

# BMI

THE MANY WORLDS OF MUSIC  
FALL 1975



AWARDS GALORE: BMI CELEBRATES COUNTRY MUSIC WEEK IN NASHVILLE

## Deep in the Heart of Texas



*IN AUSTIN: Participants and BMI officials gather at the close of session. They are (l. to r.) Alvin Crow, Doug Sahm, Frances Preston, Mike Tolleson, Paul English, Russ Sanjek, Mr. and Mrs. Willie Nelson, Roger Sovine.*

### **BMI MUSIC SEMINAR**

In a first for Texas and a first for Austin, BMI recently conducted a lengthy seminar on music performing rights at the Armadillo World Headquarters, Austin, Tex.

Attended by some 150 writers, publishers and attorneys, with writers in the majority, the four hour session was preceded by a slide and sound presentation devoted to copyright and the role of BMI in music licensing.

Taking part in the presentation,

which was followed by a question and answer period, were BMI officials Frances Preston, vice president, Nashville, Russell Sanjek, vice president in charge of Public Relations and Roger Sovine, director of Writer Administration South.

The seminar drew interested participants from Austin as well as San Antonio, Fort Worth, Abilene, Arlington, Houston and Dallas. At the close of the seminar, attorney Rodney J. Sheppard of Austin wrote Mr. Sovine

noting that the session was "enjoyable and informative" and adding that "everyone I talked to who attended was impressed with the interest of BMI in coming to Austin to share some insight into the music business."

BMI represents over 40,000 writers and publishers. Some 3,500 writers and publishers in Texas alone are BMI-affiliates. Among them are **Willie Nelson, Waylon Jennings, Michael Murphy, Floyd Tillman, Ted Daffan, Mickey Gilley** and **Ernest Tubb**.

# BMI

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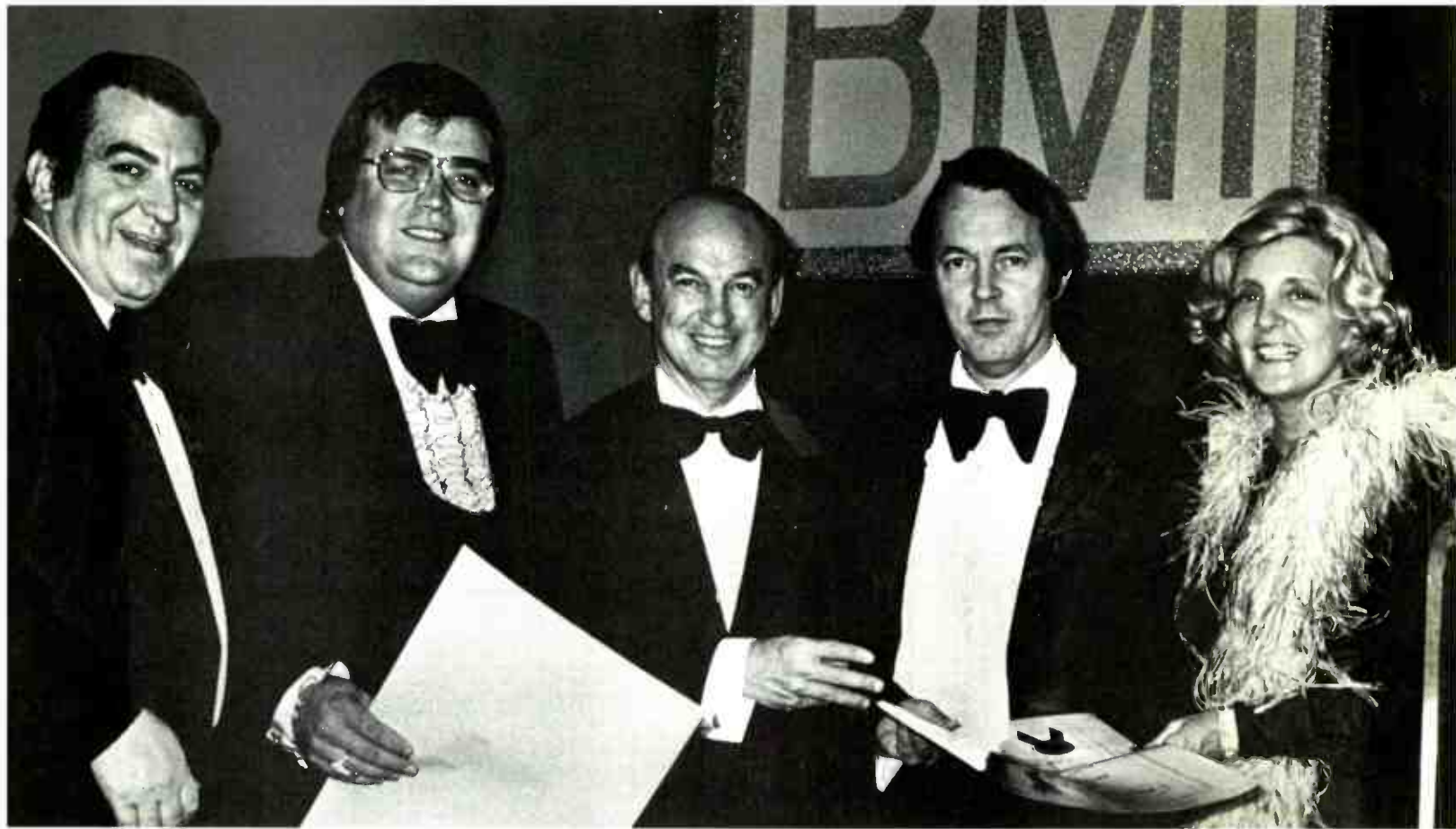


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BMI: THE MANY WORLDS OF MUSIC is prepared by the BMI Public Relations Department, 40 West 57th Street, New York, New York 10019; Russell Sanjek, vice president. Editorial/copy staff: Burt Korall, Howard Colson; Nancy Valentino and Vilene Rodgers, editorial assistants. Design by Irving Fierstein. 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 condition that proper copyright credit is given to the source. Closing date for this issue: October 31, 1975.

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*BMI's Ed Cramer (c.) with big winners. They are (l. to r.) Al Gallico, Norro Wilson, Billy Sherrill and Lillian Evans.*



*BMI staffers Del Bryant, Helen Maxson, Patsy Bradley and Roger Sovine share a light moment.*

## BMI News

### BMI COUNTRY AWARDS

One hundred and three (103) writers and 71 publishers of 106 songs have been presented with BMI Citations of Achievement in recognition of popularity in the Country music field, as measured by broadcast performances for the period from April 1, 1974 to March 31, 1975. The awards were made at ceremonies in Nashville, Tenn., on October 14, by BMI president Edward M. Cramer and Frances Williams Preston, vice president of BMI's Nashville office.

The sixth annual Robert J. Burton Award, presented to the most performed BMI Country song, was given to "If You Love Me (Let Me Know)," written by the late **John Rostill**, and to Al Gallico Music Corp., publisher. The award, honoring the late BMI president, is an etched glass plaque mounted on an aluminum pedestal. It

is presented annually to the songwriters and publishers of the most performed BMI Country song of the year.

Seventeen of the songs honored with BMI awards were presented with citations marking previous awards. Eighth-year awards were presented to Dramatis Music Corp. for "By the Time I Get to Phoenix," written by Jim Webb, and to **John Hartford** and Ensign Music Corp. for "Gentle On My Mind." Fifth-year awards went to "For the Good Times," written by **Kris Kristofferson** and published by Buckhorn Music Publishing Co., Inc., "Help Me Make It Through the Night," **Kris Kristofferson** and Combine Music Corp. and to "(I Never Promised You A) ROSE GARDEN," by **Joe South**, published by Lowery Music Co., Inc.

Honored for the fourth time was "My Elusive Dreams," written by **Curly Putman** and **Billy Sherrill**, published by Tree Publishing Co., Inc.,



*John Rostill*

*Mac Davis (r.) with Columbia-Screen Gems group, Irwin Schuster, Paul Tannen, Lester Sill, Ed Cramer (c.).*





*Greeting some old timers is Ed Cramer. He's shown with Pee Wee King, Wesley Rose and Redd Stewart.*



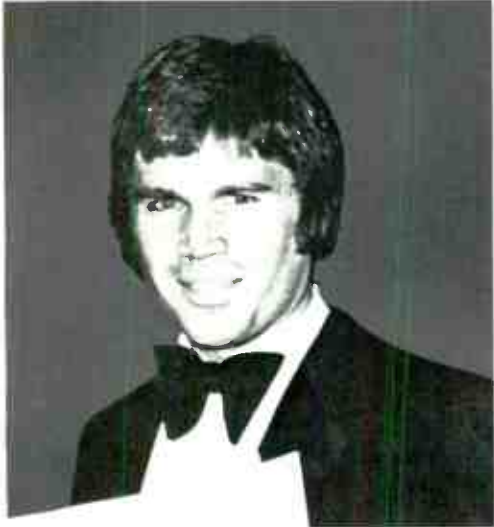
*Shel Silverstein*

*Joel Sill  
(Irving Music)  
and Jeff Barry*



*Bill Lowery and Joe South*





*Layng Martine Jr.*

with third-year honors going to "He Thinks I Still Care," written by **Dickey Lee**, published by Jack Music, Inc., Glad Music Co.

Second-year awards were presented to "Behind Closed Doors," written by **Kenny O'Dell**, published by House of Gold Music, Inc.; "I Can't Help It (If I'm Still In Love With You)," **Hank Williams**, Fred Rose Music, Inc.; "Is It Wrong For Loving You," **Warner McPherson**, Unichappell Music, Inc.; "Let Me Be There," **John Rostill**, Al Gallico Music Corp.; "The Most Beautiful Girl," **Billy Sherrill**, **Norro Wilson**, Rory Bourke, Al Gallico Music Corp., Algee Music Corp. and "The Promised Land," **Chuck Berry**, Arc

Music Corporation.

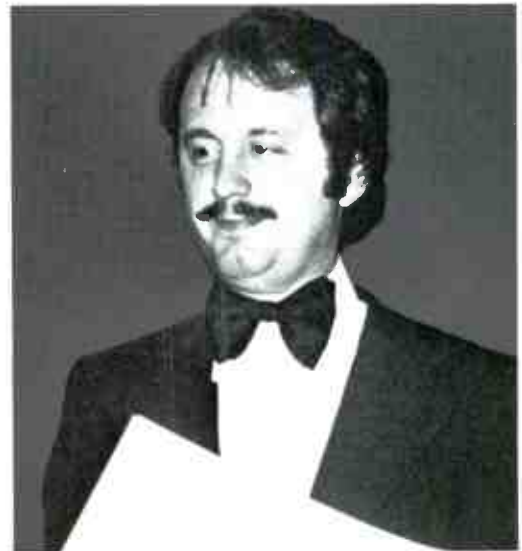
Also, "Six Days on the Road," **Earl Green**, Carl Montgomery, Newkeys Music, Inc., Tune Publishers, Inc.; "Stop the World," **Carl Belew**, **W. S. Stevenson**, Four Star Music Co., Inc.; "Tie A Yellow Ribbon Round the Ole Oak Tree," **Irwin Levine**, **L. Russell Brown**, Levine & Brown Music, Inc. and to "A Very Special Love Song," **Billy Sherrill**, **Norro Wilson**, Algee Music Corp.

**Norro Wilson** is the leading BMI Country writer award-winner with six songs, followed by **Billy Sherrill** with five, **Kris Kristofferson** and **Dolly Parton** with four and **Shel Silverstein** with three.



*Frances Preston (with mike) on dais with Shelby Singleton, Freddy Fender, Huey Meaux, Vivian Keith and Ben Peters.*

*Felice Bryant with Dolly Parton*



*L. Russell Brown*

The leading BMI publisher-award recipients are Tree Publishing Co., Inc. with eight awards, followed by Algee Music Corp. and Al Gallico Music Corp. each with seven. Four awards each were presented to Acuff-Rose Publications, Inc., Owepar Publishing, Inc. and Screen Gems-Columbia Music, Inc.

