

MISTY BLUE



IN THIS ISSUE:  
Country Awards Dinner . . . Complete Listing  
Top Country Hits of 1977 . . . More About  
BMI and What It Is . . . Plus Profiles on Bob  
Montgomery, Hal Bynum and Roger Bowling,  
Bobby Braddock, Merle Travis, Bob McDill

*THE ROBERT J. BURTON AWARD TO BOB MONTGOMERY FOR 'MISTY BLUE'*

## BMI News

### BMI IN LONDON

BMI saluted some of its British musical cousins, September 19, at a luncheon at London's Inn on the Park. On this occasion, 33 writer and 24 publisher members of PRS, the British Performing Rights Society were honored by BMI president Edward M. Cramer. He presented BMI Citations of Achievement to writers and publishers whose songs were among the most performed compositions licensed by BMI in 1976. He also honored British "million-aires," PRS members whose songs have had more than 1,000,000 performances. Mr. Cramer was assisted by Mrs. Theodora Zavin, BMI senior vice president, performing rights administration, and Robert Musel, BMI's European consultant.

**Barry and Robin Gibb** were PRS writer recipients of the most awards for BMI-licensed songs performed during 1976, with five each. **Maurice Gibb** received four; **Paul McCartney**, three; and **Jeff Lynne** and **Linda McCartney**, two each. **David Bowie**, **Terry Britten**, **J. Vincent Edwards**, **Eric Faulkner**, **Benny Gallagher**, **Richard B. Kerr**, **John Lennon**, **Graham Lyle**, **Peter Townshend**, **Pierre Tubbs** and **Stuart J. Wood** were each winners of a single award.

Abigail Music (London) Ltd., with



*Jack Gill (Chairman, ATV Music), Jackie Trent, Tony Hatch, Ed Cramer*

five, was the PRS publisher of the largest number of British songs licensed by BMI which were most performed in the United States during 1976. Next in order were Northern Songs Ltd./ATV Music Ltd. with four; Flam Music Ltd., three; McCartney Music Ltd. and United Artists Music Ltd., two each; and Bay City Music Ltd., Carlin Music Corp., Chrysalis Music Ltd., Eel Pie Publishing Ltd., Mainman Ltd., Rondor Music (London) Ltd., Sparkle Music Ltd. and Universal Songs Ltd., one each.

Thirty-four songs by British writers and publishers and licensed by BMI, have already received in excess of one million broadcast performances.

**Paul McCartney** leads the PRS writers with 11 Million Performance Songs, followed by **John Lennon**, ten; **George Harrison**, **Tony Hatch** and **Anthony Newley**, three each; **Don Black**, **Norman Newell** and the late **John H. Rostill**, two each; and **Acker Bilk**, **John Farrar**, **Barry Gibb**, **Richard B. Kerr**, **Mike Leander**, **Ewan MacColl**, **Linda McCartney**, **Gordon Mills**, **Cyril Ornadel**, **Gilbert O'Sullivan**, **Les Reed**, **Eddie Seago** and **Jackie Trent**, one each.

Northern Songs Ltd./ATV Music Ltd. with 14 songs, is the leading PRS publisher recipient of million performance honors. They are followed by Harrisongs Ltd., three; Petal Music Ltd. and Screen Gems-EMI Music Ltd., with two each; and Abigail Music (London) Ltd., Concern Music Ltd., Edward Kassner Music Co., Ltd., Leeds Music Ltd., MAM Music Publishing Ltd., McCartney Music Ltd., Valley Music Ltd., Robin Gibb Publishing Ltd., Rondor Music (London) Ltd., Sherwin Music Co., and TroEssex Music Ltd., all with one each.



*Bob Grace (Rondor Music), Ed Cramer, Robert Musel (BMI European consultant) Benny Gallagher, Graham Lyle.*

# BMI

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THE MANY WORLDS OF MUSIC

ISSUE 3, 1977

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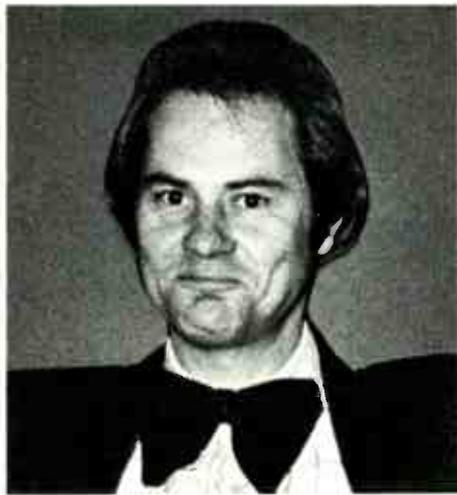
<b>BMI News</b> Citations, Awards, Honors	<b>2, 4</b>
<b>Country Hits of '77</b> A Complete Listing	<b>15</b>
<b>The Many Worlds of Music and You</b> More About BMI and What It Is	<b>23</b>
<b>Bob Montgomery</b> The Burton Award Winner	<b>34</b>
<b>Hal Bynum and Roger Bowling</b> CMA Song of the Year	<b>36</b>
<b>Bobby Braddock</b> Leading BMI Award Winner	<b>38</b>
<b>Merle Travis</b> Into the CMA Hall of Fame	<b>40</b>
<b>Bob McDill</b> Leading BMI Award Winner	<b>42</b>

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*Allen Toussaint*



*Kenny O'Dell*



*Ed Cramer and Bob Montgomery*



*Lillian Evans, Billy Sherrill, Al Gallico, Norro Wilson*



*John Adrian*



*Mark James, Paul Tannen, Lester Sills*

## BMI News

### BMI COUNTRY AWARDS

One hundred and seven (107) writers and 77 publishers of 101 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, 1976 to March 31, 1977. The awards were made at ceremonies in Nashville, Tn. on October 11, by BMI president Edward M. Cramer and Frances Williams Preston, vice president of BMI's Nashville office.

The eighth annual Robert J. Burton Award, presented to the most performed BMI Country song, was given to "Misty Blue," written by **Bob Montgomery**, and to Talmont Music, 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

*Don Gant, Jack Stapp, Mac Davis, Frances Preston, Buddy Killen, Bob Montgomery, Ed Cramer*





*Mr. and Mrs. Glenn Martin, Leona Williams, Frances Preston, Merle Haggard*



*George Richey*



*Ed Cramer, Huey Meaux, Mickey Moody, Ben Peters*



*Geoff Morgan, Charley Pride, Barbara Mandrell*



*Norro Wilson, Tammy Wynette*



*Bob McDill, Wayland Holyfield, Don Williams, Bill Hall, Dean Kaye*



*Eddie Rabbitt*

songwriters and publishers of the most performed BMI Country song of the year. This occasion also marked the third time "Misty Blue" and its publisher and writer have received a BMI Citation of Achievement.

**Bobby Braddock, Bob McDill and Billy Sherrill** were the leading Country writer-award winners with four songs each, followed by **Eddie Rabbitt and Sterling Whipple**, each with three songs. **John Adrian, Jeff Barry, Sam Cooke, Tom Gmeiner, John Greenebaum, Wayland Holyfield, Mark James, Baker Knight, Kris Kristofferson, Willie Nelson, Kenny O'Dell, Ben Peters, George Richey, Allen Toussaint, Conway Twitty and Tammy Wynette** all received two awards.

Eighteen of the songs honored with

BMI awards were presented with citations marking previous awards. A tenth-year award was presented to The EMP Company for "By the Time I Get to Phoenix," written by Jim Webb. "Gentle On My Mind," by **John Hartford**, published by Ensign Music Corporation, received an award for the ninth time.

Honored for seventh time was "For the Good Times," written by **Kris Kristofferson** and published by Buckhorn Music Publishing Co., Inc. **Don Gibson's** "Sweet Dreams," published by Acuff-Rose Publications, Inc., received an award for the fifth time.

Fourth-year awards were presented to "Behind Closed Doors," by **Kenny O'Dell**, published by House of Gold Music, Inc.; "The Most Beautiful



*Pee Wee King*



*Frances Preston, Waylon Jennings, Jessi Colter, Neil Reshen*



*Mayor Beverly Briley, Eddie Arnold*



*Ed Cramer, Sterling Whipple, Buddy Killen, Don Gant*



*Bobby Braddock*

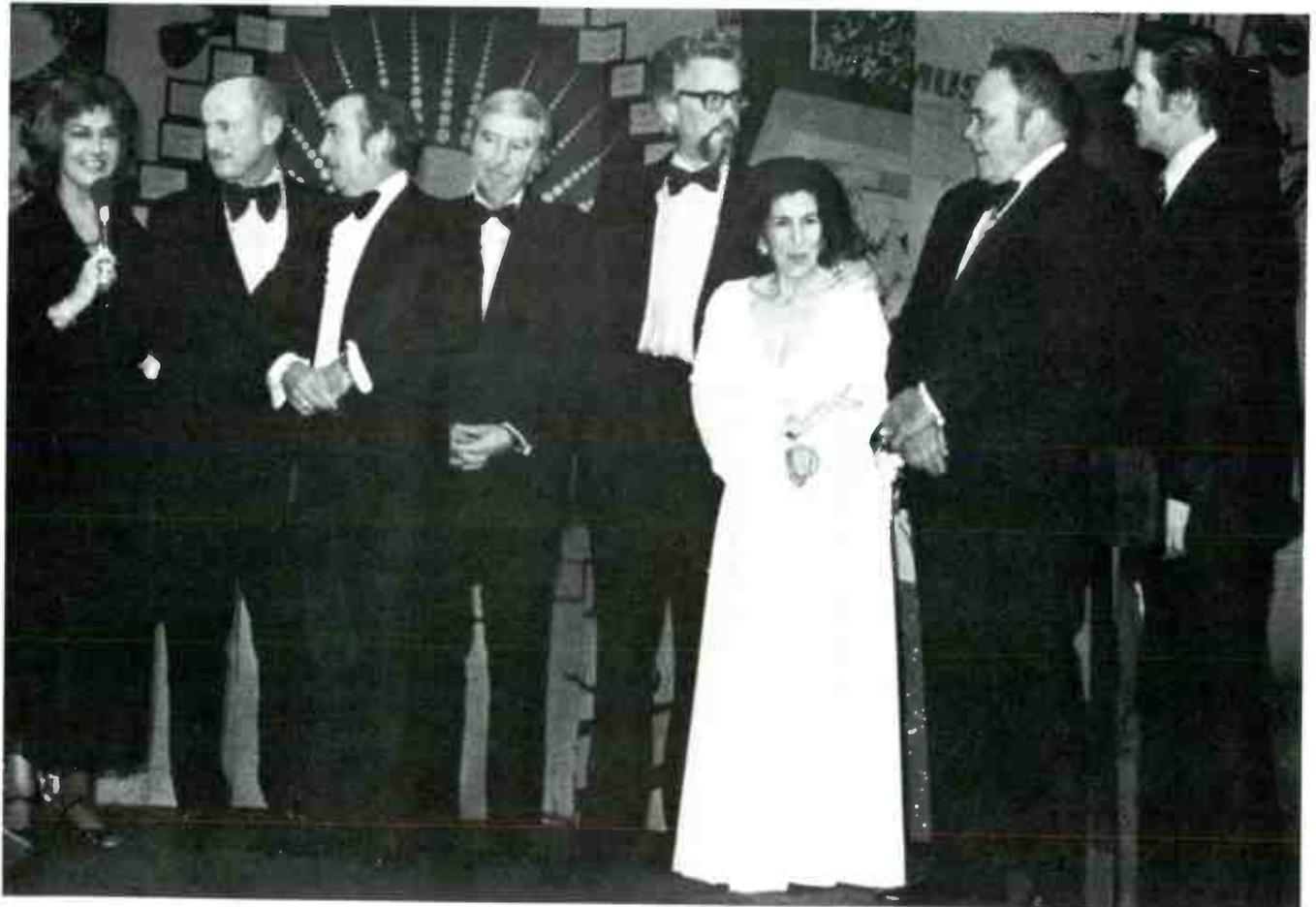


*Mr. & Mrs. Johnny Rodriguez with Ed Cramer and Frances Preston*

Girl," written by **Norro Wilson**, **Billy Sherrill** and **Rory Bourke**, and published by **Al Gallico Music Corp.** and **Algee Music Corp.**; and "Tie A Yellow Ribbon Round the Ole Oak Tree," by **L. Russell Brown** and **Irwin Levine** and published by **Levine & Brown Music, Inc.**

"A Good Hearted Woman," by **Waylon Jennings** and **Willie Nelson**, published by **Baron Music Publishing Co.** and **Willie Nelson Music, Inc.**; "Have You Never Been Mellow," by **John Farrar**, published by **Irving Music, Inc.**; "I Honestly Love You," by **Jeff Barry** and **Peter Allen**, published by **Broadside Music, Inc.**, **Irving Music, Inc.** and **Woolnough Music, Inc.**; "If You've Got the Money I've Got the Time," by **Lefty Frizzell** and **Jim Beck**, published by **Peer International Corp.**; and "Misty Blue," by **Bob Montgomery** and published by **Tal-mont Music, Inc.** each received their third BMI Country awards.

Winners of second-year citations were "Crazy," by **Willie Nelson**, pub-



*When BMI first presented Country Awards 25 years ago, these personalities were among those honored. Here, they gather on stage with Frances Preston. They are: Gerry Teiffer, Faron Young, Wesley Rose, Boudleaux and Felice Bryant, Cliffie Stone and Fuzzy Owens.*

lished by Tree Publishing Co., Inc.; "Don't Be Angry," by **Wade Jackson**, published by Acuff-Rose Publications, Inc.; "I'm So Lonesome I Could Cry," by **Hank Williams**, published by Fred Rose Music, Inc.; "Then You Can Tell Me Goodbye," by **John D. Loudermilk**, published by Acuff-Rose Publications, Inc.; "('Til I Kissed You," by Don Everly, published by Acuff-Rose Publications, Inc. and "Together Again," by **Buck Owens**, published by Central Songs, Inc.

