

# BMI

THE MANY WORLDS OF MUSIC  
ISSUE 7, 1972



*KRIS KRISTOFFERSON, PUBLISHER BOB BECKHAM SHARE THE BURTON AWARD*

# BMI

---

THE MANY WORLDS OF MUSIC

ISSUE 7, 1972

---



\*



<b>BMI and Country Music</b> A Story Spanning Three Decades	<b>4</b>
<b>The Burton Story</b> A Unique Champion of Country Music	<b>12</b>
<b>Freddie Hart</b>	<b>18</b>
<b>Kris Kristofferson</b>	<b>22</b>
<b>BMI News</b> Some Awards and Honors	<b>24</b>
<b>Billy Sherrill</b>	<b>30</b>
<b>Bill Anderson</b>	<b>32</b>
<b>BMI at the Newport Jazz Festival</b>	<b>34</b>

BMI: THE MANY WORLDS OF MUSIC is prepared by the BMI Public Relations Department, 40 West 57th Street, New York, New York 10019; Russell Sanjek, vice president. Editorial/copy staff: Burt Korall, Howard Colson; Joyce Schwartz and Nancy Valentino, editorial assistants. Design by Irving Fierstein. The names of authors and composers whose music is licensed through BMI are indicated in boldface letters. Permission is hereby given to quote from or reprint any of the contents, on condition that proper copyright credit is given to the source. Closing date for this issue: November 1, 1972. ◆

© 1972 by Broadcast Music, Inc.

# BMI and Country Music

*A Story of Opportunity, Growth, Recognition, Economic Reward*

“**B**MI brought to the fore and into the pop mainstream the real root music of America,” Billboard editor Paul Ackerman recently said. The distinguished Country music historian who was nominated as a candidate for admission to the Country Music Hall of Fame continued: “Until the company was formed in 1940, several musical idioms, notably Country, were culturally isolated and insulated from the mainstream. They were, in fact, regional rather than national phenomena, and not admired by the music establishment.”

“By introducing this music to a larger public, by providing performing rights compensation to all-but-ignored Country writers and publishers, the organization performed a major service for American music and for the music of the Western world. It helped what was once considered a specialty music become an integral part of our culture.”

Broadcast Music, Inc. came to the national music scene at a very propitious time. The multiple areas of communication—radio, TV, films, travel—were devel-

*The BMI building, completed in 1964, on “Music Row” in Nashville. An expansion is into the planning stage.*



oping rapidly, producing a condition that made possible the democratization of the neglected specialty musical idioms.

### THE GREAT MIGRATIONS

Contributing to this were the great population migrations, set in motion by World War II. Many people, black and white, from various parts of the country, motivated by the excellent opportunities for employment, moved within close proximity to the factories of the North and West. They brought with them treasured possessions, including their musical legacy. Simple and direct, the music and lyrics mingled readily with that which already was established.

In the Armed Forces as well, the sounds and feelings of Country music were introduced to many who had never been exposed to them before. Integration on a cultural level took place. The forced melting pot aspect of the service brought about exchange of ideas, not least of all on the musical level. And the all-dominant Hollywood-New York accent of popular music began to fade in favor of a more democratic, encompassing-type of song—the product of the meeting and melding of urban and rural, each retaining its own portion of individuality.

It had been a long time in coming.

Country music and its makers received more than their share of derision. Worse than that, more often than not they were ignored by big city music business. The general attitude within the establishment: Country music was “a Chautauqua for illiterates.”

In reminiscing about the days before Country was given its rightful place in American music, Gene Autry once remarked that it had been easier for him to get invited to the White House than to collect performance money. As the 1930s came to a close there were only 1,100 writers and 137 publishers who shared the \$5 million plus that was paid on performing rights royalties.

### A COMPETITIVE SOURCE

BMI came into existence to insure a competitive source of music licensing. The National Association of Broadcasters (NAB) representing about 600 radio stations was not able to come to an agreement with the American Society of Composers, Authors and Publishers (ASCAP) on terms of a new agreement that would become effective January 1, 1941. ASCAP, at this time, controlled practically every American and European copyright which was performed nationally. This fact was dramatically underlined by the criminal anti-trust suit the Federal Government brought against ASCAP in 1941. The action resulted in a consent decree controlling monopolistic practices in its relations with music users.

Without licensed access to the ASCAP repertoire, from January 1, 1941, until October of that year, virtually no

ASCAP music was heard. There were sources other than BMI, but the majority of music used by broadcasters was licensed by the newly-created organization. An ASCAP-broadcaster contract was finally agreed upon in 1941. But BMI continued in existence. In part it has served as a safeguard against monopoly; chiefly, it encouraged and supported areas of music that, with increasing exposure, influenced the flow of American and eventually world music.

### RECOGNITION BECOMES POSSIBLE

One of the most important was Country music. Recognition of this vital American musical strain became possible. BMI's attitude was spelled out in the first year of its operation with a pledge that has remained basic to day-by-day functioning, from then to now: “To open the road for all who have anything to say in music . . . to assure equal opportunity and fair compensation for *all* composers, old and young.”

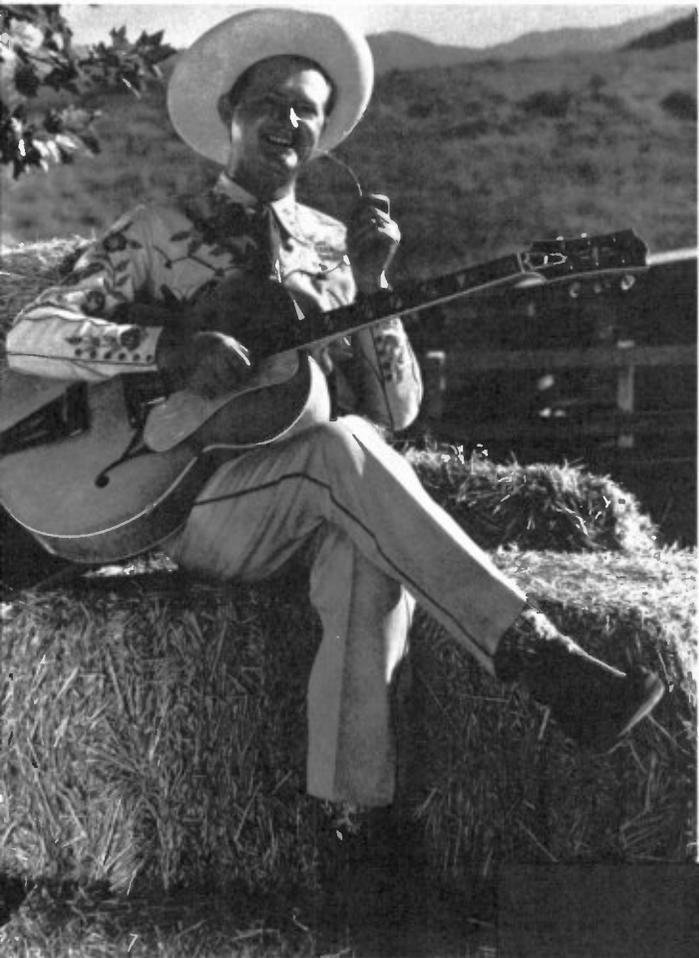
Country writers and publishers were among the first with whom BMI made agreements, acting as custodian of their rights. Country-oriented publishers who affiliated with BMI during the earliest years included Peer International Corp., M. M. Cole of Chicago, United Music Publishing Corp., Acuff-Rose Publications, Inc., Golden West and many others. Through them, and by contracts with individual writers, the BMI repertoire was enriched by the music of **Roy Acuff, Bob Atcher, Gene Autry, Johnny Bond, Milton Brown, Smiley Burnette, Cliff and Bill Carlisle, A. P. Carter and the Carter Family, Zeke Clements, Spade Cooley, Ted Daffan, Jimmie Davis, Al Dexter, Rex Griffin, Uncle Dave Macon, Patsy Montana, Bill Nettles, Bob Nolan, Hank Penny, Jimmie Rodgers, Roy Rogers, Tim Spencer, Floyd Tillman, Pop Stoneman, Ernest Tubb, Bob Wills, Scotty Wiseman** and many other Country writers.

### SHARING THE DOLLAR

Most important, BMI made possible remuneration for effort and performances. By paying advances and guarantees and by paying for performances on local stations, as well as networks, the Country writers and publishers were able to get hold of their share of the music licensing dollar. Those who wrote and played in this specialty idiom, long considered quaint and funny, progressively took on new-found respectability. Paul Hemphill, in his book *The Nashville Sound*, noted the depth of responsibility BMI bears for the rising fortune of Country creators: “In a matter of less than 10 years, dating back to the founding of Broadcast Music Incorporated, Country music became an industry rather than simply a way for a burned out farmer to keep the blues away.”

As of 1972, over 35,000 writers and publishers have chosen BMI to administer their performing rights.

continued



*Al Dexter*



*Wesley and Fred Rose, circa 1950.*

*Roy Acuff electioneering for political office down home.*





*Country radio, record and film star Gene Autry with orchestra leader Lou Brigg preparing a radio show.*

*M. M. Cole of Chicago, one of the Country-oriented publishers that affiliated with BMI and helped enrich the repertoire.*



Chicago Photographers



*Ralph Peer, the pioneer recording man and publisher and nurturer of talent.*

*Scotty Wiseman*

*Jimmie Davis and The Sunshine Serenaders as seen in the picture, 'Louisiana.'*





*(Above) First Ladies of Country Music: Loretta Lynn, the top songwriter and performer, and Frances Preston, BMI vice president and operations head for Nashville.*

continued from page 5

BMI's dedicated stewardship of those rights is reflected in the continuing association of affiliated writers and publishers. In the recent period of intense competition for licensing rights, many well-known writers have chosen to continue their association with BMI. Nowhere is this choice more evident than among BMI's Country writers.

Headed by Frances Williams Preston, BMI's Nashville-based operation commenced in 1955 when the late Judge Robert J. Burton named her to represent BMI. This was merely the final move by BMI—setting up a permanent source of representation in Country's capital city. The company's depth of interest in the music and its makers had been uniformly high for the previous 15 years. BMI executives made frequent trips to Nashville. A sizable contingent, the first from any performing rights licensing organization, took part in the initial Country Music Festival (1952) when a small ballroom in the Andrew Jackson Hotel easily accommodated all participants.

Mrs. Preston and her staff began working out of her home and, in 1958, moved to quarters in the L & C Tower. By 1964, BMI had its own building at 16th and Sigler. As a measure of its important service to Country music, an expansion of these quarters is in the planning stage. At present, key members of Mrs. Preston's staff include Roger Sovine, director of Writer Administration,

*(Below) Key members of Mrs. Preston's Nashville staff, serving writers and publishers. (Left to right): Roger Sovine, Helen Maxson, Del Bryant, and Patsy Bradley.*





Francis Gordon Studio

*Pee Wee King (l.) and Redd Stewart are honored for their song, 'Tennessee Waltz' in 1959. Representing BMI at the gala awards dinner in Nashville were Frances Preston and Robert J. Burton.*



Courtesy of Hillboard

*Paul Cohen*



Courtesy of Country Music Foundation

*Eli Oberstein*

Southern Area; Helen Maxson, director, Performing Rights, Southern Area; Patsy Bradley, director, Publisher Administration, Southern Area; and Del Bryant, Writer Administration.