A 1973 BMI Country award was made to **Arthur Smith** and Combine Music Corp., for the song "Dueling Banjos," which was featured in the motion picture, *Deliverance*.



*Don Gant, Buddy Killen and Jack Stapp of Tree with Bill Anderson*



*Charley and Rozene Pride with Frances Preston*



*Art Satherley and Mrs. Preston*



*Reception group: Jimmie Davis, Don Light, Jack McFadden and James B. Shaw*





*Johnny Gimble*

**CMA AWARDS**

Nashville's Grand Ole Opry House was the site of the ninth annual Country Music Association's awards presentation. The event was nationally televised by CBS-TV.

Dolly Parton was named Female Vocalist of the Year. Male Vocalist of the Year honors went to Waylon Jennings. The Statler Brothers—Don Reid, Harold Reid, Louis Dewitt and Phillip Balsey—won the Vocal Group of the Year award.

Conway Twitty and Loretta Lynn comprised the Vocal Duo of the Year. The Instrumental Group or Band of the Year was the unit headed by Roy Clark and Buck Trent. Johnny Gimble was selected Instrumentalist of the Year.

The song named Single of the Year, "Before the Next Teardrop Falls," as performed by Freddy Fender, was written by Ben Peters and Vivian Keith and published by Shelby Singleton Music, Inc.

The CMA show, co-hosted by Glen

*At CMA Awards: Tanya Tucker, Tammy Wynette, Waylon Jennings*



*Tennessee Ernie Ford and Hall of Fame entrant Minnie Pearl study the new plaque.*





*Loretta Lynn and Conway Twitty*

Campbell and Charley Pride, featured, as award presenters and entertainers, such leading Country names as **Bill Anderson, Lynn Anderson, Chet Atkins, Mac Davis, Donna Fargo, Mickey Gilley, Bobby Goldsboro, Freddie Hart, George Jones, Pee Wee King, Loretta Lynn, Willie Nelson, Dolly Parton, Johnny Rodriguez, Gary Stewart, Mel Tillis, Tanya Tucker, Conway Twitty, Porter Wagoner, Mac Wiseman and Tammy Wynette.**

**NSA  
HALL OF  
FAME**

The Nashville Songwriters Association named six new members to its Hall of Fame—all of whom are affiliated with BMI. The sixth annual presentation by this organization, one of the opening events during Country Music Week in Music City, took place at the Sheraton Inn South, October 12.

The writers honored were **Bill Anderson, Danny Dill, Eddie Miller, Marty Robbins, Marijohn Wilkin and Wayne P. Walker.**

Also singled out during the ceremonies was **John B. Denny.** He was one of the recipients of the President's Award for having done "more than any other person for the benefit of

*Dolly Parton accepts her CMA Award as Bobby Goldsboro (l.) and Mac Davis look on.*



songwriters” during the past year. Mary Reeves Davis, president of the organization, bestowed the award.

Those named to the Hall of Fame received, for the first time since the NSA was formed, a Manny—a carved hand, holding a quill pen. In previous years, Hall of Fame entrants were given scrolls, signifying their selection by their peers.

Among the presenters of the bronze Mannys—for manuscript—were **Johnny Bond, Harlan Howard, Willie Nelson** and **John Denny**. Marty Robbins’ son, Ronnie, and Bill Anderson’s wife, Becky, accepted the awards because both songwriters were on the road. Mrs. Dolly Denny accepted for **Wayne Walker**.

The event opened with a sung invocation by **Jessi Colter**, written by her especially for this occasion. Later on in the program, her husband, **Waylon Jennings** spoke.

He insisted that “songwriters should get more involved with their business, with their publishers and recording sessions.” Jennings also emphasized the importance of the songwriter being himself and writing what he wants.

“Every songwriter needs to remember how important he is to this in-



*At NSA: Danny Dill*



*Ronnie Robbins and Willie Nelson*



*Eddie Miller*

*Harlan Howard  
and Becky Anderson*





AT NSA: Marijohn Wilkin



Wayne P. Walker

dusty,” Jennings pointed out. “It’s pretty easy to find a good singer to do the song, but it’s pretty damned hard to find good songs today.”

More than 400 people turned out for this event.

**MRS.  
PRESTON  
HONDRED**

Frances Preston, BMI vice president, Nashville, was honored during Country Music Week in Music City. She received the Metronome Award for being “an outstanding ambassador of good will for the Nashville music industry.”

Nashville Mayor Richard Fulton made the presentation during the Country Music Association’s 17th anniversary banquet and show at the Municipal Auditorium, October 17. It marked the first time Fulton had named the Metronome winner and the first time this annual presentation was made at the CMA banquet.

“Our choice for the Metronome award tonight is an outstanding ambassador of good will for the Nashville music industry, a champion of the industry’s writers and publishers,” the Nashville chief executive said.

Mrs. Preston replied: “This is indeed an honor for me to accept. Really, my greatest award comes from the opportunity to work with the wonderful people in the industry.

“Without their cooperation and support, I wouldn’t be able to accom-

plish the things this award represents. So, with your permission, I would like to share this with all of them. Thank you very much.”

**BUDDY  
KILLEN  
DAY**

**Buddy Killen**, BMI songwriter and publisher — he’s president of Tree International — was the recipient of the ultimate honor. He was given a “day” by his hometown Florence, Ala. It took place on October 3.

Killen began early, visiting his alma mater, Coffee High School. He spoke to several classes. He was then honored at a luncheon at the Turtle Point Country Club, where he received praise and a proclamation from the



Ira Taxin

*Commissions to compose chamber works have been awarded to Morton Feldman (r.) and Ira Taxin (above r.) by the Serge Koussevitzky Music Foundation.*



BMI Archives: Howard Colson



*It's a big occasion for Buddy Killen as Florence, Ala., his hometown turns out to celebrate his 'day'.*

State of Alabama, presented by Mrs. Cornelia Wallace on behalf of Gov. George Wallace.

The afternoon festivities were highlighted by a parade, led by Killen. Later in the day, he was guest of honor at a reception at the city's Holiday Inn, attended by nearly 450 friends, including a contingent from Nashville. Presentations were made to Killen by Coffee High School principal Ralph Smith and BMI's Frances Preston.

"Buddy Killen Day" moved to a close as he was honored again, with a proclamation on behalf of Tennessee, presented by Jim Allen, special advisor to Gov. Ray Blanton. The award was given during half-time activities at a Coffee High football game.

At the High School auditorium, he was given the key to the city of Florence by Mayor Bill Batson and, in turn, presented the school with a scholarship check.



*Mayor Richard Fulton of Nashville presents the coveted Metronome Award to BMI's Frances Preston in Country Music Week ceremonies.*

**OPRY SALUTE**

At one point during its Country Music Awards dinner at Nashville's Belle Meade Country Club, BMI saluted the Grand Ole Opry on the occasion of its 50th birthday. BMI vice president Frances Preston presented a Commendation of Excellence, on behalf of the company, to Irving Waugh, president of WSM, Inc.

Mrs. Preston hailed "the nation's longest, continuous radio broadcast,"

calling the Opry, "the most important Country music show in the world."

**MORE AWARDS**

The Serge Koussevitzky Music Foundation in the Library of Congress has commissioned **Morton Feldman** and **Ira Taxin** to compose works of chamber music. Feldman is **Edgard Varèse** Professor at the State University of New York, Buffalo. Taxin is Assistant Professor

of Music at Briarcliff College, Briarcliff Manor, N.Y.

Including this year's awards, the Koussevitzky Music Foundation, in the Library of Congress, founded in 1950, and the Koussevitzky Music Foundation of New York, founded in 1942, have commissioned 192 works. Both foundations endeavor to perpetuate the life-long efforts of Serge Koussevitzky to encourage contemporary composers.

# **CMA NIGHT LOOKED LIKE BMI NIGHT.**

*When the Country Music Association went on TV it was a great night for BMI. Here's to the BMI people—winners, finalists and artists who made the CMA show a stunning success.*

*Bill Anderson  
Lynn Anderson  
Asleep At The Wheel  
Chet Atkins  
Sherry Bryce  
Larry Butler  
Glen Campbell  
Roy Clark  
Jessi Colter  
Billy Crash Craddock  
Mac Davis  
Donna Fargo  
Freddy Fender  
Mickey Gilley  
Johnny Gimble  
Bobby Goldsboro  
Jack Greene  
Freddie Hart  
Waylon Jennings  
George Jones  
Vivian Keith  
Pee Wee King  
Loretta Lynn  
Chips Moman  
Willie Nelson  
The Osborne Brothers*

*Dolly Parton  
Ben Peters  
The Po' Boys  
The Pointer Sisters  
Charley Pride  
Jerry Reed  
The Earl Scruggs Revue  
Johnny Rodriguez  
Jeannie Seely  
Hank Snow  
The Statler Brothers  
Gary Stewart  
B. J. Thomas  
Mel Tillis  
Merle Travis  
Buck Trent  
Tanya Tucker  
The Twitty Birds  
Conway Twitty  
Porter Wagoner  
Kitty Wells  
Mac Wiseman  
Tammy Wynette  
And Minnie Pearl, who's  
been in our hearts  
since 1940.*



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

*BMI*  
*Country Awards*  
*1975*



# BMI Country



## AS SOON AS I HANG UP THE PHONE

Conway Twitty  
Twitty Bird Music Publishing Company  
MCA: Loretta Lynn and Conway Twitty

## BABY DOLL

Jerry Crutchfield, Don Earl  
Duchess Music Corporation  
Columbia: Barbara Fairchild

## BEFORE THE NEXT TEARDROP FALLS

Vivian Keith, Ben Peters  
Shelby Singleton Music, Inc.  
ABC/Dot: Freddy Fender

## BEHIND CLOSED DOORS

2nd Award  
Kenny O'Dell  
House of Gold Music, Inc.  
Epic: Charlie Rich

## BIG FOUR POSTER BED

Shel Silverstein  
Evil Eye Music, Inc.  
MCA: Brenda Lee

## BONAPARTE'S RETREAT

Pee Wee King, Redd Stewart  
Acuff-Rose Publications, Inc.  
Capitol: Glen Campbell

## BONEY FINGERS

Renee Armand, Hoyt Axton  
Irving Music, Inc., Lady Jane Music  
A&M: Hoyt Axton

## BRING BACK YOUR LOVE TO ME

Don Gibson  
Acuff-Rose Publications, Inc.  
Hickory (MGM): Don Gibson

## BY THE TIME I GET TO PHOENIX

8th Award  
Jim Webb  
Dramatis Music Corporation  
Capitol: Glen Campbell

## CAN'T YOU FEEL IT

George Richey, Carmol Taylor,  
Norro Wilson  
Al Gallico Music Corporation,  
Algee Music Corporation  
Epic: David Houston

## COME MONDAY

Jimmy Buffett  
ABC/Dunhill Music, Inc.  
ABC: Jimmy Buffett

## COUNTRY BUMPKIN

Don Wayne  
Tree Publishing Company, Inc.  
MCA: Cal Smith

## COUNTRY GIRL

Peter Gosling (PRS),  
Alan Hawkshaw (PRS)  
Al Gallico Music Corporation  
Epic: Jody Miller

