited. He wrote only for friends and most



of his pieces were gifts to them. He was pleased enough if he got to hear them played or sung through one time.

Alec wrote for a very impressive, if not lengthy, list of friends. They included performers in every field of music. Mabel Mercer was the recipient of dozens of Alec's popular songs, and he wrote many art songs for Eileen Farrell. Hundreds of works are dedicated to concert soloists like John Barrows and Harvey Phillips, but he wrote jazz pieces for Stan Getz, Gerry Mulligan and Marian McPartland. Whenever Alec discovered new talented performers, he would write furiously for them. The postman was kept busy delivering new Wilder pieces to flutist Virginia Nanzetta and brass quintet leader Robert Levy after Alec happened to hear them perform in some obscure place. When he liked the children of his friends, he would dash off musical pieces to them in the way most of us write bread-and-butter notes. Alec never wrote for anyone he didn't like!

Born in Rochester, New York, in 1907, Alec Wilder, except for a short study at Eastman School of Music, was practically a self-taught musician. He admired Bach ("His music will outlast the pyramids in Egypt," Alec said), Ravel, Harold Arlen and Count Basie's band. While his first love may have been classical music, he was totally immersed in American jazz. "I feel more comfortable around a jazz player than a classical musician," he would say, although he never called himself a jazz writer by any means.

Frank Sinatra, whom Alec called "The Master-singer," and Mitch Miller were largely responsible for getting Alec's music to the public. It was Miller who put together the historic recording of Wilder's octets back in 1936, and Sinatra persuaded Columbia Records to let him conduct several Wilder woodwind chamber works on an album a few years later. It is ironic that Sinatra and Miller were also the people who commissioned Alec's very last pieces of music in 1980.

As an arranger, Alec was responsible for some of the memorable Mildred Baily-Red Norvo recordings. One day when he saw Mildred looking very sadly at Manhattan alleys from a hotel window, Alec wrote "It's So Peaceful In The Country" for her. Another gift, of course.

That song, along with "I'll Be Around" and "While We're Young," are probably the best known Wilder popular songs. Artistically, many of his later songs are among his best. "Where Did You Go?" as well as "Blackberry Winter" and "Night Talk" and hundreds of others deserve to be heard more.

Gunther Schuller has begun the monumental task of collecting the serious works of Alec Wilder in order that they may be published and made available. Almost daily, Schuller is discovering pieces that were lost or misplaced and sometimes never performed.

Alec's music refuses to be pigeon-holed. He defied traditions and rules, and yet his music always had shape and form. If, in a popular song, he wrote a seven bar phrase, it sounds complete. And it works! His music is always full of surprises. The "A" phrase of a song might land on an F minor chord, but when he repeated the "A" phrase, Alec might substitute that minor chord with an F major, making the first-time listener smile and ask, "How did he think of that?"

The truth is that Alec never thought of "that." He wrote rapidly, usually at the piano, striking chords and humming a melodic line. With the fingering of an amateur pianist, he would find the notes of the melody and write them in pencil on manuscript paper. Rarely did he erase anything. No rewrites. Occasionally, he might write two versions of a song. Each was different, and it made for a difficult choice for the lyricist who was given the option.

When Alec was depressed, he rarely composed. "The well is dry," he would complain. A warm spring day, a telephone call with a commission or a performance by a close friend would lift the depression and have him scurrying to the nearest piano, in tune or not, to write.

Alec wrote music because he said it was the only thing which would content his spirit. He added, "I didn't do well in terms of financial reward or recognition. But that was never the point!"

He died on Christmas Eve 1980 just in time to keep himself from getting better known. He would not have enjoyed fame. Had he lived, he would not have had enough courage to attend the March 7, 1983, awards ceremony where he was posthumously inducted into the Songwriters Hall of Fame. Yet it would have pleased him to learn that it was his peers who honored him in this way.

Near the end of his life, Alec wrote:

"In any other time, excepting Attila's, I'd be a hero. Why, they'd even name an alley after me and put a blotting paper plaque on all my doors. Not because I was great, but because I insisted on all the words and ways rejected by those who wait ferally in the ancient trees: Beauty! Art! Wit! Wonderment! Humility! Style! Decency!"

