

BMI

THE MANY WORLDS OF MUSIC
SPRING 1975

IN THIS ISSUE:

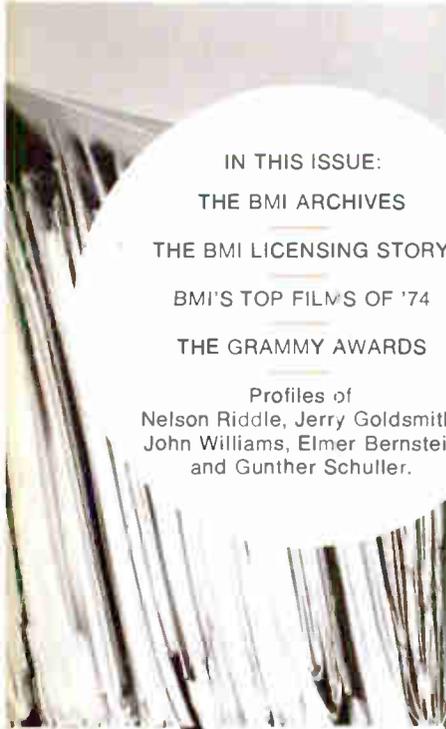
THE BMI ARCHIVES

THE BMI LICENSING STORY

BMI'S TOP FILMS OF '74

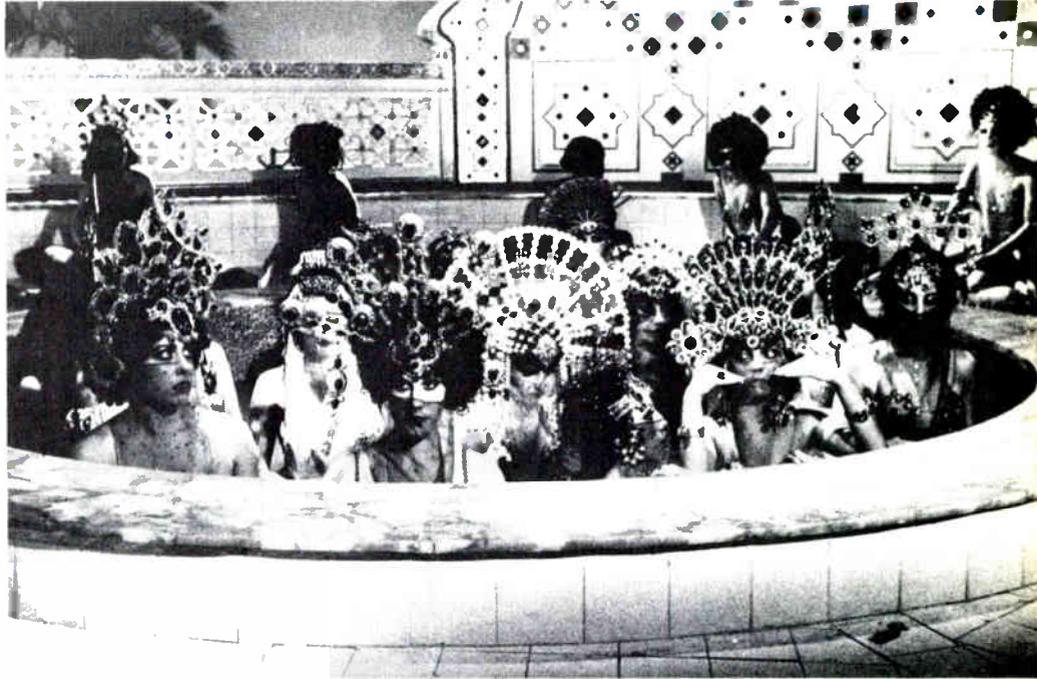
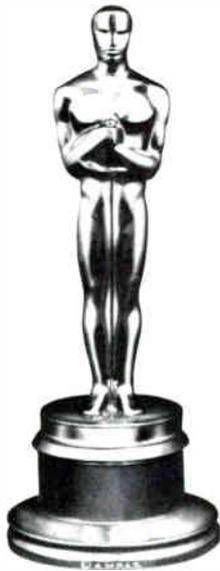
THE GRAMMY AWARDS

Profiles of
Nelson Riddle, Jerry Goldsmith,
John Williams, Elmer Bernstein
and Gunther Schuller.



THE BMI ARCHIVES PRESERVES THE BEST OF YESTERDAY AND TODAY

BMI and Oscar



Scene from Fellini's 'Amarcord': Best Foreign Film of the Year. Nino Rota wrote the score. The publisher is C.A.M.-U.S.A., Inc.



Joel Hirschhorn (BMI) and Al Kasha (r.) writers of Best Song, 'We May Never Love Again' (Fox Fanfare Music, Inc.) from 'The Towering Inferno.' Gene Kelly was presenter.



Nelson Riddle, winner for Best Scoring: Adaptation. The film: 'The Great Gatsby.'

BMI

THE MANY WORLDS OF MUSIC

SPRING 1975



*



BMI and Oscar Best Song, Best Scoring Honors	2
BMI and Grammy The NARAS Scene	4
The BMI Archives A Collection of Valuables Spanning the Centuries	12
The Man from BMI The Licensing Story	23
Top Films of 1974 BMI at the Box-office	30
Jerry Goldsmith Nomination #3 for Oscar	38
Nelson Riddle A Winning Score for 'Gatsby'	40
John Williams Nomination #10 for Oscar	42
Gunther Schuller Rediscovering Scott Joplin	44
Elmer Bernstein A Song Nominee for Oscar	46

BMI: THE MANY WORLDS OF MUSIC is prepared by the BMI Public Relations Department, 40 West 57th Street, New York, New York 10019; Russell Sanjek, vice president. Editorial/copy staff: Burt Korall, Howard Colson; Nancy Valentino and Doreen Polianich, editorial assistants. Design by Irving Fierstein. Published by Broadcast Music, Inc. President: Edward M. Cramer. Secretary: Edward W. Chapin. Treasurer: Edward J. Molinelli. The names of authors and composers whose music is licensed through BMI are indicated in boldface letters. Permission is hereby given to quote from or reprint any of the contents on the condition that proper copyright credit is given to the source. Closing date for this issue: April 15, 1975. □ Current and back copies of BMI: The Many Worlds of Music are available on microfilm from Xerox University Microfilms, 300 N. Zeeb Rd., Ann Arbor, Mich. 48106

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I HONESTLY LOVE YOU

Written and Music by PETER ALLEN and JEFF BARRY



AS RECORDED BY
Olivia Newton-John

HYPERION RECORDS



HYPERION RECORDS



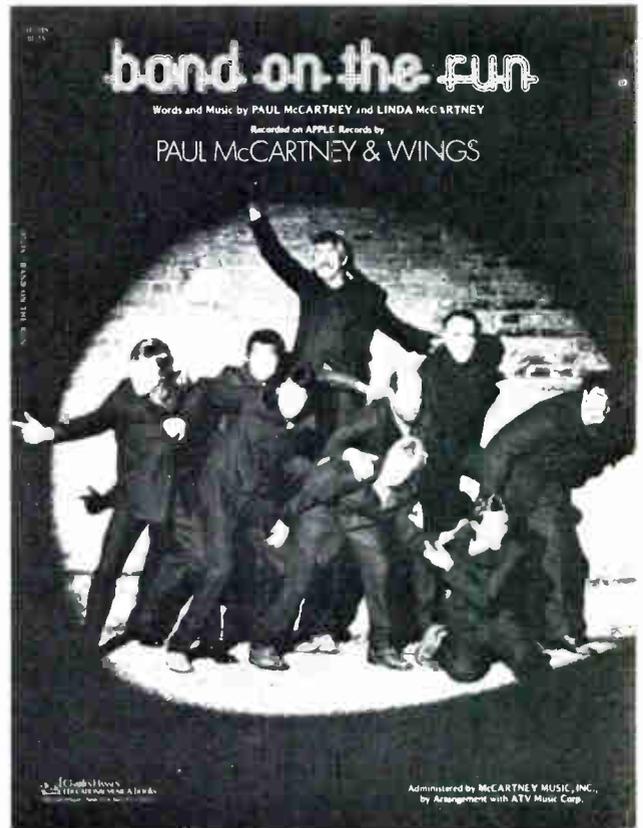
Peter Allen (l.) and writing partner Jeff Barry.



Tom Scott (l.) and Joni Mitchell (below)



World Radio History



band on the run

Words and Music by PAUL McCARTNEY and LINDA McCARTNEY

Recorded on APPLE Records by

PAUL McCARTNEY & WINGS

© 1973 Apple Records
Produced by Paul McCartney and Linda McCartney

Administered by McCARTNEY MUSIC, INC.
by Arrangement with ATV Music Corp.

Winner in two Grammy categories

BMI and Grammy



March 1 marked the record industry's annual salute to its best, as voted by the membership of the National Academy of Recording Arts and Sciences (The Recording Academy). The much treasured miniature gramophones (Grammys) were bestowed for work in a variety of music and craft categories.

Many of the key awards in this, the organization's 17th honoring of accomplishment, were presented during a two-hour CBS-TV show, emanating from the Uris Theater in New York and hosted by Andy Williams. All the winners in the 47 categories were announced.

AWARD PRESENTATIONS

Earlier in the evening, award presentations were made at the Imperial Ballroom of New York's Americana Hotel.

A number of winners who could not attend the New York festivities were given their Grammys at gatherings on the same night in Los Angeles and San Francisco.

BMI music and affiliated writers, once again, dominated proceedings, winning 24 out of 37 pop awards.

Peter Allen and **Jeff Barry's** "I Honestly Love

You," published by Irving Music, Inc., Woolnough Music and Broadside Music, Inc. in the Olivia Newton-John version, won the coveted Record of the Year Grammy. It also was selected Best Pop Vocal Performance, Female.

Pat Williams was cited for writing the Best Instrumental Arrangement: "Threshold." A Williams composition, it is the title entry in a Capitol LP that also includes four other originals by the composer-arranger.

Joni Mitchell and **Tom Scott** received the Best Arrangement Accompanying Vocalists award for their chart of the Mitchell version of her own composition, "Down To You" (Crazy Crow Music).

"Band On The Run," by **Paul** and **Linda McCartney** (PRS), as performed by Paul McCartney & Wings, figured in two categories. The single was named Best Pop Vocal Performance By a Duo, Group or Chorus. McCartney Music, Inc./ATV Music Corp. publish the song. The album of the same name was cited as the Best Engineered Recording (Non-Classical).

The Best Producer of the Year Grammy went to **Thom Bell**.

Best Instrumental Arrangement



Thom Bell

BMI made an excellent showing in the jazz area.

Charlie Parker's First Recordings! won the Best Jazz Performance by a Soloist Grammy. The award for Best Jazz Performance by a Group went to *The Trio*, headed by pianist-composer **Oscar Peterson**. The album, which also features guitarist Joe Pass and bassist Niels Pedersen, includes two Peterson compositions: "Blues Etude" and "Chicago Blues." *Thundering Herd*, the Woody Herman album that won Best Jazz Performance By a Big Band, includes BMI-licensed compositions: "Lazy Bird" by **John Coltrane** (Blue Horizon Music, Inc.); "Naima," also by Coltrane (Jowcol Music, Inc.); "America Drinks and Goes Home" by **Frank Zappa** (Frank Zappa Music, Inc.) and "Bass Folk Song" by **Stanley Clarke** (Clarkee Music).

The Best Pop Instrumental Performance, Marvin Hamlisch's offering of Scott Joplin's "The Entertainer," was arranged and edited by **Gunther Schuller** (Multi-mood Music, Inc.).

MFSB gave the Best Rhythm & Blues Instrumental Performance of the year. The song: "TSOP" ("The Sound of Philadelphia") by **Kenneth Gamble** and **Leon Huff**, published by Mighty Three Music.

James Cleveland and the Southern California Community Choir were responsible for the Best Soul Gospel Performance of the past year. Their vehicle: an album titled *In The Ghetto*, including the title song by **Mac Davis** (Elvis Presley Music, Inc., Screen Gems-Columbia Music, Inc.); Cleveland's "I Told Jesus to Change My Name" (Savoy Music Co.); "I May Never Pass This Way Again" (Crossroads Music Co.); his arrangement of "When the Saints Go Marching In"

(Savoy Music Co.); "Trouble In My Way" by **Beverly Glenn** (Savoy Music Co., Sing Forever Music) and **Stanley Lee's** "Right Now Let the Saviour Bless You" (Savoy Music Co.).

BMI DOMINATES COUNTRY

Norro Wilson and **Billy Sherrill** were the recipients of the Best Country Song award for their "A Very Special Love Song." The publisher: Algee Music Corp.

Best Country Vocal Performance, Female, was given by Anne Murray in her album, *Love Song*. It includes such BMI-licensed material as "Just One Look" by **G. Carroll** and **D. Payne** (Premier Music Publishing, Inc.); "Another Pot O' Tea" by **Paul Grady** (Tessa Publishing Co., Ltd.); "Son of a Rotten Gambler" by **Chip Taylor** (Blackwood Music, Inc., Back Road Music, Inc.) and "You Won't See Me" by **John Lennon** and **Paul McCartney** (Maclen Music, Inc.).

The Best Country Vocal Performance, Male Grammy went to Ronnie Milsap for his version of "Please Don't Tell Me How the Story Ends" by **Kris Kristofferson**. The publisher of the song is Combine Music Corp.

Anita and **Bonnie Pointer** and the famed Pointer Sisters, won the Best Country Vocal Performance by a Duo or Group award for the rendition of their own song, "Fairytale" (Para-Thumb Music Corp., Polo Grounds Music). It appeared in the album, *That's A Plenty*, which features a predominance of BMI-licensed material: "Bangin' on the Pipes" and "Surfeit U.S.A." by **B. Good** and **J. Cohen** (Polo Grounds Music); "Grinning In Your Face" by **Son House** (Sondick Music); "Love in Them There Hills" by **Kenneth**

CHARLIE PARKER FIRST RECORDINGS!