## COUNTRY IS

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

## THE CREDIT CARD SONG

Dick Feller  
House of Cash, Inc.  
UA: Dick Feller





# Awards 1975

## CRUDE OIL BLUES

Jerry Reed  
Vector Music  
RCA: Jerry Reed

## DELTA DIRT

Larry Gatlin  
First Generation Music Co.  
Monument: Larry Gatlin

## DRINKIN' THING

Wayne Carson  
Rose Bridge Music, Inc.  
RCA: Gary Stewart

## EVERYBODY NEEDS A RAINBOW

Layng Martine Jr.  
Ahab Music Company, Inc.  
Barnaby: Ray Stevens

## EVERY TIME I TURN THE RADIO ON

Bill Anderson  
Stallion Music, Inc.  
MCA: Bill Anderson

## FAIRYTALE

Anita Pointer, Bonnie Pointer  
Para-Thumb Music Corporation,  
Polo Grounds Music  
Blue Thumb: The Pointer Sisters

## FOR A MINUTE THERE

Jerry Foster, Bill Rice  
Hall-Clement Publications  
Epic: Johnny Paycheck

## FOR THE GOOD TIMES

5th Award  
Kris Kristofferson  
Buckhorn Music Publishing Company, Inc.  
Columbia: Ray Price

## GENTLE ON MY MIND

8th Award  
John Hartford  
Ensign Music Corporation  
Capitol: Glen Campbell

## GET ON MY LOVE TRAIN

Carmol Taylor, Norro Wilson  
Al Gallico Music Corporation,  
Algee Music Corporation  
Capitol: La Costa

## HANG IN THERE GIRL

Freddie Hart  
Blue Book Music  
Capitol: Freddie Hart

## HAVE YOU NEVER BEEN MELLOW

John Clifford Farrar (PRS)  
ATV Music Corporation  
MCA: Olivia Newton-John

## HE THINKS I STILL CARE

3rd Award  
Dickey Lee  
Glad Music Company,  
Jack Music, Inc.  
Capitol: Anne Murray

## HELLO LOVE

Aileen Mnich, Betty Jean Robinson  
Four Star Music Company, Inc.  
RCA: Hank Snow

## HELP ME MAKE IT THROUGH THE NIGHT

5th Award  
Kris Kristofferson  
Combine Music Corporation  
Mega: Sammi Smith





**(HEY WON'T YOU PLAY) ANOTHER SOMEBODY DONE SOMEBODY WRONG SONG**

Larry Butler, Chips Moman  
Screen Gems-Columbia Music, Inc.,  
Tree Publishing Company, Inc.  
ABC: B. J. Thomas

**HONEYMOON FEELIN'**

Ronald Hellard, Gary S. Paxton  
Acoustic Music, Inc.  
Dot: Roy Clark

**HOW LUCKY CAN ONE MAN BE**

Joe Stampley  
Su-Ma Publishing Company, Inc.  
Dot: Joe Stampley

**I BELIEVE THE SOUTH IS GONNA RISE AGAIN**

Bobby Braddock  
Tree Publishing Company, Inc.  
Columbia: Tanya Tucker

**I CAN HELP**

Billy Swan  
Combine Music Corporation  
Monument: Billy Swan

**I CAN'T HELP IT (IF I'M STILL IN LOVE WITH YOU)**

2nd Award  
Hank Williams  
Fred Rose Music, Inc.  
Capitol: Linda Ronstadt

**I HONESTLY LOVE YOU**

Peter Allen, Jeff Barry  
Broadside Music, Inc.,  
Irving Music, Inc.,  
Woolnough Music, Inc.  
MCA: Olivia Newton-John

**I LOVE MY FRIEND**

Billy Sherrill, Norro Wilson  
Algee Music Corporation  
Epic: Charlie Rich

**I LOVE YOU, I LOVE YOU**

Sammy Lyons, Daniel T. Walls,  
Norro Wilson  
Algee Music Corporation  
Epic: David Houston & Barbara Mandrell

**I SEE THE WANT TO IN YOUR EYES**

Wayne Carson  
Rose Bridge Music, Inc.  
MCA: Conway Twitty

**I WILL ALWAYS LOVE YOU**

Dolly Parton  
Oweparr Publishing, Inc.  
RCA: Dolly Parton

**I'D BE A LEGEND IN MY TIME**

Don Gibson  
Acuff-Rose Publications, Inc.  
RCA: Ronnie Milsap

**IF YOU LOVE ME (LET ME KNOW)**

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

**IF YOU TALK IN YOUR SLEEP**

Johnny Christopher,  
Bobby (Red) West  
Elvis Music, Inc., Easy Nine Music  
RCA: Elvis Presley

**I'LL TRY A LITTLE BIT HARDER**

Donna Fargo  
Prima-Donna Music Company  
Dot: Donna Fargo

**I'M A RAMBLIN' MAN**

Ray Pennington  
Tree Publishing Company, Inc.  
RCA: Waylon Jennings

**I'M LEAVING IT ALL UP TO YOU**

Don Harris, Dewey Terry  
Venice Music, Inc.  
MGM: Donny & Marie Osmond

**I'M STILL LOVING YOU**

George Richey, Glenn Sutton  
Al Gallico Music Corporation,  
Flagship Music  
Dot: Joe Stampley

**IS IT WRONG FOR LOVING YOU**

2nd Award  
Warner McPherson  
Unichappell Music, Inc.  
Columbia: Sonny James



## WE WATCHED COUNTRY

It's hard to believe that only thirty-five years ago Country Music was still in the country.

Back then, this important facet of our native American music was scoffed at by the establishment. And considered too small-time for the big-time music business to take seriously. As a result, Country writers and publishers had no way to collect royalties from performances of their songs.

## TAKE OVER THE COUNTRY

Until 1940. In 1940 Broadcast Music Incorporated began to license Country Music. Today, BMI is the world's largest performing rights organization, and Country Music is a major reason why. From April 1, 1974 until March 31, 1975, 80% of the top Country songs on the trade paper charts were licensed by BMI.

Our Nashville office has grown into a gleam-

ing building on Music Row. And Nashville has blossomed into an international phenomenon called Music City U.S.A.

Country Music is city music. It's everywhere. Where it's green or where it is concrete, Country Music is firmly rooted. At last.

**BMI**

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





**ON THE COVER OF THE MUSIC CITY NEWS**  
 Buck Owens, Shel Silverstein, James B. Shaw  
 Blue Book Music, Evil Eye Music, Inc.  
 Capitol: Buck Owens

**ONE DAY AT A TIME**  
 Kris Kristofferson, Marijohn Wilkin  
 Buckhorn Music Publishing Co., Inc.  
 Mega: Marilyn Sellars

**OUT OF HAND**  
 Jeff Barry, Tom Jans (ASCAP)  
 Broadside Music, Inc.,  
 Almo Music Corporation (ASCAP)  
 RCA: Gary Stewart

**PLEASE DON'T STOP LOVING ME**  
 Dolly Parton, Porter Wagoner  
 Owepar Publishing, Inc.  
 RCA: Dolly Parton & Porter Wagoner

**PLEASE DON'T TELL ME HOW THE STORY ENDS**  
 Kris Kristofferson  
 Combine Music Corporation  
 RCA: Ronnie Milsap

**THE PROMISED LAND**  
 2nd Award  
 Chuck Berry  
 Arc Music Corporation  
 RCA: Elvis Presley

**PURE LOVE**  
 Eddie Rabbitt  
 Briarpatch Music, Pi-Gem  
 Music Publishing Company, Inc.  
 RCA: Ronnie Milsap

**(I Never Promised You A) ROSE GARDEN**  
 5th Award  
 Joe South  
 Lowery Music Company, Inc.  
 Columbia: Lynn Anderson

**RUB IT IN**  
 Layng Martine Jr.  
 Ahab Music Company, Inc.  
 ABC: Billy "Crash" Craddock

**RUBY BABY**  
 Jerry Leiber, Mike Stoller  
 Unichappell Music, Inc.  
 ABC: Billy "Crash" Craddock

**SHE CALLED ME BABY**  
 Harlan Howard  
 Central Songs, Inc.  
 RCA: Charlie Rich

**SIX DAYS ON THE ROAD**  
 2nd Award  
 Earl Green,  
 Carl Montgomery (ASCAP)  
 Newkeys Music, Inc.,  
 Tune Publishers, Inc.  
 Atlantic: Johnny Rivers

**SOME KIND OF WOMAN**  
 Tommy Cash, Jimmy Peppers  
 Coal Miners Music, Inc.  
 Mercury: Faron Young

**SOMETHING**  
 George Harrison (PRS)  
 Mercury: Johnny Rodriguez

**SON OF A ROTTEN GAMBLER**  
 Chip Taylor  
 Blackwood Music, Inc.,  
 Back Road Music  
 Capitol: Anne Murray

**STOMP THEM GRAPES**  
 Ronald E. McCown  
 Sawgrass Music Publishers, Inc.  
 MGM: Mel Tillis

**STOP AND SMELL THE ROSES**  
 Mac Davis, Doc Severinsen (ASCAP)  
 Screen Gems-Columbia Music, Inc.  
 Columbia: Mac Davis

**STOP THE WORLD**  
 2nd Award  
 Carl Belew, W. S. Stevenson  
 Four Star Music Company, Inc.  
 Capitol: Susan Raye

**THE STREAK**  
 Ray Stevens  
 Ahab Music Company, Inc.  
 Barnaby: Ray Stevens

**TALKIN' TO THE WALL**  
 Warner McPherson  
 Folio Publications, Inc.  
 Columbia: Lynn Anderson

**TELL ME A LIE**  
 Mickey Buckins,  
 Barbara Wyrick (ASCAP)  
 Fame Publishing Company  
 MGM: Sammi Jo

**IT'S MIDNIGHT**  
 Jerry Chesnut, Billy Edd Wheeler (ASCAP)  
 Geronimo Music, Inc.,  
 Imagination, Inc. (ASCAP)  
 RCA: Elvis Presley

**KENTUCKY GAMBLER**  
 Dolly Parton  
 Owepar Publishing, Inc.  
 Capitol: Merle Haggard

**THE LADY CAME FROM BALTIMORE**  
 Tim Hardin  
 The Hudson Bay Music Company  
 Columbia: Johnny Cash

**LET ME BE THERE**  
 2nd Award  
 John Rostill (PRS)  
 Al Gallico Music Corporation  
 MCA: Olivia Newton-John

**LINDA ON MY MIND**  
 Conway Twitty  
 Twitty Bird Music Publishing Company  
 MCA: Conway Twitty

**LOVE IS LIKE A BUTTERFLY**  
 Dolly Parton  
 Owepar Publishing, Inc.  
 RCA: Dolly Parton

**MAN THAT TURNED MY MAMA ON**  
 Ed Bruce  
 Tree Publishing Company, Inc.  
 Columbia: Tanya Tucker

**MARIE LAVEAU**  
 Shel Silverstein, Baxter Taylor III  
 Evil Eye Music, Inc.  
 RCA: Bobby Bare

**MEMORY MAKER**  
 Mel Tillis, Kent Westberry  
 Cedarwood Publishing Company, Inc.  
 MGM: Mel Tillis

**MIDNIGHT, ME AND THE BLUES**  
 Jerry House  
 Sawgrass Music Publishers, Inc.  
 MGM: Mel Tillis

**MISSISSIPPI COTTON PICKING DELTA TOWN**  
 Harold Dorman, Wiley Gann  
 Hall-Clement Publications  
 RCA: Charley Pride

**THE MOST BEAUTIFUL GIRL**  
 2nd Award  
 Rory Bourke, Billy Sherrill,  
 Norro Wilson  
 Al Gallico Music Corporation,  
 Algee Music Corporation  
 Epic: Charlie Rich

**MY ELUSIVE DREAMS**  
 4th Award  
 Curly Putman, Billy Sherrill  
 Tree Publishing Company, Inc.  
 Epic: Charlie Rich

**MY WIFE'S HOUSE**  
 Bob Jennings, Lorene Mann (SESAC)  
 Four Star Music Company, Inc.,  
 Ace Music (SESAC),  
 Burlo Music (SESAC)  
 MCA: Jerry Wallace

