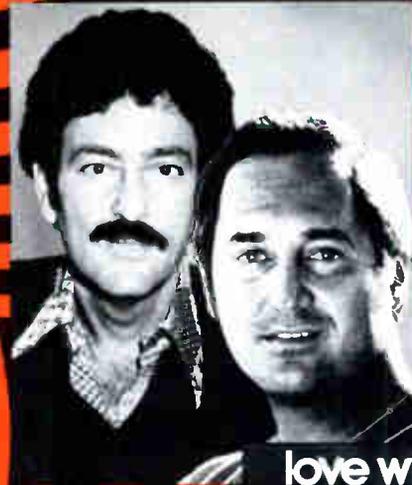


BMI

THE MANY WORLDS OF MUSIC
SPRING 1976



love will keep
us together



IN THIS ISSUE:

Top Pops of 1975 . . . Top Films of 1975
BMI's Grammy, Oscar, Emmy, Tony and
Pulitzer Winners . . . Plus Profiles of
Sedaka & Greenfield, Edward Kleban,
Scott Joplin and Leonard Rosenman

'MOST PERFORMED SONG' HONORS TO SEDEKA & GREENFIELD FOR 'LOVE WILL KEEP US TOGETHER'



Rick Hall (l.) receives special BMI Citation from Frances Preston, Edward M. Cramer, Roger Sovine.

**MUSCLE
SHOALS
SALUTE**

The 15th anniversary of Muscle Shoals, Ala., as a key music business center, was celebrated, May 24, at a banquet given by BMI at the Joe Wheeler State Park Resort in Rogersville, Ala. Several hundred guests attended the cocktail party and dinner, honoring "Muscle Shoals Music and those who make it."

Rick Hall was presented a special certificate of achievement by BMI president Edward M. Cramer, which

read: "A commendation of excellence presented by Broadcast Music, Inc. to Rick Hall for long and outstanding contributions to the world of popular music."

Hall began his record producing career in a makeshift studio over a drug store in nearby Florence, Ala., very early in the 1960s. His company, Florence Alabama Music Enterprises (FAME), after moving to Muscle Shoals, became widely known as artists like **Aretha Franklin**, Liza Min-

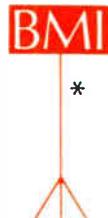
nelli, Bobbie Gentry and many others flocked to the area to avail themselves of the Muscle Shoals Sound. Hall indeed was central to the growth in musical importance of the town.

Those hosting the salute to Muscle Shoals included Cramer, Russell Sanjek, vice president in charge of public relations; Frances Preston, vice president and head of the Southeastern office, and Roger Sovine, Helen Maxson, Del Bryant, Jerry Smith and Patsy Bradley, all from BMI Nashville.

BMI

THE MANY WORLDS OF MUSIC

SPRING 1976



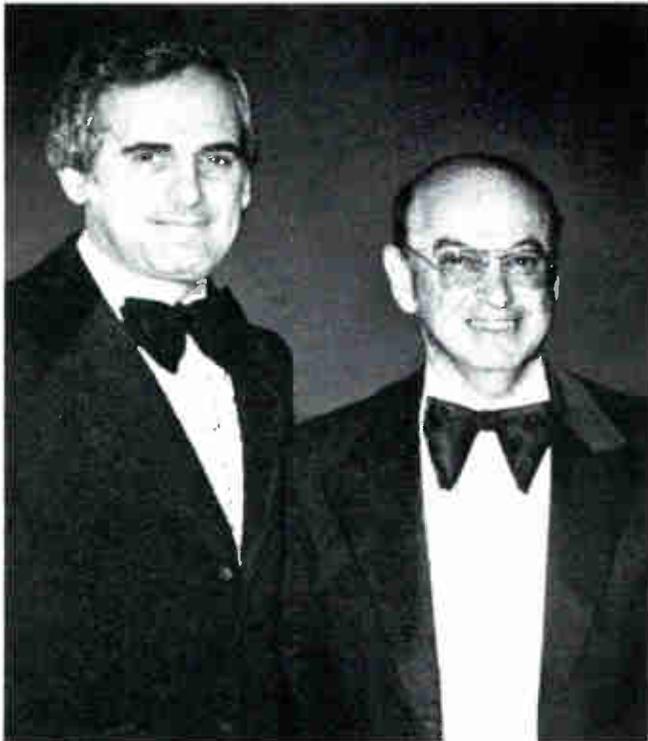
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BMI: THE MANY WORLDS OF MUSIC is prepared by the BMI Public Relations Department, 40 West 57th Street, New York, New York 10019; Russell Sanjek, vice president. Editorial/copy staff: Burt Korall, Howard Colson; Nancy Valentino and Vilene Rodgers, editorial 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: June 8, 1976.

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'Most Performed Song' plaques went to Howard Greenfield (c.) and Neil Sedaka. Accepting for Neil are his wife Leba (r.) and daughter Dara. At left, BMI president Edward Cramer presents plaque to publisher Don Kirshner.



Sam Trust (ATV-Maclen) and Ed Cramer



Jay Lowy (Stone Diamond), Bob Crewe, Dan Crewe



Agnes Kelleher (Wren), Ed Kleban

BMI Award Winners

POP AWARDS DINNER

The 134 writers and 92 publishers of 101 songs licensed for public performance by BMI received Citations of Achievement for the most performed songs in the BMI repertoire for the calendar year 1975. In addition, special engraved glass plaques were presented to Neil Sedaka and Howard Greenfield, writers and Don Kirshner Music, Inc., publisher of "Love Will Keep Us Together," the most performed BMI song during 1975. (Sedaka and Greenfield are profiled in this issue.)

The awards were presented at the Americana Hotel, New York City, on June 8, by BMI president Edward M. Cramer, with the assistance of members of the firm's writer and publisher administration division, of which Theodora Zavin is senior vice president.

The top 1975 writer-award winner is Neil Sedaka with six awards, followed by **Brian Holland, John Lennon and Paul McCartney**, each with four. The leading publisher, with 11 awards, is the ATV-Maclen Music Group, followed by Don Kirshner Music, Inc. and the Stone Diamond Music Group, each with six awards.

Triple writer-award winners are **Paul Anka, Bob Crewe, Lamont Dozier, Eddie Holland, Dennis Lambert, Linda McCartney, Brian Potter and Billy Sherrill**.

Writers with two awards are **John Farrar, Michael Murphey, Kenny Nolan, Paul Simon and Barry White**.

Winners include writers whose works are represented here by BMI through reciprocal agreements with performing rights societies in such countries as England, Australia, Sweden, Germany, Canada and Brazil.

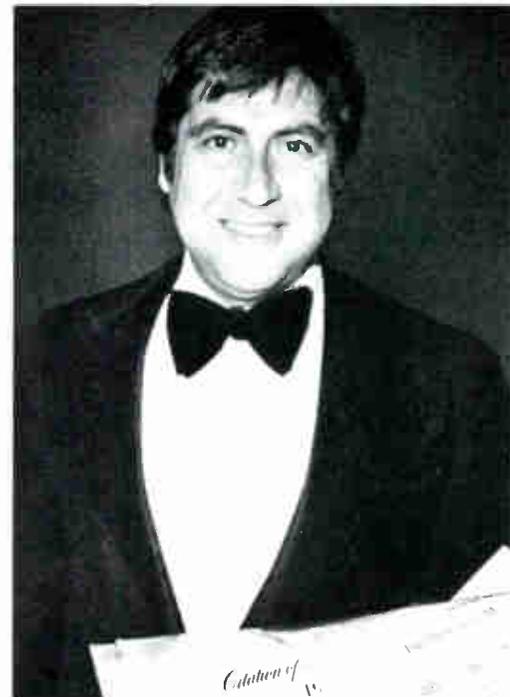
Multiple publisher-award recipients

Tash Howard (Triple O Songs) at left and members of the B.T. Express gather in citations for their award-winning tune, 'Express.' The group members are Louis Rishbrook, Barbara Joyce, Billy Rishbrook, Richie Thompson, Orlando Woods.





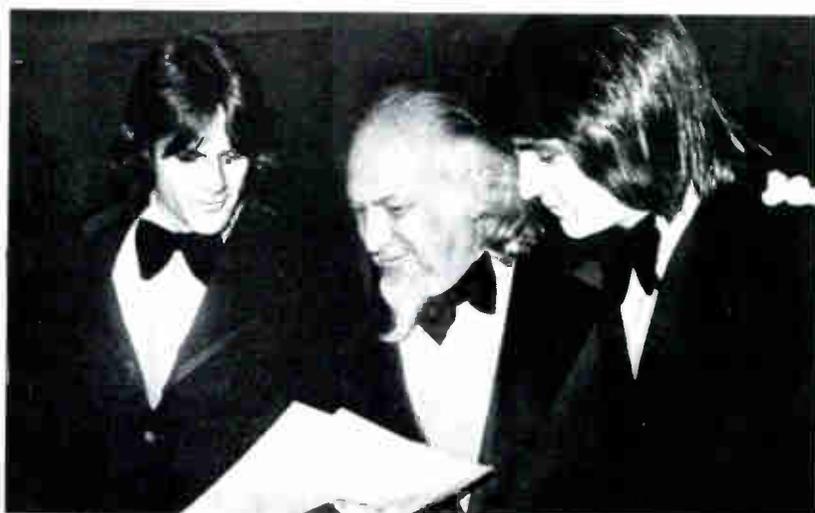
Murray Deusch (N.Y. Times Music), Melissa Manchester, Ed Cramer, Carole Sager



Jay Morgenstern (ABC/Dunhill)



Billy Swan, Bob Beckham (Combine)



Harry Casey, Henry Stone (Sherlyn) and Richard Finch

Larry Butler, Ed Cramer, Chips Moman, Buddy Killen (Tree), Theodora Zavin and Irwin Robinson (Screen Gems).





Irving Music's Lance Freed (l.), Chuck Kaye (r.) and Brenda Andrews with Theodora Zavin and Peter Allen.

Barry Manilow, Marty Panzer



are ABC/Dunnill Music, Inc., Irving Music, Inc., John Lennon Music, MPL Communications, Inc., Spanka Music Corp., Tree Publishing Co., Inc. and Unichappell Music, Inc., each with three awards.

Also Algee Music Corp., Al Gallico Music Corp., January Music Corp., The New York Times Music Corp., One Of A Kind Music, Sherlyn Publishing Co., Paul Simon Music, Screen Gems-Columbia Music, Inc., Sa-Vette Music, Tannyboy Music Co., Warner-Tamerlane Publishing Corp. and the Quintet-Bienstock Group, all with two awards each.

Seventeen of the songs honored with BMI awards were presented with citations marking previous awards. Honored for the third time were "Killing Me Softly With His Song," written by **Norman Gimbel, Charles Fox**, published by Fox-Gimbel Productions, Inc., "The Most Beautiful Girl," by

Norro Wilson, Billy Sherrill, Rory Bourke, published by Al Gallico Music Corp., Algee Music Corp., and "Tie A Yellow Ribbon Round the Ole Oak Tree," by **Irwin Levine, L. Russell Brown**, published by Levine & Brown Music, Inc.

Second-year awards were presented to **Ary Barroso, Sidney K. Russell** and Peer International Corp. for "Brazil"; Eddie Holland, Brian Holland, Lamont Dozier and Stone Agate Music Corp. for "Heat Wave" and "How Sweet It Is (To Be Loved By You)"; **Brian Wilson** and Irving Music, Inc. for "Help Me Rhonda"; **Billy Swan** and Combine Music Corp. for "I Can Help," and to **Jeff Barry, Peter Allen**, Irving Music, Inc., Woolnough Music, Inc., Broadside Music, Inc. for "I Honestly Love You."

Also, Neil Sedaka and Don Kirshner Music, Inc. for "Laughter In the Rain"; **Curly Putman, Billy Sherrill**

and Tree Publishing Co., Inc. for "My Elusive Dreams"; Portable Music, Inc. for "Never Can Say Goodbye," written by Clifton Davis, and to **Buck Ram, Ande Rand**, Hollis Music, Inc., for "Only You"; Brian Holland, **Robert Bateman** and Stone Agate Music Corp. for "Please Mr. Postman"; Unichappell Music, Inc., Quintet Music, Inc., Freddy Bienstock Music Co. for "Ruby Baby," by Jerry Leiber and

Mike Stoller; to **Phil Everly** and Acuff-Rose Publications, Inc. for "When Will I Be Loved," and to **Kenneth Gamble, Leon Huff** and Mighty Three Music for "When Will I See You Again."

A highlight of the evening was the presentation of special citations to lyricist **Ed Kleban** for *A Chorus Line* and to Wren Music Co., Inc., BMI publisher of the successful musical.



Al Gallico (Algee, Al Gallico Music)



Aaron & Abby Schroeder (January)



John Bienstock (Hudson Bay), Mrs. Zavin, Norman Weiser (Unichappell)

Bobby Goldshoro, Ed Cramer, Larry Henley, Theodora Zavin, Kenny O'Dell and Bob Montgomery (House of Gold)



BMI

POP

HITS



1975

AMIE
 Craig Fuller
 Dunbar Music, Inc.
 RCA: Pure Prairie League

BAD BLOOD
 Neil Sedaka
 Don Kirshner Music, Inc.
 MCA: Neil Sedaka

BAD TIME
 Mark Farner
 Cram-Renraff Company
 Capitol: Grand Funk

**BEFORE THE NEXT
 TEARDROP FALLS**
 Ben Peters, Vivian Keith
 Shelby Singleton Music, Inc.
 ABC/Dot: Freddy Fender

★ **BRAZIL**
 2nd Award
 Ary Barroso (SBACEM),
 Sidney K. Russell
 Peer International Corporation
 20th Century: The Ritchie Family

CAROLINA IN THE PINES
 Michael Murphey
 Mystery Music, Inc.
 Epic: Michael Murphey

CHEVY VAN
 Sammy Johns
 Captain Crystal Music,
 Legibus Music, Chattahoochee Music
 GRC: Sammy Johns

COULD IT BE MAGIC
 Arista: Barry Manilow

**COUNTRY BOY YOU GOT
 YOUR FEET IN L.A.**
 Dennis Lambert, Brian Potter
 ABC/Dunhill Music, Inc.,
 One Of A Kind Music, Inc.
 Capitol: Glen Campbell

DANCE WITH ME
 John J. Hall, Johanna Hall
 Hall Music, Mojohanna Music
 Asylum: Orleans

**EVERY TIME YOU TOUCH ME
 I GET HIGH**
 Billy Sherrill, Charlie Rich (ASCAP)
 Algee Music Corporation
 Epic: Charlie Rich

EXPRESS
 Louis Risbrook, Barbara Lomas,
 William Risbrook, Orlando Woods,
 Richard Thompson, Carlos Ward
 Triple O Songs Music, Jeff-Mar Music
 Scepter: B.T. Express

FAIRYTALE
 Anita Pointer, Bonnie Pointer
 Polo Grounds Music,
 Para Thumb Music Corporation
 ABC: The Pointer Sisters

FALLIN' IN LOVE (AGAIN)
 Dan Hamilton, Ann Hamilton
 Spitfire Music, Inc.
 Playboy: Hamilton, Joe Frank
 and Reynolds

FAME
 John Lennon (PRS),
 David Bowie (PRS)
 ATV Music Corporation,
 John Lennon Music,
 Bewlay Brothers Music
 RCA: David Bowie

FIRE
 Clarence Satchell, Marvin Pierce,
 Leroy Bonner, James Williams,
 Marshall Jones, William Beck,
 Ralph Middlebrooks
 Unichappell Music, Inc.
 Mercury: Ohio Players

GET DOWN TONIGHT
 Harry Casey, Richard Finch
 Sherlyn Publishing Company
 T.K.: K.C. & the Sunshine Band



(★) Denotes Million Performance Song Throughout Listing.

