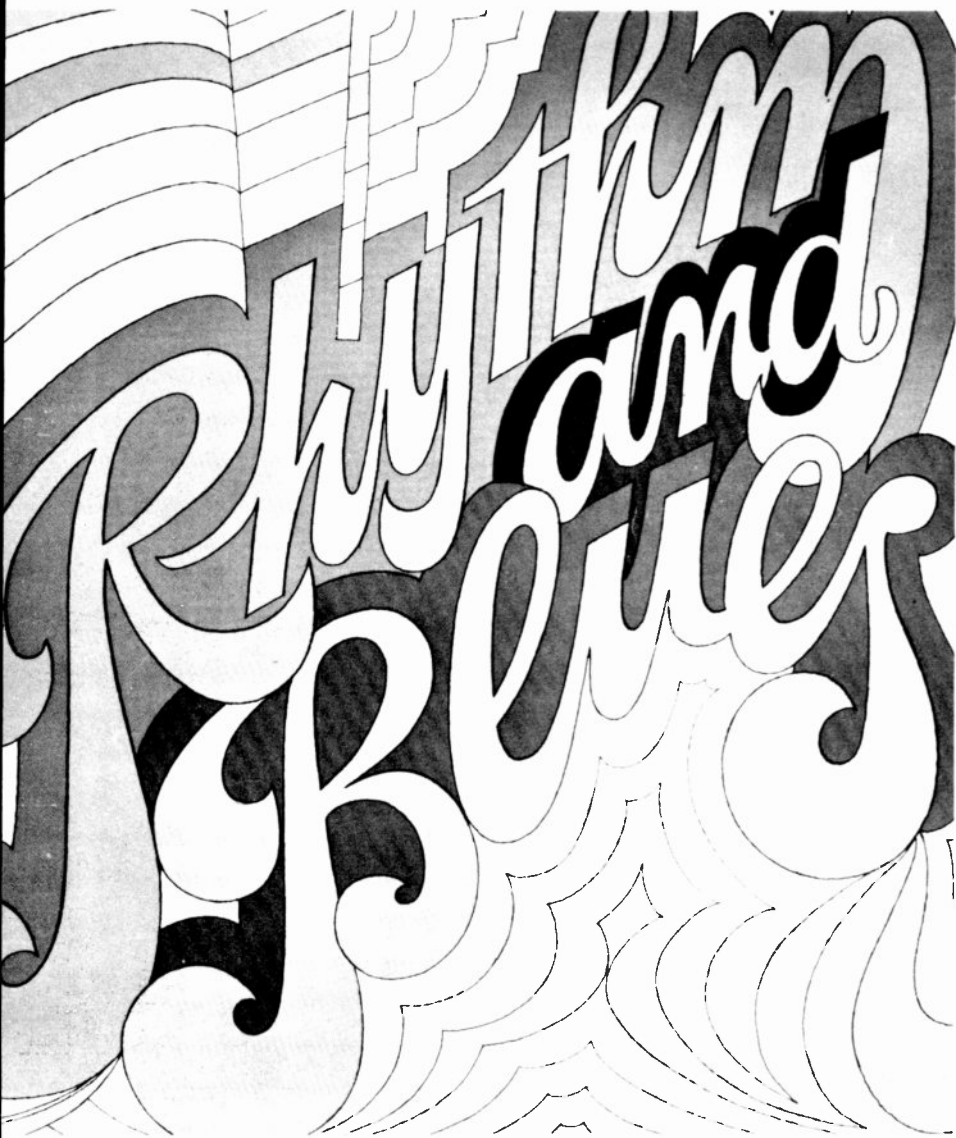


BMI

THE MANY WORLDS OF MUSIC
ISSUE 1, 1973



'THEME FROM SHAFT' WINS AWARD FOR ISAAC HAYES, STAX PRESIDENT JIM STEWART



The blues and the beat unite in multiple combinations graphically to tell many an American story. Good times and bad and the stations between are defined, often in highly poetic terms. Life is revealed in its stark reality and subtle irony.

Out of the cauldron of Black experience, progressively more urban in character, Rhythm and Blues has grown in degree of influence over the past few decades, paralleling the rise in recognition of the Black contribution to all of the arts.

Its move out of the ghetto and the fields and entry into the musical mainstream are important. They indicate not only the viability of this resilient musical compound but the sense of truth taking hold of the country.

Rhythm and Blues, melodically and lyrically, tells it like it is. No more can be asked of music than a commitment to vitality and truth . . . and beauty.

BMI is particularly proud of its role in bringing R&B to the mass public. From the beginning, a little over three decades ago, BMI has made it possible for ALL creative people, among them bluesmen and women, to fully participate in music and receive rightful royalty returns. By way of this policy, BMI has explicitly opened itself to composers and publishers and performers, previously without sufficient honor and remuneration for their efforts.

All American music and musicians, including those of the R&B persuasion, are welcomed. The company's position was made clear in 1940:

"As a nation, the United States has long been unduly modest in matters of the arts. At present, we are one of the most musical nations in the world. The most vital, most original music being written today is American music."

Nothing has changed. Our love affair with the many worlds of music has, if anything, increased with the passage of time.

BMI

THE MANY WORLDS OF MUSIC

ISSUE 1, 1973



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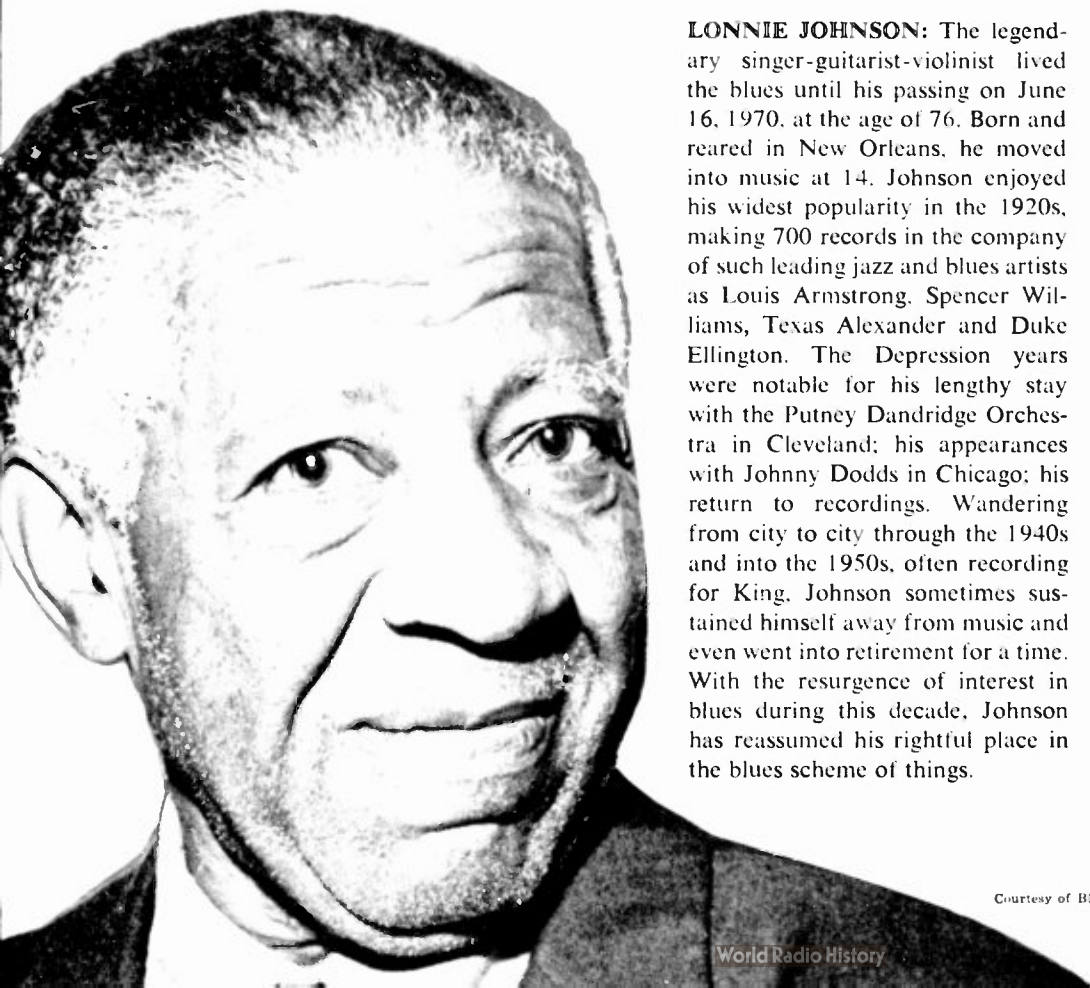
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... through the rhythm & blues years hundreds of stars shone, but in each decade came those who seemed larger-than-life. They pointed new directions—and recalled the past, the roots. They were—and are—a gallery of the greats . . .

...the roaring 20s

VICTORIA SPIVEY: A key writer-performer in the Texas blues tradition, she was born in Houston. Inspired by legendary blues pianist Robert Calvin, she revealed her singing and piano playing talent in Houston and Galveston in the fast company of top bluesicians, including Blind Lemon Jefferson, during the early 1920s. Miss Spivey emerged nationally on Okeh Records toward the latter part of the decade. Her biggest hit was "Black Snake Blues," a Spivey original. During this period, she created a repertory of blues, some of which have been recorded by Louis Armstrong, Duke Ellington, King Oliver, Leadbelly Josh White and John Lee Hooker. At the height of her popularity in 1929, she starred in *Hallelujah*, King Vidor's all-Negro feature film. The 1930s found her diversifying; she headed a band—Hunter's Serenaders—appeared in touring revues and finally teamed up professionally and later maritally with rhythm dancer Billy Adams. They remained active, successfully entertaining in the U.S. and Canada until the early 1950s. A lengthy interval of semi-retirement, during which she did church work, preceded Miss Spivey's return to the spotlight in 1961. She's been very active ever since, singing and playing the blues.

LONNIE JOHNSON: The legendary singer-guitarist-violinist lived the blues until his passing on June 16, 1970, at the age of 76. Born and reared in New Orleans, he moved into music at 14. Johnson enjoyed his widest popularity in the 1920s, making 700 records in the company of such leading jazz and blues artists as Louis Armstrong, Spencer Williams, Texas Alexander and Duke Ellington. The Depression years were notable for his lengthy stay with the Putney Dandridge Orchestra in Cleveland; his appearances with Johnny Dodds in Chicago; his return to recordings. Wandering from city to city through the 1940s and into the 1950s, often recording for King. Johnson sometimes sustained himself away from music and even went into retirement for a time. With the resurgence of interest in blues during this decade, Johnson has reassumed his rightful place in the blues scheme of things.



Courtesy Victoria Spivey

Courtesy of BMI Canada, Ltd.



THOMAS A. 'Georgia Tom' DORSEY: A 73-year-old Atlanta, Georgia, product, he attained a considerable local reputation as a jazz pianist while still in his teens. Among his impressive credits through the 1920s and into the 1930s: Les Hite, Lionel Hampton, Wilson Walker's Whispering Syncopators, blues singer Gertrude "Ma" Rainey—for whom he provided many arrangements and original songs during their affiliation. His most fruitful association, a four-year partnership with Hudson Whittaker, better known as "Tampa Red." An ever-increasing interest in the Baptist Church and the onset of the Depression motivated him to give his wholehearted devotion to the church, beginning in 1932. Over the past three decades, "Georgia Tom" has been a major factor in the development of gospel music in the Negro church. He is founder and president of the National Convention of Gospel Singers. His songs, numbering over 400, are among the most popular of their kind: i.e., "Peace in the Valley," "Precious Lord—Take My Hand."



Charles Nicholas/The Commercial Appeal

GUS CANNON: He lives, works and performs in Memphis. A product of the Mississippi hill country, with a background in cotton farming and a love for music and the banjo, Cannon moved to the Tennessee river city for the first time 59 years ago. It was in Mississippi, however, that he began to play banjo and sing. "When Cannon was a boy," Sam Charters notes, "the blues were still just a part of the work songs and field cries, and the music he learned was that of the old dance songs and reels." His initial recording reportedly was cut on cylinder in 1901 while he was living in the Delta. To support himself, Cannon has held various jobs through the years in states bordering the Mississippi River: Arkansas, Illinois, Tennessee, entertaining whenever opportunities presented themselves. Every summer and fall it was his habit to tour with medicine shows, beginning shortly before World War I. Generally he traveled and worked in the company of Hosie Woods, a friend who played various instruments. Cannon began recording regularly in 1927. His Jug Stompers sides have been deemed particularly memorable; one of the most widely known items: "Walk Right In," a song credited to Cannon and Woods. Opportunities in music lessened with the onset of the Depression and in the ensuing years. Yet Cannon continues to ply his craft, often falling back on "day" jobs. At 89, he remains a revered figure.