Also honored for 1974/75 performances was "Room Full of Roses," by **Tim Spencer**, published by Belinda Music, Inc. and for 1975/76 performances was "Broken Lady," by **Larry Gatlin**, published by First Generation Music Co.



*Frances Preston congratulates Mac Davis on the attainment of Million Performance status for three of his songs. They are "I Believe in Music," "Watchin' Scotty Grow" and "Baby, Don't Get Hooked on Me."*



*Crystal Gayle*

*Ed Cramer presents Dottie Rambo a special citation for her contributions to Gospel music.*

**CMA AWARDS**

One of the highlights of Country Music Week in Nashville in October was the Country Music Association awards presentation. Televised live on CBS from the stage of the new Grand Ole Opry, the show had several memorable moments.

One of the most notable was when **Merle Travis** was named to the Country Music Hall of Fame. The innovative guitarist, songwriter, actor and performer is profiled in this issue.

Other winners singled out during the proceedings included **Roger Bowling** and **Hal Bynum** for their "Lucille," voted "Song of the Year." The Kenny Rogers version won "Single of the Year" honors.

**Crystal Gayle** was the "Female Vo-

calist of the Year" victor. The **Statler Brothers** (**Don Reid, Harold Reid, Lewis De Witt** and **Phillip Balsey**) was named "Vocal Group of the Year." **Roy Clark** walked off with "Instrumentalist of the Year" award.

Among the other winners were **Jim Ed Brown/Helen Cornelius**, "Vocal Duo of the Year" and the **Original Texas Playboys**, including **Joe Ferguson**, "Instrumental Group of the Year."

**Johnny Cash** served as host for the program. Many leading Country artists appeared on this occasion, including **Bill Anderson, Chet Atkins, June Carter, Roy Clark, Jerry Clower, Mac Davis, Freddy Fender, Crystal Gayle, Merle Haggard, Loretta Lynn, Dolly Parton, Charley Pride, Jerry Reed, The**



*Merle Travis*

*CMA Awards Show, a Television Salute . . . (first row) Ronnie Milsap, Roy Clark, Helen Cornelius, Jim Ed Brown (second row) Roger Bowling, Kenny Rogers, Hal Bynum (third row) Crystal Gayle, Merle Travis, The Statler Brothers (fourth row) Original Texas Playboys, instrumental group winners.*





*Nashville Songwriters Association Hall of Famers: (first row) Danny Dill, Merle Haggard, Marijohn Wilkin, Felice Bryant, Mrs. Woody Guthrie, (second row) Jack Clement, Vaughn Horton, Pee Wee King, Boudleaux Bryant, Harlan Howard, Johnny Cash (third row) Don Robertson, Curly Putman, Governor Jimmie Davis, Vic McAlpin and John D. Loudermilk.*



**Statler Brothers, Mel Tillis, Conway Twitty, Don Williams and Tammy Wynette.**

**NSA  
HALL OF  
FAME**

During Country Music Week, the Nashville Songwriters Association International inducted four new members into its Hall of Fame: **Johnny Cash**, the late **Woody Guthrie**, **Merle Haggard** and **Kris Kristofferson**.

The ceremonies and dinner were held at Sheraton South in Music City, October 9. A capacity crowd of 485 people from the music industry was on hand to view the presentations made by **Marijohn Wilkin**, **Felice and Boudleaux Bryant**, **Harlan Howard** and **Jack Clement**.

Charcoal portraits of the new Hall of Fame members, which were unveiled during the ceremonies, are on display at the Nashville Songwriters Association International Building: 25 Music Square West.

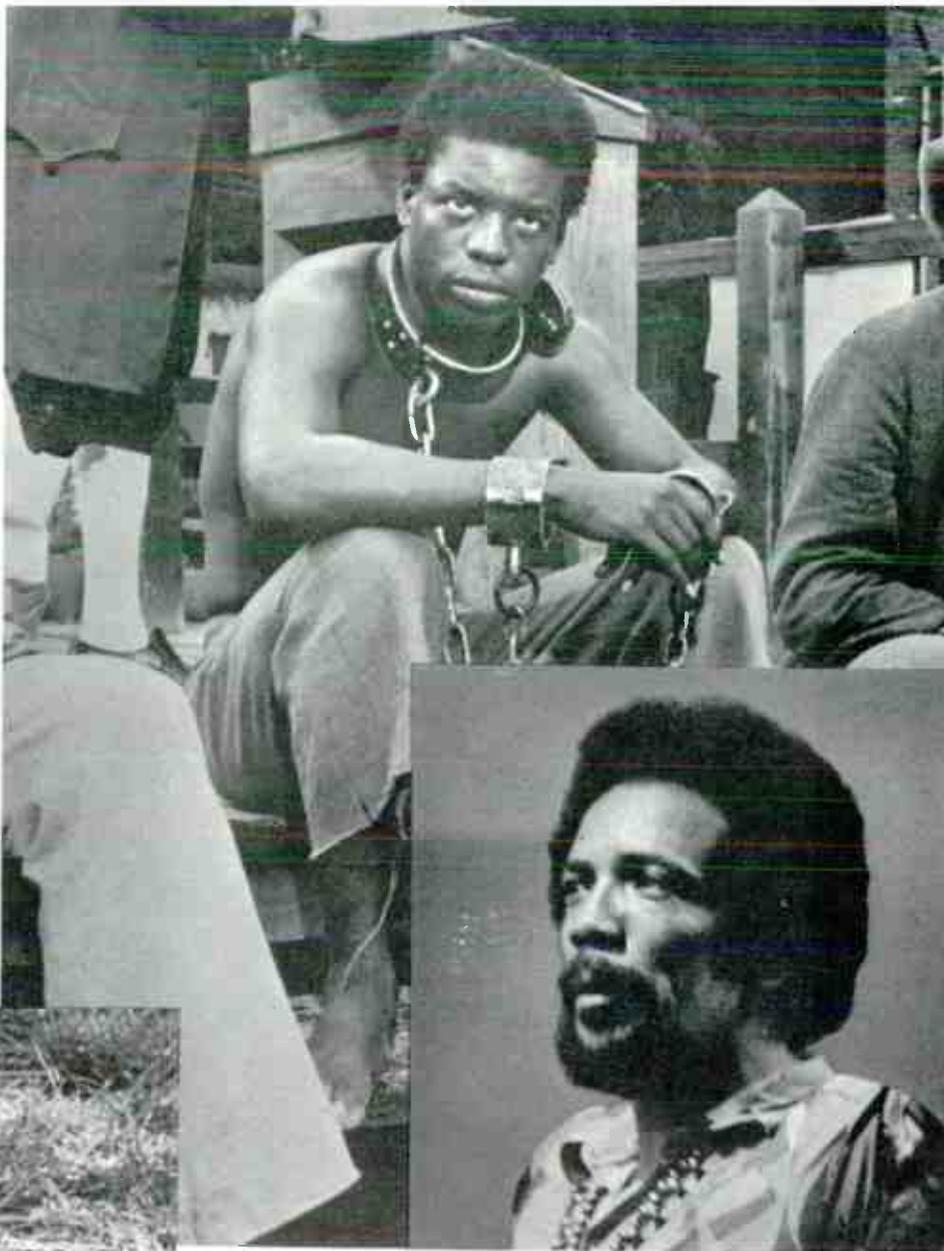
*Kris Kristofferson, Woody Guthrie*

**JONES,  
ROSENMAN  
WIN EMMYS**

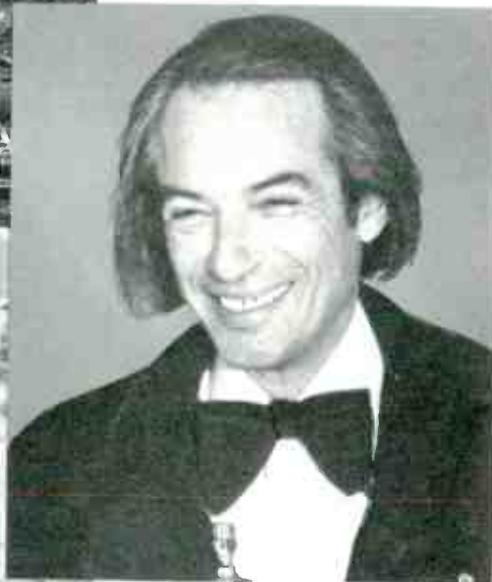
When the Emmys of the National Academy of Television Arts and Sciences were handed out this year, BMI affiliates were prominent in the music composition categories. The awards, aired on September 12 via NBC-TV, named **Quincy Jones** and **Leonard Rosenman** as Emmy winners.

Jones won for Outstanding Achievement in Music Composition for a Series (Dramatic Underscore). The program: part I of *Roots*, seen January 23 on ABC-TV. Gerald Fried shared the Emmy.

Rosenman won for Outstanding Achievement in Music Composition for a Special (Dramatic Underscore). The program: *Sybil*, seen as an NBC-TV Big Event, November 14, 15, 1976. Alan Bergman and Marilyn Bergman shared the award.



*Quincy Jones, whose Emmy winning score was heard in "Roots."*



*Leonard Rosenman's music for "Sybil" took an Emmy.*



**COMPOSERS,  
CRITICS  
HONOREO**

On September 2, BMI played host to composers and performers participating in the Celebration of Black Composers, sponsored by the New York Philharmonic. Also honored by BMI were the convention delegates to the Music Critics Association of America. More than 180 guests were greeted at a luncheon by Edward M. Cramer, James G. Roy Jr., assistant vice president, Concert Music Administration, and other staff members and executives of the licensing organization.

During the week-long concert series at New York's Lincoln Center,

August 29 to September 2, a number of BMI-affiliates received performances. Among them: **T. J. Anderson**, Professor and Chairman, Music Dept., Tufts University; **David Baker**, Associate Professor, School of Music, Indiana University; **Roque Cordero**, Professor of Music, Illinois State University; **Ulysses Kay**, Professor of Music, Lehman College; **Hale Smith**, Professor of Music, University of Connecticut; **Leon Thompson**, assistant conductor and Educational Director, N.Y. Philharmonic, and **Dorothy Rudd Moore**, who teaches privately in New York City.

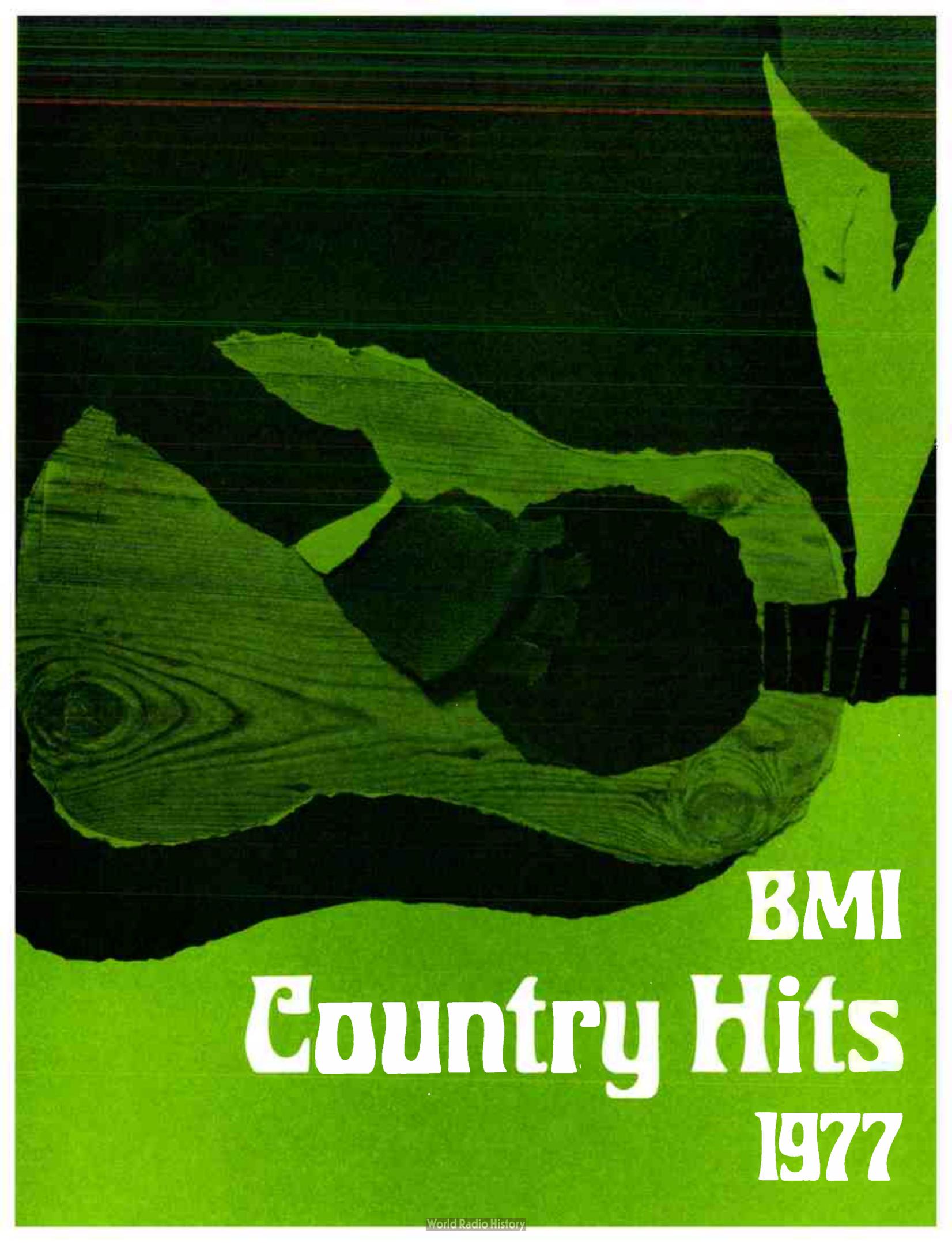
Attending the BMI luncheon were

the following performers: pianists Leon Bates and Natalie Hinderas; soprano Irene Oliver; tenor William Brown; Sanford Allen, violinist and Nathan Carter, conductor of the Morgan State University Chorus.

