

# BMI

THE MANY WORLDS OF MUSIC  
ISSUE 3, 1974



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The Bryants: Country in New York  
Nashville: BMI Builds

*AN ARCHITECT'S RENDERING OF EXPANDED BMI FACILITY IN NASHVILLE*



# BMI

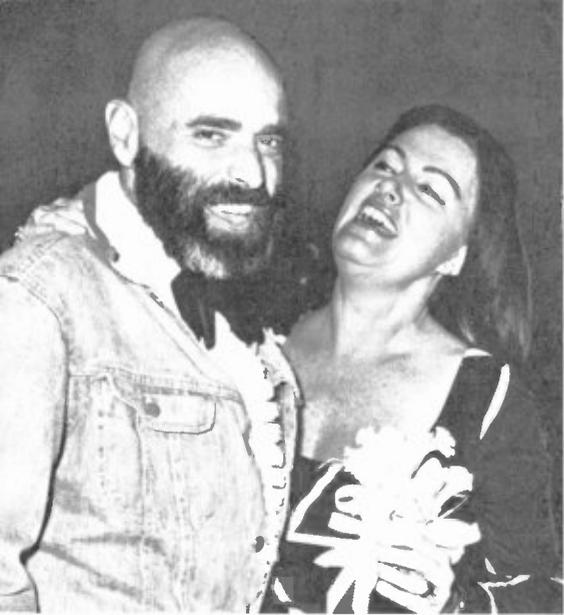
THE MANY WORLDS OF MUSIC

ISSUE 3, 1974



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*Shel Silverstein and BMI's Frances Preston*

### BMI News

#### BMI COUNTRY AWARDS

Ninety-one (91) writers and fifty-eight (58) publishers of ninety-eight (98) songs have been presented with BMI (Broadcast Music, Inc.) Citations of Achievement in recognition of popularity in the Country music field, as measured by broadcast performances for the period from April 1, 1973 to March 31, 1974. The awards were made at ceremonies in Nashville, Tenn., on October 15, by BMI president Edward M. Cramer and Frances Williams

Preston, vice president of BMI's Nashville office.

The fifth annual Robert J. Burton Award, presented to the most performed BMI Country song, was given to "Let Me Be There," written by the late John Rostill, and 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.

Thirteen of the songs honored with BMI awards were presented with ci-



*Frances Preston, Eddie Miller, Ed Cramer, Joe Johnson, Bob Jennings, all smiles, sharing the joyous occasion.*



*A Loretta Lynn kiss for Conway Twitty.*



*Theodora Zavin (l.) and Ed Cramer give the Burton award to Mr. and Mrs. Al Gallico.*

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

Fourth-year awards were presented to **Ray Stevens** and Ahab Music Co., Inc. for "Everything Is Beautiful";

**Kris Kristofferson** and Buckhorn Music Publishing, Inc. for "For the Good Times"; Kris Kristofferson and Combine Music Corp. for "Help Me Make It Through the Night"; the late **Hank Williams** and Fred Rose Music, Inc. for "Jambalaya (On the Bayou)" and **Joe South** and Lowery Music Co., Inc. for "(I Never Promised You A) ROSE GARDEN."

Honored for the third time were "Am I That Easy to Forget," written by **Carl Belew**, **W. S. Stevenson** and **Shelby Singleton**, published by Four Star Music Co., Inc. and "Young Love," written by **Carole Joyner** and

**Ric Cartey**, published by Lowery Music Co., Inc. A second-year award was given to **Nick Nixon**, **Don Earl** and Champion Music Corp., for "The Teddy Bear Song."

Kris Kristofferson, **Billy Sherrill** and **Norro Wilson** are the leading BMI Country writer-award winners, with five songs each, followed by **Dallas Frazier** and **Whitey Shafer** with four. The leading BMI Country publisher-award recipients are Acuff-Rose Publications, Inc. with 10 awards, followed by Algee Music Corp. with eight, Tree Publishing Co., Inc. with five and Blue Book Music



*Jim Owen, Henry Hurt, Ed Cramer, Norman Weiser*



*The Bryants: Felice, Boudleaux, Del and Dane*

*Shake a hand, shake a hand—(l. to r.) Bill Anderson, Ed Cramer, Larry Butler, Jack Stapp and Buddy Killen.*





*Bonnie Owens*



*Dick Feller, Harry Warner, Jerry Reed*



*Frances Preston, Carol Joyner, Ric Cartey, Ed Cramer, Rick Gurley and Bill Lowery line up for the camera.*



*Ed Cramer (c.) about to hand out awards to Tammy Wynette, George Jones, Al Gallico, Earl Montgomery.*



*Frances Preston and Ray Stevens*



*Mr. and Mrs. Freddie Hart*

and Al Gallico Music Corp., each with four.

Other top writer-award recipients include **Bill Anderson**, **Donna Fargo**, **Merle Haggard** and **Jim Owen**, all with three awards each.

Also honored for 1972 performances were "Bless Your Heart," written by **Freddie Hart** and **Jack Lebsock**, published by Buckhorn Music Publishing, Inc., and "Country Green," written by **Eddie Raven**, published by Acuff-Rose Publications, Inc.

A listing of the winning songs is featured on page 12 of this issue.

**CMA AWARDS**

**Frank (Pee Wee) King** and **Owen Bradley** were inducted into the Country Music Hall of Fame,

Monday evening, October 14. The occasion: the eighth annual Country Music Association Show. The site: the new Grand Ole Opry House in Nashville's Opryland. **Johnny Cash** hosted the show, which was telecast nationally by CBS.

Usually only one Country great is ushered into the Hall of Fame each year. This time around, however, a tie occurred in the balloting. Voting



*(l. to r.): Dallas Frazier, Whitey Shafer with Ray Baker and publisher Wesley Rose*



*Kenny O'Dell, Bob Montgomery, Bobby Goldsboro*

*Another set of BMI award-winners: Al Gallico, Kris Kristofferson, Billy Sherrill, Norro Wilson and Wesley Rose.*





*CMA Song of the Year winner Don Wayne (r.) with Conway Twitty, Loretta Lynn.*



*New CMA Hall of Famers Owen Bradley and Pee Wee King.*

for all CMA awards is done by the membership of the music association, some 4,500 supporters of Country music.

Besides pioneer recording man Bradley, and King—who is best known for co-writing with **Redd Stewart**, the official state song of Tennessee, "Tennessee Waltz,"—several other Country creators and creations were honored this night.

**Don Wayne's** "Country Bumpkin" was named Song of the Year. The **Cal Smith** version emerged as Single of the Year.

**Don Rich**, who died earlier this year, was posthumously saluted for his instrumental prowess. CMA voted him Instrumentalist of the Year. **Conway Twitty** and **Loretta Lynn** were the Vocal Duo of the Year. The **Statler Brothers** received the Vocal Group of the Year award.

Among those who appeared during the CMA festivities were **Roy Acuff**, **Bill Anderson**, **Lynn Anderson**, **Chet Atkins**, **Roy Clark**, **Jimmy Dickens**, **Don Gibson**, **Sonny James**, **George Jones**, **Kris Kristofferson**, **Loretta Lynn**, **Dolly Parton**, **Charley Pride**,

**Jerry Reed**, **Johnny Rodriguez**, **Hank Snow**, **Ray Stevens**, **Ernest Tubb**, **Tanya Tucker**, **Conway Twitty**, **Kitty Wells** and **Tammy Wynette**.

"In recognition of his outstanding achievements as one of the world's foremost composers," **Hank Cochran** was chosen by the Nashville Songwriters Association as the newest member of its Hall of Fame. The fifth year for this annual presentation, this is the first time the Association elected only one songwriter into the coveted position.

The announcement of Cochran's election was made during ceremonies at the Sheraton Inn South in Nashville, October 13, during Country Music Week in the Tennessee city. There were five nominees for this honor: **Cochran**, **Bill Anderson**, **Marty Robbins**, **Hank Snow** and **Wayne Walker**.

Nominees attending the cocktail party and dinner—there were over 400 people on hand—were **Bill Anderson**, **Walker** and, of course, **Cochran**. **Robbins** was sidelined because of a recent race car accident and **Snow**

was committed elsewhere. However, he was represented by **Lucky Moeller**.

**Biff Collie** was master of ceremonies for the presentation program for the fifth consecutive year. NSA president **Joe Allison** commented on the tremendous strides the organization has made in the past year. **Mrs. Tex Ritter** was guest speaker. She holds a position within the state of Tennessee which coordinates performing arts and all creative activities.

**MRS. PRESTON HONORED** BMI vice president **Frances Preston** was honored by the Nashville Songwriters Association during Country Music Week in Nashville in October. She received the first of what is to be an annual award—honoring the individual who has contributed the most to the Songwriters Association during the preceding year. It is a President's award, given at his or her discretion.

"To arrive at the decision to name the first recipient of this award was no easy task in light of the many splendid workers who gave so much and so willingly to our organization during

the past year," NSA president Joe Allison said during his speech.

"But since this will be the first of these awards I gave a lot of thought to the individual who has done the most for the writer—especially the Country writer.

"I tried to be retrospective from the writers' viewpoint in order to single out one individual—as opposed to one organization—who has fought for writers' rights, has understood his suffering and problems, has helped to finance him and therefore endow his talent, has caused his compositions to be placed in proper perspective in the worldwide musical framework."

He added: "I tried to think of one who has brought the writers' work to the attention of people in high places and has worked for legislation to protect his rights, his artistic license and dignity.

"There is one among us who has done all these things—and more—and has truly enriched the life of the Country composer throughout the world.

"The recipient of the first annual President's Award from the Nashville Songwriters Association—the beautiful and dynamic vice president of BMI, Frances Preston."

Pleasantly surprised, Mrs. Preston accepted the award with typical grace: "I'm sure that it will be the one single award that I will cherish through the years," she said, adding: "To be rewarded and recognized by the people for whom you work is the greatest feeling imaginable—hard to describe—impossible to forget."

Arthur Edward (Art) **SATHERLEY** Satherley, one of the **COMMENDED** great recording pioneers in the Country music field, was honored by BMI, October 17, at the Country Music Hall of Fame in Nashville. BMI vice president Frances Preston presided over the salute to the oldest living member of the Country Music Hall of Fame on the occasion of his birthday.

She said: "Happy Birthday, Uncle Art. I think you are the youngest 85 that I have ever known! All of us know the accomplishments of Uncle Art, and I think his place of honor in the Hall of Fame is certainly testi-

Ray Cobb/The Nashville Tennessean



*Hank Cochran Jr., Jeannie Seely (Mrs. Hank Cochran) and Hank Cochran*



*BMI's Frances Preston accepts NSA Award from Joe Allison.*



*Art Satherley (third from l.) receives BMI commendation from Frances Preston, with Eddy Arnold (l.) and Bill Ivey looking on.*

mony to that," Mrs. Preston went on.