DIZZY GILLESPIE, COOTIE WILLIAMS, TRUMMY YOUNG, DON BYAS
JAY Mc SHANN, CLYDE HART, GENE RAMEY, RUBBERLEGS WILLIAMS



ORIGINAL 1940-45 RECORDINGS



DRG RECORDS, INC.

Best Jazz Performance by a Soloist

Best Soul Gospel Performance

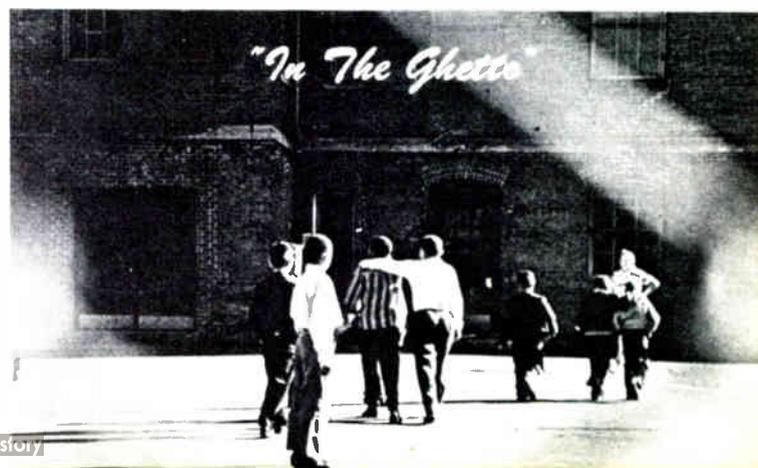
JAMES CLEVELAND

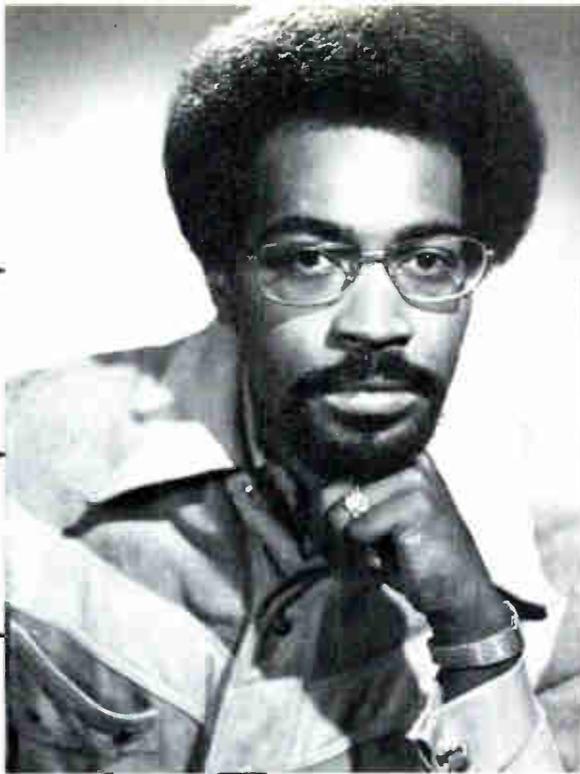
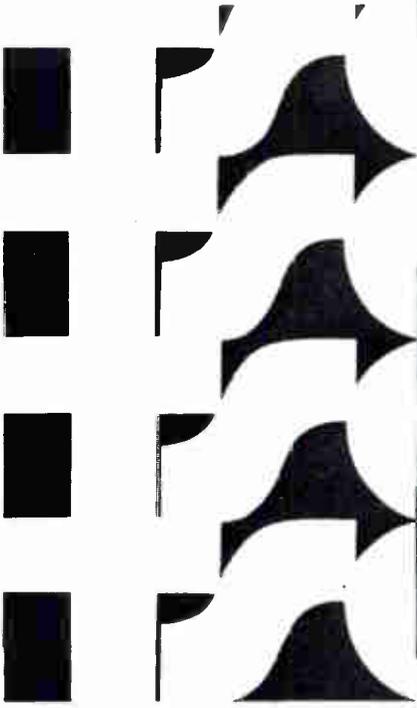
AND THE

SOUTHERN CALIFORNIA

COMMUNITY CHOIR

STEREO
SAVY
14322





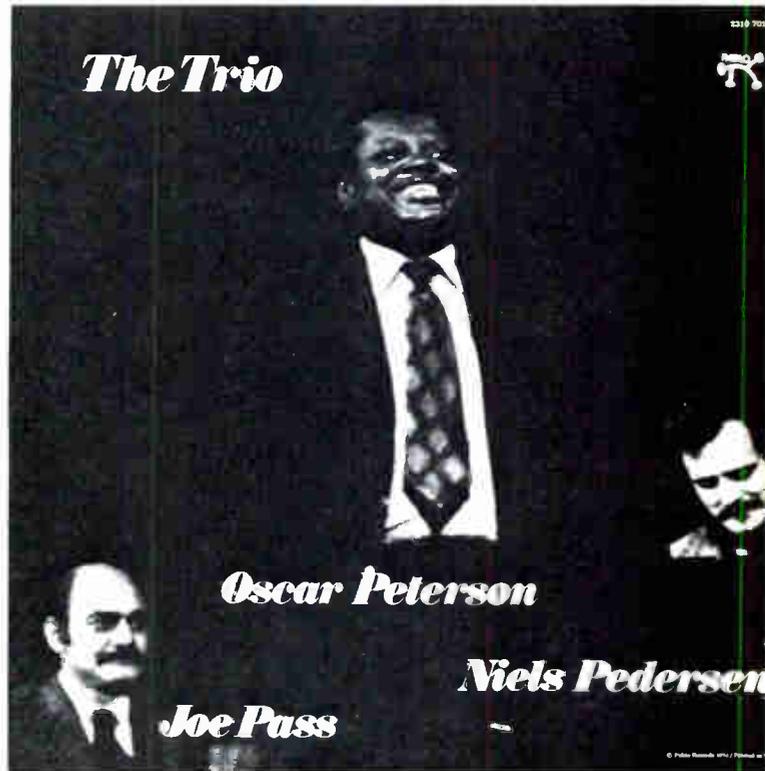
THE SOUND OF PHILADELPHIA

as performed by MF/B

Kenneth Gamble (l.) and Leon Huff, the writers of 'The Sound of Philadelphia.'

Best Country Vocal Performance by a Duo or Group

THE BONNIE SISTERS



The Trio

Oscar Peterson

Niels Pedersen

Joe Pass

Best Jazz Performance by a Group

RAISIN

Broadway: Judd Woldin (l.), Georgia Brittan (Robert Brittan's daughter) and the album's producer, Thomas Z. Shepard.



by Dallas Frazier & Sanger D. Shafer



Cosmo Photographers



Winning song: Best Gospel Performance (Other Than Soul Gospel) category

Gamble, Leon Huff and Roland Chambers (Fox Fanfare Music, Inc., Double Diamond Music, Inc., Downstairs Music Co.) and "Shaky Flat Blues" by **June, Anita and Bonnie Pointer** (Polo Grounds Music).

The Atkins-Travis Traveling Show, a **Chet Atkins-Merle Travis** album, was voted Best Country Instrumental Performance by the Recording Academy membership. The set, by the two highly esteemed "pickers," includes "Is There Anything Better Than This" and "Mutual Admiration" by **Shel Silverstein** (Evil Eye Music); **Merle Travis'** "Dance of the Golden Rod," "Cannonball Rag" and "Nine Pound Hammer." The first two are published by Elvis Presley Music, Inc., the latter, by Elvis Presley Music and Noma Music, Inc. Also in the set are two Atkins-Travis collaborations "Down South Blues" (Half a Loaf Music) and "Boogie for Cecil" (unpublished).

Elvis Presley offered the "Best Inspirational Performance (Non-Classical) on **Stuart K. Hine's** "How Great Thou Art" (unpublished). The track appeared on the well-known RCA album, *Elvis Recorded Live On Stage in Memphis*.

The Oak Ridge Boys' version of "The Baptism of Jesse Taylor" by **Dallas Frazier and Whitey Shafer** (Acuff-Rose Publications, Inc.) was the winning entry in the Best Gospel Performance (Other Than Soul Gospel) category.

The Best Ethnic or Traditional Recording (including Traditional Blues and Pure Folk) was *Two Days*

in November, the **Doc and Merle Watson** collection. Much BMI-licensed material is performed: "Snowbird" by **Gene Mac Lellan** (Beechwood Music Corp.); "Walk On Boy" by **Mel Tillis and Wayne Walkér** (Cedarwood Publishing Co., Inc.); "Kinfolks in Carolina" by **Merle Travis** (Hill and Range Songs, Elvis Presley Music, Inc.); "Doc's Rag," an original Watson composition (Hillgreen Music) and several songs arranged and adapted by Doc Watson. All published by Hillgreen Music, they include "I'm Going Fishing," "Lonesome Moan," "Little Beggar Man," "Old Joe Clark" and "The Train That Carried My Girl From Town." "Poor Boy Blues" is a Doc and Merle Watson adaptation and arrangement (Hillgreen Music).

FOR CHILDREN

Winnie the Pooh & Tigger Too, with songs by **Richard M. and Robert B. Sherman**, was selected the Best Recording for Children.

The Best Comedy Recording was *That Nigger's Crazy*, the Richard Pryor LP, published by Black Rain, Inc. and East/Memphis Music Corp.

To close, we turn to Broadway. The Best Score From the Original Cast Show Album award went to the long-running musical, *Raisin*. Grammys were presented to the show's composer and lyric writer, **Judd Woldin** and **Robert Brittan** (his daughter, Georgia, accepted for him at the actual presentation) and to the cast album producer **Thomas Z. Shepard**.



Best Country Instrumental Performance

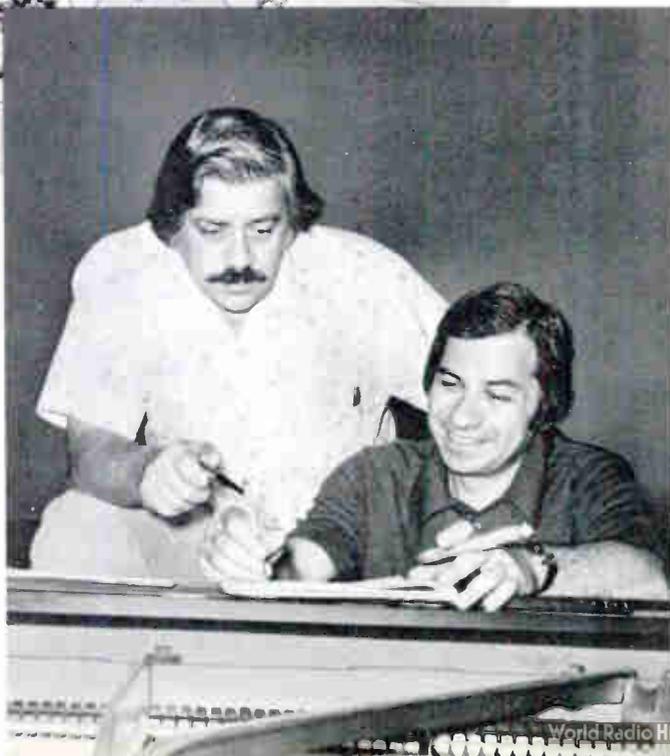
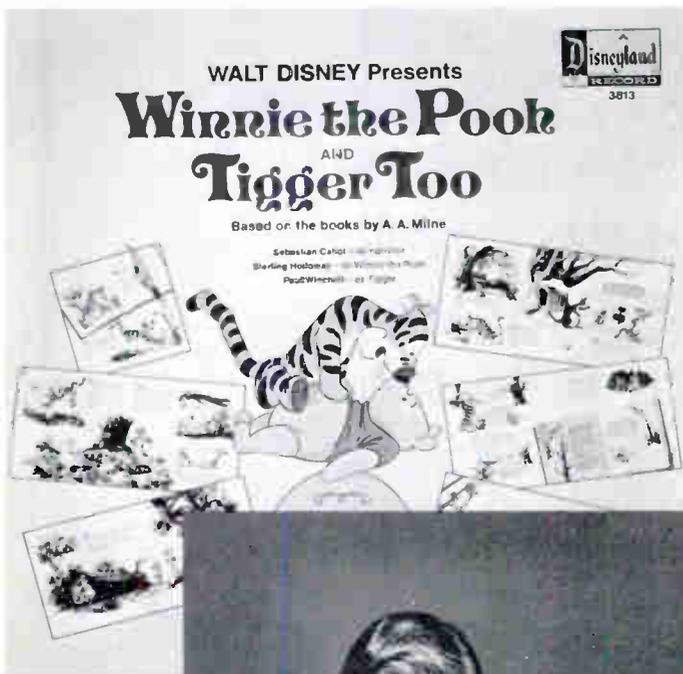


A Very Special Love Song

PERFORMED BY BILLY SHERRILL AND NORRO WILSON



*Best Country Song.
Billy Sherrill (r.) and
Norro Wilson*



*Best Recording for Children.
The Sherman Bros. (l.)*



**Peter Allen
Chet Atkins
Jeff Barry
Thom Bell
Robert Brittan
Stanley Clarke
John Coltrane
Mac Davis
Dallas Frazier
Kenneth Gamble
Leon Huff
Fred Karlin
Kris Kristofferson
Linda McCartney*
Paul McCartney*
Joni Mitchell**

**Charlie Parker
Oscar Peterson
Anita Pointer
Bonnie Pointer
Whitey Shafer
Gunther Schuller
Richard Sherman
Robert Sherman
Billy Sherrill
Shel Silverstein
Chip Taylor
Merle Travis
Doc Watson
Pat Williams
Norro Wilson
Judd Woldin**

