

BMI

THE MANY WORLDS OF MUSIC

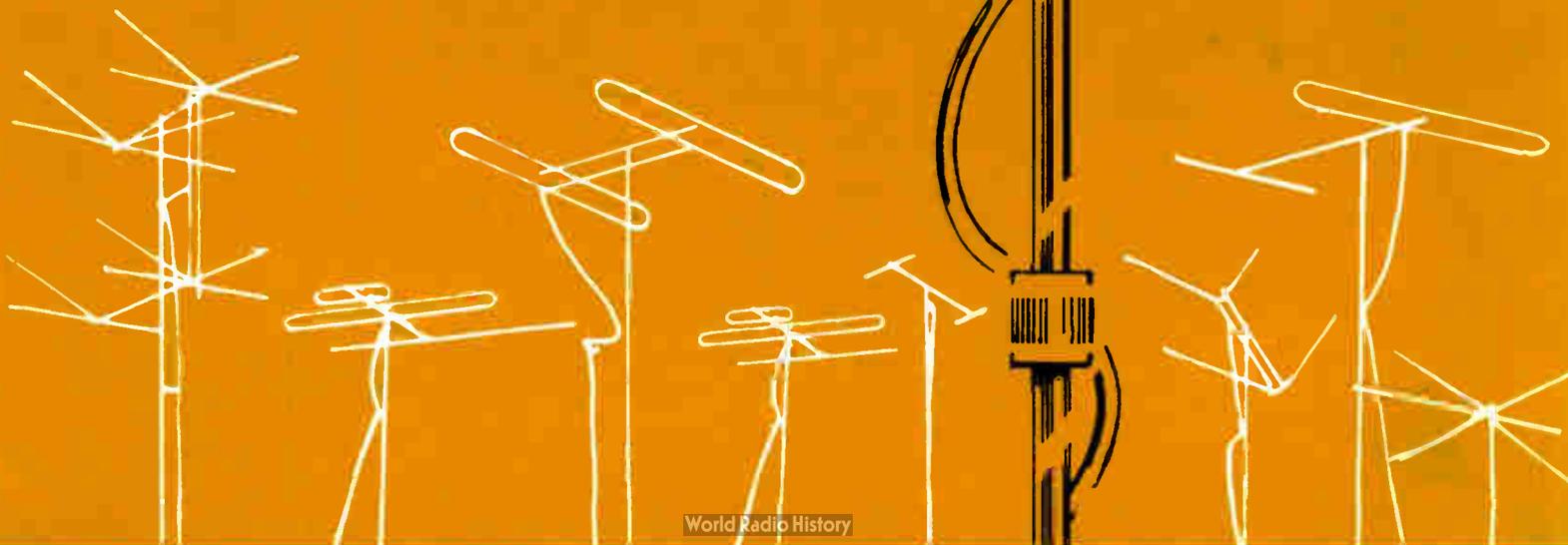
ISSUE 3, 1979

1000000 PERFORMANCES



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Academy of Popular Music ■ Sydney M. Kaye
1900-1979 ■ 1979 Million Performance Songs
■ Gems from the Million Performance Collection



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ISSUE 3, 1979



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BMI On The College Lecture Circuit

Executives travel the nation teaching the realities of America's music business and the facts of life about copyright.

BMI executives, based in New York, Nashville and Los Angeles—the world's largest music licensing organization's key offices—have been making appearances at colleges, universities and schools of various kinds across the country and in Canada.

Some have given courses; others, seminars and individual classes on a variety of subjects: ranging from the history and functions of BMI, copyright and songwriting to the business aspects of the arts profession, basics of the music business, fine arts management and the history of jazz.

BMI's activity at educational institutions is very much in keeping with its commitment to public service. Since the company was formed in 1940, BMI has made a point of bringing information about the creative and business aspects of music to those who have a need and desire for it.

Edward M. Cramer, BMI president, an adjunct professor at NYU, recently taught a course there entitled "Business Aspects of the Arts Profession: The Eco-

nomie and Legal Setting." He also teaches at the New School for Social Research and frequently lectures on copyright at other colleges and universities.

Theodora Zavin, senior vice president, Performing Rights, has of late offered seminars at Wright State University, Dayton, Ohio, and at Dawson College in Montreal. Also, she was a primary speaker for the Music Librarians Association in New Orleans.

During the past several months Russell Sanjek, vice president, Public Relations, addressed classes at Vanderbilt University in Nashville on "BMI and the Music Business" and "The History of Music Publishing Since 1450." He also lectured at Yale for the "Dimensions of the Music Profession" seminar, chaired by Philip Nelson, dean of the School of Music; participated in the ninth annual convention of the Popular Culture Association of America in Pittsburgh, focusing on "The Democratization of American Popular Music—1940-1960"; and spoke on the Copyright Law and performing rights to a group of minority interns of the Record-



Frances Preston at a Campus Production Workshop held at BMI Nashville



Touring BMI California executives Anderson, Siteman, Davis, Escott and Anton



In the Belmont College Music Business classroom: Del Bryant and students



Joe Moscheo and students at Pearl High School, Nashville



Russ Sanjek on the college seminar circuit with Willie and Connie Nelson

ing Industry Training Program, sponsored by the Institute of Cinema Arts, New York City.

Elizabeth Granville, assistant vice president, Publisher Relations, has spoken on a variety of subjects at several educational centers—"Evaluation of Music Catalogs for Estate Tax Purposes" at Columbia. "Basics of the Music Business" at New York's Fieldston School, and various aspects of copyright at the Cardoza School of Law and the New School for Social Research. She also recently participated in a two-day symposium on performing rights at the Century Plaza Hotel in Los Angeles, sponsored by New York University, Vanderbilt University and also the Bureau of National Affairs.

To assistant vice president, Concert Administration James G. Roy's credit are a series of lectures over the past year. His subject at Columbia, the University of California at San Diego, Yale and State University of New York at New Paltz was "BMI and Concert Music." Most recently he talked about "Careers in Fine Arts Management and Their Relationship to BMI Licensing Policies in the Concert World" at the College Conservatory of the University of Cincinnati.

Dr. Barbara Petersen, manager, Concert Research, has been guest speaker at Johnson University in Vermont, Boston University's School of the Arts and at the Aspen Music Festival in Colorado. She gave several talks at Aspen before 30 young composers studying at the festival. Her basic subject: BMI and its services in the concert music area.

Other New York BMI executives have recently given students and faculty at various institutions the benefit of their expertise in a number of areas.

Edward W. Chapin, secretary of the company and head of the Legal Department, was a member of a panel at the University of Montana that discussed the new Copyright Law. Gary Roth, a BMI counsel, spoke at Columbia and teaches a course in Business Law at the Katharine Gibbs School. Public Relations executive

Burt Korall, an adjunct professor at Mercy College, White Plains, New York, taught an eight-week jazz history course at the Westchester multi-campus school and lectured twice this year on jazz and BMI at Yale.

In the Southern area, which is the responsibility of vice president Frances Preston, BMI has answered the call from colleges, universities and schools. Mrs. Preston's credits include lectures on songwriting, business management and performing rights at Belmont and Vanderbilt University, both in Nashville. Joe Moscheo, Del Bryant and Jerry Smith, executive members of her staff, all have spoken at Belmont. Moscheo was called on to talk to students on various aspects of the music business at Pearl High School in Nashville and also participated in a seminar, devoted to Elvis Presley, at Memphis State. Bryant has also made presentations on performing rights at Memphis State and Nashville's Peabody College.

Los Angeles BMI execs have been out and around, speaking on music and BMI at colleges over the last few semesters. Ron Anton, vice president, California, lectured at the University of Southern California and Sherman Oaks Experimental College. Neil Anderson, vice president, Performing Rights West, flew to San Francisco for a speaking appearance at the College of Recording Arts and Sciences. Brooke Escott, executive, Motion Picture/TV Relations, in her talk at Sherman Oaks Experimental College, concentrated on BMI and music for TV and film. Douglas Alan Davis and Michael Siteman, executives, Writer and Publisher Relations, informally spoke to Richard Bunker's class in songwriting at California State University, located in Dominguez Hills.

In answer to increasing demand, BMI plans to continue to send its executives to campuses around the country and in Canada. Communicating with the academic community, while imparting inside knowledge of music and BMI, is a significant aspect of the licensing organization's relationship with the public.

Spotlight: BMI

ULYSSES KAY receives a BMI Commendation of Excellence from James Roy, assistant vice president, Concert Music Administration, after the world premiere of Kay's orchestral rhapsody *Chariots* during the Philadelphia Orchestra's summer season at Saratoga Springs, NY. It marked the first time in the Orchestra's history that a black composer conducted the world premier of his own work. During the evening Roy also presented a BMI Citation to the Philadelphia Orchestra, citing its unfailing high standards of performing virtuosity and interpretative authority.



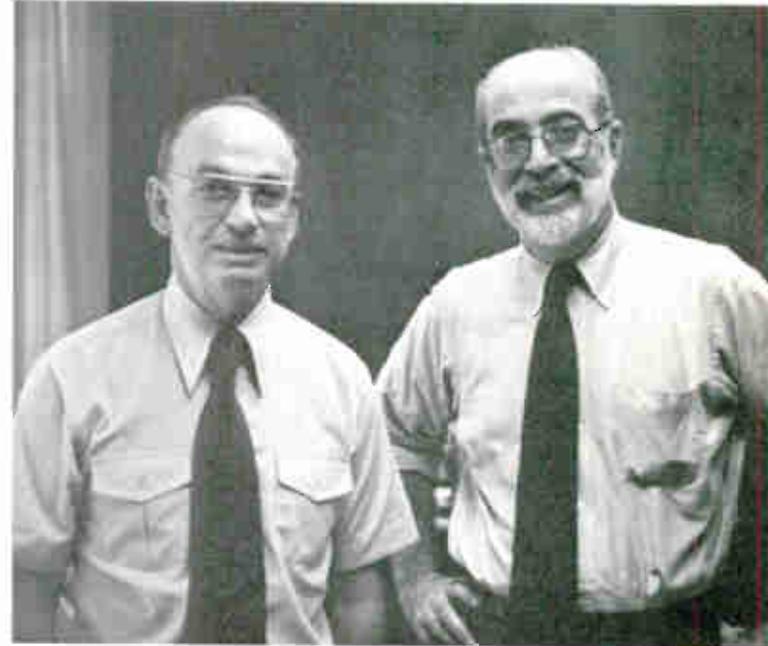
ENGLISH ROYALTY meets pop music blue blood as Princess Anne of Great Britain is introduced to Neil Sedaka and his wife, Leba, during a Grand Royal Charity evening show, of which she was Patron. Sedaka ended a sold-out, three-week tour of the United Kingdom by headlining the entertainment arranged for an audience of over 1,000 in London. British mental health and physical disability charities benefited from the occasion.





JACK ELLIOTT pictured with BMI president Edward Cramer. Elliott was in Europe in June when he was honored, with **Allyn Ferguson**, at the special Motion Picture/Television dinner in Los Angeles. Elliott and Ferguson are founders of The Orchestra, an ensemble of the West Coast's leading instrumentalists, dedicated to developing "a truly American statement within the art of music, blending classical traditions with a language whose roots are jazz."

LOS ANGELES MAYOR Tom Bradley declared opening day of the city's summer Contemporary Festival '79 as *Elliott Carter Day*. A special citation hailed the Pulitzer Prize-winning composer in a repertoire of concert music ranging in scope from chamber music to works for large orchestra.



THE UNITED STATES COPYRIGHT TRIBUNAL visited Music City during the summer to meet and discuss problems of copyright protection with songwriters and publishers. At BMI's Nashville offices Tribunal members (seated left to right) Thomas Brennan, Mary Lou Burg, Douglas E. Coulter, Tribunal chairman, Clarence James, Jr. and Frances Garcia appear with Tennessee Senator Jim Sasser, Frances Preston and CMA president Tom Collins. According to participants, a better understanding of matters affecting both groups resulted from the encounter.



