

BMI

THE MANY WORLDS OF MUSIC
ISSUE 3, 1973



MAC DAVIS, SCREEN GEMS-COLUMBIA SHARE 'MOST PERFORMED SONG' HONORS

BMI Award Winners



Eugene Record



Paul Simon



Kris Kristofferson

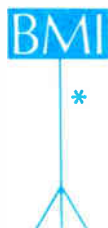


John Lennon



THE MANY WORLDS OF MUSIC

ISSUE 3, 1973



BMI in the West 4

On the Pacific Music Scene

BMI Pop Awards Dinner 2,14

Top Writers, Publishers Honored

The Emmy Scene 18

BMI Sweeps Music Awards

The Open Door of BMI 20

A Primer for Affiliates

Mac Davis 30

'Most Performed Song' Winner

John Kander & Fred Ebb 32

Eight Oscars for 'Cabaret'

Joel Hirschhorn 34

Oscar Award Winner

Elliott Carter 36

Taking a Second Pulitzer

Paul Simon 38

Million Performance Tunes to Burn

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Culver Pictures

BMI in the West

Broadcast Music, Inc., has always looked West. From the first, the company realized the importance of the area, as a source of talent and creativity, a region of infinite possibility. BMI's progress on the California scene, over the past 33 years, has been marked by hard, painstaking work and steady growth.

From a standing start in a situation in which the American Society of Composers, Authors and Publishers (ASCAP) had long been the dominating factor, BMI has introduced the element of healthy competition to the vital business of making music for films and TV. It has offered the essential alternative to the area's writers creating in the fields of popular music, jazz, concert music, Country and Western, rhythm and blues, etc. It has succeeded in its task of licensing and protecting the many worlds of music.

BMI ON VINE STREET

Almost concurrent with the founding of BMI in 1940, the first California office was established in a second story suite of offices at 1549 North Vine Street, Hollywood. Among its functions was the furtherance of BMI's then publishing activities, the basic business of building a wide and varied repertoire of music for potential users, and the licensing of broadcast outlets.

The sparsely staffed Hollywood office operated under the management of Eddie Janis, sifting song submissions, offering tunes to various outlets for play and affiliating publishers to the BMI banner. (BMI continued its publishing activities until 1959 when it withdrew, assigning its rights to others in the business).

Throughout the 1940s and into the 1950s ASCAP, through producer ownership of its largest publishing companies, continued as a dominant factor in film music. Its vast repertoire was also the dominant factor in the burgeoning TV industry.

SCORING FOR FILMS

The techniques of scoring for film had been refined by that time to the use of the cue sheet, the system that prevails today.

Briefly, it works this way: In a preliminary viewing of the film, the composer and producer-director agree and decide where music belongs. This information goes to the music editor who breaks it down with reference to the scene in very finite form, even to the tenth of a second. He creates the scene in cue sheet form, which includes dialogue, cuts, dissolves, description of the action, etc., so that the composer need not necessarily see the sequences again. The cue sheet recreates the sequence for the composer and he can then "sketch" the music for it. The "sketches" are then arranged and copied for individual members of the orchestra. On the day of the recording, the composer arrives with his score, the musicians have their parts and, as the film is shown, the composer records the sequences that will make up the sound track.

"CANNED" MUSIC

The technique holds today for filmed TV presentations, but in the earliest days of the medium the background music of the live productions, such as soap



American Stock Photos

Serving the Creators and Users of Music For Over Three Decades on the Pacific Scene

operas and playhouses came from records. It was common to refer to this form of musical background as a "needle drop."

Much of the music heard on TV was scored by orchestras at the time of production. This primarily characterized the comedy shows, some of the playhouses and some film shows. Most of the film shows, however, were scored with "canned" music leased from various "track" libraries. Much of this music was written and recorded abroad, mainly in Europe, and it was economical to use. At a cost of \$125 to \$150, enough music could be leased for the average half hour television segment. Post production costs of scoring, synchronizing, etc., might add another \$500 to \$700 to the cost.

Relying as they did on "canned" material, producers of TV fare were slow to recognize the value of live scoring, with music specifically tailored to the film and immediate control of this aspect of the production. Using "canned" material, a producer might have to return to his foreign sources a number of times to get the theme and music he was seeking.

"TRACK" LIBRARIES

In its initial evaluations of the music used for the screen and TV, BMI noted the important role of the "track" libraries and, by 1948, had affiliated two of them. These affiliations were handled by Richard L. Kirk, now vice president, BMI California.

Born and raised in Currensville, Pa., Kirk had joined BMI in 1947 after attending Pennsylvania State University and Harvard Law School. He served as a lieutenant,

U.S. Navy, in the Pacific Theater during World War II.

It was in 1953 that Robert J. Burton, then vice president, Publisher and Writer Relations, initiated the first steps toward the licensing and proper payment for the music specially created for the nation's theater and TV screens. He chose Kirk to spearhead the effort, placing him in charge of writer and publisher relations in the Los Angeles area.

INTO THE 1950s

If BMI's first decade in the West, the 1940s, can be characterized as a time of evaluation and the careful building of an attractive repertoire, the 1950s can be viewed as one of continued growth and the first steps into more active licensing of TV and film music. The steps included increased affiliation of writers and publishers, including additional "track" libraries, and an ongoing search into the structure of payment for music used on TV.

In the early 1950s, though BMI's catalog had grown considerably, the only composer affiliated with the organization who scored for films was Lionel Newman. He had joined in 1951. Early affiliates who would go on to become factors on the scoring scene were Billy May and Richard M. and Robert B. Sherman.

Earle Hagen was among them, scoring the *Danny Thomas* and *Ray Bolger* shows. Later he scored *Andy Griffith*, *Mod Squad* and *I Spy*, among other series.

In the future for May, a jazz figure, were scoring assignments on TV's *Mod Squad* and *Naked City*, among other shows. He would also go on to score films



Billy May



*Lionel Newman
(ca. 1950s)*

It was early in the 1950s that BMI began exploring this question, initiating a series of inconclusive talks with the officers and personnel of the recently formed Alliance of Television Producers.

In this same period, producers faced pressure from another source, the American Federation of Musicians, with a demand for a percentage of production costs in "track" library scoring jobs. It was to be earmarked for the musicians pension fund. Eventually, the union picture would involve jurisdictional disputes, the formation and dissolution of the Musicians Guild of America and an agreement between the AFM and the major studios which excluded the use of "track" material. The agreement insured a significant share of scoring work for American composers and musicians.

FREEING FILM MUSIC

It is interesting to note here that as a result of labor disputes—and a long strike by the AFM against the major studios—the composition of music for film was unshackled and came into its own.

At one time, studios relied upon contract orchestras. All of them were similar in makeup; a set number of violins, violas, celli, so many trumpets, trombones, woodwinds, usually a harp and a piano. The one instrument that none of the contract orchestras had was the guitar. As a result of the standardization of orchestral voicing, film music suffered from a deadening sameness of sound.

With the AFM strike and the establishment of MGA, the studios began the practice of hiring musicians indi-



Richard M. and Robert B. Sherman

like *Sergeants Three*, *Tony Rome* and *The Secret Life of an American Wife*.

For the Shermans, popular songwriters, the bright future held a long association with the Walt Disney Studios and Oscars for their work.

PAYING THE COMPOSER

It had long been clear to BMI that thematic and background music was most necessary to TV production and that those working in that area should be properly compensated. While generally agreeing that payment offered by ASCAP was inadequate, composers who scored the various TV series and publishers who controlled the rights had little idea as to what the payment should be. Compared to the writer of popular material, the creator of background music was given little credit or performance payment for his work.



Robert Burton and Carl Haverlin in the early 1950s.

Recent Winners in the West: The Emmys



Johnny Williams and Pete Rugolo



Charles Fox



Jerry Goldsmith



Elmer Bernstein



Earle Hagen



Peter Matz

vidually, for specific assignments. Orchestras were tailored to a composer's musical vision. It became possible—and continues possible to this day—for contract, standard orchestras were never reestablished—for the composer to break through. He could write for 12 guitars, seven percussion or a trombone choir. Film sounds became new and vital as writers took full advantage of the freedom presented to them.

SHAPING A FORMULA

In 1954 further meetings concerning payment for thematic and background music took place.

An invitation was extended to BMI to address the board of directors of the Screen Composers Association and on November 23, Carl Haverlin, then president of BMI, and Robert J. Burton met with the group and outlined BMI's concern about the music and its efforts to increase payments for it.

It was significant that just one month before these talks, ASCAP liberalized its own formula for payment covering background music.

More talks were held with SCA in 1955 and BMI began to evolve its system of payment. This included

a lengthy survey of television network logs under the direction of Burton. An analysis of the activity of a writer or a publisher led to the shaping of a formula that was to become increasingly attractive.

By the close of the 1950s, BMI affiliates who were active in writing for the film, or who were destined to move into that area included William Backer, Ian Bernard, Clarence Carpenter, George Chase, Robert Cobert, Sonny Curtis, Von Dexter, Juan Esquivel, Earle Hagen, Jack Keller, Arthur Kleiner, Harry Lubin, Skip Martin, Mahlon Merrick, Emil Newman, Robert Prince, Shorty Rogers, Jack Shaindlin, Irving Szathmary and Harry Zimmerman.

Late in the 1950s, BMI had moved to new quarters at 190 North Canon Drive, Beverly Hills, and in 1964 relocated again, this time to expanded offices at 9720 Wilshire Boulevard.

INTO THE 1960s

The 1960s—and particularly the earliest years of the decade—proved to be a time of noteworthy affiliations. As the decade closed, BMI could boast an impressive array of writers for film and TV who had joined the

organization. They included Sheldon Allman, Joseph Barbera, Warren Barker, Harry Betts, Harry Bluestone, Perry Botkin Jr., Carl Brandt, Emil Cadkin, Jack Cookerly, Alexander Courage, Elliot Daniel, Jack Elliot, Charles Fox, Hugo Friedhofer, Dominic Frontiere, Harry Geller, Herschel Gilbert, Harry Glass, Jerry Goldsmith, George Greeley and Dave Grusin.

Prominent, too, were William Hanna, Wilbur Hatch, Hugh Heller, Paul Henning, Bernard Herrmann, Kenyon Hopkins, Quincy Jones, Artie Kane, Frank Lewin, William Loose, Jack Marshall, Peter Matz, Jack Meakin, Gil Melle, Cyril Mockridge, Arthur Morton, Joseph Mullendore and Oliver Nelson.

Rounding out the roster were Alfred Perry, Stu Phillips, Don B. Ray, Nelson Riddle, Pete Rugolo, Jack

Saunders, Lalo Schifrin, Rudy Schrager, Leith Stevens, Duane Tatro, John Williams and Stanley Wilson.

Moving into the 1970s, BMI continues in the work of seeking new writers as well as established composers. Elmer Bernstein, Bruce Broughton, Billy Goldenberg, Benny Golson, Richard Hazard, Hugo Montenegro, John Parker, Leonard Rosenman, George Roumanis, David Shire, Pat Williams and Marl Young are among those who affiliated in the opening years of the decade.

An analysis of television's "second season," 1972-73, indicates that the themes and/or scores for 38 of the 51 continuing series created for prime-time television are written by BMI affiliates. In addition, BMI composers regularly contribute their music to 12 other prime-time presentations.

Recent Winners in the West: The Grammys



 				
<i>Crosby, Stills and Nash</i>			<i>Silverstein</i>	<i>Clayton-Thomas</i>
				
<i>Schifrin</i>	<i>M. Williams</i>	<i>Fargo</i>	<i>Jones</i>	
				
<i>Nilsson</i>	<i>Reddy</i>	<i>Withers</i>	<i>Ellis</i>	



Something to brag about. Television.

BMI affiliated writers are responsible for the themes and/or scores in 38 out of this season's 51 prime-time TV series.

And for the future: BMI affiliated writers are responsible for the music in 75% of the Top Rental Films of 1972.