"However, those of us at BMI are even more aware of his accomplishments in Country music, because in 1939, on October 15, exactly 35 years ago this week to be exact, Uncle Art was already involved in advising BMI on Country music acquisitions. A large measure of the success that we enjoy and have enjoyed together, Uncle Art, is due largely to you. And for this, we honor you tonight with our Commendation of Excellence. It says:

"A commendation of excellence, presented by Broadcast Music Incorporated to Art Satherley for a long and outstanding contribution to the world of Country Music."

"It is signed by our president, Edward M. Cramer."

Named to the Country Music Hall of Fame in 1971, Satherley, who retired from Columbia Records in 1953, played a major role over the years in developing a catalog of recorded Country music. He rivals Ralph Peer as a Country talent scout. He found artists in diverse places across the country, in cotton fields, factories,

*Varsity show winner Josh Rubins (third from l.) with Allan Becker of BMI (l.) and Jerry Bock (c.) and Sheldon Harnick.*



Howard Colson/BMI Archives

churches. Among his discoveries: Bob Wills, Gene Autry and Roy Acuff.

Satherley made his first records in 1917. He worked for Thomas Edison, Paramount, New York Recording Labs, Plaza Music Co., Warner Brothers, American Records and Columbia Records.

#### VARSIITY SHOW WINNERS

*The Devil Touched My Tongue*, written by Josh Rubins, produced by The Radcliffe Grant-In-Aid Society of Harvard University, is the winner of the 14th annual BMI (Broadcast Music, Inc.) Varsity Show competition. The same composer and organization won last year's BMI award. An award of \$1,000 was made to Mr. Rubins, composer and lyricist of the production and \$500 to the Harvard sponsoring organization.

An honorable mention certificate was also awarded to Avi Kriechman, composer and lyricist of *Counterpoint*, sponsored by UAC Musket '74 of the University of Michigan. Jerry T. Bartlome, composer and lyricist of *Merlin*, sponsored by Alpha Kappa Chapter of Phi Mu Alpha Sinfonia of Ohio University, received a second honorable mention certificate.

The panel of judges for the 14th annual BMI Varsity Show competition included the following: composers Richard Adler, **Jerry Bock**, **Gretchen Cryer**, **Nancy Ford**, **Sheldon Harnick** and **Robert Sour**; producers Ira Bernstein, Barry Brown, Joseph Cates, David Cogan, Shelly Gross, Albert Hague, Joseph Harris, Richard Hummler, Lorin Price, Cyma Rubin, Les Schechter, Barbara Schwei and Leonard Sillman. **Lehman Engel**, director of BMI's Musical Theater Workshop and BMI executive Stanley Catron also served as judges.

Now in its 15th year, the first University Musical Show competition was held in 1960. **Jim Rusk** of Northwestern University took first prize. First honorable mention that year went to Williams College and **Michael Small**, whose scores are now heard in movies and on TV.

Through the years some 102 colleges and universities have been represented in the competition. Students from every region of the country have been heard from. The list of compet-

ing colleges includes Canadian universities, and runs the gamut from Amherst to Yale with all stops between: Brigham Young and Bryn Mawr, Colorado and Connecticut colleges, Howard and Hofstra Universities, Marquette and Minnesota Universities, and on to West Point and the University of Wisconsin.

Some 406 composers and lyricists have entered the competition and many have gone to become active in the various phases of the entertainment industry. Among them: Francis Ford Coppola, writer, producer and director of *The Conversation* and director of *The Godfather*; Jack O'Brien, director with the San Francisco Repertory Company; John Rubinstein, actor and composer; Stephen Schwartz, writer of *Pippin*, *Godspell* and *The Magic Show* and **David Spangler**, writer of Off Broadway and La Mama shows.

So, from 1960, BMI has placed itself in solid support of the upcoming theater writer. We have encouraged him with the University Musical Show Competition and offered further seasoning for those qualified in our Musical Theater Workshop.

The BMI University Musical Show Competition is open each year to student composers and lyricists on college campuses in the United States and Canada. Prizes totaling \$2,000 are awarded. Under the new rules, the production of a show is not a prerequisite for the competition. The writer of the unstaged show is now eligible.

Rules for the 1974-75 competition, which closes June 30, 1975, can be obtained by writing to Allan Becker, University Musical Show Competition, Broadcast Music, Inc., 40 West 57th Street, New York, New York 10019.

#### AWARD FOR CORDERO

The American International Music Fund announced in October that **Roque Cordero** was the winner of the 1974 Koussevitzky International Recording Award. The composition, selected by the award jury, was Cordero's "Concerto for Violin and Orchestra," in its recorded version on Columbia Records, by the Detroit Symphony under Paul Freeman. The soloist is Sanford Allen. Roque Cordero's prize winning work is

ISU Photo Studio



Roque Cordero

published by Peer International Corp.

This year's award was presented to Cordero by Mrs. Serge Koussevitzky at a special ceremony in the Castle of Chillon in Switzerland. The composer received \$1,000, and the recording of the honored work will be internationally disseminated to broadcasting stations, educational centers and libraries. The award presentation coincided with the 100th anniversary of the birth of Serge Koussevitzky, whose encouragement of living composers and their music is continued through the organizations he established.

The Concerto, by Cordero, a Panamanian composer, was selected from more than 20 pieces submitted. It was commended for its originality and expressive power.

The Koussevitzky award was inaugurated in 1963. The first recipient: **Edgard Varèse**, for his first recording of "Arcana." Since then, awards have been presented to, among others: **Ingvar Lidholm** for his "Poesis per Orchestra" (Universal Editions—Theodore Presser Co.) 1965; **Peter Maxwell Davies**, for his "Leopardi Fragments" (B. Schott Sohne Ltd.-Belwin Mills Publishing Corp.) 1966; **Seymour Shifrin**, for his "Satires of Circumstance," 1970 and "Three Pieces for Orchestra," 1972 and **George Crumb**, for his "Ancient Voices of Children," 1971.

# Flip. hip. hurray!

Winners of the BMI 1974 Country Music Achievement Awards  
The most performed Country songs April 1, 1973 to March 31, 1974