All the words and ways which live in the music of Alec Wilder.

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*In their long association, Loonis McGlohon and Alec Wilder collaborated on some 150 songs and an opera, "Mountain Boy." McGlohon produced the successful "Friends of Alec Wilder" presentation at Carnegie Hall for the 1982 Kool Jazz Festival, New York. Currently on a national tour with his trio, pianist-composer McGlohon is also a Peabody Award winning producer for WBTV, Charlotte, North Carolina.*

# Carson/Christopher/James

by Sandy Neese

**O**ne afternoon in 1969 in Memphis, Wayne Carson, Johnny Christopher and Mark James combined their considerable talents and wrote a song.

Five cuts and more than a decade later, the latest version of "Always On My Mind," by Willie Nelson, has become one of the all-time award winners.

"We always believed it was a good song," says James, "but we couldn't anticipate an award-winning roll like this. Maybe it's something America was ready to hear."

To date, "Always On My Mind" has earned the Country Music Association's coveted Song of the Year award, the National Music Publisher's Association's Country Song of the Year and Song of the Year honors and the Nashville Songwriters Association International Song of the Year recognition. The song also brought the writers their first brace of Grammys—for Song of the Year and Country Song of the Year. As the title cut on Nelson's LP, it helped garner the CMA's Album of the Year award, and the American Music Awards Pop and Country Album of the Year kudos. And, the song is up for Single of the Year at the upcoming Academy of Country Music awards ceremonies.

"Always On My Mind" aside, each writer has won BMI honors singly. Carson's winning songs include "No Love At All," "Soul Deep," and "The Letter." James has won for "Suspicious Minds," "One Hell Of A Woman," "Moody Blue," "Everybody Loves A Rain Song," and "Sunday Sunrise." Christopher has taken awards for "No Love At All," "If You Talk In Your Sleep," and "Still Thinkin' 'Bout You."

And as far back as 1973, "Always On My Mind" received a BMI Country award.

It was Carson who came up with the hook. "I was living in Springfield, Missouri, earlier on and going down to Memphis on a pretty regular basis," he recalls. "I'd stayed longer than intended on one trip, and called my wife to apologize. I told her, 'Honey, I didn't mean to do this, but whatever, you've always been on my mind.' She hung up on me anyway, but it dawned on me that that was a great idea for a song."

During the 1960's, the three had been drawn at separate times to Memphis by talented producer Chips Moman and the stable of sizzling musicians Moman had assembled at his American Studio.

"A friend of mine had told me about this hot

producer with a hot band, so I went to see," says Carson. "Chips and I became fast friends immediately. Musicians like Mark, Johnny, Mike Leach, Tommy Cogbill, Dan Penn, Reggie Young, Bobby Woods and Bobby Womack did a lot of sessions together that were incredible."

By this time, James and Christopher were staff writers, musicians and artists on the Moman team. It was in an upstairs office of the studio that the trio wrote their hit. Carson cut it first for Monument Records with producer Moman at the studio controls. It was never released. Then came recordings by Elvis Presley, Brenda Lee and John Wesley Ryles. It took Willie's cut, with Moman at the production helm, to put the song over the top. And the rest is history. But had not all roads led to Memphis, chances are, the trio would never have met and the song would never have been written at all.

Mark James was born Francis Zambon in Houston, Texas. His Italian father bought him a violin when he was four and by the time the boy was 12, he'd taught himself to play electric guitar and keyboards.

Mark had bands all through high school and played in local clubs. After releasing a regional hit by Francis Zambon and the Naturals in 1960, James decided to change his name "because no one could pronounce the other one," he laughs. The Mark James Trio kicked off with "She's Gone Away," but Uncle Sam beckoned and it wasn't until after his discharge that James got an offer from Moman to come to Memphis to write, produce and record.

In 1968, Mark enjoyed his first big success as a songwriter with B.J. Thomas' version of his "Eyes Of A New York Woman." The very next year, he scored again with another Thomas cut, "Hooked On A Feeling." Then, Elvis recorded "Suspicious Minds." "I'd cut it myself earlier," says Mark. "Elvis followed my arrangement exactly, and he eventually cut five of my songs, all singles."