JOE TURNER: A tall, physically imposing man, he was born (1911), raised and achieved initial recognition in Kansas City, when the Missouri city was wide open and at its musical height, late in the 1920s and into the 1930s. His big, driving baritone voice became familiar beyond KC, following an appearance at the memorable "Spirituals to Swing" 1938 concert at Carnegie Hall, produced by John Hammond. Popular through the war years, he worked with his own group at New York's Cafe Society and other spots, while also recording with his unit and with Art Tatum, Joe Sullivan, and Pete Johnson—a frequent colleague in the KC days. Emerging from semi-obscure in the early 1950s as an Atlantic artist, Turner made a string of hits: Charles Calhoun's "Shake, Rattle and Roll," his own "Flip, Flop and Fly," "Honey Hush," "Love Roller Coaster," and carved out a new career as an R&B singer. Admired by blacks in the cities and teens of all races during that period, the bluesman continues working, recording, honing his art; he is likely to be discovered anew by upcoming generations of fans.

...then
came the 30s

HUDDIE 'Leadbelly' LEDBETTER: Of Negro-Indian ancestry, with the heavily African-derived music of his native Caddo Lake district of Louisiana a prime influence, the guitarist-singer-creator of songs (born 1885) was musical as a child. He received his first instrument from his father. Guitar (later 12-string) became a part of him, one of his treasures. Leadbelly learned life and his craft while working odd jobs, serving time in prison and traveling in the South. Blind Lemon Jefferson, the itinerant bluesman, joined forces with him at one point and taught him improvisation. In 1934 he emerged on the national scene, following discharge from prison and his arrival in New York, where he came under the wing of John A. Lomax—collector of songs for the Library of Congress. Until his death in 1949, Leadbelly played and sang and created songs like "Cotton Fields" and "Good Night Irene." Almost to the end, he appeared internationally in clubs, in concerts and on records.



Folkways Record



Broonzy Estate

WILLIAM LEE CONLEY 'Big Bill' BROONZY: The famed bluesman was born in the South, reared in pressing circumstances and broke into the world beyond the pale. Arriving in Chicago in 1920, he made a major effort to get into music, showing little talent at first and enjoying only minimal success with his Paramount recordings. By the mid-1930s, however, he had found his way; his Bluebird recordings with pianist Black Bob revealed a warm, entertaining blues singer who surpassed his colleagues in humanity and the ability to communicate with an audience. Broonzy rode the crest of popularity until the conclusion of World War II when his fortunes took a downward turn. He held a job as a janitor at Iowa State College, but remained in touch by regularly appearing at I Come For To Sing sessions in Chicago. A slight revision in style, with Broonzy inclining a bit more to the folk approach popularized by Josh White, allowed him to move back to center stage early in the 1950s. Europe beckoned several times and he found appreciative audiences there. He penned his autobiography. At the height of his comeback in 1958 he succumbed to cancer. Bill Randle declared in the notes for Broonzy's last records: "From the 1920s to his death he recorded hundreds of blues, accompanied numerous artists and produced over 300 compositions."

WALTER BROWN 'Brownie' McGHEE: Born 57 years ago in Knoxville, Tenn., McGhee grew up around music. His father was a fine country guitar player and singer, and his uncle played the fiddle. A veteran guitarist-singer-pianist by the time he completed his first year and a half of high school, he quit school to perform full-time in a wide variety of situations—from country churches to bordellos. "In his travels," Pete Welding explains, "he met and played with all kinds of musicians, white and Negro alike, absorbing something from each of them." McGhee returned to the family farm in Kingsport, Tenn., with the advent of the Depression. During this period, he worked with his father in a gospel quartet and also set up little bands to play picnics and dances in Knoxville. A critical year was 1940; McGhee met Okeh Records' J. P. Long and his first records resulted. Soon thereafter he cut with Sonny Terry—with whom he has remained closely associated. The duo was in New York during World War II. They survived by playing "folk" song concerts with Leadbelly and making appearances in nightclubs. McGhee also ran a school of the blues in Harlem and recorded successfully for Savoy and Alert. An easy smoothness, a crooning quality identified him, rather than the fiery blues inflections of his earlier recordings. Increasingly since then, he has become internationally known, traveling extensively, appearing and recording with Terry, playing parts in Broadway shows and films, and recording alone or as an accompanist to others.



David Gahr

...four
from the 20s



Ray Ross

JOHN LEE HOOKER: A prolific creator of songs in the blues vein, reflecting a depth of involvement in the entire spectrum of black music, Hooker left his Clarksdale, Miss., home to become a wanderer at 14 (in 1929). He had learned music from his stepfather, local guitarists James Smith and Coot Harris, and also from visiting blues dignitaries like Blind Lemon Jefferson. Supporting himself in a succession of jobs in Memphis and later in Cincinnati, Hooker set down roots in Detroit in 1943. He found day work and also performed nights in a variety of local clubs and taverns. His first records were made in 1948 and found immediate success. Hooker made a flood of records during this initial phase of his career, often using pseudonyms. He continued as a force through the 1950s and into the 1960s, appearing here and abroad and regularly recording as a soloist or with accompaniment in the rhythm and blues mode. Hooker runs the gamut in his performances, "from personal country blues through more sophisticated, externalized urban blues to heavily rhythmic . . . material that borders on rock. . . ." Robert Shelton reported in *The New York Times*. His deep, brooding, sensuous voice and authentically blues-based guitar work identify him. But his power goes beyond compositional, vocal and instrumental individuality. The source, Hooker himself notes, is the blues itself.

Len Kunstadt

ROOSEVELT SYKES: Born in Helena, Ark., in 1906, Sykes came to music via improvising on organ in his grandfather's church. His early influences: pianist-blues composer Lee Green and Arkansas blues pianist "Red Eye" Jesse Bell. Beginning in 1921, Sykes lived in St. Louis; he initially recorded in 1929 after Jesse Johnson, of the local Deluxe Record Shop, had recommended him to Okeh. While under contract to Decca (1935-1940), he enjoyed a particularly fruitful period. With three or four sidemen, the pianist-singer waxed much of his own original material—i.e., "47th Street Jive," "Dirty Mother For You" and the memorable "Night Time Is The Right Time"—and developed an enormous following. Columbia had him in the early 1940s. Right after the record ban, however, in 1944, Sykes began a five-year association with RCA. He recorded with eight to 10 pieces, making important transitional records that bridged the gap between Southern rural blues and the modern, electric Chicago blues style. He traveled extensively with his band, the Honeydrippers, through the South and into the North. Sykes has worked in a variety of musical circumstances over the years, frequently of late in Europe, always managing to sustain himself by writing and performing music. Only in the early years did he take other work. In 1951, he left his St. Louis base to live around New Orleans. His records are released regularly here and abroad.





McKINLEY 'Muddy Waters' MORGANFIELD: The 57-year-old blues master grew up in Clarksdale, Miss., where he worked as a field hand. He heard his first blues sung and played (on guitar) by his father, an amateur musician. At 17, he taught himself guitar, influenced by Robert Johnson and Son House. Frequently he strummed and sang at local functions. Discovered and recorded for the Library of Congress by Alan Lomax in 1941, he arrived in Chicago in 1943 when blues were not yet in vogue. His first records were made the following year, in the country blues style. The Waters coupling of "Feel Like Goin' Home" and "I Can't Be Satisfied" in 1946, launched him and the passionate, modern, electric blues style: "... a blend of the down-home Mississippi blues with a new big city drive." (Dan Morgenstern, *BMI: The Many Worlds of Music*, November, 1966.) It defined a strong base for contemporary blues and musicians. "More people are with my blues now than ever before, especially the young people," Waters recently commented. "And when I'm out amongst them, you know, I can tell they're really digging it. I guess it's the Rolling Stones and the Beatles woke up our white kids in the States to the music."

AARON 'T-BONE' WALKER: He was born 1913 in Linden, Texas. Music was central to his life from the outset; instrumentalist parents and friends, including Blind Lemon Jefferson, kept the Walker house, outside Dallas, pulsating. Featured with medicine shows beginning at age 13, while still in school, Turner sang, danced, played banjo, ukulele and guitar. In the 1920s he worked in troupes headed by blues queens "Ma" Rainey and Ida Cox. Later Walker performed with the Milt Larkin and Freddie Slack bands; he broke through to prominence as a member of the Les Hite show band (1939-40), with whom he recorded his celebrated "T-Bone Blues." Among the widely known Walker compositions is "Stormy Monday Blues." One of the first to electronically amplify his guitar, Walker has appeared as a single since leaving Hite and has been called by many critics "one of the most important influences in shaping the post-World War II blues market." (George Hoefler).

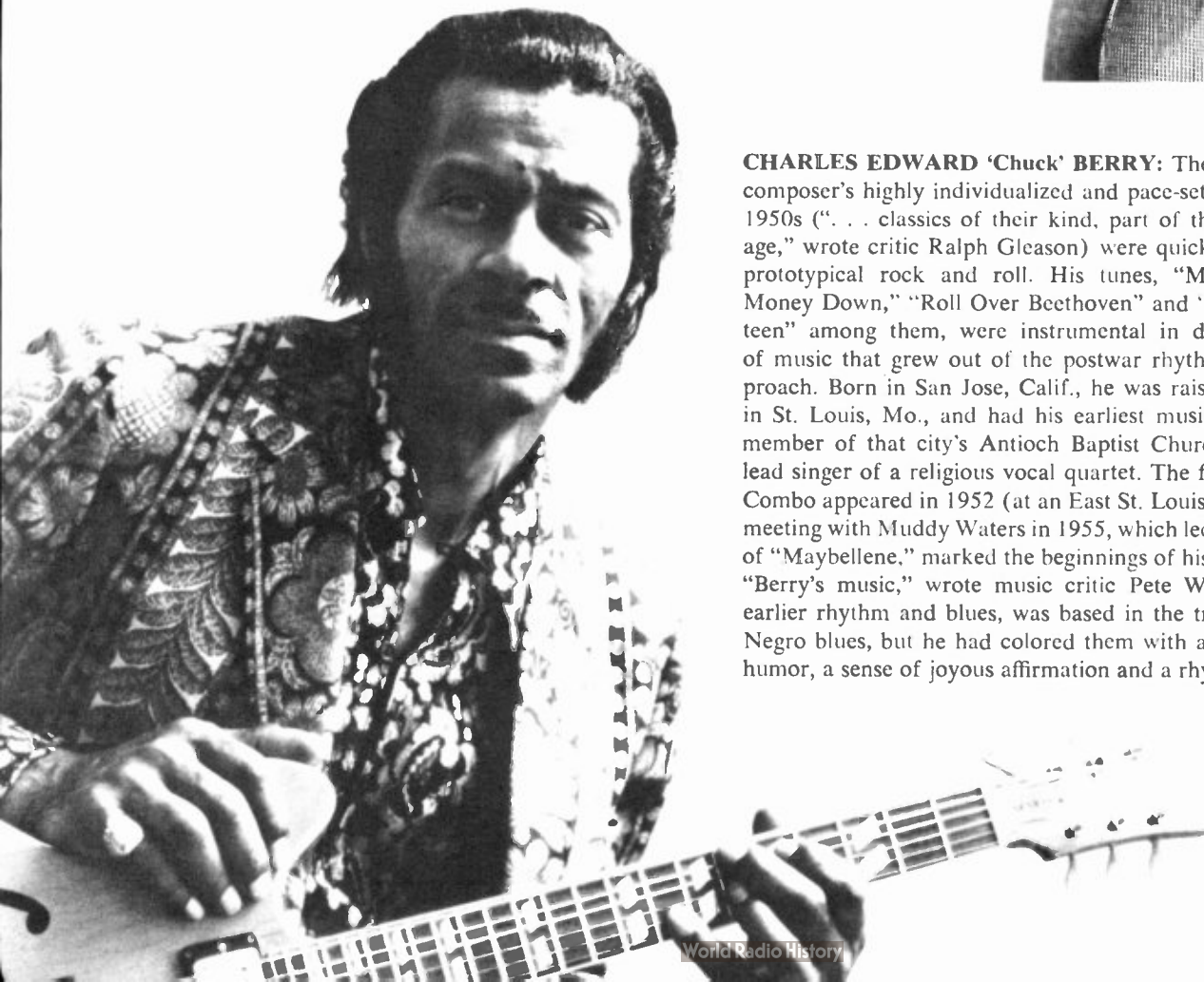


SAM COOKE: It started in Chicago, Ill., when Sam Cooke and his seven brothers and sisters formed a gospel group called the Child Singers. Soon, Sam had graduated to the Highway QC's and in 1949 he had joined the famous Soul Stirrers and spent seven years singing lead tenor with the group. It was during a concert in Los Angeles' Shrine Auditorium that Cooke came to the attention of a Keene Records executive. With the permission of his father, the Reverend Charles Cooke, Sam recorded some pop songs and began his successful career with "You Send Me," a million seller. That career was ended in December, 1964, when Cooke was fatally shot in an altercation. It was in July of that year that the singer played New York's Copacabana and Robert Alden (*The New York Times*) covered the appearance to write: "Rhythm, the shuffling beat and the big beat, are strong points for Mr. Cooke. But as the program moves along another ally is discovered. Mr. Cooke, the son of a Baptist minister, is a man steeped in the Negro spiritual tradition. He is at his very best when he sings those spirituals. In them, Mr. Cooke blends rhythm *and* feeling. As for Mr. Cooke's popular items, he can sing a rocking-socking twist with the best of the leather-lunged set. He can call upon a falsetto style that would inspire teen-age shrieks . . ."



