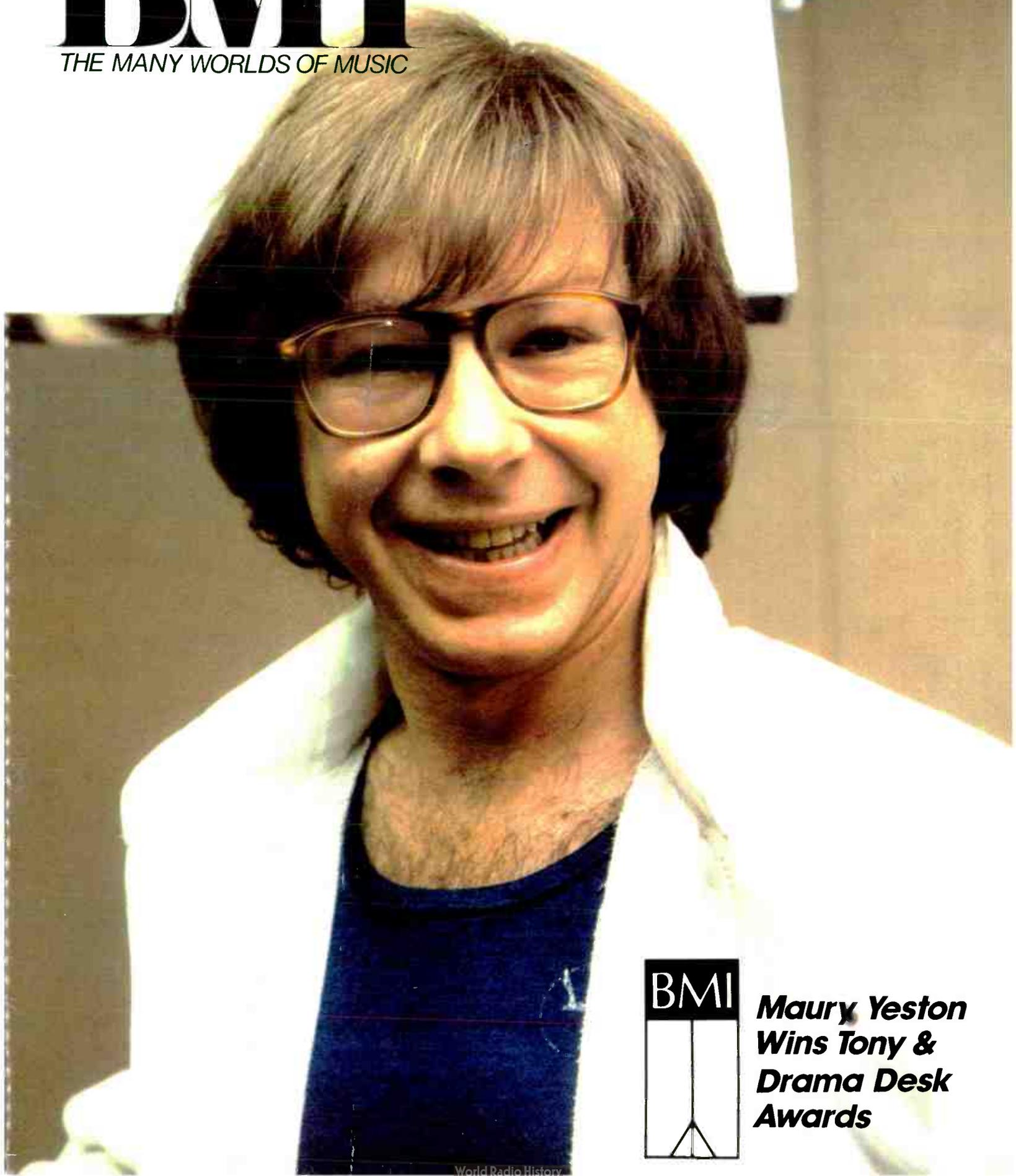


BMI

THE MANY WORLDS OF MUSIC

Issue No. 3, 1982



**Maury Yeston
Wins Tony &
Drama Desk
Awards**

A CONTINUING SENSE OF COMMITMENT

by Edward M. Cramer
President, Broadcast Music, Inc.

BMI always has acknowledged and licensed music of all kinds. This is musical democracy and central to our day-to-day business. Our belief in every sort of music extends to the editorial policy of this magazine. Even its name, *BMI: The Many Worlds of Music*, is indicative of our sense of commitment.

In past issues, the editors have focused on jazz, Country music, salsa, music of the theater, film scoring, rhythm and blues, concert music, TV themes and backgrounds, and electronic music. We were the first to devote an issue to the work of women in music. Emphasis has been placed on a wide variety of composers and songwriters who devise that fascinating compound called American music.

On page 40 of this issue, we concentrate our attention on still another form of music that is part of our lives and heritage: the polka. The survey, by Burt Korall, which touches upon the origins and development and key figures of this highly appealing and danceable musical invention stemming from Central Europe, continues the tradition of our publication's exploration of the music around us.

Of course chart music—songs and compositions that enjoy extraordinary success—is the lifeblood of the music business. But equally significant, in the long run, is music with a devoted following that progressively reaches out to more and more people. The polka is music of this kind. And our investigation of it is one more act of recognition, on the part of BMI, of a vital facet of musical Americana.



BMI

THE MANY WORLDS OF MUSIC
Issue No. 3, 1982

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BMI Awards Its Most Performed Songs

Sparked by a visit from New York Mayor Ed Koch and an appearance by Yoko Ono and her son, Sean Lennon, to receive BMI awards won by the late **John Lennon**, BMI's annual awards dinner proved a huge success.

Joining BMI's guests at the reception, Mayor Koch received the first of BMI's new award pins citing cumulative awards won by writers. As an honorary affiliate, Mayor Koch received a pin bearing the number 1.

Yoko Ono and Sean led off the awards ceremonies in receiving three Certificates of Achievement. BMI president Edward M. Cramer then presented John Lennon's cumulative award pin to Sean. It bore the number 62.

It was announced that henceforth, each writer/winner of a BMI citation will receive a black and gold lapel pin indicating the total number of awards received through the years. Among the recipients of the first pins were **Billy Sherrill** (80 awards); **Kris Kristofferson** (47 awards); **Merle Haggard** (40 awards); **Barry Mann** (37 awards); **Norro Wilson** (32 awards) and **Barry Gibb** (30 awards). At the ceremonies, the majority of the special pins were presented to first time winners.

Prior to the awards ceremonies, special BMI Commendations of Excellence were presented to **Tom Eyan** and **Maury Yeston**. Both were recent Tony award winners, Eyan for Best Book (*Dreamgirls*) and Yeston for Best Score (*Nine*).



Ed Cramer gives the first BMI cumulative award pin (inset) to New York Mayor Ed Koch, who was among the guests at the reception.

Sean Lennon accepts a BMI award pin indicating that his father won 62 citations through the years. Ed Cramer makes the presentation as Yoko Ono looks on.





The Nashville contingent gathers.



Robert Kirsch, Rob Metheny and Dean Kaye of Hall-Clement Publications join Kye Fleming and Dennis Morgan on the dais as Ed Cramer holds one of four awards the writers received.



Frances Preston (r.) and Del Bryant (l.) of BMI Nashville with Ellie Greenwich and Bob Crewe.

Ed Cramer introduces his bride Robin and her mother, Mrs. Matty Metzger to awards guests. The couple were married June 13.



Duane Allen of the Oak Ridge Boys joins Wesley Rose and Ronnie Gant in accepting an Acuff-Rose citation.



Irwin Robinson (Unichappell) accepts citation from Ed Cramer for "I Made It Through the Rain."



Rick Riccobono, Mel Ilberman and Mike Stewart of Blackwood Music with Chip Taylor and Ed Cramer.

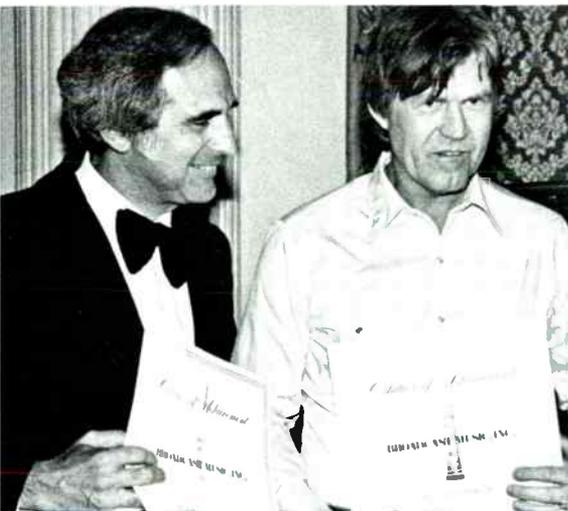


Phil Graham of BMI Nashville, with his wife, Angela and writer Steve Davis (r.) at the BMI reception ceremonies.

During the ceremonies 128 writers and 85 publishers of 103 songs licensed for performance by BMI received Citations of Achievement as the most performed songs in the BMI repertoire for the calendar year 1981. In addition, special engraved glass plaques were presented to **Dolly Parton**, writer, and Velvet Apple Music and Warner-Tamerlane Pub. Corp., publishers of "Nine to Five," the single most performed song during 1981. The awards were presented June 15 at New York's Plaza Hotel by Mr. Cramer, assisted by Theodora Zavin, senior vice president, Performing Rights.

At the BMI ceremonies, the top writer-award winners were **Kye Fleming** and **Dennis Morgan** with four citations each. **Daryl Hall** and John Lennon (PRS) each received three citations. Double award winners were **Janna Allen, Sara Allen, Dominic Bugatti** (PRS), **George Davis, Mac Davis**, Barry Gibb, Merle Haggard, **Frank Musker** (PRS), **David Malloy, Roger Murrah, Sandy Pinkard, Don Pfrimmer, Alan Parsons** (PRS), **Eddie Rabbitt, Carole Bayer Sager, Even Stevens, Alan Tarney** (PRS), **Hank Williams Jr., Eric Woolfson** (PRS) and Norro Wilson.

Winners of citations included writers whose works are represented here by BMI through reciprocal



Sam Trust of ATV Music with Billy Joe Shaver.



Ed Cramer with Billy Meshel of Careers Music.



Buddy Killen of Tree Publishing Co. with writer Dick Feller.



Al Gallico (Algee) on the dais with Lacy Dalton and Ed Cramer.

agreements with performing rights societies in Australia (APRA), England (PRS) and Japan (JASRAC).

Multiple publisher-award recipients were the Welk Group with nine citations; Unichappell Music, Inc. with seven; Tree Publishing Co., Inc. with six, and Blackwood Music, Inc. with five.

ATV Music Corp., Irving Music, Inc. and Warner-Tamerlane Pub. Corp. each took four citations. Winners of three citations were Al Gallico Music Corporation, Algee Music Corporation, Careers Music, Inc., Fust Buzza Music, Hot Cha Music Co., Lenono Music, Stigwood Music, Inc. and Six Continents Music Publishing, Inc.

Winners of two citations were Acuff-Rose Publications, Inc., Begonia Melodies, Inc., Bocephus Music, Inc., Briarpatch Music, Combine Music Corp., DebDave Music, Inc., Duchess Music Corporation, Magic Castle Music, Songpainter Music, the Regent Group and Shade Tree Music.

Some 11 of the songs honored by BMI were presented with citations marking previous awards.



Chuck Kaye (Warner-Tamerlane) accepts the special plaque for "Nine to Five," the year's Most Performed Song.



Irving Music was represented by Lance Freed, Ira Selsky and Brenda Andrews.



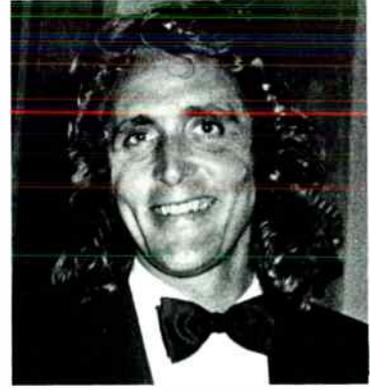
George M. Brown and Robert Earl Bell.



Dean Dillon



George Davis



Jesse Barish



Even Stevens



Sam Hogin



Norro Wilson



Michael Clark



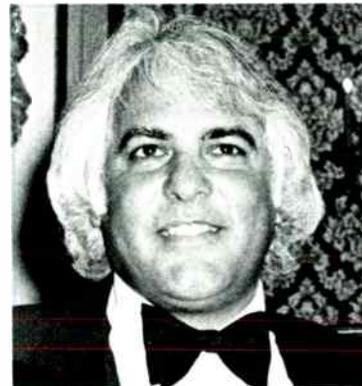
James O'Hara



Roy August



John Holt



Mike Settle



Norman Sallit



Sandy Pinkard



Roger Murrah



Keith Stegall



George Davis



Stephen Young



John Issac Taylor

Cited for the third time was "Memphis," written by **Chuck Berry**, published by ARC Music Corporation. It took BMI awards in 1963 and 1964.

Honored for the second time were "Angel of the Morning" (BMI award 1968), written by **Chip Taylor**, published by Blackwood Music, Inc.; "Boy From New York City" (BMI award 1965), written by George Davis and **John Issac Taylor**, published by Trio Music, Inc.; "But You Know I Love You" (BMI award 1969), written by **Mike Settle**, published by Devon Music, Inc.; "Crying" (BMI award 1981), written by **Joe Melson** and **Roy Orbison**, published by Acuff-Rose Publications, Inc.; "Guilty" (BMI award 1980), written by Barry Gibb, **Maurice Gibb** and **Robin Gibb**, published by Stigwood Music, Inc.; "More Than I Can Say" (BMI award), written by **Jerry Allison** and **Sonny Curtis**, published by Warner-Tamerlane Pub. Corp.; "Sukiyaki" (BMI award 1963), written by **Rokusuke Ei** (JASRAC) and **Hachi Nakamura** (JASRAC), published by Beechwood Music Corporation; "Tell It Like It Is" (BMI award 1966), written by George Davis and **Lee Diamond**, published by Conrad Music and Olrap Publishing Co.; "Why Do Fools Fall In Love" (BMI award 1956), written by **Morris Levy** and **Frankie Lymon**, published by Big Seven Music Corp., and "You Don't Know Me" (BMI award 1962), written by **Cindy Walker** and **Eddy Arnold**, published by Unichappel Music, Inc.

