

# BMI

THE MANY WORLDS OF MUSIC  
ISSUE 4, 1973



*DONNA'S 'HAPPIEST GIRL IN THE WHOLE U.S.A.' TAKES BURTON AWARD*

# BMI

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ISSUE 4, 1973



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**BMI**



\* Based on information supplied to BMI as of season's opening.



**KOJAK**  
Theme and Original Music:  
Billy Goldenberg



**DICK VAN DYKE SHOW**  
Theme and Original Music:  
Jack Elliot, Allyn Ferguson



**MEDICAL CENTER**  
Theme: Lalo Schifrin  
Original Music: George Roumanis,  
Lalo Schifrin



**CANNON**  
Theme and Original Music:  
John Parker



**GUNSMOKE**  
Original Music: John Parker,  
Martin Klein, Don B. Ray



**MANNIX**  
Theme: Lalo Schifrin  
Original Music: Richard Hazard,  
Lalo Schifrin



**MAUDE**  
Theme: Dave Grusin



**THE WALTONS**  
Theme: Jerry Goldsmith  
Original Music: Jerry Goldsmith,  
Arthur Morton



**MARY TYLER MOORE SHOW**  
Theme: Sonny Curtis  
Original Music: Pat Williams



**BARNABY JONES**  
Theme and Original Music:  
Jerry Goldsmith



**CAROL BURNETT SHOW**  
Theme: Joe Carr, Joe Hamilton  
Original Music: Peter Matz



**BOB NEHWART SHOW**  
Original Music: Pat Williams



**SONNY AND CHER**  
Theme: Sonny Bono



**M\*A\*S\*H**  
Original Music: Duane Tatro



**HAWAII FIVE-O**  
Original Music: Don B. Ray



**HERE'S LUCY**  
Theme: Julian Davidson,  
Wilbur Hatch  
Original Music: Marl Young

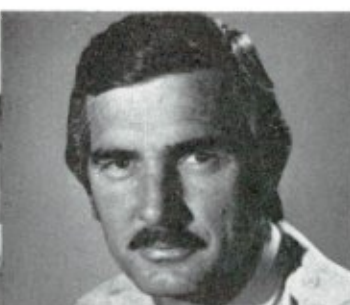


**SHAFT**  
Theme: Issac Hayes  
Original Music: John Pate



**HAWKINS**  
Theme: Jerry Goldsmith  
Original Music: George Roumanis





**SUNDAY MYSTERY MOVIE**

Columbo: Theme: Billy Goldenberg; Original Music: Gil Melle  
McCloud: Theme: Glen Larson; Original Music: Stu Phillips

**SANFORD AND SON**

Theme and Original Music:  
Quincy Jones



**LOTS A LUCK**

Theme and Original Music:  
Jack Elliot, Allyn Ferguson



**EMERGENCY!**

Theme: Nelson Riddle  
Original Music: Billy May



**IRONSIDE**

Theme: Quincy Jones  
Original Music:  
Quincy Jones, Oliver Nelson



**CHASE**

Theme and Original Music:  
Oliver Nelson



**WEDNESDAY MYSTERY MOVIE**

Theme: Quincy Jones  
Banacek: Theme and Original Music: Billy Goldenberg  
Tenafly: Theme and Original Music: Gil Melle



**WONDERFUL WORLD OF DISNEY**

Theme: Richard and  
Robert Sherman



**THE MAGICIAN**

Theme and Original Music:  
Pat Williams



**POLICE STORY**

Theme: Jerry Goldsmith  
Original Music:  
Jack Elliot, Allyn Ferguson



**LOVE STORY**

Original Music: George Greeley,  
Kenyon Hopkins



**MONDAY NIGHT AT THE MOVIES**

Theme: Don Ellis



**GIRL WITH SOMETHING EXTRA**

Theme and Original Music:  
Dave Grusin



**MARCUS WELBY, M.D.**  
Theme and Original Music:  
Leonard Rosenman



**THE ABC SUNDAY NIGHT MOVIE**  
Theme: Harry Betts



**DOC ELLIOT**  
Original Music: Earle Hagen



**LOVE, AMERICAN STYLE**  
Theme and Original Music:  
Charles Fox



**NEW TEMPERATURES RISING**  
Theme and Original Music:  
Shorty Rogers



**ROOM 222**  
Theme and Original Music:  
Jerry Goldsmith



**N.F.L. FOOTBALL**  
Theme: Charles Fox



**ABC SUSPENSE MOVIE**  
Theme: Pat Williams



**THE SIX MILLION DOLLAR MAN**  
Theme: Glen Larson  
Original Music: Stu Phillips



**THE F.B.I.**  
Original Music: Duane Tatro



**OWEN MARSHALL**  
Theme and Original Music:  
Elmer Bernstein



**STREETS OF SAN FRANCISCO**  
Theme and Original Music:  
Pat Williams



**THE ROOKIES**  
Theme: Elmer Bernstein  
Original Music: Jack Elliot,  
Allyn Ferguson



**THE PARTRIDGE FAMILY**  
Theme: Wes Farrell  
Original Music: Hugo Montenegro  
Songs: Johnny Cymbal, Bobby Hart,  
Gerry Goffin, Neil Sedaka and others



## BMI News

### BMI COUNTRY AWARDS

Ninety-six (96) writers and fifty-nine (59) publishers of ninety-seven (97) songs have been presented with BMI Citations of Achievement in recognition of popularity in the Country music field, as measured by broadcast performances from April 1, 1972 to March 31, 1973. The awards were made in ceremonies in Nashville, Tenn., on October 16, by BMI president Edward M.

Cramer, Frances Williams Preston, vice president of BMI's Nashville office and Roger Sovine, director, Writer Administration South.

The fourth annual Robert J. Burton Award, presented to the most performed BMI Country song, was given to Donna Fargo, writer, and Prima-Donna Music Co. and Algee Music Corp., publishers, of "The Happiest Girl in the Whole U.S.A." The award, honoring the late BMI president, is an etched glass plaque mounted on an aluminum pedestal. It is presented

annually to the songwriters and publishers of the most performed BMI Country song of the year.

Sixteen of the songs honored with BMI awards were presented with citations marking previous awards. "I Can't Stop Loving You," written by **Don Gibson**, published by Acuff-Rose Publications, Inc. and "Release Me," written by **Eddie Miller** and **W. S. Stevenson**, published by Four Star Music Co. Inc., were presented with seventh-year awards. Sixth-year awards went to Dramatis Music Corp.

continued

*The Winners' Circle: BMI award winners Jack Clement, Harlan Howard and Willie Nelson share the spotlight during Country Music Week. They were among those newly named to the Nashville Songwriters Hall of Fame.*





*Reba Hancock, of House of Cash, with award winners Don and Harold Reid.*

*Al Gallico, of Algee Music Corp., Donna Fargo and Stan Silver of Prima-Donna Music Co. share in the Burton Award for 'The Happiest Girl in the Whole U.S.A.' the most performed BMI Country song of the year.*







*BMI president Edward M. Cramer and Charley Pride with award winner Ben Peters.*

for "By the Time I Get to Phoenix," written by Jim Webb and to **John Hartford** and Glaser Publications, Inc. for "Gentle on My Mind." Third-year awards were presented to **Ray Stevens** and Ahab Music Co., Inc. for "Everything Is Beautiful"; **Kris Kristofferson** and Buckhorn Music Publishing, Inc. for "For the Good Times"; Kris Kristofferson and Combine Music Corp. for "Help Me Make It Through the Night"; the late **Hank Williams** and Fred Rose Music, Inc. for "Jambalaya (On the Bayou)" and, in addition, to writer **Joe South** and Lowery Music Co., Inc. for "(I Never

Promised You A) ROSE GARDEN."

Honored for the second time were "Easy Loving," written by **Freddie Hart** and published by Blue Book Music; "I Ain't Never," by **Mel Tillis** and Webb Pierce, published by Cedarwood Publishing Co., Inc.; "I Started Loving You Again," by **Merle Haggard** and **Bonnie Owens**, published by Blue Book Music; "Kiss An Angel Good Mornin'," by **Ben Peters**, published by Ben Peters Music; "Lonesome 7-7203," by **Justin Tubb**, published by Cedarwood Publishing; "Missing You," by **Red Sovine** and **Dale E. Noe**, published by Hill and

Range Songs, Inc. and "That's Why I Love You Like I Do," by **Jack Morrow**, published by Beechwood Music Corp.

**Norris Wilson** is the leading BMI Country writer-award winner, with six songs, followed by **Billy Sherrill** with five and **Carmol Taylor** with four. The leading BMI Country publisher-award recipients are Algee Music Corp., with 12 awards, followed by Blue Book Music, with six, Tree Publishing Co., Inc., with five and House of Cash with four awards.

