

# BMI

THE MANY WORLDS OF MUSIC  
ISSUE 1, 1979

IN THIS ISSUE: ADL Honors Cramer ■ The BMI Payment System ■ BMI and Grammy ■ Top Films of All-Time and Top Films of 1978 ■ Profiles on Charles Fox, Paul Jabara, Barry Manilow, Charles Mingus and B. J. Thomas



*THE BEE GEES, A DOMINANT FORCE IN POPULAR MUSIC, WIN FOUR GRAMMYS*

## Ed Cramer: Man of the Year

On February 28, the Music and Performing Arts Division, Anti-Defamation League Appeal, honored Edward M. Cramer as the ADL's "Man of the Year." The special reception and luncheon, hosted by the Music and Performing Arts Lodge, B'nai B'rith, was held at New York City's Sheraton Centre.

In addition to a guest list of 700, a dais of 63 major music business figures were on hand to celebrate the occasion. Following the event, the ADL reported that over \$115,000 had been raised for the organization.

Ambassador Andrew Young, the United States representative to the United Nations, was the featured speaker on this occasion.

Introductory remarks about the "Man of the Year" were offered by Rabbi Aaron Pearl and by Cy Leslie, founder of Pickwick International, Inc. and co-chairman of the appeal.

Before addressing the assembled guests, Ed Cramer was presented with a sterling silver, hand-carved menorah inscribed to him. The citation reads: "Edward M. Cramer for his devotion to human rights."



Courtesy ADL

*Edward M. Cramer (at center, with menorah) gathers with notables at recent ADL luncheon honoring him as "Man of the Year." Shown (l. to r.) are Cy Leslie, founder of Pickwick International, Inc., Ambassador Andrew Young, U.S. representative to the United Nations, Ira Moss of Moss Music Group, Ed Cramer, Arnold Forster, general counsel, ADL of B'nai B'rith and Toby Pieniek of Harris & Pieniek, Glinert & Warren. Mr. Leslie, Mr. Moss and Mr. Pieniek acted as co-chairman for the luncheon.*

# BMI

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<b>Man of the Year</b> Honor for Cramer	<b>2</b>
<b>Spotlight: BMI</b>	<b>4</b>
<b>The BMI Payment System</b> Where the Money Goes	<b>7</b>
<b>BMI and Grammy</b>	<b>14</b>
<b>BMI at the Box Office</b> Top Films All-Time, Top Films 1978	<b>19</b>
<b>Charles Mingus</b> A Look at a Jazz Giant	<b>34</b>
<b>Paul Jabara</b> An Academy Award-Winner	<b>36</b>
<b>B. J. Thomas</b> Inspirational Performer	<b>38</b>
<b>Charles Fox</b> Top TV and Film Scorer	<b>40</b>
<b>Barry Manilow</b> Pop Performance Grammy	<b>42</b>

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# Spotlight: BMI

**NASHVILLE SYMPOSIUM:** Writers and publishers, music business executives and representatives of the legal profession gathered at the Hyatt-Regency Hotel in Music City, February 23 and 24, to talk about various aspects of songwriting. There were four panel discussions, coordinated by the sponsoring organization—the Nashville Songwriters Association. Each panel included prominent members of the music community. Each panel answered questions from the audience. In the top picture are some of the BMI participants on the music publishers panel, subtitled “All My Friends Tell Me It’s a Hit.” Left to right: **Bob Montgomery**, House of Gold, Inc.; **Norro Wilson**, Taylor and Wilson Music; **Tom Collins**, Pi-Gem Music Publishing Co., Inc.; **Layng Martine** (who moderated the panel), Ahab Music Co., Inc.; **Bob Beckham**, Combine Music Corp.; and **Don Gant**, Tree Publishing Co., Inc. At the bottom, the picture includes Frances Preston, BMI vice president, Nashville; two of her associates—**Joe Moscheo**, Director of Affiliate Relations and **Patsy Bradley**, Director of Publisher Administration—and **Jon A. Baumgarten**, General Counsel, U.S. Copyright Office. Mrs. Preston participated on the panel concerned with royalties. Mr. Baumgarten was on the panel which discussed copyright. The symposium concluded a week which was officially designated by the governor of Tennessee, Lamar Alexander, and the mayor of Nashville, Richard Fulton, as “Nashville Songwriters Association Week.”





Courtesy National Symphony

**A SCHULLER FIRST:** Contrabassoonist Lewis Lipnick (left) and composer Gunther Schuller celebrate the premiere of Schuller's "Concerto for Contrabassoon and Orchestra," January 16, by the National Symphony at the Kennedy Center in Washington. *The Washington Star* said the concerto, the first ever written for the contrabassoon, "is a true masterpiece." The paper added: "Lipnick's fine legato, remarkably secure high tones, and successful negotiation of extraordinary leaps in the solo line gave firm testimony to his virtuosity."



**HONOR FOR HAMP:** Jazz veteran Lionel Hampton, celebrating his 50th anniversary as a musical performer, was feted at New York City's Storytowne in January. Here, he receives a special New York Governors Award from Ray Moore, president of the New York Chapter of NARAS (National Academy of Recording Arts and Sciences). BMI earlier honored Hampton during the Newport Jazz Festival concert in his honor. BMI president Ed Cramer presented him with a certificate noting that Hamp's jazz classic and theme, "Flying Home" had attained the 1,000,000 performance level.

**SYMPHONIC UPDATE:** On January 18, BMI held a special reception at New York's St. Regis-Sheraton Hotel marking the publication of the first supplement to the BMI Symphonic Catalogue, which was issued in 1971. Here, BMI's James G. Roy Jr., asst. vice president, Concert Music Administration, displays the new publication to three noted women composers. They are (l. to r.) Loretta Jankowski, whose *Lustrations* was premiered by the Chicago Symphony Orchestra on October 25, 1978, Mrs. Tommie Carl, president to American Women Composers, Inc. and Netty Simons.



# **BMI DELIVERS MORE NUMBERS WITH A CLEAN SWEEP...**

## **10 OF 1978'S TOP 10 BOX OFFICE MOVIES**

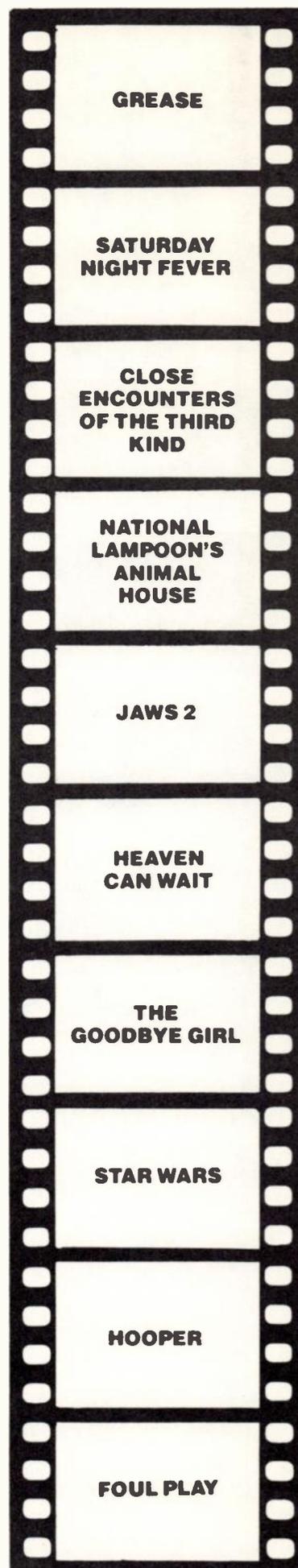
Feature motion pictures are a major programming element attracting vast audiences and delivering the numbers during sweep periods. BMI music plays a vital role in this process, for much of the success of top box office movies has been due to composers and songwriters affiliated with us. It is they who are among the most expert and successful in creating original music that hits the top of the charts or which performs the mysterious, almost magical, function of enhancing and adding emotional color to our most popular films. They have already done so in 35 of the 50 Top Grossing Movies of All Time.

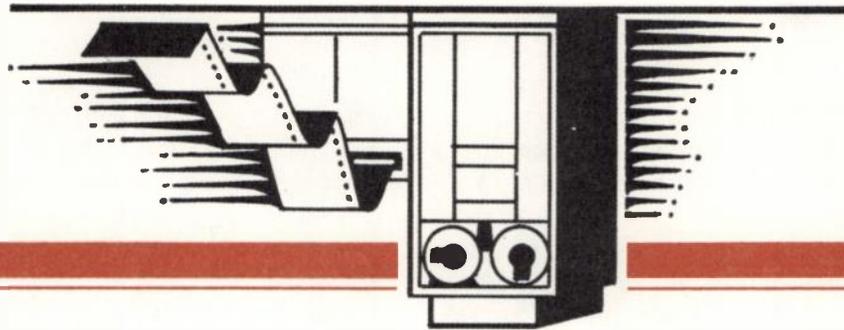
Last year BMI music starred in 23 of the Top 25 Box Office Movies, among them all of the top ten, an unparalleled sweep.

They and other motion pictures like them, relying heavily on BMI licensed music, will be audience drawing programming on both networks and local television for years to come.



What the world expects from the world's largest music licensing organization.





**THE BMT  
PAYMENT  
SYSTEMS**

# The BMI Payment System

*The BMI Money Story In Complete Detail . . . How and When Writers and Publishers Are Paid . . . Where The Money Comes From . . . The Whole Process*

**B**eyond the art and craft of writing songs and the work of the creative publisher—the discovery, development and promotion of the songwriter—is that much sought after ultimate reward: MONEY.

The collection and distribution of money is what BMI is all about. The company was formed in 1940 to serve the writer and publisher, to make sure both derive equitable compensation from the media for the performance of their works.

Where does the money come from that BMI pays to writers and publishers? It is derived from a variety of music users, ranging from the basic barometers of performance activity—radio and TV stations—to night-clubs, discos, ball parks, concert halls, colleges and fraternal organizations.

BMI is the middleman between the music user and the creator and publisher. It provides access, for a licensing fee, to a catalogue of over 1,000,000 selections, covering all the many worlds of music. Every type of music is represented in depth. The finest composers and songwriters collect performing rights income from BMI, now the largest music licensing organization in the world.

To start at the end of the story, a statement and check arrive at the home or office of the songwriter-composer and/or publisher. What is involved in getting them there? Where does the money come from? How is it tallied? How does BMI determine who gets what? What about the bottom line?

In this story about earnings from *performances* of works, the first step is the registration of each one with the clearance section of the Logging and Clearance area at BMI.

Clearance forms, the means of registration, are given to the writer and/or publisher, upon affiliation. Also, they're sent out on request.

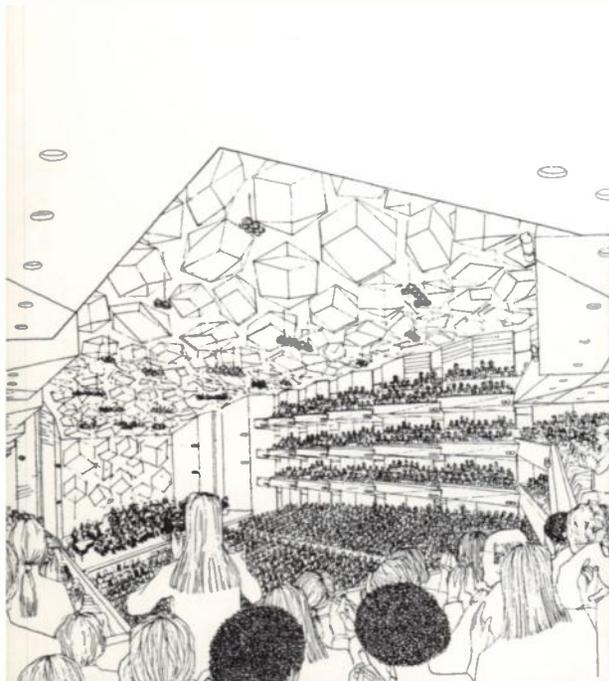
When a piece or song is written—and there is the possibility of a live or recorded performance—a form should be filled out by the writer and publisher and forwarded to BMI's Clearance section.

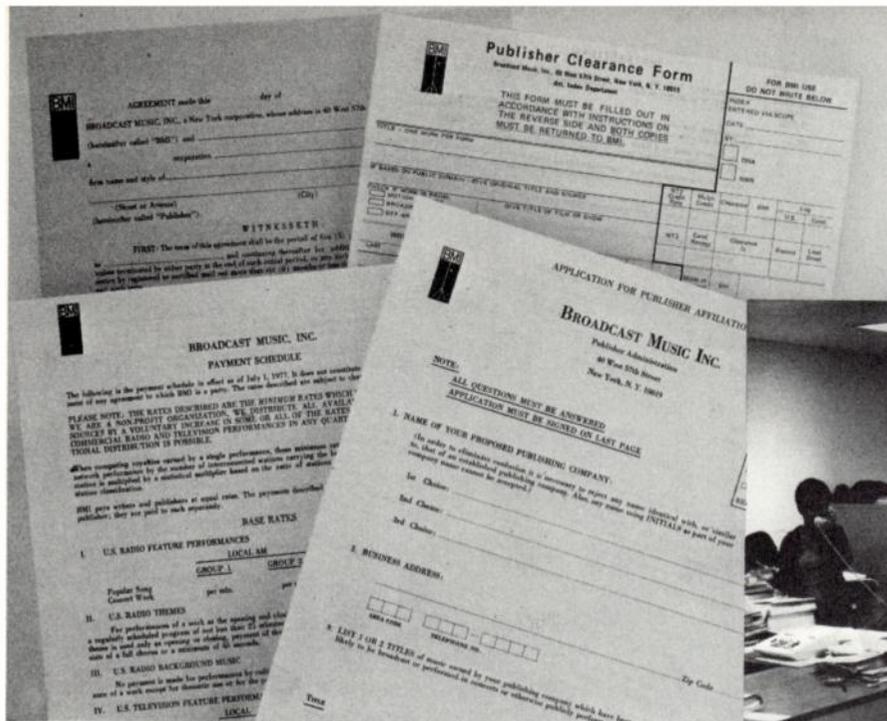
Upon receipt, the form is immediately examined for errors: (re: titles, writers, etc.) then passes through the "Pre-Edit" phase. The information is compared against what BMI has in its computer—to ascertain if the title has been cleared before. If indeed the piece or song has been cleared before, and the information doesn't correspond, the form is returned to sender for clarification and documentation.