**A NATURAL WOMAN**  
 Gerry Goffin, Carole King, Jerry Wexler  
 Screen Gems-Columbia Music, Inc.  
 Epic: Jody Miller

**NO CHARGE**  
 Harlan Howard  
 Wilderness Music Publishing  
 Company, Inc.  
 Elektra: Melba Montgomery

**THE OLD MAN FROM THE MOUNTAIN**  
 Merle Haggard  
 Shade Tree Music, Inc.  
 Capitol: Merle Haggard

**THE OLDER THE VIOLIN, THE SWEETER THE MUSIC**  
 Curly Putman  
 Tree Publishing Company, Inc.  
 Dot: Hank Thompson

**THAT SONG IS DRIVING ME CRAZY**

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

**THERE'S A HONKY TONK ANGEL**

Denzil Rice, Troy Seals  
Danor Music, Inc.  
MCA: Conway Twitty

**THEY DON'T MAKE EM LIKE MY DADDY**

Jerry Chesnut  
Passkey Music, Inc.  
MCA: Loretta Lynn

**THINGS AREN'T FUNNY ANYMORE**

Merle Haggard  
Shade Tree Music, Inc.  
Capitol: Merle Haggard

**THIS TIME**

Waylon Jennings  
Baron Music Publishing Company  
RCA: Waylon Jennings

**TIE A YELLOW RIBBON ROUND THE OLE OAK TREE**

2nd Award  
Irwin Levine, L. Russell Brown  
Levine & Brown Music, Inc.  
ABC: Johnny Carver

**TROUBLE IN PARADISE**

Kenny O'Dell  
House of Gold Music, Inc.  
MCA: Loretta Lynn

**U S OF A**

Donna Fargo  
Prima-Donna Music Company  
ABC/Dot: Donna Fargo

**A VERY SPECIAL LOVE SONG**

2nd Award  
Billy Sherrill, Norro Wilson  
Algee Music Corporation  
Epic: Charlie Rich

**WE COULD**

Felice Bryant  
House of Bryant Publications  
RCA: Charley Pride

**WE SHOULD BE TOGETHER**

Allen Reynolds  
Jack Music, Inc.  
JMI: Don Williams

**WE'RE NOT THE JET SET**

Bobby Braddock  
Tree Publishing Company, Inc.  
Epic: George Jones & Tammy Wynette

**WE'RE OVER**

Barry Mann, Cynthia Weil  
Screen Gems-Columbia Music, Inc.  
Mercury: Johnny Rodriguez

**WHAT A MAN MY MAN IS**

Glenn Sutton  
Rodeo Cowboy Music, Inc.  
Columbia: Lynn Anderson

**WHEN THE MORNING COMES**

Hoyt Axton  
Lady Jane Music  
A&M: Hoyt Axton

**WILDWOOD WEED**

Don Bowman, Jim Stafford (ASCAP)  
Parody Publishing,  
Ensign Music Corporation,  
Famous Music Corporation (ASCAP)  
MGM: Jim Stafford

**WOMAN TO WOMAN**

Billy Sherrill  
Algee Music Corporation  
Epic: Tammy Wynette

**WOULD YOU LAY WITH ME (IN A FIELD OF STONE)**

David Allan Coe  
Window Music Publishing  
Company, Inc., Captive Music  
Columbia: Tanya Tucker



At the BMI Country Awards Dinner, held in Nashville, October 14, 1975, the Burton Award honoring the Most Performed Song went to IF YOU LOVE ME (LET ME KNOW), written by John Rostill (PRS), published by Al Gallico Music Corporation. First presented in 1969, the Burton Award is a crystal and aluminum plaque. The roster of Most Performed Country Songs includes:

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.

1966

**ALMOST PERSUADED**  
Glenn Sutton, Billy Sherrill  
Al Gallico 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.



# IN 1940 BMI WAS THE MUSIC LICENSING ORGANIZATION THAT WAS PROUD TO LICENSE COUNTRY MUSIC.

Thirty-six years ago there were  
no Country charts,  
no award-winning Country songs,  
no royalties for Country writers and publishers,  
no Music City U.S.A.,  
and no BMI building on Music Row.

Congratulations to the 109 writers of the top BMI Country songs most performed from April 1, 1974 to March 31, 1975. 80% of the Country songs on the trade paper charts in that period were licensed by BMI.

Peter Allen  
Bill Anderson  
Renee Armand  
Hoyt Axton 2 Awards  
Jeff Barry 2 Awards  
Carl Belew  
Chuck Berry  
Rory Bourke  
Don Bowman  
Bobby Braddock 2 Awards  
L. Russell Brown  
Ed Bruce  
Felice Bryant  
Mickey Buckins  
Jimmy Buffett  
Larry Butler  
Wayne Carson 2 Awards  
Tommy Cash  
Jerry Chesnut  
Johnny Christopher  
David Allan Coe  
Jerry Crutchfield  
Mac Davis  
Harold Dorman  
Don Earl  
Donna Fargo 2 Awards  
John Clifford Farrar (PRS)  
Dick Feller  
Jerry Foster  
Wiley Gann  
Larry Gatlin  
Don Gibson 2 Awards  
Gerry Goffin  
Peter Gosling (PRS)  
Earl Green  
Merle Haggard 2 Awards

Tom T. Hall 2 Awards  
Tim Hardin  
Don Harris  
George Harrison (PRS)  
Freddie Hart  
John Hartford  
Alan Hawkshaw (PRS)  
Ronald Hellard  
Jerry House  
Harlan Howard 2 Awards  
Bob Jennings  
Waylon Jennings  
Vivian Keith  
Carole King  
Pee Wee King  
Kris Kristofferson 4 Awards  
Dickey Lee  
Jerry Leiber  
Irwin Levine  
Sammy Lyons  
Barry Mann  
Layng Martine Jr. 2 Awards  
Ronald E. McCown  
Warner McPherson 2 Awards  
Aileen Mnich  
Chips Moman  
Kenny O'Dell 2 Awards  
Buck Owens  
Dolly Parton 4 Awards  
Gary S. Paxton  
Ray Pennington  
Jimmy Peppers  
Ben Peters  
Anita Pointer  
Bonnie Pointer  
Curly Putman 2 Awards

Eddie Rabbitt  
Jerry Reed  
Allen Reynolds  
Bill Rice  
Denzil Rice  
George Richey 2 Awards  
Betty Jean Robinson  
John Rostill (PRS) 2 Awards  
Troy Seals  
James B. Shaw  
Billy Sherrill 5 Awards  
Shel Silverstein 3 Awards  
Joe South  
Joe Stampley  
Ray Stevens  
W.S. Stevenson  
Redd Stewart  
Mike Stoller  
Glenn Sutton 2 Awards  
Billy Swan  
Baxter Taylor III  
Carmol Taylor 2 Awards  
Chip Taylor  
Dewey Terry  
Mel Tillis  
Conway Twitty 2 Awards  
Porter Wagoner  
Daniel T. Walls  
Don Wayne  
Jim Webb  
Cynthia Weil  
Bobby (Red) West  
Kent Westberry  
Jerry Wexler  
Marijohn Wilkin  
Hank Williams  
Norro Wilson 6 Awards



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

## Bicentennial News

### BMI EXHIBITS

A major American music business contribution in celebration of the United States Bicentennial is being made by BMI which has begun shipping of four national traveling exhibits, a special display exhibit to be shown in Western Europe under the auspices of USIA, the United States Information Agency, and a loan collection to the America On Stage presentation at Washington's Kennedy Center. The material has been gathered from the Carl Haverlin Collection/BMI Archives.

The four displays of exhibits are free to participants and the public and will be shown in 80 locations in the United States, with others to be selected. The USIA showings in Belgium, Holland, Denmark, Iceland, Norway, Sweden, Finland and England will take place during the Bicentennial Year.

Rich with rare and interesting documents, the BMI exhibits will be shown at colleges, universities, libraries, museums and under the auspices of various organizations.

On view, for example, is a letter by George Washington written in the last year of his life (1799); a letter by Benjamin Franklin written from the Court of Versailles in 1778; a rare copy of "Union Hymns," with signature and a few bars of music by Stephen Foster, plus Foster first editions; a letter by Ulysses S. Grant written in 1864 during the siege of Richmond and a letter by Thomas Paine (1807) concerning the fortifications for the

harbor area adjoining New York City.

Also included are five editions tracing the history of "The Star Spangled Banner" from 1780 to 1861; an original program of the first broadcast concert (1877); an autographed first edition of Daniel Emmett's "Dixie," together with letters concerning the song written by members of the Bankhead family of Alabama; an Edgar Allan Poe autographed manuscript and a first edition of "America."

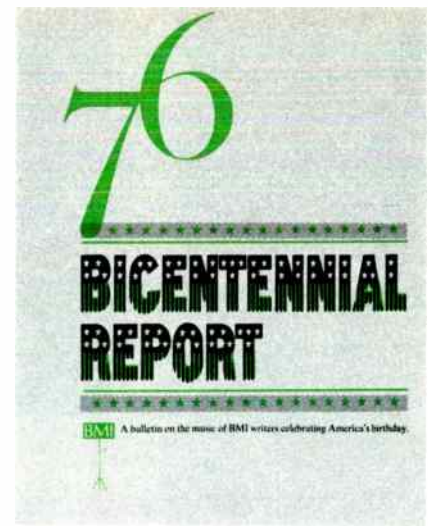
Highlighted by documents from American history, the exhibits have been specially chosen by James G. Roy, director of the Haverlin Collection/BMI Archives.

In announcing the BMI Bicentennial exhibit tours, BMI president Edward M. Cramer, said:

"It is a privilege to share the treasures of Americana from the Carl Haverlin Collection/BMI Archives with the American public and with Europe. Items on display range from the mid-18th century to the present. Many of the items are being shown for the first time to the public, such as letters of George Washington, Robert E. Lee and Woodrow Wilson. Several of the pieces are works of art, such as Eugene Field's "Little Boy Blue," with color illustrations by the poet himself.

"While there is a fine sampling of sheet music from the past, the world of contemporary popular and 'serious' music ranges from the autographed manuscripts of **John Kander** and **Fred Ebb's** 'Cabaret' to Pulitzer Prize winner **George Crumb's** 'Makrokosmos, Volume One.'

"Patriotic songs from the Revolu-



tionary and Civil Wars, music of European immigrants and the minstrel music of the Negro: these add a sense of history and tradition to the exhibits.

"Finally, many of the sheet music covers are excellent examples of the lithographic skills of the 19th century.

"These exhibits were chosen from the BMI Archives containing more than 6,000 items from which we plan to offer displays on a similar broad scale in the near future."

The guiding spirit and dominant force in the creation of the Archives was Carl Haverlin, who served as BMI president from 1947 to 1963. The first purchases of rare books and music from European as well as American sources were begun in 1949 and have been expanded upon through the years. The Archives rank as one of the finest private collections in the country. Falling into several categories, the collection contains first editions of European classical masters, autographed scores of contemporary popular and serious composers, American sheet music from 1790, letters, documents and rare books.

*'Sing, America, Sing,' written and staged by Oscar Brand (inset) swings into the finale at the Kennedy Center, Washington, D.C.*



Richard Braiter

### 'SING AMERICA SING'

*Sing, America, Sing*, a Bicentennial celebration of American music written and staged by **Oscar Brand**, was presented at the Kennedy Center in Washington, D.C., September 8-21. The two-hour look at America's history and popular music, which included 64 numbers, starred John Raitt as narrator and performer. Other leading members of the cast included Jean Ritchie, Glory Van Scott, Lunn Hardy, Gilbert Robbins, Jay Unger, Jonathan Pickow, Peter Pickow and Brand. A 12-piece band was led by Ron Frangipane.



David Figg



Raymond Ross

Andrew Hill



Raymond Ross

Curtis Fuller



Michael Mantler



Cedar Walton



Raymond Ross

Alan Shorter



Raymond Ross

Harold Land

The 200-year retrospective of American songs provided a musical idea of where we've been and what we've been doing. To help make a variety of historical points, Brand mounted a number of dramatic vignettes, featuring the 20-odd singers and dancers.