Among the delegates of the Music Critics Association attending were Raoul Abdul, *The Amsterdam News*; Richard Dyer, *The Boston Globe* and John Rockwell, *The New York Times*. Also, Richard Freed, program annotator for the Philadelphia Orchestra and Elliot Galkin, music critic of *The Baltimore Sun* and president of the Peabody Conservatory and the Music Critics Association.

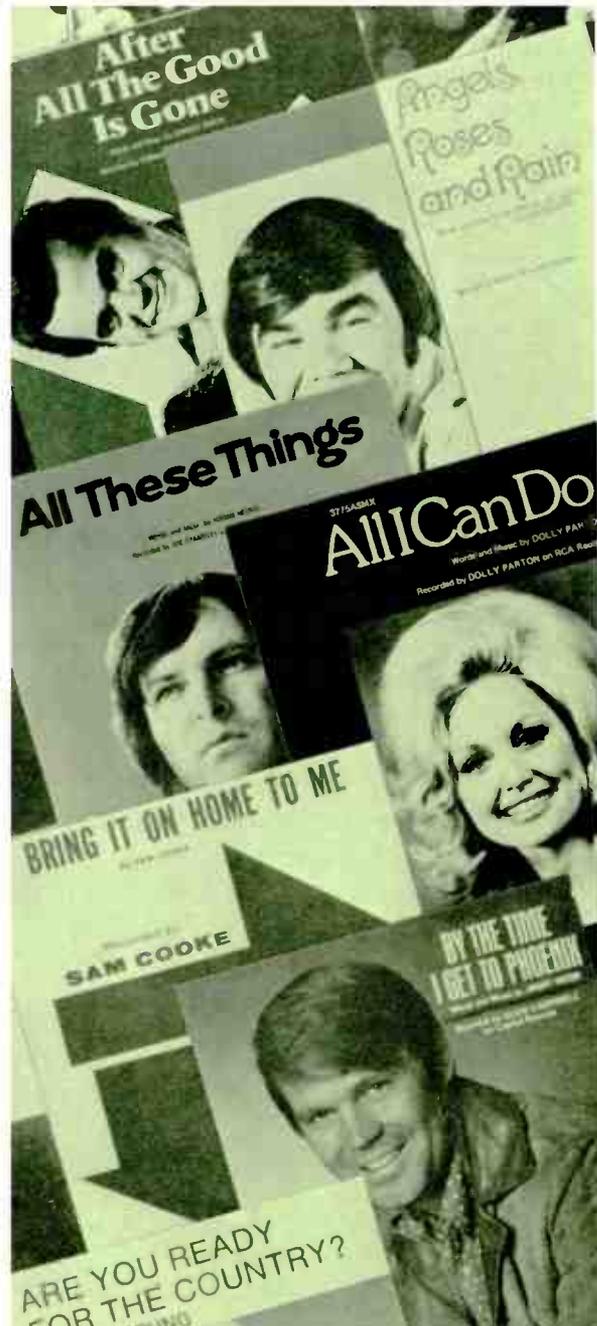
*Composers Honored . . . pictured are (first row) Leon Thompson, Ulysses Kay, T. J. Anderson (second row) Harriet Davison, Adolphus Hailstork, Undine Smith Moore (third row) Hale Smith, Dorothy Rudd Moore, Howard Swanson (fourth row) Roque Cordero, George Walker, David Baker, Olly Wilson.*





**BMI**  
**Country Hits**  
**1977**

# BMI Country



**AFTER ALL THE GOOD IS GONE**  
Conway Twitty  
Twitty Bird Music Publishing Co.  
MCA: Conway Twitty

**ALL I CAN DO**  
Dolly Parton  
Owepar Publishing, Inc.  
RCA: Dolly Parton

**ALL THESE THINGS**  
Allen Toussaint  
Tune-Kel Publishing Co., Inc.  
Dot: Joe Stampley

**ANGELS, ROSES, AND RAIN**  
Jim Zerface, William Zerface,  
Bob Morrison (ASCAP)  
Combine Music Corp.  
Music City Music, Inc. (ASCAP)  
RCA: Dickey Lee

**ARE YOU READY FOR THE COUNTRY?**  
Neil Young  
Silver Fiddle Music  
RCA: Waylon Jennings

★**BEHIND CLOSED DOORS**  
4th Award  
Kenny O'Dell  
House of Gold Music, Inc.  
Memory Lane: Charlie Rich

**BRING IT ON HOME TO ME**  
Sam Cooke  
Kags Music Corp.  
Playboy: Mickey Gilley

**BROKEN DOWN IN TINY PIECES**  
John Adrian  
Pick A Hit Music  
Dot: Billy "Crash" Craddock

**BUTTERFLY FOR BUCKY**  
Douglas Cox, Bobby Goldsboro  
Unart Music Corp.  
United Artists: Bobby Goldsboro

★**BY THE TIME I GET TO PHOENIX**  
10th Award  
Jim Webb  
The EMP Company  
Capitol: Glen Campbell

**THE CALL**  
Gene MacLellan (PRO Canada)  
Beechwood Music Corp.  
Capitol: Anne Murray

**CAN'T YOU SEE**  
Toy Caldwell  
No Exit Music  
RCA: Waylon Jennings

**COWBOY**  
Ron Fraser, Harry Shannon (ASCAP)  
ATV Music Corp.  
Welbeck Music Corp. (ASCAP)  
RCA: Eddy Arnold

**CRAZY**  
2nd Award  
Willie Nelson  
Tree Publishing Co., Inc.  
Asylum: Linda Ronstadt

**DON'T BE ANGRY**  
2nd Award  
Wade Jackson  
Acuff-Rose Publications, Inc.  
Dot: Donna Fargo

**DON'T PULL YOUR LOVE**  
Dennis Lambert, Brian Potter  
ABC/Dunhill Music, Inc.  
Capitol: Glen Campbell



# Awards 1977

(★) Denotes Million Performance Song Throughout Listing.

**DON'T STOP IN MY WORLD  
(IF YOU DON'T MEAN TO STAY)**

Ray Pennington  
Show Biz Music  
RCA: Billy Walker

**DON'T THE GIRLS ALL GET  
PRETTIER AT CLOSING TIME**

Baker Knight  
Singletree Music Co., Inc.  
Playboy: Mickey Gilley

**THE DOOR'S ALWAYS OPEN**

Dickey Lee, Bob McDill  
Jack Music, Inc.  
RCA: Dave & Sugar

**DRINKIN' MY BABY (OFF MY MIND)**

Eddie Rabbitt, Even Stevens  
Belinda Music, Inc., Debdave Music  
Elektra: Eddie Rabbitt

**EL PASO CITY**

Marty Robbins  
Mariposa Music, Inc.  
Columbia: Marty Robbins

**EVERY NOW AND THEN**

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

**FASTER HORSES**

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

**FLASH OF FIRE**

Hoyt Axton, Catherine Smith  
Lady Jane Music  
A&M: Hoyt Axton

**★FOR THE GOOD TIMES**

7th Award  
Kris Kristofferson  
Buckhorn Music Publishing Co., Inc.  
Columbia: Ray Price

**FOREVER LOVERS**

Sterling Whipple  
Tree Publishing Co., Inc.  
Columbia: Mac Davis

**FOX ON THE RUN**

Tony Hazzard (PRS)  
Dick James Music, Inc.  
Mercury: Tom T. Hall

**THE GAMES THAT DADDIES PLAY**

Conway Twitty  
Twitty Bird Music Publishing Co.  
MCA: Conway Twitty

**★GENTLE ON MY MIND**

9th Award  
John Hartford  
Ensign Music Corp.  
Capitol: Glen Campbell

**GOLDEN RING**

Bobby Braddock, Rafe Van Hoy  
Tree Publishing Co., Inc.  
Epic: George Jones & Tammy Wynette

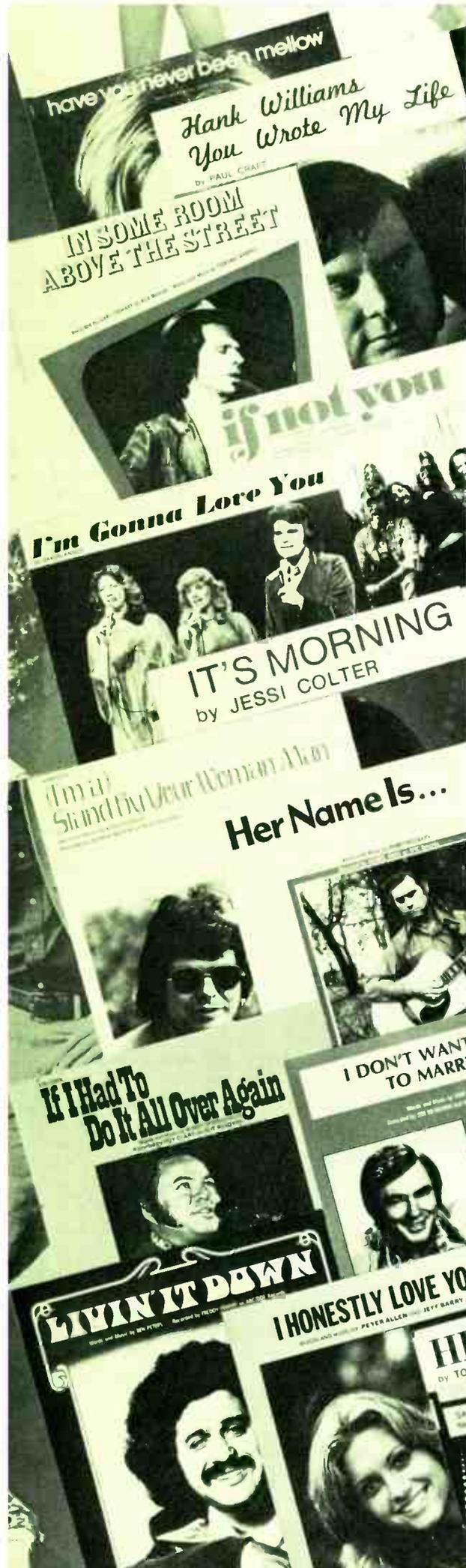
**A GOOD HEARTED WOMAN**

3rd Award  
Waylon Jennings, Willie Nelson  
Baron Music Publishing Co.,  
Willie Nelson Music, Inc.  
RCA: Waylon Jennings & Willie Nelson

**GOOD WOMAN BLUES**

Ken McDuffie  
Sawgrass Music Publishers, Inc.  
MCA: Mel Tillis





**HANK WILLIAMS YOU WROTE MY LIFE**  
 Paul Craft  
 Acuff-Rose Publications, Inc.  
 Columbia: Moe Bandy

★**HAVE YOU NEVER BEEN MELLOW**  
 3rd Award  
 John Farrar (PRS)  
 Irving Music, Inc.  
 MCA: Oliva Newton-John

**HEART HEALER**  
 Tom Gmeiner, John Greenebaum  
 Sawgrass Music Publishers, Inc.  
 MCA: Mel Tillis

**HER NAME IS**  
 Bobby Braddock  
 Tree Publishing Co., Inc.  
 Epic: George Jones

**HERE'S SOME LOVE**  
 Richard Mainegra, William Roberts  
 Screen Gems-EMI Music, Inc.  
 MCA: Tanya Tucker

**I COULDN'T BE ME WITHOUT YOU**  
 Billy Joe Shaver  
 Return Music  
 Mercury: Johnny Rodriguez

**I DON'T WANT TO HAVE TO MARRY YOU**  
 Fred Imus, Philip Sweet  
 Blackwood Music, Inc., Imusic, Inc.  
 RCA: Jim Ed Brown & Helen Cornelius

★**I HONESTLY LOVE YOU**  
 3rd Award  
 Peter Allen, Jeff Barry  
 Broadside Music, Inc.,  
 Irving Music, Inc.,  
 Woolnough Music, Inc.  
 MCA: Olivia Newton-John

**I'M A STAND BY MY WOMAN MAN**  
 Kent Robbins, Billy Sherrill,  
 Tammy Wynette  
 Al Gallico Music Corp.,  
 Pi-Gem Music Publishing Co., Inc.  
 RCA: Ronnie Milsap

**I'M GONNA LOVE YOU**  
 Baker Knight  
 Dunbar Music, Inc.  
 RCA: Dave & Sugar

★**I'M SO LONESOME I COULD CRY**  
 2nd Award  
 Hank Williams  
 Fred Rose Music, Inc.  
 Mercury: Terry Bradshaw

**IF I HAD TO DO IT ALL OVER AGAIN**  
 Bobby Springfield  
 House of Gold Music, Inc.  
 Dot: Roy Clark

**IF LOVE WAS A BOTTLE OF WINE**  
 Sterling Whipple  
 Tree Publishing Co., Inc.  
 Dot: Tommy Overstreet

**IF NOT YOU**  
 Dennis Locorriere  
 Horse Hairs Music, Inc.  
 Capitol: Dr. Hook

**IF YOU'VE GOT THE MONEY (I'VE GOT THE TIME)**  
 3rd Award  
 Jim Beck, Lefty Frizzell  
 Peer International Corp.  
 Columbia: Willie Nelson

**IN SOME ROOM ABOVE THE STREET**  
 Sterling Whipple  
 Tree Publishing Co., Inc.  
 RCA: Gary Stewart

**IT'S MORNING**  
 Jessi Colter  
 Baron Music Publishing Co.  
 Capitol: Jessi Colter

**LIARS ONE, BELIEVERS ZERO**  
 Glenn Martin  
 Tree Publishing Co., Inc.  
 MCA: Bill Anderson

**LIVIN' IT DOWN**  
 Ben Peters  
 Ben Peters Music, Crazy Cajun Music  
 Dot: Freddy Fender

**LONE STAR BEER AND BOB WILLS MUSIC**  
Red Steagall, Glenn Sutton  
Otter Creek Music,  
Rodeo Cowboy Music, Inc.  
Dot: Red Steagall

