

BMI

THE MANY WORLDS OF MUSIC
ISSUE 2, 1974

tie a yellow ribbon round the ole oak tree

Words and Music by PHILIP LYONS and L. BIRNELL GIBSON

Performed by LEVINE and BROWN

LEVINE and BROWN MUSIC, INC.



INCLUDES
**'TIE A YELLOW
RIBBON
'ROUND THE
OLE OAK TREE**

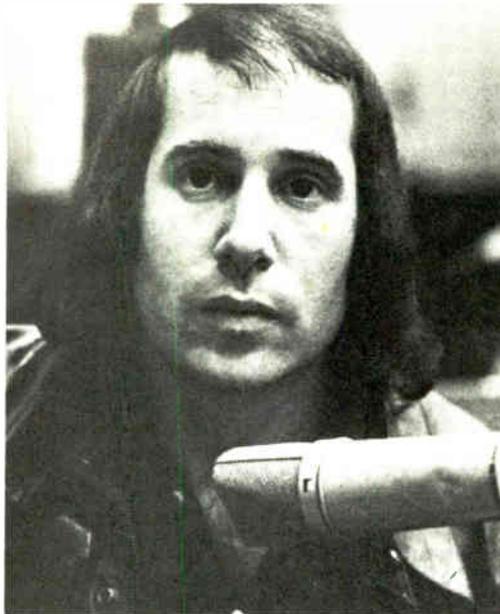
BELL 1112

LEVINE AND BROWN'S 'TIE A YELLOW RIBBON' IS 'MOST PERFORMED SONG'

BMI Award Winners



George Harrison



Paul Simon



Paul McCartney



Jimmy Seals and Dash Crofts

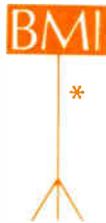


Bernie Taupin and Elton John

BMI

THE MANY WORLDS OF MUSIC

ISSUE 2, 1974



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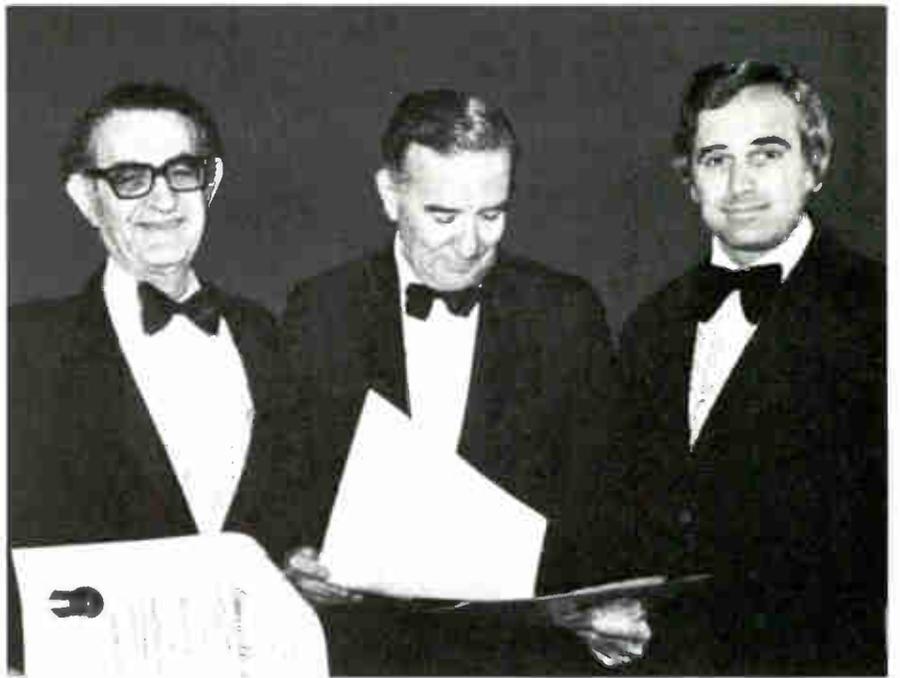
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Leon Huff



Sidney Shemel of Unart Music, Lee Eastman of McCartney Music and Sam Trust of ATV Music.



Kenny Gamble



Linda Creed and Thomas Bell

BMI's Ron Anon and Daniel Moore



BMI Award Winners

POP AWARDS DINNER

The 102 writers and 74 publishers of 105 songs licensed for public performance by BMI received Citations of Achievement for the most performed songs in the BMI repertoire for the calendar year 1973. In addition, special engraved glass plaques were presented to **Irwin Levine** and **L. Russell Brown**, writers and Levine & Brown Music, Inc., the publisher, of "Tie A Yellow Ribbon Round the Ole Oak Tree," the most

performed BMI song during 1973. The awards were presented at New York's Americana Hotel on June 4, by BMI president **Edward M. Cramer**, with the assistance of members of the firm's writer and publisher division, of which **Mrs. Theodora Zavin** is senior vice president.

The top 1973 writer-award winner is **Kenneth Gamble**, with five awards, followed by **Leon Huff**, **Elton John**, **Dennis Lambert**, **Brian Potter** and **Bernie Taupin**, each with four awards. The leading publishers, with six awards each, are the Blackwood Music Group

and ABC/Dunhill Music, Inc., followed by **Dick James Music, Inc.**, **Mighty Three Music**, **Unart Music Corp.** and the **Warner/Tamereane Group**, each with four awards.

Other leading writer-award winners include **Thomas Bell**, **Dash Crofts**, **George Harrison**, **Kris Kristofferson**, **Paul McCartney**, **Jimmy Seals** and **Paul Simon**, each with three awards. Double-award winners include **L. Russell Brown**, **Eric Carmen**, **Linda Creed**, **Charles Fox**, **Norman Gimbel**, **Tom Johnston**, **Irwin Levine**, **Linda McCartney**, **Don McLean**, **Daniel Moore**,

continued



Lillian Evans, Al Gallico (Algee Music, All Gallico Music), Billy Sherrill, BMI president Edward M. Cramer, Theodora Zavin, BMI senior vice president, Performing Rights, Norris Wilson and George Richey.



Stone Diamond's Bob Gordy

Gilbert O'Sullivan, Billy Preston, Billy Sherrill, Norman Whitfield and Norris Wilson.

Multiple publisher-award recipients include Algee Music Corp., the ATV Music Group, Dawnbreaker Music, Irving Music, Inc., Paul Simon Music and Stone Diamond Music Corp., each with three awards; and C.A.M.-U.S.A., Inc., Champion Music Corp., Fox Fanfare Music, Inc., Al Gallico Music Corp., The Hudson Bay Music Co., Levine and Brown Music, Inc., Loaves & Fishes Music Co., Inc., Lowery Music Co., Inc., McCartney Music, Inc., Management Agency and Music Publishing, Inc., Speed Music, Tree Publishing Co., Inc. and WEP Music, Inc., all with two awards.

Fourteen of the songs honored with BMI awards were presented with citations marking previous awards. "Yesterday," written by **John Lennon** and Paul McCartney, published by Maclen Music, Inc., received its eighth award. Seventh-year awards went to Dramatis Music Corp., for "By the Time I Get to Phoenix," written by Jim Webb and to **John Hartford** and Glaser Publications, Inc., for "Gentle On My Mind."

Fourth-year awards were presented

to Paul Simon and Paul Simon Music for "Bridge Over Troubled Water"; Kris Kristofferson and Buckhorn Music Publishing, Inc. for "For the Good Times"; **Joe South** and Lowery Music for "(I Never Promised You A) ROSE GARDEN"; **Gene MacLellan** and Beechwood Music Corp. for "Snowbird"; George Harrison and Harri-songs Music, Inc. for "Something," and to Irving Music, Inc., for "We've Only Just Begun," written by Paul Williams and Roger Nichols. "Help Me Make It Through the Night," written by Kris Kristofferson, published by Combine Music Corp., received its third award.

Honored for the second time were "Alone Again Naturally," written by Gilbert O'Sullivan, published by Management Agency and Music Publishing, Inc.; "Cherry Cherry," by Neil Diamond, published by Tallyrand Music, Inc.; "Do You Want to Dance," by **Robert Freeman**, published by Clockus Music, Inc. and "Jambalaya (On the Bayou)," by **Hank Williams**, published by Fred Rose Music, Inc.

A complete listing documenting all the recipients of 1973 BMI Citations of Achievement appears on the back cover of this issue.



Norman Gimbel



Winners Irwin Levine and L. Russell Brown with Ed Cramer and the 'Most Performed Song' award plaques.



Dennis Lambert and Brian Potter



Melvin Steals, Marvin Cohn and Marvin Mattis (Blackwood Music Group), Ed Cramer, Theodora Zavin and Mervin Steals.

Fred Bienstock (Hudson Bay Music) and Scott McKenzie

Bill Lowery (Lowery Music) and Ed Cramer





BMI and Tony

The idea of making a musical of Lorraine Hansberry's award-winning 1959 play, *Raisin in the Sun*, came to **Judd Woldin** and **Bob Brittan** (see profile, p. 32) a little over nine years ago. Born and partially developed in the BMI Musical Theatre Workshop, with the supportive direction of **Lehman Engel**, *Raisin* soon became a central force in the lives of Woldin and Brittan, a cause they deeply believed in.

Bringing the show to life and to Broadway was an experience sprinkled with more than its share of frustration and disappointment. But at the end of the road there was triumph and justification for all the work, time and emotion expended. *Raisin* was a hit for four months in Washington. Then, it moved to the Main Stem and the 46th Street Theatre.

The musicalization of this very real story about a

Black family on Chicago's South Side, their struggles, inner turbulence, ambitions, dreams, and final realization of human dignity, found its audience . . . and ultimate recognition. *Raisin* won the Antoinette Perry (Tony) Award for "best musical play" of 1973-74.

The reason *Raisin* reaches audiences and was singled out by the people of the theatre is best summarized by Dore Schary, who wrote:

"There are certain moments in the history of musical theatre that remain as imperishable memories and experiences. Such an experience is *Raisin*.

"You are enraptured with lovely music, magnificent singing, incredible dancing and an extraordinary cascade of emotion that makes you laugh and cry then applaud as you smile, while tears are still running down your cheeks."

"PURE MAGIC! DAZZLING! TREMENDOUS!
A MUSICAL TO DELIGHT!" CINE SARNE & Y. THOMAS

THE BIGGEST MUSICAL SMASH HIT IN YEARS!