- AIN'T LOVE A GOOD THING**  
Dallas Frazier  
Acuff-Rose Publications, Inc.
- AM I THAT EASY TO FORGET**  
Carl Belew  
W. S. Stevenson  
Shelby Singleton  
Four Star Music Co., Inc.
- AMAZING LOVE**  
John Schweers  
Pigem Music Publishing Co., Inc.
- ANOTHER LONELY SONG**  
Tammy Wynette  
Billy Sherrill  
Norro Wilson  
Algee Music Corp.  
Altam Music Corp.
- BABY'S GONE**  
Conway Twitty  
Billy Parks  
Twitty Bird Music Co.
- THE BAPTISM OF JESSE TAYLOR**  
Dallas Frazier  
Whitey Shafer  
Acuff-Rose Publications, Inc.
- BEHIND CLOSED DOORS**  
Kenny O'Dell  
House of Gold Music, Inc.
- BLOOD RED AND GOING DOWN**  
Curly Putman  
Tree Publishing Co., Inc.
- BRING IT ON HOME  
(TO YOUR WOMAN)**  
Carmol Taylor  
Joe Stampley  
Norro Wilson  
Al Gallico Music Corp.  
Algee Music Corp.
- BROAD-MINDED MAN**  
Jim Owen  
Unichappell Music, Inc.
- BY THE TIME I GET TO PHOENIX**  
Jim Webb  
Dramatis Music Corp.
- COME LIVE WITH ME**  
Felice Bryant  
Boudleaux Bryant  
House of Bryant Publications
- THE CORNER OF MY LIFE**  
Bill Anderson  
Stallion Music, Inc.
- COUNTRY SUNSHINE**  
Dottie West  
Bill Davis  
Tree Publishing Co., Inc.
- DADDY WHAT IF**  
Shel Silverstein  
Evil Eye Music, Inc.
- DON'T FIGHT THE FEELINGS OF LOVE**  
John Schweers  
Pigem Music Publishing Co., Inc.
- DON'T GIVE UP ON ME**  
Ben Peters  
Four Star Music Co., Inc.  
Ben Peters Music
- DREAM PAINTER**  
Dallas Frazier  
Whitey Shafer  
Acuff-Rose Publications, Inc.
- DUELING BANJOS**
- EVERYBODY'S HAD THE BLUES**  
Merle Haggard  
Shade Tree Music
- EVERYTHING IS BEAUTIFUL**  
Ray Stevens  
Ahab Music Co., Inc.
- FOR THE GOOD TIMES**  
Kris Kristofferson  
Buchhorn Music Publishing, Inc.
- GENTLE ON MY MIND**  
John Hartford  
Glaser Publications, Inc.
- GOOD NEWS**  
George Richey  
Norro Wilson  
Billy Sherrill  
Algee Music Corp.
- HELP ME MAKE IT  
THROUGH THE NIGHT**  
Kris Kristofferson  
Combine Music Corp.
- HEY, LORETTA**  
Shel Silverstein  
Evil Eye Music, Inc.
- HEY WHAT ABOUT ME?**  
Scott McKenzie  
The Hudson Bay Music Co.
- HOUSE OF THE RISING SUN**  
Alan Price (PRS)  
Al Gallico Music Corp.
- I BELIEVE IN SUNSHINE**  
Roger Miller  
Roger Miller Music
- I CAN'T BELIEVE THAT  
IT'S ALL OVER**  
Ben Peters  
Ben Peters Music
- I CAN'T STOP LOVING YOU**  
Don Gibson  
Acuff-Rose Publications, Inc.
- I LOVE**  
Tom T. Hall  
Hallnote Music
- IF TEAR DROPS WERE PENNIES**  
Carl Butler  
Peer International Corp.
- IF WE MAKE IT THROUGH DECEMBER**  
Merle Haggard  
Shade Tree Music
- IF YOU CAN LIVE WITH IT  
(I CAN LIVE WITHOUT IT)**  
Bill Anderson  
Stallion Music, Inc.
- IF YOU CAN'T FEEL IT  
(IT AIN'T THERE)**  
Freddie Hart  
Blue Book Music
- JAMBALAYA (ON THE BAYOU)**  
Hank Williams  
Fred Rose Music, Inc.
- JOLENE**  
Dolly Parton  
Owepa Publishing, Inc.
- KEEP ON TRUCKING**  
Ronnie Rogers  
Newkeys Music
- KID STUFF**  
Don Earl  
Jerry Crutchfield  
Duchess Music Corp.
- KIDS SAY THE DARDEST THINGS**  
Glenn Sutton  
Billy Sherrill  
Algee Music Corp.
- KISS IT AND MAKE IT BETTER**  
Mac Davis  
Screen Gems-Columbia Music, Inc.
- THE LAST LOVE SONG**  
Hank Williams Jr.  
Hank Williams Jr. Music
- LET ME BE THERE**  
John Rostill (PRS)  
Al Gallico Music Corp.
- LITTLE GIRL GONE**  
Donna Fargo  
Prima-Donna Music Co.
- LORD MR. FORD**  
Dick Feller  
Vector Music Corp.
- LOUISIANA WOMAN,  
MISSISSIPPI MAN**  
Jim Owen  
Becky Bluefield  
Dunbar Music, Inc.
- LOVE IS THE FOUNDATION**  
William C. Hall  
Coal Miners Music
- THE MIDNIGHT OIL**  
Joe Allen  
Tree Publishing Co., Inc.
- MISTER LOVE MAKER**  
Johnny Paycheck  
Copper Band Music
- MONDAY MORNING SECRETARY**  
Don Reid  
American Cowboy Music
- THE MOST BEAUTIFUL GIRL**  
Norro Wilson  
Billy Sherrill  
Rory Bourke  
Al Gallico Music Corp.  
Algee Music Corp.
- NASHVILLE**  
Ray Stevens  
Ahab Music Co., Inc.
- NOBODY WINS**  
Kris Kristofferson  
Resaca Music Publishing Co.
- NOTHING EVER HURT ME  
(HALF AS BAD AS LOSING YOU)**  
Bobby Braddock  
Tree Publishing Co., Inc.
- ONCE YOU'VE HAD THE BEST**  
Johnny Paycheck  
Copper Band Music
- OPEN UP YOUR HEART**  
Roger Miller  
Buddy Killen  
Tree Publishing Co., Inc.  
Roger Miller Music
- THE PERFECT STRANGER**  
Freddy Weller  
Roadmaster Music
- RAVISHING RUBY**  
Tom T. Hall  
Hallnote Music
- RED NECKS, WHITE SOCKS  
AND BLUE RIBBON BEER**  
Wayland D. Holyfield  
Bob McDill  
Chuck Neese  
Jack Music, Inc.
- RELEASE ME  
(AND LET ME LOVE AGAIN)**  
Eddie Miller  
W. S. Stevenson  
Four Star Music Co., Inc.
- RIDING MY THUMB TO MEXICO**  
Johnny Rodriguez  
Hallnote Music
- (I Never Promised You A)  
ROSE GARDEN**  
Joe South  
Lowery Music Co., Inc.
- SATIN SHEETS**  
John Volinkaty  
Champion Music Corp.
- SAWMILL**  
Mel Tillis  
Horace Whatley  
Cedarwood Publishing Co., Inc.
- SHE'S ALL WOMAN**  
Carmol Taylor  
Algee Music Corp.
- A SHOULDER TO CRY ON**  
Merle Haggard  
Blue Book Music
- SING ABOUT LOVE**  
Glenn Sutton  
Flagship Music, Inc.
- SLIPPIN' AND SLIDIN'**  
Richard Penniman  
Al Collins  
James Smith  
Edwin Bocage  
Bess Music Co.  
Venice Music, Inc.
- SLIPPIN' AWAY**  
Bill Anderson  
Stallion Music, Inc.
- SNAP YOUR FINGERS**  
Grady Martin  
Alex Zanetis  
Fred Rose Music, Inc.
- SOMETIME SUNSHINE**  
Jim Coleman  
John A. Wilson  
Yearbook Music
- A SONG I LIKE TO SING**  
Kris Kristofferson  
Combine Music Corp.
- SOUTHERN LOVING**  
Jim Owen  
Unichappell Music, Inc.
- STILL LOVING YOU**  
Troy Shondell  
Acuff-Rose Publications, Inc.
- SUNDAY SUNRISE**  
Mark James  
Screen Gems-Columbia Music, Inc.
- SUPER KIND OF WOMAN**  
Jack Lebock  
Blue Book Music
- SUPERMAN**  
Donna Fargo  
Prima-Donna Music Co.  
Algee Music Corp.
- SWEET MAGNOLIA BLOSSOM**  
Gayle Barnhill  
Rory Bourke  
Unichappell Music, Inc.
- THE TEDDY BEAR SONG**  
Nick Nixon  
Don Earl  
Champion Music Corp.
- THAT'S THE WAY LOVE GOES**  
Lefty Frizzell  
Whitey Shafer  
Acuff-Rose Publications, Inc.
- THERE WON'T BE ANYMORE**  
Charlie Rich  
Charles Rich Music, Inc.
- TIE A YELLOW RIBBON  
ROUND THE OLE OAK TREE**  
Irwin Levine  
L. Russell Brown  
Levine & Brown Music, Inc.
- TOO MUCH MONKEY BUSINESS**  
Chuck Berry  
Arc Music Corp.
- TRAVELING MAN**  
Dolly Parton  
Owepa Publishing, Inc.
- TRIP TO HEAVEN**  
Freddie Hart  
Blue Book Music
- A VERY SPECIAL LOVE SONG**  
Norro Wilson  
Billy Sherrill  
Algee Music Corp.
- WE'RE GONNA HOLD ON**  
George Jones  
Earl Montgomery  
Altam Music Corp.
- WHAT'S YOUR MAMA'S NAME CHILD**  
Dallas Frazier  
Earl Montgomery  
Acuff-Rose Publications, Inc.  
Altam Music Corp.
- WHY ME**  
Kris Kristofferson  
Resaca Music Publishing Co.
- WORLD OF MAKE BELIEVE**  
Pete McCord  
Marion Carpenter  
Pee Wee Maddux  
H. E. Smith  
Embassy Music Corp.  
Gulf & Stream Music  
Singing River Publishing
- WOULD YOU WALK WITH ME JIMMY**  
A. L. (Doodle) Owens  
Whitey Shafer  
Acuff-Rose Publications, Inc.  
Hill & Range Songs, Inc.
- YOU ASKED ME TO**  
Billy Joe Shaver  
Waylon Jennings  
Baron Music
- YOU CAN HAVE HER**  
William S. Cook  
Big Billy Music Co.  
Harvard Music, Inc.
- YOU REALLY HAVEN'T CHANGED**  
Johnny Carver  
Ron Chankey  
ABC/Dunhill Music, Inc.
- YOUNG LOVE**  
Carole Joyner  
Ric Cartey  
Lowery Music Co., Inc.
- YOU'VE NEVER BEEN  
THIS FAR BEFORE**  
Conway Twitty  
Twitty Bird Music Co.
- YOU WERE ALWAYS THERE**  
Donna Fargo  
Prima-Donna Music Co.





fact that Maurice Levine has tried to convince me that YMHA stands for Young Men's Hillbilly Association.

To some of you the term Country music may be a new one. Possibly to others, it is a term that has a very hazy meaning, vaguely associated with steel guitars, cowboy suits and Tennessee corn liquor and generally performed at a Georgia Bar-B-Q, a knife fight or a Mississippi mule birthing. Well, that concept is not totally accurate.

At this point, I should haul off and give you a concise, precise, union certified, Good Housekeeping seal of approval definition of Country music or at least the Nashville sound, but as we go along you'll see that I don't exactly know what it is myself. I don't feel bad about that because I don't think anybody else does either. In fact, as a clear cut, culturally confined or definable phenomenon, it just doesn't exist.

The word Country, as applied to music, is roughly on the same level as the word home used to define cooking. Just walk into a restaurant that displays a home cooking sign and order the special of the day. You might just get some surprises. Depending on where you are, you could get anything from lox and eggs to turnip greens and ham hocks and cornbread with a little lox and bagels on the side.

Ask your favorite Country DJ for a platter of Country music and you're likely to get anything from "Tennessee Coon Hunt" by Arthur Fiedler and the Boston Pops to Brahms' "Lullaby" featuring three guitars, a washboard and a piccolo.

In short, the Country music heritage is polyglot, very hazy, extremely diverse and mixed up. Like the country boy said about a fellow that he didn't like too well, "I know he'd be proud of his parents if he only knew who they were."

In view of this confusion, it might be worthwhile to

examine briefly the genesis of the term Country music. I'd like to take you back for a moment into the middle 1920s and at the same time into my early childhood. I was born in deep southwest Georgia, and though my parents were not farmers, my relatives certainly all knew where the milk and eggs came from and why the bull was in the pasture.

To put that another way, my background is rather countryfied. My father who was a small town lawyer by profession, played fiddle, guitar, piano, trombone and a few other assorted instruments as a hobby. Mother played guitar and mandolin and had an excellent voice and some vocal training. It followed naturally that they should start me studying music at an early age. In fact, from the age of five, I spent about 11 years studying violin.

While this was going on, my informal musical education was taking place at a very intense level. In my home town itinerant musicians seemed to flow through on a somewhat steady basis. Invariably they wound up on the courthouse square, playing to any and all who would listen and passing the hat.

My dad would collar these people, bring them home. Mother would feed them and they would do their various bits for us, thus adding a very important dimension to our understanding of music.

Daddy, mother, one of my brothers and sisters and I played together in our own family band. What I'm leading up to is this. Had someone walked up to us and requested a Country song we'd have had absolutely no comprehension of the term. Why? Because in those days there was no such thing, nor was there a Country singer nor a Country band.

There were town folks and country folks, a store bought ham and a country ham, a city block and a country mile, but there was just not any such thing



as town music and Country music. But there were lots of amateurs who got together to play.

For some peculiar reason any group consisting of fiddles, banjos, guitars, pianos, jugs, washboards, drums, harmonicas—almost anything, were called string bands. These bands played some material they simply called old timey. They also played the same songs Rudy Vallee, Gene Austin, the singing film stars and the popular orchestras of the day were playing. The difference was in the quality of musical performance and—importantly—in the pronunciation of the words.

A blend of musical amateurism—we just called it natural talent—and the southern dialect combined with the folk, gospel and pop songs of the day, produced a distinctive sound. The singers and players who produced this sound were the direct ancestors artistically, at least, of today's Country performers.

As they became popular via the new media of radio and records, they began to need a categorical designation as well as a native musical literature of their own. The name was provided by some witless wonder who came up with the term “hillbilly” which was both inaccurate and in some vague way mildly derogatory. The new song material was first provided by some of the early recording artists themselves. Jimmie Rodgers, Vernon Dalhart, to name a couple.

As time went on, the musicians became more and more professional. The singers did also. But I hasten to point out, not too much so. A Nashville studio musician was once asked if he could read music. He said, “Yes, but not enough to hurt my playing.” And I think that if a singer has aspirations to be a Country singer, he'd be well advised not to take vocal lessons long enough to hurt his singing.

To be a bit more concise, during the 1920s and early 1930s, musical groups with a rural orientation

were called string bands. A little later the term “hillbilly” was generally used both by the public and the news media. In the early 1950s the broad term Country and Western music was first used as a designation in *Billboard*, the music trade magazine, as a catchall phrase denoting a type, sub-type or para-type of recording generally emanating from the Southeast, Midwest or Southwest, and usually being performed by people native to those areas.

Because of a common cultural inheritance these people imparted a certain “style” to the songs. As for the songs themselves, they are embraced by and contained in a wide spectrum. Some of them are intentionally and unmistakably Country, in the sense that the lyrics employ idioms, colloquialisms and other language characteristics that are strictly and exclusively rural. Others are quite indistinguishable from the so-called pop ballad except as they are performed by a distinctively Country singer or band.

I've heard it said that Country songs are more sincere or honest than others. For the life of me, however, I can't make any sense out of that premise. They do generally speak to subject matter of gut interest such as, love, hate, loneliness, happiness, food, booze, living, dying and so on—but then, so do most other songs.