Other top writer-award recipients include Donna Fargo, Merle Haggard,

*continued*



*Spoooner Oldham, Freddy Weller and Bill Lowery.*



*Among the leading award winners: Norris Wilson (6) and Carmol Taylor (4).*

*The Family Tree: Frances Preston, BMI vice president, Nashville, with Buddy Killen, Edward M. Cramer, Joyce Bush, Jeannie Seeley, Jack Stapp and Glenn Martin. Tree Publishing Co. was among the leading award winners with five.*





*Multiple award winner Billy Sherrill with Tammy Wynette.*

Kris Kristofferson, Spooner Oldham, Ben Peters, Don Reid, George Richey, Glenn Sutton and Freddy Weller, all with three awards each.

A complete listing of the BMI Country award winners is on the back cover of this issue.

NSA  
HALL OF  
FAME

Jack Clement, Don Gibson, Harlan Howard, Roger Miller and Willie Nelson were

named to the Nashville Songwriters Hall of Fame at a special ceremony in Music City in October.

Clarence Selman, president of the Nashville Songwriters Association, announced the writers honored at a party attended by 450 people.

Those who presented the plaques to the new Hall of Famers, or if it was not possible for the writer to attend, his representative, included: Frances Preston, vice president, BMI Nashville, Eddy Arnold, Chet Atkins, Hank Cochran, Ralph Emery and Sam Phillips.

*continued*

*Dorothy Owen of Blue Book Music, winner of six awards, with Edward M. Cramer and Merle Haggard.*





*CMA Award Winners: Conway Twitty, Loretta Lynn, Mrs. Hilda Hensley (mother of Hall of Famer Patsy Cline) and Charlie McCoy (front row, l. to r.) Roy Clark, Bob Ferguson, Bill McElhiney (accepting for Danny Davis), Charlie Rich, Kenny O'Dell, The Statlers and Chet Atkins (rear row, l. to r.).*

*Tex Ritter, Chet Atkins and Roy Acuff at CMA Hall of Fame installation.*





*At the Nashville Songwriters Association Gala: Sam Phillips, Boudleaux Bryant, Frances Preston, Eddy Arnold, Cindy Walker, Don Robertson, Vic McAlpin, Merle Kilgore and Vaughn Horton (front row, l. to r.) Felice Bryant, Red Lane, Harlan Howard, Jack Clement, Willie Nelson, Wesley Rose and Danny Davis (rear row, l. to r.).*

In contrast to the past, all those named to the Hall of Fame this year are still active writers. They were judged on the basis of their past products by the NSA membership, after careful screening by officers and directors of the organization.

#### **CMA AWARDS**

The Seventh Annual Country Music Awards at the Grand Ole Opry House opened a week's festivities in Nashville in October. BMI-affiliates played a dominant role in the presentation, an hour-long special telecast over CBS Television.

Chet Atkins was named to the Country Music Hall of Fame in the

Living category. "I really didn't figure to win anything," Atkins said. "I honestly thought one day I'd be in the Hall of Fame but thought it would be later on—when I am a has-been," the writer-guitarist said.

It was a particularly big night for Charlie Rich and the Kenny O'Dell song, "Behind Closed Doors." The 3300 members of the Country Music Association who select the finalists for the awards pinpointed the O'Dell creation as "Song of the Year." The Rich version was voted "Single of the Year" and the album containing the song and carrying its title won as "Album of the Year." Rich received a singular salute by being named

"Male Vocalist of the Year."

Rich "clearly was the sentimental favorite of the crowd of more than 3000 who jammed into the Opry House to witness the televised event," *Billboard* noted.

Roy Clark was CMA's "Entertainer of the Year." According to the voters, he had the "act displaying the greatest competence in all aspects of the entertainment field in person, performance, staging, public acceptance, attitude, leadership and overall contribution to the Country music image."

Last year's "Entertainer of the Year," Loretta Lynn, was voted 1973's "Female Vocalist of the Year" and shared the "Vocal Duo of the Year"

award with **Conway Twitty**.

The **Statler Brothers** won "Vocal Group of the Year" honors for the second consecutive year.

**Johny Cash** hosted the show. Entertainment was provided by **Eddy Arnold**, **Glen Campbell**, **Cash**, **Roy Clark**, **Barbara Fairchild**, **Merle Haggard**, **Barbara Mandrell**, **Jeanne Pruett**, **Charley Pride**, and **Tanya Tucker**.

#### THE DOVE AWARDS

The Grand Ole Opry House in Nashville was the site, October 1, for the presentation of the Gospel Music Association's Dove Awards. An audience of 1200 attended the ceremonies, a highlight of a week of gospel music activities in the Tennessee music center.

"'Why Me Lord,' the hit tune written and recorded by . . . **Kris Kristofferson**, outclassed nine gospel songs

. . . in capturing the Dove award for the 1973 'Song of the Year,'" **Bill Hance** reported in covering the event for *The Nashville Banner*.

**Jerry Bailey**, writing in the *Nashville Tennessean*, added that "**Kristofferson**, whose award-winning prowess has made him a giant Country songwriter-performer, showed his versatility" by winning this Dove award.

**Larry Gaitlin** accepted the honor for **Kristofferson**, who could not be present for the event.

The Gospel Music Association named *Street Gospel* by the Oak Ridge Boys (**Duane Allen**, **William Golden**, **Willie Wynn**, etc.) the "Best Gospel Album of the Year."

Also singled out for its graphic design and layout, and its cover, the album includes "Lord Stay Near to Me," written by **Kenneth Lamar Parker** and **Patricia Anne Parker**, published by Daystar Music, "King

**Jesus"** (**Maurice Delamont**, Silverline Music), "Who Is Building That Boat" (**Larry Lee**, House of Cash), "While I'm Here" (**Ike Davis**, **Herman Michner**, Silverline Music), "Beyond a Shadow of a Doubt" (**David Phelps**, Silverline Music), "I Believe in Jesus (I Believe in Music)" (**Mac Davis**, Screen Gems-Columbia Music, Inc.), "He Never Said a Word," (**Garland Craft**, Silverline Music), "Sanctified" (**Bob McDill**, **Jim Dickinson**, Gold Dust Music Co., Inc.) and "Yea Though I Walk" (**Sammy Hall**, Silverline Music).

**Eddie Miller**, the well-known songwriter, received the award for the best liner notes, for the *Release Me* album by the Blackwood Brothers.

Among those (deceased) enshrined in the Gospel Music Hall of Fame were: **J. R. Baxter Jr.** (BMI writer and publisher) and **V. O. Stamps** (BMI publisher).

*Duane Allen, William Golden and Willie Wynn accept Dove Awards for 'Best Gospel Album of the Year,' 'Street Gospel.'*



# Donna Fargo

BY RED O'DONNELL

Donna Fargo, a trim, attractive former school teacher, was the recipient of BMI's annual Robert J. Burton award, during Country Music Week in Nashville in October. The prestigious trophy goes to the writer of the most performed Country song of the year in the BMI catalogue.

Well-adjusted, happy Ms. Fargo qualified for the honor via her song "The Happiest Girl in the Whole U.S.A." Recorded by her on the Dot label, it sold more than a million.

It was written in August, 1971, recorded the following November in Nashville and released early in 1972. So rapid was its rise in popularity that the entire experience took the lady by surprise: "I get chill bumps all over when I recall how quickly it was accepted by the public.

"I continued teaching even after the song and my record became a hit," she explained. "None of my students knew I was Donna Fargo until I resigned in June, 1972. I worked under my right name (Yvonne Vaughn) for five years in Covina, Calif. Being a cautious person, I played it that way because of the insecurity of the business. I had no idea how far my career as a singer-writer would go."

She added: "My musical training consisted of four piano lessons when I was 10 years old. I didn't know how to write songs, or even play a guitar until about five years ago. But I suppose I always wanted to sing professionally. My brother used to push me into talent contests. I remember my first. Halfway through the song I fainted."

Born in Mt. Airy, N.C., raised in that state and graduated from High Point (N.C.) College, she attended summer courses on the University of Southern California campus.

"After I moved to California," she noted, "my desire to be a singer-writer became stronger. And I came to realize that if I was ever going to have a hit record, I'd probably have to write it myself. Established writers don't give an unknown a song with potential."

With this in mind, Donna really got into guitar playing and composing. The learning process, always a painful one, took on more and more of a positive feeling. Her first song, "These Things Are All I Have," was recorded in Phoenix for the Ramco label, but never released. "Would You Believe a Lifetime," her second effort, made it to the bottom of the charts and expired there.

All the while she taught school in the daytime, wrote her songs and performed in small clubs in and around

L.A. at night. It was during this formative period that she met Stan Silver, who, before long, began guiding her career. Soon they married.

"About my writing: At first I would sit down with the intention of creating songs that would grab people in the first four bars. After I had that first part set perfectly, I'd try to make the rest of the song even better.

"I think being an English teacher helped me as a songwriter," Donna said. "Words—I love them. I have only one hang-up when it comes to songs. It's the questionable grammar frequently necessary to develop emphatic lyrics." She was quick to point out, "you hear a lot of double negative lines in hit tunes."

Donna has no set formula for success at her craft: "I try to take advantage of my moods. I'm strongly influenced by a happy home life. It was happy when I was a kid. It's fine now. I'm sorry but I can't honestly say I was once a poor and struggling writer. Struggling, perhaps, but hardly as poor as some writers have been.

