

BMI

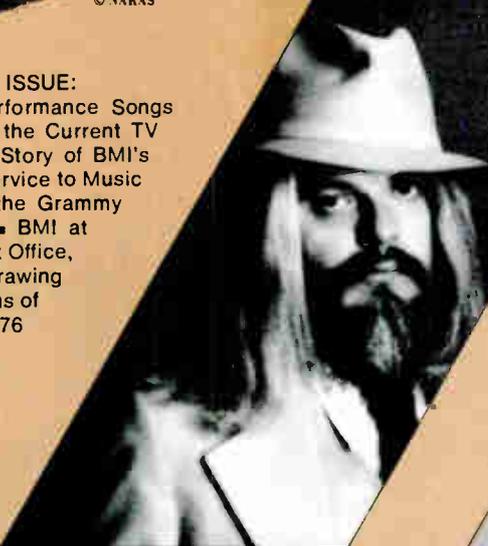
THE MANY WORLDS OF MUSIC
ISSUE 1, 1977



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IN THIS ISSUE:

- The Million Performance Songs
- BMI Music in the Current TV Season
- The Story of BMI's 37 Years of Service to Music
- BMI and the Grammy Awards
- BMI at the Box Office, Top Drawing Films of 1976



BMI STRONGLY REPRESENTED AT RECORDING ACADEMY'S ANNUAL AWARDS PRESENTATION

76

BICENTENNIAL REPORT

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

BMI ARCHIVES Collectors and fans of Americana will be treated to an extensive exhibit, including letters from American presidents, correspondence and papers from literary figures and well-known personalities, Civil War mementos, and a major selection of first editions and original manuscripts by famous composers and musicians, at the Hall of Science of the City of New York in Flushing, N.Y., February 18 through June 18, 1977.

The exhibit, entitled "Americana," is derived from the Carl Haverlin Collection/Broadcast Music Inc. Archives. It is a compilation of choice items taken from four Haverlin/BMI Archives exhibits, displayed all over the country, during the Bicentennial year.

Admission is free to this major exhibit of rare items.

BENNETT **Richard Rodney Bennett's** "Zodiac," a National Symphony Orchestra Bicentennial commission, was performed for the first time, March 30, 1976 at Washington's Kennedy Center. Antal Dorati conducted the National Symphony. The piece is published in this country by Belwin Mills Publishing Corp.

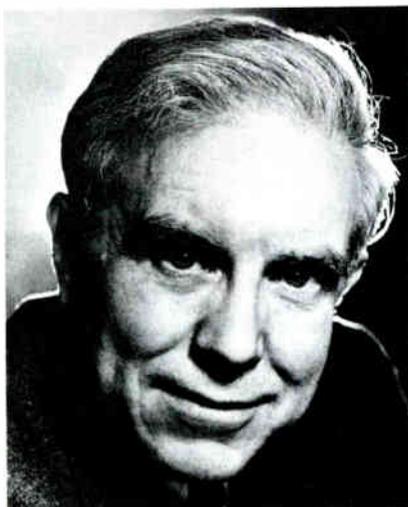
CARTER

Elliott Carter's "A Symphony of Three Orchestras," begun in June 1976 and completed in December of the same year, was given its world premiere performance by the New York Philharmonic under Pierre Boulez, February 17, at Avery Fisher Hall in New York City.

It was commissioned by the New York Philharmonic under a commissioning grant to six orchestras (Boston, Chicago, Cleveland, Los Angeles, Philadelphia and New York) from the National Endowment for the Arts, a federal agency, in celebration of the Bicentennial.

In this work the orchestra is divided into three smaller orchestras, as in the multiple orchestra works of Mozart. Although not in any sense an attempt to express Hart Crane's poem, *The Bridge*, in music, many of the musical ideas contained in the score were suggested by Crane's poem which describes New York harbor and the Brooklyn Bridge.

"Like many Carter works," Harold C. Schonberg said in *The New York Times*, "it does not run very long. But, like most Carter works, 'A Symphony of Three Orchestras' is complex, dissonant and powerful. The composer has spread three orchestras on the



Elliott Carter



John W. Cook

Donald Erb

stage, each playing with and against the others. There is an introduction, followed by twelve short movements, followed by a coda. The work runs almost 15 minutes."

ERB

As part of the Rochester Philharmonic Bicentennial "American Salute," **Donald Erb's** "Cello Concerto" was given its world premiere, November 4, at the Eastman Theater in the upstate New York metropolis. It featured Lynn Harrell, for whom the work was written. David Zinman conducted.

A Ford Foundation commission, "the concerto is in a kind of Lisztian one-movement form, with three subsidiary sections . . .," said Michael Walsh in *Musical America*.

EVETT

"Monadnock" (fragment of 'Reconciled Spirit') by **Robert Evett**, orchestrated by **Russell Woollen** from the late composer's piano-vocal score and some orchestral indications, had its world premiere performances in April (27, 28, 29, 30) of last year. The National Symphony Orchestra under Antal Dorati programmed this Bicentennial commission at Kennedy Center in the nation's capital.

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BMI

THE MANY WORLDS OF MUSIC

ISSUE 1, 1977



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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; Vilene Rodgers and Julie Cornfield, 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: February 20, 1977. □ 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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L. to r.: Duane Tatro, Max Herman (president, Local 47, AFM), conductor Charles Blackman and guitar soloist Howard Roberts.

Continued from page 2

KAY

“. . . based on hymn tunes of an itinerant singing teacher, the work was pleasant and well-crafted,” said Mary T. Fljaka in the *Wilmington* (N. C.) *Morning Star*. The work under review: Ulysses Kay’s “Southern Harmony”—“Four Aspects for Orchestra,” in its world premiere performance, February 10, 1976.

The North Carolina Orchestra under its artistic director John Gosling played the piece. The site of the premiere: Kenan Auditorium, on campus at the University of North Carolina in Wilmington. The work was commissioned in honor of the Bicentennial by the Southeastern Regional Metropolitan Orchestra Managers Association, with assistance from the National Endowment for the Arts.

Another Kay Bicentennial piece, “Epigrams and Hymn” for mixed chorus and organ, had its initial performance, May 16, 1976. Commissioned by the Princeton (N. J.) Theological Seminary and the Presbyterian Church, it was programmed by the Brick Presbyterian Church Choirs at the Brick Presbyterian Church in New York City.

MARTINO

Commissioned by the Plainfield (N.J.) Symphony Society as a tribute to the Bicentennial,

Donald Martino’s “Ritorno” had its world premiere, December 12. The work was programmed before and after intermission by the Plainfield Symphony Community Orchestra under Edward Murray. The site of the concert: the Plainfield High School Auditorium.

Dedicated by the composer to his parents, Mr. and Mrs. James E. Martino of Plainfield, “Ritorno,” a 15-minute piece, is described by Martino as “a species of rondo with overlapping correspondences.” Besides being a vehicle for his return home, it is a musical statement defining a tragic event in recent history, “whose effect on me was so powerful that I could not, or would not, pass it by,” says Martino.

“The premiere was significant,” music reviewer Michael Redmond reported, “because of the work itself—‘Ritorno,’ a most ingenious, palatable and beautiful piece—and because it illustrates a growing awareness, even on the community level, that a symphony . . . should be more than a museum for the works of dead masters.”

ROSENMAN

The Mark Taper Forum of the Los Angeles Music Center was the site for the November 15, 1976 world premiere of “Chamber Music No. 4,” a 16-minute Bicentennial piece by Leonard Rosenman. Neville Marriner conducted the Los Angeles Chamber Orchestra, which commissioned the piece for its principal bassist, Buell Neidlinger.

“. . . a work as feeling and intriguing as its title is common,” *Musical America* said.

STOUT

“Passion,” an Allan Stout composition commissioned for the Bicentennial by the Chicago Symphony Orchestra, with assistance from the National Endowment for the Arts, was played for the first time,

April 15 of last year. Margaret Hillis conducted the Chicago Symphony Orchestra and Chorus at Orchestral Hall in Chicago.

TATRO

The Studio Arts Orchestra of Los Angeles, conducted by Charles Blackman, offered the world premiere of Duane Tatro’s “Concerto for Electric Guitar and Orchestra,” January 23, in the Delacour Auditorium of the Los Angeles County Museum of Natural History. Howard Roberts was the guitar soloist.

The concerto was conceived as a totally integrated musical communication, rather than a display vehicle for the guitar. Tatro, who has been quite active writing scores for motion pictures and TV, was asked to write the piece by conductor Blackman to help celebrate the Bicentennial year.

WUORINEN

The orchestral version of Charles Wuorinen’s “Tashi Concerto” had its world premiere during the October 13, 1976 concert at Severance Hall in Cleveland. Commissioned by Tashi, the group featuring Peter Serkin (piano), Ida Kavafian (violin), Richard Stoltzman (clarinet) and Fred Sherry (cello), for the Bicentennial, the work was played on this occasion by Tashi and the Cleveland Orchestra, with the composer conducting.

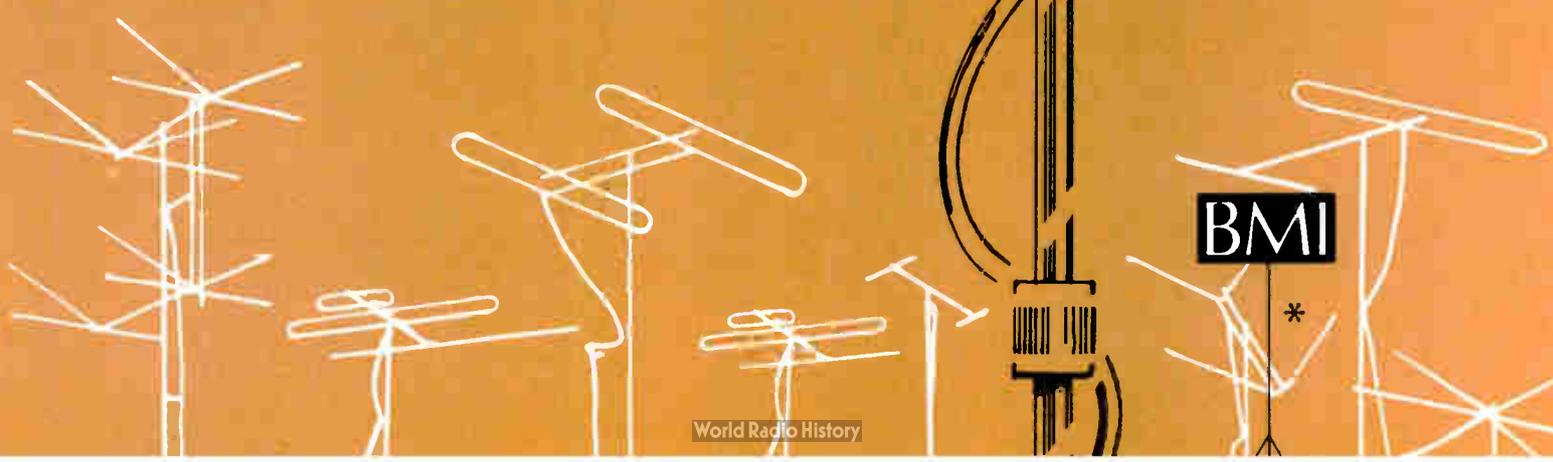
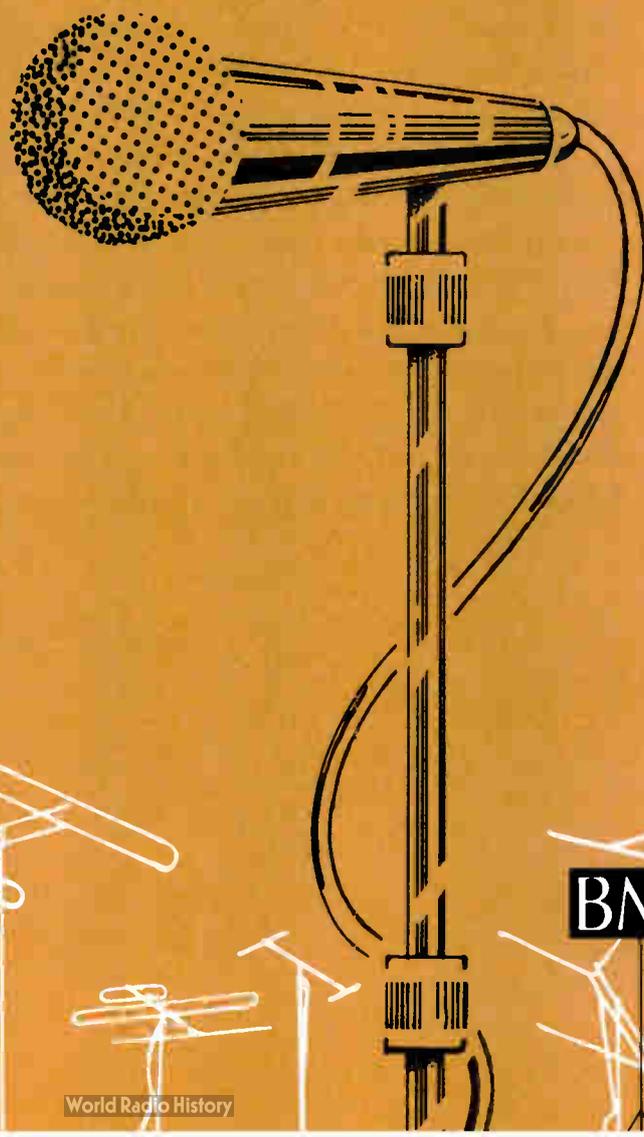
YANNATOS

James Yannatos composed and conducted the music for *To Form a More Perfect Union*, a dramatic oratorio created in honor of the Bicentennial. The work was written and produced by Martin Robbins, staged by Howard Scammon and choreographed by Carol Sherman and Shirley Roby. There was a cast of seven, plus a narrator.

This oratorio was presented on the occasion of the 31st Triennial Meeting of the Council, United Chapters of Phi Beta Kappa. The site of the performance: Phi Beta Kappa Hall, The College of William and Mary in Virginia.

To Form a More Perfect Union is dedicated to the late Philip Bezanson and Roland Hayes.