Broadcast Music Incorporated
The World's Largest Performing Rights Organization

WORLDS OF MUSIC

The licensing of music created specifically for the film, however, has been only one area of the many worlds of music that BMI has sought to cultivate. Through the decades, the California vineyards of popular, Country and Western, jazz, concert music and rhythm and blues have yielded up a regular crop of hits and super hits.

The Los Angeles region has long proved to be a magnet for writers from all over the country and, along with native Californians, they have penned million performance songs, Academy Award winning tunes and they've gathered in an impressive number of BMI awards through the years.

Pop music, rhythm and blues, rock 'n' roll and Country and Western figures abound in the area. Among them: Donald J. and Richard P. Addrisi, James Alexander, Hoyt Axton, Thomas Bahler, Jeff Barry, Robert Bloom, Sonny Bono, Delaney and Bonnie Bramlett,



L.A. executive staff: Rick Landy, Rick Riccobono, Richard L. Kirk and Ron Anton.

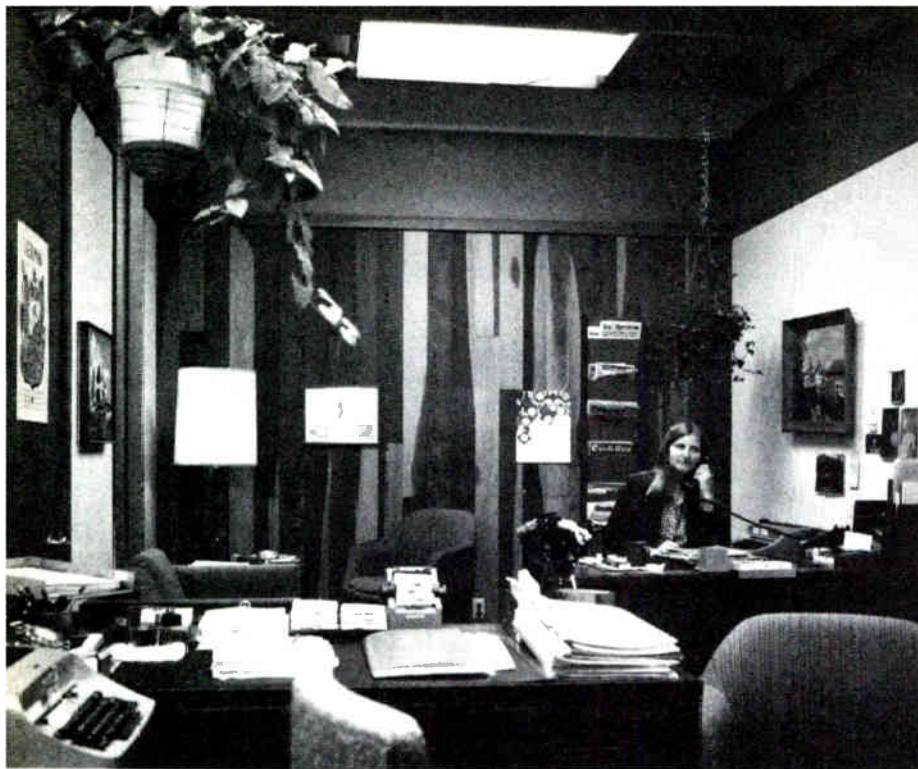


*BMI's new location:
6255 Sunset Boulevard*

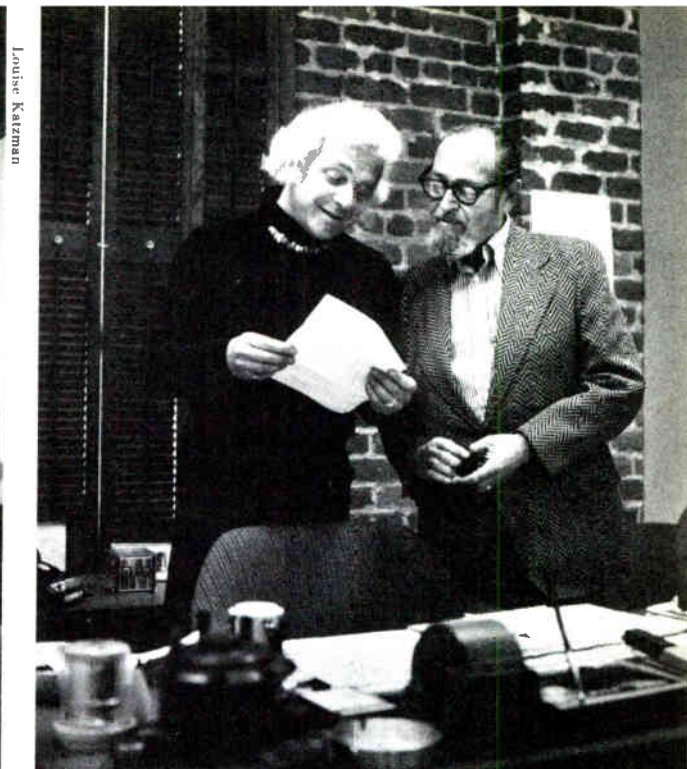
Leslie Bricusse, Dorsey Burnette, Ray Burton, Jerry Capeheart, Leonard Caston, Ray Charles, Al Cleveland, Leon Copeland, Irwin Coster, Bob Crewe, Dash Crofts, Mike Curb, John Cymbal, Bobby Darin, Mac Davis, Alice DeBuhr, Richard Dehr, Lea DeSilva, Barry DeVorzon, Larry Durham, Randy Edelman, Wes Farrell, Harvey Fuqua, Jerry Fuller, Terry Gilkyson, Norman Gimbel, Jim Gordon, Emory Gordy Jr., R. B. Greaves, Joseph Greene, James Griffin and John Gummo.

The music community also includes Merle Haggard, Glen Hardin, Bobby Hart, Freddie Hart, Harley Hatcher, John Hartford, Joel Hirschhorn, Guy Hemric, Steven Hoffman, Nicky Hopkins, John Hurley, Stephen Jablecki, Daniel Janssen, Billy Joel, Fred Karlin, Terry Kirkman, Baker Knight, Tylwyth Kymry, Dennis Lambert, John Lebusock, Mark Lindsay, Mike Love, Roger McGuinn, Frank Miller, Roger Miller, Joni Mitchell, Buddy Mize, Sammy Neely, Rick Nelson, Mike Nesmith, Harry Nilsson, Bernard Nitzsche, Danny O'Keefe, Dewey Oldham Jr., Alan and Merrill Osmond, Buck Owens, C. Carson Parks, Wilson Pickett, Brian Potter and William Preston.

Included are the writing members of Jo-Jo Gunne,



Staffer Karen Gilbert in the S.F. office.



S.F. executive staff: Neil Anderson and Henry Katzman.

Matt Andes and Jay Ferguson and the writing members of Bloodstone. Louis Draffen Jr., Roger Durham, Charles Love, Charles McCormick and Harry Williams.

ON THE SCENE

Also on the scene are Denny Randell, Helen Reddy, Irma Rene, Tommy Roe, Smokey Rogers, Robb Royer, Leon Russell, James Seals, John Sebastian, Joe C. Simpson, Leonard Sipes, Phil Spector, Steve Stills, Robert Stone, Sly Stone, David Clayton-Thomas, Pat and Lolly Vegas, Bernie Wayne, Donald Ulrich, Donna Weiss, Barry White, Norman Whitfield, Ronnie Wilkins, Charles Williams, Mason Williams, Brian Wilson, Frank Wilson, Bill Withers, Bobby Womack, John Wyker and Neil Young.

Figures in concert music include Roy Harris, Daniel Kessner, Ellis B. Kohs, Henri Lazarof, Harry Partch, David Ward-Steinman, Halsey Stevens and Leonard Rosenman.

Among the jazz practitioners: Bob Brookmeyer, Sonny Criss, Don Ellis, Clare Fisher, Tom McIntosh, George Shearing and Gerald Wilson.

NEW L.A. OFFICES

Newly located in a 15th floor suite of offices at 6255 Sunset Boulevard, the BMI executive staff consists of Richard L. Kirk, vice president, California; Ron Anton, vice president, Performing Rights Administration West; Rick Landy, director, Performing Rights West; Rick Riccobono, assistant director, Performing Rights West, and Larry Conti and Dallas Midgette, General Licensing executives.

A native of Milwaukee, Wis., Anton is a graduate of Northwestern University and the University of Wisconsin Law School, class of 1954, where he was a member of the Law Review.

In 1958, Anton came to New York and served in the legal departments of Columbia Records, Music Corporation of America, the William Morris Agency and in the law firm of Rosen, Seton and Sarbin. He joined BMI in 1965 as staff attorney, and became executive director in charge of Writer Administration in 1967. In 1968, he was named vice president, Performing Rights Administration East, and was assigned to the Los Angeles office in January, 1971.

Anton is married and the father of two children. He is a member of the Bars of New York and Wisconsin, treasurer of the Academy of Country and Western Music and a member of the board of the California Copyright Conference.

Landy, a native of Pittsburgh, Pa., was educated at the University of Pittsburgh, the University of Southern California and UCLA where he earned music business-associated law credits. He joined BMI in 1969 after a career in music publishing, personal management and record production. In 1967 and 1968, he headed Tree Publishing's operations in California after a brief period with *World of Folk and Country*, a publication aimed at Country music stations throughout the nation. Married and the father of a four-month-old daughter, Landy was recently named chairman of the Academy of Country and Western Music.

Riccobono, a native Californian, is 24. He was educated at Pasadena's La Salle High School and UCLA.

Before joining BMI in January, 1973, he was bass guitarist-singer-writer with the Pony Express and served two years as professional manager with Darla Music and Darjen Music.

INTO THE FUTURE

Speaking of the general Los Angeles music scene, Kirk calls it "very bright," adding:

"The scoring and recording of most productions will continue to be done here, though production centers are springing up throughout the country. We're seeing a bit of that now. At any one time, BMI will have as many as two or three affiliates working on locations across the country and overseas."

He also indicates that the Los Angeles area is experiencing a popular music resurgence. This is primarily attributable to recording companies, which once only had branch offices in the city, having moved most of their operations and personnel to Los Angeles. He notes, too, that the Country and Western music community continues to thrive and remains a vital part of a vibrant musical scene.

"Our aim here in Los Angeles," Anton insists, "is to be readily available to our writers for consultation, advice, attendance at recording sessions and whatever. We want to offer them the best service possible."

ON THE WATERFRONT

Newest of BMI's offices, the San Francisco branch is located at 680 Beach Street. It was officially opened on December 1, 1969, under the management of Henry Katzman.

Early in 1969, BMI president Edward M. Cramer assigned Katzman to visit the city and scout out likely locations. Katzman did, and immediately perceived that the young musicians of the Bay City tended to congregate in the colorful Fisherman's Wharf area. He decided that that was where BMI should be.

It was not until later in the year that a suitable suite of offices became available—in a red brick warehouse under renovation. It was on the waterfront and in the heart of the flourishing Wharf area.

Built in 1908 following the earthquake, the building has come to be known as the "Brill Building of the West," housing a number of music business offices covering all aspects of the industry. The charming building, owned by the state of California, has long been under consideration as a railroad or maritime museum. After extensive work with the architect on BMI's suite, the doors were opened and BMI became part of the San Francisco music scene.

CONTRACT NO. 1

Management of these new offices is the latest in a long series of special assignments Katzman has covered

Winners in the West: Million Performance Songs



Parks



Bricusse



Miller



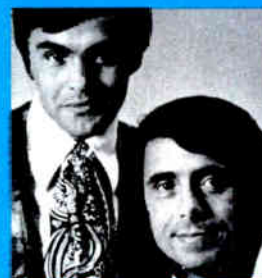
Wayne



Mitchell



Gimbel



Addrisi Brothers



Shearing



Dehr, Miller and Gilkyson

since joining BMI in March, 1940, shortly after its founding.