### THE BMI VISION

In truth, Frances Preston has been central to BMI and its vision of the best of everything for the Country creator and publisher. A product of Nashville and one who loves and respects Country music, she has worked toward this goal in a dedicated manner. Supporting her feeling that Country is "a giant, persuasive force that has *literally* moved the minds and hearts of every human being in the world," the lady who once helped answer **Hank Williams'** fan mail for radio station WSM has given much of herself to allotting the Country composer "his rightful place in our cultural history."

In a speech delivered at the Nashville Songwriters Association dinner in 1971, she revealed the extent of her commitment and intensity of feeling: "I am really proud of you because I sincerely believe that the Country music composer is the most original, the most inventive, the most creative, the most sensitive and certainly the most honest in the world. . . . You have set up examples of artistic integrity and codes of honor that will command young writers to emulate you for all time to come.

"Your grass roots heritage is strong and precious to you. It has been nurtured and preserved not only by your musical creations but by the open way your hearts have ruled your heads in an otherwise carnivorous world of business."

### EXTRAORDINARY CAPACITIES

Because of her extraordinary capacities, warm, honest, embracing personality, and the trust they engender, she has earned the respect of the entire community, for that matter, all of the music industry.

Record producer Robert (Bob) Ferguson said: "A very basic reason for the extraordinary respect that

*Frank Walker and the immortal Hank Williams.*



Frances Preston commands, in addition to her abilities and personality, is her having started in the business as a young girl. As Music City has grown up, so has Frances."

Further insight into one of the few women corporate executives in Tennessee—she's a BMI vice president and operations head of the Nashville office—is provided by songwriter **Harlan Howard**: "When I came to Nashville from California in 1960, and was struggling to get ahead, there were times when Frances had more confidence in my writing than I had," he recalls. "She's totally loyal to people in whom she believes. Frances has undying faith, and no one knows how many people she has encouraged."

Most recent recognition of her capacities: election to the presidency of the Country Music Association.

Judge Robert Jay Burton, perhaps more than anyone, was responsible for the ever-developing involvement of BMI with Country music. From the time he came to BMI in 1940 through his presidency and untimely death in 1965, he supported Country (and all the worlds of music) with great consistency and ardor.

Chet Atkins commented shortly after the Judge's death: "His contribution to the Nashville music industry was so great that there is nothing to compare it with." Nashville attorney John H. Hooker added: "Music City, U.S.A. and the Nashville Sound and untold bright careers are deeply indebted to BMI and Bob Burton."

### COUNTRY EMERGES

With the emergence of Country music on a national and international level, and the broadening of its audience base in the last two decades, the hopes and personal vision of the pioneers in this field have been fulfilled. The efforts of Ralph Peer, the recording man and publisher who discovered and nurtured the talents of Jimmie Rodgers and the Carter Family, among others; Fred Rose and recording man Frank Walker, who helped **Hank Williams** become a primary figure; other knowing gentlemen of the recording industry, including Eli Oberstein, Dave Kapp, Paul Cohen and later Mitch Miller, have borne fruit.

### THE GREAT TRADITION

These people and, not least of all, BMI, sensed the power and possibility of this music. They insisted that Country writers and performers stay within their experience and idiom, retaining individuality, and not reach out for the easy and obvious pop hit. Seemingly through the years, Country writers, pickers and singers have sensed this truth. So the great tradition stands, a source of equilibrium in a world beset by the constant variance of values.

Regardless of the alteration in the music's sound, the hybrid quality of some of contemporary Country, the result of the interchange between Country and various

areas of pop, it remains instantly identifiable. Whether it be the late Hank Williams or some of his counterparts today—**Kris Kristofferson** and **Billy Sherrill**—the link to the root is unimpeded. The music still speaks economically and potently of the basic, day-to-day, night-to-night things of life.

Country music is in good health and the promise it offers for the future seems boundless. It continues to grow and seeks its own level.

"Contemporary groups and artists look to Country repertoire for material," Ralph Peer II asserts. The executive vice president of Peer International Corp. and Southern Music Publishing Co., Inc., and son of the famed seminal figure in the Country music field added: "The young respect and find meaning in this music. Because of this, its continued life is assured."

### BMI CONTRIBUTION

It is a matter of no small satisfaction to us that recent chroniclers of the Country music story have recognized the substantial contribution BMI has made in providing the opportunity for this music to be heard, its makers recompensed, ultimately resulting in the burgeoning acceptance for the writers and performers.

As Paul Hemphill writes in his book: "It is poetic that BMI and the Country Music Association would stand shoulder to shoulder at the top of Music Row, like two Statues of Liberty, because not until BMI was formed . . . did it become possible for Country songwriters to make a decent living."

It is our determination today, as it was when BMI first opened its doors, to zealously guard the rights which our affiliated writers and publishers have entrusted to us.



*The Country Music Hall of Fame and Museum.*



# The Robert J. Burton Story

*BMI's Special Annual Award Honors a Unique Champion of Country Music*

With the presentation of the third Robert J. Burton Award to **Kris Kristofferson** annually honoring the most performed BMI Country song, BMI's longtime involvement with Country music and its makers was again underscored.

First presented in 1970, the award has gone to the writers and publishers of songs destined to become Country standards. **John Hartford** garnered the initial award for his "Gentle On My Mind," published by Glaser Publications, Inc. **Joe South**, writer, and Lowery Music Company, Inc., publisher, took the second award for "(I Never Promised You A) ROSE GARDEN." Kristofferson, the most recent winner, received his award for "Help Me Make It Through the Night." It is published by Combine Music Corp.

## THE BURTON AWARD

Thus, the handsome crystal plaque mounted on an aluminum pedestal has become very much a part of the Nashville awards scene. It is given annually in the name of Judge Burton who, from the beginning of his association with BMI in 1940 until his untimely death in 1965, pioneered the organization's work in Country music.

It was in 1964 that Judge Burton, then president of

BMI, was named "Country Man of the Year" by *Billboard* magazine. In part, his citation for that honor, written by Paul Ackerman, the major historian of Country music, said:

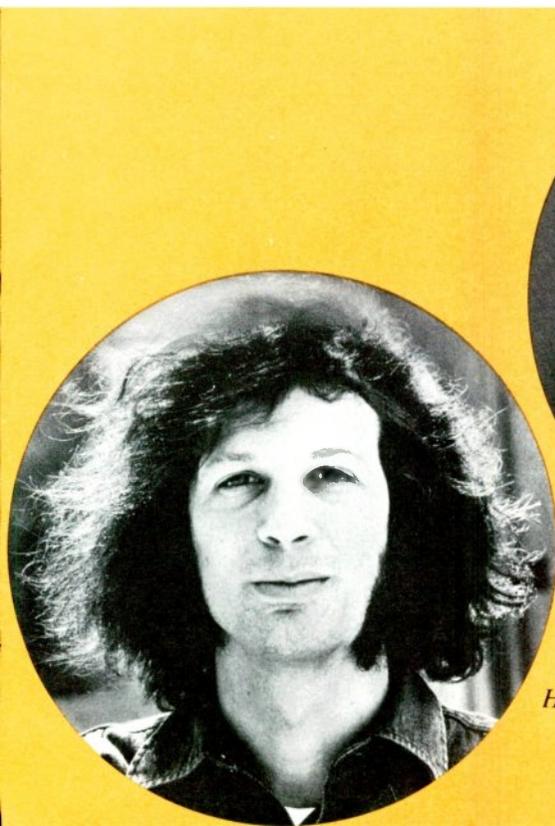
*"In making this award, Billboard takes due consideration of the fact that Burton's efforts on behalf of Country music span more than two decades. In the last year he sparked the fund-raising drive for the CMA Museum and Hall of Fame Building.*

*"But his total contribution to Country and Western music defies a simple measurement—for he has been a champion and a battler on its behalf ever since the formation of BMI.*

*"Burton has, both in his mind and his heart, understood the broad cultural value of Country music. This, indeed, is the unique nature of his achievement; and in order that Country music might receive its just recognition, both culturally and economically, he has brought to bear all the power and persuasiveness of his personality and character. This power and influence has, of course, been tremendous—deriving from his education, his talents as an attorney, and his notable service within BMI."*

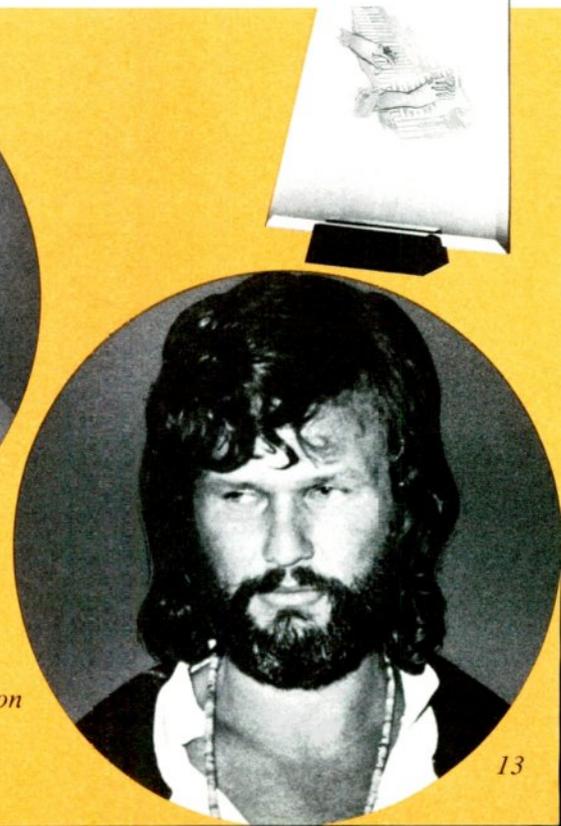
Throughout his life, Robert Jay Burton manifested a

## THE BURTON AWARD WINNERS—1970-72



Hartford

South



Kristofferson



missionary zeal and constant devotion to all of the many worlds of music BMI represents.

It was Burton's belief that all of the thousands of businesses which brought music to the public should have a knowledge of copyright, pointing out that the laws governing this activity were set up to protect the public as well as the creative person. He believed that the user of music should be aware of the total music business, and of its democratization because of BMI.

### THE EARLY YEARS

For more than 20 years, he crisscrossed the country as a speaker on his favorite subject before advertising, broadcasting and music groups. In 1958, he appeared before a Senate subcommittee to point proudly to the opportunity and protection that BMI had given to musical creativity. On that occasion he also responded to the flat statement made by a noted music educator-composer that Country music was not genuine, but "written in offices on Madison Avenue and not in Nashville." His ringing defense of Country music, indeed, of all popular music then under concentrated attack, played a significant part in ending one challenge to the opportunity and competition that BMI represented.

Robert Jay Burton, born in New York City on September 21, 1914, set his sights on a career in law when he was a youngster. He was raised in Larchmont, N.Y., and educated in public schools there and in a private school in France. He was graduated from Columbia University in 1935 with a B.S. degree, distinguishing himself on the college debating team, and received his law degree from the Columbia Law School in 1937.

He joined the New York law firm headed by Arthur Garfield Hays, one of America's outstanding attorneys. Among other duties, he performed work for the Songwriters Protective Association and the Artists' Guild, an association of many of the best-known painters and illustrators.

### A BEGINNING WITH BMI

The young lawyer's curiosity about the intricacies of copyright law prompted him to attend many seminars on the subject before various legal groups in New York. At one of those seminars he became acquainted with Sydney M. Kaye, who was in the process of creating Broadcast Music, Inc. as a competitive force in the field of music licensing. In 1940, Mr. Kaye hired him to work at BMI.

