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# BMI 50<sup>th</sup> ANNIVERSARY

For more information contact [Ralph N. Jackson](mailto:Ralph.N.Jackson@bmi.com), Director, BMI Student Composer Awards, 320 W. 57th Street, NYC, NY 10019

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**BMI****MUSICWORLD®**

## 50 Years And Counting

It is my pleasure to offer this special issue of *MusicWorld*, devoted exclusively to country music, as part of our year-long celebration of BMI's 50th Anniversary. BMI and country have been almost synonymous over the years, as our organization's history and the growth and development of country music are closely linked.

Our first office in Nashville was located in the Life and Casualty Tower, but it was the construction of our own office building — the first major structure on Music Row — that marked BMI's unflagging commitment to country music and the writers and publishers

who worked so long and hard to bring it to fruition. I remember the 1963 groundbreaking ceremonies as a grand affair, attended by such honored guests as Senator Estes Kefauver and Tennessee Governor Frank Clement, with the first shovel of earth turned by BMI president-elect Bob Burton, who was named *Billboard's* Country Man of the Year in 1964.

BMI was also the first organization to present country music awards to songwriters and publishers. These were presented at first at the War Memorial Auditorium in conjunction with record companies RCA, Decca, Capitol, Columbia, and Dot, who presented awards to the artists. Later, we moved to the Maxwell House Hotel, where we held a 7 a.m. awards breakfast at which Chet Atkins, Owen Bradley and other extraordinary Nashville studio musicians played the award songs. 1959 took us to the Belle Meade

Country Club, but with the growth of country music, there were no venues in Nashville large enough to house the many BMI award recipients, so we moved to the now-traditional Nashville tent at BMI.

We've come a long way since those days, with our awards ceremony a highlight of Country Music Week. Most of all, it is heartening to see that country continues to grow and reach new audiences. It remains one of the most popular formats on radio, and shows signs of crossing over and making inroads in a variety of other formats.

Thank you all for your loyalty and support. It's been 50 rewarding years of service for those of us at BMI, and we look forward to many more!



Frances W. Preston

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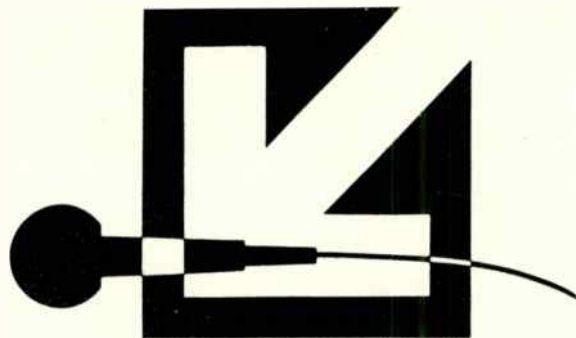
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**SXSW 91**

*BMI Continues  
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of providing the  
open door to  
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**BMI**  
**50<sup>th</sup>**  
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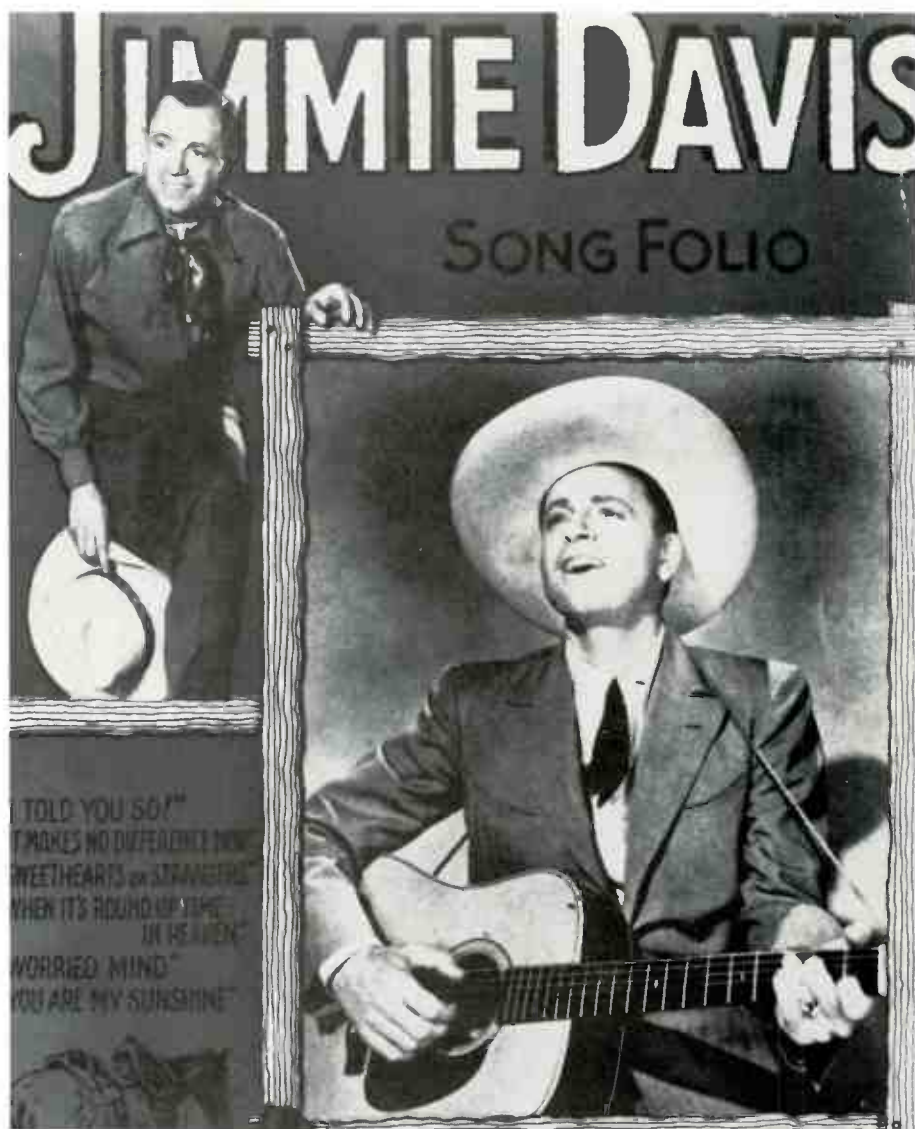
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# A Continuing Commitment To Country Music

**M**ost of us take the immense variety of American music for granted. It's in the air around us — on the car radio, at the ball game, in the stores where we shop and the restaurants where we eat, on the television, and in the movies. With the push of a button or the simple turn of a switch, we have unrestricted access to rhythm & blues, rock & roll, oldies, jazz, heavy metal, classical, rap, pop, standards, country music, gospel and more. The full spectrum of music touches our lives each day and enriches our entire culture.

It wasn't always so. At one time, many types of music had limited access to the mainstream of the American music business, and to the American audience at large. These sounds were not at all obscure or even unpopular; yet they were largely kept off network radio, out of the movies, and relegated to small-town radio stations. The songwriters of these indigenous American forms of music were rarely paid for public performance of their material. In 1940, one of the most prominent forms was known as "hillbilly" music. Today we know this sound as country music, the style that — along with rhythm & blues — gave birth to rock & roll.

That was how things stood 50 years ago, before the formation of BMI. It was BMI that opened the door for new songwriters and new publishers, providing economic opportunities that ushered in a wealth of vital new sounds in American music, and



Country songwriters like Jimmie Davis had little access to network radio and performing rights income prior to the establishment of BMI in 1940. His "You Are My Sunshine" became one of BMI's most performed songs as well as a national favorite.





Hank Williams sings one for the fans at the "Grand Ole Opry." Inset: A file card for his composition "Jambalaya."

indeed, the music of the world.

From the start, BMI had taken an interest in the country community. The practice of providing new publishers with advances helped many firms flourish, including Acuff-Rose Publications, headquartered in Nashville, and Hill and Range Songs, based in New York, both of which would become titans in the country field. Founded by Julian and Jean Aberbach in 1943, Hill and Range eventually became more active in pop and r&b, yet country provided the foundation for the Aberbachs' expanding publishing empire, the brothers having set up subsidiary companies for such hitmakers as Eddy Arnold, Ernest Tubbs, and Hank Snow.

Acuff-Rose, begun in 1942, was fully committed to the country field; its founders were Grand Ole Opry superstar Roy Acuff and veteran songwriter Fred Rose. Begun with a \$2,500 BMI advance, Acuff-Rose

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new publishers with  
advances helped many  
firms flourish.*

quickly became one of the most successful country publishers. Among its most-performed, most-recorded and best-loved songs is "Tennessee Waltz," penned by Redd Stewart and Pee Wee King in 1947, a 6-million copy seller for Patti Page and eventually a state song of Tennessee. Acuff-Rose's most illustrious artist was Hank Williams, arguably the greatest singer-songwriter the country field has yet produced. Before he died in 1953 at the age of 29, his mournful, poetic brilliance had resulted in such classics as "I'm So Lonesome I Could Cry," "Honky-Tonkin," and "Your Cheatin' Heart."

The success of these firms and others like Jack Stapp's and Buddy Killen's Tree Music, Jim Denny's and Webb Pierce's Cedarwood Publishing, and Howie Richmond's The Richmond Organization was a result of country's assimilation into the musical mainstream. BMI writers, in turn, benefited from the company's support of Nashville, for between 1944 and 1954 fully 77 percent of all songs making the Top 10 on *Billboard's* various country charts were BMI-licensed. The link between BMI and Nashville was also recognized when BMI was asked to provide the banquet entertainment for the 1951 annual broadcasters' convention. The show was built around Nashville entertainers, the first time country music was officially presented to a national audience of leading broadcasters and advertising agencies. Later, in 1953, BMI arranged its first annual awards presentation devoted specifically to country



**Patsy Cline said of this photo: "[I'm] still a hillbilly — feel more at home in boots than high heels."**



**On December 4, 1956, Jerry Lee Lewis, Carl Perkins, Elvis Presley, and Johnny Cash met for a spur-of-the-moment jam session in the studio of Sun Records. Though they never recorded together commercially, they were dubbed the "Million Dollar Quartet" for this once-in-a-lifetime appearance.**

writers and publishers, a clear sign that the Nashville connection was firmly solidified.

**N**ashville was rapidly becoming one of the nation's major music centers. Business was so brisk that when WSM announcer David Cobb casually referred to Nashville as "Music City U.S.A." during a 1950 broadcast, the term stuck. While it has become common to think of country music as antithetical to rock & roll, it is not only one of its main roots but mutually supportive of its development in many ways. Elvis Presley's signing by RCA Victor was facilitated by Julian and Jean Aberbach, owners of the prestigious Hill & Range publishing firm, in exchange for the publishing rights. With his signing, RCA acknowledged the need for a branch office in the Southeast and chose Nashville as the natural location. It was there Elvis's first RCA recording sessions occurred. Among his early hits was "Heartbreak Hotel" written by the legendary Mae Boren Axton.

Nashville played an even more crucial role in the career of the Everly Brothers. Sons of country musicians Ike and Margaret Everly, they had come to the attention of Chet Atkins in 1955, and he, in turn, introduced them to Wesley Rose, who signed them as songwriters to Acuff-Rose. Rose's friend, Cadence Record owner Archie Bleyer, heard the duo and teamed them up with Acuff-Rose's foremost songwriting team, Felice and Boudleaux Bryant. The result was a string of classic hits, including "Bye Bye Love" (#2 on the pop charts in 1957), "All I Have To Do Is Dream," "Wake Up Little Susie," and "Bird Dog."

Nashville's stature was clearly growing in the music industry, and any number of New York and Hollywood-based publishing companies set up offices in the city. However, as rock & roll now dominated the airwaves, country sales dropped. Record executives realized that country must modify its format to compete in the marketplace and "cross over" onto the pop charts. Two of the chief architects of this transformation were Owen Bradley and Chet Atkins. Bradley, a former staff pianist and bandleader for WSM, was owner of one of the first recording studios on what was soon to be known as Music Row, Nashville's Sixteenth Avenue South. Atkins, a virtuoso guitarist, had been working part time as an



A&R assistant for RCA since 1952 and was appointed to run its new Nashville studio in 1957. Each found a way to soften and sweeten country music, thereby facilitating its wider public acceptance. Mellow strings and vocal choruses were added, and the smooth, sophisticated result was eventually dubbed the Nashville Sound.

Atkins and Bradley also had great ears for good songwriting. Atkins signed up singer/songwriter Don Gibson, who scored an enormous double-sided hit in 1958 with "I Can't Stop Loving You"/"Oh Lonesome Me." He also worked with Jim Reeves, who recorded such hits as "He'll Have To Go," written by Joe and Audrey Allison, and "Four Walls," penned by George Campbell and Marvin Moore.

Bradley was just as successful, first with Brenda Lee and then with vocalist Patsy

*In 1953, BMI arranged its first annual awards presentation devoted specifically to country's writers and publishers, a clear sign that the Nashville connection was firmly solidified.*

Cline, who Bradley had been producing since 1955. They scored a hit with "Crazy," written by Willie Nelson, it was "I Fall To Pieces," written by Hank Cochran and Harlan Howard, which reached #1 on the country charts and #12 on the pop charts, that justified Bradley's faith in Cline's talents.

Another beneficiary of the "crossover" climate was Roy Orbison, who had started out with Sam Phillips's Sun Records. His moody tenor never quite suited the label's predominantly rockabilly catalog, and in 1957, Orbison moved to Nashville and signed on as a staff writer with Acuff-Rose. He had previously met another young songwriter, Joe Melson, and together they furnished material Orbison recorded for his new employer, the local Monument label, owned by Fred Foster. Their second recorded collaboration, "Only The Lonely," became a million seller, while "Crying," recorded in 1961, epitomized the soaring ballad style that made Orbison a successful recording artist until his death in 1989.