**ARTS  
ENDOWMENT  
GRANTS**

The National Endowment for the Arts recently announced grants to artists and organizations from 37 states and the District of Columbia for 1975, and the Bicentennial. Awards were made to established composers and arrangers, as well as gifted performing artists, as part of the Jazz/Folk/Ethnic Program of the National Endowment. Nancy Hanks, chairman of the Endowment, commented: "The Jazz/Folk/Ethnic Music Program is filling an important need by identifying our grassroots musical culture and bringing expression to the many facets underlying our pluralistic society."

Among the musicians singled out by the Endowment are:

**Richard L. Abrams**, the Chicago composer, who will complete several

compositions for a choir of three pianists and two double bassists, based on the styles of great Afro-American musicians.

**Richard P. Brown**, another Chicago creator, will compose a large work embodying musical materials and forms, which results from his research on contributions to the American jazz scene by Afro-American musicians.

**Anne Bryant**, a New Yorker, will compose a series of band and orchestra pieces for high school and college ensembles.

**Roy K. Burrowes**, from the Bronx, New York City, plans to complete five works in progress and to arrange at least two of the works for 10-piece ensemble.

**Alf H. Clauson**, who resides in North Hollywood, Calif., will compose a suite for concert jazz group.

**George Coleman**, a New York resident, plans to complete composition and orchestration of a five-movement jazz suite for nine-piece ensemble featuring the saxophone.

**Albert Dailey**, who lives in New York City, will compose a suite for instruments and voices which will explore the ethnic roots of Black music.

Brooklyn's **Charles A. Davis** intends to compose 10 works for the Baritone Saxophone Retinue, augmented by brass instruments.

**Jack De Johnette**, of Willow, N.Y., will compose a suite which utilizes results of research on historical and technical fundamentals of international scales and African, West Indian and Latin rhythms and incorporates them with the composer's own concept of polyrhythms and harmonic tonal colors.

**David Figg**, of Roanoke, Va., will compose a three-movement work for 20-piece orchestra which will outline a 200-year history of music from a Southern view.

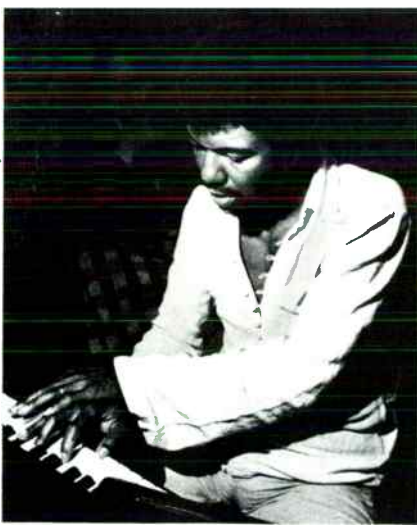
New York's **Curtis D. Fuller** will compose a sonata for jazz orchestra depicting Black culture.

**Albert J. Hall Jr.**, of Los Angeles, is to compose a four-movement suite for full orchestra and jazz octet.

**Bill Harris**, a resident of the nation's capital, will compose and arrange music for guitar, voices and orchestra, entitled "American Music Black and Blue."

**Andrew Hill**, of Smyrna, N.Y., will complete a composition fashioned for





Jack DeJohnette



Julian Priester

four jazz performers and orchestra.

Los Angeles' **Harold Land** will compose a jazz suite for quintet or sextet, with percussionists.

**Mark J. Levine**, of Oakland, Calif., plans to create a suite for small jazz orchestra, using traditional jazz elements with Latin-American rhythms, particularly Afro-Cuban and Brazilian.

**Charles J. Levy**, of Chicago, will arrange a Dixieland jazz suite for jazz orchestra.

**Michael Mantler**, a New Yorker, will compose a suite based on words by Edward Gorey for voices and small group.

**James Mtume**, who makes his residence in Newark, N.J., will compose a major six-movement work for 61-piece ensemble which preserves, promotes and perpetuates the traditional African vocal and instrumental textures within the context of contemporary Afro-American music.

**Julian Priester**, of San Francisco, plans to compose and arrange a work for large orchestra and soloists.

**James R. Riley** will complete a five-movement vocal and percussion suite for 26-piece ensemble. He lives in Roxbury, Mass.

**Robert E. Scott** of Berkeley, Calif., will compose a jazz work which will be written to demonstrate how the small jazz ensemble can be used to create different moods and backgrounds for the cinema.

**Alan Shorter**, of Newark, N.J., will compose music for large orchestra, using tubas, French horns, trombones and basses.

New York's **Heiner Stadler** intends to compose a large-scale work for an ensemble of nine or 10 players.

**Jeffrey E. Steinberg**, of Bethesda, Md., will compose a work for 18-piece jazz band and symphony orchestra.

**Thomas W. Stewart Jr.**, of Decatur, Ga., will create a jazz suite, entitled "Ellingtonia," to be performed by the Morehouse College Stage Band.

**Cedar Walton**, of New York City, will compose a suite for jazz triò and orchestra, titled "Firm Roots."

#### AMRAM

**David Amram** is working on a Bicentennial composition. Commissioned by the Philadelphia Orchestra, it is scored for mezzo-soprano, oboe and orchestra. During the 1975-76 season, the composer-conductor-educator is scheduled to appear at colleges and schools through the country as well as with the Toronto, Birmingham, Winnipeg and Milwaukee Symphonies.

The Bicentennial Music **SALUTE TO COMPOSERS** Festival in New York City's Washington Square Park, the evening of August 5, took the form of "A Salute to Living New York State Composers." Igor Buketoff conducted the Festival Orchestra. Soprano Paulette Schmidt was featured artist in this, the third in a series of six concerts.

Included in the program was **John Watts'** "Laugharne," (1974) a setting of three texts by Marie-France Armstrong Rose for soprano, electronic tape and soprano, which refers to the Welsh town where poet Dylan Thomas is buried. "It had an attractive elegiac atmosphere, and . . . was sung with a lovely tone by Paulette Schmidt," *The New York Times'* Raymond Ericson said.

Also programed were **John Les-sard's** "well constructed" "Concerto

for Flute, Clarinet, Bassoon, Solo String Quartet and String Orchestra" (1952) and **Lester Trimble's** "Concerto for Woodwind and Strings" (1956), described by Ericson as "most satisfying with its grace . . . and elegance of sound."

#### ASPEN

**Earle Brown** was one of the composers-in-residence during the Aspen (Colo.) Conference on Contemporary Music, subtitled "The American Bicentennial, Part I: The Americans." It was held July 14-29 and included panel discussions and concerts.

Four pieces by Brown were programed: "Centering" featuring violinist Paul Zukofsky; "Syntagm III" (1970), conducted by the composer; "Times Five" and "From Here" (1963) conducted by Brown and Richard Dufallo.

Other composers represented at the concerts were **William Schuman**—"Prelude for a Great Occasion"; **Milton Babbitt**—"Composition for Viola and Piano" (1950); **Gunther Schuller**



David Amram



Earle Brown (foreground)



Neal Preston

Alice Cooper celebrates America

—“Fantasy for Cello Solo, Opus 19”; **Edgard Varèse**—“Ionisation”; **Wallingford Riegger**—“Music for Brass Choir, Opus 45”; **Yehudi Wyner**—“Memorial Music I & II for Soprano and Three Flutes” (1971-73); **Walter Piston**—“Woodwind Quintet” (1956); **John Harbison**—“Variations on ‘Amazing Grace’” and **Larry Austin**—“First Fantasy on Ives’ Universe Symphony.”

**HAPPY BIRTHDAY AMERICA**

Alice Cooper and the Los Angeles Bicentennial Committee presented a celebration, June 17, at the Hollywood Palladium,

commemorating the growth and success of the American Music Industry during our country’s first 200 years of development. Over 1,500 people attended the event.

The Palladium was bicentennially decorated in red, white and blue streamers, balloons and banners. The food served was very much American—fried chicken, cornbread, ribs, apple pie. Uncle Sam on 10-foot stilts welcomed all who attended this party. The entertainment was diverse, everything from the Van Nuys Royal Cavalier’s 110-piece marching band to fife and drum duos. The highlight of the evening: an enormous birthday cake which said “Happy Birthday America,” was rolled in front of the bandstand. Out jumped Alice Cooper, to the delight of all on hand.

**BRUBECK WORK**

Connecticut’s musical inauguration of the Bicentennial Year took place on May 3 at Woolsey Hall on the Yale campus in New Haven. The New Haven Symphony, under Erich Kunzel, commissioned and premiered **Dave Brubeck’s** “They All Sang Yankee Doodle,” an ethnic panoramic tone poem for orchestra. The work is dedicated to the memory of another Connecticut composer, **Charles Ives**.

“‘Yankee Doodle’ with variations is the most concise way to describe the piece I have written for the New Haven Symphony for the Bicentennial celebration,” Brubeck explained.

“‘Yankee Doodle’ is interwoven with other folk and national melodies

to stitch a tapestry, or more precisely, a patchwork, designed to depict American history through combining fragments of popular tunes.”

The piece also takes another form. It is written as a concerto for two pianos as well. The first performance of the concerto was given by Sandra Shaw Murphy and Rita Lapcevic during a Brubeck salute concert, sponsored by the Westport Weston Arts Council, at Long Lots Junior High School, Westport, Conn., June 6.

On July 18, at the Norse Park Center, Dallas, the Dallas Symphony, with Erich Kunzel conducting, performed the work with Brubeck at the piano. This marked the first time the piece was done with the addition of improvisatory sections for piano.

**COMMISSIONS**

*Symphony News*, the newsletter of the American Symphony Orchestra League, recently noted: “Symphony orchestras are firing off the first rim shots of the American Bicentennial, and the result may be a revolution in our appreciation of music by contemporary American composers.”

The National Symphony of Washington, D.C., has commissioned **Gene Gutche**, **Ulysses Kay**, **Gunther Schuller** and **William Schuman**, among other composers.

As part of a \$60,000 National Endowment for the Arts program, **Elliott Carter** and **Leslie Bassett** will create works for the New York Philharmonic and the Philadelphia Orchestra, respectively.



Jacob Avshalamov



John Lewis



Dave Brubeck

**Donald Erb** is writing a trombone concerto for Stuart Dempster, to be premiered by the St. Louis Symphony on March 12, 1976.

An orchestral work with jazz elements, to be written by **John Lewis**, has been commissioned by the Kansas City Philharmonic and scheduled for its 1976-77 season. **William Bolcom** has received a commission from the Seattle Symphony Orchestra. He is to create a piano concerto for an August 1976 premiere under the direction of Milton Katims. Bolcom will be the soloist.

The Oregon Symphony has announced its commission of a new work for chorus and orchestra by **Jacob Avshalomov** at some time during the 1975-76 season.

**Norman Dello Joio** is writing a work for the Philadelphia Orchestra. It will be introduced in May 1976 by the organization at the Grand Opera House in Wilmington, Del. The Farmers Bank of the State of Delaware is underwriting this project, the state's salute to the nation's 200th birthday.

"Triplum II," another Bicentennial work by **Gunther Schuller**—a Baltimore Symphony Orchestra commission—was premiered, under the direction of conductor Sergiu Comissiona, on February 26, 1975.

#### OPERAS

During the Bicentennial celebration, operas composed in honor of America's anniversary will be introduced. One of these will be a concert opera by **Gil Evans**, written for the New York Jazz Repertory Company. A grant to Evans from the New York State Council on the Arts made this work possible. It is to be premiered sometime in 1976.