His original assignment at BMI was that of resident attorney, responsible for internal legal matters. In that connection he worked on contracts negotiated with many of the early BMI writers and publishers. Prominent among them were those concluded with the first Country-oriented writers and publishers to grant BMI licensing rights.



*Robert Burton, shortly after joining BMI in 1940. An expert on copyright, the young lawyer helped fashion the first agreements granting licensing rights to BMI.*

Burton's advancement in the organization paralleled the growth of BMI and its eventual development into the largest performing rights licensing organization in the world. He was appointed director of publisher and writer relations in 1943; vice president in charge of publisher and writer relations in 1947; vice president in charge of domestic performing rights administration in 1956, and executive vice president and a member of the BMI board in 1963. In 1964 he was named president, succeeding Carl Haverlin, BMI president since 1947. In March, 1965, he died while on a business trip to Canada.

### THE OPEN DOOR

During his 25 years with BMI, Burton worked closely with publishers and composers in the United States, Canada and all over the world. He was most proud of the change that evolved in the United States whereby Tin Pan Alley, once a small section of New York City, became "Main Street, USA." He would frequently point out that before the existence of BMI, composers were concentrated in New York and Hollywood. Now, due to BMI's open door policy, they are to be found in every state of the Union.

Another aspect of the Burton range of interest was evidenced by his outstanding career as a public servant.

continued on next page



*During the early 50s, Eddie Hill, here flanked by Russell Sanjek and Robert Burton, invited BMI to make its Country award presentations on his popular radio show, which was broadcast at midnight on WSM.*

*At the end of a long, hard-fought campaign, Robert Burton (l.) presides at the luncheon meeting where funding for the CMA and its Hall of Fame was assured. In all, some \$100,000 was pledged. With him: Frances Preston, Steve Sholes, Jean Aberbach, Shelby Singleton, Russell Sanjek, Paul Ackerman and Roy Horton.*

BMI Archives. By Reuter



In 1960, he was named Acting City Judge of his home city, New Rochelle, N.Y. He served in that capacity until his resignation late in 1963 because of the increasing and new demands BMI made on his time. He also served as a member of the New Rochelle Board of Education and was its vice president for the year 1958-59.

Judge Burton was a constant visitor to Nashville for more than two decades, attending every Country Music Festival from the very first one in 1952, when a meeting room of the Andrew Jackson Hotel more than contained all participants. On the Saturday nights of each stay he was a regular visitor backstage at the Opry. He played a vital role in advising and assisting Nashville writers and

publishers. During the years of his career, practically every single Country writer and publisher who joined BMI did so through negotiation with Judge Burton. He was more than amply supported in this activity by Frances Williams Preston, whom he named Nashville director in 1955. For many years Mrs. Preston occupied offices in the L&C Tower. Under his administration BMI began long-range plans for permanent quarters, its own building on Nashville's "Music Row."

Ground-breaking ceremonies were held November 1, 1963, and among the notables attending was Tennessee's Governor Frank Clement, himself an outspoken champion of Country music. The building, at 16th and Sigler

*Robert Burton, then a vice president of BMI, turns over the first spade of Music City earth to begin 1963 construction of BMI's Nashville offices. Among the dignitaries: Tennessee Governor Frank Clement.*



opened its doors in 1964 and quickly became tabbed the "first of the Music Row class buildings."

Today, the distinct and imposing CMA Museum and Hall of Fame stands next to BMI.

Judge Burton played a significant and active role in the formation of the Country Music Association and he headed its Fund Raising Drive Committee. As a result of his dynamic efforts and views of what the future should be, particularly at one crucial luncheon meeting, sufficient funds (\$100,000) to underwrite the building were quickly raised and the CMA Museum and Hall of Fame rapidly moved into the blueprint stage and realization.

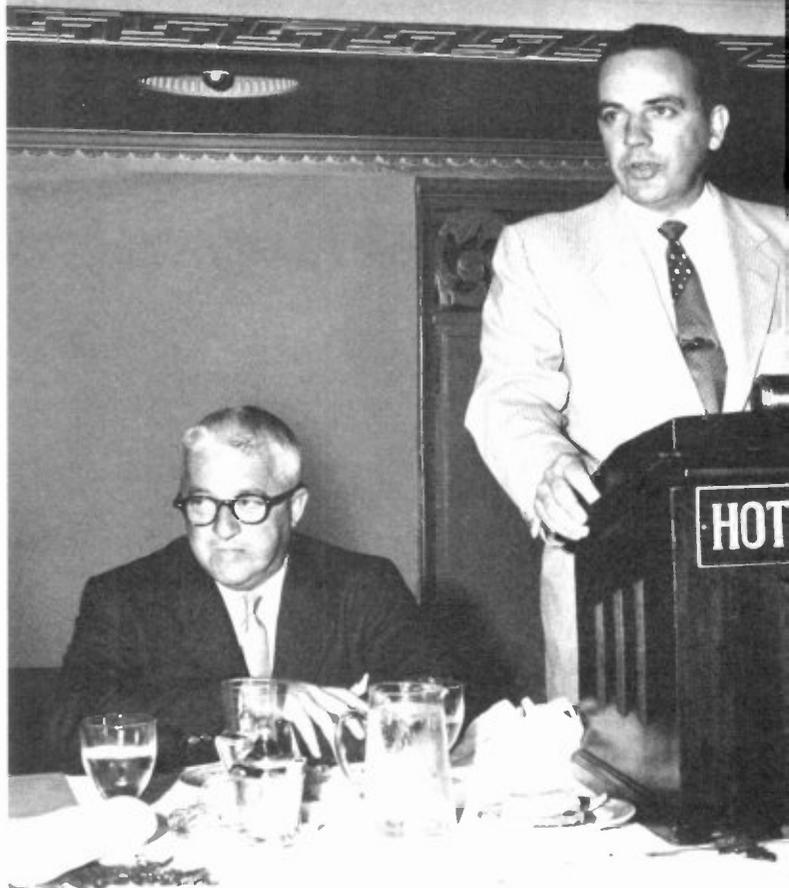
### THE EVALUATION

No man can write his own epitaph, but Judge Burton would have been pleased by Paul Ackerman's words:

*"For more than two decades, Burton has been in close touch with writers and publishers. He has participated in a major way in the great revolution which resulted in Country music achieving international recognition and becoming a major influence in American music generally.*

*"In sum: He brought to the field the elements of Knowledge, Courage and Leadership."*

In its annual presentation of the Robert J. Burton Award, BMI continues to honor a man who loved and nurtured Country music and its writers.



*Governor Clement, outstanding advocate of Country music, addresses IRTS members at a New York meeting.*

*Honored in late 1963, Robert Burton is presented with the Metropolitan Ambassador Sash and Seal by Nashville Mayor Beverly Briley. Looking on: Ken Nelson, Steve Sholes and, at the right, Gene Autry.*





# Freddie Hart

BY GAIL BUCHALTER

"Easy Loving" brought about a swift and happy ending to the hard times that had been so much a part of BMI writer Freddie Hart's life. To be raised during the Depression was difficult enough for most people but nearly impossible for a family with 15 children, who were trying to make a living by sharecropping.

These conditions deprived Freddie of a normal, playful childhood. He had to quit school after the second grade and work in the fields alongside his family. By the age of 11, he was ready to roam.

"I'd played guitar since I was 5. Even then I dreamed about being on the Opry. I guess I was like every boy back in those days who wanted to be something big in Country music. My heroes were Ernest Tubb, Roy Acuff, Hank Williams, Lefty Frizzell and Eddy Arnold," he recalls, adding: "I knew I couldn't make anything of myself if I stayed in Alabama, so I decided to leave home and hitchhike across the country."

When World War II began, Freddie joined the Marines, though only 13. His age and stature—5'3", 147 pounds—didn't stop him from participating in the major battles of the War. He took part in the fighting at Iwo Jima, Okinawa and helped secure the island of Guam. His activities won him a Silver Star and a lasting terror of destruction that still causes him nightmares.

But the War gave him a chance to play the guitar and get more deeply involved in songwriting. When discharged from the service at 17, Freddie returned to the States with the thought of the Opry still in his mind.

Life, however, still wasn't meant to be easy for him. Once more he returned to traveling back and forth across the country, taking odd jobs and on occasion spending time in jail for vagrancy. Freddie had been living this way for three years when he met Hank Williams, who gave him the advice which was to help him get through the next three years until he got his first break.

"Hank told me, 'Sing every song as if it's the last thing you'll ever sing. . . . You'll make it, but you have to believe in yourself or nobody else will believe in you.' Over the past 20 years there have been times when I got downhearted and would say it just wasn't meant to be but then I would remember what Hank told me. Also I'm a deeply religious man and always felt that God knows and does what's best."

The turning point in the Freddie Hart career came following a car ride as far as Phoenix, Ariz. He decided to stay there for a while. It turned out to be the right move because it was in Phoenix that he met Lefty

Frizzell, who later introduced him to Capitol Records.

"Lefty was playing a show in Arizona. I called him at his hotel and asked to see him. We had a mutual friend and when I mentioned his name to Lefty he told me to come right over," Freddie said. "At that time I had had my first song recorded, 'Every Little Thing Rolled Into One,' by George Morgan, and I wanted to pitch some material to Lefty. He liked the way I did my own songs so much that he brought me to Capitol. In 1952 I signed my first recording contract."

But Freddie's nomadic existence was not completely over. He did not remain with Capitol for long. After two years of lagging record sales, he switched to Columbia. From there he went to Monument and then to Kapp Records. Finally in 1969 he returned "home" to Capitol.

"In December of 1970, I was laid off by Capitol as part of a major cutback that involved other artists, too. But I was lucky 'cause 'Easy Loving' had already been recorded and was sitting in the can," he pointed out. "The song was released on an album and the public forced Capitol to put it out as a single. I was re-signed when the song reached number one on the *Billboard* Country chart, and I got a fine contract. So, the story really has a happy ending."

"Beginning" would be a much better word to use. 1971 saw Freddie receive the CMA Award for "Easy Loving" (Best Single of the Year), and there were very few dry eyes in the audience when he went up to receive the citation. This year, the audience reaction was almost identical when he once again won Song of the Year honors for the same song.

Other evidence of recognition now gracing Freddie's wall at home include Album of the Year awards from *Billboard* and *Record World* for "Easy Loving" and *Billboard's* Single of the Year plaque for "My Hang Up Is You." This, in addition to his BMI certificates of achievement for the two songs.

One would think that the pressure of a tight performing schedule would allow very little time for other pursuits.

But Freddie also has found time to get married and raise a family. Today he lives in Burbank, Calif., with his wife and four children.

Although "Easy Loving" has brought an end to the years of struggle, Freddie Hart still remembers them: "When you learn something through experience, you *know* it, providing you survive," he said, with a smile.