GONE AT LAST
Paul Simon
Paul Simon Music
Columbia: Paul Simon, Phoebe Snow

HAVE YOU NEVER BEEN MELLOW
John Farrar (PRS)
ATV Music Corporation
MCA: Olivia Newton-John

HE CALLED ME BABY
Harlan Howard
Central Songs, Inc.
Capitol: Nancy Wilson

★ **HE DON'T LOVE YOU
LIKE I LOVE YOU**
2nd Award
Curtis Mayfield, Calvin Carter
Conrad Music
Elektra: Tony Orlando and Dawn

HEAT WAVE
2nd Award
Eddie Holland, Brian Holland,
Lamont Dozier
Stone Agate Music Corporation
Asylum: Linda Ronstadt

HELP ME RHONDA
2nd Award
Brian Wilson
Irving Music, Inc.
Epic: Johnny Rivers

**(HEY WON'T YOU PLAY) ANOTHER
SOMEBODY DONE SOMEBODY
WRONG SONG**
Larry Butler, Chips Moman
Screen Gems-Columbia Music, Inc.,
Tree Publishing Company, Inc.
ABC: B.J. Thomas

**HOW SWEET IT IS
(TO BE LOVED BY YOU)**
2nd Award
Eddie Holland, Brian Holland,
Lamont Dozier
Stone Agate Music Corporation
Warner Bros.: James Taylor

THE HUSTLE
Van McCoy
Warner-Tamerlane Publishing
Corporation, Van McCoy Music
Avco: Van McCoy & the
Soul City Symphony

**I BELIEVE THERE'S NOTHING
STRONGER THAN OUR LOVE**
Paul Anka
Spanka Music Corporation
U.A.: Paul Anka with Odis Coates

I CAN HELP
2nd Award
Billy Swan
Combine Music Corporation
Monument: Billy Swan

I DON'T LIKE TO SLEEP ALONE
Paul Anka
Spanka Music Corporation
U.A.: Paul Anka

I HONESTLY LOVE YOU
2nd Award
Jeff Barry, Peter Allen
Broadside Music, Inc.,
Woolnough Music, Inc.,
Irving Music, Inc.
MCA: Olivia Newton-John

I'LL PLAY FOR YOU
Jimmy Seals, Dash Crofts
Dawnbreaker Music
Warner Bros.: Seals & Crofts

I'M NOT IN LOVE
Graham Gouldman (PRS),
Eric Stewart (PRS)
Man-Ken Music Ltd.
Mercury: 10cc

I'M NOT LISA
Jessi Colter
Baron Music Publishing Company
Capitol: Jessi Colter

THE IMMIGRANT
Neil Sedaka, Phil Cody (ASCAP)
Don Kirshner Music, Inc.
MCA: Neil Sedaka



IT ONLY TAKES A MINUTE

Dennis Lambert, Brian Potter
ABC/Dunhill Music, Inc.,
One Of A Kind Music
Capitol: Tavares

IT'S A MIRACLE

Barry Manilow, Marty Panzer
Kamakazi Music Corporation
Arista: Barry Manilow

JACKIE BLUE

Larry Lee, Steve Cash
Lost Cabin Music
A&M: Ozark Mountain Daredevils

JIVE TALKIN'

Barry Gibb (PRS), Robin Gibb (PRS),
Maurice Gibb (PRS)
Casserole Music Corporation,
Flamm Music, Inc.
RSO: The Bee Gees

JUNIOR'S FARM

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

**★ KILLING ME SOFTLY
WITH HIS SONG**

3rd Award
Norman Gimbel, Charles Fox
Fox-Gimbel Productions, Inc.
Atlantic: Roberta Flack

LADY BLUE

Leon Russell
Skyhill Publishing Company, Inc.
Shelter: Leon Russell

LADY MARMALADE

Bob Crewe, Kenny Nolan
Stone Diamond Music Corporation,
Tannyboy Music Company
Epic: Labelle

LAUGHTER IN THE RAIN

2nd Award
Neil Sedaka
Don Kirshner Music, Inc.
MCA: Neil Sedaka

**LIFE IS A ROCK
(BUT THE RADIO ROLLED ME)**

Norman Dolph, Paul DiFranco
Crazy Chords Music
RCA: Reunion

LISTEN TO WHAT THE MAN SAID

Paul McCartney (PRS),
Linda McCartney (PRS)
MPL Communications, Inc.,
ATV Music Corporation
Capitol: Paul McCartney & Wings

LIZZIE AND THE RAIN MAN

Kenny O'Dell, Larry Henley
House of Gold Music, Inc.
MCA: Tanya Tucker

LOOK IN MY EYES PRETTY WOMAN

Dennis Lambert, Brian Potter
ABC/Dunhill Music, Inc.
Bell: Tony Orlando and Dawn

LOVE WILL KEEP US TOGETHER

Neil Sedaka, Howard Greenfield
Don Kirshner Music, Inc.
A&M: The Captain & Tennille

LOVE WON'T LET ME WAIT

Vinnie Barrett, Bobby Eli
Mighty Three Music,
Friday's Child Music,
Wilmot Music Publishing
Atlantic: Major Harris

LOVIN' YOU

Richard Rudolph, Minnie Riperton
Dickiebird Music
Epic: Minnie Riperton

LUCY IN THE SKY WITH DIAMONDS

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

MAGIC

David Payton, William Lyall
Al Gallico Music Corporation
EMI: Pilot

MANDY

Scott English, Richard Kerr (PRS)
Screen Gems-Columbia Music, Inc.,
Wren Music Company, Inc.
Bell: Barry Manilow



MIDNIGHT BLUE
Melissa Manchester,
Carole Bayer Sager
New York Times Music
Corporation, Rumanian Pickle
Works Music Company
Arista: Melissa Manchester

MIRACLES
Marty Balin
Diamondback Music
Grunt: Jefferson Starship

MORNIN' BEAUTIFUL
Sandy Linzer, Dave Appell (ASCAP)
New York Times Music Corporation,
Little Max Music Corporation
Elektra: Tony Orlando and Dawn

★ **THE MOST BEAUTIFUL GIRL**
3rd Award
Norro Wilson, Billy Sherrill,
Rory Bourke
Al Gallico Music Corporation,
Algee Music Corporation
Epic: Charlie Rich

MOVIN' ON
Merle Haggard
Kipeth Music Publishing Company,
Shade Tree Music
Capitol: Merle Haggard

★ **MY ELUSIVE DREAMS**
2nd Award
Curly Putman, Billy Sherrill
Tree Publishing Company, Inc.
Epic: Charlie Rich

MY EYES ADORED YOU
Bob Crewe, Kenny Nolan
Stone Diamond Music Corporation,
Tannyboy Music Company
Private Stock: Frankie Valli

MY LITTLE TOWN
Paul Simon
Paul Simon Music
Columbia: Simon & Garfunkel

MY MELODY OF LOVE
Bobby Vinton, Henry Mayer (GEMA),
George Buschor (GEMA)
Pedro Music Corporation,
Galahad Music, Inc.
ABC: Bobby Vinton

★ **NEVER CAN SAY GOODBYE**
2nd Award
Clifton Davis
Portable Music Company, Inc.
MGM: Gloria Gaynor

NO NO SONG
Hoyt Axton, David Jackson Jr.
Lady Jane Music
Apple: Ringo Starr

#9 DREAM
John Lennon (PRS)
John Lennon Music,
ATV Music Corporation
Apple: John Lennon

**ONE MAN WOMAN,
ONE WOMAN MAN**
Paul Anka
Spanka Music Corporation
U.A.: Paul Anka with Odia Coates

ONLY WOMEN BLEED
Alice Cooper, Dick Wagner
Ezra Music Corporation,
Early Frost Music Corporation
Atlantic: Alice Cooper

★ **ONLY YOU**
2nd Award
Ande Rand, Buck Ram
Hollis Music, Inc.
Apple: Ringo Starr

PINBALL WIZARD
Peter Townshend (PRS)
Track Music, Inc.
MCA: The Who

PLEASE MR. POSTMAN
2nd Award
Brian Holland, Robert Bateman
Stone Agate Music Corporation
A&M: The Carpenters

PROMISED LAND
Chuck Berry
Arc Music Corporation
RCA: Elvis Presley

RIDE 'EM COWBOY
Paul Davis
Web IV Music, Inc.
Bang: Paul Davis



ROCK 'N' ROLL (I GAVE YOU THE BEST YEARS OF MY LIFE)
Kevin Johnson (APRA)
Tree Publishing Company, Inc.
Columbia: Mac Davis

ROCKIN' CHAIR
Willie Clarke, Clarence Reid
Sherlyn Publishing Company, Inc.
CAT: Gwen McCrae

RUBY BABY
2nd Award
Jerry Leiber, Mike Stoller
Freddy Bienstock Music Company,
Quintet Music, Inc.,
Unichappell Music, Inc.
ABC: Billy "Crash" Craddock

SALLY G
Paul McCartney (PRS),
Linda McCartney (PRS)
MPL Communications, Inc.,
ATV Music Corporation
Apple: Paul McCartney & Wings

SAN ANTONIO STROLL
Peter Noah
Unichappell Music, Inc.
MCA: Tanya Tucker

SHA-LA-LA (MAKE ME HAPPY)
Al Green
Jec Publishing Corporation
HI: Al Green

SHINING STAR
Maurice White, Philip Bailey,
Larry Dunn
Sagfire Music
Columbia: Earth, Wind & Fire

SKY HIGH
Des Dyer (PRS), Clive Scott (PRS)
Duchess Music Corporation
Chelsea: Jigsaw

SOLITAIRE
Neil Sedaka, Phil Cody (ASCAP)
Don Kirshner Music, Inc.,
ATV Music Corporation
A&M: The Carpenters

SOMETHING BETTER TO DO
John Farrar (PRS)
ATV Music Corporation
MCA: Olivia Newton-John

SOS
Stig Anderson (STIM),
Bjorn Ulvaeus (STIM),
Benny Andersson (STIM)
Countless Songs Ltd.
Atlantic: ABBA

SWEARIN' TO GOD
Bob Crewe, Denny Randell
Private Stock: Frankie Valli

TAKE ME IN YOUR ARMS (ROCK ME A LITTLE WHILE)
Eddie Holland, Brian Holland,
Lamont Dozier
Stone Agate Music Corporation
Warner Bros.: The Doobie Brothers

THAT'S WHEN THE MUSIC TAKES ME
Neil Sedaka
Don Kirshner Music, Inc.,
ATV Music Corporation
MCA: Neil Sedaka

THEY JUST CAN'T STOP IT (THE GAMES PEOPLE PLAY)
Joseph Jefferson, Bruce Hawes,
Charles Simmons
Mighty Three Music
Atlantic: The Spinners

★ **TIE A YELLOW RIBBON ROUND THE OLE OAK TREE**
3rd Award
L. Russell Brown, Irwin Levine
Levine & Brown Music, Inc.
Bell: Tony Oriando and Dawn

TROUBLE (TROUBLE)
Jerry Chesnut
Jerry Chesnut Music, Inc.
RCA: Elvis Presley



WALKING IN RHYTHM
Barney Perry
Fantasy: The Blackbyrds

WASTED DAYS WASTED NIGHTS
Freddy Fender, Wayne Duncan
Travis Music Company
ABC: Freddy Fender

THE WAY I WANT TO TOUCH YOU
Toni Tennille
I Love Music, Temanja Music,
Moonlight and Magnolia
Publishing Company
A&M: The Captain & Tennille

WHAT AM I GONNA DO WITH YOU
Barry White
January Music Corporation,
Sa-Vette Music
20th Century: Barry White

**WHATEVER GETS YOU THRU
THE NIGHT**
John Lennon (PRS)
John Lennon Music,
ATV Music Corporation
Apple: John Lennon with
the Plastic Ono Band

WHEN WILL I BE LOVED
2nd Award
Phil Everly
Acuff-Rose Publications, Inc.
Capitol: Linda Ronstadt

WHEN WILL I SEE YOU AGAIN
2nd Award
Kenneth Gamble, Leon Huff
Mighty Three Music
Columbia: The Three Degrees

WILDFIRE
Michael Murphey, Larry Canisler
Warner-Tamerlane
Publishing Corporation
Epic: Michael Murphey

YOU AIN'T SEEN NOTHING YET
Randy Bachman (BMC)
Top Soil Music
Mercury: Bachman-Turner Overdrive

YOU ARE SO BEAUTIFUL
Billy Preston, Bruce Fisher (ASCAP)
Irving Music, Inc., WEP Music, Inc.
A&M: Joe Cocker

YOU MAKE ME FEEL BRAND NEW
Thomas Bell, Linda Creed
Mighty Three Music
Avco: The Stylistics

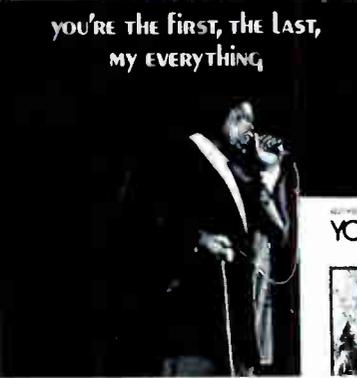
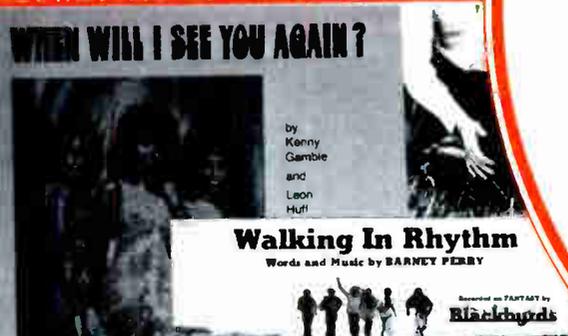
**YOU'RE THE FIRST, THE LAST,
MY EVERYTHING**
Barry White
January Music Corporation,
Sa-Vette Music
20th Century: Barry White

BMI

At the BMI Pop Awards Dinner, held in New York City, June 8, 1976, the crystal plaque honoring the Most Performed Song went to **LOVE WILL KEEP US TOGETHER**, written by Neil Sedaka and Howard Greenfield, published by Don Kirshner Music, Inc.

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

- 1974
★ **THE MOST BEAUTIFUL GIRL**
Norro Wilson, Billy Sherrill,
Rory Bourke
Al Gallico Music Corp.,
Algee Music Corp.
- 1973
★ **TIE A YELLOW RIBBON
ROUND THE OLE OAK TREE**
Irwin Levine, L. Russell Brown
Levine & Brown Music, Inc.
- 1971
★ **(I Never Promised You A)
ROSE GARDEN**
Joe South
Lowery Music Co., Inc.
- 1970
★ **SNOWBIRD**
Gene MacLellan (BMIC)
Beechwood Music Corp.
- 1969
★ **GENTLE ON MY MIND**
John Hartford
Glaser Publications, Inc.



BMI News

COUNTRY ACADEMY AWARDS

Loretta Lynn and Conway Twitty dominated the 11th annual Academy of Country Music Awards. The presentation, February 19, at the Hollywood Palladium, was taped by ABC-TV and seen and heard around the nation, March 1, on the network's *Wide World of Entertainment* series.

Ms. Lynn was named Female Vocalist of the Year and was the first woman in the Academy's history to be honored as Entertainer of the Year.

Twitty won Male Vocalist of the Year honors. He and Ms. Lynn received Album of the Year awards for their LP, *Feelings*. They also were the winners of the Vocal Group of the Year award.

The Most Promising Male Vocalist, according to the Academy, was **Freddy Fender**. **Crystal Gayle** (Ms. Lynn's sister) was voted Most Promising Female Vocalist.

Other winners included The Strangers, who back **Merle Haggard**. The unit was named Touring Band of the Year. Among the instrumental winners were **Russ Hansen** (lead guitar), **Archie Francis** (drums), **Billy Graham** (bass), **Billy Armstrong** (fiddle) and **Jerry Lee Lewis** (piano).

Performers on the show were **Marty Robbins**—who also functioned as host, **Tom T. Hall**, **Loretta Lynn**, **Jerry Clower**, **Crystal Gayle**, **Billy "Crash" Craddock**, **Eddie Dean**, and **Mickey Gilley**.

NSA AWARDS

Ben Peters was named Songwriter of the Year when the Nashville Songwriters Association presented its annual awards, February 17, at the Sheraton South Inn in Music City.

Creator of "Kiss an Angel Good Morning" (Ben Peters Music), and co-writer, with **Vivian Keith**, of "Before the Next Teardrop Falls," Peters was "just flabbergasted" when the announcement was made. He said: "A lot of good things have happened to me in the business, but nothing has ever topped this."

Three hundred and fifty members of the 850 affiliated with the association were on hand to pay tribute to Peters and other songwriters honored this night. Publisher **Buddy Killen**, writer **Pee Wee King** and performer **Brenda Lee** made speeches. **Biff Collie** was master of ceremonies.