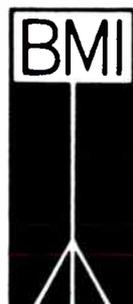


Dominic Bugatti and Frank Musker

BMI MOST

PERFORMED

HITS 1981



Most Performed Hits 1981

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

ALL THOSE YEARS AGO

George Harrison (PRS)
Zero Productions, Inc.
Darkhorse Records:
George Harrison

ANGEL FLYING TOO CLOSE TO THE GROUND

Willie Nelson
Willie Nelson Music, Inc.
Columbia: Willie Nelson

ANGEL OF THE MORNING

(Second Award)
Chip Taylor
Blackwood Music, Inc.
Capitol: Juice Newton

ARTHUR'S THEME (BEST THAT YOU CAN DO)

Peter Allen
Burt Bacharach
Christopher Cross
Carole Bayer Sager
Begonia Melodies, Inc.
Irving Music, Inc.
Unichappell Music, Inc.
Warner-Tamerlane Pub. Corp.
Woolnough Music, Inc.
Warner Bros: Christopher Cross

BETTE DAVIS EYES

Jackie De Shannon
Donna Weiss
Donna Weiss Music
EMI-America: Kim Carnes

BLESSED ARE THE BELIEVERS

Charlie Black
Rory Bourke
Sandy Pinkard
Unichappell Music, Inc.
Capitol: Anne Murray

BOY FROM NEW YORK CITY

(Second Award)
George Davis
John Issac Taylor
Trio Music Co., Inc.
Atlantic: Manhattan Transfer

★BUT YOU KNOW I LOVE YOU

(Second Award)
Mike Settle
Devon Music, Inc.
RCA: Dolly Parton

BY NOW

Dean Dillon
Donald Pfrimmer
Charles Quillen
Hall-Clement Publications
RCA: Steve Wariner

CAN I SEE YOU TONIGHT

Deborah Allen
Rafe Van Hoy
Duchess Music Corporation
Posey Publishing
Tree Publishing Co., Inc.
MCA: Tanya Tucker

CELEBRATION

Robert Earl Bell
Ronald Nathan Bell
George M. Brown
Eumir Deodato
Robert Mickens
Claydes Eugene Smith
James Warren Taylor
Dennis Ronald Thomas
Earl Eugene Toon, Jr.
Delightful Music Ltd.
Second Decade Music Co.
Delite: Kool & The Gang

COOL LOVE

David Jenkins
Cory Lerios
John Pierce
Irving Music, Inc.
Pablo Cruise Music
A & M: Pablo Cruise

★CRYING

(Second Award)
Joe Melson
Roy Orbison
Acuff-Rose Publications, Inc.
Millenium: Don McLean

(★)Denotes Million Performance Song throughout listing.

DIXIE ON MY MIND

Hank Williams, Jr.
Bocephus Music, Inc.
Elektra: Hank Williams, Jr.

DON'T WAIT ON ME

Donald Reid
Harold Reid
American Cowboy Music
Company
Mercury: Statler Bros.

DRIFTER

Archie Jordan
Donald Pfrimmer
Hall-Clement Publications
RCA: Sylvia

ELVIRA

Dallas Frazier
Acuff-Rose Publications, Inc.
MCA: Oak Ridge Boys

EVERY WOMAN IN THE WORLD

Dominic Bugatti (PRS)
Frank Musker (PRS)
Unichappell Music, Inc.
Arista: Air Supply

FALLING AGAIN

Bob McDill
Hall-Clement Publications
MCA: Don Williams

FANCY FREE

Roy August
Jimbeau Hinson
Siverline Music, Inc.
MCA: Oak Ridge Boys

FEELS SO RIGHT

Randy Owen
Maypop Music
RCA: Alabama

FOR YOUR EYES ONLY

William Conti, Jr.
Michael Leeson (PRS)
Unart Music Corporation
Liberty: Sheena Easton

★GAMES PEOPLE PLAY

Alan Parsons (PRS)
Eric Woolfson (PRS)
Careers Music, Inc.
Columbia: Alan Parsons Project

GIVIN' IT UP FOR YOUR LOVE

Jerry Williams
Blackwood Music, Inc.
Urge Music
Capitol: Delbert McClinton

GOODBYE MARIE

Dennis Linde
Mel McDaniel
Combine Music Corp.
Curb: Bobby Goldsboro

GUILTY

(Second Award)
Barry Gibb
Maurice Gibb
Robin Gibb
Stigwood Music, Inc.
Columbia: Barbara Streisand &
Barry Gibb

GUITAR MAN

Jerry Reed
Vector Music
RCA: Elvis Presley

**A HEADACHE TOMORROW
(OR A HEARTACHE TONIGHT)**

Chick Rains
Blue Lake Music
Chick Rains Music
Epic: Mickey Gilley

HEARTS

Jesse Barish
Great Pyramid Music
Mercury Shoes Music
EMI-America: Marty Balin

HER TOWN TOO

James Taylor
Robert Wachtel
Country Road Music, Inc.
Leadsheet Land Music
Columbia: James Taylor &
J. D. Souther

**HERE I AM (JUST WHEN I
THOUGHT I WAS OVER YOU)**

Norman Sallit
Al Gallico Music Corporation
Turtle Music
Arista: Air Supply

HOOKED ON MUSIC

Mac Davis
Songpainter Music
Songpainter: Mac Davis





LITTLE IN LOVE

Alan Tarney (PRS)
ATV Music Corp.
EMI-America: Cliff Richard

LIVING IN A FANTASY

Leo Sayer
Alan Tarney (PRS)
ATV Music Corp.
Warner Bros.: Leo Sayer

LIVING INSIDE MYSELF

Gino Vanelli
Black Keys Music
Arista: Gino Vanelli

**LOVING HER WAS EASIER
(THAN ANYTHING I'LL EVER
DO AGAIN)**

Kris Kristofferson
Combine Music Corp.
Elektra: Tom Pall/Glasser Bros.

★MEMPHIS

(Third Award)
Chuck Berry
ARC Music Corporation
Seabreeze/CBS: Fred Knoblock

★MIRACLES

Roger Cook
Dick James Music, Inc.
MCA: Don Williams

MODERN GIRL

Dominic Bugatti (PRS)
Frank Musker (PRS)
Unichappell Music, Inc.
EMI-America: Sheena Easton

MORE THAN I CAN SAY

(Second Award)
Jerry Allison
Sonny Curtis
Warner-Tamerlane Pub. Corp.
Warner Bros.: Leo Sayer

**MY BABY THINKS HE'S A
TRAIN**

Leroy Preston
Bug Music
Paw Paw Music
Whiskey Drinkin' Music
Columbia: Roseanne Cash

**NEVER BEEN SO LOVED IN
ALL MY LIFE**

Wayland Holyfield
Norro Wilson
Al Gallico Music Corporation
Dusty Rhodes Music Corp.
RCA: Charley Pride

NIGHTOWLS

Graham Goble (APRA)
Screen Gems-EMI Music, Inc.
Capitol: Little River Band

★NINE TO FIVE

Dolly Parton
Velvet Apple Music
Warner-Tamerlane Pub. Corp.
RCA: Dolly Parton

OLDER WOMEN

James O'Hara
Tree Publishing Co., Inc.
Epic: Ronnie McDowell

THE ONE THAT YOU LOVE

Graham Russell (APRA)
Bestall Reynolds Music
Careers Music, Inc.
Arista: Air Supply

PARTY TIME

Bruce Channel
Tree Publishing Co., Inc.
Warner Bros.: T. G. Sheppard

PRISONER OF HOPE

Sterling Whipple
Gerald Metcalf
Elektra Asylum Music
Asylum: Johnny Lee

PRIVATE EYES

Janna Allen
Sara Allen
Daryl Hall
Warren Pash
Fust Buzza Music
Hot Cha Music Co.
Six Continents Music Publishing,
Inc.
RCA: Hall & Oates

RAINBOW STEW

Merle Haggard
Shade Tree Music, Inc.
MCA: Merle Haggard





SEVEN BRIDGES ROAD

Stephen Young
Irving Music, Inc.
Asylum: The Eagles

SEVEN YEAR ACHE

Roseanne Cash
Atlantic Music Corp.
Hotwire Music
Columbia: Roseanne Cash

SHARE YOUR LOVE WITH ME

Alfred Braggs
Don Robey
Duchess Music Corporation
Liberty: Kenny Rogers

SLEEPIN' WITH THE RADIO ON

Steve Davis
Algee Music Corporation
Epic: Charley McClain

SLOW HAND

John Bettis
Michael Clark
Flying Dutchman Music
Warner-Tamerlane Pub. Corp.

SMOKY MOUNTAIN RAIN

Kye Fleming
Dennis Morgan
Hall-Clement Publications
RCA: Ronnie Milsap

SOME DAYS ARE DIAMONDS

(SOME DAYS ARE STONE)
Dick Feller
Tree Publishing Co., Inc.
RCA: John Denver

SOUTHERN RAINS

Roger Murrah
Blackwood Music, Inc.
Magic Castle Music
Elektra: Mel Tillis

STEP BY STEP

David Malloy
Eddie Rabbitt
Even Stevens
Briarpatch Music
DebDave Music, Inc.

STILL RIGHT HERE IN MY

HEART
George Greer
Jeffrey Wilson
Kentucky Wonder Music

TEXAS IN MY REAR

MIRROR
Mac Davis
Songpainter Music
Casablanca: Mac Davis

TEXAS WOMEN

Hank Williams, Jr.
Bocephus Music, Inc.
Elektra: Hank Williams, Jr.

THAT'S ALL THAT MATTERS

Hank Cochran
Tree Publishing Co., Inc.
Epic: Mickey Gilley

THEME FROM GREATEST

AMERICAN HERO
Stephen Geyer
Mike Post
Blackwood Music, Inc.

TAKIN' IT EASY

Lacy Dalton
Billy Sherrill
Mark Sherrill
Algee Music Corporation
Columbia: Lacy J. Dalton

TELL IT LIKE IT IS

(Second Award)
George Davis
Lee Diamond
Conrad Music
Olap Publishing Co.
Epic: Heart

SUKIYAKI

(Second Award)
Rokusuke Ei (JASRAC)
Hachi Nakamura (JASRAC)
Beechwood Music Corporation
Capitol: A Taste of Honey

SURROUND ME WITH LOVE

Wayland Holyfield
Norro Wilson
Al Gallico Music Corporation
Epic: Charley McClain

TAKIN' IT EASY

Lacy Dalton
Billy Sherrill
Mark Sherrill
Algee Music Corporation
Columbia: Lacy J. Dalton

TELL IT LIKE IT IS

(Second Award)
George Davis
Lee Diamond
Conrad Music
Olap Publishing Co.
Epic: Heart

TEXAS IN MY REAR

MIRROR
Mac Davis
Songpainter Music
Casablanca: Mac Davis

TEXAS WOMEN

Hank Williams, Jr.
Bocephus Music, Inc.
Elektra: Hank Williams, Jr.

THAT'S ALL THAT MATTERS

Hank Cochran
Tree Publishing Co., Inc.
Epic: Mickey Gilley

THEME FROM GREATEST

AMERICAN HERO
Stephen Geyer
Mike Post
Blackwood Music, Inc.
Darjen Music
Stephen Cannell Music
Elektra: Joey Scarbury

TIDE IS HIGH

John Holt (PRS)
Gemrod Music, Inc.
Chrysalis: Blondie

TIME

Alan Parsons (PRS)
Eric Woolfson (PRS)
Careers Music, Inc.
Columbia: Alan Parsons Project

TOO MANY LOVERS

Samuel Hogin
Ted Lindsey
Mark True

Cookhouse Music

Columbia: Crystal Gayle

TOUCH ME WHEN WE'RE DANCING

Kenneth Bell
Terry Skinner

J. L. Wallace

Hall-Clement Publications

A & M: Carpenters

WATCHING THE WHEELS

John Lennon (PRS)

Lenono Music

Geffen: John Lennon

WE'RE IN THIS LOVE TOGETHER

Roger Murrah

Keith Stegall

Blackwood Music, Inc.

Magic Castle Music

Warner Bros.: Al Jarreau

WHAT KIND OF FOOL

Albhy Galuten

Barry Gibb

Stigwood Music, Inc.

Columbia: Barbara Streisand &

Barry Gibb

WHILE YOU SEE A CHANCE

Steve Winwood (PRS)

Will Jennings

Blue Sky Rider Songs

Irving Music, Inc.

Island: Steve Winwood

WHO'S CHEATIN' WHO

Jerry Hayes

Algee Music Corporation

Partner Music

Vogue Music

Epic: Charley McClain

WHO'S CRYING NOW

Jonathan Cain
Stephen Perry
Weed High Nightmare Music
Columbia: Journey

WHY DO FOOLS FALL IN LOVE

(Second Award)

Morris Levy

Frankie Lymon

Big Seven Music Corp.

RCA: Diana Ross

WHY LADY WHY

Teddy Gentry

Richard Scott

Millhouse Music, Inc.

RCA: Alabama

WISH YOU WERE HERE

Kye Fleming

Dennis Morgan

Hall-Clement Publications

MCA: Barbara Mandrell

WOMAN

John Lennon (PRS)

Lenono Music

Geffen: John Lennon

★YOU DON'T KNOW ME

Cindy Walker

Eddy Arnold

Unichappell Music, Inc.

Epic: Mickey Gilley

YOU MAKE MY DREAMS

Sara Allen

Daryl Hall

John Oates

Fust Buzza Music

Hot Cha Music Co.

Six Continents Music Publishing,

Inc.