A professional musician from the age of 14 and a graduate of New York's City College, Katzman's earliest work with BMI was as an author-composer-reviewer-contact man. It was in this period that he teamed with another early staffer, Robert Sour, former BMI president and retired vice chairman of the board, to write "We Could Make Such Beautiful Music Together." It was the first song to be published by BMI and was awarded Contract No. 1.

Recent Winners in the West: The Oscars



Hirschhorn



The Sherman Brothers



Royer, Griffin and Karlin

Katzman, who had worked as a songwriter and musician before coming to BMI, recalls the genesis of the tune. "Actually, I'd had it in my pocket for about five years. A number of lyricists had tried to work on it, all of them unsuccessfully. Bob took a crack at it and there it was."

Prior to moving to San Francisco Katzman had been involved in BMI's music editorial area, the clearance-copyrights division, trade paper chart analysis breakdowns and the cue sheet department.

He is the father of three grown children, Michael, a professor of geology at Dennison University, Granville, Ohio; David, a professor of history at the University of Kansas, and Louise, who is pursuing her masters degree in photography at the California College of Arts and Crafts in nearby Oakland.

BAY CITY STAFF

Aware of San Francisco's vitality as a music center, BMI decided early to establish a Performing Rights division in the Bay City branch. To head it, Neil Anderson was chosen. Now director, Performing Rights, San Francisco, Anderson was born in New York City and educated at New York University and Law School. He was admitted to the New York bar in 1956. He joined BMI's legal department in 1960 and later was named executive director in charge of Writer Administration. In 1967, he joined CBS as vice president of that company's music publishing outlets, April and Blackwood Music. He rejoined BMI for the San Francisco assignment.

Rounding out the San Francisco executive staff are George McLaughlin and Bob Durso, General Licensing.

A MUSIC REPORT

Since the mid-1960s, San Francisco has become an increasingly important music center. In *The Jefferson Airplane and the San Francisco Sound* (Ballantine), Ralph Gleason cited a 1968 survey conducted by Michael Phillips, vice president of the Bank of California, concerning the potential of the music business as an emerging area industry.

"By the mid-1970s," Phillips reported, "rock music will be San Francisco's fourth largest industry, led only by construction, finance insurance and manufacturing . . . the momentum has begun. There will be a major focus on the production of music here, whatever that style of music may turn out to be."

The upsurge of new recording facilities and music business branch offices would seem to bear out his prediction and one prominent record producer has noted ". . . for major talent purposes, London, Los Angeles and San Francisco are the main veins of talent."

Surveying the San Francisco music scene, Anderson points out that the city features more places presenting live music than does New York. The *San Francisco Chronicle* has estimated that the area is the home of some 50,000 musicians and that Marin County, just north of the city, may have more musicians per capita than any other place in the world.

Not limited to music in the popular vein, Oakland, across the bay, has long been host to a large Black blues music colony and a number of record companies specializing in music of this kind have located there.

THE ROSTER

The roster of musicians operating out of the region has grown tremendously in recent years. BMI-affiliated writers among them include Shel Silverstein, currently writing for Dr. Hook and the Medicine Show; Tom Johnston of the Doobie Brothers; Jorge Santana of Malo, George Frayne of Commander Cody and His Lost Planet Airmen; Carlos Santana, Gregg Rolie and Michael Shrieve of Santana; Thomas C. Escovedo of Azteca; Jorma Kaukonen, Paul Kantner and Grace Slick of the Jefferson Airplane and Gary Yoder of Blue Cheer.

Other BMI talent in the area includes Marty Balin, Papa John Creach, David Crosby, Tom Fogerty, Norman Greenbaum, John Lee Hooker, Nicky Hopkins, Tommy Kaye, Taj Mahal, Dave Mason, Country Joe McDonald, Barry Melton, Van Morrison, Graham Nash, Pamela Polland and Merle Saunders.

In the realm of jazz: Vince Guaraldi, Herbie Hancock, John Handy, Hampton Hawes, Bobby Hutcherson, Cal Tjader and Denny Zeitlin.

Representatives in the concert area include Lou Harrison, Robert Helps, Andrew Imbrie, Robert Moran, Terry Riley, Heuwell Tircuit and Earl Zindars.

THIRD ANNIVERSARY

On June 7, BMI celebrated its third anniversary in San Francisco at a special soiree held at the Great American Music Hall, one of the city's oldest theaters.

The candlelight buffet affair was attended by some 200 people from the Bay City music community. Live entertainment was interspersed with tapes of San Francisco hits back to the mid-1960s.

A highlight of the evening was the presentation of a special award to Bill Graham of Fillmore West and Fillmore East fame. Given to Graham by BMI president Edward M. Cramer, who headed a large contingent of BMI officials, the award was "a commendation of excellence presented by Broadcast Music, Inc., to Bill Graham for long and outstanding contribution to the world of rock 'n' roll."

Graham joins a small, select group of recipients of the award which BMI has presented in the areas of jazz, popular music, musical theater, rhythm and blues, Country music, television and rock 'n' roll.

THE FUTURE

What are BMI's reasons for becoming an integral part of the San Francisco music scene? Anderson puts it very simply: "I think the city and the region will be a leader in whatever cultural changes are going to take place in this country, including music. BMI is here for what's happening today and we'll be here for whatever happens tomorrow."

A little over three decades back, BMI, with its founding, began to look West. Today, BMI is a solidly established factor there with its offices in Los Angeles and San Francisco (and BMI Canada's office in Vancouver, B.C.). The creators and users of music are being served.

S.F. Anniversary: Bill Graham (r.) receives special citation from Edward Cramer as Neil Anderson looks on.





Double winners: Eddie Lambert, Dennis Lambert (c.) and Brian Potter (r.) receive award certificates from Edward Cramer, Theodora Zavin and Ron Anton.



Al Gallico



Eddie Cornelius



Donald J. and Richard P. Addrissi



Bernie Taupin and Elton John

BMI Award Winners

POP AWARDS DINNER

The 125 writers and 76 publishers of 99 songs licensed for public performance by BMI received Citations of Achievement for the most performed songs in the BMI repertoire for the calendar year 1972. In addition, special engraved glass plaques were presented to **Mac Davis**, the writer, and to Screen Gems-Columbia Music, Inc., the publisher, of "Baby Don't Get Hooked on Me," the most performed BMI song during 1972. The awards were presented at Los Angeles' Century Plaza Hotel on June 5, by BMI president Edward M. Cramer, with the assistance of members of the firm's writer and publisher administration division, of which Mrs. Theodora Zavin is senior vice president.

The top 1972 writer-award winners are **Paul Simon**, with four songs, followed by **Thomas Bell** with three. Double-award winners include **Donald J.** and **Richard P. Addrisi**, **Eddie Cornileus**, **Linda Creed**, **Mac Davis**, **Donna Fargo**, **Al Green**, **George Harrison**, **Al Jackson**, **Elton John**, **Kris Kristofferson**, **Dennis Lambert**, **John Lennon**, **Gene MacLellan**, **Don McLean**, **Willie Mitchell**, **Brian Potter**, **Eugene Record**, **Billy Sherrill**, **Bernie Taupin** and **Bill Withers**.

Multiple publisher-award recipients include the **Al Gallico Group**, with six awards; the **Blackwood Music Group** and **Screen Gems-Columbia Music, Inc.**, each with five songs; and **ABC/Dunhill Music, Inc.**, **Charing Cross Music, Inc.**, **Interior Music Corp.**, **Irving Music, Inc.** and the **Warner/Tamerlane Group**, all with four songs each.

Twenty-seven of the songs honored with BMI awards were presented with citations marking previous awards. "Yesterday," written by **John Lennon** and **Paul McCartney**, published by **MacLen Music, Inc.**, received its seventh award. Sixth-year awards went to **Dramatis Music Corp.** for "By the Time I Get to Phoenix" and "Up, Up and Away" and to **John Hartford** and **Glaser Publications, Inc.** for "Gentle On My Mind." "Mrs. Robinson," by **Paul Simon**, published by **Charing Cross Music, Inc.**, received its fifth award. Fourth-year awards went to **Fred Neil** and **Third Story Music, Inc.** for "Everybody's Talkin'" and to **Donald J.** and **Richard P. Addrisi** and **Warner-Tamerlane Publishing Corp.** for "Never My Love."

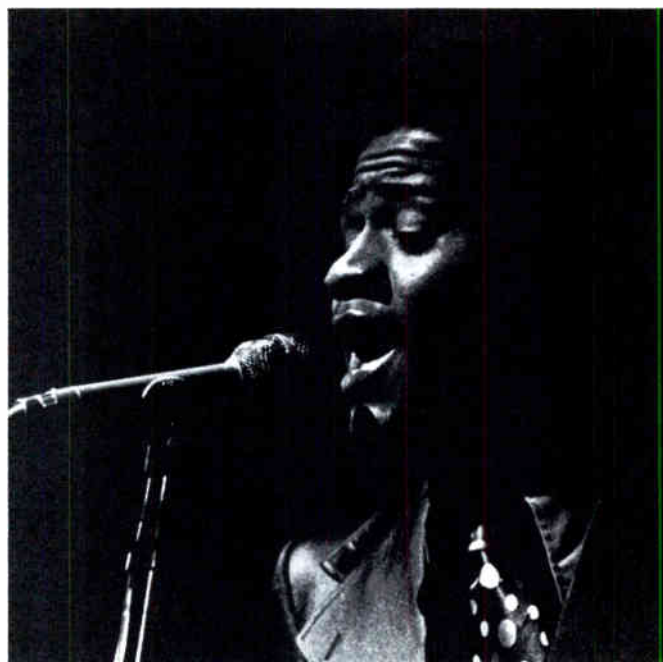
Third-year awards were presented to **Paul Simon** and **Charing Cross** for "Bridge Over Troubled Water"; **Terry Kirkman** and **Beechwood Music Corp.**

for "Cherish"; **Kris Kristofferson** and **Buckhorn Music Publishing, Inc.** for "For the Good Times"; **Paul Campbell** and **Folkways Music Publishers, Inc.** for "The Lion Sleeps Tonight (Wimoweh) (Mbube)"; **George Harrison**, **Harrisons Music, Inc.** and **ABKCO Music, Inc.** for "My Sweet Lord" and "Something"; **Joe South** and **Lowery Music Co., Inc.** for "(I Never Promised You A) ROSE GARDEN"; **Gene MacLellan** and **Beechwood Music** for "Snowbird"; **Buddy Buie**, **James B. Cobb Jr.**, **Emory Lee Gordy Jr.** and **Low-Sal Music Co.** for "Traces," and to **Irving Music, Inc.** for "We've Only Just Begun."

Honored for the second time were "Be My Baby," written by **Phil Spector**, **Ellie Greenwich** and **Jeff Barry**, published by **The Hudson Bay Music Co.** and **Mother Bertha Music, Inc.**; "Breaking Up Is Hard to Do," by **Neil Sedaka** and **Howard Greenfield**, published by **Screen Gems-Columbia Music, Inc.**; "For All We Know," by **Fred Karlin**, **Robb Royer** and **James Griffin**, published by **ABC/Dunhill Music, Inc.** and **Al Gallico Music Corp.**; "Gone," by **Smokey Rogers**, published by **Dallas Music Co., Inc.** and **Hill and Range Songs, Inc.**; "Help Me Make It Through the Night," by **Kris Kristofferson**, pub-



Thomas Bell and Linda Creed



Al Green

lished by Combine Music Corp.; "I Can't Stop Loving You," by **Don Gibson**, published by Acuff-Rose Publications, Inc.; "Puppy Love," by **Paul Anka**, published by Spanka Music Corp.; "Put Your Hand in the Hand," by **Gene MacLellan**, published by Beechwood Music; "Rockin' Robin," by **Jimmie Thomas**, published by Recordo Music Publishers, and "Theme From Shaft," by **Isaac Hayes**, published by East/Memphis Music Corp.

A complete list of the 1972 BMI award winners is on the back cover of this issue.