"Real life situations interest me most," she explained. "I feel the listener has to be able to relate to the material. I prefer to write happy songs because I like to make people feel good. Yet sad songs have their place, too. I don't believe you can be really happy unless you've been sad. I try for variety in developing my melodies and lyrics, so I can please a large audience. My audience always is uppermost in my mind."

When asked how she works, Donna responded: "Usually I write with a purpose in mind. I'll have an idea for a song, even if it's just a punch line. Once I get into it, though, the lyrics and melody sort of come together."

The Fargo story has been one of success since "Happiest Girl" became a hit and Donna and husband Stan moved to Nashville. Other chart-making songs have followed: "Funny Face" ("Inspired by Stan, who always called me 'funny face,'" Donna says. "Because of his beard, I gave him the name 'fuzzy face'"); "Superman" ("I'm sure the cartoon character influenced me"); "You Were Always There" ("a real love song" is the way Donna describes it) and "Little Girl Gone."

All continues to go well. And the future is bright. "You know," she said, "sometimes I think I'm really the happiest girl in the whole U.S.A." Donna's brown eyes sparkled. A smile lit up her face.

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*Mr. O'Donnell, a well-known figure in Country music circles, writes a regular column for the Nashville Banner.*







# Chet Atkins

BY BURT KORALL

In October, Chet Atkins, a 15-year BMI affiliate, achieved the ultimate in recognition. The announcement was made that the Country Music Association panel of electors had voted him into the revered CMA Hall of Fame. As is his wont, he modestly accepted Country's most definitive expression of appreciation.

The path from Luttrell, Tenn., a small Clinch Mountain town not known for its affluence, to the Seventh Annual Country Music Association's Award Show at Nashville's Grand Ole Opry House covers a lot of ground—a lifetime of experiences for Atkins.

Up from poverty, life was real and earnest in Union County, Tenn., where "Mr. Guitar" came into the world 49 years ago. "The people around Luttrell were poor and disillusioned," he told Red O'Donnell.

Atkins' father taught piano and voice; his mother encouraged the children to be musical. All took the cue and got into music, but only Chet and older brother Jimmy pursued the vocation.

It was Jimmy who introduced the guitar to his younger brother. "I must have been four or five," Chet recalls, adding: "when I was . . . about six years old . . . my mother and I went to Knoxville and saw a blind Negro playing guitar on the street for handouts.

"I'll never forget it because it made me cry—not out of pity, but out of envy. The most important thing in the world, it seemed to be then, was to be able to play the guitar for a living."

As a youngster, the feeling stirred him deeply. After he and his family had moved to Hamilton, Ga., Chet got his first guitar—at 11—and literally played all the time—at home, at school during lunch, recess, even in the rest room.

After three years of high school, he went into music, full-time. His first job: as fiddler in an act with Bill Carlisle and Archie Campbell on WNOX in Knoxville. Soon thereafter, when the program director heard him pick, he became the station's staff guitarist. Other radio jobs followed.

RCA Custom's Al Hindle, based in Chicago, was responsible for bringing the guitarist, via a transcription, to the attention of Steve Sholes, RCA artist and repertoire director. Impressed, Sholes tracked Chet down and signed him to the RCA label. The marriage obviously has been quite compatible. The guitarist is still with RCA after over 25 years.

Over the years, however, Chet has spread out. With Country music as a base, he continues to grow as an artist. Ever exercising his curiosity, and having edu-

cated himself in various areas, he has come to the point where he is comfortable and impressive as an instrumentalist in a variety of contexts—from down home Country to jazz to concert music.

Steve Sholes noted his abilities early in their relationship: "His ideas were great, and the musicians always listened to him." So, when the RCA studio was built in Nashville in 1955, Chet became more than an RCA artist and group leader; he went to work for the company as resident engineer and assistant. Progressively he broke through on both the artistic and business fronts, evolving his own impressive catalogue of LPs, while uncovering and encouraging *so many* singers and performers—Charley Pride, Jerry Reed, Bobby Bare and Dottie West—and unobtrusively climbing the corporate ladder. Currently he's division vice president, Country Music and concentrating on his own music.

A man interested in others, he believes in positive thinking and hard work. He loves and understands and pushes along talent, helping them any way he can. According to those close to him, Chet thinks of himself as an average guy, "pretty much of a square," whose tastes aren't too complicated. His own recordings and those he supervises, though diverse in approach, have that common touch; they testify to Atkins' rapport with the man in the street and the fields.

His greatest assets, however, are the love he bears for his work and people, and the fact that he's always himself and seeks to do his very best. "What I strive to do is to get myself deeply into music; to express myself as a musician," he has said. (He co-wrote "How's the World Treating You" and "Heartbreak Avenue," among others, but hasn't involved himself in the song-writing craft in recent years.)

Pursuing ever-so-elusive perfection, Chet has built a highly fulfilling professional life. Wife Leona, daughter Merle, his son-in-law and granddaughter and countless friends provide the other all important components of what moving from day to day is all about.

A man of stature, a good man—winner of the *Playboy* poll and named outstanding instrumentalist for 13 years running by *Cash Box*; a humanitarian, recipient of the Humanitarian Award of the National Council of Christians and Jews (1972)—Chet Atkins quietly personifies the best in music—and not only Country Music.

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*Mr. Korall, an editor of this magazine, is a widely published writer in the areas of music and the humanities.*

# Kenny O'Dell

BY GAIL BUCHALTER

The winds that blew over the Dust Bowl, scattering its land and people, have long since died down but its effects remain. Kenny O'Dell's family, like thousands of Oklahomans, were forced to move Westward in search of employment during the Depression. Unlike some migrant workers, they found the security they sought. The abundant forests of Southern California enabled them to start a sawmill and a new way of life in Bakersfield, while not losing contact with their traditional roots.

By the time he and his family moved to Santa Maria, Calif., Kenny had taught himself to play enough guitar to start a rock band. The various groups he led through high school and his first and only year of college, gave him the chance to perform the songs he had been writing since the age of 11.

Young enough (29) to have been raised on Country and Western music but old enough to grow up with the hard rocking beat of Elvis Presley, Kenny is of the generation that fused these two types of American popular music. His songs reveal and make comment on his background. Two of them, coupled with the artistry of Country-pop singer Charlie Rich, recently brought the O'Dell name into the foreground. "Behind Closed Doors" won CMA recognition as the "Best Song of the Year" and "I Take It On Home" earned a BMI Citation of Achievement.

Kenny moved to Nashville four years ago in order to write for and run the publishing companies of Bobby Goldsboro and Bob Montgomery. Though not particularly happy in such a structured atmosphere, he felt the move brought him closer to his original influences: Hank Williams, Webb Pierce, Lefty Frizzell.

One of the most important services Kenny performed as a professional manager was to keep his ears open. Remembering his struggle, trying to get his material heard and recorded when he was 16 in Los Angeles, he decided when he took the job, not to do unto others . . . He auditioned *anyone's* songs.

Unfortunately Kenny found his writing began to suffer because he became saturated with other people's music. A year ago, he, Bobby and Bob decided that he would be happier and more effective just writing.

Kenny has no regrets about having been a publisher. It afforded him the opportunity to leave Las Vegas. He had been singing on the Vegas circuit—at the Sahara, The Golden Nugget and in outlying "cow towns" with his group, Guys and Dolls—and had pretty much exhausted its potential.

All through the Las Vegas period, however, he was writing, reaffirming this talent by investing his earnings in demos of his songs. He found success with "Next Plane to London," which broke the top 20. And then came his big hit "Beautiful People."

After pitching the song to several artists, with no takers, it was played for the head of a small local label, Vegas Records, who wanted to release it. Sure that no one would buy a demo, Kenny sold the tapes for studio costs—\$251—and suddenly the song was a hit.

The record sold 400,000 copies and then was recorded by Bobby Vee who upped the ante by half a million. The year was 1968 and memorable in that Kenny received his first BMI award, which he views as his formal entrance into the music industry. It also marked a change in life style. He stopped traveling.

Now under contract to Capricorn, after several short-term relationships with companies in and out of Nashville, Kenny has completed his first album for the label. Containing previously unrecorded O'Dell songs, it will be released early in 1974. After an uneven career as a recording artist, including a short stint, at 17, as owner of a small company, he at last has made a satisfying affiliation in this area.

Prior to signing with Capricorn, Kenny spent a year exclusively involved with writing. During that time, he wrote "Behind Closed Doors," "I Take It On Home" and "Just What I've Been Looking For."

"I don't try to get any message across with my writing," Kenny says. "The way a person relates to a song determines its message. Usually I try to develop songs that people can identify with and feel. I try to keep them simple. And I concentrate heavily on the chorus 'cause people are constantly coming back to it as a reference point.

"Moving to Nashville," he added, "seems to have taken me full circle in my musical evolution. I feel more comfortable in the Country idiom but it was something I had to look into again. The years I spent writing pop songs and playing rock music were an important part of my learning process. So much so that I wouldn't attempt to try to categorize my songs today."

Kenny O'Dell has traveled a long way. And with the increase in the demand for O'Dell songs, it would seem the journey may just be beginning. The future is exceedingly bright.