RCA: Hall & Oates

YOU'RE THE REASON GOD

MADE OKLAHOMA

Larry Collins

Sandy Pinkard

Peso Music

Wallet Music

Warner Bros.: David Frizzell/

Shelly West





At the BMI Music Awards Dinner, held in New York, June 15, 1982, the glass plaque honoring the Most Performed Song during 1981 went to NINE TO FIVE, written by Dolly Parton, published by Velvet Apple Music and Warner-Tamerlane Pub. Corp. Previous winners of the plaque for the Most Performed Song, which is awarded annually, include:

1980

LOST IN LOVE

Graham Russell (APRA)
Bestall Reynolds Music
Careers Music, Inc.
Riva Music Ltd. (PRS)

1979

TOO MUCH HEAVEN

Barry, Maurice and Robin Gibb
(PRS)
Music for UNICEF

1978

***NIGHT FEVER**

Barry, Maurice and Robin Gibb
(PRS)
Stigwood Music, Inc.

1977

***SOUTHERN NIGHTS**

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

1976

***LET YOUR LOVE FLOW**

Lawrence Williams
Loaves and Fishes
Music Co., Inc.

1975

***LOVE WILL KEEP US TOGETHER**

Neil Sedaka, Howard Greenfield
Neil Sedaka Music

1974

***THE MOST BEAUTIFUL GIRL**

Norro Wilson, Billy Sherrill,
Rory Bourke
Al Gallico Music Corp.
Algee Music Corp.

1973

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

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

1972

***BABY DON'T GET HOOKED
ON ME**

Mac Davis
Screen-Gems-EMI Music, Inc.

1971

***I NEVER PROMISED YOU A
ROSE GARDEN**

Joe South
Lowery Music Co., Inc.

1970

***SNOWBIRD**

Gene MacLellan (PRO-Canada)
Beechwood Music Corp.

1969

***GENTLE ON MY MIND**

John Hartford
Ensign Music Corp.

BMI Honors 17 Student Composers



The 1982 winners are (l. to r.): seated, Alan Yim, Anthony Daniels, David Lang, Michelle Ekizian, Jonathan Rabson, Christopher J. Smith and Jeffery V. Cotton; standing, Ronald Caltabiano, Ian Krouse, Michael Svoboda, Daniel Schechter, Leon Schernoff, James Primosch, Steven Mackey, James Legg, Noam D. Elkies and Timothy Kramer.

Seventeen young composers from the United States shared in the 30th annual BMI Awards to Student Composers sponsored by Broadcast Music, Inc. The winners, ranging in age from 15 to 25 years, were presented cash awards at a reception held in their honor at the St. Regis-Sheraton Hotel, New York City, May 13, 1982. Four of the students have been previous BMI student composer winners and two others received honorable mention last year. This year's awards, BMI president Edward M. Cramer announced, bring to 275 the number of talented young people in the Western Hemisphere who have been given BMI student composer grants to be applied toward their musical education.

Commendations of Excellence for "long and outstanding contribution to the world of concert music"

were presented by Edward M. Cramer to BMI affiliates **Roger Sessions** and **Milton Babbitt** at the BMI Awards ceremony on May 13th. Sessions, who recently celebrated his 85th birthday, received a Pulitzer Prize this year for his "Concerto for Orchestra," commissioned and premiered by the Boston Symphony Orchestra in October 1981 and published by Merion Music, Inc. The composer of many works for orchestra, ballet, opera, chamber ensembles and solo instruments, Sessions is Professor Emeritus at Princeton University and a faculty member of The Juilliard School. He is also the author of several books on music. Milton Babbitt received a special citation this year from the Pulitzer Prize Board for his "life's work as a distinguished and seminal American composer." Babbitt also teaches at The Juilliard School and at Princeton, where he once

was a graduate student of Sessions. Babbitt is particularly noted for his theoretical writing on music and his teaching, particularly about serial composition and the 12-tone system. Most of his compositions are for chamber ensembles, but he has also written for orchestra, piano and synthesized sound sources. The compositions of both composers are well represented on recordings and in concerts, both here and abroad. Together, Sessions and Babbitt count among their pupils many of today's most distinguished American composers.

The 1981-82 BMI Awards to Student Composers winners and their winning compositions are:

Ronald Caltabiano, age 22, New York, NY: "String Quartet."

Jeffery V. Cotton, age 25, Northbridge, CA: "The Deathman's Passion" for soprano and chamber orchestra.

Anthony Daniels, age 16, Bethesda, MD: "Three Songs" for mezzo-soprano, horn, violoncello and piano.

Michelle Ekizian, age 25, Mamaroneck, NY: "The Exiled Heart" for orchestra.

Noam D. Elkies, age 15, New York, NY: "Sextet for Piano and Woodwinds," Op. 16

Timothy A. Kramer, age 22, Pasco, WA: "Of All the Centuries" for string trio.

Ian Krouse, age 25, Los Angeles, CA: "Villancios-Book I" for soprano and guitar.

David A. Lang, age 25, Los Angeles, CA: "Illumination Rounds" for violin and piano.

James Legg, age 19, Levittown, NY: "Quartet" for flute, violin, violoncello and piano.

Steven Mackey, age 25, Waltham, MA: "Piano Quartet" for violin, viola, violoncello and piano.

James Primosch, age 25, Highland Heights, OH: "Double Quartet" for flute, oboe, clarinet, bassoon, 2 violins, viola and violoncello.

Jonathan Rabson, age 15, Pittsford, NY: "Dialogue" for orchestra.

Daniel Schechter, age 19, Miami Beach, FL: "Tryptich" for string quintet or string orchestra.



Roger Sessions and Milton Babbitt are recognized for their contributions to concert music. Ed Cramer (l.) presents the award to Sessions as Babbitt applauds his former teacher.

Leon Shernoff, age 16, White Plains, NY: "One for String Quartet."

Christopher J. Smith, age 15, Coral Gables, FL: "Sextet," Op. 8 for strings.

Michael Svoboda, age 21, Downers Grove, IL: "Now, O, Now . . ." for four solo voices and small orchestra.

Alan Yim, age 23, South Pasadena, CA: "Askesis" for orchestra.

Photo by Barbara Seath



Among the judges for the 30th annual BMI Awards to Student Composers were (l. to r.) seated, Nancy Van de Vate, Carlos Surinach and Maurice Peress; second row, John C. Adams, Chester Biscardi, Milton Babbitt, Darleen Cowles and William Schuman (permanent chairman); third row, John H. Harbison, Leslie Adams, Earle Brown, Donald Erb and Bruce MacCombie.

Established in 1951 by Broadcast Music, Inc., in cooperation with music educators and composers, the BMI Awards to Student Composers project annually gives cash prizes to encourage the creation of concert music by student composers (under the age of 26 as of December 31st of the year before the awards deadline) of the Western Hemisphere and to aid in their musical education. All awards are made on the basis of creative talent evidenced by original manuscripts which are submitted and judged under pseudonyms.

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

The permanent chairman of the judging panel for BMI Awards to Student Composers is **William Schuman**, distinguished American composer and educator. Others who served as judges in the 1981-82 competition were **John C. Adams, Leslie Adams, Milton Babbitt, Chester Biscardi, Earle Brown, George Costinesco, Darleen Cowles, Donald Erb, John Harbison, Ulysses Kay, Bruce MacCombie, Maurice Peress, Carlos Surinach, Nancy Van de Vate, Gerald Warfield** and **Frank Wigglesworth**.

The official rules and applications for the 1982-83 BMI Awards to Student Composers competition will be available in the fall. Inquiries regarding rules and official entry blanks should be addressed to James G. Roy, Jr., Director, BMI Awards to Student Composers, Broadcast Music, Inc., 320 West 57th Street, New York, New York 10019.

BMI Holds 30th Annual Student Composer Awards

WILLIAM SCHUMAN

April 1982

Mr. Edward M. Cramer
President
Broadcast Music, Inc.
320 West 57th Street
New York, N.Y. 10019

Dear Ed:

The imaginative program to help young composers, started by your predecessors thirty years ago and maintained to this day by you and your associates, is as important now as it was three decades ago. As one who has been associated with this splendid enterprise since its beginning, I have taken the liberty of asking this year's judges to join me in expressing the gratitude and appreciation of all those who recognize that the health of any art is directly and inevitably dependent upon nurturing the creative process.

In bringing together year after year juries of America's most distinguished composers, conductors, educators, and publishers, talented youngsters have been identified and helped through your scholarship grants to continue their studies. Some of the young winners of the past are now celebrated composers themselves and have served as judges.

In a word, sir, BMI is to be congratulated on its splendid program in adhering faithfully to its principles and in providing adequate funding for their implementation. In a world not known for its hospitality to aspiring young composers, your laudable efforts are all the more welcome.

Once again, all of us who have been privileged to serve with you express anew our gratitude and our confidence in the continuation of your benefactions to young composers.

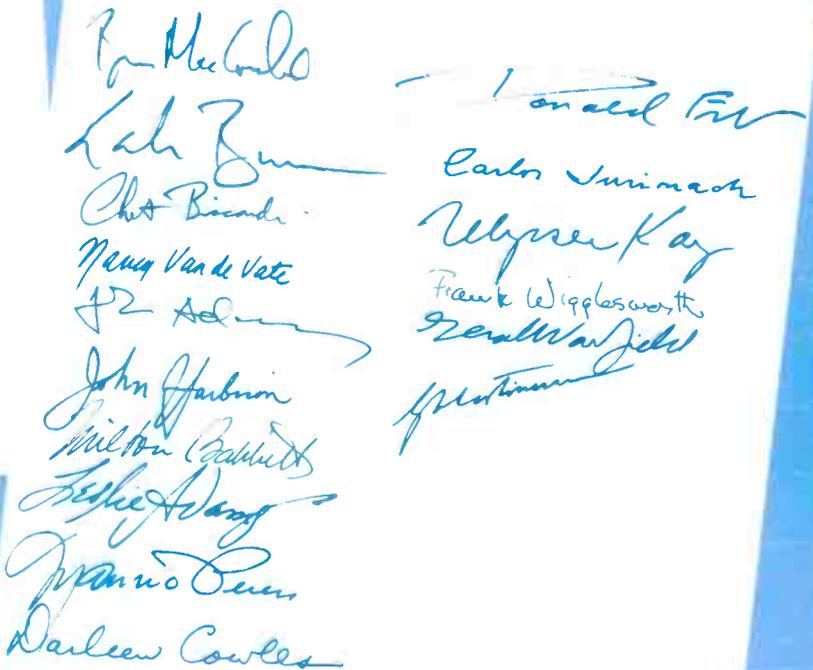
Faithfully,



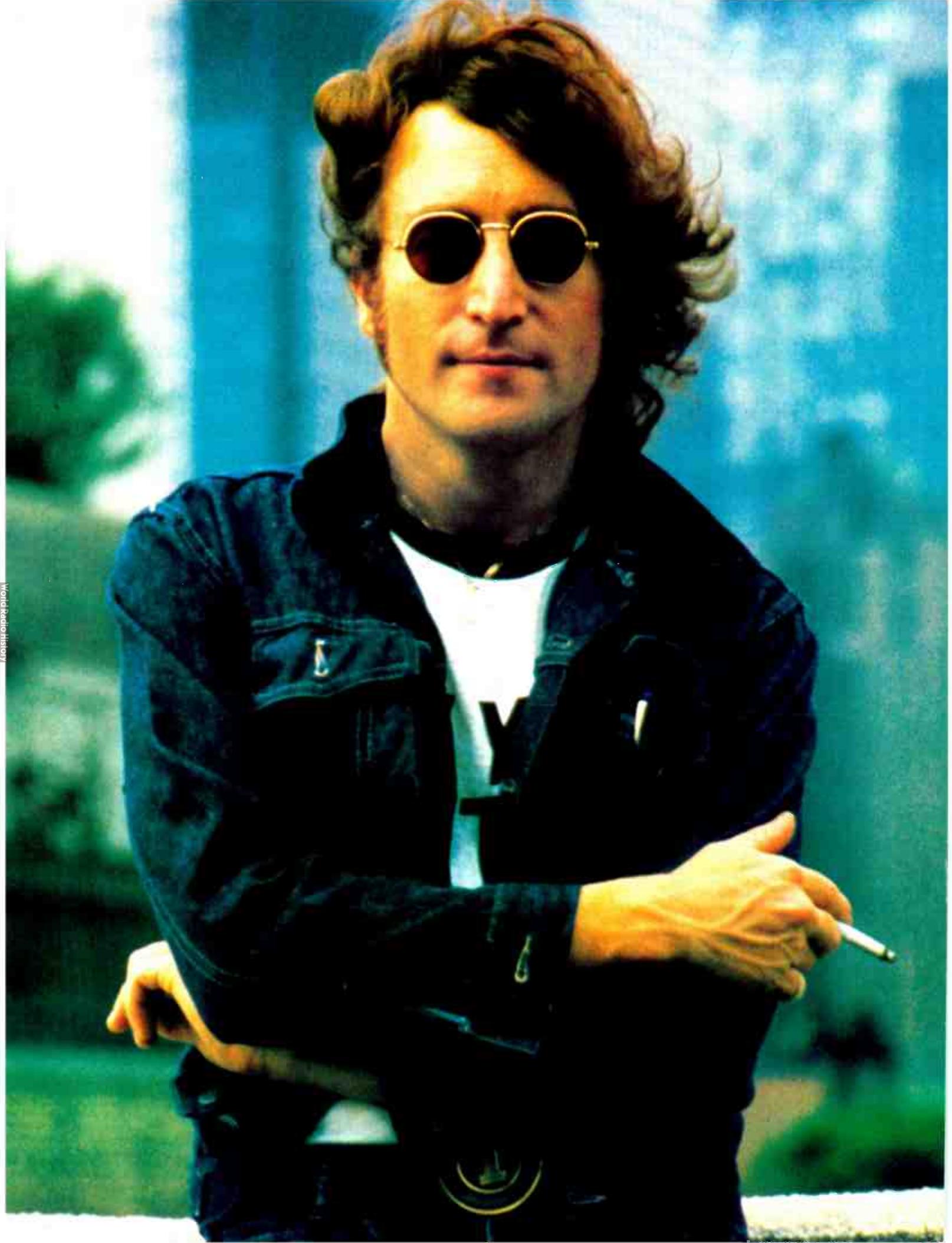
On behalf of the judges of the 30th annual Awards to Student Composers, chairman William Schuman presented Edward M. Cramer with a letter of commendation, congratulating BMI on thirty years of support to student composers. The signers included: William Schuman, Bruce MacCombie, Earle Brown, Chester Biscardi, Nancy Van de Vate, John C. Adams, John H. Harbison, Milton Babbitt, Leslie Adams, Maurice Peress, Darleen Cowles, Donald Erb, Carlos Surinach, Ulysses Kay, Frank Wigglsworth, Gerald Warfield and George Costinesco.