WELCOME!
WELCOME!
WELCOME!
—LEONARD HASKIN NBC-TV

BRAVO!
A MARVELOUS
SHOW!
—JOURNET HOLDERS
WBBC-TV

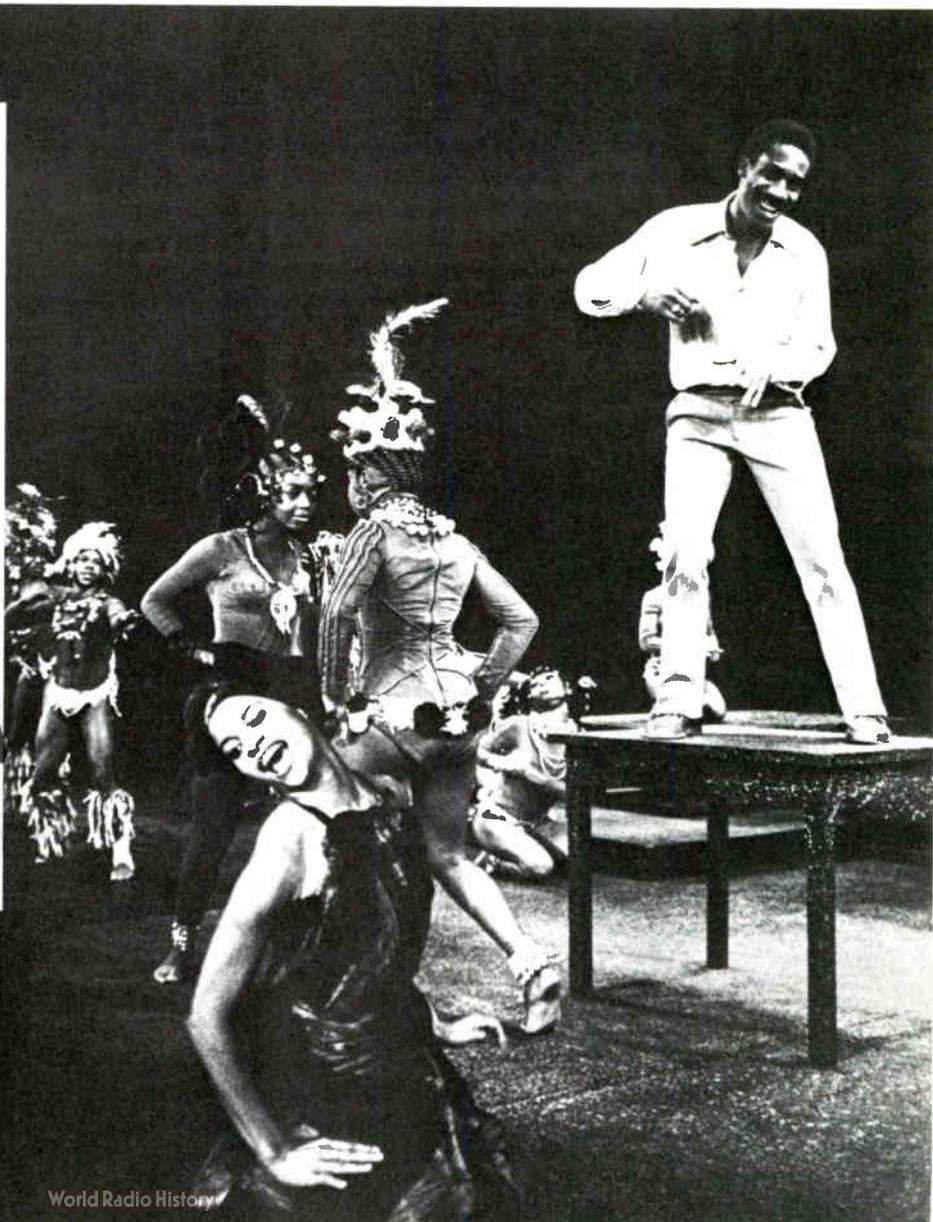
"WONDERFUL!
AN EVENING
OF SHEER FUN
AND SOLID
ENTERTAINMENT!"
—RICHARD WATTS
IN '70

RAISIN

The new musical based on Lorraine Hansberry's "A Raisin in the Sun"

46th STREET THEATRE
WEST OF BROADWAY • MATS SUN WED SAT EVES TUES THU SAT

*Deborah Allen (foreground)
and Joe Morton (on table)
in 'Raisin' dance sequence*





Virginia Capers, Joe Morton, Ernestine Jackson



Ernestine Jackson, Virginia Capers, Helen Martin



'Raisin' company dancers



...and Emmy

Fred Karlin marked another career highlight as the National Academy of Television Arts and Sciences first nominated him for an Emmy and then awarded him the prize for his music for the CBS-TV production of *The Autobiography of Miss Jane Pittman*.

As the 1973-74 Emmy race shaped up, the CBS show, which was aired January 31, 1974, garnered 12 nominations. It won nine Emmys, among them, Karlin's for Best Music Composition for a Special Program.

The Emmy joins the Oscar Karlin won in 1971 for his music for the winning song that year, "For All We Know," from *Lovers and Other Strangers*, written in collaboration with lyricists Robb Royer and James Arthur Griffin. Too, in 1971, Karlin's score for *The Baby Maker*, written with Tylwyth Kymry, was nominated in the Best Score category.



Fred Karlin



Roberta Flack
Killing Me Softly



Norman Gimbel (left) and Charles Fox, writers of 'Song of the Year.'

Grammy for Ramsey Lewis, presented by Bruce Lundvall of Columbia Records.



BMI and Grammy



The 16th annual presentation of the National Academy of Recording Arts and Sciences (NARAS) awards took place, March 2, at the Hollywood Palladium. During a nationally-televised special, emanating from the famed dance palace and broadcast by CBS-TV, all the winners in the 46 music and craft categories were announced. Thirteen of the coveted miniature gramophones (Grammys) were actually given to winners or their representatives on the show. Non-televised awards ceremonies took place simultaneously at New York's Pub Theatrical.

BMI music and affiliated writers dominated proceedings once again, winning 19 out of 30 pop awards.

Norman Gimbel and **Charles Fox's** "Killing Me Softly With His Song," published by Fox-Gimbel Pro-

ductions, Inc., won the highly-prized "Song of the Year" Grammy. It also was voted "Record of the Year" and "Best Pop Vocal Performance, Female," in the Roberta Flack version.

Aretha Franklin's rendition of "Master of Eyes (The Deepness of Your Eyes)," on which she collaborated with **Bernice Hart**, was selected "Best R & B Vocal Performance, Female." Pundit Music, Inc. and Syberia Music publish the song.

"Best R & B Instrumental Performance" honors went to **Ramsey Lewis** for his treatment of "Hang on Sloopy," a song written by **Bert Russell** and **Wes Farrell** (Wren Music Co., Inc. and Robert Mellin, Inc.).

Continuing its winning ways, **Kenny O'Dell's** "Behind Closed Doors" was selected "Best Country Song."

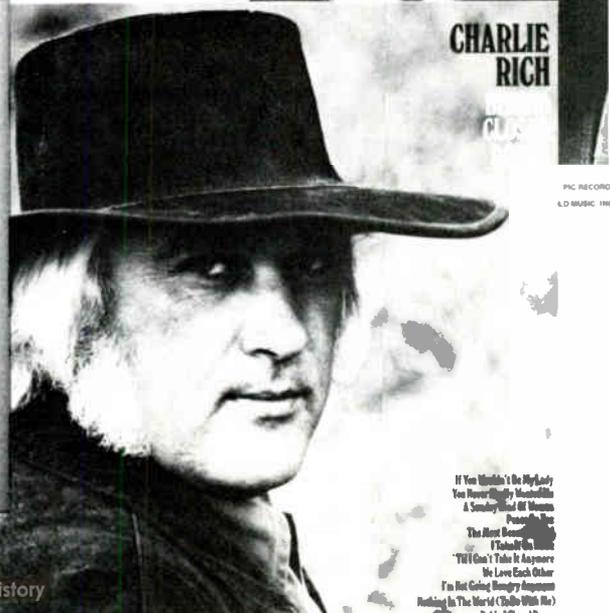
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'Behind Closed Doors' by Kenny O'Dell (left), a winning coupling of music and words in two Country categories.

Behind Closed Doors

Words: "Hit Music" by KENNY O'DELL



CHARLIE RICH

PIC RECORDS
L.O. MUSIC, INC.

If You Wouldn't Be My Lady
You Never Really Loved Me
A Sunday Kind of Love
The Most Beautiful Girl
I Ever Loved
Till I Met You
You're the Only One
Who Loves Me
I'm Not Going Anywhere
Nothing in the World (Could) With Me



Kris Kristofferson is part of BMI's Country sweep.

Its publisher: House of Gold Music, Inc. The popular recording of the song by Charlie Rich sufficiently impressed the NARAS membership to earn it the "Best Country Vocal Performance, Male" Grammy.

Also included in BMI's sweep of the Country categories: **Kris Kristofferson's** "From the Bottle to the Bottom." Winning entry in the "Best Country Vocal Performance by a Duo or Group," as interpreted by Kristofferson and his wife, Rita Coolidge, this offering is published by Combine Music Corp.

John Rostill's "Let Me Be There" (Al Gallico Music Corp.) came up a winner in the "Best Country Vocal Performance, Female" category. The artist that made it possible: Olivia Newton-John. The "Best Country Instrumental Performance" was "Dueling Banjos" from the motion picture. *Deliverance*.

Jazzman **Gato Barbieri** won the "Best Instrumental Composition" Grammy, a composer's award for his "Last Tango in Paris," published by Unart Music Corp.

In the jazz categories, BMI material figured quite heavily. "Best Jazz Performance by a Group" went to *Supersax Plays Bird* (**Charlie Parker**), featuring material associated with the immortal alto saxophonist and composer. The performance of each entry in the album follows exactly, in statement of theme and improvisation, what originally was played by Parker. Among the items offered by Supersax, a saxophone section of leading jazzmen, with rhythmic support and occasional brass backgrounds, are Parker's "Ko-Ko" and "Parker's Mood" (Savoy Music Co.) and "Moose

A recollection of the greatness of Charlie Parker (left) and the victor of the 'Best Jazz Performance by a Group' sweepstakes.



the Mooche” (Atlantic Music Corp.).

In *Giant Steps*, the Woody Herman album that won in the “Best Jazz Performance by a Big Band” category, the BMI-licensed material played includes the title composition by **John Coltrane** (Jowcol Music, Inc.); “A Song For You” by **Leon Russell** (Skyhill Publishing Co., Inc.); “Freedom Jazz Dance” by **Eddie Harris** (Hargrove Music Corp.) and “Think On Me” by **George Cables** (Contemporary Music).

God Is In The House, the winning album by pianist Art Tatum, in the “Best Jazz Performance by a Soloist” competition, features two compositions in the BMI repertory: “There’ll Be Some Changes Made” by **B. Overstreet** and **Billy Higgins** (E. B. Marks Music Corp.) and “Georgia on My Mind” by Hoagy Carmichael and Stuart Gorrell (Peer International Corp.).

In the gospel area of the balloting, “Loves Me Like a Rock,” by **Paul Simon** (Paul Simon Music), in the version by the Dixie Hummingbirds, was declared “Best Soul Gospel Performance.” Within the album voted “Best Gospel Performance (Other Than Soul Gospel)” —*Release Me (From My Sin)* by the Blackwood Brothers—the BMI songs include the title tune by **Eddie Miller** and **W. S. Stevenson** (Four Star Music) and “He Showed His Love To Me” by **Quentin Edwards** (Mount Paron Music, a division of Skylite-Sing, Inc.).

The “Best Ethnic or Traditional Recording (including Traditional Blues),” *Then and Now*, by Merle and **Doc Watson**, contains a predominance of BMI-licensed material: “That’s All” by **Merle Travis** (American Com-

posers Alliance); “Matchbox Blues” by **Robert P. Williams** (Zora Delta Music Co.); “Meet Me Somewhere in Your Dreams” by **James McGinnis** (Laucan Music Publishers); “Rain Crow Bill” by **Henry Whitter** (Peer International Corp.); “Old Camp Meeting Time” by **D. U. Tramel** (Stamps Baxter Publishing Corp.) and several traditional songs arranged by Doc Watson.

The “Best Instrumental Arrangement” award went to **Quincy Jones** for his creative view of “Summer in the City,” the **John Sebastian-Mark Sebastian-Joe Butler** combination of music and lyrics, published by Falart Music Co.

George Martin’s charting of the **Paul and Linda McCartney** song, “Live and Let Die” (Unart Music Corp.), as performed by Paul McCartney and Wings, won him the Grammy for “Best Arrangement Accompanying Vocalist(s).”

In the world of classical music, *Joplin: The Red Back Book*, as prepared and arranged by **Gunther Schuller** and performed by Schuller and the New England Ragtime Ensemble, was the winning album in the “Best Chamber Music Performance” voting. The Joplin music in this form, recast by Schuller, provided the basis for the Academy Award-winning “Best Adapted Song Score” for the motion picture, *The Sting*.

Included in *Puccini: Heroines*, the album by Leontyne Price and the New Philharmonia voted “Best Classical Vocal Soloist Performance,”—“La Rondine.” This BMI-licensed work is published in the United States by Theodore Presser-Universal Editions.

‘Best Chamber Music Performance.’ Music prepared and arranged by Gunther Schuller. The performers —The New England Conservatory Ragtime Ensemble.