Writers who received Outstanding Achievement Awards included Peters, singled out with Vivian Keith for "Before the Next Teardrop Falls" (Shelby Singleton Music, Inc.); **Ed and Patsy Bruce**, for "Mamas, Don't Let Your Babies Grow Up to Be Cowboys" (Tree Publishing Co., Inc. and Sugarplum Music Co.); **Larry Butler** and **Chips Moman**, for "(Hey Won't You Play) Another Somebody Done Somebody Wrong Song" (Tree Publishing Co., Inc. and Screen Gems-Columbia Music, Inc.); **Jessi Colter**, for "I'm Not Lisa" (Baron Music Publishing Co.); **Merle Haggard**, for "Always

Wanting You" (Shade Tree Music, Inc.) and "Movin' On" (Shade Tree Music, Inc. and Kipeth Music); **Waylon Jennings**, for "Are You Sure Hank Done It This Way" and "Bob Wills Is Still the King" (Baron Music Publishing Co.); **Dolly Parton**, for "Kentucky Gambler," "The Seeker" and "The Bargain Store" (Oweparc Publishing, Inc.) and **Conway Twitty**, for "Linda on My Mind" and "Don't Cry Joni" (Twitty Bird Music Co.).

LATIN MUSIC AWARDS

Eddie Palmieri was the top winner for the second year running at the Latin New York Music Awards. The awards were presented on May 16 at the Beacon Theater in New York City. Winners are determined by the readers of *Latin N.Y.* magazine from a list made up by a nominating committee. The awards are the principal form of non-commercial recognition for Latin musicians in this country.

Palmieri was voted Musician of the Year and also received awards for best pianist, band and Salsa LP: *Unfinished Masterpiece*.

Among the other artists honored were **Ray Barretto**—best song (in terms of interpretation) and best conga drummer; **Machito**—Hall of Fame; **Ruben Blades**—best composer; **Willie Colon**—best trombonist; **Mario Rivera**—best saxophonist; **Louie Ramirez**—best vibraphonist, and **Mongo Santamaria**, who made the winning Latin-Jazz LP, *Afro-Indio*.

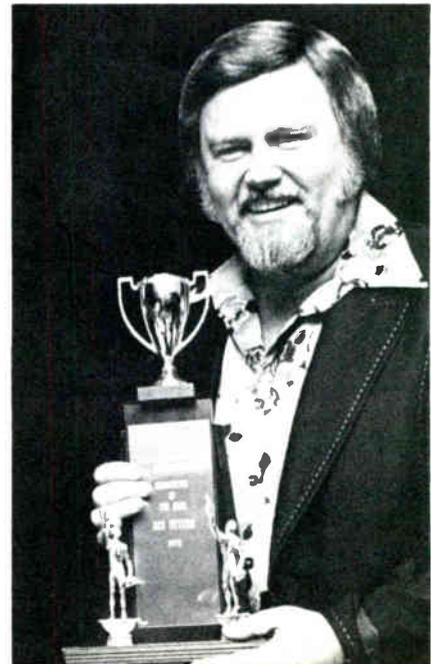
Ruben Blades

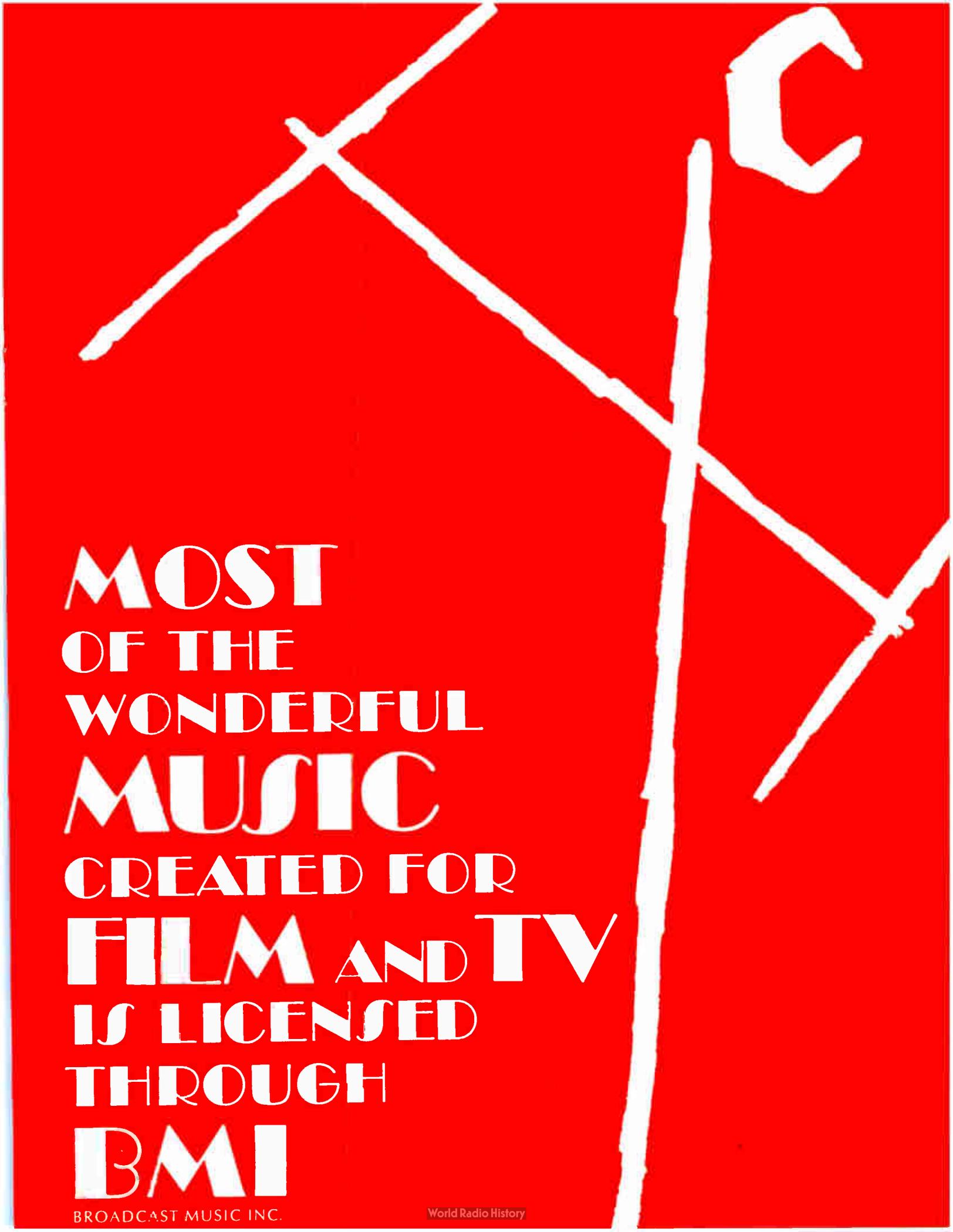


Loretta Lynn



Ben Peters





**MOST
OF THE
WONDERFUL
MUSIC
CREATED FOR
FILM AND TV
IS LICENSED
THROUGH
BMI**

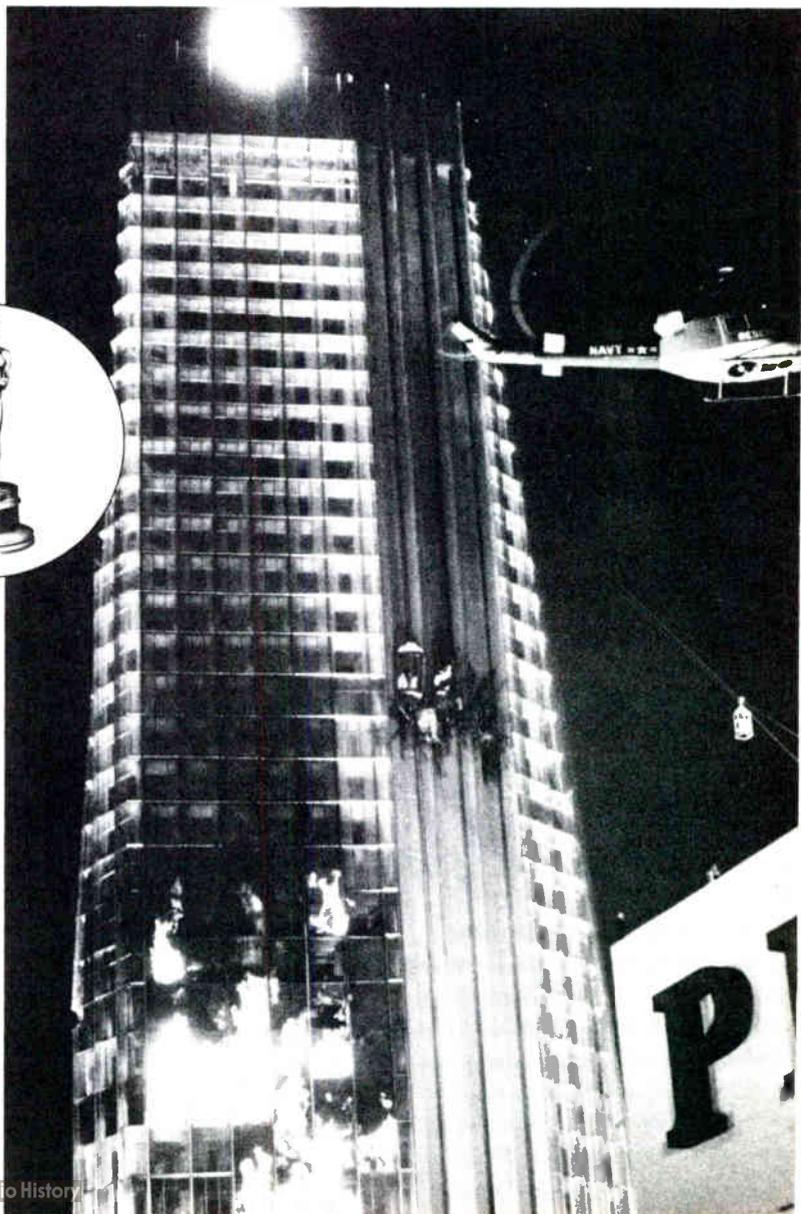
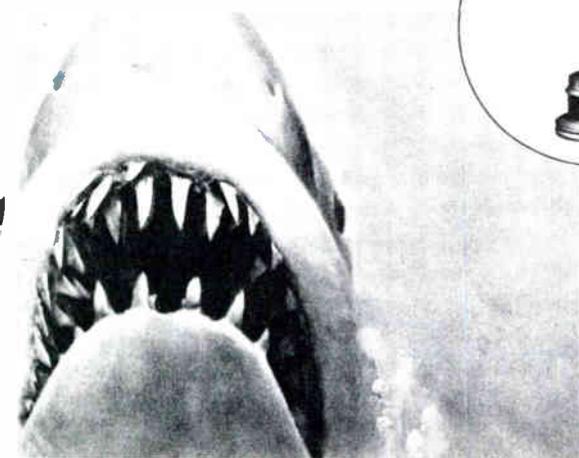
BROADCAST MUSIC INC.

World Radio History

BMI Leads in Licensing the Music for 1975's Most Widely Distributed Films

Early in 1976, Variety published the definitive list of current block-busting films, leaders in rentals to distributors. The list shows that of the top 40 favorites, 26 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 TOWERING INFERNO (20th Century-Fox)
• Music: John Williams • Song: Joel Hirschhorn (BMI), Al Kasha • Oscar winner, Best Song, 1974 • Publishers: Warner-Tamerlane Publishing Corp./Fox Fanfare Music, Inc. (BMI)*



*JAWS (Universal) • Music: John Williams
• Oscar winner, Best Original Score, 1975
• Publisher: Duchess Music Corp.*



*WHAT'S UP DOC (Warner Bros.)
• Music: Various BMI-licensed selections*



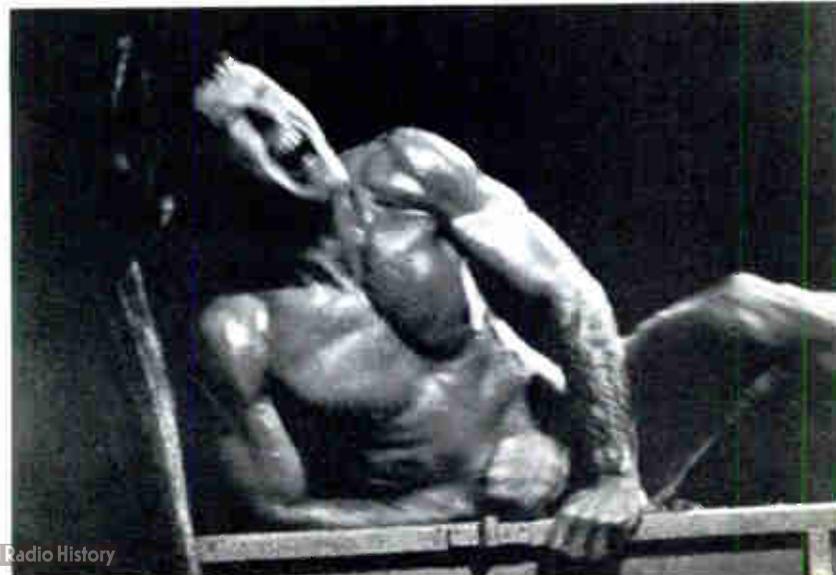
*LET'S DO IT AGAIN (Warner Bros.) • Music: Curtis
Mayfield • Publisher: Warner-Tamerlane Publishing Corp.*



*RACE WITH THE DEVIL (20th Century-Fox)
• Music: Leonard Rosenman
• Publisher: Fox Fanfare Music, Inc.*



*THE MAN WITH THE GOLDEN GUN (United Artists)
• Music: John Barry (PRS) • Song: John Barry (PRS),
Don Black (PRS) • Publisher: Unart Music Corp.*



*THE REINCARNATION
OF PETER PROUD
(American International)
• Music: Jerry Goldsmith
• Publisher: Bee Pee Music*



THE ODESSA FILE (Columbia) • Music: Andrew Lloyd Webber
(PRS) • Publisher: Screen Gems-Columbia Music, Inc.



ALICE DOESN'T LIVE HERE ANYMORE
(Warner Bros.) • Music: Richard LaSalle
• Publisher: Warner-Tamerlane Publishing Corp.



SHAMPOO (Columbia)
• Music: Various BMI-licensed selections



THE APPLE DUMPLING GANG (Buena Vista)
• Song: Shane Tatum • Publisher:
Wonderland Music Company, Inc.



W.W. AND THE DIXIE DANCEKINGS
(20th Century-Fox) • Music: Dave Grusin
• Publisher: Fox Fanfare Music, Inc.



FREEBIE AND THE BEAN (Warner Bros.)
• Music: Dominic Frontiere • Publisher:
Warner-Tamerlane Publishing Corp.



THREE DAYS OF THE CONDOR (Paramount)
• Music: Dave Grusin • Publisher: Ensign Music Corp.



LENNY (United Artists) • Music: Various BMI-licensed selections



*MANDINGO (Paramount) • Music:
Various BMI-licensed selections*



TOMMY (Columbia)
• Music: Peter Townshend (PRS)
• Publisher: Track Music, Inc.



THE EIGER SANCTION (Universal) • Music: John Williams • Publisher: Duchess Music Corp.



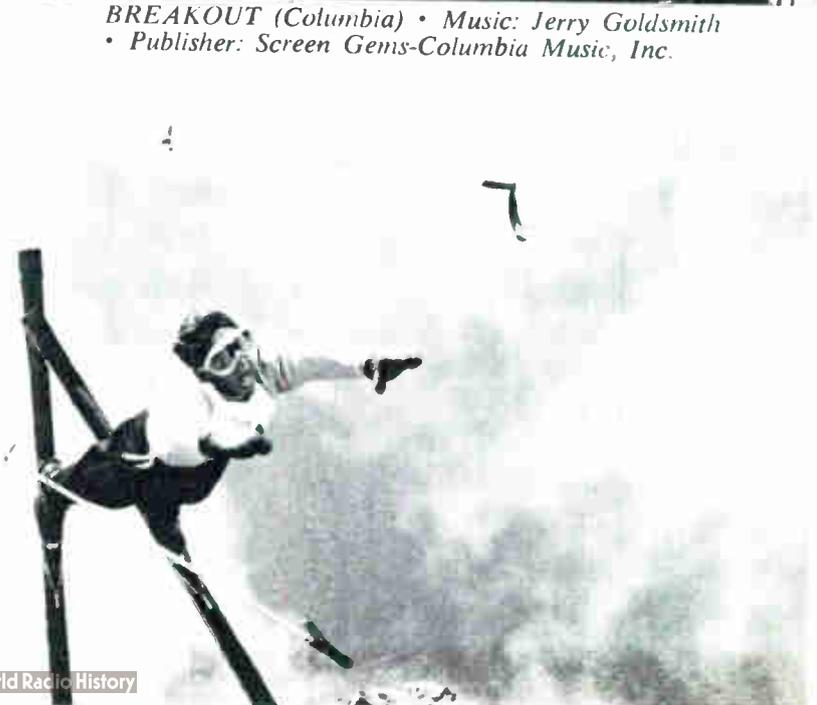
THE TRIAL OF BILLY JACK (Taylor-Laughlin) • Music: Elmer Bernstein • Publishers: Snake in the Sun Music, Eimer Bernstein Enterprises



BREAKOUT (Columbia) • Music: Jerry Goldsmith • Publisher: Screen Gems-Columbia Music, Inc.