An investigation follows to determine whether the writer or publisher has affiliated with BMI. During this stage of the process, the writer or publisher name is checked for duplication. (Non-affiliated writers are added to what is known as the "B" file of the computer).

If the clearance form stands up to all the research, it is "batched" in a group of 30 and put into what is called the "Entry" procedure: the information is fed to the computer.

*BMI derives its money from a variety of music users, ranging from radio and TV to colleges*





A view of the Logging Dept.



BMI clearance forms

Next, clearance personnel puts the form to a final test for accuracy, passing it through the "Verification" process. The information is gone over once again, for errors.

When all is completed, the form moves into the last phase, "Confirmation." One copy is returned to the writer and/or publisher, the other is kept by BMI.

There is a sense of humanity and a smidgeon of humor in any highly organized, essentially serious process. Michael Tortora, Supervisor of Clearance, remembers a number of funny incidents, notably: the assignment of several songs to a publisher, which came in written on a restaurant napkin; the person who insisted on trying to clear—to no avail—George Gershwin's "Summertime" from *Porgy and Bess*; and the arrival of a set of clearance forms that had been ironed dry, after falling into someone's sink or bathtub.

It is to be emphasized, certainly, that the clearance section and, in the larger sense, BMI, are deeply dedicated to accuracy. In clearance, keeping up-to-date is also primary. Information is constantly being added to and changed in the computer system. A piece or song assigned to one publisher can be taken over by another. Whole writer and publisher catalogues change hands.

Over a year's time, the section deals with about 45,000 clearances, certainly a heavy work load. It keeps a record of all correspondence and activities—changes, additions, etc.—on microfilm for safekeeping. And it remains *current*.

Once a title is registered and entered in BMI's computer system there is basis for payment. What remains to be determined is how and where the work has been performed.

The areas of performance on which BMI currently bases writer and publisher earnings are primarily radio and television. Each year, BMI draws a sample of 500,000 air hours from over 8,000 commercial TV and radio stations.

BMI covers a variety of areas in radio and TV, "You name it, we log it," says Paul Rosenthal, Manager of BMI's Logging and Clearance area. "We follow up on films on TV, TV series, local radio, local TV, AM and FM radio, and all TV network activity."

Logs (lists) are submitted to BMI by the radio and TV stations. The reason for using these logs is the logical assumption that music currently popular and being heard via these media is the same music being heard in most other settings.

Because there are so many stations, it is impossible to keep track of everything each of them plays every day of the year. Instead, a scientifically chosen, representative cross-section of stations is logged each quarter.

All communications with the stations providing logs are carried on by an independent auditing firm, so there is no possible question of BMI's integrity when it comes to the radio-TV samplings and the subsequent logging process.

The stations supply complete information as to all music performed for a week. (A station generally is logged on the average of every 18 months, but is given little advance notice regarding when the logging period will be). The lists or logs are put through an elaborate processing system at BMI. Crucial to this is the identification number given a song or composition when it is registered during the clearance phase.

Continued



*Edward M. Cramer*

When a log comes in, it is counted and added. The Logic section, a part of the data process computer set-up, puts each list into what is called "Machine Readable Form"—a magnetic tape which can be understood by the computer. Then the information is submitted to the computer, which makes a count to determine whether all is correct. If not, it rejects the list in question and the logging personnel resolves the problem.

At this point, the computer organizes the list, alphabetizing by title. Then an "Identification Process" is initiated by Logging; personnel conclude whether a song is BMI-licensed. This information is returned to the key punch operation and added to the data base. The final step: a logging person audits the BMI identification.

As in all other BMI procedures, accuracy is made possible by a system of controls.

In each quarter, BMI pays royalties for over 50,000,000 performances of compositions it licenses. A million titles are identified by logging every quarter and made a part of the computer system. Forty-five thousand new

titles are added each year. Some 20,000 titles change ownership and participation each quarter.

Only with the help of the most modern computer facilities can BMI do its work. A little over 10 years ago, with the advent of Edward M. Cramer to BMI as president, the company took major steps toward the creation of a modern data processing operation for musical information.

It was Cramer's feeling that the system that then existed, centering around the filing card and the human clerk, was no longer feasible. He was convinced that the answer was within modern technology and the computer sciences. He presented his idea and his problem to the technicians and so began a decade of BMI pioneering, a decade in which an idea was to be carefully nurtured and refined.

The final result, after several changes and multiple problems—one solved after the other—was a data base-computer system, notable for its accuracy and ability to retain and recall all information BMI needs on a daily basis. Since making its commitment to create and perfect the best musical data base in the world, BMI constantly has sought to improve its system and make plans for the future.

Today the data base in combination with trained personnel make it possible for BMI affiliates to be certain of a true mirroring of their performances.

In each musical area, BMI works for a definitive picture of activity. In network television, for example, it does a census of performances. Every network program, via submission of logs, lists all that is performed. In the case of a film, show or series, names of episodes are given, which are matched up with music cue sheets—previously submitted by producers—containing complete music content—titles, composers, duration of piece or song. Regarding live-on-tape shows, like *The Tonight Show Starring Johnny Carson*, the network submits all information concerning what's played.



*Trained personnel use the BMI computer system*



To cover music utilized all over the country, BMI has access to computerized data similar to that used by 92 regional editions of *TV Guide*, which provides information for a virtual census of all syndicated programs and motion pictures shown on local TV. In addition, BMI does a sampling of TV stations—each station participates approximately every 18 months—and station-originated local music usage is mirrored.

Serious music is treated in an individual manner when it comes to ascertaining performances and ultimately making payment to the writer and publisher.

Because only a small percentage of stations play serious music during the course of a broadcasting day, BMI has evolved a way to give this type of expression its due. In addition to documenting activity in the regular sampling of AM-FM radio and TV stations, the company secures program guides from FM stations throughout the country—and programs from symphony orchestras, concert and recital halls—to get a full idea of what is being offered.

When earnings are calculated—quarterly for most performances, annually for live concerts—the serious writer and publisher are given the benefit of a formula, which befits the character of the music: Duration of the composition x the base rate for the medium x performances = base earnings.

What seems like an impersonal set of procedures, in truth, is not. The knowledge of BMI personnel frequently comes into play.

A good example is Rose Reich, Section Head, Concert Music, in the Logging Department. She's thoroughly versed in concert repertory, being a trained singer who keeps studying and frequently appears in and around New York. Her multiple abilities, including facility with foreign languages, enables her to spot errors within her bailiwick more easily than a person without her expertise.

Lucille Goldshlag, a whiz with numbers and deeply involved with music, is still another asset of the BMI Logging Department. Perhaps she comes by her musical abilities naturally; her entire family are musicians. Brother Billy Goldenberg is a highly esteemed BMI writer, who works in films, TV and the theater.

Her memory is so outstanding that if you mention a popular song, a seven-digit logging system number automatically pops into her head. Also an expert on Spanish tunes and translations of songs from one language to another, she recently straightened out a strange jumble. A song came in on the log with the title, "Seiofosse." It was credited to Jerry Bock and Sheldon Harnick. She determined that the "Se" should be "Si", the "io" could be "Yo" and the "Fosse," "Fuera". In sum this would translate to "Si Yo Fuera," or, in English: "If I Were . . ." Anyone at BMI can



*BMI covers TV music all over the country*



*Serious music activity is followed closely*

tell you the complete title of that one from *Fiddler on the Roof*.

Valued knowledge is often derived on the job. Beth Kenney, Supervisor of the Logging-Clearance operation, has become a font of information about television music because she deals with it daily.

Dan Singer, another valued member of the Logging operation, came to his employment an avid lover of music with an enormous record collection, which keeps growing and is the envy of many of his colleagues. He, too, is immersed in music—popular music is his scene—and brings to his work a great foundation.

To move on, what areas of activity are reflected in

payment to the writer and/or publisher? RADIO, TV, and FOREIGN PERFORMANCES.

**RADIO:** After the sampling of stations, AM and FM—approximately one-fifth of them are logged each time—a multiplication factor is established. In round figures one performance of a work in the sample is converted to 90-100 performances, nationally.

**TV:** In the TV census, previously noted, each performance is notated as one performance. In the TV sampling of local performances, the same ratio applies as for AM and FM radio—one performance equals 90-100, throughout the country.

**FOREIGN:** BMI has agreements with 39 foreign societies around the world. What is involved is relatively simple. If a work by a BMI composer is played in one of the countries, covered by a contract, the society collects the money for the presentation and forwards the money to BMI, which passes it on to the composer. The mutuality established in the arrangement with the foreign societies calls for them to perform the same function for BMI. Those at BMI who make the foreign operation work smoothly, generally are multi-lingual and have background in the music publishing business. Here as in all areas of the company, knowledge plays a key role in day-to-day functioning.

It is interesting to note, at this point, that when BMI first entered the foreign field, royalty payments from abroad amounted to less than \$100,000 annually. Today, the figure is in the millions. Payments to foreign societies have grown in like proportions.

The BMI writer and publisher receive an accounting of the use of music abroad, semi-annually.

To get to the heart of the process, how is payment determined for the writer and publisher, after the

clearance and logging operations have been completed for the quarter?

The calculation of royalties follows a basic formula. After the number of performances has been worked out, the sum is multiplied by the rate applicable to the type of performance. Then that amount is multiplied by the publisher or writer share. The result mirrors what the song or piece of music has earned in the three-month period in question.

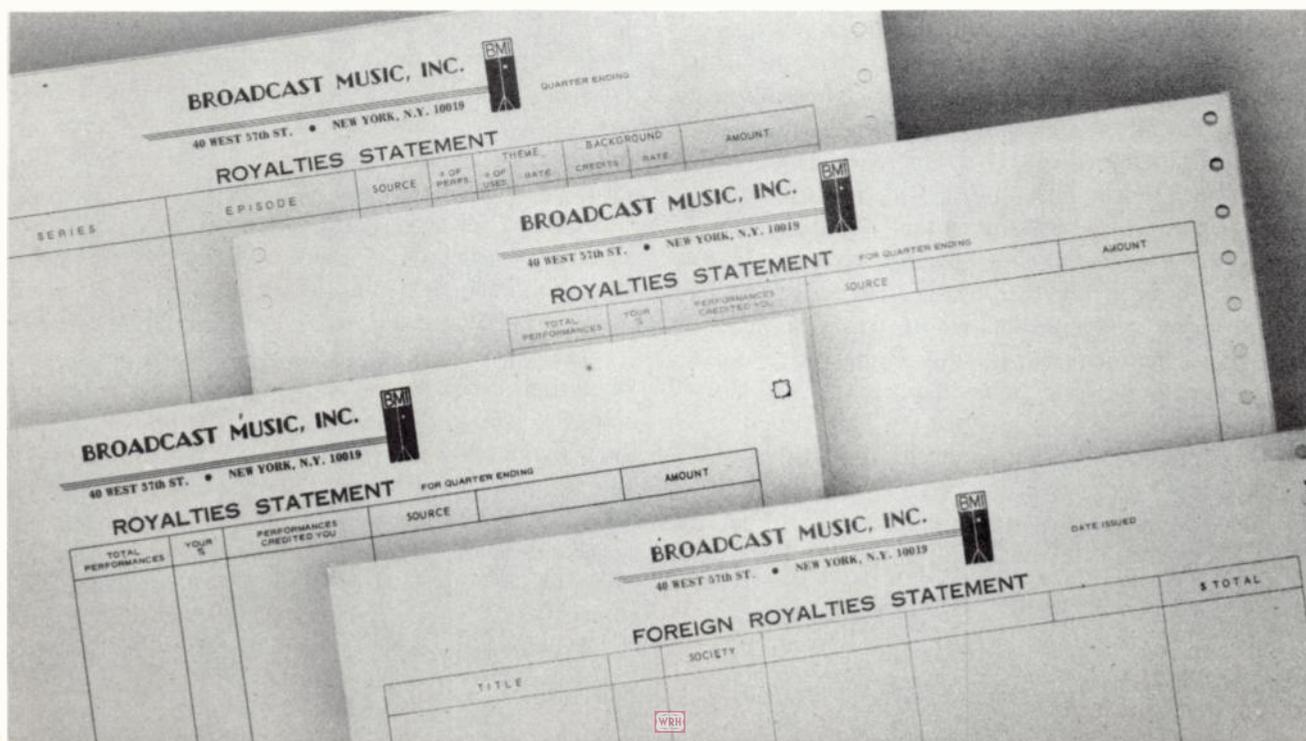
Next comes the determination and organization of overall recompense of each shareholder on the song to which we make reference. (Each writer and publisher has a BMI account number.) When all is figured out by a combination of BMI personnel and the computer, reflecting what the writer and/or publisher's entire catalogue has shown for the quarter, a statement and a check is issued.

In the compilation of what has been earned, the BMI bonus system comes into play. Based on performances accumulated by the individual song/piece rather than on a writer's entire catalogue, as in times past, the bonus moves through four basic plateaus, leading to a million performances and over. The remuneration, of course, rises accordingly.

Before statements and checks are issued to writers and publishers, the BMI accounting department runs through a final series of procedures to avoid errors in compilation, indeed mistakes of all kinds, including the all-important right name on the check and the correct address on the envelope. After necessary adjustments are made, and everything is in order, the mailing is made.