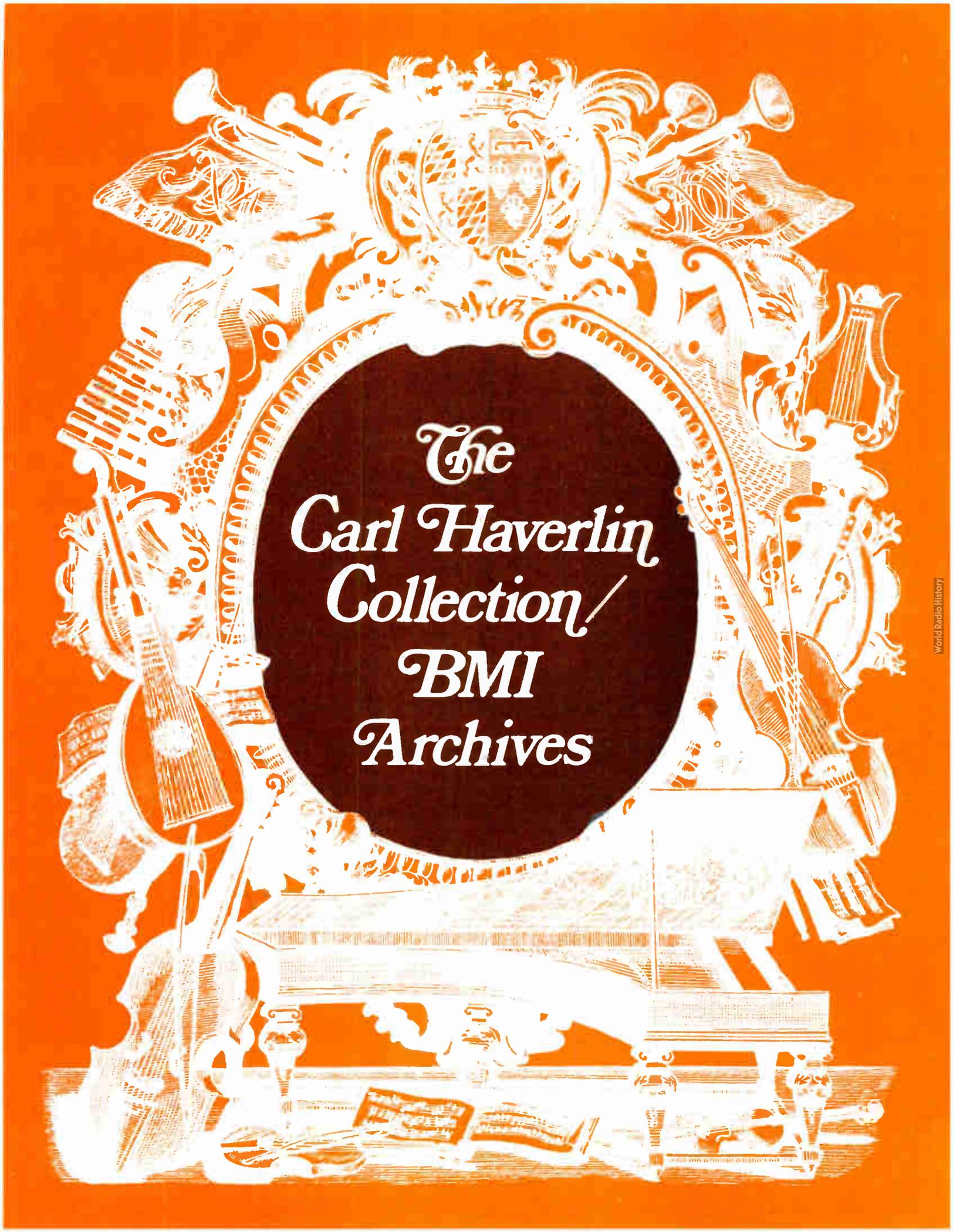
PRS

BMI Music: 24 out of 37 Grammy Pop Awards.



BMI

Broadcast Music Incorporated



*The
Carl Haverlin
Collection/
BMI
Archives*

THE BMI ARCHIVES

World Radio His...

Sharing BMI's treasures, past and present, with the broad American public.

The Carl Haverlin Collection/ BMI Archives



Carl Haverlin

THE Carl Haverlin Collection/BMI Archives is the culmination of a dream. Now containing 6,000 items, spanning in time from the 16th century to the present, it has among its features a variety of purely musical items, representative letters and papers of American presidents, literary figures, inventors and personalities involved with the growth of our country. Civil War musical mementos, original manuscripts and valuable first editions are also included.

The guiding spirit and dominant force in the creation of the BMI Archives was Carl Haverlin, who served as BMI president between 1947 and 1963.

Plans to activate the Archives began to take form in the late 1940s, soon after Haverlin became BMI chief executive. The first purchase was made in 1949. Over the years, the company has added to the collection, seeking out the rare and important and historically relevant in a variety of areas, determined that much of what might otherwise be allowed to disappear would be preserved for some time to come.

PUBLIC SERVICE

The creation of the Archives is very much in keeping with BMI's devotion to public service. Consistently during its existence, BMI has shown this interest in working in behalf of knowledge and its ultimate recipients, the people, by developing and disseminating various projects.

They included the annual report on musical activities in this country, "Concert Music U. S. A."; concerts of Canadian and electronic music; and the commissioning of works in both the concert and jazz fields.

Also, the production of a number of radio program series: "The American Story," prepared in association with the Society of American Historians, in response to its appeal for assistance in promoting programs on history for radio; "The World of the Mind," done with the American Council of Learned Societies and the American Association for the Advancement of Science, which presented material written by over 50 distinguished leaders in the humanities and the sciences. In addition, there were "Lincoln for the Ages," organized in connection with the Lincoln Centennial, and "The Book Parade," a series of more than 500 programs designed to encourage reading and public library traffic.

Several of these series resulted in book publications, including a number of Book of the Month and Literary Guild selections.

"I remember one afternoon rather vividly," Carl Haverlin said, when discussing the significance of the Archives. "Eugene Goossens, the conductor, visited us at BMI. I showed him some of the collection.

NO TEMPO MARKINGS!

"When he examined the first edition of Handel's *Messiah*, a wonderful thing happened. 'No tempo markings!' Goossens exclaimed, pointing to the Hallelujah Chorus. 'I am so sick and tired of critics and other musicians telling me how this should be done. And here's the real thing, the evidence.'

"Having this original source available provided him with new freedom and discipline. The justification for the existence of the Archives emerges out of just such an experience.

"A reflection of my life-long collecting interest, the Archives exist today principally because of the understanding and unstinting generosity of the BMI Board of Directors," Haverlin added. "The board responded immediately and strongly to the idea of creating a center for the arts community, notably musicians of all kinds, to which all could come for information."

Over the years, several distinguished experts have helped Carl Haverlin and his associates assemble the Archives and give it substance, meaning and direction.

For a period of time, the late great poet and Lincoln scholar, Carl Sandburg was an advisor, working in cooperation with bibliophile Ralph Newman.

Also of importance in development of the Archives was David Randall, librarian, University of Indiana, formerly head of the rare books department of Charles Scribner's Sons (New York).

Henry Dichter, of Philadelphia, Pa., one of the nation's great experts on American printed music, was an enormous help, as was Lester Levey, another man well-versed in the rare and highly valuable. Credit certainly must be given as well to the BMI regional representatives, all of whom constantly were on the lookout for unusual bits of Americana, musical and otherwise.

During the first years of the Archives, letters, musical mementos, literary memorabilia were extracted

M E S S I A H

AN

Oratorio

IN SCORE

As it was Originally Performed.

Composed by

M. HANDEL

To which are added

His additional Alterations.

London. Printed by Messrs. Randall & Abell, Surgeons to the late M. J. Walsh in Pall Mall Street in the Strand — of whose may be had the complete edition of *Samson*, *Alcinaide*, *Israel*, and *Topi & Galatea*.

A great piece of music for all time, George Frederick Handel's 'Messiah,' famed oratorio in its rare first edition.

On the right: A musical memento of the Civil War, from the point of view of the North. It features patriotic songs.

A written demand for women's rights from the pen of a lady in the vanguard of this movement, long before it became fashionable—
Susan B. Anthony.

Perfect Equality of rights for women - civil & political - should be the demand of every self-respecting person -
Susan B. Anthony

July 1, 1848. Susan B. Anthony
Barrester, N.Y.

July near Paris, June 21, 1778.

I hereby certify & affirm it was known, that Capt. Solomon Townsend of New York, Minister, hath this Day appeared voluntarily before me and hath taken the Oath of Allegiance to the United States of America according to the Regulations of Congress, thereby acknowledging himself a Subject of the said States.

B. Franklin
one of the Commissioners

A letter written during the War for Independence by Benjamin Franklin. A man of multiple talents, he helped create our Constitution.

for showing at conventions, libraries and civic centers around the country. The first exhibitions took place during three successive weeks in 1950 in Springfield, Ill., Milwaukee, Wis. and Indianapolis, Ind. These were followed by displays at the Richmond (Va.) Public Library, the University of Kentucky and the National Association of Broadcasters convention at Chicago's Hilton Hotel.

BEETHOVEN ANNIVERSARY

In 1970, commemorating the 200th anniversary of Ludwig van Beethoven, BMI joined other leading musical organizations in paying tribute to the great composer. From its Archives, BMI selected rare Beethoven first editions and exhibited them at 33 colleges and libraries. Included in this number were masterworks by Beethoven such as his "Symphony No. 5."

It marked the first time many of these rare editions had been made available for music students and the general public to see first hand. It is interesting to note that publishers of Beethoven's music in first and subsequent editions issued in his lifetime are still active and are affiliated with BMI, namely, Breitkopf and Hartel, Simrock, B. Schott and Sons (Mainz) and C. F. Peters.

Now, with the advent of the United States Bicentennial celebration in 1976, elements from the Carl Haverlin Collection of BMI Archives — Americana put together by Haverlin during his BMI presidency — are being made available without charge to colleges, universities, music schools, libraries and numerous civic organizations.

The three touring exhibits of Americana are but a small part of what has been collected by BMI. Besides

A VIEW OF THE ARCHIVES

A sampling of exhibits from the Haverlin Collection, with music stemming from the past and moving to today.

The United States Bicentennial

*An Americana Exhibit
from The Carl Haverlin Collection
the Archives of*

BMI

*Broadcast Music, Inc.
40 West 57th Street
New York, N.Y. 10019*





Lincoln

1809-1959

An Exhibit
of
LINCOLNIANA
from the archives of
BROADCAST MUSIC, INC.
Supplemented by loans from
the collections of

Charles E. Feinberg
E. E. Whitman
MIC PARTLAND

NAME CALLING BY ACE WILK

Handwritten musical notation on a staff. The notes are mostly eighth and sixteenth notes. Chord symbols include F, F#7, G#add, F#7, Bb7, Bb7/Eb, F#m, D9, D#9, C#9, F, B7, E7, Am, Dm, C#9, C#9, Eb7, D#9, C#9, F, F#7, G#add, F#m, F#m, Bb7/Eb, A#9, D#9, A#9, Gb, C#9, G#7, G#7, C#9, C#9, G#7, G#7, Eb7, Eb7, D#7, C#9, Gb7, G#7, F.



Lincoln
1809-1959
An Exhibit
of
LINCOLNIANA
from the archives of
BROADCAST MUSIC, INC.
Supplemented by loans from
the collections of
Charles E. Feinberg
E. E. Whitman
MIC PARTLAND
NAME CALLING
BY ACE WILK

Alex Wilder

975

THE HALL OF FAME
FOR GREAT AMERICANS
An Exhibit...
Presented by the Library
of the Lincoln Center
at the New York State
Museum
BROADCAST MUSIC, INC.



VIOLINO I^{mo}

SINFONIE

Handwritten musical notation for Violino I. The notation includes various notes, rests, and dynamic markings. The title 'SINFONIE' is written at the top left.

include "Mary Had a Little Lamb," "Little Goody Twoshoes" and "Little Boy Blue."

Certainly of interest are letters, autographs, manuscripts and fragments of written music by leading composers, including Felix Mendelssohn, Georges Bizet, Franz Liszt, Giacomo Puccini, Maurice Ravel, Clara and Robert Schumann, Johann Strauss, Richard Wagner, Carl Maria Von Weber, Jacques Offenbach, and Mili Balakireff, a member of the Russian "Five," which also included Borodin, Rimsky-Korsakoff, Mussorgsky and Cesar Cui — all represented in the Archives.

An item of particular note, Carl Haverlin says, is an unpublished letter from Col. Scammill, the first U. S. Army Bandmaster, dated October 13, 1778, and addressed to Col. Henry Jackson of Rhode Island. It asks for musicians to form a band for Gen. George Wash-

ington, and instruments for seven or eight bands then en route from France. Scammill requests that music be forwarded immediately so that the bands can be furnished to the several divisions of the Army.

BITS OF AMERICANA

For those who incline to rare bits of Americana, the Archives offer 100 first editions of piano music by the recently re-discovered American composer, Louis Moreau Gottschalk; a first edition copy of the "Star Spangled Banner" plus one of two known copies of "To Anacreon in Heaven," from which the melody was taken; the original manuscript of S. F. Smith's "My Country 'Tis of Thee" and an autographed manuscript of Daniel D. Emmett's "Dixie's Land" (1893).

Stephen Foster, one of the nation's key songwriters

The re-discovered composer Louis Moreau Gottschalk is a creator to savor, say several critics. Below, from the Americana section of the Carl Haverlin Collection, is an American Sketch by this fine writer of music.



Goody Twoshoes.

THE HISTORY OF LITTLE GOODY TWOSHOES;

OTHERWISE CALLED

Mrs. Margery Twoshoes.