RCA Victor Reco

...the frantic 50s



CHARLES EDWARD 'Chuck' BERRY: The singer-guitarist-composer's highly individualized and pace-setting songs of the 1950s ("... classics of their kind, part of the national heritage," wrote critic Ralph Gleason) were quickly established as prototypical rock and roll. His tunes, "Maybellene," "No Money Down," "Roll Over Beethoven" and "Sweet Little Sixteen" among them, were instrumental in defining the style of music that grew out of the postwar rhythm and blues approach. Born in San Jose, Calif., he was raised and educated in St. Louis, Mo., and had his earliest musical training as a member of that city's Antioch Baptist Church choir, and as lead singer of a religious vocal quartet. The first Chuck Berry Combo appeared in 1952 (at an East St. Louis, Ill., club) and a meeting with Muddy Waters in 1955, which led to the recording of "Maybellene," marked the beginnings of his distinctive style. "Berry's music," wrote music critic Pete Welding, "like the earlier rhythm and blues, was based in the traditional, earthy Negro blues, but he had colored them with a wry, zesty good humor, a sense of joyous affirmation and a rhythmic power..."



ANTOINE 'Fats' DOMINO: One of nine children—and the only one to show an interest in music—Fats Domino was born in New Orleans. His father was a violinist and his uncle played with Kid Ory and Oscar Celestin, among other groups. Barely out of short pants, Fats was fascinated by a battered upright piano left with the Dominos by a wandering cousin. He began banging out simple tunes and at the age of 10 was playing and singing for pennies in honky tonks. A bit later, Fats quit school to take a factory job but he continued to play small clubs at night and it was at one of the clubs that he impressed Dave Bartholomew who hired him as the band's regular pianist. His recording of "The Fat Man" launched the career that led *Variety* to write: "Fats Domino is to rhythm and blues what his New Orleans confrere, Louis Armstrong, is to jazz." More directly he's been called Mr. Rhythm and Blues and tabbed "one of the most potent influences of the latter day pop music scene" (Paul Ackerman, *Billboard*). A regular on the Las Vegas scene and active in the one-nighter field, Domino still calls New Orleans home and he continues to live up to this descriptive "... the elder statesman of the rock pile."



RAY CHARLES: The man who was to become known as The Genius and the High Priest was born in Georgia, the son of laborer Bailey Robinson and his wife, Artha, a maid-cook-seamstress for local white families. Tragedy stalked the Robinsons when they moved to Greenville, Fla. When Ray was 3, a younger brother accidentally drowned. At 8, he was totally blind, but not before he'd been introduced to piano (at the age of 5) by one Wylie Pittman, a boogie-woogie pianist who lived nearby. It was at the St. Augustine School for the Blind that Ray mastered the keyboard. Orphaned at 15, the youngster made his way to Seattle and there, in a club called the Rockin' Chair, began his career by imitating Nat Cole. Soon, he'd decided to "let people sound like *me*" and his music took him to the Lowell Funston band as a singer, then to the formation of his own combo and orchestra. When he celebrated his 20th anniversary in show business in 1966, Paul Ackerman (*Billboard*) wrote: "He is—in one—a great vocalist, a jazz pianist, a fine songwriter, a great arranger. . . . Indeed, he is one of the 'great originals'—and this at a time when American music is richer and more complex than it has ever been before." The magazine summed up his career: "He has dug it all—from blues to ballads to country to jazz with taste and innate musicianship that has enabled him to be a leading influence. . . ."

OTIS REDDING: Recognized as an historic rhythm and blues figure in France and voted Britain's top male vocalist, "Big O" was just one step from super stardom in his own country when a tragic air accident, December 10, 1967, cut short his career. He was 26 at the time and in six years had climbed from obscurity—high school dropout, well digger, hospital orderly fired for singing in the hallways. Shortly after Redding was born in Dawson, Ga., his minister father moved the family to Macon. There, the performer-songwriter grew up to sing in the church choir and take part in local amateur talent shows. He won so often he decided to tour with his own group. Eventually, he became vocalist with Johnnie Jenkins and the Pine-toppers. Accompanying Jenkins to a Memphis recording session, Redding sat through to the conclusion, then asked if he could cut a demo. He taped "These Arms of Mine"—the record proved to be the beginning of the climb. Just two and a half weeks before his death, Redding cut "The Dock of the Bay." Released posthumously, the record was an immediate hit. Jerry Wexler of Atlantic Records told *Time* magazine that "Otis is tremendously responsible for the fact that so much of the young white audience now digs Soul the way the black does."

RILEY 'B.B.' KING: Born on a plantation near Indianola, Miss., King, later to earn the name Blues Boy, shortened to the familiar B.B., was raised in the heart of the cotton-producing bottomland of the Mississippi Delta. Drawn to music at 14, he persuaded his employer to give him a guitar as part of his wages. His interest in the blues was fanned upon hearing visiting blues performers like Robert Lockwood Jr. and Sonny Boy Williamson No. 2. Among the guitar greats who influenced him were Django Reinhardt, Charlie Christian, Elmore James and T-Bone Walker. A street corner performer during World War II, B.B. got into nightclub work and became a deejay on a Memphis station. He began to record in the late 1940s and has since fashioned a string of efforts that have made him one of the dominant sounds of the modern blues. "The potency of King's music," Jon Landau commented in *Rolling Stone*, "lies in his ability to combine an experimental-emotional-soulful level of musical creation with a more disciplined, intellectual, restrained level. He gets you in both places: the head and the gut."



ABC Records



Charles Stewart

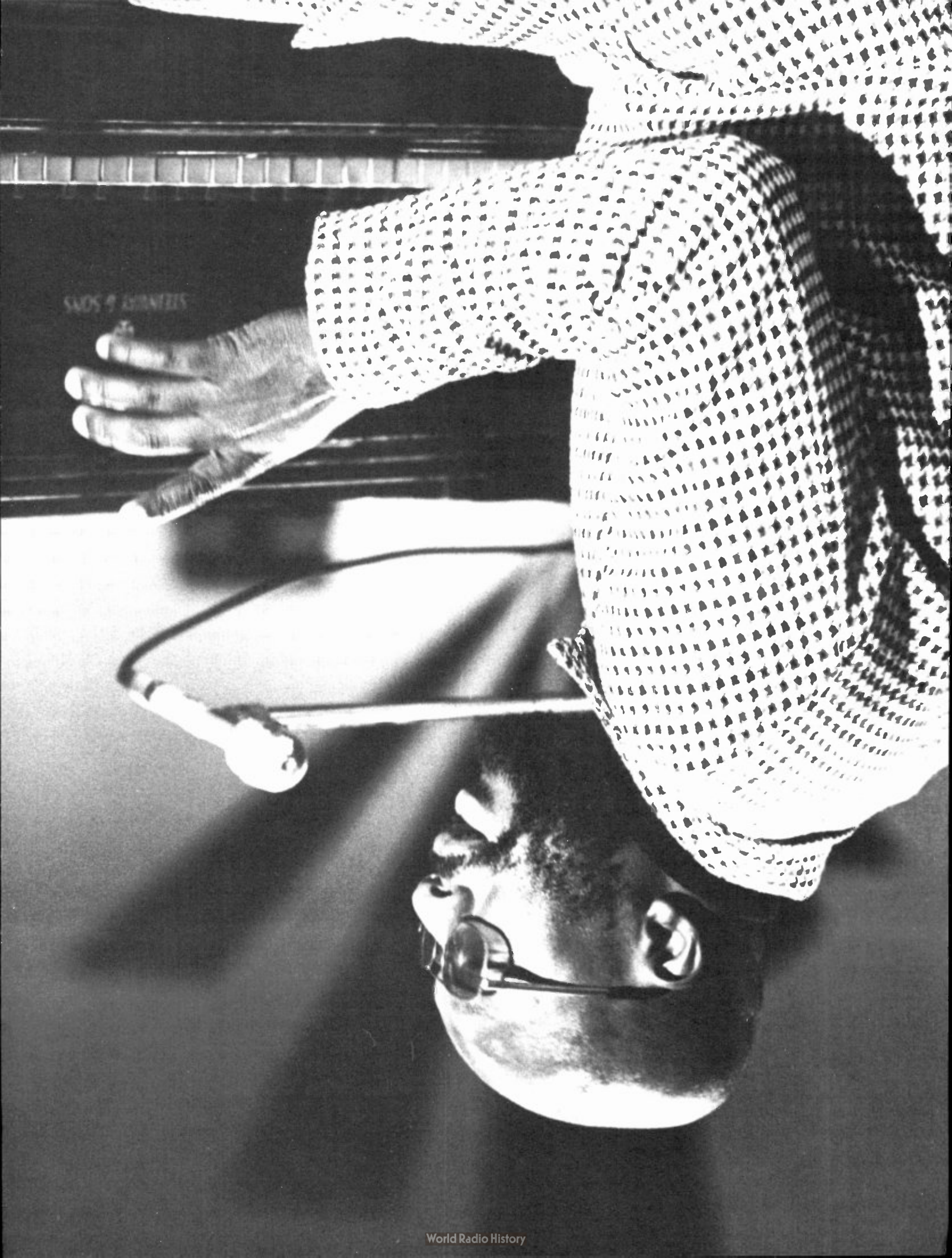
JAMES BROWN: Raised in the red clay hills of the Georgia-Carolina line, James Brown grew up to win titles like Soul Brother No. 1 and King of the One-Nighters (he travels some 100,000 miles annually entertaining over 3,000,000 fans). As a youngster he picked cotton, washed cars and shined shoes in front of radio station WRDW, a station he owns today. At 10 he was dancing for nickels and dimes for soldiers from Fort Gordon and at 16 was in reform school. Paroled at 19, Brown toured with a gospel group, then formed his own trio. The turning point was a tapping of a tune called "Please, Please, Please." It caught the ears of King Records executives and the Brown career took off. Thomas Barry of *Look* has called him "... another reminder of the world's continuing debt to Afro-American music. Syncopated rhythms, call-and-response singing, shouts, growls and the falsetto voice, gospel harmony and earthy, uninhibited lyrics—plus the African twist, the jerk, the mashed potato, the camel walk, the boogaloo—are part of the original rhythm 'n' blues legacy." Today, Brown brings the legacy back to his fans—with a message. Touring ghetto areas, he stresses the importance of education and he has headed a national anti drop-out campaign. "His stature among American Negroes . . . has become monumental."

