

BMI

THE MANY WORLDS OF MUSIC
ISSUE 4, 1976

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Award Winners . . . Plus Profiles of Phil Everly,
Willie Nelson, Mel Tillis and Kitty Wells



THE ROBERT J. BURTON AWARD TO PHIL EVERLY FOR 'WHEN WILL I BE LOVED'

The New Copyright Law: A Realistic Appraisal

By Edward M. Cramer, BMI President

For the performing rights organizations, the most significant event of 1976 was the enactment of long overdue revision of the copyright law. The passage and signing of the new legislation was met with a chorus of approval and this was understandable since the old law had stood for over 60 years.

There have been fundamental changes. The old dual system of federal copyright law and copyright laws in 50 individual states has, for the most part, been done away with. For the first time, we have one national copyright law.

The change that has received most attention and publicity is one that crucially affects all creators. It is the extension of the term of copyright. Once limited to two 28-year periods, the term now runs for the life of the author, plus 50 years.

But, publicity and that chorus of approval aside, it is well for us to ask one simple question: What does the new law mean in terms of dollars and cents for the average composer and publisher of music? Certainly, the extension of the copyright term is significant for them, but an equally meaningful economic advance is the increase in the mechanical rate from 2 cents to 2¾ cents, or ½ cent per minute, whichever is greater.

And there the advance falters. Most of the other changes in the law will result in only the most insignificant increase in the income of the average writer or publisher, at least in the foreseeable future. Writers and publishers should be aware, therefore, that the new law is not the bonanza wishful thinkers believe it to be.

Let me list just three aspects of the new law which underscore this fact.

1. Jukeboxes, which long enjoyed an exemption from performing rights fees, now are required to pay. I am reminded of a scene from *The Prisoner of Second Avenue* here. The family gathers and each agrees to contribute X to assist an ailing brother until someone asks, "how much is X?" In the case of the jukeboxes, X is \$8 a box, and this sum is to be divided among all those whose music is used on the jukeboxes. In other words, all members of BMI, ASCAP and SESAC, as well as those not affiliated with any licensing organization. In Europe, the charge is at least \$30 per box, an interesting comparison. The \$8 figure was agreed upon 10 years ago. Had inflationary increases been applied, the cost per box would be nearly \$20. It is estimated that the total collected from the jukeboxes will not exceed \$4 million, and this is before the

deduction for expenses of the Copyright Royalty tribunal in allocating the money. The net to all writers and publishers (more than 60,000!) will probably not exceed \$3 million.

2. Statutory liability is now imposed upon the cable industry when it retransmits programs originated on television. A major change, and one that should result in additional income but . . . The Congressional Committee estimated that the total income in the first year or two from cable would be in the neighborhood of \$8 million. This figure is for all copyrighted material used on cable, including films, specially packaged TV shows, news, sports and music. There is no indication of what music's share will be, but initially it will not exceed \$2 million. And this figure, too, does not reflect overhead and expenses.

3. The old law limiting collections to performances "for profit" has been eliminated. Fees will now be collected on performances sponsored by non-profit organizations and public broadcasting. In the past, if the public broadcaster wanted to produce a drama, permission from the copyright owner was required. When a piece of music was performed, no such clearance was required. This glaring inequity has been corrected, in part. Now, music must be paid for but, unlike drama, which is subject to negotiation, it is available through a compulsory license. No negotiation is necessary. Put simply, the copyright owner of a drama still has the right to grant or refuse permission for performance. The copyright owner of music never had this option in the past and doesn't have it today. The gross income from this source cannot be estimated, but the figure will not be great. Noncommercial enterprises cannot be expected to pay the same fee as commercial operations.

It seems clear, then, that the new law is not a bonanza. It is not likely that the new amendments will result in more than a five per cent increase in total performing rights income.

True, it embodies many long-needed reforms, but much remains to be done. For example, jukebox fees and the rates for phonograph recordings are the only ones in the statute set at a fixed dollar amount. These should be changed to a percentage fee, like cable, to compensate for changes in prices.

While this new law represents an improvement, it leaves much to be desired. The work is just beginning to create a copyright law that will fairly and adequately compensate the composers and publishers of music.

Portions of this article originally appeared in *Variety*

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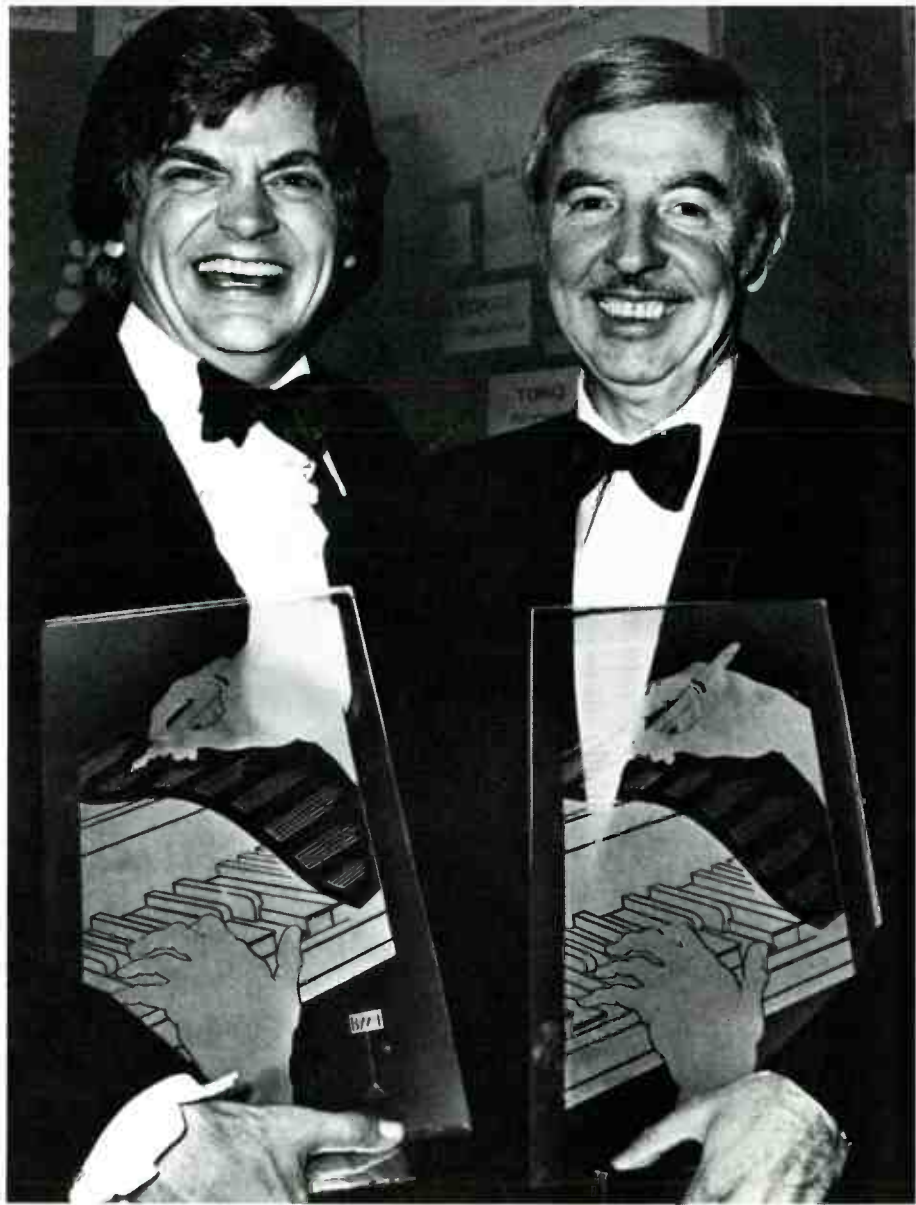
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Kathy Twitty, Don Gant (Tree)



Phil Everly, Wesley Rose

Frances Preston, Linda Hargrove, Peter Drake, Lester Sill (Screen Gems-EMI)





Mr. & Mrs. Tom T. Hall, Mr. & Mrs. Johnny Duncan, Mr. & Mrs. Billy Swan



Willie Nelson, L. Russell Brown, Mac Davis

BMI News

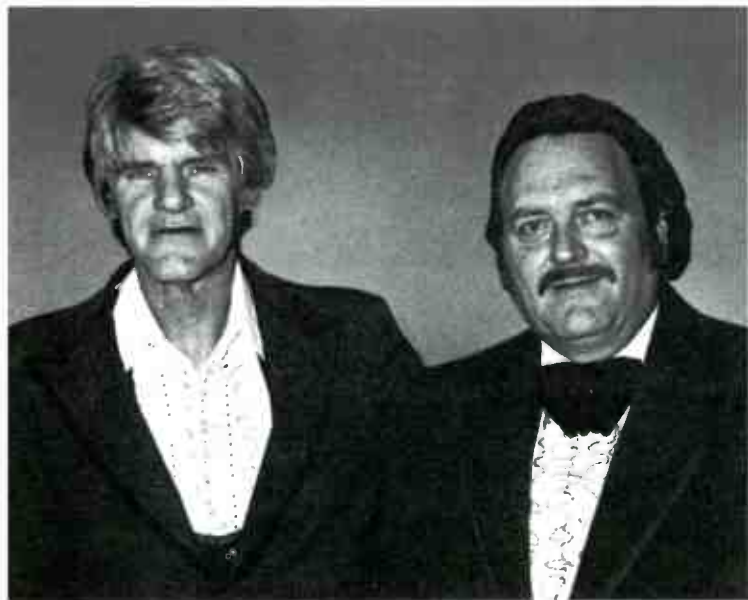
BMI COUNTRY AWARDS

Ninety-three (93) writers and 74 publishers of 94 songs have been presented with BMI Citations of Achievement in recognition of popularity in the Country music field, as measured by broadcast performances for the period from April 1, 1975 to March 31, 1976. The awards were made at ceremonies in Nashville, Tenn., on October 12, by Frances Preston, vice president of BMI's Nashville office, and other BMI officials.

The seventh annual Robert J. Burton Award, presented to the most performed BMI Country song, was given to "When Will I Be Loved," written by Phil Everly, and to Acuff-Rose Publications, Inc., publisher. 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 per-



Billy Sherrill, Lillian Evans (Al Gallico Music), Al Gallico, Norro Wilson. BMI's Roger Sovine is at center.



Harlan Howard, Carmol Taylor



Buck Owens' mother, Mrs. Macie Owens, joins Bonnie Owens Haggard and BMI's Del Bryant on award stage



Frances Preston, Mr. & Mrs. Jerry Reed

formed BMI Country song of the year.

Twenty-five of the songs honored with BMI awards were presented with citations marking previous awards.

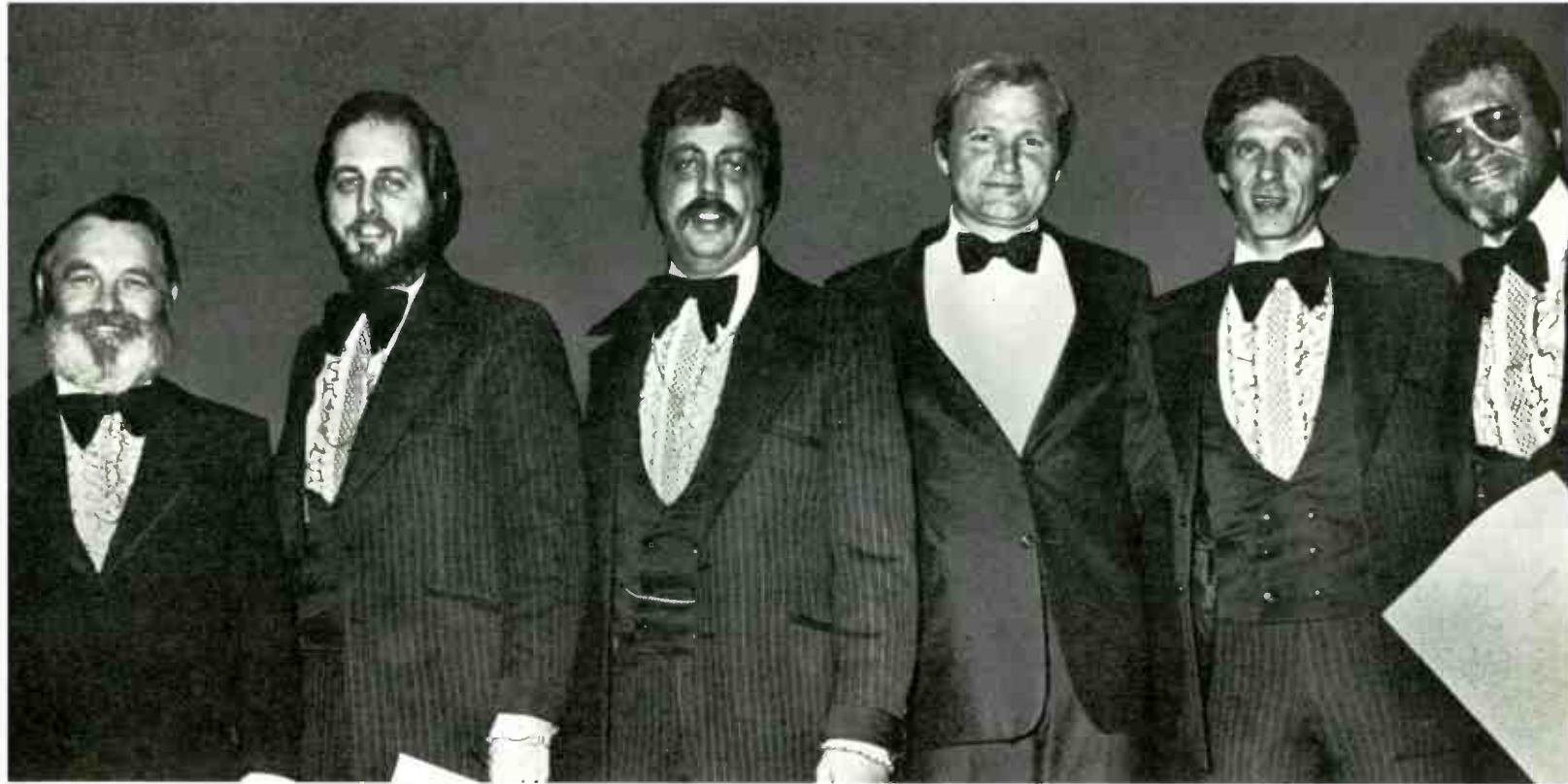
A ninth-year award was presented to The EMP Company for "By the Time I Get to Phoenix," written by Jim Webb. Sixth-year awards were presented to "For the Good Times," written by **Kris Kristofferson** and published by Buckhorn Music Publishing Co., Inc., "Help Me Make It Through the Night," **Kris Kristofferson** and **Combine Music Corp.** and to "(I Never Promised You A) Rose Garden," **Joe South**, published by Lowery Music Co., Inc.

