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# AT HOME WITH BMI

By Edward M. Cramer President, Broadcast Music, Inc.

writers and publishers are always encouraged to feel at home at BMI offices across the country. Although we can justifiably boast that we have the most sophisticated data processing system of any performing rights organization in the world, we know the proper role for our computers. They don't replace people. Rather, they help BMI service its affiliates faster and better. These marvels of technology enable us to provide the kind of quick, special attention our affiliates have come to expect—just as they expect an "at home" feeling at every BMI branch office. The recent festivities at BMI's Nashville headquarters, for example, were representative of the attitude at BMI offices across the nation.

There in Music City, once again BMI celebrated the achievements of its Country writers with an "at home" party. Actually, it was held in a huge, beautifully decorated tent over the BMI parking area. It was a celebration that was lovingly arranged for, choreographed and emceed by BMI's remarkable Nashville hostess, Frances Preston. Frances, in greeting the guests to the BMI Awards Dinner–still the toughest ticket in town during Country Music Week–said "a hotel might be a little more convenient, but we like to say 'Come on over to our house.'"

Theodora Zavin, in her remarks, picked up the theme and expanded upon it. "For many years, I've had the feeling that I attend two Thanksgiving dinners each year, the traditional one at the end of November and the BMI Country Awards Dinner. And of the two, this one has the advantage that I don't have to do the cooking or wash the dishes.

"Like the traditional Thanksgiving dinner, tonight brings together the members of the BMI family—our writers and publishers from all parts of the world. Like the best kind of family dinner, tonight is a meeting of the generations. We have our older family members who are responsible for much of the family's proud history. And like a healthy, growing family, we have the new babies at our table every year. And this is the way it should be. A healthy music business, like a healthy family, is a combination of tradition and innovation. This year's award songs reflect that combination. Enjoy your awards, you've earned them."

In all, it was a very warm, friendly occasion apparently enjoyed by all. That human touch ... it's a BMI tradition.

# BM

THE MANY WORLDS OF MUSIC

*Issue No.1,1982* 

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Joa How	BMI: ne Many Worlds of Music n P. Thayer: Coordinator, Public Relations vard Colson: Managing Editor Burt Korall: Senior Editor rbara Seath: Editorial Assistant		BMI: THE MANY WORLDS OF MUSIC is prepared by the BMI Public Relations Department, 320 West 57th Street, New York, New York 10019; Design by Larry Fredericks. Published by Broadcast Music, Inc. President: Edward M. Cramer, Secretary Edward W. Chapin, Treasurer: Edward J. Molinelli. 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 the that proper copyright credit is given to the source. and back copies of BMI: The Many Worlds of Music
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# The 1981 BMI



A group of multiple award winners gathers on the dais. Shown here (l. to r.) are writers Eddie Rabbitt, Even Stevens and David Malloy with Jim Malloy and Jerry Smith of Briarpatch/Debdave Music.

he highlight of Country Music Week in Nashville was the black tie, invitation only, BMI Country Awards dinner held on October 13, 1981, at which Frances Preston and her staff played host to some 800 guests.

At the gala dinner and awards ceremonies held under a specially decorated yellow and white tent in the BMI parking area, 101 writers and 70 publishers of 91 songs were presented with BMI Citations of Achievement in recognition of popularity in the Country music field for the period from April 1, 1980 to March 31, 1981. Assisting Mrs. Preston in the presentation of awards was Theodora Zavin, BMI senior vice president, Performing Rights.

Winners of the twelfth annual Robert J. Burton Award were writer **Dolly Parton** and publishers Fox





As Dolly Parton's smash hit "9 to 5" is cited for the Burton Award as Most Performed Country Song, Theodora Zavin (c.) congratulates publishers Bob Hunka (Velvet Apple) and Herb Eiseman (Fox Fanfare).

Faniare Music, Inc. and Velvet Apple Music for the song "9 to 5." The Burton Award, honoring the late BMI president, is an etched glass plaque mounted on a brass base. It is presented each year to the writers and publishers of the most performed BMI Country song of the year.

Dolly, unable to attend because of filming commitments, sent a message which was read to the assembled guests. She said, "Songwriting is my heart and soul. The award is my most cherished, even if I should win the Academy Oscar."

Before launching into the song awards ceremonies, Mrs. Preston called Jo Walker-Meador, Country Music Association executive director, to the dais to receive a BMI Commendation of Excellence honoring her 20 years in the Country music industry.



Stephen Dorff (l.) with Don Blocker (Garrett), Milton Brown and Warner-Tamerlane contingent Tim Wipperman, Chuck Kaye, Leonard Golove, Johnny Wright and Robert Frye watch Merle Haggard (r.) join them on stage.



Wesley Rose (l.) of Acuff-Rose with recording artist Emmylou Harris, and Ronnie Gant and Bud Brown (Acuff-Rose).



Jo Walker-Meador, CMA's executive director, holds BMI Commendation, presented by Frances Preston.



Frances Preston with Jerry Lee Lewis. He received a standing ovation from guests at the BMI dinner.



Frances Preston (l.) with Al Gallico (Algee), Steve Davis, recording artist Johnny Rodriguez, Billy Sherrill and Mark Sherrill (Algee).



The family Tree meets as Buddy Killen (l.) joins Curly Putman. Donna Hillery and Dan Wilson (Tree) and Bobby Braddock (r.) on the BMI stage.



Merle Haggard, Emmylou Harris and Willie Nelson with Frances Preston at awards reception.



Representing Unichappell: Celia Hill, Pat Rolfe, Irwin Robinson, Henry Hurt and (r.) Irwin Schuster.



Frances Preston chats with CMA Horizon Award winner Terri Gibbs and Ed Penney as they arrive for gala.

Midway through the evening, Mrs. Preston brought the guests to their feet to cheer as she called **Jerry Lee Lewis,** recovering from recent surgery, to the stage.

As to the song awards, the leading Country writeraward winner was **Snuff Garrett** with six citations. **Curly Putman, Eddie Rabbitt** and **Even Stevens** took four citations each. Winners of three citations were **Bobby Braddock, Stephen Dorff, Kye Fleming, Larry Gatlin, David Malloy, Bob McDill, Dennis Morgan, Sonny Throckmorton** and **Rafe Van Hoy.** 

Taking two citations each were **Milton Brown**, **Cliff Crofford**, **Mac Davis**, **John Durrill**, **Gary Gentry**, **Jerry Hayes**, **Roger Murrah**, **Willie Nelson**, **Roy Orbison**, **Don Pfrimmer**, **Chick Rains**, **Johnny Slate** and **Hank Williams**.

Tree Publishing Co., Inc. was the leading publisher-award winner with 10 citations followed by the Welk Music Group with nine, Unichappell Music, Inc./Rightsong Music, Inc. with seven, Peso Music with six and Acuff-Rose Publications, Inc./Fred Rose Music, Inc., Algee Music Corporation, Briarpatch Music, Debdave Music, Inc. and Warner-Tamerlane Pub. Corp. with four each.



Mac Davis and Joe Moscheo

Winners of three citations were Bar Cee Music, Duchess Music Corporation, House of Gold Music, Inc. and Larry Gatlin Music. Taking two citations each were Blackwood Music, Inc., Combine Music Corp., Hiriam Music, Irving Music, Inc., Magic Castle Music, Partner Music, Songpainter Music, The Times Square Music Publications Company/Trio Music, Co., Inc. and Willie Nelson Music, Inc.

Six of the songs honored by BMI were presented with citations marking previous awards. Second awards went to "Coward of the County," written by Roger Bowling, published by Roger Bowling Music (first award, 1980), "Faded Love," written by John Wills, published by Rightsong Music, Inc. (1964), "Guitar Man," written by Jerry Reed, published by Vector Music (1968), "Hearts on Fire," written by Eddie Rabbitt, Even Stevens and Dan Tyler, published by Briarpatch Music and Debdave Music, Inc. (1979), "I'll Be There (If You Ever Want Me)," written by Rusty Gabbard and Ray Price, published by Ernest Tubb Music, Inc. (1954) and "One Day at a Time," written by Kris Kristofferson and Marijohn Wilkin, published by Buckhorn Music Publishing Company, Inc. (1975). (A complete list-



**Chick Rains** 



Gail Davies



Jerry Hayes



The Vanderbilt Marching Band—100 strong—in their post-awards dinner salute to Dolly Parton and her hit. "9 to 5."

ing of the 91 BMI award-winning songs, their writers and publishers follows on page 18).