ARETHA FRANKLIN: Raised in the gospel tradition, she was one of five children of the Rev. C. L. Franklin. Born in Memphis and reared in Buffalo and Detroit, the youngster was singing in her father's choirs at the age of eight. At 14 she was a featured soloist and had recorded and toured with his gospel group. It was at his New Bethel Baptist Church in Detroit that she came to hear and meet Sam Cooke, Mahalia Jackson, Clara Ward and the other gospel greats who'd come to sing. Today, she says of the period, "I learned a lot, especially from Sam." A seasoned performer at 18, Aretha was urged by Major Holley, a family friend and bassist for Teddy Wilson, to try singing pop music. An audition with John Hammond led to a Columbia Records contract. She now records for Atlantic. It was in 1968 that *Time* profiled her, tabbing her Lady Soul and describing her vocal technique as "... simple enough: a direct, natural style of delivery that ranges over four full octaves, and the breath control to spin out long phrases that curl sinuously around the beat and dangle tantalizingly from blue notes. But what . . . accounts for her impact . . . is her fierce, gritty conviction."



Rny Ross

...and into the 70s



SAOS 9 10/11/11

Isaac Hayes

BY HARVEY SIDERS

"Cut the trunk from the roots, and the tree dies."

That was Isaac Hayes philosophizing—not the "Ike" or "Bubba" of his early days in the Tennessee cotton fields; not the chain-draped R&B performer fronting his successful *Isaac Hayes Movement*; certainly not the "cool dude" conjured up by his *Theme From Shaft* (the most performed BMI R&B song for the period extending from July 1, 1970 to March 31, 1972).

This was closer to the "Black Moses" image that Hayes projects—a culmination of his long quest for recognition. The man has moved from humble beginnings through dues-paying apprenticeship to his current position at the top of the soul-drenched world of Rhythm and Blues.

Thirty-one-year-old Hayes is extremely aware and proud of his roots. When I asked him if he would do anything different if given the chance, he replied: "No, definitely no. I would come up exactly the same way—the poverty thing and the whole cotton field bit. Experiencing things like that makes you grateful for success. You don't get big-headed, you have a keen sense of the value of things."

What he savors in particular is the opportunity that is now his. "My goal is to do it all, and do it well. But at the same time I want to set a positive example as far as the successful Black entertainer is concerned. I've seen too many great Black entertainers who have made meaningful contributions, and who are now desolate and broke because of poor management of funds."

Hayes, whose albums have transcended pure gold and enjoy the rarefied air of platinum (two million sellers), summed up his own concern in this area with the comment: "It's hard enough to discipline yourself to be a creative person; it's even harder to discipline yourself and take care of the business end of things."

Hayes *has been* taking care of business—especially for the Stax organization—with such acumen that he bears primary responsibility for putting Memphis on the musical map. Since his teens, when he and his grandparents (his mother died when he was an infant; he hasn't seen his father since he was one and a half years old) moved from Covington, Tenn., to Memphis, he has been contributing to that "down home" Memphis sound.

Music was the motivating force in Hayes' life from childhood, but formal lessons were too costly. He joined the band in junior high school in order to have access to instruments, but soon he had to drop out in order to support his grandparents. (His teachers eventually helped him to secure a diploma at age 21.)

After gigging around Memphis as a saxophonist with

the Mar-Keys, Hayes was invited by Stax president Al Stewart to take part in an Otis Redding recording session. That opened the door to a long, mutually lucrative relationship with the Stax organization.

"The real turning point for me," Hayes recalled, "was meeting David Porter at Stax. I became half of the song-writing team that turned out such hits as 'You Don't Know Like I Know,' 'Hold On, I'm Coming,' 'Soul Man,' 'Your Good Thing (Is About to End).' It gave me the exposure and experience I needed to go further."

Hayes continued to move as the 1960s came to a close. Stax vice president Al Bell decided to record his friend Isaac during a Christmas party at the company's recording studio. *Presenting Isaac Hayes* resulted. It was followed by two other hit albums: *Hot Buttered Soul* and *The Isaac Hayes Movement*. On the strength of these recordings, featuring Hayes' individual treatment of songs, he broke through to national and international prominence.

Though now writer, producer, singer, film scorer (and soon, according to Hayes, actor), he has more urgent matters on his mind: "I plan to get involved in things like low-income housing this year. And I'll be meeting with kids in the ghetto and telling 'em, 'Hey, you don't have to read about me in history books. I'm a living example; you can touch me. And if I made it, you can do it too. But don't forget about the ghetto.'"

Isaac Hayes never forgets the ghetto. His early life remains clearly in mind. The man who is known for wearing inventively styled clothing and jewelry recalls he frequently had to tie his shoes on to keep them on as he walked. The man who now owns and rides in sleek, comfortable, custom-built cars remembers vividly sleeping in cars in a junk yard all one summer. His admonition to any and all who will listen: "Don't forget about your roots, because when you cut the trunk. . . ."

That's where we came in, isn't it? Today it's considerably easier to get him to rap about the Isaac Hayes Foundation than the *Isaac Hayes Movement*. Apparently the "Black Moses" concept has fired up his imagination but, as he remarked, "I want to help more than just Blacks. I'm interested in all the minorities. I know I can't change the whole world, but if I can get something started, man, maybe somebody else will pitch in and a whole movement will get going and the whole thing will snowball."

Mr. Siders, a writer for ABC-TV News in Los Angeles, also fills the West Coast editor slot for Down Beat magazine.



Curtis Mayfield

BY SAM SUTHERLAND

"My life's a natural high," exults Curtis Mayfield in one of the vocal performances from his score to the phenomenally successful film, *Super Fly*. That statement defines both Mayfield's life and his music, for, since his initial emergence as writer and vocalist for the Impressions, BMI's Mayfield continually has focused on themes of personal fulfillment and social responsibility. Those concerns, moreover, place him very much in the forefront of contemporary writers, while firmly establishing him as a powerful voice for Black America.

Mayfield's natural high has always been music. Born 40 years ago in Chicago, he quickly became involved in the rich musical heritage of gospel and, by the time he moved with his family to Chicago's North Side in 1956, he had already assembled his first group, the Alphonsoes. The family's move was a fateful one, for it soon resulted in Mayfield's withdrawal from that group.

It was on the North Side that Mayfield was reunited with an old friend who had sung in the church where Mayfield's grandmother preached. That friend, Jerry Butler, then singing with three members of a group from Chattanooga, Tenn., the Roosters, persuaded Mayfield to leave the Alphonsoes and join the Roosters.

The fortified Roosters—now comprised of Butler, Mayfield, Arthur and Richard Brooks and Sam Gooden—later became the Impressions, but that line-up soon was changed. Ironically, the group's first success, with the release of "For Your Precious Love" in 1958, created understandable tensions within the group when the record company changed the label copy to read "Jerry Butler and the Impressions," resulting in an immediate level of acceptance for Butler as a solo artist. Not surprisingly, Jerry Butler soon stepped out on his own, leaving Curtis Mayfield and the rest of the group to begin anew.

The Impressions then lay dormant for two years while Mayfield joined Butler's band in an effort to earn enough money to bring Gooden and the Brooks brothers to New York. While working as Butler's guitarist, Mayfield co-wrote Butler's first big solo success, "He Will Break Your Heart."

1961 found the Impressions reunited once again. Mayfield had finally succeeded in bringing the group, along with Butler's replacement, Fred Cash, to the East. A Mayfield tune, "Gypsy Woman," recorded then, signaled the group's return to the charts.

It scratched only the surface of Curtis Mayfield's strength as songwriter. The songs that followed reflected his gospel origins while emphasizing his regard for

themes of social and spiritual substance. A sustained, triumphant emotionalism gave them identity. Indeed they emerged as a pop music counterpart to the protest songs of the civil rights movement.

"Amen," "I'm So Proud," "People Get Ready," "Choice of Colors," "We're a Winner" and other tunes all drew their musical strength from the group's expressive style, which soon changed slightly to showcase the strong lead vocals of Mayfield himself.

"I was always writing," Mayfield commented. "I was writing when I was 10, 11 years old, I guess. I suppose a lot of it had to do with my mother and grandmother. My mother used to love poetry; she would recite a lot of poems written by Paul Lawrence Dunbar. And my grandmother was a preacher with the Traveling Soul Spiritualist Church."

The powerful gospel flavor of the Impressions' hits was no accident. Mayfield himself is certainly deeply into those spiritual roots. As he has explained, "I used to write gospel and sing in a gospel group and actually the only difference later was that instead of putting the word 'God' in it, I would just leave that open for the individual and just lay in the message itself."

That approach, developed during Mayfield's childhood, formalized during his years with the Impressions, and later refined and expanded upon in Mayfield's solo work, has retained its credibility since those earliest releases. Undoubtedly, the gospel style itself quickly links Mayfield with his Black audience. But, far more important, the basic message throughout has been one of positive, yet realistic, social appraisal, a message that has permitted Curtis Mayfield to broaden his audience.

In the interim between his departure from the Impressions and the recent emergence of *Super Fly*, an album that produced two popular singles ("Freddie's Dead" and the title track), Mayfield produced three strong albums, built his own complex of music publishing companies and a recording company, Curtom, and became internationally prominent.

Curtis Mayfield is definitely riding that natural high just now. He's talked recently of doing more film work, but next time, he might just write the script as well, focusing on the positive values of the Black experience. At the same time, he's working toward bringing more Black composers into the film market.

He's still pushin'.

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



General Johns

BY JOHN LAYCOCK

"I'm 2 years old," General Johnson answers quickly when asked his age. There's barely a hint of grin under his moderate Afro, only a touch of sparkle in his lively eyes. He means it, almost. Which would mean, too, that the dark, plushly decorated office where we were sitting was his nursery.

The office belongs to Hot Wax-Invictus, the upstart Detroit record company which brought Johnson to life. Or so he explains, hardly kidding. "All I live for is the music, so I was born a couple of years ago when I came to Invictus. That's what I tell people now."

He's had a pretty active "infancy." This past year, seven songs on which he collaborated garnered BMI R&B awards for most performances, for the period extending from July 1, 1970 to March 31, 1972, tying him with Motown stalwart Norman Whitfield. Invictus, for that matter, has been busy, too, challenging the home-town champs headquartered in the Motown building a few blocks away—at least, home-town until migrating West in 1972.

The prolific pen and piano of General Johnson provided much of the ammunition: "Somebody's Been Sleeping," "Want Ads," "Bring the Boys Home," "Pay to the Piper," "One Monkey Don't Stop No Show," "Stick-Up" and Johnson's biggest song, "Patches."

Both Invictus and Johnson have grown up fast. Yet both have been around much longer than their official "ages" indicate. (Johnson is 31 years old.) In fact he wrote his first hit record, "It Will Stand," nearly a decade ago. He laughs about it now. "I like to think of that 10-year drought as my time as an embryo. I was kicking pretty hard but wasn't ready to be hatched until 1970 when I began having some success again."

Johnson inherited both his musical career and his unusual first name—it's not a nickname, he was baptized General—from his father. General Johnson Sr. wanted to be a singer, but there were five kids in the Norfolk, Va., household to feed.

"We were poor and he had to work, so I guess he wanted to do it through me," Johnson reflected. "Music has always been a part of me. I started at the tender age of around 6 years old, singing with my father in a spiritual group. When I went to school I always knew what I was going to be. That's a head start. My father had beat it into my head. He listened to me in church, you know, and if I made a mistake I'd hear about it after the service, would I ever!"

Talent shows followed, then a local group which evolved into the Showmen. Johnson was only 17 when

he wrote "It Will Stand." First released by the New Orleans label, Minit, the song, claiming the lasting quality of music, became something of a classic. The Showmen rode its success for years—until Jeffrey Bowen of the fledgling Invictus company invited Johnson to come North and join its premier male group, the Chairmen of the Board.

While the Chairmen were regularly denting the hit parade, Johnson regained the knack of writing hits—but all of them except "Pay to the Piper" for other performers. Looking back, he suspects that could have been a factor in the Chairmen's retirement in 1971.

In the fall of 1972, however, they reunited for a trip to England, and Johnson discovered he missed performing. "It hurt me when the boys split," he said, "because I love this side as much as writing. I want to see the Chairmen of the Board a solid success because I hate to leave unfinished business."

They're planning an African and European tour for late winter and record releases are ready. And Johnson wants a lot of the music to be his. "I've been thinking about it for eight months. I would like to come up with some true things."