A highlight of the June 5 award

ceremonies was the presentation of a Special Citation of Achievement to the writer and publisher of this year's Oscar-winning song, "The Morning After," from *The Poseidon Adventure*. Fox Fanfare Music, Inc. and BMI's **Joel Hirschhorn** received the citations. This year's best song Oscar marks the third year in a row that a BMI-licensed song has been so honored. In 1971, **Isaac Hayes** won the award for "Theme From Shaft," published by East/Memphis Music Corp. The year before, **Fred Karlin**, **Robb Royer** and **James Griffin** shared the award for their song, "For All We Know."



Al Jackson



Willie Mitchell



Mac Davis (c.) and Screen Gems-Columbia's Lester Sill (l.) and Irwin Schuster share 'Most Performed Song' honors presented by Edward Cramer.



George Harrison



Billy Sherrill



Donna Fargo



Gene MacLellan and Edward Cramer



Denise and Bill Withers

Award highlight: A Special Citation to Oscar winner Joel Hirschhorn (c.) and Fox Fanfare's Herb Eiseman (r.). Richard L. Kirk, Edward Cramer, Theodora Zavin and Ron Anton present the award.



**EMMY
MUSIC
SWEEP**

BMI writers scored a clean sweep in the music achievement categories in the 25th annual

Emmy Awards ceremonies held May 20 at the Shubert Theater, Los Angeles, Calif.

The award for Outstanding Achievement in Music Composition (for a series or a single program of a series) went to **Charles Fox** for his work in ABC's *Love, American Style* programs.

Jerry Goldsmith took the award for Outstanding Music Achievement in Music Composition (special program) for his score written for NBC's *The Red Pony*.

Peter Matz was awarded the Emmy for Outstanding Achievement in Music Direction of a Variety, Musical or Dramatic Program (a single program of a series or a special program). The award-winning segment of *The Carol Burnett Show* featured **Anthony Newley** and **Bernadette Peters** and was telecast December 16, 1972.

Rounding out the sweep was the Emmy to **Fred Ebb** and **John Kander** for Outstanding Achievement in Music, Lyrics and Special Material (series, single program of a series or special program). The winning show: *Singer Presents Liza With a Z*, first shown September 10, 1972.

Outstanding multiple award-winning programs honored during the National Academy of Television Arts and Sciences broadcast, besides *Singer Presents Liza With a Z*, were ABC's *The Julie Andrews Hour* (**Nelson Riddle** writes the theme and original music); *The Mary Tyler Moore Show* (**Sonny Curtis** wrote the theme, **Pat Williams** composes the original music); CBS's *The Waltons* (theme by **Jerry Goldsmith**, original music by **Goldsmith**, **Alexander Courage** and **Arthur Morton**), and *The Marcus-Nelson Murders* (scored by **Billy Goldenberg** and **Bobby Russell**).

A winner in the children's program category was ABC's *Last of the Curlews*. It was produced by **William Hanna** and **Joseph Barbera**, who also teamed with **Hoyt Curtin** to write the score.



Anthony Newley, Carol Burnett and Bernadette Peters as they appeared on the show cited for Peter Matz' Music Direction.





BMI President Edward M. Cramer.

THE WRITER AFFILIATE: WHAT HE HAS TO KNOW

Q. Where can the completely inexperienced writer, possibly with a song or songs unassigned, find initial information?

A. Of course BMI will provide all the help it possibly can. But it is suggested that the writer also go to the public library and ask the librarian what is on hand relative to how to write, publish and market a song. There are quite a few published.

Watson-Guptil Publications, Inc., 1 Astor Plaza, New York City, N.Y. 10036 (owned and operated by *Billboard*), publishes such books. Two of them are: *How to Get Your Song Recorded* and *This Business of Music*.

The writer might contact them for information on other titles. If you tell them what you're looking for, we're sure they have a publication to fit your needs.

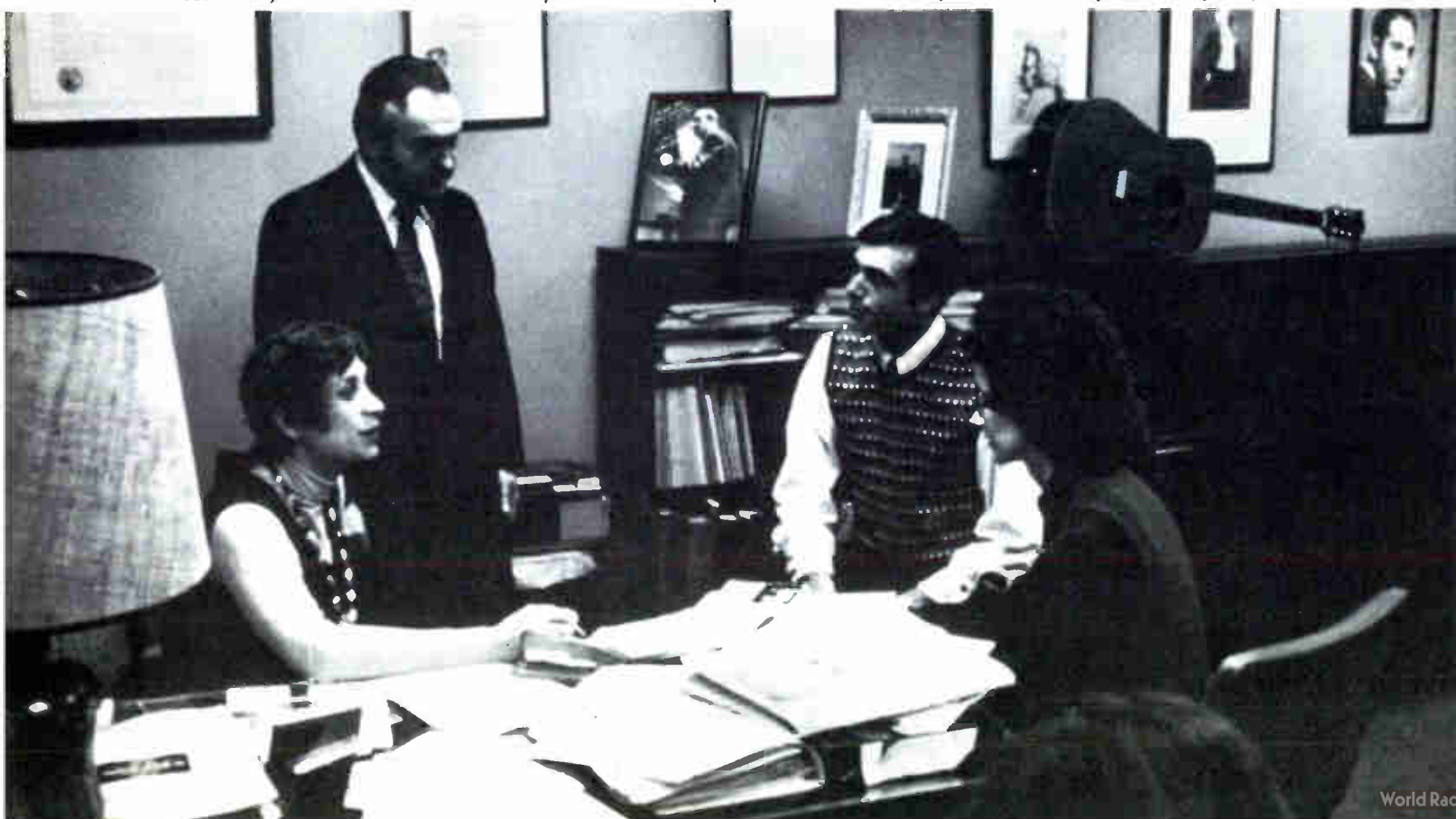
Q. Am I eligible to affiliate with BMI as a writer?

A. If you have written a musical composition, alone or in collaboration with other writers, and the work is either commercially published or recorded or otherwise likely to be performed, you are eligible to apply for affiliation with BMI.

Q. Why should I affiliate?

A. Because if your works are being performed and you do not affiliate, BMI will be unable to pay you the performance royalties your song would earn.

At BMI, advice and consultation for writers and publishers is a basic factor in the open door policy.



'The Red Pony,' with Maureen O'Hara and Henry Fonda: an Emmy for Jerry Goldsmith.

Liza Minnelli in the Ebb/Kander Emmy winner 'Liza With a Z.'



An Emmy award to Charles Fox for his music heard in 'Love, American Style.'





Some executives of Performing Rights Administration in the reception area, BMI, New York.

The Open Door of BMI

OVER three decades ago, BMI, with its founding, offered this statement of policy: "BMI is a completely new force in American music. It is also a means of giving you who make up the musical public an opportunity to hear its music and, most significant of all, an opportunity to grow familiar with the work of composers who previously have not been privileged to put their music before you. BMI has dropped the bars, and now the new, the young and those you may not have known, can bring you their songs."

With its door open to writers and publishers, BMI here explains the process of affiliation and information on what BMI is, what it does and where you, as a music creator, fit into the picture.

WHAT IS BMI?

Q. What is BMI?

A. Broadcast Music, Inc., more popularly known as BMI, is a performing rights organization.

Q. What is a performing right?

A. It is the right granted by the U.S. Copyright Act to creators of musical works to license these works for public performance for profit. This right is one of a number of separate rights which the law gives to copyright owners. They include the right to authorize publication or recording of a work.

Q. Does BMI handle all these rights?

A. No. BMI only handles performing rights.

Q. What does BMI do?

A. There are upwards of 6,000 radio stations, 800 TV stations, 30,000 hotels, countless nightclubs and other places in the U.S. which perform music publicly for profit. It would be virtually impossible for an individual to license these himself. Therefore BMI acquires rights from authors, composers and publishers and, in turn, grants licenses to use its entire repertory to users of music. BMI collects fees from each user of music it licenses. It is our objective to distribute to our writers and publishers all the money we collect, other than what is needed for operating expenses.

Q. Is BMI a profit making organization?

A. No. Although BMI is wholly owned by its stockholders, they don't receive dividends or any of the other benefits of corporate ownership.

continued

Q. What does it cost me to join?

A. Nothing! BMI charges no fees or dues whatever to writers.

Q. Where is BMI located?

A. BMI has offices as follows:

40 West 57th Street
New York, New York 10019
212-586-2000

6255 Sunset Blvd.
Hollywood, California 90028
213-465-2111

680 Beach Street
San Francisco, California 94109
415-441-7255

150 S.E. Second Avenue
Miami, Florida 33131
305-377-9749

230 North Michigan Avenue
Chicago, Illinois 60601
312-263-5394

217 Montgomery Street
Syracuse, New York 13202
315-422-9101

710 Sixteenth Avenue, South
Nashville, Tennessee 37203
615-259-3625-6-7-8

BMI CANADA, LTD.

1440 St. Catherine St. W.
Suite 324, Montreal 107, P.Q., Canada
514-866-4937

41 Valleybrook Dr.
Don Mills, Ontario (Metropolitan Toronto)
Canada
416-445-8700

1462 West Pender Street
Vancouver 5, B.C.
604-688-7851

BMI welcomes visits from affiliated writers. In each office, BMI personnel are ready and able to talk to you. You will find a warm and friendly atmosphere at every BMI office.

Q. Does BMI take care of performances of my works outside of the U.S. and Canada?

A. Yes. BMI has agreements with all important performing rights societies in foreign countries. If a work of yours is played, for example, in England, the British performing rights society will collect there and transmit the money to BMI for your account. The money will be paid to you after a 10% handling charge has been deducted.

At Your Service: Key BMI Personnel, New York . . .



Theodora Zavín, senior vice president, Performing Rights Administration.



Oliver Daniel, vice president, Concert Music Administration.



Stanley Catron, executive director, Writer Administration.



Charles Dudley, assistant, Performing Rights Admin.



Mark Sikelianos, director, TV Performing Rights East.



Patrick Fabbio, director, Writer Administration.



Donald Mott, assistant, Writer Administration.