Honored for the fifth time was "My Elusive Dreams," written by **Curly Putman** and **Billy Sherrill**, published by Tree Publishing Co., Inc., with fourth-year honors going to "All I Have to Do is Dream," written by **Boudleaux Bryant**, published by House of Bryant Publications.

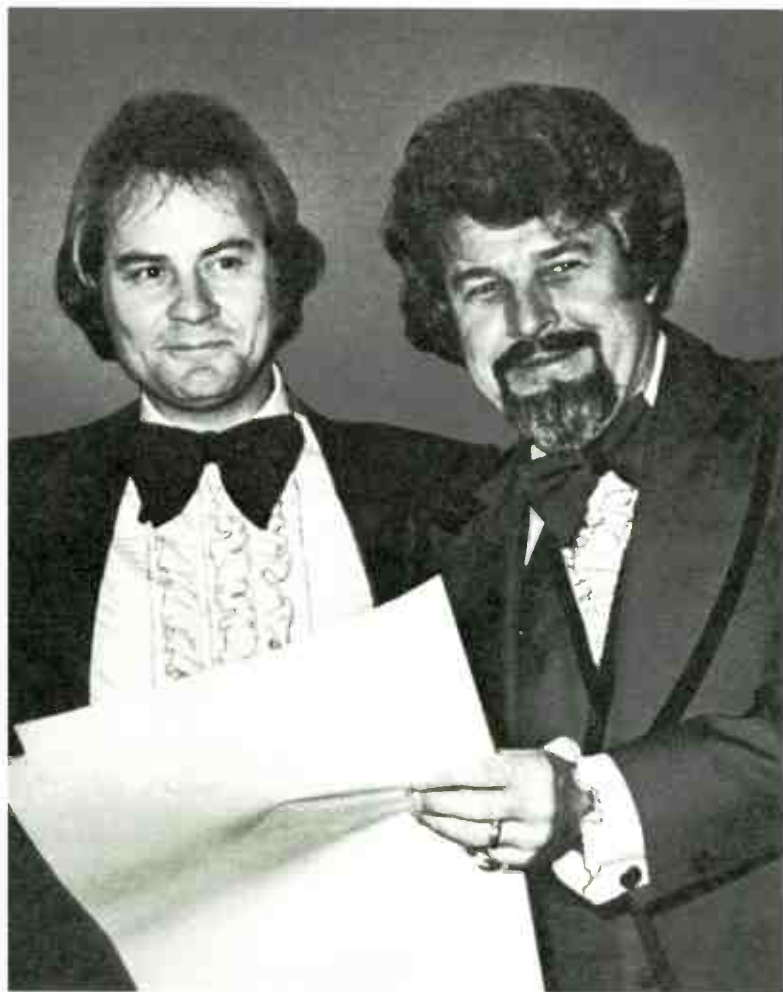
Third-year awards were presented to "Behind Closed Doors," written by **Kenny O'Dell**, published by House of Gold Music, Inc.; "I Can't Help It (If I'm Still in Love With You)," **Hank**

Theodora Zavin, Vivian Keith, Ben Peters, Shelby Singleton, John Singleton





Bill Hall (Hall-Clement) with The Statler Brothers, Roger Sovine (third from right)



Kenny O'Dell and Bob Montgomery (House of Gold)



Jessi Colter, Neil Reshen

Williams, Fred Rose Music, Inc.; "I Started Loving You Again," Merle Haggard, Bonnie Owens, Blue Book Music; "Let Me Be There," John Rostill, Al Gallico Music Corp.; "Make the World Go Away," Hank Cochran, Tree Publishing Co., Inc.; "The Most Beautiful Girl," Billy Sherrill, Norro Wilson, Rory Bourke, Al Gallico Music Corp., Algee Music Corp. and "Tie a Yellow Ribbon Round the Ole Oak Tree," Irwin Levine, L. Russell Brown, Levine and Brown Music, Inc.

Honored for the second time were "Before the Next Teardrop Falls," Vivian Keith, Ben Peters, Shelby Singleton Music, Inc.; "Good Hearted Woman," Waylon Jennings, Willie Nelson, Baron Music Publishing Co., Willie Nelson Music, Inc.; "Have You Never Been Mellow," John Farrar, ATV Music Corp.; "(Hey Won't You Play) Another Somebody Done Somebody Wrong Song," Chips Moman, Larry Butler, Tree Publishing Co., Inc., Screen Gems-EMI Music, Inc.; "I Can Help," Billy Swan, Combine



Marijohn Wilkin, Lee Arnold, Mr. & Mrs. John D. Loudermilk

Mr. & Mrs. Mel Tillis, Johnny Wright, Red Sovine, Janette Shepard, Kitty Wells, Gov. Jimmy Davis



Music Corp.; "I Honestly Love You," **Jeff Barry**, **Peter Allen**, Broadside Music, Inc., Irving Music, Inc., Woolnough Music, Inc. and "Reconsider Me," **Margaret Lewis**, **Myra Smith**, Shelby Singleton Music, Inc.

Also presented second-year awards were "Ruby Baby," **Jerry Leiber**, **Mike Stoller**, Unichappell Music, Inc., Quintet Music, Inc., Freddy Bienstock Music, Co.; "Sunday Sunrise," **Mark James**, Screen Gems-EMI Music, Inc.; "Too Late to Worry, Too Blue to Cry," **Al Dexter**, Unichappell Music, Inc., Elvis Presley Music, Al Dexter

Songs; "Why Don't You Love Me," **Hank Williams**, Fred Rose Music, Inc. and "The Window Up Above," **George Jones**, Glad Music Co., Fort Knox Music Co.

Merle Haggard is the leading BMI Country writer award-winner with four songs, followed by **Tom T. Hall**, **Linda Hargrove**, **Waylon Jennings**, **Ben Peters**, **Dolly Parton**, **Billy Sherrill** and **Billy Swan** with three each. Award winners with two songs were **Jessi Colter**, **John Farrar**, **Donna Fargo**, **Kris Kristofferson**, **Kenny O'Dell**, **Willie Nelson**, **Don Reid**, **Conway**



Curly Putman, John D. Loudermilk



Donna Fargo

Screen Gems-EMI executives Paul Tannen (l.) and Irwin Schuster (r.) join Tree's Buddy Killen (third from l.) and Jack Stapp (with glasses) with writers Chips Moman (c.) and Curly Putman (second from r.) Frances Preston, Del Bryant join in.





The winners of the 24th Annual Awards to Student Composers gather. They are (seated) Lenard Yen, Rodney Rogers, Burton Goldstein, Daniel Plante, Stephen Lano, Stephen Chatman and (standing) Alexander Cardona, Dan Gutwein, William Maiben, Theodore Dollarhide, Carson Kievman, Jonathan Drexler, Jeffrey Wood, David Shuler, Todd Brief.

Twitty and Hank Williams.

A 1974 BMI Country award was made to **Jesse Stone** and Screen Gems-EMI Music, Inc. for "Don't Let Go."

STUDENT COMPOSER AWARDS

Fifteen young composers from the United States shared in the 24th annual BMI Awards to Student Composers competition, which is sponsored annually by BMI. The award recipients this year ranged from 16 to 25 years of age. Three of them were previous student award winners. This year's awards, BMI president Edward M. Cramer announced, bring to 214 the number of talented young people in the Western Hemisphere who have been presented

with BMI student composers awards to be applied toward musical study.

The 1975 BMI Awards went to **Todd Brief**, 23, of Boston, Mass. Mr. Brief's winning piece is "Fantasy" for violin and piano.

Alexander Cardona, 16, of Austin, Tex. Mr. Cardona's winning piece is "Do Not Go Gentle Into That Good Night" for soprano, violin, clarinet and violoncello.

Stephen Chatman, 25, of Ann Arbor, Mich. Mr. Chatman's winning piece is "3 A.M. On Capitol Square" for orchestra and slide projectors.

Theodore Dollarhide, 25, of Ann Arbor, Mich. Mr. Dollarhide's winning piece is "Jungles" for winds, percussion and piano.

Jonathan Drexler, 25, of Studio City, Calif. Mr. Drexler's winning piece is "Gossamer Dances" for piano.

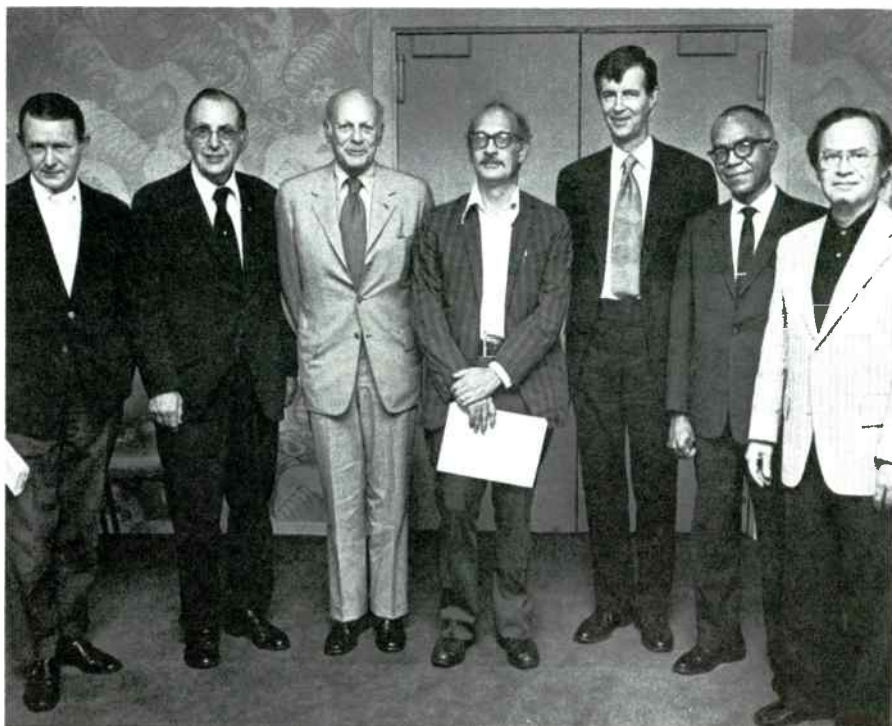
Burton Goldstein, 25, of Venice, Calif. Mr. Goldstein's winning piece is "Chamber Concerto" for winds, percussion, piano and strings.

Dan Gutwein, 25, of Cincinnati, Ohio. Mr. Gutwein's winning piece is "Planh" for chamber orchestra.

Carson Kievman, 25, of Newhall, Calif. Mr. Kievman's winning piece is "Hollowangels" for symphony orchestra.

Stephen Lano, 24, of Worcester, Mass. Mr. Lano's winning piece is "Chamber Symphony" for chamber orchestra.

William Maiben, 23, of Salt Lake



William Schuman (light suit) and members of the SCA Judging Panel. They are (l. to r.) Donald Lybbert, Ross Lee Finney, George Crumb, Daniel Pinkham, Ulysses Kay and Lester Trimble.

City, Utah. Mr. Maiben's winning piece is "Sonata" for oboe and two violas.

Daniel Plante, 22, of New York City. Mr. Plante's winning piece is "Love In The Asylum" for baritone and fifteen instruments.

Rodney Rogers, 23, of Scottsdale, Ariz. Mr. Rogers' winning piece is "April Hello" for flute and piano.

David Shuler, 22, of Poughkeepsie, N.Y. Mr. Shuler's winning piece is "Fantasy I" for clarinet and piano.

Jeffrey Wood, 21, of Winnetka, Ill. Mr. Wood's winning piece is "String Quartet."