WILLIAM SCHUMAN

Herewith are the signatures of the distinguished men and women who served as the jurors for this year's BMI awards.



Bruce MacCombie
 Earle Brown
 Chester Biscardi
 Nancy Van de Vate
 John C. Adams
 John H. Harbison
 Milton Babbitt
 Leslie Adams
 Maurice Peress
 Darleen Cowles
 Donald Erb
 Carlos Surinach
 Ulysses Kay
 Frank Wigglsworth
 Gerald Warfield
 George Costinesco



World Radio History

JOHN LENNON

Three More BMI Citations

by Robert Hilburn

Look at this," said an excited John Lennon as he held up a framed newspaper clipping during our interview just a few weeks before his death in December of 1980.

"It's the first write-up ever on the Beatles," he continued, standing in the kitchen of his elegant apartment in New York's Dakota Building. "I don't even know what paper it is from, but it must have been around 1959—before we went to Hamburg. It's the only copy around any more. Paul doesn't even have this."

Reading the brief article aloud, Lennon took special delight in the part that listed the band members:

A Liverpool rhythm group, the Beatles, made their debut. . . John Lennon, the leader, plays one of three rhythm guitars. The other guitarists are Paul Ramone and Carl Harrison. . .

Pausing, Lennon said, "That was Paul and George. I don't know why Paul called himself Ramone, but 'Carl' was for Carl Perkins. The myth is we all took other names, but I never did. They say I was called Johnny Silver, but it's not true. There's so much about those days that people have got wrong.

"That's why I want to write a book about it all some day, but I'm not sure I'll even get it straight. It's like *Rashomon*. Each of us probably saw it differently."

The Beatles era did go by fast and it's going to be hard for anyone now to describe what made it so special, but Lennon's story didn't end—as some have suggested—with the break-up of that band. In fact, much of his most distinguished work came after he left the Beatles.

That's not meant to downgrade the splendid rock group. The Beatles started off by recycling the sounds of American rockers like Elvis Presley, Chuck Berry and Little Richard, but they showed amazing elasticity, stretching musically and thematically to add character and dimension to rock's simple foundations.

Lennon, a key to that expansion of the pop consciousness, combined a love for the rawness of early rock with a deep intellectual curiosity. Though sometimes self-indulgent, he probed and provoked in his music with a boldness and vision that made him one of the half-dozen most respected figures ever in rock.

But Lennon was even more daring artistically after leaving the safety and security of the Beatles.

His first solo LP, *Plastic Ono Band* in 1970, was an absorbing social document that foresaw much of the 70's social complacency.

Realizing the album was too stark for most pop tastes, Lennon restated many of the themes in the softer *Imagine*, a 1971 album that went to No. 1 on the U.S. sales charts. The warmly idealistic title track

may eventually be remembered as Lennon's most graceful composition.

His next three solo LPs also produced some hits, including "Whatever Gets You Thru the Night" and "Mind Games," but the albums were uneven efforts.

Personal problems and a loss of enthusiasm for the record business drove Lennon and wife Yoko Ono into virtual pop hibernation in 1975. They resurfaced five years later with *Double Fantasy*, an album that initially disappointed some long-time Lennon admirers who argued it was too tranquil.

But the album's mostly gentle tone was deceptive. The best songs combined the early Lennon craftsmanship with quiet, but affecting wisdom. After Lennon was shot to death outside the Dakota Building, many early detractors returned to the LP and found comfort and inspiration in such lines as (from "Beautiful Boy"): "Life is what happens to you / While you're busy / Making other plans."

The first hit single from the album was "Starting Over," a 50's style, Presleyesque ballad that radiated with the joy of someone thrilled by making music again. It was nominated for a Grammy as the best single record of 1980. "Woman," the second top 10 single from the album, was an evocative stab at male chauvinism, while "Watching the Wheels" was the song from *Double Fantasy* that probably touched the pop-rock community most after Lennon's death.

The song is a moving statement of personal priorities, reminiscent at times of the haunting grace of "Imagine". Outwardly a statement about his five-year break from the pop spotlight, "Watching the Wheels" is, at its heart, another Lennon ode to self-reliance.

Indeed, most of the songs on *Double Fantasy* related to the two themes that Lennon (and Ono) felt closest to: love and peace. In my 1980 interview, Lennon said, "Those aren't just words to me. They are possibilities for us all. . . I think everyone is responsible for society. The trouble is, people keep telling us to let someone else take that responsibility: politicians or rock stars or journalists. But nothing will change unless we feel it in our hearts. . . If I can be as immodest as to quote myself, 'All we are saying is give peace a chance'."

Lennon would have been 42 on October 9.

He and his music live on. To wit, three Lennon songs, "(Just Like) Starting Over," "Watching the Wheels" and "Woman" were among the most performed songs in the BMI repertoire for the calendar year 1981 and, thus, award winners. This brings the total number of BMI awards to Lennon to 62.

Mr. Hilburn, an authority on popular music, is the pop music critic for the *Los Angeles Times*.

Wherever there's n

Grammy

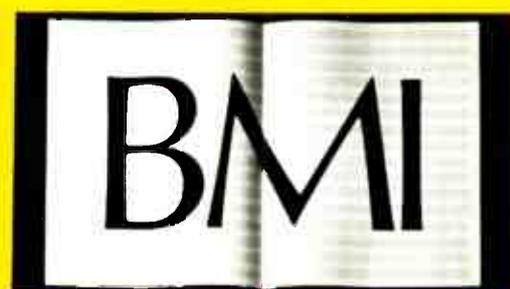
Donna Weiss	B. J. Thomas
John Lennon (PRS)	John Coltrane
Yoko Ono (PRS)	Clare Fischer
Dolly Parton	David Sanborn
Al Jarreau	B. B. King
Rick Springfield	Michael Nesmith
Aretha Franklin	Gary Burton
James Ingram	John Williams
Oak Ridge Boys	Jerry Hey
Chet Atkins	Leos Janacek
Al Green	Miles Davis

Tony

Maury Yeston
Best Score of a Musical:
"Nine"
Tom Eyen
Best Book of a Musical:
"Dreamgirls"

Pulitzer

Roger Sessions
1982 Pulitzer Prize in Music
Milton Babbitt
Special Pulitzer Citation



music, there's BMI.

AWARDS

Oscar

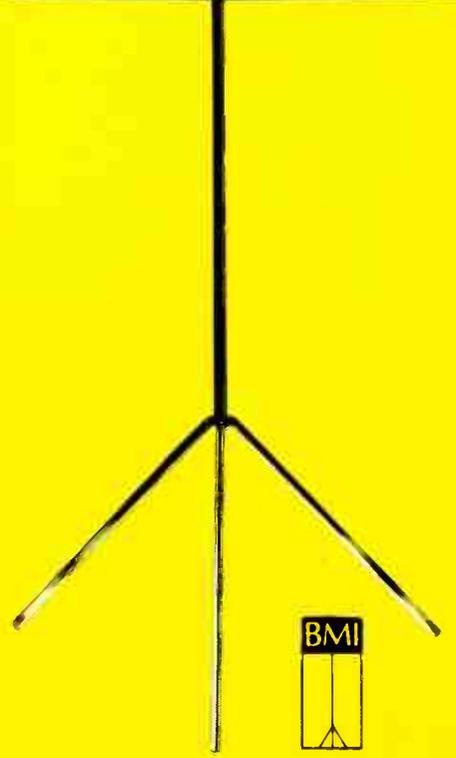
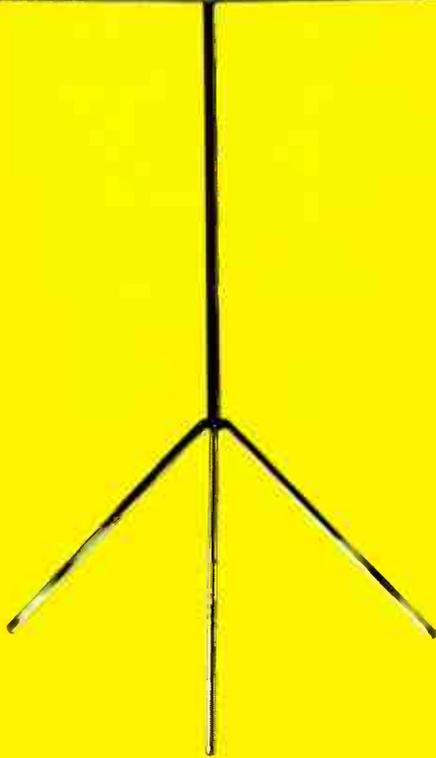
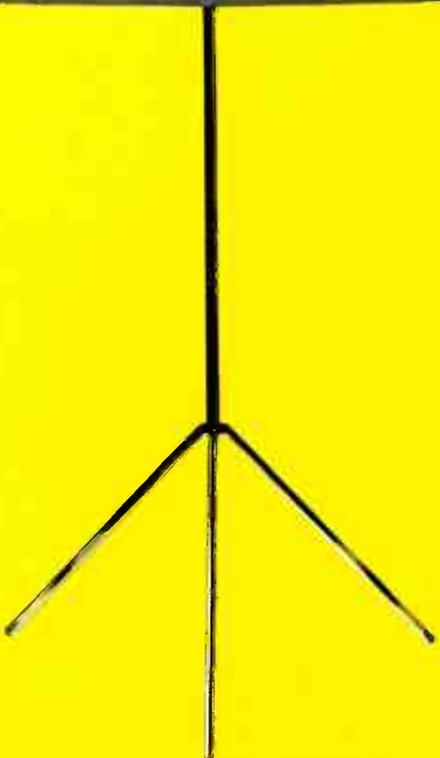
Peter Allen
Carole Bayer Sager
*for their original song,
"Arthur's Theme"*

Country Music Association

Oak Ridge Boys
Barbara Mandrell
Alabama
George Jones
Terri Gibbs
David Frizzell
Shelly West
Chet Atkins
Bobby Braddock
Curly Putman

Academy Of Country Music

Alabama	Merle Haggard
Oak Ridge Boys	Ricky Skaggs
Al Gallico	David Frizzell
Buddy Emmons	Shelly West
Johnny Gimble	Joe Osborn
Sandy Pinkard	Curtis Stone
Dallas Frazier	Desperado's
Barbara Mandrell	Strangers
Juice Newton	





World Radio History

DARYL HALL

Key BMI Award Winner

by Leo Sacks

Last year, Daryl Hall and John Oates celebrated the first decade of their musical partnership with two No. 1 singles, "I Can't Go For That (No Can Do)" and "Private Eyes" from the album of the same name. The latter tune, along with "Kiss On My List" and "You Make My Dreams" from the duo's *Voices* LP, were among the most performed songs in the BMI catalog during 1981.

It was an especially satisfying milestone for Hall, the tall, blond half of the pop team, whose bright melodies and punchy rhythms made such tunes as "She's Gone," "Rich Girl" and "Sara Smile" rock classics of the 70's.

Even more significant was the acceptance of "I Can't Go For That" by the black consumer, which suggests a shift in popular musical tastes, according to Hall. "It's part of an amazing movement—a rebirth of integrated music, made by and for 'urban contemporary people,'" he explains. "It's a sound that appeals to whites and blacks and transcends race."

During a break at a New York recording studio where the duo was completing the album, *Open All Night*, Hall went on to say that it's nice to think the feeling's back. "Warner Bros. artists like Prince and August Darnell of Kid Creole are making this sort of music. It reminds me of the way soul blossomed in the 60's."

A most impressive rock singer with a soaring tenor voice, Hall was born 33 years ago in Pottstown, Pennsylvania, in an area notable for its farms and steel mills. He began singing at an early age, carrying on a family tradition. His mother sang light classics professionally; his father worked in private industry yet found time to sing with his brothers in a vocal group.

In 1966, after high school, Hall moved to Philadelphia. "I was a Temptations fan," he recalls. "A fanatic! I reacted to them in much the same manner as other people did to the Beatles. And I still feel the same way about them today." Later that year, at the Uptown Theatre, Hall sang Smokey Robinson's "Ooh Baby Baby" with his teen group, the Temptones, at a talent show. Backed by James Brown's band, the Temptones tied with the Delphonics for first place. Following the showcase, the group went on to record two singles for the Arctic label.

Soon Hall was working at Sigma Sound Studios with the city's premier pop-soul stylists, Kenny Gamble, Leon Huff and Thom Bell. "The music was busting out of the high schools, like Overbrook in West Philly," he remembers. "Everyone sang doo-wop on street corners. It was all very natural, very integrated. The cool kids hung out together and the

best musicians would find each other."

Hall and Oates met while students at Temple University in 1967. Oates studied journalism and played guitar in a local bar band. Hall, a music major, dropped out in his senior year. They started writing as a team and in 1971 Atlantic released their debut album, *Whole Oats*. The duo moved to RCA in 1975 and have issued at least an album each year since then.

Hall does not hesitate to appraise his craft: "I'd like to think that my songs transcend fads and touch on universal feelings. The mark of a good song is that it doesn't depend on a place or time to make it valid. I'd love for my work to be judged as 'standard' in the classic sense, although time is the true barometer."