**LONELY TEARDROPS**  
Tyran Carlo, Berry Gordy,  
Gwendolyn Gordy  
Merrimac Music Corp.  
Dot: Narvel Felts

**LOVE IS THIN ICE**  
Geoff Morgan  
Barken Music,  
Pi-Gem Music Publishing Co., Inc.  
Dot: Barbara Mandrell

**LOVE REVIVAL**  
Tom Gmeiner, John Greenebaum  
Sawgrass Music Publishers, Inc.  
MCA: Mel Tillis

**LUCILLE**  
Roger Bowling, Hal Bynum  
Andite Invasion, ATV Music Corp.  
United Artists: Kenny Rogers

★ **MISTY BLUE**  
3rd Award  
Bob Montgomery  
Talmont Music, Inc.  
United Artists: Billie Jo Spears

**MOODY BLUE**  
Mark James  
Screen Gems-EMI Music, Inc.  
RCA: Elvis Presley

★ **THE MOST BEAUTIFUL GIRL**  
4th Award  
Rory Bourke, Billy Sherrill,  
Norro Wilson  
Al Gallico Music Corp.,  
Algee Music Corp.  
Epic: Charlie Rich

**MY EYES CAN ONLY SEE AS FAR AS YOU**  
Naomi Martin, Jimmy Payne  
Ensign Music Corp.  
RCA: Charley Pride

**9,999,999 TEARS**  
Rasie M. Bailey  
Lowery Music Co., Inc.  
RCA: Dickey Lee

**ONE PIECE AT A TIME**  
Wayne Kemp  
Tree Publishing Co., Inc.  
Columbia: Johnny Cash

**ONE OF THESE DAYS**  
Earl Montgomery  
Altam Music Corp.  
Reprise: Emmylou Harris

**ONLY SIXTEEN**  
Sam Cooke  
Kags Music Corp.  
Capitol: Dr. Hook

**PEANUTS AND DIAMONDS**  
Bobby Braddock  
Tree Publishing Co., Inc.  
MCA: Bill Anderson

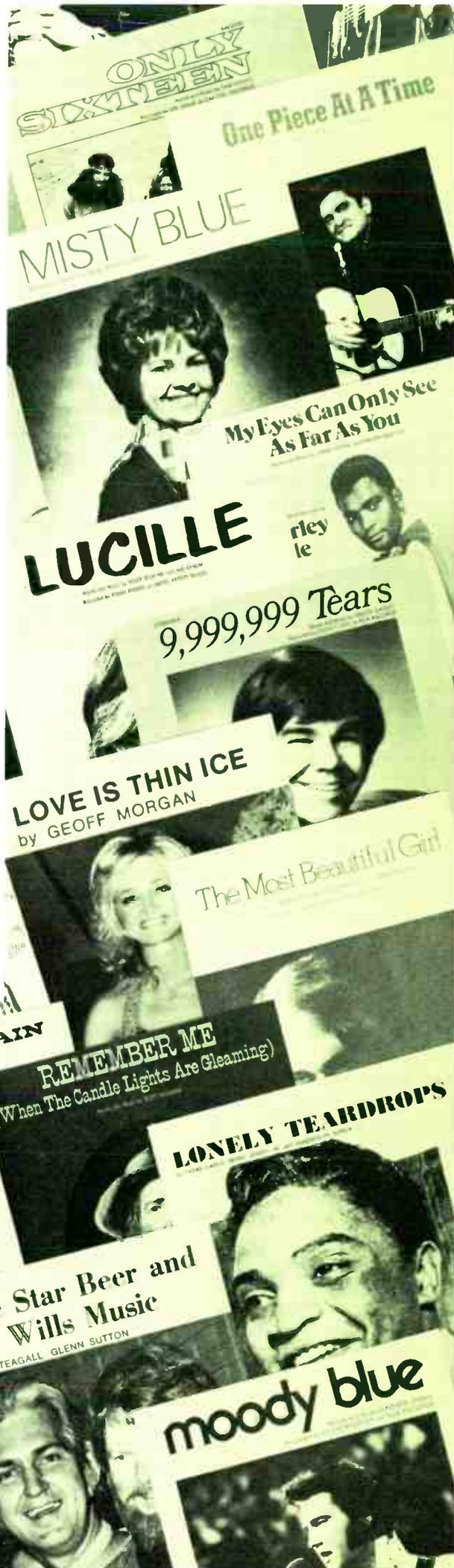
**REMEMBER ME (WHEN THE CANDLELIGHTS ARE GLEAMING)**  
Scott Wiseman  
Vogue Music, Inc.  
Columbia: Willie Nelson

**RIDIN' RAINBOWS**  
Jan Crutchfield, Connie Ethridge,  
Susan Pugh (ASCAP)  
Big Paddle Wheel Music (ASCAP)  
Dixie Jane Music, Inc.  
MCA: Tanya Tucker

**ROCKY MOUNTAIN MUSIC**  
Eddie Rabbitt  
Briarpatch Music  
Elektra: Eddie Rabbitt

**THE ROOTS OF MY RAISING**  
Tommy Collins  
Blue Book Music  
Capitol: Merle Haggard

**SAY IT AGAIN**  
Bob McDill  
Hall-Clement Publications  
(a division of Vogue Music, Inc.)  
Dot: Don Williams





THINKING OF A RENDEZVOUS

SWEET DREAMS  
By DON GIBSON

Say You'll Stay Until Tomorrow

TEDDY BEAR

She'll Throw Stones At You

That's What Made Me Love You

SHE NEVER KNEW ME

tie a yellow ribbon round the ole oak tree

STRANGER

Solitary Man  
by NEIL DIAMOND

Saying Hello, Saying I Love You,  
Saying Goodbye

Till I Can Make It On My Own

SUSPICIOUS MINDS  
Words and Music by Mark James

THINGS  
by Bobby Darin

**SAY YOU'LL STAY UNTIL TOMORROW**  
Roger Greenaway (PRS),  
Barry Mason (PRS)  
Dick James Music, Inc.  
Epic: Tom Jones

**SAYING HELLO, SAYING I LOVE YOU, SAYING GOODBYE**  
Jeff Barry, Bradley Burg,  
Dene Hofheinz (ASCAP)  
Don Kirshner Music, Inc.,  
Kirshner Songs, Inc. (ASCAP),  
Steeple Chase Music  
RCA: Jim Ed Brown & Helen Cornelius

**SHE NEVER KNEW ME**  
Wayland Holyfield, Bob McDill  
Hall-Clement Publications  
(a division of Vogue Music, Inc.),  
Maplehill Music,  
Vogue Music, Inc.  
Dot: Don Williams

**SHE'LL THROW STONES AT YOU**  
Al Cartee, Vic Dana, George Soule  
Al Cartee Music  
Capitol: Freddie Hart

**SOLITARY MAN**  
Neil Diamond  
Tallyrand Music, Inc.  
Hitsville: T. G. Sheppard

**SOMEBODY SOMEWHERE (DON'T KNOW WHAT HE'S MISSIN' TONIGHT)**  
Lola Jean Dillon  
Coal Miners Music, Inc.  
MCA: Loretta Lynn

**SOUTHERN NIGHTS**  
Allen Toussaint  
Marsaint Music, Inc.,  
Warner-Tamerlane Publishing Corp.  
Capitol: Glen Campbell

**STRANGER**  
Kris Kristofferson  
Resaca Music Publishing Co.  
Columbia: Johnny Duncan

**SUSPICIOUS MINDS**  
Mark James  
Screen Gems-EMI Music, Inc.  
RCA: Waylon Jennings & Jessi Colter

**SWEET DREAMS**  
5th Award  
Don Gibson  
Acuff-Rose Publishing Co., Inc.  
Reprise: Emmylou Harris

**TEDDY BEAR**  
Billy Joe Burnette, Tommy Hill,  
Dale Royal, Red Sovine  
Cedarwood Publishing Co., Inc.  
Starday: Red Sovine

**THAT'S WHAT MADE ME LOVE YOU**  
Lawrence Shoberg  
Stallion Music, Inc.  
MCA: Bill Anderson & Mary Lou Turner

**THEN YOU CAN TELL ME GOODBYE**  
2nd Award  
John D. Loudermilk  
Acuff-Rose Publications, Inc.  
Capitol: Glen Campbell

**THINGS**  
Bobby Darin  
The Hudson Bay Music Company  
Capitol: Anne Murray

**THINKING OF A RENDEZVOUS**  
Bobby Braddock, Sonny Throckmorton  
Tree Publishing Co., Inc.  
Columbia: Johnny Duncan

★ **TIE A YELLOW RIBBON ROUND THE OLE OAK TREE**  
4th Award  
L. Russell Brown, Irwin Levine  
Levine & Brown Music, Inc.  
Bell: Tony Orlando & Dawn

**'TILL I CAN MAKE IT ON MY OWN**  
George Richey, Billy Sherrill,  
Tammy Wynette  
Algee Music Corp., Altam Music Corp.  
Epic: Tammy Wynette

**('TIL) I KISSED YOU**

2nd Award  
Don Everly  
Acuff-Rose Publications, Inc.  
Columbia: Connie Smith

**TILL THE RIVERS ALL RUN DRY**

Wayland Holyfield, Don Williams  
Maplehill Music, Vogue Music, Inc.  
Dot: Don Williams

**TOGETHER AGAIN**

2nd Award  
Buck Owens  
Central Songs, Inc.  
Reprise: Emmylou Harris

**TORN BETWEEN TWO LOVERS**

Phillip Jarrell, Peter Yarrow (ASCAP)  
Muscle Shoals Sound Pub. Co., Inc.  
Silver Dawn Music (ASCAP)  
Ariola America: Mary MacGregor

**TWO DOLLARS IN THE JUKEBOX**

Eddie Rabbitt  
Briarpatch Music  
Elektra: Eddie Rabbitt

**WALK SOFTLY**

Van McCoy  
Van McCoy Music, Inc.,  
Warner-Tamerlane Publishing Corp.  
Dot: Billy "Crash" Craddock

**WHAT I'VE GOT IN MIND**

Kenny O'Dell  
House of Gold Music, Inc.  
United Artists: Billie Jo Spears

**A WHOLE LOTTA THINGS TO SING ABOUT**

Ben Peters  
Pi-Gem Music Publishing Co., Inc.  
RCA: Charley Pride

**WICHITA JAIL**

Charlie Daniels  
Night-Time Music, Inc.  
Epic: The Charlie Daniels Band

**YOU AND ME**

George Richey, Billy Sherrill  
Algee Music Corp.  
Epic: Tammy Wynette

**YOU'LL LOSE A GOOD THING**

Barbara Ozen  
Crazy Cajun Music,  
Jamie Music Publishing Co.  
Dot: Freddy Fender

**YOU NEVER MISS A REAL GOOD THING**

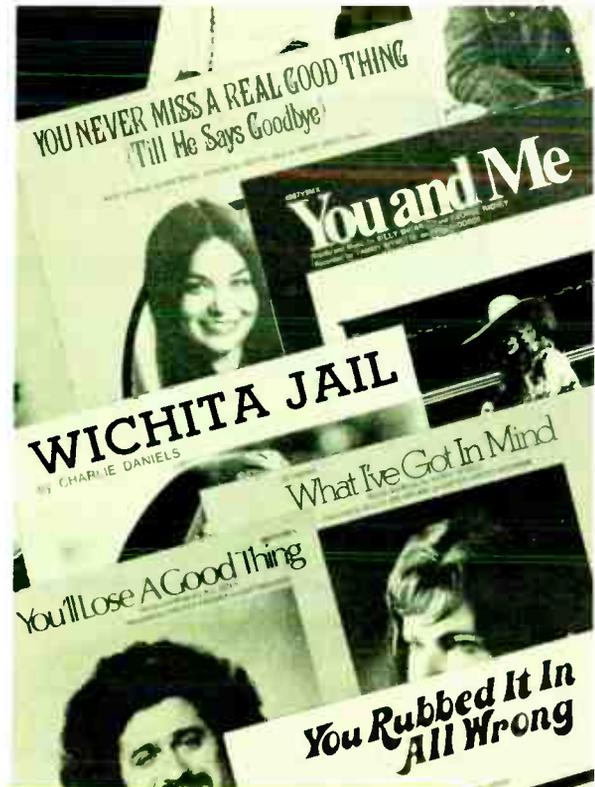
Bob McDill  
Hall-Clement Publications  
(a division of Vogue Music, Inc.)  
United Artists: Crystal Gayle

**YOU RUBBED IT IN ALL WRONG**

John Adrian  
Pick A Hit Music  
Dot: Billy "Crash" Craddock

**YOUR PICTURE IN THE PAPER**

Don Reid  
American Cowboy Music Co.  
Mercury: The Statler Brothers



At the BMI Country Awards Dinner, held in Nashville, October 11, 1977, the Burton Award honoring the Most Performed Song went to MISTY BLUE written by Bob Montgomery, published by Talmont Music, Inc. First presented in 1969, the Burton Award is a crystal and aluminum plaque. The roster of Most Performed Country Songs includes:

- |  |  |   |
|--|--|---|
| <p>1976<br/><b>WHEN WILL I BE LOVED</b><br/>Phil Everly<br/>Acuff-Rose Publications, Inc.</p>                                  | <p>1975<br/><b>★IF YOU LOVE ME (LET ME KNOW)</b><br/>John Rostill (PRS)<br/>Al Gallico Music Corp.</p>   | <p>1974<br/><b>★LET ME BE THERE</b><br/>John Rostill (PRS)<br/>Al Gallico Music Corp.</p>               |
| <p>1973<br/><b>THE HAPPIEST GIRL IN THE WHOLE U.S.A.</b><br/>Donna Fargo<br/>Algee-Music Corp.<br/>Prima-Donna Music Corp.</p> | <p>1972<br/><b>★HELP ME MAKE IT THROUGH THE NIGHT</b><br/>Kris Kristofferson<br/>Combine Music Corp.</p> | <p>1971<br/><b>★(I Never Promised You A) ROSE GARDEN</b><br/>Joe South<br/>Lowery Music Co., Inc.</p>   |
| <p>1968, 1969, 1970<br/><b>★GENTLE ON MY MIND</b><br/>John Hartford<br/>Glaser Publications, Inc.</p>                          | <p>1967<br/><b>★RELEASE ME</b><br/>Eddie Miller,<br/>W. S. Stevenson<br/>Four Star Music Co., Inc.</p>   | <p>1966<br/><b>ALMOST PERSUADED</b><br/>Glenn Sutton,<br/>Billy Sherrill<br/>Al Gallico Music Corp.</p> |



# Twenty-five years ago we first honored the world's greatest Country songwriters. We're still doing it!

Our heartiest congratulations to the writers of the  
101 most performed BMI Country Songs  
from April 1, 1976 to March 31, 1977.

