

MEET THE BMI PERFORMING RIGHTS TEAM

BMI

Issue Number Two, 1986

**THE
MANY
WORLDS
OF
MUSIC**

**Lionel
Hampton
Receives
First BMI
“One of a
Kind”
Award**



**SPECIAL YEAR-END
DOUBLE ISSUE**

BMI... 1986

By Frances W. Preston, President, BMI

Another year has come and gone. It was an exciting and often hectic year for BMI but one of change and growth. Certainly, the next twelve months promise even greater achievements. I'd like to share some of the year's accomplishments with you.

In order to further enhance our licensing revenues, we opened new licensing offices in Red Bank, New Jersey and St. Louis, Missouri with a number of other locations under consideration. At the close of our 1986 fiscal year, which ended June 30, we had approximately 37,000 broadcasting and general licensing agreements, and we found it necessary to institute approximately 600 infringement actions against users of music who were playing our product without proper authorization. We believe it is our duty to our writers and publishers and the majority of music users who have complied with the copyright laws to make certain these music abusers legally comply.

The number of those creators with BMI continues to increase. As of the end of November, over 52,000 songwriters and composers and more than 32,000 publishers had selected BMI to represent their performing rights. Our repertoire now consists of approximately 1.5 million songs and compositions. We continue to have reciprocal agreements with 39 foreign societies allowing us to license most of the world's music.

BMI music has continued its consistent popularity. During the past year, more than 50% of all music broadcast over radio was licensed by BMI. In television, we licensed 48 of the 74 primetime series opening the 1986-87 season. Moreover, BMI music was featured in 20 of the 25 highest grossing films from October 1985 to September 1986. Of the awards announced as of November 1986 by the Record Industry Association of America (RIAA) honoring record sales during the year, we licensed 67% of Gold Albums; 67% of Platinum Albums; 62% of Multi-Platinum Albums, and 50% of the Gold Singles.

During the year, we saluted "our own" for various outstanding achievements. BMI's annual Pop Music Awards, honoring the writers and publishers of the most performed

continued on page 25

BMI

THE MANY WORLDS OF MUSIC

Issue Number Two, 1986



Cover Photo: Sam Siegel
Illustrator: John Ryan

Howard Colson

Assistant Vice President, Public Relations
Managing Editor

Burt Korall

Senior Editor

Elizabeth Oravetz

Associate Editor

Barbara S. Begley

Copy Editor

Ellen Wood

Contributing Editor, Nashville

Phyllis D. Miller

Editorial Assistant

BMI: The Many Worlds of Music is prepared by the BMI Public Relations Department, 320 West 57th Street, New York, New York 10019; Design: US Design, Oliver Johnston, Paul Kuhn. Published by BMI. President & CEO: Frances W. Preston; Vice President, Secretary & General Counsel: Edward W. Chapin; Treasurer and Controller: Thomas Curry.

Permission is hereby given to quote from or reprint any of the contents on the condition that proper copyright credit is given to the source.

Current and back copies of *BMI: The Many Worlds of Music* are available on microfilm from Xerox University Microfilms International, 300 N. Zeeb Rd., Ann Arbor, Mich. 48106.

The names of authors and composers whose music is licensed through BMI are indicated in boldface letters.

© 1986 Broadcast Music, Inc., November 15, 1986

Frances Preston Comments BMI . . . 1986	2
Meet Our Performing Rights Team	4
Los Angeles Songwriters Showcase	19
BMI at CISAC	20
BMI Honors PRS Writers, Publishers	21
Nashville Songwriters Association International	22
Profile Dolly Parton	23
Profile Otis Blackwell	24
Awards Emmys, CMJ, MTV and Georgia Music Hall of Fame	26
Licensee News Special	29
Home Screen/Silver Screen Composers Honored	30
Profile Jerry Goldsmith	34
Earle Hagen Film Scoring Workshop	36
Profile Earl Hagen	38
Profile Lionel Hampton	40
Los Angeles, Nashville, New York Million-Airs	42
BMI Country Music Awards	46
Lady Liberty Turns 100	53
Profile Sonny Lemaire	54
Profile Dennis Morgan	55
Music City News Awards	56
BMI's New Mid-Atlantic Office Open	57
CMA Awards	58
Profile J. P. Pennington	61
Profile Dean Pitchford/Tom Snow	62
Spotlight	64
BMI News	76
BMI Awards to Student Composers	90
BMI Foundation News	92
BMI Celebrates Hampton . . . One of a Kind	94

BMI Presents Its Performing Rights Team

It has been almost 50 years since BMI first opened its doors and offered a warm welcome to writers and publishers previously denied royalties and copyright protection for their works.

In those five decades, our Performing Rights Department has been our primary means of communication with the creator. Performing Rights executives, past and present, have been responsible for bringing in those creators who continue to make the BMI catalog the rich and varied treasure trove it is. From concert to jazz, country to pop, salsa to polka, movies to Broadway, and all imaginable variations in between, the BMI repertoire continues to grow at an unprecedented rate.

Today, BMI's Performing Rights team is the strongest ever, having been nurtured by the experiences of the past and encouraged by the promises of the future. From Pat Fabbio, the senior in terms of service, to Allan Fried who just joined BMI, the team displays experience and knowledge. These are the men and women who listen to writers and publishers with empathy, and who seek out the beginners in our very tough business of music, and ease their way.

BMI is proud of them. It's time for readers of *The Many Worlds of Music* to meet them one by one.

Frances W. Preston
BMI President and CEO

LOS ANGELES



Ron (r.) with Cynthia Weil and David Foster.

Ron Anton, vice president. California, heads up BMI's West Coast operation. An attorney, he's been with BMI for over 20 years, having joined the legal staff in New York in 1964. He subsequently became executive director, Performing Rights and later vice president, Performing Rights.

In 1971, he moved to BMI's Los Angeles office and oversaw Performing Rights on the West Coast. He acquired his current position in 1977.

Before joining BMI, Ron worked as a staff attorney for both MCA and the William Morris Agency and also served for a period as assistant general attorney for Columbia Records. He began his legal career at the Milwaukee firm of Michael, Best and Friedrich. He completed his undergraduate work at Northwestern University and earned his law degree with

honors at the University of Wisconsin.

A past president of the California Copyright Conference, he is also a former officer and current board member of the Academy of Country Music. Ron is also member of the Country Music Association (CMA), National Academy of Recording Arts and Sciences (NARAS) and the Gospel Music Association (GMA). He is a board member of the National Academy of Songwriters.

Marv Mattis, assistant vice president of BMI's California office, is the exemplary Southern Californian: he likes the sunshine, craves exercise and enjoys the entertainment business.

Marv's first job in the music industry was part-time for a small music publisher. Next he worked as an agent for

Willard Alexander, booking big bands. But that was during the 60's and Marv wanted to be part of the rise of rock & roll. So he joined Screen Gems Music as general professional manager of their West Coast office. While there he dealt with the Monkees, Gerry Goffin and Carole King, Barry Mann and Cynthia Weil, Neil Sedaka and Howard Greenfield, David Gates and the Partridge Family. From Screen Gems, Marv moved to Robbins, Feist and Miller and later to April/Blackwood Music, a division of CBS' publishing company. As vice president, Creative Affairs at April/Blackwood, he worked with people like Janis Ian, Thom Bell, Kenny Gamble, Leon Huff and a young writer named Billy Joel.



Marv (l.) with Richard Addrisi.

Eventually moving on from CBS, Marv went to work for the business management firm of Segel and Goldman. He became head of their music publishing and royalty department, administering the catalogs of such writers as Kenny Loggins, Neil Young, Joni Mitchell, Mac Davis, Donna Summer and George Clinton. Then six years ago, Marv decided to make another job switch—this time to the Performing Rights department at BMI. He likes working with new and experienced writers and frequently speaks to college classes and songwriting workshops along the West Coast.



Dede with Jon Lind.

Lone Justice, John Hiatt and Jennifer Holiday.

Dede also worked for Chappell Music as assistant to the manager of creative licensing. And she has experience in the film industry as an editor at Image Transform.

She feels her position at BMI is ideal because she loves working with people. Dede is frequently out at clubs in the Los Angeles area searching for new artists and groups to bring to BMI. She helps them find management, producers, attorneys, publishers and record companies. Often she introduces writers to each other and hooks them up with publishers or recording projects.

Allan McDougall Scottish born Allan McDougall has had a multi-faceted career in music since he first worked as a tour publicist in Great Britain in 1963. The first group he worked with was England's Fab 4, The Beatles. From that auspicious start he went on to publicize the tours of such bands as The Kinks, Spencer Davis Group and Deep Purple.

Allan became director of National Promotion for Straight/Bizarre Records in 1969, working with Frank Zappa and Alice Cooper. A year later he moved over to Warner Bros. Records, acting as a liaison between the record label and such artists as Rod Stewart, Neil Young, Joni Mitchell and James Taylor.

In the following years, Allan went on to work at A&M Records on their A&R staff with Procul Harem, Michael Martin Murphey and Hoyt Axton, (whose biggest selling album, *Life Machine*, was produced by Allan). He later became general manager of the U.S. office of Island Music and procured cover records with such groups as The Blues Brothers, Santana, Olivia Newton-John and the Pointer Sisters. Prior to joining BMI's Los Angeles staff in 1981, Allan worked at Famous Music as director of Creative Activities.

According to Allan one of the most



Ginia with Barry Mann.

Ginia Wiener Virginia Eady-Wiener (Ginia), executive director Writer/Publisher Administration, came to BMI in 1976 on a six-week temporary basis. She has stayed on through assignments such as file clerk, song indexing, administrative assistant to Writer/Publisher Administration, director of Publisher Administration to her current position. Ginia oversees all the operations of her department.

She attended Ventura College studying both business and music. In 1982, she married co-worker Bucky Wiener. With Bucky, she shares an interest in songwriting and singing contemporary Christian music.

Dede Sugar, executive, Writer/Publisher Relations, came to BMI one and a half years ago. Prior to joining the company, she was an A&R rep at Geffen Records where she dealt with such artists as Berlin, Wang Chung,



Allan (at center) when he worked as a publicist for The Beatles.

rewarding aspects of his work is his ability to help bring together different collaborators. A particularly successful collaboration was his pairing of Steve Winwood and Will Jennings, which resulted in the hit, "When You See A Chance" from Winwood's platinum album *Arc of a Diver*.

These days he also enjoys working with new groups who have just started to make it. In addition to working with West Coast bands Allan also travels to Europe periodically to let new groups know how BMI can help them when their music is played in the U.S.



Allan today.

Doreen Ringer, began her music industry career at A&M Records as a college promotion representative and then moved to ABC Records as director of Artist Relations. When MCA bought the company, she became director of Artist Development.

In 1979, Doreen became an associate of Sandra R. Newman Personal Management and then joined the Montage Music Group as director of Operations. The Montage group included WMOT Records, Montage Records, CCI Productions and several publishing firms. She then became vice president, Product Development/Publicity for WMOT Records.

The TV field beckoned in 1981 and for four years she was involved in a number of projects. She was: talent coordinator of In Productions' *The Grand Prix All-Stars Show* syndicated series; segment producer of Arnold



Doreen with Herbie Hancock and L.A. Mayor Tom Bradley.

Shapiro Productions' *Wish Upon a Star* Disney Channel series and *Pet Peeves* Lifetime Network series; associate producer, Fiedle/Berlin Productions' *Playgirl On The Air* and senior associate producer of their *Intimacy File* series. She was a segment producer of Alan Landsburg Productions' *The Quality of America*, a syndicated documentary series.

Today, that background serves her well as BMI executive, Motion Picture and Television Relations where she is a liaison within the community of

motion picture and television composers, agents, music directors, producers and music supervisors.

Gloria Hawkins As director, Writer Administration, West Coast, Gloria Hawkins' prime responsibility is to process and expedite the considerable number of writer applications that cross her desk. She came to BMI in May.

Gloria brings to her job long and varied music business experience. She was an artist representative for a talent agency specializing in gospel artists. She worked with such artists as Sandra Crouch & Friends, Walter Hawkins & Family, Daryl Coley, Shirley Caesar and Edwin Hawkins.

Gloria freelanced as production coordinator for several recording sessions for Light Records and CBS Records. She also served as tour manager for The Hawkins Family, Tramaine, Sandra Crouch and Edwin Hawkins for performance engagements across the U.S. and in Europe.

In addition, Gloria has been involved in a number of special projects. To name a few: program coordinator, Jamaica 21 Festival, Kingston, Jamaica; Black American Voices in the World Today, Rome, Italy. She is a past vice president of the Gospel Music Association, and served on its board of directors.



Photo by: Joanne Stevenson

Gloria Hawkins

Barbara Cane The “V” in Barbara’s name is just one hint of the musical atmosphere she grew up in. Barbara “Vicki” Cane is named after one of her father’s friends and former clients, Vic Damone. Marvin Cane managed a number of artists, and as far back as Barbara can remember there were always musicians and entertainers around the house.

Through her father, Barbara first came to BMI in 1970. While in high school she got a summer job working in the publisher administration department. For the next four years she spent each summer vacation working at BMI.

Her first job after graduating from college was as executive assistant to Albert S. Ruddy, producer of *The Godfather* (Part I) and *The Longest Yard*. A year later she went to the William Morris Agency as a TV-commercial agent trainee, coordinating on-camera and voice-over talent for commercials, TV plots and daytime dramas.

From William Morris, she moved to Los Angeles as an assistant to Chuck Barris on *The Gong Show*. She was responsible for the production and tapings of the show. Following her work with Barris, Barbara joined BMI’s Performing Rights staff.

As executive director, Writer/Publisher Relations, Barbara is involved in all facets of BMI’s relationship with songwriters, music publishers, artists, managers and agents. She is active in a number of different organizations and stays well informed with the newest trends in contemporary music.



Dexter (r.) with Little Richard.

Marvin Dexter Moore Executive, Writer/Publisher Relations at BMI’s Los Angeles office, Dexter—it’s never Marvin—is assigned to promote and maintain relations with BMI’s writers and publishers, sign new talent and assist writers in their careers. He also acts as liaison between BMI’s writers and publishers and the music industry.

Dexter joined BMI in 1982 as an assistant in Writer/Publisher Administration. Previously, he was a writer/artist with an MCA album completed on the Source label. He’s also been active in the area of gospel music and participated on a Grammy-nominated gospel album released on the Shalom label.

He attended Tuskegee Institute, Alabama, where he studied engineering, but left when a tour with the group *Between the Two* was tempting. A singer, whose main instrument was sax, Dexter also played piano and bass. The group toured major U.S. cities for two years. He is an active member of NARAS, the Country Music Association and the Black Music Association as well as various community organizations.

Paige C. Sober In 1975, Paige joined BMI as an executive, Writer/Publisher Relations, in the West Coast office. Her assignment: evaluation of tapes, matching of writers with publishers, arrangement of collaboration teams. She also arranges bank loans and, like all BMI executives, answers questions concerning BMI and its functions.

The work doesn’t stop there, since she spends a lot of time at the clubs scouting new writers for the BMI roster.

Paige is dedicated to the business end of music and explains: “I’m a listener; music has always been the thrill of my life. I admire and respect and identify with songwriters. I enjoy helping them to realize that the business side of music is not as complicated and frightening as it may seem.”



Barbara with Curt Smith of Tears For Fears.



Paige Sober with Jeff Cook (l.) and Randy Owen of Alabama.

She's an active member and has served as Chairman of the Board as well as vice president of the Academy of Country Music. She is also an active member and former board member of the California Copyright Conference. Prior to joining the BMI staff, she worked at A. Schroeder International (January Music), Twentieth Century Music and UNI (MCA) Records. A native of Baltimore, she lived in New York and Dallas before moving to Los Angeles in 1970.

Bucky Wiener His given name is Bernard, but it's always Bucky. Raised in Whittier, California, he came from a music business-oriented family. His uncle, Jolly Joyce, managed Bill Haley and the Comets and Chubby Checker. At 17, he was signed with Martin Cohen Publishing as a writer and about six months later, signed a recording contract with a Motown subsidiary label, Natural Resources. His group: Two Friends. Their finest

hour was sharing a bill with Linda Ronstadt.

He attended Pierce College and Santa Monica City College and, in 1981, he joined BMI as an administrative assistant and is currently director of Publisher Administration in charge of processing publisher information. He still writes and is interested in contemporary Christian music.

Cynthia Miska hails from Detroit, the "motor city," and the home of Motown. She came to L.A. in the early seventies and joined BMI's west coast office as a receptionist in 1979.

In 1981, she was promoted to assistant director of Publisher Administration and in 1983 she advanced to director of Writer Administration. As good things come in threes, just this year in April, Cynthia was promoted to her current position as assistant executive, Writer/Publisher Relations. She is the West Coast "hard rock" expert and frequents the L.A. underground music scene looking for fresh new BMI talent. Cynthia is a member of NARAS and was recently invited to be a judge at the Willie Nelson Wrangler Invitational in San Diego.



Photo by: Joannie Stevenson

Bucky Wiener



Cynthia (c.) with Stephen Pearcy of RATT (l.) and Vince Neal of Motley Crue.

NASHVILLE

Roger Sovine has been around the music business all his life. His father, Red Sovine, was a well-known country music entertainer.

In 1965 Roger made his entry into the music business by joining Cedarwood Publishing Company, where he learned the business from virtually every aspect. After Cedarwood, he was affiliated with Show-Biz and South Productions.

He joined BMI in 1972 as director of Writer Administration and was made assistant vice president in 1976. Roger remained with BMI until 1979



Roger (r.) with James Taylor. when he accepted the position of vice president of Professional Services at the Welk Music Group. In March of 1982 he left Welk to accept a position as vice president of Tree International, the world's largest country music publisher. Roger returned to BMI in February of 1985 as vice

president, Nashville Operations.

Active in civic as well as music industry events, Roger was chairman of the Pro-Celebrity Golf Tournament. He has served as a national trustee and as treasurer of the Nashville Chapter of the National Academy of the Recording Arts and Sciences and is the current president of the Nashville chapter. He is a member of the Country Music Association and a past officer on their Board of Directors. Roger has served on the Board of the Muscle Shoals Music Association. He is also a current member of the Board of Directors of the Gospel Music Association and the Nashville Symphony. He is an alumnus of Leadership Nashville, is a former president of the Nashville Music Association, and is a member of Nashville's Chamber of Commerce. Roger is also a trustee of the Tennessee Repertory Theatre Trust and is a Commissioner of the Metropolitan Action Committee.