And even after the awards ceremonies were over, the BMI guests were treated to yet another surprise. As they left the building on Music Row, they were greeted by the Vanderbilt University Marching Band playing the BMI Song of the Year, "9 to 5." The uniformed band of 100 musicians played a 30minute salute to Dolly Parton and her song from the hit motion picture of the same name.



Dean Kay (Welk Music Group), Tom Collins (formerly Pi-Gem), Kye Fleming, Roger Sovine (Welk Music Group) and Dennis Morgan meet on the dais to celebrate achievement citations.





John Durrill



Gary Gentry





Rafe Van Hoy



Jimmy Buffett



Don Pfrimmer



Sonny Throckmorton



Johnny Slate

# **CMA** Awards



Alabama steps to the lectern for Instrumental Group Award.



Barbara Mandrell

**BMIT** affiliates swept award after award at the 1981 annual CMA Country Music Awards Show, which was televised live from Music City's Grand Ole Opry in Opryland. This year's show marked the fifteenth anniversary of the program, and also marked its first live telecast (via the Armed Forces Network) in Canada.

Billboard magazine cited the show's sophisticated production, stating that it proved "that when handled right, Country makes for highly engrossing TV fare."

The sweep began with **Barbara Mandrell**, who co-hosted the affair with fellow performer **Mac Davis**. Mandrell left her post as host twice to receive awards—once for the coveted Female Vocalist of the Year Award and then to accept the cherished Entertainer of the Year Award.

With the presentation of the latter award, Mandrell became the first person ever to be twice named

CMA's Entertainer of the Year. First named Top Female Vocalist by the CMA membership in 1979, she initially was voted Entertainer of the Year in 1980. When given the Entertainer of the Year award this time around, she described the unprecedented honor as "unbelievable. Anybody who's nominated wants to win, but no one's ever won twice."

The only other performer(s) who walked away with two awards during the evening was Alabama. The quartet, comprised of **Randy Owen**. Mark Herndon, Jeft Cook and Teddy Gentry—whom the Washington Post described as a "four-piece band that was playing for tips just 15 months ago," was given the awards for Vocal Group of the Year and Instrumental Group of the Year.

Terri Gibbs, another rapidly-rising star, was the first recipient of the CMA Horizon Award, a new award initiated to recognize an artist who has shown

# in Nashville



David Frizzell and Shelly West, winners of Vocal Duo of the Year honors, were also Horizon Award nominees.



Chet Atkins was named CMA Instrumentalist of the Year. He's taken the title on three other occasions: 1967, 1968 and 1969.



The Oak Ridge Boys accept their award for "Elvira," Single of the Year.

dramatic career growth, development and achievement over the past year.

Gibbs topped the Country charts this year with her single, "Somebody's Knockin'." Her debut recording, it hit the charts one week before the 1980 CMA awards ceremony. Thus, it has been registering high level popularity for a year.

Upon accepting her award, Ms. Gibbs said: "So much has happened to me in the last year, it's been unbelievable."

David Frizzell and Shelley West (brother and daughter of Lefty Frizzell and Dottie West), also among this year's Horizon Award nominees, won the Vocal Duo of the Year Award for their smash success, "You're The Reason God Made Oklahoma." Shelley's mom accepted the award, which she won with Kenny Rogers in 1978 and 1979, since the Frizzell/West duo was on the road. Country Music Hall of Famer Chet Atkins took home his fourth Instrumentalist of the Year Award.

George Jones offers thanks for Male Vocalist of the Year honor.

He won the award in 1967, 1968 and again in 1969. Single of the Year went to the **Oak Ridge Boys** for their rendition of the **Dallas Frazier** tune, "Elvira." Since their first LP in 1977, the Oak Ridge Boys have now won 4 Grammys, 15 Dove Awards and 2 CMA Awards.

Artist **George Jones** added another milestone to his lofty career by winning this year's CMA Male Vocalist of the Year Award. Jones also won this award last year.

And, like last year, his award was inspired by the tune, "He Stopped Loving Her Today." Apparently, no one has stopped loving the song, because it was chosen again as the 1981 Song of the Year. The song's authors, **Curly Putman and Bobby Braddock**, accepted the award.

## **Braddock to NSAI Hall of Fame**



Randy Goodrum, NSAI president and Maggie Cavender, NSAI executive director, congratulate new Hall of Famer, Bobby Braddock.

obby Braddock was named to the Nashville Songwriters Association International Hall of Fame during Country Music Week in October. He was inducted into the Hall by Curly Putman, with whom he wrote "He Stopped Loving Her Today."

Six hundred from the Nashville music community attended the event in the Hyatt Regency Ballroom. Among those on hand were such leading figures as Cindy Walker, Floyd Tillman, Zeke Clements, Felice and Boudleaux Bryant, Willie Nelson, Hank Cochran, Harlan Howard, Marijohn Wilkin, John D. Loudermilk, Merle Haggard, Joe Allison, Hank Snow, Ben Peters and Pee Wee King.

Other highlights of the evening included a speech by Russell Sanjek, retired BMI vice president, in which he discussed his 50-year love affair with Country music, and the presentation of the NSAI Friendship Award to Darrell Royal, University of Texas football coach. Of the award, Royal said: "You can believe this is one I'm not going to give away. This one's going up on the wall."



## **The Best in Country!** 1981 Country Music Association Awards



SINGLE OF THE YEAR "Elvira" The Oak Ridge Boys (BMI)



ENTERTAINER OF THE YEAR Barbara Mandrell (BMI)



VOCAL GROUP OF THE YEAR Alabama (BMI)



LE VOCALIST OF THE YEAR George Jones (BMI)



INSTRUMENTAL GROUP OF THE YEAR Alabama (BMI)



FEMALE VOCALIST OF THE YEAR Barbara Mandrell (BMI)





INSTRUMENTALIST OF THE YEAR Chel Atkins (BMI)

THE HORIZON AWARD Terri Gibbs (BMI)







SONG OF THE YEAR "He Stopped Loving Her Today" Bobby Braddock/Curly Putman (BMI)

The country music the country hears most!

# Econtry Hits 1981





### The Cowgirl & The Dandy

COWBOYS AND CLOWNS Stephen Dorff Snuff Garrett Larry Herbstritt Gary Harju Bar Cee Music Peso Music Warner-Tamerlane Pub. Corp. RCA: Ronnie Milsap

COWGIRL AND THE DANDY Bobby Goldsboro House of Gold Music, Inc. MCA: Brenda Lee

CRACKERS Kye Fleming Dennis Morgan Hall-Clement Publications MCA: Barbara Mandrell

CRYING Joe Melson Roy Orbison Acuff-Rose Publications, Inc. Millennium: Don McLean

CUP OF TEA Harlan White Fruit Music Warner Bros.: Rex Allen Jr./ Margo Smith

DO YOU WANNA GO TO HEAVEN Curly Putman Bucky Jones Tree Publishing Co., Inc. Warner Bros.: T. G. Sheppard

DON'T FORGET YOURSELF Don Reid American Cowboy Music Company Mercury: Statler Brothers

DOWN TO MY LAST BROKEN HEART Chick Rains Chick Rains Music Jensing Music Columbia: Janie Fricke

DRIFTER Don Pfrimmer Archie Jordan Hall-Clement Publications RCA: Sylvia DRIVIN' MY LIFE AWAY David Malloy Eddie Rabbitt Even Stevens Briarpatch Music Debdave Music, Inc. Elektra: Eddie Rabbitt

FADED LOVE (2nd Award)

John Wills Bob Wills Rightsong Music, Inc. Columbia: Willie Nelson/Ray Price

FRIDAY NIGHT BLUES

Rafe Van Hoy Sonny Throckmorton Tree Publishing Co., Inc. MCA: John Conlee

#### GONE TOO FAR

David Malloy Eddie Rabbitt Even Stevens Briarpatch Music Debdave Music, Inc. Elektra: Eddie Rabbitt

GOOD OLE BOYS LIKE ME Bob McDill Hall-Clement Publications MCA: Don Williams

GOODBYE MARIE Dennis Linde Mel McDaniel Combine Music Corp. CBS: Bobby Goldsboro

GUITAR MAN (2nd Award) Jerry Reed Vector Music RCA: Elvis Presley

HARD TIMES Bobby Braddock Tree Publishing Co., Inc. Columbia: Lacy J. Dalton

HE STOPPED LOVING HER TODAY Bobby Braddock Curly Putman Tree Publishing Co., Inc. Epic: George Jones

A writer whose name appears in italics does not license this work through BMI.





