

# BMI

THE MANY WORLDS OF MUSIC

Issue 1, 1981



Levine & Brown  
**The Yellow Ribbon Story**



*It was on the night of a BMI Awards Dinner several years ago. John Lennon attended, danced with Yoko and chatted with everyone. Then, learning that \*Doc Pomus was also attending the dinner, sought an introduction to Doc, whose music he knew and loved. As the evening wore on, the two talked of the songwriting craft they shared, Doc, the elder statesman, John in the role of admiring fan, not superstar. It was the measure of John Lennon to acknowledge his debt to other writers. We at BMI mourn his passing and as we mourn, we acknowledge our debt to him for the great legacy of music he left behind, music that belongs to all of us.*

*\* Among Doc Pomus' songs are two Million Performance works, both written with Mort Shuman. They are "Save the Last Dance for Me" and "Can't Get Used to Losing You."*



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# TIE A YELLOW RIBBON

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by Mary Campbell

**T**he American hostages, held in Iran, didn't know whether Americans remembered them. Then they were released and saw the yellow ribbons—everywhere—saying “We remembered. Thank God you're safe. Welcome home.”

Stores were sold out of yellow ribbons over a radius of 30 miles around West Point, New York, where the hostages and their families first gathered. People wore the ribbons pinned to their lapels and waved them along the route of the buses from the airport to the hotel at West Point. In New York City, they hung in trees, like tinsel at Christmas, where they'd dropped from skyscrapers. Throughout the country, yellow ribbons fluttered from car antennas and they were tied around trees, oak or any kind of tree that was handy.

Johnny McKell, Jr., who said he wanted to get home and chase some women, was given a “Yellow Ribbon Day” at Mesquite High School in Balch Springs, Texas, where he'd dropped out to join the Marines. And several girls showed up on his porch with bouquets of yellow roses so he wouldn't have too far to go.

Yellow ribbons first surfaced as a symbol of faith, hope and glory when Penne Laingen, wife of hostage Bruce Laingen, tied a yellow ribbon around a tree in her front yard in Bethesda, Maryland. She was inspired by the 1970's popular song, “Tie a Yellow Ribbon Round the Ole Oak Tree,” whose lyrics speak of a released convict who writes home, “Tie a yellow ribbon round the ole oak tree. It's been three long years, do you still want me? If I don't see a ribbon round the ole oak tree, I'll stay on the bus, forget about us, and put the blame on me. If I don't see a yellow ribbon round the ole oak tree.”

“I saw Mrs. Laingen myself on the TV news,” says Irwin Levine, one of the two writers of that pop song. “And then every night somebody was tying a yellow ribbon on a tree someplace. I kept saying, ‘This is unbelievable.’ Every day I got phone calls from people telling me about more yellow ribbons.”

L. Russell “Larry” Brown, like Levine, is in his early 40's, a resident of New Jersey, and the father of three children. He is the other writer of the song. Brown says, “I'm probably one of the luckiest guys alive, to have been part of something that took a country that was becoming divided and brought it together. In my heart, I believe if it wasn't our song,

Americans would have been singing another song. We had to sing a song, *together* as a country. I thank God it was our song.”

When the yellow ribbons for the hostages started to proliferate, Levine and Brown were asked to write a sequel, or new lyrics to their song. They didn't want to. They didn't want to exploit the hostage situation and, as Brown says, “How do you take something that's right and make it better?” Then CBS-TV came to New Jersey to film the two men just as the hostages arrived in Wiesbaden, Germany, where the snowstorms of “we still want you” yellow ribbons began.

The TV people told the pair to pretend to write a song Brown says, and they wrote for real, a new lyric ending, “While one of us is hostage, none of us are free. It's all for one and one for all, for all the world to see, a simple yellow ribbon round the ole oak tree.” Johnny Carver, who had had a Country hit with the song in the early 1970's, recorded it. Immediately it jumped onto the best-selling Country charts.

Both Brown and Levine are glad their names are now known. When the song was a hit for Tony Orlando and Dawn, in 1973, the public was only aware of the singers' names.

Levine and Brown are partners in Levine and Brown Music Inc., which published “Tie a Yellow Ribbon” as well as the followup hit for Tony Orlando and Dawn, “Say Has Anybody Seen My Sweet Gypsy Rose.” They still write together occasionally but have gone in separate directions as well. Levine recently got together again with Toni Wine, after a decade, to write “Who Is Like You, Sweet America?” which has been recorded by Billy Joe Royal.

Levine says, “When people ask how I felt about ‘Tie a Yellow Ribbon’ being adopted as a national anthem for the hostages' release, I'd say I was at a loss for words. Then I expressed myself in the lyrics for ‘Sweet America.’ It's a love song to our country. It doesn't specifically mention the hostages. I sent it to Toni in Nashville and she wrote an incredible melody. Billy Joe Royal recorded it, Toni's husband Chips Moman produced it and I think it's a great record.”

Brown has gone in a disco direction. His latest effort, with songwriter-record producer Sandy Linzer—“Bon Bon Vie (Gimme the Good Life),” recorded by T.S. Monk, shot up the R & B best-selling charts.



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# ROUND THE OLE OAK TREE

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Brown and Levine wrote "Hot Night in the City" together, which is on T.S. Monk's album, *House of Music*.

Levine and Brown were friends before they wrote songs together. They hung out together and went to the race track. Levine and Toni Wine wrote Tony Orlando and Dawn's first hit, "Candida." Then she went to Nashville, got married and concentrated on raising a family. Levine didn't want to miss the chance to write the followup record for Orlando, so he asked Brown to write one with him.

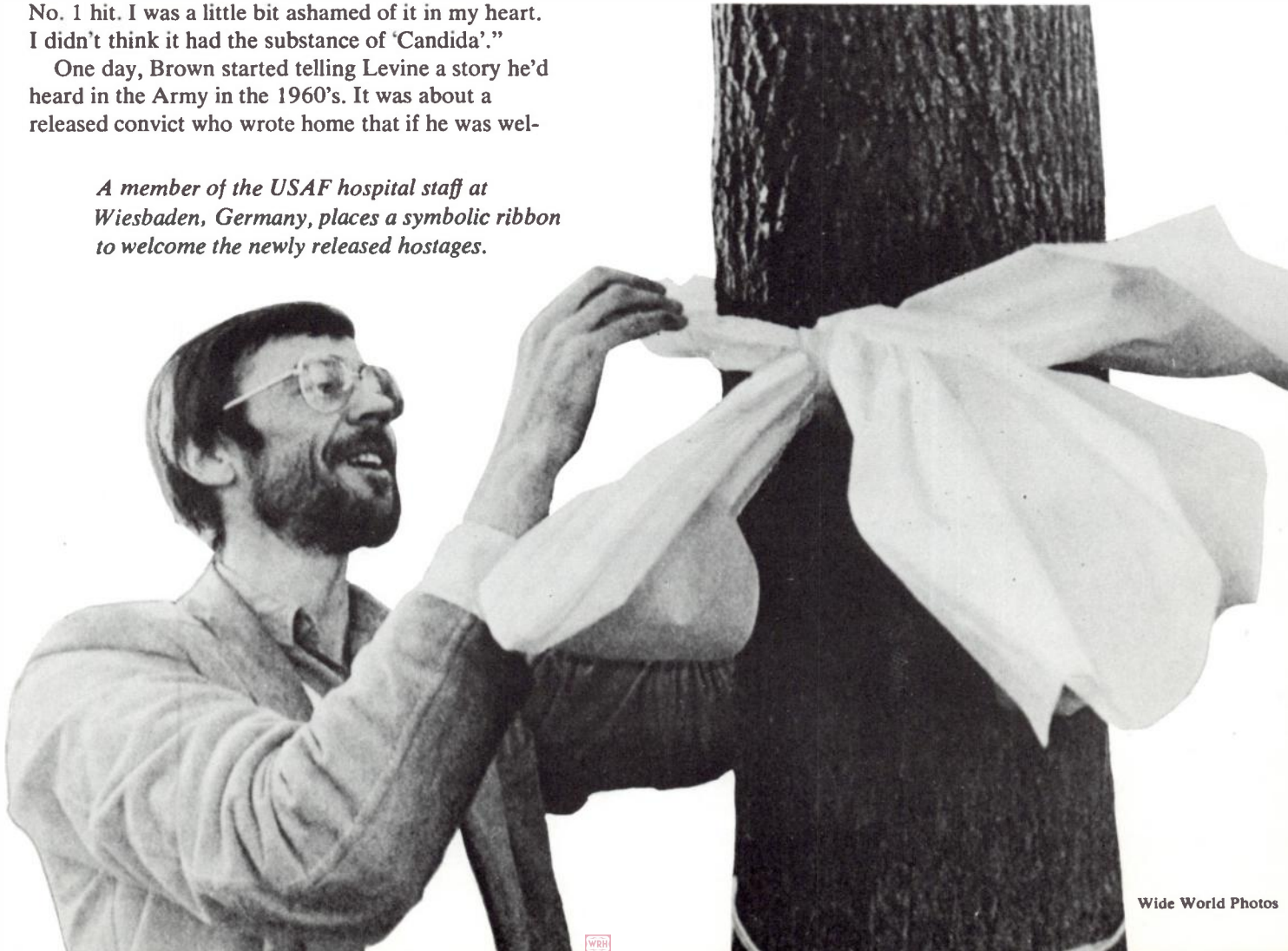
Brown remembers they wrote it at Levine's house, on his piano, both of them doing words and music. "I didn't have my guitar. 'Knock Three Times' is the only song in my life I wrote at a piano. It has just five chords in it, because that's all I know. But it was a No. 1 hit. I was a little bit ashamed of it in my heart. I didn't think it had the substance of 'Candida'."

One day, Brown started telling Levine a story he'd heard in the Army in the 1960's. It was about a released convict who wrote home that if he was wel-



*Levine & Brown*

*A member of the USAF hospital staff at Wiesbaden, Germany, places a symbolic ribbon to welcome the newly released hostages.*



come his wife should greet him with yellow handkerchiefs and red bandanas. He remembers Levine saying, "I don't want to hear any more stories." But when Brown persisted in telling it, Levine became intrigued. They wrote a song and taped it. Brown says, "It was terrible. We threw it in the garbage can. Three weeks later, Irwin said, 'Let's write that song again.' I said I didn't want to; we tried once more and failed. But 45 minutes later, we had it."

Levine says, "We didn't hear this song for Tony Orlando. We thought it was too much of a departure for him. We took it around and got turned down. Then his producer took a liking to the song and worked out a treatment that made it work for Tony's style."

One record company president told Levine and Brown to stop showing the song around. He felt it was making them look bad. Brown learned a lesson from that experience. The lesson being, don't get discouraged, keep trying.

Folklore experts have studied the background of the yellow ribbon. "All Round My Hat" came to America from England in the 17th century. It tells about a vegetable seller who tied a green willow around his hat in remembrance of his sweetheart, sentenced to prison in Australia for stealing. "Round Her Neck She Wears a Yellow Ribbon (for her love who is fur fur away)" was copyrighted in 1917 by George A. Norton. "Round Her Neck She Wore a Yellow Ribbon (she wears it for her lover who is far far away)" was copyrighted in 1949 by M. Ottner and Leroy Parker and

used in a movie starring John Wayne. Levine and Brown knew none of those songs when they wrote theirs. Levine saw "She Wore a Yellow Ribbon" in the TV listings after they'd written their song. He watched it with great interest.

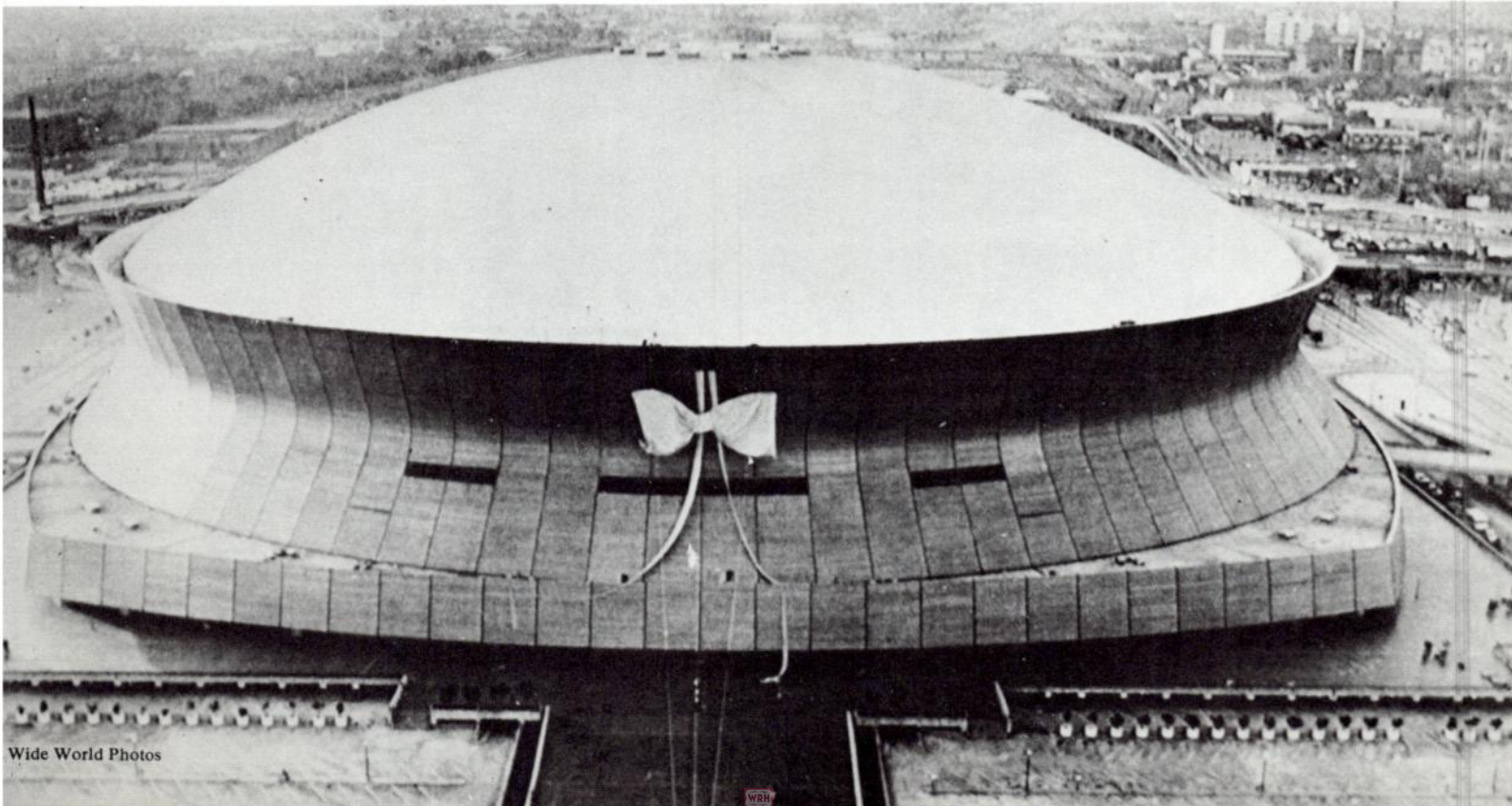
After Brown and Levine stopped writing for Tony Orlando, they spent two years working on a musical play about Al Jolson that ultimately was performed at the Papermill Playhouse in New Jersey. Then they set off in different musical directions, trying to re-establish themselves as pop songwriters. They were in the process of doing that before "Tie a Yellow Ribbon Round the Ole Oak Tree" reemerged. "All of a sudden our names are very hot in the industry again," Levine says.