Sydney M. Kaye (1900-1979)

Advocate of copyright revision; fighter for writers and publishers

Sydney Milton Kaye, leading copyright authority, attorney, longtime chief executive of Broadcast Music, Inc., and most recently "of counsel" of the New York law firm, Rosenman, Colin, Freund, Lewis & Cohen, formerly Rosenman, Colin & Kaye, died after an illness on August 27, at the age of 79.

In 1939 Mr. Kaye drafted a blueprint for the organization of BMI as a competitive source of music licensing, and served as its general counsel, and eventually chairman of the board until his retirement in 1975 as chairman emeritus.

A native of New York City, where he was born on February 3, 1900, Mr. Kaye attended Townsend Harris Hall and was graduated from Columbia University with A.B. and LL.B degrees. He was admitted to the bar in 1924 and worked for the law firm of Hays, St. John, Abramson & Schulman for two years.

From 1927 through 1930, Mr. Kaye was in charge of the legal department of the Schubert Theatre Corporation. The following year, he became an associate of Rosenberg, Goldmark & Colin, and afterwards became a partner.

At the new firm Mr. Kaye handled much of the legal work for the Columbia Broadcasting System and for the next decade also represented the National Association of Broadcasters in copyright hearings before Congress.

Some years later, in 1939, Mr. Kaye conceived the necessity and created the blueprint for a new performance rights licensing organization, BMI, to compete nationally in all fields of music, quickly transforming BMI from a corporate title into a functioning business. The firm's doors opened February 1, 1940, with offices at 580 Fifth Avenue, where Mr. Kaye negotiated contracts, hired staff and organized, almost overnight, a catalog of music licensed by BMI that filled the loudspeakers of radio sets all over the country during the period from January to October 1941, when ASCAP music could not be played on the air.

From that period on, the new organization successfully created a musical repertoire of all types, which



currently embraces over one million compositions. Mr. Kaye found the resulting "democratization of American music" a great source of pride and a personal achievement. A competitor once summed up Mr. Kaye's contribution, grudgingly, in the following terms: "He drafted the original plan for BMI, and was executive vice president and general counsel of BMI for most of its life. He is a tireless, two-fisted battler of no mean oratorical ability."

Through the years Mr. Kaye continued his relationship with the Rosenman, Goldmark, Colin & Kaye firm, in addition to his activities at BMI, and provided legal counsel to many corporations and prominent individuals.

Mr. Kaye was a member of the United States delegation at the inter-governmental meetings which formulated the Universal Copyright Convention in Geneva in 1952, and also served on other American delegations at governmental copyright conferences in Washington in 1951, Rome in 1961, and Stockholm in 1967. Mr. Kaye was a charter trustee of the Copyright Society of the USA, and served as its president. As chairman of its executive committee, he helped formulate and arranged for the publication of the Arthur Fisher Memorial Edition of the "Studies in Copyright" honoring the late Register of Copyright, prepared under the auspices of

the Copyright Office. He was a member and chairman of Committees for the Revision of Copyright Law of the American Bar Association and the New York City Bar Association. Mr. Kaye testified, primarily on behalf of the owners of musical copyrights at hearings of Congressional Committees on copyright matters since the 1930's, virtually until the new law was passed. He lectured on the protection of intellectual property at universities and contributed articles to magazines on the subject. He served as member of the Legal and Legislative Committees of CISAC, the International Confederation of Societies of Authors and Composers.

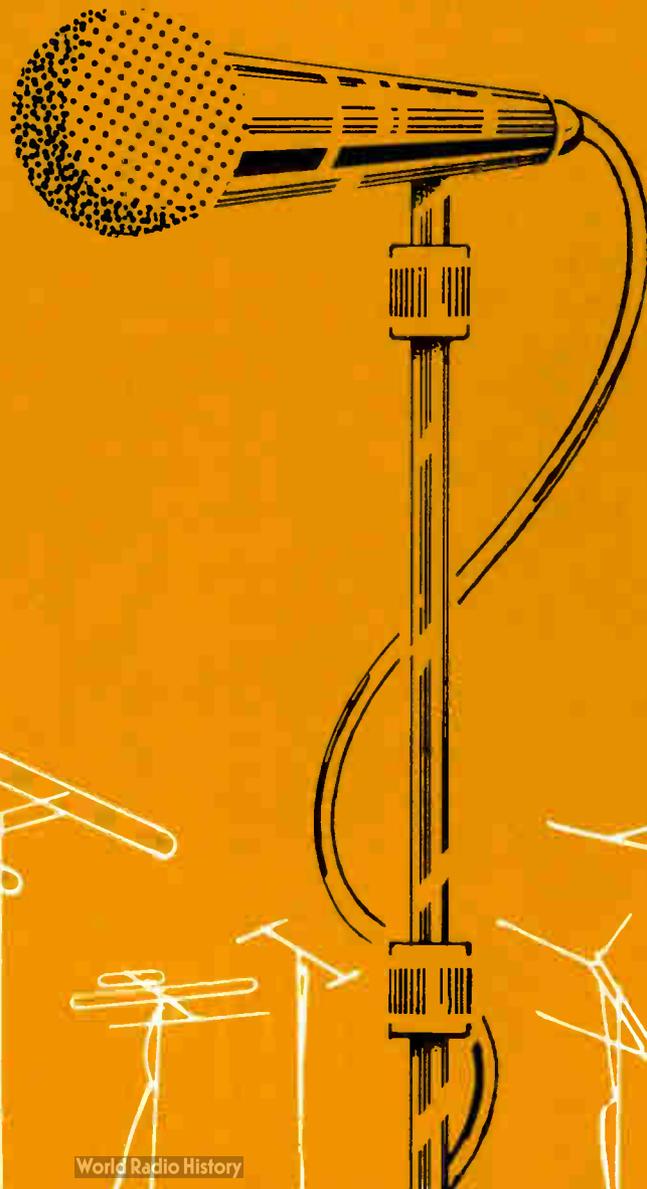
Although Mr. Kaye was noted among acquaintances for original light verse, he never took advantage of his position in the musical world to essay a popular song lyric. Instead, he confined such proclivities to correspondence. On one occasion, a broadcaster complained about the contractual responsibility to provide BMI with a complete log of all music played over his station during an extremely busy season. Such information provides the raw data from which distribution of BMI license fees is made to writers and publishers. Mr. Kaye wrote:

*We hope you do not break
your backs
By filling out our form
The log to which you put your axe
Will keep a writer warm.*

* * *

10000 PERFORMANCES

1979



Songs for All Seasons

Some 361 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, December 31, 1978, 361 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 United States radio and television networks, plus local AM and FM outlets. The songs represent the broadest possible spectrum of popular music. They are the creations not only of 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 receive a special award and get 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 at least 50,000 hours. Here, then, BMI's charmed circle of hits representing about 20,000,000 hours of play—songs for all seasons and all time, songs that rank among American and world favorites.



A writer whose name appears in italics does not license this work through BMI.

after the lovin'

ABRAHAM, MARTIN and JOHN

Words and Music by DICK HOLLER

ADIOS

English Lyrics by
EDDIE WOODS

Music and Spanish Translation by
ENRIC MADRIGUERA

AGAIN

ALL I HAVE TO DO IS DREAM

ALL SHOOK UP

Words and Music by OTIS BLACKWELL-ELVIS PRESLEY

Recorded By SUZI QUATRO

MEDIUM IN Bb

AMAPOLA

(PRETTY LITTLE POPPY)

JOSEPH M. LA CALLE
with
ALBERT GAMSE

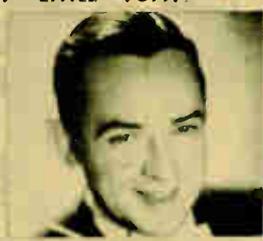


Recorded by GILBERT O'SULLIVAN on MAM Records

Words and Music by RAYMOND C. SULLIVAN

AM I THAT EASY TO FORGET?

Words and Music by CARL BELEW and W. S. STEVENSON



ALMOST PERSUADED

Words and Music by GLENN SUTTON and BILLY SHERRILL

AMERICAN PIE



AMOR

Music by
GABRIEL RUIZ
Spanish Lyrics by
RICARDO LOPEZ MENDEZ
English Lyrics by
SUNNY SKYLAR

AND I LOVE YOU SO



THE BEATLES

AND I LOVE HER

ANOTHER SOMEBODY DONE SOMEBODY WRONG SONG

Recorded by B. J. TERRELL on ABC Records



Angel of the Morning

WORDS AND MUSIC BY CHIP TAYLOR



Anna

PIANO SOLO WITH LATIN LYRICS

Music by F. VAIRO
Latin Lyrics by
F. GIORDANO



SILVANA MANGANO

ABRAHAM, MARTIN AND JOHN
Dick Holler
Regent Music Corp.

ADIOS
Enric Madriguera, E. Woods
Peer International Corp.

AFTER THE LOVIN'
Richard Ziegler, Alan Bernstein
Oceans Blue Music

AGAIN
Dorcas Cochran, Lionel Newman
Robbins Music

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

ALL SHOOK UP
Otis Blackwell, Elvis Presley
Unart Music Corp.,
Elvis Presley Music, Inc.

ALMOST PERSUADED
Billy Sherrill, Glenn Sutton
Al Gallico Music Corp.

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

AM I THAT EASY TO FORGET
Carl Belew, W. S. Stevenson,
Shelby Singleton
Four Star Music Co., Inc.

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

AMERICAN PIE
Don McLean
Mayday Music, Inc.

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.

ANGEL OF THE MORNING
Chip Taylor
Blackwood Music, Inc.

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

(HEY WON'T YOU PLAY) ANOTHER SOMEBODY DONE SOMEBODY WRONG SONG
Chips Moman, Larry Butler
Screen Gems-EMI Music, Inc.,
Tree Publishing Co., Inc.

ANYTIME

Herbert Happy Lawson
Unichappell Music, Inc.

AS LONG AS HE NEEDS ME

Lionel Bart (PRS)
Hollis Music, Inc.

BABY DON'T GET HOOKED ON ME

Mac Davis
Screen Gems-EMI Music, Inc.

BABY I'M YOURS

Van McCoy
Blackwood Music, Inc.

BAIA

Ray Gilbert, Ary Barroso (SBACEM)
Peer International Corp.

BALLIN' THE JACK

Chris Smith, James Burris
E. B. Marks Music Corp.

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 BAYOU

Roy Orbison and Joe Melson
Acuff-Rose Publications, Inc.

BLUE SUEDE SHOES

Carl L. Perkins
Hi-Lo Music, Inc.,
Unichappell Music, Inc.

BLUE VELVET

Bernie Wayne, Lee Morris
Vogue Music, Inc.

BLUESETTE

Jean Thielemans, Norman Gimbel
Duchess Music Corp.

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 (SBACEM),
S. K. Russell
Peer International Corp.

BREAKING UP IS HARD TO DO

Neil Sedaka, Howard Greenfield
Screen Gems-EMI Music, Inc.



ANY TIME



HERBERT HAPPY LAWSON

As Long As He Needs Me

LIONEL BART'S



baby don't GET HOOKED ON ME



BAIA

(No Baixa Do Sapateiro)

Music and Portuguese Lyric by

ARY BARROSO

English Lyric by

RAY GILBERT



Baby, I'm Yours

Written and Music by VAN MCCOY
Copyright by EMI MUSIC



Ballin' the Jack



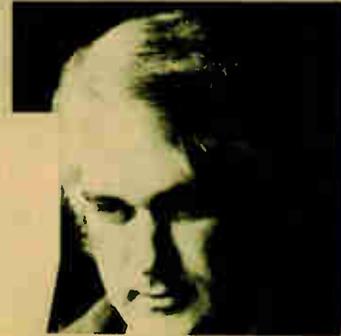
Recorded by JOHNNY HORTON as Columbia Records

THE BATTLE OF NEW ORLEANS

by
JIMMIE DRIFTWOOD

Behind Closed Doors

Written and Music by KENNY O'DELL



BESAME MUCHO

Music and Spanish Lyric by

CONSUELO VELAZQUEZ

English Lyric by

SUNNY SKYLAR



Blue Suede Shoes



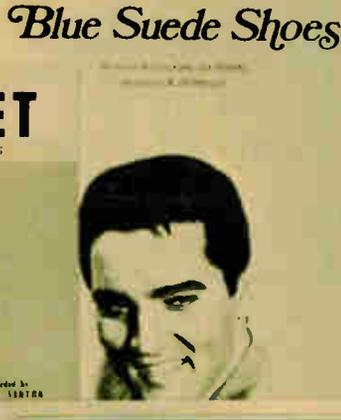
BLUE BAYOU

BY ROY ORBISON and JOE MELSON

RECORDED BY LINDA MONTEFATTO FOR ARJUNA RECORDS

BLUE VELVET

Words and Music by BERNIE WAYNE and LEE MORRIS



BLUESETTE

BONAPARTE'S RETREAT

THE PEE WEE KING AND REDD STEWART
Recorded by LARRY GREENBERG for Capitol Records



BORN FREE

Original Screenplay by Anthony Burgess and NORMAN GIMBEL
Lyric by DON BLACK Music by JOHN BARRY



BOTH SIDES NOW

Joni Mitchell
Siquomb Publishing Corp.