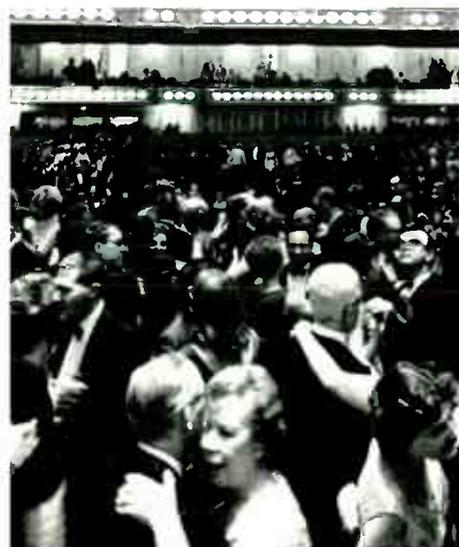
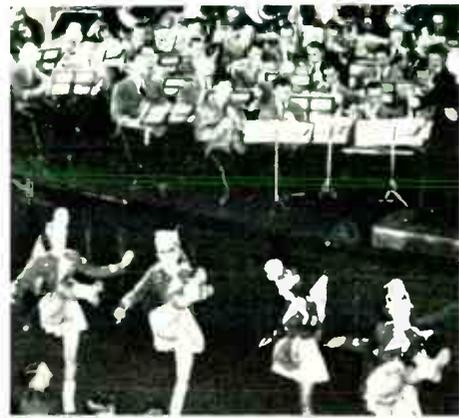
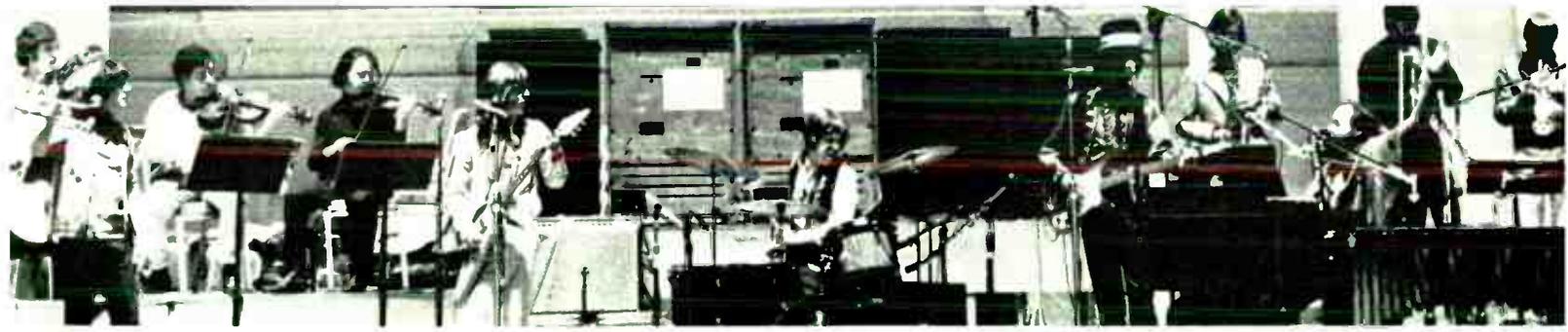
John Adrian  
Hoyt Axton  
Rasie M. Bailey  
Jim Beck  
Rory Bourke  
Roger Bowling  
Bobby Braddock  
L. Russell Brown  
Bradley Burg  
Billy Joe Burnette  
Hal Bynum  
Toy Caldwell  
Al Cartee  
Tommy Collins  
Jessi Colter  
Douglas Cox  
Paul Craft  
Jan Crutchfield  
Vic Dana  
Charlie Daniels  
Bobby Darin  
Mac Davis  
Neil Diamond  
Lola Jean Dillon  
Connie Ethridge  
Don Everly  
John Farrar (PRS)  
Ron Fraser  
Lefty Frizzell  
Don Gibson  
Tom Gmeiner  
Bobby Goldsboro  
Roger Greenaway (PRS)  
John Greenebaum  
Tom T. Hall

John Hartford  
Tony Hazzard (PRS)  
Tommy Hill  
Wayland Holyfield  
Fred Imus  
Wade Jackson  
Mark James  
Phillip Jarrell  
Waylon Jennings  
Wayne Kemp  
Baker Knight  
Kris Kristofferson  
Dennis Lambert  
Dickey Lee  
Irwin Levine  
Dennis Locorriere  
John D. Loudermilk  
Gene MacLellan (PRO Canada)  
Richard Mainegra  
Glenn Martin  
Naomi Martin  
Barry Mason (PRS)  
Bob McDill  
Ken McDuffie  
Bob Montgomery  
Earl Montgomery  
Geoff Morgan  
Willie Nelson  
Kenny O'Dell  
Buck Owens  
Barbara Ozen  
Dolly Parton  
Jimmy Payne  
Ray Pennington  
Ben Peters

Brian Potter  
Eddie Rabbitt  
Don Reid  
George Richey  
Kent Robbins  
Marty Robbins  
William Roberts  
Dale Royal  
Billy Joe Shaver  
Billy Sherrill  
Lawrence Shoberg  
Catherine Smith  
George Soule  
Red Sovine  
Bobby Springfield  
Red Steagall  
Even Stevens  
Glenn Sutton  
Philip Sweet  
Sonny Throckmorton  
Allen Toussaint  
Conway Twitty  
Rafe Van Hoy  
Jim Webb  
Sterling Whipple  
Don Williams  
Hank Williams  
Norro Wilson  
Scott Wiseman  
Tammy Wynette  
Neil Young  
Jim Zerface  
William Zerface

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





*The Many  
Worlds of  
Music and  
You*



# The Many Worlds of Music and You



The first music was made on a crude instrument and its creator probably rewarded with food or trinkets and eventually some special place in society. Rewards like these and the increase of public appetite for music tended to encourage creativity, and provide incentive to develop new ideas and improve skills. Music became an increasingly significant part of life.

With time the context changed. But the centuries-old need for financial and practical encouragement of writers and publishers still remains vital if music is to sustain the tremendous contributions it makes daily to contemporary society.

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



BMI—Broadcast Music, Inc.—works to assure that this necessary encouragement is always forthcoming—when-ever and wherever it is needed.

Under United States copyright law one cannot perform copyrighted music without first obtaining permission to do so. When a song or a piece of music is played as part of services rendered by any sort of business, payment for use of that music must be made to the writers and publishers who own that music. Educational institutions have the same obligation. In general, they must also secure permission and pay license fees. This responsibility rests on the owners of each business or the authorities who administer educational organizations.

BMI is an intermediary in this music licensing transaction. It acts on behalf of thousands of writers and publishers, distributing to them the fees collected from users of music.

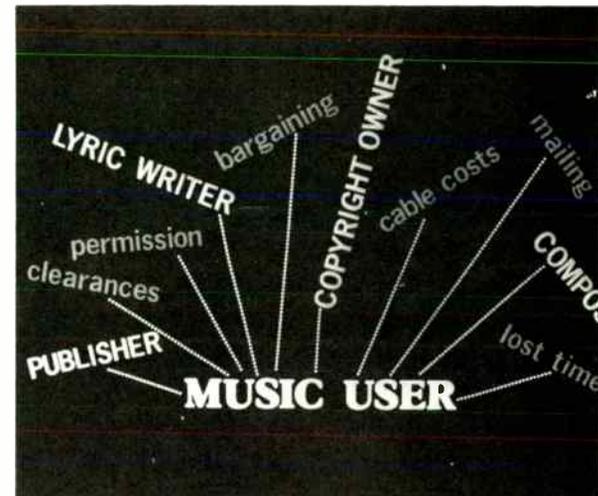
### UNLIMITED ACCESS TO THE BMI REPERTOIRE

A music user can try to deal directly with individual copyright owners, but experience accumulated over the past half century has shown that this is a difficult and frustrating task. Imagine trying to locate each individual copyright owner—not only in the United States but around the world. Even if one had the time, the copyright information, and the facilities, such a situation would inevitably restrict choice of music. It would disappoint American audiences who demand unlimited access to all of the many worlds of contemporary music.

*Federal protection of the songwriter: The new United States Copyright Law, effective January 1, 1978.*



*Educational institutions: payment obligation.*



*The music user and the music business.*



*BMI puts them all together under one roof.*



BMI writers and publishers dominate music.

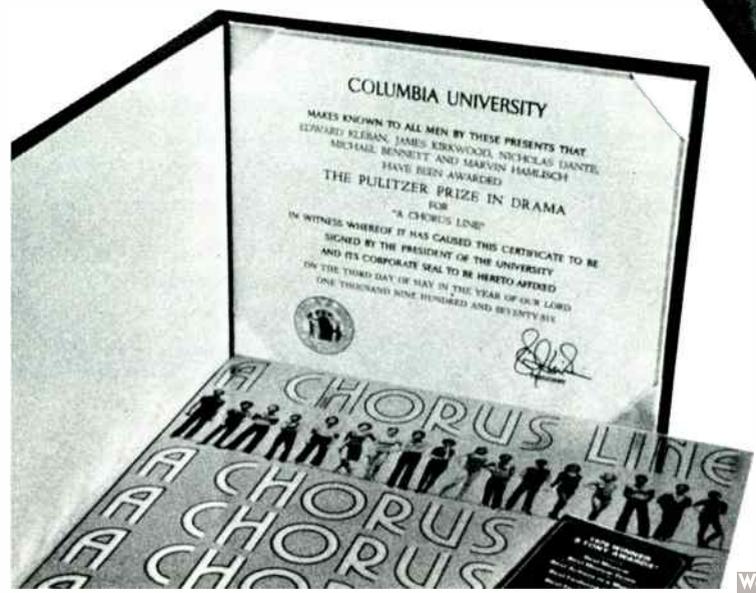
a necessary reserve. All income from international performances is distributed directly by BMI.

Payments to our writer and publisher affiliates are based on the performance of their music on American radio and television stations.

This places a heavy demand on BMI's royalty distribution operation. Its vast computer indices contain details of every writer and publisher affiliated with BMI. The computer can produce instant reference to this material—requested by song title or writer's name.

BMI's payments to copyright owners are determined from logged reports of some half-million broadcast hours submitted annually by radio and television networks and local TV, AM and FM outlets. Because there are so many stations, it is impossible to keep track of everything each one of them plays every day of the year. Instead, BMI regularly uses a scientifically chosen representative cross section of stations to supply complete information on all music performed. These lists or logs are put through a sophisticated data processing system. Every performance is multiplied by a factor which reflects the ratio of the number of station hours logged to the number broadcast.

Access to data similar to that used by the 95 regional editions of *TV Guide* provides us with information for a virtual census of all syndicated programs and motion pictures shown on local television.



BMI Wins Awards: l.-r.: Emmy, CMA, Oscar, Grammy, Tony and the Dove. In the foreground: the Pulitzer Prize.

BMI solves this problem by acting as a clearing house, making available the work of thousands of writers of music with hundreds of thousands of copyrighted musical works, with appropriate clearances and indemnification.

This service to users of music also benefits both creator and the public. By ensuring equitable distribution of license payments to writers and publishers, BMI encourages creativity and helps maintain a continuing flow of new music for every kind of audience.

The productivity of BMI writers and publishers dominates American music—listing of trade paper “Hot 100 Singles” and similar polls of audience acceptance always show BMI music in the majority, while industry awards read like a BMI membership roster. BMI music is the major factor in box-office record breaking motion pictures and longest running musicals. BMI’s outstanding catalog of symphonic music provides America’s concert and recital halls with a substantial portion of their programs. BMI music wins awards for motion picture scores, and gathers Pulitzer Prizes, Oscars, Grammys, Tony, Gospel Music Association and Country Music Association awards every year.

#### LICENSE FEE DISTRIBUTION

Solely a non-profit making music performing rights licensing body, BMI distributes all monies to affiliated writers and publishers, except for operating expenses and



*A radio station log submitted to BMI.*



*BMI's sophisticated data process system—  
An instantaneous recall of all information.*

*BMI logs some half-million hours of music on radio and TV networks and local TV, AM and FM outlets.*



*A virtual census of all films and programs in syndication that are shown on local TV.*



*The console: the heart of BMI's ultra-modern computer complex in New York.*



*A member of the BMI computer staff mounting disc pack on the disc drive.*



*Checking out tape drive, part of the new, extensive BMI computer operation.*

*Input to the computer's central processor.*



## ULTRA-MODERN COMPUTER COMPLEX

The computer operation of BMI equals that of most major corporations. Logged performance figures are fed into the computer to arrive at quarterly payments. The computer then calculates royalty earnings, generates statements, and prepares the checks.

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

BMI licenses are also offered to cable TV, Public Radio and TV, as well as a wide variety of other music users—theme parks, restaurants, nightclubs, discos, jukeboxes, concert halls, ballrooms, hotels, cruise ships, airlines, railroads, arenas, ball parks, skating rinks, bandstands and American schools, colleges and universities. In the past decade our educational system has become a major individual user of copyrighted music, programming a wide variety of entertainment intended to appeal both to student bodies and to the local communities it serves, as well as for educational purposes.

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

Because music knows no boundaries, BMI maintains reciprocal agreements with performing rights societies around the world. This assures collection of foreign royalties for American creators—and helps open up international markets for their works. Some 40,000 new U.S. titles are registered with BMI's electronically operated data base each year and made available to all societies.