The rest is up to the mailman.

*The finale of the entire process: the royalty statements*





SOZA

SACEM  
France

UBC  
Brazil

GEMA  
Germany

SABAM  
Belgium

AGADU  
Uruguay

SOZA  
Czechoslovakia

SICAM  
Brazil

AGADU  
Uruguay

SPA  
Portugal

SUISA  
Switzerland

APRA  
Australia

JASRAC  
Japan

SAKÖJ  
Yugoslavia

VAAP  
U.S.S.R.

TONO  
Norway

STIM  
Sweden

SIAE  
Italy

STEF  
Iceland

BUMA  
Netherlands

FILSCAP  
Philippines

ZAIKS  
Poland

PRS  
United Kingdom

SAMRO  
South Africa

AKM  
Austria

TEOSTO  
Finland

PRO  
Canada

AEPI  
Greece

SGAE  
Spain

SACM  
Mexico

KODA  
Denmark

SBAT  
Brazil

SADAIC  
Argentina

SACVEN  
Venezuela

DAIC  
Chile

ACUM  
Israel

SBACEM  
Brazil

SAYCO  
Colombia

ARTISJUS  
Hungary

OSA  
Czechoslovakia

SADEMBRA  
Brazil

artisjus

*MUSIC KNOWS NO BOUNDS . . . In addition to its vast repertoire of contemporary American music, BMI, by maintaining reciprocal agreements with 39 licensing societies around the world, offers the works of creators across the continents and acts as world-wide steward for our native creators.*

# BMI and Grammy



*The Bee Gees—the top winners*

The membership of the National Academy of Recording Arts and Sciences (the Recording Academy) announced its selections, February 15, of the past year's "best" in a variety of music and craft categories.

The central awards presentation, with the winners receiving miniature gramophones, was nationally televised that evening by CBS, in the 9 to 11 P.M. (EST) slot, from the 6000-seat Shrine Auditorium in Los Angeles. Other celebratory events, during which Grammys were also given to winners, took place at the Biltmore Hotel in New York, the Park West Hotel in Chicago, the Century Center in Atlanta and the Poets Music Hall in Memphis.

Again this year, BMI music, writers and publishers won the majority of the Grammy awards. For the past two decades, ever since the Recording Academy has been giving awards for excellence, BMI has taken the lion's share.

The leading BMI winners were the **Bee Gees**. The veteran group, which has been assigning material to BMI since the unit surfaced late in the 1960s, won Grammys for Album of the Year, Best Pop Vocal Performance by a Duo, Group or Chorus, Best Arrangement for Voices (for "Stayin' Alive") and Best



*John Williams*

Producer of the Year—all stemming from their work for the motion picture, *Saturday Night Fever*. The primary publisher: Stigwood Music, Inc. [Unichappell Music, Inc.] ("Jive Talkin'" is published by Casserole Music, Inc.-Flamm Music, Inc. [Unichappell Music, Inc.]).

**John Williams** was the recipient of two awards for his work for the motion picture *Close Encounters of the Third Kind*. He won in the Best Instrumental Composition and Best Original Score for a Motion Picture or a TV Special categories. The Williams music is published by Golden Horizon Music Corp.



*A Taste of Honey*



*Donna Summer*



*Barry Manilow*



*Chuck Mangione*

BMI's **A Taste of Honey**, a pop group, won the Best New Artist of the Year Grammy.

**Barry Manilow's** rendition of "Copacabana (At The Copa)" was singled out as Best Pop Vocal Performance, Male. Written by **Manilow**, **Bruce Sussman**, **Jack Feldman** and **Hector Garrido**, it is published by Kamakazi Music, Appoggiatura Music and Camp Songs Music.

The **Chuck Mangione** album, *Children of Sanchez*, music written by Mangione for the Hall Bartlett film, *The Children of Sanchez*, captured Best Pop Instrumental Performance honors. Gates Music Inc. is the publisher of this memorable score.

**Anne Murray** (PRO, Canada) gave the Best Pop Vocal Performance, Female, according to the Recording Academy membership.

In the R & B category: **Paul Jabara's** "Last Dance," published by Primus Artists and Olga Music, was named Best R & B Song. The **Donna Summer** version was voted Best R & B Vocal Performance, Female.

The Best R & B Vocal Performance, Male was given to **George Benson**. His vehicle: "On Broadway," a song by **Cynthia Weil**, **Barry Mann**, **Jerry Leiber** and **Mike Stoller**. The publisher is Screen Gems-EMI Music Inc.

*Continued*

The **Al Jarreau** album, *All Fly Home*, was the winner in the Best Jazz Vocal Performance competition. It includes original material by Jarreau and several songs on which the singer collaborated with **Tom Canning**. The solo works, "Fly" and "Bright and Sunny Babe," are published by Aljarreau Music. The collaborations, "Thinkin' About It Too," "All," and "I Do" are published by Aljarreau Music and Desperate Music. Other BMI licensed music in this album: **John Lennon** and **Paul McCartney's** "She's Leaving Home" (Maclen Music Inc.) and "(Sittin' On) The Dock of the Bay" by **Steve Cropper** and **Otis Redding** (East Memphis Music Corp. and Time Music Co. Inc.).

The Best Jazz Instrumental Performance, Soloist, was given by pianist **Oscar Peterson** on his album, *Jam Montreux '77—Oscar Peterson*. Included in this offering is an original by the renowned jazzman, inspired by two major contemporary heavyweight boxers. Titled "Ali and Frazier," it is published by Tomi Music Co.

*The Lester Young Story Volume 3*, "Enter the Count," featuring the influential tenor saxophonist during his Basie years, won the miniature gramophone for being the Best Historical Repackage Album. "Taxi War Dance," the famed **Lester Young-Count Basie** theme, and variations thereof, is one of the highlights of the set. The BMI publisher of this memorable jazz piece is Richcar Music.

In the Country area, **Dolly Parton** had a winning album: *Here You Come Again*. It was voted Best Country Vocal Performance, Female. Containing the title song, by **Barry Mann** and **Cynthia Weil**, published by Screen Gems-EMI Music Inc., it also includes several Parton songs: "Two Doors Down," "It's All Wrong, But It's All Right" (Velvet Apple Music), "Me and Little Andy" and "God's Coloring Book" (Owepar Publishing Inc. and Doubleplay-Owepar—[Canada]). Other BMI licensed material in this award-winning LP: **Bobby Goldsboro's** "Cowgirl & the Dandy" (House of Gold Music, Inc.), **Kathleen V. McCord's** "Baby Come Out Tonight" (Just Over the Bridge Music Co., Kathouse Music, Diana Music Corp.), **John B. Sebastian's** "Lovin' You" (The Hudson Bay Music Co.) and **Ken-Hirsch-Norma Helms'** "Soon As I Touched Him" (Screen Gems-EMI Music, Inc.).

The winner of the Best Country Vocal Performance, Male, Grammy was **Willie Nelson**. The song, to which he brought his own special touch, is the Hoagy Carmichael-Stuart Gorrell collaboration, "Georgia On My Mind," published by BMI's APRS (Peer International).

**Waylon Jennings** and **Willie Nelson** shared the Grammy for Best Country Vocal Performance by a Duo or Group. Their winning recording: "Mammas Don't



*Al Jarreau*



Let Your Babies Grow Up to Be Cowboys," written by **Ed** and **Patsy Bruce** (Sugarplum Music Co. and Tree Publishing Co., Inc.).

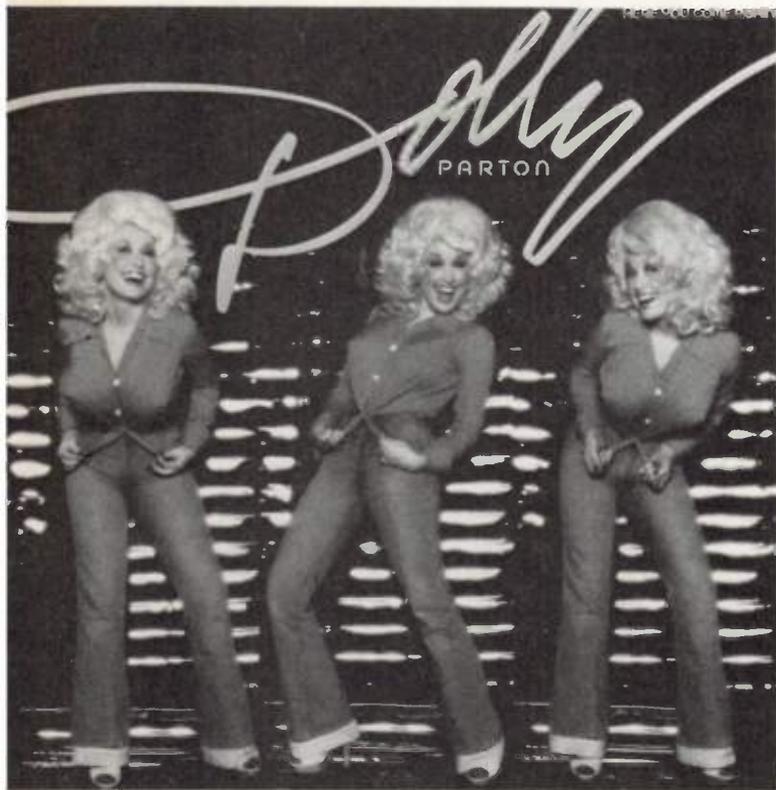
The Best Arrangement Accompanying Vocalists was done on the **John Lennon-Paul McCartney** song, "Got To Get You Into My Life" (Maclen Music Inc.). The performers: Earth, Wind and Fire.

The "Main Title (Overture Part One)," from the soundtrack of the motion picture, *The Wiz*, won the Best Instrumental Arrangement Grammy. This music is based on the original score for both the show and film by **Charlie Smalls**.

*I'm Ready*, the **Muddy Waters** album, was selected Best Ethnic or Traditional Recording. Entirely comprised of BMI licensed songs, the LP features several items Waters either wrote alone or with a collaborator. The solo efforts are "Who Do You Trust" (Watertoons Music), "Rock Me" and "Screamin' and Cryin'" (Arc Music Corp.). The collaborations include "33 Years," with **Charles E. Williams** (Watertoons Music), "Copper Brown," with **Marva Brooks** (Watertoons Music) and "Mamie," with **Jimmy Rogers** (Watertoons Music). Also in the album: "I'm Ready" and "I'm Your Hoochie Coochie Man" by **Willie Dixon** (Arc Music Corp.).



Oscar Peterson



That lovely lady from Nashville



B. J. Thomas

The excellence displayed by **B. J. Thomas** on his album, *Happy Man*, so impressed the Recording Academy membership that it voted him the Grammy for Best Inspirational Performance. One of the songs in this LP is "From The Start" by **Chris Christian** (Home Sweet Home Music).

The **Happy Goodman Family** won the Best Gospel Performance, Traditional, for its album: *Refreshing*. Included in this set are such songs as "That Sounds Like Home To Me" by Charles Aaron Wilburn and **Eddie Crook** (Journey Music Co.), **Robert L. Prather's** "Led Out of Bondage" (APRS—Peer International), **La Breeska Hemphill's** "Walking In God's Sunshine" (Hemphill Music Co.) and "Thank You Lord, For Your Blessings" by **James M. and Russell and Edd Easter** (Le Fevre-Sing Publishing Co.).

The Grammy for Best Soul Gospel Performance, Traditional, went to the **Mighty Clouds of Joy**—including **Richard E. Wallace**—for the album, *Live and Direct*.

The Best Opera Recording is a version of Franz Lehár's *The Merry Widow*, with a new libretto by **Sheldon Harnick**. Julius Rudel conducts the New York City Opera Orchestra. One of the principal soloists is **Beverly Sills**.



One of America's great bluesmen

# BMI-THE LEADER AGAIN -

These BMI affiliated writers made it possible for us  
once more to boast of the  
lion's share of the annual  
Grammy Pop Music Awards.