Both agree that what happened to the song, and what it came to signify, certainly transcends the commercial rewards derived from it. Levine says, "I didn't do anything to promote 'Tie a Yellow Ribbon.' I watched the growth of interest in the song, as if it were a tremendous drama. I got a kick every time I saw the ribbons. It was amazing watching the Super Bowl, with the referees wearing yellow arm bands and the players with yellow marks on their helmets. The thing took my breath away. I'll never forget the entire experience as long as I live. If we had any part in giving people hope, then I'm happy."

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*Ms. Campbell is with the Associated Press. She writes features and reviews on music and dance.*

*Even the New Orleans Superdome sported a gigantic yellow ribbon to celebrate the release of the hostages. The decoration was added just before Super Bowl XV between the Philadelphia Eagles and Oakland Raiders.*





# Season after season most of the music created for television is licensed through BMI

**A**s the 1980-81 television season shaped up in its delayed opening months, viewers saw and enjoyed 77 continuing series. Of these, 45 featured themes and/or scores that were written by BMI-affiliated composers. In addition, these talented creators contributed to a host of network specials.\* BMI continues to license the lion's share of music heard on TV.

**BMI**



\* Based on information supplied to BMI as of February 25.





**HARPER VALLEY P.T.A.**  
Theme and Original Music:  
Nelson Riddle



**REAL PEOPLE**  
Theme: Emil Cadkin, Bill Loose  
Original Music: Don Great, Bill Loose



**QUINCY**  
Theme: Glen Larson, Stu Phillips  
Original Music: Bob Alcivar,  
Stu Phillips



**CHiPS**  
Original Music: Alan Silvestri



**MONDAY NIGHT MOVIES**  
Theme: Joy Sicurella



**FACTS OF LIFE**  
Theme: Alan Thicke  
Original Music: Don Great



**THURSDAY NIGHT MOVIES**  
Theme: Joy Sicurella



**BUCK ROGERS**  
Theme: Glen Larson  
Original Music: Stu Phillips



**JOE DANCER**  
Theme and Original Music:  
George Romanis



**THE BIG EVENT**  
Theme: Ray Ellis



**B.J. AND THE BEAR**  
Theme: Glen Larson  
Original Music: Bill Broughton, Richard Halligan,  
Peter Ivers, Stu Phillips



**THE GANGSTER CHRONICLES**  
Theme: Billy Goldenberg



**DISNEY'S WONDERFUL WORLD**  
Original Music: Richard M. Sherman, Robert B. Sherman



**DIFF'RENT STROKES**  
Theme: Al Burton, Gloria Loring, Alan Thicke



**LOBO**  
Theme: Glen Larson





**LOVE BOAT**  
Theme: Charles Fox  
Original Music: Arthur  
Rubenstein, Artie Kane

**FOUL PLAY**  
Theme: Charles Fox,  
Norman Gimbel  
Original Music:  
Charles Fox



**FANTASY ISLAND**  
Original Music: Charles Albertine

**VEGAS**  
Theme: Dominic Frontiere  
Original Music: Dominic  
Frontiere, Artie Kane

**EIGHT IS ENOUGH**  
Original Music: Miles Goodman,  
Earle Hagen



**HAPPY DAYS**  
Theme: Charles Fox, Norman Gimbel  
Original Music: Charles Fox,  
Tim Simon

**I'M A BIG GIRL NOW**  
Theme: Leslie Bricusse

**CHARLIE'S ANGELS**  
Theme: Jack Elliott, Allyn Ferguson  
Original Music: Jack Elliott, Allyn  
Ferguson, Jack Smalley

**MORK AND MINDY**  
Original Music: Tim Simon



**LAVERNE & SHIRLEY**  
Theme: Charles Fox,  
Norman Gimbel  
Original Music:  
Charles Fox, Tim Simon

**20/20**  
Theme: Bob Israel

**THOSE AMAZING ANIMALS**  
Theme and Original Music:  
Bill Loose, Jack Tillar

**THAT'S INCREDIBLE**  
Theme and Original Music:  
Bill Loose, Jack Tillar



**BARNEY MILLER**  
Theme and Original Music:  
Jack Elliott, Allyn Ferguson

**ALOHA PARADISE**  
Theme and Original Music:  
Charles Fox

**IT'S A LIVING**  
Theme: Leslie Bricusse

**BOSOM BUDDIES**  
Theme and Original Music:  
Dan Foliart





**LADIES MAN**  
Theme and Original Music:  
Jack Elliott, Allyn Ferguson



**THAT'S MY LINE**  
Theme and Original Music: Bob Cobert



**THE WALTONS**  
Theme: Jerry Goldsmith  
Original Music: Alexander Courage,  
Earle Hagen



**DALLAS**  
Theme: Jerrold Immel  
Original Music: Jerrold  
Immel, Rick Warren



**LOU GRANT**  
Theme: Patrick Williams  
Original Music: Miles Goodman,  
Patrick Williams



**KNOTS LANDING**  
Theme: Jerrold Immel  
Original Music: Jerrold  
Immel, Lance Rubin, Rick Warren



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



**THE JEFFERSONS**  
Theme: Jeff Barry, Janet DuBois



**HOUSE CALLS**  
Theme: Jack Elliott,  
Allyn Ferguson  
Original Music: Jack  
Elliott, Allyn Ferguson,  
Richard Halligan



**ALICE**  
Theme: David Shire



**DUKES OF HAZARD**  
Theme: Waylon Jennings



**CONCRETE COWBOYS**  
Theme and Original Music:  
Earle Hagen



**TIM CONWAY SHOW**  
Theme: Peter Matz

Photos Courtesy of CBS






**THE EMPIRE STRIKES BACK**



**ALL THAT JAZZ**



**KRAMER vs. KRAMER**



**GOING IN STYLE**



**ELECTRIC HORSEMAN**



**URBAN COWBOY**



**COAL MINER'S DAUGHTER**

**PLUS**

**TWENTY MORE OF VARIETY's TOP 30  
BIG RENTAL FILMS OF 1980  
AND THEIR BMI LICENSED MUSIC  
ARE HEADING FOR  
TELEVISION.**

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



**BMI**

# *All in the Family*

***Some of BMI's Second Generation  
Writers***

*There is tradition and challenge involved when a son or daughter follows in the footsteps of Mother or Dad. Entering the family business, the music business, may be hazardous. But it can be enormously fulfilling as well.*

*A number of offspring of well-known parents are making their way in music, writing songs, performing, creating original instrumental compositions, in many cases in areas in which Mom or Dad are not active. The second generation is leaving its mark by working in a manner particular to the contemporary young: establishing music as the common language that links one person with another.*

*Within the BMI family, there are several young people who have taken inspiration from a parent and gone on from there. This section of our magazine will introduce you to some of them. Their views and those of their parents on music, writing, the past and future, and the family give us something of an idea how music binds and stimulates and continues to move from one generation to another.*





**Dara & father Neil Sedaka.**

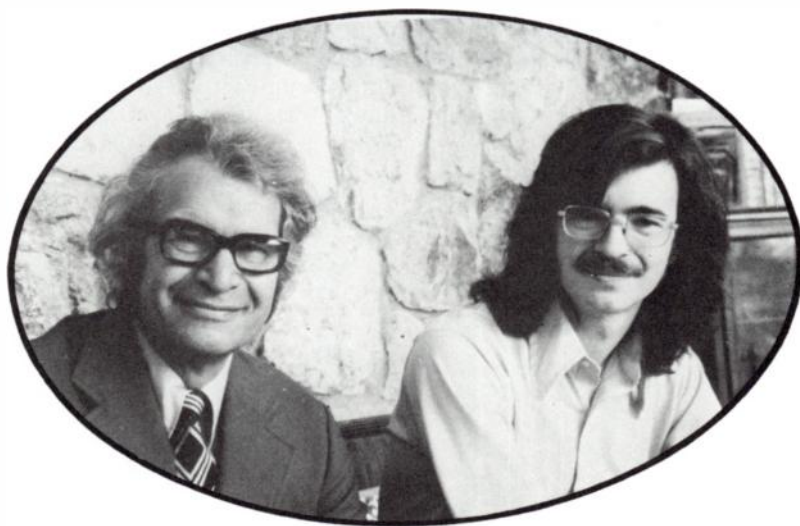
“To share creatively with your own daughter is a thrill. Dara has a freshness and originality and the vitality of youth.

Though she has been around music all her life, being a part of *the business* is still all very new to her. Dara’s very involved and certainly not jaded. She’s most professional. Working with her is fun; there’s no tension. The atmosphere that exists when we work is so very pleasant that frequently something special evolves. I’m sure we will write many songs together in the years to come.”

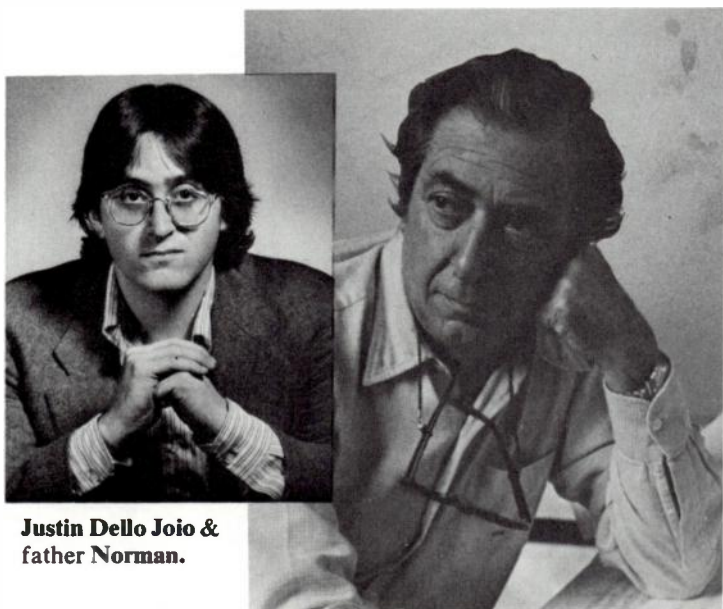
— Neil Sedaka

“My father has been a significant influence on me, in a variety of ways. While still in the crib, even before I could talk, he made a major effort to give me what he calls ‘a 20th Century ear.’ He put his hi-fi in my room and played Bartok, Copland, Milhaud and Stravinsky. He didn’t want me growing up under the impression that all that existed were traditional pop, jazz and classical music. Because of this early orientation and his guiding hand, I tend to take complex harmonies and compound time signatures for granted. A great source of encouragement in all aspects of my musical career, he has been a key force when it comes to my writing. He feels composing is the most important thing a musician can do.”

— Darius Brubeck



**Dave Brubeck & son Darius.**



**Justin Dello Joio & father Norman.**

“I was drawn to music very early in my life. At five, I began playing piano; I wrote my first pieces two years later. I have always wanted to give back to music all that I have derived from it. I feel composing is the most suitable vehicle for me. My father has always divorced himself from my career. I have his interest and encouragement. But he prefers independence, a sense of separation for me, so that what I accomplish will be entirely mine, not attributable to his influence, or something he did. We feel this is best for me.”

— Justin Dello Joio



The Osmond family, (l. to r.) first row: Marie, Donny; second row: Alan, Merrill, George, Olive, Jay, Wayne; third row: Virl, Jimmy, Tom.