Lenard Yen, 24, of Congers, N.Y. Mr. Yen's winning piece is "Choral Study No. 1" for chorus and a choir of soloists.

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 encour-

CMA STARS ON STAGE

. . . (l. to r.) Mel Tillis, Kitty Wells, Willie Nelson, Dolly Parton, Buck Trent and The Statler Brothers: Don Reid, Harold Reid, Phillip Balsey and Lew DeWitt



age the creation of concert music by student composers. All are under the age of 26 and residents of the Western Hemisphere and the awards 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 1975 competition were **George Crumb**, **Ross Lee Finney**, **Harley Gaber**, **Ulysses Kay**, **David Koblitz**, **Donald**

Lybbert, **Daniel Pinkham**, **Lester Trimble** and **Frank Wigglesworth**.

The 1976 BMI Awards to Student Composers competition was announced in late fall. Inquiries regarding rules and official entry blanks should be addressed to BMI Awards to Student Composers, Broadcast Music, Inc., 40 W. 57th St., New York City 10019.

CMA AWARDS

BMI was a dominant presence at the 10th annual Country Music Association Awards. An imposing number of BMI writers were honored in a variety of categories during the CMA presentation, October 11, at Nashville's Grand Ole Opry House. The festivities were nationally telecast by CBS.

Certainly one of the highlights of the evening was the induction of **Kitty Wells** into the Country Music Hall of Fame.



*Buck Trent,
Johnny Cash
and Roy Clark*





The 1976 inductees to the Nashville Songwriters Hall of Fame: (left to right) Carl Belew, Dallas Frazier, John D. Loudermilk, John Christopher Owens (accepting for his uncle, the late Moon Mullican), Curly Putman and Mel Tillis.

“. . . the induction of Wells confirms the immense contributions to the music industry made by this honest and warm woman,” Gerry Wood said in *Billboard*. He added: “The first female to hit No. 1 on the Country charts, Wells blazed a trail for the **Tammy Wynettes, Loretta Lynns and Crystal Gayles** of today.”

Mel Tillis was named Entertainer of the Year. Quite surprised when named, he told the audience in the auditorium and around the country: “I just want to thank my Aunt Eula-belle who gave me my first fiddle. Of course, I never learned to play anything but ‘Hot Cross Buns’ and ‘Three Blind Mice,’ but it was a start.”

Dolly Parton was selected Female Vocalist of the Year for the second consecutive year.

Waylon Jennings and **Willie Nelson** were winners in three categories. They

were named Vocal Duo of the Year. Their RCA LP, *Outlaws*, a collaboration with **Jessi Colter** and **Tompall Glaser**, was the Album of the Year. The Single of the Year was their version of their own song, “Good Hearted Woman,” published by Baron Music Publishing Co. and Willie Nelson Music, Inc.

The Instrumental Group or Band of the Year was the unit headed by **Roy Clark** and **Buck Trent**. The **Statler Brothers** was the Vocal Group of the Year.

The CMA show, co-hosted by **Johnny Cash** and **Roy Clark**, featured as presenters and entertainers many of the top names in Country music. They include **Bill Anderson, Chet Atkins, June Carter, Mac Davis, Freddy Fender, Crystal Gayle, Johnny Gimble, Merle Haggard, Emmylou Harris, Loretta Lynn, Willie Nelson,**

Dolly Parton, Charley Pride, Hank Snow, Red Sovine, Mel Tillis, Conway Twitty and Tammy Wynette.

NSA HALL OF FAME

Six songwriters were inducted into the Nashville Songwriters Hall of Fame, October 10, at the Sheraton South in Nashville. It marked a complete sweep for BMI. The writers involved were **Carl Belew, Dallas Frazier, John D. Loudermilk, the late Moon Mullican, Curly Putman and Mel Tillis.**

All five of the living inductees were on hand to accept their Manny, a carved hand holding a quill pen, signifying their selection by their peers.

John Christopher Owens, nephew of Moon Mullican, accepted on behalf of his deceased uncle.

Also on this occasion, other writers—all previously inducted into the Hall



Neil Enloe

of Fame, but who had not received their Mannys—were given this expression of appreciation. They were **Johnny Bond (1970)**, **Ted Daffan (1970)**, **Floyd Tillman (1970)**, **Vaughn Horton (1971)**, **Boudleaux and Felice Bryant (1972)** and **Roger Miller (1973)**. The late **Wiley Walker**, named in 1971, was represented by his wife.

Harlan Howard, who had received his Manny in 1973, was given another during the presentation ceremonies. The original was destroyed when the songwriter's house recently burned to the ground.

Bob Jennings served as master of ceremonies for this NSA event.

**GOSPEL
SONG
OF THE
YEAR**

The Hyatt Regency Hotel in Nashville, Tenn., was the site of the Gospel Music Association's Dove Awards presentation. On this

occasion, **Neil Enloe's "Statue of Liberty,"** published by Neil Enloe Music Co., was named Gospel Song of the Year. This was one of the highlights of this event, which took place on October 4, several days prior to a particularly busy and festive week in Music City U.S.A.

**CALIFORNIA
SALUTES
BMI**

BMI was honored by California for its contributions to the music industry in the state. A resolution was introduced in the California Senate by Senator Alan Robbins. It praises in particular BMI's continued funding of the Alternative Chorus Songwriters Showcase and the Musical Theatre Workshop, both based in Los Angeles. The resolution was presented to BMI president Edward M. Cramer during a recent visit to Los Angeles.

Senator Alan Robbins presents resolution to Edward M. Cramer as BMI's Ron Anton (r.) and Len Chandler, director of the Alternative Chorus Songwriters Showcase (l.), look on.



Thirty-seven years ago nobody even heard of a Country music award.

But that was before BMI became involved.

**Now today there are Country music charts...
royalties for writers, publishers...and, of course, awards.**

*BMI would like to congratulate the writers of the 94 BMI Country songs,
most performed from April 1, 1975 to March 31, 1976.*

Peter Allen	Don Goodman	Ira Louvin	Jim Rushing
Bill Anderson	Greg Gordon	Vince Matthews	Troy Seals
Jeff Barry	Bill Graham	Bob McDill	Whitey Shafer
Rory Bourke	Kelli Haggard	Hugh Moffatt	Billy Sherrill
Roger Bowling	Merle Haggard	Chips Moman	3 Awards
L. Russell Brown	4 Awards	Willie Nelson	Shel Silverstein
Boudleaux Bryant	Tom T. Hall	2 Awards	Carole Smith
Larry Butler	3 Awards	Michael Nesmith	Myra Smith
Wayne Carson	Linda Hargrove	Peter Noah	Joe South
Larry Cheshier	3 Awards	Kenny O'Dell	Mike Stoller
Jerry Chesnut	Larry Henley	2 Awards	Glenn Sutton
Johnny Christopher	Wayland Holyfield	Bonnie Owens	Billy Swan
Hank Cochran	Jay Huguely	Dolly Parton	3 Awards
Jessi Colter	Mark James	3 Awards	James Taylor
2 Awards	Sonny James	Ben Peters	Conway Twitty
Sonny Curtis	Waylon Jennings	3 Awards	2 Awards
Charlie Daniels	3 Awards	Brian Potter	Jim Webb
Danny Darst	Will Jennings	Curly Putman	Kent Westberry
Mac Davis	Sammy Johns	Jerry Reed	Sterling Whipple
Al Dexter	Kevin Johnson (APRA)	Don Reid	Hank Williams
Johnny Duncan	George Jones	2 Awards	2 Awards
Wayne Duncan	Vivian Keith	Allen Reynolds	Norro Wilson
Bobby Emmons	Murry Kellum	Billy Ray Reynolds	Bobby Wood
Phil Everly	Kris Kristofferson	John Rostill (PRS)	Neil Young
Donna Fargo	2 Awards		
2 Awards	Dennis Lambert		
John Farrar (PRS)	Jack Lebsock		
2 Awards	Jerry Leiber		
Freddy Fender	Irwin Levine		
Lefty Frizzell	Margaret Lewis		
James Gilreath	Charlie Louvin		



BROADCAST MUSIC INCORPORATED
The world's largest performing rights organization.

BMI

Country Hits

1976

BMI Country

★ **ALL I HAVE TO DO IS DREAM**
4th Award
Boudleaux Bryant
House of Bryant Publications
Barnaby: Everly Brothers

ALL OVER ME
Ben Peters
Ben Peters Music, Charsy Music
Epic: Charlie Rich

ALWAYS WANTING YOU
Merle Haggard
Shade Tree Music, Inc.
Capitol: Merle Haggard

ARE YOU SURE HANK DONE IT THIS WAY
Waylon Jennings
Baron Music Publishing Company
RCA: Waylon Jennings

BANDY THE RODEO CLOWN
Whitey Shafer, Lefty Frizzell
Acuff-Rose Publications, Inc.
GRC: Moe Bandy

THE BARGAIN STORE
Dolly Parton
Oweparc Publishing, Inc.
RCA: Dolly Parton

BEFORE THE NEXT TEARDROP FALLS
2nd Award
Vivian Keith, Ben Peters
Shelby Singleton Music, Inc.
ABC/Dot: Freddy Fender

★ **BEHIND CLOSED DOORS**
3rd Award
Kenny O'Dell
House of Gold Music, Inc.
Epic: Charlie Rich

BLANKET ON THE GROUND
Roger Bowling
Brougham Hall Music Co., Inc.
UA: Billie Jo Spears

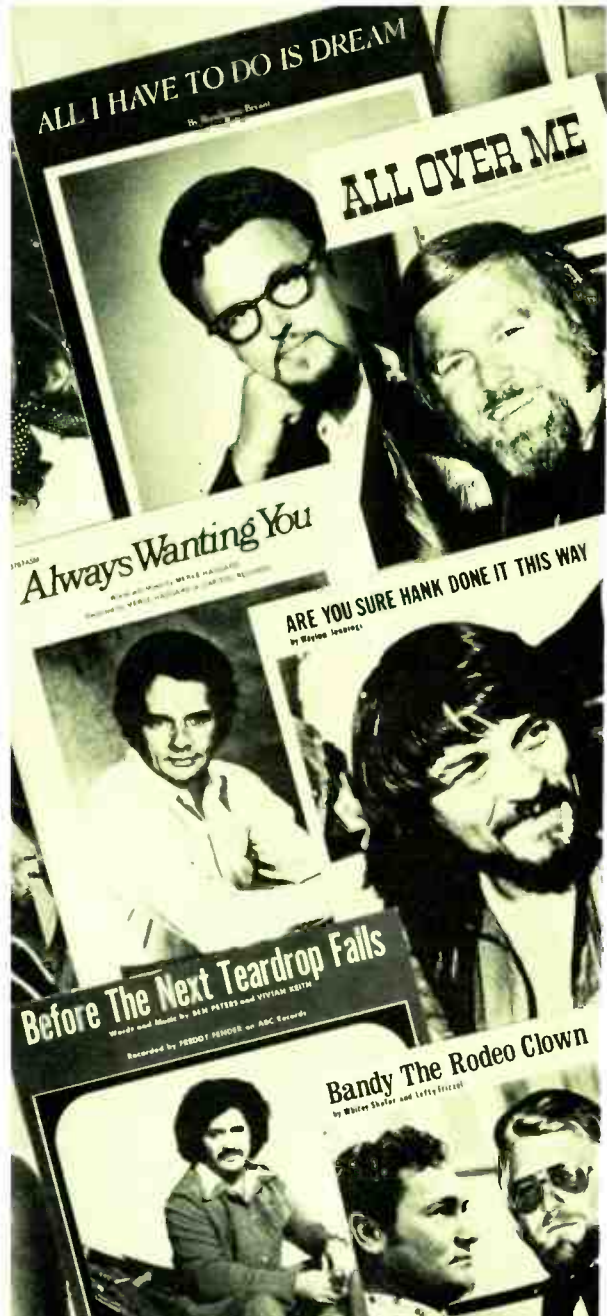
**THE BLIND MAN IN THE BLEACHERS
(THE LAST GAME OF THE SEASON)**
Sterling Whipple
Tree Publishing Company, Inc.
MCA: Kenny Starr

BRINGING IT BACK
Greg Gordon
Silverline Music, Inc.
MCA: Brenda Lee

BURNIN' THING
Mac Davis
Screen Gems-EMI Music, Inc.
Columbia: Mac Davis

★ **BY THE TIME I GET TO PHOENIX**
9th Award
Jim Webb
The EMP Company
Capitol: Glen Campbell

CHEVY VAN
Sammy Johns
Captain Crystal Music,
Chattahoochee Music,
Legibus Music
GRC: Sammy Johns



SOZA

SOZA
Czechoslovakia

SACM
Mexico

BMIC
Canada

SPA
Portugal

JASRAC
Japan

SABAM
Belgium

SACEM
France

VAAP
U.S.S.R.