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*Miss Buchalter is a Nashville-based, free-lance writer who specializes in articles concerned with Country music.*





# Norris Wilson

BY RED O'DONNELL

Norris Wilson is a one-man gang in Music City, U.S.A. He writes and records songs, produces records for other artists, does personal appearances as a singer-comedian-impressionist and also serves as the efficient head of Al Gallico's successful music publishing companies.

In his spare time, he is one of the more popular personalities in Tin Pan Valley. "Actually I loaf a lot," says the self-effacing, cherub-faced Wilson.

Norro came on heavy at the recent BMI Country music award ceremonies in Nashville. The top winner, he qualified for six citations. "Good Things," "If You Touch Me (You've Got To Love Me)," "My Man," "A Picture of Me (Without You)," "Soft Sweet and Warm" and "Soul Song" were the honored songs.

"I had some help," Wilson was quick to admit. "Carmol Taylor, Billy Sherrill, George Richey and Joe Stampley were my co-writers. We've known each other for a long time. When one of us gets an idea for a song, we all just descend on him like a pack of vultures. It's the same anytime you collaborate with anybody."

Wilson has written only a few songs himself. ("July 12, 1934"—recorded by Charlie Rich—was one of the few). "I prefer to work with other writers," he pointed out, adding:

"It's not a matter of lack of confidence. I find it a lot of fun to get in a room or an office with one or two other writers, shut the door and start kicking ideas, words and rhymes around. It's more fun than it is work.

"Naturally when you work with other writers the royalties aren't what they would be if you wrote alone. But I have no burning desire to be a millionaire," he continued. "I believe there are too many hang-ups associated with money."

A native of Scottsville, Ky. (Pop. 3,500), situated about 70 miles from Nashville, Norro says he has no sad tales to tell about his childhood: "I was neither underprivileged nor misunderstood by my parents. Scottsville is a quiet town and there weren't too many places to get into trouble. Throwing rocks at telephones was my most daring escapade."

The early stages of Wilson's career were equally pleasant: "About the only thing I can remember that was 'tough' was coming up with enough to meet a monthly car note."

Wilson began as a singer in 1957 with a Nashville-based quartet called The Southlanders. "It may sound like a corny name now but it was big stuff for us then," he pointed out. "We had a lot more fun than we did

money. However, money, as I've said, has never been my main motivation in life.

"Originally we were a gospel group, then changed our style to pop-gospel. We later went rock 'n' roll and became The Omegas. Omega in Greek means last. We figured if we began as Omega we might work up to Alpha (which means first). We were signed by Decca, but never got to be Alpha.

After three years with The Southlanders and The Omegas, Wilson became a single act. "I told jokes, did impressions—Walter Brennan, Jimmy Cagney, Humphrey Bogart—the usual, easy ones. As a mimic I was no Rich Little. I played clubs, but mostly fairs—county and state," he recalled. "People would applaud my performances—I even played Las Vegas—and after a show they would ask 'Do you have a record out?' I acted like I didn't hear them.

"I was with Decca, Mercury and some others. I was with so many that my friends would greet me with 'Hi Norro, what label you with this week?' Quite embarrassing," he laughed. "Currently I'm with RCA."

Norro became interested in producing in the early 1960s: "Harold Bradley (one of Nashville's finest guitarists) took me to my first session. Rex Allen was recording 'Money, Marbles and Chalk' under the direction of Owen Bradley (Harold's older brother). I was totally impressed by what went on behind the scenes in a studio. I figured I could produce a record."

Shortly thereafter he did his first session. "Sure I remember," he said. "It was for Carmel Quinn, a fine Irish lady and a wonderful singer and person." Other artists produced by Wilson include Patti Page, Diana Trask, Pat Boone, Deborah Hawkins, Leon Ashley, Obrey Wilson, Conny Van Dyke and Hank Beach.

Before concluding this pleasant interview, Norro spoke of John D. Loudermilk. "John D. is a writer of unbelievable talent," he said. "I learned all the basics from him. It was like going to school and having a master as the teacher. John D. encouraged and helped me with my writing—even gave me credit for helping write 'Language of Love.' He's one of my biggest song-writing influences.

"When I was receiving those six awards at the BMI banquet this October, all of what I've told you went through my mind.

"It was wonderful."

---

*Mr. O'Donnell, a well-known figure in Country music circles, writes a regular column for the Nashville Banner.*

# *This is BMI* What You Should Know About



*The first music made on this continent was probably made on a drum, and its creator was sometimes rewarded with food, or trinkets, or perhaps some special favor. This reward would encourage others to become good artists—as well as providing the recipient with time to develop new ideas and to improve skills.*

*The context has changed. But the need for financial and practical encouragement of composers, writers and publishers remains vital if music is to maintain its contribution to our contemporary society.*

*BMI—Broadcast Music Inc.—works to assure that necessary encouragement is always forthcoming—wherever and whenever it is needed.*

*A BMI license is both an investment and a contribution.*

*The symphony orchestra: instrument for creativity of the concert composer—encouraged by BMI.*



### FOR PROFIT

Under copyright law, one cannot perform or play somebody else's music for profit without obtaining permission first. When you do play a song or piece of music as part of the services you provide in your business—payment for the use must go to the individuals who are entitled to receive it.

BMI is the intermediary in this transaction: acting as steward for monies collected and paid.

Why shouldn't one deal directly with the composer or publisher? Imagine trying to track down each separate copyright proprietor—for American and foreign sources! Even if you had the time and facilities, such a situation would obviously restrict you to a very limited repertory.

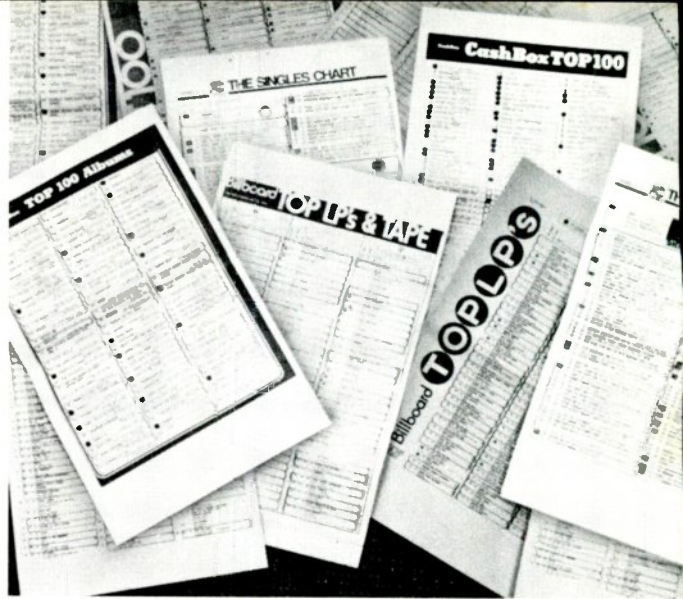
### SOLVES PROBLEM

BMI solves this problem by making available the work of thousands of composers and publishers—with hundreds of thousands of copyrighted musical selections cleared and legally usable under one BMI agreement.

This service to users of music benefits both creator and public—because by ensuring proper distribution of payments to writers and publishers, BMI encourages creativity and helps maintain the continuing production of new music for every kind of audience.

The productivity of BMI writers and publishers dominates American music—listings of "Hot 100 Singles" and similar groupings always show BMI numbers in the majority, while recording awards read like a BMI membership list. BMI music is the major factor in breaking box-office records and establishing the longest-running musicals. It wins awards for motion picture scores, and gathers Pulitzer Prizes, Oscars, Grammy, Tony and CMA Awards every year.

*continued*



*BMI writers and publishers dominate music.*



*The Grammy*



*The Oscar*



*The Emmy*



*The CMA Award*





*BMI maintains a computerized logging system.*



*From indexes: writer and publisher information.*



*Radio: into the American home.*

*And TV: using music every day.*



## DOLLAR DISTRIBUTION

How does money, collected by BMI in its role of steward, reach composers and publishers across the country?

BMI is solely a non-profit, musical performing rights licensing body. Except for operating expenses and a necessary reserve, BMI distributes all monies to its affiliated composers and publishers.

Because there are over 6,600 radio stations and 600 TV stations using music every day of the year, BMI maintains a computerized logging system to establish performance credits—which are then paid for in regular quarterly installments.

Payments to writers and publishers are based on the performance of music on these radio and TV stations. This places a heavy demand on BMI's administrative organization.

Vast indexes contain details of every writer and publisher affiliated with BMI. The computer produces instant reference to this information—requested by song title or by writer's name.

To make sure that credits for broadcast performances are fully and fairly apportioned, BMI each month asks 300 stations to keep a careful log of every piece of music they use. This information is carefully checked (it's amazing how many variations people can make of the same title!) and then fed into the system for identification by the computer. New songs, as many as one thousand a month, are identified for the first time by our hawk-eyed staff. Performance counts of music used during TV shows and feature films are measured with the aid of network reports and cue sheets, as well as through the examination of countless "TV Guides."