BREAKING UP IS HARD TO DO



From The Pages Of
The Beloved Bestseller
A Motion Picture

BRAZIL

(Brazilia de Brazil)

Brazilian Songbook by

ARY BARROSO

Translated English by

S. K. RUSSELL



The Breeze And I

BY THE TIME I GET TO PHOENIX

Bridge Over Troubled Waters
Simon and Garfunkel



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

BYE BYE LOVE
Felice Bryant, Boudleaux Bryant
House of Bryant Publications

CABARET
John Kander, Fred Ebb
Times Square Music Publications Co.

CALL ME
Tony Hatch (PRS)
Duchess Music Corp.

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

CANDIDA
Toni Wine, Irwin Levine
Big Apple Music Co.

CANDY KISSES
George Morgan
Unichappell Music, Inc.

CANDY MAN, THE
Leslie Bricusse, Anthony Newley
Taradam Music, Inc.

CAN'T GET USED TO LOSING YOU
Doc Pomus, Mort Shuman
Unichappell Music, Inc., S J W 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.

CHIM CHIM CHER-EE
Robert Sherman, Richard Sherman
Wonderland Music Co., Inc.

CLASSICAL GAS
Mason Williams
Irving Music, Inc.

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

COME CLOSER TO ME
Oswaldo Farres (SACEM), Al Stewart
Peer International Corp.

BYE BYE, LOVE

CABARET

CANADIAN SUNSET

CANDIDA

CANDY KISSES

CAN'T TAKE MY EYES OFF YOU

Can't Get Used To Losing You

Cast Your Fate To The Wind

CHIM CHIM CHER-EE

Cold, Cold Heart

CLASSICAL GAS

DELUXE EDITION
ERNE BALL

COME CLOSER TO ME

Van JOHNSON
LITTLE BALL
with WILLIAMS
Vernon WYNN

COME SOFTLY TO ME
Barbara Ellis, Gary R. Troxel,
Gretchen Christopher
Cornerstone Publishing Co.

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

CRYING IN THE CHAPEL
Artie Glenn
Unichappell Music, Inc.

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

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

DAYDREAM
John Sebastian
The Hudson Bay Music Co.

DEEP IN THE HEART OF TEXAS
June Hershey, Don Swander
Melody Lane Publications, Inc.

DESAFINADO
Antonio Carlos Jobim,
Newton Mendonca (SBAT)
Hollis Music, Inc.

DETOUR
Paul Westmoreland
Unichappell Music, Inc.

DIAMOND GIRL
Jimmy Seals, Darrell Crofts
Dawnbreaker Music

DO YOU WANT TO DANCE?
Bobby Freeman
Clockus Music, Inc.

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

DON'T BE CRUEL
Otis Blackwell, Elvis Presley
Unart Music Corp.,
Elvis Presley Music, Inc.

**DON'T LET THE STARS GET IN
YOUR EYES**
Slim Willet
Four Star Music Co., Inc.

DON'T PULL YOUR LOVE
Dennis Lambert, Brian Potter
Duchess Music Corp.

DONT SLEEP IN THE SUBWAY
Tony Hatch (PRS), Jackie Trent (PRS)
Duchess Music Corp.

DREAM BABY
Cindy Walker
Combine Music Corp.



EARLY IN THE MORNING

Earth Angel Will You Be Mine?

Dreams of the Everyday Housewife

Easy Loving

Words and Music by Freddie Hart

Founded by HUGO RAB on Capitol Records

Recorded by Chris Gantry on Monument Records

EL CONDOR PASA

EL PASO

by MARTY ROBBINS

ELEANOR RIGBY

ELUSIVE BUTTERFLY

ENDLESSLY

By CLYDE OTIS and BROOK BENTON

by BOB LIND on WORLD PACIFIC Records

Everything Is Beautiful

EVERYBODY'S TALKIN'

THE FIRST TIME EVER I SAW YOUR FACE

FEVER

THE FIFTY-NINTH STREET BRIDGE SONG (FEELIN' GROOVY)

FIFTY WAYS TO LEAVE YOUR LOVER

Words and Music by Paul Simon

FIRE AND RAIN

Feel Like Makin' Love

ROBERTA FLACK

DREAMS OF THE EVERYDAY HOUSEWIFE
Chris Gantry
Combine Music Corp.

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

EARTH ANGEL
Jesse Belvin
Dootsie Williams, Inc.

EASY LOVING
Freddie Hart
Blue Book Music

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

EL PASO
Marty Robbins
Elvis Presley Music, Inc., Paul Simon Music

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

ELUSIVE BUTTERFLY
Bob Lind
Metric Music Co.

ENDLESSLY
Clyde Otis, Brook Benton
Vogue 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

FIFTY WAYS TO LEAVE YOUR LOVER
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.

FLOWERS ON THE WALL
Lewis DeWitt
House of Cash, Inc.,
Unichappell Music, Inc.

FLYING HOME
Benny Goodman, Lionel Hampton
Regent Music Corp.

FOLSOM PRISON
Johnny Cash
Hi-Lo Music, Inc.

FOR ALL WE KNOW
Fred Karlin, Robb Royer, James Griffin
Duchess Music Corp.,
Al Gallico Music Corp.

FOR THE GOOD TIMES
Kris Kristofferson
Buckhorn Music Publishing, Inc.

FOUR WALLS
George Campbell, Marvin Moore
Unart Music Corp.

FRENESI
Alberto Dominguez (SACM),
S. K. Russell
Peer International Corp.

GAMES PEOPLE PLAY
Joe South
Lowery Music Co., Inc.

GENTLE ON MY MIND
John Hartford
Ensign Music Corp.

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,
Vinicius de Moraes (SACEM)
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.

GONE
Smokey Rogers
Elvis Presley Music, Inc.,
Dallas Music Co.

GOOD VIBRATIONS
Brian Wilson, Mike Love
Irving Music, Inc.



Got To Get You
Into My Life

GOTTA TRAVEL ON

By PAUL CLAYTON

Music by PAUL CLAYTON

GRANADA

Music by

AGUSTIN LARA

English Lyric by

DOROTHY DODD

Grazing In The Grass



GREEN GREEN GRASS OF HOME

THE GREEN DOOR

Words by MARVIN MOORE

Music by BOB DAVIE



GREEN FIELDS



GREEN EYES

Aquilon Ojas Verdes

Spanish Lyric by

NILO MENENDEZ

Music by

NILO MENENDEZ

Spanish Lyric by

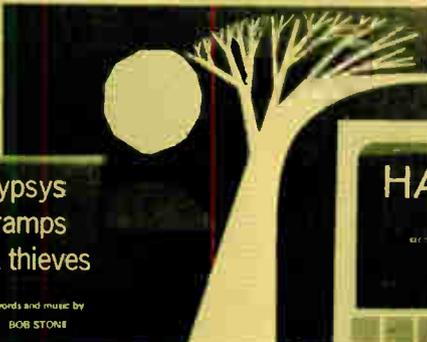
ADOLFO UTRERA

Translation by

E. RIVERA and

E. WOODS

GUANTANAMERA



HALF AS MUCH

By CURLEY WILLIAMS

Written by JOSEPH GARDNER FOR THE COLUMBIA RECORD

gypsies
tramps
& thieves

words and music by
BOB STONE

HANDY MAN



HAPPY TOGETHER

Words and Music by GARRY BONNER and ALAN GORDON

THE HAPPIEST GIRL IN THE
WHOLE U.S.A.



THE BEATLES
A HARD DAY'S NIGHT



"HARPER VALLEY P.T.A."

Words and Music by TOM T. HALL

have you never been mellow



GOT TO GET YOU INTO MY LIFE

John Lennon (PRS),

Paul McCartney (PRS)

Maclen 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 DOOR

Marvin Moore, Bob Davie

The Hudson Bay Music Co.

GREEN EYES

Nilo Menendez (SACM), Adolfo Utrera

(SACM), E. Rivera, E. Woods

Peer International Corp.

GREEN FIELDS

Frank Miller, Terry Gilkyson,

Richard Dehr

Blackwood Music, Inc.

GREEN GREEN GRASS OF HOME

Curly Putman

Tree Publishing Co., Inc.

GUANTANAMERA

Pete Seeger, Hector Angulo, Jose Marti

Fall River Music, Inc.

GYPSYS, TRAMPS AND THIEVES

Robert Stone

Peso Music

HALF AS MUCH

Curley Williams

Fred Rose Music, Inc.

HANDY MAN

Jimmy Jones, Charles Merenstein,

Otis Blackwell

Unart Music Corp., Bess Music Co.

HAPPIEST GIRL IN THE USA, THE

Donna Fargo

Algee Music Corp.,

Prima Donna Music Co.

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.

HARPER VALLEY PTA

Tom T. Hall

Unichappell Music, Inc.

HAVE YOU NEVER BEEN MELLOW

John Farrar

Irving Music, Inc.

Recorded by JEANNIE C. RILEY

on PLANTATION Records

(YOU'RE) HAVING MY BABY
Paul Anka
Spanka Music Corp.

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

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

HEARTS OF STONE
Rudy Jackson, Eddie Ray
Unart Music Corp.,
Regent Music Corp.

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

HELLO IT'S ME
Todd Rundgren
Screen Gems-EMI Music, 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.

HERE YOU COME AGAIN
Barry Mann, Cynthia Weil
Screen Gems-EMI Music, Inc.,
Summerhill Songs, Inc.

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

**(YOUR LOVE HAS LIFTED ME)
HIGHER AND HIGHER**
Carl Smith, Gary Jackson,
Raynard Miner
BRC Music Corp.,
Chevis Publishing Corp.,
Warner-Tamereane Publishing Corp.

HOMeward BOUND
Paul Simon
Paul Simon Music

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

HOUSE OF THE RISING SUN, THE
Alan Price (PRS)
Al Gallico Music Corp.

**HOW CAN YOU MEND A BROKEN
HEART**
Robin Gibb (PRS), Barry Gibb
Front Wheel Music, Inc.
Casserole Music, Inc.



HOW DEEP IS YOUR LOVE

From The Paramount Robert Stigwood Motion Picture "SATURDAY NIGHT FEVER"



HURT SO BAD

Words and Music by
TEDDY RANDAZZO
BOBBY HART and
BOBBY WILDING

I AM WOMAN

HELEN REDDY



I Believe In Music

Words and Music by
Mac Davis



the hustle



How Sweet It Is (To Be Loved By You)



HOW DEEP IS YOUR LOVE
Barry Gibb, Maurice Gibb,
Robin Gibb (PRS)
Stigwood Music, Inc.

**HOW SWEET IT IS TO BE LOVED
BY YOU**
Eddie Holland, Brian Holland,
Lamont Dozier
Stone Agate Music Corp.

HURT SO BAD
Teddy Randazzo, Bobby Hart,
Bobby Weinstein
Vogue Music, Inc.

HUSTLE
Van McCoy
Warner-Tamerlane Publishing Corp.,
Van McCoy Music, Inc.

I ALMOST LOST MY MIND
Ivory Joe Hunter
Unichappell Music, Inc.

I AM WOMAN
Helen Reddy, Ray Burton
Irving Music, Inc.,
Burgerlugs Music

I BELIEVE IN MUSIC
Mac Davis
Screen Gems-EMI Music, Inc.