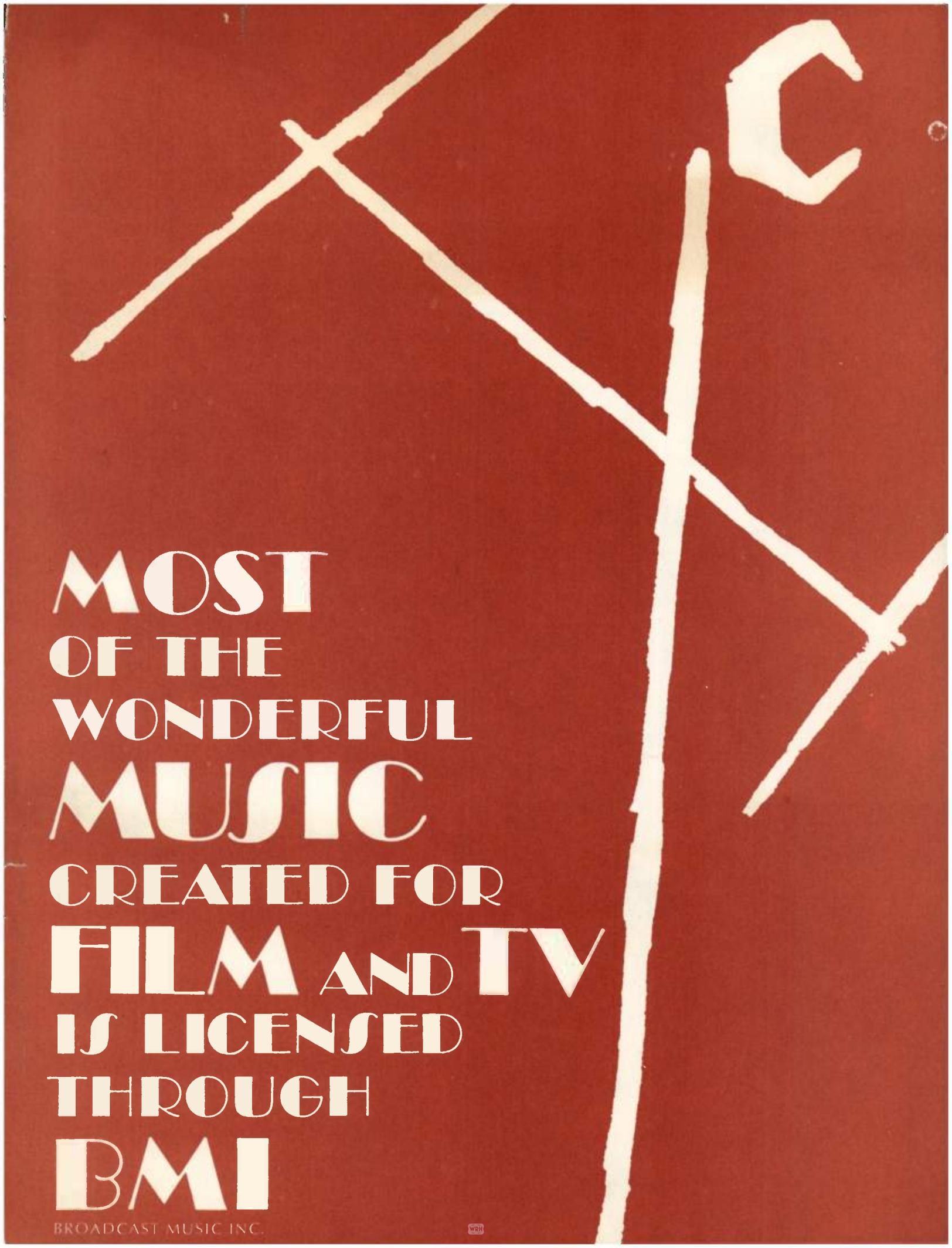
**THIS YEAR:  
25 OUT OF 38.**

GEORGE BENSON  
ANDY, BARRY  
AND MAURICE GIBB  
SHELDON HARNICK  
PAUL JABARA  
AL JARREAU

WAYLON JENNINGS  
CHUCK MANGIONE  
BARRY MANILOW  
THE MIGHTY CLOUDS OF JOY  
MUDDY WATERS  
WILLIE NELSON  
DOLLY PARTON  
OSCAR PETERSON  
CHARLIE SMALLS  
DONNA SUMMER  
A TASTE OF HONEY  
B. J. THOMAS  
JOHN WILLIAMS  
LESTER YOUNG

**BMI**

What the world expects from the world's  
largest music licensing organization



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

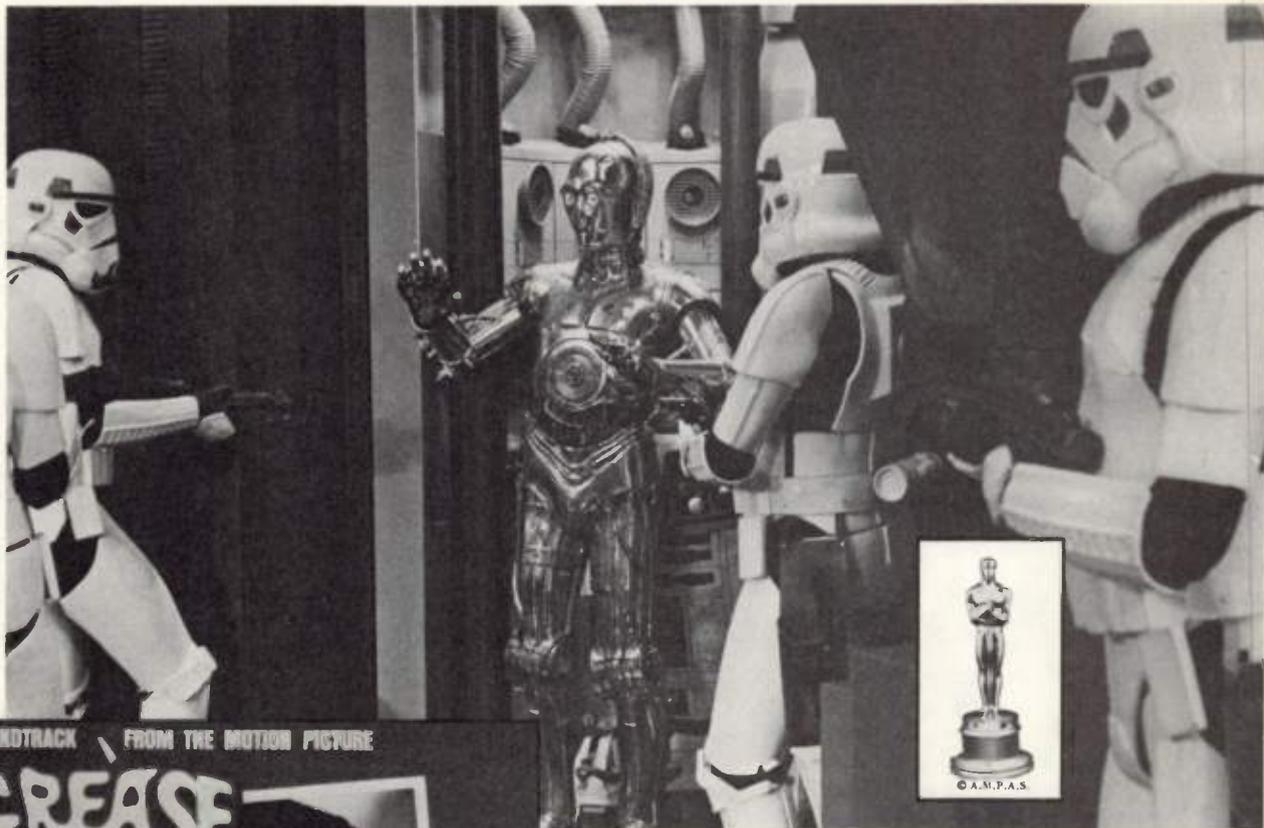
BROADCAST MUSIC INC.

WRB



# *In 1978 as for All Time, the Music for the Most*

*Early in 1979, Variety published two definitive lists, one naming the current block-busting films, leaders in rentals to distributors, another showing the All-Time Box Office Champion films, again based upon rentals. On both lists, BMI led in licensing the lion's share of music in America's most widely shown films*



**STAR WARS (20th Century-Fox)**  
• Music: John Williams • Oscar Winner  
Best Original Score, 1977 • Publisher:  
Fox Fanfare Music, Inc.



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

# BMI Leads in Licensing Widely Distributed Films

of today and yesterday. The Variety lists showed that of the Top 30 favorites of 1978, 27 motion pictures prominently featured scores, themes and/or songs by BMI affiliates. This included all of the Top 10, an unparalleled sweep. Of the Top 35 All-Time Box Office Champions, BMI music is heard in 25 films.



**THE POSEIDON ADVENTURE** (20th Century-Fox)  
• Music: John Williams • Song: Joel Hirschhorn (BMI),  
Al Kasha • Oscar Winner, Best Song, 1972  
• Publisher: Fox Fanfare Music, Inc.



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

**ONE FLEW OVER THE CUCKOO'S NEST**  
(United Artists)  
• Music: Various BMI-licensed selections

**ALL-TIME  
BOX OFFICE CHAMPIONS**



**SATURDAY NIGHT FEVER** (Paramount)  
 • Music: Barry Gibb, Maurice Gibb, Robin Gibb (PRS) • Additional Music: David Shire • Publishers: Stigwood Music, Inc., Ensign Music Corp.

**AMERICAN GRAFFITI** (Universal)  
 • Music: Various BMI-licensed selections



**THE GOODBYE GIRL** (Warner Bros./MGM)  
 • Music: Dave Grusin • Publisher: Warner-Tamerlane Publishing Corp.



**NATIONAL LAMPOON'S ANIMAL HOUSE** (Universal)  
 • Music: Various BMI-licensed selections



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



**ROCKY (United Artists)**  
• Music: Bill Conti • Publisher: Unart  
Music Corp.



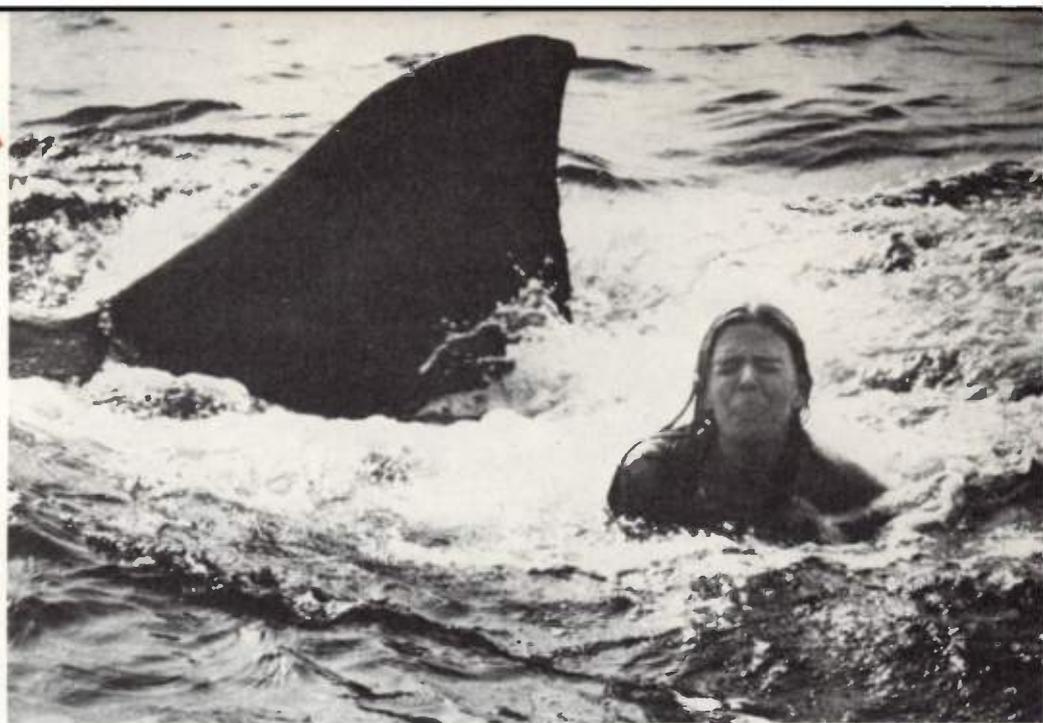
**SMOKEY AND THE BANDIT (Universal)**  
• Songs: Dick Feller, Jerry Reed • Publishers:  
Duchess Music Corp., Vector Music

Music From The Original Motion Picture Soundtrack



**CLOSE ENCOUNTERS OF THE THIRD KIND (Columbia)**  
• Music: John Williams • Publisher: Gold  
Horizon Music Corp.

**ALL-TIME  
BOX OFFICE CHAMPIONS**



*JAWS 2 (Universal)*  
 • Music: John Williams •  
 Publisher: Duchess Music Corp.



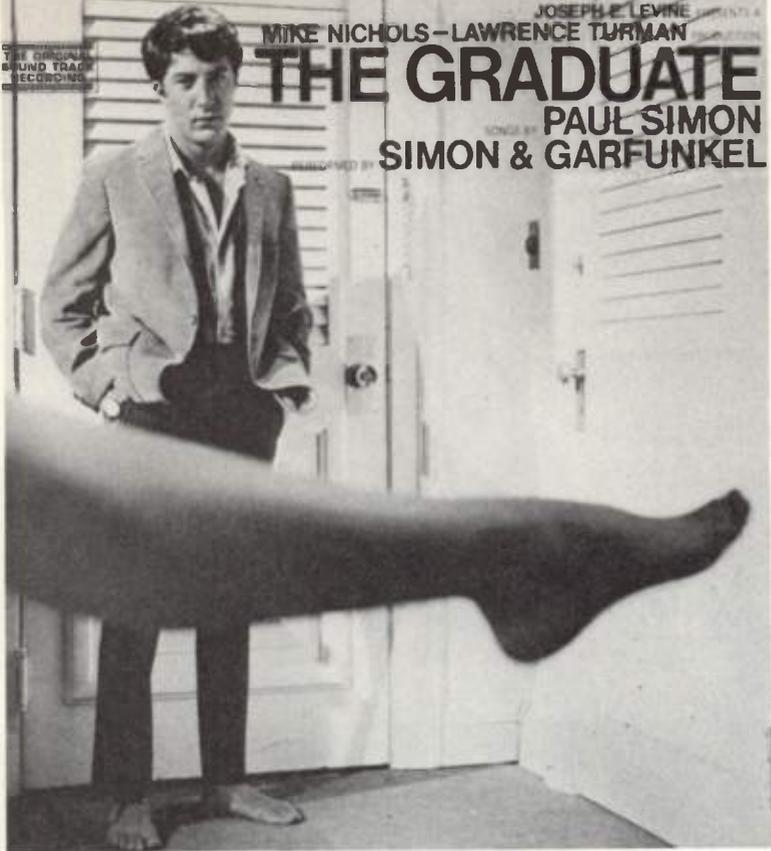
*THE EXORCIST (Warner Bros.)*  
 • Music: Various BMI-licensed selections



*MARY POPPINS (Buena Vista)*  
 • Music and Lyrics: Richard M. Sherman, Robert B. Sherman • Oscar Winner, Best Original Score, 1964 • Oscar Winner, Best Song, 1964 • Publisher: Wonderland Music Co., Inc.



*KING KONG (Paramount)*  
 • Music: John Barry • Publisher: Ensign Music Corp.