10000 PERFORMANCES



Songs for All Seasons

Some 212 Song Hits Have Joined the Charmed Circle, Logging 1,000,000 or More Radio and TV Performances

BMI has licensed over one million songs since its inception in 1940. As of the latest survey, June 30, 1976, 212 of them have attained blockbuster status—1,000,000 or more performances. BMI performance figures are determined from logged reports of some 500,000 hours that are annually submitted by radio and television networks in the United States and Canada, plus local AM outlets in both countries and FM outlets in the U.S. The songs represent the broadest possible spectrum of popular music. They are the creations of not only Americans, but of writers from around the world, members of foreign licensing societies. Each of these Million Performance Songs is published by a BMI-affiliate. The writer and publisher of each song receives a special award and gets additional performance credit on all future use. The achievement of 1,000,000 performances means that a song—of an average length of three minutes—has been on the air for 50,000 hours. Here, then, BMI's charmed circle of hits representing well over 12,000,000 hours of play—songs for all seasons and all time, songs that rank among American and world favorites.



ADIOS

EDDIE WOODS

ABRAHAM, MARTIN and JOHN

Words and Music by DICK HOLLER

Recorded by BENT FABRIC
ALLEY CAT

By MARK BJORN

ANY TIME

AMAPOLA

(PRETTY LITTLE POPPY)

PIANO SOLO WITH LADY LYRICS
Anna

ALONE AGAIN

AND I LOVE YOU SO

AMOR

GABRIEL RUIZ

RICARDO LCPEZ ME

English Lyric by

ALL I HAVE TO DO IS DREAM



BLUE VELVET

THE BEATLES

AND I LOVE HER

BESAME MUCHO

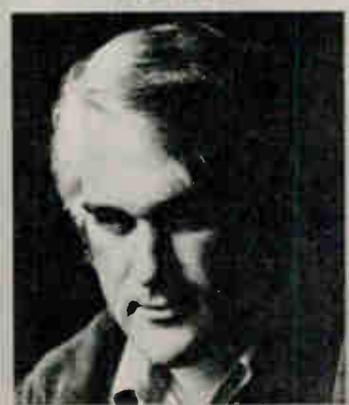
CONSUELO VELAZQUEZ

SUNNY SKYLAR

THE BATTLE OF NEW ORLEANS

Behind Closed Doors

baby don't GET HOOKED ON ME



ABRAHAM, MARTIN AND JOHN
Dick Holler
Roznique Music, Inc.

ADIOS
Enric Madriguera, M. Woods,
C. R. Del Campo
Peer International Corp.

ALLEY CAT
Frank Bjorn (SUISA)
Metorion Music Corp.

ALL I HAVE TO DO IS DREAM
Boudleaux Bryant
House of Bryant Publications

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

AMAPOLA
Joseph M. LaCalle, Albert Gamse
E. B. Marks Music Corp.

AMOR
Gabriel Ruiz (SACM), Sunny Skylar,
Ricardo Lopez Mendez (SACM)
Peer International Corp.

AND I LOVE HER
John Lennon (PRS),
Paul McCartney (PRS)
Unart Music Corp., Maclen Music, Inc.

AND I LOVE YOU SO
Don McLean
Mayday Music, Inc.

ANNA
R. Vatro (SIAE), F. Giordano (SIAE),
William Engvick
Hollis Music, Inc.

ANY TIME
Herbert Happy Lawson
Unichappell Music, Inc.

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

BATTLE OF NEW ORLEANS, THE
Jimmie Driftwood
Warden Music Co., Inc.

BEHIND CLOSED DOORS
Kenny O'Dell
House of Gold Music, Inc.

BESAME MUCHO
Chelo Velazquez (SACM), Sunny Skylar
Peer International Corp.

BLUE VELVET
Bernie Wayne, Lee Morris
Vogue Music, Inc.

BONAPARTE'S RETREAT
Pee Wee King, Redd Stewart
Acuff-Rose Publications, Inc.

BORN FREE
John Barry (PRS), Don Black (PRS)
Screen Gems-EMI Music, Inc.

BOTH SIDES NOW
Joni Mitchell
Siquomb Publishing Corp.

BRAZIL
Ary Barroso (SBAT), Sidney K. Russell
Peer International Corp.

BREAKING UP IS HARD TO DO
Neil Sedaka, Howard Greenfield
Screen Gems-EMI Music, Inc.

BREEZE AND I, THE
Ernesto Lecuona (SGAE), Al Stillman
E. B. Marks Music Corp.

BRIDGE OVER TROUBLED WATER
Paul Simon
Paul Simon Music

BY THE TIME I GET TO PHOENIX
Jim Webb
The EMP Company

CABARET
John Kander, Fred Ebb
The New York Times Music Corp.

CALL ME
Tony Hatch (PRS)
Duchess Music Corp., ATV Music Corp.

CANADIAN SUNSET
Eddie Heywood, Norman Gimbel
Vogue Music, Inc.

CAN'T TAKE MY EYES OFF OF YOU
Bob Crewe, Bob Gaudio
Saturday Music, Inc.,
Seasons Four Music Corp.

CAST YOUR FATE TO THE WIND
Vince Guaraldi
Unichappell Music, Inc.

CHERISH
Terry Kirkman
Beechwood Music Corp.

CLASSICAL GAS
Mason Williams
Irving Music, Inc.

COLD, COLD HEART
Hank Williams
Fred Rose Music, Inc.

COME CLOSER TO ME
Osvaldo Farres (SACEM), Al Steward
Peer International Corp.



COOL WATER

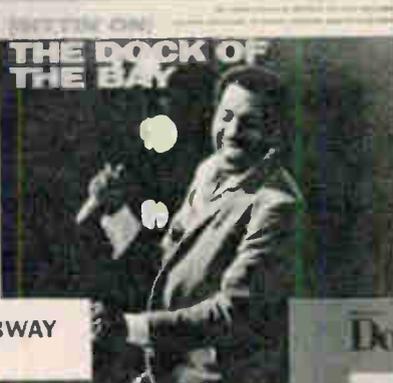
Words and Music by
BOB NOLAN

DANKE SCHOEN



COOL WATER
Bob Nolan
Unichappell Music, Inc.,
Elvis Presley Music, Inc.

DANKE SCHOEN
Bert Kaempfert (GEMA), Milt Gabler,
Kurt Schwabach (GEMA)
Screen Gems-EMI Music, Inc.



(SITTIN' ON) THE DOCK OF THE BAY
Otis Redding, Steve Cropper
East/Memphis Music Corp.,
Time Music Co., Inc.

DON'T SLEEP IN THE SUBWAY

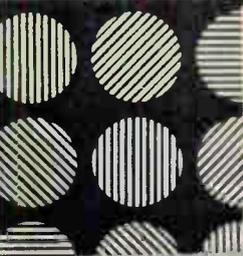
Don't Pull Your Love

DON'T PULL YOUR LOVE
Dennis Lambert, Brian Potter
ABC/Dunhill Music, Inc.

DON'T SLEEP IN THE SUBWAY
Tony Hatch (PRS), Jackie Trent (PRS)
Duchess Music Corp., ATV Music Corp.

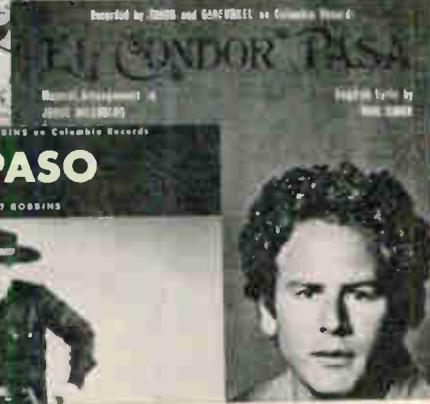
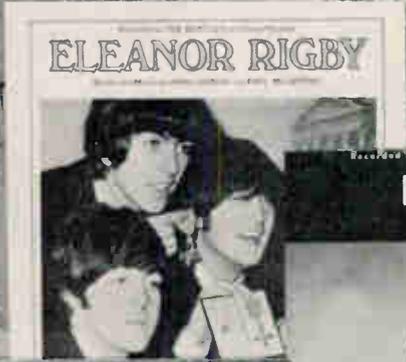


EARLY IN THE MORNING
Mike Leander (PRS), Eddie Seago (PRS)
Duchess Music Corp.



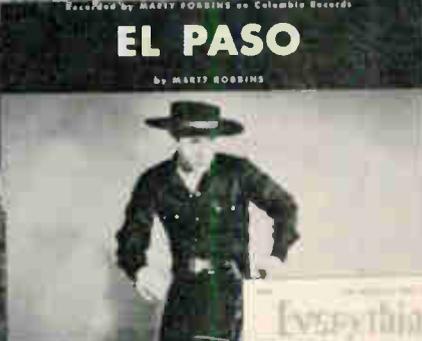
Easy Loving
Words and Music by FREDDIE HART
Recorded by FREDDIE HART on Capitol Records

EASY LOVING
Freddie Hart
Blue Book Music



EL CONDOR PASA
Paul Simon, Jorge Milchberg (SACEM),
Daniel Robles
Paul Simon Music

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



EL PASO
Marty Robbins
Elvis Presley Music, Inc.,
Unichappell Music, Inc.



EVERYBODY'S TALKIN'
Fred Neil
Third Story Music, Inc.



EVERYTHING IS BEAUTIFUL
Ray Stevens
Ahab Music Co., Inc.

FEEL LIKE MAKIN' LOVE
Gene McDaniels
Skyforest Music Co., Inc.



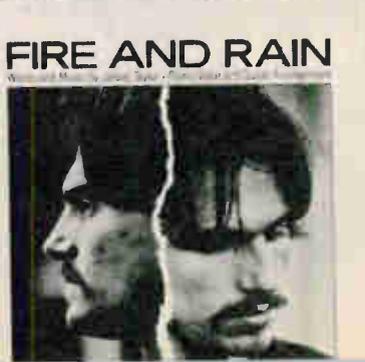
FEVER
John Davenport, Eddie Cooley
Fort Knox Music Co.



**FIFTY NINTH STREET BRIDGE SONG,
THE (FEELIN' GROOVY)**
Paul Simon
Paul Simon Music



FIRE AND RAIN
James Taylor
Blackwood Music, Inc.,
Country Road Music, Inc.



FIRST TIME EVER I SAW YOUR FACE

Ewan MacColl (PRS)
Stormking Music, Inc.

FOR ALL WE KNOW

Fred Karlin, Robb Royer, James Griffin
ABC/Dunhill Music, Inc.,
Al Gallico Music Corp.

FOR THE GOOD TIMES

Kris Kristofferson
Buckhorn Music Publishing, Inc.

FRENESI

Alberto Dominguez (SACM),
Ray Charles, Sidney K. Russell
Peer International Corp.

GAMES PEOPLE PLAY

Joe South
Lowery Music Co., Inc.

GENTLE ON MY MIND

John Hartford
Glaser Publications, Inc.

GEORGIA ON MY MIND

Hoagy Carmichael, Stuart Gorrell
Peer International Corp.

GET TOGETHER

Chet Powers
Irving Music, Inc.

GIRL FROM IPANEMA, THE

Antonio Carlos Jobim, Norman Gimbel
Duchess Music Corp.

GLOW WORM

Paul Lincke (GEMA), Lilla Robinson,
Johnny Mercer
E. B. Marks Music Corp.

GO AWAY LITTLE GIRL

Gerry Goffin, Carole King
Screen Gems-EMI Music, Inc.

GOIN' OUT OF MY HEAD

Teddy Randazzo, Bobby Weinstein
Vogue Music, Inc.

GOTTA TRAVEL ON

Paul Clayton, Lee Hays, Fred
Hellerman, Ronnie Gilbert, David
Lazar, Pete Seeger, Larry Ehrlich
Sanga Music, Inc.

GRANADA

Agustin Lara (SACM)
Peer International Corp.

GRAZING IN THE GRASS

Philemon Hou, Harry Elston
Cherio Corp.

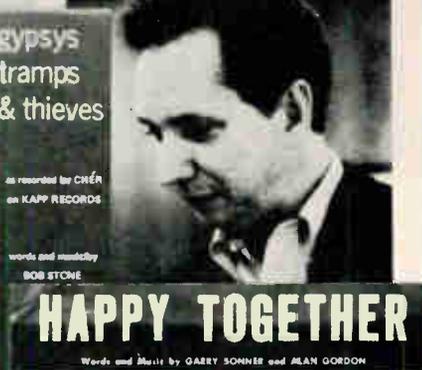
GREEN EYES

Nilo Menendez (SACM), Adolfo Utrera
(SACM), E. Rivera, E. Woods
Peer International Corp.



GUANTANAMERA

GREEN GREEN GRASS OF HOME



GREEN GREEN GRASS OF HOME
Curly Putman
Tree Publishing Co., Inc.

GUANTANAMERA
Pete Seeger, Hector Angulo
Fall River Music, Inc.

GYPSYS, TRAMPS AND THIEVES
Robert Stone
Peso Music

HALF AS MUCH
Curley Williams
Fred Rose Music, Inc.

HAPPY TOGETHER
Alan Lee Gordon, Garry Bonner
The Hudson Bay Music Co.

HARD DAY'S NIGHT, A
John Lennon (PRS),
Paul McCartney (PRS)
Unart Music Corp., Maclen Music, Inc.

HAVE YOU NEVER BEEN MELLOW
John Farrar (PRS)
ATV Music Corp.

HEARTACHES BY THE NUMBER
Harlan Howard
Tree Publishing Co., Inc.

HE DON'T LOVE YOU LIKE I DO
Jerry Butler, Curtis Mayfield,
Calvin Carter
Conrad Music, Inc.

HE'LL HAVE TO GO
Joe Allison, Audrey Allison
Central Songs, Inc.

HELP ME MAKE IT THROUGH THE NIGHT
Kris Kristofferson
Combine Music Corp.