Johnson calls songwriting a science which Invictus has taught him. Yet he cannot suggest an easy formula for a hit. Sometimes lyrics come first, sometimes a title, sometimes the chords. He had the chord progression for "Patches" a year before the words fell into place—and at first it was going to be a love song.

But he is sure of one thing: He wants his songs to sell, and sell big. "I aim at the multitude," he said frankly. And that public, he added a little ruefully, is getting tougher on songwriters all the time. Their ears are keener, their minds more selective, and they're more careful where they spend their record money.

"Black lyrics, especially, are getting really intelligent. You can't fool the public anymore. They want the whole shot. They don't buy a record just to dance to. For a while back there, a guy could skate. But it's crystallized now, there's no skating anymore. I learned with the Chairmen of the Board it doesn't matter how strong you were yesterday, it's what you do today that counts.

"I really want to be complete as an artist—performer-songwriter-producer. Nobody is perfect but I want to do as much as I can. People ask me how I write so many songs. Well, I can't do anything else."

Mr. Laycock is a writer on the staff of The Windsor Star (Ontario, Canada) whose area of coverage is entertainment.



Holland-Dozier-Holland

BY ARNOLD SHAW

If Diana Ross finds herself with an Oscar in her hands this April for her film portrayal of Billie Holiday, she will doubtless give thanks to Berry Gordy Jr. and the Motown combine that launched and enlarged her career and produced *Lady Sings the Blues*.

But more than a measure of gratitude, spoken or unspoken, should go to three young men, now in their early 30's. They took Diana and the Supremes under their wing after the trio had made a number of flop disks and wrote and produced their first smash recording, "Where Did Our Love Go?"

"Holland, Dozier and Holland" has always had the sound of a corporate business entity rather than an extremely gifted creative combine. If anyone may be said to have developed the Motown Sound, credit H-D-H.

In 1959, his BMI firm, Jobete Music, having been established the previous year, Berry Gordy launched Motown Records with a recording by Smokey Robinson and the Miracles. Brian Holland, an aspiring singer, became his first employee. He was then all of 17 years old. Not long after, Lamont Dozier, also 17, joined Motown as a vocalist. With "Forever," an R&B ballad recorded by the Marvelettes, Brian and Lamont became collaborators. Brian's older brother, Eddie (by two years), made it H-D-H in 1962 when he wrote the words for "Come and Get These Memories," a hit for Martha and the Vandellas.

Until 1969 when they split from Motown, H-D-H worked in a quadruple capacity as songwriters, arrangers, producers and administrators, creating hit after hit. Following the separation, their new entertainment complex—Invictus Records and Gold Forever Music—became the burgeoning center of a new, young group of creative people. When BMI last honored the publishers and writers of the most performed R&B songs, Gold Forever Music picked up 10 awards.

Since the switch, H-D-H has once again become H-D, at least in the songwriting department. Bearded Eddie Holland has become the trio's business brain, running all facets of their rapidly expanding enterprise. The development may have taken root in the period when they were trying to adjust to life away from their first creative home. In that period, Brian Holland spent time with his horses, breeding and racing them. Lamont Dozier sat at home reading and painting. And Eddie Holland spent endless hours on H-D-H business.

"I was always a businessman," Eddie said not too long ago. "Even at Motown, I felt that if I could take a business approach to creativity, I could direct my

brother and Lamont into more than just creating spasmodically . . . getting them into a sort of production-line activity. When I broached the idea to Brian, he didn't think it could be done.

"I saw that they weren't as strong lyrically as in writing melody and producing. So I spent two years writing lyrics over and over again, studying them, using what they call repeat formations . . . just learning what attracts people to lyrics."

Eddie puffed on one of his many pipes. "After doing this," he continued, "I came back to my brother. He and Lamont were not too active. It's the way with creative people. They created when they felt like it. I didn't believe in that. So we started working systematically.

The result was a non-stop, four-year-long stretch of hits for the Supremes, the Four Tops and many other Motown artists, a stretch that has brought them a combined total of 79 BMI Pop Songwriter Achievement Awards.

Four of these award songs have just been honored for a second time: "Baby I Need Your Loving," the Four Tops best seller; "Reach Out I'll Be There," originally recorded by the Tops and a recent smash for Diana Ross; "Can I Get a Witness," first a Marvin Gaye hit and then a 1971 best seller for Lee Michaels; and, of course, the Supremes' chart song of 1964, "Where Did Our Love Go?" Eddie Holland picked up an extra award for "(I Know) I'm Losing You," a Temptations hit, revived in 1971-72 by Rare Earth and Rod Stewart, which he had written with two other collaborators.

"I don't miss writing," Eddie says. "I can take writers, as I've done before, and direct them and give them my philosophy. Or take what they are doing and groom it."

Among the writers groomed at Gold Forever Music, Ronald Dunbar, Angelo Bond, Edythe Wayne, Greg S. Perry and General Johnson were all recent multiple-award winners.

All these new writers contributed to the best-selling disks of such Invictus artists as Freda Payne, Honey Cone and the Chairmen of the Board. But Brian Holland and Lamont Dozier, the original collaborators of H-D-H, are not sitting back either. For Freda Payne they wrote: "You Brought Me Joy" and for the Chairmen of the Board, their title song and "Try on My Love for Size." In short, in one way or another, Holland, Dozier and Holland are still the chairmen of the board.

Mr. Shaw is the author of several books, including The Rock Revolution, Sinatra and The Street That Never Slept.



Frances Preston and Bettye Berger.

Double-award winner George H. Jackson with Betty Crutcher and David Porter.



Van McCoy and Edward Cramer.



Jimmie Thomas accepts his award from Edward Cramer. Leon Rene looks on.

BMI News

BMI R&B AWARDS

The 128 writers and 61 publishers of 93 rhythm and blues songs licensed for public performance by BMI received Citations of Achievement as the most performed songs of their type for the period from July 1, 1970 to March 31, 1972. In addition, special engraved glass plaques were presented to **Isaac Hayes**, the writer, and to East Memphis Music Corp., the publisher, of "Theme From Shaft," the most performed BMI R&B song for the period. The awards were presented at the Holiday Inn Rivermont, Memphis, Tenn., on November 14, by BMI president Edward M. Cramer.

General Johnson and Norman Whit-

field are the leading writer-award winners, with seven songs each, followed by **Eddie Holland, Greg S. Perry** and **Barrett Strong**, all with six awards. Stone Agate Music Division is the leading publisher, with 21 awards, followed by Gold Forever Music, Inc., with 10, and Assorted Music, with five.

Other multiple writer-award winners include **Ronald Dunbar**, with five awards; **Angelo Bond, Lamont Dozier, Brian Holland, Phil Spector** and **Frank E. Wilson**, all with four awards each, and **Sly Stewart**, winner of three. Double-award winners include **Jeff Barry, Dave Bartholomew, Thomas Bell, Linda Creed, Kenneth Gamble, Al Green, Ellie Greenwich, George H. Jackson, Eugene Record, Edythe Wayne** and **Bill Withers**.

Twenty-three of the songs honored with BMI awards were presented with citations marking previous awards. "(Sittin' On) The Dock of the Bay," written by **Otis Redding** and **Steve Cropper**, published by East Memphis Music Corp. and Time Music Co., Inc., received its fourth award. Third-year awards were presented to **Barrett Strong, Norman Whitfield** and Stone Agate Music Division for "I Heard It Through the Grapevine" and to **Eugene Record, William Sanders, Dakar Productions, Inc.** and **BRC Music Corp.** for "Soulful Strut."

Honored for the second time were **Dave Bartholomew, Antoine (Fats) Domino** and **Travis Music Co.** for "Ain't It a Shame"; **Lamont Dozier, Eddie and Brian Holland** and **Stone**

continued

BMI's president Edward Cramer greets a group of multiple award-winning writers. They are (l. to r.): Ronald Dunbar, Angelo Bond, Greg S. Perry and General Johnson. Publisher Jeff Bowen joins in.



continued from preceding page

Agate Music Division for "Baby I Need Your Loving"; **Kenneth Gamble, Theresa Bell**, Parabut Music Corp. and Assorted Music for "A Brand New Me"; **Jimmy Reed** and Conrad Music for "Bright Lights, Big City"; Lamont Dozier, Eddie and Brian Holland and Stone Agate for "Can I Get a Witness"; **Ahmet Ertegun, Betty Nelson** and Hill and Range Songs, Inc. for "Don't Play That Song (You Lied)"; **Ivory Joe Hunter** and Unart Music Corp. for "Empty Arms"; **Curtis Mayfield** and Curtom Publishing Co., Inc. for "Gypsy Woman"; Dave Bartholomew, **Pearl King** and Travis Music Co. for "I Hear You Knocking"; **Cornelius Grant**, Norman Whitfield, Eddie Holland and Stone Agate for "(I Know) I'm Losing You"; **Sylvia Moy** and Stone Agate for "My Cherie Amour"; Combine Music Corp. for "A Rainy Night in Georgia"; Lamont Dozier, Eddie and Brian Holland and Stone Agate for "Reach Out I'll Be There"; **Jimmie Thomas** and Recordo Music Publishers for "Rockin' Robin"; **Harvey Fuqua, Jackey Beavers** and Stone Agate for "Someday We'll

continued



BMI's Rick Landy with Leonard Caston and Frank E. Wilson.

Famed writing team of Lamont Dozier, Brian Holland and Eddie Holland poses with Edythe Wayne.





Thomas Bell and Linda Creed.



Steve Cropper with Mrs. Otis Redding.



Eugene Record.



Buddy Killen, Edward Cramer and Dan Penn.

continued from preceding page

Be Together"; **Harold Logan, Lloyd Price** and Travis Music Co. for "Stagger Lee"; **Gerry Goffin** and Screen Gems-Columbia Music, Inc. for "Up on the Roof"; **Vincent Dimirco, Frank E. Wilson** and Stone Agate for "Up the Ladder to the Roof"; Lamont Dozier, Eddie and Brian Holland and Stone Agate for "Where Did Our Love Go"; and Frank E. Wilson, **Brenda and Patrice Holloway** and Stone Agate for "You've Made Me So Very Happy."

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



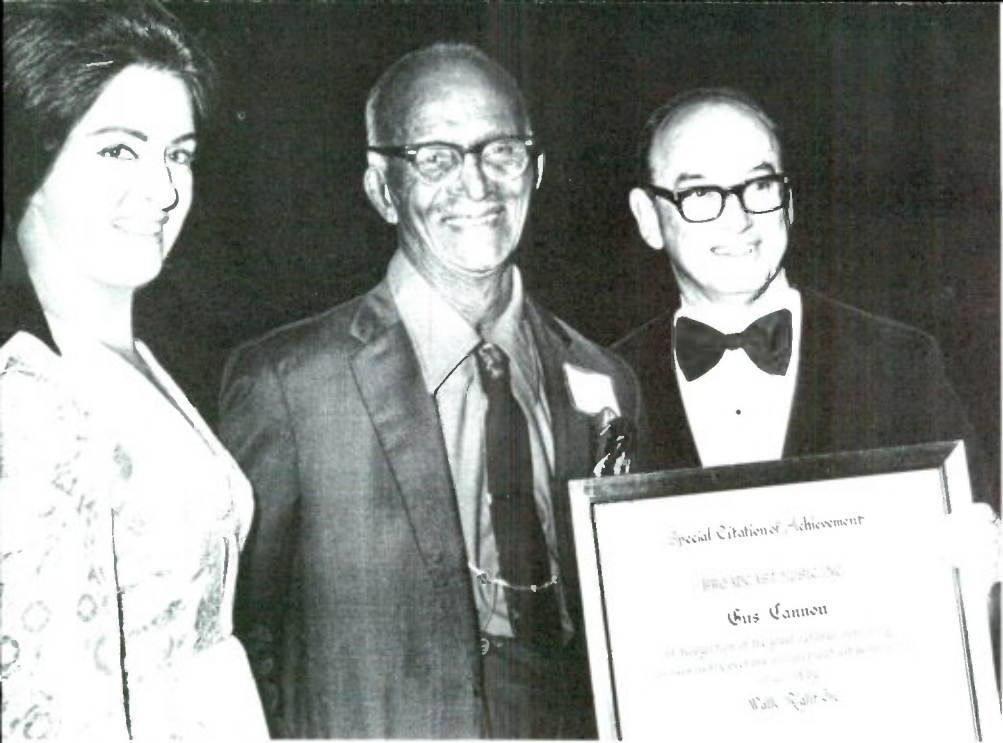
Barrett Strong, Robert Gordy and Edward Cramer.