AGADU
Uruguay

STEF
Iceland

SOKOJ
Yugoslavia

SUISA
Switzerland

SICAM
Brazil

STIM
Sweden

ZAIKS
Poland

AKM
Austria

UBC
Brazil

ARTISJUS
Hungary

SBACEM
Brazil

KODA
Denmark

OSA
Czechoslovakia

SGAE
Spain

ACUM
Israel

SAMRO
South Africa

TEOSTO
Finland

GEMA
Germany

AEPI
Greece

DAIC
Chile

SBAT
Brazil

FILSCAP
Philippines

SADEMBRA
Brazil

R. E. P. I.

SAYCO
Colombia

BMI



MUSIC KNOWS NO BOUNDS . . .
In addition to its vast repertoire of contemporary American music, BMI, by maintaining reciprocal agreements with 38 licensing societies around the world, offers the works of creators across the continents and acts as world-wide steward for our native creators.

TONO

TONO
Norway

SIAE
Italy

BUMA
Netherlands

PRS
United Kingdom

SADAIC
Argentina

APRA
Australia

artisjus

KODA

Awards 1976

(★) Denotes Million Performance Song Throughout Listing.

HELLO LITTLE BLUEBIRD
Donna Fargo
Prima-Donna Music Company
ABC/Dot: Donna Fargo

I FOUGHT THE LAW
Sonny Curtis
Acuff-Rose Publications, Inc.
A&M: Sam Neely

★**HELP ME MAKE IT THROUGH THE NIGHT**
6th Award
Kris Kristofferson
Combine Music Corporation
Mega: Sammi Smith

★**I HONESTLY LOVE YOU**
2nd Award
Peter Allen, Jeff Barry
Broadside Music, Inc.,
Irving Music, Inc.,
Woolnough Music, Inc.
MCA: Olivia Newton-John

HELP ME MAKE IT TO MY ROCKIN' CHAIR
Bobby Emmons
Baby Chick Music, Inc.
ABC: B. J. Thomas

I LIKE BEER
Tom T. Hall
Hallnote Music
Mercury: Tom T. Hall

(HEY WON'T YOU PLAY) ANOTHER SOMEBODY DONE SOMEBODY WRONG SONG
2nd Award
Larry Butler, Chips Moman
Screen Gems-EMI Music, Inc.,
Tree Publishing Company, Inc.
ABC: B. J. Thomas

I STARTED LOVING YOU AGAIN
3rd Award
Merle Haggard, Bonnie Owens
Blue Book Music
Hickory: Don Gibson

HOPE YOU'RE FEELIN' ME LIKE I'M FEELIN' YOU
Jim Rushing, Bobby David (ASCAP)
Horse Creek Music
RCA: Charley Pride

IF I COULD ONLY WIN YOUR LOVE
Charlie Louvin, Ira Louvin
Acuff-Rose Publications, Inc.
Reprise: Emmylou Harris

I AIN'T ALL BAD
Johnny Duncan
Roz Tense Music Publishing Co.
RCA: Charley Pride

I'LL GO TO MY GRAVE LOVING YOU
Don Reid
American Cowboy Music Company
Mercury: Statler Brothers

I CAN HELP
2nd Award
Billy Swan
Combine Music Corporation
Monument: Billy Swan

I'M NOT LISA
Jessi Colter
Baron Music Publishing Company
Capitol: Jessi Colter

I CAN'T HELP IT (IF I'M STILL IN LOVE WITH YOU)
3rd Award
Hank Williams
Fred Rose Music, Inc.
Capitol: Linda Ronstadt

IT DO FEEL GOOD
Donna Fargo
Prima-Donna Music Company
ABC/Dot: Donna Fargo

I'VE NEVER LOVED ANYONE MORE
Linda Hargrove, Michael Nesmith
Window Music Publishing Co., Inc.,
Screen Gems-EMI Music, Inc.
Columbia: Lynn Anderson

COUNTRY BOY (YOU GOT YOUR FEET IN L.A.)
Dennis Lambert, Brian Potter
ABC/Dunhill Music, Inc.,
One of a Kind Music, Inc.
Capitol: Glen Campbell

★**FIRE AND RAIN**
James Taylor
Blackwood Music, Inc.,
Country Road Music, Inc.
Columbia: Willie Nelson

DEAL
Tom T. Hall
Hallnote Music
Mercury: Tom T. Hall

THE FIRST TIME
Jack Grayson
Hartline Music, Inc.
Capitol: Freddie Hart
and the Heartbeats

DON'T BELIEVE MY HEART CAN STAND ANOTHER YOU
Billy Ray Reynolds
Onhisown Music
MCA: Tanya Tucker

★**FOR THE GOOD TIMES**
6th Award
Billy Kristofferson
Buckhorn Music Publishing Co., Inc.
Columbia: Ray Price

DON'T CRY, JONI
Conway Twitty
Twitty Bird Music Publishing Company
MCA: Conway Twitty and Joni Lee

FUNNY HOW TIME SLIPS AWAY
Willie Nelson
Tree Publishing Company, Inc.
ABC/Dot: Narvel Felts

EVERYTHING'S THE SAME (AIN'T NOthin' CHANGED)
Billy Swan
Combine Music Corporation
Monument: Billy Swan

GOOD HEARTED WOMAN
2nd Award
Waylon Jennings, Willie Nelson
Baron Music Publishing Company,
Willie Nelson Music
RCA: Waylon Jennings & Willie Nelson

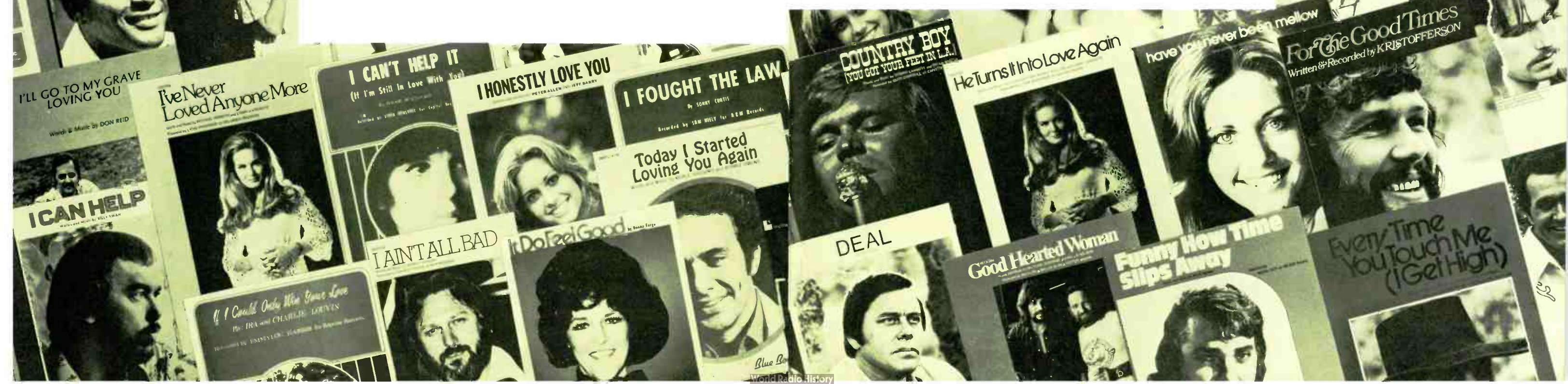
EVERY TIME YOU TOUCH ME (I GET HIGH)
Billy Sherrill, Charlie Rich (ASCAP)
Algee Music Corporation,
Double R Music Corporation (ASCAP)
Epic: Charlie Rich

HAVE YOU NEVER BEEN MELLOW
2nd Award
John Farrar (PRS)
ATV Music Corporation
MCA: Olivia Newton-John

FEELINGS
Troy Seals, Don Goodman,
Will Jennings
Danor Music
MCA: Loretta Lynn and Conway Twitty

HE TURNS IT INTO LOVE AGAIN
Murry Kellum, Glenn Sutton,
Larry Cheshier
Rodeo Cowboy Music, Inc.
Columbia: Lynn Anderson

Continued on page 22



**JUST GET UP AND CLOSE
THE DOOR**

Linda Hargrove
Window Music Publishing Co., Inc.
Mercury: Johnny Rodriguez

JUST IN CASE

Hugh Moffatt
Pi-Gem Music Publishing Co., Inc.
RCA: Ronnie Milsap

LET IT SHINE

Linda Hargrove
Window Music Publishing Co., Inc.
MCA: Olivia Newton-John

★LET ME BE THERE

3rd Award
John Rostill (PRS)
Al Gallico Music Corporation
MCA: Olivia Newton-John

LET'S SING OUR SONG

Jerry Reed
Vector Music
RCA: Jerry Reed

LITTLE BAND OF GOLD

James Gilreath
Beaik Publishing Company,
Proud Bird Music, Inc.
Columbia: Sonny James

**A LITTLE BIT SOUTH OF
SASKATOON**

Carole Smith, Sonny James
Marson, Inc.
Columbia: Sonny James

LIZZIE AND THE RAINMAN

Kenny O'Dell, Larry Henley
House of Gold Music, Inc.
MCA: Tanya Tucker

LOVE IN THE HOT AFTERNOON

Vince Matthews, Kent Westberry
Jack Music, Inc.
Capitol: Gene Watson

LOVE IS A ROSE

Neil Young
Silver Fiddle
Asylum: Linda Ronstadt

LOVE PUT A SONG IN MY HEART

Ben Peters
Pi-Gem Music Publishing Co., Inc.
Mercury: Johnny Rodriguez

LOVER PLEASE

Billy Swan
Lyn-Lou Music, Inc.
Monument: Kris Kristofferson
and Rita Coolidge

★MAKE THE WORLD GO AWAY

3rd Award
Hank Cochran
Tree Publishing Company, Inc.
MGM: Donny and Marie Osmond

★THE MOST BEAUTIFUL GIRL

3rd Award
Rory Bourke, Billy Sherrill,
Norro Wilson
Al Gallico Music Corporation,
Algee Music Corporation
Epic: Charlie Rich

MOVIN' ON

Merle Haggard
Kipeth Music Publishing Company,
Shade Tree Music, Inc.
Capitol: Merle Haggard

★MY ELUSIVE DREAMS

5th Award
Curly Putman, Billy Sherrill
Tree Publishing Company, Inc.
Epic: Charlie Rich

QUEEN OF THE SILVER DOLLAR

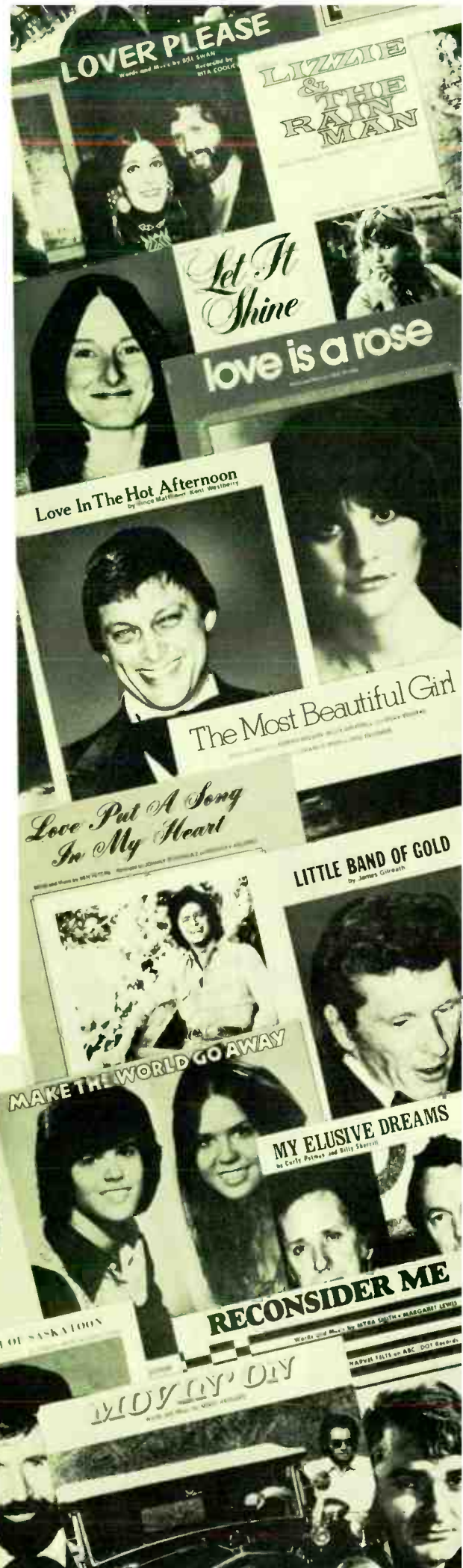
Shel Silverstein
Evil Eye Music, Inc.
Columbia: Dr. Hook