WITH

The Means by which she acquired her Learning and Wisdom, and in Consequence thereof her Estate.

Set forth at large for the Benefit of those,

Who from a State of Rags and Care, And having Shoes but half a pair, Their Fortune and their Fate would see, And tattle in their Gossip and Gossip.

See the original Manuscript in the VATICAN at ROME, and the Cuts by MICHAEL ANGELO; illustrated with the Comments of our great modern Critics.

THE FIRST

PRINTED

By I S

And sold;



The little boy dog is covered with dust
But brush and clean'd he stands,
And the little boy adds in red with rust
And his master made in his hands
Time was when the little boy dog was new,
And the red was now flying for:
That was the time when our little boy
Scold them and put them there

And what you go to "Lover," he said
"And what you made my name in"
So, talking off to his little bed,
The dream of the pretty boy
And as he was dreaming, an angel song
Dropt down our little boy then -
Oh, the years are many, the years are long,
But the little boy find he are there!

They go, faithful to little boy then, they stand,
Each in the name old folks -
Arding the land of a little hand,
The name of a little face,
And they wonder - as waiting the long years there -
In the dust of that little chair -
What has become of our little boy then,
From the house there and put them there.

Super Field

Richard Hoffman.

GROTESQUE FANTASIE

THE

AMERICAN SKETCH

COMPOSED BY

M. Gottschalk

OF LOUISIANA.

New York

Published by WILLIAM HALL & SON 643 Broadway.

Paris, BUREAU CENTRAL. London, SCHOTT FRERES. Milan, LUCCA. St. Petersburg, SCHOTT FRERES.

Madrid, MARTIN. Vienna, SCHOTT FRERES.

St. Louis, MOORE & WILSON. New Orleans, NEWMAN.

The BMI Archives feature much material for children. Pictured above is a classic in its first edition, 'The History of Little Goody Twoshoes.' On the right is the familiar 'Little Boy Blue.'

of the 19th century, is strongly represented by first editions of both his widely known creations—"Beautiful Dreamer" and a number that are not quite as familiar. All cast light on the man, his talent, and the period in which he lived. Perhaps the most valued of the Foster items is the composer's autographed copy of "Union Hymns" (1845), with a few bars of music in his own handwriting.

CONFEDERATE MUSIC

There is a recently acquired collection of music printed in Nashville between 1859 and 1868 — most of it Confederate. The Archives include a rather extensive assemblage of Confederate music — more than 75 pieces of various kinds.

Still another set of provocative items within this

treasury: piano duets of highlights of classical and romantic operas by Johannes Brahms, written under his pseudonym G. W. Marks, and a program documenting the first concert given in which electronics played a role.

The latter took place, April 2, 1877 in Philadelphia. A series of pieces were performed in the Pennsylvania city into a microphone, transmitted by telegraph wires and amplified by electronic equipment at Steinway Hall in New York. It was advertised as a "Triumph of American Science." Maurice Strakosch presented the event, featuring "the first public performance on Professor Gray's marvelous *telephone*."

The program further specified that the musical melodies performed in Philadelphia would be "distinctly heard by the audience in New York." Included on the



OH, SUSANNA.

Written by S. C. Foster. Sung by Wood's Minstrels, 414 Broadway.

I've come from Alabama with the banjo on!
I'm gwine to Louisiana my true lub for to a
It rained all night the day I left, the wedde
De sun so hot I froze to deff, Susanna don't

CHORUS AND REPEAT.

Oh, Susanna, don't you cry for me
I've come from Alabama,
With the banjo on my knee.

I jump'd aboard de telegraph, an travelled
De 'lectric fluid magnified and killed four b
De bulgine bust, de horse run off, I really t
I shut my eyes to hold my breath, Susanna

Oh, Susanna, &c.

I had a dream de other night, when eberty
I thought I saw Susanna a-comeing down de
De buckwheat cake was in her mouf, de tea
Says I "I'm comin' from de Souf, Susanna,

Oh, Susanna, &c.

I'll soon be down in New Orleans, and den
An if I see Susanna, I'll fall upon de groun
If I do not see her, this darkey I'll swell
And when I'm dead and buried, Susanna d



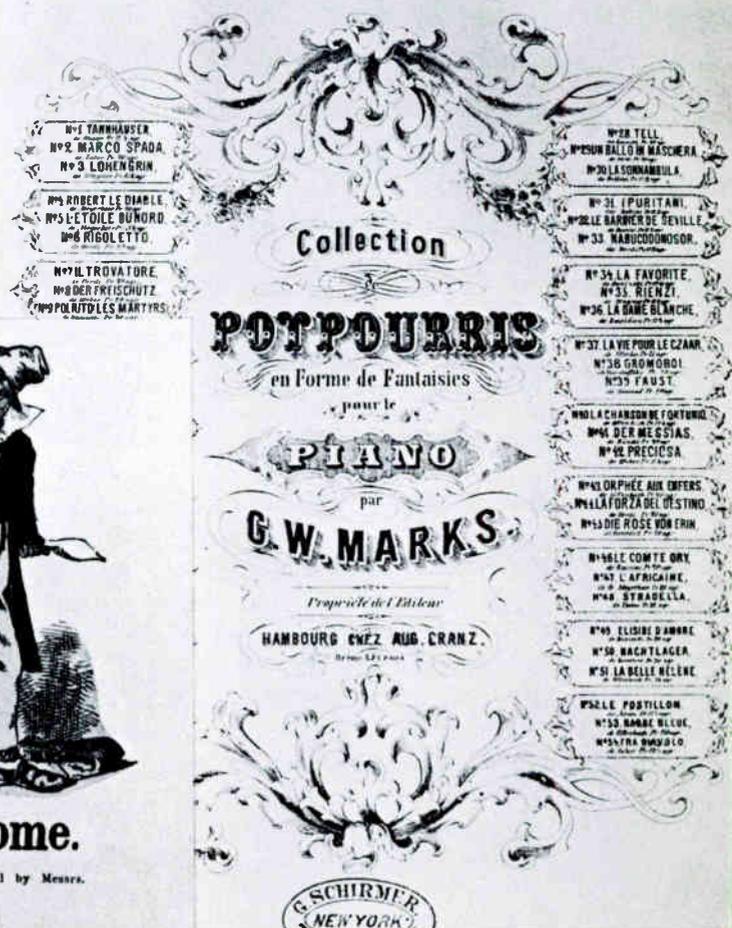
Old Folks at Home.

Music, with Piano Forte Accompaniment, published by Messrs.
Pirth, Pond & Co., New York.

Way down on the Swanes ribber,
Far, far away,
Dere's wha my heart is turning ebber,
Dere's wha de old folks stay,
All up and down the who's creation,
Saddy I roam,
Still longing for de old plantation,
And for de old folks at home.

CHORUS.—All de world am sad and dreary,
Khey where I roam,
Oh! darkeys, hwy my heart grows
Far from de old folks at home.

A provocative item from the BMI treasury of memorabilia is the first edition of fantasies for the piano by the world-famous composer Johannes Brahms. The work (below) was written early in his career. It was one of several that the creator of music wrote as G. W. Marks.



Songs of yesterday: 'Old Folks at Home' (right) and pictured above, 'Oh, Susanna.' Both are Stephen Foster first editions, preserved in the Collection. Also in the Archives are some Foster songs not as well-known.

THE STEINWAY HALL PROGRAMME.

Vol. I. NEW YORK, MONDAY, APRIL 2D, 1877. No. 94.

TELEPHONE CONCERTS.

TRANSMISSION OF MUSIC BY TELEGRAPH.

TRIUMPH OF AMERICAN SCIENCE.

Mr. MAURICE STRAKOSCH has the honor of announcing that the first public performance on Professor ELISHA GRAY'S marvellous

TELEPHONE

will take place on MONDAY EVENING, April 2d. Musical Melodies performed in Philadelphia and distinctly heard by the audience in New

The following melodies will be performed MONDAY EVENING, April on the Telephone:

1. "HOME, SWEET HOME."
2. "COME GENTIL," (Don Pasquale).
3. "THEN YOU'LL REMEMBER ME," (Bohemian Girl).
4. "LAST ROSE OF SUMMER."
5. "M'APPARI," romance (Martha).
6. "THE CARNEVAL OF VENICE."

The following eminent Artists will appear:

MME. CARRENO SAURET, THE CELEBRATED PIANISTE.
 MISS FANNY KELLOGG, THE CHARMING YOUNG SOPRANO.
 MISS SALLIE C. REBER, THE HIGHLY GIFTED AND BEAUTIFUL YOUNG VOCALIST
 SIGNOR TAGLIAPIETRA, THE GREAT BARITONE.
 THE CELEBRATED YOUNG APOLLO CLUB, of New York, (Mr. W. F. WILLIAMS, I
 Mr. F. BOSCOVITZ, THE RENOWNED PIANIST, who will perform on the "Telephone")
 Conductors: Mr. MAX LIEBLING and Mr. W. F. WILLIAMS.

Steinway & Sons' Pianos used.

Mr. STRAKOSCH is happy to announce that Professor ELISHA GRAY be present and superintend personally the performance of the TELEPHONE

ADMISSION, ONE DOLLAR AND A HALF
 RESERVED SEAT, ONE DOLLAR AND A HALF
 Reserved Seats can be secured at STEINWAY HALL, also at 46 NASSAU, 70 BROADWAY, at HILLMAN'S 111 BROADWAY (CORNER 11th St.) & Union Square.

FOR EXTENDED PROGRAMME SEE NEXT PAGE.

Modern concert composers long have been an interest of BMI. Therefore, they are a strong presence within the Archives. Walter Piston, one of our leading creators in this area, is represented below by one of his own works.

Recommended by the International Society for Contemporary Music
 Diversions for Nine Instruments

Walter Piston 1946

Allegro 1 = 126-132 (No. 100)

Prod. Mary Poppins

CHIM CHIM CHER-EE

LIGHTLY WITH GUSTO

CHIM CHIM-IN-EE, CHIM CHIM-IN-EE, CHIM CHIM CHER-EE! A

SWEEP IS AS LUCK-Y AS LUCK-Y CAN BE.

CHIM CHIM-IN-EE, CHIM CHIM-IN-EE, CHIM CHIM CHER-EE! GOOD

LUCK WILL RUB OFF WHEN I SHAKES HANDS WITH YOU, OR

BLOW ME A KISS AND THAT'S LUCK-Y TOO.

1-TWO AS THE

LAD-DEE OR LIFE 'AS BEEN STRUNG, YOU MAY THINK A

SWEET'S ON THE BUT-TON-NOST RING-THO I SPENDS ME

TIME IN THE ASH-ES AND SMOKE. IN THIS 'OLE WIDE WORLD THERE'S NO

'AP-PI-ER BLOKE.

MUSIC BY RICHARD M. SHERMAN & ROBERT B. SHERMAN

© 1963 by Haverford Music Co. Inc. Haverford, Pa.

Above: the program for the first concert in which electronics were important. The music was played in Philadelphia and heard in New York at the famed Steinway Hall.

'Chim Chim Cher-ee' (l.) in the original manuscript. It was in the film, 'Mary Poppins.' The writers are the well-known Richard M. and Robert B. Sherman.

program were "Home Sweet Home," "Com'e Gentil," "Last Rose of Summer," "Then You'll Remember Me" and "The Carnival of Venice." Among the "eminent artists" who performed that memorable evening were Sallie C. Reber and Fanny Kellogg, both singers; F. Boscovitz, a pianist and the Young Apollo Club of New York, a vocal group. Max Liebling and W. F. Williams conducted. Professor Elisha Gray was present and superintended personally the performance of the telephone.

Modern concert composers, those who make way for tomorrow while documenting today, long have been an interest of BMI. Therefore, it is to be expected that theirs is a strong presence within the Archives. Manuscripts, autographs, letters of Walter Piston,

Henry Cowell, Roy Harris, Wallingford Riegger, Roger Sessions, Alan Hovhaness, Elliott Carter, Ulysses Kay, Peggy Glanville-Hicks, Milton Babbitt, Lehman Engel, Stanley Silverman, Lou Harrison and other composers of equal importance are preserved in the Haverford Collection.

IN THE POP IDIOM

For those whose interests lie within the contemporary pop music idiom, it should be noted that BMI is in the process of collecting manuscripts and autographs of contributors to this major area of musical interest. Among the creators who thus far are represented in the Archives are Paul Anka, Neil Sedaka, Jerry Bock and Sheldon Harnick.

The Archives are divided into several musical areas for categorical convenience:

Operas. In this category are valued first editions of such works as Beethoven's *Fidelio*, Mozart's *The Marriage of Figaro*, Gluck's *Alceste*, Massenet's *Manon*, the complete *Ring* operas by Richard Wagner.

Sacred Works. Among these are Gounod's "Redemption" — the composer's own copy — and first editions of such great repertory pieces as Bach's "B Minor Mass," Haydn's "The Creation" and "The Seasons" and Beethoven's "Missa Solemnis." All are first editions and quite rare.

Piano Music. The complete Beethoven sonatas are a highlight of this grouping. Other entries: 42 of Scarlatti's harpsichord sonatas in two volumes, published in England (1738-39); Schubert's "Three Military Marches" for piano duet and Schumann's "Carnival, Opus 9."

Chamber Music. The score and parts to all Mozart's music in this genre, in first editions, are extremely rare. Among the other composers represented are Haydn — "Six String Quartets, Opus 50" — and Corelli — "Twelve Sonatas, Opus 5," printed in 1700.

Orchestral Music. The complete Beethoven symphonies, Mendelssohn's "Midsummer Night's Dream," the last three symphonies of Mozart — published in 1807 and 1808, Debussy's "Afternoon of a Faun," Wagner's "Siegfried Idyll" are among those included in this portion of the Collection. All, of course, are first editions.