Sherry Oakley grew up surrounded by country music. A native of Nashville, Sherry's aunt worked at WSM radio and her uncle worked with Roy Acuff for years. So it was natural that Sherry took a job in the music business after graduating from high school. Now fifteen years later, Sherry is still with BMI in Nashville, where she is coordinator of records.



Sherry Oakley and Buddy Killen, president of Tree International.

Virtually any administrative matters concerning writers or publishers in the Southern states stop at Sherry's desk before being acted upon. She deals with cases involving the Internal Revenue Service, bank loans, the selling of companies and anything involving the courts. Sherry also works with the BMI data base, verifying the information in the massive computer system.

Del Bryant's parents, the prolific songwriters Boudleaux and Felice Bryant, had their first hit record, "Country Boy" by Jimmy Dickens, the year Del was born. Until he was five years old, Del thought everybody was in the music business.

Immersed as he was in music while growing up, it was only natural that Del gravitated toward that industry after attending the University of Miami. He worked at House of Bryant (his parents' publishing company) for

Photo by: Beth Gwin



Del (l.) with Eddie Rabbitt.

two years, and then was asked to join the BMI staff in Nashville. It took him a total of five minutes to decide to make the move.

One of his reasons was that the move presented an ideal opportunity for Del to get out in the music business and make a name for himself. He decided he would work at BMI for a year or two, make some good contacts, and then go back to the family business.

Fourteen years later, Del is still with BMI. As a songwriter he received a BMI award for his country song "I Cheated On A Good Woman's Love." The song went to Top 5 on the country charts and was used in the film *Convoy*.

These days, as Nashville's musical horizons expand, Del works with new and established writers of all kinds of music, including pop, r&b, and rock & roll, in addition to the country songwriters for which Nashville became famous.

Patsy Bradley When Patsy Bradley first started working for BMI in Nashville as the receptionist, the offices consisted of two rooms. Her desk was a typing table behind the



Patsy with Joe Allison.

door in Frances Preston's office. Whenever anyone came to see Frances, she would get up and take her work to another spot. Needless to say, she was never at her desk. Today, as BMI's Nashville director of Publisher Administration, she has her own spacious office and BMI has its own building.

Patsy's association with the music business goes back to her childhood. Her father, Owen Bradley, (a Country Music Hall of Fame inductee and former Nashville V.P. of MCA Records) was the founder of Nashville's Music Row and started one of Nashville's first recording studios. Patsy Cline, Conway Twitty, Kitty Wells and Brenda Lee were just a few of the artists who recorded there before it was sold to CBS Records in 1963. Patsy's uncle, guitarist Harold Bradley, and her father together helped establish what became known as the "Nashville Sound." Patsy's brother, Jerry Bradley, has also been a big influence in Nashville music. At one point he was the Nashville vice president of RCA Records, and today is the vice president and general manager of Opryland USA Music.

After attending the University of Tennessee, Patsy was asked by Frances Preston to help set up BMI's new Nashville office. Patsy agreed to come work for Mrs. Preston for three months and has stayed 21 years.

When she started at BMI, along with being the receptionist, Patsy also got involved with helping new writers join BMI. When one of the five people who were working in the Nashville office left, Patsy started working in Publisher Relations, clearing names for new companies and helping writers to set up their own publishing companies. From there it has been a steady move upward to her present position heading BMI's Publisher Administration department for the Southern region.

Joe Moscheo, who joined BMI in 1977 to work in Writer Relations, was recently named vice president, Special Projects. In that role, he quarterbacks all of BMI's functions from conception to conclusion. He takes on and



Joe (at left) as a member of the Imperials, with Elvis Presley at center.

completes a variety of other assignments and he also makes sure that BMI and its executives are a highly visible part of as many music related activities as possible. Most recently, for example, he served as Tennessee State Chairman, Statue of Liberty/Ellis Island Foundation.

Born in Albany, New York, Joe attended the famed Juilliard School of Music and Florida State University. Then came an offer from a professional group to join them on the road. After a few years, he settled in Nashville, having decided to become a studio session player, but soon got involved with forming the Imperials, a group that was to accompany Elvis Presley on his road tours and on records and films. Joe served as keyboard player, vocalist and arranger. It was in 1975 that he decided to open up his own management firm and for a year was involved in producing a syndicated TV show starring Jimmy Dean.



Joe today.

Apart from his BMI work, Joe is an active member of many Nashville organizations and civic groups. He has produced the Gospel Music Association's annual Dove Awards show since 1978.

Joe's personal choice of music is gospel, which he considers "the best kind of music" technically and musically. He's a BMI writer with a catalog of almost 20 songs.

Thomas Cain Singer/songwriter Thomas Cain joined BMI in 1984 as associate director of Performing Rights. Trained in both trumpet and piano, he earned his bachelor degree in music education from Tennessee State University. The music industry became his full-time occupation in 1976.

Thomas has written and/or performed commercial jingles for Rubbermaid, Jartran Truck Rentals, McDonalds, Oscar Mayer, Golden Flake Potato Chips and others. His songs have been recorded by Kenny Rogers, Ronnie Milsap, The Oak Ridge Boys, The 5th Dimension, Johnny Rodriguez, The Dazz Band and others.



Thomas (l.) with Thom Schuyler

In 1979, Thomas formed a publishing company, Sweet Baby Music, with the Combine Music Corporation. Sweet Baby Music received two BMI awards for John Anderson's recording of "Wild And Blue" and Johnny Lee's recording of "When You Fall In Love." Sweet Baby Music has had songs recorded by artists such as George Strait, Hank Williams, Jr., Dion, and Terri Gibb. This past October, Thomas received a BMI publisher award for "Some Fools Never Learn," recorded by George Strait.

As a performer, Thomas has been an opening act for George Benson, Bill Withers, Ramsey Lewis, Melba Moore and others.

Thomas, along with co-author Bob DiPiero, has written a theory course titled, "Music Theory for Contemporary Songwriters" and they are presently teaching the course three times a year to the music community.

Harry Warner Director of Writer Administration, Nashville, Harry Warner deals with writers in 15 states



Harry (r.) with Steve Winwood.

from Maryland to Florida and as far west as Texas. A graduate of Valley Forge Military Academy followed by a four year U.S. Navy stint brought Harry to Nashville's Vanderbilt University . . . and his first contact with the music business. As a student, he opened a successful drive-in grocery and counted among his regulars Chet Atkins and Jerry Bradley.

After graduation, he joined an ad agency and, in 1967, came to BMI. Five years later, anxious to get involved with the performing aspects of music, he became Jerry Reed's manager as well as general manager for the Jerry Reed Entertainment Company and publishers Vector Music, Belton Music and Guitar Man Music. In that post, he negotiated movie contracts (*Smokey and the Bandit* and *Gator*), he worked on songs recorded by Elvis Presley, Englebert Humperdink and the Captain and Tenille. He promoted Reed's concerts and worked with stars such as Burt Reynolds, Peter Fonda, Jackie Gleason, and Tom Selleck. While manager of Jerry Reed Enterprises, President Nixon appointed Harry as Director of American Music to produce shows for the 1972 Nixon/Agnew Campaign. In 1984, he was responsible for producing a show for President Reagan on his visit to Nashville.

In 1981, after nine years spent almost entirely on the road, Harry rejoined BMI, bringing a wealth of music business experience and contacts.

In his off-hours, Harry is an avid white water canoeist who has tackled major rivers all over the East. He's also a well-known restorer of old homes around Nashville and has won awards for his work, notably from the Nashville Historical Commission.

Phil Graham was born in Carmi, Illinois and raised in Evansville, Indiana. When it came time for him to go away to college, he decided he wanted warm weather. Luckily, for BMI, Vanderbilt University in Nashville was as far south as he got.

While earning his B.S. in Business (he graduated in 1978) Phil got a part time job working for BMI. He did some of everything, from errands to cutting the grass outside of BMI's office to acting as a bartender during BMI parties. While growing up, Phil had never had any particular desire to work in music. He was bitten by the bug though, once he got to BMI. He decided, once he graduated, *this* was where he wanted to work.

The only problem was that he had no real experience or contacts in the music business. Frances Preston, then head of BMI's Nashville office, told him to go get some actual experience, and then come back and see her.

Phil stayed in Nashville, determined that he would work at BMI someday. To increase his knowledge of the music industry, he went to work at Precision Record Pressing, learning how records are manufactured. He then moved on to Central South Music Sales, a record distributor and worked in sales. From there he went to CBS Records where he worked in the publicity department.

Ten months after Mrs. Preston had told him to get some experience, Phil was back at BMI, and working in Writer Relations.



Phil (r.) with members of Survivor, Jimmy Jamison (l.) and Frank Sullivan.

Today, nobody could complain about Phil having a lack of experience or contacts in the music business. He is an active member of a number of organizations from gospel to rock music and works with songwriter organizations in Atlanta, Texas, Memphis, Louisiana and Nashville.

NEW YORK

Stan Catron's mobile face and easy movement are revealing. They assure you that BMI's vice president, Performing Rights, New York, hasn't spent his entire life behind a desk. The truth of the matter is that theatre stages and nightclub floors were home for Stan from the age of four onward.

He began as a kid dancer in the Bronx, worked as a singer and with his brother and other acts. He appeared in Broadway shows and on the cover of *Life*. On the latter, he is seen



Stanley (r.) with Doc Pomus.

jitterbugging with a gal who, like Stan, was part of the 1942 Ethel Merman musical, *Something For the Boys*. From Broadway, he moved out to Hollywood to make a film *Song Of The Open Road*; his co-players included Jane Powell, W.C. Fields, Edgar Bergen and Charlie McCarthy and the Sammy Kaye Orchestra. Then came the Army, followed by more performing through the country. His career as a dancer-comic culminated with nine months of dates with Jerry Lewis after the comedian broke away from his long-time partner, Dean Martin.

In 1955, Stan decided to put performing behind him and get into the business end of music and entertainment. He worked in publishing with Kenny Greengrass, with Don Costa and Teddy Randazzo; he had his own firm, Bornwin Music. New York was his base.

Twenty years ago, Stan came to BMI. Today, he still enjoys working with writers, applying his depth of show business and musical experience. He continues to pass on what he knows to writers.

Michael Palladino, director of Performing Rights Administration, is a

devoted BMI executive by day and a writer by night. He has completed two novels—one about Vietnam titled *Fox Blue Echo*; the other is a mystery called



Photo by: Phyllis D. Miller

Michael Palladino *Book Value*. Under pseudonyms, the productive Palladino has produced two books for children: *Thieves From Space* and *The Haunted Planet*. Another tome is on the way—an addition to the “Hardy Boys” series.

With BMI since 1973, Michael became a member of Performing Rights Administration in 1978 after a period in the Foreign Department. “Making

sure that a writer or publisher account is in order is a constant challenge," he explains. "It's interesting because certain problems come up. I get great satisfaction resolving difficulties. It's like fitting pieces into a puzzle."

A U.S. Marine from 1965–1969, spending time in combat in Vietnam, Michael says his experience there shapes his writing and affects the way he looks at the world. Following the stint in the service, Michael attended St. John's University in Queens, a borough of New York City where he lives. He graduated in 1973, receiving a BA with honors in English.

An ambitious man, Michael intends to continue his double life. He hopes for increased success and recognition as a writer. His goal at BMI: "To contribute to BMI's growth as a potent force in the music business in whatever position I may hold as a BMI employee."

Debra Jeanne Snyder BMI's Coordinator of Concert Music Activities began her career in arts administration at the age of 17 when she helped established one of the first metropolitan orchestras in northwest New Jersey. While working on a Bachelor of Arts degree in music education at Kean College, Debbie was instrumental in managing the college's first orchestra and assisted in the recataloguing of the music department's extensive library. In 1978 she joined the staff of the New Jersey Symphony Orchestra where she was quickly promoted to Box Office Manager and Public Relations assistant. In 1980 she moved to New York to work for Columbia Artists Management, Inc. where her roster of artists ranged from Yehudi Menuhin to The Canadian Brass. After four years with CAMI, she began to freelance as a consultant to artists and organizations from all disciplines: several chamber music groups, a visual artist, and a recording studio.

Debbie joined BMI's Concert Music Administration in April 1984. Her background in administering to the needs of performers and presentors has been an invaluable prelude



Debbie visits with Luther Henderson.

to working with serious music composers and publishers. A typical day will find Debbie advising composers on grants and fellowships that may be available to them; distributing live concert royalty payments; and educating the public on BMI and the copyright law. Increasingly she is becoming the special events coordinator of Concert Music: a recent project was a 50th birthday luncheon honoring composer Steve Reich.

Debbie is a freelance musician, a community activist and the current Performing Arts Director for the Medieval Festival Guild of New York. In her spare time, she runs a flourishing catering business, Deb's Kitchen.

Allan Becker Twenty-nine years ago, Allan Becker came to BMI to form BMI's Musical Theatre Department. This was the next logical step



Allan (r.) with John Kander, Fred Ebb and Sheldon Harnick.

in a career that had begun with a love for musical theatre and classes at the American Theatre Wing.

The Theatre Wing is a college equivalent school, where every aspect of the theatre is taught by working professionals. While Allan was a student there, Arthur Miller taught playwriting, Helen Hayes taught acting and Kermit Bloomgarden taught producing. Intent on learning all there was to know about the theatre, Allan took some of everything, from stage directing to lighting techniques.

After graduating, his first job was as the road manager for such acts as Stepin Fetchit, Hot Lips Paige and Pearl Bailey. After being on the road for more than a year, he joined the musical theatre division of Chappell & Co., Inc. For the next 10 years Allan acted as the liaison between producers and writers for more than 60 shows. He worked with such writers as Richard Rodgers and Oscar Hammerstein, Cole Porter, Alan Jay Lerner and Frederick Loewe.

His next position was in establishing BMI's Musical Theatre Department. Today, in addition to its work with musical theatre writers and publishers, the department also runs the BMI-Lehman Engel Musical Theatre Workshop. This free workshop, made up of beginning, second year and advanced musical theatre writing classes and a librettists class, is taught by established theatre professionals.



Allan (far right) with members of Gut Bank, (back row) Tia Palmisano and Mike Korman, (front row) Alice Genese and Karyn Kuhl.

Allan Fried The most recent addition to BMI's New York Performing Rights staff, Allan Fried comes to BMI from International Creative Management. As an assistant agent, his main responsibilities were in setting up concert tours for such artists as Dire Straits, Neil Young, Nils Lofgren, Big Country and Elvis Costello.

Allan graduated from the University of Maryland in 1984. While at Maryland he was involved in securing musical groups to perform on campus. During the summer of his junior year, Allan got a job as an intern at Capitol Records. He worked in press and artist development, helping develop artists into well-known stars. Some of the people that Capitol Records was working with the summer Allan was there were Tina Turner, Billy Squier and Melba Moore.

At BMI, Allan will now be responsible for working with and signing new writers and publishers.

Barbara A. Petersen A native of Evansville, Indiana, Dr. Barbara Petersen became active as a clarinetist, bassoonist and mezzo-soprano. Barbara holds both MA and Ph.D. degrees in musicology from New York University's Graduate School of Arts and Science.

Her early career includes teaching on both the university and grade school levels. She performed as a clarinetist with a number of Indiana orchestras, with the Carleton College Orchestra and in solo recitals and with

chamber music groups.

She is the author of "Ton und Wort": *The Lieder of Richard Strauss*, available in English and German. In the field of American music, she contributed over two dozen composer biographies to the forthcoming *New Grove Dictionary of American Music*. In addition, she has written articles and reviews for numerous American journals as well as BMI composer brochures. In conjunction with her husband, baritone Roger Roloff, Barbara has given a number of lecture recitals on the music of Strauss and Richard Wagner.



Photo by Sam Siegel

Barbara with Milton Babbitt.

Barbara taught on the Bronx campus of New York University until 1973 and then began work in music publishing as an editor, copyright/licensing administrator and promotional director for Broude Brothers Limited. She joined BMI's Concert Music Administration in 1977 and, since September 1, 1985, has headed the department.

Her professional memberships

include Board of Directors, American Music Center, Board of Advisors, New York Women Composers, Inc. and Advisory Board, American Composers Orchestra.

Pat Fabbio When Pat Fabbio, assistant vice president, Performing Rights Administration, came to BMI over 30 years ago, he met the legendary music man, George Marlo. There was mutual respect and a strong feeling of friendship from the outset. The die was cast. Marlo, a former silent screen star, leading publisher and associate of the stars, offered to teach Fabbio what he knew about music and show



Pat with Dolly Parton.

business. In return, he asked protegee Pat to bring to bear his accounting and business background in the Performing Rights Administration Department. Marlo felt he and Pat would make a good combination. He was right; it worked out perfectly.

Pat's career at BMI began in the Accounting Department. For a short time, Pat toyed with the idea of working for the Treasury Department. Then along came Marlo. The years since have moved briskly by and Pat has risen in the corporate structure. Now the supervisor of a staff of 19, Fabbio "shuffles all the paper at BMI," seeing to it that writers and publishers get what they should. This includes processing affiliation papers, changes of address, terminations and everything in between.

"I really enjoy working at BMI," Pat says. "What I like the most is that I am constantly meeting new and interesting people."

Pat is optimistic about the future.

He feels he has much more he can do at BMI. But as we said, his past has been memorable. When you meet him, ask about his experiences during World War II—he served as a combat infantry man in North Africa, Sicily and Italy. Ask him about songwriters and music. Ask him about Marlo. Pat's quite a storyteller.

Jean Banks came to BMI fourteen years ago, bringing with her a background in newspapers, television and theatre and a natural love of music. Having a degree in journalism from New York University, Jean worked as a copygirl on both the *Washington Post* and the *Newark Evening News*. She soon found herself in TV Sales Development at ABC. While there, Jean was involved in presenting new programs to the ABC affiliate stations.