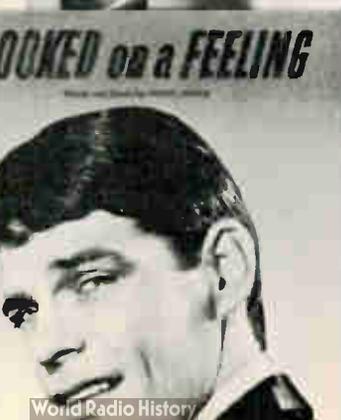
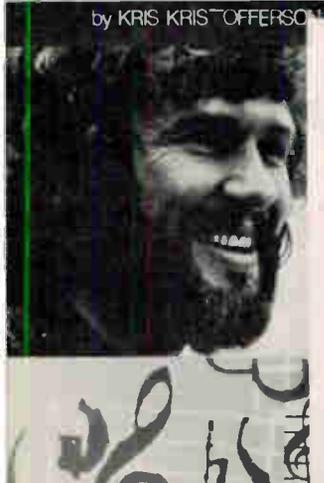
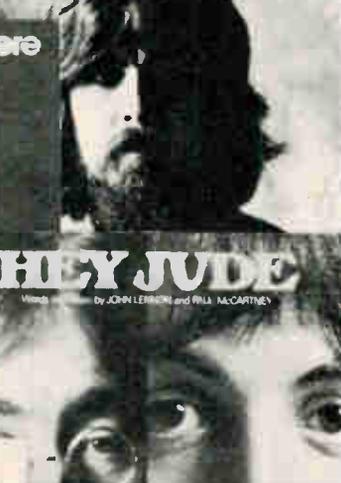
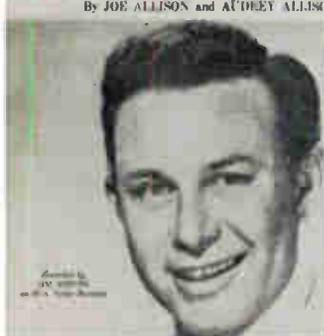
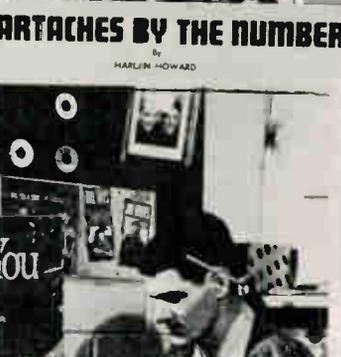
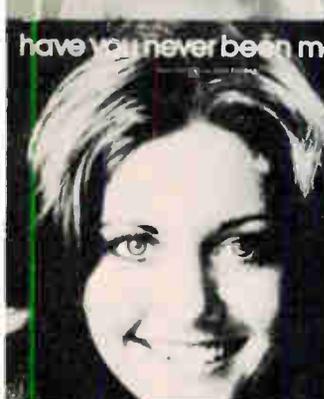
HERE COMES THE SUN
George Harrison (PRS)
Loaves and Fishes Music Co., Inc.

HERE THERE AND EVERYWHERE
John Lennon (PRS),
Paul McCartney (PRS)
Maclen Music, Inc.

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

HOOKED ON A FEELING
Mark James
Screen Gems-EMI Music, Inc.

HOW CAN YOU MEND A BROKEN HEART
Robin Gibb (PRS), Barry Gibb (PRS)
Warner-Tamerlane Publishing Corp.,
Casserole Music, Inc.



HURT SO BAD

HURT SO BAD

Teddy Randazzo, Bobby Hart,
Bobby Weinstein
Vogue Music, Inc.

I BELIEVE IN MUSIC

Mac Davis
Screen Gems-EMI Music, Inc.

I CAN'T STOP LOVING YOU

Don Gibson
Acuff-Rose Publications, Inc.

I HONESTLY LOVE YOU

Jeff Barry, Peter Allen
Irving Music, Inc., Broadside Music,
Inc., Woolnough Music, Inc.

I JUST CAN'T HELP BELIEVIN'

Barry Mann, Cynthia Weil
Screen Gems-EMI Music, Inc.

I LOVE HOW YOU LOVE ME

Barry Mann, Larry Kolber
Screen Gems-EMI Music, Inc.

I WILL WAIT FOR YOU

Michel Legrand (SACEM), Jacques
Demy (SACEM), Norman Gimbel
Vogue Music, Inc.

IF I HAD A HAMMER

Lee Hays, Pete Seeger
Ludlow Music, Inc.

IF I WERE A CARPENTER

Tim Hardin
The Hudson Bay Music Co.

IF YOU LOVE ME (LET ME KNOW)

John Rostill (PRS)
Al Gallico Music Corp.

I'LL BE AROUND

Alec Wilder
Ludlow Music, Inc.

I'M LEAVING IT ALL UP TO YOU

Don Harris, Dewey Terry
Venice Music, Inc.

I'M SO LONESOME I COULD CRY

Hank Williams
Fred Rose Music, Inc.

IT IS NO SECRET

Stuart Hamblen
Duchess Music Corp.

IT'S NOT UNUSUAL

Gordon Mills (PRS), Les Reed (PRS)
Duchess Music Corp.

IT'S ONLY MAKE BELIEVE

Jack Nance, Conway Twitty
Twitty Bird Music Co.

JAMBALAYA

Hank Williams
Fred Rose Music, Inc.

HURT SO BAD

Words and Music by
EDDY RANDAZZO
BOBBY HART and
BOBBY WEINSTEIN

I HONESTLY LOVE YOU

By PETER ALLEN and JEFF BARRY



I WILL WAIT FOR YOU

English Lyrics by
NORMAN GIMBEL

Musical Score by
MICHEL LE GRAND



I'LL BE AROUND



JAMBALAYA

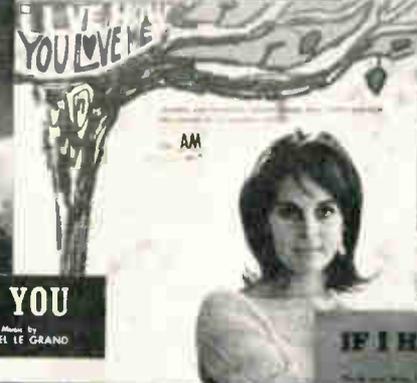
(ON THE BAYOU)



World Radio History

I CAN'T STOP LOVING YOU

By DON GIBSON



IF I WERE A CARPENTER

Words and Music by TIM HARDIN



It's Only Make Believe

By Conway Twitty and Jack Nance



I Believe In Music

Words and Music by MAC DAVIS
McC Davis



I JUST CAN'T HELP BELIEVIN'



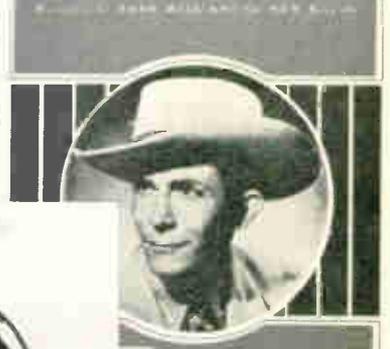
IF I HAD A HAMMER

Words and Music by LEE HAYS and PETE SEEGER



I'm So Lonesome I Could Cry

By HANK WILLIAMS



IT IS NO SECRET

What God Can Do

IT'S NOT UNUSUAL

As Recorded by TOM JONES on Parrot Records



JAVA

KING OF THE ROAD

KNOCK THREE TIMES

THE LETTER



JAVA
Freddy Friday, Allen Toussaint,
Alvin Tyler, Marilyn Schack
Tideland Music Publishing Corp.

KILLING ME SOFTLY WITH HIS SONG
Charles Fox, Norman Gimbel
Fox-Gimbel Productions, Inc.

KING OF THE ROAD
Roger Miller
Tree Publishing Co., Inc.

KNOCK THREE TIMES
Irwin Levine, L. Russell Brown
Pocketful of Tunes, Inc.

LAST DATE
Floyd Cramer
Acuff-Rose Publications, Inc.

LAUGHTER IN THE RAIN
Neil Sedaka, Philip Cody (ASCAP)
Don Kirshner Music, Inc.,
Kec Music (ASCAP)

LAZY RIVER
Hoagy Carmichael, Sid Arodin
Peer International Corp.

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

LET ME BE THERE
John Rostill (PRS)
Al Gallico Music Corp.

LETTER, THE
Wayne Thompson
Earl Barton Music, Inc.

LIVE FOR LIFE
Francis Lai (SACEM), Norman Gimbel
Unart Music Corp.

LONG AND WINDING ROAD, THE
John Lennon (PRS),
Paul McCartney (PRS)
Maclen Music, Inc.

LOVE ME WITH ALL YOUR HEART
Carlos Rigual (SACM), Mario Rigual
(SACM), Carlos A. Martinoli (SADAIC)
Peer International Corp.

LOVER'S CONCERTO, A
Denny Randell, Sandy Linzer
Saturday Music, Inc.

LOVES ME LIKE A ROCK
Paul Simon
Paul Simon Music

LOVE'S THEME
Barry White
January Music Corp., Sa-Vette Music

LOVE WILL KEEP US TOGETHER
Neil Sedaka, Howard Greenfield
Don Kirshner Music, Inc.

LAZY RIVER

laughing in the rain

THE LETTER

A LOVER'S CONCERTO

LIVE FOR LIFE

love will keep us together

PAUL SIMON

LAST DATE

LOVE ME WITH ALL YOUR HEART

LOVE'S THEME

let me be there

LET IT BE

Words and Music by
JOHN LENNON & PAUL McCARTNEY

LULLABY OF BIRDLAND
George Shearing, George Weiss
Patricia Music Publishing Corp.

MAKE THE WORLD GO AWAY
Hank Cochran
Tree Publishing Co., Inc.

MALAGUENA
Ernesto Lecuona (SGAE)
E. B. Marks Music Corp.

MANHATTAN
Richard Rodgers, Lorenz Hart
E. B. Marks Music Corp.

MARIA ELENA
Lorenzo Barcelata (SACM),
Sidney K. Russell
Peer International Corp.

ME AND BOBBY McGEE
Kris Kristofferson, Fred L. Foster
Combine Music Corp.

MEDITATION
Antonio Carlos Jobim, Newton
Mendonca (SBACEM), Norman Gimbel
Duchess Music Corp.

MELODIE D'AMOUR
Henri Salvador, Leo Johns
Rayven Music Co., Inc.

MEMORIES ARE MADE OF THIS
Terry Gilkyson, Richard Dehr,
Frank Miller
Blackwood Music, Inc.

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

MORE
Riz Ortolani (SIAE), Nino Oliviero
(SIAE), Norman Newell (PRS),
M. Ciorciolini (SIAE)
E. B. Marks Music Corp.

MOST BEAUTIFUL GIRL, THE
Norro Wilson, Billy Sherrill, Rory
Bourke
Al Gallico Music Corp.,
Algee Music Corp.

MR. BOJANGLES
Jerry Jeff Walker
Cotillion Music, Inc.

MRS. ROBINSON
Paul Simon
Paul Simon Music

MY CHERIE AMOUR
Henry Cosby, Sylvia Moy,
Stevie Wonder
Stone Agate Music Div.

MY ELUSIVE DREAMS
Curly Putman, Billy Sherrill
Tree Publishing Co., Inc.



MY LOVE



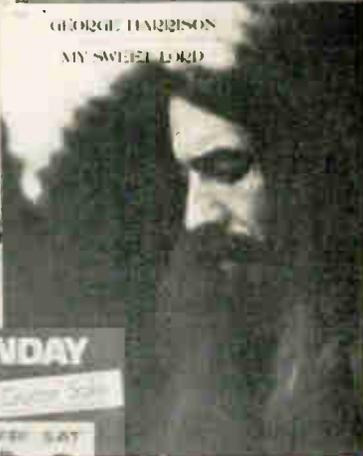
My Special Angel



MY WAY

Music by L. BROWN and C. HARRISON

GEORGE HARRISON
MY SWEET LORD



AS RECORDED BY THE ASSOCIATION ON WARNER BROS. RECORDS

NEVER MY LOVE

Music and Lyrics by DON and DICK ADDRISI



NEVER ON SUNDAY



NEVER CAN SAY GOODBYE

MY LOVE

Tony Hatch (PRS)
Duchess Music Corp., ATV Music Corp.

MY SPECIAL ANGEL

Jimmy Duncan
Viva Music, Inc.

MY SWEET LORD

George Harrison (PRS)
Harrisons Music, Inc.,
ABKCO Music, Inc.

MY WAY

Paul Anka, Jacques Revaux (SACEM),
Claude Francois (SACEM)
Spanka Music Corp.

NEVER CAN SAY GOODBYE

Clifton Davis
Portable Music Co., Inc.

NEVER MY LOVE

Donald J. Addrisi, Richard P. Addrisi
Warner-Tamerlane Publishing Corp.

NEVER ON SUNDAY

Manos Hadjidakis (SACEM),
Billy Towne
Unart Music Corp., Llee Corp.

NIGHT TRAIN

Jimmy Forrest, Oscar Washington,
Lewis C. Simpkins
Frederick Music Co.

OB LA DI OB LA DA

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

OH, LONESOME ME

Don Gibson
Acuff-Rose Publications, Inc.

ONLY YOU

Buck Ram, Ande Rand
Hollis Music, Inc.

OPUS ONE

Sy Oliver
Embassy Music Corp.

PEANUT VENDOR, THE

Moises Simons (SACEM), Marion
Sunshine, L. Wolfe Gilbert
E. B. Marks Music Corp.

PERFIDIA

Alberto Dominguez (SACM),
Milton Leeds
Peer International Corp.

PORTRAIT OF MY LOVE

Cyril Ornadel (PRS),
Norman Newell (PRS)
Piccadilly Music Corp.

PROUD MARY

John C. Fogerty
Jondora Music

NIGHT TRAIN

Ob-la-di, Ob-la-da



ONLY YOU
(And You Alone)

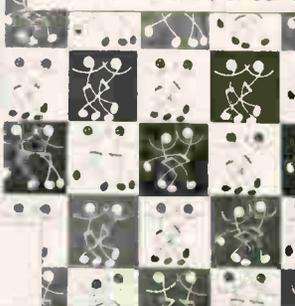
OH, LONESOME ME

By BOB HOGAN



OPUS ONE

Great and Beautiful by SY OLIVER



PORTRAIT OF MY LOVE

Music by CYRIL ORNADEL

Recorded by THE TOKENS



PROUD MARY

THE PEANUT VENDOR

Original lyrics by STAN KENTON as Captain (El Manisero)
English lyrics by NORMAN NEWELL and L. WOLFE GILBERT
Music and Spanish lyrics by MOISES SIMONS



PERFIDIA



World Radio History

PUT A LITTLE LOVE IN YOUR HEART

Jimmy Holiday, Randy Myers,
Jackie DeShannon
Unart Music Corp.

PUT YOUR HAND IN THE HAND

Gene MacLellan (BMI Canada)
Beechwood Music Corp.

RAMBLIN' ROSE

Joe Sherman, Noel Sherman
Sweco Music Corp.

RELEASE ME

Eddie Miller, W. S. Stevenson
Four Star Music Co., Inc.

RHYTHM OF THE RAIN

John Gummoe
Warner-Tamerlane Publishing Corp.

(I Never Promised You A)

ROSE GARDEN

Joe South
Lowery Music Co., Inc.

RUBY DON'T TAKE YOUR LOVE TO TOWN

Mel Tillis
Cedarwood Publishing Co., Inc.

SCARBOROUGH FAIR/CANTICLE

Paul Simon, Arthur Garfunkel
Paul Simon Music

SEASONS IN THE SUN

Jacques Brel (SABAM), Rod McKuen
E. B. Marks Music Corp.

THEME FROM SHAFT

Isaac Hayes
East/Memphis Music Corp.