Allan Becker, director, Musical Theater Department.

Q. How does BMI keep track of performances of my work?

A. Networks furnish us with daily logs of all music performed. Because there are so many local broadcasting stations, it is impossible to keep track of everything each one of them plays every day of the year. Instead,

a scientifically chosen representative cross section of stations is logged each quarter. The stations which are being logged supply us with complete information as to all music performed. These lists or *logs* are put through an elaborate computer system which multiplies each performance listed by a *factor* which reflects the ratio of the number of stations logged to the number licensed. If, for example, BMI licenses 500 stations of a certain kind and ten of them were logged during a given period, every performance of a song listed would be multiplied by 50 and the writer and publisher would receive credit for fifty performances every time the work appeared on a log.

Television theme and cue music is logged with the aid of *cue sheets* prepared by the producer which list all music performed in the program. The number of performances of music in motion pictures, syndicated film series and certain other types of television shows are counted with the aid of cue sheets and the more than 80 TV Guides published in various parts of the country.

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

Q. Is information available as to which stations are being logged at a given time?

A. No. Even BMI personnel do not know which sta-

tions are being logged in a given month, until after the logging period is over. The selection of stations to be logged is made on the basis of a scientifically chosen sample, and communication with stations to be logged is done by an independent accounting firm.

Affiliated writers are invited to visit BMI's logging department so that they may see exactly how it works.

Q. How are my royalties computed?

A. BMI publishes a payment schedule of performing rights royalties. A copy of this schedule is given to you when you affiliate with BMI. If BMI should change its payment structure, a revised schedule will be sent to you.

Q. How often do I get paid?

A. Statements for broadcast performances in the U.S. and Canada are rendered to our affiliates four times each year. Statements reflecting foreign royalties are rendered semi-annually. Statements relating to live concert performances are rendered once a year.

Q. How does BMI know what works I should be paid for?

A. BMI supplies you with *clearance forms* on which you give us all relevant information with respect to each song you write, such as the names of the co-writers, the publishers, etc. This information enables us to identify the works for which you are entitled to receive payment.

For the affiliating writer: a selection of various forms and schedules.

BROADCAST MUSIC, INC.
WRITER PAYMENT SCHEDULE

Following is the payment schedule in effect as of January 1, 1972. It does not constitute a modification or amendment of any agreement to which BMI is a party. The rates described are subject to change at any time.

U. S. RADIO FEATURE PERFORMANCES

Local A M Local F M Net

Group 1 Group 2

Popular Song

APPLICATION FOR WRITER AFFILIATION
BROADCAST MUSIC, INC.
WRITER ADMINISTRATION DEPARTMENT
40 WEST 57th STREET
NEW YORK, N. Y. 10019

NAME: MR. MRS. MISS (First Name) (Middle Name or Initial) (State) (City) (Home Address)

World Radio History

BROADCAST MUSIC, INC.
40 West 57th Street
New York, N. Y. 10019

Writer Clearance Form
Broadcast Music, Inc., 40 West 57th Street, New York, N. Y. 10019
Att. Index Department
Your Social Security Number or Tax Account Number

1. THIS FORM MUST BE FILLED OUT IN ACCORDANCE WITH INSTRUCTIONS ON THE REVERSE SIDE AND BOTH COPIES MUST BE RETURNED TO BMI.

2. TITLE ONE WORK PER FORM

3. A IF BASED ON PUBLIC DOMAIN GIVE ORIGINAL TITLE AND SOURCE

3. B CHECK IF WORK IS FROM
MOTION PICTURE
BROADWAY SHOW
OFF-BROADWAY SHOW

4. GIVE TITLE OF FILM OR SHOW

5. WRITER NAME(S) LAST FIRST MIDDLE

6. WRITER ADDRESS(ES)

Perf. Rts. (6. Copyright)

DO NOT ANNOUNCE



Some views of the Index Department: above, checking an individual song. There are well over one million titles on file in huge, automated cabinets, one bank shown at right.



William Haywood, director, Index Department.



Total computerization of BMI's records is near completion. Above, left, a view of the modern computer facilities. To the right, a view of the data entry operation.

Q. Is reporting my compositions to BMI's Index Department a key element in my relationship with BMI?

A. Yes. Each composition should be reported as soon as it is published and/or recorded, so that BMI has up-to-date information on the works licensed for a writer and/or publisher. BMI's ability to license and log a composition depends on accurate information of this sort.

Q. Does BMI promote my music?

A. No, that is the function of the music publisher.

Q. Does BMI place my music with a publisher?

A. No.

Q. Does BMI have anything to do with licensing or collecting royalties for records?

A. No.

Q. Is there a standard contract that all BMI writers and publishers use when a writer gives a song to a publisher?

A. No.

continued

Q. Will BMI give me legal advice on a contract?

A. No. Legal advice should be obtained from your own lawyer.

Q. Will BMI find me a collaborator?

A. No. BMI has found that a true and successful collaboration is best achieved by the collaborators.

Q. May I collaborate with a writer member of a foreign performing rights organization?

A. Yes. If you collaborate with a writer member of a foreign performing rights organization, that writer will be paid by his own society and you will be paid by BMI.

Q. May I collaborate with a writer who is affiliated with no society?

A. Yes. However, your collaborator will have no way to collect performance royalties of your jointly written work unless he affiliates with BMI.

Q. May I collaborate with a writer who is an ASCAP member?

A. Yes.

Q. What is the duration of the usual contract between BMI and a writer?

A. Two years. At the end of the term the contract is automatically renewed unless either you or BMI gives notice 60 days before the termination of the contract.

Q. When I affiliate with BMI, may I write under a pseudonym?

A. Yes. Indeed, if yours is a very common name such as John Jones or William Smith, it is often better to use a pseudonym as a means of surer identification. Be certain to list all pseudonyms on your application.

List your proper address as well. If you move, send us your new address immediately. This will ensure your receiving royalty statements and checks promptly.

Q. Can a writer join another performing rights organization while affiliated with BMI?

A. No. A writer may not affiliate with more than one licensing organization, foreign or domestic, at the same time.

Q. If my name is listed incorrectly, or left out entirely, on a record label or in the trade papers, will I lose out on my performance payments?

A. No! If an error has been made on a record label or in a trade paper you should promptly notify both BMI and the record company or trade paper involved. If you do this and if you have properly submitted the clearance forms previously described, no error in record label copy or trade paper listing can affect your royalty payments. It is the information given to BMI on the clearance forms submitted by both the writer

and the publisher that enables us to identify your works and pay for performances.

Q. May I assign my royalties to another party?

A. By no means! BMI will not normally recognize an assignment of performance royalties. This rule is made to protect *you*.

Q. In addition to collection of my performance royalties, does BMI provide any other services for affiliates?

A. Yes. For example:

(1) For writers interested in writing for the musical theater, BMI maintains a Musical Theater Workshop. Workshops are presently being held in Beverly Hills, Calif., Toronto and New York City. Admission to the workshop is determined by BMI management. There is no cost to the writer.

(2) For composers of concert music, BMI publishes brochures listing their works, recordings and major performances. These are distributed to orchestra conductors, colleges and universities, music critics, etc.

(3) BMI publishes a magazine, "The Many Worlds of Music," which, in pictures and articles, illustrates the organization's multiple interests, its accomplishments and achievements and those of its authors, composers and publishers.

(4) BMI Awards to Student Composers: In order to encourage and aid young composers, BMI annually awards scholarship grants to the best young student composers of concert music.

(5) Varsity Show Competition: BMI annually gives an award for the score of the best college musical or varsity show written by undergraduates.

(6) Protection against *songsharks*. In BMI's opinion, any publisher who charges a writer a fee for publication, recording or any other services connected with the exploitation of a song is what is known in the trade as a *songshark*. BMI's contracts with publishers call for cancellation of the contract if the publisher is guilty of *songsharking*.

(7) BMI is actively engaged in working for improved copyright laws and similar matters of importance to the creators of music.

BMI AND THE PUBLISHER

Q. What are the criteria for publisher affiliation?

A. Over the years, our experience has been that such affiliation will be of practical benefit only to a publisher who has the ability and financial resources to undertake broad-based exploitation of his works.

We require that our affiliates satisfy reasonable standards of literacy and integrity.



The BMI Logging Department, where the use of music on radio and TV is carefully ascertained. Paul Rosenthal (inset) directs the operation.

At the time of affiliation, applicants should have some musical compositions being performed—or likely to be performed—by broadcasting stations or in other public performances.

If, in the opinion of BMI, you meet these basic qualifications an affiliation contract will be offered.

Under this contract the affiliated publisher assigns the exclusive performance rights of all the works in his catalog to BMI. In turn, BMI will license these performance rights to radio and television stations and to other users of music. The agreement provides for payment to the affiliate of royalties on the basis of logged broadcasting performances of his works.

Q. Is there a charge to affiliate as a publisher?

A. It is the general practice of performing rights organizations to impose an annual charge on all publishers. BMI does not follow that practice; instead, there is an *initial* charge of \$25.00 which partially defrays the administrative costs involved in affiliation. This charge is made only at the time of affiliation and is neither refundable nor deductible from earnings.

Q. What are the steps to publisher affiliation?

A. After a completed application is returned to BMI, there is an overall check made to see if all the items are answered satisfactorily. Then, basic agreement forms, in duplicate, are sent to the applicant for completion and signature. Both copies are then returned to BMI for countersignature.

Q. What happens then?

A. The contracts are then signed by a representative of BMI and a fully executed copy is sent to the publisher for his files. In addition, the publisher receives instructions and forms relating to the registration of titles for clearance. Material and information regarding sub-publishing is included, as is a list of foreign licensing societies with which BMI has agreements.

Q. What procedures must a publisher follow upon affiliation?

A. In order to reap the full benefits of the agreement, the publisher must take a series of steps to give BMI the information necessary to log and pay for works. The steps are as follows:

(1) *Register your active works for clearance with BMI immediately.*

It is essential that the publisher carefully follow instructions relating to the completion of clearance forms provided. The forms are then filed with BMI's Index Department.

(2) *Register each new work for clearance with BMI promptly.*

Every new work which the publisher acquires should be registered with the Index Department prior to its anticipated performance or prior to the date of its publication, the release of the first recording or exhibition of any film or tape with which the work is synchronized. A copy of the music and two copies



*Elizabeth Granville,
executive director,
Publisher Administration.*



*Sylvia Manuel, director,
Publisher Administration.*

of the Publisher Clearance Form should be sent to the Index Department for each such work acquired. The clearance procedure is absolutely necessary. Until the publisher has cleared the work, music users are not aware that his music is available to them for performance. Furthermore, until the work has been cleared, BMI's Logging Department cannot credit the publisher with performances of his work. When the publisher has cleared a work, he is notified of its receipt by the Index Department. The publisher should watch for this notification so that he may be sure his clearance forms have been received and duly registered.

(3) Notify BMI when a song has been recorded.

In addition to the above registration, it is necessary that the publisher also notify the Index Department as soon as a work has been recorded. One copy of the record card provided by BMI is forwarded to the Index Department. Each additional recording requires an additional card.

(4) Notify BMI if a song is used in a motion picture or in a filmed television program.

If a work from the publisher's catalog is used in a motion picture or a filmed television program, the usage of such material is reported on a *music cue sheet* prepared by the producer of the film. This sheet will list how the selection was used and the duration of the performance(s). When such a usage of a work from the publisher's catalog occurs, the *music cue sheet* should be sent to the Index Department. In the case of cue and background music it is not necessary to submit either clearance forms or lead sheets unless specifically requested by BMI.

(5) Performances of works abroad.