*Input to the computer's central processor: a daily job for a roomful of BMI staffers.*

Input to the computer's central processor is a daily job for a roomful of staffers, while the computer room itself equals those of many major corporations. The logged performance figures are fed into the computer to arrive at quarterly payments. Referring to its master records of people to whom payment is due, the computer generates statements, calculates amounts and writes the check.

For security's sake, BMI microfilms all input data—over 3½ million selections a year.

#### OTHER LICENSES

BMI licenses are also issued to a wide variety of other music users . . . restaurants, nightclubs, cabarets and cafes, concert halls, ballrooms, hotels, steamships and airlines, arenas, ball parks, skating rinks and bandstands.

BMI works within the guidelines of government sanctioned practices to assist all classes of users. Rates and schedules of payments are negotiated with individual users and with representative associations—agreements being made on a similar basis for users in comparable situations. Every user's contribution plays its vital part in encouraging the growth of music for the good of all.

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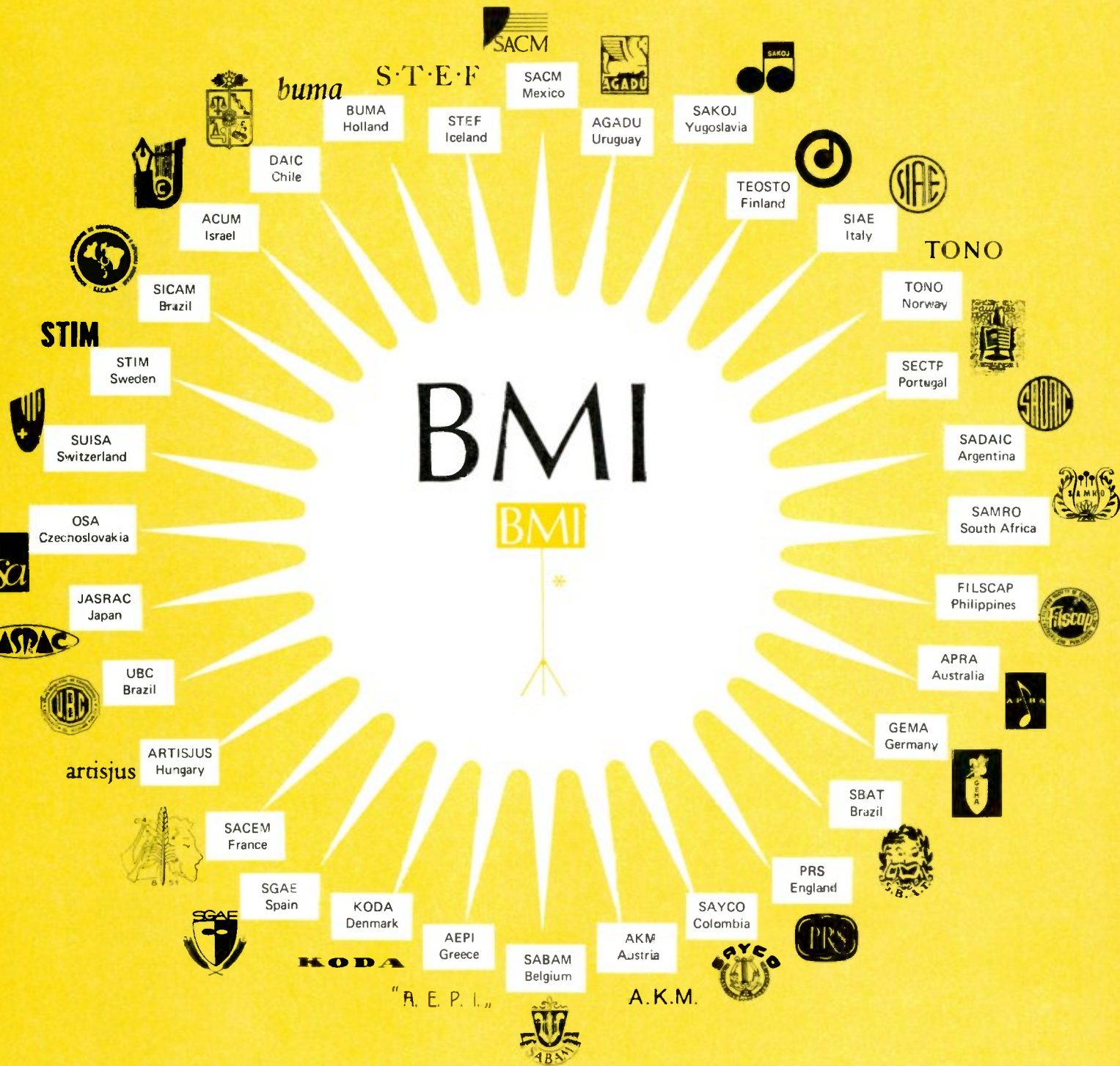


*Other licenses: ballroom features rock.*



*Johnny Cash at the Grand Ole Opry.*

# BMI



*BMI maintains reciprocal agreements with all important performing rights societies.*

## TWO-WAY EXCHANGE

Music knows no boundaries. As part of its continuing campaign to help encourage a two-way exchange with countries around the world, BMI maintains reciprocal agreements with all important performing rights societies in foreign countries. This assures collection of royalties for American creators—and helps in the opening up of international markets for their compositions. Nearly 44,000 new U.S. titles a year are registered with BMI and introduced to all societies.

At the same time, BMI makes much of the world's music available to users across the U.S.A.—and, by joining the international community of performing rights societies, helps creators and publishers, the world over, to protect their copyrights and assure royalties are paid.

## BMI's HISTORY

Today BMI is the largest performing rights licensing body in the world. This is primarily due to the manner of its birth and its continued determination to stay with certain uncompromised objectives.

In 1940, three major record companies and about 600 radio stations served the musical appetite of the entire United States. Even though there were thousands of writers and composers, only about 1,100, and fewer than 150 publishers, were permitted to share in the rights held by one organization. And prior to this time, this one organization had licensed practically all performing rights . . . as a result, the music business centered in Tin Pan Alley and Hollywood—and motion picture-owned publishing companies formed the principal segment of its membership.

Because such royalties as *were* paid, were distributed only on the basis of national broadcasts, music that was popular in localized regions was forced to remain unpaid and virtually unknown to the remainder of the population.

The situation came to a head when America's broadcasters realized that an alternate source was necessary for the good of users, creators and public alike. Healthy competition in the field of performing rights was at last created and made viable by the formation of BMI.

continued



SERVING  
MUSIC  
SINCE  
1940

1,100 writers  
150 publishers

3 record  
companies  
600 radio  
stations

*The situation when BMI came into existence.*

25,000 writers  
10,000 publishers

4,000 record  
companies  
7,000 broadcast  
stations

*Today: number of BMI writers and publishers, record companies and stations.*



BMI

The rapid and total democratization of music that has followed has been a prime factor in the growth of our industry—with more than 25,000 writers and 10,000 publishers affiliated with BMI alone. There are now over 4,000 record companies and more than 7,000 radio and TV stations in business across every part of our country.

We all enjoy the benefits of a truly *free enterprise* broadcast system which has an almost limitless selection of music for every conceivable type of user and audience.

Internationally-famous musical centers such as Nashville, Detroit, Seattle, Atlanta, Cincinnati, San Francisco, Philadelphia and Memphis, Miami and Dallas, have grown into justifiable prominence alongside New York and Hollywood.

#### OPEN DOOR

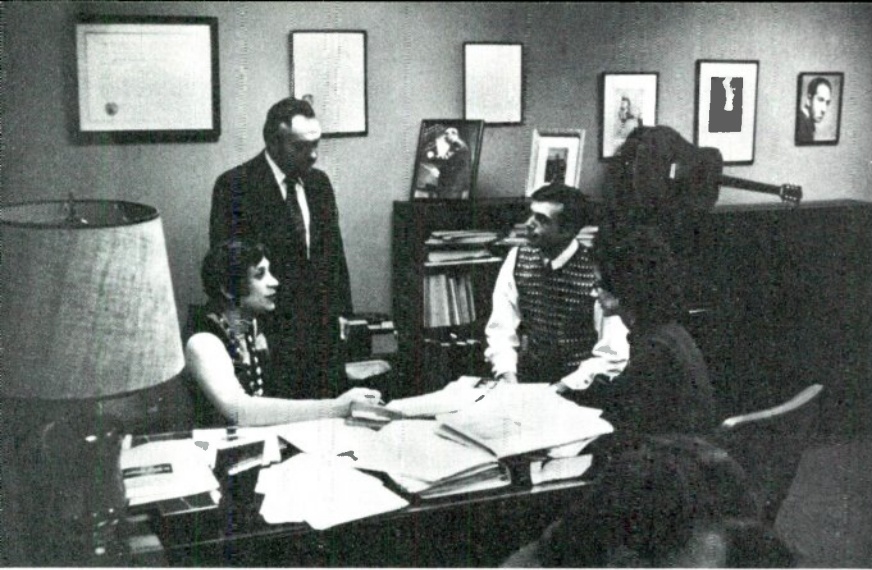
As part of its continuing campaign to support the classical feature of competition—an open and unrestricted

*Now-famous music centers through the country.*

*Open Door: BMI executives offer an encouraging welcome.*



Howard Colson/BMI Archives



*BMI offers guidance, practical assistance, information.*

market—BMI opens its doors wide to all creators of music, including those who were previously excluded from an opportunity to share in performing rights fees.