DOWN TO MY LAST



el Like Loving You Again

IN

tten by Tommy Crain, Charlie Daniels

Taz DiGregorio, Fred Edwards,

we A Rainy Night

die Rabbitt

Charlie Hayward and Jim Marshall corded by The Charlie Daniels Band



**BELIEVE IN YOU** 

HONKY TONK BLUES

Words & Music by Hank Williams

**Recorded by Charley Pride** 

I Think I'll Just Stay Here

Words and Music by Merle Haggard Recorded by Merle Haggard

I'M HAPPY

JUST TO DANCE

WITH YOU

Words and Music

by John Lennon and Paul McCartney

And Drink

I'M NOT READY YET Written by Tom T. Hall Recorded by George Jones



HEART OF MINE Michael Foster Silverline Music, Inc. MCA: Oak Ridge Boys

IWishIWas Eighteen Again

HEARTS ON FIRE (2nd Award)

Eddie Rabbitt Even Stevens Dan Tyler Briarpatch Music Debdave Music, Inc. Elektra: Eddie Rabbitt

HONKY TONK BLUES Hank Williams Fred Rose Music, Inc. Hiriam Music RCA: Charley Pride

I BELIEVE IN YOU Roger Cook Sam Hogin Roger Cook Music Cookhouse Music MCA: Don Williams

I FEEL LIKE LOVING YOU AGAIN Bobby Braddock Sonny Throckmorton Tree Publishing Co., Inc. Warner Bros.: T. G. Sheppard

I KEEP COMING BACK Jim Hurt Larry Keith Johnny Slate House of Gold Music, Inc. RCA: Razzy Bailey

I LOVE A RAINY NIGHT David Malloy Eddie Rabbitt Even Stevens Briarpatch Music Debdave Music, Inc. Elektra: Eddie Rabbitt

I THINK I'LL JUST STAY HERE AND DRINK Merle Haggard Shade Tree Music, Inc. MCA: Merle Haggard I WISH I WAS EIGHTEEN AGAIN Sonny Throckmorton Tree Publishing Co., Inc. Mercury: George Burns

IF YOU EVER CHANGE YOUR MIND Parker McGee Bob Gundry Dawnbreaker Music Columbia: Crystal Gayle

I'LL BE THERE (IF YOU EVER WANT ME) (2nd Award) Rusty Gabbard Ray Price Ernest Tubb Music, Inc. Warner Bros.: Gail Davies

**I'M ALREADY BLUE** Bob McDill Hall-Clement Publications Ovation: The Kendalls

I'M HAPPY JUST TO DANCE WITH YOU John Lennon (PRS) Paul McCartney Maclen Music, Inc. Unart Music Corporation Capitol: Anne Murray

I'M NOT READY YET Tom T. Hall Morris Music, Inc. Unichappell Music, Inc. Epic: George Jones

IN AMERICA Tommy Crain Charlie Daniels Taz DiGregorio Fred Edwards Charlie Hayward Jim Marshall Hat Band Music Epic: Charlie Daniels Band

IT'S HARD TO BE HUMBLE Mac Davis Songpainter Music Casablanca: Mac Davis

I Keep Coming Back

2.6.14

RUSTY GAM



MIDNIGHT RIDER

Written by Gregg Allman Recorded by Willie Nelson JERRY HAYES AND RONNY SCAIFE RECORDED BY CHARLY MCCLAIN

### **On The Road** Again

LADY IN THE BLUE MERCEDES Danny Darst Gary Gentry Algee Music Corporation Columbia: Johnny Duncan

LOVING UP A STORM Danny Morrison Johnny Slate House of Gold Music, Inc. RCA: Razzy Bailey

MAKING PLANS Voni Morrison Johnny Russell Sure-Fire Music Company, Inc. RCA: Dolly Parton/Porter Wagoner

MEN Jerry Hayes Ronny Scaife Algee Music Corporation Partner Music Epic: Charly McClain

#### MIDNIGHT RIDER Gregg Allman Elijah Blue Music

Unichappell Music, Inc. Columbia: Willie Nelson

#### MISERY AND GIN John Durrill Snuff Garrett

Bar Cee Music Peso Music MCA: Merle Haggard

MY HEART

Don Pfrimmer Charles Quillen Hall-Clement Publications RCA: Ronnie Milsap

9 to 5 Dolly Parton Fox Fanfare Music, Inc. Velvet Apple Music RCA: Dolly Parton

1959 Gary Gentry Taylor and Watts Music, Inc. Warner Bros.: John Anderson

NOTHING S

OD

ooked **G**o

GENE WATSON

NORTH OF THE BORDER Steve Davis Billy Sherrill Algee Music Corporation Epic: Johnny Rodriguez

NOTHING SURE LOOKED GOOD ON YOU Jim Rushing Coal Miners Music, Inc. Capitol: Gene Watson

NUMBERS Shel Silverstein Evil Eye Music, Inc. Columbia: Bobby Bare

#### OLD FLAMES CAN'T HOLD A

CANDLE TO YOU Hugh Moffatt Pebe Sebert Rightsong Music, Inc. RCA: Dolly Parton

**OLD HABITS** Hank Williams Jr. Bocephus Music, Inc. Elektra: Hank Williams Jr.

#### ON THE ROAD AGAIN

Willie Nelson Willie Nelson Music, Inc. Columbia: Willie Nelson

ONE DAY AT A TIME (2nd Award) Kris Kristofferson Marijohn Wilkin Buckhorn Music Publishing Company, Inc. United Artist: Christy Lane

#### ONE IN A MILLION

Chick Rains Bundin Music Publishing Co. The Times Square Music **Publications** Company Unichappell Music, Inc. Asylum: Johnny Lee

#### PECOS PROMENADE

One In A Million Words and Music by Chick Rains Recorded by Johnny Lee

Snuff Garrett Sandy Pinkard Larry Collins Duchess Music Corporation Peso Music MCA: Tanya Tucker

**One DayAt A Ti** HABI By Hank Williams Jr. Recorded by Hank Williams Jr.

North of

the Border Words and Music by Steve Davis and Billy Sherrill Recorded by Johnny Rodriguez

#### MAKING PLANS Words and music by

Voni Morrison and Johnny Russell Recorded by **Dolly Parton and Porter Wagoner** 









## She Just Started Liking Cheatin' Songs Rear View Mirro Rear View Mirror Written and recorded by Mac Davis

#### STARTING OVER AGAIN Written by Bruce Sudano **Recorded by Dolly Parton**



SHRINER'S





OUTHERN RAINS

Written by Roger Murrah Recorded by Mel Tillis



That Lovin You Feelin Again

Written by Roy Orbison and Chris Price orded by Roy Orbison and Emmylou Harris



SHRINER'S CONVENTION **Ray Stevens** Ray Stevens Music RCA: Ray Stevens

SMOKY MOUNTAIN RAIN Kye Fleming Dennis Morgan Hall-Clement Publications RCA: Ronnie Milsap

#### SMOOTH SAILING

Curly Putman Sonny Throckmorton Tree Publishing Co., Inc. Warner Bros.: T. G. Sheppard

SOUTHERN RAINS Roger Murrah Blackwood Music, Inc. Magic Castle Music Elektra: Mel Tillis

STAND BY ME Ben E. King Jerry Leiber Mike Stoller A.D.T. Enterprises, Inc. Trio Music Co., Inc. Rightsong Music, Inc. Asylum: Mickey Gilley

STARTING OVER AGAIN Bruce Sudano Donna Summer Earborne Music Rick's Music, Inc. RCA: Dolly Parton

TAKE ME TO YOUR LOVIN' PLACE Larry Gatlin Larry Gatlin Music Columbia: Larry Gatlin & The Gatlin Brothers Band

#### TAKING SOMEBODY WITH ME WHEN I FALL

Larry Gatlin Larry Gatlin Music Columbia: Larry Gatlin & The Gatlin Brothers Band

TENNESSEE RIVER Randy Owen Buzzherb Music RCA: Alabama

TEXAS IN MY REAR VIEW MIRROR Mac Davis Songpainter Music Casablanca: Mac Davis

THAT LOVIN' YOU FEELIN' AGAIN Roy Orbison Chris Price Acuff-Rose Publications, Inc. Warner Bros.: Roy Orbison/ Emmylou Harris

THAT'S ALL THAT MATTERS Hank Cochran Tree Publishing Co., Inc. Epic: Mickey Gilley

THEME FROM DUKES OF HAZZARD (GOOD OL' BOYS) Waylon Jennings Rich Way Music, Inc. Warner-Tamerlane Pub. Corp. **RCA**: Waylon Jennings

TRUE LOVE WAYS Norman Petty Wren Music Co., Inc. Epic: Mickey Gilley

TWO STORY HOUSE David Lindsey Glenn Tubb Tammy Wynette ATV Music Corp. First Lady Songs, Inc. Epic: Tammy Wynette/George Jones