*“We are a close family. Music always has been in our home. It was something important we could do together. My mother taught us to read music. Even though we could all play various instruments, our parents encouraged us to specialize and take advantage of our knack for music. They set up a small recording studio in our house, where we made demos. The demos led to a recording contract. Our big break, of course, was performing on the Andy Williams TV show. Each of the Osmonds has different strengths. We seem to compliment each other. When it comes to songwriting, a melody or lyric idea usually gets us started. Then one of us contributes some key phrases and the rest generally falls in place. Many times the finished song has something from each member of the family in it. The family provides a good platform for getting started in the business. In our case, the mutuality of interest in music has kept us all very much involved.”*

— Alan Osmond

*“We both were inspired by our father— from day one. His songs and original compositions opened up many worlds of music for us. Because we felt what he wrote was under-appreciated, we listened all the harder. After a while, he got the respect and attention we felt he deserved. But at one time, not enough people were listening. Thelonious is very open; his attitude and music are responsible for what we’ve become. We feel our music reflects our time. We are trying in our way to carry on a very musical tradition, in a contemporary way. We both write and sing. (T.S. plays drums; Boo Boo also dances). It is our goal to write a standard. If you create something that has such widespread popularity, you leave a lasting mark. We are happy with our success. Dad has been important; indeed, he made it all possible. But our mother, Nellie, has been so very helpful to two generations of the Monk family. We all couldn’t have done it without her.”*

— T.S. and Boo Boo Monk



Photo Courtesy of Columbia Records

**Thelonious Monk and son T.S. and daughter Boo Boo.**







Jim Shea



**Hank Williams & son Hank Jr.**

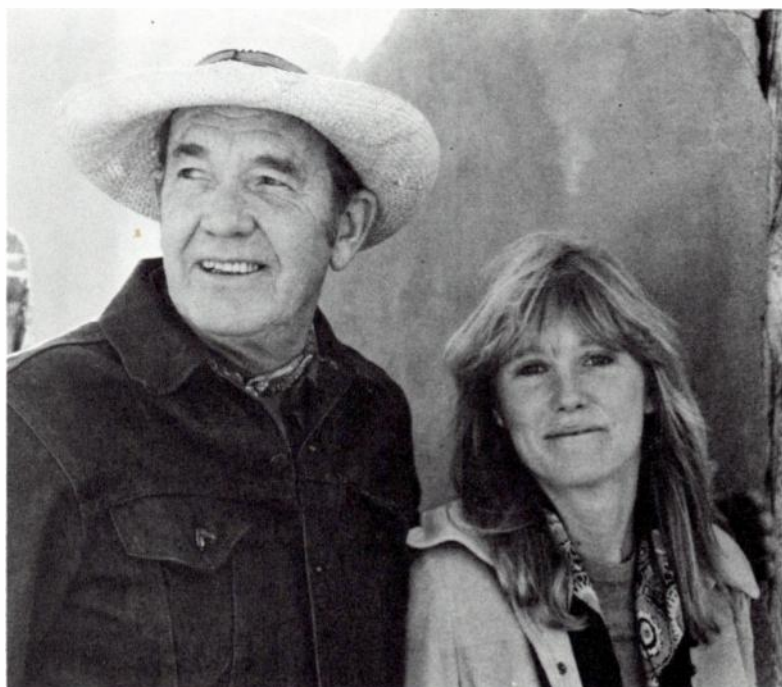
**Hank Williams, Jr. today.**

“I knew there was a Hank Williams legend from my first memories of people like Sam Phillips and Al Hirt in my house talking about him. When people drove up to the house and parked there, just staring, I knew there was something big. When I was singing at 8, people treated it like a revival. It was okay then, but not so later on. I think we’ve turned around now. The things we dreamed about in ’73 and ’74 are happening. It’s a lot of fun and there’s a proud feeling that Daddy’s name is on the charts again. There’s a measure of pride, too, in being the son of a writing legend. I can’t think of another writer who is so revered and whose catalog consistently earns as much money after so many years. Maybe Chet Atkins said it best: ‘Good songs don’t care how they’re done.’”

— *Hank Williams, Jr.*

“It seems I’ve always been involved in music; my family is very much into it. Music has kept us all together. There is a marvelous closeness that might not be there if it weren’t for music. Of course my father has been very important in my development. I’ve always been so inspired by his life and the people I met through his work. My Dad’s songs come from the heart; they tell how he feels about life and things that happen to him. Writing is a form of therapy for him and for me. I started at 11; I had my first big concert four years later. At 18, I recorded my first album, for which I wrote and published all the material. I love being in the same business as Dad. It’s been very helpful to have someone who can explain what you must know and do. And it’s more than a little comforting to know there’s someone right in the family who will listen to you, sympathize when things go wrong and celebrate when they go right.”

— *Lisa Gilkyson*



**Terry Gilkyson & daughter Lisa.**

*“We started singing and traveling about '67 or '68 and by '68, Joel Jr. was traveling with us playing drums. Candy joined us when she was 15, as a singer. They love gospel music. There sometimes comes a moment when you're tired of traveling, but they'll say, 'Come on, let's go.' Their mother and I are impressed with their enthusiasm. Gospel isn't something that was forced on them; it was something they wanted. Candy, who's 19, has written some Country songs, very good ones. Joel Jr., he's 22, started singing with us about four years ago. Trent, who's 21, hasn't written yet, but I'm sure he will. He's our band director. We do things on stage as a group and then feature Candy quite a bit. You know, your gospel fan is getting younger and they've been instrumental in drawing that new audience to us.”*

*— Joel Hemphill, Sr.*



The Hemphill family, (l. to r.) LaBreeska, Trent, Candy, Joel Sr. and Joel Jr.



Mae Boren Axton & son Hoyt.

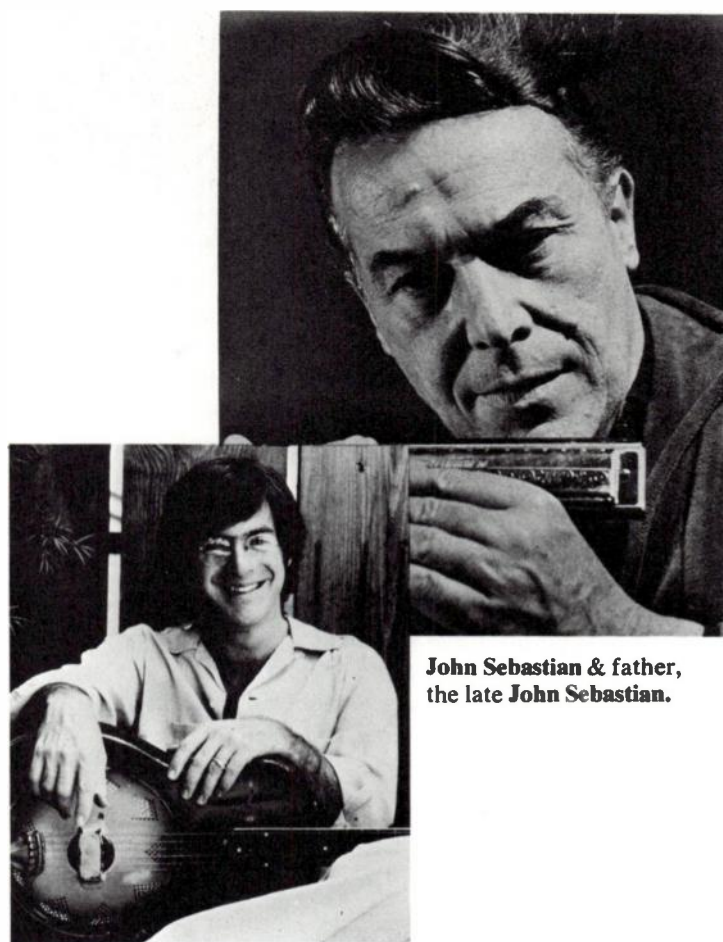
*“I first knew for sure that Hoyt would be a songwriter when he was 15 and wrote his first song. I went into the den one day and there on my desk was a story he'd written. 'The Strongest of Oaks is the Gallows,' I'll never forget the title. I read it, underscored a few phrases and told him, 'You've got a song here, why not work on it?' Hoyt was already playing bass fiddle, piano, accordian and cornet at the time and was just learning guitar. He worked out a song on guitar but it was never recorded. It should be. The first thing of his recorded was something we wrote together called 'Georgia Hoss Soldier.' Hoyt was 17 at the time. Hoyt was there when we wrote 'Heartbreak Hotel' in 22 minutes. When he saw the first royalty check for the song he said 'Yes, that's for me!' He started his musical training early and was taking ballet lessons at 3. Helped him a lot, I'm sure. He went on to be Florida All-State lineman, offense and defense. His brother Johnny, now a lawyer, was honorable mention quarterback. An incident at Hoyt's wedding four years ago brought back the early days. After the ceremony, everyone was asked to give advice to the happy couple—Hoyt's bride was Donna Roberts, his piano accompanist. Finally Johnny, the best man, spoke up. 'Keep singing, Hoyt,' he said. 'That's right,' Hoyt said. 'Come on up, Johnny,' Then the two of them sang 'Down at the Station,' the song they'd first sung together when Hoyt was 5 and Johnny was 3.”*

*— Mae Boren Axton*



“By allowing me to discover music on my own, my father made it a magical thing for me. Unlike many would-be second generation musicians, I didn’t become discouraged by certain of the more trying, “mechanical” aspects of music. Playing and writing never were made drudgery for me. My father, who spent his life writing fascinating concert pieces and trying to elevate the harmonica in the music community, was truly supportive. I was his conduit into the pop field. He enjoyed my harmonica and guitar playing and my writing. I treasure so many memories of him. One comes immediately to mind. The look on his face after he first heard my “Amy’s Theme” from the film, *You’re A Big Boy Now*. The music affected him so much; tears seeped out of his eyes. I felt very proud. He gave me so much—the feeling for music, warm surroundings in which to learn about it, and a love of fun. Really that’s what music is all about—having fun.”

— John Sebastian



John Sebastian & father, the late John Sebastian.



Mel & Pam Tillis.

“Did my father influence me? Of course. I grew up in music watching him communicate with his audiences. Before I even knew what it really meant, I was saying that I wanted to be a singer. Being a performer is more difficult than I appreciated as a youngster, but it’s worth it. You sort of get hooked and it’s in your blood. Naturally, any son or daughter of a famous parent may have identity problems. You have to establish yourself as an individual. Sure, all the opportunities are there . . . sometimes before you’re ready for them. The thing is to develop at your own pace. I do remember one bit of advice my father gave me. ‘Remember, the most important thing in this business is survival.’ He always encouraged me to write. ‘Sing and perform,’ he’d say, ‘but never lose sight of writing and how important it is.’ ”

— Pam Tillis

*“Being in music was inevitable. As a kid, I heard a lot of music around the house. It took hold of me and became my first love. My first professional job? At 15, I helped Dad write and record the score for the movie, *The Fury*. Usually my degree of interest in Dad’s film work depends on the budget and special effects. If the budget is high and there are many different kinds of special effects, I find myself very much interested in the project. Right now Dad and I are at different ends of music. He’s director of the Boston Pops and I have a rock band. But we remain in close contact and always discuss what we’re doing. I really like performing—singing and playing piano and guitar. But my chief interest is writing songs. When I can translate what I hear in my head and make it work with the band—that’s really exciting. The future? I might get into acting. My fascination with acting also could have been predicted. It’s a family thing. Mom was an actress and my grandmother is a drama coach.”*

— *Joseph Williams*



**Joseph Williams & father John Williams.**



**Benny King & father Ben E. King**

*“Every father is happy when his son shows an interest in what he does. When the young man follows the same path as his Dad—that’s even better. Tough as the music business is, I’m glad my son has chosen to be in it. I’m happy because he’s happy. Ben got started in music at three. Two years later, he began playing drums at my rehearsals, for real (no fooling around). Since then, he has taken up several instruments, including piano, bass and accordian. Because of his interest, we gave him a new instrument every year for his birthday. He’s got a very good ear for music; he can pick up any instrument and start playing it. As for his songs—I’ve recorded four of them. We’ve written quite a few together. He’s not a bad writing partner!”*

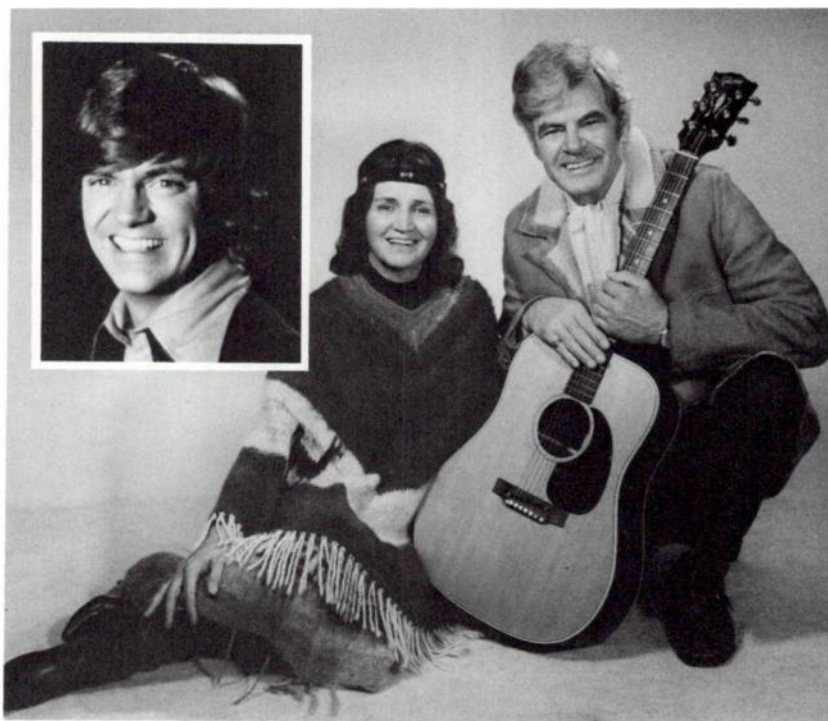
— *Ben E. King*



“Phil cut his teeth on a microphone, so to speak. We had a small recording machine from Montgomery Ward and he was making sounds into it at a very early age. One day when he was about nine and staying home from school because of illness, he wrote his first song. I still have it. Phil inherited what we called the alto voice. Ike’s mother and brother both had it. He sang his harmonies in that range. As a matter of fact, Phil harmonized well as early as first grade. As you know, the family was on radio for about 8 years, the boys starting when Don was 8 and Phil was 6. They’d grab their schoolbooks after a 6 A.M. show and start their day. Listening to those shows today, you can hear their voices gradually change, but they never had any of the usual adolescent voice difficulties. The radio established us as a family. When we’d play a fair, the rides would stop and people would gather to listen. We weren’t making any money then, but it was a happy time. The boys had a chance to know and listen to the best there was, the best in the Midwest, in the South, the best bluegrass players and the best in gospel. It was the best time.”

— Margaret Everly

(Mrs. Everly is completing her book on the Everly family  
... Ike, herself, Don and Phil.)



Margaret & Ike Everly with (inset) son Phil.



The Scruggs family,  
(l. to r.) Gary, Randy,  
Steve and father Earl.