**BEFORE  
1940**

**1,100 WRITERS  
150 PUBLISHERS**

**SINCE  
BMI**

**40,000 PLUS  
WRITERS  
17,500 PLUS  
PUBLISHERS**

**BEFORE  
1940**

**3 RECORD COMPANIES  
600 RADIO STATIONS**

**SINCE  
BMI**

**4,000 PLUS  
RECORD COMPANIES  
8,000 PLUS  
RADIO STATIONS  
750 PLUS  
TV STATIONS**

*The BMI contribution: healthy competition.*

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

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

#### IN THE BEGINNING

In 1940, three major record companies and about 600 radio stations served the musical appetite of the entire United States. Even though there were thousands of musically talented Americans, only about 1,100 writers and fewer than 150 publishers were permitted to share in the income of a single licensing organization. This one organization monopolized practically all performing rights. The music business was centered in Tin Pan Alley and Hollywood—and motion picture-owned publishing companies formed the principal segment of its membership.

Such royalties as were paid were distributed only on the basis of national radio network broadcasts. Consequently music that was popular in local regions remained unpaid and virtually unknown to the remainder of the American population.

The situation came to a head when America's broadcasters realized that an alternate source of music was necessary for the good of users, creators and the public alike. In 1940 healthy competition in the field of performing rights was created and made viable by the formation of BMI.

#### THE DEMOCRATIZATION OF MUSIC

The rapid and total democratization of music that followed BMI's formation has been a prime factor in the growth of American music—more than 35,000 writers and 17,500 publishers are now affiliated with BMI alone and their number increases by thousands annually. There are over 4,000 record labels commercially available today, more than 8,000 radio stations and nearly 750 television stations operating in every part of our nation. Creators, music users and the public enjoy the benefits of a truly free enterprise system with an almost limitless



*Major music and recording centers across America.*

selection of music for every conceivable type of user and audience.

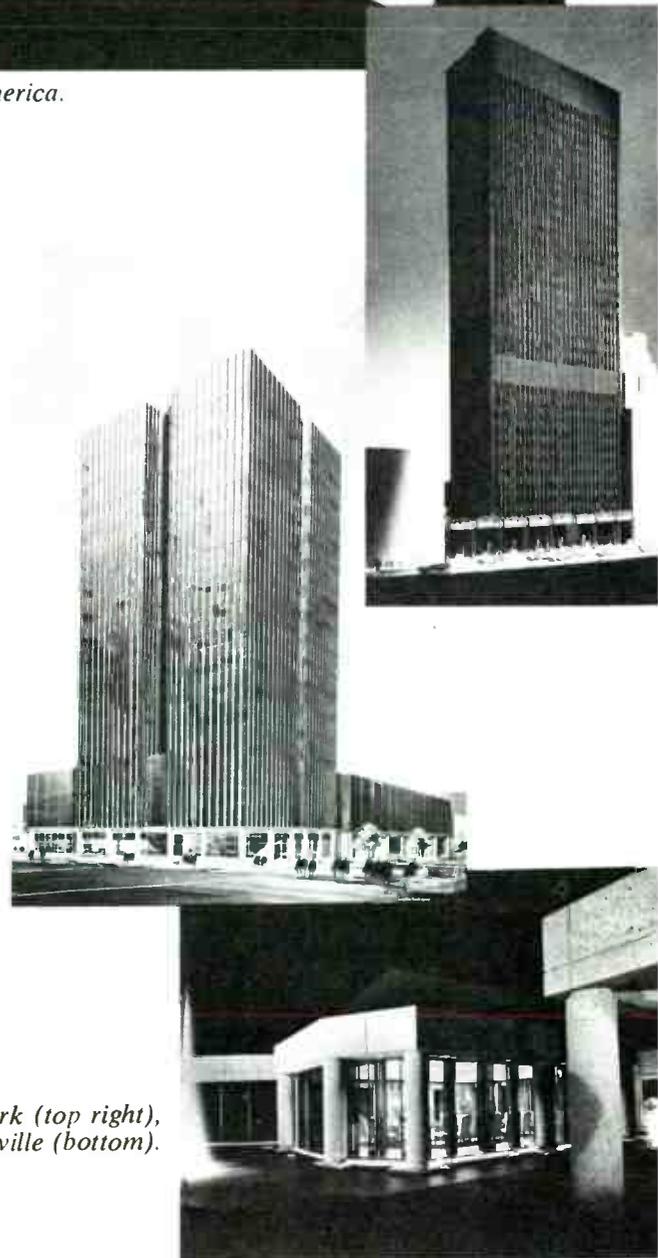
Internationally-famous music centers such as Nashville, New Orleans, Chicago, Bakersfield, Detroit, Seattle, Atlanta, Macon, Muscle Shoals, Jackson, Cincinnati, San Francisco, Philadelphia, Memphis, Miami, Denver, Dallas, Austin and Houston have grown into justifiable prominence alongside New York and Hollywood.

As part of its continuing campaign to support the classic feature of competition—an open and unrestricted market—BMI holds open its doors to all creators of music.

Today, every writer in the United States, whether a big name or an unknown, is offered the same encouraging welcome at BMI. There is no waiting period and no special qualifications are required for affiliation. BMI obtains only the right to license music performed publicly—writers and publishers retain all other rights in their work—thereby adding to their income through publishing and recording royalties.

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

*BMI primary offices: New York (top right), Hollywood (middle) and Nashville (bottom).*





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



*BMI composer brochures*



## SERVING CREATORS AND USERS OF MUSIC

Among these activities are BMI Musical Theater Workshops and songwriter showcases. These enable composers and writers to meet and work with both teachers and successful professionals. BMI sponsors clinics and seminars to inform creators and users of music and the general public of the provisions of copyright law and the functioning of the music world as well as its own operations.

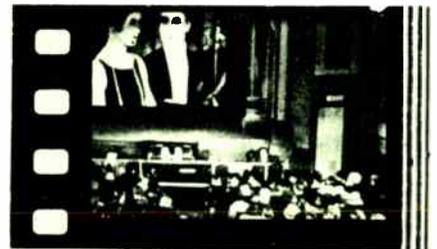
BMI publications circulate useful information about the activities and accomplishments of its affiliated writers. Visual aids, lecturers, catalogs, informational brochures, booklets and other materials are available on request.

BMI offices from coast to coast serve as information resource centers to the press, the music industry and the general public.

The shaping of American music, its character and its part in reflecting a nation's changing response to life is of constant concern to BMI. Without our dedication to this responsibility BMI believes that the current availability of music of all kinds, and the resultant opportunities for writers and publishers over the past three and a half decades, would not exist.

## THE U.S. CONSTITUTION ON COPYRIGHT

Article One, Section Eight of the Constitution states that Congress shall have the power to promote the progress of science and useful arts by securing for limited times to authors and inventors the exclusive right to their respective writings and discoveries. The Supreme Court has held that the economic philosophy behind this clause, empowering the Congress to grant patents and copyrights,

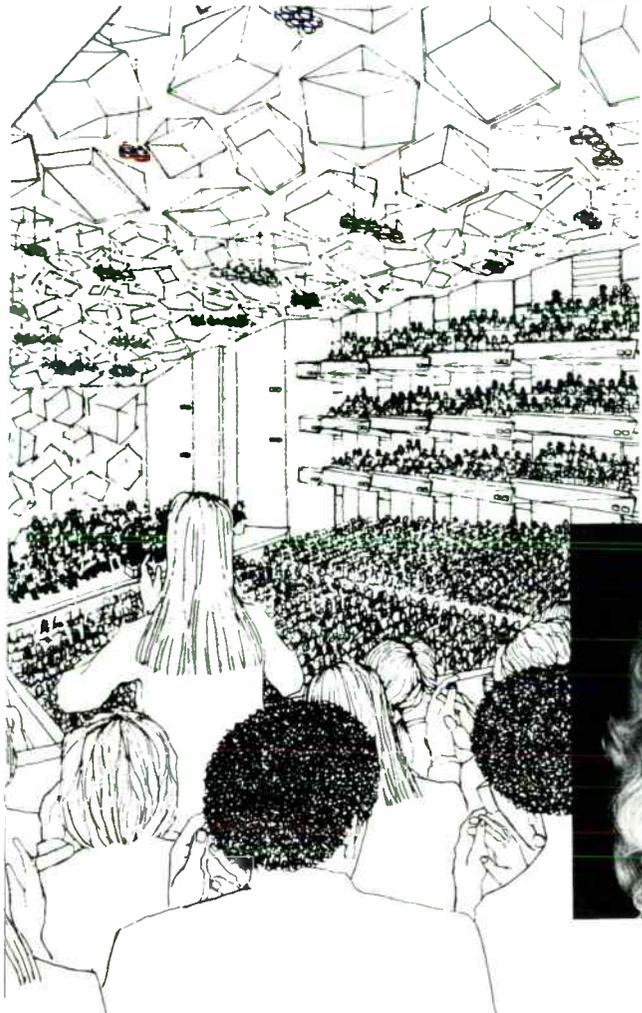


PRESENTS

# THE SCORE

A film documentary

*BMI publications circulate useful news and information. Right: the BMI film.*



*BMI and the many worlds of music: concert, jazz (Dexter Gordon), dance, Country (Dolly Parton) and motion pictures.*

is the conviction that the encouragement offered by personal gain is the best way to advance the public welfare. The recently enacted revision of our Federal copyright law buttresses that philosophy and specifically names BMI as a major American performing rights licensing organization.

We apply the intent of this statement to every kind of writer of every kind of music . . . so that America and the world will enjoy a continuously expanding catalog of . . . concert music; Country music; every outgrowth of America's traditional folk music; Latin-American music; original television themes; sacred and popular gospel music; jazz compositions; rhythm and blues; rock in all its manifestations; popular ballads—both American and European; film music; Broadway show music and middle-of-the-road contemporary popular music.

For the future, BMI stands by its commitment to creative talents yet undiscovered and unknown, and to their music, no matter from where its inspiration springs, no matter how innovative its technique and no matter how diverse its audience.

**AT YOUR SERVICE . . .**

**THE BMI MAIN OFFICES:**

40 West 57 St., New York, NY 10019  
212-586-2000

10 Music Square East, Nashville, TN 37203  
615-259-3625

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

**THE BMI LICENSING OFFICES:**

1650 Borel Place, San Mateo, CA 94402  
415-349-9590

6767 Forest Lawn Drive, Hollywood, CA 90068  
213-851-6440

1320 S. Dixie Highway., Coral Gables, FL 33146  
305-666-6122

4711 Golf Road, Skokie, IL 60076  
312-677-6026

888 Worcester St., Wellesley, MA 02181  
617-237-3885

3115 West Loop South, Houston, TX 77027  
713-626-8570

# Bob Montgomery

BY LAURA EIPPER

Bob Montgomery is a large, comfortable man, with a large, comfortable number of successes behind him. One of the most recent and memorable of these—receiving the eighth annual Robert J. Burton Award for writing the most performed BMI Country song the past year, “Misty Blue.”

Montgomery’s been a rather busy man.

As a producer, he’s been responsible for Bobby Goldsboro’s “Honey” and “Watching Scotty Grow,” and other substantial hits.

As a publisher, he’s built House of Gold into a name to be reckoned with, both in Country and pop music, having signed writers like Kenny O’Dell and Bobby Springfield.

As a song writer, he’s topped the charts with “Heartbeat” and, of course, “Misty Blue.”

“I’ve been trying to figure out which of the three I really am,” he mused recently. “And I think I’ve decided that it’s none of the above.”

Montgomery, in fact, is all of the above—that unique hybrid breed of music man that is increasingly found behind much of the excitement on the Nashville scene.

Like many of his contemporaries, his roots go back to rock-a-billy. He grew up with the late Buddy Holly in Lubbock, Tx., and the two began playing at age 12. Two years later, they were demo-ing tunes for Norman Petty in Clovis, N.M. It was while he was working with Holly that Montgomery’s “Heartbeat” became a hit.

In 1959, Nashville beckoned.

“I moved here with a pregnant wife, not knowing anyone,” he recalled. “Talk about being young and stupid! I expected to take the town by storm.”

It took the storm a few years to materialize. Montgomery signed with Acuff-Rose as a writer, and as a performing duo he and his wife Carol managed to cut several records. After a few less than glorious years, he left Acuff-Rose and began Talmont Music with John Talley.

Things began to look up.

“Misty Blue,” written in 1966, was the company’s second record, and went on to become a hit for Wilma Burgess and later that year for Eddy Arnold.

“There are one or two songs that stand out for every writer, I guess, and that one stands out for me. We were trying to write a hit for Brenda Lee, I remember. The song just came to me in about 20 minutes—like a gift. It was a Country hit. But I always thought if somebody did it as an R&B cut, they’d have a big hit.”

He paused, then added: “One day my secretary said there was a Tommy Couch on the phone. He told me he’d just cut a ‘monster’ on the song. I was surprised, to say the least. Nobody’d done the song in years, and I still don’t know how he found it.”

As the saying goes, the rest is history.

Dorothy Moore’s version of the tune went on to become a huge R&B/pop hit, and Billie Jo Spears’ a Country chart-topper.

“I haven’t kept track of the number of times the song has been recorded. But it’s an awful lot by now. Not only that, ‘Misty Blue’ has had over a million performances. How come all the success with it? There’s true emotion in the thing; it seems to strike a responsive chord in just about everyone. I still like it, after all this time.”

“After Montgomery and Talley sold Talmont, Bob went to work for United Artists as a producer, a skill he says he acquired in self defense. While at UA, he had his successes with Bobby Goldsboro. This led to another business venture. Goldsboro and Montgomery formed the publishing firm, House of Gold.

“It took a while to get the company off the ground. We started the catalog at ground zero; Kenny O’Dell was our first writer. He had known Bobby from Las Vegas. We originally brought him in to run the publishing company. After a time, we decided his talents could be put to better use as a writer. He’s done very well, don’t you think?”