A sign of the solidarity of the Nashville community was the founding in 1958 of the Country Music Association. Radio executives, writers, performers and music publishers led the organization and set about regaining country's place in the public consciousness. From the start, the CMA made sales presentations for broadcasters and advertising executives in major radio markets like New York, Chicago, and Detroit. It aimed to convince advertisers that country music could sell products and



**Publisher Wesley Rose relaxes with two of his most successful songwriters, Boudleaux and Felice Bryant. The husband-and-wife team created tailor-made hits for the Everly Brothers, including "Bye Bye Love," "Wake Up Little Susie," and "All I Have To Do Is Dream," as well as country standards like "Rocky Top."**



**Nurtured by Acuff-Rose and recorded in Nashville, the Everly Brothers, Phil (left) and Don, became household names within weeks of recording "Bye Bye Love" in 1957.**



Chet Atkins (r) and Hank Snow at work in the studio.

brought in everything from market surveys to top country entertainers to prove it. In 1961, the CMA established the Country Music Hall of Fame to instill pride in country music's history.

BMI was fully committed to the changes in Nashville and its desire to take a rightful place in the music industry. Its support for the CMA was immediate: BMI vice president Bob Burton joined its first board of trustees as director at large in 1958. That same year, BMI underscored its involvement with the community by establishing a branch office in Nashville. At first, this was a modest enterprise consisting of just one person, Frances Williams, now BMI President Frances Preston, who ran the office out of her home.

Preston remembers: "During that first year, I used to meet with writers in coffee shops, because I didn't have an office and a lot of the writers were working downtown at the WSM studios. So I signed many of the first people at the Clarkston Coffee Shop next door to WSM, because I would meet them after they came off the radio shows.

"When we opened our first real office, it was located in the Life and Casualty Tower, Nashville's first skyscraper.

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BMI vice president  
Bob Burton joined its  
first board of trustees as  
director at large  
in 1958.*

"We signed everybody. They came in from far and near to join BMI. When the first statements started coming in, some writers came in almost crying, saying, 'You know, this is the first time I've ever received any money like this, the very first time.'

"In those early days, country songwriters didn't know music as an industry. It was strictly an art form. They wrote their songs and kept them in shoeboxes. They wrote about their everyday lives. They didn't think about writing a song as a way to make money. If you had told Hank Williams, when he was just starting out, that somebody wanted to record his song, he would

have paid them to do it."

The restoration of music business confidence in Nashville soon paid off. In 1962, only 81 radio stations played country music full-time, and by 1969 the number had risen to over 600.

Most of the major record labels now had set up offices in Nashville. Columbia Records bought Owen Bradley's studio, while Capitol Records and ABC Paramount began operations at the same time. Recording proceeded at a furious pace, with 500 sessions a year by 1958. That number would increase ten-fold in the ensuing decade.

BMI publishers came to the city, too: these included Fred Foster's and Bob Beckham's Combine Music, Al Gallico Music, the Peer organization, whose involvement in country went back to the 1920s, Clifflie Stone's Central Songs, Jack Clement's Jack Music, Pete Drake's Window Music, Webb Pierce's and Jim Denny's Cedarwood Publishing, Hal Smith's Pamper, Bill Hall's publishing concerns, the Wilburn Brothers' Surefire, Don Pearce's Starday, Hubert Long's Moss Rose, and Owen Bradley's Forrest Hills.

By 1964, the CMA could boast that



Nashville housed "10 recording studios, 10 talent agencies, four record pressing plants, 26 record companies, 265 publishing houses, more than 700 songwriters." It had truly become Music City U.S.A., or Tin Pan Valley, as *Music Reporter's* Charlie Lamb liked to call it.

**A**s concrete evidence of its commitment to the music of the American heartland, BMI set about building its own offices in Nashville on Sixteenth Avenue South in the center of Music Row. The 1963 groundbreaking for the new structure was a grand affair, which included among its honored guests Senator Estes Kefauver, Tennessee governor Frank Clement, and BMI president-elect Bob Burton. The new offices opened for business in 1964. Country comedienne and "Grand Ole Opry" mainstay Minnie Pearl sums up the feeling of many in Nashville's music industry when she says, "That beautiful BMI building is a signature of what we would call an organization of class and

longevity. BMI is here to stay, and we are so fortunate."

The attention BMI has given to the Nashville community helped play a part in the continuing success of country music in its established marketplace as well as its having crossed over onto the pop charts. The recording of country music was not limited to Nashville, as the West Coast held a thriving country scene centered in Los Angeles and the small oil town of Bakersfield. In recognition of its significance, a West Coast counterpart to the Country Music Association was formed and named the Academy of Country Music. Other publishers located themselves outside of Nashville, including Si Siman in Springfield, MO, Bill Lowery in Atlanta, and Pappy Daily in Houston. Some country artist/writers, such as Bill Anderson, worked with publishers both in Nashville and some of these other locales.

Capitol Records, headquartered in Hollywood, took full advantage of this situ-

*"When the first statements started coming in, some writers came in almost crying, saying, 'You know, this is the first time I've ever received any money like this, the very first time'."*



George Jones holds his CMA Male Vocalist of the Year award as he thanks the audience for their support.



Judge Robert Burton, soon to succeed Carl Haverlin as BMI's president, turns the first spade of earth at the 1963 groundbreaking for BMI's Nashville office.





Pictured at the 1966 Grammy Awards are (l-r): Tree's Jack Stapp, songwriter/artist Roger Miller, BMI's Frances Preston and Tree's Buddy Killen.

*As concrete evidence of its commitment to the music of the American heartland, BMI set about building its own offices in Nashville on Sixteenth Avenue South in the center of Music Row.*

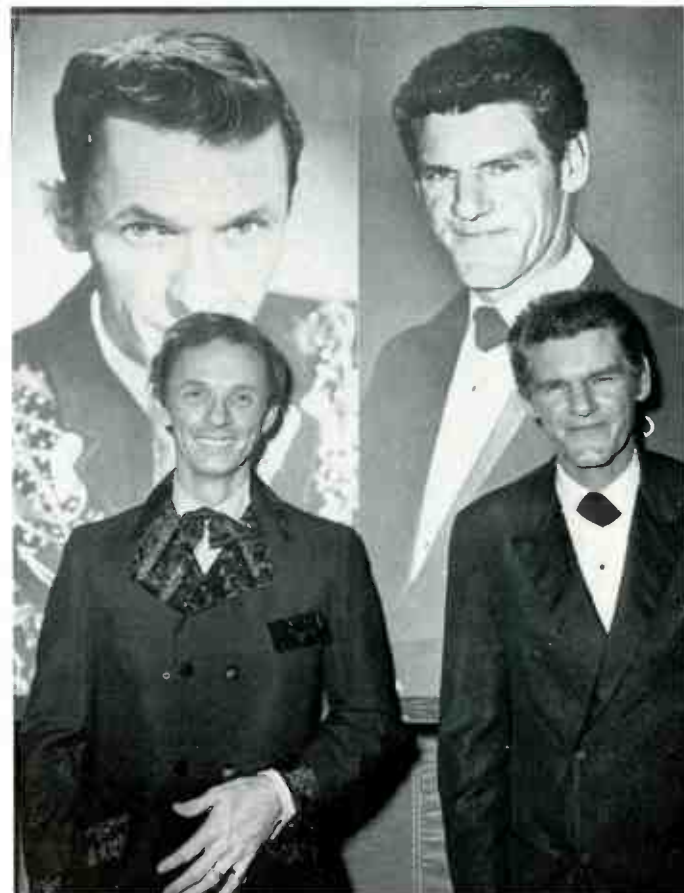
ation. Ken Nelson, the label's country a&r man, signed up all the top West Coast acts, including Tex Ritter, Merle Travis, Hank Thompson, Rose Maddox, Tennessee Ernie Ford, Tommy Collins, and Freddie Hart. Assembling a catalog around tunes recorded by Capitol, Cliffie Stone signed many of the top local writers to the Central Songs publishing firm he founded with Tennessee Ernie Ford.

Capitol, during the 1960s, claimed two of the biggest acts in country music, both from Bakersfield — Buck Owens and Merle Haggard. Owens placed 19 #1 hits on the *Billboard* charts during the 1960s, beginning with "Act Naturally" in 1963. Many of these Owens wrote himself and were published by his own company, Blue Book Music, founded in 1965. Haggard was one of the writers Owens signed, and "Mama Tried" and "Okie From Muskogee" were two of the many #1 hits he contributed to the Blue Book catalog. Owens later diversified his activities, for, along with his business partner Jack McFadden, he established a booking agency, management company, recording studio, and TV production company. In 1969, Owens first appeared on "Hee Haw" and added television stardom to his list of credits. With Owens' focus on television, Haggard

became Bakersfield's #1 hitmaker, as he topped the *Billboard* charts 16 times in the 1970s.

The 1960s was also the heyday of the Nashville Sound, spearheaded by the guiding hands of Owen Bradley and Chet Atkins. In addition to their many successes, one of Nashville's most prolific and notable writer-producers whose records often crossed over to the pop charts was Billy Sherrill. Together with a group of writers nurtured by publisher Al Gallico that included Glenn Sutton, Norro Wilson, Carmol Taylor and Steve Davis, Sherrill wrote and produced hits for David Houston, George Jones, Johnny Paycheck, Tanya Tucker, Barbara Mandrell and achieved his ultimate crossover success with a veteran of Sun Records, Charlie Rich. Sherrill's own "Most Beautiful Girl In The World" (co-written with Norro Wilson and Rory Bourke) and Kenny O'Dell's "Behind Closed Doors" topped the country charts while "The

Harlan Howard and Mel Tillis pose in front of larger-than-life pictures of themselves.



Most Beautiful Girl In The World" also topped the pop charts.

What is perhaps his best-known song, "Stand By Your Man," achieved a measure of controversy. Recorded by Tammy Wynette, it zoomed to the top of the country charts, but when it was included in the Jack Nicholson film *Five Easy Pieces*, it became perceived as an antifeminist anthem, arguing that women defend their husbands' actions, right or wrong, a charge both Sherrill and Wynette rejected. In contrast both to this song and the predominantly subservient image of women in country music was Lynn Anderson's 1970 hit "Rose Garden," produced by Sherrill's writing partner Glenn Sutton. It expressed a marked sense of defiant self-possession and independence, although, ironically, writer Joe South ("Games People Play," "Walk A Mile In My Shoes") originally wrote the song from a male point of view.

**U**p-and-coming songwriters like Mickey Newbury, Shel Silverstein, John D. Loudermilk and others brought a new literary style to country songwriting. Their lyrics handled serious subjects with a maturity that was as compatible with the sensibilities of rock as it was with those of country. Chief among them was Kris Kristofferson, a Rhodes scholar and former Army helicopter pilot who came to Nashville in 1965 intent on becoming a songwriter. Signed to Buckhorn publishing firm by songwriters Marijohn Wilkin and Bill Justis, Kristofferson broke out in 1969 when Roger Miller recorded "Me And Bobby McGee" and Ray Price followed with "For The Good Times." Since then he has had more than 100 songs recorded by over 450 artists. Five of his songs have been recorded by more than 100 singers — "One Day At A Time," "Loving Her Was Easier (Than Anything I'll Ever Do Again)," "Help Me Make It Through The Night," "For The Good Times," and "Me And Bobby McGee."

Other country songwriters sought to gain more control over the production and promotion of their own records. One of these was Willie Nelson, known primarily as a songwriter who had provided hits for Faron Young ("Hello Walls") and Ray Price ("Night Life"). In 1972, he recorded two albums, *Shotgun Willie* and *Phases And*



Conway Twitty and Loretta Lynn share a congratulatory hug.

Buck Owens helped make Bakersfield, California the country capital of the West Coast. Here, he and his band perform at the Astrodome in Houston.







Members of Alabama (l-r) Mark Herndon, Randy Owen, Jeff Cook and Teddy Gentry, acknowledge applause as they receive one of their CMA Entertainer of the Year awards. The group labored eight years before they had their first Top 20 hit, "My Home's In Alabama," in 1980.



In this early '70s shot, Kris Kristofferson renews his BMI contract as BMI's Frances Preston looks on. Also present were Bob Beckham (center) of Combine Music, Kris's publisher, and Bert Block, his manager.

*Stages*, that forever changed the direction of country music. Nelson recorded with his own band, wore his hair long, and performed in concert with rock artists. He was also the first country artist to demand that his albums be serviced to radio, not only country, but FM as well, then the outlet for alternative rock. He quickly achieved Top 10 status in country music and gained a base in pop radio play through the success of such songs as "Blue Eyes Cryin' In The Rain," a Fred Rose-penned oldie, and "Always On My Mind," written by Wayne Carson, Johnny Christopher, and Mark James.

**N**elson's success led the way in gaining greater artist control of their careers. When RCA Records released an album, *Wanted! The Outlaws*, featuring tracks by Nelson, Waylon Jennings, Tompall Glaser, and Jessi Colter in 1976, this group of individuals gained immeasurably from what they at the same time considered a publicity ploy. Its success nonetheless was the sign of this greater artist control. Tompall Glaser and his brothers Chuck and Jim had formed a BMI-affiliated publishing firm, Glaser Publications, in 1960. John Hartford, writing for Glaser Publications, wrote the chart hit "Gentle On My Mind," which has become the most-performed country song in the BMI repertoire, achieving 4,800,000 performances. The song also won Country Song of the Year honors two years in a row, and went on to become the theme for Glen Campbell's hit TV show.