SINGING THE BLUES

Melvin Endsley
Acuff-Rose Publications, Inc.

SNOWBIRD

Gene MacLellan (BMI Canada)
Beechwood Music Corp.

SOMEDAY WE'LL BE TOGETHER

Harvey Fuqua, Jackey Beavers,
Johnny Bristol
Stone Agate Music Div.

SOMETHING

George Harrison (PRS)
Harrisongs Music, Inc.,
ABKCO Music, Inc.

SOMETHIN' STUPID

C. Carson Parks
Greenwood Music Co.

SONG FROM MOULIN ROUGE, THE

Georges Auric (SACEM),
William Engvick
Screen Gems-EMI Music, Inc.

**Put your hand
in the hand.**

PUT A LITTLE LOVE IN YOUR HEART

RHYTHM OF THE RAIN



RAMBLIN' ROSE

RELEASE ME

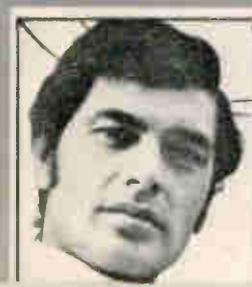
Words and Music by EDDIE MILLER, DUB WILLIAMS and ROBERT YOUNT



By NOEL SHERMAN and JOE SHERMAN

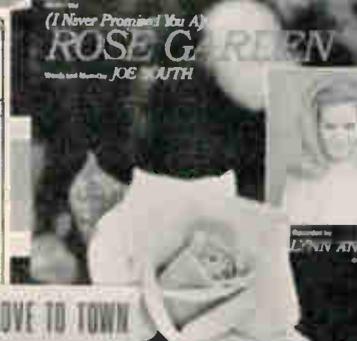
ROSE GARDEN

Words and Music by JOE SOUTH



SCARBOROUGH FAIR / CANTICLE

Arrangement and Original Counter Melody by PAUL SIMON and ARTHUR GARFUNKEL



RUBY, DON'T TAKE YOUR LOVE TO TOWN

Seasons in the Sun

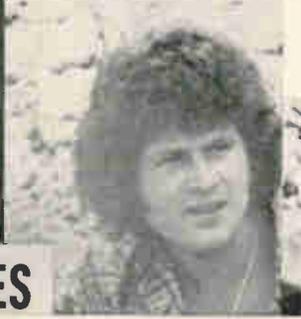
English lyrics by ROD MCKUEN

Music and French lyrics by JACQUES BREEL



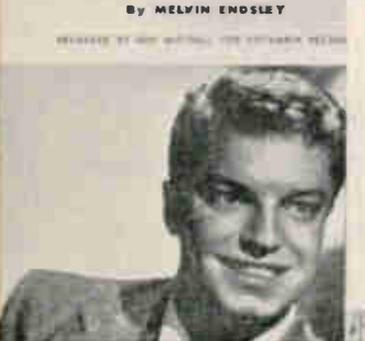
Theme from SHAFT

composed and performed by ISAAC HAYES



SINGING THE BLUES

By MELVIN ENDSLEY



SNOWBIRD

SOMEDAY WE'LL BE TOGETHER

By HARVEY FUQUA, JACKY BEAVERS, JOHNNY BRISTOL



SOMETHING

SOMETHIN' STUPID



THE SONG FROM MOULIN ROUGE

for orchestra arranged by GUY CHAMBERLAIN



SOULFUL STRUT

William Sanders, Eugene Record



THE SOUND OF SILENCE

Recorded by SIMON and GARFUNKEL on Columbia Record

SPINNING WHEEL

Recorded by BLOOD, SWEAT & TEARS on Columbia Records

Words and Music by DAVID C. THOMAS



SPANISH EYES

Recorded by BERT KAEMPFERT
Words and Music by CHARLES SINGLETON, EDDIE SNYDER
Screen Gems-EMI Music, Inc.



SPANISH HARLEM

By JERRY LEIBER & PHIL SPECTOR

Stand By Your Man



SUGAR, SUGAR

THE Archies



STRANGER ON THE SHORE

Recorded by ROBERT MELLIN
Words and Music by ACKER BILK
Robert Mellin Music

SUKIYAKI

SUNNY

Words and Music by BOBBY HEBB

STRANGERS IN THE NIGHT

A Theme from the Broadway Musical "Strangers in the Night"
Music by BERT KAEMPFERT
Lyrics by CHARLES SINGLETON and EDDIE SNYDER



SUMMER SAMBA

(S.O. MICE)

Original Words and Music by NORMAN GIMBEL
Original Words and Music by MARCHES VALLE and PAULO SERGIO VALLE

SUNRISE, SUNSET

Lyrics by SHELDON HARNICK

Music by JERRY BOCK

Zero Motel Fiddler on the Roof

American's Most Acclaimed Musical



SOULFUL STRUT

William Sanders, Eugene Record
Warner-Tamerlane Publishing Corp.,
BRC Music Corp.

SOUNDS OF SILENCE

Paul Simon
Paul Simon Music

SPANISH EYES

Bert Kaempfert (GEMA), Charles
Singleton, Eddie Snyder
Screen Gems-EMI Music, Inc.

SPANISH HARLEM

Jerry Leiber, Phil Spector
Trio Music Co., Inc.,
Unichappell Music, Inc.

SPINNING WHEEL

David Clayton-Thomas
Blackwood Music, Inc.

STAND BY YOUR MAN

Tammy Wynette, Billy Sherrill
Al Gallico Music Corp.

STRANGER ON THE SHORE

Acker Bilk (PRS), Robert Mellin
Robert Mellin Music

STRANGERS IN THE NIGHT

Bert Kaempfert (GEMA), Charles
Singleton, Eddie Snyder
Champion Music Corp., Screen Gems-
EMI Music, Inc.

SUGAR SUGAR

Jeff Barry, Andy Kim
Don Kirshner Music, Inc.

SUKIYAKI

Rokusuke Ei (JASRAC),
Hachidai Nakamura (JASRAC)
Beechwood Music Corp.

SUMMER SAMBA

Norman Gimbel, Marcus Valle,
Sergio Paulo Valle
Butterfield Music Corp.,
Duchess Music Corp.

SUNNY

Bobby Hebb
Portable Music Co., Inc.,
MRC Music Corp.

SUNRISE, SUNSET

Jerry Bock, Sheldon Harnick
The New York Times Music Corp.

SUSPICIOUS MINDS

Mark James
Screen Gems-EMI Music, Inc.

TAKE A LETTER MARIA

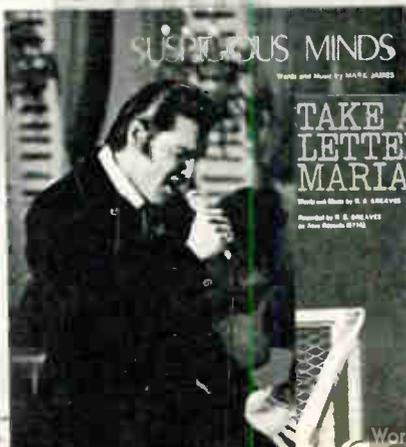
R. B. Greaves
Stellar Music Co., Inc.

TENNESSEE WALTZ

Pee Wee King, Redd Stewart
Acuff-Rose Publications, Inc.

Tennessee Waltz

By REDD STEWART Music by PEE WEE KING



THAT'S ALL

Bob Haymes, Alan Brandt
Travis Music Co.

THERE GOES MY EVERYTHING

Dallas Frazier
Husky Music Co., Inc.,
Acuff-Rose Publications, Inc.

TICO-TICO

Zequinha Abreu (SBAT), Aloysio
Oliveira (SBAT), Ervin Drake
Peer International Corp.

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

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

TO SIR, WITH LOVE

Don Black (PRS), Mark London
Screen Gems-EMI Music, Inc.

TRACES

Buddy Buie, James B. Cobb Jr.,
Emory Lee Gordy Jr.
Low-Sal Music Co.

TRY A LITTLE KINDNESS

Bobby Austin, Thomas Sapaugh
Glen Campbell Music, Inc.,
Airefield Music

TURN AROUND, LOOK AT ME

Jerry Capehart
Viva Music, Inc., Elvis Presley
Music, Inc., Unichappell Music, Inc.

TWILIGHT TIME

Buck Ram, Morty Nevins, Al Nevins
Devon Music, Inc.

UP, UP AND AWAY

Jim Webb
The EMP Company

WALK IN THE BLACK FOREST, A

Horst Jankowski (GEMA)
MRC Music Corp.

WALK RIGHT IN

Gus Cannon, Hosie Woods,
Erik Darling, Willard Swanoe
Peer International Corp.

WATCH WHAT HAPPENS

Jacques Demy (SACEM), Michel
Legrand (SACEM), Norman Gimbel
Vogue Music, Inc.

WEDDING BELL BLUES

Laura Nyro
Tuna Fish Music, Inc.

WE'VE ONLY JUST BEGUN

Paul Williams, Roger Nichols
Irving Music, Inc.

WHAT A DIFFERENCE A DAY MADE

Maria Grever, Stanley Adams
E. B. Marks Music Corp.



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

Turn Around, Look At Me

WALK RIGHT IN

A Walk in the Black Forest

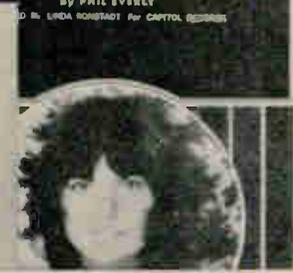
WHAT A DIFFERENCE A DAY MADE

WHAT KIND OF FOOL AM I?

WHEN WILL I BE LOVED

By LESLIE BRICUSSE and ANTHONY NEWLEY
DAVID MERRICK
BERNARD DELFONT
ANTHONY NEWLEY

WHITE SILVER SANDS



WINDY

WITH PEN IN HAND

Recorded by ANITA BRYANT on Capitol Records No. 537
WONDERLAND BY NIGHT
(Wonderland by Macartney)
Lyrics by LINCOLN CHASE Music by KLAUSS-GUNTER NEUMAN

WHO CAN I TURN TO



DAVID MERRICK
ANTHONY NEWLEY
CYBIL RITCHARD
IN THE
LESLIE BRICUSSE ANTHONY NEWLEY
MUSICAL
**THE ROAR
OF THE
GREASEPAINT**
- THE SMELL OF THE CROW



YOU ARE MY SUNSHINE



YOUR CHEATIN' HEART

YOU BELONG TO ME



YOUNG LOVE

yours

you're sixteen



YOU'VE LOST THAT LOVIN' FEELIN'



WHAT KIND OF FOOL AM I?
Leslie Bricusse, Anthony Newley (PRS)
Musical Comedy Productions, Inc.

WHEN WILL I BE LOVED
Phil Everly
Acuff-Rose Publications, Inc.

WHITE SILVER SANDS
Charles Matthews, Gladys Reinhardt
Sharina Music Co.

WHO CAN I TURN TO
Leslie Bricusse, Anthony Newley (PRS)
Musical Comedy Productions, Inc.

WINDY
Ruthann Friedman
Irving Music, Inc.

WITH PEN IN HAND
Bobby Goldsboro
Unart Music Corp., Detail Music, Inc.

WONDERLAND BY NIGHT
Klauss-Gunter Neuman (GEMA),
Lincoln Chase
Screen Gems-EMI Music, Inc.

YESTERDAY
John Lennon (PRS),
Paul McCartney (PRS)
Macien Music, Inc.

YOU ARE MY SUNSHINE
Jimmie Davis, Charles Mitchell
Peer International Corp.

YOU BELONG TO ME
Pee Wee King, Redd Stewart,
Chilton Price
Studio Music Co., Ridgeway Music, Inc.

YOUNG AT HEART
Johnny Richards, Carolyn Leigh
Cherio Corp.

YOUNG LOVE
Ric Cartey, Carole Joyner
Lowery Music Co., Inc.

YOUR CHEATIN' HEART
Hank Williams
Fred Rose Music, Inc.

YOU'RE SIXTEEN
Richard Sherman, Robert Sherman
Viva Music, Inc.

YOURS (QUIEREME MUCHO)
Gonzalo Roig, Albert Gamse
E. B. Marks Music Corp.

YOU'VE LOST THAT LOVIN' FEELIN'
Barry Mann, Cyndia Well, Phil Spector
Screen Gems-EMI Music, Inc.

YOU'VE MADE ME SO VERY HAPPY
Frank Wilson, Brenda Holloway,
Patrice Holloway, Berry Gordy Jr.
Stone Agate Music Div.

The winners are!



Sitting from left to right: Lenard Yen, Rodney Rogers, Burton Goldstein, Daniel Plante, Stephen Lano, Stephen Chatman. Standing from left to right: Alexander Cardona, Dan Gutwein, William Maiben, Theodore Dollarhide, Carson Kievman, Jonathan Drexler, Jeffrey Wood, David Shuler and Todd Brief.

1975 BMI Awards to Student Composers are being made to the following:

Todd Brief, age 23, of Boston, Mass. Mr. Brief's winning piece is "Fantasy" for violin and piano.

Alexander Cardona, age 16, of Austin, Tex. Mr. Cardona's winning piece is "Do Not Go Gentle Into That Good Night" for soprano, violin, clarinet and violoncello.

**Stephen Chatman, age 25, of Ann Arbor, Mich. Mr. Chatman's winning piece is "3 A.M. On Capitol Square"

for orchestra and slide projectors.

Theodore Dollarhide, age 25, of Ann Arbor, Mich. Mr. Dollarhide's winning piece is "Jungles" for winds, percussion and piano.

Jonathan Drexler, age 25, of Studio City, Calif. Mr. Drexler's winning piece is "Gossamer Dances" for piano solo.

Burton Goldstein, age 25, of Venice, Calif. Mr. Goldstein's winning piece is "Chamber Concerto" for winds, percussion, piano and strings.

Dan Gutwein, age 25, of Cincinnati, Ohio. Mr. Gutwein's

winning piece is "Planh" for chamber orchestra.

*Carson Kievman, age 25, of Newhall, Calif. Mr. Kievman's winning piece is "Hollowangels" for symphony orchestra.

Stephen Lano, age 24, of Worcester, Mass. Mr. Lano's winning piece is "Chamber Symphony" for chamber orchestra.

William Maiben, age 23, of Salt Lake City, Utah. Mr. Maiben's winning piece is "Sonata" for oboe and two violas.

Daniel Plante, age 22, of New York City. Mr. Plante's winning piece is "Love In The Asylum" for baritone and fifteen instruments.

*Rodney Rogers, age 23, of Scottsdale, Ariz. Mr. Rogers' winning piece is "april hello" for flute and piano.