With all the diverse influences that have come to bear on music during recent years, including three wars and massive population shifts, it is increasingly difficult to draw lines between Country, rock, soul or any other type of popular music. The people are homogenized and so is our culture. The lines between Country music and other musical forms are arbitrary, existing in the minds of the many people who work with, deal with, play, listen to and enjoy Country music.

Now that you know exactly what Country music is . . . .





# Pee Wee King

BY WILLIAM IVEY

Pee Wee King's election to the Country Music Hall of Fame, announced in October, was the culmination of a long and distinguished career in the Country music field. Composer, instrumentalist, band leader, TV and film personality for more than three decades, he epitomizes, because of the depth of his contributions to Country, the kind of creator deserving membership in the Country Music Hall of Fame.

Born in 1914 in Abrams, Wis.—a small community just north of Green Bay—BMI's Frank A. (Pee Wee) King first learned violin from his fiddling father. He later played the accordian, earning enough money by selling newspapers, at age 14, to buy that first instrument. While still in high school, he led his first dance band, a five-piecer that was featured on the local Racine, Wis. radio station. In 1934, King joined the troupe of cowboy singing star Gene Autry while the group was on tour through the upper Midwest. The experience served Pee Wee particularly well when he gained fame as a leader of several fine stage bands.

King's career progressed rapidly in the middle 1930s. He moved to Louisville, Ky., became a member of the Log Cabin Boys on WHAS radio, and later formed his own WHAS band, the Golden West Cowboys. In 1937, Pee Wee joined the cast of WSM radio's the Grand Ole Opry, an association which lasted for a decade. It was during his years with the Grand Ole Opry that Pee Wee began working in films. He made movies with Gene Autry—including *Gold Mine in the Sky*—and with Johnny Mack Brown, Charles Starrett and Smiley Burnette.

Pee Wee was already an established Country star when his recording career began in 1946. He first cut sides for Bullett and later enjoyed a long-term affiliation with RCA Records. His most successful offerings in this field have become Country classics. Significantly, each of his most famous recordings bears his name as a co-writer. "Bonaparte's Retreat," "Slow Poke" and "Tennessee Waltz" established King as an artist of broad appeal and also assured his reputation as one of the great composers of Country songs.

To each of his efforts on stage, in the recording studio, or in films, Pee Wee King brings those elements of musical style that have singled him out. Perhaps because he was born in the far North—in the land of polka bands—Pee Wee's use of the accordian as an instrument of Country performance is natural. Certainly the association with Gene Autry produced his emphasis upon the Western component of Country

music. The result of these varied musical influences is Pee Wee's successful technique—a blend of Country lyrics and melodies with the smooth, big band performance style so popular in the 1930s and 1940s.

More than any Country artist working east of the Mississippi, Pee Wee brought showmanship, professionalism, and urban sophistication to the presentation of Country material. It is natural he would become one of the first Country artists to successfully cross over into the pop field—a feat he accomplished in 1951 with the release of "Slow Poke."

In addition to his work as a recording artist, King was one of the first Country performers to utilize the medium of television. He began TV broadcasting in 1948 on WAVE in Louisville, and later appeared on WBBM in Chicago and WEWS in Cleveland. He was featured on an ABC network show for a time, and continues to appear frequently as a guest on many network and syndicated television productions.

Throughout his career, Pee Wee King has been an honored member of the Country music fraternity. His recordings and compositions have won him frequent citations from music industry trade publications. He was *Cash Box's* Best Country and Western Artist in 1952, and in 1965, Pee Wee and co-writer Redd Stewart were honored when their composition "Tennessee Waltz," was named the official song of the state.

His most famous song was conceived during a bus ride from Tulsa to Nashville in the late 1940s.

"Redd Stewart and I got to talking about an answer or sequel to 'Kentucky Waltz' and came up with the idea," King told Red O'Donnell for another BMI magazine interview.

"We wrote down the lyrics on the back of a matchbook cover—one of the large kind—as we rode along. We used a melody from an old song of mine."

As the industry has honored his accomplishments, so has Pee Wee King honored his chosen profession through his lifelong support of Country music and Country music people. Great artists such as Ernest Tubb, Hawkshaw Hawkins, Eddy Arnold and Minnie Pearl worked in Pee Wee's band or toured with his show early in their careers. His warm personality, kindly manner and willingness to give of himself have endeared him to generations of fans and music professionals throughout the world.

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*Mr. Ivey, an acknowledged Country music authority, is executive director of the Country Music Foundation.*

# Owen Bradley

BY RED O'DONNELL

Owen Bradley beamed when he recently accepted a plaque symbolic of election to the Country Music Hall of Fame. "It is quite an honor. It doesn't come to everybody everyday, you know," he said solemnly, leaning back in a chair in his office at MCA Records in Nashville, where he is vice president in charge of production for the company in that part of the country.

Bradley, a pioneer in establishing Nashville as Music City, U. S. A.—with accent on Country music—has enjoyed a colorful career since he turned professional at the age of 17.

"You get your biggest kicks when you're young," Owen said. "One thing I'll never forget is hearing for the first time a 25-piece orchestra at Nashville's WSM, in the days of live radio, play an arrangement of mine on the air.

"I also remember what a thrill it was playing on all the late Hank Williams recording sessions—at his request. I don't know why. At best I was only a fair piano player."

Bradley was born in Westmoreland, Tenn., a small out-of-the-way town about 70 miles from Nashville, where at the age of 10 he received an eye injury that led to his learning to play the guitar while recuperating. He later mastered the piano, organ, vibraphone and trombone.

"About my first experiences with orchestras and arranging songs. I moonlighted as an arranger at \$2.50 per song. A contemporary bandleader and good friend of mine, Jimmy Gallagher, for whom I arranged songs regularly, to this very day says, 'Owen was actually a \$1.50 arranger, but he charged \$2.50.'

"I also was the leader of an orchestra that was fairly popular during the late 1930s and 1940s at country club dances, proms and society and charity balls," Owen recalls. "Jim Bulleit, who had organized Bullet Records, asked me to record a single called 'Zeb's Mountain Boogie' with my orchestra.

"It was Country and frankly I figured our group was too sophisticated to cut a Country song. Country music then was strictly hillbilly and I wanted little part of it. My, how I have changed.

"Jim insisted, so I agreed with the stipulation that I be allowed to use the name of Brad Brady and his Orchestra. He approved and released 10,000 copies that sold quick-like. When Jim told me he intended to press another batch, I said, 'If it is okay with you, use the name of Owen Bradley and his Orchestra on the label.' I, Owen Bradley, an old hambone, wanted the recogni-

tion. 'Zeb's Mountain Boogie' sold about 75,000 copies and in the early '40s, 75,000 was considered a hit."

It was through Bulleit that Bradley was able to produce his first recording session. "The late Francis Craig, a very popular local orchestra leader, had scored a big hit with 'Near You' for Bullet," Bradley said. "Craig needed a follow-up. He and Jim came up with 'Beg Your Pardon,' and Jim asked me to handle the recording session.

"I began working as part-time producer for Decca (now MCA) as assistant to the late Paul Cohen. I owe a lot to Paul for whatever success I may have achieved. He certainly helped me. He gave me the opportunity to use some of my own ideas and educated me in the art of producing."

Bradley, a BMI writer, is modest when discussing his songwriting. "Unless I'm mistaken," he said, "'Chatanooga Shoe Shine Boy' was the first song of any consequence with which I came anywhere near being a writer. I did more arranging on that song than writing. My first big hit was 'Night Train to Memphis.' It was a big hit for a lot of people.

"I helped Marvin Hughes and Beasley Smith in one way or the other with 'Night Train to Memphis.' It was no bonanza, but Roy Acuff keeps it alive."

Chet Atkins described Bradley as a "dreamer—who also is a doer." He built the first recording studio on what is now known as Music Row—a refurbished quonset hut. It—the property and the hut—is now the site of Columbia's multimillion dollar headquarters.

Prior to that he and his younger brother—talented guitarist Harold Bradley—established and operated studios (one for film making and the other for recording) in Nashville.

In the mid-1960s he and other members of his family constructed a modern studio (Bradley's Barn) at Mt. Juliet, Tenn., a distant suburb of Nashville.

Bradley has been with Decca (MCA) for 26 years. A list of artists with whom he has been associated during that span reads like a Who's Who in Country music.

Probably next to the Grand Ole Opry, Bradley has been the most significant factor in establishing Nashville as an important music center. Nevertheless, he refers to himself as a "fair piano player who had some lucky breaks—and a whole lot of help from a whole lot of people."

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





# When Country music lands on the moon, we'll be there.

Someday, the world of Country music may reach beyond our planet. You'll be pickin' and singin' in the craters, looking back at Mother Earth and Nashville, Tennessee.

At BMI we've always envisioned a majestic future for Country music. Because we've been totally involved and impressed by its past.

In 1940, when Broadcast Music Incorporated was founded, we saw that our country's native music was ridiculed or ignored by the establishment. We began our fight, opening up our first Nashville office in a garage.

We made it our job to see that all Country writers and publishers had a way to collect royalties and protect the performance rights on their songs.

Today we are the world's largest performing rights organization, and have earned our place on Music Row.

In thirty four years, Country music and BMI have come a long way. But there are light-years left to go.

**BMI**

BROADCAST MUSIC INCORPORATED



# Hank Cochran

BY JOE ALLISON

When Hank Cochran came to Nashville some 14 years ago, his purpose was to become the world's top singing sensation and recording star. Although he did realize some measure of success as a singer, it was along an alternate path that this BMI affiliate has left the deepest imprint.

This was very conspicuously documented this past October when a group of his peers elected him the newest member of the Nashville Songwriters Association Hall of Fame.

Upon his inconspicuous arrival in Music City, Cochran took a temporary job (he thought) at Pamper Music as a writer-plugger. He planned to work for this publisher until he could make the proper connections to promote his recording career. Almost from the outset, boyish candor and innate sense of timing coupled with his fresh songwriting style meshed to make him highly visible in Nashville. He seemed to be everywhere at once with the right piece of material.

One of the first tunes he got recorded was a song that he had been working on but had not quite finished. Ray Sanders was doing a session for Liberty Records and needed material. Hank pitched the song to Ray's producer who liked it but thought it was not long enough. Hank excused himself and went into an adjoining room. He returned in exactly 10 minutes with a third verse. That same night, Sanders recorded "A Little Bitty Tear Let Me Down."

The Liberty record was a mild hit but Hank thought the song should make it big, so he never gave up plugging the tune. His tenacity paid off; about a year later, the Burl Ives Decca version was a smash.

This is typical of Cochran. If he's really sold on a song, he keeps trying until he gets a record by that "just right" artist who can bring the song through. A great example of this—"Make the World Go Away." Timi Yuro made a minor ripple with her record in 1961, but 10 years later, Eddy Arnold caused a tidal wave with the same song.

Hank not only did a job for Pamper with his own songs. He helped launch other careers as well. Willie Nelson became established as an important composer in Nashville with Cochran's help, via two recordings of his songs, Faron Young's version of "Hello Walls" and Billy Walker's "Funny How Time Slips Away." Then he took Willie to Liberty Records and sold him as an artist. Willie's first records, "Mr. Record Man" and "Touch Me," were the beginning of that aspect of the Willie Nelson story.