In the mid-60's she worked for Seven Arts Associated, which has since been absorbed by Warner Communications. Jean was involved in the development of new projects, both films and Broadway shows, and also worked as a talent scout. Spotting a young Robert Redford on stage in *Barefoot in the Park*, she decided not to recommend him to Seven Arts because "He was too short. He had no charisma on the stage." But she redeemed herself with her discovery of another young actor she spotted in a play at the Paramus (New Jersey) Playhouse—Alan Alda.

At BMI, Jean deals with writers and publishers, handling any problems they might have. She started at BMI as the secretary to the executive director and took over that position herself in 1982.



Jean (c.) with George Brown and Robert "Kool" Bell of Kool & The Gang.

Norma Grossman In 1956 Norma Grossman went to her first Broadway show, *Bells Are Ringing* starring Judy Holliday. It was the beginning of a long love affair with the musical theatre and it brought Norma to BMI eighteen years ago.

As assistant director of the Musical Theatre Department, she attends showcases, readings, and Off Broadway productions to seek out new writers and talk to them about BMI. Norma is also heavily involved with the BMI-Lehman Engel Musical Theatre Workshop, which for 25 years, has taught aspiring lyricists, composers and librettists about writing for the musical theatre through actual writing exercises. She handles the administrative work for the Workshop as well as assisting Allan Becker and the Workshop faculty.



Norma clowns with Alan Menken.

Norma attended Erasmus Hall High School in Brooklyn, New York, at the same time as fellow alumna Barbra Streisand. A Queens resident, she's been active with the theatre community there. Norma was involved with the Queens Community Theatre from 1969 to 1980, and served on their Board of Directors from 1974–80. While with the group, she worked as stage manager and producer for over a dozen musicals and plays. In addition, Norma served on the Board of Directors of the New York State Community Theatre Association from 1978–81, a non-profit membership organization established to advise, assist and encourage theatre groups in the surrounding New York State area.

Rick Sanjek is a 15-year veteran in the music business. Although a recent addition to BMI's New York staff, he



Rick (r.) with members of Timbuk 3, Pat MacDonald (l.) and Barbara K. MacDonald.

is not a newcomer to BMI. In fact, this is his second stint with the music organization. From 1971–72 he was Director of Writer Administration in BMI's Nashville office.

From there Rick went on to become general manager and director of A&R at Atlantic Records, where he was instrumental in helping to develop Willie Nelson's career. Rick's other past positions have included four years as president of the Circle South Music Group.

On his own he has been an independent publisher and manager. He's also worked as a talent and music director and associate producer on syndicated television specials for the Dick Clark company and Jeff Simmons Television.

In his newest position, Rick works with writers and publishers, A&R people, producers, agents, managers, and everyone who has anything to do with music. Many of his nights are spent in New York clubs and arenas, visiting with BMI writers, listening to what's new and who's hot in all areas of music.

Evelyn Buckstein As assistant vice president and counsel, Performing Rights, a newly created post, Evelyn Buckstein serves as a consultant to all members of the department on any Performing Rights legal question.

Evelyn, formerly senior attorney with BMI's Legal Department, joined the company some 30 years ago. She

Photo by: Sam Siegel

Photo by: Phyllis D. Miller

Photo by: Sam Siegel



Evelyn Buckstein

received her pre-law education at the College of the City of New York and earned her law degree at New York's St. John's University.

In her tenure with BMI, she has become thoroughly familiar with all legal aspects of the music business having handled song ownership disputes, estate matters, third party litigations as well as writer and publisher contracts.

She is a member of the Copyright Society of the U.S.A., the National Panel of Arbitrators, American Arbitration Association, New York Women's Bar Association, American Bar Association, Bar Association of the City of New York and the Federal Bar Council.



Bobby today.

Bobby Weinstein, assistant vice president, Writer Relations, is also a BMI writer. He's penned more than 600 songs, many of which have made it to the top chart positions. These include: "Goin' Out Of My Head," "Hurts So Bad," "It's Gonna Take A Miracle" and "I'm On The Outside Looking In."



Bobby (at center below) with The Townsmen, one of the first groups he performed with.

He was asked to join BMI's executive staff in 1975. In the intervening years, he has headed up a program of symposiums and seminars featuring music industry figures. These sessions were held in various cities including Boston, Washington, D.C., Seattle, Denver, Salt Lake City and New Orleans. The purpose: to service writers without ready access to established music centers.

Bobby lived for a period of time in Memphis, where he recorded for Chips Moman while writing material for artists such as Brenda Lee, B.J. Thomas, Petula Clark and The Bar-Kays. In the 60's he performed in Las Vegas for four years in a group that consisted of Teddy Randazzo, Kenny Rankin, Bobby Hart and Tommy Boyce.

He is first vice president of both the Songwriters Hall of Fame and the National Academy of Popular Music. He periodically chairs the ASK-A-PRO sessions presented by the Songwriters Guild of America.



Mark Sikelianos with Bernice Reagon of Sweet Honey In The Rock

Mark Sikelianos Mark came to the U.S. from Greece at the age of nine and almost immediately came to love American jazz. He was 15, he recalls, and too young to get into Nick's, the famed Greenwich Village jazz club. He listened to his favorite clarinetist, Pee Wee Russell, from the sidewalk. He was fortunate, he feels, to meet folk great Woody Guthrie and blues star Leadbelly as a teen. Their influence led him to an appreciation of country music. He attended New York's famous High School of Music & Art—he was a clarinet and saxophone player. He went on—briefly—to NYU and then came to BMI in 1950. He began in the Logging Department identifying titles as a first step to royalty payments. Moving to the Index Department, he dealt with song clearances and provided information for broadcasters.

Hoping to broaden his experience on the publishing side, he joined Screen Gems in 1970 where, as head of the Copyright Department, he dealt with foreign publishers, cleared titles with all licensing societies, issued synch licenses and prepared all the material for the sheet music of Screen Gems hits.

He returned to BMI in 1972, at the start of its complete conversion to computerized information. He helped in that conversion. Today, as executive director, Research, Performing Rights, his function is to retrieve and relay any and all information concerning the BMI catalog that may be required internally or externally.

Brian McLaughlin joined the Performing Rights Department in 1980, bringing with him a solid music education, including both graduate and undergraduate study and experience as a working musician. He recently earned his Doctor of Education, Music and Music Education from Columbia University. He has played clarinet and bass clarinet with Symphony of the New World, Deutsches Oper West Berlin, Sender Freies Berlin Studio Orchestra and the Stuttgarter Philharmonik. He's done jingles, commercials and recording over-dubbing on flute clarinet and TV studio work on *Like It Is* and *Inside Bedford Stuyvesant*.

For two years, he served as road manager and stage manager for jazzman Hubert Laws. Brian also acted as sound engineer and mixer for various Laws concerts.



Photo by: Sam Siegel
Brian (r.) with Max Roach.

At BMI's New York headquarters, Brian brings his love of and knowledge of jazz to his job . . . heading up the Jazz Department. He's responsible for recruiting jazz composers and publishers. He's been responsible for bringing jazzmen such as Ira Sullivan, Jabbo Smith, Billy Hart, Stanley Jordan and George "Buddy" Tate into the BMI family.

A long-time BMI representative to Black Music Association functions, he is now a member of the BMA board of directors and is on the advisory board of the Music Business and Technology program at New York University.

Ralph N. Jackson BMI's assistant director of concert music, has a multifaceted background as a composer,



Photo by: Phyllis D. Miller

Ralph (l.) and David Leisner discuss David's new Merion Music composition.

music educator and new music advocate. He is often out on the road recruiting concert composers on college campuses, in concert halls and wherever composers may gather. In the New York office he also oversees BMI payments for live performances of orchestra music.

After receiving a Bachelor of Music degree in oboe performance and a masters in composition from the University of Texas at Austin, Ralph taught music theory at the University of North Carolina and was Composer-in-Residence with the Center for New Music at the University of Iowa. Moving to New York City in 1979, he represented G. Schirmer Music Publishers as Coordinator of Performance Activities before joining the BMI staff in 1980.

Ralph was a two-time winner of the BMI Awards to Student Composers. He has won many other national and international composition awards including grants from the ASCAP Foundation, the New York State Council on the Arts, the American Music Center and the Harvey Gaul Competition. In 1976, he was named the "Most Outstanding Young Composer In Texas" by the Texas Music Educator's Association.

Ralph continues to compose and in recent seasons has been commissioned and performed by some of the major new music ensembles and summer festivals across the country. In demand as a judge for composition competitions, he recently served as one of the final judges for the SUNY Music in the Mountains Orchestra Prize.

. . . and in London

Robert Musel When Robert Musel quit high school to look for a job, he found two on the first day out. One was copy boy at The Worldwide News Agency, United Press. The other was wrapping songs in the mailroom of a music firm in the Brill Building. Uncertain which of these New York opportunities would be the most rewarding, young Musel decided on both and thus established the major themes of his career. Everything that happened thereafter conspired to keep him in music and journalism.

Musel's first intimate contact with the music business came when, as a young reporter, he was assigned to the Broadway beat which included Tin Pan Alley. He met and interviewed many of the greatest songwriters of the time and, thus inspired, wrote many songs himself, including a number of nightclub shows. As a war correspondent in World War II, he spent his home leaves in London, mostly on Britain's Tin Pan Alley, Denmark Street.

Senior editor of UPI, based in London, Musel is well-known as a writer, having to his credit film scripts, magazine articles, songs in West End shows in the British capital and in films.

Over the years, he wrote several hits, such as "Band of Gold," in collaboration with British writers and, as an early BMI recruit, helped pave the way for the BMI-PRS agreement in 1955. He has represented BMI in Europe ever since.



Robert Musel (c.) and publisher Ralph Peer (r.) present a gold disc to Liam Sternberg, the BMI writer of "Walk Like An Egyptian," a chart topper for The Bangles.

LOS ANGELES SONGWRITERS SHOWCASE

The Los Angeles Songwriters Showcase (LASS) held a special party for itself earlier this year, on its 15th anniversary. BMI has sponsored LASS since its inception as a way for aspiring songwriters to get their material heard by the right people in the music industry.

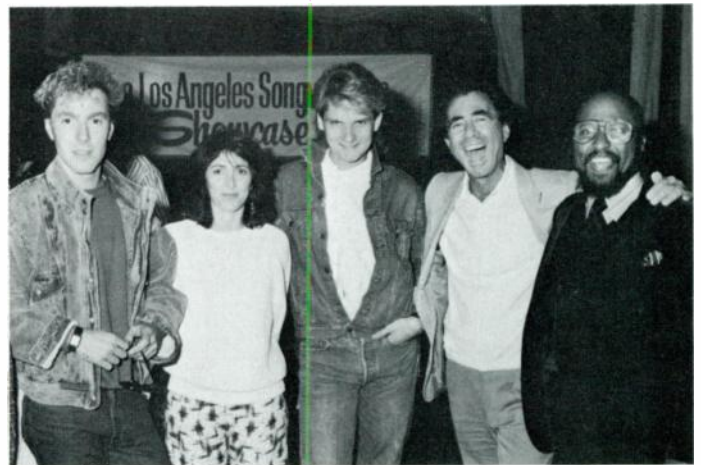
The weekly Showcases are held at Gio's Restaurant in Hollywood. They consist of an interview and Q&A session with a top industry pro, song critiques from producers and record company A&R staff, and a live performance of new material.



Songwriter Michael Jay and Alan Melina, vice president, Famous Music



Frankie Banali and Kevin DuBrow of Quiet Riot, BMI's Ron Anton, Cynthia Miska and Allan McDougall, Chuck Wright of Quiet Riot and BMI's Cheryl Leitch.



Dave Christensen of the Stablizers, BMI's Dede Sugar, Rick Nevens from the Stablizers, Ron Anton, and Len Chandler, co-founder with John Braheny of LASS.

35TH CISAC CONGRESS MEETS IN MADRID

The 35th Congress of CISAC (International Confederation of Societies of Authors and Composers) was held in Madrid from October 6-11. Frances W. Preston, attending sessions of the Congress, was elected to the CISAC Administrative Council. The Council oversees the operations of CISAC and the relations between its member organizations. Also attending the Congress were BMI executives Helmut H. Guttenberg, vice president, Foreign Performing Rights, and Edward W. Chapin, vice president, General Counsel and Secretary.

One of the important resolutions adopted by the Congress was a strong policy statement against the so-called "source licensing" bills pending in the U.S. Congress. The text of the resolution is as follows:

The International Confederation of Societies of Authors and Composers (CISAC), meeting in General Assembly in Madrid from 6th to 11th October 1986 on the occasion of its

XXXVth Congress,

Being fully informed of efforts by television broadcasters in the United States of America to force upon composers, authors and publishers an unfair system of music licensing through the so-called "source licensing" Bills H.R. 3521 and S. 1980 introduced in the U.S. Congress and of the staunch opposition to those efforts by the present Administration and by parties who support the cause of authorship and are without any economic interest in the subject, including the Register of Copyrights, the Commissioner of Patents, the American Intellectual Property Law Association, the Patent, Trademark and Copyright Section of the American Bar Association, the National Music Council, the National Federation of Music Clubs and

Being advised that the Congress of the United States, after holding hearings, has taken no action on these Bills, and

Being informed of threats by broadcasters to seek the same or similar legislation in the next Congress, hereby unanimously

Resolves:

That CISAC support ASCAP, BMI, SESAC, NMPA and all other organizations of composers, authors and publishers throughout the world which oppose in principle any legislation or proposed legislation whose purpose or effect is to force composers, authors or publishers to license the right to broadcast their works on radio or television on a basis which cannot fairly reflect the value to the broadcaster of the commercial utilization of that right,

Resolves:

That copies of this Preamble and Resolution be sent by its Secretary General to the appropriate Congressional Committee Chairmen and members of the Congress of the United States.



Frances Preston visits with Vivian Ellis, president of PRS, and his sister.



Jimmy Yim, who heads CISAC's Asian regional office in Hong Kong, speaks with BMI's Helmut Guttenberg.

BMI

IN LONDON

Five songs all penned by the same two songwriters were among those singled out at BMI's annual luncheon honoring PRS songwriters and music publishers. Three of the songs, "And I Love Her," "Eleanor Rigby" and "Long And Winding Road," have all been broadcast more than two million times. "Day Tripper" and "Lady Madonna" have each been broadcast more than one million times. The songwriting duo: **John Lennon** and **Paul McCartney**.

During the luncheon ceremonies, held at London's Inn On The Park on September 18, a total of 22 writers and 18 publishers were honored. BMI president Frances Preston presided over the awards.

In addition to the five songs penned by Lennon and McCartney, eight other songs also attained BMI Million-Air status. They were "Every Woman In The World," written by **Dominic Bugatti** and **Frank Musker**, published by Pendulum Music Ltd.; "Never Gonna Fall In Love Again," published by Boosey Hawkes Music Publishing Ltd.; "Peace Train," written by **Cat Stevens**, published by Freshwater Music Ltd.; "Right Back Where We Started From," written by **J. Vincent Edwards** and **Pierre Tubbs**, published by ATV Music Ltd. and Universal Songs Ltd.; "We Don't Talk Anymore," written by **Alan Tarney**, published by ATV Music Ltd.; "While You See A Chance," written by **Steve Winwood**, published by FS

Ltd.; "Words," published by Abigail Music Ltd., and "You Only Live Twice," published by United Artists Music Ltd.

Also during the awards luncheon, BMI honored the PRS writers and publishers of the most performed BMI-licensed songs of 1985. They were "Dance Hall Days," written by **Jack Hues**, published by Chong Music Ltd.; "Everybody Wants To Rule The World" and "Shout," both written by **Roland Orzabal** and **Ian Stanley**, published by Virgin Music Publishing Ltd. and 10 Music Ltd.; "If You Love Somebody Set Them Free," written by **Sting**, published by Magnetic Publishing Ltd.; "In My Dreams," written by **Paul Kennerley**, published by Rondor Music London Ltd.; "Things Can Only Get Better," written by **Howard Jones**, published by Warner Brothers Music Ltd.; "A View To A Kill," written by **Simon**

LeBon, **Nick Rhodes**, **Andy Taylor**, **John Taylor** and **Roger Taylor**, published by Tritec Music Ltd.; "Walking On Sunshine," written by **Kimberley Rew**, published by Megasongs Ltd., and "We Don't Need Another Hero (Thunderdome)," written by **Graham Lyle**, published by Good Single Ltd.



Above, Frances chats with Don Black, chairman of the British Academy of Songwriters, Composers and Authors.

Right, Frances Preston and Bob Musel, BMI European consultant, (third from left), join Graham Lyle (second from left), and Stuart Hornall of Rondor in accepting their award for "We Don't Need Another Hero."



NASHVILLE SONGWRITERS ASSOCIATION INTERNATIONAL

Country-pop superstar **Dolly Parton** and r&b legend **Otis Blackwell** won the highest honor bestowed by Music City tunesmiths—induction into the Nashville Songwriters Association International Hall of Fame.

More than 500 of Nashville's top songwriters, artists, publishers, licensing agency executives and record company people showed up at a glittering awards banquet at the Vanderbilt Plaza Hotel on October 13.

Parton, whose honor was accepted by BMI president Frances Preston, has written many of her own string of hits including "9 To 5" and "Coat Of Many Colors." Blackwell composed such rock-era classics as **Elvis Presley's** "All Shook Up" and "Don't Be Cruel."

Tennessee Senator **Albert Gore** also won recognition from the NSAI receiving the organization's President's Award. Gore was honored for his work opposing the pending federal source licensing bill.



Frances Preston, Maggie Cavender, Executive Director of NSAI, Otis Blackwell and Thom Schuyler, president of NSAI. Below, Frances Preston, Senator Albert Gore, Jr., and Roger Sovine.



DOLLY PARTON

by Robert K. Oermann

Although she's now a bona fide multi-media celebrity, Dolly Parton is still, first and foremost, a songwriter. She began as a weaver of words and melody and she continues to be a fountain of composing energy.

Music City paid homage to this aspect of Parton when it inducted her into its Songwriters Hall of Fame during Country Music Week in October.

Dolly Parton's infectious sense of humor, larger-than-life personality and colorful appearance have tended to obscure the serious side of her nature. But a close look at her career reveals that she not only launched her stardom with songs, but that she is the only major Nashville talent who has continued to compose as prolifically as when she first started 20 years ago.