I CAN HELP
Billy Swan
Combine Music Corp.

I CAN'T HELP IT
Hank Williams
Fred Rose Music, Inc.,
Hiriam Music

I CAN'T STOP LOVING YOU
Don Gibson
Acuff-Rose Publications, Inc.

I HEAR YOU KNOCKING
Pearl King, David Bartholomew
Unart Music Corp.

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 JUST WANT TO BE YOUR
EVERYTHING**
Barry Gibb
Stigwood Music, Inc.

I LOVE HOW YOU LOVE ME
Barry Mann, Larry Kolber
Screen Gems-EMI Music, Inc.

I LOVE YOU BECAUSE
Leon Payne
Fred Rose Music, Inc.

I CAN HELP



I Almost Lost My Mind

Words and Music by IVORY JOE HUNTER

I CAN'T HELP IT

Words and Music by HANK WILLIAMS



I HEAR YOU KNOCKING

By DAVE BARTHOLOMEW and PEARL KING



I CAN'T STOP LOVING YOU

By DON GIBSON

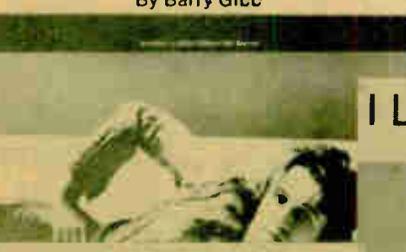
I HONESTLY LOVE YOU

Words and Music by PETER ALLEN and JEFF BARRY



I JUST WANT TO BE YOUR EVERYTHING

By Barry Gibb



I LOVE YOU BECAUSE

By LEON PAYNE



I JUST CAN'T HELP BELIEVIN'



I LOVE YOU FOR SENTIMENTAL REASONS

Deke Watson, William Best
Duchess Music Corp.

I LOVE YOU SO MUCH IT HURTS

Floyd Tillman
Melody Lane Publications, Inc.

I STARTED LOVING YOU AGAIN

Bonnie Owens, Merle Haggard
Blue Book Music

I WALK THE LINE

Johnny Cash
Hi-Lo Music, Inc.

I WILL WAIT FOR YOU

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

I WONDER WHO'S KISSING HER NOW

William Hough, Frank Adams, Joe Howard
E. B. Marks Music Corp.

I'D REALLY LOVE TO SEE YOU TONIGHT

Parker McGee
Dawnbreaker Music

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 GO AWAY

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

IF YOU LOVE ME (LET ME KNOW)

John Rostill (PRS)
Al Gallico Music Corp.

I'LL BE AROUND

Alec Wilder
Ludlow Music, Inc.

I'LL HOLD YOU IN MY HEART

Tommy Dilbeck, Eddy Arnold
Adams-Vee and Abbott, 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.,
Hiriam Music

I'M WALKIN'

Antoine Domino, Dave Bartholomew
Unart Music Corp.

IMAGINE

John Lennon (PRS)
Maclen Music, Inc.

IT IS NO SECRET

Stuart Hamblen
Duchess Music Corp.



(IT'S NO)
SIN

IT'S JUST A MATTER OF TIME

As Recorded By BOB JOHNS on Capitol Records
IT'S NOT UNUSUAL

It's Only Make Believe
Conway Twitty and Jack Vance

JEALOUS HEART

By JENNY LOU CARSON

JAVA

JAMBALAYA

(ON THE BAYOU)

By HANK WILLIAMS

JOY TO THE WORLD

Lyrics and Music by HOYT AXTON

KILLING ME SOFTLY WITH HIS SONG

AS RECORDED BY THREE OUTNIGHT
ON DUNHILL RECORDS

let me be there

KING OF THE ROAD

RECORDED BY

Roger Miller

KISS OF FIRE

Words and Music by LESTER ALLEN and ROBERT HILL
Adapted from A. G. VILLO '50

KNOCK THREE TIMES

KISSES SWEETER THAN WINE

LAST DATE

By FLOYD CRAMER

laughter in the rain

LAZY RIVER

Words and Music by

HOAGY CARMICHAEL and

SIDNEY ARODIN

LET IT BE

Words and Music by
JOHN LENNON & PAUL McCARTNEY



IT'S JUST A MATTER OF TIME

Belford Hendricks, Clyde Otis,
Brook Benton
The Times Square Music Publications
Co., Eden Music, Inc.

IT'S NO SIN

George Hoven, Chester Shull
Robert Mellin Music

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.

JAVA

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

JEALOUS HEART

Jenny Lou Carson
Acuff-Rose Publications, Inc.

JOY TO THE WORLD

Hoyt Axton
Lady Jane Music

KILLING ME SOFTLY WITH HIS SONG

Charles Fox, Norman Gimbel
Fox-Gimbel Productions, Inc.

KING OF THE ROAD

Roger Miller
Tree Publishing Co., Inc.

KISS OF FIRE

Robert Hill, Lester Allen
Duchess Music Corp.

KISSES SWEETER THAN WINE

Paul Campbell, Pete Seeger,
Fred Hellerman, Joel Newman,
Ronnie Gilbert, Lee Hays
Folkways Music Publishers, Inc.

KNOCK THREE TIMES

Irwin Levine, L. Russell Brown
Big Apple Music Co.

LAST DATE

Floyd Cramer
Acuff-Rose Publications, Inc.

LAUGHTER IN THE RAIN

Neil Sedaka, Philip Cody
Kiddio Music Co.

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.

LET YOUR LOVE FLOW
Lawrence Williams
Loaves and Fishes Music Co., Inc.

LET'S DANCE
F. M. Baldrige, G. Stone,
Josef Bonime
E. B. Marks Music Corp.

LETTER, THE
Wayne Thompson
Earl Barton Music, Inc.

LION SLEEPS TONIGHT, THE
Paul Campbell, Hugo Peretti,
George Weiss, Albert Stanton,
Luigi Creatore, Solomon Linda
Folkways Music Publishers, Inc.

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

LONELY STREET
W. S. Stevenson, Carl R. Belew,
Kenny Sowder
Four Star Music Co., Inc.

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

LOVE IS STRANGE
Sylvia Robinson, Mickey Baker (SACEM)
Ellas McDaniels
Ben-Ghazi Enterprises, Inc.

LOVE ME TENDER
Elvis Presley, Vera Matson
Elvis Presley Music, Inc.

LOVE ME TONIGHT
Daniele Pace (SIAE), Mario Panzeri
(SIAE), Barry Mason (PRS), Lorenzo
Pilati (SIAE)
Duchess Music Corp.

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

LOVE WILL KEEP US TOGETHER
Neil Sedaka, Howard Greenfield
Kiddio Music Co.

LOVER'S CONCERTO, A
Denny Randell, Sandy Linzer
Screen Gems-EMI Music, Inc.

LOVER'S QUESTION, A
Jimmy Williams, Brook Benton
The Times Square Music Publications
Co., Unichappell Music, Inc.,
Eden Music, Inc.

LOVES ME LIKE A ROCK
Paul Simon
Paul Simon Music

LOVE'S THEME
Barry White
Sa-Vette Music, Six Continents Music
Publishing, Inc.

THE LETTER

Words and Music by WAYNE CARSON THOMPSON

Recorded by THE BOX TOPS on MALA 565



The Lion Sleeps Tonight



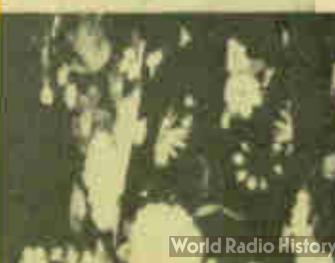
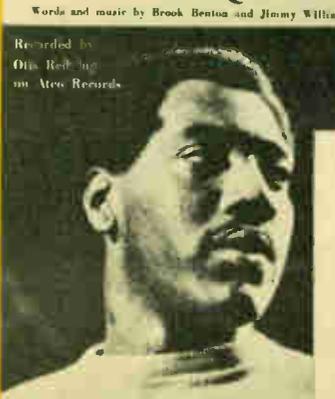
THE LONG AND WINDING ROAD



LOVE ME WITH ALL YOUR HEART



A Lover's Question



Let Your Love Flow

Words and Music by Larry L. Williams

Let's Dance

by F. M. Baldrige, G. Stone, & Josef Bonime



LIVE FOR LIFE



LONELY STREET

By KENNY SOWDER, CARL BELEW and W. S. STEVENSON

Love Is Strange

— by Sylvia Robinson, Mickey Baker, Ella M. Daniels

Love Me Tender

Words and Music by E. M. KELLEY and MISS KELLEY
Revised by GARY MASCO



Love Me Tonight

(ALLA FINE DELLA STRADA)
Music by PILAT and IL PANZERI
Original Lyrics by G. PACE / English Lyrics by GARY MASCO

love will keep us together



A LOVER'S CONCERTO

An Offering by THE VOICES OF CHRISTMAS RECORDS

Loves Me Like a Rock

PAUL SIMON



LOVE'S THEME



MAKE THE WORLD GO AWAY

by Hank Cochran



MANDY



MANHATTAN
Copyright by LORENZ HART
Lyrics by RICHARD RODGERS



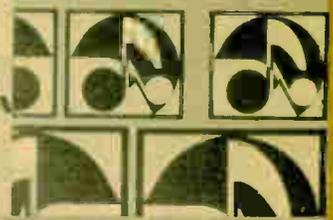
MEDITATION
(Meditation)



MISIRLOU

Morning Has Broken

LULLABY OF BIRDLAND



MARIA ELENA

(All day all night)
MARIANNE



ME AND BOBBY MCGEE
Words and Music by ERIS KRISTOFFERSON & FRED FOSTER
Recorded by JANIS JOPLIN on Columbia Records



MEMORIES ARE MADE OF THIS



MICHELLE
by JOHN LENNON



MISTY BLUE



MORE (Theme from MONDO CANE)



The Morning After
Song from
"The Poseidon Adventure"

LULLABY OF BIRDLAND
George Shearing, George Weiss
Big Seven Music

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

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

MANDY
Richard Kerr, Scott English
Screen Gems-EMI Music, Inc.,
Morris Music, Inc.

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

MARGARITAVILLE
Jimmy Buffett
Coral Reefer Music,
Outer Banks Music

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

MARIANNE
Terry Gilkyson, Frank Miller,
Richard Dehr
Blackwood Music, Inc.

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

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

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

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

MISIRLOU
N. Roubanis
Misirlou Music, Inc.

MISTY BLUE
Bob Montgomery
Talmont Music, Inc.

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

MORNING AFTER, THE
Joel Hirschhorn, Al Kasha
Fox Fanfare Music, Inc.

MORNING HAS BROKEN
Cat Stevens (PRS), Eleanor Farjeon
(PRS)
Island Music

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 EYES ADORED YOU
Bob Crewe, Kenny Nolan
Tannyboy Music Co., Stone Diamond
Music Corp.

MY LOVE
Tony Hatch (PRS)
Duchess Music Corp.

MY SPECIAL ANGEL
Jimmy Duncan
Warner-Tamerlane Publishing Corp.

MY SWEET LORD
George Harrison (PRS)
Loaves and Fishes Music Co., 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.

NON DIMENTICAR
Shelley Dobbins,
Michelle Galdieri (SIAE),
P. G. Redi (SIAE)
Hollis Music, Inc.

NOTHING FROM NOTHING
Billy Preston, Bruce Fisher
Irving Music, Inc.

OB LA DI OB LA DA
John Lennon (PRS),
Paul McCartney (PRS)
MacIen Music, Inc.