---

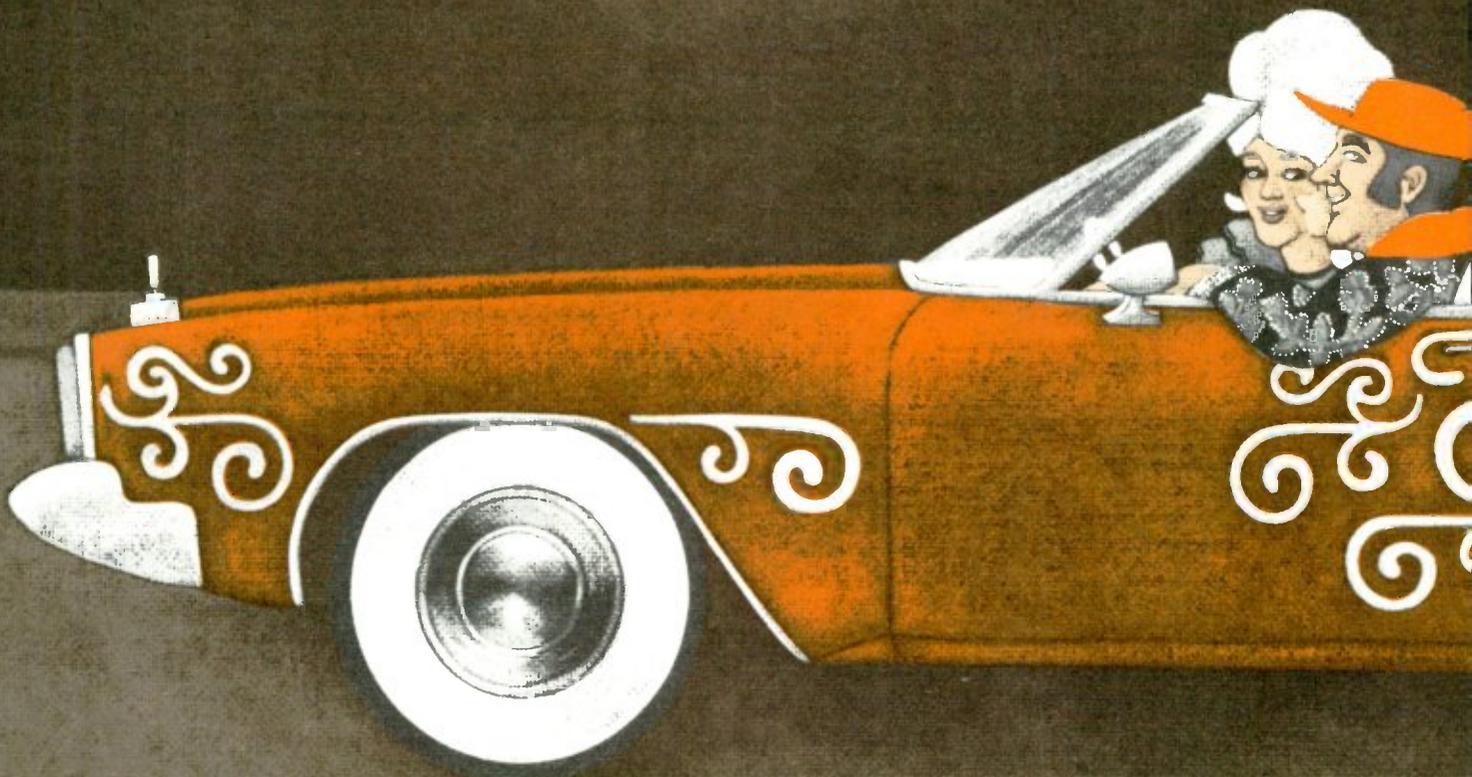
*Miss Buchalter is a Nashville-based free-lance writer who specializes in articles concerned with Country music.*

# In 1940 BMI knew

We heard you pickin' and singin' in the country. But the Old Establishment chose not to listen.

When Broadcast Music Incorporated was founded in 1940, life began to change. For the first time, Country writers and publishers had a way to protect the performance rights on their songs, and collect royalties on them. After years of being dismissed as worthless hillbillies, there was a place where you could go and find respect. America's soul had finally sprung from its native soil.

**BMI**  
BROADCAST MUSIC INCORPORATED

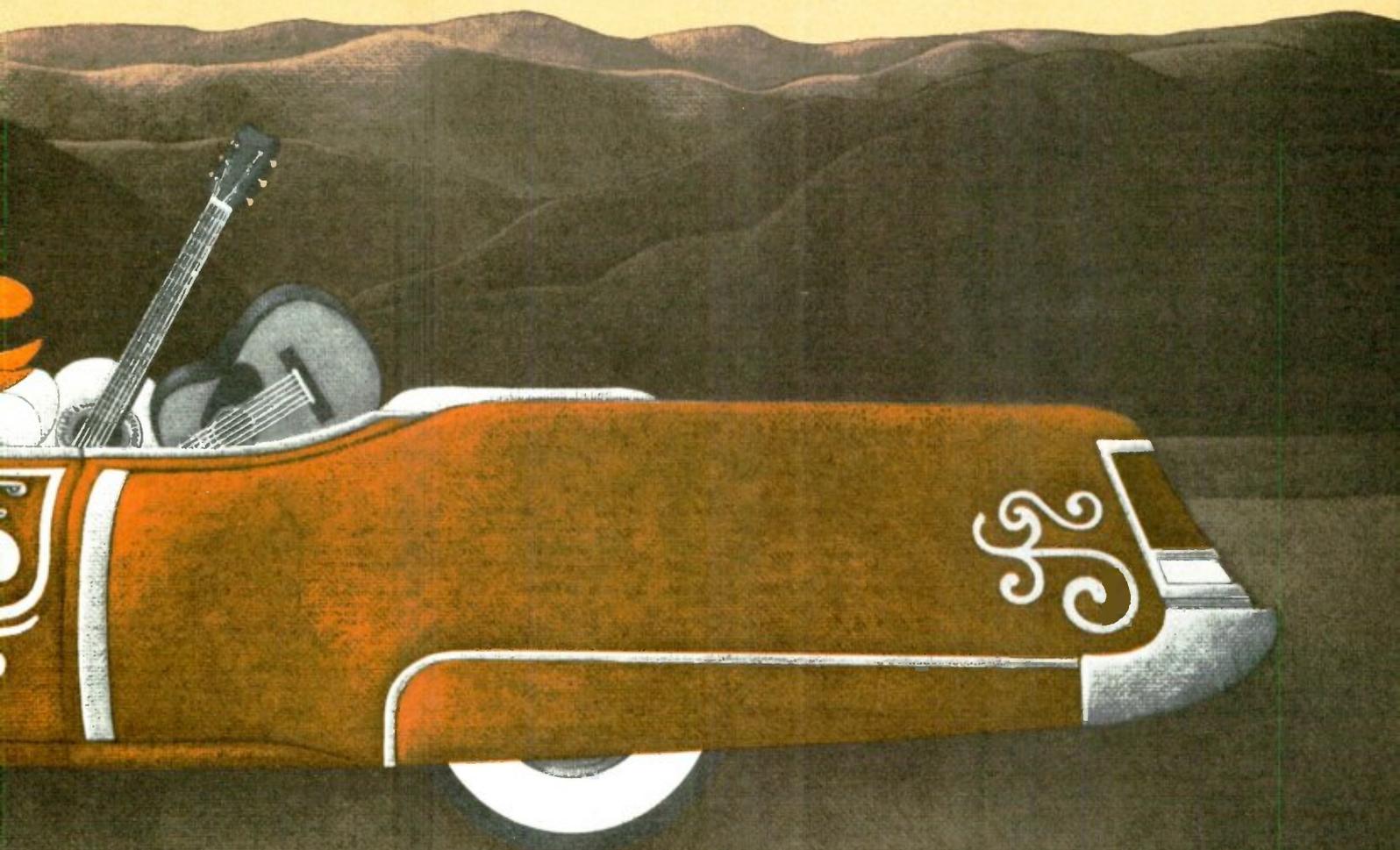


# 40 ou'd make it.

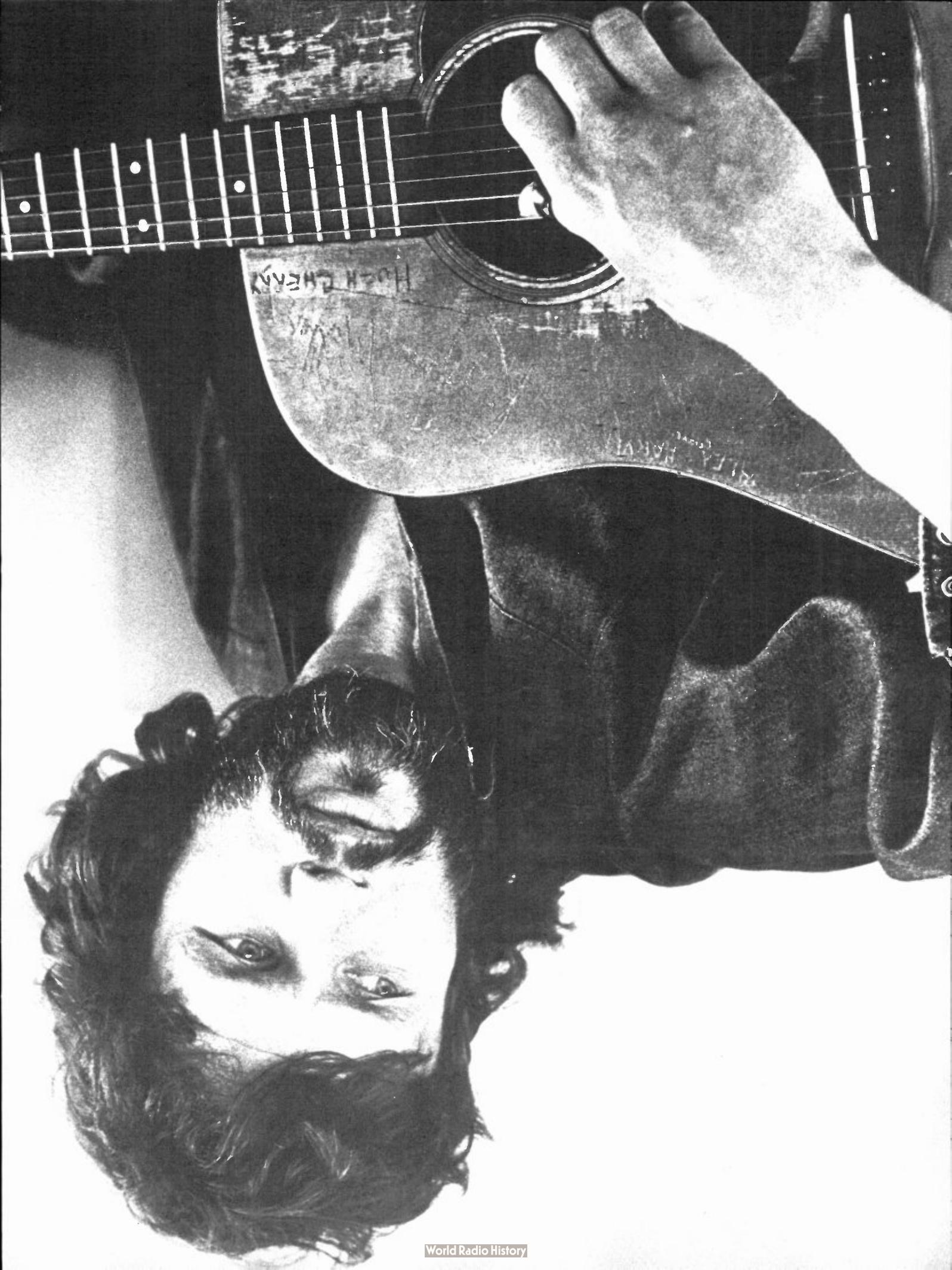
As Paul Hemphill writes in his book, *The Nashville Sound*: "It is poetic that BMI and the Country Music Association would stand shoulder to shoulder at the top of Music Row, like two Statues of Liberty, because not until BMI was formed . . . did it become possible for country songwriters to make a decent living."