As co-writer and song plugger, Hank also played a significant role in the writing career of Harlan Howard. He helped Harlan develop some of his biggest hits.

Through the years, hits have become a way of life for Hank Cochran. "I Fall to Pieces," "Funny Way of Laughing," "Don't You Ever Get Tired of Hurting Me," "She's Got You," "It's Not Love But It's Not Bad" and literally dozens more have been recorded. It got to a point where his mechanical royalties and BMI performances far outstripped the salary Pamper paid him.

On to a more affluent way of life. The 1949 Chevrolet company car turned into an Eldorado and a Mark III. A 36-foot cabin cruiser on Old Hickory, in the suburbs of Nashville, became his getaway place, and a sumptuous home on the bank, his dry land refuge. He also bought a farm and stocked it with quarter horses.

Hank shares his success and worldly goods with Jeannie Seely, his wife, who also is widely admired for her singing. He turns his talent to profitable account for her as well, having written several Seely hits, including "Don't Touch Me" and recently "Sleep In Your Arms Tonight Mister."

An ordinary Nashville success story? Not quite. Flash back 39 years to the birth of a boy child in Isola, Miss., and a rather unorthodox childhood. Garland (Hank) Cochran attended just a few years of elementary school before his parents, divorce, and hard times placed him in St. Peter's Orphanage in Memphis, where he spent several of his pre-teen years.

As soon as he could, he started drifting westward, making a significant stop at Hobbs, N.M., where he worked in the oil fields and his Uncle Otis taught him to play the guitar.

The effect of music on him was heavy and lasting. He began playing locally, then turned professional when he teamed up with Eddie Cochran (no kin) as a brother act in 1954. Eddie enjoyed a short-lived rock reputation a few years later. Remember "Summertime Blues?" But his career, unfortunately, came to an unexpected end in a taxicab accident on the way to London airport after Hank had worked with him.

As a solo artist, Hank continued to play music up and down the West Coast until he decided to come to Nashville in 1960. Here he found a home, wife, way of life, as he successfully pursued the writing muse.

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*Mr. Allison, a widely experienced Country music man, is president of the Nashville Songwriters Association.*

# Don Wayne

BY JERRY BAILEY

BMI songwriter Don Wayne contends that success is often a matter of luck, being involved in the right set of circumstances. As proof of this, he offered as an example his "Country Bumpkin," which became a number one record for Cal Smith and was voted the Country Music Association's top song of 1974.

"It really was an accidental thing," he declared in his soft-spoken manner. "You can work your fool head off, and then by chance give your song to the perfect artist and the perfect producer."

Before anyone gets the idea Don Wayne approaches his profession haphazardly, it should be pointed out that he has spent most of his 41 years trying to express his emotions in music. Having grown up around Nashville he developed a respect for Country music.

"I still can recall running up and down the streets barefoot, listening to the Opry," Wayne told *Country Music Round-Up*. "When I was about 13, my mother had it in her head to go back to farm life. So, we moved to Hickman County, which is where I really started getting fired up about music. I remember I used to go behind our coal house and try to sing like Roy Acuff."

Someone gave Wayne a guitar when he was quite young. Several people helped him learn to play. As he became more proficient, "I started taking things seriously," he said. "By that I mean I began singing for family and friends. I didn't do anything professionally 'til I went into the service."

While in the Navy, Wayne put together a band and played some service clubs. After his discharge, it took a year or so before he became involved in music. He began doing demo tapes for his older sister who was interested in writing. A series of positive situations led to his recording a song of his own, "Poor Little Jimmy," which became a hit.

With encouragement from his sister, Wayne began writing in his mid-teens. By the time he was 20, several of his songs had been recorded. Prior to "Country Bumpkin," he had success with a number of his creations, including "Walking Tall," "Birmingham Blues," "Saginaw, Michigan," "Belles of Southern Belle," "Nashville," "If Teardrops Were Silver" and "Hank."

"For a long time I was really cold on the music business," he said. "It was torture for me to get up in front of people and sing or even sit down in front of a publisher. I overcame that, but it was a hard fight."

Such sensitivity might be a drawback in a show business career, but it was this vulnerability that helped Don create his award-winning "Country Bumpkin."

"There was a guy who said something about some of my songs one time," he began, sounding a bit embarrassed. "A number of years ago, I was writing some songs that had a Country flavor, and I guess when you stop to think about them, they were frost-out-on-the-pumpkin type songs."

He paused, then continued, "Buddy Killen at Tree Publishing asked one of the guys who was pitching songs, 'What's Don writing? Is he doing anything good?' The man said, 'Yeah, Don always writes good songs, but who the hell cares about the frost out on the pumpkin?'"

Wayne heard about the remark later, and it cut him deeply. He had been around the business long enough to know it meant he was still writing about old farm houses and innocently romantic scenes, while the popular trend was to record songs about sex and cheating lovers. The phrase "frost out on the pumpkin" stuck in his mind, and he decided to write a song around it.

Wayne came up with "bumpkin" while trying to think of a word to rhyme with pumpkin. Suddenly the entire song jelled in his mind. It mixed happiness and tragedy. "I knew I had a great idea," he recalled. "And I sensed it could be more than a hit song, providing I could write it."

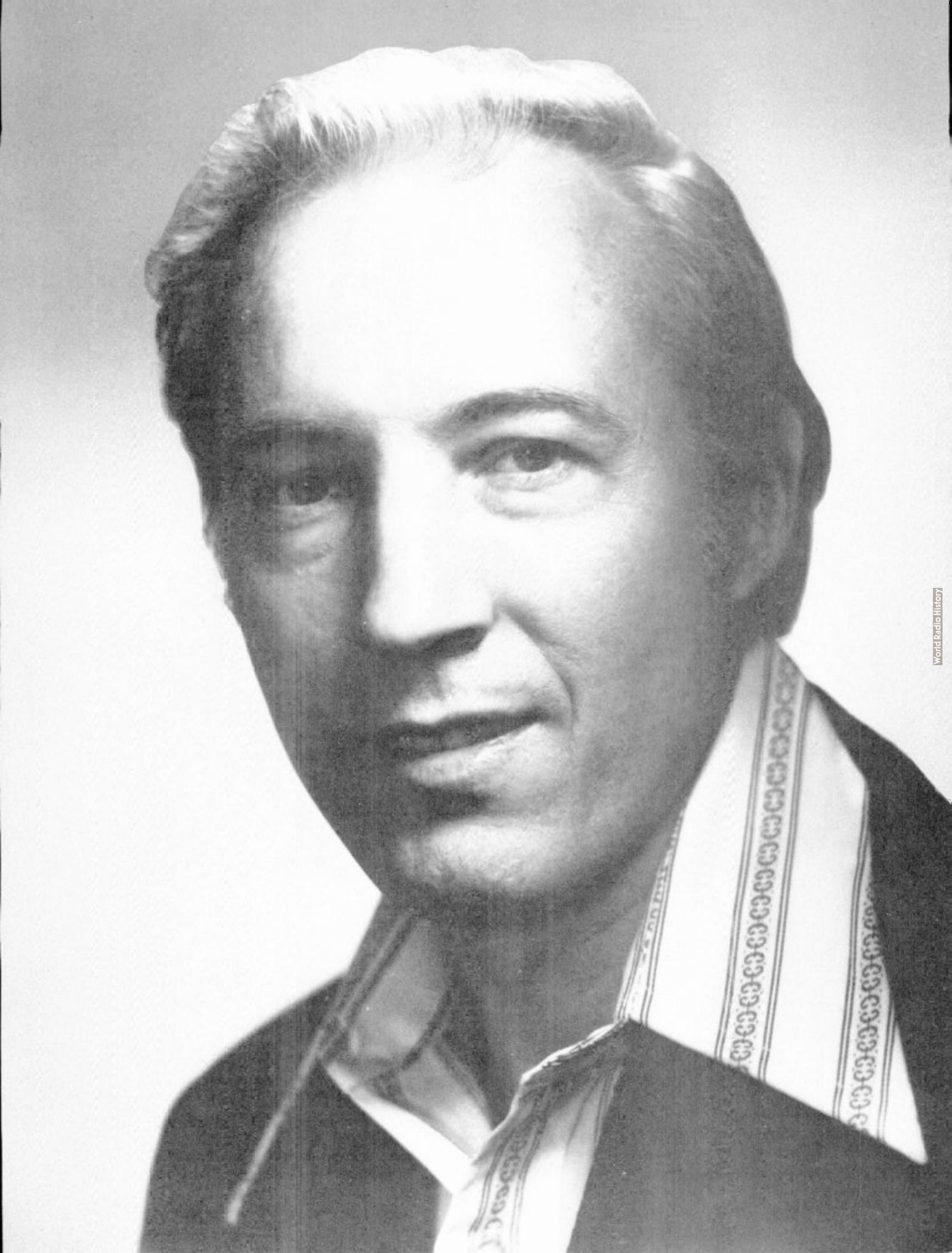
Of course he did get it finished, as everyone knows, but that was only half the job. The right artist had to be found. The first one who came along asking for a "left field hit" walked off with the song. After several months of waiting, Don realized his song was not likely to be recorded by this fellow. Then, one day, purely by chance, our songwriter happened into the office of Walter Haynes, Cal Smith's producer, and left a tape of "Country Bumpkin."

The success of the Smith record, which followed, has been a double victory for Don. The money and recognition will make it possible for his wife to quit the job she took a year ago to help pay medical bills. And the public acceptance of the song bolsters his belief that a writer can reflect honest emotions without trying deliberately to be commercial—and still earn wealth and fame.

Don Wayne doesn't try to preach in his songs, nor does he endeavor to write what he thinks the public wants to hear. He takes the path best for him. He talks about what he feels and communicates through music.

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*Mr. Bailey, a member of The Nashville Tennessean staff, frequently writes stories on the arts and entertainment.*





# Dallas Frazier

BY RICK SANJEK

"I get turned on by life, by people. The colors, textures, and rhythms of life. This is what my music is about." Dallas Frazier, recipient of four awards at the 1974 BMI Country Awards dinner, spoke as he surveyed his 139 acre farm snuggled in the backwoods of Gallatin, Tenn., 25 miles north of Nashville. "This is where it all comes from—the earth. This is where it all returns. My music is music of the earth."

Dallas Frazier's music truly reflects these feelings. His songs capture the human condition and its different emotions, often depicting a whole panorama of human events in a few verses and an always infectious sing-along chorus. An excellent example—"What's Your Mama's Name Child?" one of his 1974 award-winning songs.

"I'm very happy to see pop going Country and Country going pop. I've been lucky to have success in both fields. But it's hard for me to categorize my music as one or the other. I want to reach everybody with my music," he asserted.

Dallas Frazier was born on October 27, 1939 in Spiro, Okla. His family soon joined the famous Okie migration to the valleys of Southern California looking for land and a place to grow their crops. "My people were cotton-pickers. We lived just outside Bakersfield.