FUNNY LADY (Columbia) • Music: Peter Matz • Songs: John Kander, Fred Ebb • Publisher: Screen Gems-Columbia Music, Inc.



THE OTHER SIDE OF THE MOUNTAIN (Universal) • Music: Charles Fox • Publisher: Duchess Music Corp.



THE FRONT PAGE (Universal) • Music: Various BMI-licensed selections



*ALOHA, BOBBY AND ROSE (Columbia)
• Music: Various BMI-licensed selections*



*NASHVILLE (Paramount) • Music:
Various BMI-licensed selections*



*THE FOUR MUSKETEERS (20th Century-Fox)
• Music: Lalo Schifrin • Publisher: January Music*

Grammy Awards to BMI



Billie Holiday (above) song and record, 'God Bless the Child,' to Hall of Fame.



Charles Stewart

Accorded Record of the Year recognition

love will keep us together

Words and Music by NEIL SEDAKA and HOWARD GRBENFIELD

Recorded by THE CAPTAIN & TENNILE on A&M Records
DON KIRSHNER MUSIC, INC.

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PHOTOGRAPH BY [unreadable]

\$1.50
USA



The membership of the National Academy of Recording Arts and Sciences (the Recording Academy) made known its selections, February 28, of the past year's "best" in a variety of music and craft categories.

All the winners of the much treasured miniature gramophones (Grammys) were announced on a 90-minute CBS-TV show, originating from the Hollywood Palladium, where the main banquet was held. Andy Williams was host. Other Academy celebratory banquets took place that night at the Plaza Club in New York and the Hotel St. Francis in San Francisco.

BMI music and affiliated writers and publishers were very strongly represented when it came to the presentation of awards for excellence in various areas.

The **Billie Holiday** recording of "God Bless the

Child," originally released on the Okeh label in 1941, was named to the Recording Academy's Hall of Fame. The song is a Holiday-Arthur Herzog collaboration, published by E.B. Marks Music Corp.

Neil Sedaka and **Howard Greenfield's** "Love Will Keep Us Together," published by Don Kirshner Music, Inc., in The Captain and Tennille version, won the Record of the Year Grammy.

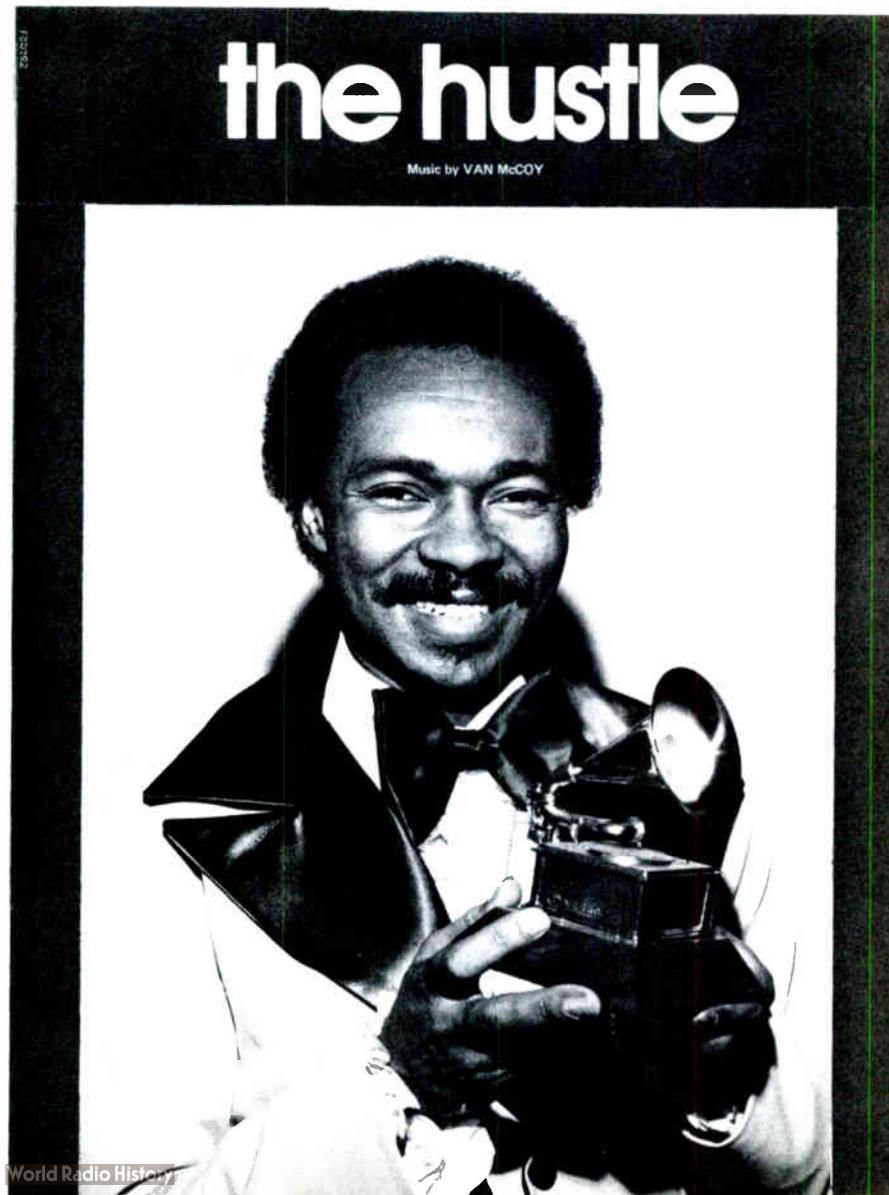
Paul Simon and co-producer Phil Ramone shared the Album of the Year award for Simon's LP, *Still Crazy After All These Years*, entirely comprised of material by Simon: "Still Crazy After All These Years," "My Little Town," "I Do It For Your Love," "50 Ways to Leave Your Lover," "Night Game," "Gone At Last," "Some Folks' Lives Roll Easy,"

Paul Simon. Still crazy after all these years

Van McCoy (seen below) gave the Best Pop Instrumental Performance of 1975.



Paul Simon is a double winner: Album of the Year and Best Pop Vocal Performance.



LOVER PLEASE

Words and Music by BILLY SWAN

Recorded by KRIS KRISTOFFERSON and RITA COOLIDGE on MONUMENT Records



Best Country Vocal Performance by a Duo or Group. The song by Billy Swan, seen on left.

"Have a Good Time," "You're Kind" and "Silent Eyes." The publisher: Paul Simon Music.

Simon also received the Grammy for Best Pop Vocal Performance, for the same album.

Van McCoy, who bears the responsibility for the popularity of the hustle as a music and dance phenomenon, was the winner of the Best Pop Instrumental Performance Grammy. His version of his own invention, "The Hustle," with the Soul City Symphony, did it for him. The song is published by Warner-Tamerlane Publishing Corp.

Harry Wayne Casey, Richard Finch, Willie Clarke and Betty Wright were the recipients of the Best Rhythm and Blues Song award for "Where Is the Love." The publisher: Sherlyn Publishing Co.

Best R&B Vocal Performance by a Duo, Group or Chorus was given by **Earth, Wind and Fire** on "Shining Star," a song by **Maurice White, Philip Bailey and Larry Dunn** and published by Saggifire Music.

The **Ray Charles** rendition of "Living For the City," was the Best R&B Vocal Performance, Male.

(Hey, Won't You Play)
**ANOTHER SOMEBODY DONE
SOMEBODY WRONG SONG**

Words and Music by LARRY BUTLER and CHIPS MOMAN

Produced by S. J. THOMAS for ARC Records



Best Latin Recording: Eddie Palmieri

The Best Country Song Award went to Chips Moman (l.) and Larry Butler.

In the Country area of the competition, BMI made a particularly good showing.

The Best Country Song award went to **Chips Moman** and **Larry Butler** for "(Hey Won't You Play) Another Somebody Done Somebody Wrong Song," which is published by Tree Publishing Co., Inc. and Screen Gems-Columbia Music, Inc.

Hank Williams' "I Can't Help It (If I'm Still in Love With You)," in the Linda Ronstadt version, won the Best Country Vocal Performance, Female Grammy. Fred Rose Music, Inc. publishes the song.

Kris Kristofferson and **Rita Coolidge** were the winners of the Best Country Vocal Performance by a Duo or Group for their rendition of **Billy Swan's** "Lover Please," published by Lyn-Lou Music, Inc.

Chet Atkins gave the Best Country Instrumental Performance on his and **John Knowles'** arrangement of **Scott Joplin's** "The Entertainer," which appears on the Atkins RCA album, *Chet Goes to the Movies*. The publisher of this version of the Joplin composition is Athens Music.

continued

Year's Best Rhythm & Blues song honors: the writers, Betty Wright (with Mike), Richard Finch (l.), Willie Clarke, Harry Wayne Casey.

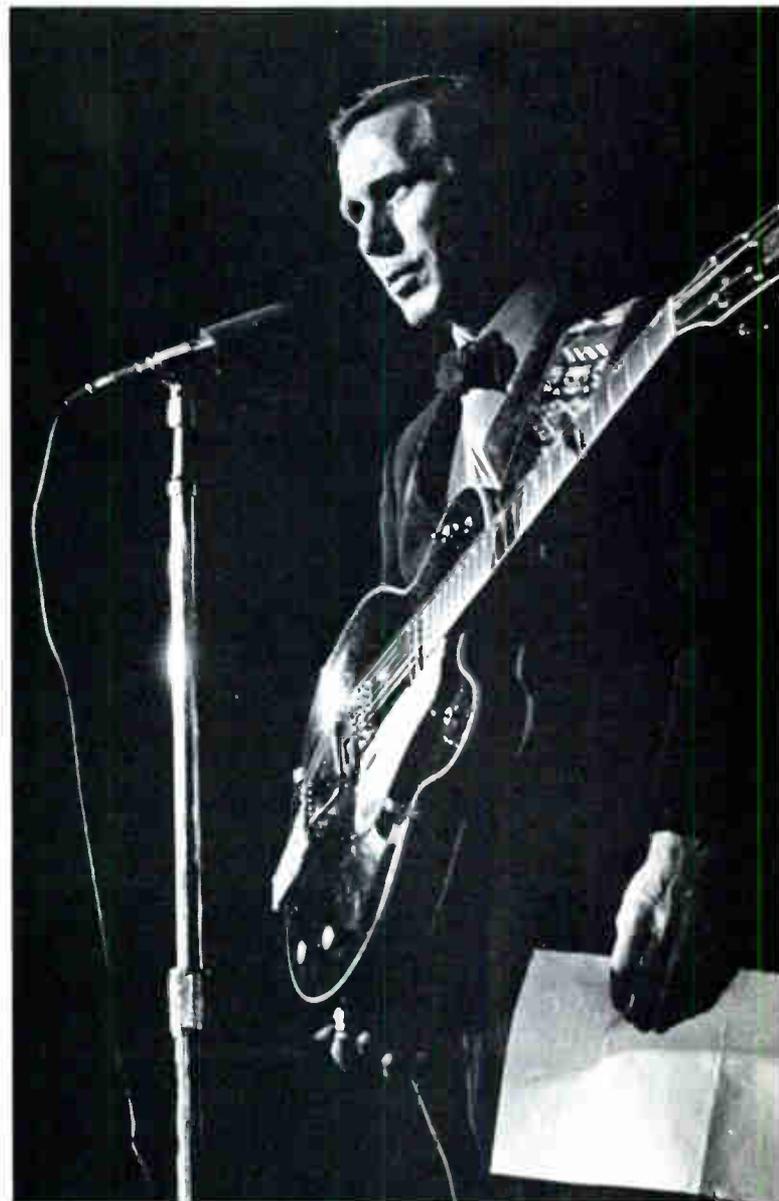
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Where Is The Love

Words and Music by H W CASEY, R FINCH, W. CLARKE and B WRIGHT
Recorded by BETTY WRIGHT on ALSTON RECORDS



Ray Charles: Best R&B Vocal Performance, Male



Chet Atkins: Best Country Instrumental Performance

The Best Latin Recording was judged to be **Eddie Palmieri's** *Sun of Latin Music*. The album, entirely comprised of BMI-licensed material, includes Palmieri's "Nada De Ti," "Una Rosa Espanola" (a medley), "Nunca Contigo," "Un Dia Bonito," "Mi Cumbia" and "Deseo Salvaje" by **Ubaldo Rodriguez**. All this material is published by Ying Yang Music.

The Best Ethnic or Traditional Recording (including Traditional Blues and Pure Folk) was **The Muddy Waters Woodstock Album**. It includes several songs by Waters: "Born With Nothing," "Funny Sounds," "Love Deep as the Ocean" (Heavy Music, Inc.) and "Going Down to Main Street" (Arc Music Corp.). Other BMI-licensed material in the set: "Caledonia" by **Fleecie Moore** (Cherio Corp.) and "Kansas City" by Mike Stoller and Jerry Leiber (Halnat Publishing Company).

The Best Gospel Performance (Other Than Soul Gospel) offering of the past year was The Imperials' *No Shortage*, which has among its features such BMI-licensed songs as "No Shortage" and "My Child, Welcome Home" by **Gary Paxton**, published by New Pax Music Press, and **Larry Gatlin's** "The Darkness," pub-

lished by Combine Music Corp.

Oscar Peterson, the esteemed pianist, was cited by the Recording Academy. The category: Best Jazz Performance by a Soloist. The winning album: *Oscar Peterson and Dizzy Gillespie*.

The Best Comedy Recording was . . . *Is It Something I Said*, an album by **Richard Pryor**, for which he wrote all the material.

Arif Mardin was named Best Producer of the Year.

The Recording Academy's selection as the Best Choral Performance, Classical (Other than Opera) was **Carl Orff's** *Carmina Burana*, as offered by the Cleveland Orchestra under Michael Tilson Thomas and its Chorus and Boys Choir under Robert Page.

John Williams added a Grammy to his Oscar when he won another award for his score for the film *Jaws*. The category: Album of Best Original Score Written For a Motion Picture or Television Special (A Composer's Award).

The Wiz, the Broadway musical, was honored once again when the composer of its score, **Charlie Smalls**, received recognition for Best Cast Show Album, which he shared with the LP's producer.

Best Show Album award went to 'The Wiz.' Composer Charlie Smalls holds the prized Grammy.

THE WIZ

THE SUPER SOUL MUSICAL "WONDERFUL WIZARD OF OZ"



Arif Mardin



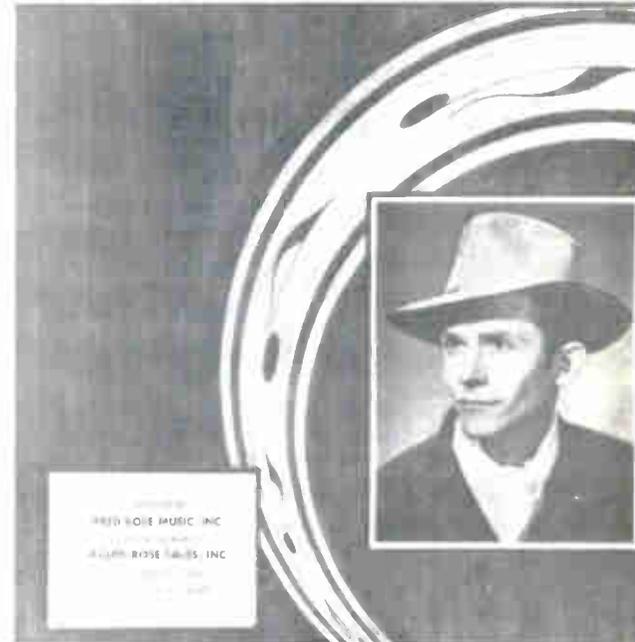
Piano virtuoso Oscar Peterson shared plaudits for last year's Best Jazz Performance by a Soloist.