In 1974, James moved to New York where he aligned with Screen Gems-EMI and was often heard singing various commercials. It was in New York that James and Carson collaborated on "Disco Ryder," which James released. "We cut the tracks in Muscle Shoals, the horns and voices were added in Memphis, we did the strings in Nashville, and it was mixed at Philadelphia Sound in New York." His version wound up in the movie, *Kramer Vs. Kramer*.

On his last album, Elvis recorded Mark's "Moody



Blue." The writer stayed away from "tribute" songs on Elvis' death because he felt he owed the performer that much. But, the producers of *The King of Rock and Roll* asked him to come up with a song for the film. "I was hesitant," recalls Mark, "but I wrote 'Blue Suede Heaven.' I think it's one of the best songs I've ever written."

These days, Mark, his wife and two daughters are back in Nashville. He's putting the finishing touches on his Center Row Studio, an audio and video facility in the heart of Music Row. He'll soon be label shopping for an LP of originals he has cut.

Christopher hails from Smyrna, Georgia, a suburb of Atlanta. After winning a jingle contest through the *Foremost Cowboy TV Ranch Show* on WAGA, his grandmother bought the boy a plastic ukelele. He graduated to a \$12.95 Silvertone guitar with strings so far away from the neck that his fingers bled when he played. He persevered, however, determined to learn.

As a teen, he formed his own bands and played through the high school years and into college. A meeting with Ronnie Milsap, who was attending junior college nearby, led to Christopher's joining Milsap's group to play bass and sing.

It was while the band was at the Playboy Club in Atlanta, that Johnny met Moman, who suggested the group move to Memphis. It did and soon became the most popular attraction at T.J.'s, a local nightspot.

After Moman heard some Christopher songs, he encouraged the young musician to join the American Studio musicians. Johnny quit Milsap to settle in Memphis, there to meet Carson and to collaborate with him on "No Love At All," a B.J. Thomas cut. Too, Christopher enjoyed success on his own as a writer. Elvis recorded his "Mama Liked The Roses," released as a single with "The Wonder Of You."

Meanwhile, his reputation as a super session-man grew and, in moving to Nashville in 1972, he became one of the most sought-after musicians in Music City, playing as many as 400 sessions a year.

Christopher's songs have been recorded by King Curtis ("LaJeanne"), Tony Joe White (You're Getting Better All The time"), Petula Clark and Lynn Ander-

son ("The Last Love Of My Life"), to name a few.

He writes by himself and with co-writers, and his ideas come from everyday experiences, sometimes his own, sometimes those of others. "I believe in truth," says Johnny, "so my songs are truthful songs."

Wayne Carson grew up in Denver, Colorado, the son of old-time Country singers Shorty Sue and Sally, radio entertainers who wrote and sang Western swing. It was Merle Travis playing that turned Carson on to the guitar. "I decided I needed to know how to do that," he recalls.

He married, had children, and worked with Red Foley for six years and then discovered a talent for writing. He quit the clubs and saloons to concentrate on the creative end of the business. "Ronnie Self taught me the do's and don'ts of songwriting," Carson says. Chet Atkins, who'd played with Wayne's Dad and Si Simon, who produced the Ozark Jubilee for ten years, became his friends, and encouraged him to write.

Carson began the treks to Memphis to expose himself to the wealth of talent there. "Had I not been around those people, I would never have known what talent was. Those who know are those who teach. You can't teach it if you don't know it."

His first #1 record was "Somebody Like Me," recorded by Eddy Arnold. His track record includes cuts by the Box Tops ("The Letter" and "Soul Deep"), Conway Twitty ("I See The Want In Your Eyes" and "The Clown"), Waylon Jennings ("Tulsa"), Joe Cocker ("The Letter"), Gary Stewart ("Sweet Temptation" and "Drinking Thing"). Today, he has a chart record of his own, "1 Year, 2 Months And 11 Days," and performs with his own band, the Musiques. He also produces himself, Ronnie Reno, Jack Greene, the Durham Brothers and Buck Trent.

Whether the Carson/Christopher/James trio ever collaborates again after this big year, there are two things that will continue to bind them together—"Always On My Mind," and their love for the business that is their lives... the music business.