"I was luckier than most," he told writer Clara Hieronymus. "I got interested in music when I was about 10 years old. (He picked cotton after school, saved up and bought a guitar, then began putting his first songs together.) I was 'luckier' because I was only 12 when I entered a talent contest that was held by Ferlin Husky. I won it, and that was the start of our friendship. He has helped and encouraged me ever since. He's been like a second father to me."

In 1953 he was signed as a child Country artist by Ken Nelson, head of Capitol Records Country Division. But it wasn't until 1960 that Dallas had any real success with his music.

"I was back picking cotton by then. I was a trumpet player and there wasn't much work for trumpet players then. To keep from going crazy—picking cotton is not the most mentally stimulating work—I would fantasize. I started thinking about Alley Oop and hummed some nonsense licks. Suddenly I knew I had it."

So did producer Gary S. Paxton, who heard the song one afternoon, recorded it that night, and in a few weeks had a million seller with "Alley Oop" as performed by the Hollywood Argyles. Needless to say, it got Dallas out of the cotton fields.

In 1963 Dallas decided Hollywood wasn't the place for his music and moved his wife Sharon and growing family to Nashville. "I had met Ray Baker on the coast when he worked for Jim Reeves. When I arrived in Nashville he had just started Blue Crest Music. So I signed on. Then Ray came to me one evening and told me he had just told Charlie Rich, who was recording the next morning, that I had a smash for him. I asked Ray which song he meant and he said that he didn't have any one in mind, but thought it would be a good thing to say. So I went home, got up at five in the morning, and a few potfulls of coffee later had 'Mohair Sam' ready for the 10 a.m. session."

"Mohair Sam" turned out to be a million seller and won a BMI pop award. "I think Charlie's version of 'Mohair' is one of my favorite cuts of one of my songs. Charlie is a fantastic artist. So real."

With two giant million sellers under his belt, Dallas soon found Nashville to his liking. Jack Greene's version of his "There Goes My Everything" won a Grammy for the best Country song in 1967, as well as multiple BMI awards, both pop and Country. Dallas became one of the most sought-after writers in Nashville. "All I Have to Offer You Is Me" helped establish Charley Pride as a major Country artist. At the same time, he continued to have pop hits, such as "The Son of Hickory Holler's Tramp," recorded by O. C. Smith.

Another of Dallas's favorite records was Brenda Lee's "If This Is Our Last Time." Brenda also had a hit with "Johnny One-Time," which Dallas co-wrote with his good friend Doodle Owens. "The funny thing was that Brenda wasn't the first person to record 'Johnny One-Time.' Willie Nelson heard the song and said he'd like to record it. I said sure but didn't take him seriously because he's such a great writer. Then suddenly it was his next single. I felt very flattered."

Dallas had been recording for several years with Chet Atkins at RCA, but recently left that label. Despite some chart success he didn't achieve what he really wanted—a record that would appeal to all people—pop, Country and R & B.

He is contemplating recording again, but for a different label. "Life is a growth process and I've come a long way musically, but I'd like to attain something that might be impossible. I'd like to write and record the thing that just absolutely turns everyone on."

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*Mr. Sanjek is a Nashville-based record producer and writer, whose special area of interest is Country music.*

# Changing the Nashville Skyline

*BMI Builds Again to Serve Country Music; Facilities the Most Modern In Music City*

BMI and Country music is an affair of the heart. When BMI was formed in 1940, Country music was a central concern of the company. The years passed; Country developed, attaining high-level status within the music community and admirable popularity among "the people," here and abroad. Simultaneously BMI grew, taking ever increasing pride in its support of music previously passed over by the New York-Hollywood establishment.

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

Belief in a music's destiny is one thing. Remuneration for the creator's efforts and the performances of his songs is quite another. BMI put teeth into its philosophy by making possible fair treatment for efforts and performances. By paying advances and guaran-

tees and by paying for performances on local stations as well as networks, the Country writers and publishers were able to get hold of their share of the licensing dollar.

By opening the road for all who have anything to say in music, and assuring equal opportunity and fair compensation for composers, old and young, BMI attracted many writers and publishers into the fold. It continues to sign and encourage creators and publishers, on a rising scale. The result—today, BMI is the largest performing rights organization in the world, administering the performing rights of 40,000 writers and publishers. Keeping the faith has had much to do with it from the beginning.

Keeping the faith is a two-way street. In this period of intense competition for licensing rights, a predominance of well-known writers have chosen to remain with BMI. This is particularly true among BMI's Country writers.

The affiliation of both Country publishers and writers generally takes place in Nashville, where BMI has had a stake since opening its doors. Keeping the faith

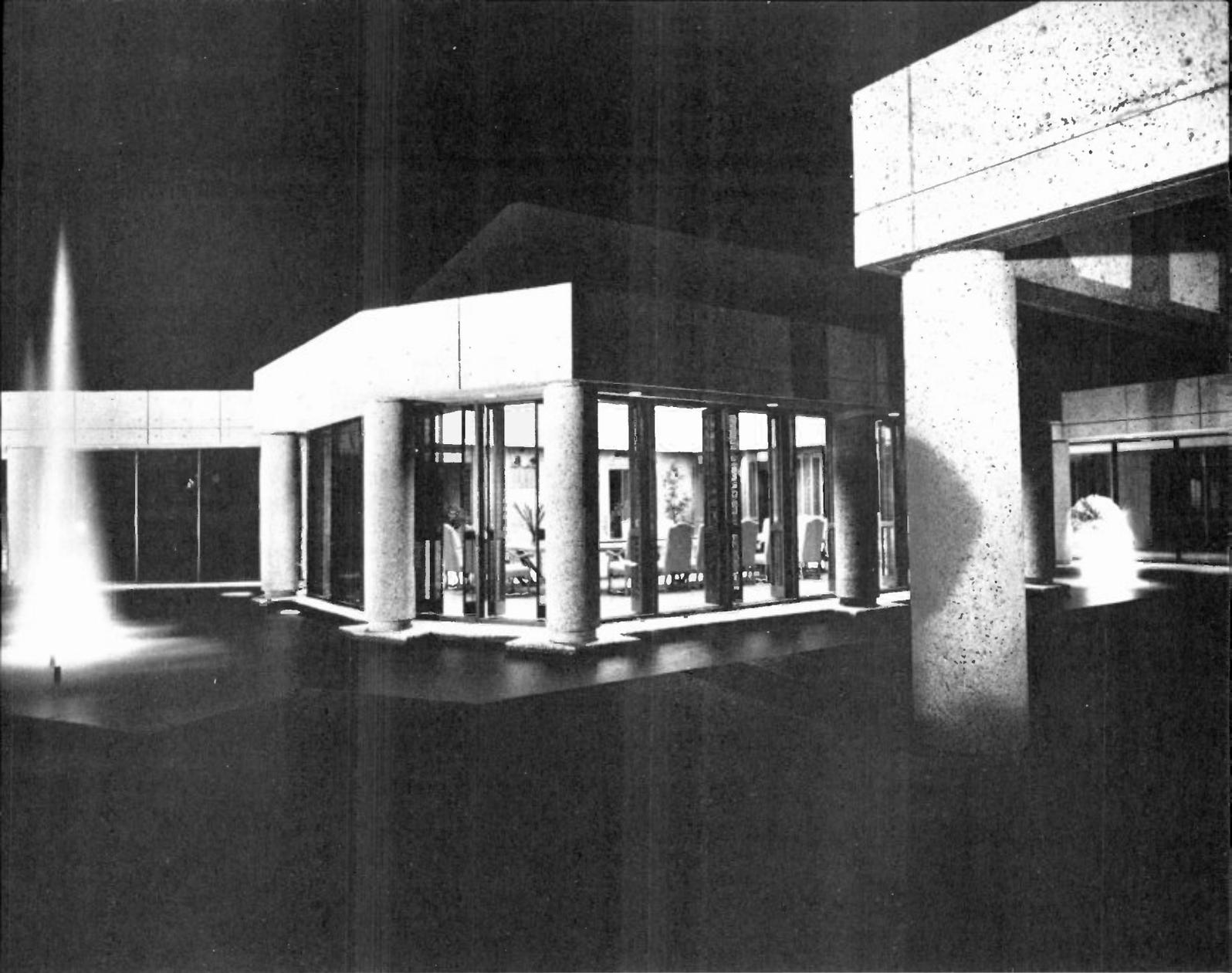


*Robert Burton, of BMI, breaks ground for Nashville facility. The year: 1963.*

*Front view of first BMI building, which opened its doors in 1964.*

Russell Sanick/BMI Archives





*Exterior shot of the newly expanded BMI headquarters.*

in Music City and for the Southern area are BMI vice president Frances Preston and her staff, all deeply devoted to Country music in its many aspects.

Mrs. Preston is very much a part of the fabric of Country and has been for almost two decades. A product of Nashville, who believes in the destiny of Country, she has done an enormous amount to make that destiny coincide with her vision. The way she conducts herself and business, it becomes clear that Mrs. Preston feels Country "is a giant, persuasive force" . . . and that the Country creator and publisher should be looked after.

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



*Music listening room in new building.*



*The lobby: large, airy center of welcome for all.*



*Frances Preston's office.*

Her associates, Roger Sovine, director of Writer Administration, Southern Area; Helen Maxson, director, Performing Rights, Southern Area; Patsy Bradley, director, Publisher Administration, Southern Area and Del Bryant, Writer Administration, follow an outstanding example. Mrs. Preston started young and grew up as Nashville and Country did.

She followed the example of other leading BMI executives, notably the late BMI president, Robert J. Burton, in her degree of involvement with and commitment to the Country cause. "When I came to Nashville in 1960," writer Harlan Howard recalls, "and was struggling to get ahead, there were times when Frances had more confidence in my writing than I had. She's totally loyal to people in whom she believes. Frances has undying faith."

BMI's faith and efficacy of operation are mirrored in the degree of growth shown in Nashville over the last two decades. Mrs. Preston and her staff started working out of her home following her appointment to head the BMI Nashville operation in 1955. Three years later, a move was made to quarters in the L & C Tower. By 1964, BMI had its own building.

As a measure of its important service to Country music, the BMI building in Music City recently has been tripled in size, covering over 11,500 square feet of space. The addition was a necessity, Mrs. Preston insists, "to accommodate the constantly increasing number of affiliated writers and publishers in the Southern portion of the United States. At present, we represent almost 14,000 writers and publishers in 15 states."

A beautiful, fire-resistant structure, it contains two conference rooms, a quadrasonic listening room, facilities to project 35 and 16 millimeter films, 16 offices, a kitchen, an employee dining area, microfilm and filing room and adjacent parking areas large enough to accommodate in excess of 60 cars.

"The organization has expanded its facility, nautilus-like, into one of strikingly sophisticated beauty," Clara Hieronymus commented in *The Nashville Tennessean*, adding:

"With the necessity to enlarge—on the same prized location adjacent to the Country Music Hall of Fame—Frances Preston . . . specified that the added areas meet the requirements of increased clerical and supporting staff, of meeting and entertainment and collateral public spaces. But with all this, she still wanted the building to have a personal touch.