JOSEPH E. LEVINE PRESENTS  
 MIKE NICHOLS - LAWRENCE TURMAN  
**THE GRADUATE**  
 SONGS BY PAUL SIMON  
 SIMON & GARFUNKEL

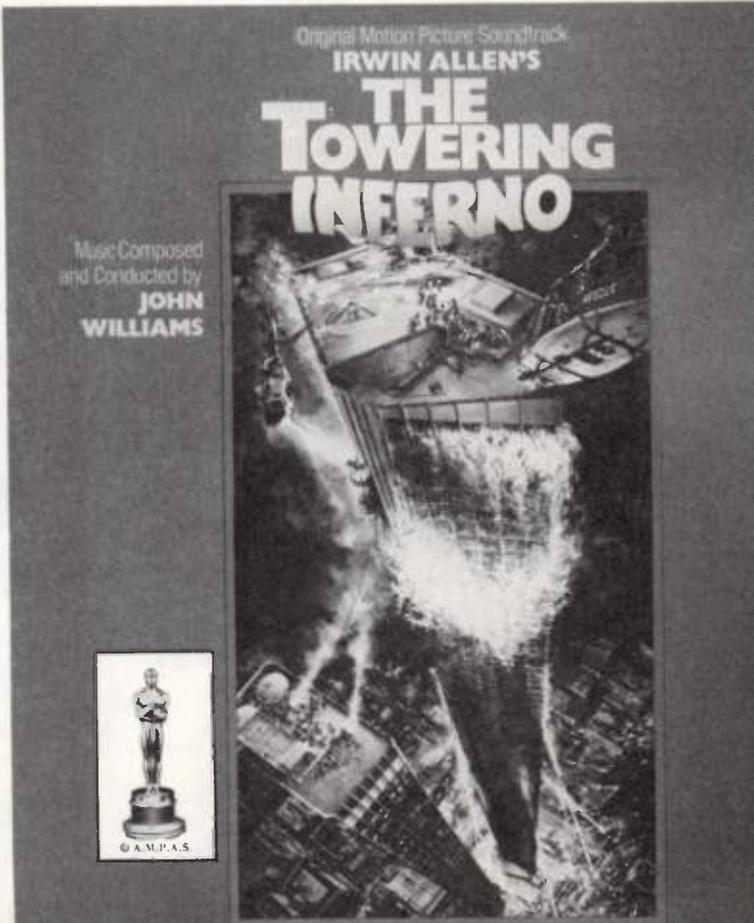
**THE GRADUATE** (Embassy Pictures)  
 • Songs: Paul Simon • Publisher: Paul Simon



**HEAVEN CAN WAIT** (Paramount)  
 • Music: Dave Grusin • Publisher: Warner-Tamerlane Publishing Corp.



**A STAR IS BORN** (Warner Bros.)  
 • Music: Various BMI-licensed selections



Original Motion Picture Soundtrack  
 IRWIN ALLEN'S  
**THE TOWERING INFERNO**

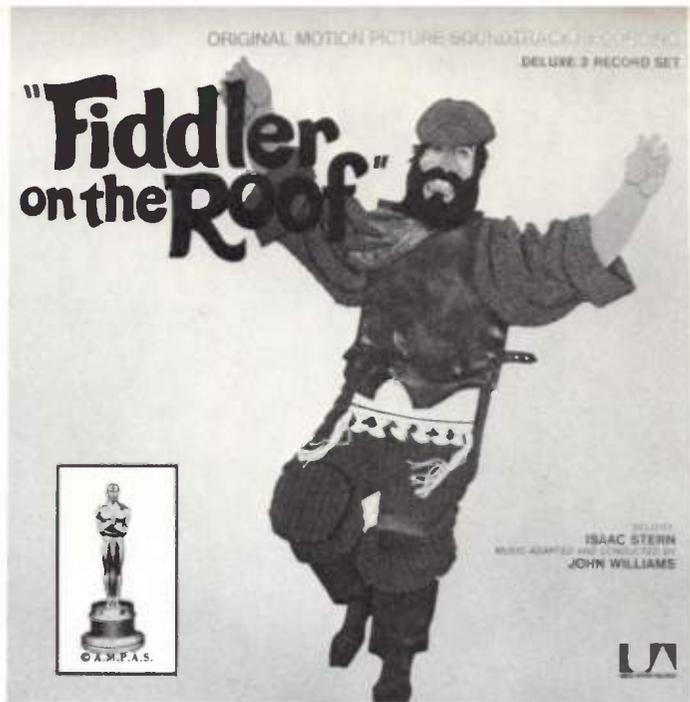
Music Composed and Conducted by  
**JOHN WILLIAMS**



**THE TOWERING INFERNO** (20th Century-Fox)  
 • Music: John Williams • Song: Joel Hirschhorn (BMI), Al Kasha • Oscar Winner, Best Song, 1974  
 • Publishers: Warner-Tamerlane Publishing Corp./Fox Fanfare Music, Inc.

**ALL-TIME  
BOX OFFICE CHAMPIONS**

**FIDDLER ON THE ROOF**  
(United Artists)  
• Music and Lyrics: Jerry Bock, Sheldon Harnick • Additional Music: John Williams • Oscar Winner, Best Scoring: Adaptation, 1972 • Publisher: Times Square Music Publications Co.



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



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



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

**'78**  
**BOX OFFICE CHAMPIONS**



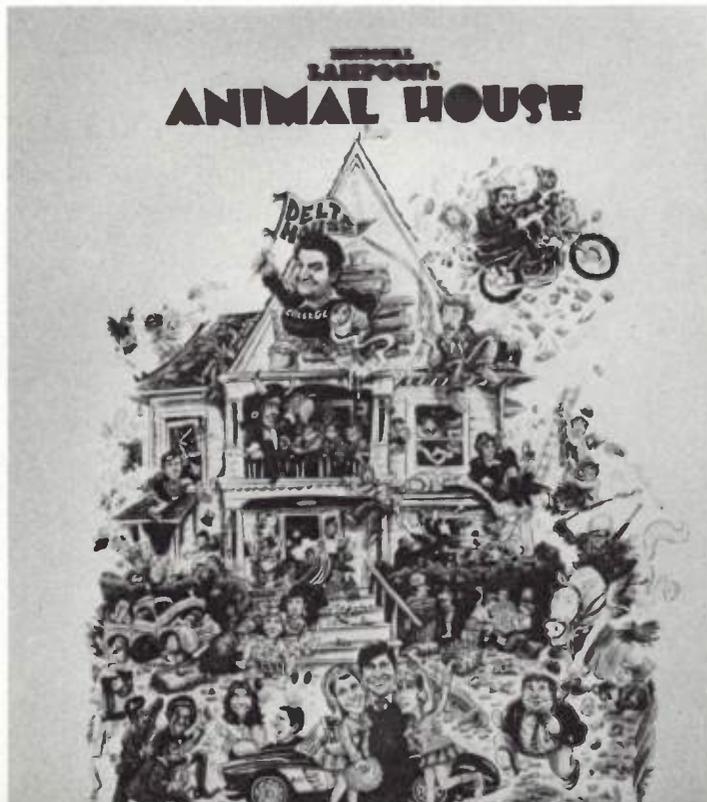
**CLOSE ENCOUNTERS OF THE THIRD KIND** (Columbia)  
 • Music: John Williams • Publisher:  
 Gold Horizon Music Corp.



**SATURDAY NIGHT FEVER** (Paramount)  
 • Music and Lyrics: Barry Gibb, Maurice Gibb,  
 Robin Gibb (PRS) • Additional Music: David  
 Shire • Publishers: Stigwood Music, Inc.,  
 Ensign Music Corp.



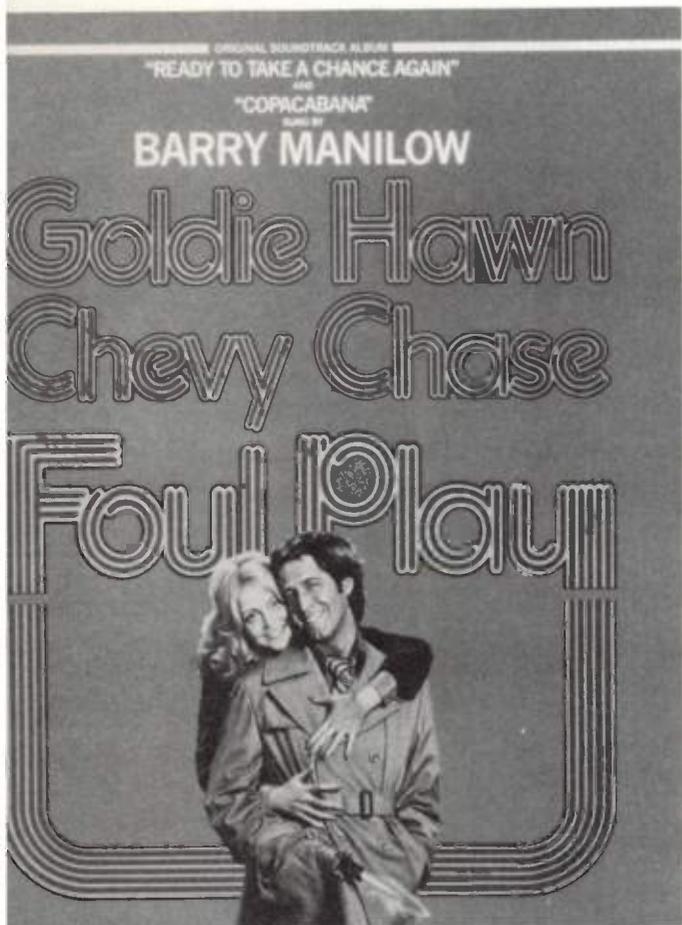
**THE GOODBYE GIRL** (Warner Bros./MGM)  
 • Music: Dave Grusin • Publisher:  
 Warner-Tamerlane Publishing Corp.



**NATIONAL LAMPOON'S ANIMAL HOUSE** (Universal)  
 • Music: Various BMI-licensed selections

**'78**  
**BOX OFFICE CHAMPIONS**

**STAR WARS** (20th Century-Fox)  
 • Music: John Williams • Oscar Winner, Best Original Score, 1977 • Publisher: Fox Fanfare Music, Inc.



**HEAVEN CAN WAIT** (Paramount)  
 • Music: Dave Grusin • Publisher: Ensign Music Corp.

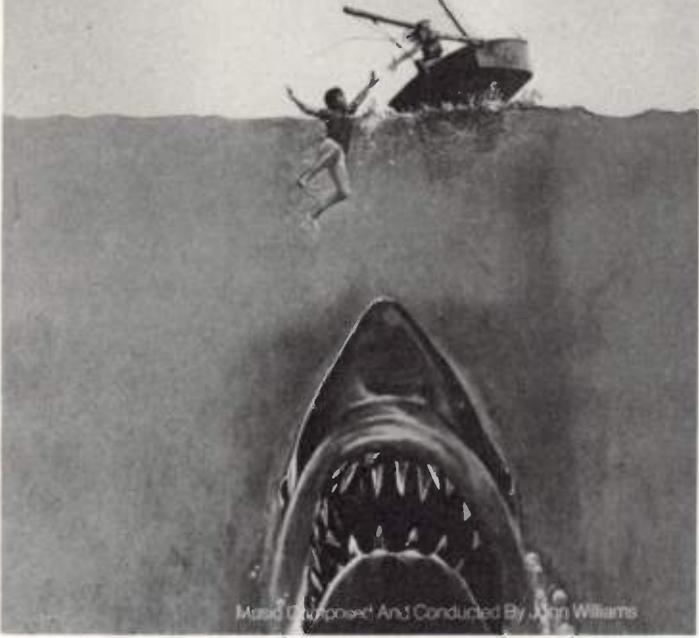
**FOUL PLAY** (Paramount)  
 • Music: Charles Fox • Song: Charles Fox, Norman Gimbel • Publisher: Ensign Music Corp.



**OH, GOD!** (Warner Bros.)  
 • Music: Jack Elliot • Publisher: Warner-Tamerlane Publishing Corp.

New Music

The Original Motion Picture Soundtrack  
Just when you thought it was  
safe to go back in the water...  
**JAWS 2**



Music Composed And Conducted By John Williams

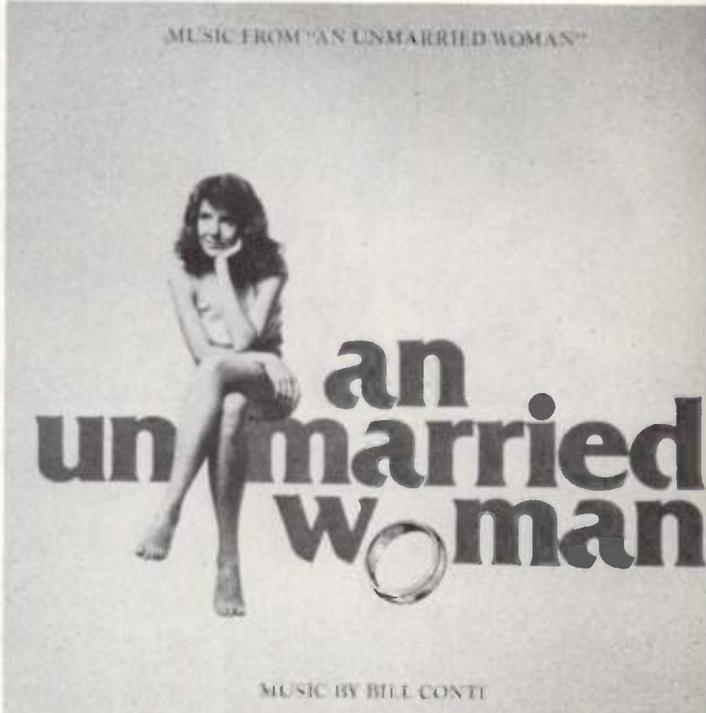
**JAWS 2 (Universal)**  
• Music: John Williams • Publisher:  
Duchess Music Corp.