Her songwriting made itself known from the start. Even at age 13 she was recording self-composed material ("Puppy Love" for Louisiana's Goldband Records). Three years later, in 1962, Parton made her major label debut in Nashville with her song "(It May Not Kill Me But) It's Sure Gonna Hurt."

She moved to Nashville from East Tennessee in 1964 and immediately made her mark. After a youthful stint at Tree International, she spent three years with Combine Music. There she wrote over 120 songs, 75% of which were recorded. The most famous of these is the 1966 Top 10 Bill Phillips hit "Put It Off Until Tomorrow." Co-written by Parton with her Uncle Bill Owens, the record also features the future star singing harmony on the choruses.

Phillips was just the first of several artists who have had hits with Parton's songs. Merle Haggard, who has admitted to having a huge crush on Parton, hit #1 with her song "Kentucky Gambler" in 1974. Emmylou Harris paid tribute to Parton's songwriting by taking her "To Daddy" into the Top 10 in early 1978. Skeeter Davis ("Fuel To The Flame,") Linda Ronstadt ("I Will Always Love You") and Maria Muldar ("My Tennessee Mountain Home") are a few of the other performers who have had notable success with Dolly Parton songs.

And then there are Parton's own versions of her works. She wrote her first RCA Records solo hit "Just Because I'm A Woman," in 1968 and she's been her own best interpreter ever since. Many of her most memorable songs have drawn on her memories of growing up in the Smoky Mountains of East Tennessee. These include "In The Good Old Days (When Times Were Bad)," (1968), "My Blue Ridge Mountain Boy," (1969), "Joshua" (1970), and "Travelin' Man" (1973).

Her insights into love have become equally well-known, for she has had big hits with self-composed numbers ranging from "Touch Your Woman" (1972) to "All I Can Do" (1976), from "Jolene" (1973) to "Love Is Like A Butterfly" (1974).



The lot of the office worker provided her with one of her most celebrated songs, the Oscar-nominated "9 To 5" theme song from the film of the same name. Her performance of it garnered her a Grammy Award, her first #1 pop hit and numerous other accolades including the Robert J. Burton Award in 1981, honoring the Most Performed Country Song. It also earned BMI's Most Performed Pop Song that same year. Parton further proved her abilities at tailoring tunes to scripts by composing 13 original numbers for the film *Rhinestone*.

Parton has recently completed a trio album with longtime friends Linda Ronstadt and Emmylou Harris. The album will spotlight compositions inspired by her Appalachian girlhood. Three songs of this type have been the centerpiece of her concerts for several years.

Parton always dedicates "Coat Of Many Colors" to hard-working mothers, then salutes hard-working fathers with "Appalachian Memories." She concludes the trilogy with "Apple Jack," the light-hearted tale of a moonshine-making banjo man. The trilogy is a powerful reminder that she is a songwriter of rare insight and ability.

BMI has been recognizing that fact for years. Dolly Parton has been given 23 BMI awards for excellence in country composing and 7 BMI honors for her success as a pop airplay champion.

Now the rest of the Nashville music industry has lauded her genius as a composer, too. Her installation into the Nashville Songwriters Association International's Hall of Fame makes it official.

Mr. Oermann is the Music Editor for The Tennessean.

OTIS BLACKWELL

By David Hinkley

For a man whose songs are most frequently associated with the early years of rock 'n roll—songs like “Don’t Be Cruel,” “Breathless,” “Great Balls Of Fire” and “All Shook Up”—Otis Blackwell has an interesting twist in his personal taste.

“I grew up on country music,” says Blackwell. “Cowboy music, we called it then. I liked Tex Ritter. The only problem was it was hard to find him in Brooklyn, where I grew up. I couldn’t afford to buy records, but there was a theatre next door and I’d see his movies there. Since I couldn’t always afford the 10 cents it cost to get in, eventually I took a job sweeping the floors just to be inside.”

Given this, it seems fitting that 40 or so years later, Blackwell has arrived in Nashville. Specifically, on October 12 he was inducted into the Nashville Songwriters Hall of Fame, an honor he calls the highest of his career.

“Being from Brooklyn, to receive this recognition here is about the nicest thing that could happen.”

In fact, he’s becoming, at least for a while, a part-time Nashville resident. “I just started writing seriously again about a month ago, and I’d like to spend two weeks a month here for a while, in the studio, and writing.”

Blackwell actually began his career as a performer, cutting a few records in the mid-50’s. Then he heard a word that suggested there might be a better way.

“Advances,” he says, with a laugh. “I heard that if you wrote songs, you could get an advance. I never liked the traveling you had to do as a performer, so I thought this would be a chance to stay home and work.”

Just before Christmas 1955 Blackwell placed a number of songs in the hands of a publisher. One of them was “Don’t Be Cruel.” In early 1956, Blackwell learned that Elvis Presley would record the song. He asked “Who’s Elvis Presley?”

“I’d never heard of him. But I was advised it was a good break for me, because of who he was going to be. Every-time I get a royalty check I have to figure that was correct.”

Blackwell never did meet Elvis, though he continued to provide him with songs like “All Shook Up” and “Return To Sender” well into the 1960’s.



Meanwhile, the success of “Don’t Be Cruel” and a simultaneous hit with Little Willie John’s version of “Fever” led to Blackwell’s lucrative years, when he wrote regularly for Elvis, Jerry Lee Lewis and others.

These hit tunes earned Blackwell many awards from BMI. He has been honored with four Country, five R&B and ten Pop awards, and three of his songs have attained over one million performances.

Most of his songs didn’t start with a target in mind. “I usually get a title first, then lyrics and finally a melody—and I just try to make it a good song. Maybe by the time I’ve finished a demo I’ll have someone in mind. Under the old system, you sold the song to the publisher and the publisher found the best person to record it.”

As a veteran of the songwriting wars, Blackwell says he does think writers are getting a bit more credit—and money—for their role in popular music. However, he also suggests young writers should look for strength in numbers.

“If you join a songwriters organization, there’s someone who can help you look out,” he says. “People who know things you don’t know yet.” He laughs again. “I’m still finding things out myself.”

Mr. Hinkley covers popular music for the Daily News in New York City. He can sing along with virtually all of Otis Blackwell’s major hits.

BMI . . . 1986

(continued from Page 2)

songs of the previous year, were held May 13 in New York City. The single most performed song of 1985 was "Everytime You Go Away," written by Daryl Hall and published by Hot Cha Music Co. and Unichappell Music, Inc.

On October 14 we held our annual Country Awards on the grounds of BMI's Nashville office. Our country writers and publishers were recognized for the broadcast popularity their songs achieved from April 1, 1985 to March 31, 1986. The 18th Robert J. Burton Award for the most performed country song went to writers Dean Pitchford and Tom Snow and publishers Careers Music, Inc., Pzazz Music and Snow Music for "Don't Call It Love."

BMI honored its film and television composers at an awards dinner on June 18 in Los Angeles. Among the highlights of the evening were the Pioneer Awards, given to 17 composers who celebrated their 25th year with BMI, and the first Richard Kirk Award presented to film composer Jerry Goldsmith.

We remain committed to the encouragement and development of the beginning writer. This year marked the 34th BMI Awards to Student Composers. The 15 winners in 1986 bring the total to 314 young composers who have received grants to be applied toward their musical education. This year the awards were co-sponsored by the BMI Foundation.

Last spring we celebrated the 25th anniversary of the BMI-Lehman Engel Musical Theatre Workshop. Held in our New York headquarters, the workshop offers first and second year composers and lyricists classes, an advanced composers and lyricists class, and a class for librettists.

We continue to sponsor the Los Angeles Songwriters Showcase, which presents an opportunity for new and emerging songwriters to perfect their craft and present their songs for critique.

Recently we also began sponsoring the Earle Hagen Film Scoring Workshop in Hollywood. The course is geared to teach the technical aspects of film scoring. The participants will have the opportunity to meet with top movie and

television composers, studio executives, and other industry guests in informal classroom discussions.

Throughout the year our writers were singled out by the public and various trade organizations. Composer John Barry won the Oscar for Best Original Score for "Out Of Africa" at the 1986 Academy Awards. The Academy of Television Arts and Sciences awarded Emmys to Allyn Ferguson, Billy Byers and Douglas Brayfield.

At the 1986 Grammy Awards, Michael Jackson received the Song of the Year award for co-writing "We Are The World." Nine of our writers also won writing or arranging awards from the National Academy of Recording Arts and Sciences.

In country music, co-writer Paul Overstreet's "On The Other Hand" was voted Song of the Year at the 20th Annual Country Music Association Awards. At the 21st annual Academy of Country Music Awards, "Lost In The Fifties (In The Still Of The Night)" captured the prize for Song of the Year for co-writer Fred Parriss.

In October, Dolly Parton and Otis Blackwell were both inducted into the Nashville Songwriters Association International Hall of Fame.

The National Academy of Popular Music held their Songwriters Hall of Fame ceremonies in March in New York. Buddy Holly, Chuck Berry, Felice and Boudleaux Bryant were inducted into the Hall of Fame.

At the 17th Annual Dove Awards, the Gospel Music Association presented Best Album Awards to Glen Campbell, Dino, Larnell Harris, The Hemphills, and Sandi Patti in their respective categories. Urias Le Fevre was inducted into their Hall of Fame.

At the first annual Rock and Roll Hall of Fame event in New York City last January, all of the inductees were BMI writers—Chuck Berry, James Brown, Ray Charles, Sam Cooke, Fats Domino, Don and Phil Everly, Buddy Holly, Jerry Lee Lewis, Little Richard and Elvis Presley.

In closing, I'd like to express my gratitude to our Board, our management team, our writers, composers and publishers, and the entire BMI staff for their contributions to the continued growth and well-being of BMI.

GEORGIA MUSIC HALL OF FAME

Atlanta-born singer/songwriter **Tommy Roe** was inducted into the Georgia Music Hall of Fame in the Performing



BMI's Joe Moscheo and Harry Warner, new inductees Tommy Roe and Phil Walden, and BMI's Roger Sovine.

Artist category at the Eighth Annual Hall of Fame Awards on September 20. The holder of six gold records, Roe had many big hits during the 1960's and early 1970's, among them "Sheila" and "Dizzy." Today, he continues performing and recently completed a record on the Polygram label.

Also inducted in the Non-Performing category was **Phil Walden**, the founder of Capricorn Records. He discovered **Otis Redding** and developed the Allman Brothers Band and other Southern rock groups. A native of Macon now living in Nashville, Walden has helped start Triad Records.

EMMY AWARDS

The 1986 Emmy Awards sponsored by the National Academy of Television Arts and Sciences were held in Los Angeles in September. The awards for music went to BMI composers **Arthur B. Rubinstein** for Outstanding Achievement In Music Composition For A Series (Dramatic Under-score) for the *We're Off To See The Wizard* episode of *Scarecrow And Mrs. King* and **Larry Grossman** for Outstanding Achievement In Music And Lyrics for "My Christmas Wish" from *Andy Williams And The NBC Kids Search For Santa*. **Scott Harper** won for Outstanding Individual Achievement In News And Documentary Programming-Music Composers



Arthur B. Rubinstein

for *Miraculous Machine*, a PBS National Geographic Special in New York on August 4, 1986.



Larry Grossman



Scott Harper

1986 CMJ NEW MUSIC AWARDS

The CMJ New Music Awards for 1986 were announced in November at an action-packed awards show. In addition to the awards presentations, the show, at the Twelfth Rose Theatre (formerly The Savoy), featured a number of live performances by some of the top names in new music. Among those who performed were Jason and the Scorchers, Bobby McFerrin and Ronnie James Dio. The awards show was the climax of the annual CMJ Music Marathon, a series of seminars highlighting current trends in new music. It was taped for a later national broadcast on cable TV's USA Network.

The 1986 Lifetime Achievement Award was presented to **Lou Reed**. This was the second special honor Reed has received from the CMJ. In 1984, he was the recipient of the CMJ Hall of Fame Award.

Peter Gabriel was the top music award winner, receiving four awards. These included Songwriter of the Year, Album of the Year (*So*), Best Male and Best Video (*Sledgehammer*). Named Best Female was **Kate Bush** and the top producer was **T-Bone Burnett**.

Dwight Yoakum's *Guitars, Cadillacs, Etc., Etc.* was named the Best Country LP. *Songs From Liquid Days* by Philip Glass was the Best Classical LP. **Pat Metheny** and **Ornette Coleman** had the Best Jazz LP with *Song X* and the Best Blues LP was **Roy Buchanan's** *Dancing On The Edge*. The Best Soundtrack Album was *Pretty In Pink*, which featured the title track performance by the **Psychedelic Furs**.

George McClinton's album *R&B Skeletons In The Closet* was a double winner. It earned honors as the Best R&B LP and the Best Album Cover.



Photo: Ebet Roberts

Lou Reed accepts his Lifetime Achievement Award.



Photo: Chuck Pullin

Top music award winner Peter Gabriel cradles his four trophies.

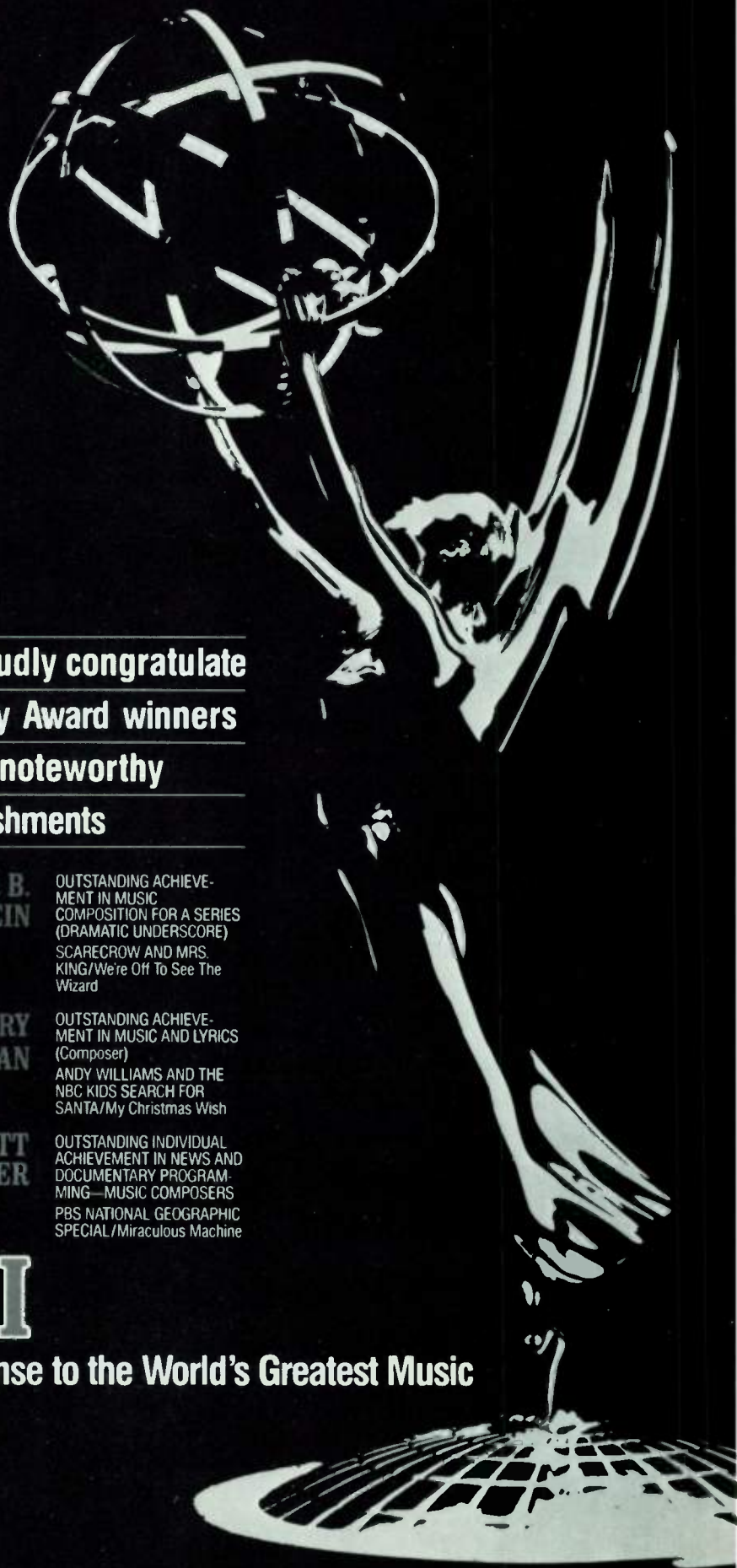
The 3rd annual MTV Video Music Awards, held simultaneously in both Los Angeles and New York, were announced before a national cable TV audience on September 5. Among the BMI winners was **a-Ha** who took eight awards including Best New Artist in a Video and the Viewers Choice Award. **Bryan Adams** shared the honor for Best Stage Performance in a Video with Tina Turner for "It's Only Love." **ZZ Top's** "Rough Boy" garnered Best Editing in a Video.

1986 MTV AWARDS



Top MTV winner a-Ha.

BMI APPLAUDS



We proudly congratulate
our Emmy Award winners
on their noteworthy
accomplishments

**ARTHUR B.
RUBINSTEIN**

OUTSTANDING ACHIEVE-
MENT IN MUSIC
COMPOSITION FOR A SERIES
(DRAMATIC UNDERSCORE)
SCARECROW AND MRS.
KING/We're Off To See The
Wizard

**LARRY
GROSSMAN**

OUTSTANDING ACHIEVE-
MENT IN MUSIC AND LYRICS
(Composer)
ANDY WILLIAMS AND THE
NBC KIDS SEARCH FOR
SANTA/My Christmas Wish

**SCOTT
HARPER**

OUTSTANDING INDIVIDUAL
ACHIEVEMENT IN NEWS AND
DOCUMENTARY PROGRAM-
MING—MUSIC COMPOSERS
PBS NATIONAL GEOGRAPHIC
SPECIAL/Miraculous Machine

BMI

Your license to the World's Greatest Music



© BMI 1986

Licensee News Special

HOT-LINE

BMI has reserved a hot-line for the convenience of its licensees, as well as its writers and publishers. The service, expected to be on line shortly at BMI's New York headquarters, will mean that your call to 1-800-USA BMI will be promptly routed to a BMI executive for handling.