One of the greatest successes of the Outlaw movement was the Waylon Jennings/Willie Nelson duet "Luckenbach, Texas," written by Chips Moman and Bobby Emmons. The Outlaw phenomenon was reflected in the 1980 movie *Urban Cowboy*, which sparked yet another upsurge in country's popularity. However, many complained that the music was becoming diluted, and a number of bands responded to a desire for a more authentic form of expression. One of the most popular was Alabama, who labored eight years before they had their first Top 20 hit, "My Home's In Alabama," in 1980. It became the group's theme song and launched them on a career that includes 24 #1 country singles and 39 million units in record sales to date.





Washington D.C. and the White House are no strangers to country music. Here, Tammy Wynette visits with President and Mrs. Ford; at the 1989 Congressional club luncheon, First Lady Barbara Bush mingles with Frances Preston and BMI-supplied talent, Gatlin Brothers Larry (l) and Rudy.



*The most important of all BMI's innovations has been its open-door policy. Fifty years later, BMI continues aggressively to develop techniques for reaching out to songwriters and composers across the nation.*

Many country artists became mega-stars during the 1980s, rivaling pop stars for audiences in concert halls, amphitheatres and amusement parks. These included such now nationally known names as Hank Williams Jr., Dolly Parton, Eddie Rabbitt, Charlie Daniels, Crystal Gayle, Tammy Wynette, George Jones, Merle Haggard, Lee Greenwood, the Judds, the Oak Ridge Boys, and the Staler Brothers.

BMI was created to introduce competition into the field of music licensing, but over the past 50 years the company has brought about a far broader democratization in the music industry than BMI's founders could ever have anticipated. BMI has played a supportive, sometimes even leading, role in the explosive emergence of America's many indigenous musical forms into the mainstream of American culture, and ultimately the world.

The most important of all BMI's innovations has been its open-door policy. Fifty years later, BMI continues aggressively to

develop techniques for reaching out to songwriters and composers across the nation. During the eighties, BMI has developed strong working relationships with regional songwriters organizations around the country, and routinely brings music industry professionals to BMI seminars from Boston to Austin, from Minneapolis to Atlanta, Cleveland to Miami, San Francisco to Seattle. "It's never been enough for BMI to sit in New York or Nashville or Los Angeles," says Frances Preston, "and wait for the writers to come to us. Songwriting is something that is widespread in America and BMI has to go to where the writers are."

# NEWCOMERS

---

## GIVE COUNTRY A SHOT IN THE ARM

PETER NASH



The Kentucky Headhunters

RIGHT NOW, MORE COUNTRY MUSIC STARS ARE ACTIVE SONGWRITERS THAN AT ANY TIME IN THE PAST.

BY MICHAEL MCCALL

# BMI'S

country roster begins the new decade dancing to an upbeat tune provided by a score of fresh new faces.

The most traditional of popular music genres is being revived by its own new kids on the block — that is, a wide array of soloists, groups and songwriters who have lifted sales, attracted younger listeners and shot a necessary dose of excitement into an age-old form.

Best of all, they've done so with integrity. Right now, more country music stars are active songwriters than at any time in the past. There are also more new artists packing the top of the album charts than at any time in the past.

Together, this mix of artistic integrity and youthful vitality has pumped up musical quality and broadened listenership.

The strength of the country newcomers became evident when the Country Music Association released the list of nominees for its prestigious annual awards. More than half of the nominees earned their honors on the strength of debut discs — an





Foster & Lloyd

MARK TUCKER



Patty Loveless

DON PUTNAM



Kostas

unprecedented changing of the guard in the annals of the awards.

Joe Galante, whose success as RCA's Nashville division chief led to his recent promotion to president of the label's U.S. operations, offers a couple of reasons for the sudden infusion of new talent in country music.

"For one, the music is exceptionally strong," he suggests. "Another reason is a younger demographic is coming into country. Some young people are moving away from pop — or at least listening to both country and pop. People hunger for lyrics, and that's satisfied by country."

The music bucks across several styles. Some new country artists reverently update traditional styles; others gleefully rip or subtly subvert it. All are helping to write a new, modern chapter that adds a positive turn to country's long history.

Arguably the most surprising success of the past year came from a group of five bushy haired hillbillies whose first hit put a Chuck Berry beat and snarling guitars to an old Bill Monroe song, "Walk Softly On This Heart Of Mine."

The Kentucky HeadHunters aren't afraid to rock. But their bluegrass-styled harmonies and backroads Southern twang is unmistakably country. It's a high, hard and lonesome sound, one the group has described as "Psycho-billy blues." Their debut album sold more than 500,000 copies in less than five months and remains





Vince Gill

in the country Top 10 nearly a year after its release.

Also bringing a rock & roll attitude to country radio are Foster & Lloyd. Unlike the HeadHunters, the group's references come less from blues-based boogie and more from the melodic pop of the Beatles, the Byrds and the sweet harmonies of the Everlys. The duo also write wistful, beautiful ballads that blend the lonesome Kentucky background of singer-guitarist Bill Lloyd with the eerie Texas mysticism of partner Radney Foster.

Another Kentuckian who mixes kickin' honky tonk with starkly moving ballads is Patty Loveless, who has climbed slowly and steadily in country music stardom since her first album in 1986.

Loveless sings with an emotionally intense soprano that conveys both vulnerability and willful strength. She's proved unusually courageous in her choice of material; she's been the first Nashville star to record songs by such eclectic songwriters as Kostas and Lucinda Williams.

Kostas was a Montana-based songwriter when Loveless recorded his "Timber, I'm Falling In Love," which became his first No. 1 hit in 1989. Within a year, he'd been named the Nashville Songwriters Association's songwriter of the year.

Loveless is among the singers who con-

tinue to recognize Kostas' talent. She recorded four of his songs on her new disc, including the title cut "On Down The Line" and the album's opener, "Overtime."

Marty Stuart, who parades his preferences in the title of his recent disc, *Hillbilly Rock*, is another performer willing to flaunt his spirited blend of thump and twang. Stuart is a newcomer with a veteran's background: The one-time Wonder Child joined the late Lester Flatt's band at age 13, and he started a seven-year stint as Johnny Cash's lead guitarist before leaving his teens. His latest album bridges country's honkabilly past with its foot-stomping future, mixing revved-up versions of classics by Cash and Johnny Horton with new groove-tunes by writers like Paul Kennerley.

Pam Tillis is another new country rocker with a rich pedigree. The daughter of veteran country star Mel Tillis, she brings a

## A MIX OF ARTISTIC INTEGRITY AND YOUTHFUL VITALITY HAS PUMPED UP MUSICAL QUALITY AND BROADENED LISTENERSHIP.

Travis Tritt



wide-ranging vocal talent and a love for taking chances to her debut on Arista Records. She's captivated Nashville nightclub patrons for years with her ability to grasp torchy jazz songs, sly rockers and kickin' hardcore country.

Tillis hopes to duplicate the quick success of another country music daughter, Lorrie Morgan. The daughter of late Grand Ole Opry star George Morgan, she's been the youngest member of the Opry for most of the 1980s. She got a chance to draw a larger audience with her 1989 debut, *Leave The Light On*, produced by Barry Beckett.

Released shortly after the death of her husband, Keith Whitley, the album revealed Morgan's ability to sing about life's challenges with conviction and directness. She refuses to bow to the usual vulnerable breaks of most country singers, making her songs all the more heartbreaking in her display of strength.

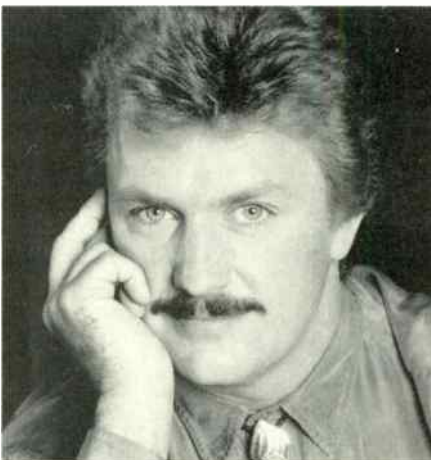
Holly Dunn can also say her father played into her success — only her father wasn't a performer; he was the subject of her first major country hit. Dunn's "Daddy's Hands" is a touching tribute to a firm-and-loving father written as a personal gift. Eventually, friends convinced her to

PETER NASH



Holly Dunn

PETER NASH



Joe Diffie

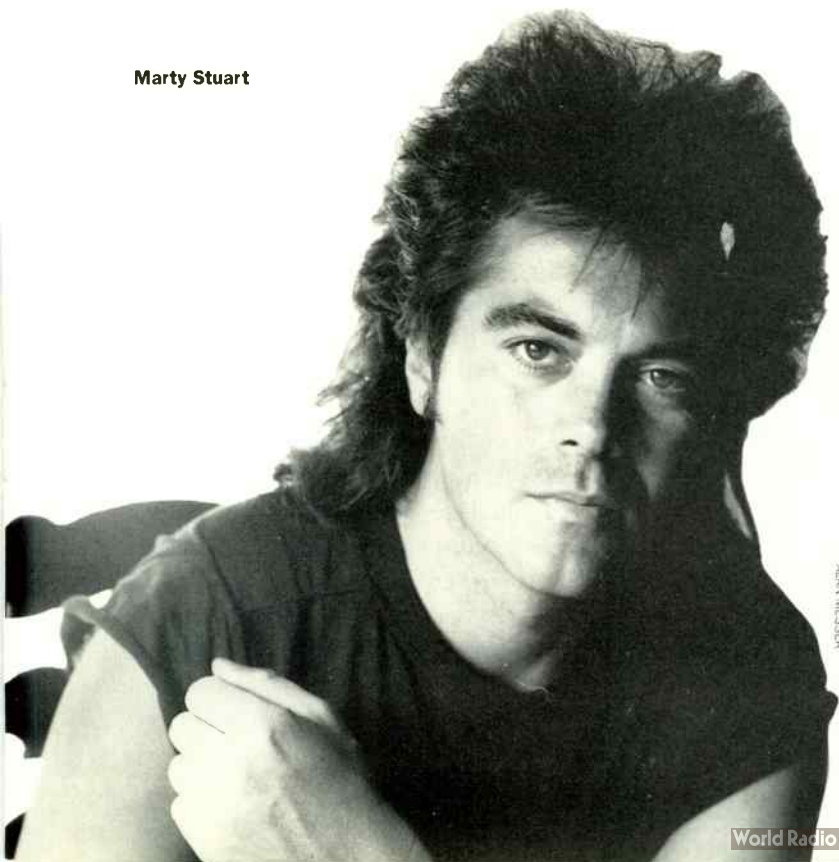
include it on an album. It earned her a Grammy nomination for best country song and helped her win the CMA's Horizon Award in 1987. Her latest album is *Heart Full Of Love*.

Baillie and the Boys' success also features a family flair: Lead singer Kathie Baillie and husband Michael Bonagura recently released their latest RCA disc, *Lights Of Home*. The New Jersey natives openly admit their influences aren't all Southern. Baillie grew up wearing out albums by Connie Francis, Joan Baez and Judy Collins; her husband proclaims himself a nut for Ventures instrumentals. The folk and pop roots show up in their decidedly contemporary, adult music.

Vince Gill is another artist who benefits from country's versatility — though, until recently, his ability to traipse through a variety of styles sometimes hurt his chances to achieve regular radio airplay. That barrier now seems removed with the recent success of his aching ballad, "When I Call Your Name," which shows off the fragility of his tenor.

Gill, a former member of Pure Prairie League, has been one of the most requested harmony singers and guitarists for

Marty Stuart



ALAN MESSER



Lorrie Morgan





Lionel Cartwright

Nashville recording sessions in recent years. The success of his latest album, however, may frustrate as well as please his supporters in Nashville.

Singers Lionel Cartwright and Skip Ewing represent the wave of current country performers whose music reveals a fondness for the soft-edged folk flavorings of writers like James Taylor rather than the hard-bitten realities of such country legends as Merle Haggard or George Jones.

Both feature a polish and professionalism honed by performing time logged prior to their debuts as country recording artists. Cartwright was once a regular on "I-40 Paradise," an early series on TNN. Ewing gathered experience as a daily performer at Opryland USA amusement park, where he

SOME NEW COUNTRY ARTISTS REVERENTLY UPDATE TRADITIONAL STYLES; OTHERS GLEEFULLY RIP OR SUBTLY SUBVERT IT. ALL ARE HELPING TO WRITE A NEW, MODERN CHAPTER THAT ADDS A POSITIVE TURN TO COUNTRY'S LONG HISTORY.

Baillie and the Boys



sang in a country revue.

Doug Stone, whose hit "I'd Be Better Off (In A Pine Box)" quickly established him as a country radio presence, also logged years of stage time before making his CBS Records intro. After more than a decade of leading bands in hotel lounges and nightclubs around Atlanta, Stone stopped seeking his big break and returned to his hometown of Newnan, GA, where he performed on weekends at a local country club. A North Carolina businesswoman caught his act and introduced him to young Nashville producer Doug Johnston. Before long, Stone was recording the demos that led to his first album.

A country club also plays prominently in Travis Tritt's recent emergence. The rollicking hit "Country Club," about the affair between a high-brow woman and redneck man, carted Tritt's first album on Warner



Bros. into the Top 10. He now jokes with Stone about getting together for a tour of Georgia honky tonks.