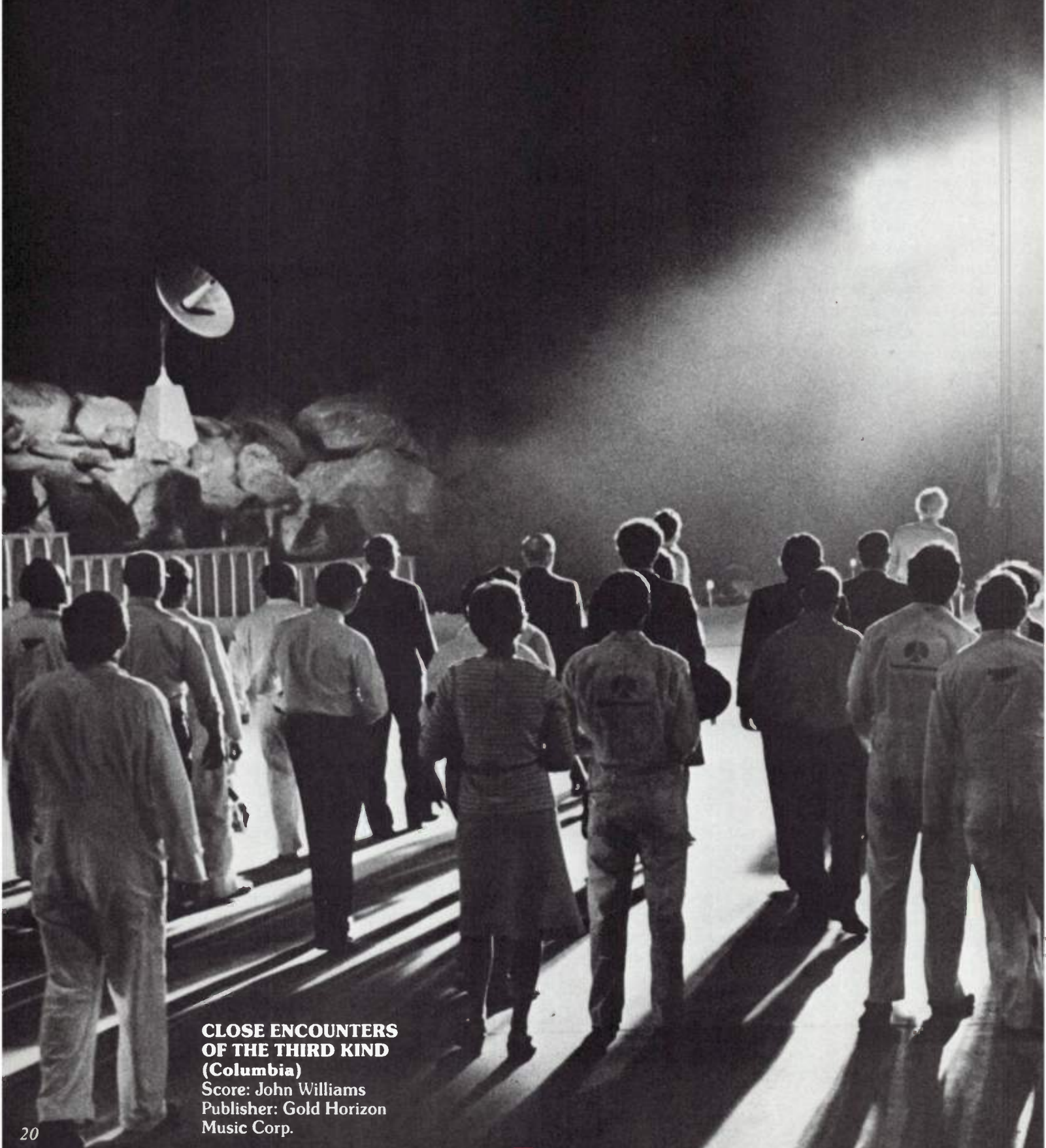
“When I was starting, the group I joined already had three guitars and needed a bass, so I picked up the Fender. Even before that though, just by watching the effort and care my father put into his music, Randy and I learned what it really meant to perform and entertain. My father is the finest banjo player ever and I’m a fan. He’s not only a great artist, he’s a tradition and the writer of some great songs.”

— Gary Scruggs

“Music dominated our lives and my father influenced me as far back as I can remember. I first started playing at 6. There were always instruments laying around the house ready to be picked up. He never pushed anything, but he just seemed to want to make music available. Learning to play was a challenge, but the day-to-day accomplishments were important, especially if you played something that sounded like something your father or some other star performer played. My father was a good teacher. He never had any formal training. I did get some training, but I have to give him all the credit for the fundamentals and techniques. It was like the old apprentice/master idea. Learning slowly how things are done.”

— Randy Scruggs

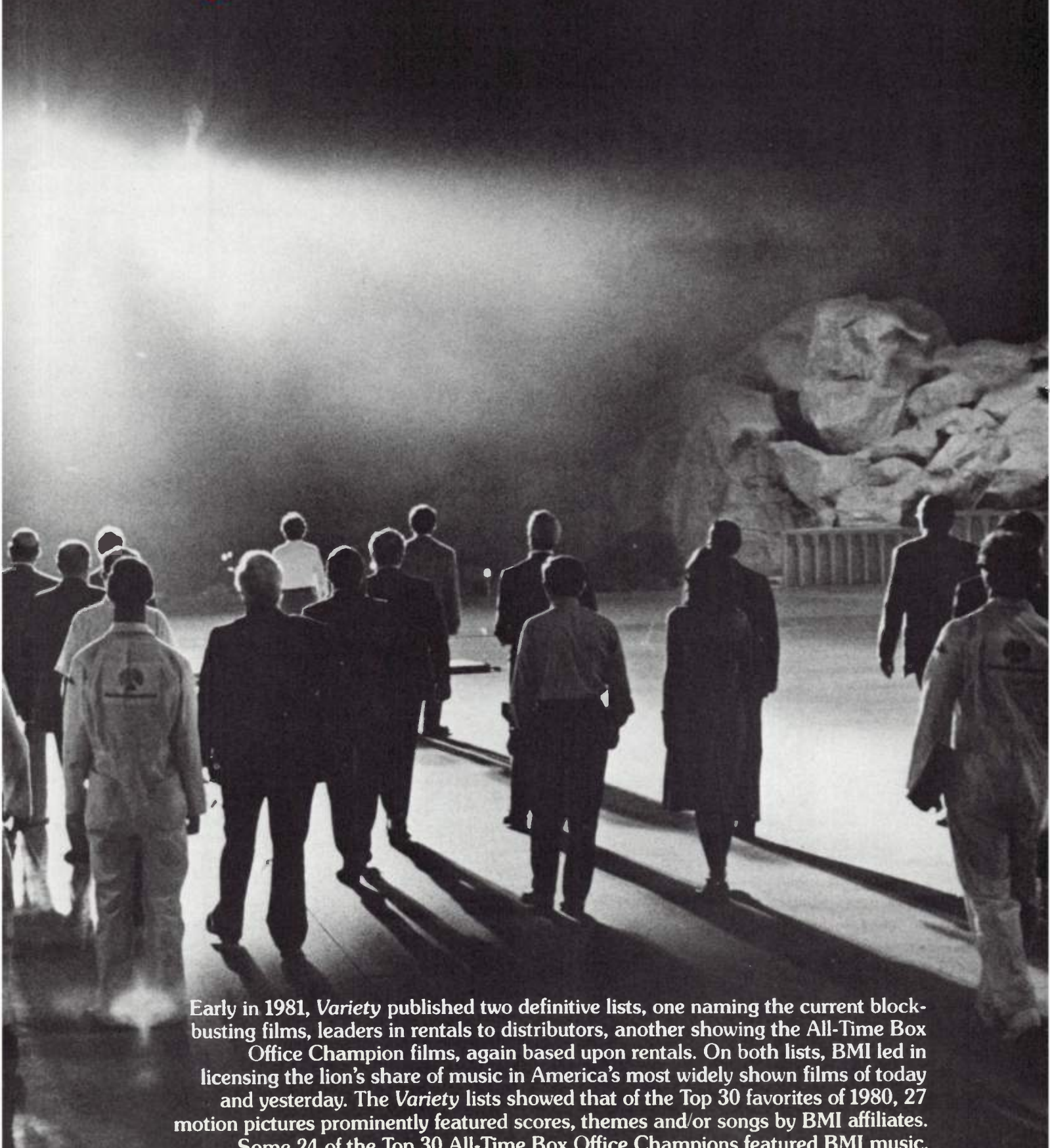
# In Both the 1980 Listing and the Licensing Music for the Most



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



# All-Time Roster, BMI Leads in Widely Distributed Films



Early in 1981, *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 of today and yesterday. The *Variety* lists showed that of the Top 30 favorites of 1980, 27 motion pictures prominently featured scores, themes and/or songs by BMI affiliates. Some 24 of the Top 30 All-Time Box Office Champions featured BMI music.





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



**STAR TREK (Paramount)**  
 Score: Jerry Goldsmith Publisher: Ensign Music Corp.



**THE TOWERING  
 INFERNO**  
**(20th Century-Fox)**  
 Score: John Williams  
 Song: Joel Hirschhorn  
 (BMI), Al Kasha

Publishers: Fox Fanfare  
 Music, Inc., Warner-  
 Tamerlane Publishing Corp.