His self-image as a songwriter? He says he really doesn't have one. "I'm introspective, actually, but I don't really think ahead about how the public will perceive a particular point of view in a song. It's a very innocent approach. We use personal relationships as a starting point and then try and touch on the larger implications. Smokey Robinson was a big influence. And Holland-Dozier-Holland. I always liked the way Lou Reed approached his material. And Pete Townsend: I like his style. Lennon, too. The city's also a great influence. I live in the heart of Greenwich Village. And whether I'm working on music or lyrics, the city produces sounds that are very conducive to keeping me inspired. Listen to the jack-hammer and you hear rhythm. Car horns are like background voices. Conversation reminds me of lyrics. There's always something that sparks a piece of music."

Hall's gift as a melodist has blossomed over the course of his career, spanning 13 Hall and Oates albums. He has involved himself in experimental projects, notably *Sacred Songs*, his first solo album, recorded one month after the release of the Hall and Oates pop hit, "Rich Girl," in 1977. An unusual recording, notable for the inclusion of esoteric material and electronically processed guitar sounds, it was released in 1980. Hall anticipates recording another solo disk in the near future.

Looking ahead to the release of the duo's forthcoming album, *Open All Night*, Hall says that he and Oates have learned to "capitalize on our essence. We made our mistakes in the first decade—the years of searching for what we wanted to do. Now we've established ourselves on our own terms. That's a wonderful thing—to have been able to do that."

Mr. Sacks, a pop music specialist, is a *Billboard* contributing editor, based in New York City.



MAURY YESTON

Tony and Drama Desk Awards

by Allan Wallach

Maury Yeston had better not write a musical called "Fifty" or, worse yet, "One Hundred." It took nine years to get his "Nine" to the stage.

It was, Yeston remarked, "absolutely worth the wait. I would probably give it another nine years if necessary." In addition to settling in as a smash hit on Broadway, "Nine" won the Tony Award as Best Musical of the 1981-82 season and earned another Tony for Yeston for writing the season's Best Score. The musical also took eight Drama Desk Awards, including one for Yeston's Best Score. He also tied with Stephen Sondheim for Best Lyrics for a Musical. Not bad for a composer-lyricist working on his first Broadway show.

"If it hadn't been for Lehman Engel's BMI Musical Theater Workshop," Yeston said, "obviously, I probably never would have written this. Lehman has created a university of musical theater in which he has a very specific series of exercises and projects that he suggests the people do which lead you gradually towards creating a music-theater project."

In 1973, his third year in the workshop, Yeston tackled an original project, a musical based on Federico Fellini's "8½." It was a movie he'd loved since he was in high school.

Along with "wonderful criticism" from Engel, the workshop provided the responses of his fellow students and a showcase at New York's Edison Theatre. The three Yeston songs performed during the showcase received an ovation and elicited offers from producers who attended. Yeston's conception, however, was for what he terms "a radical musical" that antedated "A Chorus Line," and the big-name writers he approached to do the book weren't interested. The initial book was done by Mario Fratti, who was brought in by the original people who optioned the property.

One of the most valuable actions performed by Fratti was to get a tape of Yeston's score to director-choreographer Tommy Tune. Tune recalled his first hearing. "I was wafled into this other world of music. I think Maury is a genuine talent for the musical theater and I think we're very, very lucky to have someone as bright and gifted as he is. I know that I've never had material like this before, ever." In their first collaboration, Yeston wrote the incidental music for Tune's "Cloud 9," the Off Broadway hit.

Yeston revised "Nine" and added new material. When Arthur Kopit was brought in as author, the book also changed. Despite the changes, the composer-lyricist says, the show retains "what I call the spark of inspiration that started the whole thing."

This includes the 36-year-old Yeston's insight into

the women surrounding the central character, an Italian filmmaker named Guido Contini who is in the throes of a professional crisis and problems involving his wife, mistress and leading lady. Yeston attributes his believable lyrics for these women to his function as "the primary parent" of his son, Jake, now eight. Yeston, who is associate professor of music theory and director of undergraduate studies in music at Yale, took on this function while putting his wife through law school. He retained it after their divorce.

"It helped me to understand the position of all three women in a very visceral way," Yeston observed.

As a boy growing up in Jersey City, New Jersey, Yeston started playing the piano on his own when he was only five; his mother soon arranged for piano lessons. He began composing when he was six, and he won a competition in Jersey City a year later. "But this is not the Mozart story," said Yeston. "I wasn't a prodigy. I knew that I was a composer; I knew that's what I wanted to be."

Yeston studied music as an undergraduate at Yale. A concerto grosso for cello and orchestra written during those years earned him a two-year fellowship to study in Cambridge, England. It was while at Cambridge that he decided to work in the musical theater area of composition.

Yeston has virtually completed two more scores since he started work on "Nine." One of them, "1, 2, 3, 4, 5," is a musical based on the first five books of the Bible. Recalling his enormous difficulties obtaining the rights to "8½," he joked, "I figured I could get the rights to the Bible—or not have to pay for them in this life anyway." The other show is "The Queen of Basin Street," a project initiated by Tune and Jay Presson Allen, the writer-producer, for which Yeston offered to do a score on speculation. The jazz-flavored score grows out of an area of scholarship that Yeston calls his secondary specialty, the history of black music. He taught the subject at Lincoln University before returning to Yale for his doctorate and initiated a course in it at Yale.

Aware that neither project may find its way to Broadway, Yeston said he never thought in those terms while writing them. He recalled something Lehman Engel taught him in the BMI workshop: "You must write from the place where you get your best ideas. If you can write work that other people consider to be good, the chances are, somehow, practical problems will be overcome and they'll find a way of getting it on. Good work has a tendency to see the light of day."

A drama critic for Newsday, Mr. Wallach also writes a Sunday Theater Column for the Long Island paper.

THEATRE

Photo by Peter Cunningham



Tony award-winners Maury Yeston (l.) and Tom Eyen (c.) with Bob Sour, former BMI president. The winners are shown here at the BMI awards dinner where they each received a commendation.

Inset: a scene from "Nine."



BMI figured prominently when the theater saluted its best for the 1981-1982 season.

Maury Yeston, a long-time member of the BMI Musical Theater Workshop, was singled out for his key contribution to the musical, *Nine*. The show is based on the Federico Fellini autobiographical film, *8 1/2*.

Yeston won the Antoinette Perry "Tony" award in the score category for his debut Broadway effort. He also was honored in individual competitions for his music and lyrics for *Nine* by the New York critics, editors and reporters who select the Drama Desk winners. Yeston shared the lyrics award with Stephen Sondheim, who received equivalent support for his lyrics for *Merrily We Roll Along*.

Tom Eyen, another BMI affiliate, also received a "Tony"—for his book for the musical, *Dreamgirls*.

The "Tonys" are determined by 620 voters, encompassing a cross section of the people active in the theater, ranging from actors, producers and

directors to critics and reporters. This year's awards presentation—the 36th in the history of the "Tonys"—took place in June at New York's Imperial Theater and was televised by CBS. As usual it was a gala event for the theater community.

The Drama Desk awards ceremony, also in June, was held at an after theater supper party and dance at the Rainbow Room, atop Manhattan's RCA Building.

An Act Of Faith: Maury Yeston, the composer and lyricist who emerged in such a major way this past season, recently communicated his faith in the theater, as a musical medium, by subsidizing an award.

When the Outer Critics Circle honors accomplishments on and off-Broadway for the forthcoming season, Yeston will present a \$500 award for the best lyrics and music. The Outer Critics Circle is an organization of writers who cover New York theater. They are affiliated with out-of-town newspapers, national publications and other segments of the media.

COUNTRY

Actress Dyan Cannon with the members of Alabama (l. to r.): Randy Owen, Mark Herndon, Teddy Gentry and Jeff Cook.



Top new male vocalist award-winner Ricky Skaggs with model-singer-movie and TV actress Barbi Benton.



The Oak Ridge Boys in the Academy of Country Music winner's circle. They are (l. to r.) Richard Sterban, Duane Allen, Bill Golden and Joe Bonsall.

BMI dominated the 17th annual presentation of the "Hat" Awards by the Academy of Country Music. The site of the recent event, hosted by **Mickey Gilley**, **Dottie West** and **Conway Twitty**, was Knotts Berry Farm in Los Angeles.

Alabama won in three categories: Entertainer of the Year, Top Vocal Group and Album of the Year (for *Feels So Right*).

The Song of the Year Award went to **Sandy Pinkard** and **Larry Collins** for "You're The Reason God Made Oklahoma." The **Oak Ridge Boys** won Single Record of the Year honors for their version of **Dallas Frazier's** "Elvira."

Barbara Mandrell and **Merle Haggard** were voted Top Female Vocalist and Top Male Vocalist. The Top New Female Vocalist winner was **Juice Newton**. **Ricky Skaggs** won in the Top New Male Vocalist competition.

David Frizzell and **Shelley West** comprised the Top Vocal Duet.

Leading publisher **Al Gallico**, president of the Al Gallico Music Corp. and Algee Music, was the recipient of the Jim Reeves Memorial Award. A special honor, it is given to "the person or persons who made substantial contributions towards furthering international acceptance of Country music during the year."

SPOT-LIGHT BMI



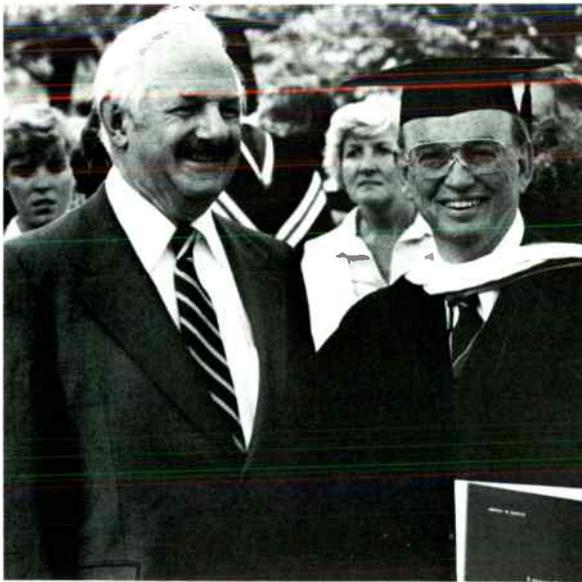
PRECIOUS METAL

At New York's Nassau Coliseum, Alabama presents their double platinum award for their LP "Feels So Right" to BMI's Frances Preston for display in the Nashville office. Shown here (l. to r.): Joe Galante, division vice president, RCA, Jeff Cook of Alabama, Mrs. Preston, Randy Owen, Mark Herndon and Teddy Gentry, group members, and Jack Craig, division vice president, RCA records.

SUPERCALIFRAGILISTIC- ESPIALIDOCIOUS

Dick Sherman (l.), and Bob Sherman, currently celebrating their 30th year of affiliation with BMI, appeared at New York's famed Lyrics and Lyricists series April 4 and 5. The brothers, who presented songs from many of their musical films, are shown here with Marni Nixon, long-time vocal stand-in for film stars.





ACADEMIC HONORS

BMI president Ed Cramer was the recipient of an honorary Doctorate of Humane Letters from Lincoln College, Lincoln, IL, on May 8. He is shown on campus with Ralph Newman (l.), a director of the college.



STARS FOR CHILDREN

During the Oak Ridge Boys recent "Stars for Children" concert in Dallas, TX, the group was presented a special BMI citation of appreciation for their efforts in the prevention of child abuse. Joe Moscheo, BMI Nashville, presented. Shown here (l. to r.) Joe Bonsall, Moscheo, Duane Allen, Bill Golden and Richard Sterban.

Photo by Bill Crespinel



BMI MEETS SIAE

Capping a trip to Vienna for the CISAC Legal and Legislative meeting, Elizabeth Granville, BMI assistant vice president, Publisher Relations, called at SIAE's Rome headquarters. She's shown here with Dr. Luigi Conte, president of the Italian society.



THEATRICAL CELEBRATION

On April 21, a 50th anniversary celebration for the Billy Rose Theatre Collection of the New York Public Library was held at New York's Lincoln Center. Among those on the program were **John Kander**, **Fred Ebb** and **Sheldon Harnick**. They are shown here with Allan Becker, director, BMI's Musical Theater Department.



NEWTON, YOUNG VISIT BMI HOLLYWOOD

New BMI affiliates **Juice Newton** and **Otha Young** recently visited BMI's Hollywood offices. Here they are watching a demonstration of the ultra modern computer system by BMI's Paige Sober (seated). Shown (l. to r.) are Young, Ms. Newton, Dene Anton and Ron Anton, BMI vice president, California.

Photo by Brian McLaughlin



DON'T SIGN WITH STRANGERS

Writer/artist/actor **Rick Springfield** celebrates as he renews his affiliation with BMI. He's shown here with BMI's Linda Gavin, executive, motion picture-television relations, Los Angeles.



HARRIS IN TRIBUTE TO THELONIOUS MONK

On April 30, the Barry Harris Jazz Ensemble presented two concerts at New York's Town Hall in memory of Thelonious Monk. Pianist **Barry Harris**, playing here, was but one of BMI's jazz affiliates to perform. Others included **Cecil Payne**, **Clifford Jordan**, **Harold Vick** and **David Baker**.



AMERICAN SOCIETY OF UNIVERSITY COMPOSERS MEETS

BMI was on the scene as the American Society of University Composers met April 20-25 at the University of Washington, Seattle. Attending was BMI's James G. Roy, assistant vice president, Concert Music Administration. He lectured on BMI's services to composers and publishers. Shown here at the conference are (l. to r.) **Gerald Warfield**, **Elliott Schwartz**, Roy and **Yehuda Yannay**. The group examines one of the many BMI publications that were available.