In addition, BMI headquarters can be reached 24 hours a day via FAX—(212) 489-2368 or TELEX—12 7823.

BMI INTERN PROGRAM

Beginning in the Spring of 1987, BMI will offer an intern program aimed at Mass Communications juniors and seniors in the nation's schools of communication. The interns will serve in BMI's 12 offices, located coast-to-coast, for a 12-13 week period. They will be familiarized with *all* aspects of the BMI operation. Applications have been sent to 300 colleges and universities nationwide under the auspices of the Broadcast Educators Association (BEA). It is expected that the program, once fully established, will be expanded to include BEA teachers and professors of communications courses.

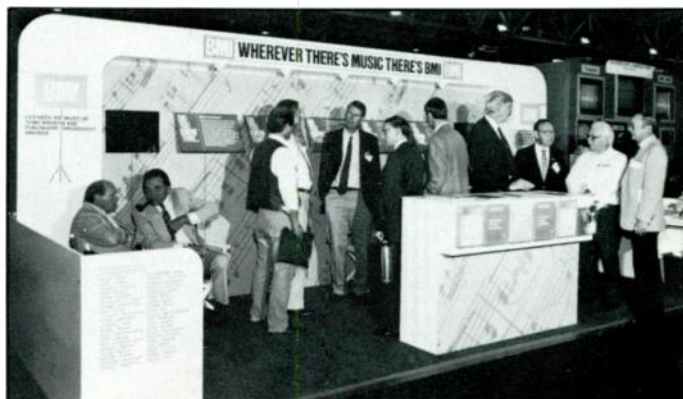
SPECIAL NOTE

Beginning with this issue, BMI will be sending copies of *The Many Worlds of Music* to 20,000 licensees. These include broadcasters, hotels, discos, restaurants, arenas, etc. Also receiving issues of the magazine are Governors, Senators and Representatives, colleges and universities, libraries, campus and commercial publications, music clubs, orchestral organizations, etc.

AWARD CERTIFICATES

A new BMI recognition award will be presented to licensees of long-standing . . . those businesses which have been continuously licensed for 25 years or more. A letter of appreciation from Frances W. Preston, BMI President and CEO, will accompany the handsome, framed certificate.

The BMI booth at the recent Radio '86 Convention held in New Orleans. BMI licensing executives on hand to chat with broadcasters were Len Hensel (seated at left with pipe), and Oliver Henry (facing left, behind podium) and John Alves (to Henry's left).





HOME SCREEN COMPOSER



Above, Frances W. Preston, Ron Anton, Laurie Barry and John Barry. Below, Jerry Goldsmith, Carol Goldsmith, Jack Elliott and Richard Kirk.



At a gala black-tie event in Los Angeles attended by more than 700 TV and film notables, BMI honored a special group of composers . . . those creators who wrote the music for 1985's top-grossing films and top-rated television shows and those who received Oscar and Emmy Awards. In addition, BMI honored 17 composers with special Pioneer Awards indicating that they have been with BMI for 25 consecutive years.

The black-tie affair, organized by Doreen Ringer, BMI executive, Motion Picture/Television Relations, was hosted by BMI president Frances W. Preston and West Coast vice president, Ron Anton. A highlight of the evening was the presentation of the first Richard Kirk Award. Kirk, the first head of BMI's West Coast office, presented this award in recognition of outstanding achievement in film scoring to **Jerry Goldsmith**. During his career, Goldsmith has scored more than 100 films, and won both an Oscar and four Emmys. Award winning composers are listed on pages 32 and 33.

Richard L. Kirk, the first BMI Writer and Publisher Relations executive in the Los Angeles area, initiated the steps toward the licensing and proper payment for music specially created for the nation's film and TV screens. He was chosen for the task in 1953 by Robert J. Burton, then BMI vice president, Writer and Publisher Relations. Kirk had joined BMI in 1948 after serving as a lieutenant, U.S. Navy in the Pacific Theatre. He retired from BMI in 1977.



SILVER SCREEN

S H O N O R E D



Standing, (l. to r.): Jerry Goldsmith; Artie Kane; Dave Grusin; Jerrold Immel; Alan Silvestri; Frances W. Preston; Ron Ramin; John Barry; David Foster; Jack Urbont; Jeff Barry; Dee Dee Daniels; Don Vincent; Robert Kraft; Sheldon Allman; Doreen Ringer; Marty Cohan; Stu Phillips; Jack Smally; Duane Tatro; Stu Gardner and front row, (l. to r.): Lance Rubin; Bennett Salvay; Charles Fox; Ron Anton; Steve Dorff and Lennie Niehaus.

BMI

APPLAUDS

JERRY GOLDSMITH



This year's Richard Kirk Award honors Jerry Goldsmith, whose musical genius throughout a renowned career has brought immense pleasure to audiences the world over... and all those composers whose musical talents have so enhanced 1985's most outstanding films and television programs...and those pioneers who keep the tradition of musical excellence alive.

FILM

MUSIC AWARDS

BACK TO THE FUTURE	ALAN SILVESTRI
RAMBO	JERRY GOLDSMITH
THE GOONIES	DAVE GRUSIN
NATIONAL LAMPOON'S	CHARLIE FOX
EUROPEAN VACATION	
A VIEW TO A KILL	JOHN BARRY
PALE RIDER	LENNIE NIEHAUS
BREWSTER'S MILLIONS	RY COODER
PEE WEE'S BIG ADVENTURE	DANNY ELFMAN
JAGGED EDGE	JOHN BARRY
ST. ELMO'S FIRE	DAVID FOSTER

TELEVISION

MUSIC AWARDS

THE COSBY SHOW	BILL COSBY
	STU GARDNER
FAMILY TIES	JEFF BARRY
	TOM SCOTT
DYNASTY	LANCE RUBIN
	DUANE TATRO
	ARTIE KANE
	GREIG McRITCHIE
	JACK SMALLEY
DALLAS	JERROLD IMMEL
	LANCE RUBIN
THE GOLDEN GIRLS	ANDREW GOLD
WHO'S THE BOSS	ROBERT KRAFT
	MARTIN COHAN
	BLAKE HUNTER
	DON GREAT
NIGHT COURT	JACK ELLIOTT
PERFECT STRANGERS	BENNETT SALVAY
GROWING PAINS	STEVE DORFF
KNOTS LANDING	JERROLD IMMEL
	RON RAMIN
	LANCE RUBIN

PIONEER AWARDS

In recognition of 25 continuous years with BMI.

SHELDON ALLMAN
JOSEPH BARBERA
ROBERT COBERT
ELIOT DANIEL
VON H. DEXTER
DOMINIC FRONTIERE
JERRY GOLDSMITH
WILLIAM HANNA
ARTHUR MORTON
JOSEPH MILLENDORE
LENNIE NIEHAUS
STU PHILLIPS
NELSON RIDDLE
JACK TILLAR
JACK URBONT
DON VINCENT
JOHN WILLIAMS

EMMY WINNERS

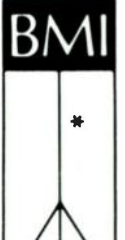
LYRICS FOR A SONG: "LULLABY" FROM THE FILM: "LOVE LIVES ON"	DOUG BRAYFIELD
PRINCIPAL ARRANGER FOR "CHRISTMAS IN WASHINGTON"	BILL BYERS
DRAMATIC UNDERSCORE FOR A SPECIAL HALLMARK HALL OF FAME—"CAMILLE"	ALLYN FERGUSON

OSCAR WINNER

BEST ORIGINAL SCORE "OUT OF AFRICA"	JOHN BARRY
--	------------

THANKS!

B M I
T H E
W O R L D S
L A R G E S T
P E E R
F O R M I N G
R I G H T S
O R G A N I Z A
T I O N





JERRY GOLDSMITH

By Harvey Siders

Awards can be an embarrassment of riches, or in some cases, merely an embarrassment. Both apply to composer Jerry Goldsmith, and both involve his most recent prize: the Richard Kirk Award for outstanding achievement in film music.

Goldsmith was invited to the awards dinner, supposedly unaware that he had been selected. Since he was in the middle of a scoring assignment at the time, the last thought in his mind was to wrap himself in a tuxedo and attend a speech-punctuated dinner. When his assistant, Elaine David, realized his apathy, she was compelled to reveal the “surprise.”

The Richard Kirk Award does not pale by comparison with Goldsmith’s other encomiums: one Academy Award, fourteen Oscar nominations; four Emmy awards, six Emmy nominations; seven Grammy nominations and six Golden Globe nominations.

“Thank you” have spread over a 30-year stretch for a 100-plus film scores. But Goldsmith is particularly appreciative for the award bearing Kirk’s name.

“The public may not know who Dick Kirk is,”

Goldsmith remarked, “but

in the industry he’s looked on as the guardian angel of composers, and he’s the reason I’m with BMI. Dick was the first head of BMI’s West Coast office and a staunch believer that film composers were under-represented. Dick presented the award to me himself and in the acceptance speech, of course, I thanked my father for paying for my piano and composition lessons.”

That learning experience took place in Los Angeles, making Jerry Goldsmith one of the few bona fide native Angelenos among film composers. His education broadened during the 1940’s to include Jacob Gimpel and Mario Castelnuovo-Tedesco.

Goldsmith paid his dues during the early 1950’s, writing and conducting for radio and television. Before he made the transition to the big screen, Goldsmith turned out plenty of scores in a hurry (a demand endemic to TV) for *Playhouse 90*, *Hallmark Hall of Fame*, *Studio One*, *Twilight Zone*, *Gunsmoke* and *Dr. Kildare*.

Since 1956, Goldsmith’s focus has been on the big screen, and on the broad concept. “I always look at the architecture of a movie and try to structure my music accordingly. Shape and form are the most important elements. You can’t think in terms of sonata-allegro form; the music must adhere to the flow and structure of the movie.”

The visual action Goldsmith has enhanced over the past three decades has run a complete gamut from comedies to westerns, from love to adventure, from historical films to sci-fi. The major film scoring began with *Black Patch*, in 1956, and his first Oscar nomination came in 1962 with *Freud*. A year later came another nomination (Golden Globe) for *Seven Days In May*, and blockbusters seemed to follow with regularity: *Lilies In The Field* (1963), *A Patch Of Blue* (1965), *The Sand Pebbles* (1966), *Planet Of The Apes* (1967), *Patton*, 1970 (remember that ethereal, often bi-tonal sound of distant trumpets?) *Papillon* (1973), *Chinatown* (1975) *The Wind And The Lion* (1976), his Academy Award winner, *The Omen* (1976), *The Boys From Brazil* (1978), *Alien* (1979), *Star Trek—The Motion Picture* (1979), *Polltergeist* (1982), *Twilight Zone* (1983), *Gremlins* (1984), *Rambo: First Blood Part II* (1985), and one that Goldsmith predicts will be a blockbuster in 1987, *Hoosiers*.

An impressive list—but merely the tip of his creative iceberg. When you ask Jerry Goldsmith to pick a favorite out of his hundred or so film scores, he does not hesitate. He chose a score from 1976. “I’d say *Islands In The Stream*. We just released a sound track album of music from that film and when it came to sequencing, there was no uncertainty. Usually there’s a conference and the question arises, ‘O.K., how shall we sequence this?’ But no such discussion was needed for *Islands*; it is such a beautifully sequenced film, so well-crafted, the sound track album flowed in the same order that the score was written, and the music can stand independently and still reach the audience that didn’t see the film.”

Those who *do* see the films Jerry Goldsmith scores may not be aware of it, but here’s always a symphonic-sized orchestra of real live human beings bring-

ing his notes to life. Which is a way of backing into the current controversy reverberating throughout the Hollywood film community: cost-conscious producers relying on synthesizers to simulate entire sections of acoustic instruments.

It is one of the economic realities of the film industry today, a fact of life that has kept the number of studio calls for musicians down to a depressing minimum.

But there’s nothing depressing about the calls required for a Goldsmith scoring session. “I always use an 80-piece orchestra, but look around you (pointing to the elaborate, state-of-the-art synthesizers in the workroom of his Beverly Hills home): I’ve been involved with electronics for over 20 years. If used properly, synthesizers can form an ideal adjunct to the orchestra. The possibilities are unlimited.

“Now if used to *simulate* acoustic sounds, that’s dishonest. Sometimes someone will say to me, ‘Isn’t that a great string sound?’ And I’ll say, ‘It’s not a great string sound; it’s merely a synthesizer trying to *sound* like strings. It doesn’t have the same timbre; it doesn’t have the same emotional quality.’

“But as I said, the future is wide open. Someday there will be an entire electronic section in the orchestra.”

If the past is prologue, Goldsmith knows whereof he speaks. When it comes to assessing the future, his lifetime of accomplishments provides him with a focus that is as sharp as his knowledge is pragmatic.

There couldn’t have been a more logical choice for the first recipient of the Richard Kirk Award.

Mr. Siders is a two-time Emmy Award-winning writer/producer for KABC-TV News, in Hollywood.

H A G E N W

Last fall, BMI again sponsored the **Earle Hagen** Film Scoring Workshop. The eight-week course, held at BMI's West Coast offices, was taught by composer Hagen.

He is the author of the definitive textbook "Scoring For Films," and has composed music for a number of classic television series. Among them: *The Andy Griffith Show*, *That Girl*, *Mod Squad*, *I Spy*, *Gomer Pyle* and *The Danny Thomas Show*.

His most recent projects are *Return to Mayberry* and the highly successful *Mike Hammer* series.

The photos shown here were taken during the first workshop sessions. The fall workshop was offered free to 20 select candidates. Included in the curriculum were classroom studies, field trips and hands-on studio experience with sweetening, click tracks, overlays, etc.

Top movie and TV composers, studio executives and other industry guests took part in informal classroom discussions.

Topics included the responsibilities of the composer at all stages of production as well as the psychology behind the creative process. The workshop culminated with original music cues composed by each student and performed by a full professional orchestra which the student conducted.

Doreen Ringer, BMI's executive, Motion Picture/TV Relations noted that "the previous workshop was as rewarding for BMI as for the students. They came in with a lot of raw talent and came out with an amazing grasp and knowledge of all areas of film scoring."



Above, BMI film/TV composer Arthur Rubinstein (r.) guesting at the workshop. Below, student Murielle Hodler, a BMI composer, conducts her first professional orchestra with her original cues.



WORKSHOP



Below, Ron Anton (l.) with Bodie Chandler, vice president of music, Columbia Pictures Television, a workshop guest, and Earle Hagen (r.).



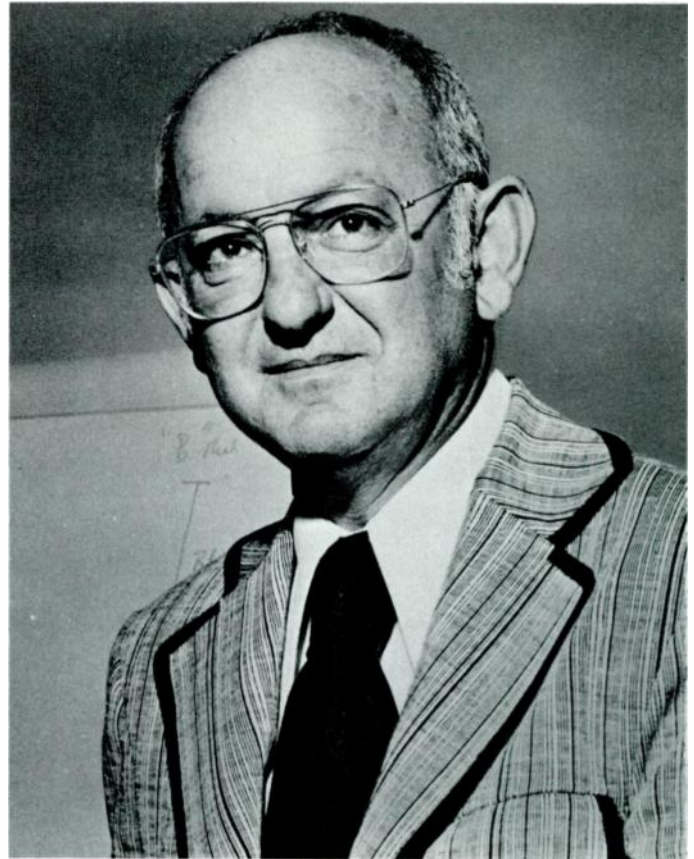
SPECIAL NOTICE

The next Earle Hagen Film Scoring Workshop is scheduled for April, 1987. For further information, please contact Doreen Ringer, BMI executive, Motion Picture/Television Relations.

BMI
8730 Sunset Blvd.
Los Angeles, CA 90069
(213) 659-9109

Hagen

By Sal Manna



Earle Hagen is the guru of the film scoring profession. During the past 25 years, such prominent contemporary composers as Bruce Broughton, Jerry Immel, Mark Snow, and Pete Carpenter have been among his students. As with most authentic gurus, Hagen has never charged his pupils a fee, though he does occasionally ask for a donation—three dozen golf balls.

According to his students, that's a small price to pay for his eight-week workshop, which has been given twice this year under the aegis of BMI.

"We want to provide students with the opportunity to write for an orchestra and conduct to a picture," says the genial, straightforward 67-year-old. "None of them have ever before stood up in front of an orchestra as good as we have. The kids get real high on that. They're wiped out by the experience. They couldn't afford this if we did charge them."

The man who wrote the definitive textbook on the subject, *Scoring For Films* (1971), and who has composed music for nearly 3,000 television shows over more than 30 years, says his workshop is "a do-it-yourself kit on how to survive in the film business until you have the experience and reputation to get along by yourself."

The course covers three aspects: mechanics, psychology, and the business. By mechanics he means the language of film as well as techniques which enable the composer to lock the music to the picture within a tolerance of eight-hundredths of a second.

The emphasis on the psychology of film, he says, is

to teach the student to know instinctively when and how music can heighten the dramatic stakes.

As for the business aspect, Hagen informs his students what their responsibilities are before, during and post-production. But he admits the workshop is deficient in one regard. "I can't teach them how to get a job, and it's tougher today than it's ever been because of the competition."

Perhaps surprisingly, Hagen talks very little about music itself.

"My purpose is not to influence the musical thinking of the students. It's not a course about music but music for films. My responsibility is to teach them how to be effective and do what they do, not how I do it. It doesn't make a difference if you're a rocker or play jazz or you're an electronics bug."