OH, LONESOME ME

By DON GIBSON

RECORDED BY DITH LINDEN IN THE VICTOR RECORDING

ON BROADWAY

one tin soldier

(THE LEGEND OF BILLY JACK)

As Recorded by CDVEN in the motion picture "BILLY JACK"
Words and Music by DENNIS LAMBERT and BRIAN POTTER

ONLY YOU

[And You Alone]

Words and Music by BUCK RAM and ANDE RAND

OPUS ONE

Original Music by SY OLIVER

PAPER DOLL

By JOHNNY BLACK

PARADE OF THE WOODEN SOLDIERS

(LA PARADE DES SOLDATS DE BOIS)

THE PEANUT VENDOR

Recorded by STAN KINGTON on Capitol
English Lyrics by MARION SUNSHINE and L. WOLFE GILBERT
(El Manisera) Music and Spanish Lyrics by BURGOS

PENNY LANE

PETITE FLEUR (LITTLE FLOWER)

PERFIDIA

MILTON LEEDS

Music and Spanish Lyrics by ALBERTO DOMINGUEZ

Personality

By Lloyd Price and Harold Logan

PLEASE MR. POSTMAN

Recorded by THE BEATLES

By B. HOLLAND and F. C. OCKMAN

PORTRAIT OF MY LOVE

PLEDGING MY LOVE

Words and Music by DON E. BOYF and WILSON

THE TOKENS

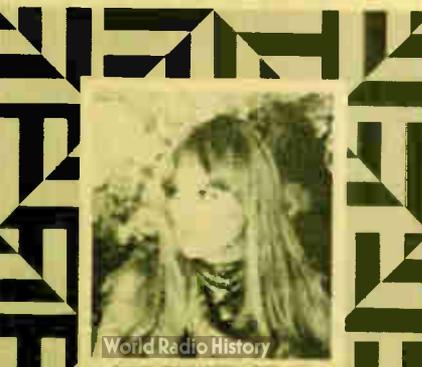
PUT A LITTLE LOVE IN YOUR HEART

Words and Music by JIMMY HOLIDAY

PROUD MARY



Words by JOHN C. FOGERTY



World Radio History

OH, LONESOME ME
Don Gibson
Acuff-Rose Publications, Inc.

ON BROADWAY
Cynthia Weil, Barry Mann, Jerry Leiber,
Mike Stoller
Screen Gems-EMI Music, Inc.

ONE TIN SOLDIER
Dennis Lambert, Brian Potter
Duchess Music Corp.

ONLY YOU
Buck Ram, Ande Rand
Hollis Music, Inc.

OPUS ONE
Sy Oliver, Sid Garris
Embassy Music Corp.

PAPER DOLL
Johnny Black
E. B. Marks Music Corp.

PARADE OF THE WOODEN SOLDIERS
Leon Jessel (GEMA)
E. B. Marks Music Corp.

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

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

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

PERSONALITY
Lloyd Price, Harold Logan
Lloyd and Logan Inc.

PETITE FLEUR
Sidney Bechet
Unichappell Music, Inc.

PLEASE MR. POSTMAN
Robert Bateman, Brian Holland,
Freddie Gorman
Stone Agate Music Corp.

PLEDGING MY LOVE
Don Robey, Ferdinand Washington
Duchess Music Corp.,
Wemar Music Corp.

PORTRAIT OF MY LOVE
Cyril Ornadel (PRS),
Norman Newell (PRS)
Piccadilly Music Corp.

PROUD MARY
John C. Fogerty
Jondora Music

PUT A LITTLE LOVE IN YOUR HEART
Jimmy Holiday, Randy Myers,
Jackie DeShannon
Unart Music Corp.

PUT YOUR HAND IN THE HAND
Gene MacLellan (PRO Canada)
Beechwood Music Corp.

PUT YOUR HEAD ON MY SHOULDER
Paul Anka
Spanka Music Corp.

QUIET VILLAGE
Les Baxter
Granson Music Co.,
Atlantic Music Corp.

RAINY NIGHT IN GEORGIA
Tony Joe White
Combine Music Corp.

RAMBLIN' ROSE
Joe Sherman, Noel Sherman
ATV Music Corp.

RAUNCHY
William E. Justis Jr., Sidney Manker
Hi-Lo Music, Inc.

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

RHYTHM OF THE RAIN
John Gummo
Warner-Tamerlane Publishing Corp.

ROCK THE BOAT
Waldo Holmes
Warner-Tamerlane Publishing Corp.,
Jimi Lane Music

ROCKIN' ROBIN
Jimmie Thomas
Recordo Music Publishers

ROOM FULL OF ROSES
Tim Spencer
Unichappell Music, Inc.

**(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.

**SAY HAS ANYBODY SEEN MY
SWEET GYPSY ROSE**
Irwin Levine, L. Russell Brown
Levine and Brown Music, 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.

**SEND ME THE PILLOW YOU DREAM
ON**
Hank Locklin
Four Star Music Co., Inc.

(THEME FROM) SHAFT
Isaac Hayes
East/Memphis Music Corp.

Put your hand
in the hand.

PUT YOUR HEAD
ON MY SHOULDER

by Paul Anka

QUIET VILLAGE

RAMBLIN' ROSE

By NOEL SHERMAN and JOE SHERMAN

RAINY NIGHT IN GEORGIA

RAUNCHY

RELEASE ME

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

RHYTHM OF THE RAIN

rock the boat

ROCKIN' ROBIN

ROOM FULL OF ROSES

Words and Music by TIM SPENCER

ROSE GARDEN

RUBY, DON'T TAKE YOUR LOVE TO TOWN

Say, Has Anybody Seen
My Sweet Gypsy Rose

As recorded by TERRY JACKS on BELL
Seasons in the Sun
(Le Moribond)

English lyric by
ANDY MACGILLER

Music and French lyric by
JACQUES BREL

SCARBOROUGH FAIR / CANTICLE

Send Me The Pillow You Dream On

THE GRADUATE

Theme from
SHAFT
composed and performed by
ISAAC HAYES

THE GRADUATE

World Radio History

MIKE BANERJEE, NESTA HOFFMAN, KATHARINE ROSS

SINGING THE BLUES

By MELVIN ENDSLEY



SLOW POKE

SIXTEEN TONS

By MERLE TRAVIS



SNOWBIRD

SOMEDAY WE'LL BE TOGETHER



SOMETHIN' STUPID



THE SONG FROM MOULIN ROUGE (WHERE IS YOUR HEART)

for a better
version of the hit



SONG OF THE ISLANDS



THE SOUND OF PHILADELPHIA

by Kenneth Gamble, Leon Huff

as performed by IT/E/B

SOULFUL STRUT



THE SOUND OF SILENCE

Recorded by SIMON and GARFUNKEL on Columbia Records

Words and Music by PAUL SIMON

Southern Nights



SPANISH EYES



SINCERELY

Alan Freed, Harvey Fuqua
Arc Music Corp.

SINGING THE BLUES

Melvin Endsley
Acuff-Rose Publications, Inc.

SIXTEEN TONS

Merle Travis
Unichappell Music, Inc.,
Elvis Presley Music, Inc.

SLOW POKE

Redd Stewart, Pee Wee King,
Chilton Price
Ridgeway Music

SMILE A LITTLE SMILE

Geoffrey Stephens (PRS),
Tony Macaulay (PRS)
Six Continents Music Publishing, Inc.

SNOWBIRD

Gene MacLellan (PRO Canada)
Beechwood Music Corp.

SOMEDAY WE'LL BE TOGETHER

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

SOMEDAY (YOU'LL WANT ME TO WANT YOU)

Jimmie Hodges
Duchess Music Corp.

SOMETHIN' STUPID

C. Carson Parks
Greenwood Music Co.

SOMETHING

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

SONG FROM MOULIN ROUGE, THE

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

SONG OF THE ISLANDS

Charles E. King
E. B. Marks Music Corp.

SOULFUL STRUT

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

SOUND OF PHILADELPHIA

Kenneth Gamble, Leon Huff
Mighty Three Music, Hip Trip Music Co.

SOUND OF SILENCE

Paul Simon
Paul Simon Music

SOUTHERN NIGHTS

Allen Toussaint
Marsaint Music, Inc.,
Warner-Tamerlane Publishing Corp.

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.

STRAIGHT LIFE, THE

Sonny Curtis
Warner-Tamerlane Publishing Corp.

STRANGER ON THE SHORE

Acker Blik (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 BREEZE

Jimmy Seals, Dash Crofts
Dawnbreaker Music, Inc.,
Duchess Music Corp.

SUMMER SAMBA

Norman Gimbel, Marcos 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 Times Square Music Publications Co.

SUPERSTAR

Bonnie Bramlett, Leon Russell
Delbon Publishing Co., Teddy Jack Music

SUSPICIOUS MINDS

Mark James
Screen Gems-EMI Music, Inc.

TAKE A LETTER MARIA

R. B. Greaves
Vogue Music, Inc.

TELL ME WHY

Marty Gold, Al Alberts
Spanka Music Corp.,
Rydal Music Co., Inc.,
Alstel Television Productions, Inc.

TENNESSEE WALTZ

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

SPINNING WHEEL



Stand By Your Man

Words by Jerry Leiber & Phil Spector

Music by Jerry Leiber & Phil Spector

Recorded at RCA Victor Studios, Nashville, Tennessee

Produced by Phil Spector

Released by RCA Victor Records, Nashville, Tennessee

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Printed in the U.S.A.

Weight 100 grams

Size 10 x 10 cm

Material: Paper

Color: Black and white

Condition: Good

Origin: U.S.A.

Year: 1964

Label: RCA Victor

Number: 4757

Format: Single

Genre: Pop

Style: Soul

Tempo: Slow

Mood: Romantic

Instrumentation: Piano, Vocals

Recording Date: 1964

Release Date: 1964

Label Color: Red

Label Size: 10 x 10 cm

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Label Number: 4757

Label Material: Paper

Label Condition: Good

Label Origin: U.S.A.

Label Year: 1964

Label Label: RCA Victor

Label Number: 4757

Label Format: Single

Label Genre: Pop

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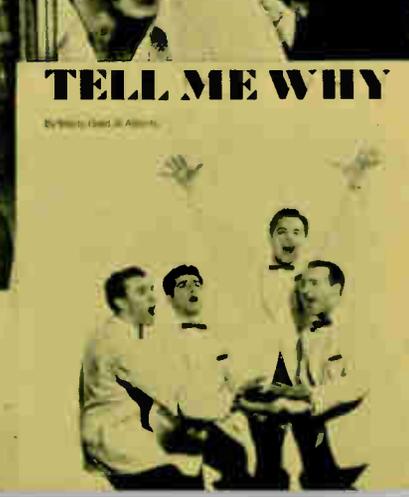
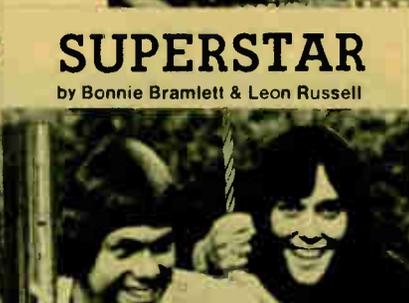
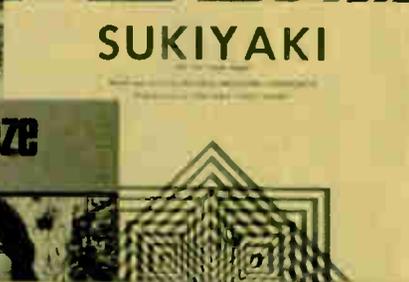
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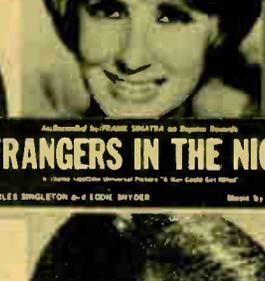
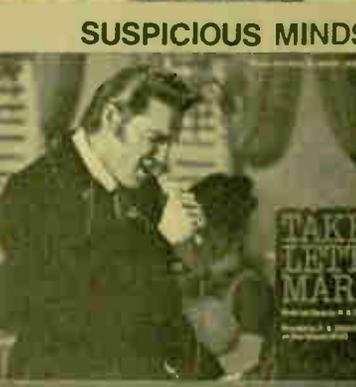
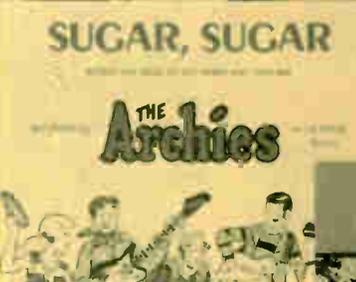
Label Label Label Label: RCA Victor

SPANISH HARLEM

By Jerry Leiber & Phil Spector



THE STRAIGHT LIFE



THAT'S ALL

Words by ALAN BRANDT
Music by BOB HAYMES

TEQUILA

By CHUCK RIO

Then You Can Tell Me Goodbye

By WESLEY LOUDERMILK

Words by GLEN CAMPBELL for Capitol Records



THERE GOES MY EVERYTHING

THERE'LL BE SOME CHANGES MADE



THIS LOVE OF MINE

Music by
Zequinha Abreu
English Lyrics by
Frank Sinatra
Hank Sanicola
Embassy Music Corp.