We've come a long way since then. And we've done it together. BMI still believes in the American Country Dream. A barefoot boy with a fiddle can still grow up to be a star.

  
IC INC.



\*The Nashville Sound by Paul Hemphill  
©Simon and Schuster 1971



HOCH CHEAN

WILEY HARRIS

# Kris Kristofferson

BY ROBERT HILBURN

Kris Kristofferson's stature and influence in contemporary pop music is so solid these days that it is hard to realize the writer of such songs as "Me and Bobby McGee" and "Sunday Mornin' Comin' Down" is still a relatively new face in pop music. It was, in fact, only a little more than two years ago—in the summer of 1970—that Kristofferson made his club debut at the Troubadour in Los Angeles.

At that time, BMI's Kristofferson, who was the opening act for Linda Ronstadt, was already singing some of the songs—including "Bobby McGee," "Sunday Mornin'," "For the Good Times" and "Help Me Make It Through the Night"—that were soon to be turned into national best-sellers by Janis Joplin, Johnny Cash and others. "Help Me," incidentally, just won Kris BMI's Robert J. Burton Award, which annually honors the licensing organization's most performed Country song.

When Kristofferson returned to the night club recently, the lines stretched far around the block. Between the first Troubadour engagement and the last, Kristofferson has played clubs and concert halls in this country and in Europe, has produced three more albums and starred in two films. But it is still his music that is his chief strength, music that is so rich in emotion that many have called him the best Country-flavored romanticist since Hank Williams.

As with Williams' songs, many of Kristofferson's compositions deal with the joys and sorrows of love affairs. But Kristofferson's songs also touch upon the loneliness and frustrations of someone who has fought against the doubts of both family and friends as he tried to establish himself as a songwriter, turning down such prestigious posts as instructor at West Point in the process.

Of all Kristofferson's songs, "The Pilgrim: Chapter 33" comes closest perhaps to describing the trials and glories of a man pursuing his goals/dreams/needs:

*"He's a poet and he's a picker/He's a prophet and he's a pusher/He's a pilgrim and a preacher/And a problem when he's stoned/He's a walking contradiction/Partly truth and partly fiction/Taking every wrong direction/On his lonely way back home."\**

A native of Brownsville, Tex., 36-year-old Kristofferson attended Pomona College in California and was a Rhodes Scholar at Oxford in England. He was on his way to West Point in 1965—after four years in the Army—when he stopped by Nashville to see some friends who had heard some of his songs and urged him to see some publishers.

"I met Mel Tillis and Jack Clement and Johnny Darrell

and everyone encouraged me," Kristofferson recalls. "Everyone seemed to be enjoying himself. There was such a sense of freedom. I was fascinated with everything I saw. I remember one night I was staying in this cheap hotel and writing songs and I said, 'I'm gonna do it.' Before I could think enough to stop myself, I had told enough people and I was on my way."

For three years Kristofferson wrote songs and tried to peddle them around town. Several people—notably Johnny Cash—encouraged him, but he had only limited success. To support himself, he worked at such odd jobs as janitor at Columbia Records.

"I was always sure I was doing the right thing," he says. "I was always surprised to find out how badly my family thought I was doing. I never had any sense of failure even though I was cleaning ash trays and such. I guess it was the encouragement of songwriters I respected that kept me going."

It may well have been the role encouragement played in his life that causes Kristofferson to be constantly on the lookout for new, young songwriters, always ready to give them a helping hand. There are many young writers that Kristofferson has helped, but one of his most valuable "finds" is John Prine.

In his recent Los Angeles engagement, he opened each show with Prine's "Great Compromise" and urged everyone in the audience to get Prine's new album. But most of Kristofferson's offerings at the Troubadour, quite naturally, were his own songs. For a while he was on the road so much that his songwriting output began to suffer. "I had all sorts of ideas," he says. "But I never got the time to sit down and finish the songs."

But Kristofferson has learned to adjust to the problems of the road and most of the songs he sang at the club were new songs from his *Jesus Was a Capricorn* album. The audience response was as enthusiastic as ever.

After the show Kristofferson sat upstairs in the Troubadour dressing room and let his mind wander back over the past few years. "You know, there was something that really got to me during those years in Nashville. They'd send me a questionnaire every year from Oxford asking what I was doing. I guess they were trying to keep track of their former students. I used to put down 'writer,' even though I was a janitor at the time, and send the form back to them. Now I can put down 'writer' on the form and feel honest about it."

---

*Critic Hilburn covers the pop music scene and reviews recordings on a regular basis for The Los Angeles Times.*

\*© 1970 Resaca Music Publishing Co.

## BMI News

### BMI COUNTRY AWARDS

One hundred and three (103) writers and seventy-one (71) publishers of one hundred and two (102) songs were 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

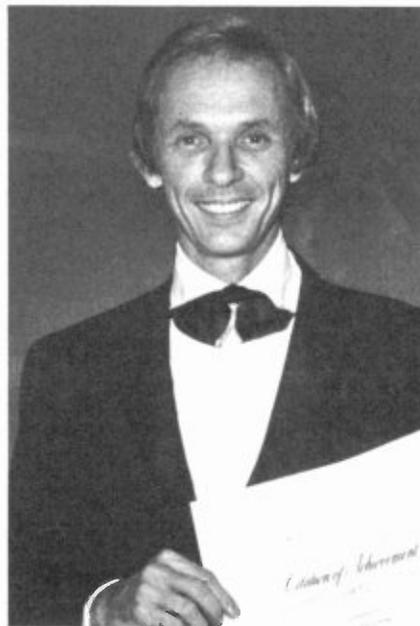
1, 1971 to March 31, 1972. The awards were made at ceremonies in Nashville, Tenn., on October 17, by Frances Williams Preston, vice president of BMI's Nashville office, in the absence of BMI president Edward M. Cramer. Mrs. Preston was assisted by members of the firm's writer and publisher administration division. Mr. Cramer was out of the country, attending the week-long, bi-annual Congress in Mexico

City of CISAC, the International Confederation of Societies of Authors and Composers, of whose Administrative Council he is a member.

The third annual Robert J. Burton Award, presented to the most performed BMI Country song, was given to **Kris Kristofferson**, writer, and **Combine Music Corp.**, publisher, of "Help Me Make It Through the Night." The award, honoring the late BMI presi-



*Kris Kristofferson, Fred Foster*



*Mel Tillis*



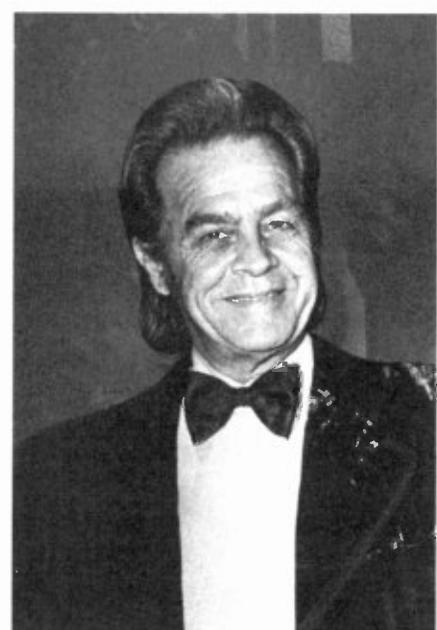
*Jerry Reed*



*Cindy Walker*



*Dave Dudley*



*Eddie Miller*

dent, is an etched glass plaque mounted on an aluminum pedestal. It is presented annually to the songwriters and publishers of the most performed BMI Country song of the year.

Twenty of the songs honored with BMI awards were presented with citations marking previous awards. "Green, Green Grass of Home," written by **Curly Putman**, published by Tree Publishing Co., Inc., received its seventh

award. "I Can't Stop Loving You," by **Don Gibson**, published by Acuff-Rose Publications, Inc., and "Release Me," by **Eddie Miller** and **W. S. Stevenson**, published by Four Star Music Co., Inc., were presented with sixth-year awards. Fifth-year awards went to Jim Webb and Dramatis Music Corp. for "By the Time I Get to Phoenix" and to **John Hartford** and Glaser Publications, Inc., for "Gentle on My Mind." Third-year

awards went to Don Robertson, Howard Barnes and Hill and Range Songs, Inc., for "I Really Don't Want to Know"; Kris Kristofferson, **Fred L. Foster** and Combine Music Corp. for "Me and Bobby McGee"; **Mel Tillis** and Cedarwood Publishing Co., Inc. for "Ruby Don't Take Your Love to Town"; **Jerry Reed** and Vector Music for "A Thing Called Love," and to **Ray Winkler**, **John Hathcock**, Neillrae

continued



*Frances Preston with Bill Anderson*



*Don Gibson*

*Curly Putman shares the spotlight with Joyce Bush, Jack Stapp and Buddy Killen of Tree Publishing, winner of eight awards. BMI's Roger Sovine (c.), assisting at ceremonies, looks on.*



*Joe South*



*Roy Acuff and Wesley Rose share an award, one of six their publishing house received at the presentation.*



*Glenn Sutton and Billy Sherrill, with publisher Al Gallico (l.), who gathered in some six awards.*

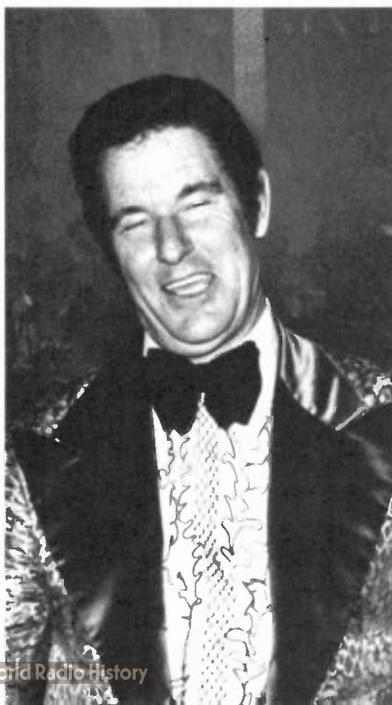


*Wayne Carson Thompson, Johnny Christopher, Chips Moman, Si Siman.*

*Buddy Alan, representing Blue Book Music, won seven awards. Here, congratulations for Merle Haggard.*



*Tommy Collins*



*Freddie Hart*



*Loretta Lynn and Doyle Wilburn*



*Ray Stevens*



*Dallas Frazier, Ray Baker, Doodle Owens*



*Mac Davis*

Music and Tuckahoe Music, Inc. for "Welcome to My World."

Honored for the second time were "Dream Baby," written by **Cindy Walker**, published by Combine Music Corp.; "Everything Is Beautiful," by **Ray Stevens**, published by Ahab Music Co., Inc.; "For the Good Times," by Kristofferson, published by Buckhorn Music Publishing, Inc.; "Help Me Make It Through the Night," by Kristofferson, published by Combine Music Corp.; "Indian Reservation," by **John Loudermilk**, published by Acuff-Rose Publications, Inc.; "Just One Time," by

Don Gibson, published by Acuff-Rose; "No Love at All," by **Wayne Carson Thompson** and **Johnny Christopher**, published by Rose Bridge Music, Inc. and Press Music Co., Inc.; "(I Never Promised You A) ROSE GARDEN," by **Joe South**, published by Lowery Music Co., Inc.; "Tulsa," by Wayne Carson Thompson, published by Earl Barton Music, Inc., and "Watchin' Scotty Grow," by **Mac Davis**, published by Screen Gems-Columbia Music, Inc.