Today, every writer in the United States, whether a big name or an unknown, is offered the same encouraging welcome at BMI. There is no waiting period and no special qualifications required. Remember, BMI obtains only the right to license music publicly for profit—writers and publishers retain all other rights in their works, including publishing and recording rights.

To extend the effect of our open door policy, BMI offers guidance, practical assistance and information for everyone involved in the music scene.

Among these activities are the BMI Musical Theatre Workshops that enable composers and writers to meet and work with both teachers and successful professionals. BMI encourages young people, too, with awards and study grants.

BMI publications circulate useful information about new composers to groups and individuals offering potential markets for their work. The popular BMI magazine, "The Many Worlds of Music," illustrates the various achievements of our affiliate members with stories, articles and pictures.

And BMI offices from coast to coast are available as information resource centers for both the music industry and the general public.

### SHAPING MUSIC

The shaping of American music, its character and its part in reflecting a nation's changing response to life,

continued



*The BMI magazine: illustrates achievements.*



*Lehman Engel, director of the BMI Musical Theater Workshop, with class.*



*Other BMI publications: useful information.*

*A most versatile composer-singer: Aretha Franklin.*

is constantly helped by BMI. In fact, the current availability of music of all kinds, and the resulting opportunities for writers and publishers, would not exist without the efforts—over the last three decades—of BMI. We are certain that if BMI had not come into being, a similar organization would have been created—out of sheer necessity!

## PUBLIC WELFARE

Article One, Section Eight of the Constitution states that Congress shall have the power to promote the progress of science and useful arts by securing for limited times to authors and inventors the exclusive right to their respective writings and discoveries. Commenting on this, a Supreme Court judge stated that the economic philosophy behind this clause, empowering Congress to grant patents and copyrights, is the conviction that the encouragement offered by personal gain is the best way to advance public welfare.

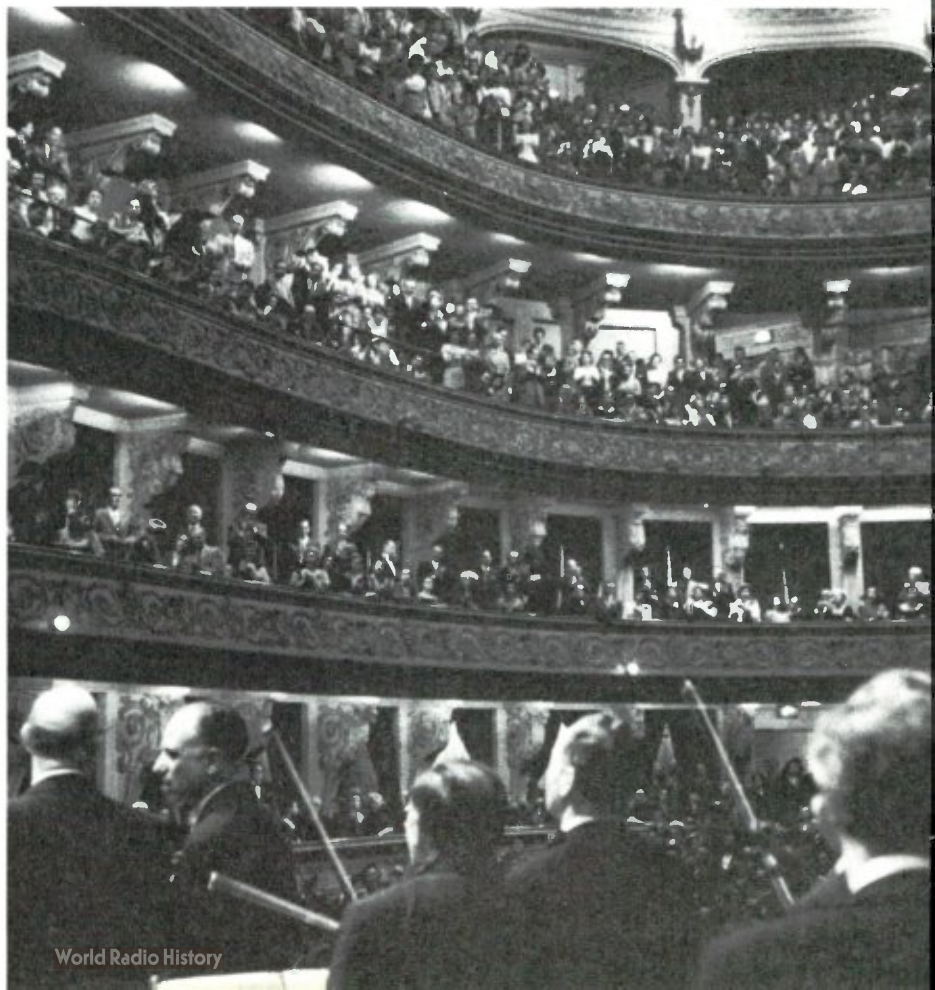
We apply the intent of this statement to every kind of writer of every kind of music . . . so that America, and the world, will enjoy a continuously expanding catalogue . . . of concert music; Country music—every outgrowth



Don Schlitten



*Jazz (Dexter Gordon): part of growing catalogue.*



*An audience applauds for concert music.*



*The world of dance: varied types of music come to life.*

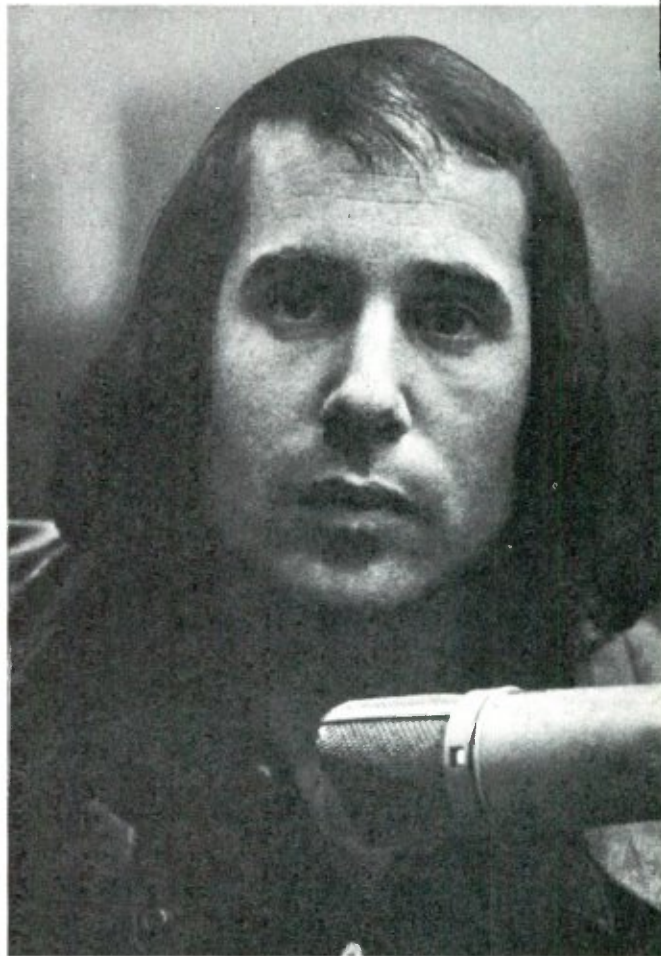
of America's basic folk music; Latin-American music; original television themes; sacred and gospel music; jazz compositions; rhythm and blues—including rock; folk music and popular ballads—both American and European; film music; Broadway show music; and middle-of-the-road contemporary popular music.

#### THE FUTURE

And the future? Who knows. Electronic music and the Moog synthesizer suggest exciting new worlds.

BMI is ready to discharge its obligation to all concerned with the music industry . . . no matter from where the music comes—and no matter how diverse its audience.

*Paul Simon: into the many worlds of music.*



*The future: BMI will discharge its obligation.*





*The Winners, 1972—73: Seated, left to right, Mark Edwards Wilson, Gary Hardie, Philip Stoll, Donald Crockett, Bruce J. Taub, Brian Schober. Standing, left to right, Sydney Goodwin, Wayne A. Walker, Charles Sepos, Christopher Rouse, William Matthews and Denis Lorrain.*



**STUDENT  
COMPOSER  
AWARDS**

Twelve young composers from the United States and Canada have shared in the 21st annual BMI Awards to Student Composers competition, which is sponsored annually by BMI. The award recipients this year range from 16 to 25 years of age. One of them was a previous student award winner. This year's awards, BMI president Edward M. Cramer announced, bring to 185 the number of talented young people in the Western Hemisphere who have been presented with BMI student composers awards to be applied toward their musical education.

The 1972 BMI Awards went to:

Donald Crockett, 21, of La Canada, Calif. Mr. Crockett's winning piece is "Two Movements for Orchestra."