BMI has agreements with a number of foreign performing rights societies. These societies log and pay

BMI for performances in their territories of the works that are in the BMI repertoire. Foreign societies, as a rule, divide performing royalties into a publisher's share and a writer's share. When a publisher assigns any of his works to a foreign publisher, the agreement between him and the foreign publisher should state that he has granted performing rights to BMI and should set forth what percentage of the *publisher's share* each is to receive. The agreement should also specify whether the publisher's share will be collected on his behalf by the foreign publisher or whether it is to be paid by the foreign society to BMI for his account. Further, the agreement should stipulate the duration of the sub-publication assignment and the territory covered by it. BMI, after deducting 10 per cent of the total for administrative expenses, will remit the publisher's share received from abroad.

In order for the publisher to secure the benefits of agreements made with BMI, it is essential that BMI give full information to foreign societies. It is imperative that the publisher, at the time of affiliation, send BMI a list of all compositions in his catalog in which he may have heretofore granted foreign performing rights. Report form F-1 should be used in listing such compositions.

In the future, when he enters into any publisher agreements which may involve these territories, he should use form F-1 to notify BMI immediately so that a proper claim for performing royalties may be made. Failure to give this information to BMI promptly may result in loss of royalties. Copies of form F-1 are always available from BMI's Foreign Department.

(6) Acquiring works from abroad.

BMI's agreements with foreign societies also enable BMI publishers to secure performing rights for the United States and Canada in works written or pub-

APPLICATION FOR PUBLISHER AFFILIATION

BROADCAST MUSIC INC.

Publisher Administration
40 West 57th Street
New York, N. Y. 10019

BROADCAST MUSIC, INC. PUBLISHER PAYMENT SCHEDULE

The following is the payment schedule in effect as of January 1, 1972. It does not constitute or amendment of any agreement to which BMI is a party. The rates described are subject to change at any time.

1. U. S. RADIO FEATURE PERFORMANCES

Local A M

Group 1

Group 2

Local F M

Network

NOTE:

ALL QUESTIONS MUST BE ANSWERED
APPLICATION MUST BE SIGNED ON LAST PAGE

I. NAME OF YOUR PROPOSED PUBLISHING COMPANY:

(In order to eliminate confusion it is necessary to reject any name identical to that of an established publishing company. Also, any name using company name cannot be accepted.)

Publisher Clearance Form

Broadcast Music, Inc., 40 West 57th Street, New York, N. Y. 10019
Att. Index Department

THIS FORM MUST BE FILLED OUT IN
ACCORDANCE WITH INSTRUCTIONS ON
THE REVERSE SIDE AND BOTH COPIES
MUST BE RETURNED TO BMI.

TITLE - ONE WORK PER FORM

IF BASED ON PUBLIC DOMAIN - GIVE ORIGINAL TITLE AND SOURCE

CHECK IF WORK IS FROM:
☐ MOTION PICTURE
☐ BROADWAY SHOW
☐ OFF-BROADWAY SHOW

GIVE TITLE OF FILM OR SHOW

WRITER NAME(S)

LAST FIRST MIDDLE

WRITER ADDRESS(ES)

Perf. Rts.
Orig.

Share

Writer
Code No.

PUBLISHER(S)

IF WORK IS OF

AGREEMENT made this

day of

BROADCAST MUSIC, INC., a New York corporation, whose address is 40 West 57th Street,

(hereinafter called "BMI") and

corporation

a

firm name and style of

(City)

Street or Avenue)

(hereinafter called "Publisher").

WITNESSETH:

FIRST: The term of this agreement shall be the period of five (5) years, and continuing thereafter for as long as the parties shall so desire.

to unless terminated by either party at the end of such initial period, or any such term.

As used in this agreement, the word "works" shall mean dramatic-musical compositions, including lyrics and music, for the stage, screen, radio, or other medium.



Mac Davis

BY SAM SUTHERLAND

Ask BMI's Mac Davis how he reacts to his recent emergence as a major pop writer and performer, and he smiles wryly: "So far, it's goin' all right. I ain't no *star*." His soft, drawling baritone tugs at the phrase, reflecting both Davis' relaxed country manner and a sense of humor regarding pop music mythology, fed by nearly 20 years of exposure to the music industry.

Davis the writer certainly has proven himself. Over the course of the past few years, his work has established him as a key voice for a growing generation of pop-oriented but still Country-flavored artists like Bobby Goldsboro, Glen Campbell, O. C. Smith and, of course, Elvis Presley.

His degree of impact as a writer is widespread. Witness. During the BMI awards presentation, June 5, at Los Angeles' Century Plaza Hotel, he was presented a special engraved glass plaque for his "Baby Don't Get Hooked On Me," the most performed BMI song of 1972.

As singer and writer Davis' style can be traced back to a childhood that quickly defines him as a product of his time and place. Born in Lubbock, Tex., on January 21, 1942, he initially became involved with music in church, where "my father made me sing in the choir, when he found out I had a voice."

That discovery roughly coincided with Davis' first compositions: "As soon as I could whistle, I started making up songs. No words, of course, but I was real smug, 'cause I was doing my own material. Never studied music. The tunes jus' come to me."

For Davis' generation, rock'n'roll was a strong, new musical force, and he, too, was fascinated by its most charismatic figures. At 15, he was already following their lead, playing in a band and writing rock'n'roll songs like "Mau Mau Mary," "I Got a Flea On Me."

Davis did not pursue a career as a performer, however. Instead he turned to the music industry itself. The conflict between school—he completed two years of college—and work was resolved when he took a job as a record promotion man for Lowery Music in Atlanta, where he had moved in 1959. That led, in turn, to a job as district manager for Liberty Records in Atlanta and, after five years, a post with that recording company's publishing outlet, Metric Music.

If Davis had ceased performing, his writing activity remained constant, and he continued writing his songs and seeking exposure for them. He was learning his craft. His earlier fascination with song formulas was replaced by a more direct approach. "I started learn-

ing more about form and stopped trying to write hits," he recalled. That, for Davis, was a significant change in direction.

One of Davis' earliest dreams had been to write for Elvis Presley, a key figure in his musical development in the 1950s and 1960s. After Davis compositions proved effective and were recorded by Billy Strange, Nancy Sinatra ("Good Time Girl," "God Knows, I Love You"), among others, he achieved his goal. Presley taped several of his songs, including "A Little Less Conversation," "Clean Up Your Own Backyard," "Charro" and, most notably, "In the Ghetto." The latter, a work that very much underscores Davis' concern for emotional honesty.

Other artists found Davis material consonant to their views and aims. "Memories" proved an attractive vehicle for Andy Williams. And O. C. Smith recorded "Friend, Lover, Woman, Wife" and "Daddy's Little Man," which was inspired by Davis' young son. His songs also were heard in *Norwood*, the film starring Glen Campbell. Motion pictures seem a likely outlet for his product in the immediate future.

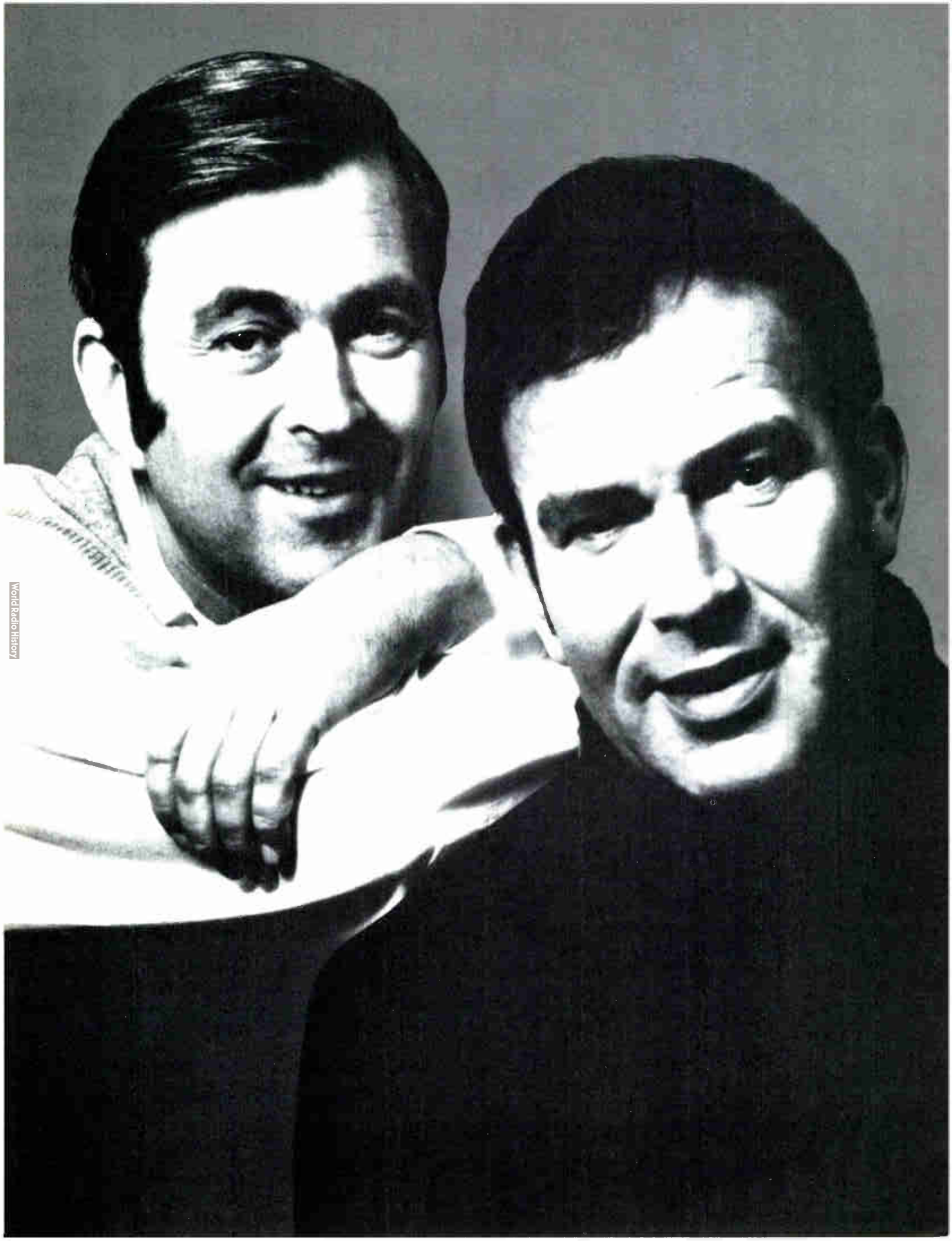
Today Davis is touring regularly, enjoying the spotlight because he's "such a ham." But he remains primarily concerned with his writing for his own publishing company, Song Painter Music (Screen Gems, BMI). Still, even that brings a few surprises, as in the case of his recent chart hit, "Baby Don't Get Hooked On Me," composed initially as a joke.

Producer Rick Hall had complained that Davis was giving away all his "hooks" to other artists, so the writer used a studio break to compose what is now the chorus. Hall promptly envisioned a "smash," ordered Davis to complete the tune and produced the Columbia single that shortly thereafter crested the charts at number one after only three weeks.

With his material continuing to reach for a broader range of themes, Davis may laugh at the stories behind his rise to national prominence. But he still takes that title "The Song Painter," quite seriously. And that, for Davis, suggests a search for truth as well as laughter.

It is one song however, recently composed, that best summarizes this writer-performer's feelings. "It's called 'Words Don't Come Easy.' That says it all for me. There just isn't enough time."

Talent editor of Billboard, Sam Sutherland has written about popular music in several national magazines.



Kander & Ebb

BY JOHN S. WILSON

From Monday through Friday every week, John Kander gets up bright and early in the town house he owns just off Central Park on New York's West 70th Street and hurries over to Fred Ebb's apartment on West 72nd Street near the Hudson River (occasionally, for variety, Ebb flows over to Kander's). Then the team that wrote the scores for *Cabaret*, *Zorba*, *Flora, the Red Menace*, *The Happy Time* and *70, Girls, 70* spends the morning joyfully creating words and music, even when they have no specific project in front of them.

For the BMI team, whose creation *Cabaret*, in its film version, recently won eight Oscars, "writing is fun." That was the way John Kander described it. The music man and elder member of the duo (born in Kansas City, Mo., March 18, 1927) added: "We have a terrific good time."