**Kris Kristofferson** and **Billy Sherrill** were the leading BMI Country writer-

award winners, with five songs each, followed by **Glenn Sutton**, with four. The leading BMI Country publisher-award recipients were the Tree Group, with eight awards, followed by Blue Book Music, with seven, and Acuff-Rose Publications, Inc. and the Al Gallico Group, each with six awards.

Other top writer-award recipients included Jerry Reed, winner of three; and **Bill Anderson**, **Tommy Collins**, **Dave Dudley**, **Dallas Frazier**, Don Gibson, **Merle Haggard**, **Freddie Hart**, **Loretta Lynn**, **A. L. (Doodle) Owens**, Curly Putman, Joe South, Ray Stevens and



*TV host Glen Campbell (l.) with the CMA winners: Charley Pride, Loretta Lynn, Freddie Hart, Charlie McCoy, Donna Fargo, Conway Twitty, Danny Davis and Don Reid, who accepted for the Statler Brothers.*

Wayne Carson Thompson, all with two awards each.

A listing of the winning songs is on the back cover of this issue.

#### CMA AWARDS

Millions of viewers and a jam-packed audience in Nashville's Grand Ole Opry looked on as **Loretta Lynn** became a triple winner in the sixth annual Country Music Awards

competition. The event was televised via CBS on October 16.

The singer was named Entertainer of the Year and Best Female Vocalist and also shared honors with **Conway Twitty** in the Top Vocal Duo category.

Hosting the event was **Glen Campbell** and among the other winners honored during the evening was **Charley Pride**, who was named Best Male Vocalist.

**Merle Haggard's** "Let Me Tell You About a Song" was named Album of the Year and **Freddie Hart's** "Easy Loving" took Song of the Year honors. Single Record of the Year award went to **Donna Fargo** for her "The Happiest Girl in the Whole U.S.A."

Other winners included the **Statler Brothers** (Vocal Group) and **Charlie McCoy** (Instrumentalist).

Capping the ceremonies was the

naming of **Jimmie Davis**, Governor of Louisiana, to the Country Music Hall of Fame.

**NSA  
HALL OF  
FAME**

At its third annual banquet, held October 15 at Nashville's Airport Hilton, the Nashville Songwriters Association named five writers to its Hall of Fame.

Among the inductees: **Felice and Boudleaux Bryant**, **Lefty Frizzell**, the late **Jack Rhodes** and **Don Robertson**.

Introduced by NSA president Clarence Selman, master of ceremonies **Biff Collie**, a United Artists executive, noted, prior to naming the inductees, the basis for their election:

"Each of the five electees to be honored here were elected unanimously, and it was agreed beforehand that they should be people who were engaged in the business of writing songs prior to 1955."

**DOVE  
AWARDS**

The Dove Awards of the Gospel Music Association were presented October 6 in ceremonies held at War Memorial Auditorium, Nashville.

Among the winners: Best Gospel Record Album of the Year was "Light," by the Oak Ridge Boys. Included in the album: "Mama's Last Amen," written by **Dallas Frazier** and **A. L. (Doodle) Owens**, published by Blue Crest Music, Inc., "I Should Have Been Crucified" (Gordon Jensen, Heartwarming Music Co.), "Jesus Is the Man for the Hour" (**Sammy Hall**, Silverline Music), "These Hands of Mine" (**Del DeLamont**, Silverline Music), "After Calvary" (**LaVerne Tripp**, Mark Four Music), "It's Jesus That They Need" (**Walter Mills**, Heartwarming Music Co.) and "The Flowers Kissed the Shoes" (**Frank Meyers**, **Don Williams**, **Bob McKee**, **Mydov**, **Skinner's Pond**).

**Tony Brown**, a member of the Oak Ridge Boys took top honors as Best Gospel Instrumentalist.

Highlighting the ceremonies was the presentation of the Gospel Song of the Year Award. It went to **Ronnie Hinson**, of The Hinsons, for his song, "The Lighthouse." It is published by Journey Music Co.

Among those named to the Gospel Hall of Fame was **Albert E. Brumley**.



*New inductees enshrined in the Nashville Songwriters Hall of Fame: Boudleaux and Felice Bryant, Don Robertson, Glen Goza (for Jack Rhodes) and Lefty Frizzell.*



*The Hinsons: Ronnie Hinson, Dove Award winner, second from left, standing.*

# Billy Sherrill

BY JOHN STURDIVANT

Here is a fellow that has it all figured out. He gives the people what they want. And they flock to buy it.

Billy Sherrill's hit average is the envy of his songwriting colleagues. This year, he shared the leading BMI Country writer award honors with Kris Kristofferson. Both received five awards.

Also of particular note is his record production track record. All his projects have reached the charts in the trade magazines; 80% have risen to the coveted top spot.

"The song is the most important thing," Sherrill asserted. "More important than artist, publisher, producer. The right song is it!"

"I've only written a total of 50 or 60 songs," he added, relaxing in a comfortable chair in his tastefully decorated, spacious Nashville office. When asked how many were released sides, he shocked himself. "No unrecorded songs . . . I hadn't thought of that. I'm glad you brought it out. That really makes my day."

Enjoyment of what he does drives the talented Sherrill. He writes with a definite purpose and most times out of need, generally with a specific artist in mind. If in his position as vice president of CBS Records, A&R for Nashville, he can't find what he's looking for, then he writes. Billy produces under pressure. All those around him say he works best when he's on the spot for a good song. A one-project man, he doesn't work on several song ideas at one time; usually he finishes what he starts. His writing flows with whatever comes first, lyric or melody, and he puts it together as he goes.

"Stand By Your Man" and "Almost Persuaded" are Sherrill's biggies. It would be hard to say which did better. According to his publisher, Al Gallico, "performances and sales are in the millions, millions!"

Gallico remembers that at 1:40 p.m., just 20 minutes before a Tammy Wynette session, they didn't have all the songs. Tammy and Billy locked the door of an office and five minutes before the two o'clock date, while the musicians were warming up in the studio, they walked in with "Stand By Your Man."

Billy has co-written many songs with his best friend, Epic Records producer Glenn Sutton. "Almost Persuaded," their most popular creation, was released as the flip side of "We Got Love" and unexpectedly took off like a skyrocket. Other Sherrill-Sutton efforts include "I Don't Wanna Play House," "Your Good Girl's Gonna Go Bad," "Bedtime Story," "There's a Party Goin' On" and "Tonight My Baby's Comin' Home."

The introverted Sherrill maintains a consistent cool and a great sense of humor. He's always ready to tell a good

story, pull a practical joke or play you a track from his collection of bad demos and uncensored "classic" recordings.

"Most humor is at the expense of others, I'm sorry to say," Sherrill said. "But looking at things with a sense of humor is very important to sanity, especially in the music industry. If you aren't just a little carefree, the hard times could wipe you out."

When discussing what he wants in a song, Sherrill noted: "It's hard to generalize. Either you like it or you don't. I think, will it sell? I don't like personal opinions in songs, or social, educational, religious or political comments. I'll stay out of politics if Nixon will stay out of the record business. Escapism is what I'm after."

Love songs with a *hook* are Billy's thing. He says every hit has a hook: "It's a feel that reaches the mass of people. It can be one line of the lyric or in the melody. The hook can be in the production."

Unaffected by all his success and notoriety, Sherrill has maintained the same set of values, given him by his father early in life. A traveling Baptist evangelist, his father provided the primary background upon which Billy draws to write his songs. He actually got his start in music as a revival pianist for his father's gospel revival tent meetings.

Billy also was a rock musician, who played piano and saxophone and then became a studio engineer for the legendary Sam Phillips' Sun Records. His experience is ever so widespread for someone so young. He's done everything there is to do on the creative end of making phonograph records.

Sherrill despises formality. He was one of the first in Nashville to not wear a tie to work. But he's quite insistent about not "imposing your thing on someone else." A flexible man with an open mind, Sherrill used to hate steel guitar but now "feels a steel does more to enhance a Country ballad than anything. Getting into steel is like acquiring a taste for scotch." He now confesses that he seldom does a recording without a steel on the session.

This consistent BMI Country award winner has an uncanny ability to tell a woman what she wants to hear within the most distinctive arranging and record production style in the country.

The 35-year-old son of a preacher man, Billy Sherrill is the original non-conformist who made "the system" work for him by doing what he likes to do.

---

*John Sturdivant, a Country music authority, is a Record World vice president and heads its Nashville office.*



# Bill Anderson

BY WILLIAM T. ANDERSON

The Bill Anderson “story” is anything but the stereotyped, typical Country songwriter-singer biography. There is no abject poverty, quit-school-at-an-early-age-to-support-the-family-background. The son of an insurance salesman of moderate income, he received a degree in journalism from the University of Georgia. And while his beginnings may deviate from the norm, Anderson has probably stayed closer to the basics of Country music than many of his contemporaries.

Thirty-five-year-old Anderson, of course, did have his share of hard times after he had opted for a career in Country music. In the 1950s, he and fellow budding songwriter Roger Miller were on tour through the Southwest. Upon finishing a gig in Tulsa they discovered they had just enough money to buy a pair of recaps to get back to Nashville where Roger had just moved. It took a \$25 loan to get Bill the rest of the way back home to Georgia.

Shortly after that something less than triumphant tour, Bill, working as a disk jockey on WJJC in Commerce, Ga., sat on the roof of a hotel one night and wrote “City Lights.” It was more than just a song. (Ray Price’s recording in 1958 made it a big hit.) For Bill Anderson it was the beginning—the lever for his move to Nashville in 1959 and for a stream of memorable songs, such as “Tip of My Fingers,” “Po’ Folks,” “Get While the Gettin’s Good” and his best-selling record in 1963, “Still.”

Long considered one of Nashville’s most prolific writers, Bill does run into dry spells. In a recent interview, he explained his reaction to these and the feeling accompanying the conception of a song.

“Writing a song for me is like what a woman must go through having a child. There’s the anticipation and hard labor of getting it the way you want. When you do, you’ve really created something. It’s a feeling that’ll last as long as the song does—and that can be for years.

“About those dry spells, those times when you think, ‘well, golly, I can’t write anymore.’ To be able to clear your mind and know that writing songs is still possible—that’s a great relief. Getting back on the track is the happiest time of all.”

While most of Anderson’s large repertoire has dealt with the traditional heart song—loves lost, loves found—other themes from time to time have cropped up. His “Where Have All the Heroes Gone” deals with his concern for the values of youth today, and his now classic “Po’ Folks” with social and familial relationships.

It would seem that songwriting in the manner of Bill Anderson would be more than a full-time job for most people, but he has not been content to limit himself to this

one single phase of music. A long-time favorite on the Grand Ole Opry (he became a member in 1961), Anderson still finds time to fulfill his obligations to this venerable institution. His Decca record affiliation stretches back over a long string of hits, which include the aforementioned “Still,” “Where Have All the Heroes Gone,” etc., and such other Anderson tunes as “Quits,” “Get While the Gettin’s Good,” “Wild Weekend” and “My Life (Throw It Away If I Want To).”

He also packs his band, the Po’ Boys, into one of the most luxurious buses to roll on the highways out of Music City and plays some 120 show dates per year. When he is back home in Nashville, somehow he finds time to helm his own syndicated TV show, which has, over the years, been one of the most successful Country TV opuses on the tube. It currently is shown on approximately 125 stations and features Bill, the Po’ Boys and various guest artists.

Jan Howard, who had been associated with Bill for seven years as part of the road show, on TV and also on very successful duet recordings, before branching out on her own, gives us a bit of insight into the man.