WE'RE NUMBER ONE Larry Gatlin Larry Gatlin Music Columbia: Larry Gatlin & The Gatlin Brothers Band



#### You'd Make An Ange Wanna Cheat Slipped My Mind Written by

Tilden Back, Delbert Barker, Don Goodman and Troy Seals Recorded by Charley Pride

#### YESTERDAY ONCE MORE By Peggy White

Recorded by Moe Bandy

BY HANK WILLIAMS

YOU WIN AGAIN

Why Lady Why Written by Teddy Gentry Recorded by Alabama

WHO'S CHEATIN' WHO Jerry Hayes Algee Music Corporation Partner Music Epic: Charly McClain

WHY DON'T YOU SPEND THE NIGHT Bob McDill Hall-Clement Publications RCA: Ronnie Milsap

WHY LADY WHY Teddy Gentry Mill House Music RCA: Alabama

#### WHY NOT ME

Carson Whitsett Fred Knobloch Holy Moley Music Whitsett-Churchill Music Corp. Scotti Bros.: Fred Knobloch

#### YESTERDAY ONCE MORE

Peggy White Jim Mundy Baray Music, Inc. Columbia: Moe Bardy

#### YOU ALMOST SLIPPED MY MIND

Tilden Back Delbert Barker Don Goodman Troy Seals Irving Music, Inc. RCA: Charley Pride

#### YOU WIN AGAIN

Hank Williams Fred Rose Music, Inc. Hiriam Music RCA: Charley Pride

#### YOU'D MAKE AN ANGEL

WANNA CHEAT Bill Zerface Jim Zerface Bob Morrison Combine Music Corp. Ovation: The Kendalls



At the BMI Country Awards Dinner, held in Nashville, October 13, 1981, the Burton Award honoring the Most Performed Song went to **9 to 5** written by Dolly Parton, published by Fox Fanfare Music, Inc. and Velvet Apple Music. First presented in 1969, the Burton Award is an etched glass plaque mounted on a brass pedestal. The roster of Most Performed Country Songs includes:

#### 1980

SUSPICIONS David Malloy Randy McCormick Eddie Rabbitt Even Stevens Briarpatch Music Debdave Music, Inc.

#### 1979

TALKIN' IN YOUR SLEEP Roger Cook Bobby Wood Chriswood Music Roger Cook Music

#### 1978

\*HERE YOU COME AGAIN Barry Mann Cynthia Weil Screen Gems-EMI Music, Inc. Summerhill Songs, Inc.

#### 1977

\*MISTY BLUE Bob Montgomery Talmont Music, Inc.

#### 1976

★WHEN WILL I BE LOVED Phil Everly Acuff-Rose Publications, Inc.

#### 1975 ★IF YOU LOVE ME

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

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

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

1971

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

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

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

1966 \*ALMOST PERSUADED Glenn Sutton Billy Sherril Al Gallico Music Corp.

The Dukes of Hazzard

(Good Of Boys)



Why Don't You Spend The Night WHO Words and Music by Jerry Hayes Recorded by Charly McClain

WHO'S CHEATIN'



## **DOLLY PARTON** Writer of BMI's Most Performed Country Song

#### by Kip Kirby

he way I see it, if you want the rainbow, you gotta put up with the rain. And I do want that rainbow. — Dolly Parton

She is a confirmed rainbow-chaser whose success has managed to exceed even her own wildest expectations. However, those who have watched her grow over the years are not at all surprised by her rise to superstardom. With a characteristic giggle, Dolly Parton will be the first to tell you, "I've said many times that I've stuck my neck out a lot, but I ain't never lost my head yet! I've only been tryin' all these years to win musical freedom, so I could introduce Country music to other audiences."

Certainly Parton widened the audience for Country music when her creation "9 to 5," BMI's most performed Country song of the year, became such a hot item. Written as the title tune for her first major Hollywood vehicle, with Jane Fonda and Lily Tomlin, it became a Number One smash on both the pop and Country charts.

"9 to 5" combined Country and rock in its sassy arrangement. But more important, the song struck a responsive chord with millions of working women everywhere. The result—overwhelming popularity which earned it and writer Parton an Academy Award nomination and three Golden Globe nominations.

Given Parton's musical abilities and beauty, it is not surprising that she would surface in show business. Couple that with her inherent belief that she could rise above any challenge, overcome any obstacle that might stand in the way of her dreams, and success was inevitable. Poverty had a lot to do with her drive and ambition. Even today, as a reminder of her meager beginnings, Dolly keeps a photo of the cabin where she was born in the ultramodern bus that carries her on tour.

Parton made her professional singing appearance on a Knoxville (Tennessee) radio station at age 10. Eight years later, she left her beloved Smoky Mountains for a rags-to-riches toss of the dice in Nashville. The odds never were really against her. Parton's pure, sweet soprano, her amazing songwriting skill, her uncanny ability to bring emotion from tears to laughter—to a lyric, gave her an edge.

After a stint on Monument Records, Chet Atkins brought her to RCA, for which she still records. Over an eight-year period, the team of Porter (Wagoner) and Parton activated Country radio with a string of duet hits and Dolly's name became a familiar one in Nashville. Then, in 1974, after much soul-searching and career re-evaluation, Parton announced she was shifting her management to the West Coast. The outcry locally among Music City denizens was loud and noisy, but Dolly held firm. And in the end, she brought Country music a whole new dimension.

A consummate songwriter, she has created such Country classics as "Coat of Many Colors," "Bargain Store," "Jolene" and "My Tennessee Mountain Home." Although she's been quoted as saying her voice is "small and high-pitched and kind of like a kid's," her singing is one of the most memorable aspects of her talent.

As her career continues to expand, Parton is diversifying with astonishing rapidity. She is a topdraw headliner in Las Vegas. She has become a favorite of Johnny Carson on The Tonight Show. She is at work with Burt Reynolds in The Best Little Whorehouse In Texas, her second Hollywood film, and has written several of the pictures' songs. She is writing a book and wants to publish her own poetry. On down the road, she envisions a Broadway play and perhaps even direction of a movie.

Through it all, the one thing Parton never compromises is her music. She is dedicated, first and foremost, to her craft—and to Country music. Few Country entertainers have reached out so far for their dreams, yet remained so loyal to their roots. In the intervening years since hardcore Country fans first fell in love with the sound of Parton's soaring soprano, the music itself has changed dramatically, encompassing a new legion of listeners.

"Everything I've done has been for Country music, in the long run," she says. "I'm not the only one who's helped bridge the gap, of course. But I sure am glad I'm one of 'em."

It's a long way from Sevierville, Tennessee to Tinseltown. But, Parton has covered the distance with success. The awards she's won are impressive indeed: CMA Entertainer of the Year (1978), CMA Female Vocalist (1975, 1976), a Grammy for Female Vocalist/Country Single (1978), and three CMA Duo/Group awards with Porter Wagoner. Along with her Oscar nomination for "9 To 5" as movie song of the year, she also received Golden Globe nominations in the categories of Best Song, Best New Film Star, Best Actress in a Comedy or Musical.

She has succeeded where others have failed. Yet she manages to remain accessible and in touch with her fans everywhere. Dolly Parton has become a goodwill ambassador of Country music, spanning generations and lifestyles with her voice as easily as she makes a lyric the reflection of her soul.

Ms. Kirby, former Country Editor of Billboard magazine, is now the Nashville bureau Chief.



## **OTIS REDDING** Elected to Georgia Music Hall of Fame

#### by Arnold Shaw

tis Redding's posthumous election to the Georgia Music Hall of Fame, announced at a ceremony held in Atlanta's Omni International Hotel this past October, was richly deserved. He more than earned such recognition in his short life of 26 years.

Curiously, the biggest record of his career also was a posthumous achievement. "(Sittin' On) The Dock of the Bay," co-written with Steve Cropper, climbed to Number One the year following the December 1967 plane crash that killed him and four members of the Bar-Kays, his back-up group. Recorded three days before Redding's death, "Dock of the Bay" earned two Grammys—one for Best R & B Song of the Year, the other for Best R & B Performance of the Year.

Born in 1941 in Dawson, Georgia, Redding was raised in Macon, Georgia. Gospel music had a major influence on him early in life. His father was a Baptist minister. The style and success of a Macon neighbor, the explosive Little Richard, also was crucial to his development. To the frenzied delivery of Little Richard, Redding added the depth of feeling he found in the work of Sam Cooke, an artist he idolized. There scarcely was an appearance that didn't emphasize Redding's affection for Cooke. Songs associated with him, including his driving "Shake" and "Try a Little Tenderness," were a part of almost every Redding stage performance. The sound of Memphis Soul, exemplified by Redding, was a direct outgrowth of the fusion of gospel and Sam Cooke within Redding's style.