**UP IN SMOKE (Paramount)**  
• Music: Various BMI-licensed selections



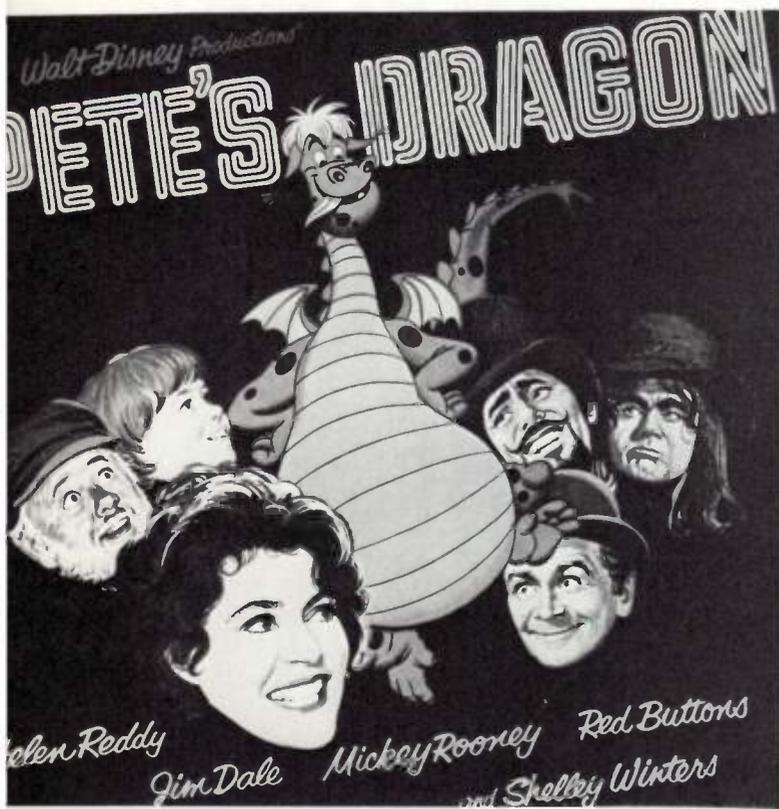
**HOOPER (Warner Bros.)**  
• Music: Various BMI-licensed selections



**AN UNMARRIED WOMAN (20th Century-Fox)**  
• Music: Bill Conti • Publisher: Fox Fanfare  
Music, Inc.

**'78**  
**BOX OFFICE CHAMPIONS**

**HIGH ANXIETY** (20th Century-Fox)  
 • Music: Various BMI-licensed selections



**PETE'S DRAGON** (Buena Vista)  
 • Songs: Joel Hirschhorn (BMI), Al Kasha  
 • Publisher: Wonderland Music Co., Inc.



**THE CHEAP DETECTIVE** (Columbia)  
 • Music: Pat Williams • Publisher: Gold Horizon Music Corp.



**HOUSE CALLS** (Universal)  
 • Music: Various BMI-licensed selections

ORIGINAL MOTION PICTURE SOUNDTRACK  
MUSIC COMPOSED AND CONDUCTED BY JERRY GOLDSMITH

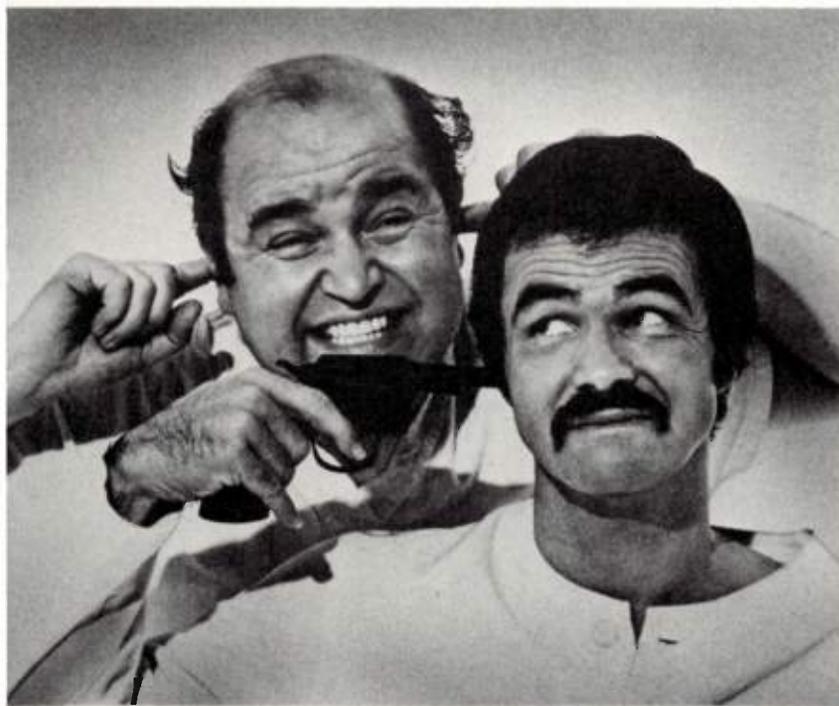
# COMA



**COMA (MGM)**  
• Music: Jerry Goldsmith • Publisher:  
MGM Affiliated Music, Inc.

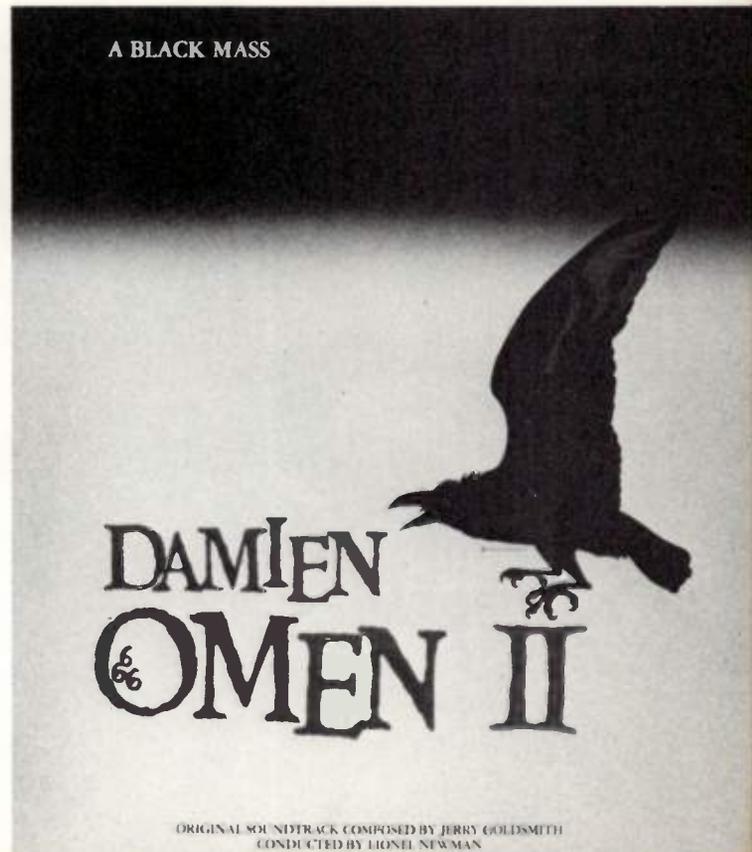


**THE TURNING POINT (20th Century-Fox)**  
• Music: Various BMI-licensed selections



**THE END (United Artists)**  
• Music: Various BMI-licensed selections

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



ORIGINAL SOUNDTRACK COMPOSED BY JERRY GOLDSMITH  
CONDUCTED BY LIONEL NEWMAN

'78

BOX OFFICE CHAMPIONS



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



*SGT. PEPPER'S  
LONELY HEARTS CLUB BAND (Universal)*  
• Music and Lyrics: John Lennon (PRS), Paul  
McCartney (PRS) • Publisher: Maclen  
Music, Inc.

*THE FURY (20th Century-Fox)*  
• Music: John Williams • Publisher: Fox  
Fanfare Music, Inc.





*Midnight Express (Columbia)*  
 • Music: Giorgio Moroder (SUISA)  
 • Oscar Winner, Best Original Score,  
 1978 • Publisher: Gold Horizon Music Corp.



*HOT LEAD, COLD FEET (Buena Vista)*  
 • Song: Joel Hirschhorn (BMI), Al Kasha •  
 Publisher: Wonderland Music Co., Inc.



*REVENGE OF THE PINK  
 PANTHER (United Artists)*  
 • Music: BMI-licensed selection



*CAPRICORN ONE (Warner Bros.)*  
 • Music: Jerry Goldsmith • Publisher:  
 ATV Music Corp.



# Charles Mingus

## *An Appreciation of a Modern Jazz Great*

BY DAN MORGENSTERN

Charles Mingus, who died on January 5 after a long, gallant struggle with the degenerative disease that bears the name of another famous victim, Lou Gehrig, was a remarkable artist, a remarkable man, and one of the strongest creative forces in the annals of jazz.

For at least 25 of his 56 years, Mingus bestrode the jazz world like a colossus. He had something unique to say, and he made himself heard, no matter what the cost. He would not be denied.

Prolific composer, brilliant bassist, catalytic band leader, tireless proselytizer, outspoken orator, cryptic autobiographer, undaunted record company operative, passionate lover and fierce fighter: Charles Mingus was a man of many parts. But all of them added up. In an age of fragmentation, he and his work stand whole, all of a piece. Mingus refused to compromise—with fashion, with manners, with the marketplace and its peculiar ethics and morality, with racism, with the status quo. He didn't give a hoot about how things were supposed to be done, in art or in life. He did them his own way. It took courage for Mingus to always be himself, for he was more vulnerable than most.

Mingus the musician had three gods: Art Tatum, Duke Ellington and Charlie Parker. Like them, he was not a member of any school but his own, and like them, he knew and mastered the spectrum of the jazz tradition. He was fully aware how rich and encompassing that tradition is, and how well it can be used on its own infinitely renewable terms. As a composer, he enriched and enlarged that tradition, sometimes stretching its boundaries to the breaking point, but never losing sight of it. Even during his most experimental period, when the influence of modern European concert music was at its strongest in him, a Mingus work was always and undeniably a jazz work. There were no hybrids in Mingus' musical garden; he never lost touch with the soil that had nurtured him. A masterpiece like "The Black Saint and the Sinner Lady" is a case in point.

Mingus called himself "a spontaneous composer," and his music was never complacent or predictable. He always knew what he wanted from his musicians, and, like Ellington, he knew how to get from them more than they themselves realized they had to give. Some never reached comparable heights after leaving his aptly named "workshop," while others retained what he had uncovered in them. Eric Dolphy, Booker Ervin, Jimmy Knepper, Jaki Byard, Horace Parlan, Roland Kirk, Thad Jones, Mal Waldron, Ted Curson, Charles

McPherson, Paul Bley, Lonnie Hillyer, Don Pullen, John Handy, Clarence Shaw, Jackie McLean, Roland Hanna, Bobby Jones, Ricky Ford and Sy Johnson are among those whose music was enriched by association with Mingus, and who in turn enriched it.

Closest of all to the bassist was Dannie Richmond. Mingus' preferred drummer for more than 20 years, he was the great jazzman's choice to lead a group in his name when Mingus no longer was able to play. Richmond also was selected by Mingus' widow, Susan, to head the band she has formed to keep the master's music alive.

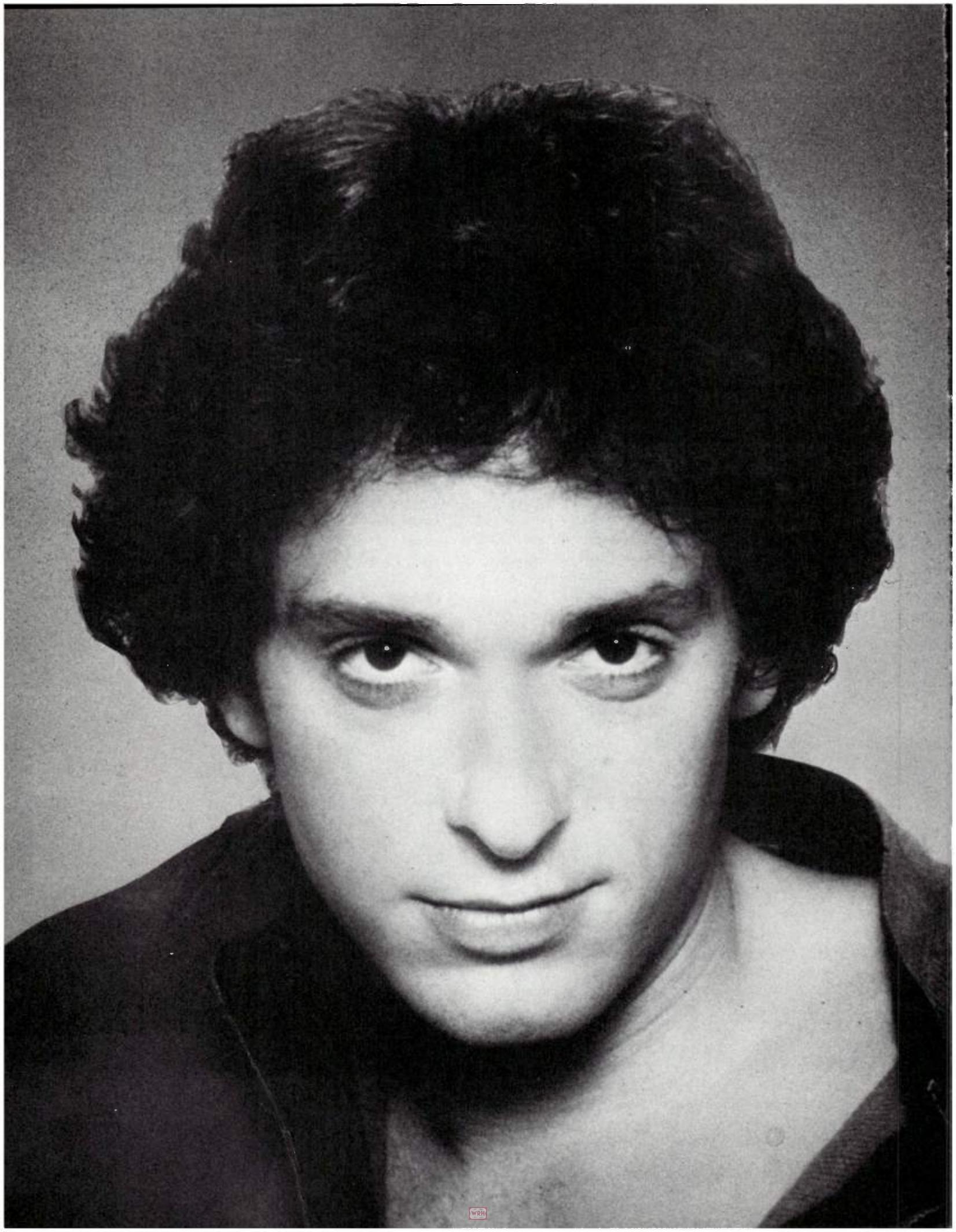
Mingus didn't know the meaning of the word caution. He took risks, in music as in life. Capable of vast rages as well as great explosions of joy, he sometimes lashed out at the world and in the process also hurt those on his side. But these outbursts were not without cause, and when he struck a blow, he never had his guard up. He was impulsive, not calculating, and not afraid to admit when he had been wrong. He made demands, but never asked of others what he was not willing to give himself.