"We both work best in the morning," adds Ebb, the word man (born in New York, April 8, 1932). "I love mornings but by afternoon I get tired. We're temperamentally perfectly suited to each other."

"We're both very loose creatively," Kander continues. "We talk a lot. We both can improvise almost instantly. We can write a lot of junk and throw it away. We're not long on ego. We don't get embarrassed in front of each other. If either one of us gets a block, the other can jolt him out of it."

This happy conjunction of talent began in 1962 after the team had laid the foundation for what they eventually came to do together.

Kander, after going to Oberlin College (B.A. in music) and getting a master's degree in music composition at Columbia, composed dance music for TV's *Omnibus* and for the Broadway productions of *Gypsy* and *Irma La Douce*. His first attempt at a Broadway score was *A Family Affair* in 1962, with lyrics by James and William Goldman. Meanwhile, Ebb was graduating from New York University, getting a master's degree (like Kander, from Columbia, but in English literature). He got into lyric writing, first with Phil Springer and later with Paul Klein, with whom he collaborated on an Off Broadway musical, *Morning Sun*.

When Kander and Ebb were brought together in 1962 by publisher Tommy Valando, they turned out a quick hit, "My Coloring Book," and became specialists in night club material for Kaye Ballard, Carol Channing, Carol Lawrence and others. But they both leaned to the musical theater.

With Richard Morris, they wrote a musical called *Golden Gate* which was supposed to open in San Francisco on the 57th anniversary of the great earthquake (April 18, 1963) but didn't. It served a purpose, however, because when producer Hal Prince, a friend of Kander's, asked to hear some of their work, *Golden Gate* provided their audition material. As a result, they got their first Broadway show, *Flora, the Red Menace*, which also provided a Broadway debut for 19-year-old Liza Minnelli.

Flora was a flop but Hal Prince, sensing things were going wrong even before the opening, told Kander and Ebb, "We're going to have a meeting at 4 o'clock in the afternoon the day after *Flora* opens and talk about a new show."

The new show was *Cabaret* which won eight Tony awards as well as a Grammy and put Kander and Ebb in the top flight of Broadway musical teams, although their joint career since then has gone up and down like a roller coaster. They count *The Happy Time*, which ran for nine months, among their failures because the essence of the show disappeared when the characterization of the leading role was changed during rehearsal (which also happened to *Flora*).

But their spirits and reputations rose again with *Zorba* only to sink with *70, Girls, 70*.

"We had enormous belief in *70, Girls*," said Ebb. "It was our idea, an idea that had been kicking around for six years—to do a musical about geriatrics and do it like a big vaudeville show. After *Zorba*, doors were opened to us. We could command attention. People asked us what we'd like to do. But nobody wanted *70, Girls*. They hated the idea, hated old people."

Now they're at work on a musical version of Maureen Watkins' play, *Chicago*, which, like *70, Girls, 70* (and, to a degree, like *Cabaret*), will be done in terms of vaudeville—not much dialogue, no standard book scenes, lots of vaudeville acts. Vaudeville opera, they call it.

The styles of their shows have varied but there is one style they have not attempted—a rock musical. Not that they are opposed to rock musicals, *per se*, but simply because it was not an appropriate style for any of their projects.

"You must write what the material dictates," Ebb insists. "You can't follow fashion."

Mr. Wilson, jazz critic for The New York Times, writes on diverse musical subjects, one of which is the theater.



Joel Hirschhorn

BY JOHN TYNAN

For Joel Hirschhorn it all began in the early 1950s with a girl around the corner in the Bronx. He was then a teen-ager and already deeply involved in serious music. He gave a piano concert at Town Hall when he was 12. As for the girl around the corner, "She dug rock 'n' roll," Hirschhorn said in a recent interview in West Hollywood, "and I wanted to impress her. So I wrote my first song, just for her."

Perhaps at that time the young lady wasn't particularly impressed. But if she watched the telecast of the Academy Awards last April, she must have seen BMI's Joel Hirschhorn—all grown up—and his partner Al Kasha step up and walk off with the Oscar for the best motion picture song of 1972, "The Morning After," from *The Poseidon Adventure*.

Born in the Bronx 35 years ago, Joel Hirschhorn came to popular songwriting via the familiar route of early classical piano training. But life as a burgeoning prodigy was too "rigid," he says, and the incessant practice, among other demands, turned him off.

Meanwhile, "I'd written tons of short stories and half-finished novels." In fact, Hirschhorn was so serious about prose writing he learned to stenotype, hoping to glean the grist of fiction as a court reporter. Smiling gently into his light brown beard, he sighed, "I wound up reporting traffic court."

Hirschhorn recalled the early strivings as we sat in his tree-shaded court apartment, situated between the Sunset Strip above and West Hollywood below. The quiet study on Holloway Drive, with golden Oscar observing from a corner of the room, is remote from the tinpannery of Manhattan's Brill Building.

Once Hirschhorn made up his mind to write songs seriously, he willy-nilly bearded the publishers in the Brill. "When my first song got turned down," he recalled, "I asked the publisher in fine naiveté, 'Can you specifically verbalize what you didn't like?' He just said, 'I didn't like *anything* about it!'" Sobering.

In 1960 Hirschhorn was drafted. During Army service, he had his first important record release, an LP containing his song, "All About Love."

The ice broken, other hit recordings followed, including Ronnie Dove's "Let's Start All Over Again" and "One More Mountain to Climb"; Brian Hyland's "Stay and Love Me All"; the Peppermint Rainbow's "Will You Be Staying After Sunday"; Trini Lopez's "I Won't Let You See Me Cry"; Elvis Presley's "Your Time Hasn't Come Yet, Baby" (from the MGM movie *Speedway*), and Peggy Lee's moving version of "Living

Is Dying Without You"—all written in collaboration with Al Kasha.

Hirschhorn and writing partner Al Kasha went to the Coast in 1968. That year they wrote songs for the movies *Who Killed Teddy Bear?* and *The Fat Spy*, featuring the late Jack E. Leonard. The following year they worked on the Jack Lemmon film, *The April Fools*, and the Presley movie, *Speedway*. Then, in 1970, a change of pace, with some Big Sky words 'n' music for *The Cheyenne Social Club* with James Stewart, Henry Fonda and Shirley Jones, and the Jacqueline Bisset picture, *The Grasshopper*. 1971 produced *The Todd Killings*. Last year, of course: *The Poseidon Adventure* and its Oscar song, "The Morning After." This roster doesn't even include work for television, ranging from *The Bugaloos* and *The Hardy Boys* to Bell Telephone's *Confrontation*.

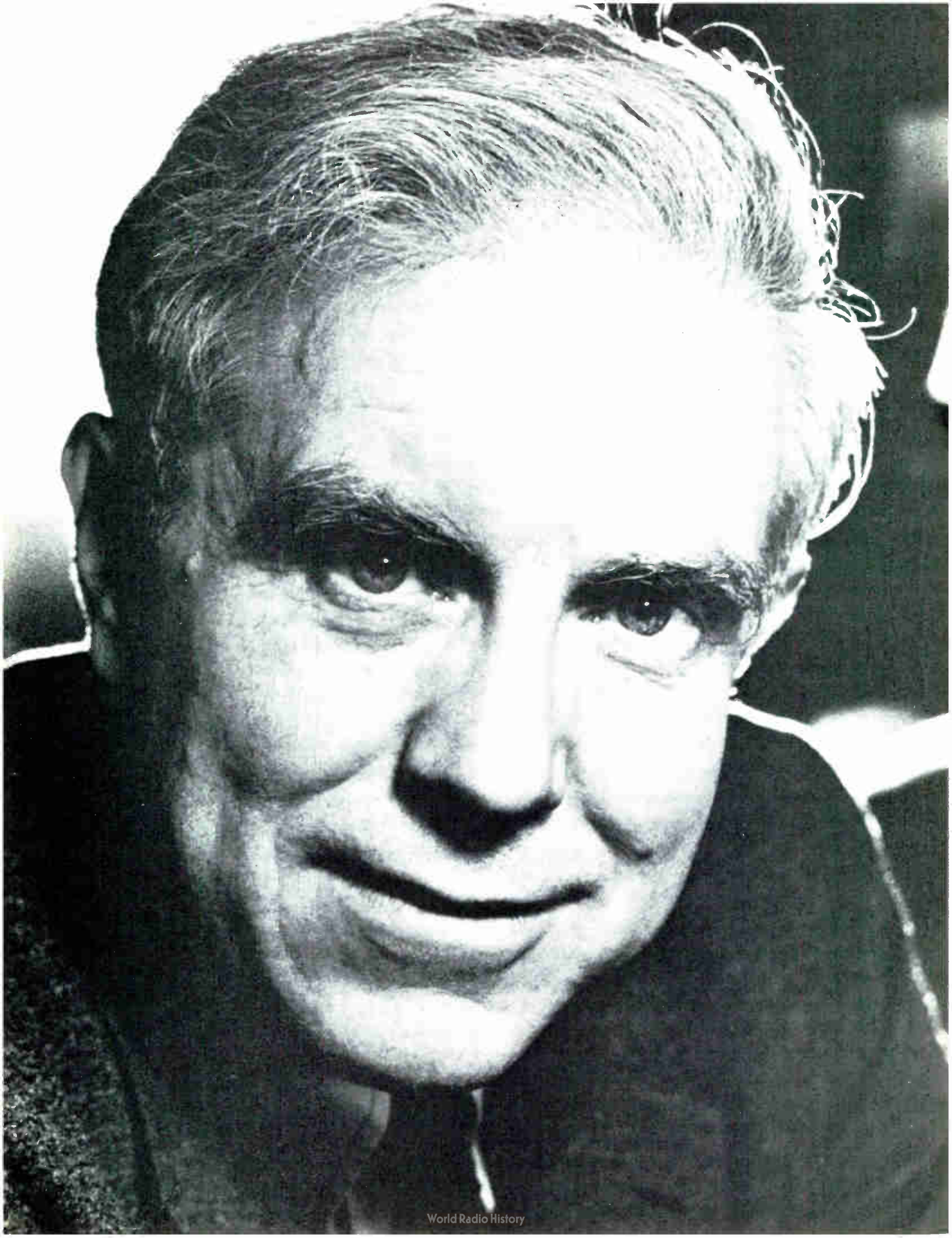
So far 1973 is adding up as the best time yet for the team. There has been the *Old Faithful* special for Chevrolet on ABC and Ideal Toys' original musical for TV, *The Canterville Ghost*. Also the team has written the new concert material for France's Charles Aznavour and penned the songs for his latest album. Not least of all, this is also the year of their full film score for Arthur Jacobs' musical adaptation of Charles Dickens' *David Copperfield*.

Hirschhorn feels he enjoys a "perfect interchange" in words and music with Al Kasha. The working relationship is flexible; they *both* contribute music and lyrics. Since Kasha doesn't play piano, "he sings to me." Hirschhorn takes care of the notes and keyboard interpretation.

Music and television scoring will not be permitted to dominate his activity. Hirschhorn says positively, "You always want a record here and there. You never want to leave the pop market." As for rock, he sees it as "a flexible medium; there are so many areas to it." And he feels distinctly that jazz has become a significant factor in rock. Right now, Joel sees "story songs" as the trend, citing "The Night the Lights Went Out in Georgia," as a pacemaker.

Symbolized by his own Oscar, this year Joel Hirschhorn's light burns bright. Further encouraged when he received a Special Citation of Achievement for his Academy Award-winning song from BMI in June, he looks forward to a particularly productive year.

Mr. Tynan, an authority on popular forms of music, is an award-winning writer for ABC in Los Angeles.