After cutting a few sides for two small R & B labels, Redding initially made his mark in 1963 with a Volt recording of his song, "These Arms of Mine." Later he scored with "I've Been Loving You Too Long," a ballad he wrote with Jerry Butler that was a crossover hit. His rise continued with "Respect" in 1965. Aretha Franklin made her version of the Redding song two years later; the combination of the two recordings gave the song classic stature. For Arthur Conley, a protege, he wrote "Sweet Soul Music," which rose to Number One on the charts in 1967.

Critic Ralph J. Gleason, who heard him in a San Francisco club, wrote: "Redding may start singing 'Try a Little Tenderness' with tenderness, but it always ends up, 'Sock it to me, baby.'... He can work listeners into a frenzy more quickly than any nightclub performer of his time."

Those who attended the celebrated Monterey Pop Festival in the summer of 1967 witnessed just such a spectacle. Redding did not come on stage until 1:00 a.m. It had been a long day and evening. Countless performers had come and gone. The audience was not only tired but restive. Redding dashed on stage. With a half grin on his face, he kicked the band off. Within seconds, the crowd was screaming. The festival was a triumph not only for Janis Joplin, Jimi Hendrix and The Who, but also for Otis Redding.

Jon Landau, a rock critic who saw Redding perform in Boston, offered a similar testimonial. "The audience," he wrote, "was overwhelmingly black and sat through two and a half hours of soul music before Redding made his appearance. The crowd had heard many singers say, 'Let me hear you clap your hands' and all that. Then Redding came on and the first thing he did was say, 'Let me hear you clap your hands.' You instantly forgot the preceding two and a half hours and clapped your hands. . . Then he said, 'Shake' and kept repeating it until everybody was saying it."

Redding had been making records for less than five years when he died; a plane he had recently purchased crashed into an icy lake near Madison, Wisconsin. Yet in that brief period, his impact was so great that two months before his death, the British tradepaper, *Melody Maker*, named him the world's Number 1 Male Vocalist, a title that had been monopolized during the preceding ten years by Elvis Presley. Reacting quickly, the BBC flew a crew to Redding's Georgia ranch and filmed a TV documentary. It was one honor he lived to enjoy.

Over 4,000 people came to Redding's funeral, which had to be held in the Macon City Auditorium. At the time of his death, Redding was making plans to move into every phase of the music business. He had established a record company as well as his own publishing firm. He wanted to revive the careers of such R & B giant pioneers as Big Joe Turner, Clyde McPhatter and Fats Domino, whose careers had been affected by the British tidal wave generated by the Beatles and the Rolling Stones.

Jerry Wexler, then a Vice President of Atlantic Records, distributors of Stax-Volt disks, said: "The acclamation for Otis proves that a singer can do his own thing and still be commercially successful. Otis is tremendously responsible for the fact that so much of the young white audience now digs Soul the way the black does."

"He was soul music's supersoul," said Memphis newspaperman William Thomas. Amen...

Mr. Shaw, a well-known author on the subject of popular music, teaches at the University of Nevada.

## **SNUFF CARRETT** Top BMI Country Award Winner of 1981

#### by Dennis Hunt

hen describing the music business, any one in it will tell you that it's part business and part creative. Any one, that is, except producer-songwriter Snuff Garrett.

Garrett–outspoken, occasionally outrageous and fiercely individualistic—says the music business is ALL business. "I don't write songs just to write songs," Garrett explained one morning in his sprawling Hollywood headquarters. "I write songs to make money. This is a business, nothing else."

Many in this "business" contend that only the very smart people are successful in it. To Garrett, this too is hogwash. "You don't have to be a rocket scientist to be a writer or a producer," he said.

That isn't false modesty. Garrett really thinks what he does is easy. He downplays his achievements, even the six BMI citations he recently was awardéd in Nashville—the most in the Country song category. He was honored for co-writing "Any Which Way You Can," "Barroom Buddies," "Charlotte's Web," "Cowboys and Clowns," "Misery and Gin" and "Pecos Promenade."

Garrett doesn't work alone, but with members of his songwriting staff. To him, the essence of songwriting is coming up with ideas. That's his forte.

"Bette Midler was here one day and she wanted a song for a movie. She sat here while we wrote the song. It took an hour and 20 minutes. She said, "That's unbelievable."

"I get ideas in the damndest places. I'll be driving in my van in Arizona or some place like that and I'll pull off the highway and maybe end up on an Indian reservation where I'll get an idea for a song. I'll call up the office and feed the idea to somebody."

Garrett dreams up the ideas and the lyrics but not the music. "I can't even read music," he said. "I took guitar lessons for seven years and I still don't know D from C and don't care, really. I let other people worry about writing music."

These days, Garrett is mostly linked with Country music. He dresses Country style. He was wearing cowboy outfits long before it became chic. People look at Garrett and assume he's been immersed in Country music all his life. Not true; his roots are in 1950's rock 'n' roll.

As a teenager in Dallas in the late 1950's, Thomas "Snuff" Garrett liked rock 'n' roll so much that he quit high school to work as an errand boy at a radio station.

The job couldn't interest an ambitious, enthusiastic kid like Garrett for very long. A charming, hardworking extrovert, He created opportunities for himself in radio, in promotion and as a DJ. Soon, radio wasn't enough for him. He wanted to become a record producer because they seemed to have the power.

Garrett was barely out of his teens when he moved to Hollywood and was hired as a producer by Al Bennett, then head of Liberty Records. Bennett discounted Garrett's youth, gambled on his potential and turned out to be right.

Garrett produced a few losers before coming up with two winners—Johnny Burnette's "Dreamin' " and Bobby Vee's "Devil or Angel." After that he produced and co-wrote many winners. His 1960's credits include Burnette's "You're Sixteen," Bobby Vee's "Rubber Ball," Gene McDaniels' "Tower of Strength" and Gary Lewis' "This Diamond Ring" and "Everybody Loves a Clown."

By the time he was 30 in the late 1960's, Garrett was a millionaire—a burned-out-millionaire. He retired, selling his interests for a few million. Then he bought a 20-acre ranch near Dallas and planned to become—of all things—a policeman.

"By that time I had spent a good part of my life in the recording studio," he recalled. "I just wanted to do something else. I chose police work because I had been involved in it, in a minor way."

But Garrett only got as far as filling out the police department forms. "I changed my mind at the last minute," he said. "I was just too far gone in the music business. I didn't know anything else. You can't change... not that drastically anyway. I saw I made a mistake so I came back here and started all over again."

Since his comeback, he has branched out, shifting from rock 'n' roll to Country, which he has liked since boyhood. In the 1970's, he became an even more prolific producer and songwriter, adding Sonny and Cher, Liza Minnelli, Eddie Rabbitt, Tanya Tucker, Glen Campbell and Frank Sinatra to his already impressive list of credits.

Garrett has moved into the movie scoring area, having worked on several soundtracks for pals Burt Reynolds (Smokey and the Bandit II) and Clint Eastwood (Every Which Way But Loose). In addition, he has become involved in business interests —in video cassettes, art and music publishing—almost as quickly as he's accumulated recording credits.

But Garrett has had his dry spells too. "I've been as hot as you can be in this business and I've been so cold my lips were blue. I've been counted out many times. About five or six years ago I took two years off. Everybody said. 'Snuff is through.' I showed 'em. I came back. It'll be a long time before ol' Snuff is through.''

Mr. Hunt writes features and reviews and a Sunday column on popular music for the Los Angeles Times.

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## BOBBY BRADDOCK AND CURLY PUTMAN

Winners of the CMA Song of the Year Award

#### by John Lomax III

hen the Bobby Braddock and Curly Putman creation, "He Stopped Loving Her Today," was named the Country Music Association's Song of the Year for the second year in a row last October, it became only the second song to ever repeat in this vital category. (BMI writer Freddie Hart's "Easy Loving" won in 1971 & 1972.) The repeat victory capped a sensational year for Braddock and Putman. Their tune also won a Grammy for being the NARAS Song of the Year; it captured, in addition, two awards from the Academy of Country Music and was chosen Song of the Year by the Nashville Songwriters Association.