David Shuler, age 22, of Poughkeepsie, N.Y. Mr. Shuler's winning piece is "Fantasy I" for clarinet and piano.

Jeffrey Wood, age 21, of Winnetka, Ill. Mr. Wood's winning piece is "String Quartet."

Lenard Yen, age 24, of Congers, N.Y. Mr. Yen's winning piece is "Choral Study No. 1" for chorus and a choir of soloists.

*Second Time Winner

**Third Time Winner

24th Annual BMI Awards to Student Composers.

For full information and entry blanks write Broadcast Music, Inc., 40 West 57th Street, New York, N.Y. 10019.





**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

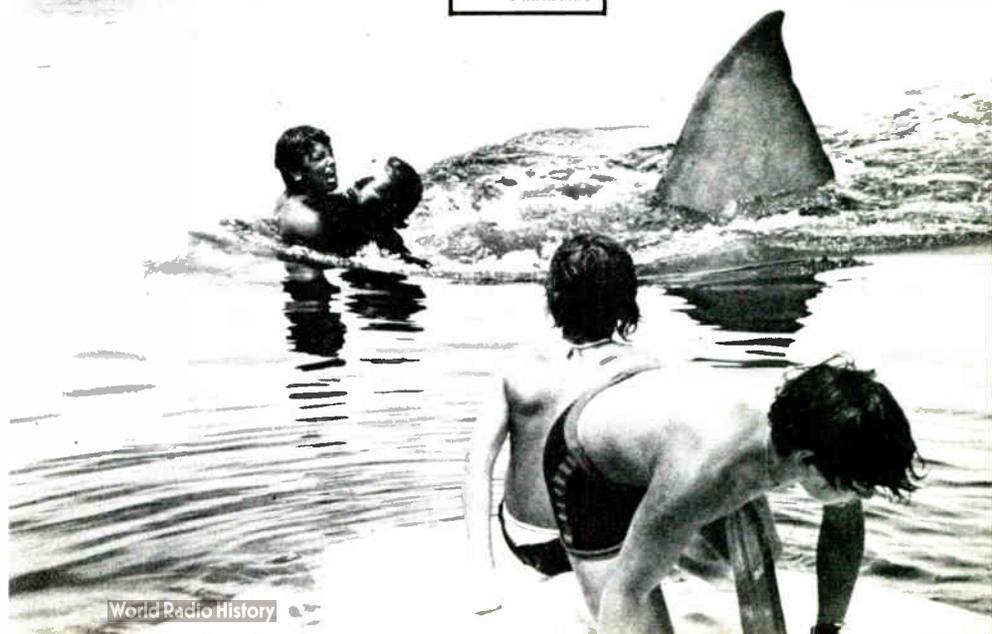
Early in 1977, Variety published the definitive list of current block-busting films, leaders in rentals to distributors. The list shows that of the top 30 favorites, 22 prominently featured scores, themes and/or songs by BMI affiliates. The lion's share of music in America's most widely shown films is licensed through BMI.



BARRY LYNDON (Warner Bros.)
• Music: Leonard Rosenman
• Oscar Winner, Best Scoring,
Adaptation, 1975 • Publisher:
Warner-Tamerlane Publishing Corp.



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



1976's Most Widely Distributed Films



ODE TO BILLY JOE (Warner Bros.)
• Music: Various BMI-licensed selections



MARATHON MAN (Paramount)
• Music: Michael Small • Publisher: Ensign Music



HUSTLE (Paramount) • Music:
Various BMI-licensed selections



MURDER BY DEATH (Columbia) • Music: Dave Grusin
• Publisher: Screen Gems-EMI Music, Inc.



DOG DAY AFTERNOON (Warner Bros.)
• Music: Various BMI-licensed selections



ALL THE PRESIDENT'S MEN (Warner Bros.) • Music: David Shire
• Publisher: Warner-Tamerlane Publishing Corp.



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

SILENT MOVIE (20th Century-Fox)
• Music: Various BMI-licensed selections



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



*TAXI DRIVER (Columbia)
• Music: Bernard Herrmann
• Publisher: Screen Gems-EMI Music, Inc.*



*LUCKY LADY (20th Century-Fox) • Songs:
John Kander, Fred Ebb • Publishers:
Kander and Ebb, Inc.; Fox Fanfare Music, Inc.*



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



*LOGAN'S RUN (MGM) • Music: Jerry Goldsmith
• Publisher: MGM Affiliated Music, Inc.*



*FAMILY PLOT (Universal) • Music: John Williams
• Publisher: Duchess Music Corp.*



*MOTHER, JUGS AND SPEED
(20th Century-Fox) • Music:
Various BMI-licensed selections*



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



THE MISSOURI BREAKS
(United Artists)
• Music: John Williams
• Publisher: Unart Music Corp.



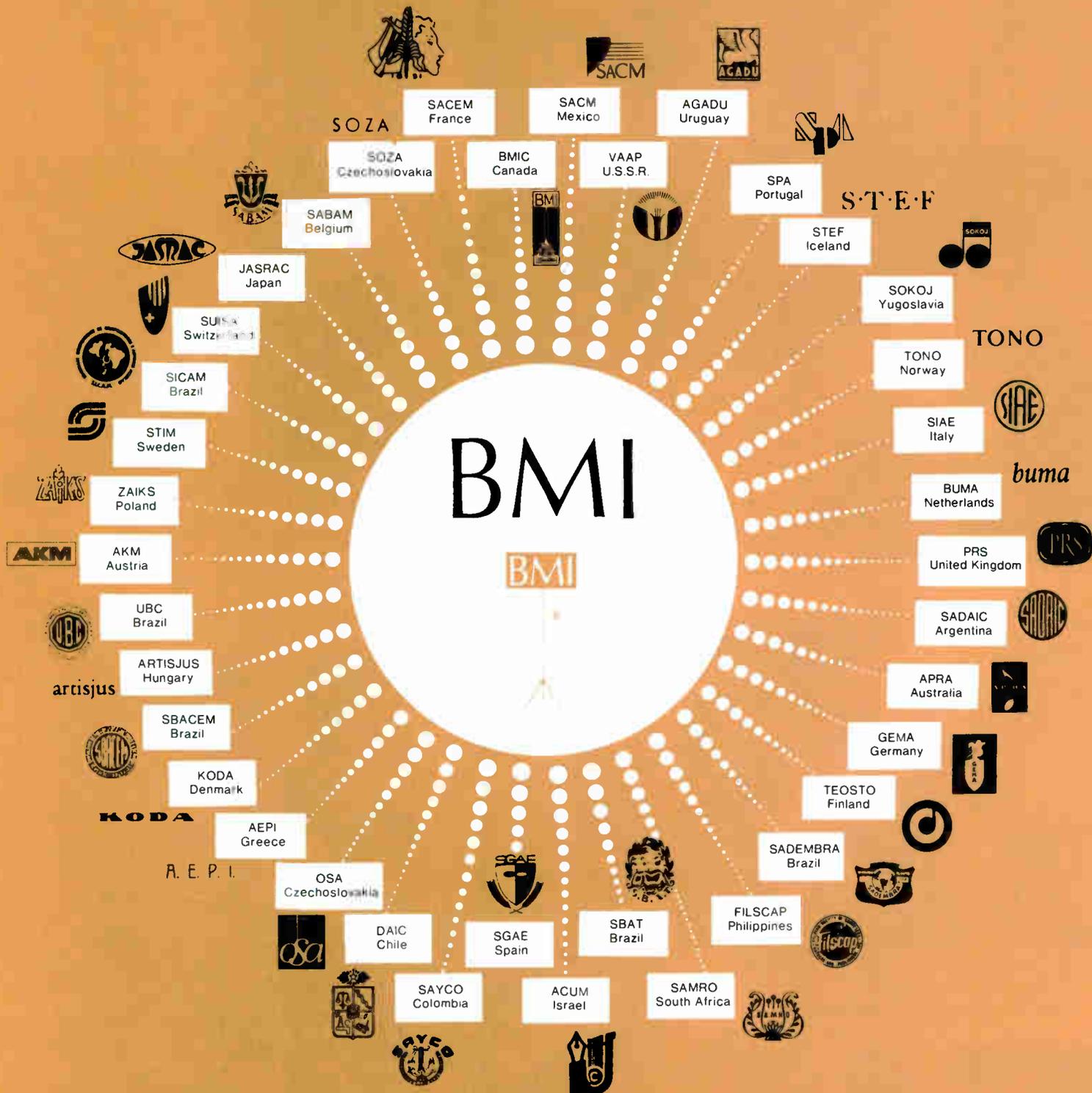
THE SAILOR WHO FELL FROM GRACE WITH THE SEA (Avco-Embassy)
• Music: Various BMI-licensed selections



THE OMEN (20th Century-Fox) • Music: Jerry Goldsmith
• Publisher: Fox Fanfare Music, Inc.



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



MUSIC KNOWS NO BOUNDS . . . In addition to its vast repertoire of contemporary American music, BMI, by maintaining reciprocal agreements with 38 licensing societies around the world, offers the works of creators across the continents and acts as world-wide steward for our native creators.

BROADCAST MUSIC, INC.

The World's Largest Music Licensing Organization



37 Years of Service to Music: the BMI Story

In its brief 37 years, BMI has become, through dedicated service to both the creators and users of music, the world's largest licensing organization with over 47,000 writer and publisher affiliates. It has changed the scope and character of the world's popular music.

Thirty-seven years . . .

That's not much time for an organization to become a potent force on the music scene, yet Broadcast Music, Inc. (BMI) has done it. And in the process it has become the world's largest music licensing organization, representing over 47,000 writer and publisher affiliates.

In less than four short decades, BMI's hallmark has become service to both the creators and users of music and dedication to all the many worlds of music, all of the rich output of American men and women and all of the music that is heard and applauded around the world.

But let's step back those 37 years and a bit more.

The formation of BMI in 1939 was not the first attempt to provide a competitive source of music licensing in the U.S. Some four years earlier the Warner Bros. music companies, representing about 40% of popular American music, had offered separate licenses. Theirs was the most recent in a series of similar short-lived ventures that had begun in the early 1920s and involved, among others, such musical figures as Carrie Jacobs Bond, the Oliver Ditson music companies and Henry Waterson of Waterson, Snyder & Berlin.

It was inevitable that the nation which was first to espouse the principles of antimonopoly and competitive enterprise in its legislation would be the first to support competition in music licensing.

The most amazing story in the vivid history of American music is that of the growth of BMI during a

period of some three dozen years. Starting with little more than the determination to provide competition and opportunity, BMI today represents the largest group of composers, writers and music publishers in the world. In this growth BMI has been abetted by a number of factors—technological, social, political and economic—which have changed the scope and character of popular music around the world.

THE POPULAR MUSIC SCENE, 1940

A far different music world than the one we know today existed in the late summer of 1939 when attorney Sydney M. Kaye unveiled plans for a new music licensing body to be known as Broadcast Music, Inc. At the time, three companies dominated the recording industry. They provided virtually all records bought by the public, used by those of the 700 existing radio stations that chose to broadcast recorded music, and in the 400,000 machines of the burgeoning jukebox industry.

Fewer than 150 music publishers and slightly more than 1,000 songwriters shared in an annual performing rights income of about \$6,000,000. Most of that money was distributed only on the basis of live performance during evening hours on the country's four radio networks. *Recorded performances did not count, nor did those on independent radio stations.*

Although there were thousands of composers and music publishers who could not share in this source of revenue, it was impractical for these individuals to ne-

gotiate performing rights licenses with the thousands of establishments that utilized music commercially. Forms of music that are widely popular today were generally unknown, except to small and isolated audiences. Country music was referred to as "hillbilly," rhythm and blues as "race." These and other manifestations of the great American musical genius were frustrated by the lack of economic encouragement and cultural acceptance.

Such a state of affairs could be resolved only by the creation and development of meaningful competition and economic opportunity, and by government intervention, which would lead to the democratization of American music whose fruits the world enjoys today.

BMI OPENS ITS DOORS

In 1940, some 600 enterprises, principally engaged in broadcasting, initiated this change by forming BMI. The organization filed documents with the Securities and Exchange Commission, the official government body which oversees the sale of its stock. It was declared that no dividends were ever expected to be paid on the original investment which averaged some \$500. None has. Nor has BMI ever operated as a profit-making body.

By achieving the classical feature of competition—a free and unrestricted market for intellectual property—BMI opened its doors to all creators of music, including those who had previously been denied an opportunity to share in performing rights income. It adopted a method of compensating these writers and publishers which would equitably credit them with actual performances—whether live or recorded, whether national, regional or local. It offered non-discriminatory licenses to all users. Most significantly, it served the public by encouraging every kind of music.

In the classic American tradition, BMI began by grubstaking, that is financially assisting small, independent music publishing ventures.

An initial statement of BMI policy addressed to the American public said:

"BMI is a complete new force in American music. It is also a means of giving you who make up the musical public an opportunity to hear its music, and most significant of all, an opportunity to grow familiar

with the work of composers who previously have not been privileged to put their music before you.

"BMI has dropped the bars, and now the new men, the younger men, the men you may not have heard, can bring you their music."

THE DEMOCRATIZATION OF MUSIC

The past 37 years have seen a dramatic realization of that promise. Because of BMI's existence and because of its concern, the many sounds of American music have been heard, accepted and acclaimed. New writers have become successful internationally. New music publishers, most of them starting as small businesses, have made a cultural contribution. Together they have brought the public Country, rhythm and blues, Latin, jazz, rock'n'roll, gospel, contemporary popular and concert music, electronic and experimental sounds. It is their work that makes up the majority of America's contemporary musical tradition.

Because of its open door policy, BMI was able to pioneer in the encouragement and development of the music that has gained the greatest international popularity in history. The first and most significant creators of Country music, rhythm and blues, rock'n'roll and other manifestations of contemporary music licensed their works through BMI. As a result both the BMI repertoire and its affiliated writers and publishers were able to grow in a manner without precedent.

At the start of this year 16,626 publishers licensed their music through BMI, an increase annually of about 1,000 new affiliates. As of January 1, 1977, 31,000 writers were affiliated with BMI, and their numbers grow annually at an average of 2,500.

The chief reason for this growth is BMI's open door policy. Not only do Americans affiliate with BMI, but foreign nationals as well. While BMI tries to encourage foreign nationals to join the society of the country of their residence, the guidelines set for this organization by the U.S. Federal Court require that it affiliate any legitimate publisher or writer. No exception is made for foreign residents.

BMI's income has grown commensurately with this growth of affiliates and repertoire. More than 7,000 radio stations, 700 television broadcasters and more than 21,000 general licensees are estimated to pay \$55

As a direct result of its open door policy, BMI was able to pioneer in the encouragement and development of the music that has gained the greatest international popularity to date.