Sydney Goodwin, age 21, of DeWitt, Ark. Mr. Goodwin's winning piece is "Tangents for Winds and Percussion."

Gary Hardie, age 24, of Newhall, Calif. Mr. Hardie's winner was "For Five/Four," a requiem to Kent State.

Denis Lorrain, age 25, of Montreal, Canada. Mr. Lorrain's winning piece is "Suite Pour Deux Guitares." This is Mr. Lorrain's second award.

William Matthews, age 22, of Coralville, Iowa. Mr. Matthew's winning piece is "Karma Lou's House of Music," for piano and percussion.

Christopher Rouse, age 23, of Philadelphia, Pa. Mr. Rouse's winning piece is "Kabir Padalavi," for soprano and orchestra.

Brian Schober, age 21, of Roselle Park, N.J. Mr. Schober's winning piece is "Vistas I," for organ.

Charles Sepos, age 22, of Massillon, Ohio. Mr. Sepos' winning piece is "Inter-moods," a trio for Bb clarinet, horn in F and harp.

Philip Stoll, age 16, of Ann Arbor, Mich. Mr. Stoll's winning piece is "Death Portrait," for soprano, tenor, bass, two choirs and orchestra.

Bruce J. Taub, age 24, of New York City. Mr. Taub's winning composition is "Six Pieces for Orchestra."

Wayne A. Walker, age 20, of Canoga Park, Calif. Mr. Walker's winning piece is "Mass," for soprano, chorus and piano.

Mark Edwards Wilson, age 24, of Los Angeles, Calif. Mr. Wilson's winning piece is "De Profundis Clamavi," for orchestra.

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

Prizes totaling \$15,000 and ranging from \$300 to \$2,500 are awarded at the discretion of the judges. The judges have the right to determine the amount of each award to be given and the number of such awards to be made.

The permanent chairman of the judging panel for BMI Awards to Student Composers is **William Schuman**, distinguished American composer.

Others who served as judges in the 1972 competition were **Leon Barzin**, **William Bergsma**, **Igor Buketoff**, **Sergio Cervetti**, **Steve Fisher**, **Karel Husa**, **Tom Johnson**, **Otto Luening**, **Teo Macero**, **Leon Thompson** and **Frank Wigglesworth**.

The 1973 BMI Awards to Student Composers competition will be announced in the fall, at the beginning of the next school year. Inquiries regarding rules and official entry blanks should be addressed to Oliver Daniel, Director, BMI Awards to Student Composers, Broadcast Music, Inc., 40 West 57th Street, New York, N.Y. 10019.

Howard Colson/BMI Archives



*The Judging Panel (l. to r.):  
Ulysses Kay, Leon Barzin, Steve  
Fisher, Karel Husa, Otto  
Luening, William Bergsma, Teo  
Macero, Leon Thompson, William  
Schuman and Igor Buketoff.*

## Concert Music

### IN THE NEWS

**Donald Erb** has been appointed chairman of the composition and theory department at the Cleveland Institute of Music, Cleveland, Ohio. Erb is currently working on a composition for the 101st anniversary of the May Festival of the Cincinnati Orchestra.

◆ **Edwin Gershefski** has been elected by the Georgia Council for the Arts to receive the Governor's Award in the Arts for 1973. Cited for roles as composer, performer, and educator, Gershefski received the Proclamation from Governor Jimmy Carter, June 18.

◆ **Gilbert Trythall** has been named Director of the Peabody (Tenn.) College School of Music.

◆ **Alec Wilder** was the subject of a profile, "The President of Derriere-Garde," in *The New Yorker*, July 9. Author Whitney Balliett calls Wilder "one of the most lyrical and original and affecting of American songwriters." Wilder is author of *American Popular Song: The Great Innovators, 1900-1950*.

### AWARDS TO FIVE COMPOSERS

John Simon Guggenheim Memorial Foundation Fellowships for 1973 have been awarded to **Leslie Bassett**, **George Crumb**, **Donald Martino**, **Harvey Soll-**

**berger** and **Cecil Taylor**. Crumb, Martino and Sollberger are second-time recipients.

### GRANTS TO FOUR BMI COMPOSERS

Four BMI-affiliates have received commissions from the Serge Koussevitsky Music Foundation in the Library of Congress. **Lou Harrison**, **John Harbison** and **Chou Wen-chung** received grants to compose symphonic scores. **Chinary Ung** will write a chamber work.

### NEW INSTITUTE MEMBERS

**Lou Harrison** and **Vladimir Ussachevsky** were elected Institute members at the joint annual ceremony of the American Academy of Arts and Letters and the National Institute of Arts and Letters, May 16, in New York.

Harrison is professor of music, California State University, San Jose. Ussachevsky is professor of music at Columbia University and chairman of the Committee of Direction, Columbia-Princeton Electronic Center.

### CHINA MUSIC SCENE

The first Western composer to visit China in more than 25 years, **Chou Wen-chung**—born in China, now an American citizen—reported on his recent return to China in an article in *The New York Times*, September 9.

A composer of distinction and

Louis Ouzer



Alec Wilder

chairman of the Music Division of the School of the Arts, Columbia University, Chou Wen-chung said ". . . China is undertaking a bold experiment—fusing traditional Chinese music with Western music and thereby creating a totally new Chinese musical idiom . . . What is staggering is the government's desire to bring the new music to the people, even in the most remote hamlets."

There may soon come the day when the average Chinese will be more familiar with Western musical sounds than the average American man in the streets. "The Chinese can learn much from our technical advances, and we can benefit from their unique experiments, particularly those exploring

*Chou Wen-chung in China: The first Western composer to visit the People's Republic in 25 years with pianist Yin Ch'eng-chung (left) and Li Teh-lun—conductor, Central Philharmonic Orchestra of China (right).*



Courtesy Chou Wen-chung

the audience-composer relationship by sending composers into the 'field.'"

**COMPOSER'S CABIN HONOR** Lester Trimble was invited to be the first resident of the Composer's Cabin, Wolf Trap Farm, Vienna, Va. The cabin, known as the Carr Cottage and donated by Edward Carr, Sr. of Washington, D.C., will provide a retreat for creative work in the fine arts.

Trimble attended a performance of his "Panels I" (C. F. Peters) by the Festival of Contemporary Music, Tanglewood, Mass., August 7.

Donal Henahan wrote in *The New York Times*: "Lester Trimble . . . carried off whatever honors there were with his 'Panels I,' an engrossing game . . . that kept performers and listeners continually involved with the action."

**DANIEL IN EUROPE** At the invitation of the Swiss government, Oliver Daniel, BMI's vice president, concert music administration, represented the U.S. as a delegate of the National Music Council at the International Music Council, Lausanne and Geneva, September 9-16. For BMI, he attended a Conference of Composers, Warsaw, September 27-29. Mr. Daniel continues as an individual member of the International Music Council, the only American designated.

**NEW FROM BMI** A 37-page catalogue of operas, ballets and musicals (and plays with music) has been published by BMI. Works listed are controlled by affiliated publishers for grant rights and by BMI for excerpted performances. The publication covers a wide range of music from Puccini operas to the latest avant-garde stage works.

BMI has also issued new brochures on **Pierre Boulez** and **Jose Serebrier**. Updated brochures are available on **Chou Wen-chung**, **Manuel De Falla**, **Alan Hovhaness**, **Carl Orff**, **Wallingford Riegger** and **William Schuman**.

Copies of the above publications may be ordered from: Oliver Daniel, vice president, concert music administration, Broadcast Music, Inc., 40 West 57th St., New York, N.Y. 10019.

**TV OPERA FROM EATON** "Myshkin," an original opera written for TV by **John Eaton**, Indiana University's composer-in-residence, was given its WNET premiere, April 23. Based on the Dostoyevsky novel, "The Idiot," the Eaton opera is scored for chamber orchestra and electronic instruments. The production of "Myshkin" (Malcolm Music) was two years in the making by the university's staff, faculty, and students and funded by a grant from the Corporation for Public Broadcasting.

Eaton notes that the title "is derived from the novel's principal character, Prince Myshkin. I have elected to present several episodes as they might have occurred in the mind of Myshkin. He himself is not seen. Everything . . . unfolds through Myshkin's eyes and mind."

**TOD'S GAL'** **Robert Kelly's** folk opera, "Tod's Gal," a love story set in the Appalachian hills following World War II, was given its world television premiere on station WILL-TV, the University of Illinois, Urbana, August 28. The Illinois Opera Workshop gave the stage premiere at Krannert Center for the Performing Arts. "Tod's Gal" (Merion Music) was conducted by Michael Wilson with the Champaign-Urbana Symphony in the pit.

Kelly was guest composer at Northern Illinois University, DeKalb, on May 11, giving a lecture demonstration from his own music on the topic, "Sets, Sub-Sets, and Symmetries Used in the Compositional Process." The composer is professor of composition at the University of Illinois.