“It’s easy working with Bill. He’s human. We’re both very temperamental—good enough friends so we can have an argument or say what we think. And it’s done. But he is a perfectionist. We tried to make the show the best of its kind.”

A soft-spoken articulate man, Bill has contributed greatly to Country music, other than just through his talent for writing and performing. A former director of the Country Music Association, he is responsible for the widely acclaimed and circulated pamphlet for the CMA, “What Every Songwriter Should Know.” This has proven to be an invaluable aid to the amateur and semi-professional songwriter, warning of songsharks and pointing out the proper methods of placing songs.

Having appeared in such Country music movies as *Country Music On Broadway*, *Forty Acre Feud* and *Las Vegas Hillbillies* seems to have whetted Bill’s thespian appetite. This past season he appeared in a non-singing role on ABC’s *Alias Smith & Jones* as a crooked card dealer, and received good reviews.

Songwriter, singer, actor, entertainer—there aren’t too many bases that top BMI Country award-winner—34 in all—Bill Anderson has failed to touch with definitive flair and professionalism.

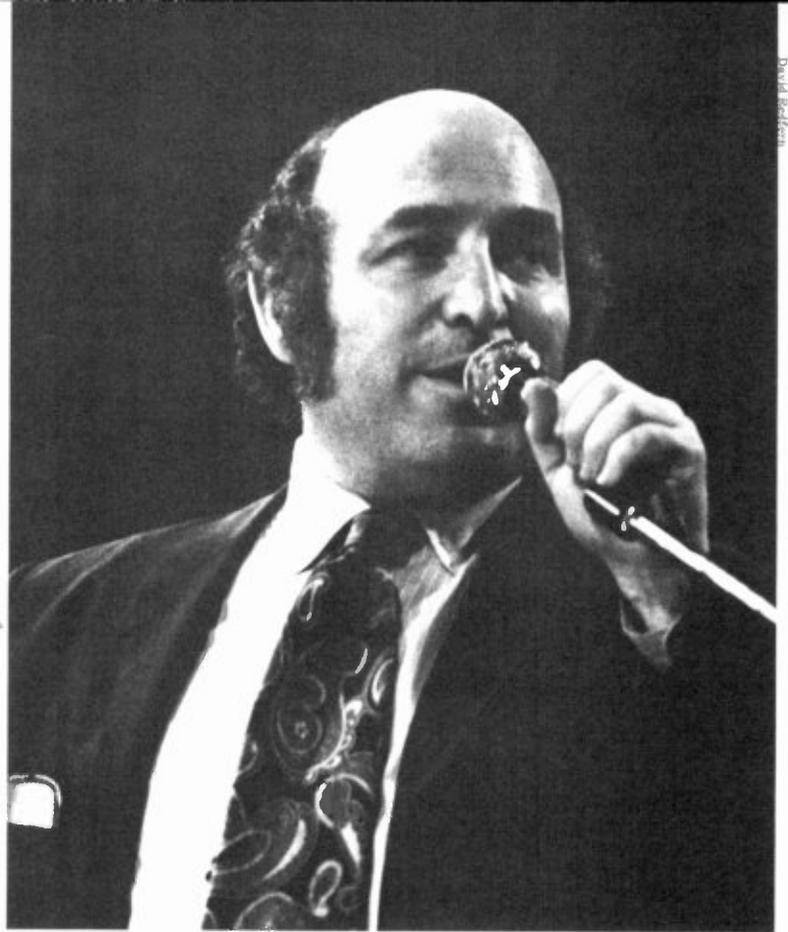
---

*William T. Anderson edits Country Song Round-Up, the publication that deals with all aspects of Country music.*



# BMI at Newport Jazz Festival New York

All Photos Courtesy of Newport Jazz Festival



David Redfern

*Producer George Wein introduces one of the many musicians that made the July festival a highly memorable experience.*

*One of jazz's premier pianists. Oscar Peterson turns up the heat during a solo set. '... it was awesome,' Down Beat said. 'His absolute command of the instrument, the resilience of his touch, the speed ... were marvelous.'*



David Redfern

David Redfern

For nine days in July, New York truly became a summer festival. "... the whole city ... picked up the beat, as the Newport Jazz Festival ... invaded the streets, the parks, the river, the halls of Carnegie and the Philharmonic," a *New York Times* editorial declared. "The sound was everywhere, and nobody who heard it could keep feet from tapping and spirits from soaring like a slide trombone."

Transplanted from the famed Rhode Island resort city, the festival has found a home in New York. First time out, an estimated 100,000 fans were beguiled by some 600 musicians, representative of jazz's various styles. For

several days it seemed as if New York was built around jazz. All went exceedingly well. Good feelings dominated. "This festival will be in New York forever," producer George Wein said, shortly after Newport in New York opened. "I feel as though I've been reborn. New York is the jazz capital of the world."

To share some of the excitement of this major cultural event, in which a predominance of BMI-affiliated composer-performers participated, we thought it fitting to publish in the following pages pictures mirroring the excellence and variety and surprise that permeated those memorable summer jazz days and nights in New York.

*continued*

*A little bit of yesterday, today. A midnight dance at the Hotel Commodore. The floor fills with dancers and listeners as bandleader Sy Oliver (left), with trumpet in hand, sets the pace for his crew on a big number in the book.*



*Soul! Many talk about it. But few live the word as well as Ray Charles does in his music. He gave a few valuable lessons on the stage at Yankee Stadium.*

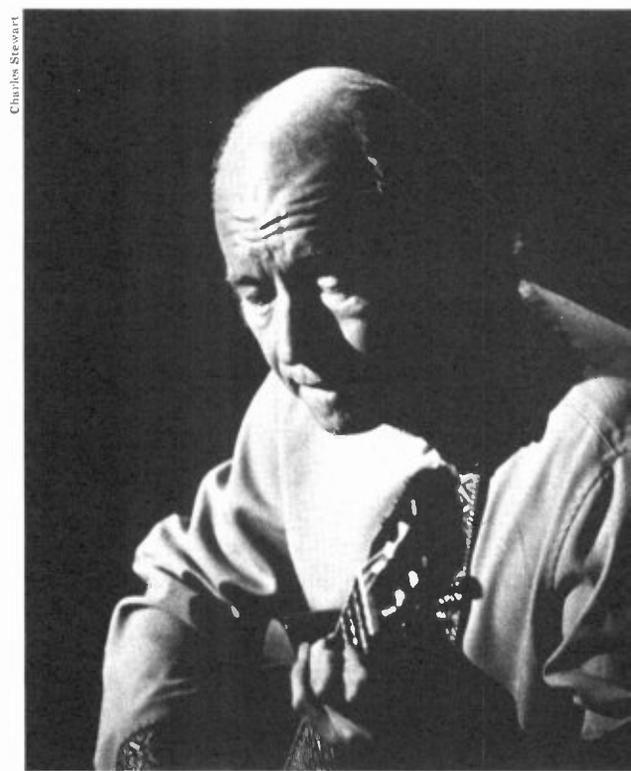


*Dave Brubeck, alfresco, swings in his own way with colleagues Gerry Mulligan (saxophone), Alan Dawson (drums) and Jack Six on the bass.*





*Max Roach, on drums, and the J. C. White Singers at St. Peter's Lutheran Church. The music: gospel and modern jazz.*



Charles Stewart

*Guitarist Charlie Byrd in a meditative mood. He and his trio played a set of bossa novas and the blues on a program dedicated to jazzman Lionel Hampton.*

*Rahsaan Roland Kirk 'did one of the strongest sets of the festival,' critic Dan Morgenstern reported. 'He started with tremendous momentum and never let up . . . a compelling soloist. . . .'*



*Charles Mingus expresses pleasure with his large orchestra. Described by Daily News critic Don Nelsen as a 'seminal force in the life-flow of jazz,' the man and his music 'socked it to an appreciative audience' in Philharmonic Hall.*



Charles Stewart

*Saxophonist Gato Barbieri. His performance, said New York Times critic John S. Wilson, was one to be remembered. It received a tremendous ovation.*

*Blues great B. B. King, with his trusty guitar, Lucille, performed in a stirring manner at the home of the New York Yankees. Some magic!*



Tenor saxophonist Stan Getz, one of the great modern influences on the instrument, was heard in a variety of contexts, providing lessons in musical versatility.

*Hamp!* Playing with the invention and fire that first brought him fame. The occasion: the concert presented in his honor.



Charles Stewart

John McLaughlin and the Mahavishnu Orchestra moved through performances described by critic Don Heckman as 'honestly reflective of this world.' He added that this group 'is at the cutting edge of contemporary jazz improvisation.'