The ‘Best Ethnic or Traditional Recording’

More Awards

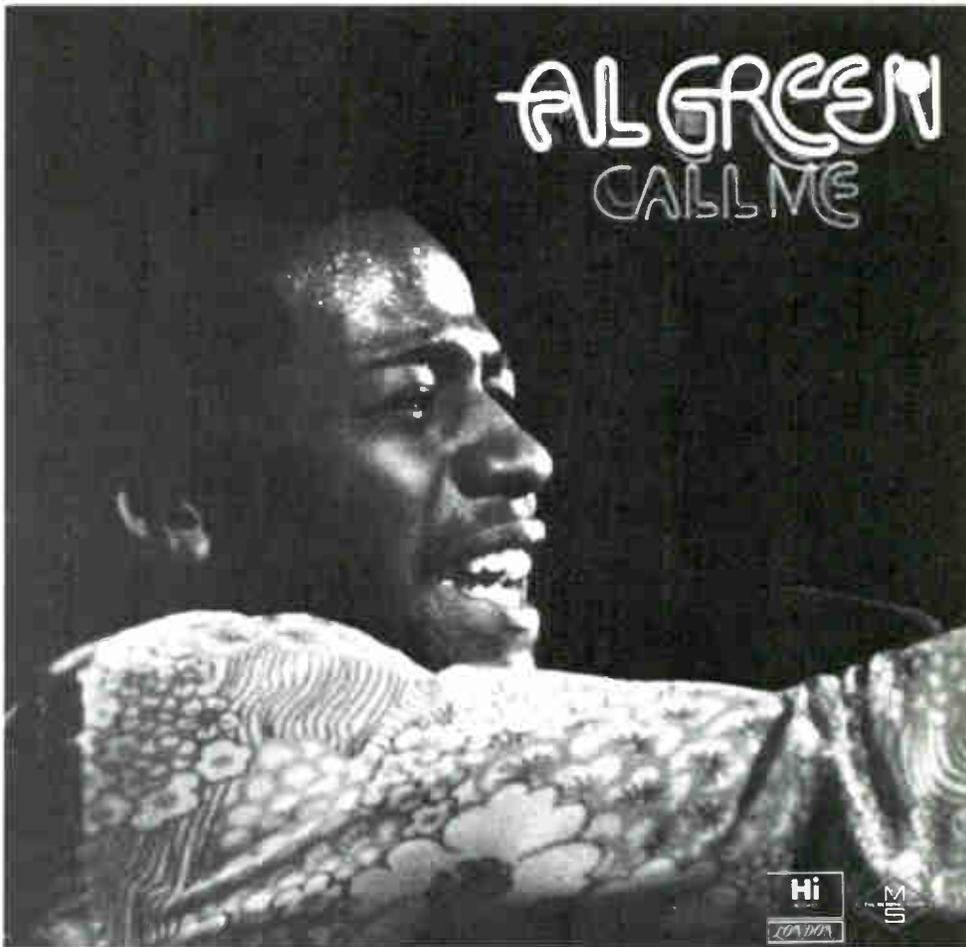
MEMPHIS AWARDS

BMI swept the music awards, figuring in 10 out of 10, at the Fourth Annual Awards Show, staged by Memphis Music, Inc., at the Auditorium North Hall in the Tennessee city, May 18. The theme of the event was "Memphis, the City Heard 'Round the World."

"Outstanding Songwriter" honors were shared by **Al Green** and **Willie Mitchell**. Both won in other categories as well. Green was named "Outstanding Male Vocalist" and his *Call Me*, was the "Outstanding Album." Mitchell took "Outstanding Producer" honors.

Ann Peebles made the "Outstanding Single," "I Can't Stand the Rain," which she also had a hand in writing (JEC Publishing Corp.). Ms. Peebles also was singled out as "Outstanding Female Vocalist."

Other music winners included **Louis Paul**, "Outstanding New Artist"; **Wayne Jackson**, "Outstanding Musician"; The Memphis Horns, led by



Al Green, tops in Memphis. Named 'Outstanding Songwriter' and 'Outstanding Vocalist.' His album (above): 'Outstanding Album.'



Willie Mitchell—two Memphis awards



*Ann Peebles:
double Memphis winner*

Wayne Jackson, "Outstanding Instrumental Group" and (Sandra) Rhodes, (Charlie) Chalmers and (Donna) Rhodes, "Outstanding Vocal Group."

Memphis Music, Inc. made 1974 Trustee Awards to Furry Lewis and Carl Perkins, among others.

COUNTRY ACADEMY AWARDS

The mark of BMI was highly apparent when the Academy of Country and Western Music presented its awards on March 28. The site of the event, now in its ninth

year, was the John Wayne Theater, Knott's Berry Farm, Buena Park, Calif. The awards ceremonies were telecast nationally by ABC-TV.

Kenny O'Dell's "Behind Closed Doors," published by House of Gold Music, Inc., figured in three major awards. It was named "Song of the Year" and, as interpreted by Charlie Rich, won "Single of the Year" and "Album of the Year" honors.

Country's Hank Williams was posthumously honored with the Pioneer Award. There was also a special trib-

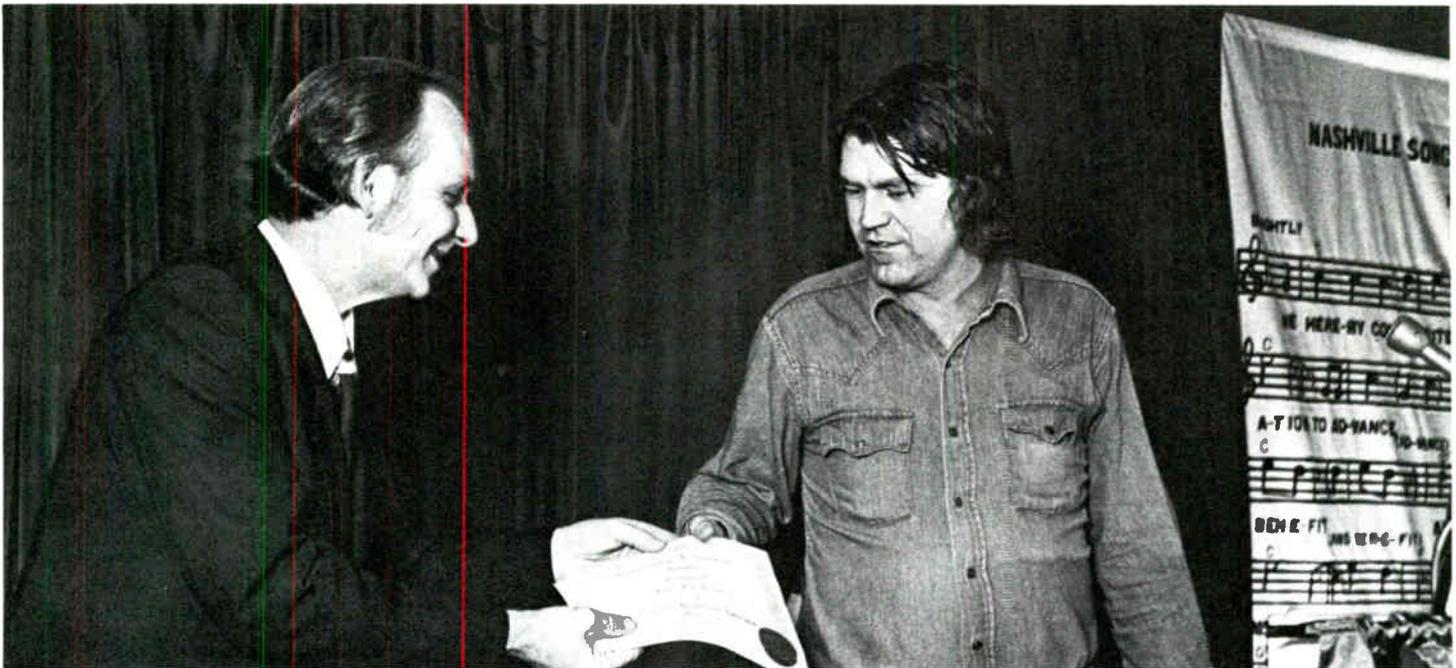
ute to **Tex Ritter**, recently deceased.

"Top Female Vocalist of the Year," according to the Academy, was **Loretta Lynn**. **Dorsey Burnette** was "Most Promising Male Vocalist."

Brush Arbor was singled out for awards in two categories—"Band of the Year (touring)" and "Top Vocal Duet or Group." The band is entirely comprised of BMI-affiliates: **Dale Cooper, Mike Holtzer, Kenny Munds, Jim Rice, Joe Rice, Dave Rose.**

Academy All-Star Band awards went to **Billy Armstrong** (fiddle), **Larry**

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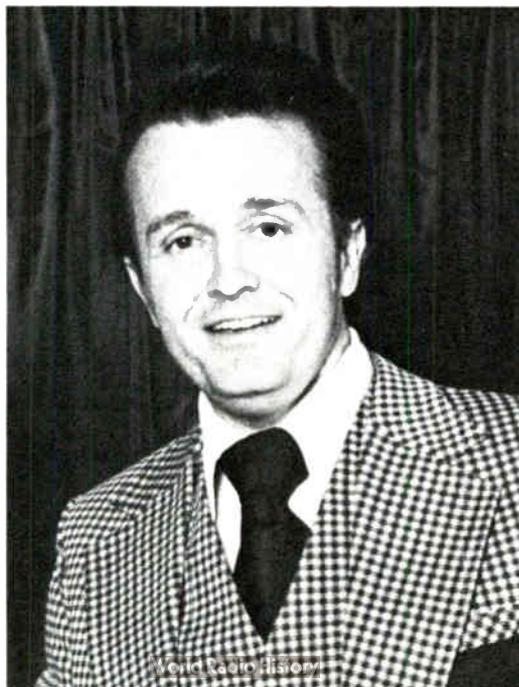


Billy Joe Shaver (right) receives certificate of outstanding achievement from NSA president Clarence Selman.

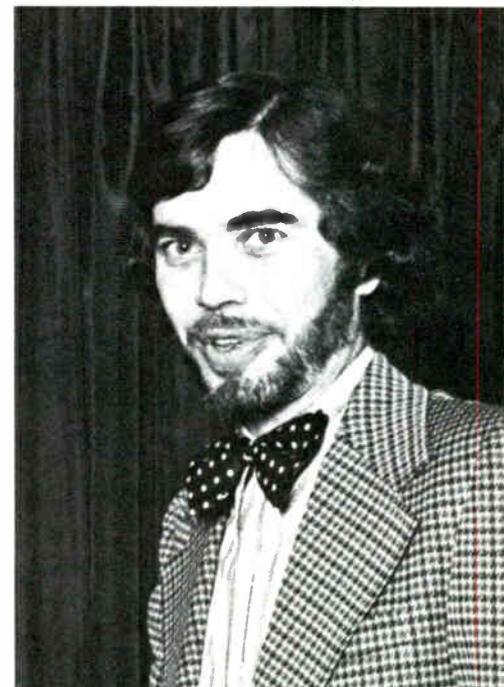
Ben Peters



Bill Anderson



John Volinkaty



Booth (bass), **Al Bruno** (lead guitar), **Floyd Cramer** (piano), **Jerry Wiggins** (drums).

The three-hour awards program, condensed to 90 minutes for the telecast, included performances by **Roger Miller**, master of ceremonies and other leading performers of Country music—**Donna Fargo**, **Tom T. Hall**, **Freddie Hart**, **Doug Kershaw**, **Loretta Lynn**, **Conway Twitty** and **Tanya Tucker**.

Among those who presented the awards were Ms. Fargo and Ms. Lynn, Freddie Hart, Conway Twitty, **Barbara Mandrell** and host Roger Miller.

Academy president Cliffie Stone read a letter from President Nixon saluting the Academy for its work on Country music's behalf.

NARM AWARDS

The National Association of Recording Merchandisers bestowed its awards as March came to a close. The presentation banquet, saluting popularity in the industry,

was held at the Diplomat Hotel in Hollywood, Fla.