Sandy Neese is a music reporter for *The Tennessean* in Nashville.



Wayne Carson



Johnny Christopher



Mark James

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# KANDER & EBB

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by John S. Wilson

**W**hen John Kander and Fred Ebb were inducted into the Songwriters Hall of Fame at a dinner at the Waldorf-Astoria Hotel in New York on March 7, they found they were having

mixed reactions in regard to the honor.

"It's an odd feeling, a mixture of elation and bewilderment," says Ebb, the lyric writer of the team. "It's like your life is over. We have a body of work that justifies it, but I feel a little bit undeserving, unaccomplished. Deep down, my insecurity mitigates my feeling that I deserve it. I hope the best is yet to come."

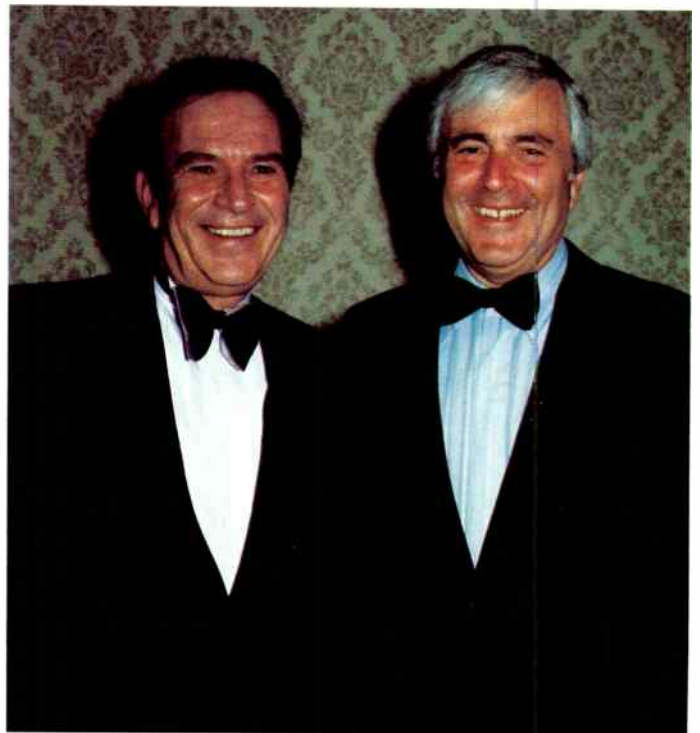
The entry of the two songwriters into the Hall of Fame comes 20 years after they wrote their first hit—the third or fourth song they wrote together—"My Coloring Book," which Sandy Stewart introduced on Perry Como's TV show.

That launched a catalogue of songs for theater, for movies and for television that, in two decades, has included "It's A Quiet Thing," "Cabaret," "Wilkommen," "Maybe This Time," "I Don't Remember You," "Seeing Things," "The Butterfly," "Ring Them Bells" and "New York, New York."

Their success is undeniable. They won Tony's for *Cabaret* and *Woman Of The Year*. The team also received an Emmy for Liza Minnelli's TV special, *Liza With a Z*. But there is still, down deep, that sense of insecurity.

"I lose confidence when our shows don't get terrific reviews," Ebb says. "When the reviews for

*Woman Of The Year* were only mild, I became sour on the show. Then I saw Raquel Welch take over



Fred Ebb and John Kander



the role we wrote for Lauren Bacall and do it with tremendous success in a totally different way. Debbie Reynolds followed Raquel and was wildly different. When I saw Debbie, I began to like the piece. It stood up under the interpretations of three completely different women and the laughs and the musical numbers still worked."

Both Kander, who is 56, and Ebb, 51, are low-keyed, retiring personalities, although Ebb can be prodded to perform at times. (Kander "would rather be on the moon.") In their 20 years together, they have never had an argument. This stems, at least in part, from their consideration for each other's sensibilities. They create together. There is never a completed lyric before the melody is written or a finished melody before there are words. Ebb might offer Kander a title suggestion to get his reaction but, he says, "I'm very careful not to write a whole lyric because that would commit Johnny to a form."