Because of the success of the Braddock-Putman collaboration, it was widely assumed that the duo worked together all the time-one look at their writing ledgers quickly proves otherwise. Between them, Curly Putman and Bobby Braddock have won 48 BMI awards. Of those, only three: "He Stopped Loving Her Today," "Ballad of Two Brothers" and "D-I-V-O-R-C-E," were joint efforts. Putman, without Braddock, has pulled in 29 BMI awards, while Braddock sans Putman has taken home 19. "He Stopped Loving Her Today" is plainly a matter of two successful writers who get together now and then. The fact that the most honored Country song of the early 1980's emerged from a chance encounter is further testament to the miracles basic to the casual Nashville approach to songwriting.

The son of a sawmill man, Curly Putman grew up in the Paint Rock Valley area of Alabama in the 1950's. "The whole family worked in timber. So did I when school was out. It's one of the hardest jobs there is and, in those days, you had to do it all by hand," he recalls. While in high school, Putman learned to play steel guitar and distinguished himself as a basketball player. Being able to play "steel" opened a door for him into the music business. But facility as a guitar player was of little use to him during four years in the Navy, at which time he served aboard the aircraft carrier, the U.S.S. Valley Forge, patrolling the Atlantic and Pacific.

Several lean years followed his discharge from the service. Days were spent toiling in the sawmill; nights, playing steel guitar with bands. In between, he managed to learn to tune pianos and also sold shoes for Thom McAn. In 1956, he married; his wife, Bernice, soon bore him two fine sons. Overall, however, it was a "down" period. The disappointments and frustrations of the time are defined in "My Elusive Dreams," one of Putman's two BMI Million Performance songs.

Putman's first major hit in 1961, and his first BMI award winner, was the Marion Worth version of "I Think I Know." It was an encouraging start. Not only did the success help him move from Alabama to Nashville in 1964, it had another positive aspect. Jack Stapp and Buddy Killen signed him to the writing staff of Tree Music on New Year's Day of 1964. But a year later, Putman was not as far along as he had hoped he would be. The records of his material barely brought in bean money. It seemed to him as if he was no closer to being a prosperous songwriter than he had been 10 years earlier.

Then, on a winter Sunday, sitting alone at the Tree offices, he came up with the germ of an idea that would eventuate as a Putman standard. He was mulling over The Asphalt Jungle, a movie he'd recently seen. "There was something about a character in the movie. He was one of a group of bank robbers. He was from Kentucky," Putman remembers, adding: "He was the kind of crook that you like. He wanted just enough money to get back home to Kentucky." Putman kept thinking about this guy who gets himself into jams but has this great desire "to get back to mama and papa and home."

The culmination of it all was a great Putman song, "Green, Green Grass of Home." First recorded by

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Johnny Darrell, it was covered by Porter Wagoner. Then Tom Jones went into the studio and did it, bringing the song onto the pop charts and exposing it to audiences around the world. Today "Green, Green Grass of Home" has been recorded in over 500 albums in almost every major language. A winner of seven BMI awards, it also is a Million Performance song.

"My Elusive Dreams," a Number One hit for Tammy Wynette and David Houston, followed "Green, Green Grass of Home," taking five BMI awards and making Putman's name known around Nashville. Between 1966 and 1975, there were numerous other hits, BMI award winners all: "Ballad of Two Brothers," "Blood Red and Going Down," "If You Think I Love You Now (I've Just Started)" and "The Older the Violin, the Sweeter the Music." Some are completely Putman's work; others are collaborations.

With Braddock, he wrote "D-I-V-O-R-C-E" in 1969, which became a monster hit for Wynette in the U.S., then hit all over again in England when Billy Connolly reworked Sheb Wooley's parody of the song six years later.

In recent years, Putman has continued to do well. He's taken home nine BMI awards in the past five years, claiming four last October for "Baby, You're Something," "Do You Wanna Go To Heaven," "Smooth Sailing" and "He Stopped Loving Her Today." His total of 25 BMI awards makes him one of the 10 most honored Country writers in BMI history.

Putman's some-time collaborator, Bobby Braddock, grew up near the citrus groves of Auburndale, Florida, in the 1940's. Like Curly, he went from high school into performing in a band by night while holding an assortment of day jobs. His mother gave him piano lessons but Bobby soon abandoned formal training when he realized teachers didn't want him to learn to play by ear. Nevertheless, it was as a keyboard player that Braddock climbed to the top of his area's music scene, as a member of Big John's Untouchables, out of Orlando and Cocoa Beach.

Braddock decided it was time to go to Nashville, a move which led to three years of short rations before he got a job with Marty Robbins' band. By 1966, Bobby's songwriting skills had attracted Tree Music's attention. He signed on with Tree, beginning an association with that publisher and BMI which remains intact after 15 years.

But Braddock's songwriting star didn't immediately shine. His two collaborations with Putman, "D-I-V-O-R-C-E" and "Ballad of Two Brothers," gained him BMI awards in 1969. But during the next five years only "Did You Ever" and "Nothing Ever Hurt Me (Half as Bad as Losing You)" became sizable hits. Braddock was writing songs and getting some of them recorded but they just weren't reaching the top levels of the charts. It was a time when things just didn't seem to be working out. His own recordings, on Polydor, MCM, CBS and Elektra, were less than blockbusters at the retail level. His marriage failed. His father passed away. Braddock was feeling so depressed that he strongly considered "going back home to Florida and playing in rock and roll bands."

But late in 1976, all the songs he had written started coming home for Bobby Braddock. In the five awards ceremonies held by BMI since 1976, Braddock has won the staggering total of 12 BMI awards, a total exceeded only by Billy Sherrill, BMI's all-time leading award winner, and equalled only by the red-hot Eddie Rabbitt. George Jones ("Her Name Is"), Johnny Duncan ("Thinking of a Rendezvous"), Tammy Wynette ("Womanhood"), Bill Anderson ("Peanuts and Diamonds," "Head to Toe"), Lacy J. Dalton ("Hard Times"), Mary Kay Place/Willie Nelson ("Something to Brag About") and T. G. Sheppard ("I Feel Like Loving Her Again") have each ridden Braddock material into the chart stratospheres since 1976. Bobby's 19 BMI awards make him one of the 25 most honored BMI Country writers, heady company indeed for a lad who previously was employed as a stockroom clerk in a Florida phosphate mine.

As for "He Stopped Loving Her Today"—Curly credits Bobby with the inspiration for writing the song. Bobby claims he's not too sure who started the ball rolling, but both agree that this creation did not spring from personal experience or from a real-life situation. "The song was around for about three years. We couldn't get anybody to cut it, probably because it's a down-type song. But we kept taking it around; Dan Wilson, at Tree, kept on the case. And finally we lucked out with a record on it," Putman remembers.

Although it didn't seem possible the song would ever see the light of day, George Jones recorded it early in 1980, after it had been all but ignored. (Johnny Russell taped it for two separate labels—the results never made it to vinyl.)

"When I heard George Jones' version of it, I realized that it was a bit better song than I had thought it was," Braddock declared in a classically understated manner.

Putman added: "So many people can identify in some way or another with 'He Stopped Loving Her Today.' One lady called us and said we must have written it about her and her ex-husband." He paused then added, "Billy (Sherrill) helped us sharpen the song by moving things around a bit. He suggested we place the choruses after the verses so as not to give away the fact that the guy had died. We also wrote a little talking part for George before going back to the chorus again. I think that punched up the ending considerably and provided a little bit more of a surprise."

Jones and Sherrill took the tune and made it the most memorable Country song of the early 1980's, proving once again the Music City maxim: "You can't kill a good song with a stick."

There's another maxim: "Two heads are better than one." For Putman and Braddock, this is the exception and not the rule—Curly Putman and Bcbby Braddock are genuine successes, each in his own right.

Mr. Lomax writes regularly for Variety, the United Features Syndicate and Country Rhythms Magazine. **BMI Honors PRS Writers and Publishers** 

wenty-one writer members and 12 publisher members of the British Performing Rights Society (PRS) were honored by BMI at a luncheon in London on September 15.

During the ceremonies, hosted by BMI president Edward M. Cramer, 26 songs licensed in the United States by BMI were acknowledged, of which 16 were among those most performed in the U.S. during the 1980 calendar year. PRS writers and publishers were awarded special recognition for an additional 10 songs, which received in excess of 1,000,000 broadcast performances.

In keeping with tradition, BMI also invited all PRS writer and publisher winners of previous Million Performance Awards to attend the annual luncheon. To date, BMI has awarded these citations to a total of 59 songs.

Mr. Cramer was assisted in the ceremonies by Theodora Zavin, BMI senior vice president, Performing Rights, and Robert Musel, BMI's European consultant.