Clyde Otis and Hal Neeley.

Mrs. Kenneth Gamble with Milton Blackford, Edward Cramer and Jerry Butler.

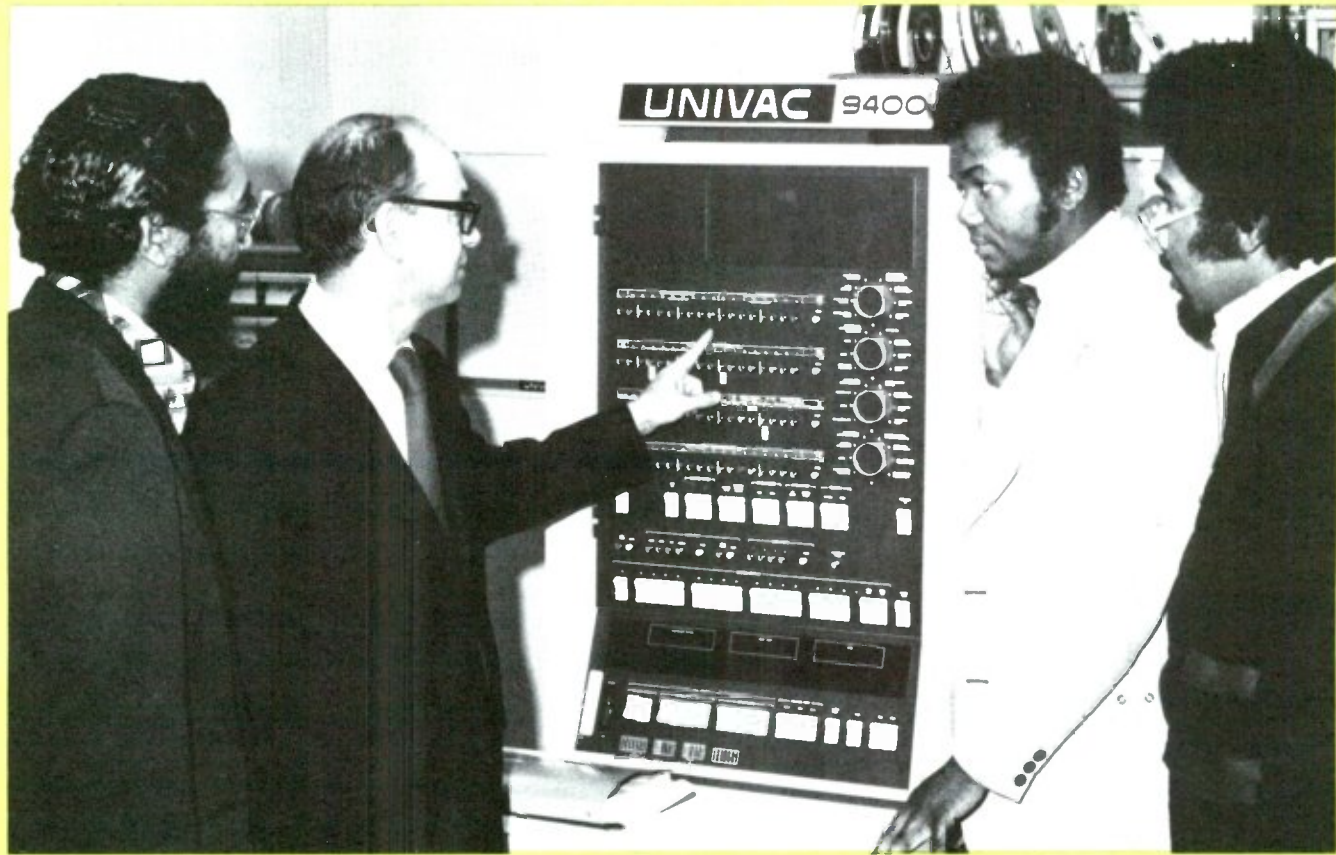




Highlighting the Rhythm and Blues Awards dinner was the presentation of a special award citation to Gus Cannon. His song, 'Walk Right In,' recently achieved 1,000,000 performance status, joining 96 other BMI songs in that category. Frances Preston and Edward M. Cramer present the award.



Rev. C. L. Franklin, Jr.



The recent announcement by BMI of its increased rates to writer affiliates, effective with performances occurring after January 1, 1972, found the award-winning writing trio of Holland-Dozier-Holland visiting BMI's new computer facility. Recently installed in new headquarters at 40 West 57th Street, New York City, the modern system will speed all phases of BMI service. Here, president Edward M. Cramer conducts Eddie Holland, Lamont Dozier and Brian Holland on their tour.

A Glimpse of the Past...

Rhythm and Blues has been around a long time, a fact recognized by BMI as it set itself to honoring R & B's practitioners for their work. As early as the mid-1950s, writers and publishers of R & B hits earned BMI awards. The practice of honoring them continues today, but here is a glimpse at past ceremonies . . .



1955: Co-authors Charles Singleton and Rose Marie McCoy beam as 'If I May' takes award.



1956: Young Frankie Lymon (r.) was there as 'Why Do Fools Fall in Love?' won award. Phil Kahl, George Goldner and BMI's Robert Burton stand by.

1960: Billy Myles gathers in his award for '(You Were Made For) All My Love.' Robert Burton offers certificate as Sid Nathan looks on.

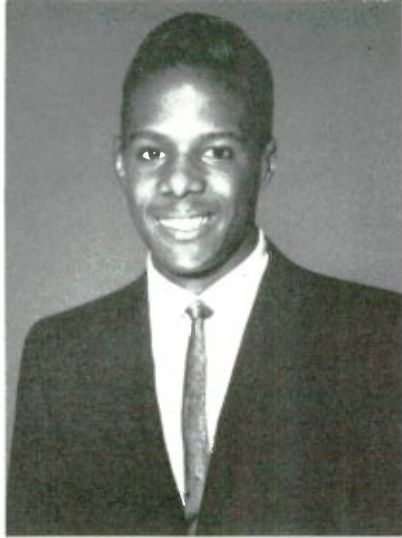


1958: Leon Rene and guest chat with BMI's Robert Sour. The winning tune: 'Rockin' Robin.'





1958: Tyran Carlo and Gwen Gordy, with 'To Be Loved,' talk with BMI's Carl Haverlin.



1958: 'Do You Want to Dance' was Bobby Freeman's big award winner.



1961: 'Peppermint Twist' won award for Henry Glover, shown with Alan Freed.



1961: Some greats gather to recall their hits. They're Boudleaux Bryant ('Bye Bye Love,' 'Wake Up Little Susie'), Doc Pomus ('Teenager in Love,' 'Save the Last Dance for Me') and Jerry Leiber ('Hound Dog,' 'Jailhouse Rock'). The late George Marlo, of BMI's Writer Administration, looks on.



1954: Robert Burton offers congratulations to Ahmet Ertegun. The tune: 'Lovey Dovey.'

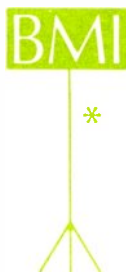
1956: Bill Doggett (center) and the whole Honky Tonkin' team accept award for 'Honky Tonk' from Carl Haverlin.



BMI's Songs for All Seasons

*Some 97 Song Hits Have Joined a Charmed Circle,
Logging 1,000,000 or More Radio and TV Performances*

Out of the myriad of songs BMI has licensed since its inception in 1940, just 97 (as of April 1, 1972) have attained blockbuster status — 1,000,000 or more performances for appreciative audiences. Logged from reports submitted to BMI by radio and television networks in the United States and Canada, plus local AM stations in both countries and FM outlets in the U.S., the songs cover a broad area of the popular music spectrum. A record of 1,000,000 performances denotes that a song — of an average three minutes in length — has been on the air for 50,000 hours. Here, then, BMI's charmed circle of hits representing nearly 5,000,000 hours of play — songs for all seasons and all times.





ADIOS
Enric Madriguera
Peer International Corporation

ALL I HAVE TO DO IS DREAM
Boudleaux Bryant
House of Bryant Publications

ALLEY CAT
Frank Bjorn
Metorion Music Corporation

AMAPOLA
Joseph M. LaCalle, Albert Gamse, R. Cacace
Edward B. Marks Music Corporation

AMOR
Gabriel Ruiz, Sunny Skylar, Ricardo Lopez Mendez
Peer International Corporation

ANNA
R. Vatro, F. Giordano, William Engvick
Hollis Music, Inc.

ANY TIME
Herbert Happy Lawson
Hill and Range Songs, Inc.

BESAME MUCHO
Chelo Velazquez, Sunny Skylar
Peer International Corporation

BLUE VELVET
Bernie Wayne, Lee Morris
Vogue Music, Inc.

BORN FREE
John Barry, Don Black
Screen Gems-Columbia Music, Inc.

BOTH SIDES NOW
Joni Mitchell
Siquomb Publishing Corporation

BRAZIL
Ary Barroso, Sidney K. Russell
Peer International Corporation

THE BREEZE AND I
Ernesto Lecuona, Al Stillman
Edward B. Marks Music Corporation

BRIDGE OVER TROUBLED WATER
Paul Simon
Charing Cross Music, Inc.

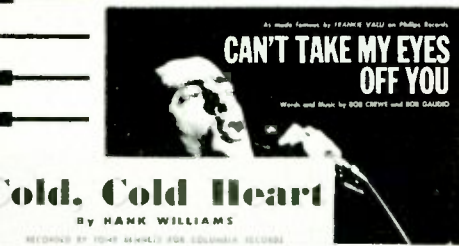
BY THE TIME I GET TO PHOENIX
Jim Webb
Dramatis Music Corporation

CABARET
John Kander, Fred Ebb
Sunbeam Music, Inc.

CALL ME
Tony Hatch
Duchess Music Corporation

CANADIAN SUNSET
Eddie Heywood, Norman Gimbel
Vogue Music, Inc.





CAN'T TAKE MY EYES OFF OF YOU
Bob Crewe, Bob Gaudio
Saturday Music, Inc., Seasons Four Music Corporation



CHERISH
Terry Kirkman
Beechwood Music Corporation



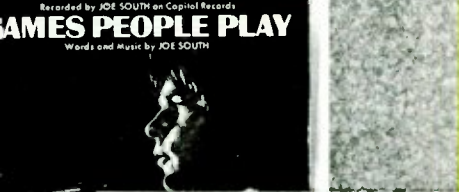
COLD, COLD HEART
Hank Williams
Fred Rose Music, Inc.



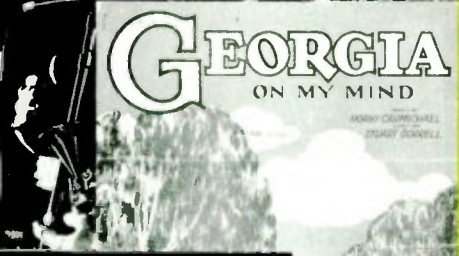
COME CLOSER TO ME
Osvaldo Farres, Al Steward
Peer International Corporation



COOL WATER
Bob Nolan
Hill and Range Songs, Inc., Elvis Presley Music, Inc.



DANKE SCHOEN
Bert Kaempfert, Kurt Schwabach, Milt Gabler
Screen Gems-Columbia Music, Inc.



(SITTIN' ON) THE DOCK OF THE BAY
Otis Redding, Steve Cropper
East/Memphis Music Corporation, Time Music Company, Inc.



EVERYBODY'S TALKIN'
Fred Neil
Third Story Music, Inc.



FEVER
John Davenport, Eddie Cooley
Fort Knox Music Company



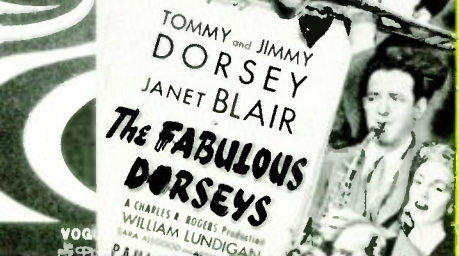
FOR THE GOOD TIMES
Kris Kristofferson
Buckhorn Music Publishers, Inc.



FRENESI
Alberto Dominguez, Ray Charles, Sidney K. Russell
Peer International Corporation



GAMES PEOPLE PLAY
Joe South
Lowery Music Company, Inc.