Classical Songs. First editions by Beethoven — "Scot-

tish Songs" (1821), Schubert — "Seven Songs, Opus 52," including "Ave Maria" — and Gounod's complete songs are but a few of the items out of a large selection of material of this kind in the Archives.

A showing of Americana items from the Archives took place April 19 and 20, 1975, marking the 200th anniversary of Patriot's Day in Boston, Mass. The site: The New England Conservatory of Music. The first event in the celebration of the nation's Bicentennial, it precedes the tour through the country of exhibits from the Haverlin Collection. Latter opens in the summer of 1975. Distinctive, highly-valued Americana will be shown in over 100 places.

After the Bicentennial is over, it is BMI's intention to set up the Archives at its New York headquarters — 40 West 57th Street — so that all who have the desire can come and study scores and acquaint themselves with memorabilia of all kinds contained within this diverse and living documentation of history.

FOR THE FUTURE

Also planned, says James G. Roy Jr., director of the Carl Haverlin Collection/BMI Archives, is continuing extension and expansion of the collection and annual traveling exhibits. The purpose of the showings: "Sharing BMI's treasures of the past and present."

That's the reason the Archives were started in the first place — to maintain and share and enjoy the rare and wonderful of the world. Isn't that what living really ought to be about?

The first edition of Mozart's early sonatas for the piano (left). They were written when the prodigy composer was but seven years old. These compositions were published in Paris.



SONATES
POUR LE CLAVECIN
Qui peuvent se jouer avec l'Accompagnement de Violon
DEDIÉES
A MADAME VICTOIRE
DE FRANCE
Par J. G. Wolfgang Mozart de Salzbourg
Âgé de Sept ans
ŒUVRE PREMIÈRE
Prix 4^{rs} 4^{rs}
Gravés par M^{me} Vendôme Ci-devant rue S^t Jacques
à présent rue S^t Honoré l'ic-à-vis le Palais Royal.
A PARIS 1767.
aux adresses ordinaires
AVEC PRIVILEGE DU ROI.
imprimé par



Pictured in the Archives Room at BMI's New York headquarters: James G. Roy Jr., director of the BMI Archives (right) and BMI president Edward M. Cramer discuss the merits of a piece of music.

MUSIC VIEW

HAROLD C. SCHONBERG

A Fantastic Collection of Americana

The Bicentennial is upon us, and for the next two years or so the country is going to be inundated by things American (and also by things not American, a case in point being an opera commissioned from Penderecki of Poland to help celebrate the American beginnings).

Broadcast Music, Inc., is contributing its share. Tucked away in its offices at 40 West 57th Street is an amazing collection named The Carl Haverlin/BMI Archives—a collection containing more than 6,000 items from the 16th century to the present; a collection rich in Americana as well as in European music. Not many are familiar with this material, and that situation will be remedied. Starting now, BMI is making part of the collection available for free in a series of Bicentennial exhibits. Ask and ye shall receive.

Part of the collection is nonmusical. There are, for instance, letters from every American President up through Harry Truman. That includes President David R. Atchison. Atchison? James G. Roy, director of the archives, explains, in the ripest Southern accent this side of Selma, Ala., which is where he came from. Seems that Atchison was a U.S. Senator from Missouri. Inauguration day for Zachary Taylor, on March 4, 1849, fell on a Sunday. Taylor would not take the oath of office on a Sunday, and was sworn in the following day. Which meant that for one day Atchison, the President of the Senate and thus in line of succession, was the President of the United States.

But you didn't know that.

The musical part of the collection is housed in a series of huge cabinets. Much of it was gathered by Carl Haverlin, who was president of BMI from 1947 to 1963. First editions are all over the place, and the extent of the collection leaves one goggle-eyed. Here is virtually a complete Beethoven, including the 1811 edition of the "Emperor" Concerto, with parts. Figured basses are all over the score. Does anybody know of a score that includes figured basses dating after 1811? This very well could be the last of its kind. The eye passes to a complete first-French-edition Chopin; to the scores of the Mozart operas; to Mozart's Harpsichord Sonatas (K. 6 and 7) dated Paris, 1767 (very rare, this); to the first English edition of Scarlatti sonatas, 1738-39. There are 42 of the brief pieces in the volume: "This work," says the foreword, "contains 14 more pieces than any other Edition hitherto extant..."

Here is a complete Wagner, and also a series of color plates depicting scenery from the first Bayreuth "Ring." (No tilted turntable there!) The full score of Berg's "Wozzeck" is full of corrections and revisions by Erwin Stein and Hans Apostel, done under Berg's supervision. Lots of Verdi, Schubert, Schumann, Gluck, Haydn, Handel, Everybody.

Then there is the collection of manuscripts and autograph letters. Here is a song by Richard Strauss, a "Notturmo" with some explanatory material scrawled on the title page by Ernestine Schumann-Heink: "Written for me, when I sang at the Berlin Royal Opera in 1902—he wanted me to sing it—it was composed for the Bayreuth Singer Anton van Roy—most famous Bariton born in Holland."

222

P S A L M LXXII.

PART II.

7. His Providence, for needy Souls
Shall due Supplies prepare;
And over their defenceless Lives,
Shall watch with tender Care.
He shall preserve and keep their Souls
From Fraud and Rapine free;
And in his Sight, their guiltless Blood,
Of mighty Price shall be.
8. Therefore shall God his Life and Reign
To many Years extend;
Whilst Eastern Princes Tribute pay,
And golden Presents lend.
For him shall constant Prayers be made,
Thro' all his prosperous Days;
His just Dominion shall afford,
A lasting Theme of Praise.
9. Of useful Grain thro' all the Land,
Great Plenty shall appear;

P S A L M LXXII.

223

A Handful sown on Mountain Tops,
A mighty Crop shall bear.
In Fruit, like Cedars shook by Winds,
A rattling Noise shall yield;
The City too shall thrive, and vie
For Plenty with the Field,
10. The Mem'ry of his glorious Name,
Thro' endless Years shall run;
His spotless Fame shall shine as bright
And lasting as the Sun.
In him the Nations of the Earth
Shall be completely blest,
And his unbounded Happiness,
By every Tongue confessed.
11. Then blest'd be God, the mighty Lord,
The God whom Israel fears;
Who only wondrous in his Works,
Beyond Compare appears.
Let Earth be with his Glory fill'd; Forever

From "The Psalms of David," printed in New York in 1767

BMI Archives

Schumann-Heink was referring to Anton van Rooy, who was indeed a "most famous Bariton."

The Americana part of the collection ranges everywhere. BMI has the first volume of music ever printed in America from type: "The Psalms of David," New York, 1767. BMI also owns a first edition of "The Anacreontic Song," from which sprang "The Star Spangled Banner." On the lighter side there are the original texts, in the handwriting of the various poets, of such immortal contributions to folk culture as "Sweet Genevieve," "The Curfew Shall Not Ring Tonight," "Silver Threads Among the Gold" and others along those lines. The text of "My Country, 'Tis of Thee" in Samuel F. Smith's very own handwriting, for instance.

There is no particular secret about the BMI collection. Indeed, parts of it have previously gone on exhibition. But surprisingly few scholars are aware of its depth and richness. Now, with the Bicentennial giving Americana a push, BMI's contribution to the observances will be a grouping of American elements of the collection that will be made available without charge to colleges, universities, music schools, libraries and civic organizations. BMI kicked off its first Bicentennial show last month. On April 19 and 20—the 200th anniversary of Patriot's Day in Boston—a selection of Americana items was put on exhibition at the New England Conservatory of Music. Next year the various exhibitions will be all over the country; over 100 localities

already have been scheduled to receive material from the Haverlin/BMI Archives.

Three basic shows are planned by BMI, each containing between 30 and 40 items. Those wishing to take advantage of the opportunity had better look into the extent of their insurance policies. The other week Mr. Roy, at the desk in his BMI office, was surrounded by material conservatively estimated at \$100,000. Letters by George Washington, after all, cannot be bought in your friendly five-and-dime. One little item, the "Union Hymns" by Stephen Foster, with his autograph and a few bars of music, has a current insurance value of \$8,000. The original autograph manuscript of Sarah Catherine Martin's "Old Mother Hubbard," 1804, is valued at \$15,000.

"I'm nervous with these all around me," said Mr. Roy, giggling a nervous giggle. When he got up to leave his office he carefully double-locked the door. These days Mr. Roy trusts nobody.

"When the Bicentennial is over," he said, "we will set up the archives for scholars. There will be a room for researchers, with audio equipment and the like. The Americana section alone should give scholars years of original material."

Very true; and all kinds of fascinating bypaths. For instance, when was the very first broadcast of music? 1924? 1920? Wrong. More about that next week.

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The Man from BMI





The Man From BMI

THE man from BMI has a complicated job. He's a field representative in the business of selling music; rather, he's in the business of selling the right to *use* the music licensed by Broadcast Music, Inc., the world's largest performing rights licensing organization.

Because he doesn't deal with a tangible item like an LP record, a piece of sheet music, a cassette or a small combo hired to play for nightclub patrons, he has some unique problems.

The idea of securing the right to use another individual's property—his music—and paying for that right is sometimes very difficult to explain to the motel operator who provides music for his restaurant customers, the new owner of a low-wattage radio station with an easy listening music policy and the proprietor of the stadium who's hired an organist to play.

Actually, the idea of getting permission to use a man's work and ideas, the product of his creativity, is something we all should be familiar with. We were all introduced to the idea way back in school, when we studied the Constitution of the United States.

Article I, Section 8 states that Congress shall have the power to promote the progress of science and useful arts by securing for limited times to authors and inventors the exclusive right to their respective writings and discoveries.

Commenting on this idea, a Supreme Court judge stated that the economic philosophy behind this clause, empowering Congress to grant patents and copyrights, is the conviction that the encouragement offered by personal gain is the best way to advance public welfare.

To put it even more simply, unless the creator is compensated for his idea, his song, his invention, he will cease to create and the public will be the loser.

Licensing has proven to be the way to insure the fact that the BMI-affiliated creator will be compensated for his work. Too, licensing insures proper servicing to the music user in affording him access to BMI's wide-ranging repertory.

From the day it opened its doors, BMI has been active in all licensing. Carl Haverlin, who became BMI president in 1947, was the first man from BMI. He joined the organization in 1940 as director of station relations. Through the years Roy Harlow, Glenn Delberg and Justin Bradshaw held that post and, as of November, 1974, Robert Higgins became BMI vice president in charge of Licensing.

Early in BMI history, the functions of broadcast licensing and general licensing were treated as separate entities and it was Harry P. Somerville, who joined BMI in 1944, who first headed the general licensing department. Somerville had been chairman of the

American Hotel Men's Association and managing director of the Hotel Willard, Washington, D.C.

In his first letter to the general hotel industry in early 1945 he noted that as of April 1, 1945, hotels would be expected to pay for their use of BMI music. Prior to 1945, non-broadcast situations like hotels, bars, cafes, restaurants, etc. had been issued blanket licenses for token fees.

The Somerville letter stated in part ". . . we want to render the same valuable services to the hotel industry that we render to broadcasters. We want, by maintenance of honest competition to be a permanent protection against injustices in the music field not only for hotels but for all music users."

Succeeding Somerville as director of general licensing was George Gabriel, who held the post until his retirement in 1974.

Down the years, BMI has made the effort to serve the many worlds of music in the most efficient way possible. In recent years, the organization has moved toward complete computerization of many functions. In recent months, BMI has been taking the steps to further strengthen its licensing operations.

The new licensing configuration, under Robert Higgins, amalgamates the two divisions — broadcast and general licensing — into one department. Field representatives will work in both areas.

As BMI moves into its new licensing policy, it is best to fully explain the process of licensing, what BMI is and what it does and where the creators and users of music fit into the picture.

WHAT IS BMI?

Q. What is BMI?

A. Broadcast Music, Inc., popularly known as BMI, was formed in 1940. Its sole purpose is to serve as an organization to acquire and license performing rights. Founded by a group of music users who neither collect dividends nor receive special rates, BMI has brought healthy and necessary competition to the field of music licensing. Through the decades, the BMI hallmarks have been an open door for writers and publishers of music and a growing, stimulating repertory for the user of music, whatever his requirements.

Q. What is a performing right?

A. It is a right granted by the U.S. Copyright Act to creators of musical works to license these works for public performance for profit. The right is one of a number of separate rights which the law gives the copyright owner. They include the right to authorize publication or recording of a work. But BMI only handles performing rights.

Q. What is a performance for profit?

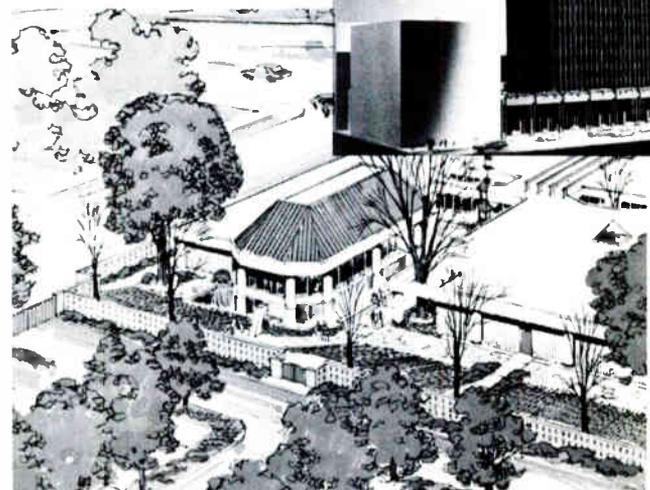
A. The federal courts, including the Supreme Court, have consistently held that any public performance of copyrighted music, the basic motive for which is profit, is a performance for profit. This is true even though no cover charge, minimum charge or any other charge is made for admission or entertainment.