"She likes to be accessible and to be able to see visitors in the reception areas; with this as a guide, the architect incorporated a small atrium garden, through whose glass walls she can look into the lobby or inner courtyard.

"Without erring in any 'cute,' cliché country-look ways, the building achieves her wish to have it feel elegant, be comfortable and geared to human scale."

Architect Earl Swenson, giving credit to interior designer Douglas Williams, asserts: "I really think the BMI building is the best designed business setting anywhere in this region."

"It represents," says BMI president Edward M. Cramer, "BMI's continuing belief in the maintenance of Nashville's position in the world's music business."

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

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



*The sumptuous and comfortable new conference room for BMI and the entire community (l.). The old conference room is on the right.*



# The Charles Ives Centennial

*A Personal Memoir Celebrates the Man and His Music*

Charles Edward Ives was born on October 20, 1874, in Danbury, Conn. He gained an early knowledge of music almost by osmosis, for his father, George Ives, was a well-known band leader, music teacher, and an avid experimenter in musical acoustics, and his mother was the town's favorite church soloist. So as a young boy, Charles Ives' ears were filled with hymn tunes, marches, barn dances, and quarter-tone experiments, as well as classical chamber music which was played at home.

Ives became a drummer in his father's band at the age of 12, and the following year, the band performed a piece of his called "A Holiday Quickstep." He received instruction in theory from his father and also learned to play the piano, cornet and organ. Hired by the First Baptist Church as the youngest organist in

the state, Ives also developed quickly as an imaginative composer. His organ "Variations on 'America,'" written at the age of 17, is an early sample of Ivesian wit and bold experimentation in polytonality and polyrhythms.

He entered Yale University, and when his father died suddenly, it was as an organist that the young composer was able to support himself and continue his studies. Working under Dudley Buck and Horatio Parker, Ives became thoroughly grounded in professional musicianship. But he continued to compose unconventional music, and upon his graduation he decided against a career in music and went into the insurance business so that any children of his would not have to "starve on dissonances." In 1908 he married Harmony Twitchell, and six years later the couple adopted a baby girl, Edith.

In business, Ives was a successful man. He established his own insurance agency in 1907 with Julian Myrick as a partner. In 1929, the year before Ives' retirement, the company added \$48,000,000 worth of new business.

In music, the success of Mr. Myrick's partner was less spectacular. The bulk of Ives' works was written in his spare time before 1915—a date that seems incredible now that the innovative sounds of his music are becoming known. Continuing to compose music that was far in advance of his time, Ives received neither major performances nor recognition as a composer until late in his life, when his health had long since compelled him to stop writing altogether. It was not until 1947, that his "Third Symphony" was awarded the Pulitzer Prize, which Ives accepted indifferently. This honor came 36 years after the work had been written—following the Symphony's first performance in a concert conducted by Lou Harrison. Ives was elected to the National Institute of Arts and Letters in 1946, and from that time he fended off the publicity which began to come so belatedly. On May 19, 1954, Ives died at the age of 79.

In 1955, a biography by Henry and Sidney Cowell was published under the title *Charles Ives and His Music*. A devoted friend of Ives, Henry Cowell observed: "With breadth of concept, and beginning from the rock-bottom of American soil, he proceeded to write one work after another, each one going farther than the last; and through feeling, rather than mechanically thought-out plan, he created an individual musical style. This style contains an astonishing number of elements to be found in no other music."



Yale Archives

*The young Ives (above) as a member of The Alerts, Danbury's baseball team. He's seated at left in the middle row. Below, Ives at the age of 13.*





*Charles and Harmony Ives, circa 1929, at their home in West Redding, Connecticut.*

## A PERSONAL MEMOIR

*by Oliver Daniel*

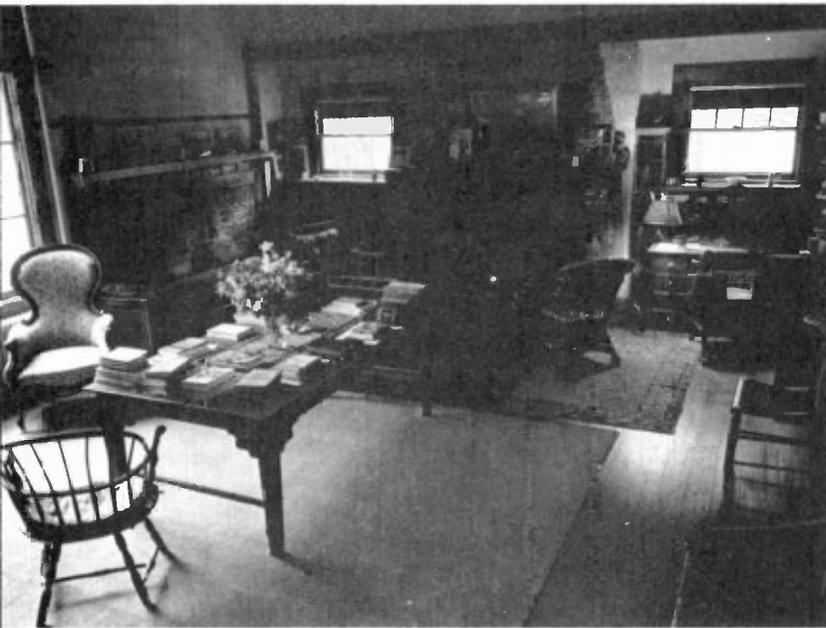
Yellow, dollar-size lapel pins worn by delegates to the Charles Ives Centennial Festival Conference held in New York and New Haven, October 17-21, 1974, bore the label "Ives Thrives"—and thrive he does. According to the BMI Orchestral Survey of the 1972-73 season, American symphony orchestras played a total of 467 Ives works, surpassing his compatriots, and Bartók, Hindemith, Prokofiev and Shostakovich too.

This centennial year marks a banner year in the recognition of Ives not merely as an eccentric, quasi-folk figure—a sort of Grandpa Moses who thrashed his way through almost unplayable symphonic tangles—but as one of this century's major musical figures.

Ives has arrived both in recognition and in recompense: the earnings of royalties from BMI, from the various publishers and recording companies, have be-

come a somewhat awesome figure. What the public in general does not realize is that none of it reverts to the Ives estate but instead is paid to the Academy of Arts and Letters which uses it for the furtherance of Ives' music, revised editing, recordings and the like, and for projects involving new and young composers. Such monies have not only helped to make the Ives Festival a reality but also helped to make recordings, which have made the name Ives one of great importance. There was a tremendous response to the Ives Festival and it brought out many of the perceptive who have been Ives buffs from as far back as half a century ago—many of his earlier friends are no longer here. But there were those old stalwarts such as Slonimsky, Lou Harrison, John Kirkpatrick and Aaron Copland.

Slonimsky was the first to perform Ives' orchestral works here and in Europe and the first to record one—all that in the early 1930s. He and many others, including the often maligned music publishers, were behind the gradual tremendous acceptance of Ives' music.



Stereo Review



Giants of American music: Henry Cowell (l.) and Ives talk.

A view of the Ives living room in their West Redding home.

Many of the steps are worth chronicling, starting with my own personal involvement.

My first contact with Ives was in 1936—when I came to New York from Boston to meet him with Clifton Furness, who had introduced me to his “Concord Sonata” and songs. It was Furness who also brought Elliott Carter to Ives. Unfortunately, Ives was feeling too ill to cope with a new person and I waited downstairs while Furness and Ives conversed on the second floor of the 74th Street house.

The second time I went to Mr. Ives’ house was with Henry Cowell on a rainy Saturday morning—May 8, 1954. I was then coordinating manager of the American Composers Alliance and Henry Cowell had been elected its President. This time I waited in the car while Henry went in—again Ives was not well and I did not meet him. But the day was memorable, for Ives became a member of ACA.

In 1952-53 the Alliance, with the help of BMI, gave a memorable series of concerts in the Museum of Modern Art, conducted by Leopold Stokowski. On Sunday evening February 22, 1953, Stokowski performed a work of Ives’ for the first time—“The Unanswered Question.”

These concerts became somewhat of a prototype of a series which I produced for CBS Radio called the 20th Century Concert Hall, featuring contemporary works and early classics. In it we programmed Ives’ “Washington’s Birthday.” Since it calls for an optional use of a Jew’s harp, we bought every one we could find in New York and sent them to newspaper columnists and radio-TV commentators with a press release stating

that Stokowski was looking for a Jew’s harp performer, and auditions would be held in CBS Studio 22 at 2:30 on an afternoon during the following week.

When the audition time arrived the lobby of the studio building was jammed. CBS executives returning from their lunches immediately wanted to investigate the mob scene and more top executives attended an audition from inside the client and control booths than at any time before or since. One expert player was found, but since he had no orchestral experience, Harry Coletta, a violinist with the NBC Symphony, was recruited to help him. Interestingly, Coletta has been, since 1972, a Professor of Music at Yale—Ives’ old stamping ground.

The publicity was tremendous and the Sunday of the broadcast found the scene around McMillin Theater, at Columbia University jammed.

The next event which aroused great curiosity was the first complete performance of the “Fourth Symphony” by Stokowski in Carnegie Hall. Two movements had been conducted by Eugene Goossens in January, 1927. Cowell met Ives in 1927 and in January, 1929 published the second movement of the Symphony in his New Music Edition. From here on a band of devotees began the exploration and performance of Ives’ music. Bernard Herrmann gave a broadcast of Ives’ fugue from the “Fourth Symphony” in the late 1930s. Others who programmed him included Aaron Copland, Lehman Engel and Lou Harrison.

As early as 1939, John Kirkpatrick performed the complete “Concord Sonata” and recorded it for the first time in 1945. The “First Sonata” was first per-

formed by Willian Massellos in New York on February 17, 1949 and recorded by him in 1952 and in 1966.

In 1954 interest in Ives' "Fourth Symphony" began to grow. The last movement, part of which was supposedly missing, was finally assembled and presented to Associated Music Publishers, then a subsidiary of BMI and by whom I was then employed. Twice Stokowski programmed it and twice canceled since the material was not ready. It was finally scheduled for its premiere January 6, 1965 with Stokowski conducting his American Symphony Orchestra.