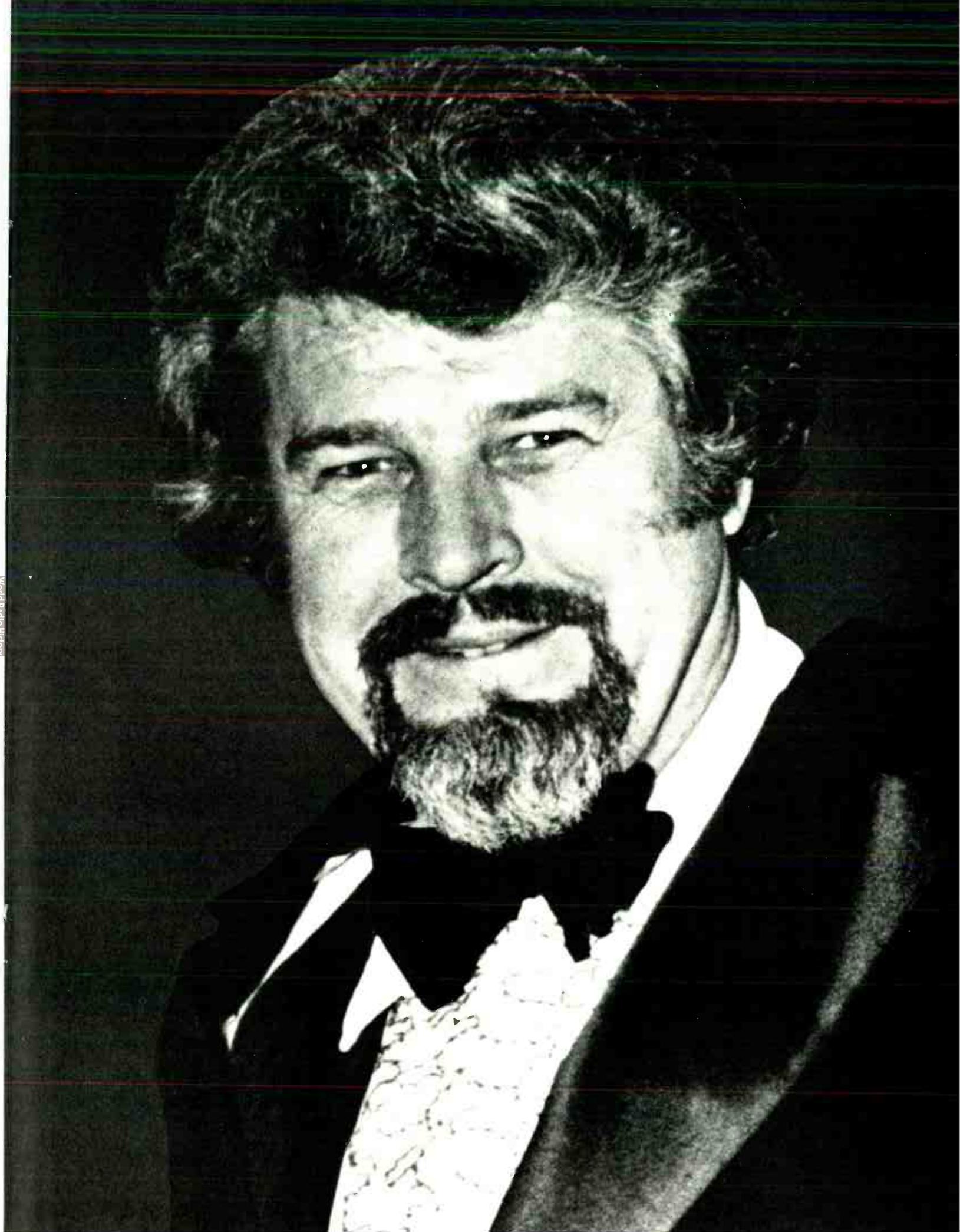
The company has gradually grown. At last count, there were 14 staff writers. Montgomery has gone further into producing, with acts such as Randy Crawford, B. W. Stevenson and Travis Womack.

“As far as I’m concerned, publishing and producing are quite separate, yet related,” Montgomery says. “If you’re doing one or the other, the song is the key element. You owe it to the artist to seek out the ‘just right’ piece of material that fits his or her style.

“My writing has helped me a great deal in both my jobs. If you have created material, it gives you a much keener sense of what makes up a good song. Because I’ve been so busy, I haven’t written anything in a long time. But I work all the time with our writers, polishing a lyric here, or shaping a musical phrase there. And really, I find that quite rewarding.”

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*Ms. Eipper is a columnist for the Nashville Tennessean. She covers music and entertainment for the newspaper.*



World Radio History

# Hal Bynum & Roger Bowling

BY RICK SANJEK

The first and only time Hal Bynum and Roger Bowling collaborated on a song the result was "Lucille." A huge success, it recently was named Country Music Association Song and Single of the Year and a BMI Country award-winner.

Both successful writers in their own right, Roger and Hal were confident about "Lucille" from the beginning. "When we finished the last line of the song," Roger says, "I asked Hal what he was going to wear to the awards. We knew what we had."

So did the disc jockeys of America.

"Lucille" was on the *Kenny Rogers* album released by United Artists Records. Kenny was having moderate success with a new career in Country music, under the tutelage of master producer Larry Butler. Another Bowling composition, "While the Feeling's Good," had been a hit single for him. The album was released in October of 1976. The first single, Leon Ashley and Margie Singleton's "Laura (What's He Got That I Ain't Got)," did well. But the requests for "Lucille" were phenomenal. In January, 1977, it came out as a single. The rest was history.

"Lucille" had its beginnings years ago in the fertile imagination of Hal Bynum. He began piecing the chorus together, taking his time, for he knew he had a highly commercial hook line. He tried finishing the song several ways but never was quite satisfied. While hanging out at United Artists Records' Nashville office, after having sold a master of his own, he sang what he had written to Bowling, who had a contract with the recording company.

The combination of Bynum and Bowling clicked immediately; they finished the song. "Lucille," with its compelling story line and haunting international melody, was the perfect vehicle for the across-the-board appeal of Kenny Rogers. It captured the number one spot in the Country Music and Easy Listening Charts, and earned a gold record before it even entered the Pop top 10.

The success of "Lucille" had a dramatic impact on Hal Bynum's life. "It reopened a lot of doors that I had closed during some frustrating and hell-raising years," Hal says. Now he is receiving offers to perform himself. And because his Andite Invasion company is co-publisher of the song, there is the renewed interest in his catalog that a hit song always brings.

A native of Ralls, Tx., Hal is a veteran of the songwriting profession. His first song to be recorded,

"I'm Hot to Trot"—the artist was Terry Fell—was released in 1954 when he was a teenager. He continued to send songs to Nashville and Hollywood while supporting himself in a variety of jobs, ranging from welfare worker on a New Mexico Indian reservation to newspaper editor.

In 1968, Hal came to Nashville to stay. He hit the top of the charts with "Nobody's Fool," as recorded by Jim Reeves, and with the Johnny Cash rendition of "Papa Was a Good Man." While writing for Charlie Pride's Pi-Gem Music, and then for his own company, he compiled over 150 records by major artists.

Roger Bowling acknowledges the impact "Lucille" has had on his career. But in some ways, the "Lucille" experience was an instant replay of the year before. At that time, his "Blanket on the Ground," recorded by Billie Jo Spears, had been a number one Country hit, spilling over to the MOR and Pop fields.

In addition to these two major international hits, Roger has had a number of other big records of his songs, including "I'd Like to Sleep Til I Get Over You" (Freddie Hart), "Southern California" (George Jones and Tammy Wynette) and "While the Feeling's Good," which was brought to the charts by Mike Lunsford and then by Kenny Rogers.

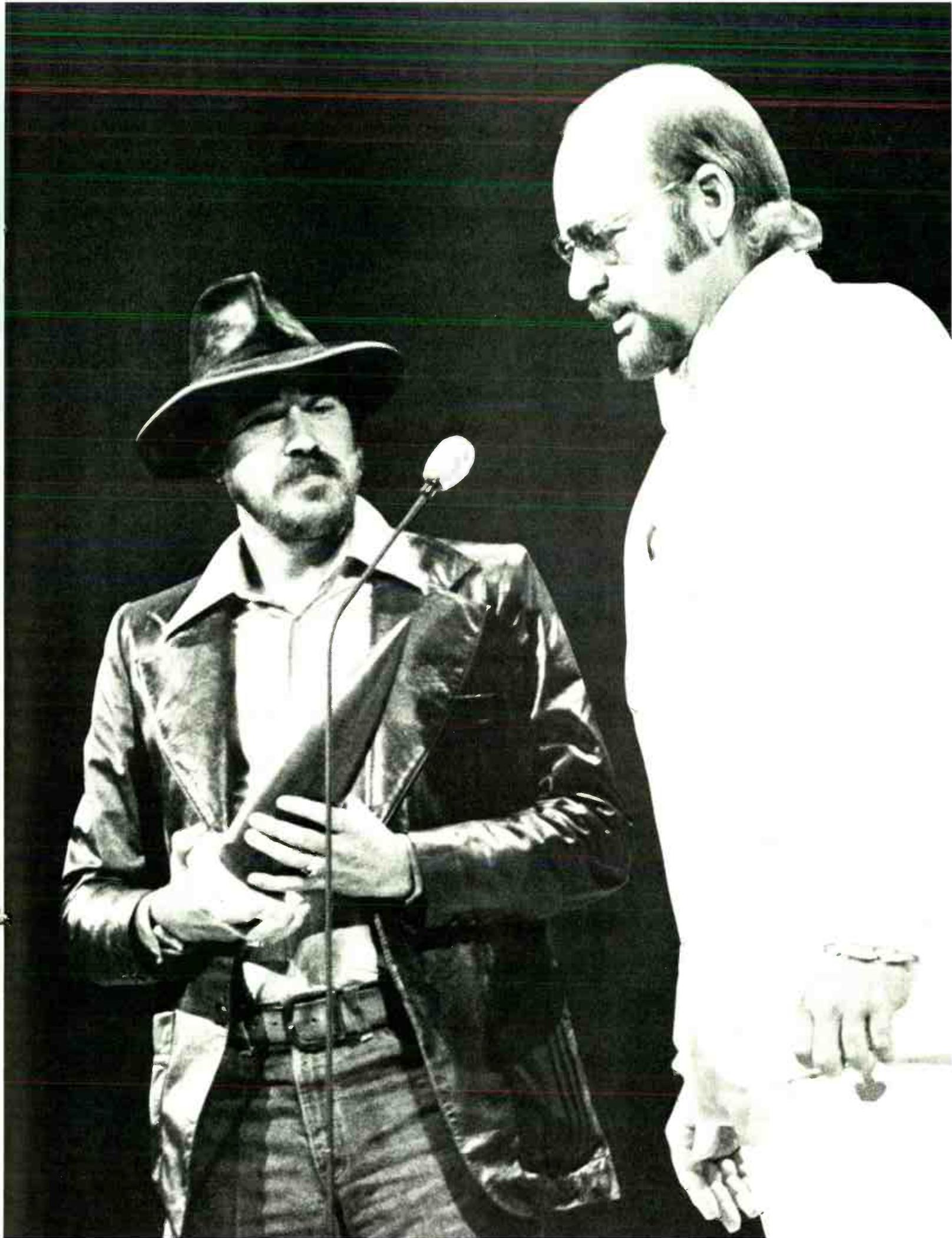
Roger, from Harlan, Ky., supported himself as a salesman and club entertainer before coming to Nashville four years ago. After a short stint with Tree International, he signed with the Richey Brothers' Brougham Hall Music, a small independent company where his songs would get plenty of attention. Since then he has averaged close to 100 songs recorded a year.

While "Lucille" has put Hal back in the limelight and provided a tremendous boost for his career, Roger would rather be out in the country writing songs and enjoying his privacy. But both of them share a great appreciation for what "Lucille" has done for them and intense pride in their creation.

The song continues to have a profound influence on their lives, while simultaneously reaffirming the important role that Nashville songwriters play on the international entertainment scene. A big budget film based on "Lucille" is about to go into production. The team will write five more songs for this motion picture. "Lucille" lives!

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*Mr. Sanjek, a magazine writer, music publisher and record producer, often writes articles on musical subjects.*



# Bobby Braddock

BY JULIE PURSELL

A nippy breeze undercut the warmth of an October sun and Bobby Braddock allowed: "Today kind of reminds me of a Florida December." Often when one thing reminds the bearded songwriter of something else, a hit emerges. Recently, hits have been his thing. Anyone who attended the elegant BMI banquet in Nashville during Country Music Week could testify to that. Bobby was among the top award winners; he received four citations of Achievement, based on performances, for his "Golden Ring" (co-written by Rafe Van Hoy), "Thinking of a Rendezvous" (co-written by Sonny Throckmorton), "Her Name Is" and "Peanuts and Diamonds."

Since arriving in Nashville in 1964, Bobby has had 14 songs among the top 10 on the Country charts. In all, 30 of his tunes have become sufficiently popular to register on the music trade paper sales listings, an enviable track record.

Tammy Wynette's rendering of "DIVORCE," a collaboration with Curly Putman, is legendary. Tammy and George Jones teamed to make "Thinking of a Rendezvous" a hit. George's version of "Her Name Is" reached number three on the Country charts, while Bill Anderson scored with his version of "Peanuts and Diamonds."

"DIVORCE" has been a gold mine for Bobby and Curly. It soared to No. 1 on the Country charts in 1968, then crossed over to become a number one pop recording in England, as sung by Scotsman Tom Conolly. It also garnered a 1969 Grammy nomination from NARAS (the National Academy of Recording Arts and Sciences); was voted Song of the Year by *Record World* and was cited by the Nashville Songwriters Association.

In recent years, Bobby has received BMI awards for "Did You Ever," "Something to Brag About," "I Believe the South Is Gonna Rise Again" and "Nothing Ever Hurt Me Half as Bad as Losing You."

His songs cover a wide range. "They go anywhere from 100 per cent fiction to 100 per cent truth. One thing is certain," he adds, "I seem to write better when I'm in a happy frame of mind. Most of the time, I generally know where I'm going with a song, once I have all my facts together. It's just a matter of putting my ideas in rhyme and meter." Bobby, who's 37, takes songwriting seriously and feels "guilty if I stay away from it for any length of time."