I CAN'T HELP IT

(If I'm Still In Love With You)

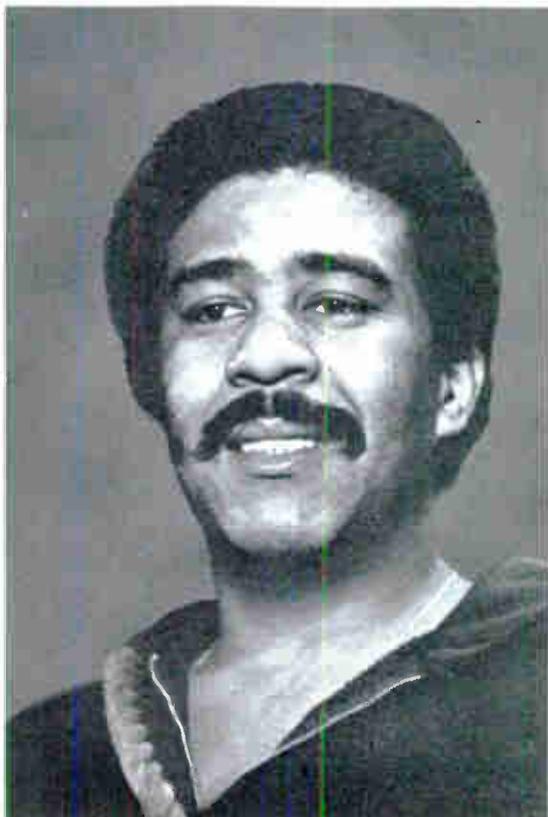
By **HANK WILLIAMS**

RECORDED BY HANK WILLIAMS FOR MGM RECORDS

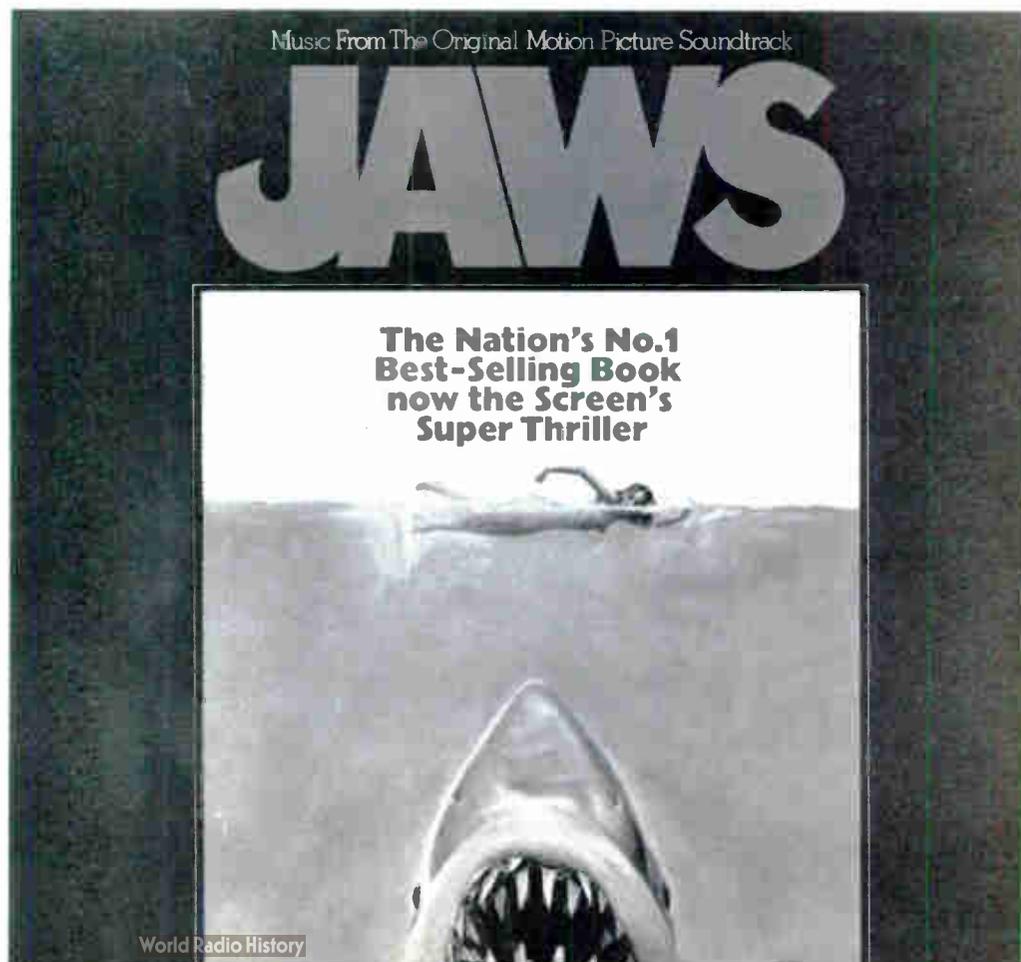


Williams' standard is vehicle for 1975's Best Country Vocal Performance, Female.

'Jaws' strikes again. A Grammy for the exciting Johnny Williams score.



Richard Pryor: Top Comedy Album



Music From The Original Motion Picture Soundtrack

JAWS

The Nation's No.1 Best-Selling Book now the Screen's Super Thriller

The Prizes: Tony, Emmy, Oscar, Pulitzer and more...

HONORS FOR AFFILIATES

With this year's announcements of Oscar, Tony, Pulitzer and Emmy awards, various BMI-affiliates found themselves singled out for honors.

Oscar night (March 29) saw **John Williams** and **Leonard Rosenman** step to the podium for statuettes.

Williams, who was profiled in the Spring, 1975 issue of *The Many Worlds of Music* on the occasion of his 10th Oscar nomination, walked away with the award for Best Original Score. It was composed for *Jaws*, the block-buster adventure film. This was his second Oscar. He took one in 1972 for his adaptation of the music for the filmed version of *Fiddler on the Roof*.

Rosenman, who is profiled in this issue, took an Oscar for Best Scoring:

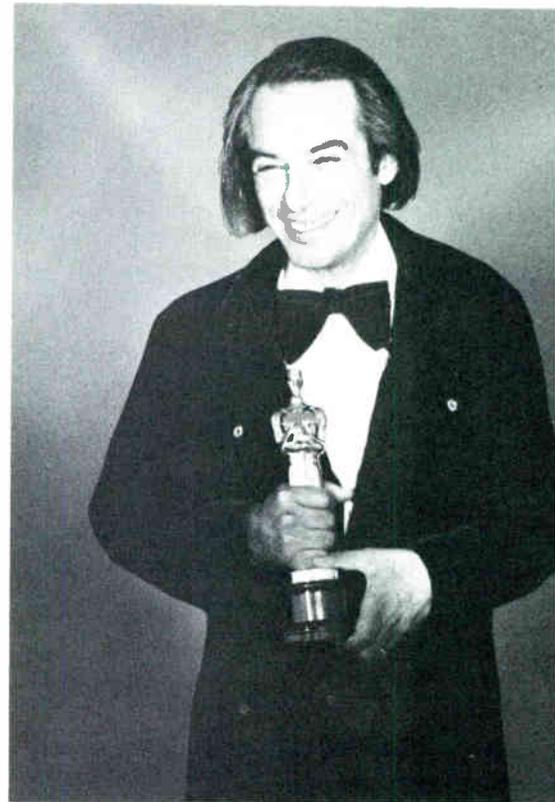
Adaptation. His work was featured in *Barry Lyndon*.

The Antoinette Perry Awards (Tonys) were televised on April 18 and the occasion proved to be a virtual sweep for *A Chorus Line*.

Lyricist **Edward Kleban**, profiled in this issue, teamed with Marvin Hamlisch to create the Best Musical Score of the 1975-76 Broadway season.

In accepting his award, Kleban said, "I want to thank **Lehman Engel** and the BMI Musical Theater Workshop in which I spent 10 years learning how not to write theater songs which, I guess, is an excellent way to learn to write theater songs."

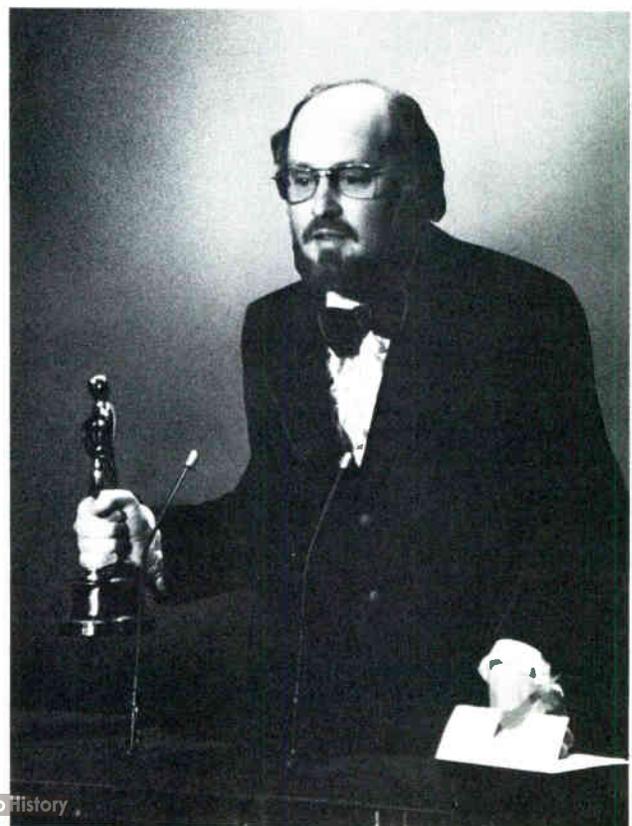
Honors for *A Chorus Line* continued to accrue as the Pulitzer Prizes were announced on May 3. The innovative musical won the prestigious prize for drama. Now playing to



Leonard Rosenman



Jerry Goldsmith



John Williams



Nicholas Dante, James Kirkwood, Joseph Papp, Michael Bennett, Marvin Hamlisch and Edward Kleban, creators of 'A Chorus Line' gather in their Tonys. Donna McKechnie (c.) was Tony-winning actress.

standing room only audiences in three cities, the show was conceived, choreographed and directed by Michael Bennett with book by James Kirk-

wood and Nicholas Dante and music by Hamlisch, lyrics by Kleban.

On June 8, *A Chorus Line* added to its laurels taking the New York Drama Desk Award as the season's outstanding musical, and on June 3 the show earned a special Obie citation.

Too, the Pulitzer board made a special award to **Scott Joplin** in this Bicentennial year for contributions to American music.

The estate of Joplin, who died in 1917, became affiliated with BMI in March of this year.

Long a dimly remembered figure in the mainstream of American popular music, Joplin and his compositions won a new and devoted public in recent years.

Broad interest in his work was spurred by the work of Vera Brodsky Lawrence. A successful pianist in her own right, Mrs. Lawrence was among the select group who had long admired Joplin's compositions. As early as 1967, she set about gathering all of his songs in first edition and, in 1971, published her two-volume *The Collected Works of Scott Joplin*. Mrs. Lawrence profiles Joplin in this issue.

It was the recording of Joplin's "Red Back Book" by the New England Conservatory Ragtime Ensem-

ble, under the direction of **Gunther Schuller**, that won enthusiastic audiences and gave further impetus to the general interest in Joplin's music.

Joplin's song, "The Entertainer" arranged by Schuller, won the Grammy award of NARAS for 1974, as performed by Marvin Hamlisch. Many of the Schuller orchestrations of Joplin works were featured in the Oscar-winning film, *The Sting*.

Most recently Schuller, working from the original piano score, re-created Joplin's opera, *Treemonisha*. Seen in Houston and Washington, D.C., it opened in New York in October, 1975 to excellent reviews.

On May 15, **Jerry Goldsmith** took the National Academy of Television Arts and Sciences Emmy for Outstanding Achievement in Music Composition for a Special.

Goldsmith's winning score was written for the CBS presentation, *Babe*, the story of famed woman athlete Babe Didrikson Zaharias.

This was Goldsmith's second successive Emmy in the same category. He took another Emmy last year for his work in ABC's special, *QB VII*. The composer was most recently profiled in this magazine in the Spring, 1975 issue.

EUPHONIC SOUNDS

A SYNCOPATED NOVELTY



Pulitzer-winner Scott Joplin created dozens of hits. This was one of them.

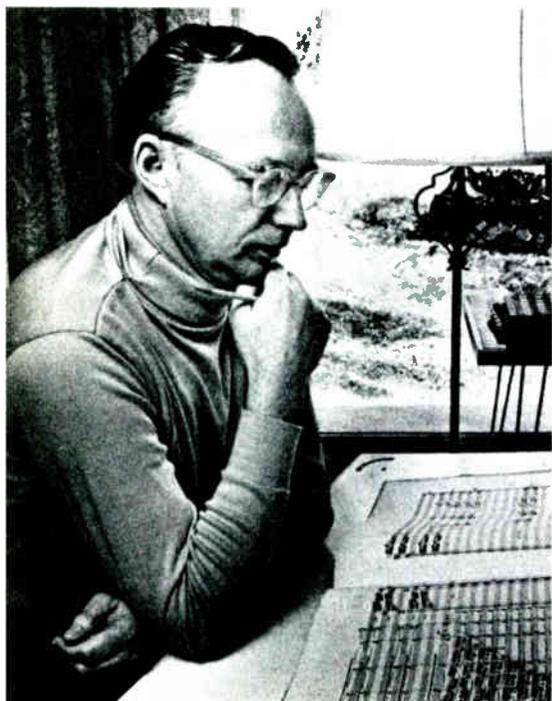
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BICENTENNIAL REPORT

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



Jimmy Heath



Leslie Bassett

BASSETT

A commissioned project motivated by the Bicentennial bore its first result, February 27, when Leslie Bassett's "Echoes From an Invisible World" was premiered by the Philadelphia Orchestra under Eugene Ormandy at the Academy of Music in the Pennsylvania city.

Bassett was one of six "distinguished" American composers commissioned by the National Endowment for the Arts to celebrate America's 200th birthday. Each composer was paired with a major orchestra.

The Bassett piece was the first completed and played. During the next several months, it will be programmed in such major cities as Boston, New York, Los Angeles, Cleveland and Chicago.

Eighteen minutes in length, "Echoes" was very well received.

"Bassett, a powerful and original composer with something to say, has in 'Echoes' come up with another score well worth hearing," James Felton said in *The Evening Bulletin* (Philadelphia). "It's a piece cast for very large orchestra, using a richly expressive tonal language."

Daniel Webster, writing in *The Philadelphia Inquirer*, noted the work was "atmospheric" and "a poetic evocation of the spirit of the instruments he uses."

He added: "It takes its title from a quotation of the Italian patriot, Giuseppe Mazzini, and the music is a colorful representation of the idea of music reflecting the reality of some world of fantasy."

With this piece the composer revealed he "is an orchestral virtuoso." Webster further commented: "The whole work is made of such attractive sounds and alterations of those sounds

that it beguiles and soothes listeners and asks some poetic response."

"A powerfully constructed and individual work which emerged with stunning clarity, cohesion and brilliance of execution at the hands of Ormandy and the Philadelphians," John Harvith noted in *The Ann Arbor News*. The occasion: the performance of "Echoes" at Hill Auditorium which opened the University town's May Festival (April 28).

CARTER

Elliott Carter's "A Mirror on Which to Dwell" had its world premiere, February 24, at Hunter College Playhouse in New York City. A setting for soprano and nine players of six poems by Elizabeth Bishop, the American poet, it was commissioned in celebration of the Bicentennial by the new-music ensemble, Speculum Musicae, and performed by that unit, joined by soprano Susan Davenny Wyner. Richard Fitz conducted.

DELLO JOIO

Norman Dello Joio is busy composing works to help celebrate our country's 200th birthday. Three of his Bicentennial pieces already have been introduced. His "Notes from Tom Paine" was premiered April 14, 1975 at New York's Avery Fisher Hall by the U.S. Armed Forces Bicentennial Band and Chorus. Lieut. Col. Hal Gibson conducted, with Dello Joio featured at piano.

"Satiric Dances," commissioned for the Concord (Mass.) Band, by the Town of Concord, was given its first performance by the Band July 17, 1975 as part of its weekly series at the Minuteman National Historical Park.