His eyes light up when talking about last spring's class. The 20 students each composed and conducted a two-and-a-half minute sequence for an action film. "No two were even close to being alike in style and there were five kids as good as anyone I've ever heard. They're young, they don't have a name yet and they have to pay their dues but they can write. They're *composers*."

One of the pioneers of scoring for television, Hagen's

career started much earlier, in the heyday of the big band.

Born in Chicago, Hagen's family moved to Los Angeles when he was only six years old. Upon graduating from Hollywood High School, the trombonist began working in dance bands. Playing in a New York club in 1937, Tommy Dorsey came by for a listen. Dorsey liked what he heard and recommended him to Benny Goodman. After three months with Goodman, Dorsey again appeared. He wanted Hagen for his own band.

Moving from band to band, Hagen was with Ray Noble when he wrote the classic "Harlem Nocturne," just before the start of World War II. In the war, he was assigned to a military radio production unit as part of a 60-piece orchestra. It was then that he decided to concentrate on writing, and began studying composition. He put his horn away for good. "I've always been more interested in why rather than how," he says.

After his discharge, Alfred Newman, music head at 20th Century-Fox, signed him on as an orchestrator. He worked on Fox's big-budget musicals until 1953. Then the bottom fell out. The studios panicked when the courts ruled that movie companies could not also own theaters. Fox immediately cut its payroll.

"Twelve hundred people were fired," Hagen recalls. "1,199 and me. We were all released to the open market. Until then, television wasn't able to get quality craftsmen—composers or cameramen or anyone. Now there was a flood of knowledgeable people."

His first scoring job was for *The Danny Thomas Show* and the new medium presented new challenges. "It's one thing to watch others and another to do it yourself. Fortunately, I spent my time just writing bridges, cues and light underscoring. I had a chance to ease into it."

Since then, he has composed for *The Andy Griffith Show*, *The Dick Van Dyke Show*, *That Girl*, *Mod Squad*, *I Spy*, *Gomer Pyle*, *The Dukes Of Hazzard* and, more recently, the television movies *Return To Mayberry* and *The Return Of Mike Hammer*.

"I had the best of all possible worlds. I had an executive producer (Sheldon Leonard) for 19 years who when I first met him asked, 'Do you know your business?' I said, 'Yes.' He said, 'Then you'll never see me around.' He felt he didn't know anything about music, so it would be better to stay out of the way. That's Camelot."

In lieu of that paradise, Hagen says a composer needs a good one-to-one relationship with the producer or

director in order to discuss how to use the music. "You have to get along or you give up the job. There's no middle ground. He has the last word."

He readily admits that scoring for television has never been seen as prestigious.

"It's been looked down at for a long, long time but it's where John Williams, Lalo Shifrin and Jerry Goldsmith cut their teeth. In fact, it's hard to name a top composer who did *not* start in television. There's a snobbishness associated with the film business as opposed to television, but there's probably more experimental music on television than anywhere else. The way television eats up product, it's a real proving ground and gives you the opportunity to write."

But Hagen does have his qualms about one current trend in scoring—the proliferation of electronics. He shakes his head, noting that though he did the music for the first season of *Mike Hammer* ("Harlem Nocturne" is the series' theme music) and the television movie, he will not be composing for the series this fall. Even *Mike Hammer* is going electronic.

His objection has nothing to do with rejecting anything modern. After all, he was probably the first to incorporate rock into a television score, for *Mod Squad*. His disaffection, he says, is that "nothing I've heard electronically moves me emotionally. The human quality cannot be supplanted by the electronic."

"Listening to tapes to select students for the workshops, sometimes I say, 'I wish I could do that.' Then there are others that are so banal I wonder how anyone had the guts to submit it. Some load up their sequencers and just noodle over the top of it. That's not writing music. I understand that the economics are easier that way but after a while it all sounds the same. There's no emotional value."

Nevertheless, like all good teachers, he gives his students room for growth.

"The fact that I like something does not make it good or my disliking it doesn't make it bad. Scorers need to adapt to different styles. I don't have a style. I take my style from the show."

At the moment, Hagen is retiring from full-time scoring—and moving to Palm Springs. But he says he'll continue his teaching, traveling back to Los Angeles one day a week.

After all, he needs to re-stock his supply of golf balls.

Mr. Manna is a free lance writer in the music and entertainment fields.

H A M P

by Burt Korall

Lionel Hampton remains the image of youth and vitality. If you watch or hear him play vibraharp, piano or drums, note the huge waves of energy he transmits to his big band, or spend any period of time in his company, it becomes indisputably clear that Hampton challenges the passage of time.

It is difficult to believe that over 60 years have passed since this legendary musician first became active professionally. But “Hamp” pays little attention to yesterday; he’s too busy with a filled-to-bursting schedule, *today*. Through the year, he performs across the country and abroad with his band, while also involving himself in multiple activities, some of which have nothing directly to do with music.

“I look forward to every new day,” Hampton recently told me. “I want to keep going, play music and do what I feel is important.”

He’s into politics; his apartment, high above New York’s Lincoln Center area, with a great view of the Hudson River, is filled with mementos and pictures, reflective of this aspect of his interests. Almost constantly, he’s on the telephone, speaking to a stream of people about music, politics and how he can help those who are unable to help themselves.

Uplifted by being of aid to the underprivileged, the unlucky, the homeless, Hampton is responsible for much low-rent housing in Harlem and Newark and other cities and towns in the U.S. A number of young people in colleges and universities, from Maine to California, would not have had the opportunity were it not for the Lionel and Gladys Hampton Fund, established by him and his late wife some years back.

At the center of his life, however, is music. It’s what makes him *go*. Looking back, that’s been the story since the beginning. Born in Louisville in 1913, Hampton grew

up in and around Chicago. His parents separated when he was quite young. Brought up by his grandparents, he initially got into music in a drum and fife corp at the Holy Rosary Academy in Wisconsin, not far from Chicago.

Sister Peters, “a tough demanding nun,” says Hampton, taught him the 26 drum rudiments. The good sister gave the youngster an excellent basic musical foundation. As a member of a band of newspaper boys, organized by the black publication, the *Chicago Defender*, Hampton first played bass drum, then studied the snare drum, tympani and marimba. He learned how to put together and divide chords and began to improvise.

After moving to California with his aunt in 1928, he became a member—on drums—of a teenage band headed by Les Hite. Then he played drums with the Vernon Elkins band and Paul Howard’s Quality Serenaders before rejoining Hite. The Hite band was taken over by Louis Armstrong in 1930, while playing at the Cotton Club in Culver City. Later that year, with Armstrong, Hampton made his first records on vibraharp. (He had already recorded on drums with the Quality Serenaders.)

At the recording session, Armstrong asked him if he could play vibes. He responded by performing an Armstrong recorded solo, note for note, on the instrument. The result—the now famous Hampton intro on the Armstrong version of “Memories Of You.” Thus the instrument was introduced to the world. Others had played vibes on record before this, but Hamp really brought the sound into the foreground.

Hampton fell in love with the instrument. “I had a good background for it,” he remembers. “I’d studied marimba and had been playing orchestra bells, which has the same keyboard as vibes, since I was a kid.” But band leaders insisted he stick to drums. Gladys Riddle, Hampton’s sweetheart, and later his wife, bought him a set of vibes

and encouraged him to keep playing.

Before being “discovered” in the summer of 1936 at the Paradise Club in Los Angeles by John Hammond and hired by Benny Goodman, Hampton performed in films, worked in radio and continued to study music. Ready when opportunity knocked, he momentarily paused, however, before taking the Goodman job. His eight-piece all-star band at the Paradise, including such jazz stars as Don Byas, Herschel Evans and Tyree Glenn, was enjoying great success.

Hampton joined Teddy Wilson in the Goodman band on November 11, 1936 in the Manhattan Room of New York’s Pennsylvania Hotel in New York City. “A great beginning was made for black musicians in this country,” Hampton insists. “Benny should always be remembered for what he did to bring black musicians to the public.”

Hampton’s four-year association with Goodman resulted in fame. During this period, he played vibes and drums with BG, recorded with him and made a series of recordings under his own name for Victor (now RCA) with the cream of jazzdom. His associates ranged from Charlie Christian, Ziggy Elman and Jess Stacy to Johnny Hodges, Cootie Williams, Dizzy Gillespie, Nat King Cole, Chuck Berry and Ben Webster, among many others. His performances on vibes, drums, and as a two-fingered pianist, remain stimulating over 40 years after the fact.

In 1940, Hampton broke away from Goodman and formed his own band. Two years later, the band, with Illinois Jacquet on tenor sax, went into the Decca Studio in New York City and recorded “Flying Home,” a Hampton composition that has compiled over a million performances on radio and TV. It provided the impetus for an enormous breakthrough for Hampton. Widespread acceptance has been his since then.

The band remains a major incubator for key talent. So

many marvelous players and singers have come out of the Hampton organization. A partial list of instrumentalists is enough to make the point: Dexter Gordon, Quincy Jones, Ernie Royal, Milt Buckner, Charles Mingus, Joe Newman, Art Farmer, Shadow Wilson, Al Grey, Benny Powell, Pepper Adams, Arnett Cobb, Johnny Griffin, Wes and Monk Montgomery. The singers include Dinah Washington and Joe Williams.

Today, Hampton has a “contemporary” band. He speaks with particular pride of tenorman and arranger Doug Miller, trumpeter Richard Price, arranger-trombonist Chris Gulhaugen and pianist Alan Simon. “All the guys can *play* and the band is modern,” Hampton asserts. “Most of our charts are recent. We always are trying new ideas. But, for the sake of long-time fans, we do play the Hampton ‘hits.’”

Plans for the future: “I’m thinking about helping to build a university of the arts right in Harlem. I want to do as much as I can for everyone who needs help. I’m always speaking to people in government, including President Reagan and Vice President Bush, about what has to be done to improve things in the country, particularly for black people.”

Hampton smiled as the phone rang still again in the apartment with that great view. He paused to speak to an old friend. Then the enviably talented, natural musician concluded our brief talk with a few comments on his love for performing, composing and music in general.

“I keep practicing. To remain in good shape on vibes, drums and piano is essential. I think about and write new tunes all the time, hoping to come up with another ‘Flying Home’ or ‘Midnight Sun.’ For me, music is many things; it’s fun, an adventure, my way of making a living. As time passes, my feeling for it grows and grows.”

MILLION-AIRS

COAST TO COAST.....LOS ANGELES..



Over the past year, BMI held three Million-Air galas. The affairs honored a total of 55 songs that have all received over 1,000,000 broadcast performances. These figures are based on information through Dec. 31, 1985.

On September 9 at Le Bel Age Hotel in Los Angeles, BMI's West Coast writers and publishers were presented with their Million-Air awards. Frances Preston and West Coast vice president Ron Anton hosted the luncheon. A highlight of the affair was the performance, by The Association, of BMI's newest 4 million performance song "Never My Love." The Association first popularized the song in 1966.

On the Nashville office grounds in July the first Million-Air awards were presented. The brunch, hosted by BMI president Frances Preston and Nashville vice president Roger Sovine, honored the Southern region's Million-Air writers and publishers.

The New York luncheon at the Plaza Hotel on October 30 drew a varied assortment of Million-Air writers from jazz to rock & roll. Among the songs being honored was "Stand By Me," (currently rising up the charts again, more than 25 years after it was first released) and five Beatles hits.



Richard Addrissi (far l.) receives a 4 million performance award for "Never My Love." Here Addrissi, Terry Kirkman (original member of The Association), Frances Preston, Bones Howe (original producer of the song), Ron Anton, and The Association, Larry Ramos, Russ Giguere, Jules Alexander, Paul Beach, Donnie Gougeon and Bruce Pictor.

Top, Past Million-Airs David Foster (l.), Adrienne Anderson and Marty Panzer (far r.), help Frances Preston and Ron Anton congratulate Cynthia Weil (c.) on her three awards for 1,000,000 performances of "You're My Soul And Inspiration," 2,000,000 performances of "Here You Come Again" and 3,000,000 performances of "You've Lost That Lovin' Feelin'." Bottom, Frances Preston and past Million-Air winner Lamont Dozier.



NASHVILLE...



Top: Past Million-Air Norman Gimbel and (l.) Barry White. Bottom: Several weeks after the Million-Air brunch, BMI's Roger Sovine presented James Taylor with his Million-Air award for "Fire And Rain." The song has been broadcast more than 2,000,000 times. Pictured here following Taylor's concert at Nashville's Starwood Amphitheater are (l. to r.) Taylor; Sovine; Peter Asher, Taylor's manager; Rick Blackburn, senior vp, CBS Records, Nashville, and Jimmy Gilmer, vp, Southern region, CBS Records.

Jimmy Dean, award winner for "Big Bad John," Frances Preston and past Million-Air winner Joe Allison.



Eddie Rabbitt, past Million-Air winner of 6 awards, Janine Rabbitt and BMI's Joe Moscheo.

.....**NASHVILLE**.....**NEW YORK**.....



Joe Moscheo, BMI vp, Special Projects; Gov. Jimmie Davis, former governor of Louisiana and writer of such Million-Airs as "You Are My Sunshine;" Roger Sovine, Jimmy Dean, writer of the current Million-Air "Big Bad John," and Ron Anton, BMI vp, California.



Unichappell Music, Inc. was the top publisher award winner. Here Pat Rolfe and Celia Hill (center l. and r.) pick up one of Unichappell's seven awards from Roger Sovine (l.) and Frances Preston.



Screen Gems-EMI Music, Inc. received a total of six awards. Here (l. to r.) Steve Singleton and Charlie Feldman, both of Screen Gems-EMI, and Mark James, writer of "Suspicious Minds," winner of a 2 Million performance award, and Frances Preston.



Garry Bonner; Randy Poe, Trio Music Company, Inc.; Lester Boles, Alley Music Corp., and BMI's Stan Catron with the awards for "Happy Together."



Above, Frances Preston presents one of five awards to Yoko Ono and from CBS Songs, Harvey Shapiro.



"Stand By Me," is honored. Johnny Beinstock, Unichappell Music, Inc.; Peter Stoller, writer Mike Stoller's son; Marcy Drexler, Unichappell Music, Inc.; Betty King and Ben E. King Jr., writer Ben E. King's wife and son, and Stan Catron.

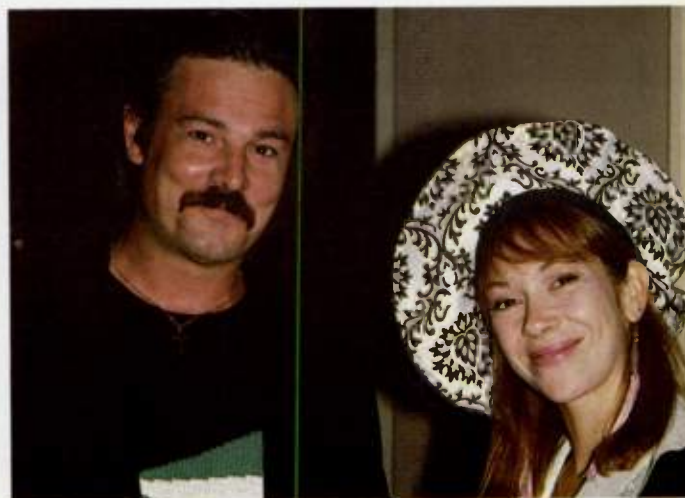
COAST TO COAST



Above, Frances Preston presented triple award winners, (“Guilty,” “Love So Right” and “Words,”) Maurice, Barry and Robin Gibb, with their certificates after the luncheon. The singer/songwriters were at Atlantic Recording Studios recording their next album. Below, Prior to the awards luncheon, the co-writers of “Copacabana (At The Copa)” gathered in Frances Preston’s New York office. Here, Jack Feldman, Bruce Sussman, Mrs. Preston, Barry Manilow, and BMI vice president California, Ron Anton.



Above, Former Million-Airs Teddy Randazzo (“Goin’ Out Of My Head” and “Hurts So Bad,”) Toots Thielemans (“Bluesette,”) Stan Catron and Bernie Wayne (“Blue Velvet.”) Below, Janna Allen (“Kiss On My List,”) and Burton Cummings (“Stand Tall” and “These Eyes.”)



Photos : Sam Siegel & Debra Trebitz

BMI

It was a cool evening in Nashville, October 14, when some of the finest songwriters, performers and music industry notables gathered in a tent behind the BMI Building on Music Row for the much anticipated annual BMI Country Awards dinner. Despite the 53 degree weather, nearly 1000 people turned out for this major Country Music Week event. As *The Tennessean* noted: "It was the party no one wanted to miss."

BMI president and CEO Frances Preston and Roger Sovine, vice president, Nashville Operations, handed out the awards. Ninety writers and 71 publishers of 74 songs were presented with BMI Citations Of Achievement in recognition of popularity in the field of country music, as measured by broadcast performances for the period from April 1, 1985 to March 31, 1986.

Winners of the 18th annual Robert J. Burton Award, singling out the Most Performed Song of the Year, were writers **Dean Pitchford** and **Tom Snow** and publishers Careers Music, Inc., Pzazz Music and Snow Music. The song: "Don't Call It Love." The award, honoring the late BMI President, is an etched crystal tablet mounted on a brass base.

Writer of the Year honors were shared by **Dennis Morgan**, **Sonny Lemaire** and **J.P. Pennington**, who each received four citations. **Steve Davis** was cited three times. Winners of two citations were: **Milton Brown**, **Paul Davis**, **Steve Dorff**, **Jimmy Fortune**, **Michael Garvin**, **Mary Ann Kennedy**, **J.D. Martin**, **Willie Nelson**, **Freddy Powers**, **Eddie Rabbitt**, **Kent Robbins**, **Pam Rose**, **Eddie Setser**, **Tom Shapiro**, **Even Stevens** and **Hank Williams, Jr.**

Publisher of the Year honors went to Tree Publishing Co, Inc., which took nine citations. The Warner Brothers Music Group won seven citations. Blackwood Music, Inc., Irving Music, Inc. and Music Corporation of America, Inc. each received five awards, while Pacific Island Publishing and Tapadero Music took four awards.