Elliott Carter

BY MILES KASTENDIECK

As a two-time winner of the Pulitzer Prize in Music, most recently for "String Quartet No. 3" and in 1960 for "String Quartet No. 2," BMI's Elliott Carter is in a unique position in American music today. Not that this distinction need of itself be singular: he has long since acquired an international reputation that probably no other living American composer could equal at the present time. Gaining his most recent Pulitzer this year only confirms how much of a winner he has been during the last two decades, beginning with the prize-winning "First String Quartet" in 1953.

That Carter's music appeals strongly only to the few—certainly not yet to the many—reflects its complexity, difficulty and austerity. Musicians and critics persist nevertheless in calling attention to its "timeless quality," declaring it "enduring stuff." In his 65th year he is still pioneering, still driving rhythmically.

His newest and most recent Pulitzer Prize winner, "Quartet No. 3," is no exception. Its New York premiere on January 23, 1973, became just as much "an event" as Quartet No. 2" in 1960, "Double Concerto for Harpsichord and Piano With Two Chamber Orchestras" in 1961, the "Piano Concerto" in 1967 and "Concerto for Orchestra" in 1969.

Already acknowledged for its "uncompromising ruggedness" and "deliberate unloveliness," the work pursues a characteristic single-mindedness. As Carter himself points out "to give a sense of ever-varying perspectives of feeling, expression, rivalry and cooperation," he has struck out uncompromisingly by dividing his performers into couples: violin and cello, violin and viola.

Working independently of each other yet also simultaneously, the two pairs demonstrate daring independence of thought and personal urgency, both of which are compelling and enigmatic. It is no wonder that like his other two, this quartet pushes back horizons comparable to those of Bartók (most recently) and of the later Beethoven.

Obviously an intellectual, Carter by no means qualifies as doctrinaire like many of his contemporaries. Pursuing musical problems adventurously, he may challenge comprehension, charm and appeal; but his music expresses power through complexity, mastery within difficulties, personality in boldness. Hardly sensuous in sound, it may nevertheless have dramatic impact. For him "the special teamwork of ensemble playing is very wonderful and moving, and this feeling is always an important consideration" in his chamber music.

Though Carter's stature has developed primarily

through this medium, he now has several symphonic works to further substantiate his gifts. "Variations for Orchestra," composed in 1955 for a Louisville Orchestra commission, has slowly won its way; it was finally played by the New York Philharmonic last year. Music lovers have perhaps finally reconciled themselves to the old notion of "unity in diversity" which Carter presents in an entirely new guise in this work.

"Concerto for Orchestra" (1969) further exploits still another Carter principle: namely "metric modulation," a polyrhythmic procedure of overlapping or telescoping rhythms which he had evolved 20 years earlier. In between these, the "Piano Concerto" (1967) also presents a turbulence of musical individualism.

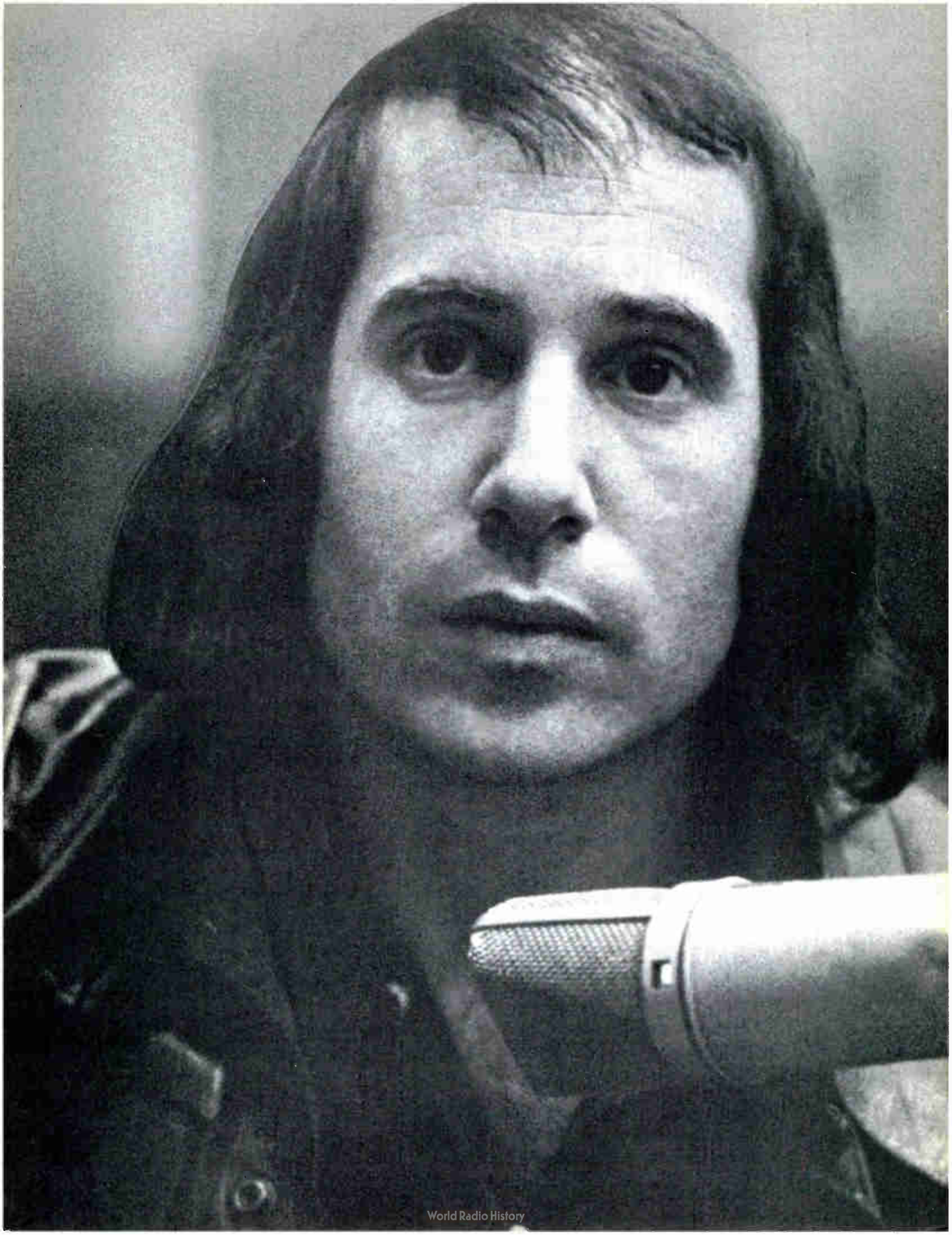
Carter has been convinced for a long time that his primary purpose is to interest professional musicians first, then let them arouse the interest of the public. Since it was possible this year to hear four of his chamber works in New York within 10 days, people must be showing much more interest in his music. In all probability they would hardly agree with him, however, that "contemporary music is the most interesting music ever written."

Such an observation obviously places Carter well ahead of immediate receptivity. It always has been thus. He is slow to write and complete his artistically admirable works. And the musical public matures progressively in appreciation of his contribution.

As a matter of fact, Carter was slow to turn to music in the first place. In spite of prodding from none other than the distinguished American composer Charles Ives, Carter did not immerse himself in music until after taking a B.A. at Harvard. There the influences of Walter Piston and the English composer Gustave Holst led to further study with Nadia Boulanger in Paris.

Not having to work for a living by teaching, arranging or performing like many another struggling composer, Carter has moved in and out of the academic world, teaching most recently at Yale. Elected to the National Institute of Arts and Letters in 1956, he has received numerous awards, medals and degrees as well as many commissions. His music may be called overly intellectual, but the logic and order of his mind, the resolution of his artistic integrity and the intensity of his multiple visions always persist in winning him further recognition as this newest prize amply testifies.

Mr. Kastendieck, formerly New York Journal-American music critic, writes for a variety of publications.



Paul Simon

BY LORAIN ALTERMAN

Paul Simon and the public grow increasingly close. The depth of the relationship comes clear when one examines the number of performances Simon material receives. Five of his songs—"Mrs. Robinson," "The Fifty Ninth Street Bridge Song (Feelin' Groovy)," "Sounds of Silence," "Scarborough Fair/Canticle" and "Bridge Over Troubled Water"—are 1,000,000 performance award tunes and make him the leading recipient of these honors. This, according to logs submitted to BMI by radio and TV networks in the United States and Canada and local AM stations in both countries and FM outlets in the U.S.

Three years ago just before the release of his *Bridge Over Troubled Water* album, Paul Simon told me that his main concern was writing "nice" songs. Of course, "nice" is one of those bland words that writers try to avoid, but perhaps it's because Simon does not set out to write "profound" or "dazzling" or "great" songs that he is a most brilliant contemporary songwriter.

His current Columbia album, *There Goes Rhymin' Simon*, shows an unself-conscious elegance of style that eludes those writers determined to be heavy and significant. As the title itself indicates, Simon, now 31, has a sense of humor about himself and his art and that gives an honesty and directness to his writing.

Unlike many other songwriters of his generation, he has never been content to cruise on his past achievements. Perhaps the energy that spurs him reflects the nervous drive of New York City where he's lived all of his life. Born and raised in Forest Hills, Queens, Simon first encountered Art Garfunkel, who shared his passion for rock'n'roll, while they were sixth grade classmates. A couple of years later they journeyed into Manhattan to cut a demo for \$2 in Sanders Recording Studio where a man from Big Records offered to make them stars.

In true Hollywood fashion, the duo as Tom and Jerry enjoyed a brief moment as rock stars with Simon's "Hey, Schoolgirl," even garnering them an appearance on TV's *American Bandstand* on Thanksgiving 1957. Their follow-up flopped, but while in high school and then Queens College, Simon continued cutting demos which taught him a lot about recording studio techniques. He made a couple of more records, producing and singing lead on "Motorcycle" in 1962 for Tico & the Triumphs and singing one song with the Mystics that bombed.

In 1964 Tom Wilson at Columbia signed Simon & Garfunkel and taped *Wednesday Morning 3 A.M.*, an

acoustic collection of folk songs and Simon originals. Nothing happened so Simon worked in England as a folk act until December 1965. By then his "Sounds of Silence" single, which Wilson had doctored with electric instruments, hit the number one spot in the country.

From that point on there was no troubled water in the career of Simon & Garfunkel, who established themselves as one of the biggest box-office draws and hottest recording acts on the scene with *Sounds of Silence* (1966), *Parsley, Sage, Rosemary and Thyme* (1966), *Bookends* (1968) and *Bridge Over Troubled Water* (1970). The duo also did the soundtrack for the Mike Nichols film *The Graduate*, and the success of "Mrs. Robinson" firmly clinched their position as stars.

To the sorrow of their fans, Simon & Garfunkel split up after *Bridge Over Troubled Water* because each wanted to stretch their individual talents—Garfunkel as an actor and Simon as a musician. The latter's first solo album, *Paul Simon*, released last year, showed how he had broadened his musical vision. He drew on different kinds of music and musicians, as on "Hobo's Blues," featuring violinist Stephane Grappelli, and "Mother and Child Reunion," capturing the infectious reggae rhythms of Jamaica. But, it is truly on *There Goes Rhymin' Simon* that all the different kinds of music he has explored—jazz, pop, rock, reggae, gospel, folk—come together to create a totally exhilarating experience.

The many cuts, filled with a warm tapestry of gospel voices, indicate Simon's fascination with vocal music. As he says: "The emphasis that came in in the '60s on the singer-songwriter—and I contributed to that—is one of the things wrong with music today. Nobody's just a songwriter or just a singer anymore. A good songwriter feels compelled to go out and be an artist and so often he's so mediocre."

As for the current level of writing, Simon believes too many writers get stuck in one spot and never show any growth. The glitter rock trend leaves him cold. "Something freaky is not of any lasting value," he notes.

The countless cover versions of Paul Simon songs prove that he's in the league of the great American songwriters. He's matured to the point where he knows that simplicity can be more moving than excess. "That's the sign of a good song," he says. "The less words you can say it in, the better off it really is."

Ms. Alterman, formerly with Rolling Stone, writes on pop music for The New York Times and Melody Maker.

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