The BMI awards are based upon performance figures determined from logged reports of some 500,000 hours, submitted annually by United States radio and television networks, plus local TV, AM and FM outlets.

Awards for Most Performed Songs of 1980 went to:

"All Out Of Love" and "Lost In Love" (Riva Music Ltd.); "Another Brick In The Wall," by Roger Waters (Pink Floyd Music Ltd.); "Another One Bites The Dust," by John Deacon (Queen Music Ltd); "Crazy Little Thing Called Love," by Frederick Mercury (Queen Music Ltd.); "Brass In Pocket," by Chrissie Hynde and James Honeyman Scott (Hynde House of Music and Modern Music); "Desire" and "Guilty," by Barry, Maurice and Robin Gibb: "I Can't Help It," by Barry Gibb; "Woman in Love," by Barry and Robin Gibb; "Hold On To My Love," by Robin Gibb and Derek John Weaver: "Dreamin' " and "We Don't Talk

Anymore," by **Alan Tarney** (ATV Music Ltd.); "I'm Happy Just to Dance With You," by **John Lennon** and **Paul McCartney** (Northern Songs Ltd.); "Let My Love Open The Door," by **Peter Townshend** (Eel Pie Publishing), and "Xanadu," by **Jeff Lynne.** 

Certificates for Million Performance were awarded to:

"Baker Street," by Gerry Rafferty: "Can't Smile Without You," by David Martin, Geoffrey Morrow and Chris Arnold (Dick James Music Ltd.); "Come Together" and "I Want To Hold Your Hand," by John Lennon and Paul McCartney (Northern Songs Ltd.); "Crocodile Rock," by Elton John and Bernie Taupin (Dick James Music Ltd.); "Lay Down Sally," by Eric Clapton (Throat Music Ltd.); "Night Fever" and "Stayin' Alive," by Barry, Maurice and Robin Gibb; "Somewhere In The Night" (Rondor Music Ltd.), and "Year of the Cat" (Gwyneth Music Ltd.).



Among those who attended the PRS luncheon were writer Derek "Blue" Weaver (top l.), composer Lionel Bart (bottom r.), Dennis Collopy of Riva Music Ltd. with BMI president Edward M. Cramer (c.), lyricist Will Jennings who was visiting London (top r.) and writers Christian Arnold and Geoff Morrow (bottom r.)

# BMI NEWS

#### BMI AFFILIATES SWEEP GEORGYS

The **Rev. Thomas A. Dorsey, Joe South,** and the late **Otis Redding** entered the Georgia Hall of Fame, October 26. The presentation of Georgy Awards, designed and contributed by Tiffany and Co., signified the election. This year, the third annual Georgia Music Hall of Fame Awards show was held at Atlanta's Omni International Hotel.

Dorsey, the "patriarch of black gospel music," accepted his award in the non-performing category, while Redding was singled out for the posthumous award. South received his Georgy in the performing category.

The awards show was part of Georgia Music Festival, a week-long event that commenced on October 20. **Terri Gibbs**, another BMI affiliate, was named Georgia Recording Artist of the Year by the Atlanta Songwriters' Association. Lt. Governor Zell Miller made the presentation. A competition covering six categories (rock, R & B, gospel/contemporary Christian, pop, Country and open) climaxed with **Julian Ziff** winning the overall award for "Friends Before Lovers," his entry in the pop category.

On hand were BMI Nashville's Frances Preston, Joe Moscheo, Harry Warner, Del Bryant and Phil Graham.

#### GOLDSMITH WINS EMMY

Composer Jerry Goldsmith was a winner at the 1980-81 Emmy Awards Banquet, held on September 12, at the L.A. Bonaventure Hotel in California. He received an award for Outstanding Achievement in Music Composition for a Limited Series for his work, "Masada" (Episode 2).

#### KENT STATE HONORS ERB

Donald Erb recently received Kent 34

State University's 1981 Distinguished Alumnus Award. A 1950 undergraduate of Kent State, he recently accepted the A.H. Meadows Professorship at Southern Methodist University.

#### WARD GIVEN CHAIR AT BREVARD

The Mu Phi Epsilon Chair of Composition at Brevard Music Center in North Carolina was awarded this year to Pulitzer Prize winner **Robert Ward**. Ward is the fourth American composer to receive this honor, initially established to commemorate the 75th anniversary of the founding of the fraternity.

#### NUROCK COMMISSIONED FOR ''NATURAL SOUND''

**Kirk Nurock,** creator of the innovative "Natural Sound" ensemble, was commissioned by the famed Bronx Zoo to create a score combining a human chorus with the sounds of animals. His score was performed at the zoo on October 24-25, as part of their Halloween Festival. It was the first musical work ever commissioned by the zoo.

#### GRANT UNDERWRITES ORCHESTRA COMMISSIONS

John Adams, Charles Wuorinen, Nicholas Roussakis and Lukas Foss have been chosen to participate in the coordination of a consortium of four orchestras, created for the commissioning and performance of new music. This honor came to the four composers after a \$19,200 grant from the National Endowment of the Arts was given to the American Composers Orchestra, with which the composers are involved. Each of the composers' works will be performed by their respective orchestras/symphonies sometime during the 1982-83 and 1983-84 seasons.

#### BMI COMPOSERS WIN NATIONAL COMPETITION

Scores by Daniel Perlongo, Christopher Rouse, Sheila Silver and Arlene Zallman were winners of the national composers' competition of the United States section of the League of Composers-International Society for Contemporary Music. After submission to the international jury, selected pieces will be performed at the society's World Music Days this year in Graz, Austria.

#### AFFILIATES AT TANGLEWOOD

Composer **Kevin Hanlon** attended the 1981 Berkshire Music Center Fellowship Program in Tanglewood, Massachusetts as part of his Fromm Music Foundation Fellowship. At its conclusion he received the Koussevitsky Tanglewood Composition Award for his "String Trio," composed during his residency at the Center. Judges for the award included **Gunther Schuller** and **Mario Davidovsky.** Also present in Tanglewood this past summer was **Michael Daughtery**.

#### BMI EXECUTIVE UPDATE

BMI's Paige Sober (Performing Rights, LA) is the first woman to be elected as chairperson of the Academy of Country Music. She will serve the Academy in the affiliated category during her two-year term. **Joe Barber**, a BMI affiliate, serves the ACM board in the composer category.

Harry Warner has re-joined BMI's Nashville staff as Director of Writer Administration. Previously, he was associated with Jerry Reed Enterprises, Vector Music Corporation and was Jerry Reed's personal manager.

Joe Moscheo (Director, Affiliate Relations, Nashville) was elected by the Nashville chapter of NARAS (Na-



Celebrating the Georgy Awards in Atlanta were (front row, l. to r.) Phil Graham, Maggie Cavendar, Del Bryant, Babs Richardson, Bill Ivey, Joe South, a Georgy Award winner, and (back row) Harry Warner, Lt. Governor Zell Miller, Bill Lowery, Felice Bryant, Isaac Hayes, Frances Preston, Buddy Buie, Boudleaux Bryant, Tommy Roe, Doe Fields, William Bell and Georgy winner Reverend Thomas A. Dorsey.

tional Academy of the Recording Arts and Sciences) to head the new slate of officers. Moscheo will serve for one year as president of the local chapter and two years as national NARAS trustee.

#### SCHUMAN HONORED

William Schuman, composer, educator and innovator, recently received the Third Street Music School Settlement's award for Distinguished Achievement in Music. The award was given to Schuman at a benefit held for the Settlement on November 11 at New York's Plaza Hotel. The occasion was the Settlement's 87th Anniversary Luncheon.

At one point during the benefit, Schuman was described as a man "whose imagination, intellect and integrity have enriched our concert halls and music schools and served as inspiration to musicians and audiences everywhere." Over the course of his career Schuman has received numerous fellowships, awards and honors, including a Pulitzer Prize for music.

#### COMMENDATION TO VALLY WEIGL

Barbara Petersen, BMI's manager of Concert Research, presented a BMI Commendation of Excellence to **Vally Weigl** for Mrs. Weigl's long and outstanding contribution to the world of concert music. The award was presented at Carnegie Hall on October 3, at a Mahler-Weigl concert, sponsored by Mrs. Weigl in commemoration of the centenary of her late husband **Karl Weigl's** birth.

#### SCHWANTNER WINS FRIEDHEIM AWARD

The Fourth Annual Kennedy Center Friedheim Awards, given this year for chamber music composition, were presented to five American composers on October 4. The firstprize winner was **Joseph Schwantner** for his septet, "Music of Amber."

Peter Tod Lewis received the second-place honors for his work, "Bricolage," a score for solo percussion with tape.