The composer conducted the world premiere of his "Mass" at the National Shrine of the Immaculate Conception in the nation's capital, December 8. A work scored for choir, cantor, congregation, organ and brass ensemble it was commissioned by William H. Carrigan.

A Dello Joio orchestral work for the Philadelphia Symphony will have its premiere, under the direction of Eugene Ormandy, in May in Wilmington, Del. A "Mass" for the 41st International Eucharistic Congress—Aug. 1-8 in Philadelphia—will be performed at

the final Papal Mass at John F. Kennedy Stadium, Aug. 8.

HEATH

A musical view of 200 years of black music was given, May 1, when **Jimmy Heath's** hour-long work, "The Afro-American Suite of Evolution" was performed for the first time. A Bicentennial piece by its very nature, it was offered by a 35-piece concert orchestra including chorus, conducted by the composer. A number of the musicians in the orchestra and several of the soloists are active in New York's Jazz-mobile.

John S. Wilson, writing in *The New York Times*, reported: "Mr. Heath's suite . . . was a summary of black music from African roots through ragtime, swing, bebop and soul to today's free form. It was an illustrative survey for which Mr. Heath showed his versatility by composing segments that caught the spirit of the various periods—a richly flavored ragtime section, a swinging Basie band arrangement, a soaring ballad for **Ernie Wilkins'** tenor saxophone."

HUSA

Clowes Hall on the Butler University campus in Indianapolis, Ind., was the site, March 27, of the world premiere of a **Karel Husa**

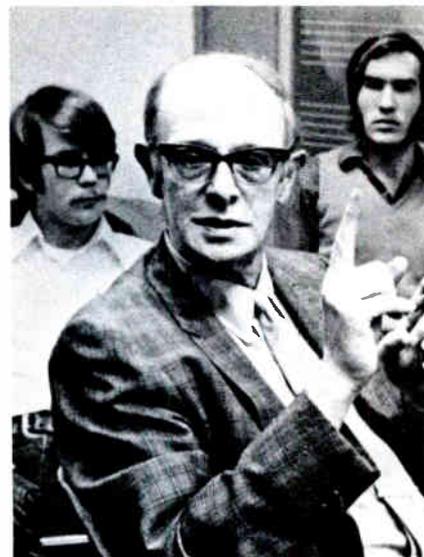
work, written under a National Endowment for the Arts grant for the Bicentennial celebration. Titled "Monodrama," it featured the Indianapolis Symphony Orchestra under Oleg Kovalenko and the Indianapolis Ballet Theater. The premiere performance was sponsored by the Jordan College of Music.

Charles Staff, writing in *The Indianapolis News*, felt the work provided "the big moment" of the evening.

"Husa's music was as thoroughly enjoyable as it was thoroughly modern, filled with wild escapades for the percussion, measured out 'ad libs' for almost everybody, all sorts of sonic effects," Staff said.

Husa is at work on several other Bicentennial commissions. One will be performed by the Western Brass Quintet next fall at the Western Michigan University Fine Arts Festival. The other, a Coe (Iowa) College commission, is slated for performance, December 5 on campus.

Still another Husa piece, "Sonata for Piano No. 2"—commissioned by André-Michel Schub, on a grant from the Edyth Bush Charitable Foundation—was introduced at the Kennedy Center in Washington, D.C. by Mr. Schub, October 3, 1975. The concert was one of several in the Bicentennial



Scott Huston

Series of the Washington Performing Arts Society.

HUSTON

An entire concert devoted to the music of **Scott Huston** was given, April 11, at Tufts University, Medford, Mass., as part of its Bicentennial Concert series. Five of his works were programmed.

A highlight was the premiere of a Huston Bicentennial piece, "Intensity II," dedicated to the Tufts University Wind Ensemble. The composition was performed by this organization under the direction of Peter Cokkinias.

LUENING

Otto Luening's "A Wisconsin Symphony," a National Endowment for the Arts Commission, was introduced by the Milwaukee Symphony, Kenneth Schermerhorn, conductor, at the Performing Arts Center in Milwaukee, January 4. This Bicentennial work was played at an open rehearsal the day before the official premiere, the day after, and in February at Ripon (Wisc.) College, by the Milwaukee Symphony under Schermerhorn.

In preparing this composition, Luening dug into the state's history. "I looked up my forefathers and this led to finding out about other Wisconsin pioneers," he told *The Milwaukee Journal's* Louise Kennigott. "Before I knew it I was busy learning about how all the different people came to the

A Bicentennial plaque is affixed to the home of the late Quincy Porter in Stamford, Conn. Present are James G. Roy of BMI, Mrs. Porter, Allen Brandt of Exxon, Ruth Lampland Ross and Mary Conklin of the Connecticut Committee for the Bicentennial Parade of American Music and Mrs. John Loeb, present owner.





Otto Luening

state with . . . different music and ideals."

The composer involved himself in the music of various types of people who live in the state—Indians, French Jesuits, Germans, Poles, etc.—and "transformed and varied it for use in the piece, so as to evoke memories, perhaps subconscious in the listener.

"The last movement," Luening explains, "is based on a retrograde version of 'On Wisconsin' with another series of variations.

"The work belongs in the group of my compositions that I call regional, like my 'Kentucky Concerto,' 'Two Mexican Serenades,' 'Bells of Bellagio' and other pieces."

The Milwaukee Sentinel said of the composition: "The periodic use of electronic music and some wonderfully bold Ivesian variations raise Luening's work well above the level its subject matter suggests."

"Listening to his piece is like spending a day at the museum, passing through a mural montage of time and events," *The Milwaukee Journal* commented.

Jay Joslyn in *High Fidelity/Musical America* commented on the historical quality of the work: "Its four movements are representative of epochs. In each, he (Luening) used melodic references so specific that they served a symbolic rather than a musical purpose. Quotations of 'Taps' and 'Lo, How a Rose E'er Blooming' repeatedly measured out recurring martial en-

tanglements and the enduring spiritual strength of the state."

He added: "The pleasant surprise of recognition and the programmatic quality of the materials' positioning make the work popular with an audience."

Luening, a native of Milwaukee, is carrying on a family tradition with the creation of this Bicentennial work. His father "provided the musical substance" of the city's Centennial celebration in 1876.

Soon after the premiere, Luening received a citation from the Legislature of the State of Wisconsin, which singled out this work and commended and congratulated him "for his outstanding achievements in and contributions to music and art."

In celebration of Wisconsin Day at the Kennedy Center in Washington, D.C., June 15—part of the Center's Bicentennial Parade of States—Luening was honored once again. A twofold occasion, it also marked the composer's 76th birthday.

The Wisconsin Youth Symphony under James Latimer performed Luening's "Wisconsin Suite" in the Center Concert Hall. And while the composer was acknowledging the audience's enthusiastic reception, the orchestra played "Happy Birthday."

"On top of this," Paul Hume noted in *The Washington Post*, "a long-standing oversight was corrected. Luening had said earlier that he was

happy to see all the young people from Wisconsin in the orchestra, 'because I am myself a dropout.'

"So when 'Happy Birthday' was over, James Latimer . . . presented the composer, who was born in Madison and grew up in Wauwatosa, with an official Madison Board of Education certificate, clearly and unequivocally stating that he had 'completed the work necessary to receive a diploma from West High School, Madison.'"

Charles Mills recently was the recipient of a National Endowment

MILLS for the Arts Fellowship-Grant. It is his intention to use this assistance while composing "Symphonic Ode for String Orchestra," in commemoration of the Bicentennial.

On April 6, the National Symphony Orchestra of Washington, D.C., honored **William**

SCHUMAN **Schuman**, "as it has no other composer," noted critic Paul Hume. In a single program at the Kennedy Center, it offered the world premieres of three of his works, two of which were commissioned by the orchestra for the Bicentennial season. Antal Dorati led.

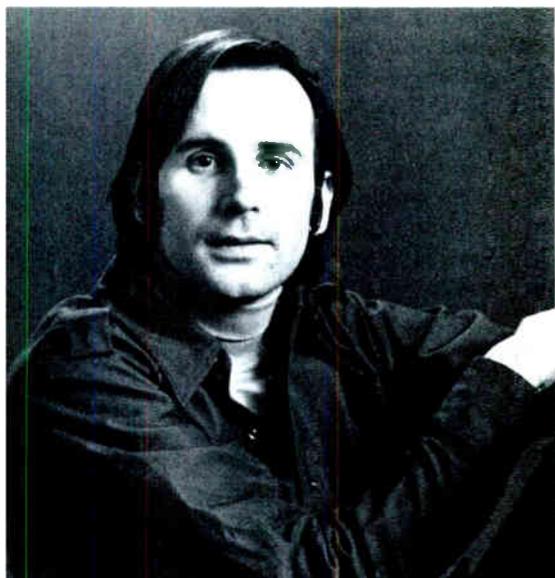
The evening opened with one of the Bicentennial works, "The Dead Young Soldiers," subtitled "The American Muse," which takes its title from a poem by Archibald MacLeish. A lamentation written for soprano, French horn, eight woodwinds and nine strings, "it began the evening on a most auspicious note," *Washington Star* reviewer Irving Lowens declared, adding: It "served to introduce to Washington the artistry of soprano Rosalind Rees, one of those phenomenal singers. . . ."

"Very eloquently scored for a chamber ensemble . . . with soprano and obbligato horn," *The Washington Post's* Joseph McLellan said.

"Symphony No. 10," subtitled "American Muse," the second Bicentennial offering, "was direct, strong and beautifully crafted," Lowens wrote. It covered a wide range, "with a deeply brooding slow movement flanked by two movements that sometimes reached acrobatic levels of pure, extroverted brilliance," McLellan said.



Charles Mills



Stanley Silverman

According to the composer, the underlying feelings, giving this work its profile and content, are "optimism and a more contemplative spirit," one interplaying with the other.

The third premiere of the evening was "a riotous cantata setting of 'Casey at the Bat.'" It featured baritone Robert Merrill, the Westminster Symphonic Choir and Ms. Rees. The work is a new concert version of Schuman's 1953 opera, *The Mighty Casey*.

In an interview with Shirley Fleming, which appeared in *The New York Times*, Schuman revealed his composing plans. "What I hope to do in the decades to come—if I'm not being too optimistic about the word 'decades'—is to write chamber music and solo works," he says. "Until now, I've concentrated on symphonic pieces."

SILVERMAN

In commemoration of the first subscription concert ever given in America, in 1765 in Charleston, the Charleston Concert Association presented three concerts, June 5 and 6, at the Dock Street Theater in the cosmopolitan South Carolina city.

The Chamber Music Society of Lincoln Center, New York City, under the direction of Charles Wadsworth, offered a program, which captured the essence of the 1765 concerts, while

simultaneously paying tribute to contemporary musical thought in the year of the Bicentennial celebration.

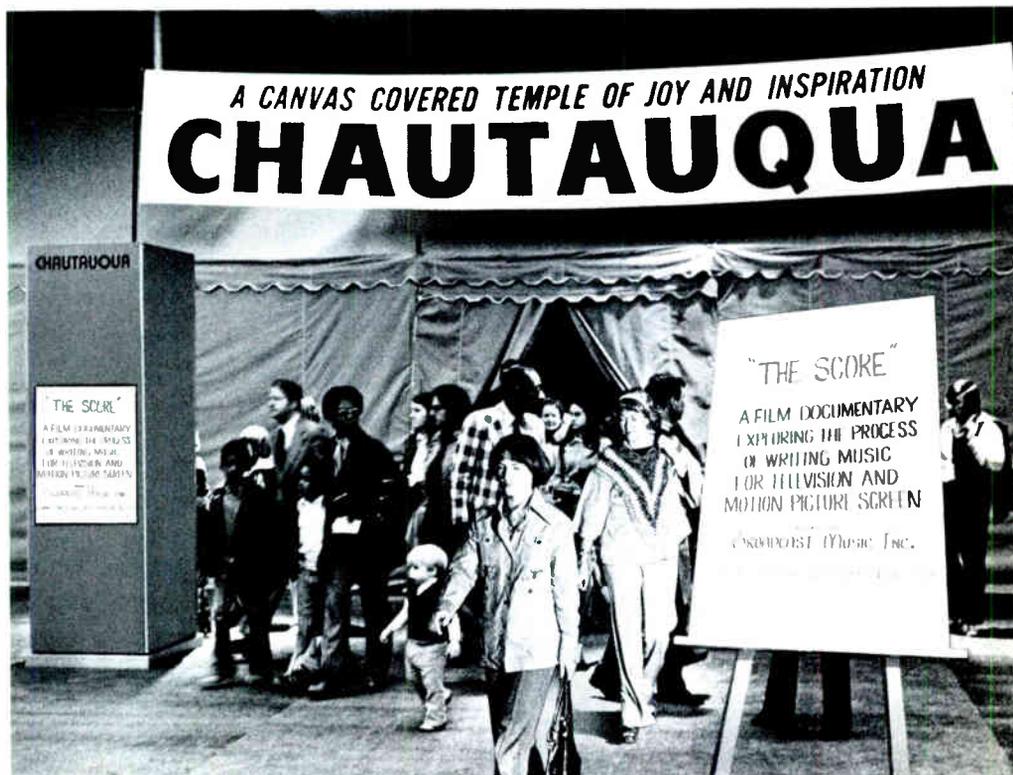
The highlight was the world premiere performances of a new 12-minute work by Stanley Silverman, in six movements, titled "Concerto." Jointly commissioned by the International Society of Performing Arts Administrators and the South Carolina Arts Commission, "the Silverman 'Concerto' was written to combine into one work the feeling of Charleston, the mood of the first subscription concert in 1765, a tribute to the Bicentennial and our nation, and the forward movement of the music of our time," reviewer Claire McPhail explained, adding:

"The result was utterly charming, and the musicians gave it a superb reading."

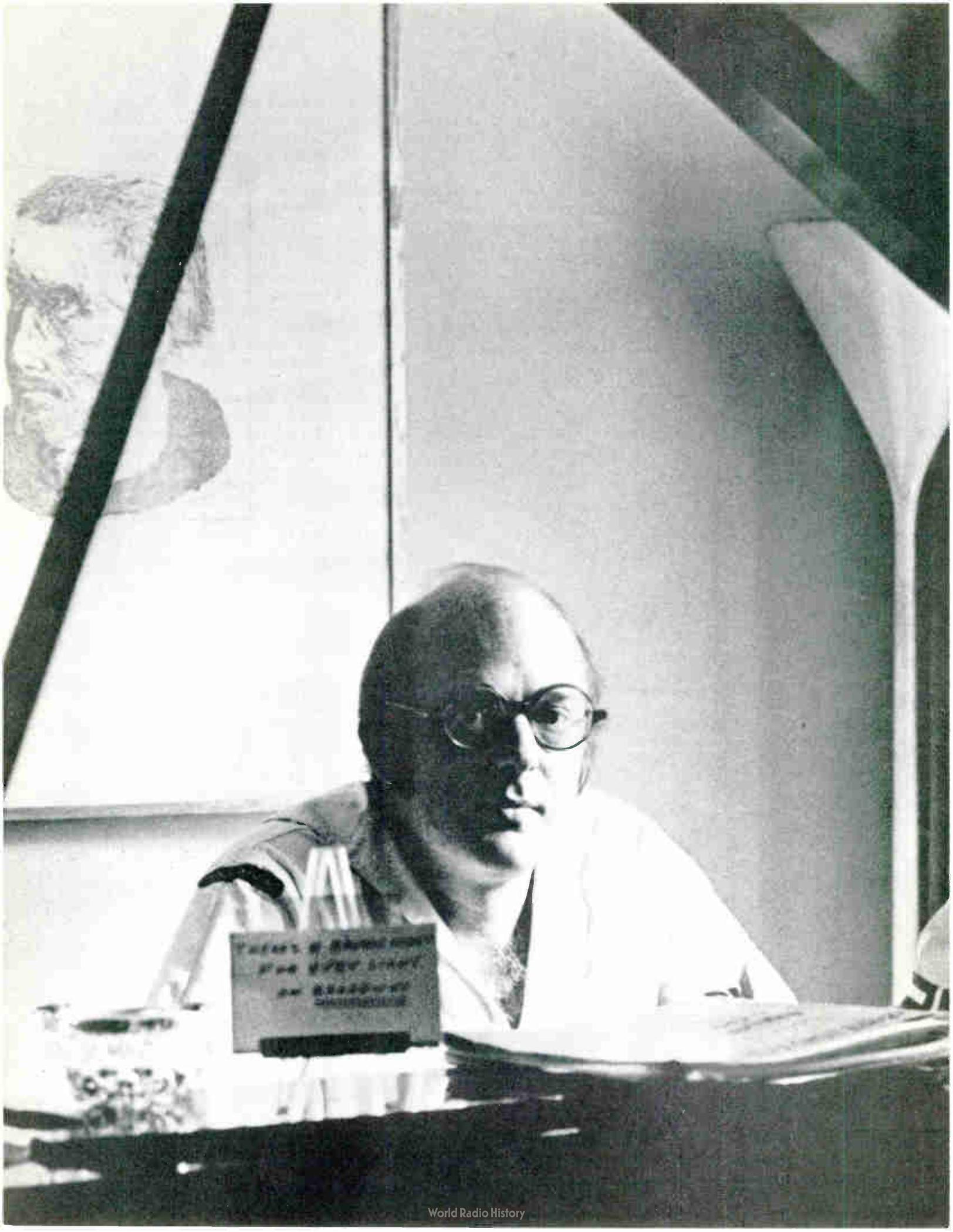
Oliver J. Yost, writing in *The Charleston Evening Post*, commented: "Silverman had been to Charleston during his work on the composition and, with Wadsworth, had toured the home of Eliza Pinckney, from which he had conceived the idea of a sort of surrealistic program for the work: a

walking tour with each of the six pieces recalling a separate room. Opening with a 'struggling, rather hesitant' playing of simple two-part invention—on which several of the movements are based, Wadsworth 'played' Eliza at the harpsichord. The work is scored for flute, oboe, bassoon, violin, viola, cello and harpsichord and includes a lovely aria 'a la Bach,' a gavotte, ending humorously on an unresolved anticipation of the tonic . . . and a finale, 'Adam's in the Garden,' with reminiscences of 'Swing Low, Sweet Chariot,' Scott Joplin, and avant-garde interpersions—all in all a delightful period piece, easy to listen to, and with just enough dissonance and modern techniques. . . . Silverman was present to acknowledge the enthusiastic approval of his work."