In the three awards category were DebDave Music, Inc., Tom Collins Music Corporation and The Welk Group. Winners of two citations included Bocephus Music, Inc., Briarpatch Music, Mount Shasta Music, Inc., O'Lyric Music, Screen Gems-EMI Music, Inc. Statler Brothers Music, Inc. and Web IV Music.



1



2

COUNTRY

1. J.P. Pennington, one of BMI's Writer of the Year winners, Billy Meshel of Careers Music, who administers Pacific Island Publishing, and Roger Sovine. Pacific Island took 4 awards at the BMI ceremonies.

2. Publisher of the Year: Tree Publishing Co., Inc. Shown here, l. to r. Frances Preston; Walter Campbell and Donna Hilley of Tree; Tom Shapiro, winner of 2 awards; Buddy Killen and Bob Montgomery of Tree; Michael Garvin, winner of 2 awards; Dan Wilson of Tree and Roger Sovine.

3. Tom Snow and Dean Pitchford were winners of the Robert J. Burton Award for "Don't Call It Love." Shown here, l. to r., Roger Sovine, Snow, Frances Preston, Pitchford. Winning publishers of the song: Careers Music, Inc., Pzazz Music and Snow Music.

4. Sharing honors for BMI Writer of the Year Award were Sonny Lemaire, J.P. Pennington and Dennis Morgan, each a winner of 4 awards. Shown here: Lemaire, Roger Sovine, Pennington, Frances Preston and Morgan.

5. Frances Preston; Mary Ann Kennedy and Pam Rose, both winners of 2 awards; Pat Bunch and Roger Sovine.

6. Billy Meshel, of Careers Music, co-publisher of the Robert J. Burton Award winner "Don't Call It Love." Shown here: Roger Sovine; Meshel, Frances Preston and Roberta Meshel.



3



5



4



6

BMI

1 | 9 | 8 | 6 COUNTRY AWARDS



Dean Pitchford



Tom Snow



Dennis Morgan



Sonny Lemaire



J.P. Pennington

THE MOST PERFORMED COUNTRY SONG OF THE YEAR

THE ROBERT J. BURTON AWARD

TO

"DON'T CALL IT LOVE"

Dean Pitchford • Tom Snow

Careers Music, Inc. • Pzazz Music • Snow Music

SONGWRITERS OF THE YEAR

Dennis Morgan • Sonny Lemaire • J.P. Pennington

PUBLISHER OF THE YEAR

Tree Publishing Co., Inc.



ANGEL IN YOUR ARMS

Clayton Ivey • Terry Woodford • Song Tailors Music Company

BETWEEN BLUE EYES AND JEANSKenneth R. McDuffie • Hall-Clement Publications
Lionel Delmore Music Company**BOP**

Paul Davis • Web IV Music

CAROLINA IN THE PINES

Michael Martin Murphey • Mystery Music, Inc.

THE CHAIRHank Cochran • Dean Dillon
Blackwood Music, Inc. • Larry Butler Music
Tree Publishing Co., Inc.**COUNTRY BOY**

Albert W. Lee

COUNTRY GIRLS

Eddie Setser • Warner-Tamerlane Pub. Corp.

DIXIE ROADDon Goodman • Mary Ann Kennedy • Pam Rose
Circle South Music • Southern Soul Music
Window Music Publishing Co., Inc.**DON'T CALL IT LOVE**Dean Pitchford • Tom Snow • Careers Music, Inc.
Pzazz Music • Snow Music**DRINKIN' AND DREAMIN'**

Max D. Barnes • Blue Lake Music

EVERYDAY

Buddy Holly • Norman Petty • Peer International

THE FIREMANWayne Kemp • Mack Vickery
Tree Publishing Co., Inc.**FORGIVING YOU WAS EASY**

Willie Nelson • Willie Nelson Music, Inc.

FORTY HOUR WEEK (FOR A LUVIN')

Lisa Silver • Music Corporation of America, Inc.

GOT NO REASON NOW FOR GOIN' HOMEJohnny Russell • Sunflower County Songs
Vogue Music**HANG ON TO YOUR HEART**Sonny Lemaire • J.P. Pennington • Pacific Island
Publishing • Tree Publishing Co., Inc.**HAVE I GOT A DEAL FOR YOU**Michael Heeney • Jackson Leap
Friday Night Music • Songmedia**HAVE MERCY**

Paul Kennerley • Irving Music, Inc.

HEART TROUBLEDave Gibson • Kent Robbins • Irving Music, Inc.
Silverline Music, Inc.**HELLO MARY LOU**Cayet Mangiaracina • Gene Pitney • Champion
Music Corporation • Unichappell Music, Inc.**HOME AGAIN IN MY HEART**Josh Leo • Wendy Waldman • Moon And Stars
Music • Mopage Music • Screen Gems-EMI
Music, Inc. • Warner/Elektra/Asylum Music, Inc.**I COULD GET USED TO YOU**Sonny Lemaire • J.P. Pennington • Pacific Island
Publishing • Tree Publishing Co., Inc.**I DON'T KNOW WHY YOU DON'T WANT ME**Rosanne Cash • Atlantic Music Corp.
Chelcait Music**I DON'T MIND THE THORNS****(IF YOU'RE THE ROSE)**Jan Buckingham • Linda Young • Duck Songs
Pullman Music • Warner-Tamerlane Pub. Corp.**I DON'T THINK I'M READY FOR YOU**
Milton Brown • Steve Dorff • Snuff Garrett
Burt Reynolds • Happy Trails Music
Music Corporation Of America, Inc.**I FELL IN LOVE AGAIN LAST NIGHT**
Paul Overstreet • Thom Schuyler
Scarlet Moon Music • Writers Group Music**I WANNA SAY YES**
R.C. Bannon • Three Ships Music
Warner-Tamerlane Pub. Corp.**I'LL NEVER STOP LOVING YOU**
J.D. Martin • Music Corporation Of America, Inc.**I'M FOR LOVE**
Hank Williams, Jr. • Bocephus Music, Inc.**IN A NEW YORK MINUTE**
Chris Waters • Michael Garvin • Tom Shapiro
O'Lyric Music • Tree Publishing Co., Inc.**JUST IN CASE**
Sonny Lemaire • J.P. Pennington • Pacific Island
Publishing • Tree Publishing Co., Inc.**A LADY LIKE YOU**
Keith Stegall • Blackwood Music, Inc.**LIASSO THE MOON**
Milton Brown • Steve Dorff • Ensign Music
Corporation**LIE TO YOU FOR YOUR LOVE**
Jeff Barry • Steeple Chase Music**LITTLE THINGS**
Billy Barber • Reynsong Publishing Corporation**A LONG AND LASTING LOVE**
Gerald Goffin • Screen Gems-EMI Music, Inc.**LOST IN THE FIFTIES TONIGHT
(IN THE STILL OF THE NIGHT)**
Fredericke L. Parris • Lee Corporation**LOVE DON'T CARE (WHOSE HEART IT BREAKS)**
Randy Scruggs • Blackwood Music, Inc.
Labor Of Love Publishing Co.**LOVE IS ALIVE**
Kent Robbins • Irving Music, Inc.**LOVE TALKS**
Michael Garvin • Tom Shapiro • O'Lyric Music
Tree Publishing Co., Inc.**MEET ME IN MONTANA**
Paul Davis • Web IV Music**MY BABY'S GOT GOOD TIMING**
Dan Seals • Pink Pig Music**MY ONLY LOVE**
Jimmy Fortune • Statler Brothers Music, Inc.**NATURAL HIGH**
Freddy Powers • Mount Shasta Music, Inc.**NOBODY FALLS LIKE A FOOL**
Mark Wright • Blackwood Music, Inc.
Land Of Music Publishing**NOBODY WANTS TO BE ALONE**
Rhonda Fleming • Eaglewood Music
Irving Music, Inc.**A PLACE TO FALL APART**
Merle Haggard • Willie Nelson • Freddy Powers
Mount Shasta Music, Inc.**RADIO HEART**
Steve Davis • Dennis Morgan • Tapadero Music
Tom Collins Music Corporation**REAL LOVE**
David Malloy • Randy McCormick
DebDave Music, Inc.**ROLLIN' LONELY**Gary Harrison • J.D. Martin • Music Corporation
Of America, Inc. • Nashlon Music, Inc.**SEVEN SPANISH ANGELS**

Eddie Setser • Warner-Tamerlane Pub. Corp.

SHE KEEPS THE HOME FIRES BURNING
Dennis Morgan • Tom Collins Music Corporation**SHE'S A MIRACLE**Sonny Lemaire • J.P. Pennington • Pacific Island
Publishing • Tree Publishing Co., Inc.**SHE'S COMIN' BACK TO SAY GOODBYE**
Eddie Rabbitt • Even Stevens • Briarpatch Music
DebDave Music, Inc.**SHE'S SINGLE AGAIN**

Charlie Craig • Blackwood Music, Inc.

SOME FOOLS NEVER LEARN

John Scott Sherrill • Sweet Baby Music

SOMEbody ELSE'S FIREPat Bunch • Mary Ann Kennedy • Pam Rose
Love Wheel Music**SOMEbody SHOULD LEAVE**

Harlan Howard • Tree Publishing Co., Inc.

SOMETIMES WHEN WE TOUCHBarry Mann • ATV Music Corp.
Mann And Weil Songs, Inc.**STAND UP**Bruce Channel • Richard Rector
Old Friends Music**THERE'S NO LOVE IN TENNESSEE**
Steve Davis • Dennis Morgan • Tapadero Music
Tom Collins Music Corporation**THERE'S NO STOPPING YOUR HEART**
Craig Karp • Flying Cloud Music, Inc.**THIS AIN'T DALLAS**

Hank Williams, Jr. • Bocephus Music, Inc.

TOO MUCH ON MY HEART

Jimmy Fortune • Statler Brothers Music, Inc.

TOUCH A HAND, MAKE A FRIENDHomer Banks • Carl Hampton
Raymond Earl Jackson • Irving Music, Inc.**USED TO BLUE**

Bill LaBounty • Captain Crystal Music

WALKIN' A BROKEN HEARTDennis Linde • Alan Rush • Combine Music Corp.
Dennis Linde Music**WARNING SIGN**Eddie Rabbitt • Even Stevens • Briarpatch Music
DebDave Music, Inc.**WHAT I DON'T DO**

Wood Newton • Warner House Of Music

WHAT SHE WANTSKerry Chater • Renee Armand
Padre Hotel Music • Vogue Music**WITH JUST ONE LOOK IN YOUR EYES**Steve Davis • Dennis Morgan • Little Shop Of
Morgansongs • Tapadero Music**WORKING MAN**

Jim Hurt • Billy Ray Reynolds • Tapadero Music

YOU CAN DREAM OF MEJohn Hall • Steve Wariner • Siren Songs
Steve Wariner Music, Inc.**YOU'VE GOT A GOOD LOVE COMIN'**Danny Morrison • Van Stephenson
Warner House Of Music**BMI...WAY TO GO!**



7



11



9

7. Leeds Levy, of Music Corporation of America, winner of 5 awards; Frances Preston; Steve Dorff and Milton Brown, each winners of 2 awards; Jerry Crutchfield, Pat Halper, Steve Day and Eugene Epperson, all of MCA, and Roger Sovine.

8. Frances Preston; Lance Freed, Mary Del Frank, Alan Rider, David Conrad, all of Irving Music, Inc., winner of 5 awards; Kent Robbins, winner of 2 awards, and Roger Sovine.

9. Frances Preston; Steve Davis, winner of 3 awards; Dennis Morgan, winner of 4 awards, shared Writer of the Year honors with Sonny Lemaire and J.P. Pennington; Chris Smith of Little Shop of Morgansongs; Guy Beatty and Norro Wilson of Merit Music and Roger Sovine.

10. Frances Preston and Buddy Killen, president of Tree Publishing Co., Inc., 1986 Country Publisher of the Year.

11. Frances Preston; Reyn Guyer and Ree Guyer of Reynsong Publishing Corp.; Joe Bonsall, Richard Sterban, Duane Allen and William Lee Golden, the Oak Ridge Boys, and Roger Sovine. The award is for "Little Things," written by Billy Barber.



8



10

12. Rosanne Cash and Paul Davis. Rosanne took 1 award and Paul won 2 awards.

13. Lisa Kristofferson; Kris Kristofferson; Roger Sovine; Frances Preston; Willie Nelson and Connie Nelson. Kristofferson and Nelson were co-hosts for the 1986 CMA Awards Show.

14. Frances Preston, Michael Martin Murphey and Roger Sovine.

15. Frances Preston; Kenneth McDuffie; Doyle Brown, Bob Kirsch and Dean Kaye of Welk Music Group, winner of 3 awards; Lionel Delmore and Doug Howard of Welk Music and Roger Sovine.

16. Frances Preston; Harvey Shapiro and Judy Harris of Blackwood Music, Inc., winner of 5 awards; Wayland Holyfield; Sam Ramage and Jimmy Gilmer of Blackwood; Mark Wright and Roger Sovine.



14



16



12



15



13

17. Warner Brothers Music Group took 7 awards. Shown here: Frances Preston; Chuck Kaye and Jay Morgenstern, of Warner; Eddie Setser, winner of 2 awards; Johnny Wright, Don Daily, Tim Wipperman, Pat Higdon, of Warner, and Roger Sovine.

18. Frances Preston; Jim Malloy of DebDave Music, Inc., winner of 3 awards, Eddie Rabbitt and Even Stevens, who each won 2 awards, and Roger Sovine.

19. Freddy Powers and Willie Nelson, both winners of 2 awards, and Marty Haggard of Mount Shasta Music, winner of 2 awards.

20. Frances Preston; Dennis Morgan, winner of 4 awards; Tom Collins and Rich Alves of Tom Collins Music, winner of 3 awards and Roger Sovine.

21. Frances Preston; Ilene Berns of Web IV Music; Dan Seals, artist on "Bop," CMA Single of the Year; Paul Davis, winner of 2 awards who co-wrote "Bop" and Roger Sovine.



19



18



21



17



20

LADY LIBERTY TURNS 100

Liberty Weekend in July of this year will be remembered by everyone who witnessed or participated in the events, whether live or on television. In true American style, there was something for everybody. Many BMI writers took part in the various concerts, from **John Williams** to **ZZ Top** to **Willie Nelson**. The 4th of July celebration was especially captivating for BMI's Joe Moscheo was the Tennessee State Chairman for the Statue of Liberty/Ellis Island Foundation.



Photo by: Peter Schaaf

John Williams (background, left) conducts the Boston Pops Esplanade Orchestra during the July 4th concert at New Jersey's Liberty State Park. Joining in the fanfare are (l. to r.) James Whitmore, Whitney Houston, Joel Grey, John Denver, Barry Manilow, Melissa Manchester, Simon Estes, Clamma Dale and Johnny Cash.



Lee Iacocca, Chairman of the Statue of Liberty/Ellis Island Foundation, with BMI's Joe Moscheo.

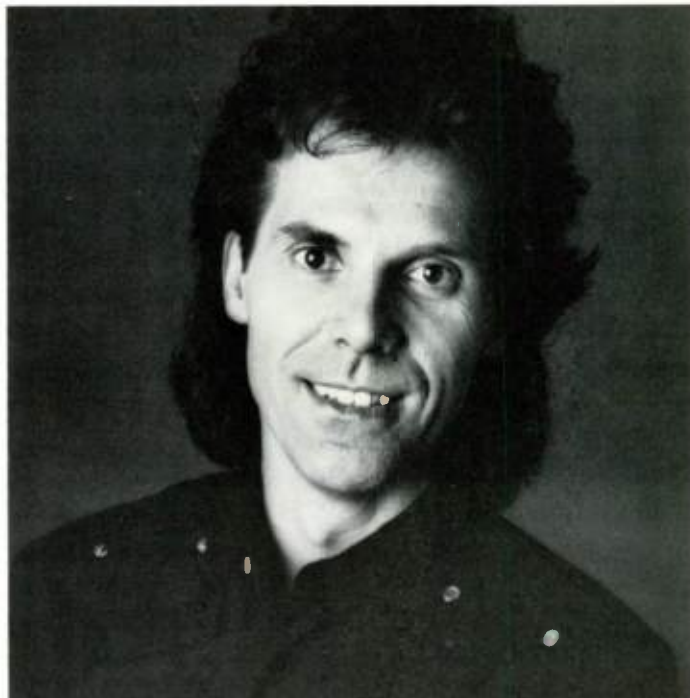


Photo by: Mallory Hartie

Grand event artist Wendy Chambers conducts her work "Liberty Overture" for amplified orchestra onboard the Brooklyn V, hovering just off shore of Manhattan's Battery Park.

SONNY LEMAIRE

by Bob Millard



A major label A&R executive goes to sleep at night and dreams of finding a group of experienced performers, able to play their own instruments and capable of writing their own hit songs. That A&R man's dreams came true with the country-rock group Exile. One of the motivating forces in the group's success (eight #1 singles in the past three years) has been the songwriting duo of Sonny Lemaire and J.P. Pennington. Together they earned four BMI Country Awards this past October and shared the award for 1986 BMI Country Writer of the Year.

Lemaire has received a grand total of seven BMI Country Awards to date. He plays bass and sings background vocals for Exile and on stage, he is often the spokesman for the group. His upbeat personality matches the lively, easygoing hits he has helped produce for the act, making it possible for the former pop group to cement their popularity among country music fans.

Lemaire was born in Fort Lee, Kentucky and raised in Jefferson, Indiana.

"I started playing bass when I was 15," Lemaire says. "There was a local band on the street where I lived. They didn't have a bass player, so they said I could join the band, but that I'd have to play bass."

The other teens in that band had to explain to young Lemaire what a bass guitar was, then point him toward the nearest pawn shop where he could buy one cheaply. He learned quickly and worked in a variety of bands through high school and during his four years of college. Lemaire was planning to study law, but music ultimately held a stronger attraction. In 1978, he left his old band, took a cut in pay and joined Exile.

It was a good move. That same year Exile became an overnight sensation with "Kiss You All Over," a pop hit that sold nearly a million copies. Follow up records failed to catch on, though. It seemed for a time that the group was doomed to fade into musical history as a one-hit wonder. Two years after their big pop hit, the band was back home in Kentucky, the house band for a bowling alley.