In preparing its quarterly payments to copyright owners, BMI makes use of logged reports of some 500,000 hours annually submitted by the television and radio stations in the U.S.

million this year. Eighty percent of this came from broadcast users, about 8% from general users, the balance from foreign and other sources.

COLLECTION AND PAYMENT SYSTEM

BMI pays out the great bulk of the money that it receives to the creators and copyright owners of the music it licenses. It does not pay dividends and it is not a profit-making organization. All income is distributed except operating expenses and a small general reserve. Except for a modest handling charge, all foreign monies are distributed to writers and publishers.

BMI makes regular quarterly payments to copyright owners. These are determined from logged reports of some 500,000 hours submitted annually by radio and television networks in the U.S. and Canada, plus local AM outlets in both countries and FM outlets in the U.S. Because there are so many stations, it is impossible to keep track of everything each one of them plays every day of the year. Instead a scientifically chosen, representative cross section of stations is logged each quarter. The stations which are being logged supply complete information as to all music performed. These lists or logs are put through an elaborate data processing system in which eventually each performance is multiplied by a factor which reflects the ratio of the number of stations logged to the number licensed. If, for example, BMI licenses 500 stations of a certain kind and 10 of them were logged during a given period, every performance of a song listed would be multiplied by 50 and the writer and publisher would receive credit for 50 performances every time the work appeared on a log.

Television theme and cue music is logged with the aid of cue sheets prepared by the producer which list all work performed in the program. The number of performances of music in motion pictures, syndicated film series and certain other types of TV shows are counted with the aid of cue sheets and the 95 *TV Guides* published regionally throughout the country every week.

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

The music used and logged represents the broadest possible spectrum. It is the creation not only of American composers but of others around the world who are members of the 38 foreign societies with whom BMI has contractual agreements.

It was in 1950, through the intervention of the U.S. government, that BMI was enabled to enter the field of foreign performing rights licensing. Its activities in that area have grown constantly. Reflecting the international importance of this work, agreements recently were completed with VAAP, the licensing organization of the U.S.S.R. and ZAIKS, the Polish society. In contact with those societies with which it does not have agreements, BMI continually seeks to broaden its protection for all writers and its repertoire for all users of music.

MODERN DATA PROCESSING

Both BMI's collection and distribution systems are fully computerized. Indeed, since its start BMI's performing rights royalty distribution has used the most modern data processing technology. It was in 1964 that BMI pioneered the exchange of royalty accountings in machine-readable form among its sister societies. Today, of course, computer tapes are the preferred medium for transmitting such information with swiftness and accuracy.

Since 1973, the BMI repertory of 850,000 licensed works, together with the names of the writers and publishers involved, has been maintained in an electronically accessible data base. New works registered with BMI at the rate of 40,000 a year are added to this repertoire directly by means of cathode ray tubes, CRTs, or screens, connected to a main data base. Information updating, for example the new address of an affiliated composer or that of a major promoter in the field of popular concerts, is also handled by these CRTs. At this writing BMI employs 28 CRTs to accrete and maintain all information. Two of these screens are located outside the New York headquarters office, with more to be placed in other locations. The world-wide growth of the music business has made use of computer technology an absolute necessity.

The technology provides the best service to affiliated

writers and publishers, to BMI's sister licensing bodies, the users of music and the general public in search of accurate information.

An example of the international scope of this information is reflected in the list of 212 BMI-licensed songs which have received in excess of one million broadcast performances as of June 30, 1976. To do so, a song must have been performed and been paid royalties for some 50,000 hours of playing time. Songs from Belgium, Brazil, Canada, France, Germany, Italy, Japan and Spain have received BMI awards denoting this significant accomplishment.

BMI's collection work is handled by a billing system whose accounts receivable ledger consists of some 30,000 accounts, all maintained on the computer. About one-quarter of these licensees receive monthly bills, while some 14,000 are issued computer-prepared bills once each calendar quarter. The remainder are subject to semi-annual and annual billings.

The licensing of music users, both broadcast and general, is the responsibility of a field staff of over 50 representatives working out of six regional offices which cover all of the U.S. The users with whom they deal include radio and television stations, hotels and motels, restaurants, nightclubs, cocktail lounges and taverns, discotheques, ballrooms, skating rinks, background music services, airline inflight music, theme parks, symphony orchestras, concert halls and promoters, sports arenas, trade shows, traveling attractions like ice shows, circuses and rodeos. All of the many kinds of attractions of which music forms a commercial feature are dealt with. 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 that may be necessary.

BROADCAST CUSTOMERS

In addition to stations already on the air, licenses are issued to all new stations and must be issued anew each time a station changes hands. Annually, BMI licenses 500 stations which change ownership, and provides information and assistance to those others of the 7,700 licensed by the FCC.

The fees and terms of broadcast licensing agreements are not set arbitrarily 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. Fees are based on station income, less certain applicable deductions. Current agreements with individual radio and TV outlets run through Dec. 31, 1977.

GENERAL LICENSES

General licenses are established as the result of negotiations with established trade associations, organizations or other groups covering specific situations.

To cite an example: In arriving at the fees to be paid by hotels and motels for the use of music, BMI officials meet and negotiate periodically with officials of the American Hotel and Motel Association. Similarly, BMI officials regularly negotiate fees with representatives of the American Symphony Orchestra League and the National Ballroom Operators Association. Where an established trade group does not exist, BMI will seek to negotiate rates with major representatives of that field.

Because of the wide variety of music users and situations, there can be no single way of calculating fees. They must be carefully tailored to specific circumstances and in assessing fees BMI uses the most appropriate yardstick of payment for each type of music user.

For instance, hotel, motel and cafe fees are based upon the annual expenditures for musicians and entertainers. Other fees will be based upon the seating capacity of the concert hall, or the percentage of gross annual income, as in the case of ballrooms. The BMI fee structure is carefully shaped to accommodate all factors within the situation, assuring equal treatment for all users of the same type.

Among other duties, BMI field representatives regularly check music-using establishments to determine whether those performing BMI material are properly licensed. Where this is not the fact, the user is promptly mailed the necessary license forms for completion and return. When required, vigorous legal

In servicing and licensing the broad range of music users, both broadcast and general, a field staff of over 50 representatives works from six regional offices covering the U.S.

BMI, in serving music, welcomes new writers and publishers; it treats music users as valued customers entitled to fair treatment; it strives to earn and deserve the public good will.

action is pursued under provisions of the U.S. copyright law. BMI believes such steps are its responsibility to affiliated writers and publishers, to its sister licensing organizations whose music may be infringed upon, and to the vast majority of American music users who recognize and assume their responsibility under the law.

BMI'S SERVICE TO MUSIC

From the beginning BMI has brought new concepts into music licensing. It welcomes new writers and publishers. It treats all music users as customers entitled to fair treatment. It is concerned about the public and strives to deserve its good will.

BMI has involved itself in active cooperation with all the constituent members of the American music industry in a drive for meaningful copyright legislation and government concern toward the protection of intellectual property. BMI speaks on behalf of its affiliates on matters currently pending in copyright revision. It offers position statements to legislators involved in the creation of laws affecting music and copyright at the national and state levels. Its executive personnel works to make BMI and the problems of its members better known to government officials and legislators.

BMI has cooperated with various departments of the U.S. government in many projects. These have involved the White House, State Dept., Treasury Dept., Dept. of Health, Education and Welfare, Dept. of Defense, The National Endowment for the Arts, the U.S. Information Service, and the U.S. Mission to the United Nations, among others.

BMI AND THE BICENTENNIAL

During the bicentennial year, BMI celebrated the occasion in similar cooperation with the government. BMI-sponsored exhibits taken from the Carl Haverlin Collection of the BMI Archives toured the country and Western Europe as one of 215 officially recognized programs.

BMI executives are members of the boards and advisory councils of many public and private organizations involved in music and music education. BMI has been an active force in the American Symphony Orchestra League, the General Federation of Music Clubs, the Country Music Association, the International

Music Council, the World Jazz Association, the American Music Center, National Academy of Recording Arts and Sciences, the Copyright Society of the USA, the National Commission of UNESCO, the Academy of Popular Music and many others.

The staff of BMI regional managers, which deals with music users on a day-to-day basis, also appear before mass communication classes on college and university campuses throughout the country. BMI executives engage continually in a series of speaking and teaching engagements, both in the U.S. and in other nations.

This international involvement is shown by two recent events. In order to encourage study of copyright matters dealing with Latin American performing rights societies, BMI established the BMI/CISAC Pan American Council Scholarship. An annual grant is made for the best paper submitted and at the end of the first three-year period, BMI is making an additional payment to the Council to defray the cost of publishing the results of the studies.

Most recently, BUMA, the performing rights society of Holland, laid the groundwork for a new society in the Dutch Antilles region. For the present it will operate under BUMA sponsorship, but is expected to become an independent entity in five years. BMI encouraged the new organization with a financial contribution in its formative stage.

BMI AT 20

On the occasion of BMI's 20th anniversary the distinguished publication *Musical America* hailed BMI's contribution, saying:

"Broadcast Music is a business with a conscience, fully aware of the pressing need to make dollars work for contemporary composers and music. . . . In a scant 20 years since its founding BMI has taken a mature and responsible stand on the state of contemporary, and, most important, American musical thought. It has realized that only through realistic support of our writers, through money, performance and recordings can the composer of today find an opportunity to flourish and work for America's culture and stature in the world of art."

That support continues. That realistic concern has brought into being a number of projects, in none of which is there any requirement of BMI affiliation for participation.

Since 1951, BMI annually awards to student composers under the age of 26 in the Western hemisphere, cash prizes to encourage the creation of concert music. More than 200 talented young composers have been presented with these awards to be applied toward their musical education.

The BMI Musical Theater Workshop offers regular sessions in New York, Los Angeles and other places to young composers and lyricists. These are designed to stimulate proven writers and to develop new talent for the musical theater.

For the past several years BMI has sponsored the Alternative Chorus Workshop in Los Angeles. There, new composers and authors have their works performed before audiences of publishers and record company executives.

BMI MANAGEMENT

Overall management of BMI is in the hands of Edward M. Cramer, president. Preceding him have been Carl Haverlin (1947-1964), Robert Jay Burton (1964-1965) and Robert B. Sour (1966-1968). Under Cramer, day-to-day operations are handled by officers responsible for the organization's principal departments.

The officers, listed alphabetically, are: Neil Anderson and Ronald Anton, vice presidents, performing

rights West; Edward Chapin, secretary; Helmut Guttenberg, vice president, foreign performing rights administration; Robert J. Higgins, vice president, licensing; Richard Kirk, vice president, West Coast; Edward Molinelli, vice president, finance and treasurer; Frances Preston, vice president, Nashville; Lawrence Sweeney, controller; Russell Sanjek, vice president, public relations; Theodora Zavin, senior vice president, performing rights administration.

BMI AND CISAC

BMI has had a long association with CISAC—the International Confederation of Societies of Authors and Composers. Cramer is a member of CISAC's administrative council; Elizabeth Granville, executive director of publisher administration, was recently named a member of CISAC's Juridical and Legislative Commission.

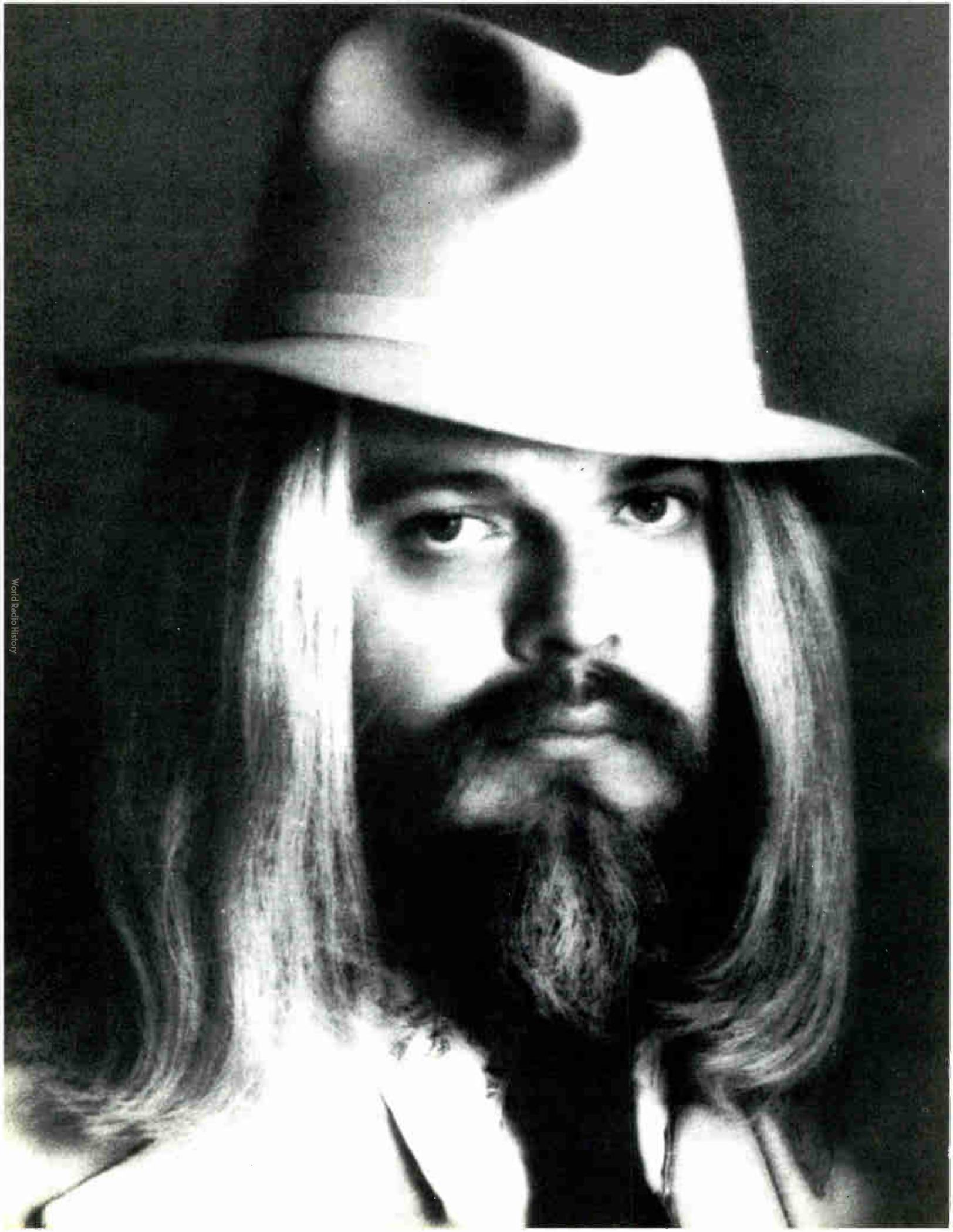
Helmut Guttenberg is an active member and participant in the BIEM/CISAC Work Group which concerns itself with technical problems affecting the data and information exchange among societies. Too, Guttenberg has contributed papers on various topics at the sessions of CISAC's EDP Symposium and Technical Commission. He headed the Standardization Work Group dealing with the exchange of royalty accountings in machine-readable form and created the standardized format now in use.