THE LICENSING STORY

BMI Field Representative: A Most Unique Occupation

In the most perfect of all worlds, at least from the point of view of a BMI field representative, all babies would be born with an innate understanding of copyright in all its nuances. After being weaned on Public Law 94-533, the U.S. Copyright Act, many of these babies would grow up to manage and run the myriad of establishments which use music to draw and entertain customers . . . discos, cafes, nightclubs, radio and television stations, dance halls, etc. Many of the babies would grow up to be lawyers, fully prepared to offer proper counsel to all concerning copyright and intellectual property.

The world, alas, is not perfect, as BMI field representatives will attest. The job of these individuals is to convince music users that they must—according to law—pay for the use of music licensed by BMI.

It is a challenge at best since the representatives are dealing with an intangible that has value . . . the creator's mix of music and lyrics that enhances the atmosphere of any enterprise. In addition, music is what is known as a "public good," readily available to all. Unlike electricity or the telephone, music can't be turned off for non-payment of bills.

Music is Licensed?

Very often, the initial response of a prospective licensee is one of incredulity and downright disbelief that music is licensed and that it must be paid for, much as one would pay for the use of a car from the local rental agency.

Incredulity sometimes turns to anger and even threats of bodily harm, at which point the BMI representative wisely leaves, suggesting that the prospective licensee discuss the problem with a capable lawyer.

Hostility might be understandable,

were music a commodity so steeply priced as to wreck a budget. Actually, music is quite inexpensive. By far, most general licensees pay the minimum fee, which is based upon a percentage of the entertainment costs for a year. This minimal fee is well under \$1.00 per day for ready access to over 1,150,000 BMI-licensed compositions. And even that fee is payable quarterly, should the entire amount prove to be a burden. It's always been a mainstay of the BMI philosophy that it is in business to make access to its repertoire as easy as possible for music users. BMI wants its music used and heard so that the creator can be rewarded and create tomorrow's repertoire.

In the Windy City

That idea of licensing music and rewarding creators remains novel to many, however, and their reactions, when presented with the notion, is interesting. Larry Conti, who is now regional director, Pacific (South), operating out of Hollywood, California, but who started as a representative in Chicago, recalls one such case.

Larry found himself explaining BMI's function to a man representing himself as the owner of a Windy City establishment holding no license. Larry remembers being somewhat disconcerted in his talk since the proprietor was wearing trousers topped by an undershirt and a shoulder holster sporting what Larry recalls was "a cannon."

Gradually grasping the gist of Larry's appeal, the proprietor, grinning broadly, asked him to step into the back room. After some brief remarks to two other gentlemen to the effect of "you just gotta hear this guy," Larry was directed to present his talk once again. The two men, apparently co-proprietors, were similarly clad in undershirt, shoulder

holster and gun.

A brief discussion among the proprietors ensued and, questions of copyright and writer and publisher royalties aside, they allowed that the selling of licenses for the use of music would be a profitable venture for them. The conversation then took a bad turn as they discussed taking over the whole operation after sending the boss of BMI, whoever he was, on a permanent vacation.

Larry did not retire with a signed contract that day, but that consideration quickly became academic. A falling out among the co-proprietors resulted in the sudden demise of two of them and a subsequent change of establishment ownership.

Along with all the positive qualities inherent in salespeople, representatives must have large reserves of patience, perseverance and fortitude. A cool and even approach to the job helps, especially when the prospective licensee becomes abusive.

Cool, Calm, Collected

Both Bill Millikin, Northeast regional director and Gene Colton, mid-Atlantic regional director share a point of view. Bill states it. "The angrier they get, the cooler I get. The more abusive they become, the more polite I become. I find this frequently works wonders."

Gene notes that, however cool one might be, it's often a no-win situation. He remembers receiving a call from a woman who had been called upon and who had received contracts and literature by mail. In the one-sided conversation that took place, the woman became increasingly heated and abusive with Gene only managing an occasional "yes, ma'am" or "no, ma'am" along the way. The woman finished by slamming down the phone. A few days

later, her signed contract, accompanied by check arrived at Gene's office. Attached was a note that began with . . . "BMI employees are the rudest people I've ever done business with . . ."

Musical Education

It is estimated that each visit by a representative to an establishment costs about \$75. In some cases, a representative may make a number of visits and then follow up with a series of phone calls and mail contacts, all adding to the cost of a contract that might total \$75 to \$100 annually. Clearly, the cost of educating music users about their responsibilities to copyright holders comes high. Nevertheless, BMI continues in its commitment to license music users, wherever they may be.

Litigation is costlier still, and is undertaken only as a last resort when all other practical approaches have failed. In reviewing some cases that have reached Federal court, it seems that some prospective licensees are often "victims" of bad advice. Frequently, local lawyers and even town, city and county officials have little knowledge about copyright law and are loath to admit it.

To combat this lack, BMI furnishes prospective licensees with a special pamphlet entitled "The Performance of Copyrighted Music: Questions and Answers." Written by Jack C. Goldstein, Esq. of the law firm Arnold, White and Durkee of Houston, Texas, the booklet is aimed at lawyers and is regularly updated to include current court citations.

Still, the field representative will hear someone say, "My lawyer says I don't have to have a license." To which the response is, invariably, "Check it again, he may be wrong."

Variations on that theme would include "Get off my back or I'll tell my brother-in-law; he's the Justice of the Peace." Far more serious was an incident reported from Florida where local law enforcement officers simply weren't interested in the fact that BMI was a legitimate business organization specifically mentioned in copyright law.

The Law in Texas

It was an attorney in Texas who allegedly questioned U.S. Copyright law with "If it wasn't adjudicated in Austin, it's not the law in Texas."

Representatives often hear some-

one say: "Why are you selling me a license? Go see the band leader, he's the one who uses the music." Regardless of who plays the music, the courts have ruled that the establishment proprietor can be held responsible for unlicensed performances.

For the establishment proprietor, BMI provides a special booklet called "BMI and You, The Music User" which outlines the owner's responsibilities in simple terms and answers the questions most frequently asked.

Also among the tools available to the field representatives is a 20-minute tape and slide presentation that explains BMI, its role in licensing and a brief primer on copyright. As a young representative working Ventura County, California, Bill Milliken, discovered how valuable a tool it is.

Setting up the presentation for the owner of an unlicensed restaurant and two of his staff, Bill started the machine and the BMI message began. About eight to ten minutes into the film, Bill heard the owner's resigned voice from the rear of the darkened room:

"If you'll turn that thing off, I'll take the license."

Most Costly License

Bill also recalls the most expensive license he ever secured. It was in Albuquerque, New Mexico, that he parked in front of an unlicensed club and stepped into the lobby to ask for the owner. Bill was asked to wait a few moments and as he did he heard the screech of brakes and a crash outside.

"I went out. My car was totaled. The trunk was in the front seat. The cops caught the drunk hit and run driver a few blocks off. I guess the club owner felt a little sorry for me because he signed the license quickly, about a \$400 one as I remember. That against a \$4,000 car was probably a bad bargain."

Each regional office keeps a card file on the status of various unlicensed premises. These cards are supposed to be updated with any and all pertinent information, much like a map. In ancient times, cartographers presented with unknown, unmapped and potentially dangerous regions alerted travelers by adding: "Here there be tygers."

Dallas Midgette of the Hollywood office, working along the Texas-New Mexico border should have been so warned. He came across a card that listed nothing but "not in" against several dates of visits.

Stepping into the bar, Dallas introduced himself and asked the barmaid if the owner was in. And as he asked, he became aware of a presence behind him. "I could almost feel hot breath," Dallas recalls. "I turned around and saw the owner, a guy who was about six-foot-eight and looked like he weighed 300 pounds."

". . . and stay out!"

Glaring down at Dallas, the man said: "I've told you BMI and ASCAP people that if you come in here again, I'll personally take care of you." And without further discussion, he picked up Dallas like a rag doll and hurled him through a screen door. Unhurt, Dallas retreated to his car and momentarily indulged himself in a fantasy . . . that he would simply drive right through the man's bar as he left town.

Many owners are not that easy to meet. Asa Bush, now retired, remembers one who was always available by phone and never on hand when Asa came to call in person. Hearing the same "not around" story for the umpteenth time, Asa left the club and spotted a public phone booth just a few steps from the entrance. He rang up the club and asked for the owner who answered promptly. Asa then left the booth, stepped back into the club and to the reception desk, where the owner held the phone.

Two light taps on the man's shoulder turned him around.

"Hi," said Asa brightly, nodding to the receiver. "I'm Asa Bush; I'm the guy on the phone."

Occasionally, representatives must provide a log of the music used on premises without a license. It's an activity that heightens hostility. Bill Allman, Midwest regional director operating out of Chicago, recalls one such instance.

"I was asked to log a place in Youngstown, Ohio. I just sat at the bar, the tape recorder right in front of me, and I turned it on. The bartender wanted to know what I was doing. I told him I was taping the music for the lawyers to use in the

suit for infringement of copyrights.

"The next thing I knew, someone leaned over me, picked up the recorder and **smashed** it down on the bar. Then, the someone turned to me and smiled and suggested that if I didn't want to be broken in as many pieces, I would leave the place forthwith. I complied."

Undercover Man

In logging a skating rink in Illinois, Tom Farnkoff concealed the recorder, but otherwise left little doubt that something about his activity was odd. Tom forgot the wisdom in the phrase . . . when in Rome. Once out on the floor, happily skating and tapping away, he proved to be the only man on the premises in a three-piece business suit and a tie.

Considering the fact that extremely few people in all of the United States do the type of work representatives do, you'd think that the training would be lengthy and intensive. Actually, the incoming representative is put in the hands of a veteran, rather like a cub reporter who checks into police headquarters to watch the grizzled oldtimers work.

The training can be easy or hard, depending on the veteran. Rick Reichenbach, out of the Houston office remembers when his veteran set him loose on a bar. Full of confidence, Rick began his talk with the owner who kept throwing questions. The owner would step into the back

room from time to time and resume the conversation with more questions, questions that became progressively more difficult. Rick began to sweat and wondered how he would explain not bringing in the license. Finally, the owner kicked open the door to the back room and there sat Rick's veteran, who had been feeding the owner the proper—and difficult—questions.

Considering the difficulty of the job, it's remarkable that the turnover is not higher among representatives. It can be discouraging and frustrating trying to license music—especially to a newcomer. But someone seems to watch over rookies. Paul Bernard, Southwest regional director, recalls his early days.

In New Orleans

On a trip to New Orleans, Paul kept coming up blank . . . not a license to show for three days of hard, door-to-door work. Paul, a native of the region, ran into a good friend who suggested a spaghetti dinner. They ferried across the river to the Algiers section, an area generally avoided by knowledgeable travelers. At dinner, they were joined by two acquaintances of Paul's friend. Paul explained his work and how difficult it was to get people to sign contracts, all of which aroused no more than a mild interest on the part of the two.

But leaving, one of the men

handed Paul a card, suggesting that he visit the place indicated the first thing in the morning. Paul, checking, found the place was unlicensed and looked in as his first call. The owner just wanted to know where to sign, did just that, and then directed Paul to the next unlicensed premises.

"In a few hours, I got about eight licenses, just being passed along from place to place. I never did find out who that man was; I just never asked."

This, then, is the field representative, unique among the nation's jobholders. A representative offers a license for the use of an intangible product—music—and must effectively present a case for the proper, responsible use of intellectual property in a contact with a prospective licensee. To many, the representative will seem to be speaking an incomprehensible language.

Some will begin to bridle and balk. Others will get the message when the representative throws out the names of some BMI affiliates whose creations help sell the tickets and draw the customers. "Mr. Jones, there's just no way you can use Willie Nelson's or Dave Brubeck's or Billy Joel's or Paul Anka's music without a BMI license. It just wouldn't be right." And considering that BMI presently has over 40,000 writer affiliates, that can be a potent argument.

—Howard Colson



Bill Allman



Paul Bernard



Bill Milliken



Gene Colton



Dallas Midgette



Larry Conti



Tom Farnkoff

BMI NEWS



American Academy Gold Medal recipient William Schuman (r.) with Leonard Bernstein.

AMERICAN ACADEMY AND INSTITUTE OF ARTS AND LETTERS AWARDS

The American Academy and Institute of Arts and Letters Ceremonial in New York City in May was highlighted by the presentation by Leonard Bernstein of The Gold Medal for Music to **William Schuman**, the composer and arts administrator.

Academy-Institute awards of \$5,000 in the area of music were given to composers **James Tenney** and **Ramon Zupko**, among others. **Hans Werner Henze**, the German born composer, was named an honorary member of the Academy-Institute. New members of the Institute in the department of music were **Chou Wen-**

chung and **Mario Davidovsky**. Recipients of Lieberson Music Fellowships of \$10,000 were **Stephen Dembski** and **Paul Dresner**. Those who received **Charles Ives** Music Scholarships of \$4,000 included **Peter Golub** and **Jeffrey Hall**.

The Department of Music of the Academy-Institute now includes BMI affiliates **Milton Babbitt**, **Leslie Bassett**, **Elliott Carter**, **Chou Wen-chung**, **George Crumb**, **Mario Davidovsky**, **Norman Dello Joio**, **Lukas Foss**, **Miriam Gideon**, **Lou Harrison**, **Alan Hovhaness**, **Andrew W. Imbrie**, **Ulysses Kay**, **Leon Kirchner**, **Ernst Krenek**, **Otto Luening**, **Donald Martino**, **Gunter Schuller**, **William Schuman**, **Roger Sessions**, **Vladimir Ussachevsky** and **Robert E. Ward**.

BRUBECK HONORED

The first honorary Doctor of Music degree ever awarded by the University of Bridgeport (CT) recently was conferred on **Dave Brubeck**. The degree was presented to the famed composer pianist group leader by the University of Bridgeport president, Leland Miles, at a special ceremony. "It is indeed a privilege for the department to award the first ever honorary doctorate of music to Dave Brubeck," Robert S.C. Myers, chairman of the UB music department, said. The music department previously recognized Brubeck's contributions via his selection as the honored composer for the 10th Contemporary American Composers Festival in 1980.