The newest sensation on the scene is 26-year-old Texan Mark Chesnutt. The son of regional Texas star Bob Chesnutt, he is a veteran nightclub performer, having played the Texas club circuit since the age of 16. Once his tapes got around Nashville, music people began making trips to Beaumont to see if he was for real. He caught the eyes and ears of producer Marc Wright and MCA Records vice president Tony Brown, signed with the label, and has released a debut single, "Too Cold At Home."

Singer/songwriter Joe Diffie has built a reputation as *the* demo singer in Nashville because of his ability to "sell" a song. The Oklahoma native is now signed to Epic and his debut single, "Home," became an immediate chart success. He is currently being produced by Bob Montgomery and Johnny Slate.

Obviously, the new club of country singers doesn't share similar backgrounds or influences. What they do share, however, is individual flair. They rose to the top on the strength of at least one pervasive hit song. With the strength and depth of country music these days, they will have to keep coming up with powerful songs to remain in place.

*Michael McCall is senior entertainment writer for the Nashville Banner.*



Skip Ewing

PETER NASH



Pam Tillis

Mark Chesnutt



MIKE RUTHERFORD

ALAN MESSER



Doug Stone

# ROBERT J. BURTON

The Robert J. Burton Award, presented annually to the writer of BMI's Most Performed Country Song of the Year, is named after the late BMI president, a man who championed country music from BMI's birth in 1940 until his untimely death in 1965. Burton joined BMI as a junior house counsel, and by 1943 had become director of publisher relations. He later became vice president of domestic performing rights, and, ultimately, president. Burton's role in the growth of country music was evidenced by his being named to the Country Music Association's first board of trustees in 1958. He was deeply involved in the planning and construction of BMI's own office building in Nashville in 1963, and was named *Billboard's* Country Man of the Year in 1964. Sadly, Bob Burton did not live to see his efforts on behalf of country music come to fruition, and the entire music industry was saddened by his death in a hotel fire in March 1965.



1967

*ALMOST PERSUADED*  
Glenn Sutton  
Billy Sherrill  
Al Gallico Music Corp

1968

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

1969, 1970

*GENTLE ON MY MIND*  
John Hartford  
Glaser Publications, Inc.

1971

*(I NEVER PROMISED YOU  
A) ROSE GARDEN*  
Joe South  
Lowery Music Co., Inc.



# AWARD WINNERS

1972

*HELP ME MAKE IT  
THROUGH THE NIGHT*  
Kris Kristofferson  
Combine Music Corp.

1977

*MISTY BLUE*  
Bob Montgomery  
Talmont Music, Inc.

1981

*9 TO 5*  
Dolly Parton  
Fox Fanfare Music, Inc.  
Velvet Apple Music

1986

*DON'T CALL IT LOVE*  
Dean Pitchford  
Tom Snow  
Careers Music, Inc.  
Pzazz Music  
Snow Music

1973

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

1978

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

1982

*ELVIRA*  
Dallas Frazier  
Acuff-Rose Publications, Inc.

1987

*HOLD ON*  
Roseanne Cash  
Atlantic Music Corp.  
Chelcait Music

1974

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

1979

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

1983

*NOBODY*  
Rhonda Fleming-Gill  
Dennis Morgan  
Tom Collins Music Corporation

1988

*TO KNOW HIM IS TO  
LOVE HIM*  
Phil Spector  
Mother Bertha Music

1975

*IF YOU LOVE ME (LET ME  
KNOW)*  
John Rostill (PRS)  
Al Gallico Music Corp.

1980

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

1984

*ISLANDS IN THE STREAM*  
Barry Gibb  
Maurice Gibb  
Robin Gibb  
Gibb Brothers Music

1989

*FALLIN' AGAIN*  
Greg Fowler  
Teddy Gentry  
Randy Owen  
Maypop Music

1976

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

1985

*MAMA HE'S CRAZY*  
Kenny O'Dell  
Kenny O'Dell Music

# “Cathy’s Clown”

by Robert K. Oermann

## THE REFRAINS RING DOWN THROUGH THE DECADES.

*“Never felt like this, until I kissed ya” . . . “So sad to watch good love go bad” . . . “I know we’ll love again, maybe tomorrow” . . . “I wonder if I care as much, as I did before” . . . “Here he comes, that’s Cathy’s clown.”*

PAUL COX/LONDON FEATURES



They are the soundtrack to millions of teenage reveries, the musical moments that millions of record collectors know by heart, the training tunes for millions of harmony singers all over the world, the backdrop to millions of radio shows.

They are the songs of Don Everly, whose “Cathy’s Clown” is this year’s winner of the Robert J. Burton Award for the Most Performed Country Song of the Year.

We know many of them by heart, for they’re part of the fabric of American culture. But the composer has no ready explanation for how they came to be.

“Those kinds of songs just ‘flashed,’” says Everly during an afternoon of tea and conversation in his Nashville home. Seated in a room whose main embellishments are the gorgeous guitars lined along one wall, the Rock & Roll Hall of Famer struggles to come up with an explanation for songwriting genius.

“Where they come from, I don’t know,” he continues. “I write with a guitar, but I think it’s better to write in my head a little bit. You know, to run over everything. That must be what it takes, a spirit or something.”

“I know where everything comes from, basically now. I can’t write about something I don’t feel.”

Don Everly talks softly, without a trace of ego or self-importance. He seems to have the same inward innocence he had when he and his brother Phil burst upon the pop world in 1957 with the sweetest sound this side of heaven. It was a teenage mixture of rockabilly bite, mountain purity, city sass and hillbilly harmony that has lost none of its power during the intervening years.

The Everly Brothers sound was born years before there was such a thing as rock & roll or teen culture. Don, born 1937, and Phil, born 1939, were the sons of Kentucky country entertainers who were on stage in



# Keeps Don Everly

RON WOLFSON/LONDON FEATURES



their parents' act when they were still tots. Father Ike Everly was a highly respected country guitarist. Mother Margaret Everly taught her boys showmanship and singing. Don can remember being on stage by age eight.

There was little time for the joys of childhood. There was a living to make.

"I had a little bit of that childhood in Iowa with my father when we were performing there. But there was always the radio show. It separated me from my friends."

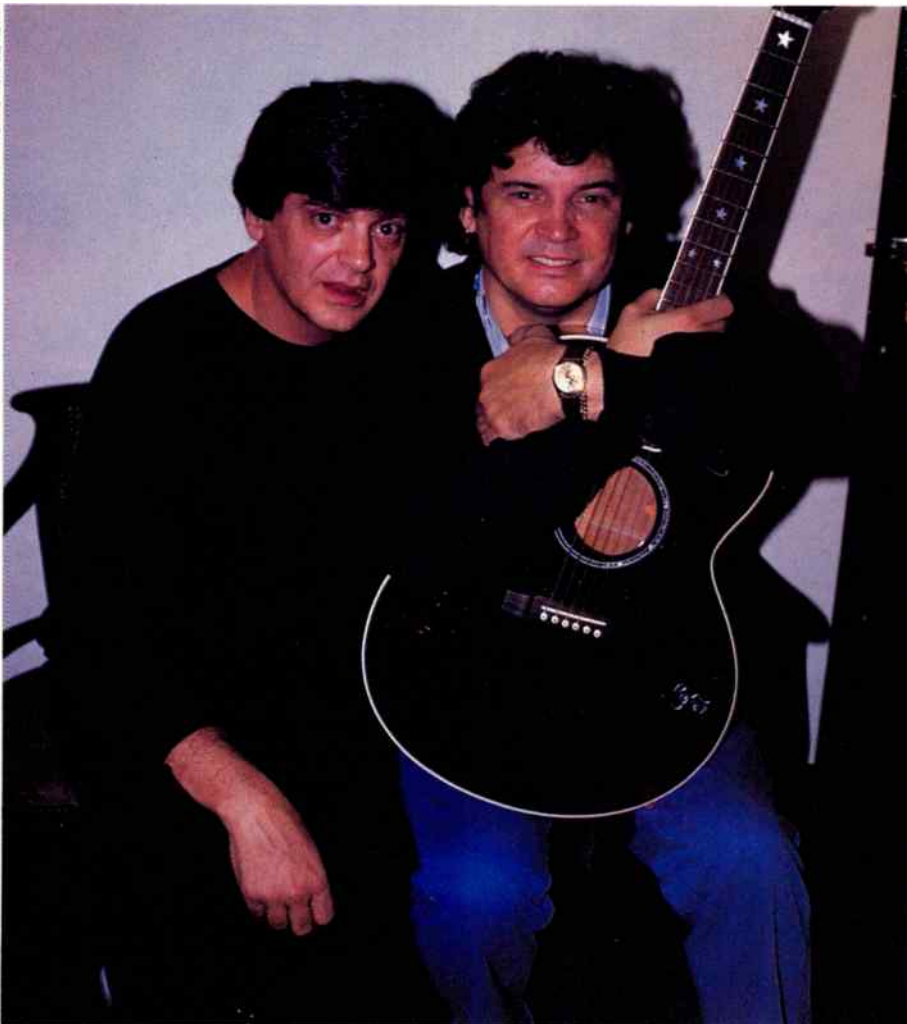
By the early 1950s the Everly family was broadcasting out of Knoxville, Tenn. During a particularly rocky period, Don decided to try his luck as a Music City songwriter.

"The first song I wrote? 'Lightning Bug Love'! That should tell you how young I

**"I WRITE WITH A GUITAR, BUT I  
THINK IT'S BETTER TO WRITE IN MY  
HEAD A LITTLE BIT. YOU KNOW,  
TO RUN OVER EVERYTHING. THAT  
MUST BE WHAT IT TAKES, A SPIRIT  
OR SOMETHING."**

**“MY FATHER WAS TELLING ME A  
STORY ABOUT WHEN HE WAS A BOY.  
HE HAD A GIRL NAMED MARY AND  
EVERYWHERE HE WENT ALL HIS FRIENDS  
WOULD SAY, ‘MARY HAD A LITTLE LAMB.’  
AND ‘CATHY’S CLOWN’ SORTA TRANSPOSED  
ITSELF OUTTA THAT.”**

DAVID KOPPEL/RETNA



was. Very young.

“My father introduced us to Chet Atkins and Chet said sure he’d listen to our songs. We had Chet’s home phone number, called him up, went over to the house, sat there in his den and sang him these songs.

“And he told me, ‘That song, there.’ It was a song I’d written called ‘Thou Shalt Not Steal.’ I put it together in the way that he was suggesting and he got it recorded! By Kitty Wells! It was my first cut. I was in high school in Knoxville and I made 1500 bucks, at a time when we were just broke on our butts. We’d just lost our radio job. And that money got us some new tires on the car and we came to Nashville.”

Kitty hit the country charts with Don’s song in 1954, legitimizing the 17-year-old as a songwriter. Encouraged, Atkins began trying to stir up interest in the Everly Brothers as a recording act.

“He took us to every label. He couldn’t even get us on RCA. We auditioned there twice. They didn’t want us. It was our hair, everything.

“I don’t know. We might not have made it without him.”

The guitar guru and Nashville Sound production great eventually got the duo signed to Columbia in 1955. Two singles for the label sank without a trace.

“But these things happen,” Don recalls. “All of a sudden! there’s that ‘Bye Bye Love’ song.”

It came out on Archie Bleyer’s Cadence Records label in 1957 and catapulted the brother harmony team to superstardom. It was written by Boudleaux and Felice Bryant, as were many of the early Everly hits.

“Boudleaux used to write great melodies. His influence was big.”

Soon, Don was writing with almost equal sophistication. Indeed, his songs from the period are striking for their melodic patterns, particularly so since they came from the pen of a man just graduating from his carefree teen years into adulthood.

Everly first hit the top 10 with one of his own compositions with “(Til I Kissed You” in 1959. The song is now certified as a Million-Air by BMI, partly thanks to recordings over the years by Tom Wopat, Kenny Rogers, Connie Smith, the Angels, Johnny Rodriguez, Earl Palmer, Gary Lewis & the





RICHARD YOUNG/RETNA

subsequent versions by Ricky Skaggs, Tracy Nelson, Andy Kim and Dickie Lee. Similarly, his "Maybe Tomorrow" might have been little-noticed when it appeared on the flip of "Bye Bye Love." But Del Shannon, Richard Leigh, Engelbert Humperdinck, Jim Ed Brown, Don Gibson and others have repeatedly repolished its lilting strains.

"Should We Tell Him," "Since You Broke My Heart," "The Price Of Love," "Sigh, Cry, Almost Die," "Oh What A Feeling" and several other enduringly moving Don Everly tunes of the 1950s and 1960s await rediscovery by contemporary acts.

"They were my songs," says the ever-young composer wistfully as he ponders those early works. "Sometimes you wish you could just sit down and do it all again.

"I'd have to hear that melody in my head. Then I'd have to find it on the guitar. A lot of times I'd go in the bathroom where the echo was really good and just wail away."