GENTLE ON MY MIND
John Hartford
Glaser Publications, Inc.

GEORGIA ON MY MIND
Hoagy Carmichael, Stuart Gorrell
Peer International Corporation

THE GIRL FROM IPANEMA
Antonio Carlos Jobim, Norman Gimbel
Duchess Music Corporation

GLOW WORM
Paul Lincke, Lilla Robinson, Johnny Mercer
Edward B. Marks Music Corporation

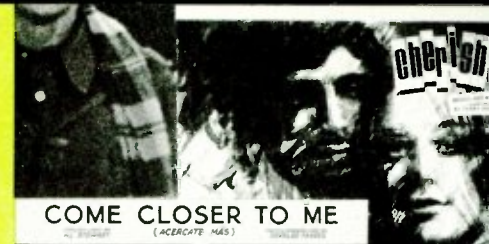
GO AWAY LITTLE GIRL
Gerry Goffin, Carole King
Screen Gems-Columbia Music, Inc.

GOIN' OUT OF MY HEAD
Teddy Randazzo, Bobby Weinstein
Vogue Music, Inc.

GRANADA
Agustin Lara
Peer International Corporation

GREEN EYES
Nilo Menendez, Adolfo Utrera, E. Rivera, E. Woods
Peer International Corporation

GREEN GREEN GRASS OF HOME
Claude Putman, Jr.
Tree Publishing Company, Inc.





HEY JUDE
John Lennon, Paul McCartney
Maclen Music, Inc.



I CAN'T STOP LOVING YOU
Don Gibson
Acuff-Rose Publications, Inc.



I REALLY DON'T WANT TO KNOW
Don Robertson, Howard Barnes
Hill and Range Songs, Inc.



I WILL WAIT FOR YOU
Michel LeGrand, Jacques Demy, Norman Gimbel
Vogue Music, Inc.



JAMBALAYA
Hark Williams
Fred Rose Music, Inc.



JAVA
Freddy Friday, Allen Toussaint, Alvin Tyler,
Marilyn Schack
Tideland Music Publishing Corporation



KING OF THE ROAD
Roger Miller
Tree Publishing Company, Inc.



LULLABY OF BIRDLAND
George Shearing, George Weiss
Patricia Music Publishing Corporation



MALAGUENA
Ernesto Lecuona
Edward B. Marks Music Corporation



MANHATTAN
Richard Rodgers, Lorenz Hart
Edward B. Marks Music Corporation



MARIA ELENA
Lorenzo Barcelata, Sidney K. Russell
Peer International Corporation



MELODIE D'AMOUR
Henri Salvador, Leo Johns
Rayven Music Company, Inc.



MEMORIES ARE MADE OF THIS
Terry Gilkyson, Richard Dehr, Frank Miller
Blackwood Music, Inc.



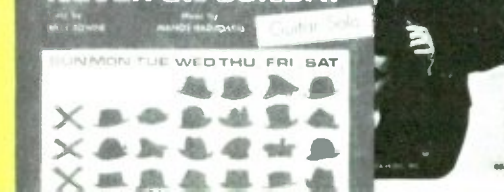
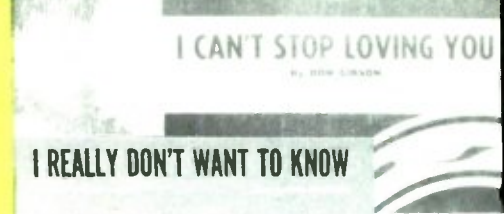
MICHELLE
John Lennon, Paul McCartney
Maclen Music, Inc.



MORE
Riz Ortolani, Nino Oliviero, Norman Newell,
M. Ciorciolini
Edward B. Marks Music Corporation



MRS. ROBINSON
Paul Simon
Charing Cross Music, Inc.



MY SPECIAL ANGEL
Jimmy Duncan
Viva Music, Inc.

NEVER MY LOVE
Donald J. Addrisi, Richard P. Addrisi
Warner-Tamerlane Publishing Corporation

NEVER ON SUNDAY
Manos Hadjidakis, Billy Towne
Unart Music Corporation, Llee Corporation

NIGHT TRAIN



ONLY YOU

THE PEANUT VENDOR

(El Manisero)

Music and Spanish lyrics by MOISES SIMONS

Lyrics by L. WOLFE GILBERT

Music and Spanish lyrics by MOISES SIMONS

PROUD MARY

RELEASE ME

Words and Music by EDDIE MILLER, DUB WILLIAMS and ROBERT YOUNG



SCARBOROUGH FAIR/CANTICLE

Arrangement and Original Counter Melody by PAUL SIMON and ART GARFUNKEL

SNOWBIRD

THE GRAY

SOMETHIN' STUPID

Sounds of Silence

Recorded by SIMON and GARFUNKEL on COLUMBIA Records

SPANISH EYES



NIGHT TRAIN
Jimmy Forrest, Oscar Washington,
Lewis C. Simpkins
Frederick Music Company

OH, LONESOME ME
Don Gibson
Acuff-Rose Publications, Inc.

ONLY YOU
Buck Ram, Ande Rand
Hollis Music, Inc.

OPUS ONE
Sy Oliver
Embassy Music Corporation

THE PEANUT VENDOR
Moises Simons, Marion Sunshine, L. Wolfe Gilbert
Edward B. Marks Music Corporation

PERFIDIA
Alberto Dominguez, Milton Leeds
Peer International Corporation

PROUD MARY
John C. Fogerty
Jondora Music

RAMBLIN' ROSE
Joe Sherman, Noel Sherman
Sweco Music Corporation

RELEASE ME
Eddie Miller, W. S. Stevenson
Four Star Music Company, Inc.

(I NEVER PROMISED YOU A) ROSE GARDEN
Joe South
Lowery Music Company, Inc.

SCARBOROUGH FAIR/CANTICLE
Paul Simon, Arthur Garfunkel
Charing Cross Music, Inc.

SINGING THE BLUES
Melvin Endsley
Acuff-Rose Publications, Inc.

SNOWBIRD
Gene MacLellan
Beechwood Music Corporation

SOMETHIN' STUPID
C. Carson Parks
Greenwood Music Company

SOMETHING
George Harrison
Harrisons Music, Inc., Abkco Music, Inc.

THE SONG FROM MOULIN ROUGE
Georges Auric, William Engvick
Screen Gems-Columbia Music, Inc.

SOUNDS OF SILENCE
Paul Simon
Charing Cross Music, Inc.

SPANISH EYES
Bert Kaempfert, Charles Singleton, Eddie Snyder
Screen Gems-Columbia Music, Inc.

STRANGER ON THE SHORE
Acker Bilk, Robert Mellin
Robert Mellin, Inc.

STRANGERS IN THE NIGHT
Bert Kaempfert, Charles Singleton, Eddie Snyder
Champion Music Corporation,
Roosevelt Music Company, Inc.

OH, LONESOME ME

By DON GIBSON

OPUS ONE

PERFIDIA

RAMBLIN' ROSE

By NOEL SHERMAN and JOE SHERMAN

(I Never Promised You A)

ROSE GARDEN

Words and Music by JOE SOUTH

SINGING THE BLUES

By MELVIN ENDSLEY

BEATLES

THE SONG FROM MOULIN ROUGE

WHERE IS YOUR HEART?

ROAL

STRANGERS IN THE NIGHT

Words by CHARLES SINGLETON and EDDIE SNYDER

MUSIC BY BERT KAEMPFERT

SUNNY

TICO-TICO

(TICO-TICO NO FUBA)

ZEQUINHA ABREU
ALOYSIO OLIVEIRA
ERVIN DRAKE

CARMEN
CAIRANDA

TWILIGHT TIME

WEDDING BELL BLUES

WALK RIGHT IN

WALK RIGHT IN

Recorded by
STANLEY ADAMS

Recorded by ARETHA FRANKLIN

WHAT A DIFFERENCE A DAY MADE

Cuando Vuelva A Tu Lado

English Lyrics by
STANLEY ADAMS

Music and Spanish Lyrics by
MARIA GREVER



WINDY

YESTERDAY

YOU BELONG TO ME

YOUR CHEATIN' HEART

SUNNY
Bobby Hebb
Portable Music Company, Inc.,
MRC Music Corporation

TENNESSEE WALTZ
Pee Wee King, Redd Stewart
Acuff-Rose Publications, Inc.

TICO-TICO
Zequinha Abreu, Aloysio Oliveira, Ervin Drake
Peer International Corporation

TRACES
Buddy Buie, James B. Cobb, Jr.,
Emory Lee Gordy, Jr.
Low-Sal Music Company, Inc.

TWILIGHT TIME
Buck Ram, Morty Nevins, Al Nevins, Artie Dunn
Porgie Music, Inc.

UP, UP AND AWAY
Jim Webb
Dramatis Music Corporation

WALK RIGHT IN
Gus Cannon, Hosie Woods, Erik Darling,
Willard Svano
Peer International Corporation

WEDDING BELL BLUES
Laura Nyro
Tuna Fish Music, Inc.

WHAT A DIFFERENCE A DAY MADE
Maria Grever, Stanley Adams
Edward B. Marks Music Corporation

WHAT KIND OF FOOL AM I?
Leslie Bricusse, Anthony Newley
Ludlow Music, Inc.

WINDY
Ruthann Friedman
Irving Music, Inc.

WONDERLAND BY NIGHT
Klauss-Gunter Neuman, Lincoln Chase
Screen Gems-Columbia Music, Inc.

YESTERDAY
John Lennon, Paul McCartney
Maclen Music, Inc.

YOU ARE MY SUNSHINE
Jimmie Davis, Charles Mitchell
Peer International Corporation

YOU BELONG TO ME
Pee Wee King, Redd Stewart, Chilton Price
Studio Music Company, Ridgeway Music, Inc.

YOUNG AT HEART
Johnny Richards, Carolyn Leigh
Cherio Corporation

YOUR CHEATIN' HEART
Hank Williams
Fred Rose Music, Inc.

YOURS
Gonzalo Roig, Albert Gamse
Edward B. Marks Music Corporation

YOU'VE LOST THAT LOVIN' FEELIN'
Barry Mann, Cynthia Weil, Phil Spector
Screen Gems-Columbia Music, Inc.

Tennessee Waltz

By REDD STEWART and PEE WEE KING

TRACES

Words and Music by BUDDY BUIE, JAMES COBB and EMORY LEE GORDY



Wedding Bell Blues

With JET MARSH by LAURA NYRO



WHAT KIND OF FOOL AM I?

Music by LESLIE BRICUSSE and ANTHONY NEWLEY

DAVID MERRICK
BERNARD DELFONT

ANTHONY NEWLEY

WONDERLAND BY NIGHT

Words and Music by BOB HEPLER

Lyrics by IRVING BERLIN Music by FRANK GORTYER HERMAN

YOU ARE MY SUNSHINE

With Lyrics by JIMMIE DAVIS
CHARLES MITCHELL

Featured by



Young at Heart



Recorded by CONNIE FRANCIS on HIGH Records

YOURS

English Lyrics by ALBERT GAMSE and JACK SHAFER Music by GONZALO ROIG



Television

MOST of the MUSIC created for TELEVISION is licensed through BMI

*The themes and/or scores for 38 of the continuing series created specifically for prime-time television are by BMI-affiliated composers. In addition, BMI composers regularly contribute their music to 12 other prime-time presentations.**



* Based on information supplied to BMI as of second season opening



MANNIX

Theme: Lalo Schifrin
Original Music: Benny Golson,
Dick Hazard, George Roumanis,
Lalo Schifrin, Duane Tatro, Pat Williams



DICK VAN DYKE SHOW

Theme and Original Music:
Jack Elliott, Allyn Ferguson



MEDICAL CENTER

Theme: Lalo Schifrin
Original Music: Arthur Morton,
John Parker, George Roumanis,
Lalo Schifrin



CANNON
Theme and Original Music:
John Parker



GUNSMOKE
Original Music: Jerrold Immel,
John Parker



DORIS DAY SHOW
Original Music: Mark Lindsay,
Joe Lubin, Terry Melcher



MAUDE
Theme: Dave Grusin



THE WALTONS
Theme: Jerry Goldsmith
Original Music:
Alexander Courage,
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



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



SONNY AND CHER
Theme: Sonny Bono



BILL COSBY SHOW
Theme and Original Music:
Quincy Jones



HAWAII FIVE-O
Original Music: Bruce Broughton,
Don B. Ray



BOB NEWHART SHOW
Original Music: Pat Williams

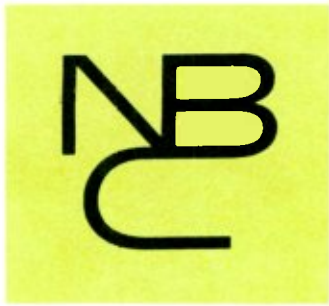


MISSION: IMPOSSIBLE
Theme: Lalo Schifrin
Original Music: Benny Golson,
Lalo Schifrin, Duane Tatro



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





SUNDAY MYSTERY MOVIE
Columbo: Theme: Billy Goldenberg
McCloud: Theme: David Shire



SANFORD AND SON
Theme and Original Music:
Quincy Jones



SEARCH
Theme and Original Music:
Domic Frontiere



EMERGENCY
Theme and Original Music:
Nelson Riddle



IRONSIDE
Theme and Original Music:
Quincy Jones



GHOST STORY
Theme: Billy Goldenberg
Original Music: Billy Goldenberg,
Robert Prince



WEDNESDAY MYSTERY MOVIE
Banacek: Theme: Billy Goldenberg
Original Music: Jack Elliott, Billy Goldenberg
Cool Million: Theme and Original Music: Pete Rugolo



WONDERFUL WORLD OF DISNEY
Theme: Tom Blackburn, Richard
and Robert Sherman



**ROWAN AND MARTIN'S
LAUGH-IN**
Theme and Original Music:
Jan Bernard



The ABC logo, consisting of the lowercase letters 'abc' in a white, sans-serif font, centered within a solid black circle. This circle is set against a larger, solid black square background.