They are very disciplined workers who meet each morning at Ebb's apartment on Central Park West and work until 3 or 4 in the afternoon. Kander likes to work away from home, as though he were going to the office and, since they live five blocks apart, Kander can easily walk to work. Their only variant in this custom was when Kander was living in Greenwich Village. Ebb took the subway down to Kander's every day because he didn't have a quality piano, one that would allow Kander to compose freely.

They have had only one minor difference over the years. Ebb is not fond of ballads. Kander, whose melodies tend to be rangy, likes them very much. The difference, however, ultimately has proven productive.

"While I tended to pull away from ballads," Ebb says, "Johnny's fondness for them forced me to work on and finish a lot of songs that I am now quite proud of—'It's A Quiet Thing,' 'Sometimes A Day Goes By,' 'Maybe This Time,' 'Seeing Things.' I now understand that ballads are important. Certainly BMI's logging of performances indicates that."

Stylistically, Kander and Ebb never have been identified with any particular kind of writing. They have written nine Broadway shows, including two showcases for Liza Minnelli, three films plus additional songs for the film version of their Broadway musical, *Cabaret*, and one TV special. In each stage production, their scores responded to the requirements of the book—Chicago in the 20's, Germany in the 30's, French Canada, Greece, New York, youth (*Flora, The Red Menace*), old age (*70 Girls 70*).

"I don't think anything should affect you when you're writing," Ebb declares. "You must write to the piece, to embellish the piece. If *Hair* is a big success, should we write a rock show? In the 60's they said *Cabaret* was a trend-setting show. I can't see any trend that came from *Cabaret*."

Ebb has no trouble picking out a song he considers the perfect musical comedy song. It is not one of his own. It is Frank Loesser's "Adelaide's Lament" from *Guys And Dolls*.

The reasons: It's hilariously funny, it serves the character, it's surprising, it's brilliantly conceived, it's

fresh, it's terrifically organized and it's marvelously constructed.

"I have nothing but praise for it," he adds somewhat needlessly.

But he is hesitant about choosing favorites among songs that he and Kander have written.

"I don't love any of them," he says. "I'm careful not to love any of them in case they die on me or are taken out of the show. But I like the song 'Cabaret.' I like what it accomplished in the show: a woman in a state of emotional disorder, about to have an abortion, singing this seemingly uptempo, happy song.

"I'm proud of 'The Grass Is Always Greener' in *Woman Of The Year* and 'Seeing Things' in *The Happy Time*," he adds. "Kevin Kelly thought that 'Seeing Things' was one of the best ballads of the last decade in the musical theater. I felt very proud of this. And, yes, 'Butterfly,' the ballad in *Zorba*. When I finished it, I knew I could not have done it any better. I often think when I finish a song that Sheldon Harnick would have done it better. But Sheldon couldn't have done 'Butterfly' any better."

Of all their Broadway scores, Ebb and Kander favor one of their least known, *70 Girls 70*, and the original score from *The Happy Time*, which few people have heard. A financially disastrous failure, *The Happy Time* had a lot of problems. The score was changed constantly to accommodate what were perceived to be the difficulties with the show. In the process, the team says, several good songs were lost.

Now, a look beyond the Hall of Fame to the best, which they hope, is yet to come. Kander and Ebb are now in the fifth year of work on *The Rink*. A musical with an original script by Terrance McNally, it has to do with forgiveness, about not being able to solve your future in terms of the past. The show is being written for Chita Rivera, who was in their show *Chicago*. Kander and Ebb started working on *The Rink* in 1979, before they undertook *Woman Of The Year*. They are on the brink of completing a first draft.

Also upcoming is a "murder mystery musical comedy" by Peter Stone, who wrote the book for *1776*. Unlike *The Rink*, which is serious, has a moral and might be described as "a new musical play," this show is designed to be pure entertainment and fun. There are no underlying messages. Further down the line is a musical based on a semi-autobiographical collaboration between Joel Grey and Arthur Kopit, centered on the relationship of a father and son. Joel Grey, incidentally, is the son of comedian Mickey Katz.

Undoubtedly, the future will bring the team new learning experiences. As in the past, they reach out for them with a sense of expectation.