The concerts also featured works by two of the composers represented on the 1765 programs: John Stanley and Johann A. Hasse. Also heard: Handel's "Let the Bright Seraphim," with Metropolitan Opera soprano Judith Blegen featured; Haydn's "String Quartet, Op. 20, No. 4 in D Major," and excerpts from Scarlatti operas.



After viewing BMI's film documentary, 'The Score,' guests leave the unique Chautauqua Tent of the 'America on Stage' exhibit at John F. Kennedy Center, Washington, D.C. The film was presented for a month of marathon showings.



Edward Kleban

BY DON NELSEN

"When I was struggling and wondering whether I would take the job, I told myself, well, it's basically for the experience. I admired Michael Bennett and thought it would be great to work with Joe Papp. No one dreamed it would hit like this."

That's Ed Kleban recalling his introduction to *A Chorus Line* and the commission to write the lyrics that raised him from the ranks of the unwashed to, should he desire them, gold fixtures in the bathroom. His accountant and his lawyer have told him he need never work again.

But what does an artist do when he never "works" again? Does he buy a Caribbean island and surreptitiously send his boat for Princess Margaret? Does he stand on a Bowery corner in winter and distribute gloves to less fortunate writers? Or loaf?

While Kleban admits to being a devoted malingerer ("it's my greatest fault"), the guilt that arises from it will probably doom him to a lifetime of quill and music sheet. (He composes music, too.) He is also driven by a real dilemma: how to survive success. At 36, he's up there, made it, famous.

Just in the past year, Kleban has received a special Citation of Achievement from BMI, a Tony Award, an Obie citation, and shared in the Pulitzer Prize and New York Drama Desk Award for *A Chorus Line*.

"Hardly anything has been denied us," he says. "Both popular and critical success, money, awards, what have you." But it's all a bit scary.

"When you achieve your dream early," Ed says philosophically, "you gotta come up with a new dream. That's life."

Ed shows a rather remarkable accommodation to the booms and busts of artistic existence. It may be because he's been through both experiences before: in his 20s, he was pulling down a healthy five figures as a Columbia Records producer but he's also handled the other side of the coin: freelancing lyrics, sometimes anonymously, for a few hundred bucks. He views this economic rollercoaster as the writer's inevitable due.

But a downhill run seems remote now. He's too busy with *Chorus*, which has spawned a San Francisco and international companies besides the New York original. A hit like this has a tendency to devour its creators, to drain their energies, to demand all their time. Further, a movie is on the boards but it won't intrude on Kleban's workday until 1979, for which he doubtless gives thanks.

Meanwhile, he has two musicals of his own in the

womb, one of which may be delivered next year. *Galery*, for which he is writing both lyrics and music, is an evening of theater songs inspired by paintings. He is shaping it at the place which he considers his seminal breeding ground, the BMI Musical Theater Workshop directed by Lehman Engel.

"I'd feel a tremendous loss if I didn't have the Workshop," the songwriter says. "It never let me down. It's a great spot for the ferment of ideas and for trying things on an audience."

Kleban's strong positive feelings about the BMI Workshop translated themselves into a Tony Award acceptance speech. Until Ed's moment in the spotlight, probably few had heard of Engel's busy atelier where the Bock and Harnicks of tomorrow search resolutely for the light. But Kleban made no bones of its key role in his own success.

That success seemed as remote as the top snowflake on Everest when Ed was growing up in the Bronx and attending the High School of Music and Art and later Columbia University. He took a lot of English and fine arts at Columbia because, he says, they were better courses than the music department offered. But his parents and their friends wondered: just *what* is this boy preparing for?

"I was preparing," notes Kleban with a satisfied nostalgia, "to become a gentleman esthete, a dilettante."

But he reformed and wound up on Broadway. Kleban views the cooperative process that begot *A Chorus Line* most realistically.

"If there is one thing the three of us share," he observes, referring to Bennett and composer Marvin Hamlisch, "it's being flexible and fertile. None of us is insecure enough to be inflexible. When you work in a collaborative business, you must be secure enough to recognize that if one thing doesn't work, you write another. It's as simple as that. Trust to the fact that you're a good writer and you'll come up with something."

Evidently, Kleban believes he always will, though his respect for the facts of life tempers his expectations.

"I've been dry before, blocked before, but a writer's life is mountains and valleys. These things go away. I don't kid myself that *A Chorus Line* is the best stuff I've written. It's just been the most successful."

It has indeed.

Mr. Nelsen, who doubles as a playwright, is a theater and music critic for The Daily News in New York City.

Scott Joplin

BY VERA BRODSKY LAWRENCE

With the presentation in 1976 of a special Pulitzer Award “for his contributions to American music” (the first such posthumous Pulitzer honor to a composer), Scott Joplin, who died in 1917, finally received the definitive serious recognition for his music that he had so passionately sought during his lifetime. As *The New York Times* observed, “In the mythic tradition of the classical composer, Scott Joplin died penniless and mad, with his major work still unappreciated.”

The Joplin saga—or what is known of it—is indeed most dramatically in the mythic tradition. But, in addition, many versions of a superimposed mythology have been circulated during the past five years since the phenomenal worldwide Joplin revival began. Because very little documentation has been uncovered—not even a birth certificate—a goodly amount of romantic supposition has gone into various reconstructions of Joplin’s life. Such bare facts as are known tell that Scott Joplin was born in Texarkana, Tex., probably in 1868—the birth of black children were not customarily registered in the South during the period immediately following the Civil War. Joplin grew up in a home where music was a staple of daily life: his father, an ex-slave, and his freeborn mother were both musical, as were his three brothers and two sisters. Even so, Scott Joplin as a small child set both the black and white communities of Texarkana agog with his extraordinary self-taught keyboard improvisation on a neighbor’s piano (the Joplins were too poor to own one), and a number of local music teachers volunteered to give him lessons in piano and harmony. Among these was a legendary German, not identified, who is believed to have instilled in Joplin his lifelong commitment to education, a commitment that found its ultimate expression in the theme of his now-famous opera *Treemonisha*.

In his early teens, Joplin left home becoming an itinerant pianist, playing in saloons and brothels in towns in Texas, Louisiana, and along the Mississippi Valley, and by 1885 he was in St. Louis, then in its raucous prime, a wide open trading town where money

was plentiful and vice correspondingly untrammelled. The streets rang with the jangle of primitive ragtime, then called “jig-piano.” (It would not be named ragtime until 1897.) Played by Negro pianists, jig-piano was requisite entertainment in the innumerable saloons, gambling dives, and “sporting houses” that operated full blast night and day. Joplin found a job playing at “Honest” John Turpin’s popular Silver Dollar Saloon, and he was absorbed into the sporting world, virtually the only world available to a black musician at that point in time.

In 1894, after a stint at the great World’s Columbian Exposition in Chicago, Joplin migrated to Sedalia, Mo., where he supported himself by playing at the Maple Leaf Club, a popular saloon. At the same time he studied advanced harmony and composition at the George R. Smith College for Negroes. His other musical activities included touring in vaudeville with the Texas Medley Quartet, a male singing group composed of eight members, and while on tour with the unit his first published compositions appeared: two commonplace sentimental songs in 1895 and two equally hackneyed piano pieces (not rags) the following year. His first important rag “Original Rags,” composed in 1897, was published in 1899, and later that year came the epoch-making publication, by the Sedalia music dealer John Stark, of “Maple Leaf Rag.” It took the world by storm: more than a million copies were reported to have been sold; it changed the course of American popular music, launched the first worldwide ragtime craze, and simultaneously earned for Joplin the title of “King of Ragtime.”

With financial security gained from “Maple Leaf” royalties, Joplin put the honky-tonk scene behind him. In 1900 he married the young widow Belle Haydn and moved back to St. Louis, where he devoted himself to a life of study, teaching and composing. In St. Louis he produced a steady succession of beautiful piano pieces, and there, too, he began his ill-fated love affair with the musical theater. Although primarily a composer for the piano, Joplin seems always to have been preoccupied with the desire to write stage works. In 1899, while still in Sedalia, he had even produced a staged version of his choreographic song, “The Ragtime Dance,” in an effort to persuade an unwilling John Stark to publish it; it was not until 1902 that Stark grudgingly consented. But Stark unconditionally refused to publish anything so commercially unpromising as Joplin’s new ragtime opera *A Guest of Honor*, and in 1903, after a mighty clash of wills, Joplin se-

The estate of Scott Joplin became affiliated with BMI in March of this year. BMI now administers the licensing for public performance copyrighted works by the late innovative composer. Through reciprocal agreements with 38 foreign societies, BMI also will represent the Joplin catalogue around the world.



Scott Joplin

A scene from Joplin's opera, 'Treemonisha'



cured his own copyright of the unpublished work and organized a group, billed as Scott Joplin's Ragtime Opera Company, to perform it in St. Louis and on a projected tour of midwestern towns. Beyond its St. Louis performance, nothing more is known of the opera. The announced tour was either partly or wholly cancelled, and at some unknown time the score of *A Guest of Honor* mysteriously vanished without a trace, never to be found again. Through the decades Joplin admirers have stubbornly refused to believe that it is irretrievably lost, but it is most likely that *A Guest of Honor* was one of many manuscripts that Joplin's widow reported he had destroyed shortly before his last illness.

In 1905, Joplin's incompatible first marriage came to an end after the death of an infant daughter, and he left St. Louis to wander for two years to places known and unknown. But there can be no doubt that, wherever he was, he was working on *Treemonisha*, for when he arrived in New York in 1907 the popular music world was thunderstruck at the news that the King of Ragtime had come there to find a publisher and a producer for a *grand opera*! Unthinkable! Both the black and white worlds were willing enough to concede Joplin's preeminence as a ragtime composer, but for that same black composer to attempt grand opera was overstepping the bounds.

This bigoted attitude to a great extent accounted for the bitter tragedy of Joplin's last years. Optimistic at first, he plunged into a whirlwind of professional activity, touring in vaudeville, billed as the King of Ragtime, recording player piano rolls of his compositions, and composing some of his most superb rags. In 1909 he married again, and his second wife, Lottie Stokes,

gave him the understanding and support that had been lacking in his first marriage. But all the while, his unceasing efforts for *Treemonisha* were being rejected, and, as rejection followed rejection, Joplin became increasingly obsessed with his opera; he ultimately sacrificed everything to his growing monomania. Playing, teaching, and even composing were neglected. Unable to find a publisher, in 1911 he brought out the piano-vocal score of *Treemonisha* at his own expense, a colossal undertaking. Unable to find a producer (at least one production was announced in 1913, but it came to naught), in 1915 Joplin staked everything on a last desperate effort and presented a backers' audition at a small rehearsal hall in Harlem. Lacking staging or an orchestra (Joplin accompanied at the piano), the affair was a dismal failure, and its cruel reception by a bored and indifferent audience is believed to have hastened Joplin's mental deterioration, already well along. (Joplin was afflicted with syphilis.) In 1916 his wife, realizing that his condition was hopeless, committed him to Manhattan State Hospital, where he died on April 1, 1917.

In October, 1975 an enthralled Broadway first night audience rose to its feet and cheered as the curtain fell on the stirring finale of *Treemonisha*. Joplin's unquenchable faith in his opera was at long last vindicated, and *Treemonisha* was receiving the rapturous acclaim that its creator had so passionately desired for it but that he was destined never to realize.

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Mrs. Lawrence, respected writer and music historian, compiled-edited *The Collected Works of Scott Joplin*.

Sedaka & Greenfield

By ARNOLD SHAW

Despite the current nostalgia for the 1950s, few performers prominent in the early years of rock 'n' roll have been able to resume careers that foundered after The Beatles invasion of the 1960s. Paul Anka is one. And now, there's Neil Sedaka.

Not only has he zoomed back onto the Pop and Easy Listening charts with #1 records of his own material—"Laughter in the Rain" and "Bad Blood"—he has become part of a small covey of headliners whose names electrify the billboards of major casinos in Reno and Las Vegas.

And very recently, he and co-writer Howard Greenfield were honored by BMI. At the award banquet in June, their song, "Love Will Keep Us Together," was named the most performed song in the BMI repertoire for the year 1975.

Greenfield, longtime Sedaka collaborator dating back to such hits of the 1950s as "Stupid Cupid," "The Diary" and "Calendar Girl," contends that his colleague's career was never reduced to a pyre. "It's true that he stopped making records for about five years," Howard grants. "But we never stopped writing songs. Our songs were recorded by top artists. Then, beginning in the early 70s, Neil hit it big in England."

Sedaka's rise in England led to his meeting British rock superstar Elton John, of whom he has said: "I would not have had this comeback if it were not for Elton. It's as simple as that." John arranged for the American release in 1974 of "Laughter in the Rain," then #1 in England and later #1 here, and working with Sedaka, culled from his three best-selling British LPs, the contents of *Sedaka's Back*, a giant seller here.

"Bad Blood" followed "Laughter in the Rain" to the top of singles charts, powered into hit status by an Elton John recording. Simultaneously, in 1975, The Captain & Tennille made it with "Love Will Keep Us Together," while The Carpenters scored a hit with "Solitaire," written by Sedaka and Phil Cody, a new collaborator. "Love Will Keep Us Together" was acclaimed the #1 Record of the Year in NARAS balloting while "Solitaire" prompted The Carpenters to invite Sedaka to tour with them both here and abroad.

Sedaka has characterized developments of the last two years as *the impossible dream*. "To come back 15 years later," he has said, "to a new audience, with a new approach . . . it's the impossible dream."

But that was the way things went for him from the beginning. He was 13 years old, living in the Brighton Beach section of Brooklyn and studying piano on a

scholarship at the prestigious Juilliard School of Music, when 16-year old Howard Greenfield, a budding poet who lived in the same apartment building, approached him about collaborating on songs. Writing a song a day for several years, they had their first major hit in 1958 when Connie Francis recorded their "Stupid Cupid."

That same year Sedaka himself began recording for RCA Victor and produced a hit in "The Diary." He was then just 19. Two releases and two flops later, he was about to be dropped by the label when he and Greenfield came up with "Oh! Carol."

From 1959 to 1963, Neil sold over 20-million records on such teen-themed, Sedaka-Greenfield hits as "Happy Birthday, Sweet Sixteen," "Let's Go Steady Again" and "Breaking Up Is Hard To Do," recently revived by Sedaka. Then came the British rock invasion and Sedaka found, as many American artists did, that his records could command no airplay and inevitably, no sales. With his career as a recording artist seemingly at an end, Sedaka settled down to life at home with his wife Leba and two children, and to writing songs for other artists.