## Congratulations to the winners of the BMI 1972 Country Music Achievement Awards

- |  |   |   |  |  |
|--|---|---|--|--|
| <p><b>AFTER THE FIRE IS GONE</b><br/>L. E. White<br/>Twitty Bird Music Co.</p> <p><b>ALL MY TRIALS</b><br/>Ray Stevens<br/>Ahab Music Co., Inc.</p> <p><b>ALWAYS REMEMBER</b><br/>Jerry Bradley<br/>Patsy Bradley<br/>Forrest Hills Music, Inc.</p> <p><b>AN AMERICAN TRILOGY</b><br/>Mickey Newbury<br/>Acuff-Rose Publications, Inc.</p> <p><b>ANGEL'S SUNDAY</b><br/>Hank Mills<br/>Moss Rose Publications, Inc.</p> <p><b>ANOTHER NIGHT OF LOVE</b><br/>Spooner Oldham<br/>Freddy Weller<br/>Young World Music<br/>Equinox Music<br/>Center Star Music</p> <p><b>ANYWAY</b><br/>Bobby Bond<br/>Acuff-Rose Publications, Inc.</p> <p><b>ARMS OF A FOOL</b><br/>Ronald McCown<br/>Sawgrass Music Publishers, Inc.</p> <p><b>BABY I'M YOURS</b><br/>Van McCoy<br/>Blackwood Music, Inc.</p> <p><b>BED OF ROSES</b><br/>Harold Reid<br/>House of Cash, Inc.</p> <p><b>BEDTIME STORY</b><br/>Billy Sherrill<br/>Glenn Sutton<br/>Algee Music Corp.<br/>Flagship Music, Inc.</p> <p><b>THE BEST PART OF LIVING</b><br/>Bill D. Johnson<br/>Mariposa Music, Inc.</p> <p><b>BRIGHT LIGHTS, BIG CITY</b><br/>Jimmy Reed<br/>Conrad Music</p> <p><b>BUS FARE TO KENTUCKY</b><br/>Ronny Light<br/>Crestmoor Music</p> <p><b>BY THE TIME I GET TO PHOENIX</b><br/>Jim Webb<br/>Dramatis Music Corp.</p> <p><b>CAROLYN</b><br/>Tommy Collins<br/>Shade Tree Music</p> <p><b>THE CHAIR</b><br/>Marty Robbins<br/>Mariposa Music, Inc.</p> <p><b>COME BACK HOME</b><br/>Bobby Goldsboro<br/>Unart Music Corp.</p> <p><b>COMIN' DOWN</b><br/>Dave Dudley<br/>Six Days Music</p> <p><b>DADDY FRANK (THE GUITAR MAN)</b><br/>Merle Haggard<br/>Blue Book Music</p> <p><b>DID YOU EVER</b><br/>Bobby Braddock<br/>Tree Publishing Co., Inc.</p> <p><b>DIS-SATISFIED</b><br/>Bill Anderson<br/>Jan Howard<br/>Carter Howard<br/>Stallion Music, Inc.</p> | <p><b>DO RIGHT WOMAN, DO RIGHT MAN</b><br/>Dan Penn<br/>Chips Moman<br/>Press Music Co., Inc.</p> <p><b>DREAM BABY</b><br/>Cindy Walker<br/>Combine Music Corp.</p> <p><b>DREAM LOVER</b><br/>Bobby Darin<br/>Hudson Bay Music Co.<br/>Hill and Range Songs, Inc.</p> <p><b>SCREEN GEMS-COLUMBIA MUSIC, INC.</b></p> <p><b>EARLY MORNING SUNSHINE</b><br/>Jay Marshall<br/>Mariposa Music, Inc.</p> <p><b>EASY LOVING</b><br/>Freddie Hart<br/>Blue Book Music</p> <p><b>EMPTY ARMS</b><br/>Ivory Joe Hunter<br/>Unart Music Corp.</p> <p><b>EVERYTHING IS BEAUTIFUL</b><br/>Ray Stevens<br/>Ahab Music Co., Inc.</p> <p><b>FLY AWAY AGAIN</b><br/>Dave Dudley<br/>Six Days Music</p> <p><b>FOR THE GOOD TIMES</b><br/>Kris Kristofferson<br/>Buckhorn Music Publishing, Inc.</p> <p><b>GENTLE ON MY MIND</b><br/>John Hartford<br/>Glaser Publications, Inc.</p> <p><b>A GOOD-HEARTED WOMAN</b><br/>Waylon Jennings<br/>Willie Nelson<br/>Baron Music Publishing Co.<br/>Willie Nelson Music</p> <p><b>GOOD LOVIN' (MAKES IT RIGHT)</b><br/>Billy Sherrill<br/>Algee Music Corp.</p> <p><b>GREEN GREEN GRASS OF HOME</b><br/>Curly Putman<br/>Tree Publishing Co., Inc.</p> <p><b>GYPSY FEET</b><br/>Leona Butrum<br/>Nellie Smith<br/>Open Road Music, Inc.</p> <p><b>HELP ME MAKE IT THROUGH THE NIGHT</b><br/>Kris Kristofferson<br/>Combine Music Corp.</p> <p><b>HERE COMES HONEY AGAIN</b><br/>Carole Smith<br/>Sonny James<br/>Marson, Inc.</p> <p><b>HITCHIN' A RIDE</b><br/>Peter Callander (PRS)<br/>Mitch Murray (PRS)<br/>Intune, Inc.</p> <p><b>HOW CAN I UNLOVE YOU</b><br/>Joe South<br/>Lowery Music Co., Inc.</p> <p><b>I CAN'T SEE ME WITHOUT YOU</b><br/>Conway Twitty<br/>Twitty Bird Music Co.</p> <p><b>I CAN'T STOP LOVING YOU</b><br/>Don Gibson<br/>Acuff-Rose Publications, Inc.</p> | <p><b>I REALLY DON'T WANT TO KNOW</b><br/>Don Robertson<br/>Howard Barnes<br/>Hill and Range Songs, Inc.</p> <p><b>I WANNA BE FREE</b><br/>Loretta Lynn<br/>Sure-Fire Music Co., Inc.</p> <p><b>I WON'T MENTION IT AGAIN</b><br/>Cam Mullins<br/>Carolyn Jean Yates<br/>Seaview Music</p> <p><b>I'D RATHER BE SORRY</b><br/>Kris Kristofferson<br/>Buckhorn Music Publishing, Inc.</p> <p><b>I'D RATHER LOVE YOU</b><br/>Johnny Duncan<br/>Pi-Gem Music Publishing Co.</p> <p><b>IF YOU THINK I LOVE YOU NOW (I'VE JUST STARTED)</b><br/>Billy Sherrill<br/>Curly Putman<br/>Algee Music Corp.</p> <p><b>I'M A TRUCK</b><br/>Robert Stanton<br/>Ripcord Music<br/>Central Songs, Inc.<br/>Plaque Music</p> <p><b>I'M GONNA WRITE A SONG</b><br/>Glenn Sutton<br/>Flagship Music, Inc.</p> <p><b>I'M JUST ME</b><br/>Glenn Martin<br/>Tree Publishing Co., Inc.</p> <p><b>INDIAN LAKE</b><br/>Tony Romeo<br/>Pocketful of Tunes, Inc.</p> <p><b>INDIAN RESERVATION</b><br/>John Loudermilk<br/>Acuff-Rose Publications, Inc.</p> <p><b>IT'S FOUR IN THE MORNING</b><br/>Jerry Chesnut<br/>Passkey Music, Inc.</p> <p><b>JUST ONE TIME</b><br/>Don Gibson<br/>Acuff-Rose Publications, Inc.</p> <p><b>KISS AN ANGEL GOOD MORNIN'</b><br/>Ben Peters<br/>Playback Music</p> <p><b>KO-KO JOE</b><br/>Jerry Reed<br/>Vector Music</p> <p><b>L. A. INTERNATIONAL AIRPORT</b><br/>Leanne Scott<br/>Blue Book Music</p> <p><b>THE LAST ONE TO TOUCH ME</b><br/>Dolly Parton<br/>Owepar Publishing, Inc.</p> <p><b>LEAD ME ON</b><br/>Leon C. Copeland<br/>Shade Tree Music</p> <p><b>LEAVIN' AND SAYIN' GOODBYE</b><br/>Jeannie Seely<br/>Tree Publishing Co. Inc.</p> <p><b>LIFE</b><br/>Shirl Milete<br/>Elvis Presley Music, Inc.<br/>Last Straw Music, Inc.</p> | <p><b>LOVING HER WAS EASIER (THAN ANYTHING I'LL EVER DO AGAIN)</b><br/>Kris Kristofferson<br/>Combine Music Corp.</p> <p><b>THE MAN IN BLACK</b><br/>Johnny Cash<br/>House of Cash, Inc.</p> <p><b>ME AND BOBBY McGEE</b><br/>Kris Kristofferson<br/>Fred L. Foster<br/>Combine Music Corp.</p> <p><b>MISSISSIPPI WOMAN</b><br/>Red Lane<br/>Tree Publishing Co., Inc.</p> <p><b>MORNING</b><br/>Bill Graham<br/>Show Biz Music</p> <p><b>MOUNTAIN OF LOVE</b><br/>Harold Dorman<br/>Wren Music Co., Inc.</p> <p><b>MY HANG UP IS YOU</b><br/>Freddie Hart<br/>Blue Book Music</p> <p><b>NEVER ENDING SONG OF LOVE</b><br/>Delaney Bramlett<br/>Metric Music Co.</p> <p><b>NEXT TIME I FALL IN LOVE (I WON'T)</b><br/>Ned Miller<br/>Central Songs, Inc.</p> <p><b>NO LOVE AT ALL</b><br/>Wayne Carson Thompson<br/>Johnny Christopher<br/>Rose Bridge Music, Inc.<br/>Press Music Co., Inc.</p> <p><b>OH SINGER</b><br/>Mira Smith<br/>Margaret Lewis<br/>Shelby Singleton Music, Inc.</p> <p><b>ONE'S ON THE WAY</b><br/>Shel Silverstein<br/>Evil Eye Music, Inc.</p> <p><b>PITTY PITTY PATTERN</b><br/>Bob Morris<br/>Blue Book Music</p> <p><b>THE PROMISED LAND</b><br/>Chuck Berry<br/>Arc Music Corp.</p> <p><b>QUITS</b><br/>Bill Anderson<br/>Stallion Music, Inc.</p> <p><b>RELEASE ME</b><br/>Eddie Miller<br/>W. S. Stevenson<br/>Four Star Music Co., Inc.</p> <p><b>ROLLIN' IN MY SWEET BABY'S ARMS</b><br/>Buck Owens<br/>Blue Book Music</p> <p><b>(I Never Promised You A) ROSE GARDEN</b><br/>Joe South<br/>Lowery Music Co., Inc.</p> <p><b>RUBY (ARE YOU MAD AT YOUR MAN)</b><br/>Emmy Cousin<br/>Acuff-Rose Publications, Inc.</p> <p><b>RUBY DON'T TAKE YOUR LOVE TO TOWN</b><br/>Mel Tillis<br/>Cedarwood Publishing Co., Inc.</p> | <p><b>THE SHERIFF OF BOONE COUNTY</b><br/>Elson Smith<br/>Frank Marusa<br/>Beechwood Music Corp.<br/>Hardtack Music, Inc.</p> <p><b>SHE'S ALL I GOT</b><br/>Jerry Williams, Jr.<br/>Gary Bonds<br/>Excellorec Music Co., Inc.<br/>Jerry Williams Music</p> <p><b>SO THIS IS LOVE</b><br/>Lewis DeWitt<br/>Don Reid<br/>House of Cash, Inc.</p> <p><b>SOMEDAY WE'LL LOOK BACK</b><br/>Merle Haggard<br/>Blue Book Music</p> <p><b>THEN YOU WALK IN</b><br/>David E. Malloy<br/>Johnny Wilson<br/>Hundred Oaks Music</p> <p><b>A THING CALLED LOVE</b><br/>Jerry Reed<br/>Vector Music</p> <p><b>TOMORROW NIGHT IN BALTIMORE</b><br/>Kenny Price<br/>Tree Publishing Co., Inc.</p> <p><b>TONIGHT MY BABY'S COMING HOME</b><br/>Billy Sherrill<br/>Glenn Sutton<br/>Julep Publishing Co.</p> <p><b>TOUCHING HOME</b><br/>Dallas Frazier<br/>A. L. (Doodle) Owens<br/>Blue Crest Music, Inc.<br/>Hill and Range Songs, Inc.</p> <p><b>TREAT HER RIGHT</b><br/>Roy Head<br/>Don Music Co.</p> <p><b>TULSA</b><br/>Wayne Carson Thompson<br/>Earl Barton Music, Inc.</p> <p><b>TURN YOUR RADIO ON</b><br/>Albert E. Brumley<br/>Stamps-Baxter Music and Printing Co.</p> <p><b>WATCHIN' SCOTTY GROW</b><br/>Mac Davis<br/>Screen Gems-Columbia Music, Inc.</p> <p><b>WE SURE CAN LOVE EACH OTHER</b><br/>Billy Sherrill<br/>Tammy Wynette<br/>Algee Music Corp.</p> <p><b>WELCOME TO MY WORLD</b><br/>Ray Winkler<br/>John Hathcock<br/>Neillrae Music<br/>Tuckahoe Music, Inc.</p> <p><b>WHEN YOU'RE HOT YOU'RE HOT</b><br/>Jerry Reed<br/>Vector Music</p> <p><b>WHERE DID THEY GO LORO</b><br/>Dallas Frazier<br/>A. L. (Doodle) Owens<br/>Elvis Presley Music, Inc.<br/>Blue Crest Music, Inc.</p> <p><b>THE YEAR THAT CLAYTON DELANEY DIED</b><br/>Tom T. Hall<br/>Newkeys Music, Inc.</p> <p><b>YOU'RE LOOKIN' AT COUNTRY</b><br/>Loretta Lynn<br/>Sure-Fire Music Co., Inc.</p> <p><b>YOU'RE MY MAN</b><br/>Glenn Sutton<br/>Flagship Music, Inc.</p> |
|--|---|---|--|--|

The most performed Country Songs April 1, 1971 to March 31, 1972



World Radio History