To work with Mingus was to be prepared for life on the brink. There were no comfortable corners in which to hide on Mingus' bandstands—no room for coasting or jiving. The dramatic tension in his music was often acted out in performance. It behooved both players and listeners to pay undivided attention. Also there was in Mingus a leavening sense of humor, a recognition of the absurdities of life. There is pain and anger in Mingus' music, but not despair, and even at its darkest, it has overtones of laughter—both of the cosmic and earthy kind. This is what made Mingus' "protest" music work so well, both as art and social statement.

From the earliest surviving manifestations of his own music (made for obscure California labels in the mid-1940s) to his final works (the album *Me Myself An Eye*)—recorded when Mingus was confined to a wheelchair and no longer able to play—he imposed his creative will on the hand-picked players he supervised. From beginning to end, Mingus stood for a uniquely personal music. Open and strong, unpredictable and honest, sometimes startling, often hauntingly beautiful, it seldom was less than moving, never bland or one-dimensional, always alive. It is music to hear and re-hear. Certainly it will stand with the best of the legacy of our troubled times.

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*Mr. Morgenstern, a long-time editor of Down Beat, is the Director of the Institute of Jazz Studies at Rutgers.*



# Paul Jabara

Winner of Academy Award

BY DENNIS HUNT

Paul Jabara, the composer of Donna Summer's award-winning disco hit, "Last Dance," isn't like the rest of us. Just about everybody you know tries to project a sane, conventional self-image. But not Jabara.

The 30-year-old Brooklyn native is one of those rare people who lovingly dwells on his bad points: "I'm neurotic. I'm crazy. I can be outrageously difficult. I can get very hostile. I have grown up a lot in the last two years, but I'm still crazed."

Jabara was smiling but that didn't mask his sincerity. He wasn't really kidding.

Jabara discussed his career during an elegant lunch at a posh Sunset Strip restaurant not far from his hillside home in Los Angeles. He's a non-stop, mile-a-minute, helter-skelter talker with a croaky voice. Jabara is wacky and funny and too much of a cynic to take himself too seriously.

He certainly hasn't allowed the success of "Last Dance" to go to his head. Though the song has won an Academy Award, a Golden Globe Award and a Grammy, Jabara was indeed cautious in his praise of it: "Everybody is making a big deal about it, but 'Last Dance' is not an inch of what I'm capable of. It's good, but I certainly can do even better. I'm not going to run around yelling 'I'm the greatest' just yet."

In a typically unorthodox fashion, Jabara personally convinced Summer to select "Last Dance" as her big number in the disco film, *Thank God It's Friday*. To make his pitch to her, he went to Puerto Rico with a cassette of the song. At first she was too busy to see him. When he finally met with Summer after a two-day wait she was still rushed, but he made sure he had a captive audience. "I pushed her in the bathroom and locked the door," Jabara recalled. "I wouldn't let her out until she heard the song. When she heard it she liked it immediately and finally screamed, 'I'll do it, just let me out of here'."

Right now Jabara is pleased with his rising singing-songwriting career, but he's not one of those artists who unequivocally loves show business. His main gripe is that talent is only a small part of the business. "Five per cent maybe," he observed. "The other 95 per cent is politics, finagling and business. I'm not that great at those things all the time because my emotions take over sometimes and get in the way. I wish it was 50 per cent talent and 50 per cent business.

"This is a tough business and you need a thick skin and the drive to go out and fight all the time. That kind of pressure makes me crazy. If I had known this

business was this hard I might have had second thoughts about it," Jabara said in a very definitive way.

The rigors of this business have obviously burned off much of his initial eagerness. When he was 16 in Brooklyn and contemplating a show business career, Jabara, who started out in theater, was all enthusiasm. At 19, he played in *Hair* on Broadway and that recognition carried him through an Italian film career which led to the King Herod role in the London production of *Jesus Christ Superstar*.

Following his triumph in England, he suffered through a tragedy in America that nearly ruined his career. At 24, in 1973, he wrote a play, *Rachel Lily Rosenbloom*, that closed the night before its Broadway opening, costing its backers \$700,000. "I was too young," Jabara said. "I didn't know what I was doing. I bit off a lot more than I could chew. I was totally destroyed and devastated. I lost all my confidence. I came out to L.A. and I couldn't even get arrested. I started drinking and drugging. I had to find my identity again. It took a while to shape up."

His reversal began when he took over the starring role in the Los Angeles production of *The Rocky Horror Picture Show* from Tim Curry. That and other acting jobs displeased him after a while, so he decided to try recording. Jabara made a few disco singles for A&M, but that association ended with no hits. However, he badgered Neil Bogart at disco-oriented Casablanca Records into giving him a contract and has recorded two albums for the label, with a third due in April.

Don't look for Jabara on the concert or club circuit when the new album comes out. Working as an opening act for Donna Summer in Europe soured him on touring. "I love performing, but I hate going on the road," he said. "You're always tired and miserable. Singers get burned out and lose their voices that way."

He plans to promote the album through TV appearances, but doesn't entirely rule out touring: "If I have a big hit record and I know I'm going to draw big crowds, I would probably do it on a limited basis."

Jabara prides himself on being down-to-earth and claims to be unmoved by all the attention resulting from "Last Dance." "Everyone else is acting different, but for me nothing has changed," he said. "I still hate myself as much as I always have." Of course he was smiling when he said that.

---

*Mr. Hunt regularly writes features, reviews and a Sunday column on pop music for the Los Angeles Times.*

# B. J. Thomas

Winner of "Inspirational" Grammy

BY BILL HANCE

B. J. Thomas' career in show business has probably had more peaks and valleys than the Rocky Mountain chain. He's been up, he's been down.

He's been all around. But now, B. J. Thomas is a happy man. He's been that way for nearly three years, ever since he became a Christian.

In February, Thomas became even happier when his recording of "Happy Man" won a Grammy award in the inspirational performance category.

"I've never been happier," the BMI writer asserted. "Things have never been better for me, both personally and with my career."

Thomas said he's working steadily about eight months out of the year. When he's not on tour, the singer-songwriter can either be found with his family at their new ranch-style home in Arlington, Tex., or in a Nashville recording studio.

Thomas admits his life and career as a leading pop-country entertainer had been topsy turvy.

"Things have settled down," he commented grinning, as he recalled his lifestyle a few years ago.

"I hit the bottom on several occasions. But miraculously, I always bounced back."

Thomas doesn't have any "bouncing" to do anymore. Nor does he stay high and hopped-up on pills.

Just religion.

"I couldn't go on much longer, not the way I was about three years ago," Thomas said. "Something had to happen.

"I was deeply involved with drugs. I would withdraw and then I would start all over again. I was bankrupt and didn't know what to do.

"One day, while I was in California, my wife Gloria called me from home to tell me she had found help and that she had become a Christian.

"She and some of her friends wanted to help me.

"Believe me," he said, "I was ready to hear the word."

Since those days, Thomas has not only written about his new life in song, but also in book form. Recently, he's been touring the country and appearing at auto-graph parties for *Home Where I Belong*.

That same title also applies to one of Thomas' songs which, in 1978, won him another Grammy in the Gospel field.

"There was a time when music was my God," he recalled. "But since then, I've found a much better one."

Thomas' success during the mid-1960s and early in the 1970s took quite a toll on the singer's life and at the

time put a lot of good music on radios, phonographs and jukeboxes around the country.

Since 1965, when his version of Hank Williams' "I'm So Lonesome I Could Cry" hit the million mark in sales, he's had his share of hits.

When his popularity slipped a bit earlier in this decade, he bounced back with "(Hey, Won't You Play) Another Somebody Done Somebody Wrong Song." That re-established him in the Country market after pop songs like "Eyes of a New York Woman," "Hooked On A Feeling," and the smasher, "Raindrops Keep Fallin' On My Head."

Thomas, 36, is a Houston, Tex., native. He got his musical start while attending a Houston high school where he formed a rock 'n' roll band. Shortly after his initial hit, "I'm So Lonesome I Could Cry," Thomas began touring the nation, first with the Dick Clark Caravan.

"I've spent a lot of time and years trying to make a lot of money and seeing how high I could get on the charts," he said. "Now, there has come a time when I just want to sing to God. Let Him do the rest."

The Texas-based Thomas family is growing. Until a few months ago, they only had a nine-year-old daughter, Paige. But while on tour recently in the Orient, the Thomases adopted a nine-month-old Korean girl, Nora Jean Thomas.

"And we're expecting again in May," Thomas beamed.

Billy Joe Thomas compares himself to the Apostle Paul. "I'm just like Paul. God had to knock me down to my knees for me to finally see the light.

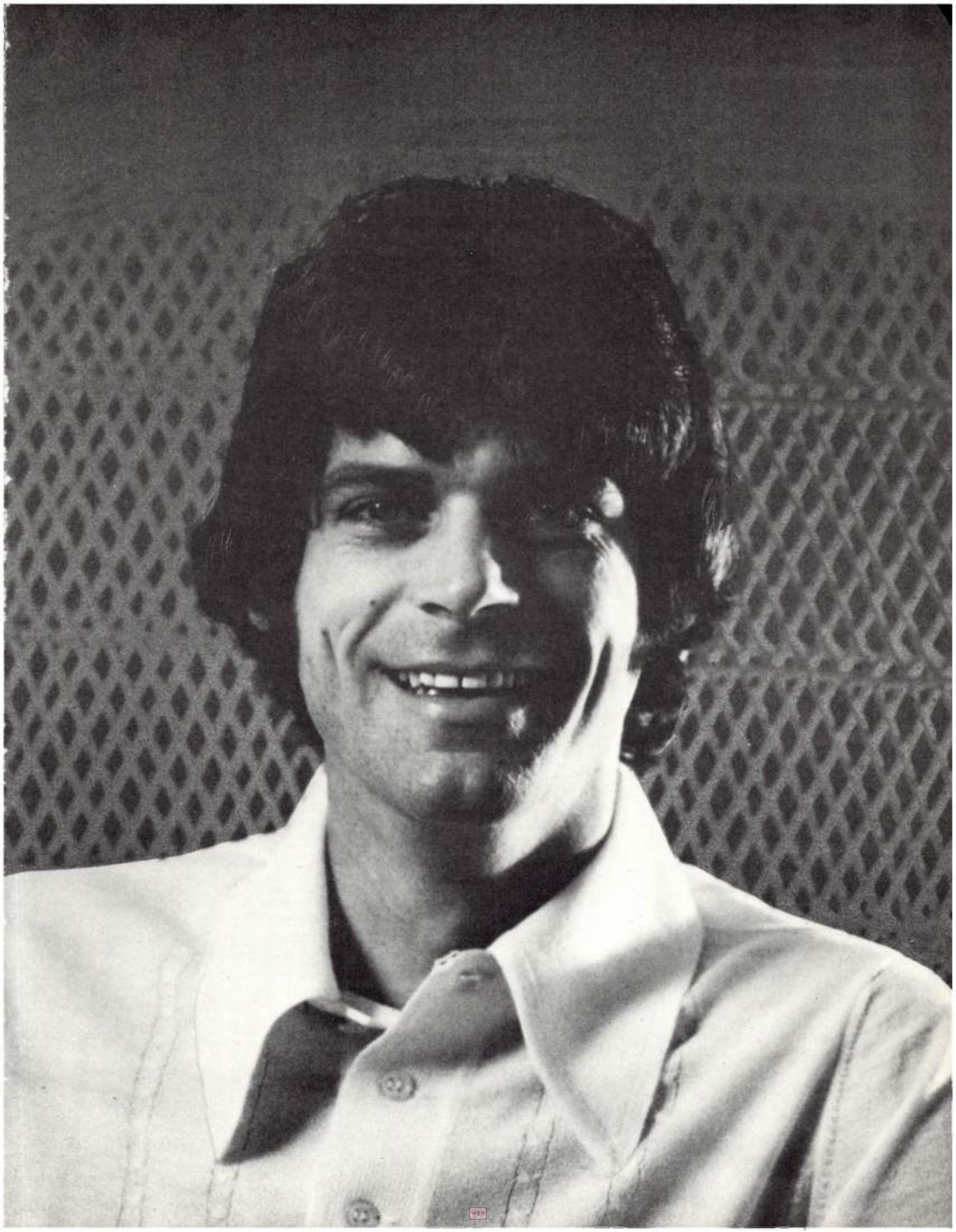
"Unlike before, I now find that I'm someone to reckon with. I don't have to rely on my music alone. There aren't a lot of people who can say or do that.