The Everly Brothers reached their first

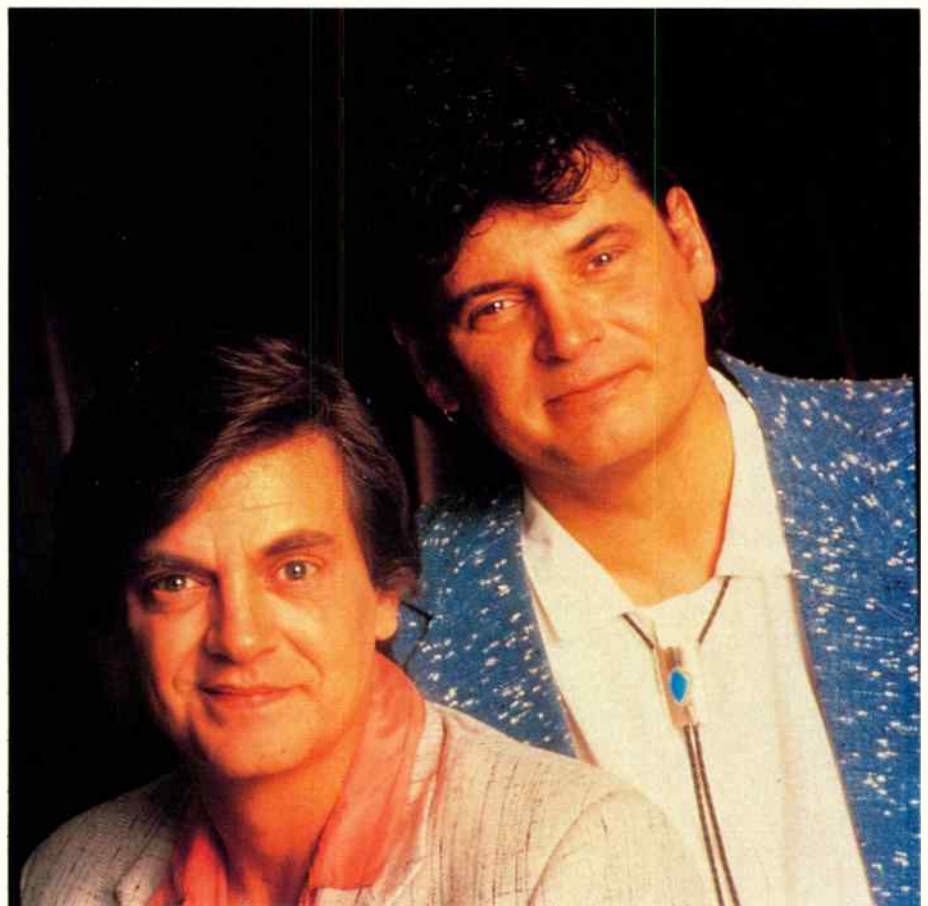
Playboys, Sue Thompson, Sandy Posey and other artists, as well as the Everlys' own timeless radio classic.

"Actually, 'So Sad (To Watch Good Love Go Bad)' has the most cover versions, I think. It's been played a million times, hasn't it? I forget."

Coupled with Phil's "When Will I Be Loved," Don's "So Sad" was a huge Everlys radio success of 1960 and it has since been recorded by Tammy Wynette, Sweethearts of the Rodeo, Hank Williams Jr. and Lois Johnson, Albert Lee, Del Reeves, Connie Smith, Louise Mandrell, Brian Hyland, Emmylou Harris, the Hombres, Dillard & Clark, Sandy, Posey and the Gentrys, among others.

The Everly original "Gone, Gone, Gone" was a hit in 1964, while "Oh What A Feeling" and "Since You Broke My Heart" were B-sides of hits in 1959 and 1960 respectively.

Don's "I Wonder If I Care As Much" originally surfaced as the B-side of the Bryant-composed "Wake Up Little Susie" in 1957, but has proved its staying power in





big career crisis when they switched from Cadence to Warner Bros. Records in 1960.

"We were looking for a record. I was sitting there. We'd just gone to Warner Bros. and everybody said, 'You're never gonna make it without Archie [Bleyer].' That was the first thing that was said. We were waiting to find the right hit song."

"Boudleaux was writing and as great as he is, I didn't hear whatever the magic was. And I was writing something when I got to thinking about the *Grand Canyon Suite*. You know, that boomp-dada, da dedede, dump, walking thing with the drums and stuff. My father was telling me a story about when he was a boy. He had a girl named Mary and everywhere he went all his friends would say, 'Mary had a little lamb.' And 'Cathy's Clown' sorta transposed itself outta that.

"We went into the studio and asked Bill Porter if he could get the drum to sound that way. Put the gospel thing in the middle. And it just fell into place. The sound just filled the studio.

"I took the acetate home and played it

and it was astounding. Great musicians. Great engineer. Great studio. Chet sitting there to put on the most wonderful touches.

"It still sounds good, that record."

Neil Sedaka, Pat Boone, the Continentals and numerous other acts have agreed over the years, recording their own renditions of "Cathy's Clown." At one point, Dolly Parton slowed the song down, rearranged it and gave it a female point of view, but her version was never released.

Country queen Reba McEntire heard Dolly's treatment when she was searching for material one day and fell in love with it. Adding her own vocal ornamentation, McEntire revived Don's song in 1989 with a tremendously popular single and video, bringing it the Robert J. Burton Award.

Don Everly didn't quit writing after composing the biggest hit of the Everly Brothers' career in 1960. Following a 1970s switch to RCA, he put his hand to "I'm Tired Of Singing My Songs In Las Vegas," "Green River," and other songs. In 1970 he issued the experimental and largely self-com-

posed *Don Everly*.

During the brothers' 1973-83 estrangement, Don moved back to Nashville from Los Angeles and continued to write and record for Ode, Hickory and ABC, notably a 1977 country revival of "Since You Broke My Heart."

"People ask me why I live where I live. It's because I can stay a songwriter for the rest of my life here in Nashville. I'm part and parcel of that.

"When I moved back here I really had nothing to do, which was the best thing that had ever happened to me. I saw the sessions change. I was very frustrated musically, but I started writing again. I wrote the songs that Phil and I did on our last three albums."

The team returned with 1984's *EB84*, which included Don's "Following The Sun," "You Make It Seem So Easy," and "Asleep." His title tune to the *Born Yesterday* album became the biggest Everly Brothers hit in years when it soared into the country top 20 in 1986.

Songwriting has continued to be a prior-



ity. When not on an Everly Brothers tour or relaxing with friends in Music City, Don still spends his time honing his craft.

In January, 1986, the Everly Brothers became one of the 10 initial inductees into the Rock & Roll Hall of Fame.

"It sure legitimized it all. I'm just glad we got in in that first top 10. I would have felt really left out, otherwise. I would have been really disappointed."

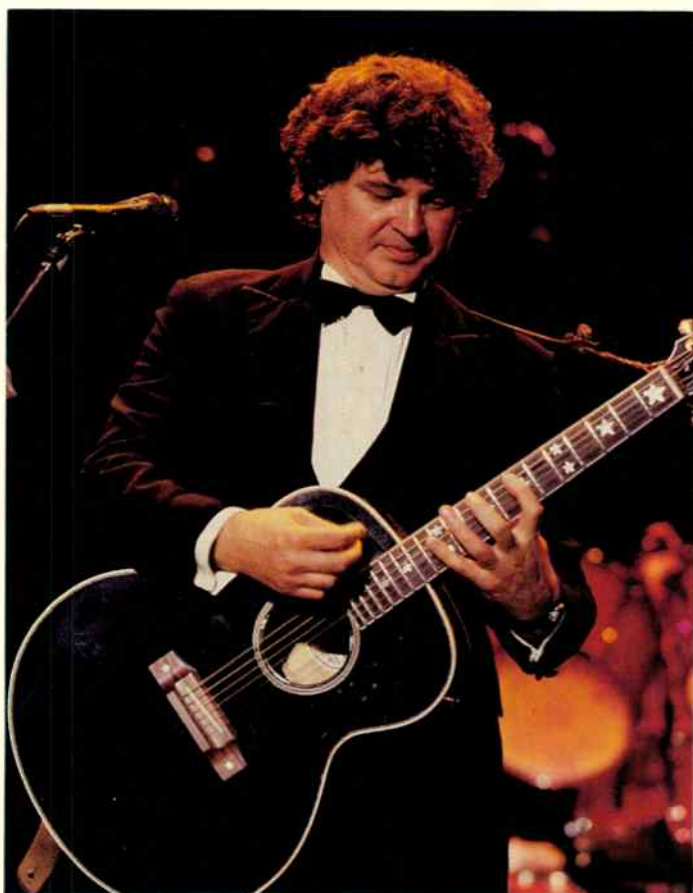
But Don Everly doesn't dwell on accolades. There's virtually no career memorabilia in his house. The Rock & Roll Hall of Fame statuette is an attractive corner doorstep.

"People ask me, 'How many records have you sold?' I honestly don't know," he says with an odd shrug to indicate how strange he knows this sounds. Grappling for an explanation, he adds, "I don't judge it by that."

For Don Everly, it's the songs that count.

*Robert K. Oermann is music critic for the Tennessean in Nashville.*

RON WOLFSON/LONDON FEATURES



**"PEOPLE ASK ME  
WHY I LIVE WHERE I LIVE.  
IT'S BECAUSE I CAN  
STAY A SONGWRITER FOR  
THE REST OF MY LIFE  
HERE IN NASHVILLE. I'M  
PART AND PARCEL OF THAT."**

# Paul Overstreet

# Seeing

by Edward Morris



Perhaps more than any other genre of music, country sends the message that love is treacherous, transitory and painful. "Hurtin' songs" never seem to saturate the market. But Paul Overstreet has long asserted through his own bedrock country ballads that love is also inspirational, ennobling, durable and joyful. His mission has been wildly successful — so much so, in fact, that for the fourth consecutive time, Overstreet has won the title of BMI's Country Songwriter Of The Year.

The compositions which earned Overstreet his newest title are "Love Helps Those," "All The Fun" and "Sowin' Love," all of which he recorded himself. "Houston Solution," cut by Ronnie Milsap, and "My Arms Stay Open All Night," by Tanya Tucker.

Keeping pace with Overstreet's songwriting achievements are his escalating successes as a recording artist for RCA Records. His *Sowin' Love* album has yielded a string of hit singles, sold more than 250,000 copies and inspired two critically applauded music videos. Earlier this year, the music video version of his "Seein' My Father In Me" won the first-place award in the country music category at the Houston International Film Festival. The Mississippi native's next album — which is being produced by Brown Bannister — will be out in January.

One of Overstreet's most influential songs, ironically, has yet to be recorded. It's called "Billy Can't Read," and it tells the soul-wrenching story of a factory worker whose world is circumscribed by his illiteracy. Since Overstreet has occasionally performed the song during personal appearances, a listener brought it to the attention of the Literacy Volunteers of America. The organization invited



# And **Sharing** The **Beauty**

*"We have to learn to find the beauty in things. If it's beautiful to you, then it's worth writing about."*

Overstreet to come to New York this past February and sing "Billy Can't Read" to help launch its "Stars For Literacy" campaign. He agreed and appeared on a program with such celebrities as TV personality Hugh Downs and cookie entrepreneur Famous Amos. Overstreet was so moved by the stories he heard there of lives transformed by literacy that he has taken up the teaching of reading to adults as a personal cause. Recently, he performed at an LVA fundraising dinner in Chicago sponsored by *Town & Country* magazine.

Although still a new artist by chart measurements, Overstreet has been in the business a long time. And he says he's wanted to be in it almost as long as he can remember. "Even as a kid," he told one interviewer, "I was always writing songs. I was trying to write songs the caliber of 'The Gunfighter' by Marty Robbins. Talk about frustrated! It would just disappoint me — because I didn't have the capabilities necessary at that young age."

In 1973, he came to Nashville, his eye and heart set firmly on the dream of becoming a recording artist. It didn't happen the way he hoped. Like most other newcomers, Overstreet wound up supporting himself with a series of severely un-musical day jobs. Ultimately, though, he did get a twice-a-week gig at a club in Nashville's Printers Alley, and he played in club bands for the next several years. The grinding routine polished his performing skills and sharpened his resolution to find something more wholesome and fulfilling: "Around 1978, I started realizing that I was going nowhere and could rot in those clubs," he recalls. He finally did get a record contract in the early '80s — oddly enough with RCA. But the effort was short-lived, and he failed to make any memorable breakthrough.

In the years that followed, though, Overstreet gained a reputation for writing the kind of songs that made or revived careers for others. Among these crucial works are such hits as "I Fell In Love Again Last Night" and "You Again" (for the Forester Sisters); "A Long Line Of Love" (Michael Martin Murphey); "One Love At A Time" (Tanya Tucker); and "You're Still New To Me" (Marie Osmond and Paul Davis).

And for a while, it looked as though emerging-star Randy Travis was going to

rely on Overstreet and his co-writers for all his platinum material. It was a wise reliance, because it netted such Overstreet gems as "On The Other Hand," "Diggin Up Bones," "No Place Like Home" and the wondrous "Forever And Ever, Amen."

The recording life again beckoned to Overstreet in the mid-'80s. This time, he joined MTM Records — as the third initial in the trio S-K-O — and immediately scored a Top 10 hit with "You Can't Stop Love." He soon left the group, however, intent on pursuing at MTM his solo aims. His first — and last — single for the company was the gentle and encouraging "Love Helps Those," which went to No. 3. When MTM closed its doors, Overstreet took the album of material he had recorded to his old label, RCA, where, after years of false starts, he has finally established a solid identity as an artist.

From the tug and pull of music business realities, Overstreet has distilled this philosophy for himself and for other songwriters who seek a noble focus for their art: "There's a lot of things in life that are ugly, and if we dwell on them, we're going to be pretty sad. We have to learn to find the beauty in things. If it's beautiful to you, then it's worth writing about."

For the beauties he has seen and shared, Paul Overstreet is BMI's Country Songwriter Of The Year for 1990.