Tony Orlando and Dawn's version of the **Irwin Levine-L. Russell Brown** song, "Tie a Yellow Ribbon Round the Ole Oak Tree," was named the "Best Selling Hit Single Record" of the year.

The "Best Selling Female Artist" was **Helen Reddy**. **Donna Fargo** was singled out as "Best Selling Female Country Artist." "Best Selling New Group" honors went to the **Doobie Brothers**.

American Graffiti, which contains a predominance of BMI-licensed music by such artists as **Chuck Berry**, **Norman Petty** and **Buddy Holly**, **Clyde Otis** and **Nancy Lee**, **Brian Wilson** and **Michael Love**, **Joey Dee** and **Henry Glover**, **Fats Domino** and **Dave Bartholomew**, the **Sherman Brothers**, **Bobby Freeman**, **Jimmy Bowen** and **Buddy Knox**, was the "Best Selling Movie Soundtrack Album."

Switched on Bach by **Walter Carlos**

and **Benjamin Folkman** was the "Best Selling Classical Album."

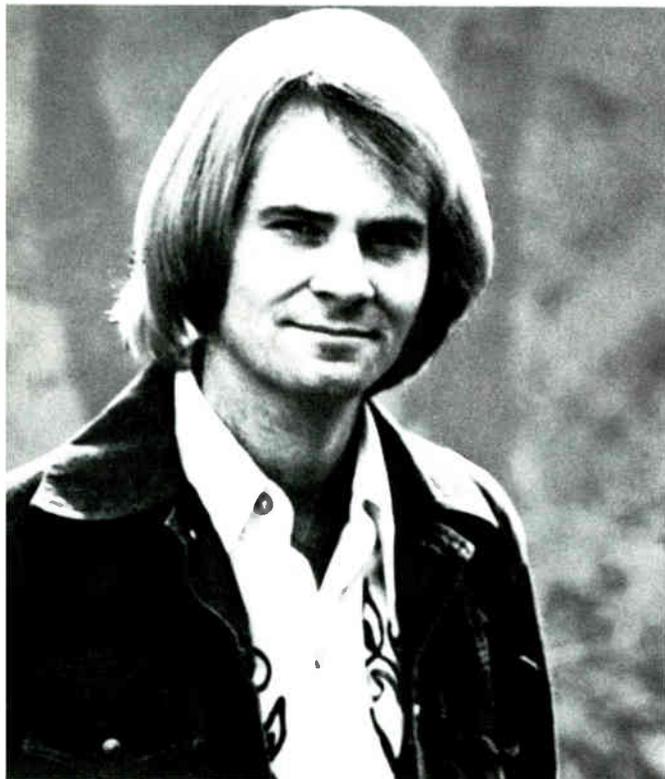
NSA WINNERS

BMI dominated when the Nashville Songwriters Association made its seventh annual awards presentation, March 5, at the Sheraton South, Nashville. **Kris Kristofferson** was named "Songwriter of the Year." The runner-up for top honors was **Kenny O'Dell**.

Of the 21 writers singled out by the Association, 20 license their music through BMI.

Certificates of outstanding achievement were presented to **Bill Anderson**, **Becky Bluefield**, **Russell Brown**, **Boudleaux Bryant**, **Felice Bryant**, **Don Earl**, **Merle Haggard**, **Tom T. Hall**, **Irving Levine**, **Nick Nixon**, **Jim Owen**, **Dolly Parton**, **Ben Peters**, **Billy Joe Shaver**, **Billy Sherrill**, **Conway Twitty**, **John Volinkaty** and **Norris Wilson**.

The awards are determined by the NSA membership. Each NSA member



Kenny O'Dell. His 'Behind Closed Doors' figured in three Country Academy Awards.



Hank Williams: posthumously honored

votes for five songs he wishes he'd written. The composer whose songs receive the greatest support is named "Songwriter of the Year."

Among the principal speakers at this event was Mel Tillis, who spoke for the songwriter. Biff Collie was the master of ceremonies. Clarence Selman, president of the NSA and Bill Williams also addressed the assemblage.

AWARDS FOR 'MYSHKIN'

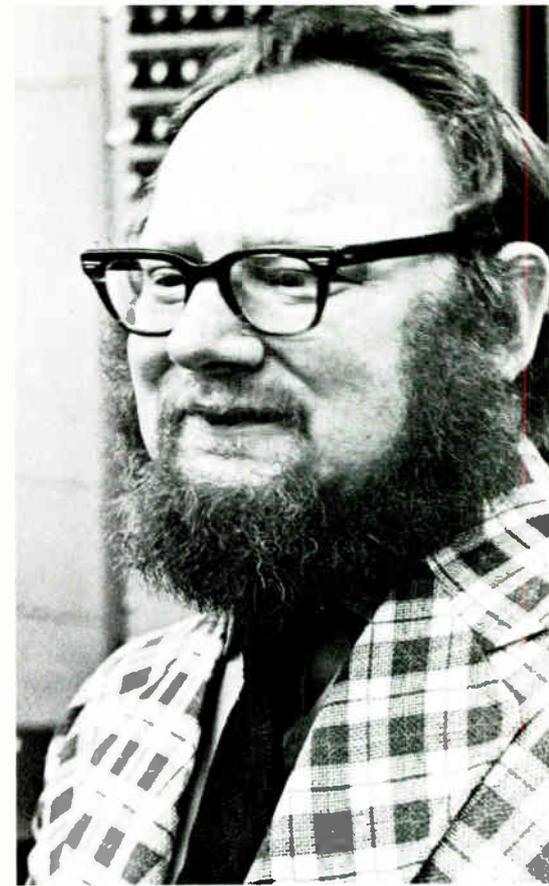
The John Eaton opera for television, "Myshkin," co-produced by the University of Indiana public television station, WTIU (Channel 30) and the Indiana University Opera Theater, won an Ohio State Award in March of this year.

One of the oldest awards programs in broadcasting, the Ohio State Awards recognize meritorious achievement in educational, informational and public affairs broadcasting. The competition is conducted by the Telecommunications Center of Ohio State University.

The citation reads in part: "'Myshkin' is an outstanding work because of its originality, its artistic quality and its unique use of the television medium. John Eaton's adaptation of Dostoyevsky's novel, *The Idiot*, is a deft, musical look at the troubled mind of the epileptic Russian Prince Myshkin . . . The judges commend the taste and skill with which this work was brought to the television screen and encourage its emulation in the years ahead."

The opera, which featured over 100 Indiana University students, staff and faculty, also recently won one of the prestigious George Foster Peabody Awards for the station that carried it. Given by the board of regents of the University of Georgia each year, the Peabody Awards were presented, May 1 in New York, during a luncheon at the Hotel Pierre.

"Myshkin" was exhibited this spring on a worldwide basis by the United States Information Agency.



John Eaton, the composer of 'Myshkin'



Helen Reddy: A NARM best seller

Other NARM award-winners:

tie a yellow ribbon round the ole oak tree

Words and Music by IRWIN LEVINE and L. RUSSELL BROWN



Recorded by DAWN FEATURING TC LEVINE and BNDM





The 1973 SCA Winners (standing, l. to r.): Jay Reise, David Koblitz, Larry Bell, Stephen L. Mosko, William Matthews, Christopher Rouse, Gerald Levinson. (Seated, l. to r.): Helge Skjeveland, Robert Dick, Eric Ewazen, Ronald Braunstein, Ira Taxis, Rachel Kuiten, Stephen Chatman, W. Claude Baker Jr.

The Judges (l. to r.): Tom Johnson, Louis Kaplan, Mario di Bonaventura, Donald Jenni, William Schuman, Theodore Antoniou, Ulysses Kay, Alfredo Antonini and Alec Wyton.

**STUDENT
COMPOSER
AWARDS**

Fifteen young composers from the United States have shared in the 22nd Annual BMI Awards to Student Composers competition, which is sponsored annually by BMI. The award recipients this year range from 18 to 25 years. Six of them have been previous student award winners. This year's awards, BMI president Edward M. Cramer announced, bring to 200 the number of talented young people in the Western Hemisphere who have been presented with BMI student composers awards to be applied toward their musical education.

The 1973 BMI Awards to Student Composers were made to the following:

W. Claude Baker Jr., 25, of Lenoir, N.C., for "Rest, Heart of the Tired World," for soprano and orchestra.

Larry Bell, 21, of Wilson, N.C., for "Variations for Piano."

Ronald Braunstein, 18, of Pittsburgh, Pa., for "Ophelia Diffusion," a chamber work for nine players.

Stephen Chatman, 23, of Ann Arbor, Mich., for "Two Followers of Lien," for orchestra.

Robert Dick, 23, of New Haven, Conn., for "Afterlight," for solo flute.

Eric Ewazen, 19, of Cleveland, Ohio, for "Dagon," a quintet for five celli.

David Koblitz, 25, of Marblehead, Mass., for "Levitation Boogie," for string quartet.

Rachel Kuttan, 18, of Champaign, Ill., for "Juxtaposition," for string quartet.

Gerald Levinson, 22, of Chicago, Ill., for "In Dark," for soprano and seven players.

William Matthews, 23, of Iowa City, Iowa, for "Letters from Home," antiphonal music for 11 players.

Stephen L. Mosko, 25, of Denver,

Colo., for "Night of the Long Knives," for soprano and chamber ensemble.

Jay Reise, 23, of Oradell, N.J., for "L'Eventail Se Meurt," for soprano, alto, tenor and bass soli and chamber ensemble.

Christopher Rouse, 24, of Ithaca, N.Y., for "The Phoenix" for flute, piano and two percussionists.

Helge Skjeveland, 23, of Provo, Utah, for "Anamorphosis," for orchestra.

Ira Taxin, 23, of Riverdale, N.Y., for "Concerto for Piano and Chamber Orchestra."

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

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

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

Others who served as judges in the 1973 competition were Alfredo Antonini, Theodore Antoniou, Mario di Bonaventura, **Harley Gaber**, **Donald Jenni**, **Tom Johnson**, Louis Kaplan, **Daria Semegen**, **Frank Wigglesworth** and Alec Wyton.

The 1974 BMI Awards to Student Composers competition will be announced in the fall, at the beginning of the next school year. Inquiries regarding rules and official entry blanks should be addressed to Oliver Daniel, Director, BMI Awards to Student Composers, Broadcast Music, Inc., 40 West 57th Street, New York, N.Y., 10019.



Christine Gull/BMI Archives



World Radio History

The Pulitzer Prizes



One of the most distinguished awards a creative person can receive in the United States is the Pulitzer Prize. Beginning in 1943 the first annual prize in music was awarded. It has continued to be awarded "for distinguished musical composition or for an operatic work (including ballet), performed or published during the year by a composer of established residence in the United States."

Broadcast Music, Inc. is proud that 17 Pulitzer Prizes have already been awarded to its affiliated composers. The men and women who entrust their performing rights to BMI also include many who have won other distinguished awards honoring their musical accomplishments. BMI is proud of their achievements, their creativity and their affiliation with us. In honoring the winners of the Pulitzer Prize, one of the most coveted of American awards, BMI pays tribute to them and to all composers who enrich its repertoire.