**CRUMB IS PRAISED** A new keyboard score that has won rave reviews and numerous performances is **George Crumb's** "Makrokosmos, Vol. 1" (published by C. F. Peters Corp.). Given its premiere by David Burge, at Colorado Springs, February 8, the work was played nine times prior to its presentation, August 14, at the International Piano Festival and Competition, the University of Maryland. There will be 13 performances in late

1973 and early 1974 by David Burge who will record the composition.

Crumb's new offering attracted feature articles by Paul Hume in the *Washington Post* and Edwin Albaugh in the *Washington Star-News*. Hume extolled "Makrokosmos, Vol. 1," saying: "With his first large work for solo piano, composer George Crumb has won his right to a place among the instrument's great innovators . . . It is in this new music, subtitled 'Twelve Fantasy Pieces for Amplified Piano' that Crumb's gifts for newly conceived sonorities, in combination with his musical imagination, have brought us new and exciting concepts of particular beauty . . ."

"Why 12 pieces? Because among the symbols that enlarge the music's

continued

Washington Star News



George Crumb with pianist David Burge.



Gunther Schuller with Eleanor Steber.

import are the names of the signs of the Zodiac . . . The pianist spends as much of his time stroking, striking, plucking and gliding up and down the strings as he does playing on the keys . . . In 'No. 5,' the pianist adds his own voice, in a low moan that rises and falls on indicated pitches . . . It is easy to think of this music in the line from Liszt through Ravel . . . Not since Aaron Copland's 'Fantasy' in 1957 has a new work for piano made so profound a first impression, or one that seems more likely to last."

**NEW NARRATED SCORE** Kurt Carpenter, two-time BMI Student Composer Awards winner in 1968 and 1971, has received recognition from three major symphony orchestras during the past season. "Who Killed Cock Robin?," a narrated work written with Russell Peck, winner of three BMI Student Awards and William Bleich, received 12 performances by the New Orleans Philharmonic between February 28

and May 28. Two performances were in New Orleans, the rest on tour of Southern cities, all conducted by Carter Nice III.

Written on commission by the New Orleans Philharmonic for student audiences, "Who Killed Cock Robin?" runs about 18 minutes, said Carpenter in an interview with *The New Orleans Times-Picayune*, adding "I tried to use the orchestra in a virtuoso way, letting each instrument do its characteristic thing . . . I want to get kids so crazy about the music that they love the orchestra too for playing it."

Other Carpenter performances for 1972-73 included "Venus Probe" at a concert by the Minnesota Orchestra, May 25, under George Trautwein. Over 1,500 attended the free concert. "Venus Probe" was singled out by critic Peter Altman, *Minneapolis Star*, for its "definite merits."

"Venus Probe" was also featured at the March 15 concert of the Contemporary Music Festival by the Indianapolis Symphony under Oleg Kovalenko. The March 14 concert of the same festival presented Carpenter's "Great American Bandstand."

Two BMI composers, **BERKSHIRE PREMIERES** James Drew and Primous Fountain III, were featured on the August 9 final concert at the 10th Festival of Contemporary Music, Berkshire Music Center, Mass. Donal Henahan, *The New York Times* critic, wrote of "West Indian Lights," "Mr. Drew writes beautifully . . . for the large orchestra, and his seven-section score fairly oozed voluptuous orchestral sonorities."

Henahan thought Fountain's "Ritual Dance of the Amaks" contained "some delightful sounds and rhythms." These world premieres, played by the Berkshire Music Center Orchestra, were conducted by Gunther Schuller.

**STEBER SINGS SCHULLER** Composer Gunther Schuller's "Six Early Songs After Li-Po" (Associated Music Publishers, Inc.) was introduced by Eleanor Steber in Boston's Jordan Hall, May 5 and in New York at Alice Tully Hall, May 7. Accompanied at both concerts by the New England

Conservatory Symphony Orchestra, under the direction of Gunther Schuller, Ms. Steber gave interpretations highly lauded by the press.

The Schuller songs, written at age 18, were "Chinese in origin, French impressionistic in color, and German in text . . . expertly orchestrated . . . and grateful to the voice," wrote Emil Trebor in *Music Journal*. Richard Dyer noted in *The Boston Globe* that the Schuller premiere "was also a reminder of the considerable service Steber has rendered to American music."

**HUSA PREMIERES** During its spring tour the Cornell Symphony Orchestra introduced the new version of Karel Husa's "Apotheosis of This Earth," for orchestra and chorus (Associated Music Publishers, Inc.), at Bailey Hall, Cornell University, Carnegie Hall and the John F. Kennedy Center, Washington, D.C., April 12 through April 15.

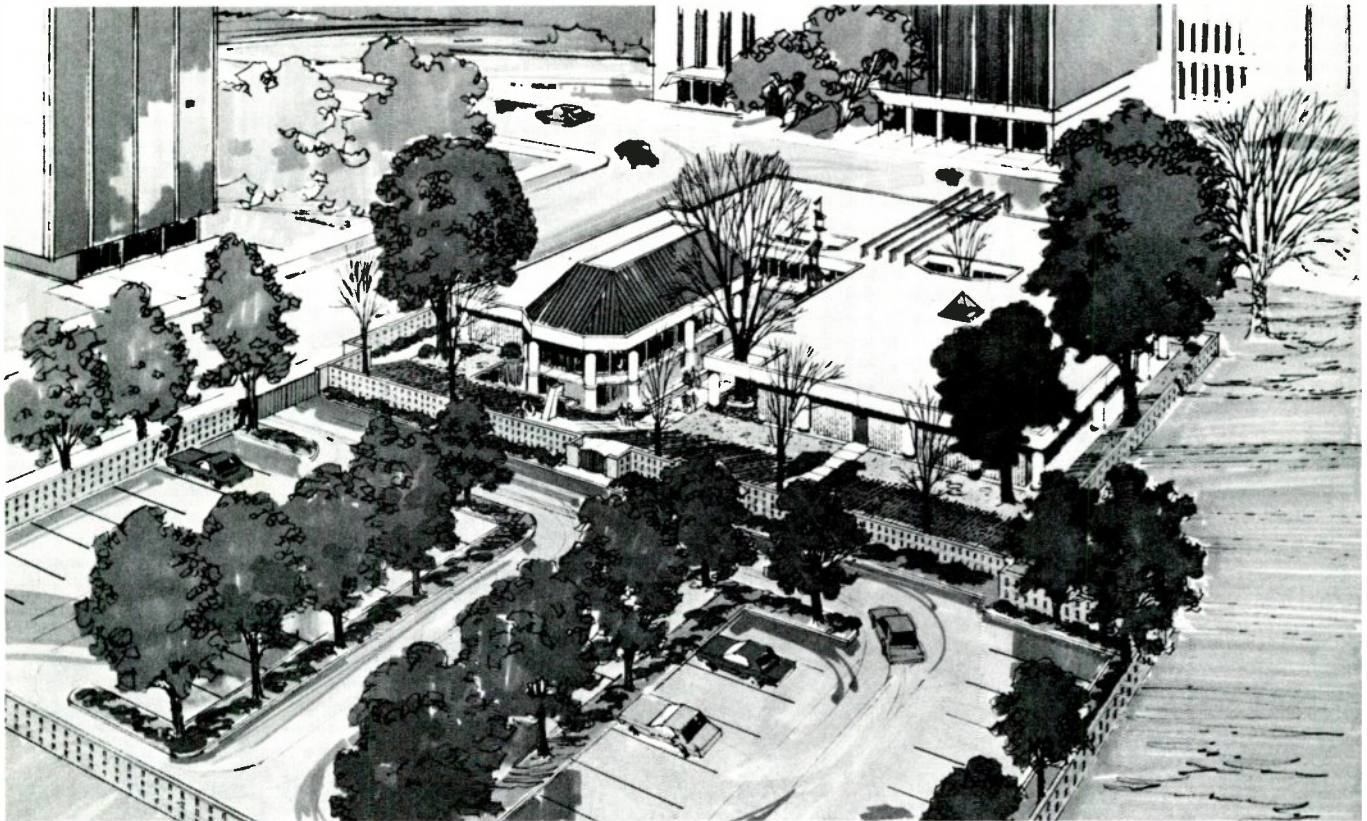
Writing of the Washington premiere of "Apotheosis of This Earth," Irving Lowens stated in the *Washington Star-News*, ". . . it speaks directly from the heart to the heart. It is a work of terrifying intensity, a prolonged scream of anguish occasioned by 'man's brutal possession and misuse of nature's beauty' and the ultimate destruction of 'this beautiful earth' that seems inevitable unless we change our ways . . . In its orchestral garb, 'Apotheosis' could become equally as popular as the band version."

The first performance of Husa's "Concerto for Trumpet and Wind Orchestra" (AMP) took place August 9, at the National Intercollegiate Bands Convention, the University of Connecticut, Storrs, with Raymond Crisara as soloist under the baton of Col. Arnold D. Gabriel, USAF Band. The work was sponsored and commissioned by both Kappa Kappa Psi and Tau Beta Sigma.

Husa is currently working on a new work for violin and piano commissioned by the Koussevitsky Foundation in celebrating the organization's 30th anniversary.

The composer recently completed a series of guest conducting and lecture commitments here and abroad.

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