*Edward Morris is Billboard's country music editor.*

# BMI 50<sup>th</sup> ANNIVERSARY

# Country

*We Proudly Congratulate The Writers And*

**ABOVE AND BEYOND \*\***

Harlan Howard  
SAT Music, Inc.  
Tree Publishing Co., Inc.

**ALL THE FUN**  
Taylor Dean  
Paul Overstreet  
Scarlet Moon Music

**ALL THE REASONS WHY**  
Patsy Cline  
Specterman Music  
Warner-Tamerlane Pub. Corp.

**ANY WAY THE WIND BLOWS**  
John McEwen  
Long Tooth Music

**ARE YOU EVER GONNA LOVE ME**  
Holly Dunn  
Carvers Music, Inc.

**BAK'S GOTTEN GOOD AT GOODBYE**

Eddy Martin  
Troy Martin  
Co-Heart Music, Inc.  
Moy Music Music

**A BETTER LOVE NEXT TIME**  
Johnny Christopher  
Bobby Wood  
Christwood Music  
Johnny Christopher Music

**BEYOND THOSE YEARS**  
Eddie Seiler  
Warner-Tamerlane Pub. Corp.

**BIG DREAMS IN A SMALL TOWN**  
Van Stephenson  
Warner-Tamerlane Pub. Corp.

**BURNIN' OLD MEMORIES**  
Gene Nelson  
Paul Nelson  
Rebecca Orton Music  
Screen Gems-EMI Music, Inc.  
Warner-Tamerlane Pub. Corp.

**CALL ON ME**

Gary Stuggs  
Irving Music, Inc.

**CATHY'S CLOWN**  
Don Tenny  
Acuff-Rose Music, Inc.

**THE CHURCH ON CLAMBERLAND ROAD**  
Bob DiPiero  
John Scott Sherrill  
American Made Music  
Little Big Town Music  
Old Wolf Music

**COME AS YOU WERE**  
Paul Craft  
Dequick Music

**DEAR ME**  
Scott Moore  
Carson Whitsett  
Acuff-Rose Music, Inc.  
Arts Music, Inc.

**DON'T TESS US AWAY**  
Bryan MacLean  
Lamarr Music

**DON'T YOU EVER GET TIRED (OF HURTING ME)**  
Hank Cochran  
Tree Publishing Co., Inc.

**DOWN THAT ROAD TONIGHT**  
Josh Lee  
Wendy Waldman  
Moon and Stars Music  
Moganz Music  
Screen Gems-EMI Music, Inc.  
Warner/Elektra/Asylum Music, Inc.

**FAIR SHAKE**  
Bill Lloyd  
Carvers Music, Inc.

**FINDERS ARE KEEPERS**  
Hank Williams Jr.  
Borophus Music, Inc.

**FROM A LACK TO A KING \*\***  
Noel Miller  
Janis Music Publishing Co.

**FROM THE WORD GO**  
Michael Garvin  
Chris Waters  
Tree Publishing Co., Inc.

**GIVE ME HIS LAST CHANCE**  
Lionel Cartwright  
Long Run Music  
Silverline Music, Inc.

**HEARTBREAK HILL**  
Paul Kennerley  
Irving Music, Inc.

**HEAVEN ONLY KNOWS**  
Paul Kennerley  
Irving Music, Inc.

**HIGH COTTON**  
Scott Amoss  
Roger Murrah  
Shub Music, Inc.

**HOLD ON (A LITTLE LONGER)**  
Bobby Harp  
Steve Warner  
Maver Warner Music, Inc.

**HOLE IN MY POCKET**

Buddenza Bryant  
Tulley Bryant  
House of Bryant Publications

**HONEY I DARE YOU**  
Dave Gibson  
Craig Karp  
John McEwen  
Long Tooth Music  
Mayday Music

**HOUSTON SOLUTION**  
Paul Christman  
Scarlet Moon Music  
Screen Gems-EMI Music, Inc.

**I DON'T WANT TO SPOIL THE PARTY**  
John Lennon  
Paul McCartney (PRS)  
Mackay Music

**I GOT DREAMS**  
Bill LaBounty  
Steve Warner  
Screen Gems-EMI Music, Inc.  
Maver Warner Music, Inc.

**I GOT YOU**  
Dwight Yoakam  
Coal Dred West Music

**I WISH I WAS STILL IN YOUR DREAMS**  
John Jarvis  
Green Turtle Music, Inc.  
Tree Publishing Co., Inc.

**I WONDER DO YOU THINK OF ME**  
Whitney Shuler  
Acuff-Rose Music, Inc.

**I'M A ONE WOMAN MAN \*\***  
Tilman Franks  
Johnny Horton  
Cedarwood Publishing

**I'M NO STRANGER TO THE RAIN**  
Sonny Curtis  
Ron Hellard  
Tree Publishing Co., Inc.

**I'VE BEEN LOVED BY THE BEST**  
Paul Harrison  
Carvers Music, Inc.

**IF I HAD YOU**  
Kerry Chater  
Dennis Mayo  
Acuff-Rose Music, Inc.  
National Empire Music

**IN A LETTER TO YOU**  
Dennis Lynds  
Comline Music Corp.

**IS IT STILL OVER**  
Kenneth Bull  
Larry Henley  
Design Music Corporation  
Larry Henley Music

**IT AIN'T NOTHING**  
Tony Hasenow  
Millhouse Music

**IT'S JUST A MATTER OF TIME \*\*\***  
Brook Benton  
Richard Hendricks  
Clyde Otis  
Alley Music Corp.  
J&J Music Corp.  
Trio Music Co., Inc.

**LET IT BE YOU**  
Harry Wilson  
Silverline Music, Inc.

## SONGWRITER OF THE YEAR PAUL OVERSTREET





# Awards

## Publishers Of The Year's Most Performed Songs

### LET ME TELL YOU ABOUT LOVE

Paul Kennerley  
Carl Perkins  
Brick Hillhouse Music  
Irving Music, Inc.

### LIFE AS WE KNEW IT

Walter Carter  
Fred Koller  
Lacaille Music  
Silverline Music, Inc.

### THE LONELY SIDE OF LOVE

Kostas  
Blue Fire Music  
Songs Of Polygram International, Inc.

### LOVE HAS NO RIGHT

Randy Scruggs  
Jagged Edge Publ. Co.

### LOVE HELPS THOSE

Paul Overstreet  
Scarlet Moon Music

### LOVE OUT LOUD

Thom Schuyler  
Bethlehem Music  
Screen Gems-EMI Music, Inc.

### LOVIN' ONLY ME

Hilary Kenter  
Evan Stevens  
ESP Music

### MAMA KNOWS

Tommy Haasden  
Millhouse Music

### MORE THAN A NAME ON A WALL

Jimmy Fortune  
John Roper  
Stiller Brothers Music, Inc.

### MY ARMS STAY OPEN ALL NIGHT

Paul Overstreet  
Scarlet Moon Music  
Screen Gems-EMI Music, Inc.

### OLD COYOTE TOWN

Gene Nelson  
Paul Nelson  
Beltruss Or Not Music  
Screen Gems-EMI Music, Inc.  
Warren-Tamerlane Publ. Corp.

### ONE GOOD WILL

Keith Robinson  
Colter Ray Music  
Irving Music, Inc.

### THE RACE IS ON \*\*

Dino Rollins  
Clad Music Co.  
Tree Publishing Co., Inc.

### SHE DON'T LOVE NOBODY

John Hiatt  
Lillybilly Music

### SINCERELY

Alan Freed  
Harvey Fuqua  
Irving Music, Inc.  
Lakson Two Publishing, Inc.

### SOWIN' LOVE

Paul Overstreet  
Scarlet Moon Music  
Screen Gems-EMI Music, Inc.

### START ALL OVER AGAIN

Steve Hill  
Chris Hillman  
Bar-None Music

### STATUE OF A FOOL \*\*

Jan Crutchfield  
Sure-Fire Music Company, Inc.

### SUNDAY IN THE SOUTH

Jay Souder  
Screen Gems-EMI Music, Inc.

### TELL IT LIKE IT IS

George Davis  
Eve Clubboud  
Critical Music  
Olney Publishing Co.

### THAT JUST ABOUT DOES IT

Max D. Barnes  
Hidden Lake Music

### THERE GOES MY HEART AGAIN

Joe Dille  
Warze Perry  
Forrest Mills Music, Inc.  
Wilkeson Music, Inc.

### THERE'S A TEAR IN MY BEER

Hank Williams  
Acuff-Rose Music, Inc.  
Hiram Music

### THEY RAGE ON

Dan Seals  
Pink Pig Music

### TIMBER I'M FALLING IN LOVE

Kostas  
Songs Of Polygram International, Inc.

### UP AND GONE

Bill Caswell  
Debarth Music  
Farm Hand Music

### WHAT'S GOING ON IN YOUR WORLD

Red Stroud  
Acuff-Rose Music, Inc.  
Debarth Music

### WHEN I COULD COME HOME TO YOU

Roger Murrah  
Steve Wariner  
Murrah Music  
Steve Wariner Music, Inc.  
Town Collins Music Corporation

### WHERE DID I GO WRONG

Steve Wariner  
Steve Wariner Music, Inc.

### WHO YOU GONNA BLAME IT ON THIS

TIME  
Hank Cochran  
Tree Publishing Co., Inc.

### YELLOW RIBBON

Dolly Parton  
Velvee Apple Music

### YOU GOT IT

Ray Orban

### YOUNG LOVE (STRONG LOVE)

Paul Kennerley  
Keith Robinson  
Colter Ray Music  
Irving Music, Inc.

\*\* Second Award

\*\*\* Third Award

## PUBLISHER OF THE YEAR

# EMI MUSIC PUBLISHING

## THE MOST PERFORMED SONG OF THE YEAR (The Robert J. Burton Award)

### "CATHY'S CLOWN" DON EVERLY ACUFF-ROSE MUSIC, INC.



# Country &



Sissy Spacek (l) portrayed Loretta Lynn and Beverly D'Angelo played Patsy Cline in *Coal Miner's Daughter*.

*From the era of the singing cowboys of the '30s on through to contemporary films with a rural or blue collar theme, it is the music rather than characterization or plot that best stands the test of time.*



# The Movies:

by David McGee

In the 1972 film version of James Dickey's novel *Deliverance*, there is a well-known scene in which the educated, articulate, urban-dwelling character played by Ronnie Cox encounters an addled, backwoods child who, like Cox's Louis, plays the banjo. Man and child commence a lively communication in which no words are spoken. Music, instead, is the medium, and the song in this instance is Eric Weissberg's now-celebrated instrumental, "Dueling Banjos," written by Arthur "Guitar Boogie" Smith.

Directed by John Boorman, the movie is well-done — not a classic of American cinema, but a film that holds up on repeat viewings. In addition to Cox, strong performances are turned in by Burt Reynolds, Jon Voight and Ned Beatty in the principal roles; even James Dickey does an



Henry Gibson (r) and Ronee Blakely in Robert Altman's *Nashville*.

## The Music Is The Medium

admirable stint as a local Sheriff in a couple of scenes. Nevertheless, it is "Dueling Banjos" — as opposed to, say, a snippet of dialogue — that seems to define *Deliverance* in the general public's consciousness.

Now this might also be true of hundreds of other films as well — does anyone really recall plot or dialogue from Busby Berkeley's *42nd Street* more than the song of the same name? — but it seems a particularly apt example of country music's relationship to the movies over the years. From the era of the singing cowboys of the '30s on through to contemporary films with a rural or blue collar theme it is the music

rather than characterization or plot that best stands the test of time.

This is not to suggest an utter lack of worthwhile movies employing country music in service to a compelling or poignant story: Robert Altman's *Nashville* remains a disturbing statement about a certain American mindset embodied by the metaphor of Music City; Robert Duvall's performance in *Tender Mercies* limned what Johnny Cash has called "the best movie about country music ever made"; *Sweet Dreams* and *Coal Miner's Daughter*, film biographies of Patsy Cline and Loretta Lynn, respectively, boast outstanding stories, acting and music; a lesser-known film,

*Hard Country*, tells some unsettling truths about the life of a factory worker and has to recommend it several well-turned Michael Martin Murphey songs.

But if eminently forgettable storylines plague far too many movies featuring some form of country music, Hollywood, to its credit, has also provided an invaluable visual documentation of the music's evolution. Writing in *The Journal Of Country Music* (Summer, 1983), Willie Smyth noted that in the years 1933-1953, performances of nearly 3,000 country songs (using the term broadly to include cowboy songs, bluegrass, folk-blues, western swing and hillbilly) were captured on film. This repos-

itory constitutes, says Smyth, "a virtual treasure chest of documents for those interested in performance style, song text, techniques of musical instrument playing, the interplay of tradition and popular entertainment traditions, or a host of other topics."

Indeed, all of country's peaks and valleys have been preserved on film in some manner. The hillbilly musicals and singing cowboy westerns of the '30s and '40s presented a music that was acoustic in nature and highly romantic in its lyrical concerns. Roy Acuff, already a star of the Grand Ole Opry, found an even wider audience and greater repute performing "The Great Speckled Bird" and "The Wabash Cannonball" in the 1936 Republic musical *The Grand Ole Opry*, while Eddy Arnold's already-potent record sales were boosted some by his appearance in the 1950 Columbia release, *Hoedown*. While singing cowboys such as Gene Autry, Tex Ritter and Roy Rogers commanded the spotlight

and tremendous record sales as a result of their abilities to tame the Old West and at the same time warble a plaintive elegy to life, the genre's most important contribution to American song was in providing a showcase for the writing of Bob Nolan. A founding member of the Sons of the Pioneers (along with Roy Rogers, then known as Leonard Slye), Nolan remains the poet laureate of the western song. His best-known compositions — e.g., the oft-performed "Cool Water" and "Tumbling Tumbleweeds" — combine haunting minor-key melodies with lyrics whose poetry underscores the composer's understanding of humankind's mystical and spiritual kinship to the earth beneath its feet.