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

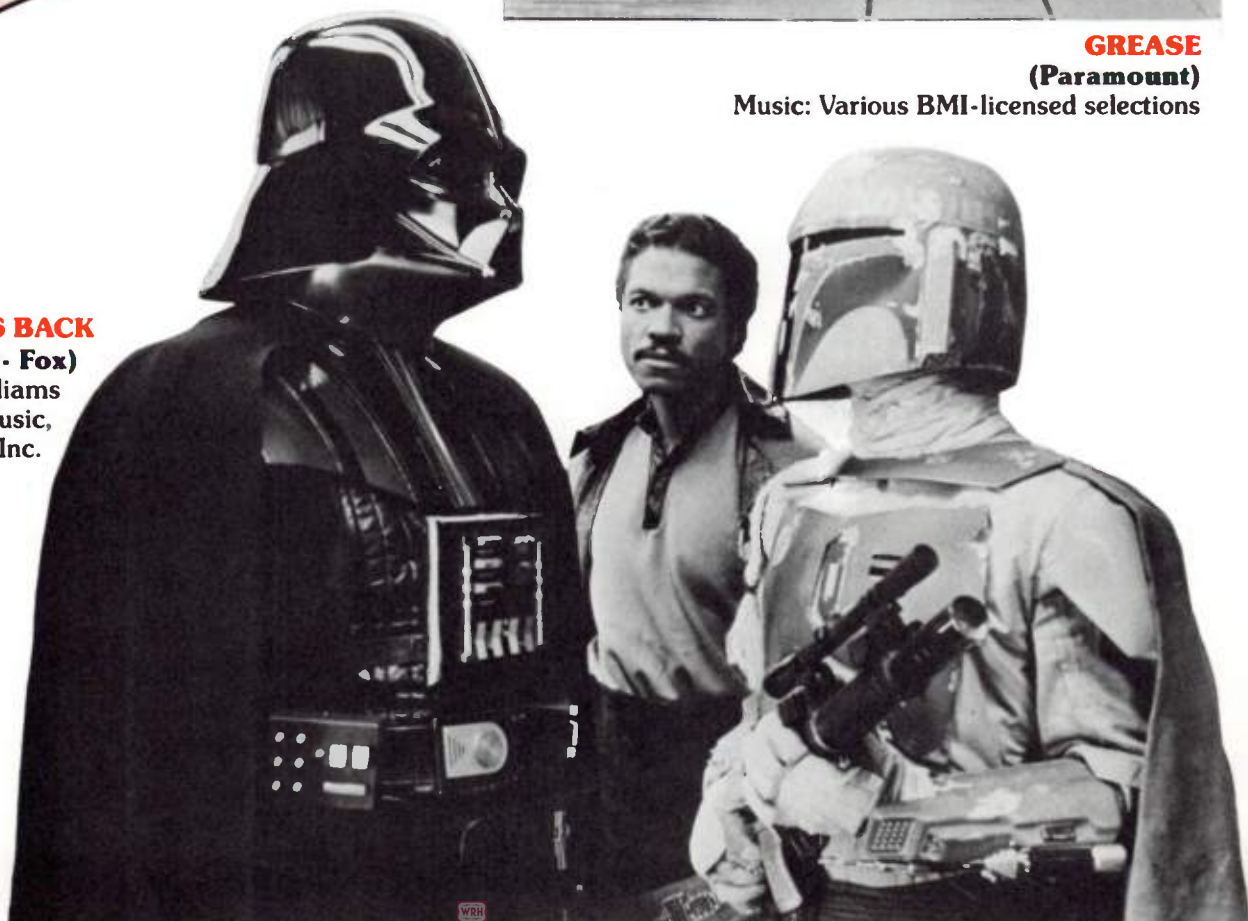


**LOVE STORY** (Paramount)  
Music: Various BMI-licensed selections

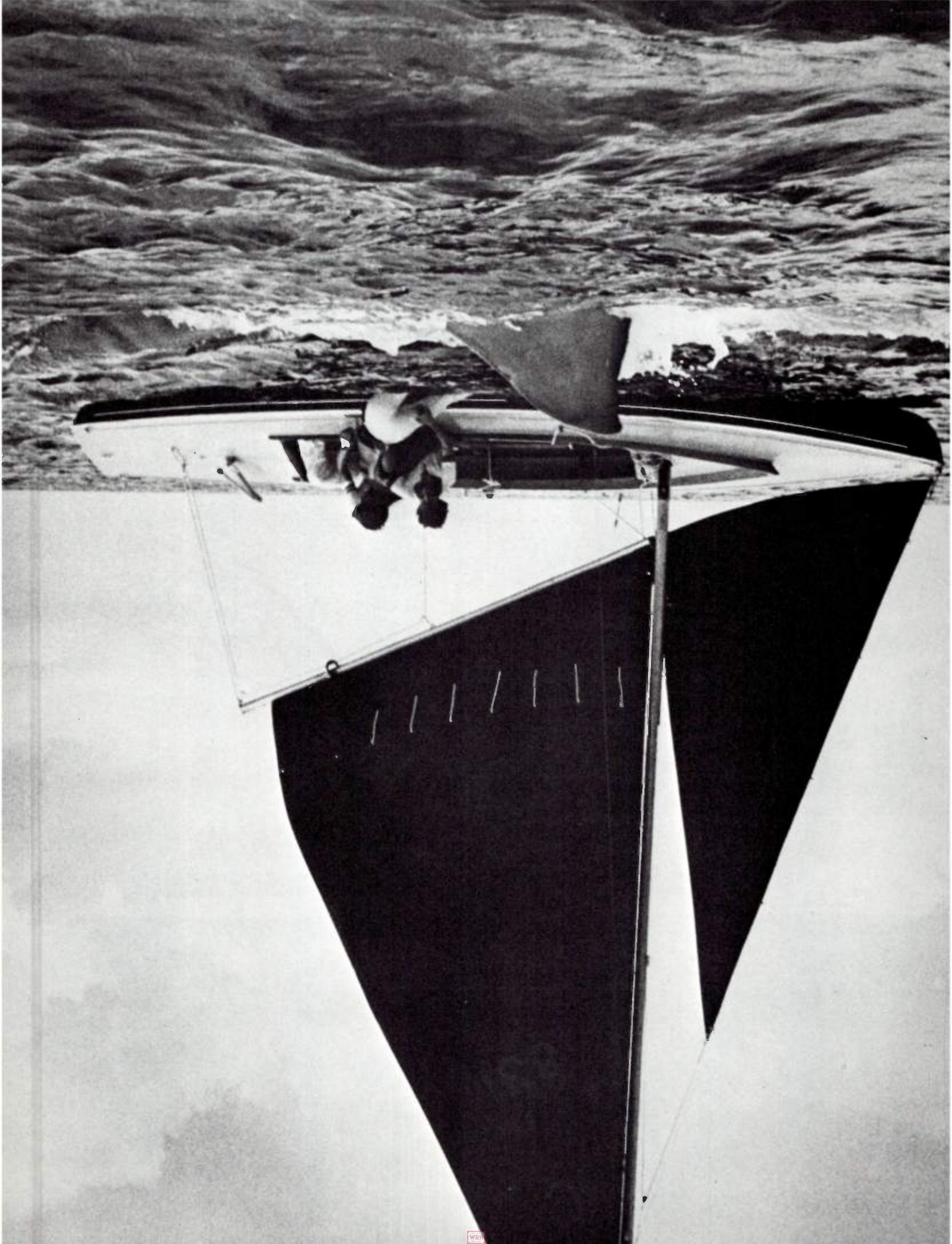


**GREASE**  
(Paramount)  
Music: Various BMI-licensed selections

**THE EMPIRE STRIKES BACK**  
(20th Century-Fox)  
Score: John Williams  
Publisher: Bantha Music,  
Fox Fanfare Music, Inc.











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



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



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

4s & © DC COMICS INC. 1978



**SUPERMAN (Warner Bros.)**  
 Score: John Williams  
 Publisher: Warner-Tamerlane Publishing Corp.



**KRAMER vs. KRAMER (Columbia)**  
 Music: Various BMI-licensed selections



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

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



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





**BLAZING SADDLES (Warner Bros.)**

Score: Mel Brooks

Publisher: Warner-Tamerlane Publishing Corp.



**EVERY WHICH WAY BUT LOOSE (Warner Bros.)**

Score: Stephen Dorff, Snuff Garrett

Plus various BMI-licensed selections

Publishers: Malkyle Music Co., Peso Music, Warner-Tamerlane Publishing Corp.



**STAR WARS (20th Century-Fox)**

Score: John Williams

**Oscar Winner: Best Original Score, 1977**

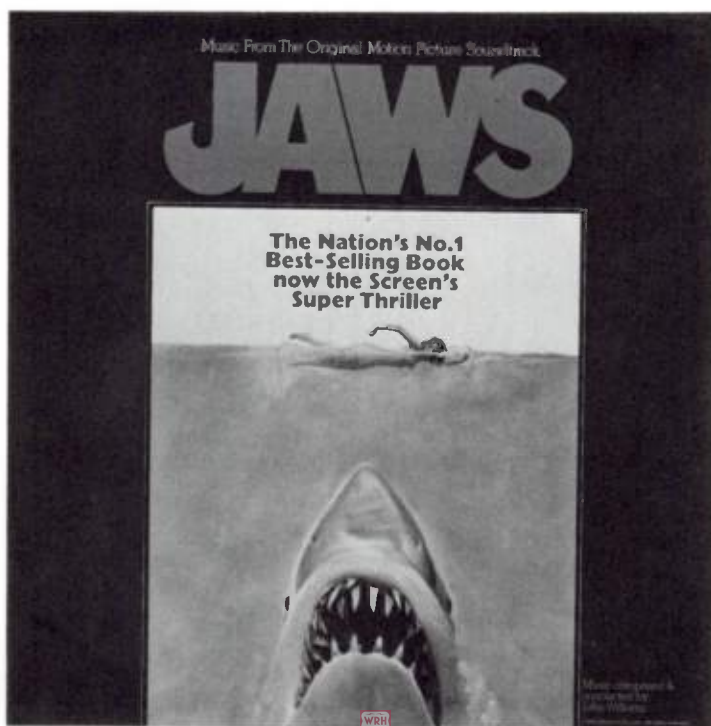
Publisher: Bantha Music, Fox Fanfare Music, Inc.



**ONE FLEW OVER THE CUCKOO'S NEST**

(United Artists)

Score: Jack Nitzsche Publisher: Prestige Music Co.



**JAWS (Universal)**

Score: John Williams

**Oscar Winner: Best Original Score, 1975**

Publisher: Duchess Music Corp.

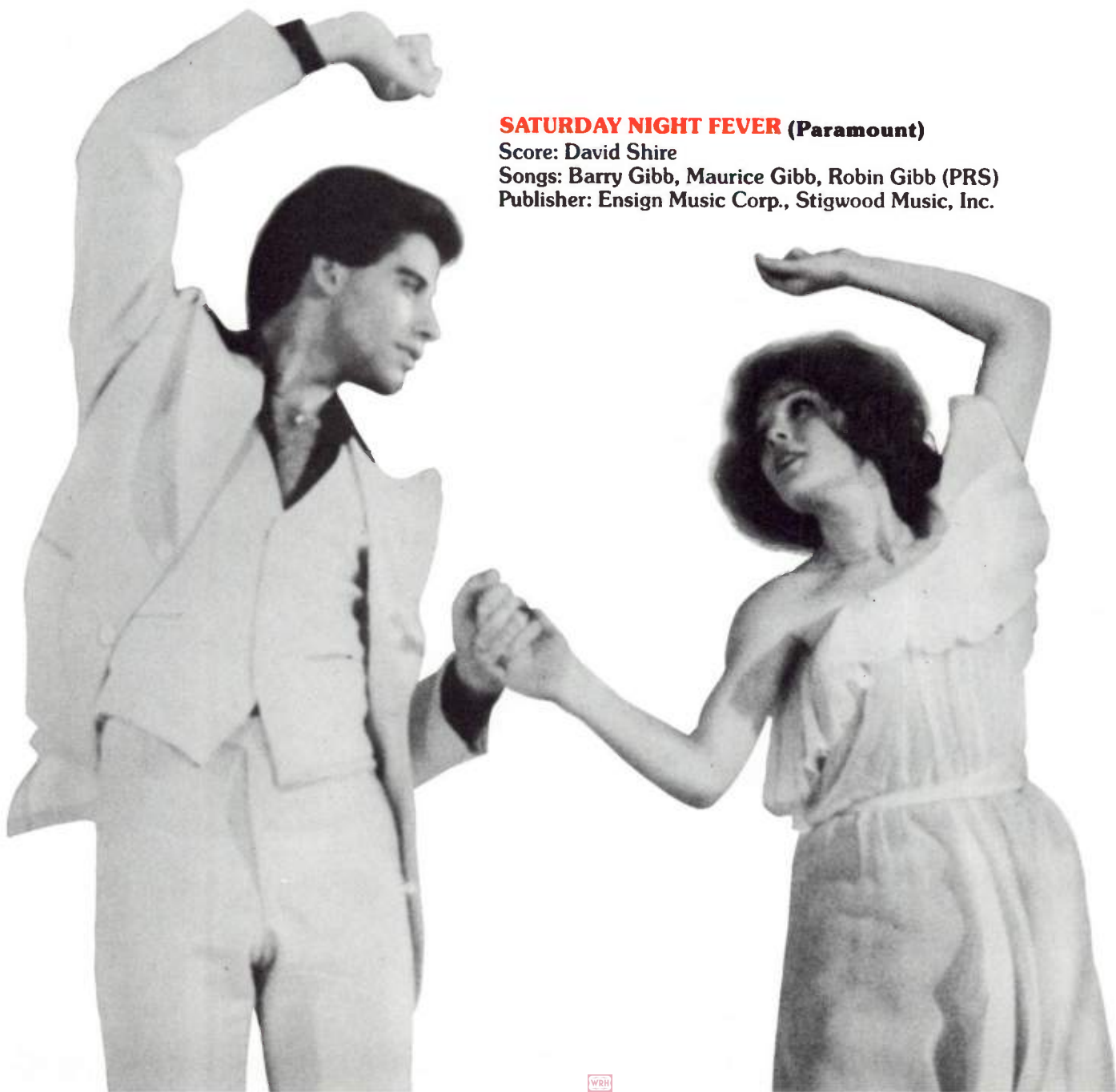




**NATIONAL LAMPOON'S ANIMAL HOUSE (Universal)**  
 Music: Various BMI-licensed selections

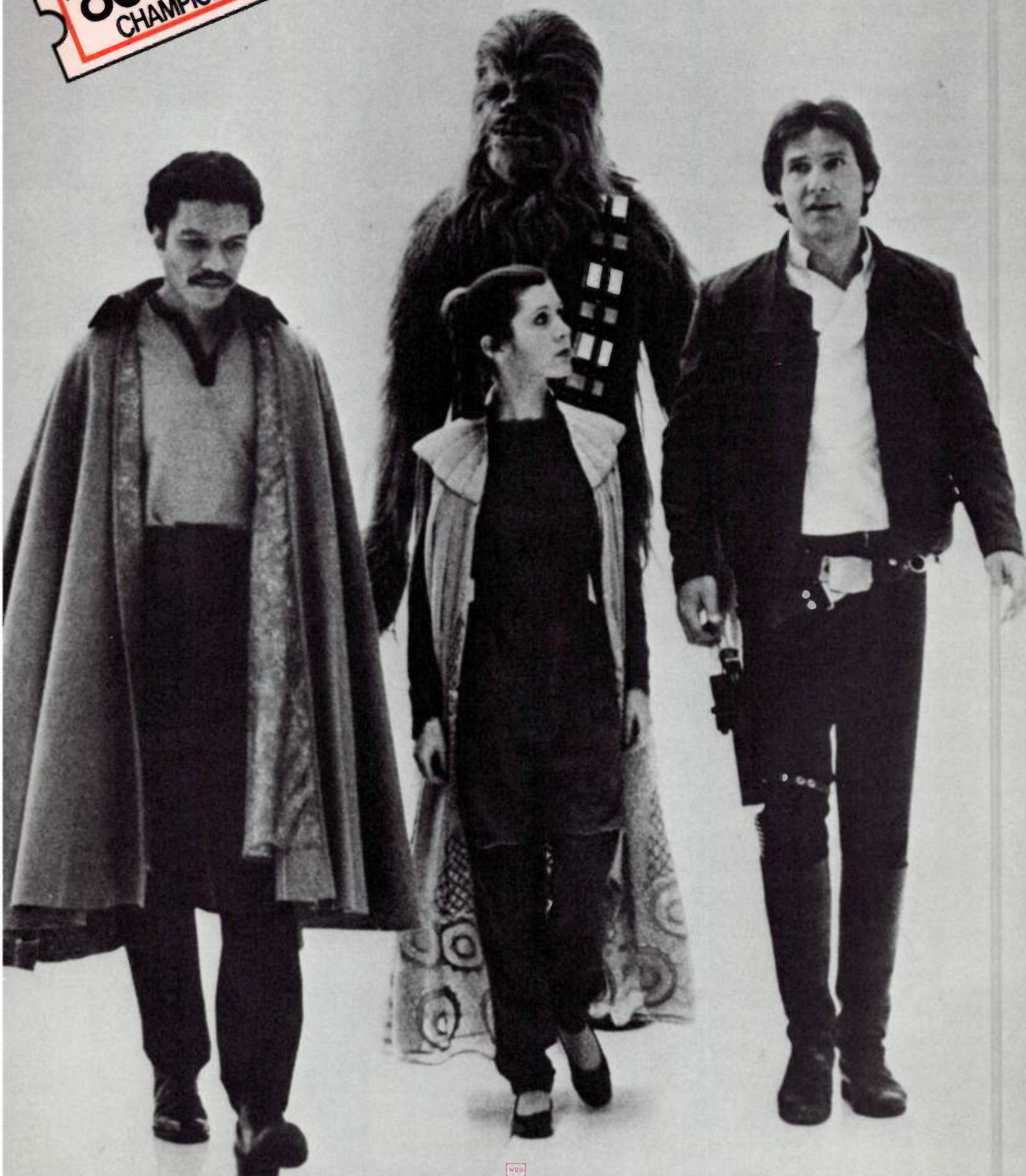


**HEAVEN CAN WAIT (Paramount)**  
 Score: Dave Grusin Publisher: Ensign Music Corp.

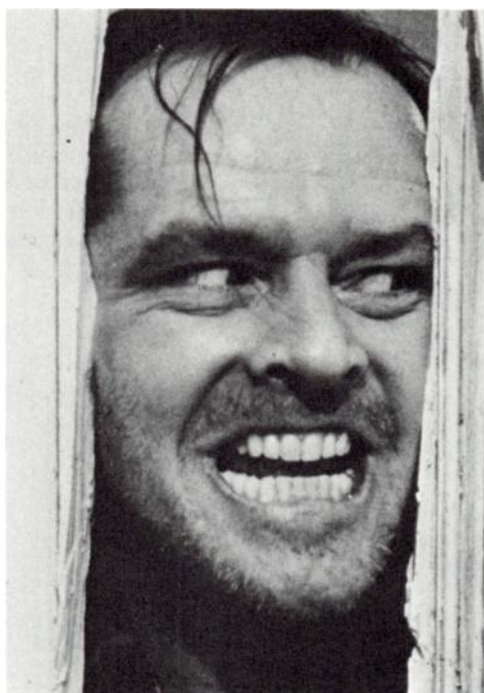


**SATURDAY NIGHT FEVER (Paramount)**  
 Score: David Shire  
 Songs: Barry Gibb, Maurice Gibb, Robin Gibb (PRS)  
 Publisher: Ensign Music Corp., Stigwood Music, Inc.