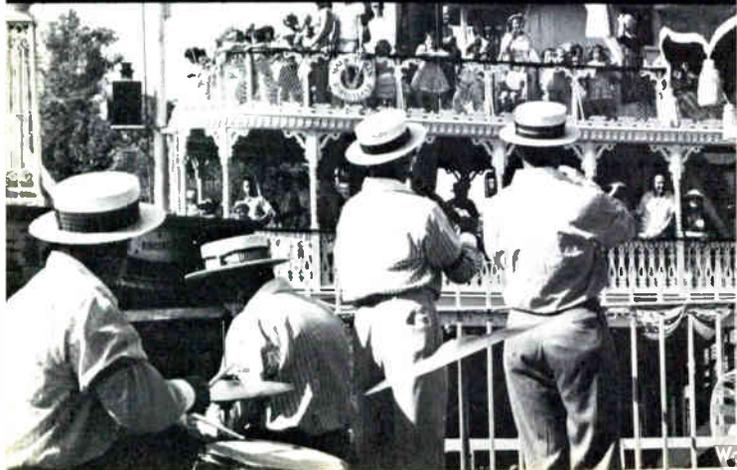
The operator of any business where music is performed for the entertainment of an audience, customers or employees must have permission from the copyright owner of each composition used.

The total term of copyright for a musical composition is 56 years. However, pending a revision of the present Copyright Act, the Congress has extended this term so that practically every musical composition written since September 19, 1906, is protected by federal copyright law.



Serving the creators and users of music, BMI's major offices are located in New York City (right), Los Angeles (above) and in Nashville (below).





That law does not permit the responsibility of the proprietor of the establishment where music is performed to be passed on to an employee, an orchestra leader, an entertainer or any other person.

The music user must secure permission whether the work is performed by live musicians, on tapes or by any other mechanical means, except coin-operated phonographs in certain circumstances. If admission is charged, the proprietor must secure permission for the use of the music heard on the coin-operated phonograph.

Q. What is the liability for infringement of copyright?

A. Publicly performing copyrighted music for profit without permission is a violation of federal law. (See footnote)*

The copyright law prescribes criminal as well as civil penalties for unauthorized public performance for profit of copyrighted musical compositions. The minimum damages which a court is permitted by the law to grant for a single infringing performance of a single composition is \$250.

WHAT DOES BMI DO?

Q. How does BMI operate?

A. BMI acquires performing rights from independent writers and publishers, collects license fees from the organizations which perform music for profit and, in turn, makes payment to the creators of the music used.

It is in the area of licensing that the overwhelming role of music in everyday American life is most clearly reflected. Among BMI licensees are radio and television stations, hotels and motels, restaurants, airlines, bars and cafes, ball parks, ballrooms, banks and background music services, concert halls, circuses, trade shows, skating rinks and cruise lines and traveling attractions like ice shows and rodeos. Clearly, the American people love music of all kinds and the businessman has long since recognized the fact and uses it widely.

With a BMI license, the businessman avails himself of a proven sales tool, an entertainment commodity, that can be tailored to the listener/customer. Through the BMI repertory which includes popular hits, Country, easy listening, jazz, concert music, rhythm and blues, gospel, salsa and the most avant-garde works, the broadest possible spectrum of people can be reached.

Q. Why shouldn't the music user deal directly with composers and publishers instead of with BMI?

A. In dealing with BMI, the music user derives a great many benefits. He benefits because by a single transaction, the acquisition of a BMI license, he obtains per-

* *Herbert v. Shanley Co.*, 242 U. S. 591.
Buck v. Jewell-LaSalle Realty Co., 283 U. S. 191.
Irving Berlin, Inc. v. Daigle, 31 F.2d 832.
Leo Feist, Inc. v. Lew Tendler Tavern, Inc., 267 F.2d 494.

Arenas, stadiums, ballrooms, concert halls and Grand Ole Opry . . . the settings in which the music licensed by BMI is heard are endlessly varied.



Scenes from BMI's New York City headquarters, showing (clockwise) a main computer bank, the computer input operation, the card index files and a view of the Logging Department staff.

mission to perform *all* of the music in BMI's diversified repertory. A BMI license means it is not necessary for him to engage in the time-and-money consuming effort of trying to deal directly with American composers and with foreign composers, whose works are part of the repertory through BMI's agreements with 34 performing rights societies throughout the world. Finally, the music user benefits because BMI pioneered the establishment of uniform, non-discriminatory rates, and its continuing existence is a guarantee of honest competition in music licensing.

WHERE DOES THE MONEY GO?

Q. What does BMI do with the license fees it collects?

A. BMI is solely a non-profit performing rights licensing body. Except for operating expenses and a necessary reserve, BMI distributes all monies to its affiliated composers and publishers.

Because there are approximately 7,700 radio and TV stations using music every day, BMI maintains a computerized logging system to establish performance credits.

Payments to writers and publishers are based upon the performances on these radio and TV stations.

Vast indexes contain details of every writer and publisher affiliated with BMI. The computer produces instant reference to this information — requested by song title or by writer's name. Into this reference go new songs, as many as 1,000 per month.

To make certain that credits for broadcast performances are fully and fairly apportioned, each quarter some 300 stations are asked to keep an accurate log of the music they use, hour-by-hour and day-by-day. Each station is asked to provide a log for one week and stations are scientifically chosen and represent a cross-section of broadcasting activity and area. This mass of information from the stations is checked and titles, composers and publishers are identified by computer.

Of course, until the logging quarter is completed, BMI personnel do not know which stations are providing performance information. All communications with the stations providing logs are carried on by an independent accounting firm.

In addition to these logged performance figures from the various stations, there are performance counts of music used on TV shows and in feature films, which are checked with reference to network reports, cue sheets and countless regional editions of *TV Guide*.

All of these performance figures are fed into the computer to arrive at quarterly payments. Referring to the master records of those to whom payment is due, the computer generates statements, calculates amounts and writes the check.

In the field of concert music, BMI secures the programs of symphony orchestras, concert halls, etc., to ascertain actual performances of works by all BMI composers and subsequent payment.

Awards . . . BMI music wins them every year. These trophies are (l. to r.): Country Music Association, the Tony, the Emmy, the Grammy and Oscar.



Q. How does BMI manage to serve thousands of radio and television stations and thousands more music users in local situations efficiently?

A. BMI has established field offices in key areas across the nation. From these offices operates a field staff of almost 50 representatives—the men from BMI. Each is highly trained to provide the best possible service for music users of all kinds. Of course, the field offices serve the potential BMI-affiliate, too, the writer and the publisher whose music may some day be in demand by all.

The field representatives are the eyes, ears and voice of BMI in their respective territories and they not only serve the music user, but they carry on an important educative function.

As has been mentioned, the concept of performing rights, copyright, licensing, the role of the creator, user and BMI in the whole picture is an involved one. The field representatives are on hand to answer questions, ease problems.

Too, the representatives maintain a heavy schedule of lectures at colleges and universities, reaching the broadcaster and the businessman of tomorrow who will use music in his enterprise. The representatives attend local, state and regional broadcasting conferences and make every effort to visit stations in their territories regularly.

In visiting colleges, at conferences and conventions and at individual stations, these field men can present printed and visual aids specially created for them.

The representatives can present in either a half-hour or full hour version a film called *The Score*. It tells the story of how music is created for film, which naturally includes TV. Step by step, through the words and works of five BMI-affiliates, the process is explained from original inspiration to final soundtrack.

Printed material available includes various brochures covering different aspects of BMI activity and the BMI magazine, *The Many Worlds of Music*. Recent issues have touched on BMI's role in the licensing of film music, its relationship with the individual writer and publisher and its role in the world-wide community of licensing societies. Whenever feasible, these articles are extracted and issued in brochure form.

Finally, the field men can present a slide-and-sound cassette show on what BMI is and what it does, including its licensing activities.

Q. How does BMI go about licensing broadcasters?

A. In order to use the BMI repertory, the broadcaster must have a BMI license. These licenses are issued to all new stations and must be issued anew each time a station changes ownership hands.

Annually, BMI licenses some 500 stations which change ownership. The number of new stations licensed each year varies depending upon the number the FCC (Federal Communications Commission) will allow to begin operation.

Periodically, it is announced what new FCC licenses have been granted to recently opened stations and what licenses have been awarded to new owners of existing stations.

These announcements are checked by BMI's Licensing Administration staff in New York City headquarters. All new FCC licensees are mailed the proper license forms for completion and return. The field representative is notified to schedule an early visit to the operation.

Q. How does BMI determine how much broadcasters pay?

A. The fees and terms of licensing agreements are not arbitrarily set by BMI. They are the result of periodic negotiation between BMI officials and the All-Industry TV Stations Music Licensing Committee and the All-Industry Radio Stations Music Licensing Committee. These committees consist of owners and/or executive personnel of radio and TV stations from coast to coast. The fees are based upon station income, less certain deductions.

Q. What is the term of licensing agreements?

A. Current agreements with both radio and TV outlets run through December 31, 1977.

Q. How does BMI go about licensing other music users?

A. These music users are mailed the proper license forms for completion and return. Of course, the field representatives are always available for information and assistance.

BMI Leads in Licensing the Music for 1974's Most Widely Distributed Films

Early in 1975, Variety published the definitive list of current block-busting films, leaders in rentals to distributors. The list shows that of the top 25 favorites, 19 prominently featured scores, themes and/or songs by BMI affiliates. The lion's share of music in America's most widely shown films is licensed through BMI.

THE GREAT GATSBY (Paramount) • Music: Nelson Riddle • Oscar winner, Best Scoring: Adaptation, 1974 • Publisher: Ensign Music Corp.





EARTHQUAKE (Universal) • Music: John Williams • Publisher: Duchess Music Corp.



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



CHINATOWN (Paramount) • Music: Jerry Goldsmith • Publisher: Ensign Music Corp.

*BILLY JACK (Warner Bros.) • Music:
Various BMI-licensed selections*



*AIRPORT-1975 (Universal) • Music:
Various BMI-licensed selections*





BORN LOSERS (American International) • Music: Mike Curb • Publisher: Dijon Music Publications



ROBIN HOOD (Buena Vista) • Music: Various BMI-licensed selections



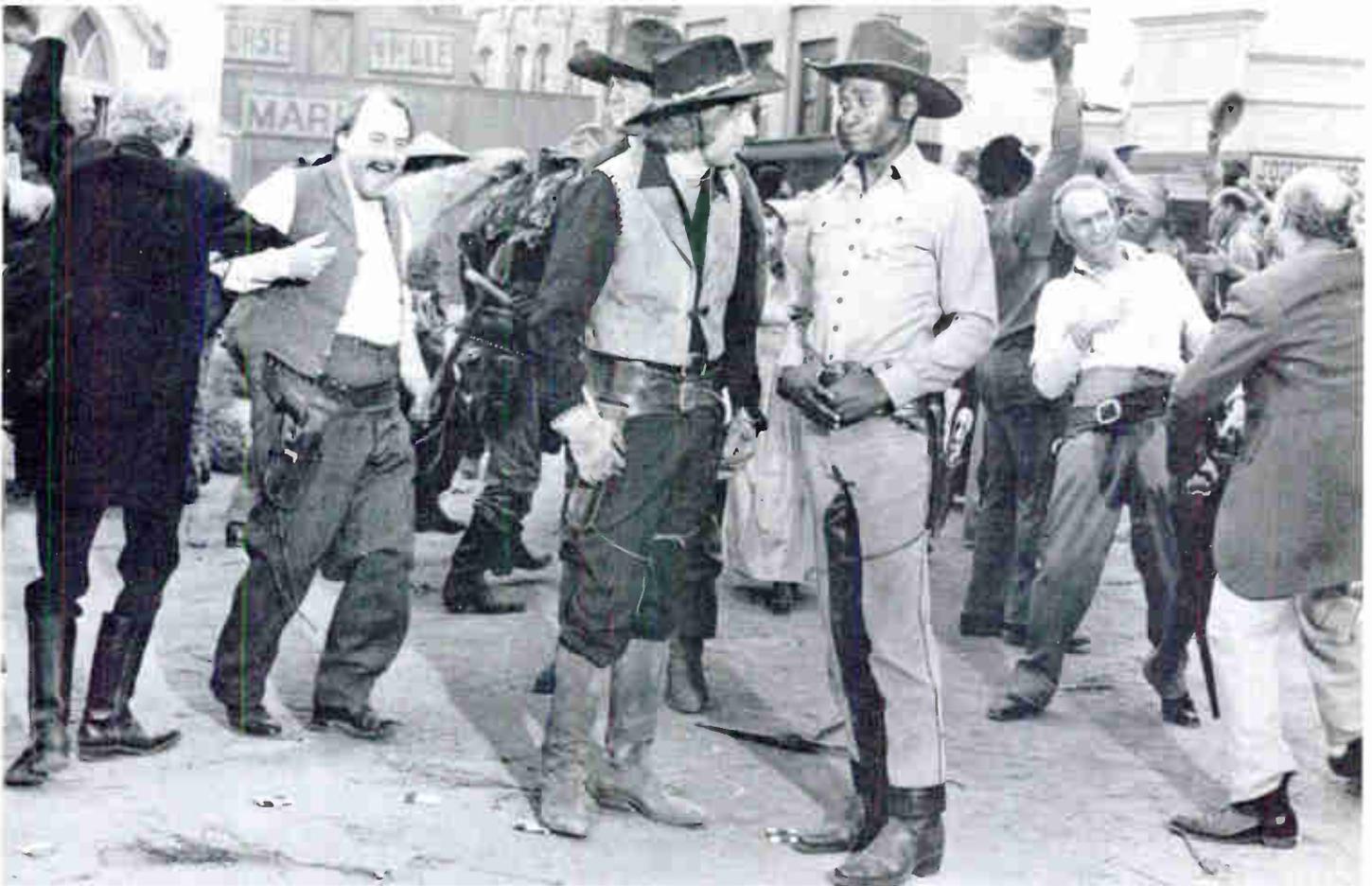
THAT'S ENTERTAINMENT (United Artists) • Music: Various BMI-licensed selections

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



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





BLAZING SADDLES (Warner Bros.) • Music: Mel Brooks • Publisher: Warner-Tamerlane Publishing Corp.