Another Bicentennial opera, commissioned by Opera/South of Jackson, Miss., is *Jubilee*. **Ulysses Kay** and Donald Dorr are working on this offering, which is based on a book, of the same title, by Margaret Walker. *Jubilee* tells the true story of a Georgia plantation owner and a slave family. April 12, 1976 is tentatively given as the date of the first performance. Cincinnati's Baby Grand Opera Co. has announced a 1976 premiere for *Land Rights*, a **Scott Huston-Dan Bredemann** collaboration.

#### 'PARADE OF AMERICAN MUSIC'

A 20-month "Bicentennial Parade of American Music" is being held at the John F. Kennedy Center for the Performing Arts in Washington, D.C. This tribute to America's musical heritage began on May 7.

Each of the free concerts highlights music written in, or about, a particular state by American composers. By the time the series of events is completed, a wide range of music will have been offered.

The program, May 19, saluting the state of New Jersey, featuring the Masterwork Chorus (David Randolph, director) and pianists Frances Walker and Michael May, included **Ulysses Kay's** "Give Ear to My Words, O Lord." Mr. Kay lives in New Jersey.

On June 4, the program dedicated to Georgia, the fourth state to ratify the Constitution, had among its features **Wallingford Riegger's** "Introduction and Fugue" and "Piano Trio No. 1 in B Minor" and **Edwin Gerschefski's** "200 Years: 1) Minuet For Loyalists; 2) Lullaby for Orphans." Riegger was born in Georgia and spent the first 15 years of his life there. Gerschefski teaches at the University of Georgia at Athens.

The Connecticut recital on June 16 featured **Norman Dello Joio's** "Piano Sonata No. 3," as interpreted by Karen Shaw; **Charles Ives' "Processional," "They Are There" and "Circus Band March,"** all performed by the College Choir of Southern Connecticut State College, under the direction of Dr. Harmon Diers; Ives' "Feldeinsamkeit," sung by soprano Betty Jones, and two **Dave Brubeck** works: "They All Sang Yankee Doodle" and "How Praise a World." The Eastern Brass Quintet offered the former; Ms. Jones sang the latter.

Mr. Dello Joio, who currently is Dean of Fine and Applied Arts at Boston University, studied at Yale under **Paul Hindemith**. Ives was born, educated and lived in Connecticut. Brubeck is now living in the state.

Rev. **James Cleveland's** "While I Have a Chance," performed by Helen Green, was one of the items on the Bicentennial Parade at American Music concert, honoring the state of Massachusetts, July 14.



*Ulysses Kay*



*Edwin Gerschefski*

Charles Stewart



*James Cleveland*



Gunther Schuller . . . 'Treemonisha' recreated

**RAGTIME  
OPERA**

Riding the wave of interest in ragtime, *Treemonisha*, the folk opera by leading ragtime composer Scott Joplin, has surfaced, been produced and evoked great interest within and beyond the members of the music community.

Working from the original piano score, **Gunther Schuller** has brought a sense of realization to the work,

completed in 1911, via his "superb orchestral setting." He has re-created the work, not veering from the original material, only enhancing what already was there.

" . . . It has a period charm that's indestructible," Schuller says. "When I orchestrated it, I resisted the temptation to 'do something' with it. I wrote as closely as possible to what Joplin would have done in terms of the instrumentation and abilities of pit bands of his day. I tried to keep in mind what Joplin would have had in his ear. If I had jazzed it up, it would have killed the period feeling."

Auditioned by Joplin, himself, at his own expense in 1915, *Treemonisha* received its first full-scale production in Atlanta in 1972. In its current form, the opera first was mounted last May, by the Houston Grand Opera Company with the support of the City's Revolutionary Bicentennial Association. The Houston import subsequently had a run at the Kennedy Center in Washington before coming into New York in October.

"The story is simplicity itself," critic Douglas Watt noted in *The New York Daily News*. "Just after the Civil War, an Arkansas couple, Ned and Monisha, both former slaves and both enlightened people, long for a child

who can be educated and lead his people 'out of their backwardness. The child, a girl, is found under a tree, hence her name, and after antagonizing and being kidnapped by a pair of conjurers she is rescued and accepted as a leader. Eschewing revenge, Treemonisha asks that the conjurers be set free and all ends in jubilation."

*Time* described *Treemonisha* as "innocent and pure," adding that Joplin wrote his own libretto and "decked it out with orchestral preludes, choruses, solos, duos, even a quintet." *New York's* Alan Rich declared the opera "craves your indulgence and rewards it with radiance and show. . . . It has been rescued from the dust and restored with respect and honesty. . . . He (Joplin) knew 'opera' as the world defined it, but created his own score as if the medium had never existed. His ethnic pieces—the dances, the ragtime finale—probably came easy. But the great surprise here is the beauty of the solo songs."

Staged by Frank Corsaro, choreographed by Louis Johnson, designed by Franco Colavecchia, it is "beautifully sung." *The New York Post* commentator Richard Watts asserts. ". . . It provides an enchanting evening. I've rarely been in the presence of a happier audience."

*Treemonisha* (Carmen Balthrop) leads the chorus in a climactic scene from Scott Joplin's opera.





*The conjurers (Ben Harney, Dorceal Duckens) are forgiven and set free.*

The leading role is played by lyric soprano Carmen Balthrop, mezzo-soprano Betty Allen sings Monisha, and baritone Willard White portrays Ned. Gunther Schuller, the key ingredient in this production, indeed in the rise of ragtime from the ashes, created the orchestrations, conducts the orchestra and serves as musical supervisor as well.

Interested in ragtime since the late 1950s, Schuller initially became professionally involved with rags at a Festival of Romantic American music at the New England Conservatory. He subsequently made a best-selling album for Angel, on which he conducted the New England Conservatory Ragtime Ensemble in arrangements of Scott Joplin rags from the famous New Orleans Red Back Book of Rags.

Ragtime suddenly became big business. Schuller's album sold like a pop single. Then, the Red Back Book arrangements, as edited by Schuller, were heard in the score of the motion picture, *The Sting*, winning an Academy Award for Marvin Hamlisch in 1974. It was Schuller's edition of "The Entertainer," also on the soundtrack of the film, that won Hamlisch a Grammy for the Best Pop Instrumental Performance for 1974.

So, the Schuller connection with *Treemonisha* was almost inevitable. Once involved, he truly loved the ex-

perience of working with the Joplin music (published by Unichappell Music Inc., BMI).

"... It has some of the most beautiful music Joplin ever wrote," Schuller told James Lincoln Collier in *The New York Times*. "I think I've probably done more Joplin than anyone. I've played some of his rags 200 times, and I'm not kidding, I still approach them with enthusiasm... Joplin's work always remains fresh."



*Carmen Balthrop*

THE ARCHIVES



*Celebrating the Bicentennial year, the Carl Haverlin/BMI Archives continue on display in the U.S. and Europe. Photos of recent exhibits: (top two) Bob Jones University, Greenville, S.C., Citizens and Southern National Bank, Charleston, S.C. and (bottom) Brussels, Belgium. The Archives will be open to the public at close to 85 locations throughout 1976.*

# Chuck Berry

BY ROBERT HILBURN

When ballots for Don Kirshner's Rock Music Awards television show were mailed to participating disc jockeys and critics a few months ago, there were five names listed in the prestigious Hall of Fame category. The names—selected by a panel charged with the responsibility of nominating the leading contenders in each area of the awards competition—represented the five most important and influential figures in the history of rock music.

It was no surprise to see Chuck Berry's name among the nominees. He had long been considered one of the key rock pioneers. But when BMI's Berry emerged as the winner—over such major figures as John Lennon, Paul McCartney and Elvis Presley—it may have surprised some on the fringes of rock. But it came as no surprise to those who have been close to the music. The award simply demonstrated where the songwriter from St. Louis, Mo. stands in the rock community.

Though Berry may not have been as dominant a figure in rock in the 1950s as Presley, his records and, particularly, his songs represented virtual blueprints for untold thousands of rock musicians who followed him to the scene.

It's hard to imagine a rock musician who didn't have a Berry song in his repertoire during some point in his career. And Berry's impact was just as great in England as in the United States. The Beatles, for instance, used Berry's "Too Much Monkey Business" in their stage act and put two more of his songs—"Roll Over Beethoven" and "Rock and Roll Music"—in their early albums.

The Rolling Stones relied on Berry even more. They started their recording career with Berry's "Come On" and included his "O Carole" on their first album. They later recorded or performed live such Berry tunes as "Bye Bye Johnny," "Johnny B. Goode," "Nadine" and "Little Queenie." In the United States, meanwhile, the Beach Boys did a surfing version of Berry's "Sweet Little Sixteen," Johnny Rivers did "Memphis," Elvis did "The Promised Land," and on and on.

Berry's success as a writer was based on both his simple, yet highly infectious melodies and the extraordinary universality of his lyrics. Though several of his songs ("Memphis," "You Never Can Tell") touch on adult themes, it was Berry's ability to capture the language and attitudes of teenagers that first propelled him to stardom.

While Berry's tunes never really dealt in serious so-

cial comment, there was a bit of gentle "get off my back" sentiment directed at parents and others in authority in several of his songs.

The irony of Berry's success was that he, unlike Presley, the Everly Brothers and many other early rock stars, was well past his teens when he started churning out hits in the 1950s. An even greater irony was that he originally wanted to be the kind of ballad singer that young rock fans rebelled against two decades ago.

Berry began singing in a church choir with his family. He later sang in the high school glee club and remembers being stagestruck when he got an enthusiastic response from the audience for his rendition of "Confessin' the Blues" at a high school assembly.

Though he spent much of his early years listening to Country music (St. Louis' two most powerful radio stations at the time both played Country music) and later developed a deep fondness for the ballads sung by Nat Cole and Frank Sinatra, Berry found the blues to be his most effective musical outlet.

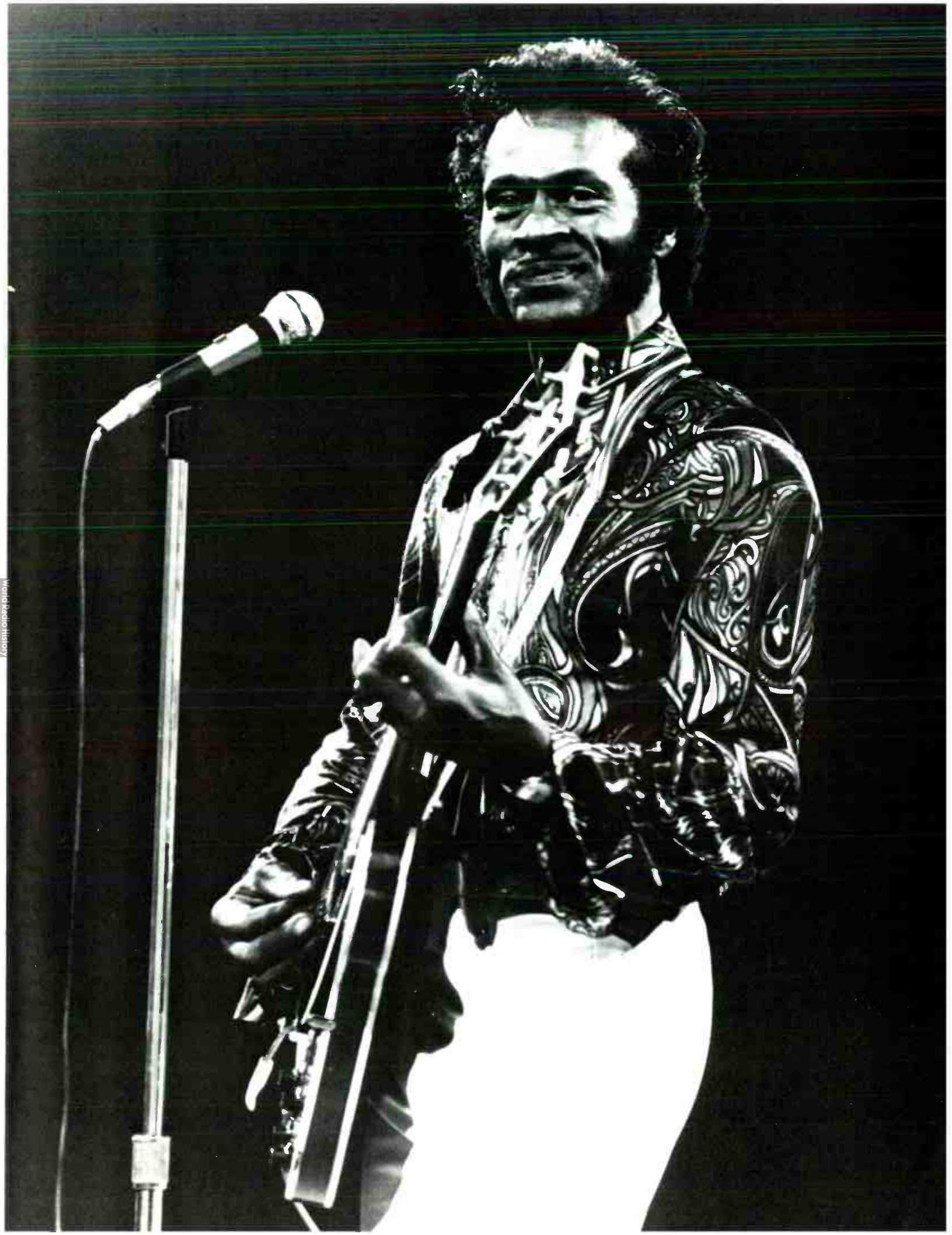
It was, in fact, bluesman Muddy Waters who helped Berry get a recording contract. He was playing a club in St. Louis (\$21 a week for his trio) when he decided to drive up to Chicago to see and hear Muddy perform. "I drove up there in a 1937 Olds," Berry once recalled. "We must have had 13 flats along the way. I played three songs for him during his break. When he was getting back on stage, I asked him how to go about making records and he suggested I go see Leonard Chess (of Chess Records)."