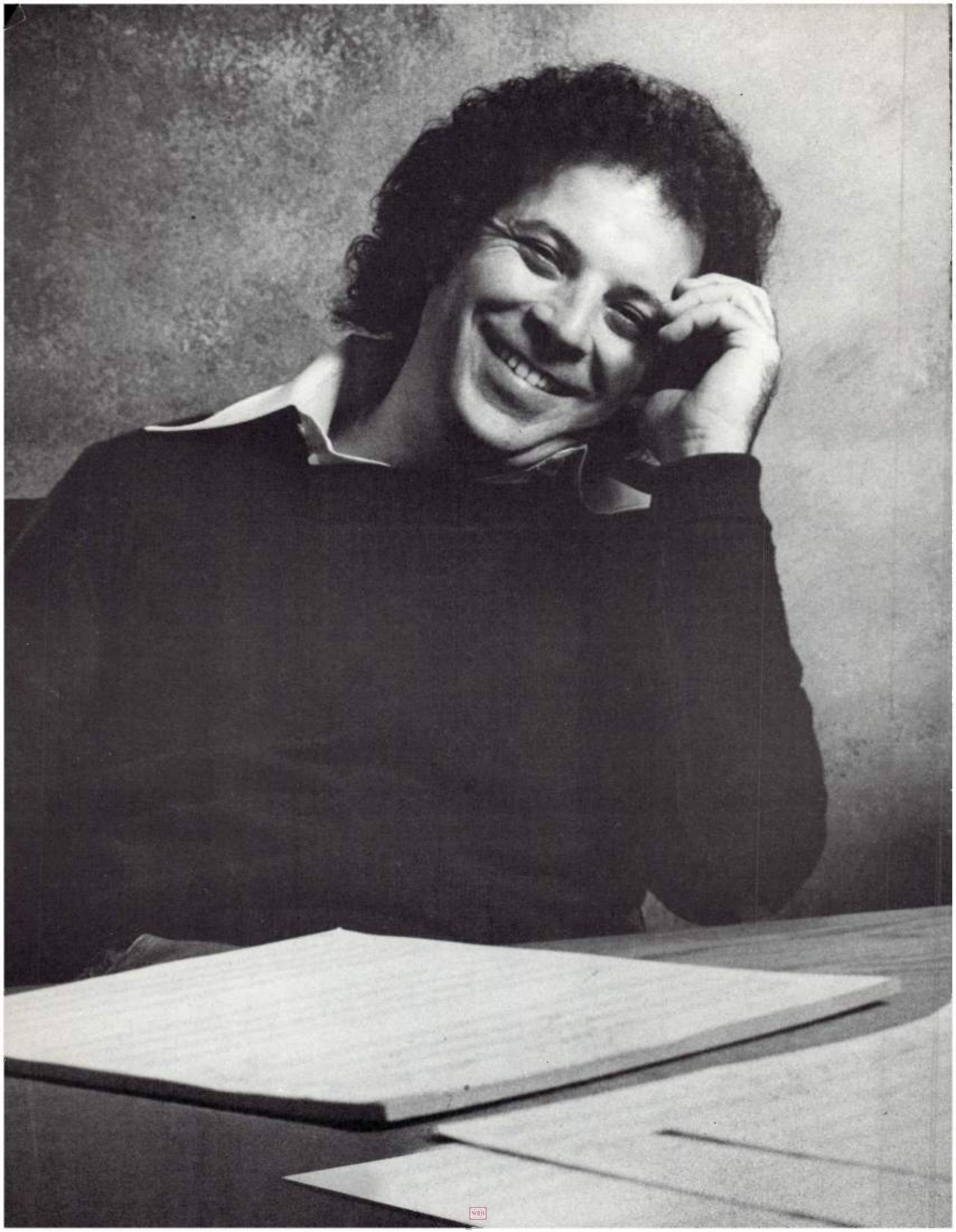
"From here on, I'm just going to sing to God, and if He wants the song to become a hit, well, that's great.

"I'll tell you," the singer contends, "this is what being a Christian is all about. Each day we've got to stick our necks out, and let life hit us head on, trusting that the good Lord wants the best for us.

"A few years ago, I wouldn't have given two cents to anyone who said I'd one day call myself a 'happy man.' Every day I thank God for changing all that. And for opening up a whole new world of memories and things to come 'beneath his guiding hand.'"

*Mr. Hance is on the staff of the Nashville Banner. He writes columns and features on music and entertainment.*





# Charles Fox

## A Major Composer for TV and Films

BY HARVEY SIDERS

The latest addition to the rapidly growing group of honors collected by Charles Fox is his second nomination for an Academy Award. His collaboration with Norman Gimbel, "Ready to Take a Chance Again," from the film, *Foul Play*, is up for the coveted Oscar in the "Best Original Song" competition. In the past, the composer-arranger-conductor has won an Emmy, a Grammy, a New York Film Critics Award, and twice has been nominated for Golden Globes.

His first hit song, "Killing Me Softly With His Song," (lyrics by Norman Gimbel) added a household phrase to our pop culture. Yet Charles Fox is not a household expression. And he prefers it that way.

Fox is a devoted family man who treasures the moments when he and his wife and the not-so-little Foxes (a girl nine; two boys, 12 and 15) can be together. "My oldest ones I call George and Ira. They write some clever songs and I'll occasionally do a lead sheet for them, but that's all. They've got to make it on their own."

Charles has been making it on his own ever since he left the High School of Music and Art in his native New York City. It was during his final year there that he got "turned on to music and wanted to know what was going on inside of it." At this stage he pursued the polar extremes of music: classical and jazz. Fox began the study of counterpoint and also took piano lessons from Lennie Tristano. "My idol at the time was Dave Brubeck, and I was playing in a number of bands in New York—mostly Latin, such as Tito Puente and Ray Barretto. I was also writing for Dizzy Gillespie and had one dream in mind: that piano chair!" (Shades of Lalo Schifrin).

Instead of college, Fox went to Paris and studied with Nadia Boulanger, "a marvelous teacher and inspiring conductor. She's 91 now, and to this day she remains a key influence in my life. In fact we still correspond. She opened my mind to everything. She gave me the confidence to be a composer."

Another important influence in Fox's early development was Robert Russell Bennett, himself a former student of Mme. Boulanger. Fox wrote a theater suite "in the style of *West Side Story*" for him and Bennett was duly impressed. He gave young Charles a choice: a recommendation for a composer-in-residence position at some eastern university; or an introduction to Skitch Henderson, then music director for *The Tonight Show*. Fox chose the latter. "I'm a doer, not a teacher." He was soon writing station break music and special

arrangements for Skitch. That was 1962, the year Fox joined BMI, about the time Fox realized his future lay in "matching sound to visual action, so I took any kind of film assignments I could get—commercials, documentaries, industrial films. That led to my first major scoring assignment, *The Incident*, which was being filmed in New York, and following that, the music for *Happy Days*."

Regarding *Happy Days*, Fox was dubious at first. "My heroes had ranged from Bartok to Brubeck, with nothing in between. The music of the 1950s had left me cold. I had to listen and learn." Learn he did—so well that he was asked to do the music for *Love American Style*.

While Fox's TV career had been launched auspiciously, he was making inroads into scoring feature films. Beginning with *Goodbye Columbus*, his big screen credits reveal an impressive cross-section: *Pufnstuf*, *The Laughing Policeman*, *The Other Side of the Mountain*, *Two-Minute Warning*, *Victory at Entebbe*, *One on One* and *Foul Play*. That partial list represents two songwriting collaborations: one with Paul Williams; and an extraordinarily deep and lasting tie to lyricist Norman Gimbel.

As of this writing, Fox has six series running on prime time: *Happy Days*, *Laverne & Shirley*, *Love Boat*, *Angie*, *Paper Chase* and *Sweepstakes*. In his "spare time" he scores movies for TV: *My Father's House*, *Valentino*, *Rainbow* (the Judy Garland story). He has reached that enviable plateau where he is able to earn a good living and devote part of each year to writing so-called "pure" music. Recently, Fox completed a ballet on an American Indian theme, commissioned by the San Francisco Ballet Company.

With that major project completed, Fox is now setting his sights on the theater. He and Norman Gimbel are working on an original musical play. Leonard Bernstein, whose score for *On The Waterfront* did much to influence Fox's film composing, is once again the role model. Like Bernstein, Fox orchestrates his own music. "I want absolute control over my creations."

That's not an autocrat speaking; that is a supremely confident artist with definite ideas about his private life and his public creations, and an enviable track record in both.

*Mr. Siders, who writes for ABC-TV News, also does regular music commentary for the Los Angeles Times.*

# Barry Manilow

*A Grammy for Best Pop Vocal, Male*

BY ROBERT PALMER

When Barry Manilow sings his "New York City Rhythm," a paean to the high-energy bustle of the Big Apple, he isn't fooling. Manilow, whose every album has achieved gold or platinum status since he signed with Bell (now Arista) records in 1974, is a New Yorker born and bred, and his is a New York musical sensibility, combining the influences of Broadway, uptown soul, jazz, and Brill Building pop. But his appeal certainly isn't limited to Manhattan and its environs. He's sold well over 10 million records in five years, his television specials for ABC have garnered top ratings, and his live shows sell out almost the instant they're announced. Recently, he received a Grammy for giving the Best Vocal Performance, Male, of the past year. His vehicle: the Bruce Sussman-Jack Feldman-Hector Garrido song, "Copacabana (At The Copa)."

Barry grew up in the Williamsburg section of Brooklyn, near tough Division Avenue. He jumped into music at age seven with accordion lessons. When he was 13, he got a new stepfather, Willie Murphy, who encouraged him to play piano rather than accordion, and took him to Broadway shows, and introduced him to jazz. After high school, Barry worked briefly in an advertising agency and then, after being bored stiff, he switched to the New York College of Music and Juilliard. He worked his way through school in the CBS mailroom.

The musical studies were to prove invaluable, but the CBS job was more immediately rewarding. Barry landed an arranging job for an off-off-Broadway musical, *The Drunkard*, through a director he met at CBS. The show ran for eight years, and during those eight years Barry completely revamped the music, substituting his own score for the songs he'd originally been asked to arrange. He also worked as music director on various television shows. For *Callback* he had to write 16 arrangements a week in various styles, and he also served as musical conductor for Ed Sullivan Productions. Soon he was involved in writing, playing, and sometimes singing on TV jingles. Somehow, he found time to work live as a piano accompanist, most notably with cabaret singer Jeanne Lucas at New York's Upstairs at the Downstairs.

Through one of these accompanying assignments Manilow became house pianist at the Continental Baths, a men's bath house and club that presented singers on weekends. There, in the spring of 1972, he met Bette Midler, becoming her accompanist and musical director. When she began recording for Atlantic he arranged, conducted, played piano on, and co-produced her first album, *The Divine Miss M*. It was his first recording

credit of consequence and it went gold and earned Midler a Grammy. Subsequently, Midler's national tours introduced Manilow as a performing artist. He went on his own in 1974.

*Barry Manilow I*, his first album, came out in the middle of his last tour with Midler. The record sold around 35,000 copies initially, not bad but not the big time, either. But interest began developing in one of the songs, "Could It Be Magic" (Barry Manilow-Adrienne Anderson), which is based on Chopin's "Prelude in C Minor," and although it didn't take off and become a hit quite yet, it was evident that Manilow had something to offer. He was working on his second album when Clive Davis came into the picture as the new President of Bell records, which he renamed Arista. It was Davis who suggested he record a song called "Brandy," and with the name changed to "Mandy" (written by Scott English and Richard Kerr), it became a major pop hit. Then, Manilow's "It's a Miracle" (lyrics by Marty Panzer) made the Top 10, followed by a re-released "Could It Be Magic."

This was the beginning, and by this time Manilow had enough experience, skills and savvy under his belt to make sure he would not be a flash-in-the-pan. His ability to remain on top is attributable to several factors. For one thing, he has been adept at mixing and melding musical idioms. His albums, stage show, and television appearances are heavy on the Broadway razzle-dazzle, but they also include elements of rock, soul, and jazz and have a definitely contemporary edge to them. He shines on all his records because he is a gifted and versatile arranger and knows how to get the most out of musicians in a recording situation. Another factor is his talent for picking associates. Many stars try to do everything themselves, and it can be their downfall; Manilow works with a co-producer, Ron Dante, and employs the talents of several favorite lyricists, among them Marty Panzer, Enoch Anderson, and Adrienne Anderson.

Meeting Manilow isn't that different from seeing him perform. He is a tall, gangly young man, still a little unsure of himself, fast-talking, enthusiastic, high-strung, but essentially, one feels, down-to-earth. And that's what his fans like about him. More than anything else, he seems to be an ordinary, hard-working individual, somebody the average listener can identify with.

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*Mr. Palmer, pop music critic for The New York Times, is also a contributor to Penthouse and Rolling Stone.*



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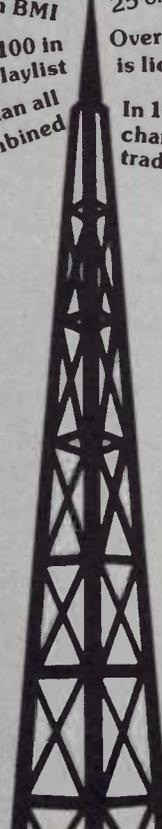
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