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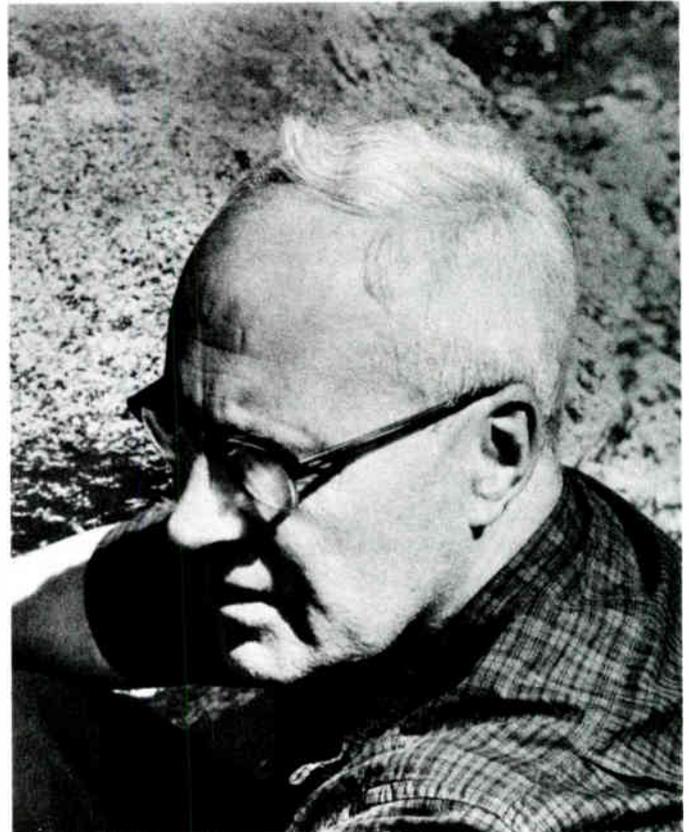
ALL THE WORLDS OF MUSIC FOR
ALL OF TODAY'S AUDIENCE
BROADCAST MUSIC, INC.





William Schuman

His soaring intellectual agility and personality are merely additions to his creative power as a composer. The first paid president of Lincoln Center for the Performing Arts and the first composer to win a Pulitzer Prize (for his *Secular Cantata No. 2, A Free Song*), William Schuman is a man of many talents—composer, educator, editor, publisher, speaker and author. His enthusiasm for life is conveyed in the music he has given us for over 30 years.



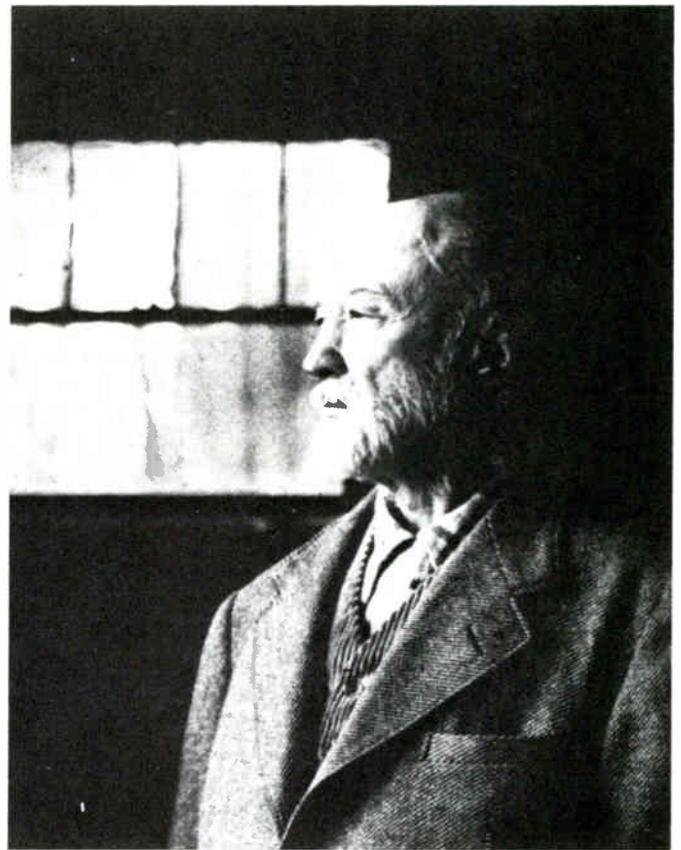
Quincy Porter

The music of Quincy Porter forged ahead with fine, fresh independence, yet it maintained continuity with the past. He achieved orientation and progressiveness not by scuttling tradition, but by conserving those things which, because of their power to bring people together in agreement, are perhaps the most valuable things that could be nurtured in a world torn apart by uncertainty and confusion. Mr. Porter was awarded the 1954 Pulitzer Prize in music for his *Concerto Concertante for Two Pianos and Orchestra*. He died in 1966 at the age of 69.



Walter Piston

Few composers produce works that are classics in their own time. There is one, however, who may claim this distinction. He is Walter Piston, acknowledged Dean of today's American composers. Faultless musician, dedicated educator and winner of two Pulitzer Prizes in music (in 1948 for his *Symphony No. 3* and in 1961 for his *Symphony No. 7*), Piston's output is arresting: eight symphonies, numerous orchestral suites and a voluminous catalogue of chamber, choral and keyboard music.



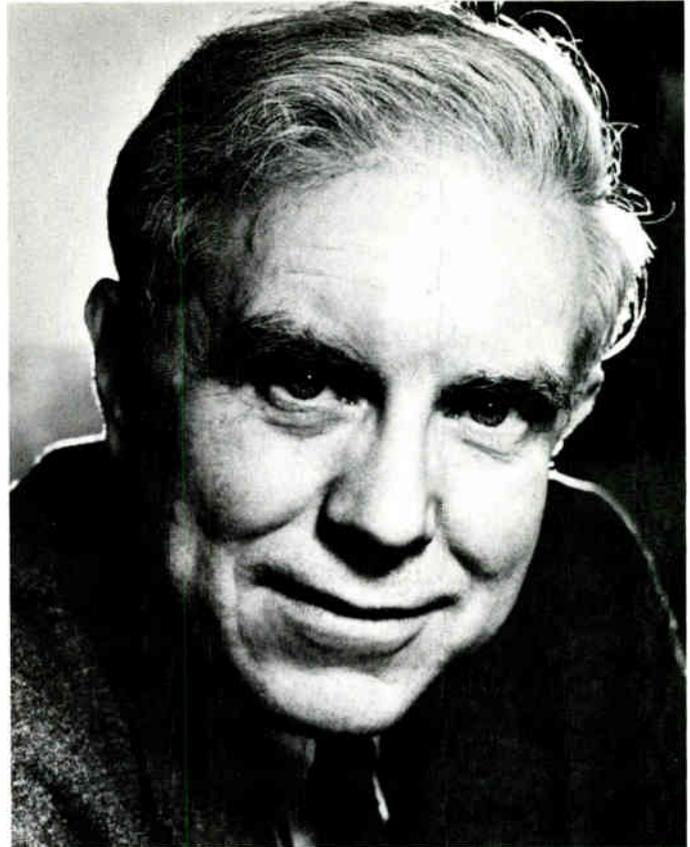
Charles Ives

It is becoming increasingly apparent that the sixties and the seventies may well be remembered as "Ives Decades." Little spurts of interest in his music that dotted the scene 20, 30 and 40 years ago have developed into a full scale campaign of atonement for the neglect he suffered during his octogenarian lifetime. Charles Edward Ives (1874-1954), founding father and prophet of contemporary American music, was awarded the Pulitzer Prize in 1947 for his *Symphony No. 3*.



Norman Dello Joio

Melodious, exuberant, rhythmically open and vigorous, full of echoes of popular life, the music of Norman Dello Joio has been honored time and again. His 1957 Pulitzer Prize in music was awarded for *Meditations on Ecclesiastés*. Known also as an educator and pianist, he has composed for the dance theater, the operatic stage, the T.V. screen and the concert hall. In all of his work one finds his most admirable trait—craftsmanship in music.



Elliott Carter

Recognized today as a composer of penetrating insight and provocative technique, few composers write works which achieve more international acclaim than Elliott Carter. A Pulitzer Prize-winner in 1960 for his *String Quartet No. 2*, he was a victor for the second time in 1973 with his *String Quartet No. 3*. Acknowledged for its "uncompromising ruggedness," it is a composition that pursues characteristic Carter single-mindedness.



Jerry Bock and Sheldon Harnick

In 1959, Jerry Bock and Sheldon Harnick illuminated the world of a little man in a big hat, and *Fiorello!* became a classic in the American theater, winner of the 1960 Pulitzer Prize in drama. Composer Bock and lyricist Harnick are famed theater artisans who learned the traditional aspects of their craft before they began experimenting with new forms. Collaborators since 1957, they have created other memorable and prize-winning works; among them, the fabulous *Fiddler on the Roof*.



Robert Ward

In the broad spectrum of today's composition, Robert Ward has a distinctive place. His is not the eccentric role of the experimenter but rather that of the creator of an art both sane and sensuous. His large catalogue of works includes four symphonies, many impressive works for voice and three successful operas. For his dramatic setting of *The Crucible*, after the Arthur Miller play, he was awarded a Pulitzer Prize in music in 1962.



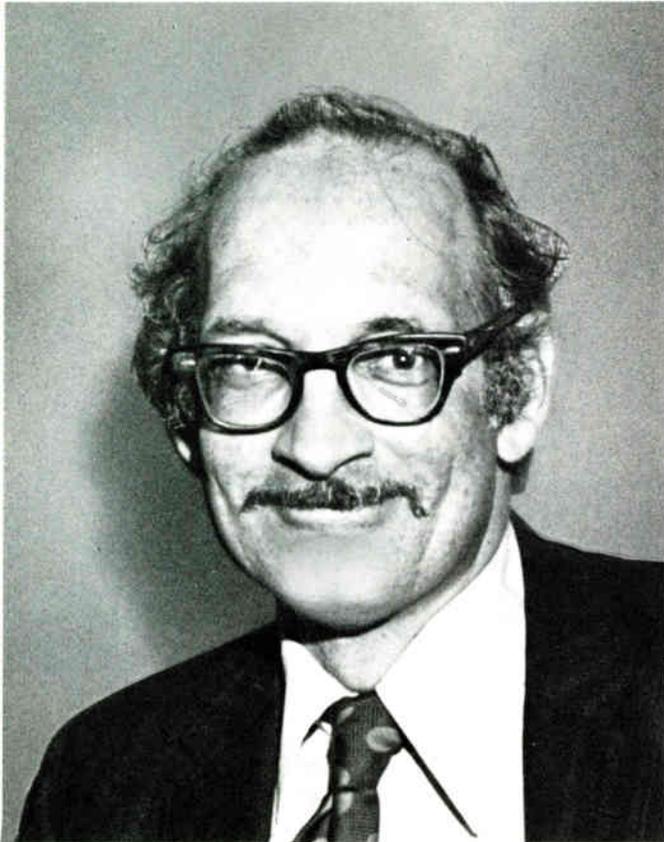
Leon Kirchner

By gift as well as inclination, Leon Kirchner is a vital force in American music. As a teacher, he communicates not only his wide knowledge of music, but his tremendous enthusiasm as a performing artist. In his composition, ideas flash back and forth in profusion, changing as they flow, so that the listener finds in his music a rare combination of sensitivity and strength. Mr. Kirchner was awarded the 1967 Pulitzer Prize in music for his *String Quartet No. 3*, (with an electronic sound score).



Leslie Bassett

Belonging to that generation which served overseas in World War II, Leslie Bassett received his musical education in the postwar years. Like many other young composers of this generation, Bassett has moved persistently from a more conservative position to a more radical one and his musical image can be understood only in terms of this growth. He was awarded the 1966 Pulitzer Prize in music for his *Variations for Orchestra*.