But neither Nolan nor any other songwriter could save the singing cowboys. Their fate was sealed by the popularity of the harder-edged country and western music of the early '50s and the subsequent rise of rock & roll. The hillbilly musical was

then thrown for a loop as well only to evolve in the early '60s into a country form of the '50s rock 'n' roll "jukebox" musicals, where well-known artists performed in between action or dramatic sequences fueling the thinnest of plot lines. These country musicals died in the late '60s, their sophomore scripts as out of sync with the times as those of the *Beach Party* movies. In a nation being buffeted by social and political unrest, there was little justification for 1966's *Las Vegas Hillbillies*, which starred Ferlin Husky with Jayne Mansfield and Mamie Van Doren (the box office receipts of this golden turkey begged the question, What is the sound of one hand clapping?). With a gifted generation of rock songwriters dealing with real-world issues the simplistic nature of this ultra-mainstream music bore little relevance either to country's roots or to the fans' everyday lives.

The past two decades have found filmmakers using country music in more profound and meaningful ways, primarily



Dolly Parton (c) has contributed both musical and acting skills to several movies. Here, she's pictured with Lily Tomlin and Jane Fonda in the hit *9 To 5*.

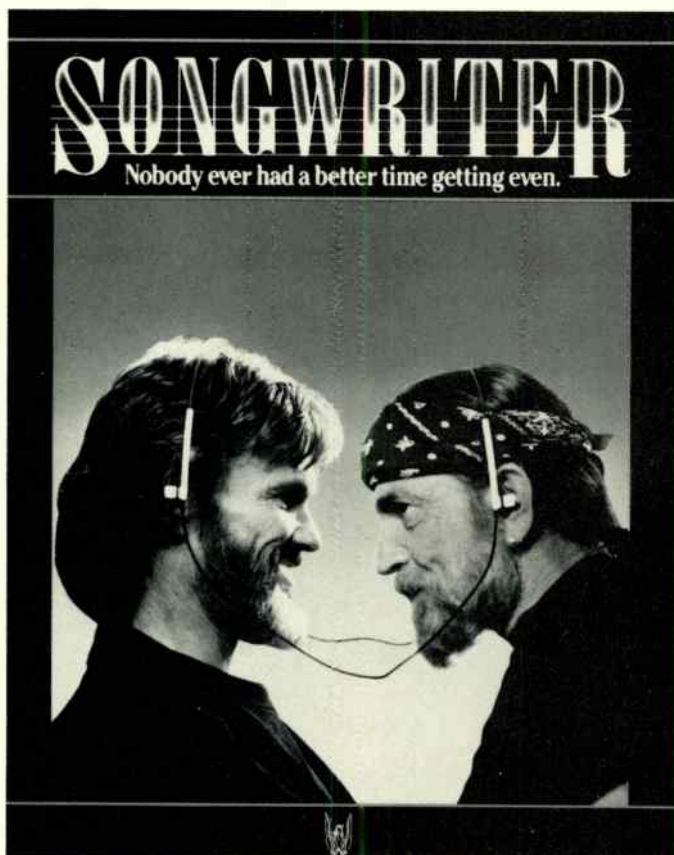




Willie Nelson moved center stage in *Honeysuckle Rose*, which co-starred Dyan Cannon (c) and Amy Irving.

as ambience or as commentary on a singular style of living. Peter Bogdanovich's 1971 film *The Last Picture Show*, set in a dying Texas town in the mid-'50s, used Hank Williams' songs playing on the radio as a sort of quasi-narrative device, which demonstrated how close to the bone of life's drudgery Williams cut. The aforementioned *Nashville*, released in 1975, used its original country songs to speak both to the times and to the characters' desperate conditions.

What was happening here was a reconsideration of country music as a distinctly American form of communication. Bogdanovich and Altman and to a certain extent John Boorman, displayed an understanding of country not as entertainment but as poetry pulled from the stuff of life — a real roots sensibility. Thus was the stage set for the best of the country artist biographical films, 1981's *Coal Miner's Daughter* and 1985's *Sweet Dreams*. The life stories of Loretta Lynn and Patsy Cline are nothing if not gritty, in-your-face and



Kris Kristofferson has made use of his acting and songwriting skills in many movies. Here, he's pictured with Willie Nelson in a promotional piece for the movie *Songwriter*.



Bob Dylan compositions such as "Cool Water" and "Tumbling Tumbleweeds" made him the poet laureate of the western song.

hard-scrabble in texture. Lynn's own songs, sung by Sissy Spacek, bespeak the bravado of Kitty Wells and the swagger of Patsy Cline, two of Lynn's most important influences. Many of Cline's biggest hits — such as the Harlan Howard-Hank Cochran "I Fall to Pieces," Willie Nelson's "Crazy" and Don Gibson's "Sweet Dreams" — are heard in both films, as Beverly D'Angelo offered a stirring portrayal of the complex Cline in *Coal Miner's Daughter* five years ahead of Jessica Lange's critically-acclaimed performance in *Sweet Dreams*.

Country music as sheer entertainment, though, was not dead. In 1977, *Smokey And The Bandit* used some rollicking Jerry Reed tunes to pump up the jam in this tale of rural larceny. A year later, Clint Eastwood offered country-as-ambience in *Every Which Way But Loose* and did so again in 1980 in *Any Which Way You Can*, the latter offering the unforgettable duet of Eastwood and Ray Charles singing "Beers To You." 1980 also saw an explosion of popularity in country fashion and music as a result of the



Clint Eastwood has utilized country music in many of his movies. Here, he portrays a country singer in *Raggedy Man*. Pictured with him are Marty Robbins (l) and Johnny Gimbel (r).



success of *Urban Cowboy*, which had less to do with real country than it did with drugstore yuppies playing dress-up. It did, however, make a star of Johnny Lee, whose vocals heightened the mood of a couple of particularly intense scenes in Mickey Gilley's nightclub.

Other country superstars contributed memorably to films of the '70s and '80s. Willie Nelson gave effective dramatic portrayals in the thriller *Thief* (1981) and the western *Barbarosa* (1982), while his songwriting was featured in *Honeysuckle Rose* (1980) (which included "On The Road Again"), *Songwriter* (1984) and *Red-Headed Stranger* (1986). Dolly Parton lit up the feminist comedy *Nine To Five* (1980), scoring a hit with the theme song, and contributed another effective comic performance to *Steel Magnolias* (1989). Kris Kristofferson has been equally active in music and film, going back to his debut in *Cisco Pike* (1972) (which featured "Lovin' Her Was Easier") and including such diverse projects as *As Star is Born* (1976) and *Pat Garrett and Billy The Kid* (1973). Many other notable performers have not amassed such lengthy credits but appeared in earlier, less well-known films, such as Merle Haggard in *Hillbillies in a Haunted House* (1967) and Waylon Jennings's starring role in *Nashville Rebel* (1966), a forecast of the "outlaw" persona he adopted in the '70s.

Again, the music persists, no matter the quality of the vehicle. What the future holds is the hope that the vehicle is better designed, given that the new blood currently invigorating country — first-rate lyricists and vocalists such as Dwight Yoakam, Highway 101's Paulette Carlson and Nanci Griffith, all of whom appear cut from classic cloth — is producing some of the most evocative music in the genre's history. Who knows? With Roy Rogers now recording a new album in Nashville, perhaps even the singing cowboy and the songs of Bob Nolan will find new life along the way. *Young Guns III*, anyone?

*David McGee is Nashville bureau chief for Pro Sound News, and writes frequently about popular music.*



Some rollicking Jerry Reed tunes pumped up 1977's *Smokey And The Bandit*. Reed (l) is pictured here with Burt Reynolds and director Hal Needham.



*Urban Cowboy* featured performances by Mickey Gilley at his nightclub, Gilley's.

*... if eminently forgettable storylines plague far too many movies featuring some form of country music, Hollywood, to its credit, has also provided an invaluable visual documentation of the music's evolution.*

# Harlan Howard Birthday Bash

BETH GWINN



Co-hosts Tammy Wynette and Roger Murrah greet the crowd gathered to honor Harlan Howard.

The seventh annual Harlan Howard Birthday Bash and Guitar Pullin' honored "Mr. Songwriter" with a parade of Nashville's finest writers, some surprises, and several star-studded versions of "Happy Birthday." Howard's compositions — nearly 850 of them — include such classics as "Heartaches By the Number," "I Fall To Pieces," "Tiger By the Tail," "Above And Beyond," and "Busted." Among the more than two dozen performers who took the stage erected in the BMI parking lot were Delbert McClinton, Thom Schuyler, Kostas, Max D. Barnes, Kennedy-Rose, Bobby Braddock, Gene Nelson, Marcus Hummon, Roger Murrah, and show closer Tammy Wynette. Surprise guest performers during the five hour concert were Waylon Jennings, Jesse Colter and Roger Miller. Enjoying the food, drink and heat in the crowd of 2,000 music professionals and fans were Mark Knopfler, Nanci Griffith and John D. Loudermilk. Proceeds from the \$15



Taking the cake (birthday, that is) are (l-r): Tammy Wynette, Roger Murrah, Nashville Entertainment Association president Randy Talmadge, BMI's Roger Sovine, and NSAI president Pat Huber.

ticket sales were earmarked for the Nashville Entertainment Association (NEA) and the Nashville Songwriters Association International (NSAI) Building Fund for the Nashville Songwriters Hall of Fame. Hosts for this year's Harlan Howard Birthday Bash were Tammy Wynette and Roger Murrah. The event is co-sponsored by BMI, NEA, NSAI, the Nashville SCENE, and WSIX Radio.



BETH GWINN



Harlan Howard (seated) is surrounded by (l-r) Tammy Wynette, Mark Knopfler and Melanie (Mrs. Harlan) Howard.

WSIX-FM DJ Hoss Burns interviews Harlan for a live broadcast.



ALAN L. MAYOR

ALAN L. MAYOR



Enjoying the festivities are (l-r): Waylon Jennings, Jesse Colter, Roger Miller, and BMI's Roger Sovine.

# Robert J. Burton Award



▲ 1967: Billy Sherrill, Al Gallico, Glenn Sutton, Bob Sour, Frances Preston.

▼ 1968: Ed Cramer, Eddie Miller, Joe Johnston, Bob Jennings.



▼ 1972: Kris Kristofferson, Bob Beckham.



▲ 1971: Ed Cramer, Bill Lowery, Joe South, Frances Preston, Lynn Anderson.





# Presentations



▲ 1973: Al Gallico, Donna Fargo, Stan Silver.



▲ 1976: Phil Everly, Thea Zavin, Frances Preston, Wesley Rose.

## MUSIC PEOPLE



▲ 1978: Lester Sill, Frances Preston, Cynthia Weil, Barry Mann, Ed Cramer.



▲ 1977: Frances Preston, Thea Zavin, Ed Cramer, Bob Montgomery.



▲ 1979: Bobby Wood, Ed Cramer, Roger Cook, Frances Preston.



▼ 1980: Frances Preston, Eddie Rabbitt, Thea Zavin, Jim Malloy, Ed Cramer, Keni Wehrman (Dillon), Randy McCormick, Sherri Grooms, Even Stevens, Jerry Smith, David Malloy.



◀ 1982: Joe Bonsall, Duane Allen, Richard Sterban, William Lee Golden, Dallas Frazier, Wesley Rose.

# MUSIC PEOPLE



▶ 1983: Rhonda Fleming, Dennis Morgan, Frances Preston, Tom Collins, Sylvia, Sue Patton.







◀ 1985: Frances Preston, Kenny O'Dell, Naomi Judd, Wynonna Judd.

# MUSIC PEOPLE



▲ 1986: Dean Pitchford, Roger Sovine, Frances Preston, Tom Snow.

▼ 1987: Bo Goldsen, Frances Preston, Rosanne Cash, Roger Sovine.



▼ 1988: Frances Preston, Phil Spector.



▲ 1989: Roger Sovine, Cliff Williamson, Randy Owen, Greg Fowler, Frances Preston, Kevin Lamb, Teddy Gentry.



▲ 1959: Wesley Rose, George Morgan, Vic McAlpin, Frances Preston, Bob Sour, Robert J. Burton.



▲ 1960: Joe Allison, Robert J. Burton, Frances Preston, Buck Owens.



◀ 1960: Vic McAlpin, Hubert Long, Marie Wilson, Robert J. Burton, Roy Drusky.



▲ 1961: Willie Nelson, Hal Smith, Faron Young, Frances Preston.



◀ 1960: Wesley Rose, Don Gibson, Robert J. Burton.

**MUSIC  
PEOPLE**

# Country Music Awards



► 1961: Jimmy Dean, Faron Young, Alex Zanetis, Carl Smith.



▼ 1961: Jim Reeves, Robert J. Burton.



▲ 1961: Robert J. Burton, Bill Anderson.



▲ 1961: Robert J. Burton, Jim Denny, Paul Cohen.

# MUSIC PEOPLE

▼ 1962: Wayne Walker, Jim Denny, Frances Preston.



# Highlights



▼ 1962: Frances Preston, Bob Sour, Hank Cochran, Hal Smith.

▲ 1962: Gene Autry, Cindy Walker, Robert J. Burton, Eddy Arnold.