**'80** BOX  
OFFICE  
CHAMPIONS





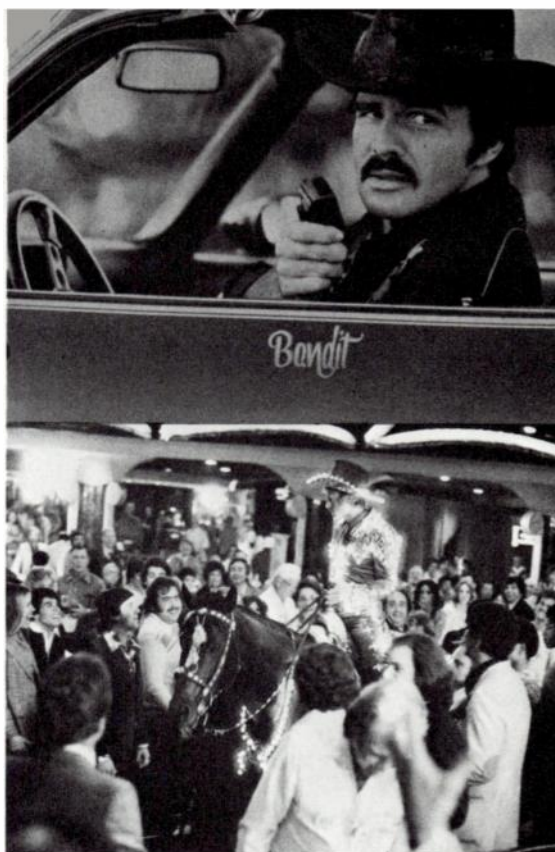


**THE SHINING** (Warner Bros.)  
 Score: Wendy Carlos, Rachel Elkind  
 Publisher: Warner-Tamerlane  
 Publishing Corp.



**THE JERK** (Universal)  
 Score: Jack Elliott  
 Publishers: Dr. Forbes Music, Duchess  
 Music Corp.

**SMOKEY AND THE  
 BANDIT II**  
 (Universal)  
 Score: Al Capps, Snuff  
 Garrett  
 Publishers: Duchess  
 Music Corp., Peso Music,  
 Plus various BMI-licensed  
 songs



**THE ELECTRIC  
 HORSEMAN**  
 (Columbia)  
 Score: Dave Grusin  
 Publishers: Duchess  
 Music Corp., Gold  
 Horizon Music Corp.



**BLUE LAGOON**  
 (Columbia)  
 Music: Various BMI-  
 licensed selections



**CHEECH AND  
 CHONG'S NEXT  
 MOVIE**  
 (Universal)  
 Score: Benny Golson  
 Publisher: Duchess Music  
 Corp.  
 Plus various BMI-licensed  
 songs



**ORDINARY PEOPLE**  
 (Paramount)  
 Music: Various BMI-  
 licensed selections

**THE EMPIRE STRIKES BACK**  
 (20th Century-Fox)  
 Score: John Williams  
 Publishers: Bantha Music, Fox  
 Fanfare Music, Inc.



**COAL MINER'S  
DAUGHTER**  
(Universal)  
Music: Various  
BMI-licensed  
selections



**PRIVATE  
BENJAMIN**  
(Warner Bros.)  
Music: Various  
BMI-licensed  
selections



**KRAMER vs.  
KRAMER**  
(Columbia)  
Music: Various  
BMI-licensed  
selections



**URBAN  
COWBOY**  
(Paramount)  
Music: Various  
BMI-licensed  
selections



**CHAPTER TWO**  
(Columbia)  
Song: Marvin  
Hamlisch, Carole  
Bayer Sager (BMI)  
Publisher: Gold Horizon  
Music Corp.





**1941 (Columbia)**  
 Score: John Williams  
 Publishers: Duchess Music Corp., Gold Horizon Music Corp.

**BRONCO BILLY (Warner Bros.)**  
 Score: Stephen Dorff, Snuff Garrett  
 Publishers: Bar-Cee Music, Peso Music, Warner-Tamerlane Publishing Corp.  
 Plus various BMI-licensed selections

**POPEYE (Paramount)**  
 Music: Various BMI-licensed selections



**AMERICAN GIGOLO (Paramount)**  
 Score: Giorgio Moroder  
 Publisher: Ensign Music Corporation

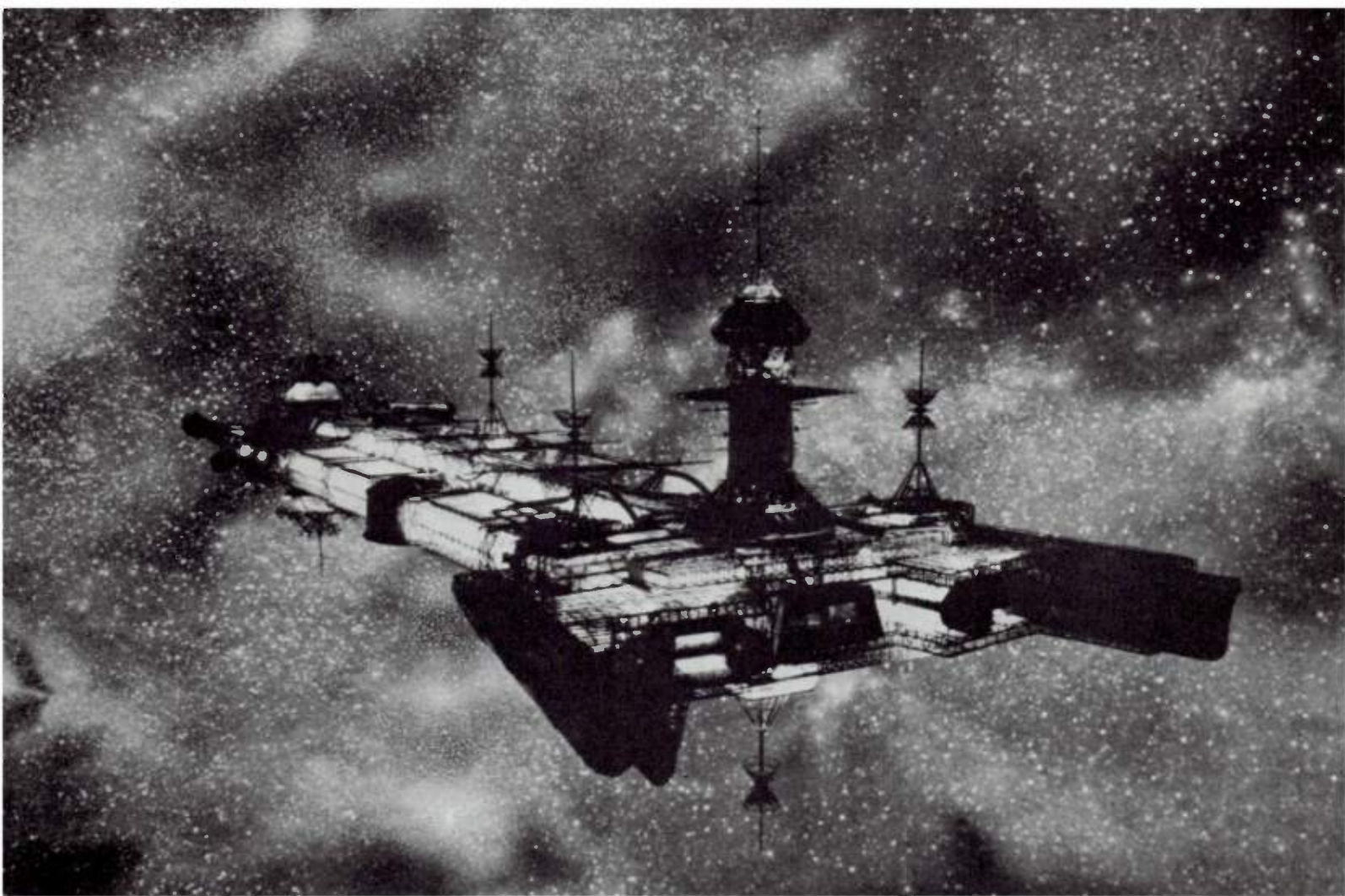
**GOING IN STYLE (Warner Bros.)**  
 Score: Michael Small  
 Publisher: Warner-Tamerlane Publishing Corp.



**LITTLE DARLINGS (Paramount)**  
 Score: Charles Fox  
 Publisher: Ensign Music Corporation

**AIRPLANE! (Paramount)**  
 Music: Various BMI-licensed selections





**THE BLACK HOLE** (Buena Vista) Score: John Barry Publisher: Wonderland Music Co., Inc. MCMLXXIX Walt Disney Productions



**BEING THERE** (United Artists)  
Music: Various BMI-licensed selections



**FRIDAY THE 13th** (Paramount)  
Score: Henry Manfredini  
Publisher: Almoviva Music





**ALL THAT JAZZ** (Columbia)  
 Music: Various BMI-licensed  
 elections



**THE BLUES BROTHERS** (Universal)  
 Music: Various BMI-licensed selections



**BRUBAKER** (20th Century-Fox)  
 Score: Lalo Schifrin  
 Publisher: Fox Fanfare Music, Inc.



**BLACK STALLION** (United Artists)    Score: Carmine Coppola (SAIE)    Publisher: Unart Music Corporation



# WILLIE NELSON

## A Grammy for Best Country Song

by Margaret Dick

In recent years, Willie Nelson has sung his songs in the White House and sung his songs in movies. Along the way, he's collected several major music industry awards, including a recent Grammy as writer of the Best Country Song of the Year, "On The Road Again."

Now, that's not bad for a guy who started out in the music business by writing "Family Bible" and then selling all his rights to the song for \$50. He made a better deal on "Night Life," he got \$150 for that one.

Willie was born and grew up in Abbott, a central Texas town. He and sister Bobbi were raised by their grandparents. He got his first guitar when he was just six. His grandfather taught him chords, and Willie Nelson started writing songs. "I did a lot of poems and melodies, and played them for my grandmother. She wrote gospel herself and encouraged me." By the time he was ten, Willie was getting paid for pickin' and singin'. "I said right then, 'This is it.' Getting paid for doing what I loved made sense to me."

Before he finished high school he was a regular on the polka hall and honky tonk circuit. He studied briefly at Baylor University then served in the Air Force. Back home he kept his singing career alive with a series of day jobs, including Bible salesman, guitar teacher and plumber's helper.

With the \$150 he made from "Night Life," Willie Nelson bought an old Buick and set out for Nashville. He signed with Pamper Music. In his first year in town, 1961, three Nelson songs cracked the Top Five: "Hello Walls," sung by Faron Young, "Hello Fool," by Ralph Emery and "Crazy," by Patsy Cline. That year, Willie wrote "Funny How Time Slips Away." Originally released by Billy Walker, the song has been recorded more than 80 times. Joe Hinton's Rhythm and Blues rendition earned Nelson his seventh BMI award, in 1964.

Though a success as a songwriter, Willie Nelson was relatively unsuccessful as a singer. After two Top 10 releases in 1962—"Willingly," recorded with his then-wife Shirley Collie, and "Touch-Me"—only three of his singles broke into the Top 20 over the next 13 years.

Nelson freely admits that being a popular songwriter wasn't enough for him. "The idea that other singers would always interpret my songs really got to me." In 1969 his marriage broke up, his house burnt down, and Willie Nelson headed home to Texas. He bought a used bus and hit the Southwest tour circuit.

Somewhere along the way he became involved

with young audiences. He began appearing at rock clubs like the Armadillo World Headquarters and the Western Place. He grew his hair long and started appearing in blue jeans on stage.

By 1973, when Willie hosted his second 4th of July picnic, his image and direction completely coincided. With help from friends like Kris Kristofferson, Tom T. Hall, Charlie Rich, Sammi Smith, Waylon Jennings and Jessi Colter, Nelson hosted a day-long program of gospel, pop, Country rock and Bob Wills standards. Music critics heralded the arrival of "progressive Country music," but Nelson, distaining the "outlaw" image said, "I've been playing and singing the same way for 20 years. I play Willie Nelson music, that's all."

Willie Nelson has recorded over 30 albums. Including compilations and re-releases, more than 45 albums of his material have been released. Many of his albums, while critically acclaimed, were not as popular as they might have been. But the 1975 release of *Red Headed Stranger* changed all that. The album climbed to number one and eventually became Nelson's first million seller. A cut from the album, Fred Rose's "Blue Eyes Cryin' In The Rain," gave Willie his first hit single in 13 years. In 1976 he won his first Grammy, for Best Country Vocal Performance, Male.