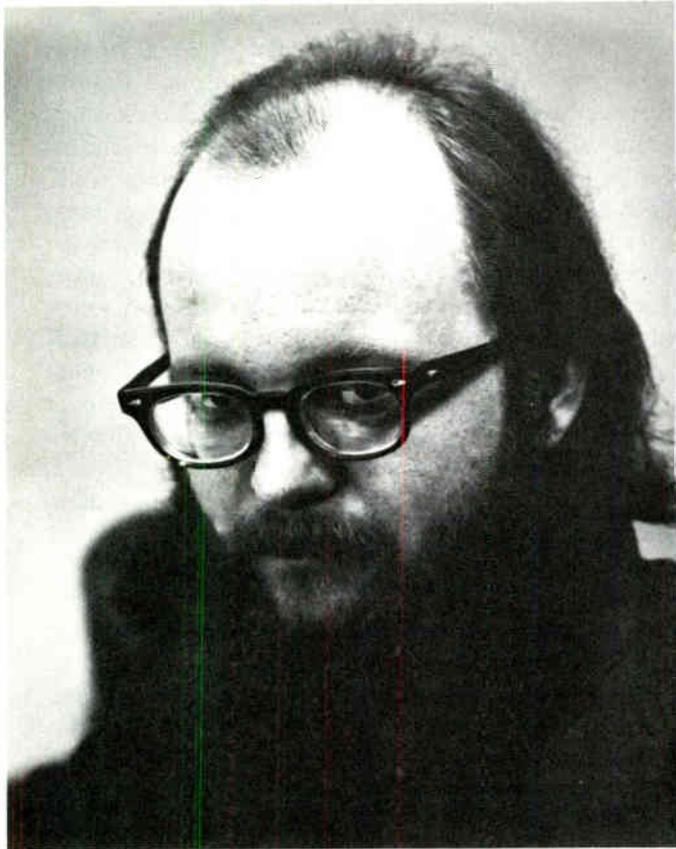
George Crumb

A creator of what has been described as "haunting" music, George Crumb defines himself and his view of today's world, via highly diverse sounds, made by both conventional and unconventional instruments, and more than a suggestion of the ritualistic and theatrical. The impression grows that he may possibly be writing some of today's most significant music. Concrete acknowledgement of this: the singling out for Pulitzer recognition in 1968 of his *Echoes of Time and the River*, commissioned and introduced by the Chicago Symphony.



Karel Husa

The Czech-born composer-educator-conductor Karel Husa has achieved significant recognition as a creator of music in small to large forms. Working from within an essentially classical orientation, he compounds elements of the past and present, using his own distinctly individual recipe. His musical language, while original and searching for new means of expression, is firmly based on compositional practices of the first half of this century. Husa's 1969 Pulitzer Prize-winning piece, *String Quartet No. 3*, mirrors his strength and position.



Charles Wuorinen

A recognized innovator, Charles Wuorinen's works provide constantly fascinating sound experiences. Teacher-experimentalist-composer, he cogently represents all that is avant-garde: distinctive individualism, atonalism, electronicism, while seeking to generate the most significant musical material, values and traditions as he works. His Pulitzer Prize-winner (1970): *Time's Encomium*, an electronic composition written specifically for records without a live performance in mind.



Mario Davidovsky

The music of Mario Davidovsky has been described with accuracy as a "freely evolving discipline within boundless possibilities." It is also recommended by its breadth and concentration, a balance between craftsmanship and spontaneity of development, imagination and, when need be, its simplicity. These are the elements which won for the educator-composer the 1971 Pulitzer Prize for his *Synchronisms No. 6* for piano and electronic tape.

Donald Martino

BY DONALD HARRIS

Donald Martino, winner of the 1974 Pulitzer Prize in Music for his composition, "Notturmo," is a striking example of a serious, contemporary American composer whose musical knowledge, skill and discipline are tempered with a sharp wit, humility and a perceptive analytical intelligence.

Born in Plainfield, N.J. on May 16, 1931, Martino studied principally with Ernst Bacon at Syracuse University (B.M. 1952), Milton Babbitt and Roger Sessions at Princeton (M.F.A. 1954) and Luigi Dallapiccola while on a Fulbright grant in Florence, Italy from 1954 to 1956. He has served on the faculties of the Third Street Settlement School, Princeton, Yale, Harvard, the Berkshire Music Center and the New England Conservatory of Music, where he is currently Chairman of the Composition Department.

Recipient of many awards and honors—including two BMI Awards to Student Composers in 1952 and 1953 and two Guggenheim Fellowships in 1967-68 and 1973-4—he has accepted many major commissions, dating from 1957 (Paderewski Fund) to the present day (National Endowment, New York State Arts Council, New York Bicentennial Committee). Moreover, he is a composer whose works have been widely performed, both here and abroad.

Martino himself believes the principal characteristic of his music is lyricism, which stems from his half-Italian parentage (the other half is German). His father was a bookkeeper, his mother a seamstress who worked for many years in the sweatshops of her day. His only musical antecedent was a grandfather (on the German side) who had been a choral conductor. Although theirs was not a musical home, his parents were encouraging. They would have liked him to be a dentist ("so I wouldn't have to pay calls at night") but when he chose music as a career they were agreeable. The example his parents set of hard work and dedication was later reinforced by the people he came into contact with in the music world.

He found each of his teachers especially important to him in a different way at different times, although often the full impact of the experience was not felt until years later.

"If I had to single out any one encounter as the most decisive," he says, "I would probably say Milton Babbitt and yet my music least resembles his at the moment. So many of his views are important; so much of what he says is irrefutable. He is a true genius, and to come into contact with a man like him is to sharpen oneself."

When asked what pieces influenced him the most in his formative years, Martino answers wistfully that he wishes he could say "Sacre du Printemps" or "Pierrot Lunaire" or the Beethoven Seventh, but these were all pieces he did not know in those years. Instead he was exposed to "La Traviata" and the "Poet and Peasant Overture" until he reached 17, when his Bartok years began. When he first heard the music of Arnold Schoenberg in his senior year, it did not appeal to him at all, but at Princeton his enthusiasm was kindled by spending an entire year in a seminar with Roger Sessions on the Schoenberg "String Trio." As for American music, Martino was not exposed to very much in the early years, only Babbitt's "String Quartet No. 1," "played at half-speed or with so many mistakes one couldn't tell what it was." But this and the "Second Quartet" of Roger Sessions and Elliott Carter's "Second Quartet" all were significant in his development.

In summarizing his own process of composition, Martino displays the skill of self-analysis. He first writes a particular piece in a carefully calculated, well researched manner. After this ground-breaking, the next three or four pieces flow out of this germinal offering.

In a sense he has developed a new language, learned it with difficulty, while taking chances. Then during the evolution of the next few pieces, it is easy to put this language to use. When next he feels the need of new vocabulary, the process is renewed. Again he goes through the difficult process of creation, followed in turn by the series of more easily flowing compositions.

He counts among these germinal pieces his "Trio" (1959)—chosen to represent the United States at the 1963 annual festival of the International Society for Contemporary Music in Amsterdam—the "Wind Quintet" (1964), "Mosaic" (1967) for large orchestra (commissioned by the University of Chicago for the Chicago Symphony) and "Pianississimo" (1970). Some of the works in the "quick writes" category are "Parisonatina," the "Piano Concerto" and the Pulitzer Prize-winning "Notturmo."

During the academic year 1973-74, Martino has been on leave from the New England Conservatory of Music on a Guggenheim Fellowship and has been at work on an opera based upon Dante's *Divine Comedy*. His "Paradiso Choruses," written in 1974 on a Paderewski Fund commission, will form the last act of this opera.

Mr. Harris, a composer of music, is vice president of the New England Conservatory of Music in Boston, Mass.





Roger Sessions

BY MILES KASTENDIECK

If ever an American composer qualified at 77 for a promising future, Roger Sessions has just done so. A special citation by the Pulitzer Prize Committee for “his life’s work in music” has brought him the long overdue endorsement as “one of the most musical composers of the century,” his colleagues have given him for decades.

As an integral part of the American musical scene since he collaborated with Aaron Copland to present a series of contemporary music concerts in New York from 1928 to 1931, Sessions involved himself with the International Society for Contemporary Music back in 1934 and has played a significant role in disseminating contemporary music for 40 years.

Over this period, he has had several memorable musical experiences, notably his visit to the Soviet Union in 1958 with Peter Mennin and fellow BMI composers Ulysses Kay and Roy Harris, as part of the State Department’s exchange agreement with Russia. He was warmly received.

The year 1968 proved quite eventful for him. His Eighth Symphony received its world premiere by the New York Philharmonic and the first recorded version of his Violin Concerto brought him additional acclaim. The Symphony culminated a surge of symphonic creativity. His Fifth in 1964 was followed by the Sixth in 1966 and the Seventh in 1967, all commissioned works and immediately performed. The Violin Concerto, however, composed in 1935, waited 24 years for a first performance and 33 years for a recording.

Though the New York Music Critics Circle recognized the worth of his Second Symphony with an award in 1950, it was the three-day festival of his music at Northwestern University in 1961 and then the world premiere of his opera “Montezuma” at the West Berlin Opera in 1964 that brought his efforts into better focus. More recently, the Sessions Retrospective Concert at Columbia’s McMillan Theater in February, 1973, balanced his chamber music of the sixties with his symphonic output.

Thus the name Roger Sessions looms, but full-scale recognition still is to come. Part of the delay has been attributed to the complexity of his compositions, part to his persistent classification as “an academic intellectual.” The public has to grow smarter to catch up with him. And this is happening. As performers have mastered the difficulties of playing his music, listeners have adjusted to its textures.

If pages of his scores produce “seemingly chaotic sounds,” Sessions would simply declare them natural

reflections not only of his moods but particularly of the times in which we live. “Composers of today,” he has observed, “are a product of our mentality and today’s situations.” If a creator should “put his whole self into it,” then it might well take a long time to appreciate his music. Because Sessions has followed his own pronouncements, his fellow composers have held him in the highest esteem.

The attributes in the man that many have noted—intellectual vision, natural dignity, uncompromising honesty, deeply serious nature and intense emotional response—clearly exist in Sessions, the composer. Profusion of musical detail and severely dissonant sounds, aside, he makes his point.

In some recent works, the Eighth Symphony for example, he shows how he can mold the twelve-tone system to his own personal pattern and create an emotional dimension while doing so. He indeed has something to say. Moreover, he himself feels his music deeply and creates it meaningfully with a craftsmanship that many colleagues envy. His music deserves more frequent exposure.

Sessions has had a distinguished career in the academic world. As early as 1935 he was teaching at Princeton, but he did not settle permanently into his professorship there until 1953 after a stint at the University of California. Most recently he has taught at Juilliard. Originally a product of Harvard and Yale, he may have profited most from his contact with Ernest Bloch. His influence on the younger generation of composers has been quite extensive. Interestingly, the winner of this year’s Pulitzer Prize in Music, Donald Martino, is one of his pupils.

Not without honor in this country, he is a member of the National Institute of Arts and Letters, the American Academy of Arts and Letters, the American Academy of Arts and Sciences and also the Berlin Akademie der Künste. His honorary doctorates, including one from his alma mater, increase in number as he basks in various citations of distinction.

Sessions’ best-known work may still be “The Black Maskers,” first played by Stokowski in 1933 and hailed in Moscow in 1958. But whenever and wherever played, his music is generally admired, especially for its rhythmic vitality and musical expertise. And at the moment, his wave is cresting.

Mr. Kastendieck, formerly New York Journal-American music critic, writes for a variety of publications.



Woldin & Brittan

BY JOHN S. WILSON

For 12 years Judd Woldin, a stocky, bearded, 48-year-old jazz pianist and student of 12-tone music and Robert Brittan, an energetic, handsome singer who is 43, worked together writing songs with no visible success. Most of their songs were intended for a putative musical that floundered about aimlessly for nine years—long enough to make Woldin throw in the towel in discouragement and go back to being a jazz pianist.

But then their musical—which was *Raisin*, based on Lorraine Hansberry's play, *A Raisin in the Sun*—finally reached production at the Arena Stage in Washington where it opened for one month and stayed for five, moved on to Broadway in the fall of 1973 and in April, 1974 won the Tony Award as the best musical of the season. Success, when it finally came, had a slightly sour taste for the team because, by then, both Woldin and Brittan had given up the idea of continuing as a team and had moved on to individual projects.

"After so many years of being in a room together and struggling," Brittan says, "you don't want to go back."

They entered that room in the most casual way—introduced to each other by Lehman Engel at a session of Engel's BMI Musical Theater Workshop. They promptly sat down and turned out a song, "Little Sister," for Tennessee Williams' *A Streetcar Named Desire* (Brittan still has the song in his trunk). Both of them brought to that first meeting long apprenticeships in the world of popular music—Woldin as a sideman in the bands of Jerry Wald and Bob Chester (although he also had strong jazz roots from playing with Dizzy Gillespie, Coleman Hawkins and Lester Young), Brittan as a singer with Shep Fields' band and on club dates.