BMI SWEEPS MUSIC CITY NEWS AWARDS

BMI affiliates took all 13 awards at the 16th annual *Music City News* Country Awards presentation. The event took place in June at the Grand Ole Opry in Nashville's Opryland. The winners were selected by subscribers to *Music City News*, the Country music publication in Nashville.

The big winner was **Barbara Mandrell**, who won or shared three awards. She was named top female artist, musician of the year and shared an award with her two sisters in the Country music TV show category.

"You never cease to amaze me," Ms. Mandrell told the audience after receiving the fourth award. "You just give and keep on giving. You make me want to work so hard when you bestow an honor on me."

The **Statler Brothers** won in two areas of the balloting: vocal group and

comedy act. **Shelly West** was named most promising female artist. She and **David Frizzell** won the duet competition. **Alabama** was voted best band; *Feels So Right* by Alabama, emerged as album of the year.

The winning male artist was **Marty Robbins**. The past year's most promising male artist turned out to be **T.G. Sheppard**. The Hee Haw Gospel Quartet, including **Buck Owens**, **Grandpa Jones**, **Kenny Price** and **Roy Clark**, took the Gospel act award. **Ricky Scaggs** received the most support in the bluegrass act category. The best single recording was **Dallas Frazier's** "Elvira," as performed by the **Oak Ridge Boys**.

This key Country music event was hosted by the Statler Brothers, **Louise Mandrell** and **Ed Bruce**.

GUGGENHEIM FELLOWSHIPS

John C. Adams, **Ran Blake**, **Gerald Levinson**, **Donald Martino**, **Daniel Perlono**, **Bernard Rands** and **Nicholas Thorne** have received 1982 Guggenheim Fellowships in Music from the John Simon Guggenheim Memorial Foundation.

DAVIDOVSKY RECEIVES GUGGENHEIM AWARD

In Venice, Italy, on June 9, **Mario Davidovsky** and Italian composer Ruggero Lagana were presented the first annual Peggy Guggenheim Award. Jointly sponsored by the Solomon R. Guggenheim Foundation of New York and the Giorgio Cini Foundation of Venice, the \$5,000 award bears the name of the American art collector who died in Venice almost three years ago.

At the award ceremony at the Cini Foundation, works by Davidovsky and Lagana were performed for the first time. Also heard were pieces by **Elliott Carter** and **Goffredo Petrassi**. The latter two composers served respectively on the American and Italian award juries.

By honoring outstanding living artists in America and Italy, the Guggenheim and Cini Foundations hope to further cultural exchange between the two countries and single out individual achievement.

CRAMER SPEAKS

Edward M. Cramer, president of BMI, recently lectured on copyright and performing rights. The occasion: a Columbia University seminar, "Music in the Modern Media," held at BMI's New York headquarters.

FOLK-ART FELLOWSHIPS

The first National Heritage Fellowships from the National Endowment for the Arts recently were presented. The recipients included **Dewey Balfa**, a fiddler and spokesman for Cajun culture from Basile, LA; **Bessie Jones**, a folk singer from Brunswick, GA; **Brownie McGhee**, the blues artist from Oakland, CA, and **Bill Monroe**, "the father of bluegrass" from Nashville, TN. These artists, along with 13 other accomplished people in the folk art fields, were honored July 3, at the Festival of American Folklife, held on the Washington Mall in the nation's capital. Frank Hodsoll, the endowment's chairman, said of the fellowship winners that their being honored with these awards celebrates "the diversity and quality of their art."

SIMS CITED

Composer **Ezra Sims** has been selected to be included in the new Gallery of Honor in the Hill Music Building at Birmingham-Southern College, Birmingham, AL. The Gallery was established to recognize former Birmingham-Southern students and faculty members who have achieved recognition on the regional and national level. Sims, a native of Birmingham, is a graduate of Birmingham-Southern.

COMPOSER/ORCHESTRA RESIDENCY PROJECT

A new program designed to stimulate the creation and performance of contemporary American orchestral music has been initiated. Called Meet the Composer/Orchestra Residencies, it was organized and is being administered by Meet The Composer, Inc., with funding provided by Exxon Corporation, The Rockefeller Foundation and the National Endowment of the Arts.

Composers, selected by the music directors of their respective orchestras, recently were announced. **John Adams** will be in residence with the San Francisco Symphony. **John Harbison** is to be with the Pittsburgh Symphony Orchestra. **Joseph Schwantner** will be with the St. Louis Symphony Orchestra.

Each composer will create at least one major work to be given its premiere and recorded by the orchestra. He also is to help organize a new music series of American pieces as part of the orchestra's annual performance schedule. The composer is expected to work with the music director in other ways as well, to stimulate the performance of new American music. In addition, he will act as liaison between the orchestra and other composers.

ROME PRIZE FELLOWSHIP

Composer **Larry Bell** has been awarded a Rome Prize Fellowship. A jury chaired by **Elliott Carter** and including **Milton Babbitt**, **Arthur Kreiger**, **Peter Mennin** and **Louise Talma** made the selection. A Doctor of Musical Arts, trained at The Juilliard School of music in New York City, Bell is an instructor at Juilliard and at the Boston Conservatory of Music. He resides in Boston.

PETERSON AT BERKLEE

Oscar Peterson, the famed jazz pianist and composer, will be one of the guest artists at the First Synclavier II Seminar, to be held at Berklee College of Music, August 16-22. Sponsored by New England Digital Corporation, the seminar will explore the use of computer music systems.

PRIZES FOR CONSOLI

Marc Antonio Consoli won the prestigious "Prix" de Composition Musicale Prince Pierre de Monaco" for his piece, "The Last Unicorn." The composer received a cash award of 30,000 francs. "The Last Unicorn" also won second prize in the 20th International Competition for Symphonic Composition in Trieste, Italy.

THE POLKA IS ALIVE AND WELL...

"The polka is on the verge of breaking wide open. There's a large audience for it in various parts of the country. Fans are enthusiastic and very supportive. But all this remains a secret," says Jimmy Sturr, one of America's leading polka band leaders.

"The music is slowly becoming bigger and bigger. But the growth, which is quiet and steady, goes relatively unnoticed," adds Chet Schafer, president of the National Polka Association. "Polka has grown and changed in many ways. A music with deep ethnic roots, it now must be considered an American form of entertainment."

All-around entertainer Bobby Vinton, who wrote the song, "My Melody of Love," that awakened fans across the country to the appeal of the polka, asserts: "Polkas have been a part of my life since I was a kid in Pennsylvania. 'Melody of Love,' in 1974, made people aware of my background. Audiences at the MGM Grand in Las Vegas, and other places I play, holler for polkas. But versatility is my thing; polkas are but one element in my act. One thing is certain, there is an audience for it out there. But to make it a national interest, a contemporary artist would have to have a tremendous hit record with a polka."

The "Polish Prince" paused, then pointed out: "At the moment, polka is a hot underground music waiting to happen. And there is every indication that it could sweep out of the areas where it is most popular. I had a polka album, sold only in Canada, that went platinum. That certainly says something about the music's acceptance. The album has been picked up by the Columbia Record Club. Obviously the business people sense the music's commercial possibilities."

Cleveland's Judy Spitek, the president of the United States Polka Association, is the typical polka booster and fan. She's devoted to the music and spends much of her spare time listening and dancing to polkas and speaking out in behalf of this music.

"Polka enthusiasts are a very special breed," Mrs. Spitek explains. "They travel great distances to

hear their favorite music. Almost every weekend, they can be found at festivals and concerts. Polka people are young and old. What they have in common is their love for the music.

"Polka associations, local and national, share the need to perpetuate the music throughout the country. Centered in cities and towns where blocks of polka devotees live, each one promotes the music and the artists. In the Pittsburgh area, there are the Polish Crusaders and the Polish Ambassadors Club, in Buffalo, the Buffalo Polka Boosters, in Cleveland, the Cleveland Polka Association, in California, the Orange County Polka Boosters.

"The polka has captured the interest of folks from Alaska to Texas. Would you believe there's a band in Texas, called the Brave Combo, that plays Mexican-styled polkas? Polkas no longer can be considered strictly ethnic music of the taverns. It's gone beyond that."

Like any group deeply dedicated to a cause, polka fans seek to bring you into the fold. One polka



Bobby Vinton



Walt Dana



Jimmy Sturr



Fred Wojnarowski

person insists that when enough of America hears and dances to the polka, conversion only will be a matter of time.

"It's music that celebrates life, our culture and heritage," says another polka enthusiast. "After all, we all stem from immigrants and a good percentage of Americans have a link with Central Europe, where the polka was born."

The polka is a dance of Bohemian origin. Some say it was invented by a Czech girl by the name of Anicka Chadimova in 1830. Danced in Prague five years later, it made its way to European capitals and then to America. The name is derived from one of three sources—*pulka*, the characteristic half-step of this dance for couples; *pole*, Polish for field, or *polska*, the Czech term for Polish girl.

A widely imitated dance in European society, this buoyant 2/4 music "was cultivated by all leading ballroom dance composers of the latter part of the 19th century, including the Strausses, Gungl, Lumbye and Waldteufel," encyclopedists Gracian Cernusak and Andrew Lamb insist. The polka affected European popular music. Along with the waltz, it became a staple of military bands and mid-19th century sheet music. It found its way into classical compositions; Smetena's "The Bartered Bride" is a key example. By the end of the 19th century, the polka was the acknowledged national dance of Czechoslovakia.

The music was brought to America shortly before the turn of this century. It took hold in a number of places, particularly in major centers like New York and Chicago, some parts of New Jersey, Connecticut and Massachusetts. It became a factor in Cleveland, Detroit, the industrial and mining areas of Pennsylvania—Pittsburgh, Scranton and Wilkes-Barre—segments of Ohio, Indiana, Wisconsin, Minnesota, Nebraska, Florida and California. Wherever there were concentrations of Poles, Czechs, Slovenians, Germans, Ukrainians, Russians, Lithuanians, etc.

Polka was a manifestation of the people. It remains fun music, a means of relaxation, a source of good feeling. Each part of America where it has

played a role developed its own approach to the polka. Each area is notable for the individual sound of its polka bands. Both the characteristic approach and easy-to-distinguish sound grew out of the particular region's connection with one ethnic group or another.

Poles play the polka in their own style. Their version of the polka is typified by its folk roots and highly rhythmic quality. "The Poles are very much influenced by American music and bands," says the famous polka recording man, Walt Dana. "Their bands range from the small and simple—accordion, violin, piano, bass and drums—to what could be compared with American big bands—three trumpets, three reeds, piano, bass, guitar and drums.

"The Slovenians, who are centered in Cleveland, use refined harmonies and more diminished chords than the others. The typical group is small, generally five or six pieces, and features accordion, perhaps saxophone, piano, bass and drums. The influence of Austrian music is apparent.

"The Czechs bring a highly melodic quality to the polka. There is a relationship to Austrian music, notably the waltz. The bands, from three to six pieces, usually focus on the accordion and concertina.

"The Germans," Dana continued,, "emphasize the tuba. Because of this, the descriptive 'oom-pah' is applied to their brand of polka music. The German influence continues to be particularly predominant in Wisconsin and Minnesota."

Today, according to Jimmy Sturr, the polka breaks down into four basic styles: *The Eastern* style, fast and lively, is performed by a relatively big band. *The Slovenian* style, based on the sound of the accordion, usually features two accordians and a rhythm section. *The Chicago* style, generally played in a slow tempo by a small band, focuses on trumpets and the concertina. *The Midwest* style, comparative with the Eastern manner when it comes to the size and instrumentation of the band, is essentially German. The primary instrument is the tuba.



Lawrence Welk often featured polka interludes on his popular television show. Star polka drummer Li'l Wally Jagiello is shown playing the concertina at right.



Marion Lush



Pee Wee King

Polka music remained a purely ethnic phenomenon for quite some time. It was heard whenever people from Middle Europe gathered, socially. Generally, polkas were sung in the languages of the old world. It was a musical bridge to Europe that reminded those new to America of home.

No major polka figures emerged until the 1930's. During that decade of depression and change, the Robak and Fronca Orchestra surfaced in Massachusetts and the Brunon Kryger Orchestra came to the fore in the Wyoming Valley section of Pennsylvania. There also were several bands emerging in Chicago. But the Brunon Kryger Orchestra had the greatest following. A very ethnic, regional form of the polka was beginning to take hold.

Dana, also a highly esteemed composer from Poland, was the first to record polkas with English lyrics. His records had great impact and were widely copied in the late 1940's.

Dana began his breakthrough with Frank Wojnarowski, from Bridgeport, Connecticut. Almost immediately developing a large audience for his songs and performances, this artist sold records in large quantities. Indeed, Wojnarowski was one of the first polka artists to receive a gold record—for his "Jedzie Boat Polka" ("Ferry Boat Polka"). Wojnarowski enjoyed great success from the late 1940s through the 1970's. A particularly effective composer, he gained high-level respect within the polka music community for this aspect of his talent, as well as for his performances. But his most significant contribution, say music business veterans, was that he Americanized the polka and made it possible for the music to be more widely appreciated.

The impact of Wojnarowski opened the way for Dana to sign a number of other prominent band leaders, including Bernie Witkowski, Walt Solek, Ray Henry, Gene Wisniewski, and, from Chicago, Eddie Zima and Steve Adamczyk. With artists of this stature recording for his company, combined with his love for the music and business acumen, Dana became the force in polka music.

The artist who did the most to popularize the polka and move it beyond ethnic audiences to broader acceptance was Cleveland's Frank Yankovic. He cemented the relationship with a large segment of the public by including polka versions of popular songs in his repertoire. Recording for Columbia, a major label, he broke into the national picture with his polka version of "Just Because" in 1948. It sold a million records. Other Yankovic records, particularly "Blue Skirt Waltz" and "Tic Toc Polka," also were very successful.

His band had a highly distinctive style. Different than the Chicago and Eastern groups, the Yankovic sound was essentially Slovenian. As one observer pointed out, he "smoothed out the sound of the polka band by adding two solovoxes to his basic group of two accordians, piano, banjo and bass." And as time passed, he became the most widely-traveled polka musician, the polka king, the first band leader to be inducted into the Polka Music Hall of Fame by the International Polka Association.