TICO-TICO

By THE BRONX

Music by
ZEQUINHA ABREU
English Lyrics by
FRANK SINATRA
Hank Sanicola
Embassy Music Corp.

tie a yellow ribbon round the ole oak tree

I KISSED YOU

By DON EVERLY



To Know Him Is To Love Him

Words and Music by PHIL SPECTOR



"TO SIR, WITH LOVE"

POITIER

TORN BETWEEN TWO LOVERS

by Peter Yarrow & Phil Jarrell



Try A Little Kindness

TRACES

TRACES

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

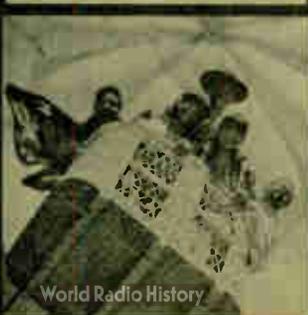
Twilight Time

By BUCK RAM

Music by MORTY NEVINS
AL NEVINS
DEVON MUSIC



UP, UP AND AWAY



TEQUILA

Chuck Rio
Jat Music, Inc.,
Modern Music Publishing Co.

THAT'S ALL

Bob Haymes, Alan Brandt
Unart Music Corp.

THEN YOU CAN TELL ME GOODBYE

John Loudermilk
Acuff-Rose Publications, Inc.

THERE GOES MY EVERYTHING

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

THERE'LL BE SOME CHANGES MADE

W. B. Overstreet, Billy Higgins
E. B. Marks Music Corp.

THIS LOVE OF MINE

Sol Parker, Frank Sinatra,
Hank Sanicola
Embassy Music Corp.

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 and Brown Music, Inc.

TIL I KISSED YOU

Don Everly
Acuff-Rose Publications, Inc.

TO KNOW HIM IS TO LOVE HIM

Phil Spector
Vogue Music, Inc.

TO SIR, WITH LOVE

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

TORN BETWEEN TWO LOVERS

Peter Yarrow, Phil Jarrell
Muscle Shoals Sound Publishing
Co., Inc.

TRACES

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

TRY A LITTLE KINDNESS

Bobby Austin, Thomas Sapaugh
Allanwood Music, Alrefield Music

TURN AROUND, LOOK AT ME

Jerry Capehart
Warner-Tamerlane Publishing Corp.,
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, Hosea Woods,
Erik Darling, Willard Swanoe
Peer International Corp.,
Silkie Music Publishers

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

WATCHIN' SCOTTY GROW
Mac Davis
Screen Gems-EMI Music, Inc.

WAVE
Antonio Carlos Jobim
Corcovado Music Corp.

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.

WHAT KIND OF FOOL AM I?
Leslie Bricusse, Anthony Newley (PRS)
Ludlow Music, Inc.

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

WHEN WILL I SEE YOU AGAIN?
Kenneth Gamble, Leon Huff
Mighty Three Music

WHILE WE'RE YOUNG
Alec Wilder, William Engvick,
Morty Palitz
Ludlow Music, 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.

WILDFIRE
Michael Murphey, Larry Cansler
Warner-Tamerlane Publishing Corp.

WILL YOU LOVE ME TOMORROW?
Gerry Goffin, Carole King
Screen Gems-EMI Music, Inc.

WINDY
Ruthann Friedman
Irving Music, Inc.

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



WONDERLAND BY NIGHT

Music and Lyrics by SAM COOKE, LOU ADLER, HERB ALPERT
Kags Music Corp.

WONDERFUL WORLD

Music and Lyrics by BARBARA CAMPBELL, LURE ALPERT and LEO SOWY
Kags Music Corp.

Yes Indeed!

BY OLIVER

BY OLIVER

YOU ARE MY SUNSHINE

Words and Music by
JIMMIE DAVIS
and
CHARLES MITCHELL

You Are So Beautiful

Words and Music by BILLY PRESTON and BRUCE FISHER

YESTERDAY

WONDERFUL WORLD

Sam Cooke, Lou Adler, Herb Alpert
Kags Music Corp.

WONDERLAND BY NIGHT

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

YES INDEED

Sy Oliver
Embassy Music Corp.

YESTERDAY

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

YOU ARE MY SUNSHINE

Jimmie Davis
Peer International Corp.

YOU ARE SO BEAUTIFUL

Billy Preston, Bruce Fisher
Irving Music, Inc.

YOU BELONG TO ME

Pee Wee King, Redd Stewart,
Chilton Price
Studio Music Co., Ridgeway Music, Inc.

YOU BELONG TO MY HEART (SOLAMENTE UNA VEZ)

Agustin Lara (SACM), Ray Gilbert
Peer International Corp.

YOU SEND ME

Sam Cooke
Kags Music Corp.

YOU, YOU, YOU

Robert Mellin and Lotar Olias (GEMA)
Robert Mellin Music Publishing Corp.

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.

YOUR SONG

Elton John, Bernie Taupin
Dick James Music, Inc.

YOU'RE SIXTEEN

Richard Sherman, Robert Sherman
Warner-Tamerlane Publishing Corp.

YOURS (QUIEREME MUCHO)

Gonzalo Roig, Albert Gamse
E. B. Marks Music Corp.

YOU'VE LOST THAT LOVIN' FEELIN'

Barry Mann, Cynthia Weil, 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 Corp.

YOU BELONG TO MY HEART

Solamente Una Vez

Words and Music by

AGUSTIN LARA

Recorded from the

RAY GILBERT

YOU BELONG TO ME

Words and Music by PEE WEE KING, REDD STEWART and CHILTON PRICE

40

YOU SEND ME

BY SAM COOKE

Recorded by SAM COOKE on KAGS Records

YOU YOU YOU

ROBERT MELLIN

REDD STEWART

Young At Heart

Words by CAROLYN LEIGH
Music by JOHNNY RICHARDS

YOUNG LOVE

Recorded by CAROLE JOYNER

YOUR CHEATIN' HEART

HANK WILLIAMS

Recorded by HANK WILLIAMS on MCA Records

Your Song

BY ELTON JOHN and BERNIE TAUPIN

you're sixteen

YOU'VE MADE ME SO VERY HAPPY

By Frank Wilson, Brenda Holloway, Patrice Holloway, Berry Gordy Jr.

YOU'VE LOST THAT LOVIN' FEELIN'

By Barry Mann, Cynthia Weil, Phil Spector

**Gems From BMI's
Million Performance Collection**



THE EASY RIDERS It was 1952 when an ex-truck driver, a sometime insurance salesman and a former realtor teamed to form a new group, taking their name from the famed "Easy Rider Blues." They were Richard Dehr, Terry Gilkyson and Frank Miller. The three shared a love of folk music, singing and guitar playing and often met at California folk song fests, frequently competing as individual balladeers. The chemistry was right, for they became one of the memorable groups of the 50's. Of their many hit songs, three have attained BMI Million Performance status. They have been presented by scores of singers and every conceivable musical combination, but they all began with the low-key Riders: "Memories Are Made of This," "Green Fields" and "Marianne."



ANTONIO CARLOS JOBIM He gave the name to the musical craze of the 60's which has now become a staple—the bossa nova. The prime composer of the form, which blends Brazilian rhythms with a "new wrinkle," Jobim has penned a host of hits, four of which are Million Performance songs: "Desafinado," "Meditation," "Wave" and "The Girl From Ipanema."

GERRY GOFFIN and CAROLE KING Coming out of Brooklyn high schools, they teamed to create a score of hits in the late 50's and early 60's. Here, they're shown in 1962 at a BMI awards dinner. Everyone from The Drifters to Gene Pitney and Aretha Franklin to Tony Orlando and Bobby Vee found success with their songs. Little Eva was their discovery and hit with "Loco-Motion," specially written for her. Under the guidance of Al Nevins and Don Kirshner (Aldon Music) they turned Tin Pan Alley into Rock Drive. Their Million Performance songs: "Go Away Little Girl" and "Will You Love Me Tomorrow."





GANTRY, SWAN and PERKINS in the spotlight at a Nashville celebration of BMI's southern Million Performance writers and publishers. The son of a concert pianist, a one-time pupil at Lee Strasberg's New York Actors' Studio, Chris Gantry made his way to Nashville in 1963, opened a coffee house, played guitar with local groups and wrote songs. He learned quickly that "it's not always easy for the creator," but his 1968 "The Dreams of the Everyday Housewife," with a big boast from a Glen Campbell recording, won Chris his BMI Pop, Country and Million Performance awards. . . . Billy Swan turned his Nashville floor-sweeping job over to Kris Kristofferson and went out on the road, playing beer joints before his first hit single "I Can Help" made it internationally in 1974, selling two million recordings around the world in the process. . . . That "One for the money, two for the show, three to get ready, now go cat go" helped Elvis Presley become the hottest name in the record and movie business when he cut a "cover" recording of Carl Perkins' own disk of that now-Golden Oldie, "Blue Suede Shoes." Carl is another of that marvelous group of writers and performers Sam Phillips discovered and recorded in the 1950's on his Sun label, including Elvis Presley, Johnny Cash, Jerry Lee Lewis, Charlie Rich and other names hallowed in the Country, rock 'n' roll and black music Hall of Fame.

BARRY WHITE Raised in Los Angeles, White got into the music business in the early 1960's, at the age of 17. He made the move because he wanted to do "something constructive." As a record producer, he learned various aspects of the industry. He eventually became a major writer, performer and leader of the musical organization, Love Unlimited. "Love's Theme," his Million Performance song, was given worldwide currency by his group. As a singer-entertainer, White has developed a distinctive manner of communicating. He sings of "good time monogamy," while carrying on in the tradition of black performers who offer warmth and reassurance.



JONI MITCHELL An ever-evolving writer and performer, who grew up in Canada, and came to the fore in America in the late 1960's, Mitchell first made an impression, working in the folk-rock idiom. The success of her songs, including her Million Performance entry, "Both Sides Now," preceded her rise to super stardom. She has described herself as a "singing poet" but she is much more than that. A painter as well as writer and singer, she has managed over the years to move in an always wider musical context. In her work, she has used elements of classical, folk, rock and lately jazz, "soared over the restrictions of form and genre without sacrificing accessibility and immediacy," says Ariel Swartley. Her most recent involvement is with jazz, best manifested in an album titled Mingus. She says: "What I like best is making new music." Her career is proof of this.





PAUL, GEORGE, RINGO and JOHN Few people have the opportunity to turn the world of popular music around as did The Beatles. In 1962 their manager, Brian Epstein, vowed they "would one day be bigger than Elvis Presley." On the way to domination of international music they produced 15 Million Performance BMI songs among them: "Eleanor Rigby," "Hey Jude," "Let It Be," "Michelle," "Yesterday," "And I Love Her," "Ob-la-di-ob-la-da," "A Hard Day's Night" "The Long and Winding Road," "Here, There and Everywhere," "Penny Lane" and "Got To Get You Into My Life," all by Lennon and McCartney; George Harrison's "My Sweet Lord," "Something" and "Here Comes the Sun."



FATS DOMINO and DAVE BARTHOLOMEW When he was discovered in 1948, Fats said he didn't think he could sing or write a song. In the next two decades he had almost 70 hits, blending New Orleans honky-tonk music with the newest thing of the early 50's rock 'n' roll, collaborating with Crescent City trumpeter, arranger and record producer Dave Bartholomew. Out of their joint success came the Million Performance award song "I'm Walkin'," and Bartholomew's "I Hear You Knocking," done with Pearl King.



RICHARD and ROBERT SHERMAN Their 1960 hit "You're Sixteen" and the Oscar-winning "Chim Chim Cher-ee" from Doctor Deolittle are both Million Performance songs. Sons of a veteran Tin Pan Alley songwriter, the Shermans began writing in the late 1950's eventually winning a Walt Disney contract, writing music for 16 films that have played at the Radio City Music Hall.