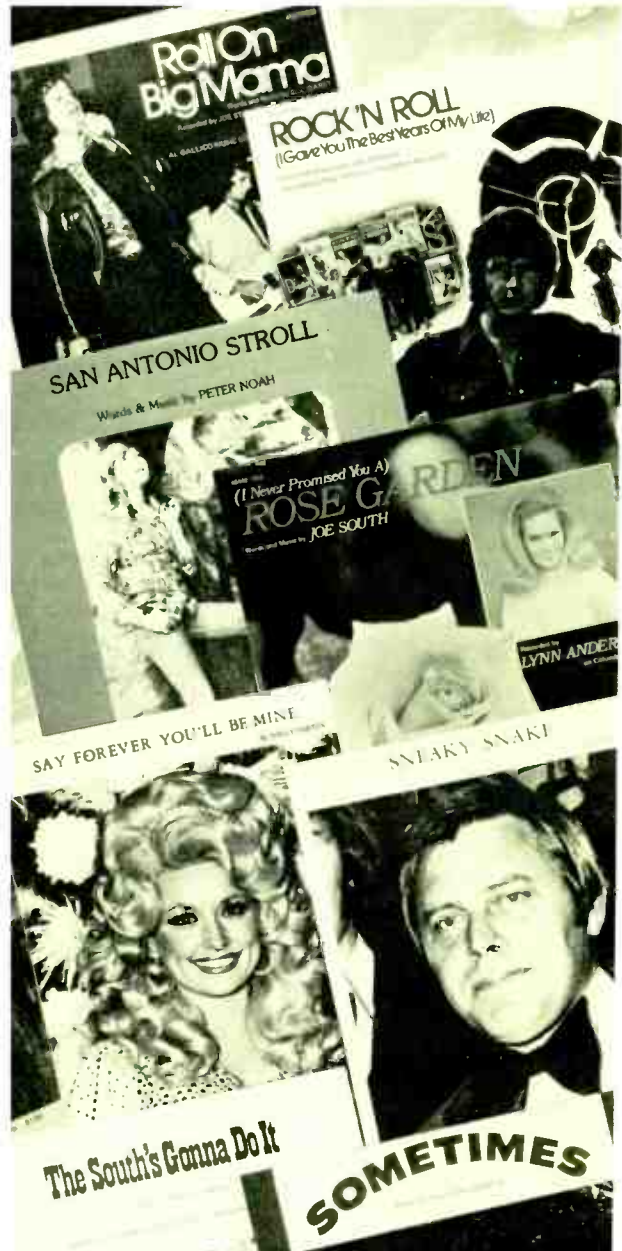
RAINY DAY WOMAN

Waylon Jennings
Baron Music Publishing Company
RCA: Waylon Jennings

RECONSIDER ME

2nd Award
Margaret Lewis, Myra Smith
Shelby Singleton Music, Inc.
ABC/Dot: Narvel Felts





ROCK 'N' ROLL (I GAVE YOU THE BEST YEARS OF MY LIFE)
 Kevin Johnson (APRA)
 Tree Publishing Company, Inc.
 Columbia: Mac Davis

ROLL ON BIG MAMA
 Danny Darst
 Al Gallico Music Corporation,
 Algee Music Corporation
 Epic: Joe Stampley

★ **(I Never Promised You A) ROSE GARDEN**
 6th Award
 Joe South
 Lowery Music Company, Inc.
 Columbia: Lynn Anderson

RUBY BABY
 2nd Award
 Jerry Leiber, Mike Stoller
 Unichappell Music, Inc.,
 Quintet Music, Inc.,
 Freddy Bienstock Company
 ABC: Billy "Crash" Craddock

SAN ANTONIO STROLL
 Peter Noah
 Unichappell Music, Inc.
 MCA: Tanya Tucker

SAY FOREVER YOU'LL BE MINE
 Dolly Parton
 Owepar Publishing, Inc.
 RCA: Porter Wagoner
 and Dolly Parton

THE SEEKER
 Dolly Parton
 Owepar Publishing, Inc.
 RCA: Dolly Parton

SHE'S ACTIN' SINGLE (I'M DRINKIN' DOUBLES)
 Wayne Carson
 Rose Bridge Music, Inc.
 RCA: Gary Stewart

SNEAKY SNAKE
 Tom T. Hall
 Hallnote Music
 Mercury: Tom T. Hall

SOMEBODY LOVES YOU
 Allen Reynolds
 Jack Music, Inc.
 UA: Crystal Gayle

SOMETHING BETTER TO DO
 John Farrar (PRS)
 ATV Music Corporation
 MCA: Olivia Newton-John

SOMETIMES
 Bill Anderson
 Stallion Music, Inc.
 MCA: Bill Anderson
 and Mary Lou Turner

SOUTH'S GONNA DO IT
 Charlie Daniels
 Kama Sutra Music, Inc.,
 Rada Dara Music
 Kama Sutra: Charlie Daniels Band

STILL THINKIN' 'BOUT YOU
 Johnny Christopher, Bobby Wood
 Chriswood Music, Easy Nine Music
 ABC: Billy "Crash" Craddock

SUNDAY SUNRISE
 2nd Award
 Mark James
 Screen Gems-EMI Music, Inc.
 Capitol: Anne Murray

SUSAN WHEN SHE TRIED
 Don Reid
 American Cowboy Music Company
 Mercury: Statler Brothers

THAT'S ALL IN THE MOVIES
 Merle Haggard, Kelli Haggard
 Shade Tree Music, Inc.
 Capitol: Merle Haggard



★ **TIE A YELLOW RIBBON
ROUND THE OLE OAK TREE**
3rd Award
Irwin Levine, L. Russell Brown
Levine & Brown Music, Inc.
Bell: Tony Orlando and Dawn

**TOO LATE TO WORRY,
TOO BLUE TO CRY**
2nd Award
Al Dexter
Unichappell Music, Inc., Elvis
Presley Music, Al Dexter Songs
RCA: Ronnie Milsap

TOUCH THE HAND
Conway Twitty
Twitty Bird Music Publishing Company
MCA: Conway Twitty

T-R-O-U-B-L-E (TROUBLE)
Jerry Chesnut
Jerry Chesnut Music, Inc.
RCA: Elvis Presley

**TURN OUT THE LIGHT
AND LOVE ME TONIGHT**
Bob McDill
Hall-Clement Publications
ABC/Dot: Don Williams

WASTED DAYS AND WASTED NIGHTS
Freddy Fender, Wayne Duncan
Travis Music Company
ABC/Dot: Freddy Fender

WHAT'S HAPPENED TO BLUE EYES
Jessi Colter
Baron Music Publishing Company
Capitol: Jessi Colter

★ **WHEN WILL I BE LOVED**
Phil Everly
Acuff-Rose Publications, Inc.
Capitol: Linda Ronstadt

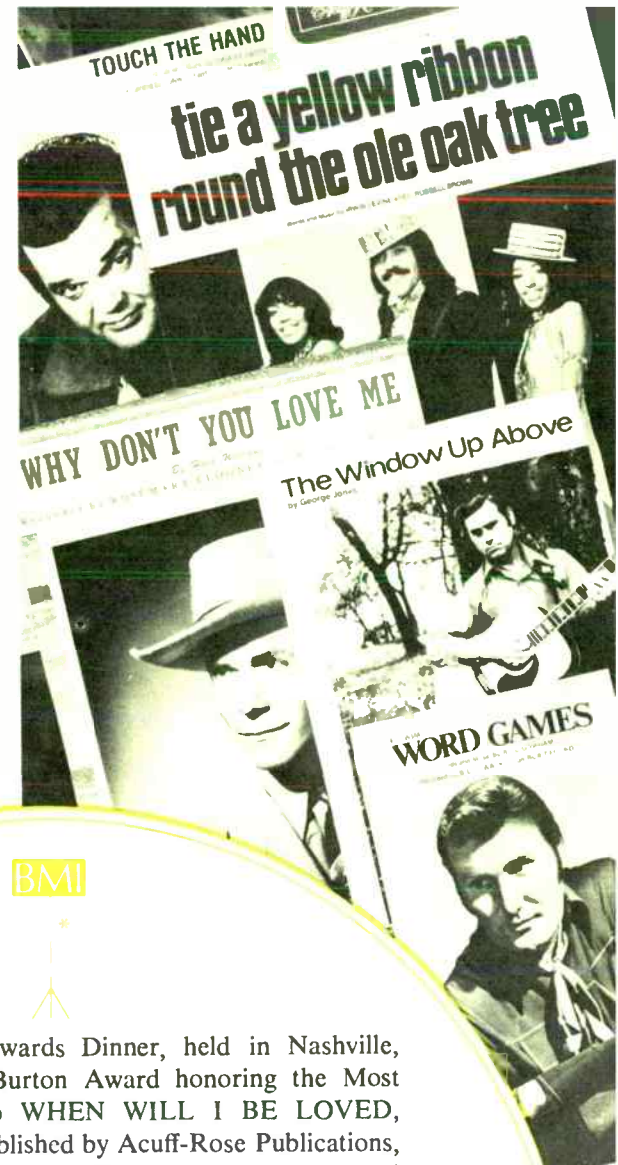
THE WHITE KNIGHT
Jay Huguely
Unichappell Music, Inc.
Mercury: Cledus Maggard
and The Citizen's Band

WHY DON'T YOU LOVE ME
2nd Award
Hank Williams
Fred Rose Music, Inc.
Columbia: Connie Smith

THE WINDOW UP ABOVE
2nd Award
George Jones
Fort Knox Music Company,
Glad Music Company
Mercury: George Jones

WORD GAMES
Bill Graham
Show Biz Music, Inc.
RCA: Billy Walker

YOU'RE MY BEST FRIEND
Wayland Holyfield
Horse Creek Music
ABC/Dot: Don Williams



BMI



At the BMI Country Awards Dinner, held in Nashville, October 12, 1976, the Burton Award honoring the Most Performed Song went to **WHEN WILL I BE LOVED**, written by Phil Everly, published by Acuff-Rose Publications, Inc. First presented in 1969, the Burton Award is a crystal and aluminum plaque. The roster of Most Performed Country Songs includes:

1975
★ **IF YOU LOVE ME
(LET ME KNOW)**
John Rostill (PRS)
Al Gallico Music Corp.

1974
★ **LET ME BE THERE**
John Rostill (PRS)
Al Gallico Music Corp.

1973
**THE HAPPIEST GIRL
IN THE WHOLE U.S.A.**
Donna Fargo
Algee-Music Corp.
Prima-Donna Music Corp.

1972
★ **HELP ME MAKE IT
THROUGH THE NIGHT**
Kris Kristofferson
Combine Music Corp.

1971
★ **(I Never Promised You A)
ROSE GARDEN**
Joe South
Lowery Music Co., Inc.

1968, 1969, 1970
★ **GENTLE ON MY MIND**
John Hartford
Glaser Publications, Inc.

1967
★ **RELEASE ME**
Eddie Miller, W. S. Stevenson
Four Star Music Co., Inc.

1966
ALMOST PERSUADED
Glenn Sutton, Billy Sherrill
Al Gallico Music Corp.



Bicentennial News

AT THE WHITE HOUSE

On July 20, during the Bicentennial Diplomatic Reception given by President and Mrs. Ford for the Foreign Chiefs of Missions at the White House, a program saluting American musical creativity was presented. The evening, according to the First Lady's press office, was "the major social event" celebrating the Bicentennial.

The many worlds of popular music were represented by the performers who participated in the program. They included Country music's **Tammy Wynette** and **Roger Miller**; Ella Fitzgerald, the leading popular singer; gospel's The Jordanaires, who backed

Ms. Wynette and The World's Greatest Jazz Band featuring Yank Lawson and Bob Haggart.

John Warner, Bicentennial Administration Chief, was master of ceremonies for the concert, which took place in the Executive Mansion's Rose Garden.

BMI's Russell Sanjek was musical advisor and consultant for the Bicentennial Diplomatic Reception.

DELLO JOIO

"Colonial Variants," a **Norman Dello Joio** work commissioned by the Farmer's Bank of Wilmington, Del., to celebrate the Bicentennial and the opening of the newly renovated opera house in Delaware's capital city, was given its world premiere May 27. Eugene Ormandy

76

BICENTENNIAL REPORT

BMI A bulletin on the music of BMI writers celebrating America's birthday

Official Photograph: The White House



Roger Miller entertains at the White House for the Foreign Chiefs of Missions.



Official Photograph: The White House

Tammy Wynette with President and Mrs. Ford at Diplomatic Reception.

conducted the Philadelphia Orchestra. The site: the recently refurbished Grand Opera House.

Based on the familiar Christmas tune, "In Dulci Jubilo," the work is subtitled "13 profiles of the original colonies, based on an ancient tune." The composer explains: "The work is in no way to be thought of as programmatic: it is an exercise in structured musical fancies and impressions, with no literal connotations."

"The work is expertly crafted, tonal, with plenty of dissonances and dynamic climaxes," said *Wilmington Evening Journal* critic David B. Kozinski, adding:

"On first hearing, the work, about 30 minutes in length, is a solid 'piece d'occasion' and well suited for the celebration of the re-opening of the Grand Opera House. Ormandy and his marvelous musicians gave it a superb performance."

Otto Dekom, writing in the *Wilmington Morning News*, said: "This music has very special quality. The emphasis is not—as is so often the case—so much on clever turns of musical phrases, but on creating the spirit and mood of the American experience. . . . He makes us see the people."

" . . . certain to become a popular addition to the symphonic repertoire," commented Samuel L. Singer in the *Philadelphia Inquirer*.

GUTCHE

Gene Gutche's "Bi-Centurion," a Bicentennial commission for the Rochester (N.Y.) Philharmonic, had its premiere performances, January 8 and 10. David Zinman conducted the Rochester Philharmonic at the Eastman Theater in the upstate New York city.

During the Minnesota Orchestra's subscription concerts November 24, 26 and 27, in the Twin Cities, the piece was programmed under the baton of Stanislaw Skrowaczewski.