The basic secret of Yankovic's success was his ability to balance the old with the new, mirroring his Slovenian origins while bringing to his music an up-to-date American quality. "Along with his incursion into popular music, he kept playing the old favorite polkas and writing new ones in the . . . familiar vein," says the *Reader's Digest*.

During the 1950's several other names became increasingly popular within the polka music community. The Six Fat Dutchman, Whoopee John Wilfhart and, certainly, Li'l Wally from Chicago gave the music currency through the country. "Li'l Wally," says Jimmy Sturr, "stirred interest on a relatively wide scale, taking the Chicago style of the polka beyond that great city to the public in various sections of America."

The polka's popularity waned in the 1960's. Its movement toward recognition slowed perceptibly. Polka people, concerned about the direction and promotion of the music, began to organize. The United States Polka Association and the International Polka Association were formed. Dedicated polka lovers worked hard to strengthen interest in the music.

One of the key figures in spreading the word about the music has been Lawrence Welk. On his numerous personal appearances and certainly on his very popular TV show, Welk has promoted the polka cause by playing the music and showing how happy and danceable it can be. Because of the effect of his work on behalf of polka music, the International Polka Association ultimately presented him with a plaque for what he has done to popularize the polka.

By the mid-1970's there was a polka music resurgence, given substance by a number of leading figures and their bands: Eddie Blazonczyk and Marion Lush in Chicago and Jimmy Sturr in the East,

among others. The contemporary polka bands displayed an interest in reflecting the heritage of the polka, while introducing elements from American popular music into their presentations. "Modern polka bands play popular music—Country, rock, the blues—in their own way," says Judy Spatak. "They dress in a today way. There are young people giving the music new strength and life and up-to-date characteristics. One of the most memorable is a terrific 9-year-old violin player with Blazonczyk named Patrick Novak. In Buffalo, a band of 14 and 15-year-olds, the New Tones, is causing more than a little excitement. The music is on the move."

Like Willie Nelson, Pee Wee King, the veteran band leader and highly esteemed songwriter—he co-wrote "Tennessee Waltz"—broke in playing polka music. "My Dad had a polka band, Midnight Four Plus One. I was the plus one. From the time I was 10 until I was 16, I played weddings, dances and parties with my Dad. Polka music gave me my foundation. Later on my band engaged in polka band battles with Lawrence Duchow and the Red Raven Orchestra at the Aragon Ballroom in Chicago. The music is still coming on strong."

"We're not where we should be," asserts Jimmy Sturr. "Polka music is on the brink, much as Country was before it began to connect in the 1950's. What polka people need is the kind of national promotion Lawrence Welk has given the music. The country and world have to be made to realize how much fun and variety there is in the music. Names like the Mrozinski Bros. in Minnesota, L'il Richard in Chicago, Dick Pillar and Happy Louie in the East should be more widely known. So should a whole bunch of polka artists, the new and the older ones, like Chet Dragon, New Brass, The Brass Connection. . . ."

"I guess it's just a matter of a bit more time. . . ."

—Burt Korall



Frank Yankovic



The Mrozinski Brothers of Minnesota

B.B. KING

Cited By Recording Academy

by Pete Welding

On the evening of February 24, 1982, the National Academy of Recording Arts and Sciences awarded B.B. King a "Grammy" for having made the "Best Ethnic or Traditional Recording" of the year. King was cited for the MCA album *There Must Be a Better World Somewhere*. His victory was a popular one. The singer-guitarist long has enjoyed the affection and esteem of his peers and fellow members of the Academy.

King also recently was honored at the second National Blues Awards show at the Peabody Hotel in Memphis. He received a "Handy" award for being named "Blues Entertainer of the Year." On this occasion, BMI presented King with a Commendation of Excellence for his creativity in the area of rhythm and blues.

There is no better representative of the blues' fundamental expressive power than B.B. King. For almost 35 years he has stood as the central figure of modern blues. A deeply persuasive singer of its touchstone themes, he is also a guitarist of riveting originality and resourceful creativity.

King's distinctive instrumental style has left its mark on virtually every guitarist of the last few generations. One of the seminal sources of contemporary rock, as its leading guitarists have acknowledged again and again, he first shaped his style in the late 1940's and painstakingly brought it to a point of perfection.

Born Riley B. King, September 16, 1925, on a plantation near Indianola, Mississippi, King spent most of his childhood and adolescence as a farm laborer. At nine, his mother died. He was on his own until age 14, when he was reunited with his father and the latter's family. Fired by the example of an uncle, a Sanctified minister who played guitar for church services, King soon began to teach himself to play, which led to his participation in a spiritual singing quartet. He studied as well the recordings of such popular blues artists as Lonnie Johnson, Blind Lemon Jefferson and Robert Johnson, innovative guitarists all, and picked up additional pointers from local and visiting bluesmen. In deference to his family's beliefs, he performed only religious music while at home. It was not until a stint in the Army during World War II that King began performing blues. On his release he persevered with the music, for several years performing on streetcorners in nearby Mississippi towns and farm communities.

Eventually he felt he was ready to make the move to Memphis whose busy music scene offered greater opportunities. In 1947, he hitchhiked to the city where he soon found employment and located his

cousin, that great Country blues singer and guitarist Bukka White, from whom he learned a great deal. Further help came from singer-harmonica player Rice Miller who, appearing as the second Sonny Boy Williamson, was instrumental in getting King his first music jobs in the Memphis area. He then performed regularly on radio station WDIA and increasingly toured through the lower South.

In 1949, the singer-guitarist made his first recordings, four titles, for Bullet Records, a small Nashville firm that soon went out of business. Very soon thereafter he signed with the Los Angeles-based RPM Records, one of the most prosperous independent labels of the postwar period. Success was not long in coming. After several attractive records that enjoyed modest sales, King scored in a big way with his 1950 reading of Lowell Fulson's "Three O'Clock Blues," which topped the R&B charts for 18 weeks. It immediately established him with the blues audience and, over the next decade, he was to have a long string of hits, bringing to the fore an excitingly original synthesis of traditional blues, jump music and swing-based jazz—the major components of his distinctive, decidedly modern approach to blues.

King has had a serious interest in jazz for some time. And, in addition to his professed admiration of the pioneering electric blues guitarist T-Bone Walker, his chief blues model, he has claimed Charlie Christian, Django Reinhardt, Louis Jordan, Cootie Williams and Lester Young, among other jazzmen, as major influences on his music. Within the context of a familiar, clearly-defined blues framework, supported by solid rhythm and cushioned by a jazz-based horn section, King has worked consistently to attain the improvisational freedom, vocally and instrumentally, of a jazz soloist. In his RPM recordings of the 1950's he succeeded brilliantly, forging a vital, original fusion, the most successful and enduringly influential of all approaches to the blues advanced in the post-war period.

Switching in 1961 to ABC Records, which later was acquired by MCA, King remained a highly popular recording artist through the decade. With his 1970 recording, "The Thrill is Gone," an innovative single and Grammy winner for that year, he moved well into the pop music area. He has been able to sustain this move with numerous other recordings which have enjoyed similar "crossover" success.

A blues authority of world renown, Mr. Welding is a producer with Capitol Records in Hollywood.



BMI Licensing Department Meets



BMI's new exhibition display, which was first used with great success at the recent NAB Convention in Dallas.

The Hotel Del Coronado, Coronado, California, was the setting of BMI's Licensing Department meeting, which brought all regional directors and field representatives together for the first time in ten years.

While BMI's regional staffs meet regularly on an individual office basis, a full scale meeting involving 80 BMI staffers is a rare occurrence. The main reason for the meeting was the introduction of the new on-line computer licensing program, two years in the making. This new service will be available to all regional offices in 1983.

Using simplified, keyed codes, an operator can call up pertinent details of some 39,000 accounts . . . about 30,000 general licensees and some 9,000

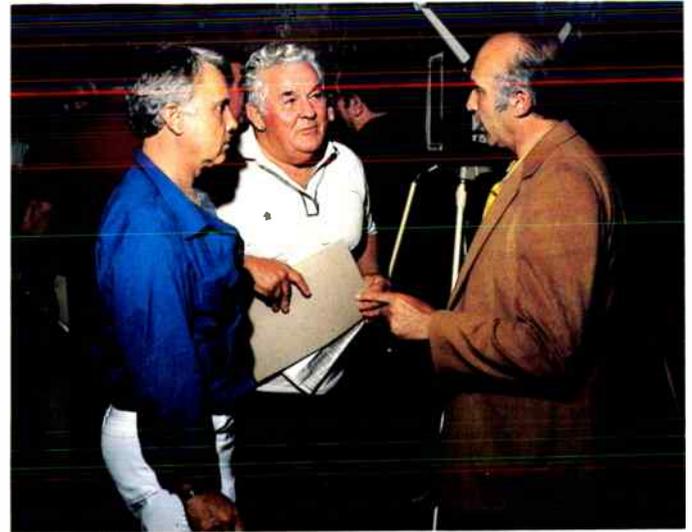
broadcasters. Shown for every account is a complete licensing history as well as current contract specifics. Retrieval of information is almost instantaneous so that the music user, calling for service, can be helped at once, with all needed information on screen at the touch of a few keys.

Updating of details concerning the music user . . . change of address, ownership, name, etc., is immediate. Accounting information is entered overnight and available the following morning.

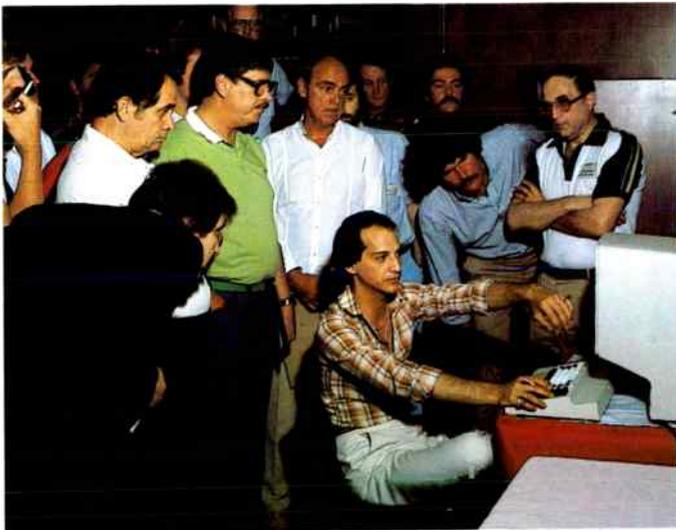
In showing the new system to his staff, Alan Smith, vice president, Licensing, stressed its versatility and economy. "With this new program, we can service the music user more rapidly and at less cost. And as we add new applications, that cost efficiency



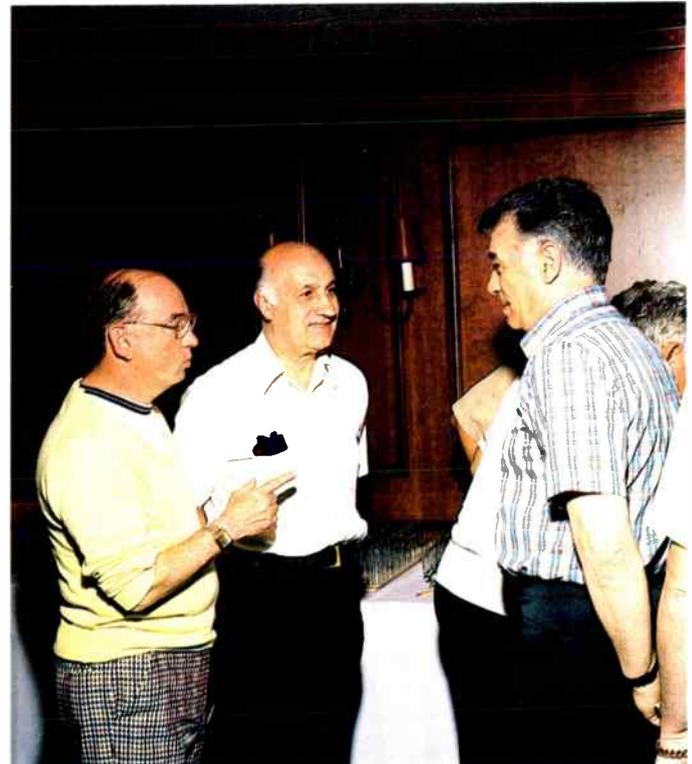
Assembled field representatives in one of the work sessions which were given over to cross-discussion and question and answer periods on aspects of licensing.



Regional directors Paul Bernard and Larry Conti chat with Alan Smith (r.), vice president, Licensing, at a break.



Tom Annastas (seated), manager, Licensing Operations and Systems, and Herman Brandon (r.), administrative director, Licensing, introduce the new BMI on-line computer licensing program to a group of field representatives. They are (l. to r.) Bernie Krivda, Kerry League, Rick Reichenbach, John Dedloff, Bob Walsh, Joaquin Gilbert, George McLaughlin, Roger Remelius and Pat Smith.



Field representative Bob Durso (r.) with BMI president Ed Cramer (l.) and Ed Molinelli, vice president, Finance and treasurer, who were among the BMI executives attending.

will increase to the benefit of everyone concerned."

General discussions during the week-long meeting included a background report on BMI's participation at the most recent National Association of Broadcaster's convention, held in April in Dallas, Texas. It was there that BMI's new display set up was premiered with great success.

Among those attending the Coronado sessions were: Ed Cramer, BMI president; Ed Molinelli, vice president, Finance and treasurer; Larry Sweeney, controller, and Joan Thayer, coordinator, Public Relations, as well as regional directors Bill Allman, Paul Bernard, Gene Colton, Larry Conti, Bill Kimel and Bill Milliken along with their staffs of field representatives.

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Michael Clark
Hank Cochran
Roger Cook
Sonny Curtis
Lacy Dalton
George Davis
Mac Davis
Steve Davis
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Wherever there's music, there's BMI.