*DIRTY MARY, CRAZY LARRY (20th Century-Fox)
• Music: Various BMI-licensed selections*



*PAPILLON (Allied Artists) • Music:
Jerry Goldsmith • Publisher: Soulstown Music, Inc.*



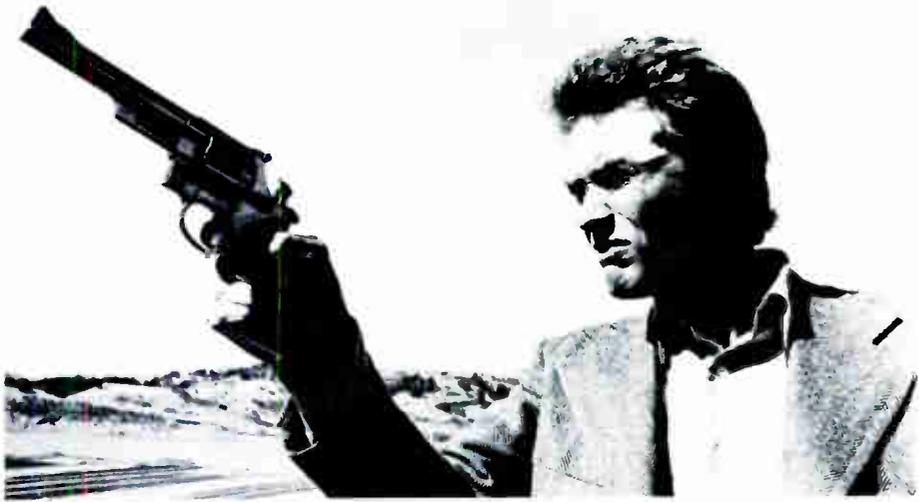
*FOR PETE'S SAKE (Columbia) • Music:
Various BMI-licensed selections*



*THE TRIAL OF BILLY JACK (Warner Bros.) • Music:
Elmer Bernstein • Publisher: Snake in the
Sun Music & Elmer Bernstein Enterprises*

*MACON COUNTY LINE
(American International)
• Music: Stu Phillips
• Publisher: Irod Music Inc.*





*MAGNUM FORCE (Warner Bros.)
• Music: Lalo Schifrin • Publisher:
Warner-Tamerlane Publishing Corp.*

THE LONGEST YARD (Paramount) • Music: Various BMI-licensed selections





Jerry Goldsmith

BY HARVEY SIDERS

If the purpose of a film score is to maximize the visual impact, then BMI writer Jerry Goldsmith has succeeded in adding that special dimension to a number of outstanding motion pictures: *Papillon*, *Patton*, *The Sand Pebbles*, *A Patch of Blue*, *Freud* (which earned him an Academy Award nomination), *The List of Adrian Messenger*, *Tora! Tora! Tora!*, *Lilies of the Field*, *A Gathering of Eagles*, *The Prize* and *Chinatown*, which won a third Oscar nomination for Goldsmith for 1974.

While the Hollywood film colony obviously appreciates Goldsmith's creativity, Jerry is perceptive enough to realize the value of what he *doesn't* compose. For example, the three-hour film, *Patton*, contains only 35 minutes of music: a tribute to Goldsmith's ability to assign the right notes to the right frames.

On the other hand, the Los Angeles-born composer is aware that some of his efforts will go unrecognized—like the 8-minute passacaglia he wrote for *The Blue Max*. Jerry was so proud of that passacaglia he suggested it to the Glendale Symphony Orchestra when that organization asked to perform one of his compositions. But they rejected it, and Jerry feels it was because it had the label “film music.” He commented afterwards, “much of what the film scorer does is snobbishly put down.”

Such is the fate of the serious composer who functions in the mass media; the credits linger on, forming an artistic resume.

Jerry's “resume”—after he majored in music at the University of Southern California and studied piano with Jakob Gimpel—begins with radio. At CBS, during the 1950s, Goldsmith served his apprenticeship on *Suspense*, the *Hallmark Hall of Fame* and the *CBS Radio Workshop*. And when he completed that basic training he established a memorable beachhead in television.

His early efforts were devoted to such prestigious series as *Studio One*, *Playhouse 90*, *Climax*, *Twilight Zone*, *Perry Mason* and *Gunsmoke*. And he soon amassed a number of Emmy Awards for *Thriller*, *The Man From U.N.C.L.E.*, *Dr. Kildare* and *The Red Pony*. Currently, a number of top-rated shows bear his trademark. He wrote the theme music for *The Waltons*, *Police Story* and *Barnaby Jones*.

The inevitable comparison between writing for TV and writing for movies was raised, and just as inevitably Goldsmith cited the limitations of time. “It's a matter of taking six weeks on a motion picture as against

five or six *days* for a television show . . . I've been spoiled by picture work . . . Time for thought is impossible when writing for television.”

Jerry revealed some of those thoughts in the BMI film documentary, *The Score*, while he was working on the movie, *The Mephisto Waltz*, and they provide as much of an insight into Goldsmith the man as they do into Goldsmith the composer-conductor.

Referring to the actual recording session at the studio, Jerry admits, “The performance is fifty percent of it all. I can only put my ideas on paper, and then I'm at the mercy of the people who play it . . . Because I spend a lot of time creating it, I want it to be right for the screen. Facing the orchestra is the moment of truth. Now we hear whether it is good, or bad, or indifferent . . . It's a tedious job but the end results are rewarding enough for the effort put in.

“After you finish recording there's a strange, terrible let-down. I've spent an awful lot of my life—six weeks, two months, pouring it into this particular project. The emotional excitement . . . the whole joy of creativity . . . is now gone.”

Actually, Goldsmith's assignments come so quickly he seldom has the luxury of time to ponder a letdown. For example, he no sooner finished scoring the film *The Reincarnation of Peter Proud*, and a movie for TV, *A Tree Grows in Brooklyn*, then he found himself in Munich, Germany, to provide music for *The Wind and the Lion*, a Columbia film due for release “sometime towards the end of 1975.”

One thing is certain regarding Jerry Goldsmith's *modus operandi*: he's not afraid to tamper with success. He constantly searches for new materials, new sounds, new techniques for matching sight and sound.

As Jerry remarked: “Growing as a creator—that's what is exciting about what I do . . . It's too easy to become settled in your ways . . . but it's much more exciting to keep inventing new ideas, . . . looking for new paths. So with all the complaining we do, and the lack of time . . . it's still an opportunity to express ourselves that few composers that have preceded this era have ever had.”

And that degree of humility—coming from 45-year-old Jerrald Goldsmith—underscores one of his strongest characteristics: he has no intentions of resting on his accumulated laurels.

Mr. Siders, a veteran observer of the musical scene, at present is the Los Angeles Herald-Examiner's jazz critic.

Nelson Riddle

BY ARNOLD SHAW

Nelson Riddle, a long-time BMI-affiliated writer who has made his name in all of the many worlds of music, first as instrumentalist (trombone) then as composer-arranger, reached a high-water mark of accomplishment at Oscar-time. He just received his first Academy Award, after having been nominated five times. Riddle was singled out for his Best Scoring: Adaptation of the music for Paramount's major production, *The Great Gatsby*.

He has many reasons for feeling good about himself. Most important, he remains very much in demand around Hollywood. We visited at his new working studio (within walking distance of Paramount Pictures), which mirrors in its bright, positive, sunny color scheme his current feeling about himself and music.

Recently Riddle has been occupied, serving as musical director of the *Entertainment Hall of Fame*, *Golden Globe Awards* and the engrossing TV *Tribute to Orson Welles*, emceed by Frank Sinatra, whom he long served as recording arranger-conductor during the swinging Capitol years. He has just scored and provided the theme for *The Rivermen*, a pilot slated as a new NBC-TV series.

But Riddle's upbeat feeling is also the result of another project, which recently consumed most of his time and thought—a *Symphonic Suite*, commissioned by the city of Santa Monica, Calif. It had a May 19 premiere by the Santa Monica Symphony Orchestra, with Nelson himself conducting.

Riddle initially became involved with music, at eight, when his father bought a second-hand piano. He switched over to trombone and began writing arrangements on pop tunes of the day while in high school in Hackensack, N. J.

"I was almost 40," he said, "before I could make the step from arranging to composing. I started arranging when I was with Charlie Spivak in the early 1940s and continued as an arranger-trombonist when I went with Tommy Dorsey in 1944—that was right after Sinatra left the band. I was still arranging-conducting when Betty Hutton's TV Special *Satin and Spurs* won an Emmy nomination and the TV musical version of *Our Town* yielded "Love and Marriage" as a Sinatra hit.

"Although I wrote my first score in 1956 for *Johnny Concho*, my success on records with Nat Cole and Sinatra typecast me. I had a steady call as an arranger-conductor from Judy Garland, Ella, Johnny Mathis, Steve & Eydie, Sammy Davis Jr., and many other fine artists. It was rewarding work. And in a way, it was

responsible for much of the movie scoring I've done.

"But my real leap from arranging to composing—and it's a leap once you've been typecast—came in the summer of 1959 when I received an assignment to do the theme for a new TV series *The Untouchables*. Not long after, I composed the theme and scored the pilot of TV's *Route 66* series. By then I had switched from ASCAP to BMI, and suddenly my income shot way up. But not nearly as much as my creative spirits."

Riddle's film credits include: *Li'l Abner*, *Lolita*, *Can-Can*, *El Dorado*, *Paint Your Wagon*, *On a Clear Day You Can See Forever* as well as *The Great Gatsby*.

"Pictures that need the sound of a certain time sometimes do gain from songs that have become standards," Riddle explained. "In *The Great Gatsby* I made use of well-known tunes of the 1920s and particularly, Irving Berlin's 'What'll I Do.' The score worked not only on the screen but as a record package, selling so well it became a Gold Album.

"Writing this type of score is an exercise in self-discipline and selflessness. I did compose some period tangos and I wrote a counter-melody for 'What'll I Do,' as George Duning did in *Picnic* with 'Moonglow.' But there's something impersonal about arranging another man's music. However demanding and successful, it misses the sense of fulfillment that comes with creating something like the Santa Monica *Symphonic Suite*.

"July 10, 1975 marks the 100th anniversary of Santa Monica's formal entry into Los Angeles County records," he commented, and proceeded to rattle off the history of the city from the days when the area was inhabited by Indians and wolves. "I wrote programmatic music that describes major changes in the city's look and character.

"My commission came through Raoul Grippenwolt, music critic of Santa Monica's *Evening Outlook*, and his knowledge of the city's history has helped shape the *Suite*."

Writing a major piece of music and receiving an Oscar have truly buoyed Riddle's spirits and strengthened his ambition. He looks forward to further plumbing his talent in a variety of musical areas and media, not least of all motion pictures. And it is altogether possible that Oscar could have a twin on the Riddle mantle some time in the next few years.

Mr. Shaw, an authority on music, is the author of several books, including Sinatra: 20th Century Romantic.





John Williams

BY JOHN TYNAN

There's a "kind of new excitement" about film scoring stirring in the motion picture industry. BMI's John Williams, at 43, finds it in the current attitude toward movie music expressed by film directors and producers and other friends and acquaintances in the studios.

What it all adds up to, he says, is a strong feeling that "full scoring"—writing for large orchestras—may be returning to picture making. This, after years of musical "austerity."

Conversing recently in his bungalow on the Universal lot in Hollywood, the New York composer noted that for his latest picture score, *Jaws*, he wrote and conducted an 80-piece orchestra in one hour of music. Williams also cited the 97 minutes of full scoring he did for *The Towering Inferno* that won him his 10th Academy Award nomination.

According to Williams, the primary problem of scoring *Inferno* is common to such pictures where the sound effects are complicated and extensive.

"Basically," he said, "it was a question of threading the music to and fro throughout the picture.

"So far as thematic writing was concerned, my best shot in *Inferno* was the helicopter opening scenes. I was able to get the producer, Irwin Allen, to keep the opening clear of sound and the motor of the helicopter low. So the music stood out."

Williams wrote several song-like themes for the characters in the picture. There is a melodic F Major 32-bar song for the Faye Dunaway-Paul Newman relationship. There's another similar theme for Fred Astaire and Jennifer Jones, which emerged as a full song on the LP album of the *Inferno* score. There are also themes for Steve McQueen as the Fire Chief and, finally, a theme for The City.

A film adaptation of the best-selling Peter Benchley novel, *Jaws*, is due for release this summer. Williams calls it "a high seas adventure" score. But the music also expresses what the composer calls a "Melvillian motif," in keeping with the man vs. beast vs. death-struggle of Captain Ahab against Moby Dick.

"I don't mean to sound pretentious," Williams said, "but I regard the score as almost a 'sea-symphony.' I tried to get the *feeling* of the sea into it; tried, above all, for a sense of awe reflecting the magnitude of nature. And a sense of respect for the forces of nature, expressed most frighteningly, indeed terrifyingly, by the real and yet symbolic presence of the Great White Shark."

At least four of Williams' recent pictures have been

box-office successes: *Poseidon Adventure*, *Earthquake*, *Towering Inferno* and *Fiddler on the Roof*, for which he won a 1972 Oscar for music adaptation. And in Hollywood, babe, this doesn't hurt a composer.

But film scoring is merely one dimension (granted, *the* lucrative one) of John Williams' world. His career really began after discharge from the U.S. Air Force in 1954. He took odd piano playing jobs for a while, then signed on as accompanist to singer Vic Damone, when fresh out of Juilliard after studying under Rosina Lhevinne. Soon he was playing piano for Alfred Newman at 20th Century-Fox, then he joined his drummer-father Johnny Williams, on the Columbia Pictures staff orchestra under Morris Stoloff.