"As its title suggests," *St. Paul Pioneer Press* critic John H. Harvey explains, "the work celebrates both the nation's 200th year and its rise to world leadership in that period. It is expansive, optimistic and prideful in tone without jingoism, even though its beginning and ending have a rather martial spirit.

"As with most of Gutche's music, the idiom is a very listenable adaptation of 12-tone technique, in which tonality is shifting rather than fluid."

Minneapolis Tribune writer Michael Anthony commented: ". . . the piece seems strong-willed and determined, as though hewn out of rock, and displays the simplicity born of true craftsmanship. . . . it is impressive."

The composer's "Icarus, Opus 48," a four-movement Bicentennial commission, had its world premiere at Kennedy Center in the nation's capital, October 26. It was presented by the National Symphony under Antal Dorati.

The Washington Post critic Joseph McLellan called it "impressive . . . with very colorful orchestration."

Upcoming on February 25 is the world premiere of another Gutche Bicentennial offering, "Perseus and Andromeda XX, Opus 50." Thomas Schippers will conduct the Cincinnati Symphony Orchestra. The site of the performance: the Music Hall in the Ohio metropolis.

Norman Dello Joio





Andrew Imbrie (inset) and a scene from his highly praised Bicentennial opera, 'Angle of Repose.'

HOVHANESS Two centuries of American independence was celebrated July 3, at Wolf Trap Farm Park, Va., with a special late night program featuring the National Symphony Orchestra under Andre Kostelanetz and master violinist Yehudi Menuhin.

A highlight of the program was the world premiere of **Alan Hovhaness'** "Ode to Freedom," commissioned by Yehudi Menuhin especially for Wolf Trap's Bicentennial.

HUSTON **Scott Huston**, Professor of Composition at the College-Conservatory of Music, University of Cincinnati, was one of several composers who participated in the recent Bicentennial Concert Series, presented on campus by the Tufts University (Medford, Mass.) Music Department. The educator-musician gave a lecture one afternoon and his compositions were heard the following day at a chamber concert.

IMBRIE The San Francisco Opera presented the world premiere of the **Andrew Imbrie** opera, *Angle of Repose*, November 6, at the San Francisco Opera House. It was an all-American production, created as a tribute to the twin Bicentennials of the country and San Francisco.

The work is based on the 1972 Pulitzer Prize-winning novel of the same name by Wallace Stegner. Oakley Hall wrote the libretto.

A special dispatch to *The New York Times* read: "If local critical reaction and audience response were any indication of the new work's popularity, *Angle of Repose* could well be headed for a long and vital operatic future."

Alexander Fried, critic for *The San Francisco Examiner*, said the work is "rare among new American opera." He added: "Without doubt, Imbrie's first major opera is an admirable accomplishment. . . a tour de force."

The San Francisco Chronicle's Rob-

ert Commanday asserted: "It is first and truly an opera because it sings, in arias, love duets and ensembles which exalt the voice, extending this great form of lyric theater in the musical language and dramatic ideas of our time."

"In this or any year, it stands out as a work of enormous power and skill," said Alan Rich, music commentator for *New York*, who added:

"Working within the tense, terse, nontonal style that is his legacy from Sessions, Imbrie has fashioned a score with great variety and consistency, and a melodic power that any intelligent hearer can easily grasp. He has found a neat, subtle manner for differentiating the style of characters from past and present. He has worked in a few folk songs, without falling into the easy trap of pastiche-making. The opera is beautifully written for singers, handsomely scored for a large orchestra. It runs a good three hours plus intermissions, and doesn't seem to waste a moment in the telling of

an absorbing and compelling story.”

The story of the opera, told in flashback sequences, centers on three generations of Californians and their struggles from the opening of the West to the present.

ISCM

As a salute to the Bicentennial, the ISCM (International Society for Contemporary Music) brought its annual contemporary music festival to Boston. The event took place October 24-30.

Thirteen concerts were presented at such sites as the New England Conservatory, Symphony Hall, Harvard's Sanders Theater and MIT's Kresge Auditorium. Sixty-six orchestral, chamber and electronic compositions by 59 composers from 29 countries were performed.

The music for the festival was chosen earlier this year by an international jury, including Elliott Carter and Gunther Schuller, from more than

400 compositions submitted by member nations, individual composers and publishers. The festival represented a cross-section of contemporary musical thought, though the emphasis was on the avant-garde.

Among the composers who had works performed were Serge Garant, John Hawkins, Leonard Rosenman, R. Murray Schafer, Seymour Shifrin and Rolv Yttrehus.

KAY

Ulysses Kay's "Western Paradise," with text by Donald Dorr, was given its world premiere by the National Symphony Orchestra, October 12, at Kennedy Center in the nation's capital.

One of 12 works commissioned by this orchestra to help celebrate the Bicentennial, it focuses on the break between Britain and the colonies, as seen from the British viewpoint.

It's "England looking back over what happened to her child in the New World," Kay told writer Shirley Fleming. "The music doesn't use any traditional melodies—it is fairly abstract but expressive of the content."

William Conrad, perhaps best known as TV's "Cannon," was narrator. The story, "beautifully shaded by Kay's subtle orchestral pointillism, was both moving and effective," critic Irving Lowens said in his review in *The Washington Star*.

Jubilee, the composer's third work for the Bicentennial, had its world premiere November 20. Based on the best-selling, Civil War novel by Margaret Walker (Alexander)—with a libretto by Donald Dorr who also directed and designed the production—the full-length opera was presented by Opera/South in Jackson Auditorium, Jackson, Miss. James De Priest conducted the performance.

Opera/South was founded in 1971 by three black colleges—Jackson State, Utica Junior and Tougaloo. *Jubilee* was its 10th production for the Mississippi Inter-Collegiate Opera Guild.

Writing about the opera, *The Nashville Tennessean's* Natilee Duning revealed: "It is the story of Vvry (whose character is based on Margaret Walker's own maternal great grandmother), a house slave born of her white



Rolv Yttrehus

master and his slave mistress. Against the epic backdrop of war, Vvry must choose between freedom and family, between Randall Ware—the black freedman, father of her son, who disappears in war—and Innis Brown, the protective field hand who makes a home for her and son Jim just after slavery is abolished."

In a special dispatch to *The New York Times*, the response to the opera was documented:

"As one, nearly 3,000 black and white Mississippians attired in their best evening wear, came to their feet here (Jackson dateline) . . . to acclaim their 'own' opera company."

David Crary of the Associated Press reported: "The performance . . . had been sold out for weeks. Mail orders were so heavy that the box office was never opened, and several dozen persons stood by the entrance hoping for last minute cancellations."

"The event was obviously more than an artistic success—which it was," *The New York Times* asserted. It was a "symbol of healing" in that part of the nation.

". . . we saw in the world premiere of Ulysses Kay's *Jubilee*, an inspiring story of a life, indeed the collective lives of a race, rising up Phoenix-like from the ashes of slavery," Nancy Tipton, *Jackson Daily News* reporter said, adding that the production was



Seymour Shifrin



A crucial moment in Ulysses Kay's opera, 'Jubilee'—"an inspiring story." The composer is pictured in the inset.

"worthy of the national attention it has received."

The Jackson Clarion-Ledger's Richard Freis commented: "The work emphasizes lyric and meditative rather than epic dimensions. One might say it has more of the lightness of a watercolor than the density and richness of oils.

"This is especially noticeable in Kay's orchestration, which eschews lushness in favor of spareness and precision. The orchestra restraint throws strong emphasis on the vocal line.

"Kay's most notable triumphs are perhaps the choral and ensemble passages," the critic concluded.

Mezzo-soprano Hilda Harris, of the New York City Opera, played the leading role of Vry. Vinson Brown, who played Innis Brown, did particularly well with the audience.

"It would be a shame not to per-

form the opera outside Mississippi," says Margaret Walker. Opera/South officials expressed the possibility that *Jubilee* would be performed in Washington and New York.

ORREGO-SALAS Juan Orrego-Salas' "The Days of God," a National Symphony Bicentennial commission,

was introduced by that orchestra, the Indiana University Oratorio Chorus and four soloists, Election Eve, November 2, at Kennedy Center in Washington, D.C. Antal Dorati conducted the 80-minute work, which has a text chosen from the Book of Genesis, Dylan Thomas and Pablo Neruda.

"Orrego-Salas is an experienced composer whose music has been much admired here in past years," *Washington Post* critic Paul Hume noted. He added: "There are some lovely moments in his 'Days.' Exotic sounds

herald the world's emergence from primal chaos; the baritone has some lyrical pages of beauty as he sings of the coming of man and woman; the alto's reflections on love as light are equally appealing."

This work by the Chilean composer is published in this country by Peer International Corp.

SCHULLER "Tonight's program is a festival, a Bicentennial program, made possible through the generosity of the directors of the National Symphony," said its conductor, Antal Dorati, preceding the October 12 concert at Kennedy Center in Washington, D.C.

One of its highlights was the world premiere of **Gunther Schuller's** "Concerto No. 2 for Orchestra."

Commissioned in 1973 for presentation during the Bicentennial year, the

Schuller piece “commands attention for its imaginative fertility, the complete exploitation of the orchestra in new yet masterfully resourceful ways,” *The Washington Post’s* Paul Hume declared in his evaluation.

Irving Lowens, writing in *The Washington Star*, was in accord with his colleague.

The critic reported: “It is one of this enormously gifted composer’s more important scores, and for about 25 minutes, Schuller explores the resources of the modern orchestra with more imagination and ingenuity than one would believe possible.”

The work took shape after the composer had created a score for organ, commissioned by the American Guild of Organists, that was performed in Boston’s Old West Church.

Schuller, in an interview with *The New York Times*, said he had learned “so much about sonority and timbre and harmonic constructions” while working on the Fisk organ in the church. “It gave me a whole new orientation, a new vision of how the orchestra can be used.”

**SPIRIT
OF
'76**

Oscar Brand is the writer and star of *Spirit of '76*, a half-hour Bicentennial program. Broadcast over WNBC-TV in New York on Saturdays—one episode at 7 A.M.,

then another at 1 P.M.—it is also syndicated across the country.

Brand plays the ghost of a Revolutionary soldier who shares his memories with his audience. In each episode he materializes in a Colonial living room and speaks about some facet of the War for Independence.

The stories Brand tells, ranging from the War at Sea, Children of Colonial Days, Benjamin Franklin in France, Women at War and America’s Foreign Soldiers to Washington’s Spy Apparatus, are often illustrated by cartoon segments developed by MG Productions. The latter puts together the show for WNBC.

The theme song for the show is a variation of Brand’s own composition, “Sing, America Sing,” the keynote song for his original musical, which opened the Kennedy Center’s Bicentennial Celebration in September, 1975, and was presented nationally by Public Broadcasting.

Also heard on this program are variations on Revolutionary War themes and original melodies chosen from Brand’s historical collection, *Songs of '76*, published by M. Evans-Lippincott. Because many Rebel and Tory songs have no available music, Brand composed melodies in the style of the period. They have been used a great deal during the Bicentennial year celebrations.

Oscar Brand—a Bicentennial storyteller.



Francis Thorne

THORNE

The initial performance of Francis Thorne’s “Violin Concerto” was a feature of the most recent Cabrillo (Aptos, Calif.) Music Festival. A Bicentennial piece made possible by the National Endowment for the Arts, it was programmed August 20. The performers: the Cabrillo Festival Orchestra under Dennis Russell Davies and violinist Romuald Tecco—concert master for both the Festival and the St. Paul Chamber Orchestra.

Robert Commanday, writing in *The San Francisco Chronicle*, said: “Thorne’s ‘Violin Concerto’ has a high rhythmic excitement.” It “moves with undiverted continuity through its single movement. Its contrasting major sections are connected by skillfully wrought transitions—a handsome, expressive piece.”

The critic also commented on Tecco, saying that he had “made good Thorne’s confidence, giving a performance of striking presence, expressive, lyric, distinctive playing.”



World Radio History

Kitty Wells

BY DOUGLAS B. GREEN

Country music in the 1940s was a panorama of the big band sound of Bob Wills, smooth cowboy singers like Gene Autry and Jimmy Wakely, and the raucous honky-tonk of Al Dexter and Ernest Tubb.

Ten years later, Country music was the sound of BMI's Kitty Wells: plaintive, melancholy, infinitely moving in a repressed, held-in way. The 1950s was a time notable for the revival of the Southeast Sound, a decade not dominated by slickness, but by the simplicity and directness, the sorrowful restraint of Hank Williams and Kitty Wells.

The Wells sound was a perfect expression of the era, her tremendous success reflecting not only the temper of the times, but also this artist's tremendous influence on it.

Not all Wells songs were woeful ballads of lost love. Central to her success was the fact that her sound embodied the centuries-old Appalachian singing tradition, while her songs often were firm statements by and for women.

She was the first woman singer to tackle head-on the increasingly difficult problems of postwar America: alcoholism and infidelity, drink and divorce. And regardless of her material, she maintained the image of the sweet, dignified, gingham-clad housewife.

This traditionalist-yet-groundbreaker, this unpretentious singer of cheatin' songs, was inducted into the Country Music Hall of Fame, October 12. Grateful, flushed with pleasure, she fought to hold back tears when the announcement of her selection was made. But despite this emotional response, she seemed strangely unconscious of her monumental role in the history of Country music.