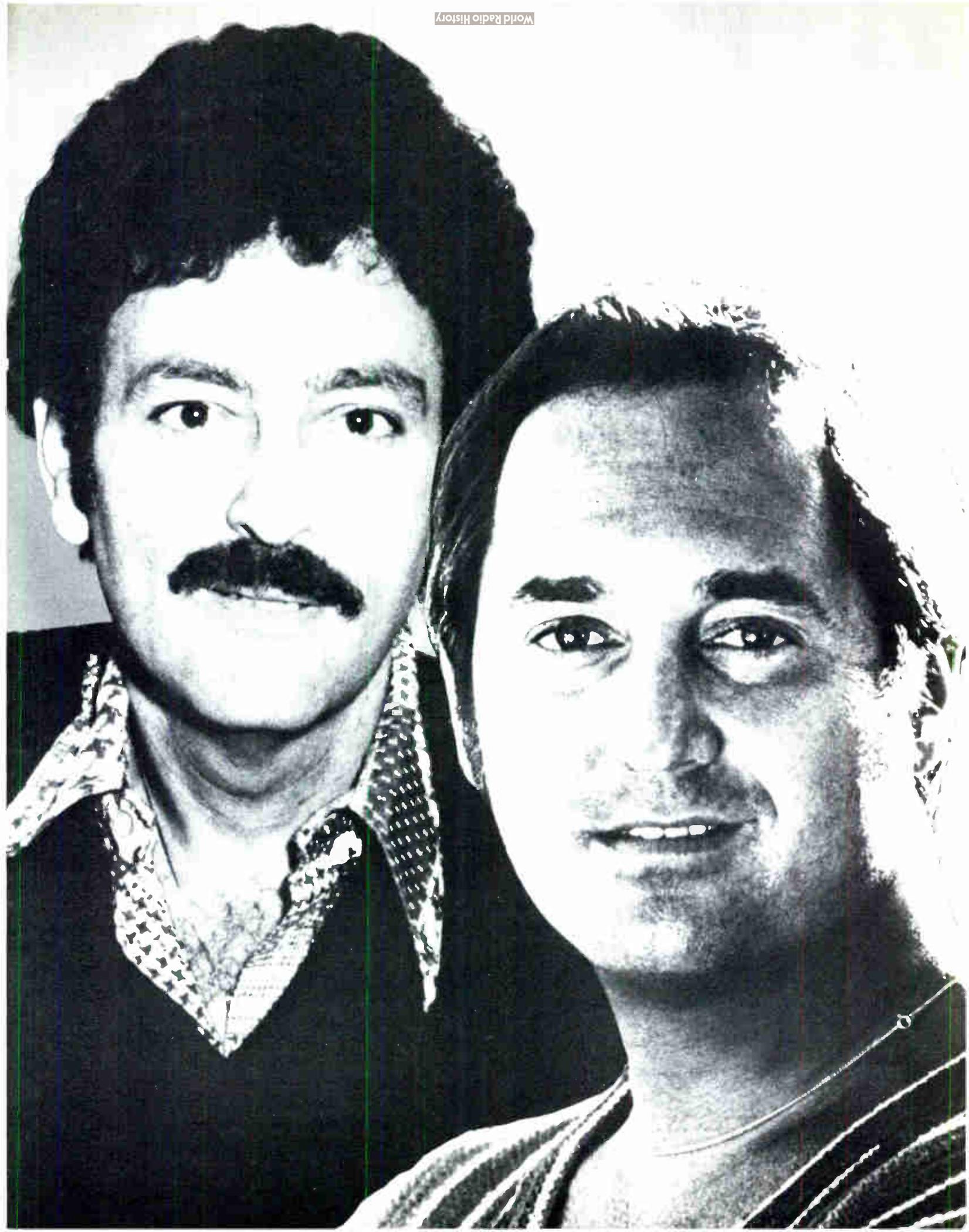
He worked primarily with Greenfield, who also brought his talent to bear in television and motion pictures. The lyricist provided words for themes on such TV shows as *Bewitched*, *Hazel*, *Gidget* and *The Flying Nun*. His large screen credits include *The Night of the Generals*, *Murderer's Row* and *Deadly Affair*.

The British audience made the impossible dream a reality for Sedaka, beginning in 1971. The British not only welcomed him as a performer but put *Emergence*, his first album in five years, on the charts. It took three more years before American record-buyers, unimpressed by *Emergence*, warmed to Sedaka and *The Hungry Years* from which "Laughter in the Rain" emerged as a hit single.

"Neil now has the best of two possible worlds," Howard Greenfield says. "The older generation knows and loves him from the 1950s. And he still has a young sound that attracts the teenage generation."

Greenfield hopes that he and Sedaka will do a Broadway show. Howard says: "Perhaps, when he completes his present tour, including Europe, and does his first American TV special, we can settle down for some writing together."

Mr. Shaw, an authority on music of all kinds, has to his credit several fine books, including The Rockin' Fifties.



Leonard Rosenman

BY HARVEY SIDERS

When Leonard Rosenman bounded on stage at the Music Center in Los Angeles this past spring to pick up his Academy Award for adapting the score of *Barry Lyndon*, he was so matter-of-fact about it he made reference to “my avuncular attorney” in his acceptance speech.

Not many composers can maintain that degree of cool while receiving the coveted Oscar. But not many composers have the kind of confidence in their abilities that Leonard Rosenman has.

He knows where he’s been; he knows precisely where he’s headed: “I’ll probably win another Oscar for the adaptation I’m currently working on—*Bound For Glory*, which United Artists will release at the end of ’76. It’s the story of Woody Guthrie, and I’ve always loved Woody—not just musically, but philosophically.

“*Bound For Glory* will be more of a challenge than *Barry Lyndon*, of course. For that film, I had the music of Vivaldi, Mozart, Handel, Bach, Schubert, even Frederick the Great, to work from. For this, I only have Guthrie’s material.”

That’s where Rosenman, the film-scorer, is going. Rosenman, the TV-scorer is immersed in four pilots (“three of which will probably sell”), a four-hour special and two two-hour specials. As for Rosenman, the serious composer, the premiere of “Chamber Work No. 3” is scheduled for Los Angeles in the spring of 1977. At the end of this year, his “Duo for Two Pianos” will be premiered in London. And he is completing a concerto for double bass, commissioned by Neville Marriner.

“You might call me a late-bloomer. I’ll be 52 in September and I’ve only just discovered myself as a composer. Ideas are now crystalizing in my head. Of course, one of my former teachers, Roger Sessions, told me *he* was unprolific until about his 52nd year. Now he’s pouring out symphonies and string quartets. I’m anomalous. I have two separate careers: my concert career, which includes conducting and playing piano; and my film and TV scoring.”

Leonard Rosenman wasn’t always an anomaly. His origins, in New York City, were quite conventional. He preferred painting to music until he was a teenager. His early training on piano and a stint in the U.S. Army were also routine. But once he donned civvies again, Leonard made up for time lost. He studied theory with Ernst Bloch and composition with Roger Sessions and Luigi Dallapiccola.

To supplement his writing, Rosenman began teach-

ing piano privately. One of his first students happened to be that future rebel-without-a-cause, James Dean. When Dean got the starring role in *East of Eden*, he made a strong pitch to have his friend score the film. Director Elia Kazan agreed, and Rosenman launched his second career.

However, Leonard was unfamiliar with film techniques, so he decided to watch the film in the process of shooting, make notes and sketch cues as he and the film progressed.

“At certain points, Kazan actually modified dramatic action to fit the score,” he recalls. “Delbert Mann was another director who worked with me that way. It’s the only way to score a film, but of course it’s time-consuming and not economically feasible.”

Rosenman quickly amassed an impressive list of credits: *The Cobweb* (“the first 12-tone score ever for a major motion picture”), *Rebel Without A Cause*, *The Bramble Bush*, *The Chapman Report*, two of the *Planet of the Apes* series, and the score Leonard considers “my most radical,” *Fantastic Voyage*.

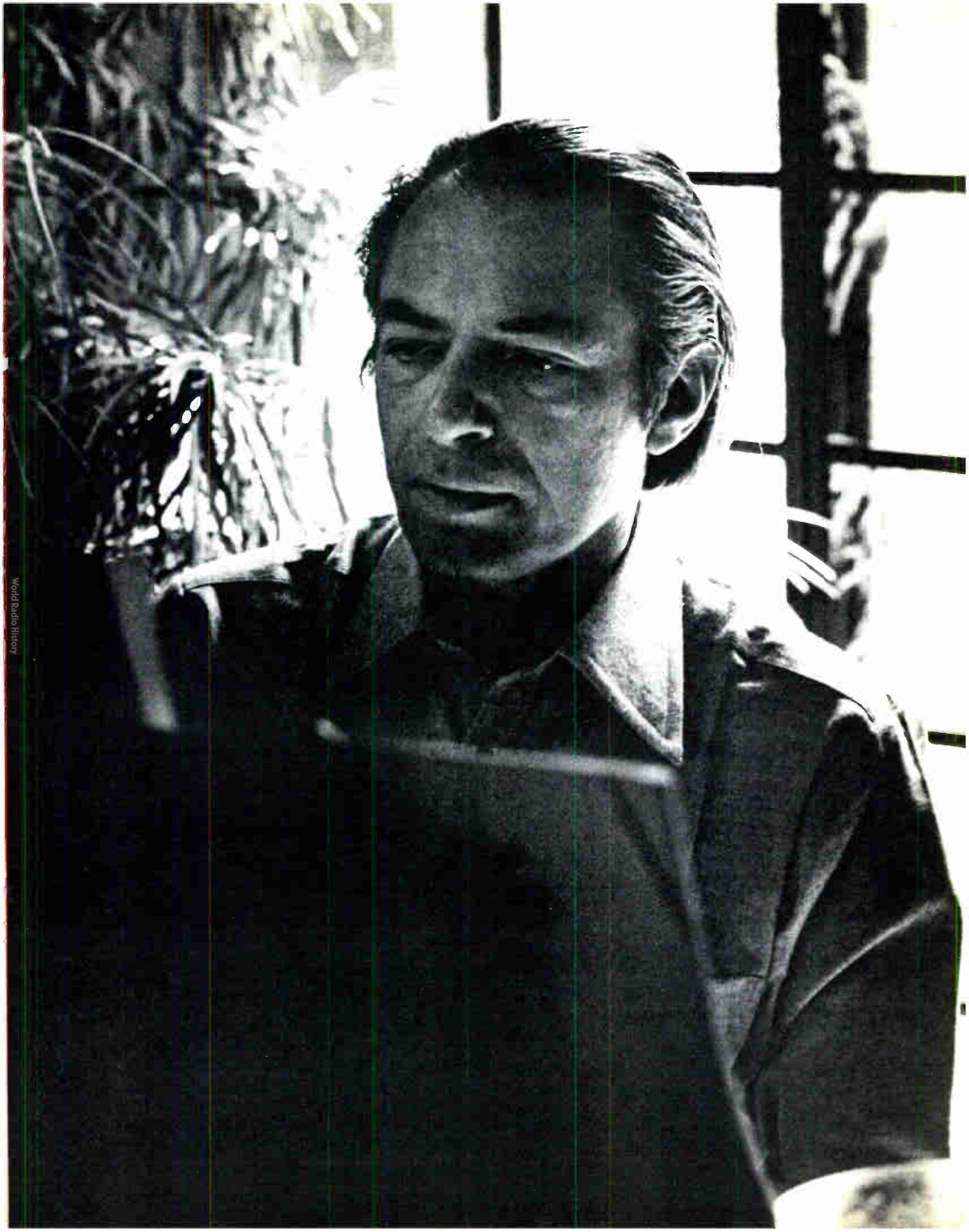
At the same time he amassed TV credits: *Marcus Welby*, *The Defenders*, both of which ran for six years; and *Combat*, which ran for four. And while all this was going on, Rosenman somehow managed to find time to teach at the University of Southern California. But he had little love for his administrative duties.

There is no denying the impact Rosenman has made on the Los Angeles musical community with his writing, performing and conducting. Colleague Jerry Goldsmith maintains that “Leonard Rosenman is the best-trained scorer in town.” Another quote Leonard prizes (though he can’t recall the source) is: “Alex North and Leonard Rosenman brought motion picture scoring into the 20th century.”

As with most composers in Hollywood, Leonard would love to devote more time to his “concert career.” Pointing to Oscar, he said, “because of him, I am much more in demand now, but also because of him, I can afford to be more selective. Perhaps it will allow me the luxury of time so I can continue exploring microtonal music.” Then, rhetorically, he asked, “You know the distance between C and D-flat is gross?”

As he studied Oscar again, the characteristic “cool” returned. “It’s a great conversation piece right now, but soon it will be a paper-weight in my study.”

Mr. Siders, a writer for ABC News, doubles as jazz commentator-critic for The Los Angeles Herald-Examiner.



Bill Kovst

Most of the music played on radio and most of America's hits are licensed by BMI.

Hearty congratulations to these writers of the 101 most performed songs in the BMI repertoire during 1975.

Peter Allen
Benny Andersson
(STIM)
Stig Anderson
(STIM)
Paul Anka
3 Awards
Hoyt Axton
Randy Bachman
(BMIC)
Philip Bailey
Marty Balin
Vinnie Barrett
Ary Barroso
(SBACEM)
Jeff Barry
Robert Bateman
William Beck
Thomas Bell
Chuck Berry
Leroy Bonner
Rory Bourke
David Bowie
(PRS)
L. Russell Brown
George Buschor
(GEMA)
Larry Butler
Larry Cansler
Calvin Carter
Harry Casey
Steve Cash
Jerry Chesnut
Willie Clarke
Jessi Colter
Alice Cooper
Linda Creed
Bob Crewe
3 Awards
Dash Crofts

Clifton Davis
Paul Davis
Paul Di Franco
Norman Dolph
Lamont Dozier
3 Awards
Wayne Duncan
Larry Dunn
Des Dyer
(PRS)
Bobby Eli
Scott English
Phil Everly
Mark Farner
John Farrar
(PRS) 2 Awards
Freddy Fender
Richard Finch
Charles Fox
Craig Fuller
Kenneth Gamble
Barry Gibb
(PRS)
Maurice Gibb
(PRS)
Robin Gibb
(PRS)
Norman Gimbel
Graham Gouldman
(PRS)
Al Green
Howard Greenfield
Merle Haggard
Johanna Hall
John J. Hall
Ann Hamilton
Dan Hamilton
Bruce Hawes
Larry Henley

Brian Holland
4 Awards
Eddie Holland
3 Awards
Harlan Howard
Leon Huff
David Jackson Jr.
Joseph Jefferson
Sammy Johns
Kevin Johnson
(APRA)
Marshall Jones
Vivian Keith
Richard Kerr
(PRS)
Dennis Lambert
3 Awards
Larry Lee
John Lennon
(PRS) 4 Awards
Irwin Levine
Sandy Linzer
Barbara Lomas
William Lyall
Melissa Manchester
Barry Manilow
Henry Mayer
(GEMA)
Curtis Mayfield
Linda McCartney
(PRS) 3 Awards
Paul McCartney
(PRS) 4 Awards
Van McCoy
Ralph Middlebrooks
Chips Moman
Michael Murphey
2 Awards
Peter Noah
Kenny Nolan
2 Awards
Kenny O'Dell
Marty Panzer
David Payton
Ben Peters
Barney Perry
Marvin Pierce
Anita Pointer
Bonnie Pointer
Brian Potter
3 Awards

Billy Preston
Curly Putman
Buck Ram
Ande Rand
Denny Randell
Clarence Reid
Minnie Riperton
Louis Risbrook
William Risbrook
Richard Rudolph
Leon Russell
Carole Bayer Sager
Clarence Satchell
Clive Scott
(PRS)
Jimmy Seals
Neil Sedaka
6 Awards
Billy Sherrill
3 Awards
Charles Simmons
Paul Simon
2 Awards
Eric Stewart
(PRS)
Billy Swan
Toni Tennille
Richard Thompson
Peter Townshend
(PRS)
Bjorn Ulvaeus
(STIM)
Bobby Vinton
Carlos Ward
Dick Wagner
Barry White
2 Awards
Maurice White
James Williams
Brian Wilson
Norro Wilson
Orlando Woods

BMI

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