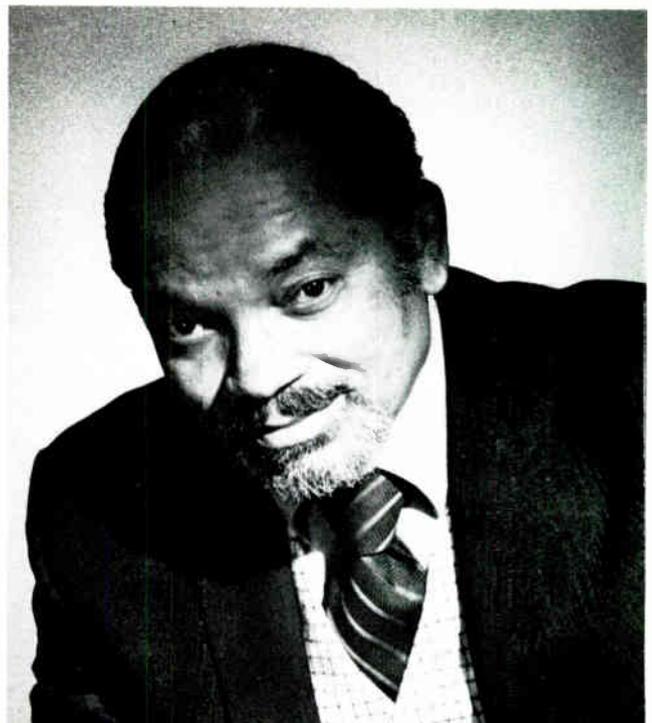
HANK WILLIAMS Part evangelist, part unrequited lover, part folk philosopher, songwriter-singer Williams began performing professionally as a teenager. By the late 1940's, he was a highly influential Country star. In 1953, at 29, at the height of his career, he died in an auto accident. Williams has five Million Performance songs to his credit: "Cold, Cold Heart," "I Can't Help It," "I'm So Lonesome I Could Cry," "Your Cheatin' Heart" and the buoyant "Jambalaya."



CINDY WALKER First a singer and dancer, Walker has become so adept at her craft that she was named to the Nashville Songwriters Association International Hall of Fame. Winner of over 20 BMI awards, she deems her work, "custom songwriting." She fashions songs for the individual artist, ranging from Ray Charles and Tennessee Ernie Ford to Lawrence Welk and Kay Starr. Her Million Performance song is "Dream Baby (How Long Must I Dream)."



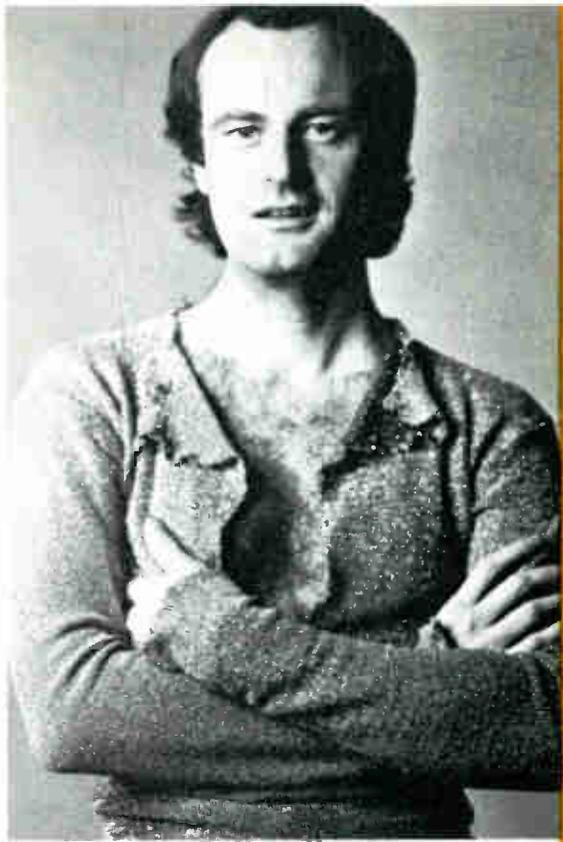
JENNY LOU CARSON Born in Decatur, Ill., she and her sisters were "discovered" singing hymns on a street corner of the town's slum area. Soon the trio was a feature on Chicago's National Barn Dance radio program. Ultimately a successful solo singer, Carson became a songwriter for her own amusement. Her "Let Me Go **L**over" became a smash hit in 1954, as recorded by Joan Weber. "Jealous Heart," popularized by Al Morgan in the 1950's, is the Carson song that has achieved over a million performances.



SY OLIVER As George Hoefler noted: "Sy Oliver helped set the mood and tempo for an entire generation in America." As arranger for the Jimmie Lunceford and Tommy Dorsey bands in the 1930's and 1940's, he helped set the style of the times. Now a trumpeter and band leader, whose base is the Rainbow Room in New York City, Oliver remains an important musician. His Million Performance songs are most familiar to devotees of the Swing period: "Yes Indeed" and "Opus One." Both were popularized by T. Dorsey.



LARRY BROWN and IRWIN LEVINE Starting with the premise they would "write the kind of songs people wanted to hear every hour," this New Jersey team racked up nearly 20 hits in the first years of their partnership, including the Million Performance "Knock Three Times," "Tie A Yellow Ribbon Round the Ole Oak Tree" and "Say, Has Anybody Seen My Sweet Gypsy Rose."



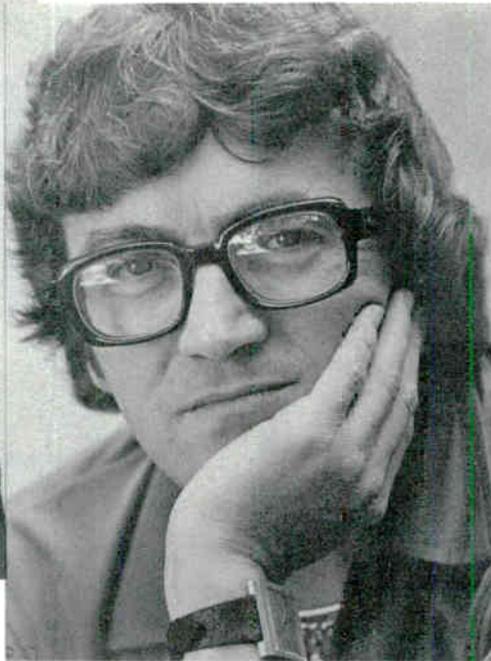
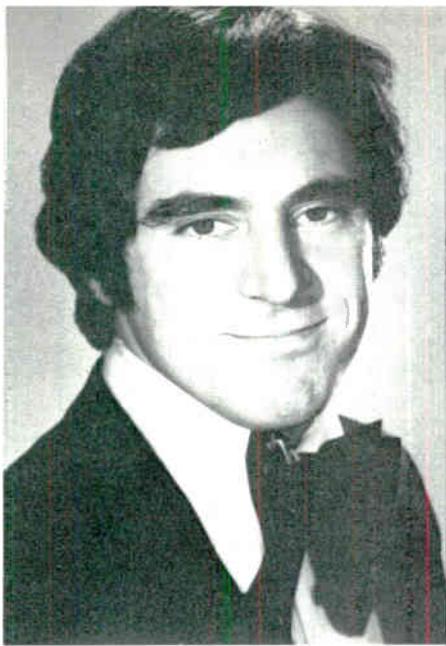
PETER ALLEN Behind the Day-Glo post-glitter is a talented, genuine original writer whose "I Honestly Love You" won Olivia Newton-John a gold disk and Peter a BMI Million Performance award. Australian Allen began his career as a teen-ager, came to America to exhibit a "sound of music Cole Porter might have made."



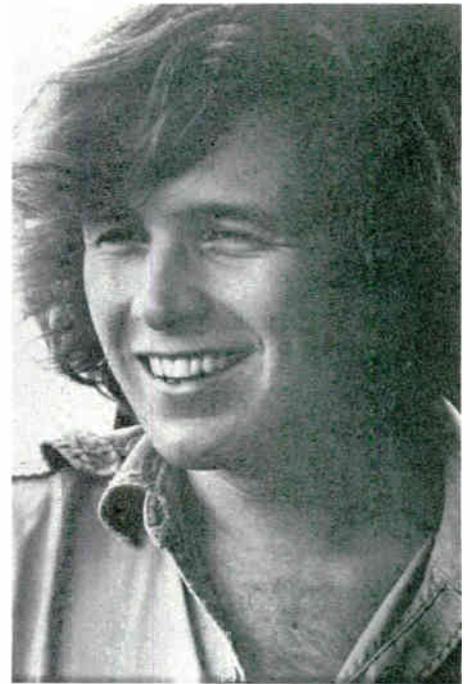
VAN McCOY The man who wrote "The Hustle" was only 35 when he died, but he had learned the music biz as producer, writer, artist and arranger in the years after he left Howard University. Along the way he wrote and produced Barbara Lewis' version of "Baby, I'm All Yours," his second Million Performance BMI song, and pioneered the billion dollar disco phenomenon.

CHARLES SINGLETON Once this New York songwriter won 1957 BMI awards for "Don't Forbid Me," his facility with words got many writing assignments. Among them were his lyrics for Bert Kaempfert's Million Performance melodies, "Spanish Eyes" and "Strangers In the Night."





NEWLEY and BRICUSSE *This teaming of English talents led to some memorable musical theater moments and a string of hits. Anthony Newley, actor, singer, director and Leslie Bricusse, composer and sometime director and producer created Stop the World—I Want to Get Off and The Roar of the Greasepaint—The Smell of The Crowd, the former show still around, having been revived last year with Sammy Davis Jr. in the lead. From their vast output, three songs have joined the Million Performance roster, two of them from Stop the World. They are “What Kind of Fool Am I?” and “Who Can I Turn To?”. From their film score for the fantasy Willie Wonka and the Chocolate Factory came the successful novelty “The Candy Man.”*



DON McLEAN *mourned “the day the music died,” writing the cryptic “American Pie” that took a rock ‘n’ roll-loving world audience by storm. Don earned a second BMI Million Performance award with his equally successful “And I Love You So.”*



DENNIS LAMBERT and BRIAN POTTER *Once British-born rock drummer Potter met one-time Borscht circuit singer Lambert in the late 1960’s, they soon wrote and produced two Million Performance BMI songs, “One Tin Soldier” and “Don’t Pull Your Love.”*



JOHNNY CASH *The Man in Black first got his worldwide following when he recorded as one of Sam Phillips’ bunch of young Memphis talent in the 1950’s, along with Elvis Presley, Jerry Lee Lewis and some others. He was the first major Country artist to star on national TV. This farm boy from a “wide place on an Arkansas road” had two BMI Million Performance songs: “Folsom Prison Blues” and “I Walk the Line.”*



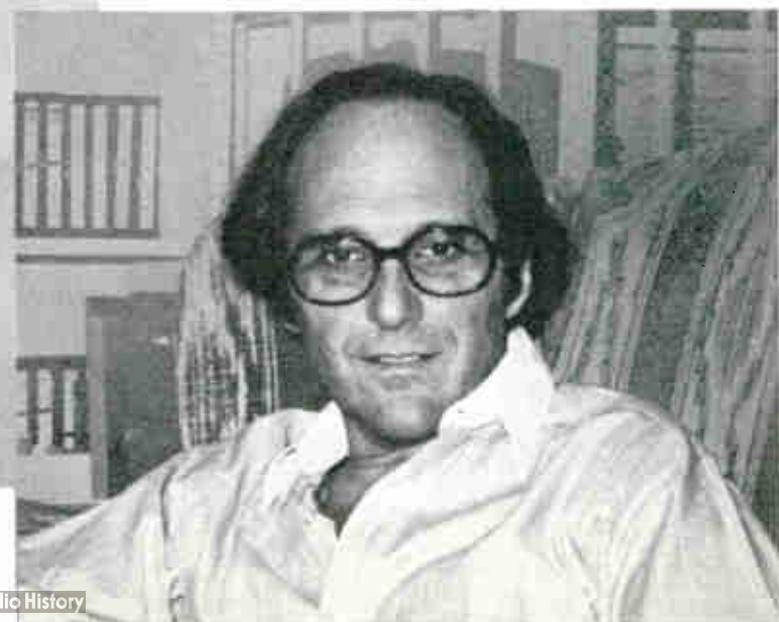
OTIS BLACKWELL *The New Yorker* who wrote so many classic songs of the Golden Age of Rock 'n' Roll started working as a coat presser in a dry-cleaning establishment by day and as a night-club vocalist on weekends, waiting for Tin Pan Alley to learn his worth. He wasn't old enough to sign the contract for publication of his first song in 1952, but four years later his first two Million Performance songs, "Don't Be Cruel" and "All Shook Up," were recorded by Elvis Presley, each selling in the millions. Dozens of hits flowed out of his pen, "Fever" and "Hurdy Man" among them. Although Presley and Blackwell never met, the unique collaboration of an inspired writer and a supreme talent live on in millions of recordings.