Kitty Wells was born Muriel Ellen Deason in Nashville on August 30, 1919, just three years before Eck Robertson fiddled on the first Country record, cut by the Okeh label; and just six years before *Grand Ole Opry* made its first radio broadcast in her hometown.

Her childhood was unexceptional. Like many girls, she married in her teens. Her husband: handsome, young mechanic-musician Johnny Wright, who began playing on Nashville radio station WSIX in 1946. His career, however, didn't really get moving until he teamed with Jack Anglin. As Johnny and Jack, they struggled throughout the 1940s, steadily gaining popularity, becoming major stars in the 1950s.

As for Muriel, she was happy as a wife and mother; only occasionally did she step onstage to sing a song, or to harmonize with Johnny and Jack, using as her

stage name the title of an old mountain folk song: "Sweet Kitty Wells."

She recorded one session for RCA (Johnny and Jack's label) in 1950, but the releases made few ripples. With Johnny and Jack, she joined the Opry briefly in 1947, only to leave shortly thereafter to spend five years on *Louisiana Hayride*, a widely-listened-to radio program, emanating from Shreveport, La.

Kitty returned to the Opry in triumph. A record had made her a star and changed the face of Country music forever. The year was 1952. The song: J. D. Miller's "It Wasn't God Who Made Honky Tonk Angels," an answer (a Country tradition) to Hank Thompson's version of "Wild Side of Life," a ditty best known for the line: "I didn't know God made Honky Tonk angels."

The man who took the chance on the then relatively unknown singer was the late Paul Cohen of Decca Records, who, by astonishing coincidence, also was named to the Hall of Fame on October 12.

The song itself was pure Kitty Wells: doleful, filled with repressed emotion, yet proud and even a little sassy, too. "From the start most every heart that's ever broken / Was because there always was a man to blame."

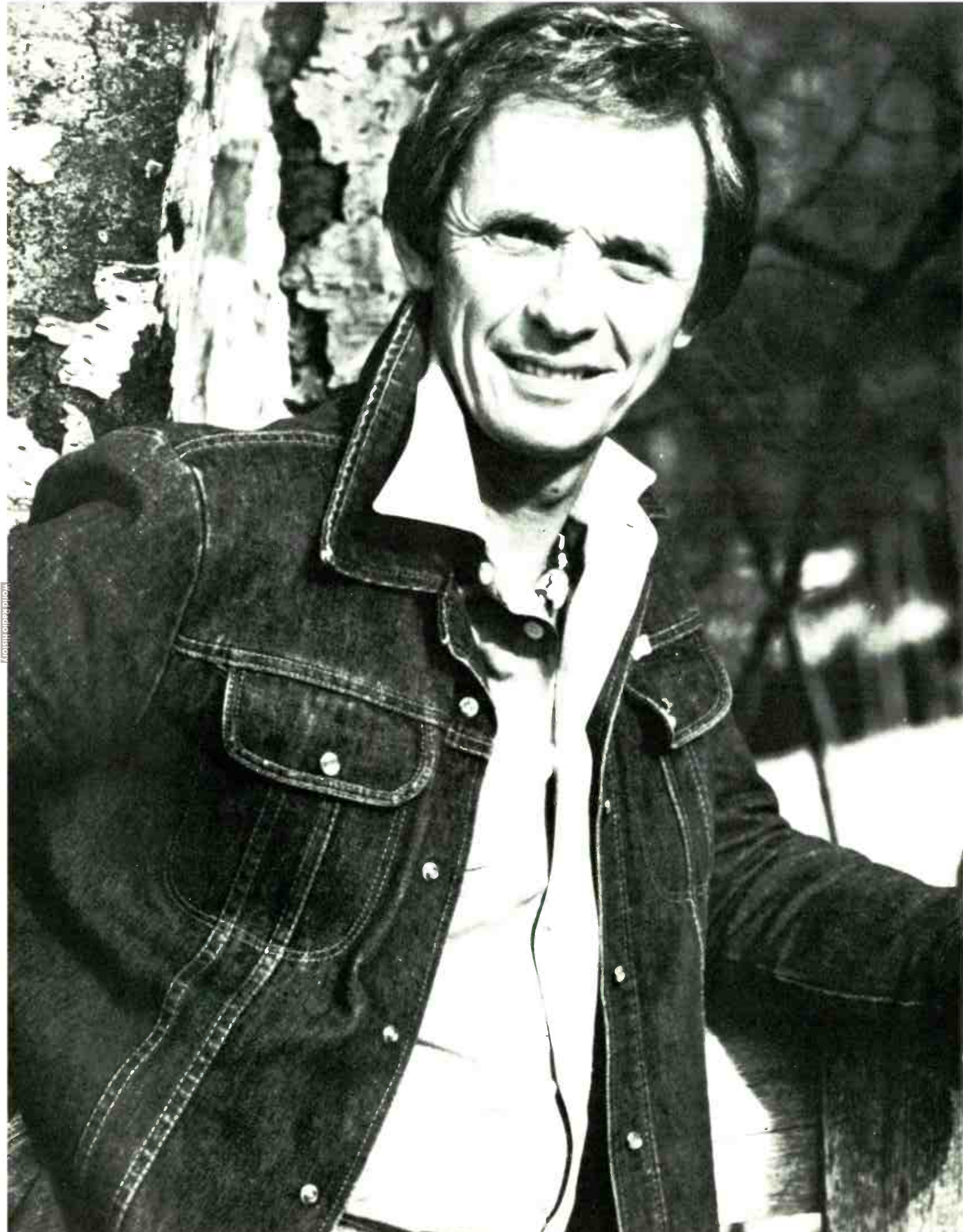
A woman's song, presented from the female standpoint, it was something that the American woman was ready to hear, and Kitty boldly articulated for her.

A string of hits followed, most of them presenting the woman's point of view: "Making Believe," by Jimmy Work, Roscoe Reid and Joe Hobson; "There's Poison in Your Heart," by Zeke Clements; "Lonely Street," by Harold Ballew, Kenny Sowder and W. S. Stevenson; "I've Kissed You My Last Time," by B. Carlisle, T. Curren and V. Suber; "One by One," by Johnny Wright, Jack Anglin and Jim Anglin and "Whose Shoulder Will You Cry On," by Billy Wallace and Ms. Wells.

Maybe it was late-blooming success—she turned 33 while "Honky Tonk Angels" exploded—that has allowed Kitty to keep that level-headed, wife-and-mother image, despite the surprising frankness of her songs.

Deeply devoted to her husband and family, she always includes them in her presentations. Most recently son Bobby has been appearing with her. And she continues to project herself onstage, honestly, in a manner much in keeping with what she really is in life.

Mr. Green, the author of Country Roots (Hawthorne), is editor, Country Music Foundation Press, in Nashville.



World Radio History

Mel Tillis

BY RED O'DONNELL

"I wanted to be a recording star. So, in June 1956, at 23, I rode a bus from Dover, Fla. (pop. 400) to Nashville. I talked to a bunch of people. There didn't seem to be any need for stuttering singers. But there was a demand for songs.

"I rode the same Greyhound back to Florida and began writing."

BMI's Mel Tillis, the Country Music Association's incumbent "Entertainer of the Year," who also recently was named to the Nashville Songwriters Hall of Fame was in a locquacious, reminiscing mood.

The conversation began to bounce from one topic to another.

"You know," he said seriously, "I don't actually stutter. I stammer." He grinned. "Remind me someday to explain the medical difference."

Tillis was at his desk in the spacious office of his Sawgrass Music Co. in Music City. Twirling a letter opener in his hand, he continued:

"Where was I? Oh yes, I was writing songs—or trying to—in Dover, Fla. Well, I finished a few and sent them to Nashville. There were only about a dozen or so songwriters around town then. The competition wasn't too keen. But I wasn't quite ready. The songs weren't good enough. I kept trying.

"Then I wrote 'I'm Tired.' It was recorded by Webb Pierce and went to No. 1 on the charts. It was my first hit. Carl Smith took a liking to 'Why, Why' and recorded the song; it did well. Webb then went into the studio and did 'Honky Tonk'—another hit.

"I had my start. In 1957, I moved to Nashville."

Over the years, Mel has been both a writer and performer. His success as a writer sometimes overshadows his excellence as singer and comic. A prolific songsmith, he has written in excess of 500 songs, most of which have been recorded by leading artists.

The music community continues to recognize Tillis' talent. The recipient of 24 BMI Certificates of Achievement, and a Grammy for his song, "Detroit City," Tillis reached a new plateau in 1976 when he was named "Entertainer of the Year" by CMA and honored by the Nashville Songwriters Association.

I asked him what the "Entertainer of the Year" award had done for his career.

"It made a 10-year-old dream come true and just about tripled my personal appearance fees," he replied adding: "It got me bookings at Miami Beach's Fontainebleau Hotel and the Latin Casino in Cherry Hill, N.J., hightoned places where Country music acts don't

generally play. I was the first Country performer to play the Fontainebleau, as a matter of fact. Getting the award also helped when it came to television. I am now asked to appear more frequently on both network and syndicated shows."

The blue princess phone on his desk rang. He answered, listened, then said: "I'll be down there this morning."

"That was a call from a man at my farm," Mel explained. "I have 700 acres not too far from Nashville. Horses, cattle, crops—the works. Farming is not new to me. I learned about tilling the soil while living in Florida.

"What I am," he laughed, "is a cockeyed conglomerate. The farm, the music publishing company and the performing career. I'll do about 250 personal appearances in 1977, quite a bit of TV, hopefully, and more songwriting than I have in recent years.

"I must confess I haven't been doing as much songwriting lately as I should. I've started about 500 songs in the past year—and only completed a few. I'll have to do something about that, won't I?"

Mel paused to think a moment, then revealed: "Of all the things I do to make a living, comedy is the most gratifying. I'm not that great a singer and I'm a lazy songwriter. But I really enjoy getting in front of people—two or 2,000—and making them laugh."

Tillis has no comedy writers. His humor grows from every day circumstances.

"I suppose you could say our funny routines are more or less spontaneous. The musicians in my backup band, the Statesiders, and I get to joking around—mainly while riding on our bus—with no particular subject in mind. The first thing you know one of us says something that's funny. When we do our next show, we repeat the joke or line. The routines and/or one-liners are that simple in their conception.

"Mind you," he emphasized, "my love affair with comedy in no way is a put down of the songwriting side of my career. Such winners as 'Detroit City' and 'Ruby Don't Take Your Love to Town' provided the foundation for me to experiment and expand into a variety of areas in my career. I'm grateful for my success as a songwriter."

He headed for his farm.

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

Willie Nelson

By TOWNSEND MILLER

BMI's Willie Nelson, 43, currently one of the most talked-about, written-about, and successful Country music artists, has never been your classifiable traditional Country music songwriter. In his struggle for ultimate recognition, this has been both his handicap and his strength.

To realize this one has only to look back to the early 1960s, after he had moved to Music City, when Nashville singers, record companies and publishers found his songs refreshingly "different." For three years (1960-63), Willie had two number one hits and eight more in the top 10, either as a composer or singer. It was like a fairy tale—all happy endings.

Then, for 10 years, acceptance of his work remained on a low level because, Willie recalls, no one, including the nation's disc jockeys, "could put my songs in any category."

Some say Willie was ahead of his time. Now it appears everyone has caught up with him as a songwriter and performer. His unique singing style, gutsy guitar laced with jazz and blues, and his extremely talented band which, like Willie, is capable of playing and enjoying every type of music from traditional hard-core Country to rock, have captured the fancy of a wide range of fans.

Willie's surge to the top really began when he moved from Nashville to Austin, Tex., in the summer of 1972. Following the move, in early 1973, he signed with Atlantic Records and during that year and 1974 broke into the top 25 with the classic "Stay All Night," his own "Bloody Mary Morning," and "After the Fire Is Gone," recorded with Tracy Nelson.

The positive trend in Willie's life took on even more sharply definable form when, in 1973, his fellow composers accorded him long-deserved recognition. The Nashville Songwriters Association voted him into its Hall of Fame.

When Atlantic abandoned its Country music efforts, Willie, his career now in high gear, signed with Columbia. His first effort was the mid-1975 album *Red Headed Stranger*, a mixture of Willie's own compositions and "old songs I always liked and wanted to go into the studio and record."

The album and a single track from it reached top positions on the Country charts—firsts for Willie as a performer—the week of the 1975 Country Music Association annual awards. Unfortunately, the voting to pick the winners—initiated two months before—began too early to respond to this impact. Nevertheless,

the CMA recognized the surge in Willie's career. He and his band were invited to perform on the nationally-televised Country Music Association Awards show.

By the time *Billboard* cited the leading musicians and recordings for 1975 in its year-end edition, his version of "Blue Eyes Crying in the Rain" had gained third place as a single, and *Red Headed Stranger*, which remained on the charts for another four months, was in 14th place for albums. Then "Blue Eyes Crying in the Rain" won a Grammy Award for Best Country Performance on a single.

In 1976 Willie released three number one albums, *Wanted: The Outlaws*—with Waylon Jennings, Tompall Glaser and Jessi Colter, *The Sound In Your Mind* and the gospel-oriented *The Troublemaker*, plus two more in the top five. Three of his singles also were number one, including "Good Hearted Woman," which he and Waylon co-wrote and recorded as a duet.