A member of a family from Central Florida, which

is in the business of growing citrus fruit, Bobby got into music in high school, playing saxophone in the high school band. He then went on the road with several rock 'n roll bands.

"I always loved both rock and Country. I knew one day I had to come to Nashville," he asserts.

Bobby moved toward his goal. First he landed a job playing piano in Marty Robbins' back-up band and stayed for a little over a year. Then, in 1966, he became a staff writer with Nashville's Tree Publishing Co., Inc. a mutually satisfactory arrangement that remains in effect.

Currently he's writing "as much as I can. And I'm doing some work in the recording studio as well." A singer and keyboard player who has had albums out on Mercury and Columbia, he plans to build a recording "from the ground up, doing most of my own background, playing piano, string machine, Moog synthesizer. I'll hire a drummer and jam. Don Gant will be the producer," he adds.

Does he write with specific artists in mind? Some songs do dictate their own direction and the artists who should be involved. Bobby specified that he wrote "Golden Ring" for Tammy and George. And they recorded the song two days after he had completed it.

"I used to make fun of love songs, then started writing quite a few of them," he says. "Above all, I try to make my songs pleasant and believable. I want people to identify with them."

Bobby credits the producing "genius" of Billy Sherrill when it comes to several of his number one hits. He credits Curly Putman for reigniting his enthusiasm for writing after "a dry spell" in 1972, and for giving him the inspiration to "write better than before."

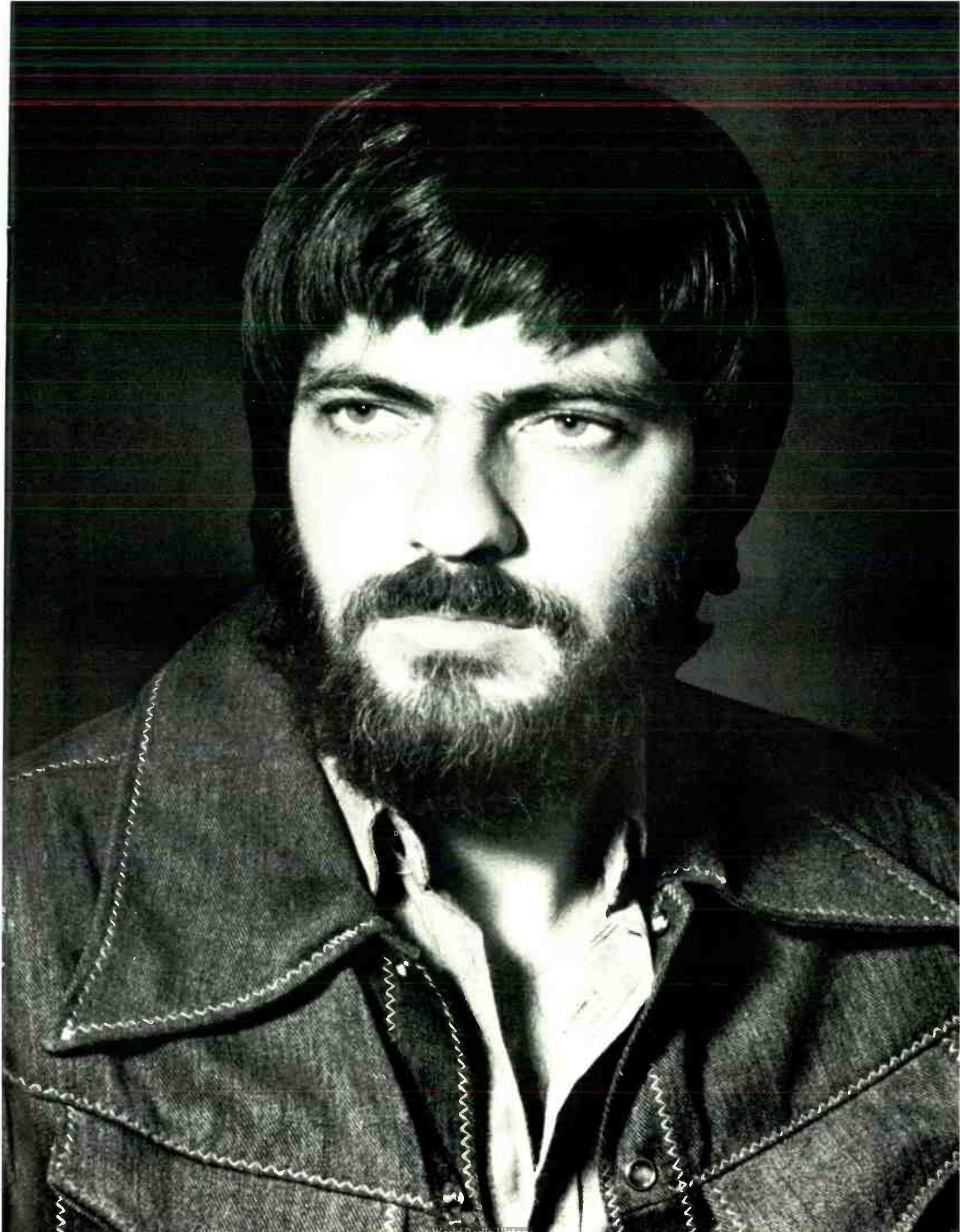
Billy is a member of a new breed in Nashville. *Time* singled out his "I Believe the South Is Gonna Rise Again" as a pop song heralding a new era in the Southern region.

"Society is changing all the time," he notes. "But not in the ways people thought it would years ago. I think it's healthy."

Bobby Braddock is busy creating, moving around, thinking. Next year is likely to be more exciting, musically, than this one was.

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*Ms. Pursell, deeply interested in Country music in its various forms, is Arts editor of the Nashville Banner.*



# Merle Travis

BY DOUGLAS B. GREEN

On October 10, a tall, slightly stooped Kentucky gentleman with black hair, a black suit and flashing black eyes stepped with dignity to the stage of the new Grand Ole Opry House. He had been called to accept Country music's highest honor—membership in the exclusive Country Music Hall of Fame—in front of millions of Americans during the annual CBS-TV Country Music Award Show.

Merle Robert Travis is probably the most versatile of any member of that distinguished fraternity, for not only has he been a singer and songwriter of major importance and a guitar stylist of monumental influence, but he has also proved adept as a actor, author, and even as a cartoonist.

Travis was born November 29, 1917, in Rosewood, Muhlenburg County, Ky., where he learned the basics of his celebrated three-finger guitar style from Mose Rager and Ike Everly. Rager had learned it from a black railroad hand, fiddler, and blues guitarist named Arnold Schultz, who by coincidence also had been extremely influential in shaping the music of another western Kentuckian who Travis now joins as a Hall of Famer: Bill Monroe.

Travis developed this finger style of guitar to a degree of complexity previously unknown. As a result, his exciting and compelling performances proved a great source of inspiration to untold numbers of guitarists who heard this dramatic new style on the radio. Not the least of these was Chet Atkins.

Travis began his professional career with several little-known bands, with names like The Knox County Knockabouts and The Tennessee Tomcats, before being invited to join Clayton McMichen's Georgia Wildcats on Cincinnati's WLW "Boone County Jamboree" in 1937. There he became, at various times, a member of the Drifting Pioneers and the Brown's Ferry Four. He recorded the first record—a duet with Grandpa Jones, as The Sheperd Brothers—for the newly-formed King Records, (also in the Ohio city), and appeared on the NBC network show "Plantation Party."

After a wartime stint in the Marines, Travis relocated on the West Coast, where he perfected his songwriting skills, appeared in minor roles in a host of B westerns, and played in bands with Cliffie Stone, Jimmy Wakely, Tex Ritter, Wesley Tuttle, Ray Whitley and others. He signed with Capitol Records not long after the formation of the firm, and had several of the biggest Country hits of the 1940s, among them "Divorce

Me C.O.D." (1946), "So Round, So Firm, So Fully Packed" (1947), and several others which have become standards (all published by Hill & Range), including "Dark as a Dungeon" and "Sixteen Tons." The latter became a 1955 hit for Tennessee Ernie Ford.

A writer or co-writer of all his hits, he collaborated on "Smoke! Smoke! Smoke!" with Tex Williams and "No Vacancy" with Cliffie Stone. In addition, Travis was adept at reworking and personalizing older folk tunes, and has become closely associated with songs like "John Henry," "I Am a Pilgrim" and "The Nine Pound Hammer," all of which have adapted by and integrated into the Travis style.

In the 1950s, Travis became a fixture of the thriving southern California music community, performing regularly on "Hometown Jamboree" and "Town Hall Party," radio shows both emanating from Los Angeles. In 1953, he had a striking cameo role as a guitar playing soldier singing "Re-enlistment Blues" in the 1953 film classic, *From Here to Eternity*.

Although he made a brief move to Nashville in the mid-1960s to become a member of the Grand Ole Opry, he has continued—until a very recent move to Park Hill, Ok.—to make southern California his base of operations. He still maintains an active touring schedule. His last recording of note was the highly acclaimed duet album with Chet Atkins called *The Atkins-Travis Traveling Show*.

His cartoons have become treasured collectors items among the friends he's casually drawn them for; only once has a substantial number of them seen print—in a 1950 publication called *Cottonseed Clark's Brushwood Poetry and Philosophy*. In addition to frequent scripting of many of the radio shows in which he was featured, he also has written a couple of very entertaining short biographies—*I Have a Sick Sister in Texas*—being the most prominent. He's also responsible for the foreword for a history of Country music called *Country Roots* (Hawthorne, 1976).

Travis would have been a successful entertainer had he only been a singer, and would have been an even more successful songwriter had that been his only profession. As a guitarist, he ranks as one of the handful of the most influential in Country music's history. Merle Travis possesses all these talents, and more.

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



World Radio History

# Bob McDill

BY PAUL BARATTA

Bob McDill is Country quality.

This year he again provided proof. He was one of BMI's leading award-winners, receiving four at the company's Country banquet in Nashville in October. The four songs that earned him recognition, via their multiple performances are two solo efforts, "Say It Again" and "You Never Miss a Real Good Thing Till He Says Goodbye," and two collaborations, "The Door Is Always Open" (with Dickey Lee) and "She Never Knew Me" (with Wayland Holyfield).

Bob is a songwriter in the purest sense. He has shunned the temptation to be a recording artist, even though record companies have approached him aggressively. He's a quiet, soft-spoken man who has a dusty, intense look about him.

He was born in a little town outside Beaumont, called Walden, Tx., which went the way of *The Last Picture Show* and disappeared in 1951. The town was swallowed up by progress and today, is just a Beaumont suburb.

Bob says he was "a weird little kid who used to sit in class, stare out the window and write poems about butterflies." He put together an early fascination with the written word with strong musical influences at home and started writing songs.

He remembers his mother played the piano and the two McDill boys would sit around the house and sing Old Gospel, ten-finger, C chord songs which made it easy to make the transition to Country music.

But the transition came after following a circuitous route over the years.

Bob got his first guitar at 14 and played in bands and folk groups during his last years in school. He served a hitch in the Navy and stayed in touch with the music business during that period through Allen Reynolds who later became his collaborator on songs. Allen pitched Bob's material and got him some recordings while his pal was still in thirteen-button pants. The material was pop-rock, MOR oriented and the songs were done by artists such as Sam the Sham and Perry Como.

After being discharged, he returned to Beaumont for awhile, but then left and went to Memphis to get into the music business full-time. Memphis, he felt, was a good spot for the rock 'n roll and MOR material he was writing. But the Memphis scene was fading so he soon moved his aspirations to Nashville and began writing for a publishing company owned

by Jack Clement, the well-known Music City figure.

He was still writing rock 'n roll songs and everybody kept saying that rock was going to break wide open in Music City. It never happened and Bob realized he would have to get into Country.

He reinvolved himself in the music. One night, while sitting in a Cadillac, listening to music on a great stereo, he heard an old George Jones record, "It's Been a Good Year for Roses." Suddenly he realized how much he *felt* and loved Country music.

"The experience really turned me around," Bob relates. "I guess you could say it changed my life. I realized that you have to love what you do. Until I got that feeling for Country, I couldn't write it as well as I wanted."

Well he certainly can write it now. The very first Country song he completed (actually co-written with Allen Reynolds) was "Catfish John" which became a hit. That first success was like breaking a psychological barrier. Once he broke through, his ideas flowed freely. The result—such songs as "Amanda," "Look Who I'm Cheating On Tonight," "Closest Thing to You," "I'll Do It All Over Again," "West Texas Women" and "Overnight Sensation," in addition to the songs which won BMI awards this year.

Where does McDill work? In an office in Nashville. "Because I feel the atmosphere works for me." At home there are too many distractions and temptations that would interfere with his concentration. "I go to the office at 9:30 in the morning and work through to 5:00 P.M.," Bob explains. "It's a good discipline. Some might feel it's too strictured. But I don't; the writing experience is completely rewarding!"

Looking ahead, Bob added, "I just want to continue doing what I'm doing now, but better. Something that really gives me a sense of satisfaction is that I know when most Bluegrass bands get together, 'Catfish John' is played and probably will be for years to come. That makes me feel pretty good. If I write a few more like that, I'll feel my life's been worthwhile."

One of the "new" creators of Country music, who doesn't depend on the old subjects, Bob McDill already has made his fascination with the written word and melodies work to the listener's benefit. We look forward to his future in Country music.

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*Mr. Baratta is the managing editor of Songwriter Magazine. The publication is devoted to song creators.*



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# THIS AD IS IN HONOR OF AN AWARD.

The award we're saluting is a piece of paper that's 25 years old. It's been that long that BMI has been honoring the world's greatest Country writers and publishers.

We're proud to have been the first organization to recognize Country music with economic rewards. Twenty-five years ago we made our first Awards of Achievement to such talented people as Hank Williams, Marty Robbins, Boudleaux Bryant, Mitchell Torok, Faron Young, Bill Carlisle, Martha Carson and Chet Atkins... to name a few.

When we give out our awards this week—for the 25th year in a row—the names of some of the winners may be a surprise.

But the fact that you find them on a BMI award won't be.



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