In addition to his career in pop music and jazz, Woldin also had spent time at Black Mountain College in North Carolina studying to be a 12-tone composer with Professor Heinrich Jalowetz, an associate of Arnold Schoenberg.

Brittan had been trying to write for the theater for five years before he entered the Workshop. But Woldin was almost arrogantly ignorant of the musical theater (he thought it was very middlebrow) until an old jazz friend, Don Elliott, the mellophonist and vibraharpist, asked him to write the dance music for *The Beast in Me*, a musical based on James Thurber's *Fables for Our Time*. Woldin found himself fascinated by this contact with theater. Lehman Engel, who was called in as an advisor and eventually conductor for the show (replacing Woldin), was so grateful to Woldin for his help that he asked if he could do anything for the young composer.

"I'd love to write for the theater," Woldin declared. So Engel invited him to the BMI Workshop and teamed him with Brittan.

After the team began working together, Woldin started looking for a property that might be made into a musical. Because of his experience in jazz and with jazz musicians, he wanted something about Black life. At first *Purlie Victorious*, the play, appealed to him. But then Dr. Marion Powell, a psychologist he knew in Verona, N.J., suggested *A Raisin in the Sun*.

"At that time Lorraine Hansberry was dying of cancer and we never met her," Woldin recalled. "Later, we tried to get the rights from Robert Nemiroff, her husband and executor of her estate. But he was reticent to talk about *Raisin* to a white team in an age of Black awareness."

By the time they finally met Nemiroff, they had written 12 songs for the show (six are still in the score). Through Nemiroff, they got to know more about Hansberry and met many Black intellectuals—encounters which they feel got them closer to an understanding of the Black experience. Any doubts they—or Nemiroff—may have had about two whites writing a musical about a Black family were dissipated when Herbie Hancock, the jazz pianist, said, after hearing their score, "I knew it was written by whites, but it didn't matter."

After waiting two years, Nemiroff finally gave them the rights to the play. The first producer they interested held off production for two years while he did another musical which lasted four performances and so disheartened the producer that he lost interest in *Raisin*. No other New York producers showed any interest so, when an opportunity for a Washington production at Arena Stage came up, Woldin and Brittan welcomed it. Even this almost came to nothing. The Ford Foundation cut its financial support of the theater and the money for *Raisin* had to be raised independently.

Woldin and Brittan have found their success accompanied by a bit of irony. Back in 1969, long before *Raisin* was first produced in Washington, Blackwood Music took their score and sent out a demo album. This resulted in records by Lena Horne, Lou Rawls, Miriam Makeba and others. But since the show has opened in New York, drawn rave reviews and won a Tony, not a single song from the score has been recorded.

Maybe that's why Woldin and Brittan have decided they might be just a one-shot team.

Mr. Wilson, jazz critic for The New York Times, writes on diverse musical subjects, one of which is the theater.

Levine & Brown

BY IAN DOVE

Irwin Levine and L. Russell (Larry) Brown have racked up a string of 17 hits since they began writing together in 1970—i.e. “Knock Three Times,” “I Woke Up in Love This Morning,” “I Hear Those Church Bells Ringing,” “I Play and Sing,” “Summer Sand.” Obviously their songs speak in a manner enjoyed by a very large number of people who listen to music.

Cogent testimony to this fact: “Tie A Yellow Ribbon Round the Ole Oak Tree,” a 1973 Levine and Brown offering, was the most performed BMI pop song for that year, with over a million performances, marking the first time a song has accumulated over a million plays in less than a year. There have been 400 separate recorded versions of the song. The sales—in six figures.

Levine and Brown sit firmly, unashamedly in the middle of the road. Primarily known as the writers behind the success of Tony Orlando and Dawn, for such compositions as “Who’s in the Strawberry Patch With Sally?” and “Say, Has Anybody Seen My Sweet Gypsy Rose,” the team and their songs are not likely to attract such rock groups as Led Zeppelin and Pink Floyd.

Although both started in the music business as performers, Levine and Brown are now songwriters who only write songs. “We’re a dying breed,” says Brown.

“Songwriters can help establish trends in music today far more easily than artists and producers,” the team asserts. “Why? Because the artist and producer are locked into the confines of the studio and their own material and their own attitudes toward it. Songwriters are freer.”

A mini-trend the team originated is what they call “rag-rock”—given birth within the Tony Orlando and Dawn, Bell album, *New Ragtime Follies*. This album, deliberately nostalgic without being rinky-tink, led to a suggestion by Broadway producer Harry Rigby, of *No, No, Nanette* fame, that Levine and Brown collaborate on a musical. Tentative title—*The Barker*. It will have a carnival background. They are also writing—a first for them—the background score for a Saul Swimmer-produced family adventure film, *The Black Pearl*, set in Mexico.

Again with nostalgia and family appeal, the Levine and Brown machine trundles down the middle of that lucrative road.

Both Levine and Brown were born in Newark, N.J. Levine had singing ambitions while in high school and became half of a duo called the Naturals after graduation. “We never made it,” he reports, “but the experience did get me interested in writing songs. I wound

up having some of my material recorded by Tom Jones, Roy Hamilton and the Shirelles.”

Levine also teamed for a short time with another writer, Al Kooper and wrote “This Diamond Ring,” a big success for Gary Lewis and the Playboys, the 28th biggest selling single of 1965. Levine also had hits with Gene Pitney and even Blood, Sweat and Tears.

“The songs I’m proudest of from that period are ‘Your Husband, My Wife’ and ‘Black Pearl.’ On the first I collaborated with Toni Wine. Toni, Phil Spector and I did ‘Black Pearl.’ It was Phil, incidentally, who really taught me what hits are all about. The man is a genius. I owe him a great deal.”

Levine is married to a former singer, Sheila Gordon, and now lives in Livingston, N.J. with his two daughters and a growing collection of oil paintings.

Larry Brown’s first musical stirrings came when he was in the Army and learned guitar to combat the boredom of the job—in Paris, of all places. When he found himself in Special Services, as part of a singing act with another soldier, he started writing. After his discharge he kept on with the music and was signed by Bob Crewe, music publisher, as a singer and writer.

Larry points out: “In 1967 I had my first success with ‘Sock It to Me’ recorded by Mitch Ryder and the Detroit Wheels. This soon became a national catch phrase. You remember *Laugh-In* around that time. Even Nixon said it.” He also wrote material for the Four Seasons at that time.

Currently a resident of Fairfield, N.J., where he lives with his three children, Brown cannot write or read music. Neither can his partner. They do all their composing on a cassette recorder. Both contribute musical and lyrical ideas. The two are not a team in the old sense of the word, where one is responsible for the music, the other for the lyrics.

Their idea sessions and working time extend through a lot of game playing. They golf together, keep up a continuous ‘talking football’ game, hit the racetracks and, in fact, originally met through a mutual attachment to poker games.

Confessing an admiration for Lennon and McCartney, Rodgers and Hammerstein, George M. Cohan, Goffin and King and Phil Spector, Levine and Brown are committed, as they told *Broadcasting*, to writing “the kind of songs people want to hear every hour.”

Mr. Dove, critic-cartoonist, writes regularly on popular music for Rolling Stone and The New York Times.



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THE POSEIDON ADVENTURE (20th Century-Fox) • Music: John Williams • Song: Joel Hirschhorn (BMI), Al Kasha • Oscar winner, Best Song, 1972 • Publisher: Fox Fanfare Music, Inc. (BMI)



JEREMIAH JOHNSON (Warner Bros.) • Music: Tim McIntire (BMI), John Rubinstein • Publisher: Warner-Tamerlane Publishing Corp. (BMI)



SOUNDER (20th Century-Fox) • Music: Taj Mahal • Publisher: Blackwood Music, Inc.



LIVE AND LET DIE (United Artists) • Music: George Martin • Title Song: Paul and Linda McCartney • Publisher: Unart Music Corp.

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



THE WAY WE WERE (Columbia) • Music: Various BMI-licensed selections



LAST TANGO IN PARIS (United Artists) • Music: Gato Barbieri • Publisher: Unart Music Corp.

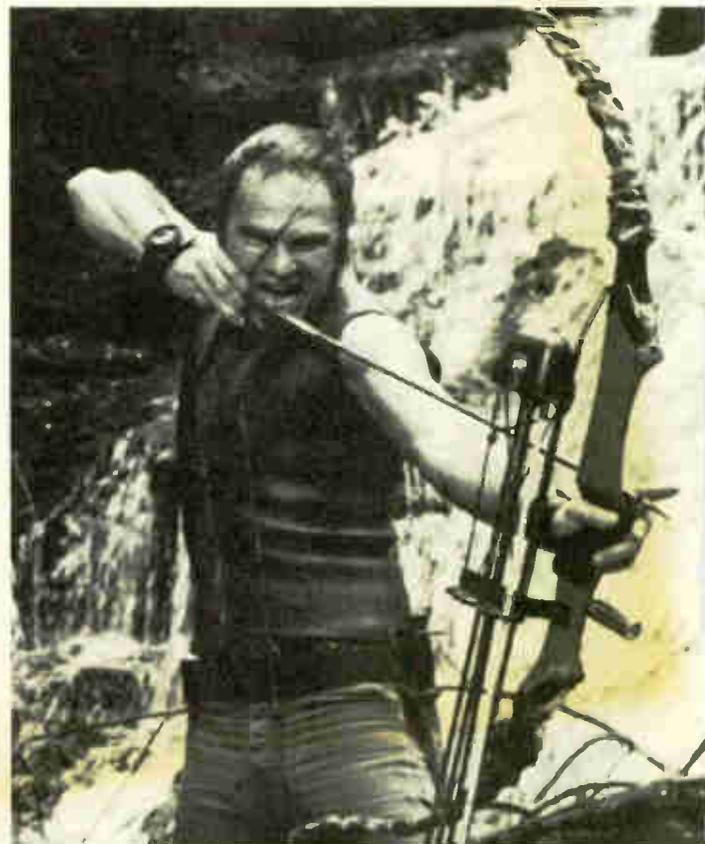


THE GETAWAY (National General) • Music: Quincy Jones • Publisher: Ulla Music Co.