Unlike 1975, CMA awards voters had plenty of time to evaluate Willie's contributions. Never before had he gained a final nomination in any category, but in 1976 Willie made it in five, including Entertainer of the Year and Top Male Vocalist.

He won three awards. "Good Hearted Woman" was voted Single of the Year and won Willie and Waylon Vocal Duo honors, and *Wanted: The Outlaws* was named Album of the Year.

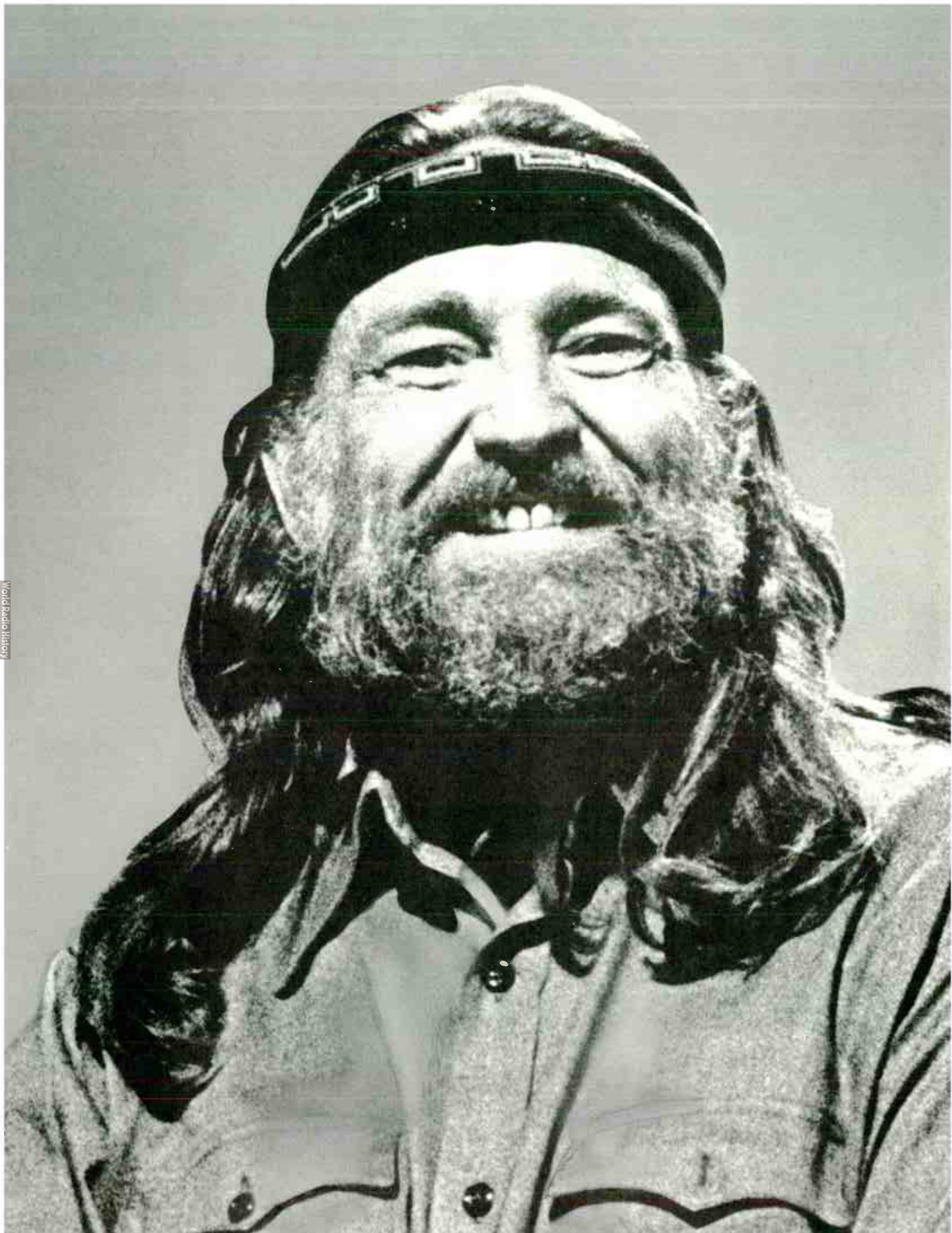
He did equally well in the *Billboard* citations, taking top honors in the Album Artist category with seven LPs on the charts, and was fourth leading Singles Artist, with seven chart singles.

As we move into 1977, the upward swing for Willie continues. When the Grammy nominations were released, he was in for two.

Willie Nelson's early idols were Hank Williams, Lefty Frizzell, Bob Wills, George Jones, Webb Pierce and Carl Smith. But, rather than copy, Willie writes songs which are so "different" they have been recorded by Elvis Presley, Frank Sinatra, Bing Crosby, Doris Day and, more recently, by Linda Ronstadt and Jose Feliciano, as well as by established singers of traditional Country music.

Willie, who, above all else, always has written songs which he feels inside himself, regardless of pre-assigned category, has dared and won.

Mr. Miller is a Country music columnist. His commentary is published in the Austin American-Statesman.



Phil Everly

BY MICHAEL BARACKMAN

Photo by Bill Preston

The opening song on one of 1976's most heralded albums, Warren Zevon's *Asylum* debut, is "Frank and Jessie James" (by Zevon and published by Warner-Tamerlane and Darkroom Music, Inc.). It details the story of two uncompromising brothers who stuck to their guns through whatever hardships faced them. The song features a particularly riveting "Keep on riding, riding, riding" refrain. Zevon, who served as a sideman in the Everly Brothers' stage act for two years, has said that the composition is essentially both an analogy and a tribute to the Everlys' career.

Together, the Everly Brothers wielded one of the most powerful and influential one-two combinations ever to hit popular music. The duo had over two dozen hits from 1957 to 1962, including the classic "Wake Up Little Suzie" (the Boudleaux and Felice Bryant song that some radio stations banned because the lyric content was thought to be too suggestive), Boudleaux Bryant's "All I Have To Do Is Dream," and "Cathy's Clown," an Everly Brothers collaboration.

Although they are most often credited with devising universal two-part harmony schemes, the Everly Brothers were also instrumental in updating the early style of Country music to a point where it was accessible to the masses. More importantly, with Elvis Presley and Buddy Holly, the Everly Brothers pioneered a *new* sound and spirit which later served as standard forms in rock.

"Someone once told me that we made the road map," Phil said, speaking with a friendly, grainy Southern drawl. "I love that phrase. If that's true, if we were the Lewis and Clark of rock and roll, then I feel a great sense of accomplishment."

Several highly-acclaimed contemporary artists, in public and in song, have acknowledged their musical debt to the Everly Brothers. During their earliest days in the recording studio, the Beatles would spend hours trying to capture the brothers' delicate, precise, counter-part harmony style. Similarly, Bob Dylan included several songs associated with the duo in his rehearsal repertoire, and eventually put one, "Let It Be Me," popularized by the Everlys in 1960, in his intimate *Self Portrait* album. Simon and Garfunkel, the team which perhaps learned the most about vocal interaction from the Everly Brothers, included "Bye, Bye Love" on their *Bridge Over Troubled Water* LP.

Throughout the 1960s and into the early 1970s, the Everly Brothers watched as several up-and-coming artists continued to emulate them. But their own personal and professional frustrations led the duo to dis-

solve their partnership in mid-1973.

Since the split, Don has gone on to pursue a career in Country music, while Phil has branched out into several areas. He's ventured into writing television scripts, dabbled in movie production and hosted a cult-favorite syndicated TV talk show, *In Session*.

Phil hasn't ignored music. Since 1973, he's recorded three solo albums. The latest, *Mystic Line*, contains several Phil Everly-Warren Zevon collaborations. Currently, Phil is finalizing plans to sign with a major label, but for the time being, wishes to maintain a low-key existence, devoting much of his time to his wife and two sons.

"I've done all the grueling I want to do," emphasized Phil, now 37. "I enjoy a home life, a non-traveling life. I like it nice, peaceful and quiet."

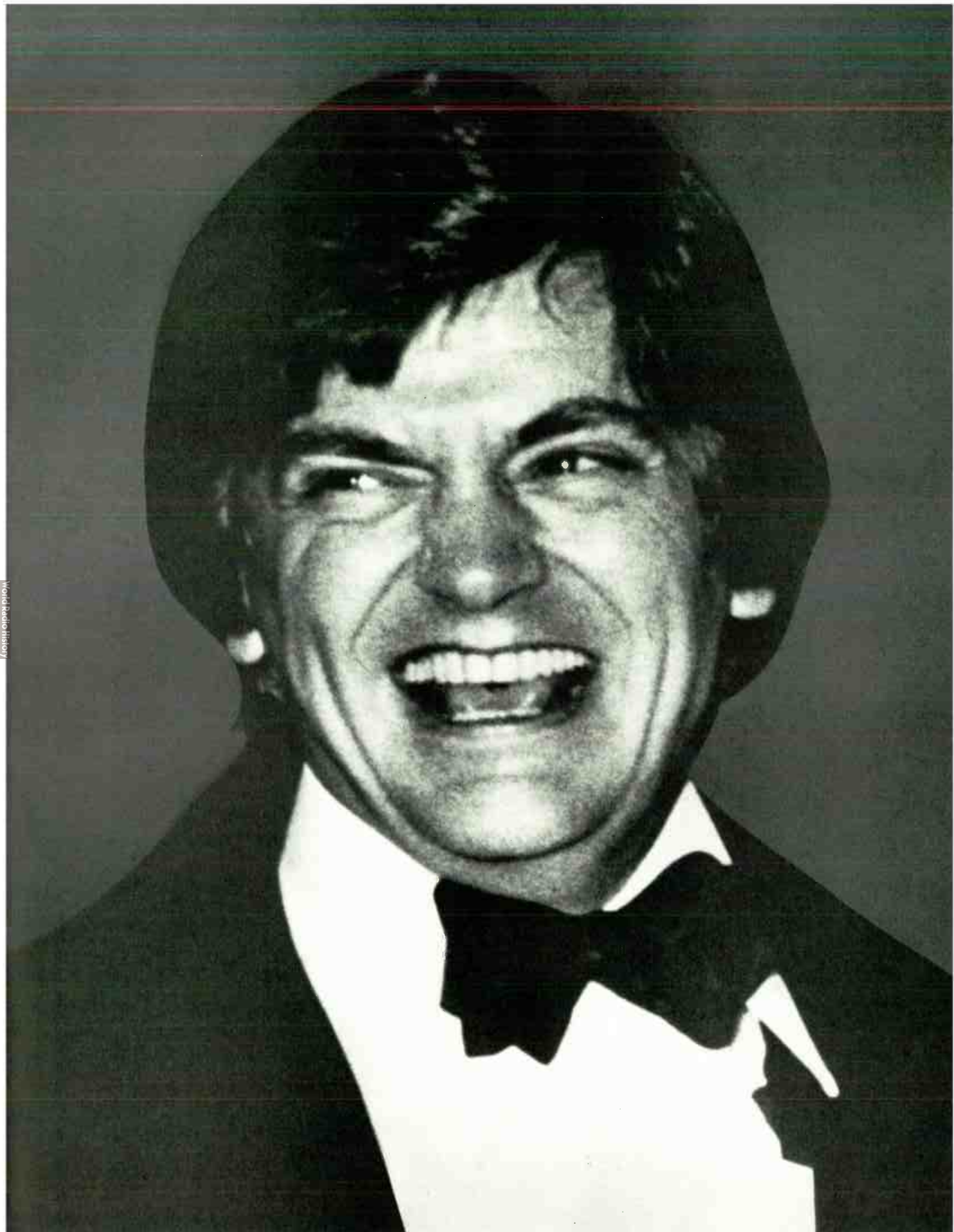
Still, the Everly Brothers' legend persists, further sparked by the multi-layered success of a 1960 Phil Everly composition, "When Will I Be Loved". The song, brought into the foreground by a Linda Ronstadt recording, recently won the Robert J. Burton Award, for being the most performed Country song of the 1975-76 calendar year.

The Everly Brothers were the first, of course, to make "When Will I Be Loved" a Top Ten hit, recording it while riding the first wave of international popularity. They'd gotten started early in music, prompted by their parents Ike and Margaret Everly, both popular entertainers in the South. After high school, the Everly Brothers journeyed from their home state of Kentucky to Nashville, where, with the help of family friend, Chet Atkins, and certainly music publisher, Wesley Rose, they secured a contract with the now-defunct Cadence label. "Bye, Bye Love," the Everly Brothers' first single (also written by Boudleaux and Felice Bryant), sold one-and-a-half million copies.

Nearly 20 years after "Bye, Bye Love," three years after the Everly Brothers' breakup, the records continue to sell substantially, especially in Europe. In addition, their stature has reached almost mythic proportions, just as the Beatles' has. Would they ever want to get back together?

"I don't know," Phil replied slowly, cautiously. "I don't anticipate Don and I playing together. . . . But then again, we are brothers, and as long as you're brothers, there's always that possibility."

Mr. Barackman, who writes on pop culture and music, also is music editor of Phonograph Record Magazine.



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