SLIM WILLET interrupted his advertising career after graduation from college as a journalism major to play guitar and appear on the Big D Jamboree, Louisiana Hayride and the Grand Ole Opry. On the way he wrote his Million Performance "Don't Let the Stars Get In Your Eyes," a big 1952 hit for Perry Como who left barbering to become a star vocalist.

CHARLES FOX and NORMAN GIMBEL

Nighttime network television features theme songs written for top-rated programs by the team of Fox and Gimbel, a collaboration that produced the 1973 smash "Killing Me Softly With His Song." In addition to it, lyricist Norman Gimbel's nine BMI Million Performance award songs (a top honor he shares with Paul Simon) include "Canadian Sunset" (with Eddie Heywood), "The Girl From Ipanema" (with Antonio Carlos Jobim), "I Will Wait For You" and "Watch What Happens" (both with Jacques Demy, SACEM and Michel Legrand, SACEM), "Summer Samba" (with Marcus and Sergio Paulo Valle), "Live For Life" (with Francis Lai, SACEM), "Meditation" (with Antonio Carlos Jobim and Newton Mendonca, SBAT) and "Bluesette" (with Toots Thielemans).





PETE SEEGER *This most famous and still performing member of the early 1950's folk singing group The Weavers (Seeger, Eric Darling, Ronnie Gilbert, Lee Hayes and Fred Hellerman, above) has been listening to the sound of America singing all of his life. Out of this experience and a gift for song have come four BMI Million Performance songs. "Kisses Sweeter Than Wine" (with Hayes, Hellerman, Gilbert, Paul Campbell and Joel Newman), "If I Had a Hammer" (with Hayes), "Gotta Travel On" (with Hayes, Hellerman, Gilbert, Paul Clayton, David Lazar and Larry Ehrlich) and "Guantanamera" (with Hector Angulo, words by the Cuban poet-patriot Jose Marti, SADA).*



DON GIBSON *It took him 25 minutes to write each of his Million Performance songs, "I Can't Stop Loving You" and "Oh, Lonesome Me." In the two decades since, the world has bought millions of records and pieces of sheet music to prove that quality tells.*



BROOK BENTON *"Solid gold" Brook, an across-the-board star whose roots are in black gospel music, has won gold records and more than three Million Performances for his "Endlessly," "A Lover's Question" and "It's Just a Matter of Time."*



CONSUELO VELASQUEZ, *the president of Mexico's SACM and officer of CISAC, was 15 when she composed "Besame Mucho" in 1941. Andy Russell's recording made it an American hit that soon became an evergreen standard with hundreds of recorded versions since.*



CHILTON PRICE, Del Bryant, PEE WEE KING, REDD STEWART, BOUDLEAUX and FELICE BRYANT, a quintet of Country music's best writing talents who have made their mark in all the many worlds of music. Their half-dozen Million Performance songs include: "Tennessee Waltz" (King-Stewart), the first of the smash international Country-pop hits, "Bonaparte's Retreat" (King-Stewart); "You Belong to Me" and "Slow Poke" (King-Price-Stewart); "All I Have To Do Is Dream" (Boudleaux Bryant) and "Bye, Bye Love" (Boudleaux and Felice Bryant). BMI Nashville executive Del Bryant, son of the last named, is one of the second generation music business talents in the BMI roster, and has already won success with his own songs. His father, a one-time Atlanta Symphony violinist had five #1 songs in a single year, a mark to shoot at.



PAUL SIMON Sharing top American writer Million Performance honors with Norman Gimbel, Simon is now into his third decade of professional songwriting. As teen-agers, he and classmate Art Garfunkel recorded their first efforts, then won international recognition as Simon & Garfunkel during the late 1960's. The score for the award-winning film *The Graduate* used their older songs, as well as a newly commissioned work, "Mrs. Robinson," which earned three Grammy awards. In 1970 Simon's "Bridge Over Troubled Water" won an unprecedented six Grammy awards. His BMI Million Performance songs include: "Scarborough Fair/Canticle" (with Art Garfunkel), "Bridge Over Troubled Water," "The 59th Street Bridge Song (Feelin' Groovy)," "Mrs. Robinson," "Sound of Silence," "El Condor Pasa," (with Daniel A. Robles and Jorge Milchberg, SACEM), "Loves Me Like A Rock," "Fifty Ways To Leave Your Lover" and "Homeward Bound."



RANDAZZO and WEINSTEIN According to Bobby Weinstein, "I've done everything in the music business but wash windows, and now I'm helping new songwriters," as BMI's New York director of songwriter activities. "The weak of spirit," he cautions would-be hit writers, "need not explore this business at all." Bobby knows whereof he speaks, having been in music for more than 20 years. He met singer-producer-arranger Teddy Randazzo almost at the beginning and together, the pair wrote two Million Performance songs, "Goin' Out of My Head" and "Hurt So Bad" (with Bobby Hart). The combined Weinstein-Randazzo catalog has sold over 60 million songs by top recording artists all over the world.



KENNY GAMBLE and LEON HUFF Masters of the "sound of Philadelphia," Gamble and Huff have worked their songwriting and record producing magic 'round the world, adding two songs to BMI's Million Performance catalog, "The Sound of Philadelphia" and "When Will I See Her Again." The pair have made the Quaker City their permanent home, producing a highly individual blend of Gospel, street-corner harmonies, R&B and the most recent sounds of disco music. "We produce everything together, work well with each other and the musicians we use in Philadelphia, because we've known each other for so long." Their dedication to the black musicians, artists and songwriters who have created so much American popular music motivated them to the formation of The Black Music Association.

The National Academy of Popular Music

A national songwriters organization that maintains America's only major museum dedicated to the music makers.

Songwriters are most important.

They tell us about ourselves. They make life more pleasant. They illuminate the past and give us the options concerning the future. They make the music business go. They are a very special breed.

For these reasons and many more, songwriters should have an organization and a place devoted to them and their cultural importance in America.

That organization, the National Academy of Popular Music, came into existence a decade ago, and on January 18, 1977, opened The Songwriters Hall of Fame and Museum. The site was appropriate: the eighth floor at One Times Square, in the midst of New York's famed theatrical district.

Initially three men—the late Johnny Mercer, Abe Olman and publisher Howard Richmond—shared the feeling that songwriters should be saluted in a very specific manner. They got things started. The idea caught on. And before long, journalists, trade paper writers, music executives, and songwriters themselves got behind the idea of forming an organization and determined a variety of ways to celebrate the songwriter.

Each year, an awards nominating committee selects candidates for the Hall of Fame. Only creators who have been engaged in the profession of writing popular music for over 20 years are eligible. When the candidates are determined, a ballot is sent out to the paid membership.

The paid membership includes only composers and lyricists who are members of one of the three recognized American performing rights organizations: BMI, ASCAP or SESAC. Yearly dues for the National Academy of Popular Music are \$15.

Since the balloting started, 177 songwriters have been inducted into the Hall of Fame. Five more will be inducted this year.

The Hall of Fame and Museum is

completely involved with the celebration of the songwriter, his past, present and future, providing visitors "with an intimate glimpse into the musical heritage of this nation."

As writer Dorothy Docas noted, the Hall of Fame is a museum and service center, "with memorabilia including three pianos, original manuscripts of famous songs . . . rare sheet music and an extensive library of books about the country's songwriters. Musical instruments, including electric guitar, synthesizer, and player piano are for visitors to play."

One of the key attractions of the Hall of Fame is a slide show, tracing the history of songwriting in the United States, fashioned by museum curator Oscar Brand.

"We've already put together much material in the form of displays and special exhibitions that tells the story of America's songs and songsmiths," Brand says. "We are working toward becoming a major reference center.

"The scope of the National Academy of Popular Music has been extended to include traditional and folk songs, blues, gospel, jazz, political songs, in fact, any of the popular musical statements of the American people."

Indeed, all the many worlds of music.

Presentations and lectures are a feature at the Hall of Fame, covering various aspects of American popular music. Brand is a frequent speaker and singer. Many organizations visit the Hall which, incidentally, is free six days a week to anyone.

School children find it a particularly interesting experience and are generally excited by all they see and hear.

The future plans of the Hall of Fame and its parent organization, The National Academy of Popular Music, "are many and varied," says Brand. Microfilming unique collections concerning American music, including early American music out of the BMI-

Carl Haverlin Archives, is something that will be done in the near future.

A video tape room is also on the drawing board. Songwriters, with this outlet, can tell their stories for posterity. Some of the leading songwriters already have committed their experiences to cassettes. "But, a major program is needed," says Brand.

Motion pictures about songwriters will be screened. Exhibitions will continue, touching upon various aspects of American songwriting. The Museum will continue to collect such marvelous memorabilia as Fred Astaire's hat, Johnny Mercer's typewriter, Woody Guthrie's drawings.

"In sum," says Brand, "we are preparing the largest archive of books, sheet music, records, audio and video tapes on the subject of the popular song that was ever assembled.

"We will continue to honor those who have contributed to popular music so that the people who made our songs are not forgotten."

The National Academy of Popular Music, of which the Hall of Fame is the chief adjunct, is directed by an executive committee and a board of directors elected annually by members. Former BMI president Robert Sour and Public Relations vice president Russell Sanjek serve both as committee members and directors. Edward M. Cramer, BMI president, is one of the honorary trustees.

Both the National Academy of Popular Music and the Songwriters Hall of Fame are supported by BMI. "Certainly the songwriter is deserving of all the Academy and Hall of Fame can do for him," says Ed Cramer.

Sammy Cahn, president of the National Academy of Popular Music and the Songwriters Hall of Fame, says the Academy and Hall of Fame "exist to pay homage to the people who put their songs in everybody's heart and gave us all so many pleasurable moments over the years. That's it—that's what we're all about."

The National Academy Of Popular Music



Oscar Brand entertains a group of New York school-children during a tour of the Songwriters Hall of Fame.



NAPM executive committee members Russ Sanjek, National Music Publishers Association president Leonard Feist, NAPM president Sammy Cahn and Brand

Songwriters' Hall of Fame

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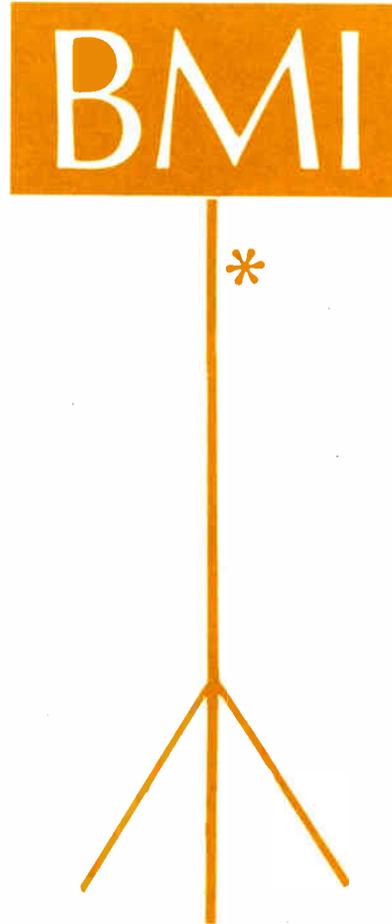
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