It was for Columbia's *Because They're Young*, starring Tuesday Weld, that Williams received his first writing credit. Ten years and many pictures later, his *Valley of the Dolls* score was nominated for an Oscar. The following year, with his career picking up momentum, he added two more nominations for *Goodbye, Mr. Chips* and *The Rievers*.

In television, for which his past credits include *Playhouse 90*, many of the *G. E.*, *Kraft* and *Alcoa Theaters* and several other series, his music for *Heidi* and *Jane Eyre* earned him Emmy Awards.

While Williams hasn't written too many songs, they *do* tend to happen. The score for a Dick Van Dyke picture called *Fitzwilly* produced a song, "Make Me A Rainbow," Vic Damone and some other singers have recorded. Williams collaborated with Johnny Mercer on "Beautiful Ball" and "Inamorata." And he also has joined forces with Leslie Bricusse and Alan and Marilyn Bergman.

With dubbing completed on *Jaws*, Williams' immediate task was to finish a violin concerto, the latest of his concert works. A flute concerto, his "Essay for Strings," "Sinfonietta" and "Symphony No. 1" (1965) have been performed by orchestras in this country and in Europe. The violin concerto done, Williams then plunges into work on a stage musical based, rather freely one gathers, on the life of Henry II of England, with book and lyrics by Edward Anhalt and James Harbert. Following that, he plans to write the music for another stage musical based on George Bernard Shaw's *Cashel Byron*, which already is booked into London's Drury Lane Theater for the Fall of 1976 or early 1977.

Mr. Tynan, an authority on popular forms of music, is an award-winning writer for ABC in Los Angeles.

Gunther Schuller

BY JOHN S. WILSON

Gunther Schuller's image as a Renaissance Man, which developed in the 1950s and 1960s, is changing in the 1970s to that of a musical Yankee Doodle Dandy. Not that he is giving up any of the multifarious activities that won him his Renaissance Man reputation. He is still, as he was then, busily engaged in composing, conducting, teaching, writing and administrating (with a strong emphasis on fund raising for the New England Conservatory of Music, of which he has been president since 1967). And his musical interests remain as protean as they were 20 years ago when he was swimming vigorously in both classical and jazz waters as well as the "Third Stream" in between.

To all this BMI's Schuller has now added an activist advocacy of indigenous American music, an interest that was once primarily expressed in his involvement in jazz. In the past few years, however, his explorations of American music have spread to the whole spectrum of relatively unknown music from the mid-19th to the mid-20th century.

He is most widely known in this respect for his best-selling album on Angel on which he conducted the New England Conservatory Ragtime Ensemble in arrangements of Scott Joplin's rags from the famous New Orleans Red Back Book of Rags. This record made Joplin a contemporary pop music hit. The arrangements from which Schuller worked in the Red Back Book were of the "stock" variety. Like the stocks of the Swing Era, they had the melody line covered by five or six instruments so that they could be played by any kind of ensemble from four to 12 pieces.

"There were no markings for dynamics," Schuller explains. "Just the notes. If they were played as printed, the result would be a massive, gray mezzo forte all the way. I reworked the arrangements, weeding out unnecessary notes, and created different kinds of textures, instrumental combinations, and dynamics."

It was these arrangements, as edited by Schuller, that were played in the score of the film, *The Sting*, which won an Oscar for scoring in 1974 for Marvin Hamlisch. And it is also Schuller's edition of "The Entertainer," as played on the soundtrack of the film, that won Hamlisch a Grammy for the Best Pop Instrumental Performance for 1974.

Schuller, who was born in Jackson Heights, N.Y., on Nov. 11, 1925, and played French horn with the New York Philharmonic (at 16), the Cincinnati Symphony and for 14 years with the Metropolitan Opera Orchestra, had been interested in rags since the late '50s when

he was associated with Martin Williams and Guy Waterman, both rag enthusiasts, on *The Jazz Review*.

His first opportunity to become involved with rags came at a Festival of Romantic American Music at the New England Conservatory, an annual festival to give exposure to such American creators as George Chadwick, Arthur Byrd, John Knowles Paine, Arthur Foote and Frederick S. Converse, turn-of-the-century composers who comprise "The Boston School."

He decided to include Joplin in the program. After finding that it was impossible to do *Treemonisha*, the Joplin opera, because the work was involved in litigation, he settled on the Red Back Book arrangements.

This led to the formation of the New England Conservatory Ragtime Ensemble, with Schuller as conductor. This was soon followed by the New England Conservatory Jazz Repertory Orchestra. A product of an earlier concert in which he had inserted three pieces by Ellington in a program otherwise devoted to Rossini, Respighi, Villa-Lobos and Milhaud, it was another of Schuller's attempts "to break through barriers and prevent pigeonholing."

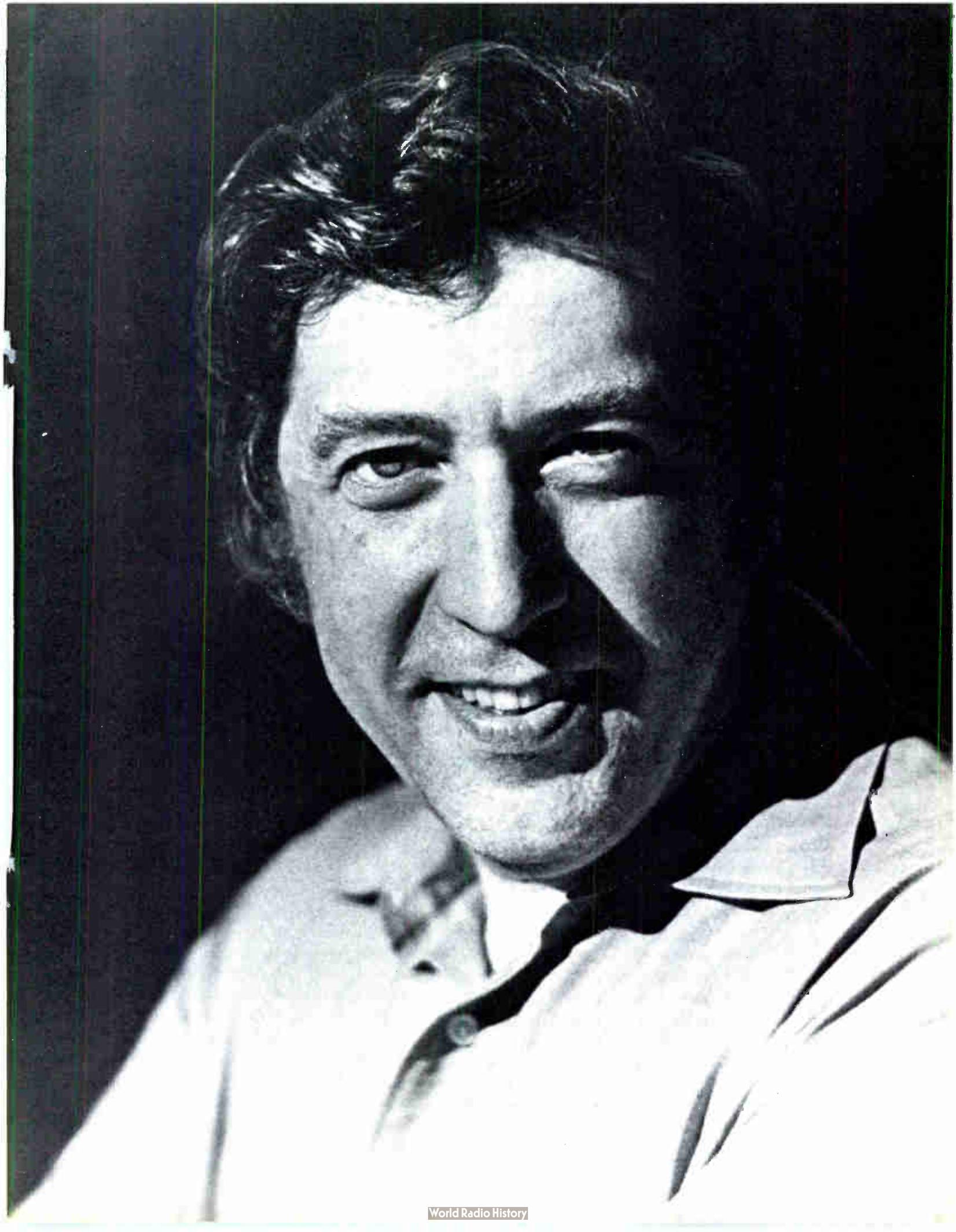
The Jazz Repertory Orchestra started with Ellington works, all transcribed from records by Schuller. He plans to expand its repertory to include works performed by such Swing Era bands as Earl Hines, Benny Moten, McKinney's Cotton Pickers and, going farther back, Paul Whiteman, Sam Wooding and Jim Europe.

He also has recorded for Columbia an album of marches by Charles Ives, Joplin and John Philip Sousa, among others—"great music," he says, "if you allow that great music can be simple, naive, charming and have great accessibility."

"I'm digging out the best of our past musical heritage," he declares. "I have 12 other areas that I'm going to get into—but I'm not going to reveal them now. I hope to get to them if I live long enough."

Meanwhile, Schuller's own career as a composer has continued actively. Early in 1975 he had two world premieres—"Triplum 2," played by the Baltimore Symphony and "Four Sound Scopes," performed by the Hudson Valley Philharmonic in Poughkeepsie, N.Y. Ahead of him are 13 commissions. In addition, he is still trying to finish the second half of his *History of Jazz*. The first volume, *Early Jazz*, published in 1968, was widely acclaimed.

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





Elmer Bernstein

BY CYNTHIA KIRK

BMI's Elmer Bernstein again received recognition from his peers when nominated for an Oscar in the most recent competition. He was singled out, with co-writer Don Black, for having created the song, "Wherever Love Takes Me," for the film, *Gold*.

Bernstein has been confusing "the folk" in Hollywood for 25 years with his versatility. The more than 100 original scores he has composed—including the Academy Award-winning *Thoroughly Modern Millie* and the Emmy Award-winning *The Making of the President* (1960)—run the gamut of musical styles and directions, from the trend-setting jazz score of *The Man With the Golden Arm* to the rock-flavored music of *I Love You Alice B. Toklas*. In between are such highly-acclaimed scores as *The Ten Commandments*, *The Magnificent Seven*, *A Walk on the Wild Side*, *To Kill a Mockingbird*, *Hud*, *God's Little Acre*. His current effort: *The Trial of Billy Jack*.

A native New Yorker, Bernstein was headed for a career as a concert pianist until World War II erupted and sent him into the Army Air Force, where his knowledge of American folk music got him an assignment to prepare arrangements of those songs for radio broadcasts. When the soldier in charge of writing the music for the dramatic radio shows "went over the hill," Bernstein was called in to compose a score overnight. That was such an enjoyable experience, he found it difficult to return to the concert hall after the war.

"I'd gotten a taste for the other kind of work, but I couldn't get a job. I had no background and nobody cared," he says. "So I went back to concertizing, which I did from the end of the war until 1950."

In the interim, however, some buddies from the service were preparing *Before Morning*, a radio program for the United Nations Radio Wing about an armistice in the Israeli-Arab war, narrated by Henry Fonda. They asked him to write the music for it. The author of the radio script then sold his novel, *Saturday's Hero*, to Columbia Pictures and Bernstein got the scoring assignment. He returned briefly to New York after that 1950 job, but found that "I was really disenchanted with the idea of being a concert pianist. My choice was either to go back to concertizing or teaching, or to try to make it here, in Hollywood. I chose the latter."

Hollywood, in the early 1950s, was in the midst of one of its periodic low ebbs. Work—especially for newcomers—was scarce. But after three \$800 assignments for *Robot Monster*, *Cat Women of the Moon* and *Miss Robinson Crusoe*, Cecil B. DeMille tapped him for

The Ten Commandments. During a hiatus in that film, he composed the haunting jazz score for *The Man With the Golden Arm*.

Discussion of *The Man With the Golden Arm* produced memories in Bernstein, some of them mixed.

"It was a good combination of circumstances, really, if you analyze it. At that moment, a picture on that subject—dope—on a guy getting hooked and wanting to be a musician, which also had some smell of the inner city, was really ahead of its time. As far as the music's concerned, I must say that I wasn't aware at the time that it would create the kind of excitement it did.

"The bad thing that happened was the music became so commercially valuable, because it was so exploitable, that producers began to employ a lot of dishonest grafting of that kind of music into scores where it didn't belong."

Bernstein's unhappiness with Hollywood's desire to copy successful ideas rather than try new ones surfaced in print in 1972, in an article he wrote for *High Fidelity* magazine. His stated low opinion of the state of the film music art has changed, however. "What gives me hope is what is finding acceptance. The talent is tremendous in the area of composition among young people, and of course the performers are incredible. Now, I think things are coming back around again. I think the buyers are buying skill again, skill in film scoring."

In addition to a continuing series of film scoring assignments, including a film biography of Sarah Bernhardt to star Glenda Jackson, and the currently shooting *Shout at the Devil*, Bernstein is involved in a music club he organized which offers members new recordings of classic, often previously unrecorded, film scores. The club also issues a magazine featuring interviews and analyses of film scores, prepared by his wife.

Because of Bernstein's obvious dedication and immersion in writing for the screen, an almost inevitable question was posed at the close of the interview. What makes for a good film composer?

Basically, Bernstein asserts, it's an ability to adapt: "I don't think a film composer really can judge music completely in pure terms. I think a good writer for motion pictures is happy with what works for the film. If you're not willing to adapt yourself to those conditions, you shouldn't be involved in this sort of work."

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

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*According to the "Variety" list, 19 out of the top 25 box office films of 1974 had BMI licensed music.