Leo Cherniavsky, Guttenberg's predecessor, chaired CISAC's Glossary Work Group, which produced a dictionary and concordance in five languages covering the accounting and technical terms most frequently used by the performing and mechanical rights societies.

THE BMI OFFICES—BMI's main office is at 40 West 57th Street, New York, N.Y. 10019, with regional offices in these other locations:



10 Music Square East, Nashville, Tennessee 37203
6255 Sunset Blvd., Hollywood, California 90028
6767 Forest Lawn Drive, Hollywood, Ca. 90068
680 Beach St., San Francisco, California 94109
230 North Michigan Avenue, Chicago, Illinois 60601
888 Worcester Road, Boston, Massachusetts 02181
1320 S. Dixie Highway, Coral Gables, Florida 33146
The Gallery Building, 3115 West Loop So., Suite 51,
Houston, Texas 77027



World Radio History

Leon Russell

BY IAN DOVE

The only apparent constant in the life and career of BMI's Leon Russell is that he never smiles for his publicity photographs. And he certainly should be happy.

In 1977, he won plaudits as writer of George Benson's million-selling, Grammy award-winning "This Masquerade," latest in a line of Russell compositions that stretch back two decades. No, he's not the Grand Old Man of rock 'n' roll—he merely started professional gigging at the tender and illegal age of 14.

But consider how Leon Russell has moved around.

In 1971, this singer-songwriter-pianist rode very high in the rock world. As *Creem* editor Ben Edmonds noted: "Leon Russell, having engineered Joe Cocker's Mad Dogs and Englishmen spectacular, knows exactly how to project a larger than life image. His stage is always crowded and active, with all the activity skillfully manipulated to revolve around his presence."

This was also the time of the rock-historic "Bangladesh" concert at New York's Madison Square Garden. Leon Russell was up front and center with such heavies as Bob Dylan, George Harrison and Eric Clapton.

This is the public side of Leon Russell, a side he enjoys—"It's quite a privilege to have 4 to 5,000 people a night focus all their energy on you," he once commented. However, perhaps more important is Russell, the songwriter.

Leon Russell's songs range from the Gary Lewis hits of the 1960s (which he co-wrote) through Joe Cocker's breakthrough hit, "Delta Lady," to "This Masquerade." As "Delta Lady" seems custom made for Joe Cocker's blue-eyed soul voice, so does "This Masquerade" tailor itself for the jazz-tinged style of George Benson. And Bette Midler, Bonnie Bramlett and a whole slew of female singers have wrung emotion and rejection, in great amounts, from "Superstar," one of Russell's most recorded and lasting pieces, co-written with Bonnie Bramlett.

The meeting with Joe Cocker in 1970 started Leon Russell moving again. Up to this time he had been a superior session musician and writer. In the studio, Delaney and Bonnie Bramlett were cutting an album for which Russell was songwriter and contributing musician. Delaney and Bonnie were fond of turning sessions into partytime, with all manner of like-minded musicians dropping by. Cocker and his producer Denny Cordell stopped in and were most impressed with Russell and his talent.

The result: Russell produced Cocker's LP, stage managed the Mad Dogs and Englishmen American

tour and ended up in partnership with Cordell in Shelter Records, making Russell one of the first artists to have his own label.

Shelter, however, was no ego trip for Russell alone. It became one of the more interesting small indie labels of the time. (The Russell-Cordell partnership has since been dissolved.) It embraced some reggae before it was fashionable, Phoebe Snow was discovered, Freddie King was recorded and, of course, Leon Russell became the resident superstar.

He had his first LP under his own name on Shelter. His first single hit, "Roll Away the Stone," was from that album. He also took a chance with *Hank Wilson's Back*, a country album that was a tribute to the late Hank Williams. A country hit, "Rolling In My Sweet Baby's Arms," came out of this LP. Then, it was revealed that Hank Wilson was a *nom du disque* for that non-stereotype Leon Russell.

This was Oklahoma-born Leon Russell's way of showing that he had valid country roots as well.

Leon Russell's first instrument in Lawton, Okla. was trumpet and on this horn he played his first gigs. But by 1959 he had moved to piano and had his own rock band in the area, working occasionally with Ronnie Hawkins. He showed some independence by refusing an offer to tour with Jerry Lee Lewis, choosing to venture into the unknown (to him) world of the Los Angeles studio musician. Phil Spector picked up on Russell's changes and had him back up the Crystals, the Ronettes and Ike and Tina Turner. Russell also was on "You've Lost That Lovin' Feelin'," by the Righteous Brothers, Gary Lewis' hits, "Mr. Tambourine Man," by the Byrds, and others.

Moving again, he opened his own studio where Billy Preston made his early records. Then came Delaney and Bonnie, Cocker and "Bangladesh." Along with his visibility, the song hits started coming—"Hummingbird," "A Song for You," "Lady Blue."

In 1976, another move. He married back-up singer, Mary McCreary, whose credits include Sly Stone and Barbra Streisand as well as her husband. They began raising a family, took time off from touring, started a new label, Paradise Records (distributed by Warner Bros.) and then produced *The Wedding Album* by Leon and Mary Russell.

In 1977, Leon Russell remains on the move.

Mr. Dove, a free-lance writer, specializing in pop music, formerly was a reviewer for The New York Times.

Grammy Awards to BMI



The membership of the National Academy of Recording Arts and Sciences (the Recording Academy) made public its selections, February 19, of the past year's "best" in a variety of music and craft categories.

All the winners of the coveted miniature gramophones (Grammys) were announced on the two-hour CBS-TV show, emanating from the Hollywood Palladium, where the main banquet was held. Andy Williams served as host. Other Academy celebratory banquets took place that night at the Statler-Hilton in New York, the North Lake Hilton in Atlanta and the Bimbo 365 Club in San Francisco.

BMI music and affiliated writers were well-represented when it came to the presentation of awards for excellence.

One of the major winners was **George Benson**, who figured in three awards.

His rendition of the **Leon Russell** song, "This Masquerade," published by Teddy Jack Music, was named Record of the Year.

Benson's Warner Bros. album, *Breezin'*, won the Grammy as Best Pop Instrumental Performance. The album includes the title song by **Bobby Womack**, pub-

lished by Unart Music Corp. and Tracebob Music Co.; **Phil Upchurch's** "Six to Four," published by Utom Music Publishing Co.; "Lady," by **Ronnie Foster**, published by Communicated Music Co.; Benson's "So This Is Love," published by Communicated Music Co., and "This Masquerade."

The guitarist's interpretation of **David Matthews'** "Theme from Good King Bad," published by Char-Liz Music, Inc., was the winning entry in the Best R & B Instrumental Performance competition.

The Best Instrumental Composition, according to the voting members of the Recording Academy, was "an original, non-classical" creation by **Chuck Mangione**, titled "Bellavia," published by Gates Music, Inc. It originally appeared in the A&M album of the same name, which is completely comprised of Mangione compositions: "Come Take a Ride With Me," "Listen to the Wind," "Carousel," "Dance of the Windup Toy" and "Torreano"—all published by Gates Music, Inc.

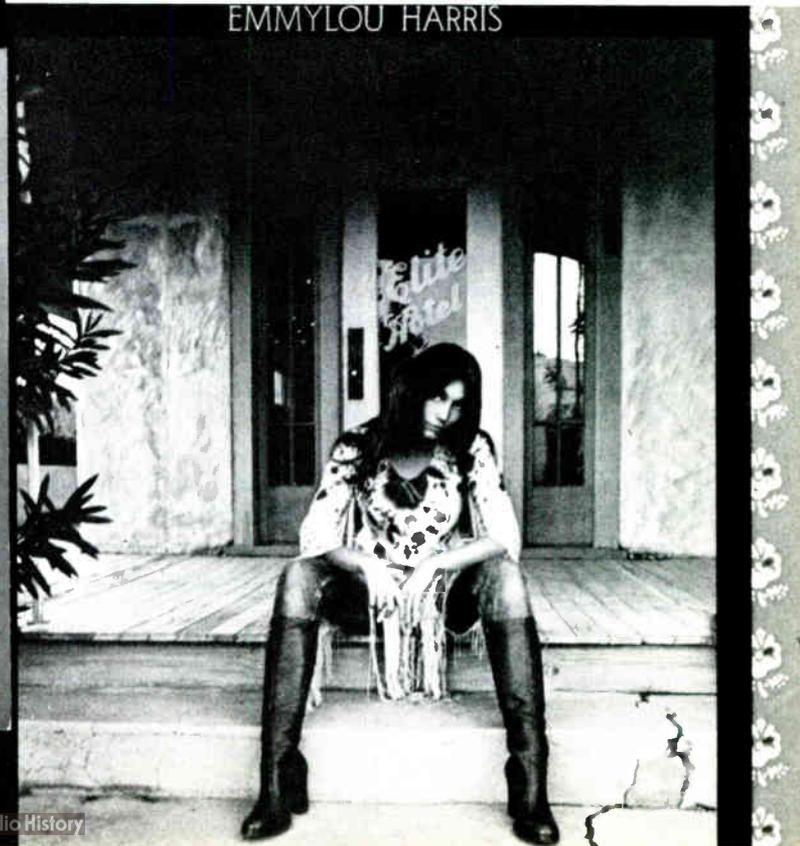
BMI had another winner in the "Composing Field" of the Recording Academy's balloting. **Norman Whitfield** was the Grammy recipient for Album of Best Original

Eddie Palmieri UNFINISHED MASTERPIECE



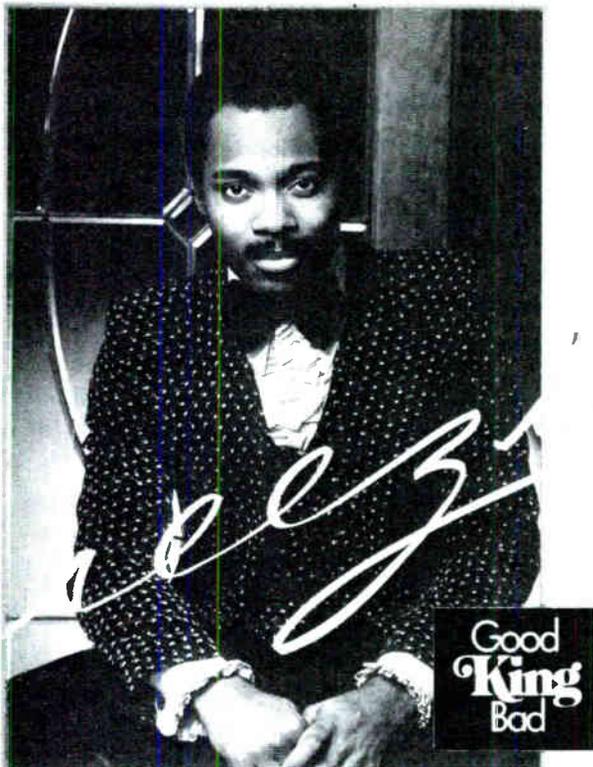
The Best Country Vocal Performance, Female

EMMYLOU HARRIS



GEORGE BENSON

B R E E Z I N'



George Benson, a major Grammy winner: three awards

Score Written for a Motion Picture or TV Special. The work that won for him—his music for *Car Wash*, an Art Linson Production, released by Universal Pictures. The score is published by Duchess Music Corp.

BMI swept the "Ethnic/Traditional/Latin Field."

John Hartford's *Mark Twang* (Flying Fish) was the winning LP in the Best Ethnic or Traditional Recording category, which includes traditional blues and pure folk recordings. Much of the material in the album is by Hartford and published by John Hartford Music. The repertory includes "Long Hot Summer Days," "Let Him Go On Mama," "Don't Leave Your Records in the Sun," "Tater Tate and Allen Mundy," "The Julia Belle Swain," "Austin Minor Sympathy," "The Lowest Pair" and "Tryin' to Do Something to Get Your Attention." Hartford's "Skippin' in the Mississippi Dew" is published by Fantasy Music. The album also features "Little Cabin Home on the Hill," by **Bill Monroe** and **Lester Flatt**, published by Peer International Corp.

The Best Latin Recording was **Eddie Palmieri's** *Unfinished Masterpiece* (Coco), comprised of Palmieri compositions, published by Ying Yang Music: "Un Puesto Vacante," "Kinkamache," "Oyelo Que Te Conviene," "Cobarde," "Random Thoughts," "Resemblance."

Emmylou Harris won in the Best Country Vocal Performance, Female, category with her Reprise album, *Elite Hotel*, which is almost entirely comprised of BMI-licensed material. The album features "Sin City" and "Wheels" by **Chris Hillman** and **Gram Parsons**, published by Irving Music, Inc.; "Amarillo," an **Emmylou Harris-Rodney Crowell** collaboration, published by Wait & See Music and Jolly Cheeks Music; **Buck Owens'** "Together Again," published by Central Songs, Inc. and "Feelin' Single—Seein' Double," by **Wayne Kemp**, published by Glad Music Co. and Black Jack Publishing.

It also includes "One of These Days," by **Earl Montgomery**, published by Altam Publishing Co.; **Rodney Crowell's** "Till I Gain Control Again," published by Jolly Cheeks Music; **John Lennon** and **Paul McCartney's** "Here, There and Everywhere," published by Maclen Music, Inc.; "Ooh Las Vegas," by **Gram Parsons** and **Rick Grech**, published by Wait & See Music, Casserole Music Corp. and Carbert Music; **Don Gibson's** "Sweet Dreams," published by Acuff-Rose Publishing, Inc. and **Hank Williams'** "Jambalaya," published by Fred Rose Music, Inc.