◀ 1963: Wanda Jackson, Frances Preston, Joe Allison, Robert J. Burton.

## MUSIC PEOPLE

▼ 1963: Carl Smith, Goldie Hill.



▲ 1964: Minnie Pearl, Tex Ritter.



◀ 1964: Robert J. Burton, Kitty Wells, Bill Phillips.





▲ 1965: Mother Maybelle Carter, Helen Carter.



▼ 1966: Frances Preston, Bob Sour, Buddy Killen, Roger Miller, Jack Stapp.

▼ 1966: Frances Preston, Bob Sour, Dottie West, Bill West, Jack Stapp, Buddy Killen.



▼ 1967: Jack Stapp, Buddy Killen, Curly Putman, Bob Sour, Frances Preston.

## MUSIC PEOPLE



▲ 1966: Roy Acuff, Cliffie Stone, Pee Wee King.





▲ 1968: Ed Cramer, Jim Glaser, Chuck Glaser.

▼ 1968: Lynn Anderson, Casey Anderson, Liz Anderson.



## MUSIC PEOPLE



▲ 1969: Ed Cramer, Del Reeves, Jerry Chesnut.



▲ 1969: Bobby Goldboro, Billy Sherrill, Glenn Sutton, Buck Owens.



▶ 1969: Ed Cramer, Sonny Curtis, Snuffy Garrett.



# MUSIC PEOPLE



▲ 1969: Ed Cramer, Mickey Newbury, Wesley Rose.

▼ 1970: Ed Cramer, Tom T. Hall, Jimmy C. Newman, Jimmy Key.



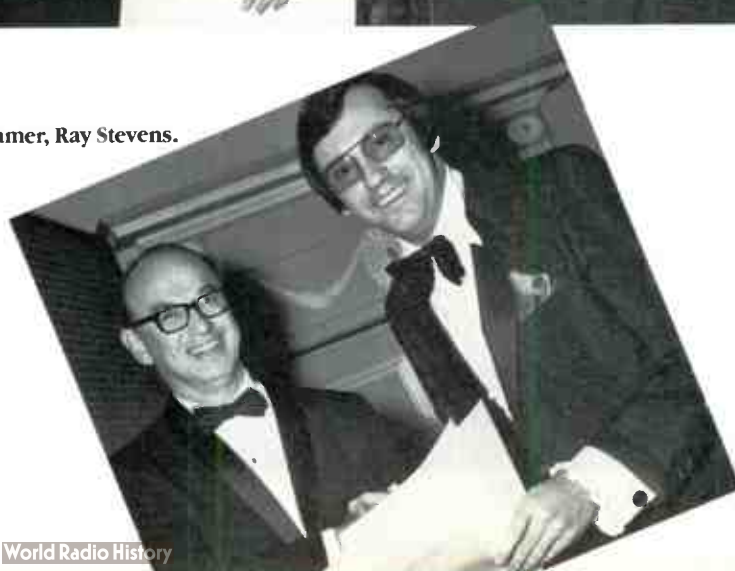
▲ 1970: Ed Cramer, Jerry Reed.

▼ 1970: Ed Cramer, Dollie Denny, Mel Tillis, John Denny, Bill Denny.



▲ 1970: Dolly Parton, Porter Wagoner.

▶ 1970: Ed Cramer, Ray Stevens.





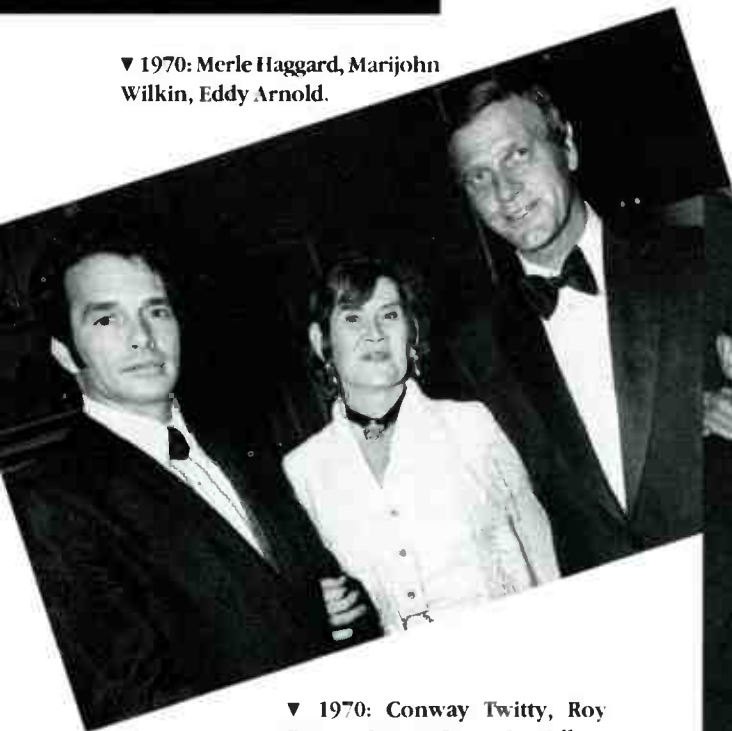
◀ 1970: Ed Cramer, Loretta Lynn, Leslie Wilburn, Doyle Wilburn.

▼ 1970: Ed Cramer, Bill Hall.



## MUSIC PEOPLE

▼ 1970: Merle Haggard, Marijohn Wilkin, Eddy Arnold.



▼ 1970: Ed Cramer, Jack Stapp, Buddy Killen, Joyce Bush.



▼ 1970: Conway Twitty, Roy Rogers, Loretta Lynn, Jo Walker-Meador.



▼ 1970: Ed Cramer, Sonny James.



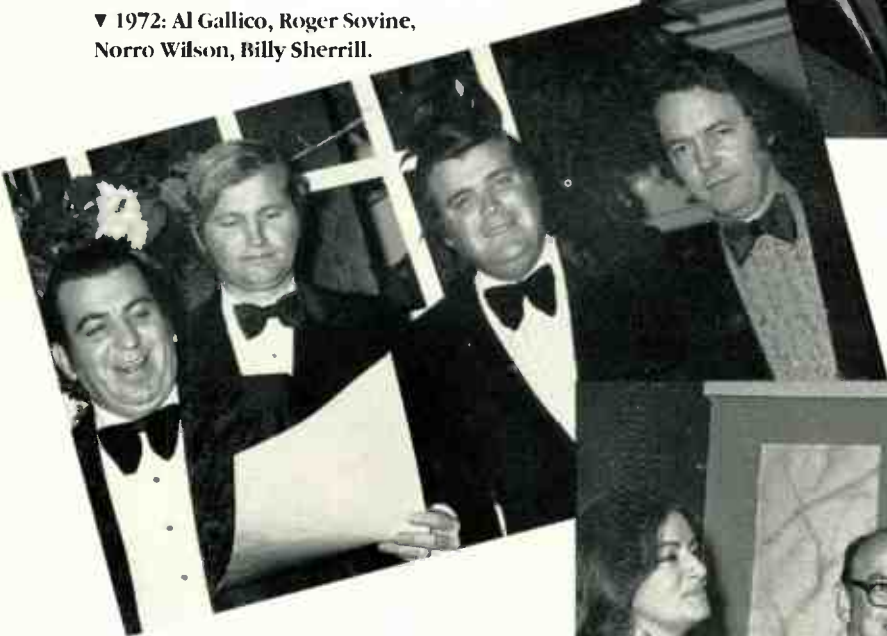




◀ 1972: Frances Preston, Dolly Parton, Roger Sovine, Louis Owens.



▼ 1972: Al Gallico, Roger Sovine, Norro Wilson, Billy Sherrill.



▲ 1972: Bob Montgomery, Carol Montgomery, Waylon Jennings, Jesse Colter.



▼ 1973: Ed Cramer, Ben Peters, Tom Collins.



▲ 1973: Frances Preston, Ed Cramer, Jerry Crutchfield, Don Earl, Nick Nixon.

## MUSIC PEOPLE

## MUSIC PEOPLE

► 1973: Al Gallico, Ed Cramer, Tammy Wynette, Billy Sherrill.



▲ 1974: Bill Anderson, Ed Cramer, Larry Butler, Jack Stapp, Buddy Killen.



▲ 1974: Don Pierce, Frances Preston, Ed Cramer.



▲ 1974: Frances Preston, Tompall Glaser, Ed Cramer.



▲ 1974: Frances Preston, Freddie Hart, Ed Cramer.



◀ 1974: Monique Peer, Ed Cramer, Ralph Peer II, Roy Horton.





▲ 1974: Whitey Shafer, Ed Cramer, Ray Baker, Wesley Rose.

▼ 1975: Ed Cramer, Shel Silverstein, Frances Preston.



▲ 1975: Merle Kilgore, Mrs. Kilgore, Mary Reeves Davis, Terry Davis.

# MUSIC PEOPLE

▼ 1976: Frances Preston, Billy Swan, Del Bryant, Fred Foster, Bob Beckham.



▲ 1975: Ed Cramer, Johnny Bond, Art Satherly, Frances Preston.





◀ 1976: Frances Preston, Thea Zavin, Felice Bryant, Boudleaux Bryant.

▼ 1977: Hugh Cherry, Helen Neal, Johnny Bienstock, Freddy Bienstock, Grelun Landon, Bob Neal.



▼ 1977: Johnny Bienstock, Danny Davis, Jay Morgenstern.



▶ 1977: Ben Rosner, Owen Bradley, Katherine Bradley.

## MUSIC PEOPLE

▼ 1978: Ed Cramer, Frances Preston, Barbara Mandrell, Ken Dudley.



▲ 1977: Red Lane, Jerry Clower, Mac Davis.





◀ 1978: Ed Cramer, Steve Singleton, Rochelle Singleton, Frances Preston, Mrs. Shelby Singleton, Shelby Singleton.

▼ 1978: Ed Cramer, Frances Preston, Eddie Rabbitt, Janine Rabbitt.

▼ 1978: Ed Cramer, Ralph Peer II.



## MUSIC PEOPLE

▼ 1980: Doyle Wilburn, Frances Preston, Ed Cramer, Johnny Mullins, Teddy Wilburn.



▼ 1980: Ed Cramer, Frances Preston, Don Everly.



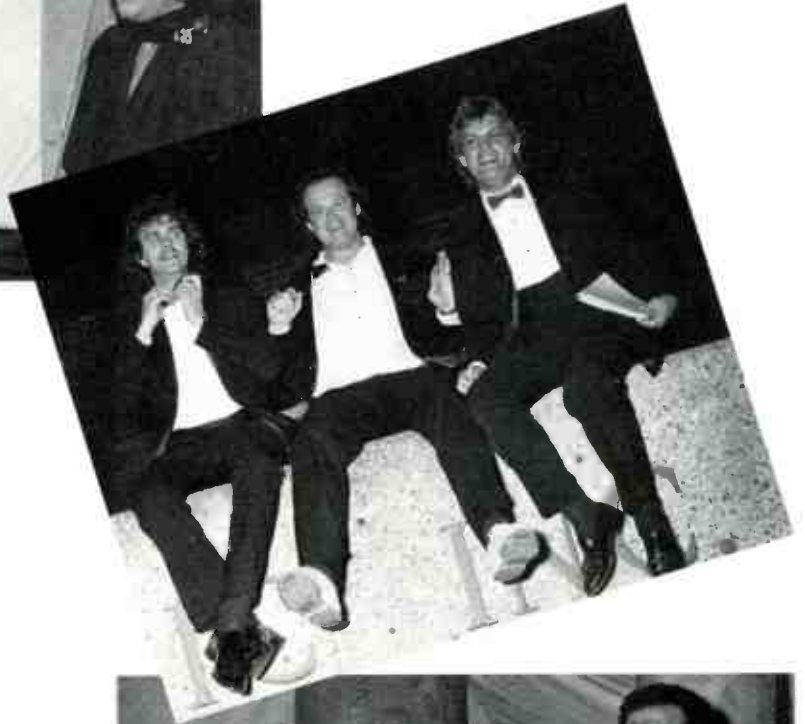
► 1982: Merle Haggard, Emmylou Harris, Willie Nelson, Frances Preston.



▼ 1983: Dennis Morgan, Steve Davis, Thom Schuyler.



▲ 1983: Ed Cramer, Frances Preston, Roger Miller, Mary Miller.



## MUSIC PEOPLE

▼ 1984: Frances Preston, John Hartford, Marie Hartford.



▲ 1984: Frances Preston, Dolly Parton, Ed Cramer, Irwin Robinson.



# THE BIGGEST FILMS OF 1990 HAVE ONE THING IN COMMON

**BACK TO THE FUTURE III**

**Alan Silvestri (BMI)**

**DICK TRACY**

**Danny Elfman (BMI)**

**DIE HARDER—DIE HARD II**

**Michael Kamen (BMI)**

**DRIVING MISS DAISY**

**Hans Zimmer (PRS/BMI)**

**THE HUNT FOR RED OCTOBER**

**Basil Poledouris (BMI)**

**THE LITTLE MERMAID**

**Alan Menken (BMI)**

**PRETTY WOMAN**

**James Newton Howard (BMI)**

**TEENAGE MUTANT NINJA TURTLES**

**John Du Prez (PRS/BMI)**

**TOTAL RECALL**

**Jerry Goldsmith (BMI)**

**WAR OF THE ROSES**

**David Newman (BMI)**

## THE BMI FAMILY OF FILM COMPOSERS

**BMI**  
**50<sup>th</sup>**  
**ANNIVERSARY**





*The Family of  
First Country Music*



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