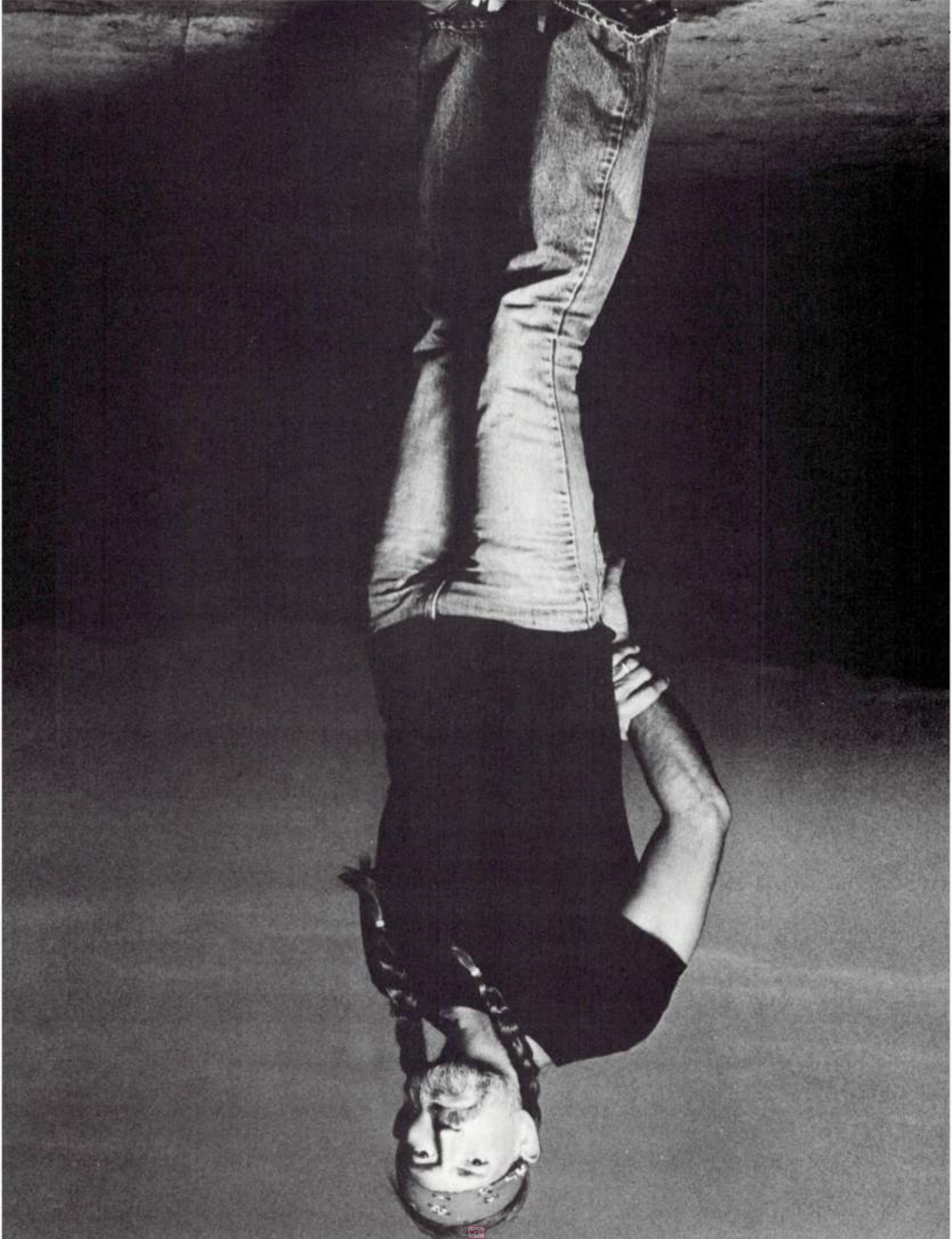
He's been named Entertainer of the Year twice—in 1979 by the Country Music Association, and in 1980 by the Academy of Country Music. In all, Willie Nelson has won four Grammys, four CMA awards and 15 BMI awards. He also was named to the Nashville Songwriters Association Hall of Fame in 1973.

The Willie Nelson phenomenon has spread to politics and film. He was an early supporter of Jimmy Carter, and during the Carter presidency Nelson was a frequent White House entertainer. He's been well received in films, first as Robert Redford's sidekick in *Electric Horseman* and more recently as the star of *Honey-suckle Rose*. But Willie Nelson is happiest standing on stage singing his songs. As his long time friend Don Bowman revealed in a recent interview: "All he's ever wanted was for people to listen to his songs. For twenty years hardly anyone listened. Now they are, and he's sure as hell gonna play."

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Margaret Dick is a free-lance writer who lives in Nashville. She has written extensively on popular music.





# JAMES MTUME AND REGGIE LUCAS

*Grammy Winners for the Best R & B Song of the Year*  
by Phil DiMauro

James Mtume, 34, and Reggie Lucas, 28, who first began writing together when they met as members of Miles Davis' progressive electric jazz ensemble about eight years ago, have emerged as leading popular songwriters and producers. For writing Stephanie Mills' multi-chart hit, "Never Knew Love Like This Before," they won the 1980 Grammy for Best R & B song. Ms. Mills was singled out for a Grammy on the basis of her record of this Mtume-Lucas collaboration.

These awards crown a string of successes for Mtume-Lucas Productions, including past hits by Mills, Roberta Flack and Donny Hathaway ("Back Together Again") and Phyllis Hyman ("You Know How To Love Me").

The radical change from experimental jazz to popular music was a conscious decision. The team began moving into pop when Mtume, a percussionist, and Lucas, a guitarist, discovered that they both were thinking along the same lines. Mtume explains: "I was very lucky to have played with so many musicians I admired. People like Miles, Freddie Hubbard, Joe Henderson, Keith Jarrett, Oliver Nelson and Duke Ellington. My aesthetic needs were pretty much fulfilled, so the question was, where do you go from there? Gaining access to the commercial idiom seemed the most logical step."

For Philadelphia-born Mtume, the son of Jimmy Heath of the renowned Heath Brothers, jazz was, of course, an early influence. As he grew older he developed a taste for R & B music as well. But it wasn't until after Pasadena College that he found his true love in the polyrhythms of African drums. Mtume practiced a great deal for several years, developing his startling conga drum technique.

He moved to New Jersey and was quickly assimilated into New York jazz circles. Miles Davis, who scouted him during a Freddie Hubbard set at the Village Vanguard in lower Manhattan, added Mtume to a band that included such present-day solo artists as Gary Bartz, Keith Jarrett, Leon "Ndugu" Chanler and Michael Henderson.

Davis recruited Lucas, a rocking electric guitarist with a jazz musician's improvisational instinct, about two years later. A native New Yorker, Lucas had played with Billy Paul and done session work with Gamble and Huff in Philadelphia.

Mtume, Lucas and Henderson all left Davis at about the same time. Mtume made contact with Roberta Flack and agreed to put a band together for her, which included Lucas and Henderson. (Henderson left to

pursue his own career within a month). As writers, Mtume and Lucas first came to prominence with "Closer I Get To You," the hit single that helped propel Flack's *Blue Lights In The Basement* album to platinum certification. That success led to the signing of the band, called Mtume, by Epic Records in 1978. The group has released two albums.

The association with Stephanie Mills began, in Mtume's words, "like most things in life. It was an accident." The duo had written a song for Jerry Butler, but didn't deliver it to Gamble and Huff in time to be included on an album. Somehow, the song ended up on the desk of 20th Century Records A & R executive Harvey Bruce, who called to say he thought it would be perfect for Stephanie Mills.

Mtume told Bruce, "Sure, we'd love to have her record it. But why not give us a shot at producing?"

"Have you ever produced anything?" asked Bruce.

"Sure!" was Mtume's confident answer. Actually, their only official production at that time was their own band. 20th Century asked for a three-song demo, and upon hearing the result, gave its permission to go ahead.

Their first chart productions with Stephanie Mills were "What Cha Gonna Do With My Lovin'," a big R & B hit and the disco favorite, "Put Your Body In It." "Sweet Sensation" was the first single released from Mills' most recent album. (All but "Put Your Body In It" were also written by the team).

"Never Knew Love Like This Before" originally was written "as a tribute to Motown," Mtume relates. Obviously, the team achieved its goal. The single has the sound, beat and uplifting spirit that characterized the classics of Diana Ross and the Supremes, translated into 1980 terms. "We had no idea that the pop reception for 'Never Knew Love . . .' would be that decisive," Mtume says. "The irony of it is that it didn't really do that well as an R & B single."

"I think Stephanie's new album is going to surprise people," he predicts, promising a "tighter synthesis of pop and R & B than the last album. We'll always have an R & B base. I want to make that very clear."

James Mtume and Reggie Lucas insist: "The worst thing for any artist to do is shoot for the illusion of crossover." Mtume further clarifies the point: "You see, you can only cross over after you build a base, because you've got to cross over *to* something *from* something."

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*Mr. DiMauro, a former editor at the trade publication, Cash Box, is an assistant editor at Record World.*





Reggie Lucas (l.) and James Mtume.

Photo Greg Lucas

# The 150th Anniversary of Music Copyright in America

By Russell Sanjek

One hundred and fifty years ago, February 3, 1831, songwriting and music publishing were recognized for the first time by American copyright law. The first general revision since 1790 of laws protecting intellectual property added musical compositions to the books, maps, charts, prints, cuts and engravings already enjoying protection. Prior to 1831 music was copyrighted either as a book or an engraving. Lyricists usually got a dollar or two for their verse, a few songwriters were paid a small fee, and the compilers of musical texts often had to provide sufficient paper for publication, but shared expenses and profits.

The 1831 law did not legislate royalties for composers, songwriters and publishers. Only in the Act of 1909, and that of 1976 revising it and now in effect, was compulsory licensing mandated. In the first it dealt with phonograph recordings, in the latter with public and cable television, and with juke boxes.

Government decrees did not effect a method of royalty sharing between creator and publisher in 1831, nor have they since. The evolution of such a system has been in process since the first piece of popular music in the English language with printed notation appeared in the 1520's. In that instance, the publisher was also the writer.

For many years in the new United States, the creator of a popular song was fortunate if he got sufficient printed copies to hand out to his family. But as the demand for songs by Americans increased, productive

## IN NEW YORK CITY



*In an early morning ceremony at New York's City Hall, a special proclamation by Mayor Edward Koch was issued. It stated: "February 3, 1981, marks the 150th anniversary of the start of Federal copyright protection for United States music. This law enabled the writers and music publishers to realize the benefits they so richly deserve for creating their memorable music. New York City, the music capitol of the world, is proud to celebrate the splendid and diverse contribution of generations of composers, lyricists and publishers. Now, therefore, I, Edward I. Koch, Mayor of the City of New York, do hereby proclaim February 3, 1981 as 'U.S. Composer Day' in New York City, in recognition of the men and women whose unique works inspire and delight the entire world." Representing the music community in accepting the proclamation were (l. to r.) Edward M. Cramer, BMI president, songwriters Mitchell Parish, Charles Strouse and Sammy Cahn; Leonard Feist, president, National Music Publishers Assn., Bobby Weinstein, songwriter and BMI executive. Herbert Rickman, special asst. to the Mayor is at center.*





*The celebration in Washington, D.C., centered about an early evening buffet-reception followed by a concert. The events were sponsored by the Library of Congress and the Register of Copyrights in cooperation with The National Music Publishers Association. The BMI contingent attending is shown here (l. to r.): songwriter Irwin Levine and Mrs. Levine; Elizabeth Granville, BMI assistant vice president, Publisher Relations; playwright and songwriter Micki Grant and guest; Oscar Brand, songwriter and curator of New York's Songwriters' Hall of Fame and Museum; Russell Sanjek, BMI vice president, Public Relations; John Lewis, jazz great and educator and Mrs. Lewis; songwriter L. Russell Brown and Mrs. Brown and songwriter Joe South and Mrs. South.*

writers received 2 or 3¢ per copy of sheet music which sold for an average price of 25¢. By the late 1840's, hit songwriters were signed by publishers to exclusive contracts, receiving royalties from the sale of now-forgotten hits like "Yes, Let Me Like a Soldier Fall," "My Mother's Bible," "Row Thy Boat Gently," "The Old Granite State," and "Lily Dale." All of these sold in excess of the five thousand printed copies then regarded as indicating a moderately successful song. But then, as now, only one in one hundred or more published songs enjoyed any meaningful public sale.

However, no popular song had yet sold as many copies as Stephen Foster's "Old Folks at Home," also known as "Way Down Upon de Swanee Ribber," written for the blackface minstrel stage. Within a year of its publication in late 1851, Firth, Pond & Co., of New York, the publisher, was unable to keep up with demand though two presses worked day and night. Nearly 40,000 copies were sold in copyrighted form in the first year, in addition to many thousands more in bootleg editions.

It was the custom of songwriters appealing, usually unsuccessfully, to the Congress for revision of the antiquated 1909 law to evoke Foster as the leading mistreated songwriter in American music publishing history. They chose the wrong fellow. By 1853, "Old Folks at Home," had sold 130,000 copies; his "My Old Kentucky Home," 90,000; "Massa's in de Cold Ground," 74,000; and "Old Dog Tray," 48,000. Foster was averaging \$2,000 a year from sheet music sales, based on a 10 percent royalty on the retail price. Foster's contemporary Nathaniel Hawthorne was signed exclu-

sively to the Boston book publisher Ticknor & Fields, for whom he wrote *The Scarlet Letter*, *The House of the Seven Gables* and other best-sellers at the rate of approximately one every five months. Hawthorne averaged \$1500 annually from book sales, less than Foster who was also a best-selling creator.

The impoverished Foster of legend and propaganda came later when the writer determined to give up the kind of songwriting at which he was supreme, to indulge himself in "the production of a higher kind of music." It proved to be exactly what sheet music buyers of his time did not want. The revered "Jeannie" earned \$217.80 in royalties during Foster's lifetime, and only 75¢ between 1879 and 1898.

Today songwriters and music publishers enjoy a mutually beneficial *modus vivendi*, worked out between them with the guidance of craft groups and trade associations. Songwriters share in income from public performing rights—the largest single source—mechanical royalties and from print. The first two are the largest single sources, in that order, of the approximately \$275 million paid to composers, tunesmiths and lyricists.

One hopes that by the time celebrations such as those commemorating the 1831 Copyright Act mark its bicentennial, new laws will have effected appropriate increases in royalties that reflect new technologies already present or looming. One recent news event confirms the belief that popular music still has that potency of which Noel Coward wrote. It is a significant coincidence that the 1831 law was being honored at the same time that Larry Brown and Irwin Levine's "Tie a Yellow Ribbon Round the Ole Oak Tree" became

not a part of history, but history itself. (See special feature on page 4.) For it united our nation in a show of concern for Khomeni's prisoners as no act of the Presidency was able to do.