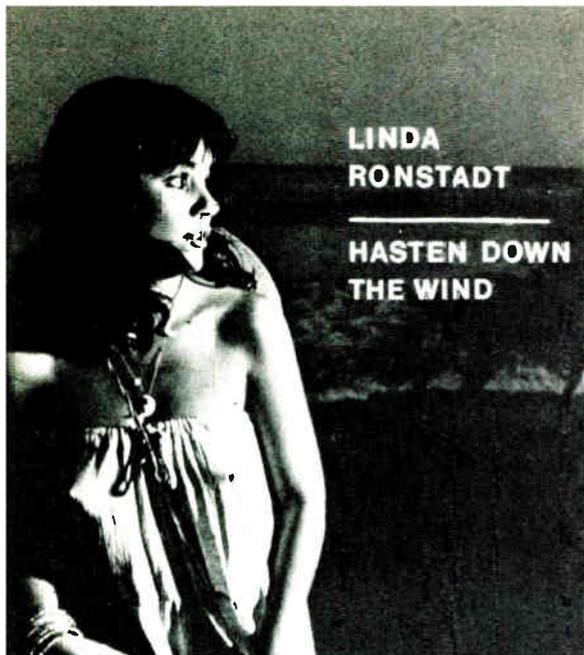
The Best Country Song was judged to be "Broken Lady," by **Larry Gatlin**.

Chet Atkins and **Les Paul** were responsible for the duo album on RCA, *Chester and Lester*, that was selected Best Country Instrumental Performance.

The recipient of the Best Pop Vocal Performance, Female, Grammy was **Linda Ronstadt**. Her vehicle: the Asylum LP, *Hasten Down the Wind*, in which she sings



John Hartford: Best Ethnic or Traditional Recording



LINDA
RONSTADT
HASTEN DOWN
THE WIND

Best Pop
Vocal
Performance,
Female



Natalie Cole: Best R & B Vocal
Performance, Female, honors

such songs as the title item by **Warren Zevon**, published by Warner-Tamerlane Publishing Corp. and Dark Room Music and "Lose Again," "If He's Ever Near" and "Someone to Lay Down Beside Me," by **Karla Bonoff**, published by Seagrape Music except the latter (Sky Harbor Music).

She also performs "The Tattler," the **Ry Cooder-Russ Titelman** collaboration, published by Tonopah and Tidewater Music Co.; "That'll Be the Day," by **Jerry Allison, Buddy Holly** and **Norman Petty**, published by MPL Communications, Inc.; "Lo Siento Mi Vida," by Ms. **Ronstadt**, **Kenny Edwards** and **Gilbert Ronstadt**, published by Normal Music; **John and Johanna Hall's** "Give One Heart," published by Hall Music and Mojohanna Music, divisions of Open End Music; "Try Me Again," by Ms. **Ronstadt** and **Andrew Gold**,

published by Normal Music and **Willie Nelson's** "Crazy," published by Tree Publishing Co., Inc.

Natalie Cole, carrying on a great family tradition, has emerged as a factor in music over the last two years. Adding to her prestige, she was the winner in the Recording Academy competition for Best R & B Vocal Performance, Female, honors. The song that helped bring her victory was "Sophisticated Lady (She's a Different Lady)," which she had a hand in writing. Ms. Cole is co-publisher (Cole-arama Music) as well.

The song that won the Best R & B Vocal Performance by Duo, Group or Chorus award for **Marilyn McCoo** and **Billy Davis Jr.** is by **James Dean** and **John Glover**: "You Don't Have to be a Star (To Be in My Show)," published by Groovesville Music and Screen Gems-EMI Music, Inc.

Richard Pryor won the Best Comedy Recording Grammy with *Bicentennial Nigger*. He wrote all the material for the LP. It is published by Black Rain, Inc.

The album selected Best Inspirational Performance, *The Astonishing, Outrageous, Amazing, Incredible, Unbelievable, Different World of Gary S. Paxton*, is completely devoted to BMI-licensed music by Paxton—and on one song, "Love It Comes in All Colors," by Paxton and his children: Melody and Debra.

Published by Newpax Music Press, the music in the LP includes "Different World," "Love It Comes in All Colors," "Weeds," "I Wonder If God Cries," "What 'Cha Gonna Do When You Ain't A Kid No More?," "Layed Back in His Love," "Jesus Keeps Takin' Me Higher and Higher," "There's Got to Be More to Livin' Than Waitin' to Die," "You Ain't Smoking Them Cigarettes (Baby, They're Smokin' You)," "Victim of the System," "Sophisticated Savages" and "He Was There All the Time."

Bubbling Brown Sugar, a musical view of Harlem at its height, in the 1920s and 1930s, won the Best Cast Show Album Grammy. A long-running hit on Broadway, it includes such BMI-licensed material as "God Bless the Child," by **Billie Holiday** and **Arthur Herzog Jr.**, published by E. B. Marks Music Corp.; "There'll Be Some Changes Made," by **W. Benton Overstreet** and **Billy Higgins**, published by E. B. Marks Music Corp.; "Nobody," by **Axel Rogers** and **Bert Williams**, published by E. B. Marks Music Corp. and "His Eye Is On the Sparrow/Swing Low Sweet Chariot," adapted and arranged by **Danny Holgate**, published by Soundboosters, Inc. and Unichappell Music, Inc. The title song, written by **Danny Holgate**, **Emme Kemp** and **Lillian Lopez**, is co-published by Soundboosters, Inc. and Unichappell Music, Inc.

ON THE COVER, clockwise: **Norman Whitfield**, **Leon Russell**, **Chuck Mangione**, **Larry Gatlin**, all major Grammy winners in the most recent honors competition.

Season after season,

MOST of the **MUSIC**

CREATED for
TELEVISION

is licensed through
BMI

*At mid-point in the milestone 1976-77 television season, viewers had seen and enjoyed close to 90 continuing series. Of these, 73 featured themes and/or scores written by BMI-affiliated composers. In addition, these talented musicians contributed to a host of network specials.**

BMI

*

* Based on information supplied to BMI as of February 20, 1977.



ROOTS
Theme, Original and Source Music:
Quincy Jones



HAPPY DAYS
Theme: Charles Fox Norman Gimbel
Original Music: Charles Fox



CHARLIE'S ANGELS
Theme and Original Music:
Jack Elliot, Allyn Ferguson



STARSKY & HUTCH
Theme: Tom Scott
Original Music: Andy Kulberg,
Shorty Rogers, Tom Scott



STREETS OF SAN FRANCISCO
Theme: Pat Williams
Original Music: Billy Byers,
Robert Drasnin, George Roumanis,
Duane Tatro, Pat Williams



NANCY DREW/HARDY BOYS MYSTERIES
Theme: Glen Larson
Original Music: Stu Phillips



BARETTA
Theme: Dave Grusin
Original Music: Tom Scott



HOLMES & YO YO
Theme and Original Music:
Richard Hailigan



COS
Theme and Original Music:
Bill Cosby



THE FEATHER & FATHER GANG
Theme and Original Music:
George Roumanis



MOST WANTED
Theme: Lalo Schifrin
Original Music: Duane Tatro





WELCOME BACK, KOTTER
Theme: John B. Sebastian



THE TONY RANDALL SHOW
Theme and Original Music:
Pat Williams



LAVERNE & SHIRLEY
Theme: Charles Fox, Norman Gimbel
Original Music: Charles Fox,
Richard Clements



BARNEY MILLER
Theme and Original Music:
Jack Elliot, Allyn Ferguson



FAMILY
Original Music: Pete Rugolo



FISH
Theme and Original Music:
Jack Elliot, Allyn Ferguson



SIX MILLION DOLLAR MAN
Theme: Oliver Nelson
Original Music: J. J. Johnson



THE CAPTAIN & TENILLE
Theme: Howard Greenfield,
Neil Sedaka



WONDER WOMAN
Theme: Charles Fox
Original Music: Artie Kane



DOG & CAT
Theme and Original Music:
Barry DeVorzon

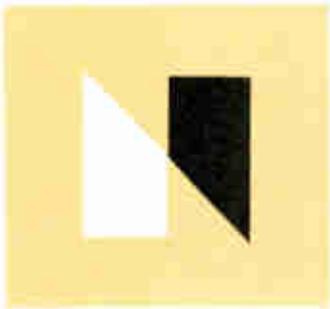


BLANSKY'S BEAUTIES
Theme: Charles Fox, Norman Gimbel
Original Music: Charles Fox



NFL FOOTBALL
Theme: Charles Fox





SERPICO
Theme: Elmer Bernstein
Original Music: Elmer Bernstein,
Robert Drasnin, John Parker



MCNDAY NIGHT AT THE MOVIES
Theme: Howard Shore



FANTASTIC JOURNEY
Theme and Original Music:
Robert Prince



CPO SHARKEY
Theme: Peter Matz



EMERGENCY!
Theme: Nelson Riddle
Original Music: Billy May



TALES OF THE UNEXPECTED
Theme: David Shire
Original Music: David Shire,
Duane Tatro



SATURDAY NIGHT AT THE MOVIES
Theme: Howard Shore



VAN DYKE & COMPANY
Theme and Original Music:
Allan Blye, Lex DeAzevedo



THE PRACTICE
Theme: David Shire
Original Music: James DePasquale,
David Shire



GEMINI MAN
Theme and Original Music:
Lee Holdridge



GIBBSVILLE
Theme and Original Music:
Leonard Rosenman



THE BIG EVENT
Theme: Ray Ellis



SANFORD & SON
Theme: Quincy Jones



QUINCY
Theme: Glen Larson, Stu Phillips
Original Music: Stu Phillips



SIROTA'S COURT
Theme and Original Music:
David Shire



POLICE WOMAN
Original Music: Jerrold Immel,
George Roumanis



SUNDAY MYSTERY MOVIE
Columbo: Theme: Billy Goldenberg
McCloud: Theme: Glen Larson; Original Music: Stu Phillips
Lanigan's Rabbi: Original Music: Leonard Rosenman



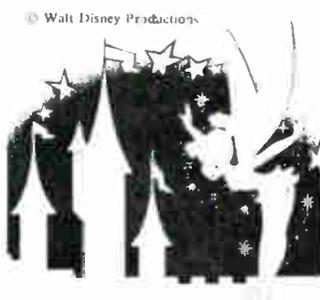
POLICE STORY
Theme: Jerry Goldsmith
Original Music: Jack Elliot,
Allyn Ferguson, Jerrold Immel



MOVIE OF THE WEEK
Theme: Ray Ellis



**LIFE AND TIMES
OF GRIZZLY ADAMS**
Original Music: Bob Summers



WONDERFUL WORLD OF DISNEY
Original Music: Richard Sherman,
Robert Sherman



BEST SELLERS
Theme: Elmer Bernstein
Original Music: Elmer Bernstein,
Nelson Riddle





THE WALTONS
Theme: Jerry Goldsmith
Original Music: Alexander Courage,
Jerry Goldsmith, Arthur Morton



GOOD TIMES
Theme: Dave Grusin



SONNY & CHER SHOW
Theme: Sonny Bono



CAROL BURNETT SHOW
Theme: Joe Hamilton
Original Music: Peter Matz



RHODA
Theme and Original Music:
Billy Goldenberg



MAUDE
Theme: Dave Grusin



MARY TYLER MOORE SHOW
Theme: Sonny Curtis
Original Music: Pat Williams



THE BLUE KNIGHT
Theme and Original Music:
Nelson Riddle



THE JACKSONS
Theme: The Jacksons



ALICE
Theme: David Shire



ALL'S FAIR
Theme and Original Music:
Jeff Barry



SWITCH
Theme: Glen Larson
Original Music: Richard Halligan



CODE R
Theme and Original Music:
Lee Holdridge





BOB NEWHART SHOW
Original Music: Pat Williams



**TONY ORLANDO AND DAWN
RAINBOW HOUR**
Theme: Irwin Levine, L. Russell Brown



M*A*S*H
Original Music: Duane Tatro



KOJAK
Theme: Billy Goldenberg



THE JEFFERSONS
Theme: Jeff Barry, Janet DuBois



BARNABY JONES
Theme: Jerry Goldsmith
Original Music: John Parker,
Duane Tatro



ONE DAY AT A TIME
Theme and Original Music:
Jeff Barry



HAWAII FIVE-O
Original Music: Bruce Broughton,
Harry Geller, Jerrold Immel,
Don B. Ray



DELVECCHIO
Theme: Billy Goldenberg
Original Music: Richard Clements



BUSTING LOOSE
Original Music: Jack Elliot,
Allyn Ferguson



SPENCER'S PILOTS
Original Music: Jerrold Immel



EXECUTIVE SUITE
Theme: Billy Goldenberg
Original Music: Billy Goldenberg,
Nelson Riddle, John Parker



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EVERY YEAR THE BMI GALAXY OF STARS LIGHTS UP GRAMMY NIGHT

Inez Andrews
Asleep At The Wheel
Chet Atkins
Jeff Beck
Ronald Bell
George Benson
Brass Construction
Breckler Brothers Band
Harry Wayne Casey
Ray Charles
Stanley Clarke
James Cleveland
Natalie Cole
Bill Cosby
Paul Craft
Floyd Cramer
Linda Creed
Joe Cuba
Mac Davis
Paul Desmond
Dr. Buzzard's Original
"Savannah" Band
Earth, Wind & Fire
Bill Evans
Richard Finch
Clare Fischer
Aretha Franklin
Kenneth Gamble
Larry Gatlin
Crystal Gayle
Chief Dan George (BMI C)
Jerry Goldsmith
Howard Greenfield

Dave Grusin
Jim Hall
Herbie Hancock
Sheldon Harnick
Emmylou Harris
John Hartford
Jimmie Haskell
Bernard Herrmann
Paul Hindemith
Billie Holiday
Leon Huff
Charles Ives
Sonny James
Waylon Jennings
Antonio Carlos Jobim
Brothers Johnson
George Jones
Quincy Jones
Scott Joplin
Dickey Lee
Loretta Lynn
Chuck Mangione
Barry Manilow
Marshall Tucker Band
Paul McCartney (PRS)
Bob McDill
Parker McGehee
Joni Mitchell
Bob Montgomery
Dorothy Moore
Walter Murphy
Willie Nelson
Jack Nitzsche

Eddie Palmieri
Dolly Parton
Gary S. Paxton
Richard Perry
Ray Price
Charley Pride
Richard Pryor
Lou Rawls
Lou Reed
Linda Ronstadt
Leon Russell
Mongo Santamaria
Harvey Scales
Skip Scarborough
Gunther Schuller
Neil Sedaka
Thomas Z. Shepard
Billy Sherrill
Joe Simon
Paul Simon
Statler Brothers
Hound Dog Taylor
Clark Terry
Michael Tippett (PRS)
Stanley Turrentine
Conway Twitty
Albert Vance
Maurice White
Norman Whitfield
Arlene Nofchissey Williams
Joe Wissert
Phil Woods
Tammy Wynette



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