When Berry did see Chess, the record company executive asked him if he had any of his own songs. "It surprised me," Berry said. "It was the first time I had thought about my own material. I went home and began writing." When Berry went back to Chicago two weeks later, he had four songs for Chess: "Maybelline," "Wee Wee Hours," "Roll Over Beethoven" and "Too Much Monkey Business." Within three months, "Maybelline" was on its way to becoming a hit.

It has been 20 years now since "Maybelline" entered the Top 10, but Berry's music—both through his own versions and cover versions—remains both a commercial and historical force in rock. It's no wonder, then, that Berry has been called the "paragon of '50s rock" and that he was voted into the Hall of Fame. Everyone has learned from him.

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







# Hoyt Axton

BY MAE BOREN AXTON

"My self image is that of a songwriter. That's what I am. That's the essence of what I do," my son Hoyt Axton told interviewer Cynthia Kirk, getting to the heart of things. "Everything else is frosting—the recording, the performing, the acceptance of songs by other artists."

Oklahoma-born, Florida-reared, California-based, Hoyt loves music, making it, listening to it, day or night. I guess it's no accident. His Dad and I were musically-involved school teachers. I wrote songs and my husband sang. Hoyt grew up listening to the Country, gospel and Black music of the South.

He was deeply affected by what he heard and he vividly remembers when we lived near a Black Southern Baptist Church: "Every Wednesday and Sunday night for about five years I went to sleep with the windows open, listening to the congregation sing." He got close to artists with roots in that kind of music: "Early in my career I worked a lot with Josh White, Sonny Terry and Brownie McGhee. Later, I hung out with Lightnin' Hopkins and John Lee Hooker."

Hoyt became involved with songwriting as a teenager. About 17 years ago, at 20, he started to make his living at music, working up and down the West Coast, performing traditional and contemporary Country and folk songs, with a few of his own thrown in, for good measure. He became an underground figure in California, with a large following. Then, in 1962, he wrote "Greenback Dollar," with a guy named Ken Ramsey. It was recorded by the Kingston Trio and did exceedingly well.

Two years later, John Kay, the moving force in a group called Steppenwolf, heard Hoyt sing at the Troubadour in Los Angeles. He was deeply impressed by the power and quality of "The Pusher," a song about the drug scene. Steppenwolf taped it and the message about Hoyt's truth-telling in song spread.

Time passed. Hoyt kept growing. He experimented as a songwriter, dabbling in new forms and with various types of subject matter. He got into acting in motion pictures and television, appearing in the film, *Smoky*, such TV series as *Bonanza*, *Iron Horse*, *I Dream of Jeannie*, and on a variety of music and talk shows. He continued to sharpen and better his onstage performances.

The most important Axton song? According to the writer, "Joy to the World (Jeremiah Was a Bullfrog)," brought into the foreground by Three Dog Night, is the one. Why? Hoyt insists that the songs that get

across to the largest number of people are the ones that are truly relevant. Because "Joy" has climbed to the top of the charts in virtually every corner of the world, he considers it his most significant effort.

Of course there are other songs of parallel importance. The "No No Song," popularized by Ringo Starr, and "Never Been to Spain," another hit for Three Dog Night, are certainly major efforts. "Boney Fingers" and "When the Morning Comes," two among several of his BMI award-winners, also are "big ones" in an ever-growing catalogue that appeals to a variety of artists. Over 100 recordings of his songs have been made by performers covering a wide stylistic range.

A song, Hoyt says, is always evolving. "It's like any growing, living thing. The first pleasure is in the creation," he explains. "Then I sing it to my friends and family and it grows a little. When I do it in a club, the song evolves a bit more. The next step, hopefully, is a recording. The process continues. When someone else does it, in person or on record, that adds to the dimensions of the melody and lyrics. The song is the thing; as it grows, I grow."

What kind of man is my son, the songwriter? Well, first off, he's not perfect. What son is? He's made his share of mistakes. But, basically, he's deeply loyal to his family, friends, folks in general. He's deeply interested in people, especially children, notably his own: Mark, Michael and April. He's into life and his surroundings. His interests are diversified—religion, antiques and motorcycles, athletics (he was an All-State high school tackle in Florida) and his dog, Fearless.

In recent years, he has reached beyond himself into areas that speak for his increasing maturity. Like most people, Hoyt took some time to live up to his potential. Now, I think, he is moving in the right direction.

He has involved himself in the Indian Welfare Movement and Interplast—a non-profit Stanford University concern that reaches into Latin America and Mexico and gives help to people disfigured by burns, cleft palates and bone diseases. He spends time in behalf of lonely, needy children and shut-ins. Hoyt is also very active in UNICEF.

Anti-war, committed to social change, Hoyt points out "I'm not as altruistic as it might seem. But I do try to do what I can. Music is a healing force. It can help fight the enemies of greed, impatience, ignorance."

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*Mrs. Axton, creator of songs and articles on music, is co-writer of the famed pop standard, "Heartbreak Hotel."*

# Harlan Howard

BY EVE ZIBART

When BMI's Harlan Howard was fighting to become a big name in Country songwriting, he figured big houses went along with fame. Now, looking back over an incredible list of more than 2,000 recorded songs in the last 17 years, he says: "For a guy who came from a factory, I've had enormous luck and success, been through everything. Now, I'm back where I started. I want a little house."

Leonine, expansive, articulate, Howard long since has passed the point of being uncertain about himself or his work. In the over-stuffed luxury surroundings of his Tree International office, he spoke of new houses and new songs, both symbolic to him that he has come full circle in his career.

"After 15 years and all the money I've made, I found out that the things I want cost so much less than the things I've had. At 44, I don't want any more huge houses. The big house didn't have any more love in it than the little house."

All his life, Harlan Howard has known what he wanted—to be a songwriter. Kentucky-born, Michigan-raised, through four years in the Army, Howard wrote songs. Because he had only a high school education, he worked in gas stations and factories. But the creation of songs was his obsession. He wrote during the day, at night, all the time, frequently getting fired by his employers for not attending to business.

"That's why I never learned a trade," he explains. "I took jobs that didn't engage my mind. I always wanted to sneak away and write music."

He wound up in Los Angeles with a printing company job, working seven days a week and using his saved-up days off to hammer on doors in Hollywood. Finally he knocked at the one outside a publishing company belonging to Johnny Bond and Tex Ritter. That was the start.

Howard's first hit was "Pick Me Up on Your Way Down," recorded by Charlie Walker in 1958. In 1960 he moved to Music City, and by 1961 had picked up a total of 10 citations of achievement at the annual BMI Awards dinner. (To date he has received 30 BMI awards for his songs).

Among his hits are such classics as "I Fall to Pieces," "Heartaches By the Number," "Tiger By the Tail" and "She Called Me Baby." His best songs, he believes, are ahead of him.

"I won't be writing 12 at a time as I did in years gone by," he says. "I don't need to do that now." But he looks forward to a fruitful period, writing maybe

"three or four really good songs" in the next couple of months. "I've always been a wintertime writer," he explains.

Getting in to see Harlan Howard means working around certain mornings set aside for writing. Working to him is a matter of habit as well as inspiration—partly because like most writers, he could manage to find other things to do.

"I go through all kinds of tricks in my mind," he asserts, feet on the desk. "A writer will use any excuse not to write—I guess we're afraid of failure."

"I like to wake up about six o'clock in the morning and have that first cigarette and coffee. I deliberately don't turn on the TV or radio—I have to write practically out of a sense of boredom."

"I get up with no thoughts, no titles, nothing, and I strum the guitar a little . . . just playing with lyrics and chord progressions until suddenly I get into something good." It is, he says, like using a lens to focus sunlight into a beam so intense it will burn: "I have to concentrate my mind."

Once started, the creative energy snowballs. "If I get into something I like, I'll write eight or 10 songs, all completely different, from that energy—almost like I focused that beam of light on creativity. The better writers, the more prolific writers, just make that spurt last longer."

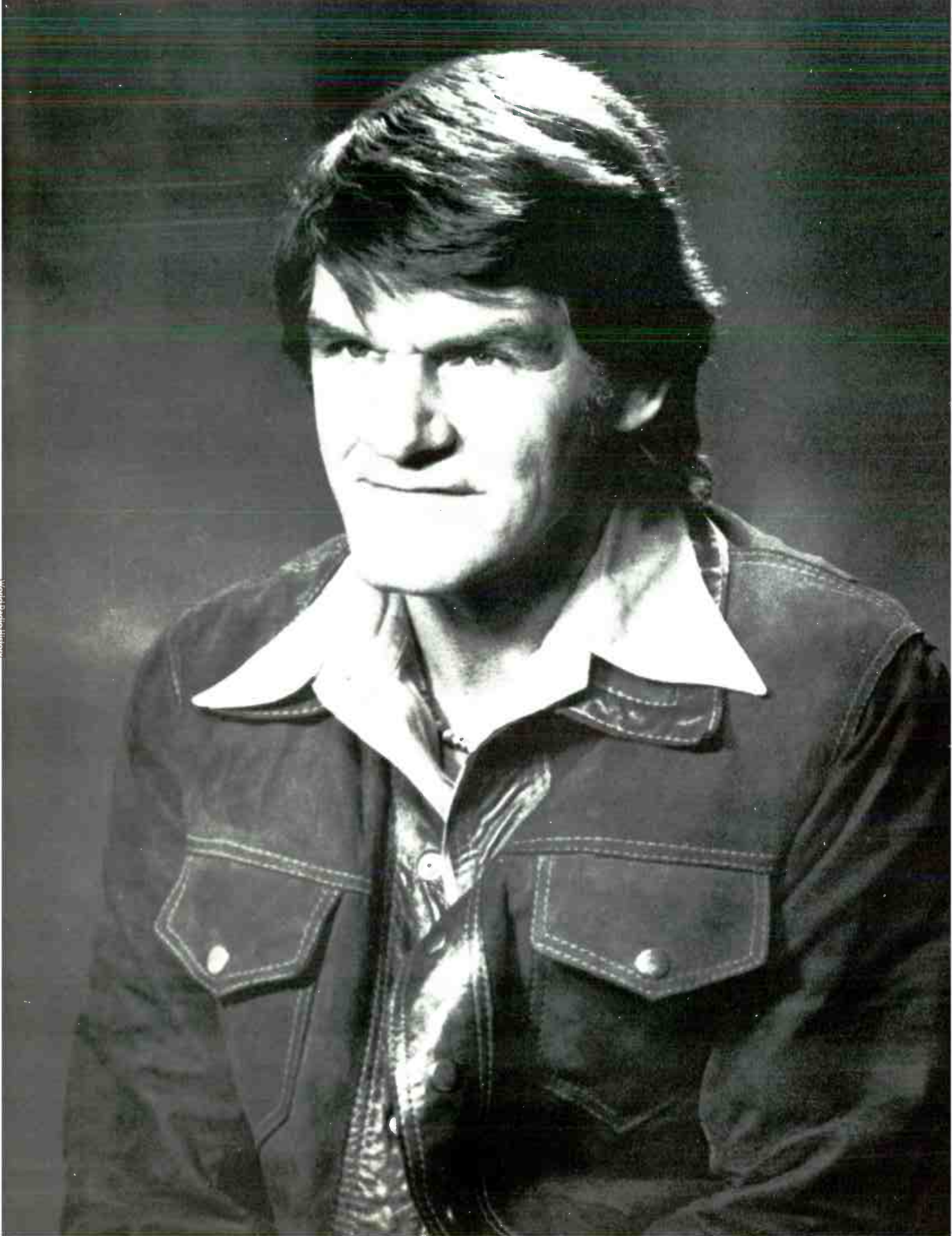
Howard believes that the years of working at his art have honed his writing to a fine edge. Where once he dashed off verses with bad rhymes or serviceable emotions, he now polishes and rewrites until satisfied. Some songs, he says, like "I Fall to Pieces," he wouldn't change a word; but there's a place in the last verse of "Heartaches By the Number" that could bear revision. He's never been truly happy with it.