#### GEORGE CRUMB IN RESIDENCE

Pulitzer Prize winner/composer George Crumb was in residence during the month of December at the University of Michigan's School of Music (Ann Arbor). His duties included working with graduate composition students and collaborating with director Carl St. Clair at rehearsals of the Contemporary Directions Ensemble. During his residence, two free concerts by CDE devoted entirely to Crumb's work were offered.





ENGEL HONORED Lehman Engel, longtime director of **BMI's Musical** Theater Workshop, recently was given the Achievement in the Arts Award by the Institute for Advanced Studies in the Theater Arts and the Northwood Institute. Engel (c.) is shown here with Dr. Arthur Turner of the Northwood Institute and Allan Becker (r.), director of BMI's Musical Theater Department.



NEW CAREER Bernie Wayne, composer of "Blue Velvet" and "There She Is—Miss America," recently made his stage debut at Richmond's in Hollywood. His vehicle: the musical comedy "Does Anybody Here Do The Peabody?" He also was music director for the show.

"NEW YORK, NEW YORK" The team, Fred Ebb (1.) and John Kander (r.), recently honored at the finals of the New York Songwriters Contest for their song, "New York, New York," were the first winners of the New York Song Award. This award will be given each year to the writers(s) of the song that has most enhanced the national image of New York. Seated with Kander and Ebb after the ceremonies at the Bottom Line are Chita Rivera. who presented them with their prizes (two Tiffany crystal apples), stage manager Ed Aldridge and (standing), BMI assistant vice president, Writer Relations, Stanley Catron. This year's contest was presented by the New York Music Task Force and the American Guild of Authors & Composers and sponsored for the second year by Chappell Music Company.





NASHVILLE RECEPTION FOR BMI BOARD OF DIRECTORS At a reception held in BMI's Nashville offices during the recent two-day meeting of the BMI Board of Directors, Enid Katahn, pianist and teacher at the Blair School of Music, Nashville, entertained. Shown here are (l. to r.) BMI board chairman Robert Wells; BMI president Ed Cramer; Frances Preston, vice president, Nashville; director John H. DeWitt Jr.



SCHULLER PLAYS HOST TO COMPOSERS

**Gunther Schuller**, conductor of the Berkshire Music Center Orchestra, greets composers at Tanglewood. Their works were played by the orchestra at one of the key summer concerts in the famed open-air setting in Massachusetts. Seen (l. to r.) are **Ramon Zupko**, Igor Markevitch, Schuller, Oliver Knussen and **Yehudi Wyner**.



SESSIONS AT THE WHITNEY Roger Sessions, the distinguished composer, joined colleagues Aaron Copland and Virgil Thomson in October at New York's Whitney Museum to read parts of Igor Stravinsky's "The Soldier's Tale," a feature of a special "Homage to Stravinsky" concert. Shown here are Copland (1.), Sessions and conductor Robert Craft. This tribute was part of the museum's Composer's Showcase concert series, which, through support by grants from the New York State Council on the Arts/National Endowment for the Arts, is now in its 25th year.



#### WOMEN COMPOSERS SYMPOSIUM IN SAN FRANCISCO BMI's James G. Roy, assistant vice president, Concert Music Administration, attended the International League of Women Composers symposium in San Francisco, chairing a special panel. Roy (1.) is shown here with **Nancy Van de Vate**, composer and founder of the League; April McMahon, program director, KPFA; **Roger Reynolds**, composer and professor of music at the University of California; Judith Cody, composer and executive of Kikimora Press, and Carolyn Sachs who represented C.F. Peters and Composers Recordings, Inc. at the two day conference, August 7-8.



HARBISON MUSIC HIGHLIGHTS FESTIVAL IN NEW YORK During the Sante Fe (New Mexico) Chamber Music Festival's recent residence in New York, music by John Harbison—his "Piano Quintet"—was programmed. It provided one of the event's highlights. Seen at a reception celebrating the September performance are BMI's Ralph Jackson, G. Schirmer's Bruce MacCombie, Mrs. Harbison, composer/music professor Harbison and BMI's Barbara Petersen.



#### NASHVILLE MUSIC ASSOCIATION PRESENTS SUMMERSOUL '81

BMI's Frances Preston, shown here seated on the piano bench with **Moses Dillard**, chairman of the Nashville Music Association black music committee, attended the NMA SummerSoul debut concert. Looking on (l. to r.) are music business figures Jerome Gaspar, Epic Records; Dale Franklin Cornelius, NMA executive director; Oscar Fields, Elektra/Asylum Records; William Lacey, Philadelphia International Records and Steve Buckley of Capitol Records.



BLUES ACADEMY NAMES POMUS Doc Pomus (1.) recently was named Composer of the Year at the National Academy of the Blues' first awards presentation in Chicago. Here, Stan Catron, BMI assistant vice president, Writer Relations, offers his congratulations on the honor.



JABBO BACK ON THE SCENE After a 30-year hiatus, influential trumpeter **Jabbo Smith**, a new BMI affiliate, at 71, is well into a second musical career. He is seen here with Brian McLaughlin, BMI Writer Relations-Jazz.



MONROE DONATES TREASURES TO HALL OF FAME Bluegrass giant **Bill Monroe** (c.) recently donated one of his mandolins and a hat given to him by the late **Lester Flatt** to the Country Music Foundation's Hall of Fame and Museum in Nashville. Pictured with him are (l. to r.) Diana Johnson, deputy director of the Foundation; Chick Doherty, vice president, MCA Records; Jim Fogelsong, president, MCA Records, Nashville, and Charlie Seeman, curator of collections for the museum.



NARAS AWARDS MVPs

Clarinetist **Eddie Daniels** (1.) and bassist **Ron Carter** were among this year's winners of MVP (Most Valuable Player) Awards at the recent presentations made by the New York chapter of NARAS (National Academy of Recording Arts and Sciences).



BMI ARCHIVES/HAVERLIN COLLECTION ON VIEW Significant items from the BMI Archives were recently put on view at the Blair School of Music, Nashville, Tennessee. Shown here examining examples of Civil War sheet music are (l. to r.) James G. Roy, BMI assistant vice president, Concert Music Administration; Ann Wilson, a member of Blair's Committee of Visitors; Del Sawyer, Director of Blair School, and John H. DeWitt Jr., member of BMI's Board of Directors.



BMI JOINS IN CELEBRATION FOR AIR SUPPLY Ron Anton (c.), BMI vice president, California, joined Air Supply's **Graham Russell** and Arista Records' president Clive Davis (r.) at a party celebrating Air Supply's engagement at Los Angeles' Greek Theatre. Russell, who penned "Lost In Love," BMI's Most Performed Song, 1980, was pictured on a recent cover of this magazine.



SONGWRITING AND MUSIC BUSINESS SEMINAR Taking part in discussions held at the National Academy of Popular Music's Songwriters Hall of Fame in New York recently were (l. to r.) songwriters Bobby Weinstein, BMI's Director of Writer Relations; Lou Stallman: Oscar Brand, curator of the Songwriters' Hall of Fame, and Gerald Marks.

#### REAGAN JOINS BROADCAST PIONEERS

A one-time sports announcer with Des Moines radio station WHO, President Ronald Reagan was inducted into the Broadcast Pioneers as a life member in ceremonies held in June at the White House. With the delegation of Pioneers was Ed Cramer, shown here being greeted by the President. In background (l. to r.) are Jack Brickhouse; Pioneers vice president Robert Kalthoff (obscured): Hal Niven. Pioneers first vice president and vice president, National Association of Broadcasters, and Tom Geoghegan (obscured). The Broadcast Pioneers are communications professionals who have served more than 20 years in radio and/or television.





#### BIRTHDAY FEVER

BMI's Nashville staff let the entire city know how they feel about Frances Preston—the woman in charge of BMI in Music City. The occasion was her August 27 birthday. The billboard was this year's staff birthday gesture.





BROWN ACTIVITIES Earle Brown, shown here at the Aspen Music Festival, where he was composer-inresidence in August, was recently visiting professor at the California Institute of the Arts. It was in mid-November that his work, "Calder Piece," received its East Coast premiere at the Neuberger Museum, State University of New York at Purchase.

#### HAMPTON SALUTE

Lionel Hampton, the legendary jazzman, recently was feted at a reception hosted by President and Mrs. Reagan at the White House. Honored for his 50 years in music, Hamp also was singled out for his many social contributions. Seen with Hampton (c.) are the President, bassist Paul Berner, Mrs. Reagan and drummer Frankie Dunlop. **Broadcast Music, Inc.** 320 West 57th Street New York, N. Y. 10019

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