"We've had masterful teachers," Ebb says. "George Abbott, Hal Prince, Gower Champion, Bob Fosse—that's quite a faculty. From each we've learned something. We're still learning—and eagerly."

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*John S. Wilson is the veteran New York Times critic who writes about jazz and popular music and has a great interest in the musical theater.*

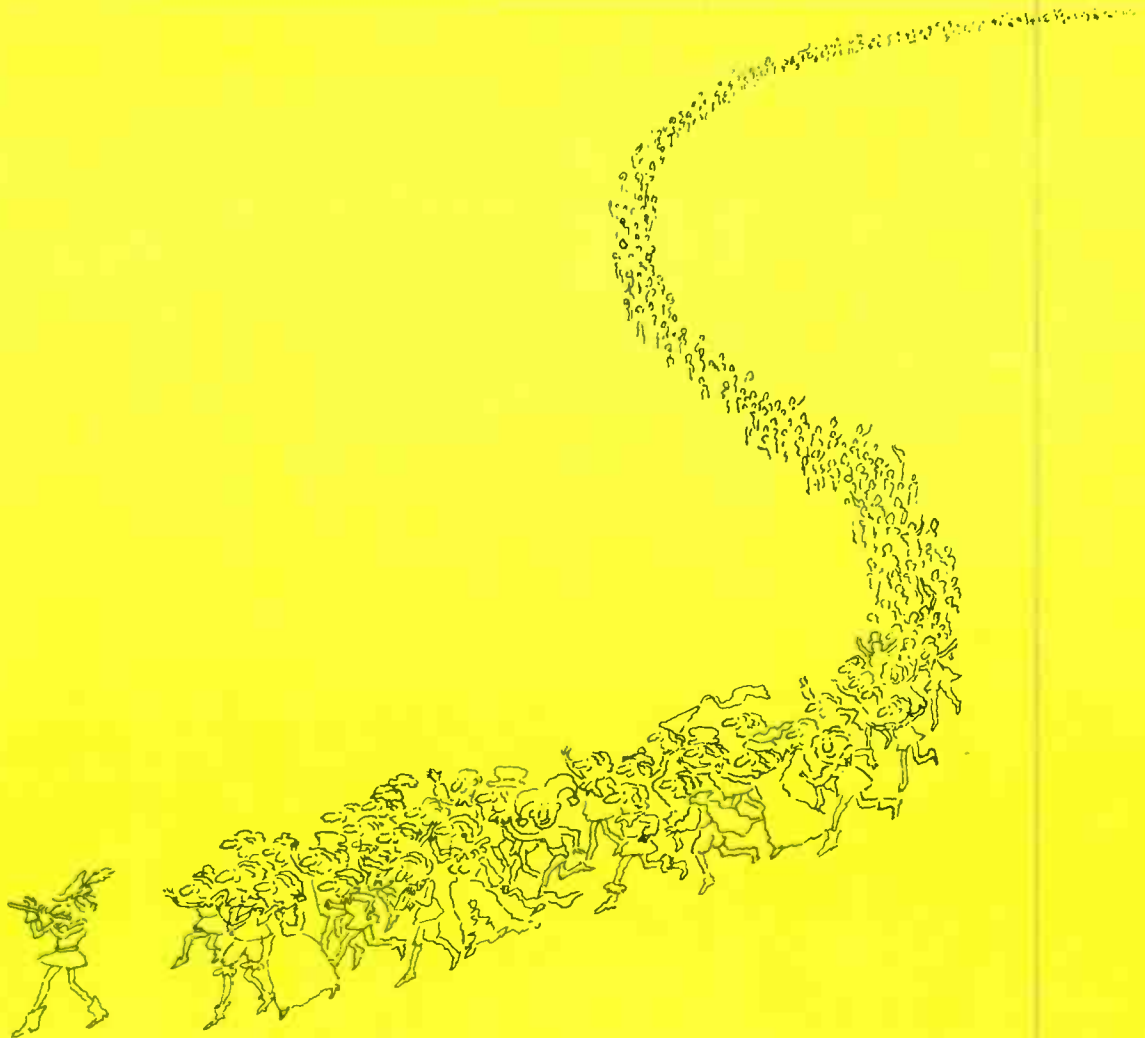
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