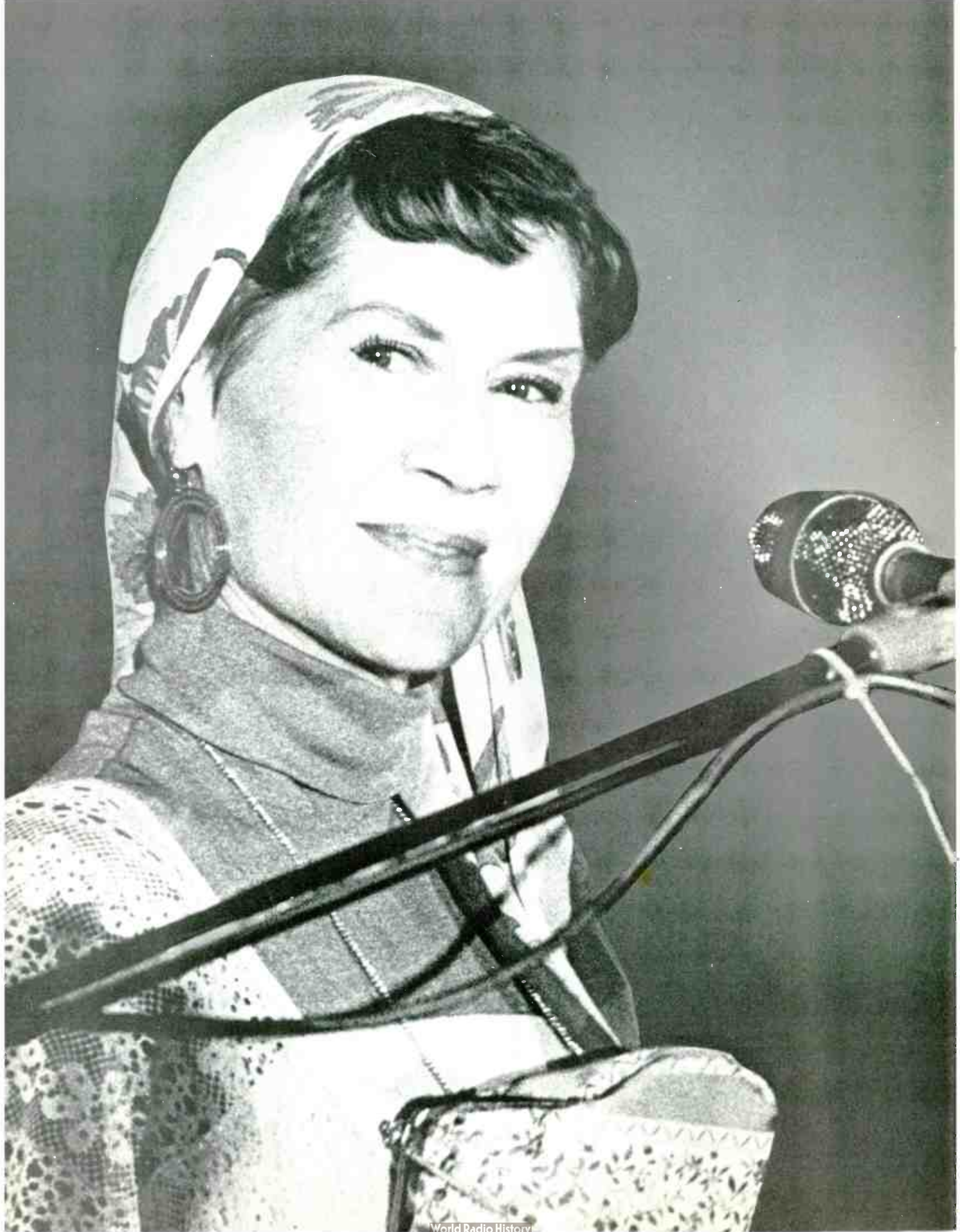
He sees himself clearly, too: an introspective, restless man with a "Virgo mind" and a taste for the "streetfighting" of pushing songs. He understands as well the motivations of success, the ego-gratification and the material desires. In fact, he says, now that he's not scrounging for either recognition or money, he sometimes comes up a little short on motivation.

"You know, it's really nice when people come up and say, 'Boy, you really used to write good songs.' But when I hear that I realize I've been a bit lazy lately. It's time to get down to it again and write songs."

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*Ms. Zibart, staff writer for The Nashville Tennessean, often reports on the Country music scene for the paper.*





# Marijohn Wilkin

BY BILL HANCE

This has been Marijohn Wilkin's year.

During Country Music Week in Nashville in October, "Mama John" received the Gospel Music Association's coveted Dove Award, for gospel excellence, for "One Day at a Time," which she co-wrote with Kris Kristofferson. She was inducted into the Nashville Songwriters Association's Hall of Fame and also was singled out at the BMI Awards dinner.

"I never had a desire to become a star," she asserts. "Music, when I was growing up, always was a means to an end. My singing, for example, got me through Hardin-Simmons University in Abilene, Tex.

"Once I graduated, I began teaching school. I taught for a short period in New Mexico and realized that songwriting was what I wanted."

She'd had other options. Marijohn could easily have become a star in western movies. But the Texas cowgirl didn't pursue a career in films, although Hollywood producers promised her the world.

"While teaching I had written a couple of songs, but that wasn't enough. It began gnawing at me," Marijohn continued. "So I quit teaching school and went to Springfield, Mo."

She cut a demonstration tape and had a song recorded. Success began to flow in her family during those days. Her son, Buck, a guitarist, landed a guest spot on *The Ozark Jubilee*. He also made a series of appearances on the Red Foley TV show.

"I wanted to write Country songs, but my lyrics weren't believable," Marijohn recalls. "This was 20 years ago. Songs were a lot more Country than they are now. That I had taught in public schools and majored in English didn't do me any good.

"I just couldn't bring myself to put the word 'ain't' in a song. It wasn't proper. I would go all the way around something to keep from using 'ain't.'"

In the 1950s, Marijohn moved to Nashville. "I learned a long time ago that if you want to hunt tigers, go where the tigers live," she said. "I was a Country songwriter. So it was logical that I should live among people who made Country music.

"I almost starved to death in Springfield. It got so bad I had to take a job in a piano bar. Can you believe it? I went straight out of the church choir and the public school room into a piano bar.

"One night an attorney came in and heard some of my songs and convinced me I should audition them in Nashville.

"I knew Nashville was going to be the hotspot some-

day," Marijohn said. "Then I watched it all happen. The city became more and more of an influence. Even our music changed.

"Chord progressions and lyric content became increasingly sophisticated. The time came when I wasn't forced to put the word 'ain't' in a song.

"When Kris Kristofferson sought me out for help when he was starting out in Nashville, I related to him very strongly. We had a great deal in common. We both had rather extensive educational backgrounds and similar interests.

"Because of the progression of Country music, it has worked out well for Kris and me. Our schooling now proves a help rather than a hindrance."

Over the years, while living through the growth of Nashville, Marijohn Wilkin developed a major reputation. She is widely admired by her colleagues, whether she uses 'ain't' or other colloquialisms in her songs or not. Country music fans certainly have not found her songs wanting. Among her past glories: "Waterloo," "Long Black Veil," "P.T. 109," "Grin and Bear It," "Take Time" and "Fallen Angel."

And she continues to grow and to change as a songwriter. Of late Marijohn has deeply involved herself with religious music. Her award-winning song, "One Day at a Time," convinced her she was on the right track.

The reason for her turning to what she calls 'Jesus music': "I had a religious experience two years ago. It was not a real emotional one. I just returned to my roots. I went to Texas to stay with some elderly members of my family. I found out who I was, really!"

Marijohn feels gospel music is the sound of the future: "I feel that it will be the next major musical influence on the people of the nation."

A gospel audience, particularly a Southern one, consists of the same people who go for traditional Country music, she says.

"The high school and college student favor contemporary Country. But old-time Country music fans enjoy and are deeply into gospel."

What does Marijohn Wilkin's interest in gospel bode for the future? She insists it does not mean that she is abandoning Country.

"I'm not forsaking anything," she says. "I'm just writing what is in my head at the moment."

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*Mr. Hance, a devotee of Country music, offers his views on this and other key matters in The Nashville Banner.*

# Can you name the one thing these 60 winners in the down beat readers poll have in common?

John Abercrombie

Airto

Gato Barbieri

Blood, Sweat and Tears

Randy Brecker

Garnett Brown

Ray Brown

Gary Burton

Ron Carter

Stanley Clarke

Billy Cobham

Miles Davis

Richard Davis

Jack DeJohnette

Paul Desmond

Earth, Wind and Fire

Keith Emerson (PRS)

Gil Evans

Joe Farrell

Maynard Ferguson

Stan Getz

Lionel Hampton

Herbie Hancock

Joe Henderson

Freddie Hubbard

Bobby Hutcherson

Milt Jackson

Bob James

Keith Jarrett

Howard Johnson

J. J. Johnson

Elvin Jones

Quincy Jones

B. B. King

Roland Kirk

Hubert Laws

Chuck Mangione

Charles Mingus

Mtume

Oscar Peterson

The Pointer Sisters

Jean-Luc Ponty (SACEM)

Julian Priester

Flora Purim

Sam Rivers

Sonny Rollins

Roswell Rudd

Wayne Shorter

Jimmy Smith

Sun Ra

Steve Swallow

Cecil Taylor

Toots Thielemans

McCoy Tyner

Mitoslav Vitous

Tony Williams

Phil Woods

Larry Young

Joe Zawinul

and in the Hall of Fame  
Julian "Cannonball" Adderley

ANSWER: BMI, the world's largest performing rights organization.  
We license their music. We see that they are paid for perform-  
ances of that music. We honor them for their outstanding  
contributions to music, as recognized in the fortieth Annual  
Down Beat Readers Poll.