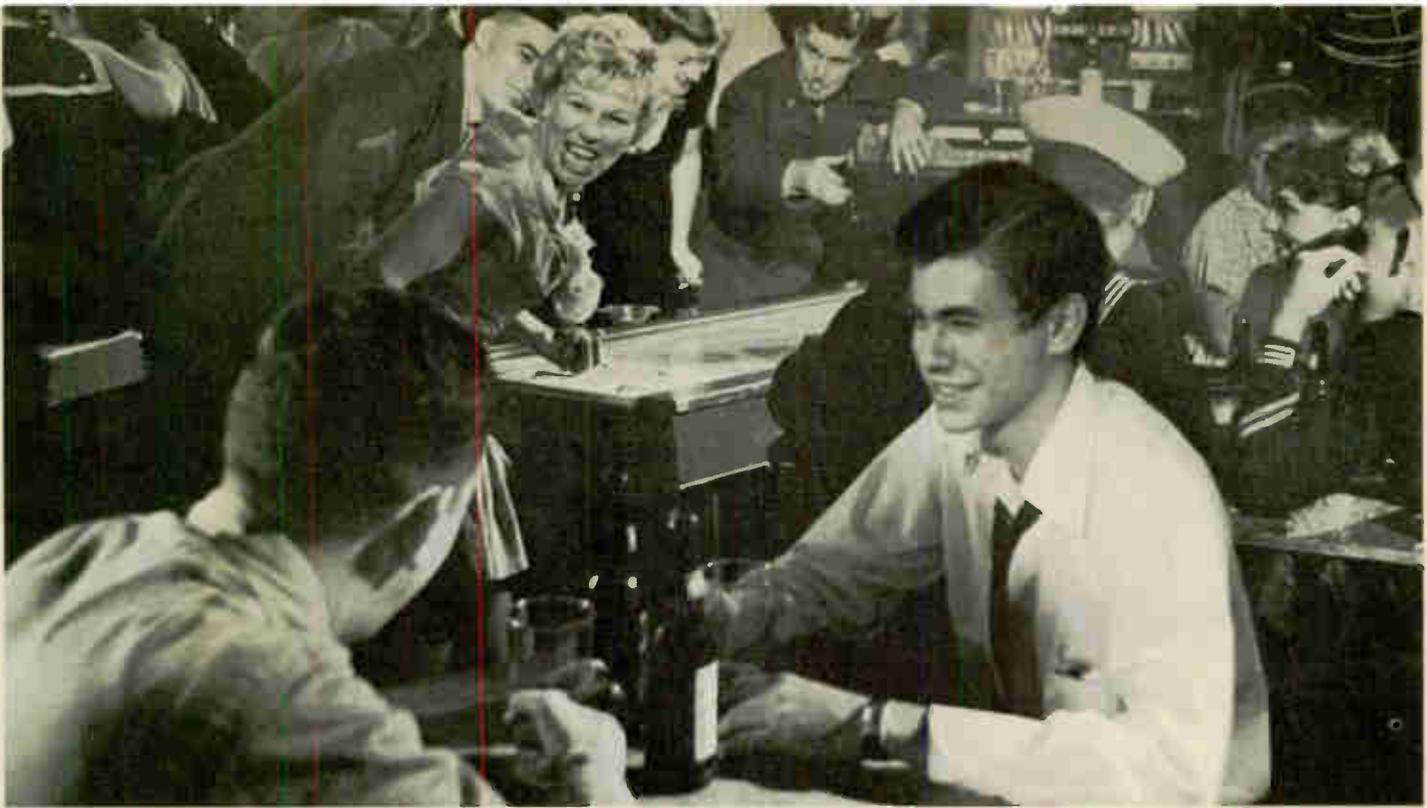


PAPER MOON (Paramount) • Music: Various BMI-licensed selections

SLEUTH (20th Century-Fox) • Music: John Addison
• Publisher: Palopic Music Corp.



DELIVERANCE (Warner Bros.) • Music: Eric Weissberg
• Publisher: Warner-Tamerlane Publishing Corp.



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TOM SAWYER (United Artists) • Music and Lyrics: Richard M. Sherman, Robert B. Sherman • Publisher: Unart Music Corp.



PETE 'n' TILLIE (Universal) • Music: John Williams • Publisher: Duchess Music Corp.



*LADY SINGS THE BLUES (Paramount)
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Dottie West

THE COVER OF THE ROLLING STONE

Evil Eye Music, Inc.
Shel Silverstein

CROCODILE ROCK

Dick James Music, Inc.
Elton John (PRS)
Bernie Taupin (PRS)

DADDY'S HOME

Nom Music, Inc.
Jimmy Sheppard
William Miller

DANIEL

Dick James Music, Inc.
Elton John (PRS)
Bernie Taupin (PRS)

DIAMOND GIRL

Dawnbreaker Music
Jimmy Seals
Dash Crofts

DO YOU WANT TO DANCE

Clockus Music, Inc.
Robert Freeman

DON'T LET ME BE LONELY TONIGHT

Blackwood Music, Inc.
Country Road Music, Inc.
James Taylor

DREIDEL

Unart Music Corp.
Yahweh Tunes, Inc.
Don McLean

DUELING BANJOS

FOOL ME
Lowery Music Co., Inc.
Joe South

FOR THE GOOD TIMES

Buckhorn Music Publishing, Inc.
Kris Kristofferson

FRANKENSTEIN

Hierophant, Inc.
Edgar Winter

FREE RIDE

Silver Steed Music, Inc.
Daniel Hartman

GENTLE ON MY MIND

Glaser Publications, Inc.
John Hartford

GET DOWN

Management Agency and Music Publishing, Inc.
Gilbert O'Sullivan (PRS)

GIVE ME LOVE (GIVE ME PEACE ON EARTH)

Loaves & Fishes Music Co., Inc.
George Harrison (PRS)

GOODBYE YELLOW BRICK ROAD

Dick James Music, Inc.
Elton John (PRS)
Bernie Taupin (PRS)

HALF-BREED

Blue Monday Music
Mary Dean
Al Capps

HELLO IT'S ME

Screen Gems-Columbia Music, Inc.
Todd Rundgren

HELP ME MAKE IT THROUGH THE NIGHT

Combine Music Corp.
Kris Kristofferson

HEY WHAT ABOUT ME?

The Hudson Bay Music Co.
Scott McKenzie

HUMMINGBIRD

Dawnbreaker Music
Jimmy Seals
Dash Crofts

I GOT A NAME

Fox Fanfare Music, Inc.
Norman Gimbel
Charles Fox

I'M COMING HOME

Mighty Three Music
Thomas Bell
Linda Creed

I'M DOING FINE NOW

Mighty Three Music
Sherman Marshall
Thomas Bell

I'M GONNA LOVE YOU JUST A LITTLE MORE BABY

January Music Corp.
Sa-Vette Music
Barry White

I WANNA BE WITH YOU

C. A. M.-U.S.A., Inc.
Eric Carmen

IF YOU DON'T KNOW ME BY NOW

Blackwood Music, Inc.
Leon Huff
Kenneth Gamble

IF YOU WANT ME TO STAY

Stone Flower Music
Sylvester Stewart

IN THE MIDNIGHT HOUR

Cottillion Music, Inc.
East/Memphis Music Corp.
Steve Cropper
Wilson Pickett

JAMBALAYA (ON THE BAYOU)

Fred Rose Music, Inc.
Hank Williams

KEEP ON TRUCKIN'

Stone Diamond Music Corp.
Frank Wilson, Leonard Caston,
Anita Foree

KEEPER OF THE CASTLE

ABC/Dunhill Music, Inc.
Dennis Lambert
Brian Potter

KILLING ME SOFTLY WITH HIS SONG

Fox-Gimbel Productions, Inc.
Norman Gimbel
Charles Fox

KODACHROME

Paul Simon Music
Paul Simon

LAST TANGO IN PARIS

Unart Music Corp.
Gato Barbieri
Dory Previn

LET ME BE THERE

Al Gallico Music Corp.
John Rostill (PRS)

LET'S GET IT ON

Ed Townsend

LET'S PRETEND

C. A. M.-U.S.A., Inc.
Eric Carmen

APPLAUSE TO THE WRITERS AND PUBLISHERS WHO CREATED THE 105 MOST PERFORMED SONGS IN THE BMI REPERTOIRE DURING 1973

All The Worlds of Music
For All Of Today's Audience



Broadcast Music, Inc.

LIVE AND LET DIE

Unart Music Corp.
McCartney Music, Inc.
ATV Music Corp.

LONG TRAIN RUNNIN'

Warner-Tamerlane Publishing Corp.
Tom Johnston

THE LORD KNOWS I'M DRINKING

Stallion Music, Inc.
Bill Anderson

LORD MR. FORD

Vector Music Corp.
Dick Feller

THE LOVE I LOST

Mighty Three Music
Leon Huff
Kenneth Gamble

LOVE TRAIN

Blackwood Music, Inc.
Leon Huff
Kenneth Gamble

LOVES ME LIKE A ROCK

Paul Simon Music
Paul Simon

MASTERPIECE

Stone Diamond Music Corp.
Norman Whitfield

ME AND MRS. JONES

Blackwood Music, Inc.
Leon Huff
Kenneth Gamble
Cary Gilbert

THE MORNING AFTER

Fox Fanfare Music, Inc.
Al Kasha
Joel Hirschhorn

THE MOST BEAUTIFUL GIRL

Al Gallico Music Corp.
Algee Music Corp.
Rory Bourke
Norris Wilson
Billy Sherrill

MY LOVE

McCartney Music, Inc.
ATV Music Corp.
Paul McCartney (PRS)
Linda McCartney (PRS)

MY MARIA

Speed Music
ABC/Dunhill Music, Inc.
B. W. Stevenson
Daniel Moore

NATURAL HIGH

Crystal Jukebox, Inc.
Charles McCormick
NO MORE MR. NICE GUY
Ezra Music Corp.

ONE OF A KIND (LOVE AFFAIR)

Mighty Three Music
Joseph B. Jefferson

OPEN UP YOUR HEART

Tree Publishing Co., Inc.
Roger Miller
Buddy Killen

PAPA WAS A ROLLIN' STONE

Stone Diamond Music Corp.
Barrett Strong
Norman Whitfield

PEACEFUL

Four Score Music Co.
Kenneth Rankin

PHOTOGRAPH

Loaves & Fishes Music Co., Inc.
George Harrison (PRS)
Ringo Starr (PRS)

PILLOW TALK

Gambi Music, Inc.
Sylvia Robinson
Michael Burton

RAMBLIN' MAN

No Exit Music Co.
Dickie Betts

THE ROCKING PNEUMONIA AND BOOGIE WOOGIE FLU

Cottillion Music, Inc.
Huey Smith

(I Never Promised You A) ROSE GARDEN

Lowery Music Co., Inc.
Joe South

SATIN SHEETS

Champion Music Corp.
John Volinkaty

SATURDAY NIGHT'S ALRIGHT FOR FIGHTING

Dick James Music, Inc.
Elton John (PRS)
Bernie Taupin (PRS)

SAY, HAS ANYBODY SEEN MY SWEET

GYPSY ROSE
Levine & Brown Music, Inc.
Irwin Levine
L. Russell Brown

SEPARATE WAYS

Press Music Co., Inc.
Richard Mainegra
Bobby West

SHAMBALA

ABC/Dunhill Music, Inc.
Speed Music
Daniel Moore

SHOW AND TELL

Fullness Music
Jerry Fuller

SNOWBIRD

Beechwood Music Corp.
Gene MacLellan (BMI Canada)

SOMETHIN' WRONG WITH ME

Pocketful of Tunes, Inc.
Bobby Hart
Danny Janssen

SOMETHING

Harrisons Music, Inc.
George Harrison (PRS)

SOUL SONG

Algee Music Corp.
Norris Wilson
George Richey
Billy Sherrill

SPACE RACE

WEP Music, Inc.
Irving Music, Inc.
Billy Preston

STUCK IN THE MIDDLE

The Hudson Bay Music Co.
Gerry Rafferty (PRS)
Joe Egan (PRS)

SUMMER (THE FIRST TIME)

Unart Music Corp.
Bobby Goldsboro

SUPERFLY

Camad Music Co.
Curtis Mayfield

SUPERMAN

Prima Donna Music Co.
Algee Music Corp.
Donna Fargo

THE TEDDY BEAR SONG

Champion Music Corp.
Nick Nixon
Don Earl

TIE A YELLOW RIBBON ROUND THE OLE OAK TREE

Levine & Brown Music, Inc.
Irwin Levine
L. Russell Brown

WE MAY NEVER PASS THIS WAY AGAIN

Dawnbreaker Music
Jimmy Seals
Dash Crofts

WE'VE ONLY JUST BEGUN

Irving Music, Inc.
Paul Williams
Roger Nichols

WHY CAN'T WE LIVE TOGETHER

Sherlyn Publishing Co.
Tim Thomas

WHY ME

Resaca Music Publishing Co.
Kris Kristofferson

WILDFLOWER

Coseb Music
David Richardson (BMI Canada)
Douglas Edwards (BMI Canada)

WILL IT GO ROUND IN CIRCLES

Irving Music, Inc.
WEP Music, Inc.
Bruce Fisher
Billy Preston

YES WE CAN-CAN

Marsaint Music
Allen Toussaint

YESTERDAY

Maclen Music, Inc.
John Lennon (PRS)
Paul McCartney (PRS)

YOU OUGHT TO BE WITH ME

Jec Publishing Corp.
Al Green Music, Inc.
Willie Mitchell
Al Green

YOU TURN ME ON I'M A RADIO

Crazy Crow Music
Joni Mitchell