*Russell Sanjek is vice president, Public Relations, Broadcast Music, Inc. He is currently completing a history of music publishing in America to be published by Oxford University Press.*

## IN LOS ANGELES



*On the West Coast, BMI, along with the Los Angeles Songwriters Showcase and West L.A. Music, hosted a special copyright anniversary reception. Entertainers included Robert John, Amanda McBroom, the Addrissi Brothers and Bumps Blackwell. Highlight of the event was the presentation of a BMI Million Performance Certificate to Lamont Dozier for "How Sweet It Is (To Be Loved By You)", written with Brian Holland and Eddie Holland. Shown here at the gala (l. to r.): BMI vice president, California, Ron Anton; lyricist Norman Gimbel; songwriter Marty Panzer; songwriter/artist Melissa Manchester; songwriter/artist Leon Ware; songwriter Steve Verona; BMI's Brooke Escott, executive, Motion Picture/TV Relations; composer David Shire; BMI's Linda Gavin, executive, Writer/Publisher Relations.*

## IN NASHVILLE



*In the South, BMI's celebration of the copyright event was led by Frances Preston, BMI vice president, Nashville. In a special ceremony at the Tennessee Performing Arts Center, Mrs. Preston presented a citation. It read "In grateful appreciation to Andrew Jackson, President of the United States, first American chief executive to sign into law the 1831 Revision of the Copyright Act of 1790 specifically mentioning music for the first time, enacted one hundred fifty years ago this month. Presented on behalf of the more than 55,000 writers and publishers affiliated with Broadcast Music, Inc." Shown here accepting the award for the Tennessee Performing Arts Center are Martha Ingram, board member and Warren Summers, TPAC director. Mrs. Preston is at center. Publisher Wesley Rose and songwriter Ray Stevens look on.*



# BMI & Grammy



One of the key musical events of the winter season, the presentation of the coveted “Grammy” awards by the National Academy of Recording Arts and Sciences, took place in New York at Radio City Music Hall, February 25.

The result of the voting of the Recording Academy’s membership, the “best” in a variety of music and craft categories were singled out during the Grammy gala, carried in the 9-11 P.M. (E.S.T.) slot by CBS Television. Paul Simon hosted the show.

The show, preceded by a champagne reception at Radio City, was followed by a dinner in the Grand Ballroom of the Hilton Hotel, a few blocks north of the site of the awards. Grammy parties also were held in the International Ballroom of the Beverly Hilton in Los Angeles and the Century Center Hotel Grand Ballroom in Atlanta.

As in the past, BMI music, writers and publishers were a notable presence when the awards were distributed.

**George Benson** was a multiple Grammy winner. He gave the Best R & B Instrumental Performance, the Best R & B Vocal Performance, Male and the Best Jazz Vocal Performance, Male.

For the second consecutive year, **John Williams** swept the composer cate-



*Paul Simon*



*John Kander & Fred Ebb entertain at Grammy gala.*



gories. Both awards stem from his work for *The Empire Strikes Back*, the sequel to *Star Wars*, for which Williams also wrote the music. One was Best Original Composition, the other was Best Album of Original Score Written for a Motion Picture Or Television Special.

Pianist-composer **Bill Evans**, who passed away on September 15 of last year, and was deeply mourned by the music community, was saluted with two Grammys. His trio album, *I Will Say Goodbye*, was the Best Jazz Instrumental, Soloist award winner. The second Evans Grammy, for Best Jazz Instrumental Performance, Group was won by his LP, *We Will Meet Again*. It features a quartet.

The Recording Academy membership singled out "Never Knew Love Like This Before" as the Best Rhythm and Blues Song. The writers of this Grammy winner, **Reggie Lucas** and **James Mtume**, are profiled on page 36. The Stephanie Mills interpretation of the song was selected Best R & B Performance, Female.

The **Manhattans** picked up the Best R & B Performance By a Duo Or Group With Vocal award, adding to BMI's impact in this area of music. The group includes **Gerald Alston**, **Edward Bivins**, **Kenneth Kelley** and **Winfred Lovett**.

**Willie Nelson's** "On the Road Again" was declared Best Country Song. Nelson is profiled on page 34.

The Best Country Vocal Performance, Male award went to **George Jones** for his rendition of the **Curly Putman-Bobby Braddock** song, "He Stopped Loving Her Today." **Roy Orbison** and **Emmylou Harris** were the winners in the Best Country Performance by a Duo or Group, With Vocal category. Their vehicle was "That Lovin' You Feelin' Again," written by **Roma Chris Price** and **Orbison**.

**Bette Midler's** recording of the **Amanda McBroom** song, "The Rose" was the victor in the Best Pop Vocal Performance, Female competition.

"Guilty," the song by **Barry** and



Bill Evans

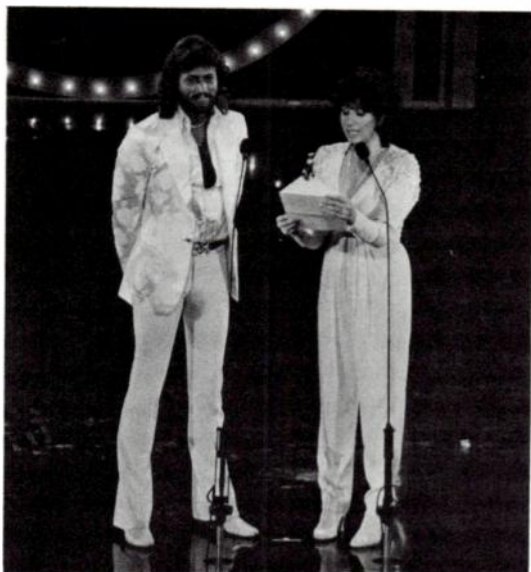


Amanda McBroom



George Jones





Barry Gibb & Barbara Streisand

**Maurice Gibb**, interpreted by Barbra Streisand and Barry Gibb, was voted Best Pop Vocal Performance by a Duo or Group With Vocal.

**Cal Tjader's** album, *La Onda Va Bien*, was voted the Best Latin Recording of the year. The music is performed by Tjader and five musicians.

The Best Recording for Children was *In Harmony/A Sesame Street Record*, an LP featuring such BMI-affiliated performer-writers as **George Benson**, **James Taylor**, **Kate Taylor**, **Dr. John**, **Linda Ronstadt**, **Wendy Waldman**, **Al Jarreau** and **Bette Midler**. The material in this album included creations of Ms. Midler, **Bruce Roberts** and **Carole Bayer Sager**, James Taylor, Al Jarreau, Linda Ronstadt and Wendy Waldman.

The Best Gospel Performance, Traditional was given by the **Blackwood Brothers** in their album, *We Come to Worship*.

**James Cleveland** and The Charles Fold Singers provided the Best Soul Gospel Performance, Traditional in their LP, *Lord, Let Me Be An Instrument*.

The winning entry in the Jazz Fusion Performance, Vocal Or Instrumental category was the Manhattan Transfer's version of the **Joe Zawinul**-Jon Hendricks offering, "Birdland."

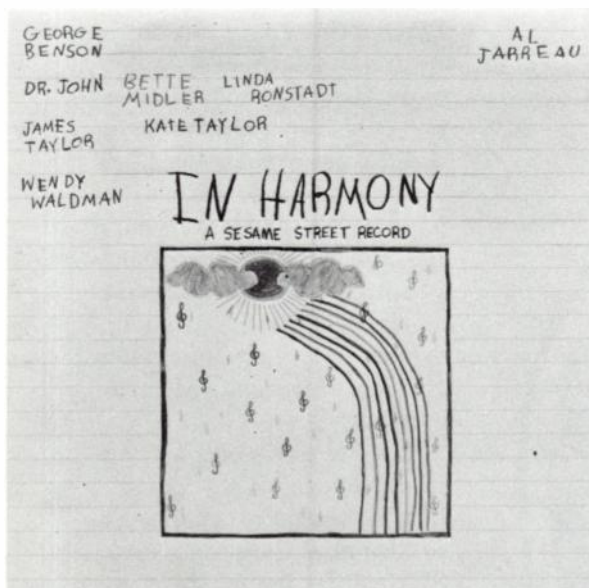
In the Ethnic or Traditional Field, the Best Ethnic or Traditional Recording was *Rare Blues*, which featured, among others, **Dr. Isaiah Ross** and **Son House**.

According to the balloting, the Best Instrumental Arrangement was written by Quincy Jones and **Jerry Hey**. Their vehicle: George Benson's "Dinorah, Dinorah."

Within the classical area, there were several BMI winning entries. **Alban Berg's** *Lulu* (the complete version) conducted by Pierre Boulez, was named Best Classical Album and also was voted Best Opera Recording. In the Itzhak Perlman album, winner in the Best Classical Performance—Instrumental Soloist or Soloists (With Orchestra) category, is Berg's "Concerto for Violin."



Cal Tjader



Alban Berg

**B**lues and several key performers and composers were saluted recently when the Blues Foundation of Memphis offered its first National Blues Awards show at the Orpheum Theater on Beale Street in the famed Tennessee city.

Joe Savarin, the president and founder of the 400 member non-profit organization, dedicated to preserving and

perpetuating the blues, called the event "a great musical happening. At last we have a significant awards program recognizing . . . the blues."

BMI affiliates were predominant when the awards, known as Handys, after W.C. Handy, were presented.

Among those inducted into the Hall of Fame were **Big Bill Broonzy, Willie Dixon, John Lee Hooker, Lightnin' Hopkins, Son House, Howlin' Wolf, El-**

**more James, Robert Johnson, B.B. King, Muddy Waters, Jimmy Reed, Otis Spann and T-Bone Walker.**

Blues Artists of the Year included **Albert Collins** (Male Contemporary), **Koko Taylor** (Female Contemporary) and **Lightnin' Hopkins** (Male Traditional). The Blues Single of the Year was **Jimmy Johnson's** "I Need Some Easy Money" (written by **James Thompson** and **C. Tomaszewsky**) backed by "Ashes In My Ashtray" (written by **James Thompson**).

The Best Album of the Year in the Contemporary competition was **Professor Longhair's** *Crawfish Fiesta. Hangin' On*, the **Robert Jr. Lockwood** and **Johnny Shines** LP, was the Best Album of the Year, Traditional.

The response to the initial Blues Awards show was favorable. "... it showed the Blues Foundation obviously cares and is definitely trying to do something worthwhile about Memphis music," said **Walter Dawson** in *The Commercial Appeal* of Memphis.

A Memphis State University publication, *Quarternotes*, pointed out: "Since the Blues Foundation was formed in January 1980, the organization has attracted more than 40,000 persons to daily blues concerts in Handy Park . . . and developed a 30-minute radio program featuring Memphis music."

Upcoming is the First Annual National Blues Connection Convention, July 6-11, in Memphis' Ellis Auditorium. The six-day event sponsored by the Blues Foundation, will feature daily seminars, workshops and nightly blues shows. Nationally-known authorities will direct the seminars and workshops.



# THE FIRST NATIONAL BLUES AWARDS



Don Schiltlen



LIGHTNIN' HOPKINS

Jean-Pierre Leloir



WILLIE DIXON



BIG BILL BROONZY



T-BONE WALKER

Photo Courtesy Atlantic Records



PROFESSOR LONGHAIR



B.B. KING



HOWLIN' WOLF



MUDDY WATERS

## NEW MIRIAM GIDEON WORK FOR LIBRARY ASSOCIATION ANNIVERSARY

**Miriam Gideon** (front) with conductor **Arthur Weisburg** of the Yale Contemporary Ensemble, and **Nathan Watson**, baritone soloist and BMI's **Barbara Peterson** (rear), prior to the recent premiere of Ms. Gideon's "Spirit Above the Dust" in New Haven, Connecticut. Played by the Yale ensemble and featuring Mr. Watson, the work was commissioned by the Library of Congress, marking the 50th anniversary of the Music Library Association.



## CELEBRATION OF THE PUBLICATION OF LUENING BOOK

A cocktail party-dinner recently was held at New York's St. Regis Hotel in honor of **Otto Luening** (c.). The event marked the publication by Charles Scribner's Sons of the distinguished composer's autobiography, *The Odyssey of an American Composer*. Among those on hand to salute Luening were BMI president **Edward M. Cramer** (r.), who was master of ceremonies on this occasion, and **Jacques Barzun** (l.), who now functions as a literary advisor for Charles Scribner's Sons.

## THE RICHARD RODGERS PRODUCTION AWARD

**Maury Yeston** (at the piano) and **Mario Fratti** (far r.) were the recipients of the first Richard Rodgers Production Award—administered by the American Academy and Institute of Arts and Letters—for their musical comedy version of the Federico Fellini movie, *8½*. The show opens in New York later this year. Also seen at the press conference when the announcement was made are **Barbara Tuchman**—president of the Academy—playwright **Edward Albee** and **Dorothy Rodgers**.







### **JONI MITCHELL INTO HALL OF FAME**

A highlight of the Juno Awards Show, held in Toronto, Canada, was the induction of BMI-Affiliate **Joni Mitchell** into the Canadian Music Hall of Fame. Shown here making the presentation is the Rt. Hon. Pierre Elliott Trudeau, Prime Minister of Canada.



### **PREMIERE IN NASHVILLE**

Frances Preston, vice president, BMI Nashville (r.) offers congratulations to BMI affiliate **Dolly Parton** at a special Opryland Hotel party following the Nashville premiere of Dolly's first starring film, *Nine to Five*, screened at the Roy Acuff Theater in Music City.



### **FLOYD CRAMER HONORED BY TENNESSEE GOVERNOR**

Governor Lumar Alexander of Tennessee recently issued a special proclamation honoring instrumentalist **Floyd Cramer**. The ceremony marked the announcement of a scholarship fund established in Floyd's name at East Tennessee State University, Johnson City, Tennessee. Shown here at the ceremonies are (l. to r.) Joe Craft, Cramer's business manager; Jerry Bradley, vice president, RCA Records, Nashville; Cramer; Governor Alexander; Dr. Roland Beller, president, East Tennessee State University; Judge Ed Williams of Johnson City and James Powell, president, Powell Construction Company, the principal benefactor of the fund. The scholarship's initial \$20,000 endowment was augmented by the proceeds from two benefit concerts performed by Cramer on the university campus.

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AL JARREAU, ROY ORBISON and  
ALBAN BERG

all helped BMI once more get the lion's  
share, — 28 — of the GRAMMY awards  
Thank you all, and NARAS



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