MOD SQUAD
Theme: Earle Hagen
Original Music: Carl Brandt,
Earle Hagen



THE SUNDAY NIGHT MOVIE
Theme: Harry Betts



THE JULIE ANDREWS HOUR
Theme and Original Music:
Nelson Riddle



LOVE, AMERICAN STYLE
Theme and Original Music:
Charles Fox



TEMPERATURES RISING
Theme and Original Music:
Shorty Rogers



ROOM 222
Theme and Original Music:
Jerry Goldsmith



PAUL LYNDE SHOW
Theme and Original Music:
Shorty Rogers



A TOUCH OF GRACE
Theme and Original Music:
Pete Rugolo



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



THE MEN
Theme: Isaac Hayes
Assignment in Vienna:
Theme and Original Music:
Dave Grusin



STREETS OF SAN FRANCISCO
Theme and Original Music:
Pat Williams



THE PARTRIDGE FAMILY
Theme: Wes Farrell
Original Music: Hugo Montenegro
Songs: Peggy Clinger, Johnny Cymbal,
Bobby Hart, Tony Romeo and others



**The most performed
rhythm and blues songs
in BMI repertoire for the period
from July 1, 1970 to March 31, 1972:**

Ain't it a shame
Dave Bartholomew,
Antoine (Fats) Domino
Travis Music Co.

Ain't no sunshine
Bill Withers
Interior Music

Baby I need your loving
Eddie Holland, Lamont Dozier,
Brian Holland
Stone Agate Music Division

Baby I'm yours
Van McCoy
Blackwood Music, Inc.

**Ball of confusion (that's what
the world is today)**
Norman Whitfield,
Barrett Strong
Stone Agate Music Division

Band of gold
Ronald Dunbar, Edythe Wayne
Gold Forever Music, Inc.

Be my baby
Phil Spector, Ellie Greenwich,
Jeff Barry
Hudson Bay Music Publishers
Mother Bertha Music, Inc.

Betcha by golly wow
Thomas Bell, Linda Creed
Assorted Music
Bell Boy Music

A brand new me
Kenneth Gamble, Theresa Bell,
Jerry Butler
Parabout Music Corp.
Assorted Music

Bright lights, big city
Jimmy Reed
Conrad Music

Bring the boys home
Angelo Bond, Greg S. Perry,
General Johnson
Gold Forever Music, Inc.

Can I get a witness
Eddie Holland, Brian Holland,
Lamont Dozier
Stone Agate Music Division

Clean up woman
Clarence Reid, Willie Clarke
Sherlyn Publishing Co.

Deeper and deeper
Ronald Dunbar, Edythe Wayne,
Norma Toney
Gold Forever Music, Inc.

Do right woman, do right man
Dan Penn, Chips Moman
Press Music Co., Inc.

(Sittin' on) the dock of the bay
Otis Redding, Steve Cropper
East/Memphis Music Corp.
Time Music Co., Inc.

Don't knock my love
Wilson Pickett, Brad Shapiro
Ervy Music Publishing Co., Inc.

**Don't let the green grass
fool you**
Jerry Akines, Johnnie Bellmon,
Victor Drayton,
Reginald Turner
Assorted Music

Don't play that song (you lied)
Ahmet Ertegun, Betty Nelson
Hill and Range Songs, Inc.

Double lovin'
George H. Jackson,
Charles M. Buckins
Fame Publishing Co.

Drowning in the sea of love
Kenneth Gamble, Leon Huff
Assorted Music

Everybody's everything
Ivory Joe Hunter
Unart Music Corp.

Endlessly
Clyde Otis, Brook Benton
Vogue Music, Inc.

Everybody's everything
Gregg Rolie, Carlos Santana,
Tyronne Moss,
Milton S. Brown, Jr.,
Michael Shrieve
Dandelion Music Co.
Petra Music

**Everybody's got the right
to love**
Lou Stallman
Think Stallman Productions, Ltd.

Everything is good about you
James Dean, Eddie Holland
Stone Agate Music Division

Evil ways
Clarence A. Henry

Family affair
Sly Stewart
Stone Flower Music

**5-10-15-20-25-30 years
of love**
Walter Boyd, Archie Powell
Van McCoy Music
Interior Music

Funky nassau
Raphael Munnings,
Tyronne Fitzgerald
Sherlyn Publishing Co.
Funky Nassau Publishing Co.

Grandma's hands
Bill Withers
Interior Music

Groove me
King Floyd III
Roffignac Music Co.
Malaco Music Co.

Groovy situation
Herman Davis, Russell Lewis
Cachand Music, Inc.
Patchaal Music

Guess who
Jesse Belvin, Jo Ann Belvin
Michele Publishing Co.

Gypsy woman
Curtis Mayfield
Curtom Publishing Co., Inc.

Have you seen her
Eugene Record, Barbara Acklin
Julio-Br'an Music, Inc.

I gotcha
Joe Tex
Tree Publishing Co., Inc.

I hear you knocking
Dave Bartholomew, Pearl King
Travis Music Co.

**I heard it through the
grapevine**
Barrett Strong,
Norman Whitfield
Stone Agate Music Division

I love you for all seasons
Sheila Young
Ferncliff Music
Jami Music

(I know) I'm losing you
Cornelius Grant,
Norman Whitfield,
Eddie Holland
Stone Agate Music Division

It's a shame
Lee Garrett, Syrita Wright,
Stevie Wonder
Stone Agate Music Division

I've found someone of my own
Frank Robinson
Run-A-Muck Music

**Just my imagination (running
away with me)**
Barrett Strong,
Norman Whitfield
Stone Agate Music Division

Let's stay together
Willie Mitchell, Al Green,
Al Jackson, Jr.
JEC Publishing Corp.

Loveland
Don Trotter, Charles W. Wright,
James Lee, Barney Williams
Wright-Gerstl Productions
Warner-Tamerlane
Publishing Corp.

Mr. big stuff
Joseph Broussard,
Ralph Williams,
Carrol Washington
Malaco Music Co
Carnlio Music Co.

My cherie amour
Sylvia Moy, Henry Cosby,
Stevie Wonder
Stone Agate Music Division

Nathan Jones
Kathy Wakefield,
Leonard Caston
Stone Agate Music Division

Never can say goodbye
Clifton Davis
Portable Music Co., Inc.

**One bad apple don't spoil
the whole bunch**
George H. Jackson
Fame Publishing Co.

**One monkey don't stop
no show**
General Johnson, Greg S. Perry
Gold Forever Music, Inc.

Ooh child
Stan Vincent
Kama Sutra Music, Inc.
Sleeping Sun

Patches (I'm depending on you)
General Johnson,
Ronald Dunbar
Gold Forever Music, Inc.

Pay to the piper
General Johnson,
Greg S. Perry,
Ronald Dunbar, Angelo Bond
Gold Forever Music, Inc.

The promised land
Chuck Berry
Arc Music Corp.

A rainy night in Georgia
Tony Joe White
Combine Music Corp.

Reach out I'll be there
Brian Holland, Eddie Holland,
Lamont Dozier
Stone Agate Music Division

Respect yourself
Mack Rice, Luther Ingram
East/Memphis Music Corp
Klondike Enterprises, Ltd.

River deep—mountain high
Phil Spector, Jeff Barry,
Ellie Greenwich
Mother Bertha Music, Inc.
Hudson Bay Music Publishers

Rock steady
Aretha Franklin
Pundit Music, Inc.

Rockin' robin
Jimmy Thomas
Recordo Music Publishers

Runnin' away
Sly Stewart
Stone Flower Music

She's all I got
Jerry Williams, Jr., Gary Bonds
Jerry Williams Music
Excelsior Music Co., Inc.

She's not just another woman
Ronald Dunbar,
Clyde D. Wilson
Gold Forever Music, Inc.

Smiling faces sometimes
Norman Whitfield,
Barrett Strong
Stone Agate Music Division

Somebody's been sleeping
General Johnson,
Greg S. Perry, Angelo Bond
Gold Forever Music, Inc.

Somebody's watching you
Sly Stewart
De'ly City Music

Someday we'll be together
Harvey Fuqua, Jackey Beavers,
Johnny Bristol
Stone Agate Music Division

Soulful strut
Eugene Record,
William Sanders
Dakar Productions, Inc.
BRC Music Corp.

Spanish Harlem
Jerry Leiber, Phil Spector
Hill and Range Songs, Inc.
Hudson Bay Music Publishers

Stagger Lee
Harold Logan, Lloyd Price
Travis Music Co.

Stand by your man
Tammy Wynette, Billy Sherrill
Atoll Music Corp.

Stick-up
General Johnson, Angelo Bond,
Greg S. Perry
Gold Forever Music, Inc.

Still water (love)
William Robinson,
Frank E. Wilson
Stone Agate Music Division

Stoned love
Frank E. Wilson,
Yennik Samahit
Stone Agate Music Division

Sunny
Bobby Hebb
MRC Music Corp.
Portable Music Co., Inc.

**Superstar (remember how
you got where you are)**
Norman Whitfield,
Barrett Strong
Stone Agate Music Division

Theme from Shaft
Isaac Hayes
East/Memphis Music Corp.

Tired of being alone
Al Green
JEC Publishing Corp.

**Trapped by a thing
called love**
Denise LaSalle
Ordona Music Co.
Bridgeport Music, Inc.

Treat her like a lady
Fddie Lee Cornileus, Jr.
Stage Door Music Publishing
Unart Music Corp.

Treat her right
Roy Head
Don Music Co.

Up on the roof
Gerry Goffin, Carole King
Screen Gems Columbia
Music, Inc.

Up the ladder to the roof
Vincent Dimico,
Frank E. Wilson
Stone Agate Music Division

Want ads
General Johnson,
Barney Perkins,
Greg S. Perry
Gold Forever Music, Inc.

War
Norman Whitfield,
Barrett Strong
Stone Agate Music Division

What's going on
Rinaldo Benson, Al Cleveland,
Marvin Gaye
Stone Agate Music Division

Whatcha see is whatcha get
Tony Hester
Graevesville Music

Where did our love go
Eddie Holland, Lamont Dozier,
Brian Holland
Stone Agate Music Division

You are everything
Thomas Bell, Linda Creed
Assorted Music
Bell Boy Music

You've lost that lovin' feelin'
Barry Mann, Cynthia Weil,
Phil Spector
Screen Gems-Columbia
Music, Inc.

You've made me so very happy
Berry Gordy, Jr.,
Frank E. Wilson,
Brenda Holloway,
Patrice Holloway
Stone Agate Music Division

Congratulations
to the winners of
this year's BMI

RHYTHM & BLUES
achievement awards