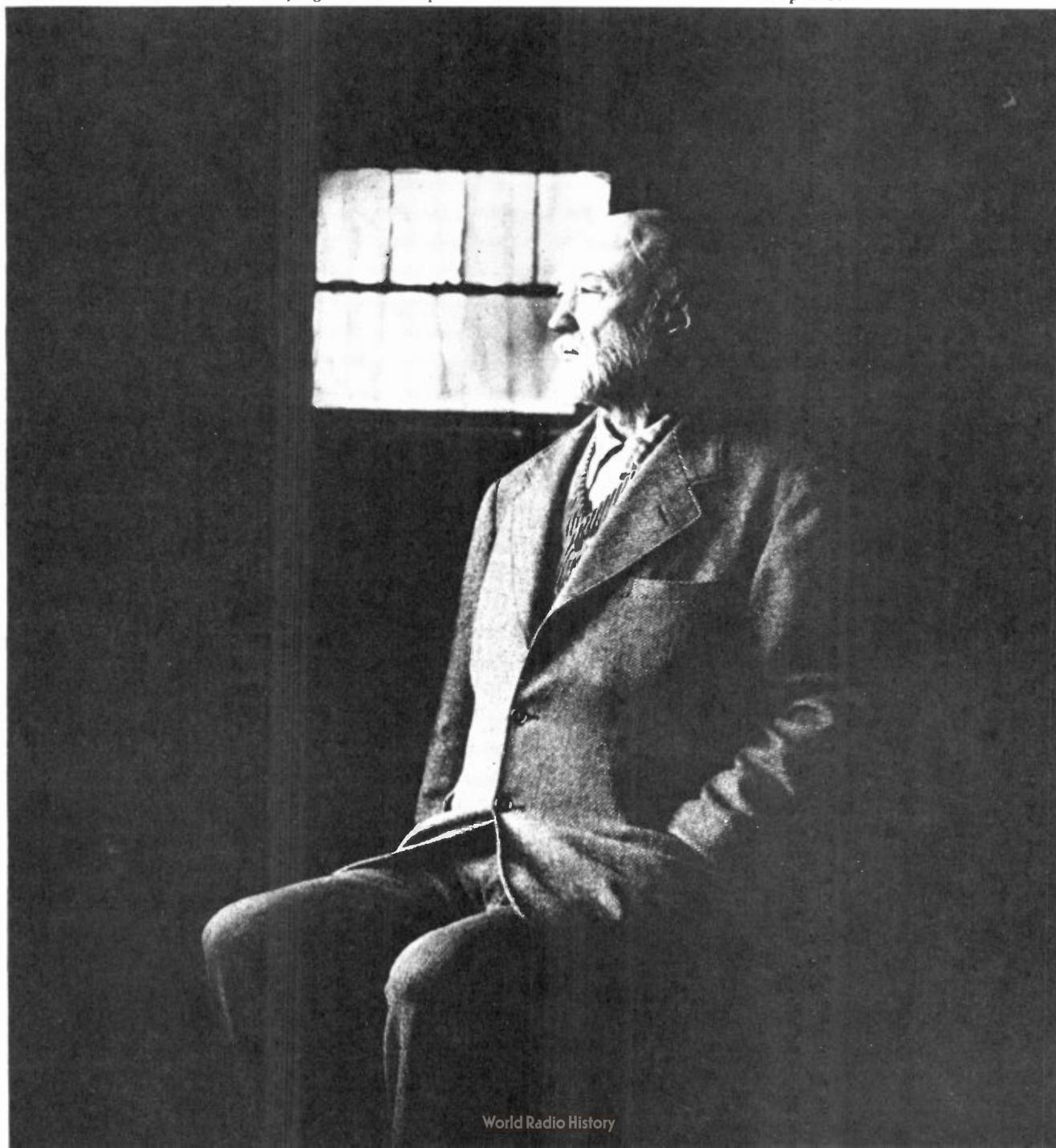
On the morning of the concert a group of European musicians, composers, and publishers was visiting BMI at its former Fifth Avenue offices. On leaving we took

them to the Columbia University Electronic Center in several limousines. We proceeded to Sixth Avenue and up to 57th Street. A line extended all of the way from the Carnegie Hall box office to Sixth Avenue around the corner. The Europeans were deeply impressed and commented on the unusual public interest in the premiere of his Symphony and noted the phenomenon in several articles. We did not discover until a few days later that the tremendous line was not for Ives but for a piano recital by Vladimir Horowitz which had just been announced.

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*A musicologist and respected critic, Mr. Daniel is also vice president for BMI's Concert Music Administration.*

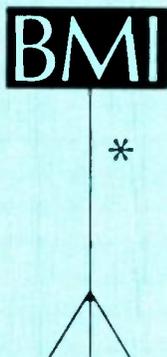
*An unforgettable composer whose work transcends time and place.*



BMI Archives

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\* Based on information supplied to BMI as of season's opening.



**KOJAK**  
Theme: Billy Goldenberg



**APPLE'S WAY**  
Original Music: Arthur Morton



**MEDICAL CENTER**  
Theme: Lalo Schifrin  
Original Music: John Parker,  
Nelson Riddle, George Roumanis



**RHODA**  
Theme and Original Music:  
Billy Goldenberg



**GUNSMOKE**  
Original Music: Bruce Broughton,  
Jerrold Immel, Martin Klein,  
John Parker



**MANNIX**  
Theme Lalo Schiffrin  
Original Music: Richard Hazard,  
Lalo Schiffrin



**MAUDE**  
Theme: Dave Grusin



**THE WALTONS**  
Theme: Jerry Goldsmith  
Original Music: Alexander Courage,  
Jerry Goldsmith, Arthur Morton



**MARY TYLER MOORE SHOW**  
Theme: Sonny Curtis  
Original Music: Pat Williams



**BARNABY JONES**  
Theme: Jerry Goldsmith  
Original Music: Jerry Goldsmith,  
Artie Kane



**CAROL BURNETT SHOW**  
Theme: Joe Hamilton  
Original Music: Peter Matz



**BOB NEWHART SHOW**  
Original Music: Pat Williams



**FRIENDS AND LOVERS**  
Theme and Original Music:  
Fat Williams



**PLANET OF THE APES**  
Theme and Original Music:  
Lalo Schiffrin



**HAWAII FIVE-O**  
Original Music: Bruce Broughton,  
Harry Geller, Jerrold Immel,  
Don B. Ray



**GOOD TIMES**  
Theme: Dave Grusin



**TONY ORLANDO & DAWN**  
Theme: Irwin Levine,  
L. Russell Brown



**THE DETECTIVES**  
Canon: Theme: John Parker; Original Music: Robert Drasnin,  
John Parker, George Roumanis, Duane Tatro  
The Manhunter: Theme: Duane Tatro; Original Music:  
George Roumanis, Duane Tatro

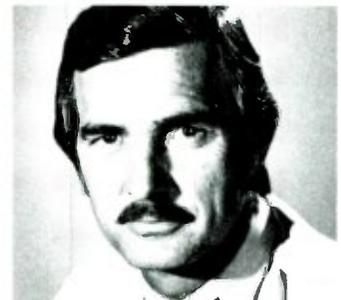




**IRONSIDE**  
Theme: Quincy Jones,  
Oliver Nelson, Robert Prince  
Original Music: Quincy Jones,



**SANFORD AND SON**  
Theme: Quincy Jones



**SUNDAY MYSTERY MOVIE**  
McCloud: Theme: Glen Larson  
Original Music: Stu Phillips



**SIERRA**  
Theme and Original Music:  
Lee Holdridge



**WORLD PREMIERE MOVIES**  
Theme: Ray Ellis



**BORN FREE**  
Theme: John Barry



**POLICE WOMAN**  
Original Music: George Roumanis



**SATURDAY NIGHT AT THE MOVIES**  
Theme: Ray Ellis



**EMERGENCY!**  
Theme: Nelson Riddle  
Original Music: Hoyt Curtin,  
Billy May



**PETROCELLI**  
Theme: Lalo Schifrin  
Original Music: Richard Hazard,  
Lalo Schifrin



**POLICE STORY**  
Theme: Oliver Nelson  
Original Music: Jack Elliott,  
Allyn Ferguson



**WONDERFUL WORLD OF DISNEY**  
Theme: Richard and  
Robert Sherman



**LUCAS TANNER**  
Theme and Original Music:  
David Shire



**MOVIN' ON**  
Theme: Merle Haggard  
Original Music: Merle Haggard,  
George Roumanis

The ABC logo, consisting of the lowercase letters 'abc' in a white, sans-serif font inside a black circle.

**NAKIA**  
Theme and Original Music:  
Leonard Rosenman



**MARCUS WELBY, M.D.**  
Theme and Original Music:  
Leonard Rosenman



**HAPPY DAYS**  
Theme: Norman Gimbel,  
Charles Fox  
Original Music: Charles Fox



**NFL FOOTBALL**  
Theme: Charles Fox



**GET CHRISTIE LOVE!**  
Original Music: Jack Elliott,  
Allyn Ferguson



**STREETS OF SAN FRANCISCO**  
Theme: Pat Williams  
Original Music: Billy Byers,  
Pat Williams



**HARRY O**  
Theme and Original Music:  
Billy Goldenberg



**THE NIGHT STALKER**  
Theme and Original Music:  
Gil Melle



**THE ROOKIES**  
Theme: Elmer Bernstein  
Original Music: Jack Elliott,  
Allyn Ferguson



**THE SONNY COMEDY REVUE**  
Theme: Sonny Bono



**THE SIX MILLION DOLLAR MAN**  
Theme and Original Music:  
Oliver Nelson



19 of the 30 pop music Grammy awards, again the majority.

Tony for the Best Musical Play, "Raisin."

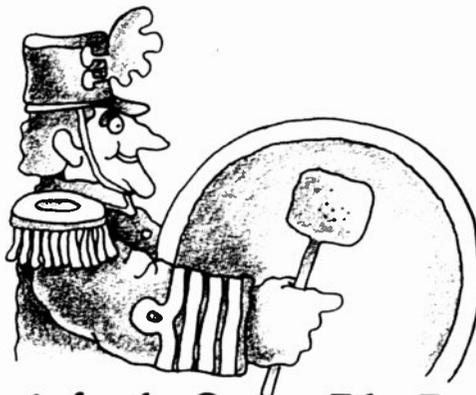


Emmy for the music for "The Autobiography of Miss Jane Pitman."

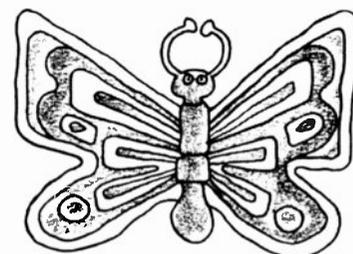
# AWARDTIME AT BMI



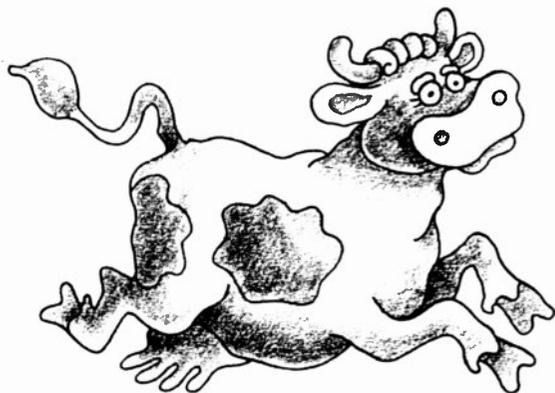
The Single Of The Year.



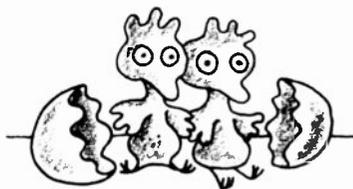
Music for the Cannes Film Festival award-winning film, "The Conversation."



The Album Of The Year.



Academy Of Country Music Song Of The Year.



Both Pulitzer prizes in music (Roger Sessions, Donald Martino).



DUGUETTE

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