In the early 1980's the band was "woodshedding" their country licks, getting ready to follow their hit tunes into the country music format. Success as a country band came with few actual deviations from those bowling alley home stands.

"It's funny, because as a band, we haven't changed that much," he confesses.

In 1985 he was named Songwriter of the Year by his publishers, Tree Publishing Co., Inc., whose stable of writers boasts Nashville's largest roster. Tree International president Buddy Killen also produces Exile's records. He has nothing but praise for Lemaire's songwriting abilities.

"Sonny and J.P. only started writing maybe four or five years ago. They don't write that much, they aren't volume writers, but when they do write something, it's always good. I would imagine that virtually everything they've written has been recorded. Some of those songs are now being recorded by other acts too."

Lemaire has little time for songwriting now, since the band is on the road playing concert dates more than 200 days a year. When he is called upon to write for the next Exile album, he draws on earlier musical influences, among which he includes Elvis Presley, The Beatles and Hank Williams.

"This is just kind of an extension of pop music from where we were ten years ago," he says, explaining that if they haven't changed styles, formats have indeed shifted in that time period. "As far as mainstream pop now, we're not in that at all."

As the old saying goes, "the sands of time wait for no man," but sometimes they drift in just the right direction for a pop player like Lemaire to earn a share of BMI's top country songwriting awards.

Mr. Millard is Nashville correspondent for Variety and is a widely published writer of consumer and trade articles.

DENNIS MORGAN

by John Lomax III

Dennis W. Morgan has won more BMI awards in the past eight years than any other country songwriter anywhere! It's an amazing fact, but Morgan's success came so swiftly, with so little fanfare that even the Nashville music industry is largely unaware of the magnitude of Morgan's achievements.

- He has won 41 BMI awards in the last eight years, 27 in the country field, 14 in the pop arena and three Million Performance awards.
- His songs have been nominated for three Grammys.
- He has shared the award as BMI's Country Writer of the Year four times. (He received the honor this year along with J.P. Pennington and Sonny Lemaire.) Also, he was top pop award winner twice with former co-writer Rhonda Fleming.

"I believe in hard work. And the good Lord above is to be thanked for everything," the affable thirty-four-year-old states.

Like all great songwriters, Dennis Morgan's success did not come quickly or easily. Born July 30, 1952, he grew up in Tracy, Minnesota. The first song he remembers hearing was "The Battle Hymn Of New Orleans," and he credits The Beatles for intensifying his love of music. He played all over his area of the state, and at sixteen, attracted the interest of Chicago-based Wooden Nickel Records, who sent him to Nashville to make "demos."

The Wooden Nickel project misfired so Morgan spent the next two years playing across the U.S. as a solo artist in bars, coffeehouses and motel lounges. He hitchhiked to Nashville in 1971, at 19, determined to become a songwriter.

For eight years, Morgan struggled to make headway in Music City. He recalls BMI's assistance during that period. "They were encouraging in the very beginning, helpful all the time. Frances Preston, in general, supports writers beyond the call of duty." Though he never enjoyed a hit record then, Morgan did attract the interest of Gayle Hill, who helped him learn the art of jingle writing. Morgan did well at that and his songs improved so much that David Conrad hired him to be a staff writer at Pi-Gem Music.



Conrad also introduced Morgan to Rhonda Fleming. The pair clicked immediately, scoring first when Barbara Mandrell waxed their "Sleeping Single In A Double Bed." Together Morgan and Fleming earned 21 BMI awards between 1979 and 1984, providing hits for Ronnie Milsap ("Smoky Mountain Rain"), Charley Pride ("Roll On Mississippi"), Steve Wariner ("All Roads Lead To You"), Sylvia (1983 Robert J. Burton Award winner, "Nobody"), and Mandrell ("I Was Country When Country Wasn't Cool"). After six years together, the writing team split up in 1984.

Morgan went on to win six BMI kudos in 1985 and 1986 for his work with writing partner Steve Davis ("Just A Little Love," "Radio Heart") and with Don Pfrimmer and Mike Reid ("She Keeps The Home Fires Burning.")

Since 1984, Morgan has also written with such talented tunsmiths as Steve Cropper, Mac Davis, David Malloy and Dean Pitchford. He wrote with South African cleffer Pierre de Charmay and collaborated with Simon Climie, leader of the English pop/rock group Climie/Fisher. Climie and Morgan's "I Knew You Were Waiting For Me," a duet with ex-Wham lead singer George Michael, is on Aretha Franklin's latest album, *Aretha*.

Today, typically, Morgan doesn't look back. He talks about a "30-year plan" which includes publishing, production work and writing, of course. Plainly, he thinks that the 41 BMI awards he's won are just the beginning.

Mr. Lomax, the Nashville editor of Country Rhythms, is also the author of Nashville: Music City USA. (September, 1985, Abrams).

20th Music City News Awards



Above left, BMI's Roger Sovine with Loretta Lynn. Above right, Mel Tillis, one of the show's co-hosts. Below, the top winners—The Statlers (r. to l.) Don Reid, Phil Balsley, Sovine, Harold Reid and Jimmy Fortune.



The 20th Annual Music City News Awards were announced on June 9 during Nash-

ville's Fan Fair week. Held at the Grand Ole Opry House, the ceremonies were aired on television stations across the country. The winners were determined by readers of *Music City News*.

A number of BMI's country writers found themselves in the winner's circle. The Statlers took home five awards: Entertainer, Vocal Group, Single Record, Video and Album of the Year. Duet of the Year went to **The Judds**. Ray Stevens was voted Comedian of the Year. The Hee Haw Gospel Quartet won as the year's best Gospel Artist. **Loretta Lynn** received the Living Legend award.

NEW MID-ATLANTIC LICENSING OFFICE OPENS

BMI recently celebrated the opening of the mid-Atlantic licensing office in Red Bank, New Jersey. The ribbon-cutting ceremonies were held on May 30. It will be headquarters for a field staff of sixteen persons serving music users in six states. The new regional office is located at 230 Half Mile Road.

Among those officiating were Frances Preston, BMI president; Robert Hibbard, BMI mid-Atlantic regional director; Lawrence Sweeney, vice president, Licensing, and Robert Warner, assistant vice president, Licensing. The guests included local government officials, media representatives, BMI staff members and BMI songwriters from New Jersey. The writers were **Clyde Otis** ("Endlessly," "It's Just A Matter Of Time,") **Winfield Scott** ("Tweedle Dee," "Return To Sender,") and concert composer **Ulysses Kay**.



Joining in the ribbon-cutting are (first row, l. to r.) Frances Preston, Ulysses Kay, Robert Hibbard and Clyde Otis and (second row, l. to r.) Robert Warner and Lawrence Sweeney. Below left, Lawrence Sweeney with Robert Hibbard. Below right, Winfield Scott and Frances Preston.



All photos by Sam Siegel.

COUNTRY MUSIC CROWNS ITS WINNERS



Paul Overstreet

This year's Country Music Association awards extravaganza featured one of the broadest cross-sections of talent ever to perform on the annual awards show. The awards were aired live from the Grand Ole Opry on the CBS-TV network with a stereo simulcast over radio's Mutual Broadcasting System.

The hosts for the evening were **Willie Nelson** and **Kris Kristofferson**. Among the various acts who performed together was the trio of **Linda Ronstadt**, **Dolly Parton** and Emmylou Harris; **Alabama** and Lionel Ritchie; Earl Thomas Conley and **Anita Pointer**; Marie Osmond and **Dan Seals**, and a foot-stomping duet by **Ricky Skaggs** and Amy Grant.

The Song of the Year award (presented to the songwriter) was given to **Paul Overstreet** and Don Schlitz, for "On The Other Hand." Dan Seals received both Single of the Year honors for "Bop," and along with Marie Osmond, the Vocal Duo of the Year award.

For the second year in a row, **The Judds**, Wynonna and Naomi, were named the Vocal Group of the Year. Winning honors for Instrumental Group of the Year were the Oak Ridge Boys Band. The Music Video of the Year award went to **George Jones** for *Who's Gonna Fill Their Shoes*.

The 1986 CMA Hall of Fame Inductee was Wesley Rose. The son of Fred Rose, who founded Nashville's oldest music publishing company, Wesley has been a driving force behind the growth of the Acuff-Rose publishing and recording companies. He was also the founding chairman of the CMA.



Naomi and Wynonna Judd



George Jones



Marie Osmond and Dan Seals

Photo: Alan L. Mayor



Wesley Rose

BMI AWARDS

We
Proudly Congratulate
Our
1986
CMA Award Winners

SONG OF THE YEAR

Awarded to the songwriter
"On The Other Hand"
Paul Overstreet

SINGLE OF THE YEAR

"Bop"
Dan Seals

MUSIC VIDEO OF THE YEAR

"Who's Gonna Fill Their Shoes"
George Jones

VOCAL GROUP OF THE YEAR

The Judds

VOCAL DUO OF THE YEAR

Dan Seals

INSTRUMENTAL GROUP OF THE YEAR

Oak Ridge Boys Band

HALL OF FAME

Wesley Rose



Paul Overstreet



Dan Seals



George Jones



The Judds



Wesley Rose

BMI

The
First Family
Of
Country Music



© BMI 1986

J.P. Pennington

by Bob Millard

J. P. Pennington was one of three winners of BMI's Country Writer of the Year Award in 1986. Pennington and co-writer Sonny Lemaire share four #1 singles by their band, country-rockers Exile. The four tunes that earned him a share of the 1986 BMI Country Writer of the Year honors brings Pennington's cumulative BMI Country Awards total to 11. He has also received two BMI Pop Awards and a pair of his co-written country songs, "Take Me Down" and "The Closer You Get" have topped 1,000,000 performances to achieve membership in BMI's prestigious Million-Airs circle.

Pennington was born in the little town of Berea, Kentucky. He is the only member of Exile who has been with the group since it was founded in 1963. Pennington is also the one with the deepest roots in country music, thanks to bloodline. His mother, Lily Mae Ledford, was a member of the first all-girl country string band, The Coon Creek Girls. His father was the emcee for the Renfro Valley Barn Dance radio program and his uncle was none other than the late Red Foley.

With such a solid musical heritage, it's not surprising that Pennington got started playing piano and guitar when he was only four-years-old. "It was almost before my memory," he says.

He got his first professional experience playing with his cousin Clyde Foley in a country/R&B band called the LeSabres. The pickup group members each earned a munificent \$6.00 by passing the hat after entertaining the local sportsmen's club in their favorite party room that doubled during the day as an airplane hanger.

As a pop act, Exile was a one-hit wonder, scoring very big with a 1978 record called "Kiss You All Over," but failing to connect with follow up records. Pennington, whose name was in the writer's credits for many of those follow ups, knew he was writing good tunes and despaired when the band could not match its earlier success.

When country-rock superstars Alabama began to score #1 country hits with songs co-written by Pennington, he was in the ironic position of being a successful country songwriter in a pop band that just wasn't making it. Pennington was able to capitalize on his writing talents to earn cuts by Kenny Rogers ("Take This Heart"), Alabama ("The Closer You Get" and "Take Me Down"), Sheena Easton ("Don't Leave Me This Way"), Juice Newton ("One Step At A Time"), Terri Gibbs ("Here We Go Again") and Dave 'N Sugar ("Stay With Me").

"It was kind of bittersweet, because as a writer I was getting some truly healthy royalty statements in the mail, but I was sweating blood for the group," Pennington recalls. "We finally sat down one day and decided to sing



country because of all the country artists who were covering our songs."

The group found their groove on country radio, serving up one hit single after another. They scored eight #1 hits and released four albums. After the heartbreak of their one-hit pop experience, the steady string of country hits that led to this year's Country Writer of the Year award, has been gratifying for Pennington.

"It proves to me, and I think to the fans, that we weren't a fluke," he says emphatically. "To me, the biggest thrill has been following up one #1 with another."

Pennington writes well under pressure, savoring the crush of a deadline as a primary muse. When the band was beginning to make headway with country radio, Pennington elected to skip an appearance at the International Country Music Fair in Nashville to sequester himself away with Lemaire to produce new material for sessions that would become Exile's second album, *Kentucky Hearts*.

"We went home and wrote every day and we came out with at least a song a day, sometimes two songs a day."

With the band's touring slate keeping him on the road up to 200 days a year, there is no longer that luxury.

"We are not going to have any block period of time at home," he explains. "We are going to have to write on the bus, in hotel rooms."

Though Pennington does not actively write for other country artists, he is happy to see his album cuts picked up by other people because he feels that his music, upbeat and catchy, has something to contribute to the field.

"I think if we are helping country music at all, we're helping to bring it a little more toward the middle," he says. "I'd like to think that before our careers are over and done with, we would have made a few people like country music who didn't like it before."

Mr. Millard is Nashville correspondent for Variety and is a widely published writer of consumer and trade articles.

PITCHFORD & SNOW

By Sal Manna



Dean Pitchford and Tom Snow

In many ways, Dean Pitchford and Tom Snow are an unlikely songwriting team. Pitchford, born and raised in Hawaii, is a former actor nurtured in the theatre. Snow, a native of New Jersey, has four albums to his credit and is the quintessential pop songwriter. When they met in 1979, neither had any idea who the other was.

"I came out to California from New York," Pitchford recalls, "and my publisher at the time, Steve Bedell (now vice president of music at Paramount), asked if there was anyone I wanted to write with. I was a fan of a Leo Sayer album, *Thunder In My Heart*, and I said, 'This guy, T. Snow.' Steve, of course, knew Tom and set up a dinner party. I was very nervous. Then after dinner Tom said he was working on a song and played the first verse and chorus of 'He's So Shy.' I was stunned. I knew it was a hit."

Lyricist Pitchford and composer Snow immediately joined forces. Sharing their strengths and learning from each other, over the last seven years this unlikely duo has enjoyed a great deal of success—most recently winning the 1986 Robert J. Burton Award for BMI's Most Performed Country Song, "Don't Call It Love," which the inimitable Dolly Parton sang into a huge country hit.

This isn't their first BMI award. They've had two others "Let's Hear It For The Boy" (Deniece Williams, 1984) and "You Should Hear How She Talks About You" (Melissa Manchester, 1982).

Though Pitchford is his usual partner, Snow continues to compose with other lyricists too, including Cynthia Weil. Pitchford also writes with other composers. A 1969 graduate of Boston's Berklee School of Music, Snow has won seven other BMI awards besides his work with Pitchford. He partnered with Weil for "Alibis" (Sergio Mendes, 1984), "Somewhere Down The Road" (Barry Manilow, 1982) and "He's So Shy" (Pointer Sisters, 1980). For "If Ever You're In My Arms Again" (Peabo Bryson,

1984), he teamed with Weil and Michael Masser. He also won with John Farrar for Olivia Newton-John's "Make A Move On Me" (1982), and for her "Deeper Than The Night" (1979), he worked with Johnny Vastano. His very first BMI award was for a solo effort, "You" (Rita Coolidge, 1978).

Pitchford's credentials are as impressive though more from a theatrical background. A Yale grad, class of '72, he performed in *Godspell* and *Pippin*, worked in commercials and soap operas, and sang jingles. Then along came then-partner Michael Gore and *Fame*. Together they won an Oscar for best original song and two Grammy nominations in 1980. Later, Pitchford wrote the screenplay and nearly all the lyrics for the music for *Footloose*, getting two more Oscar nominations, including winning an Academy Award and a Grammy with Snow for "Let's Hear It For The Boy."

Pitchford's decision not to stay with *Fame* when it grew into a television series was cut-and-dried for him.

"*Fame* needed several songs a week but Michael and I had done *Fame* already. It's like I've been offered *Footloose II*, but I've done that. I have no desire for a sequel. I want to go on to other things."

The fortuitous meeting between Pitchford and Snow came at just the right time for both of them. "I had just started collaborating with Cynthia," says the bearded Snow, "but I wanted someone I could feel a real partnership with and not just get together once every three months to write a song. It wasn't a hard decision (to team with Pitchford). He had the talent. There are only a few people like him. It's very tricky to write lyrics. English is very literal and not very musical and to stick it on top of a melody is really tough. My instincts said that with just a couple of rewrites . . ."

Pitchford smiles, "We didn't sit down and write hits from

the first instant. My lyrics were very tinged with New York theatre. I had Volume I and II of each lyric, all using six-syllable words. It was the Tolstoy School of Lyric Writing. I would come up with these flowery, ornate lyrics and Tom would sit me down and say 'This has to be leaner. Pare it down.' It took a while getting there. The first time it clicked Tom had given me a fantastic melody and I was working on it so long he finally called and said, 'If you're having problems I could give it to someone else.' I kept it three weeks, working four to six hours each day. I was so scared. It was a chance to prove myself. That was 'Don't Call It Love.' From that point, we broke through to another level."

Appropriately, their breakthrough song, written soon after their teaming, has now won them their third BMI award—six years after it was written. Though they had Dolly Parton in mind from the start, they ended up giving the song to Kim Carnes for her *Mistaken Identity* album in 1981. It took five years and Dolly's country recording to finally bring the song to the top. As Snow puts it philosophically, "We're both committed to writing for ourselves. We've developed our commercial instincts enough that if we please ourselves as craftsmen it'll sell, even if it takes six years."

"We write to write songs," adds Pitchford. "We feel that rather than chasing down trends, if we write good stuff there will be a market."

The travail and eventual triumph of "Don't Call It Love" was not an isolated incident either. The same thing happened to "You Should Hear How She Talks About You." After the song was written in 1981, the premiering artist rewrote it and, say Pitchford and Snow, "changed it immensely." But they continued to put the song on the market. Nearly two years later, Melissa Manchester cut it, with their lyrics intact, and it gave her a Grammy as well as the biggest hit of her career.

And despite the extremely successful track record of Pitchford/Snow, they still have songs tucked away in drawers which they believe in but of which others are more skeptical. "We have a beautiful ballad," Snow relates, "and no one's cut it yet. But that doesn't diminish our faith in it. We'll wait."

Sitting comfortably in his hillside Los Angeles home above Sunset Boulevard from which, on a rare clear day, you can see sailboats cruising the Pacific, Snow explains their songwriting process:

"What I give to Dean is first gear, just to get us rolling

down the street. The lyrics are second gear. Then I get it back and build up steam, go through the anxiety stage and mold it, that's third gear. Then we make a demo but not one written in stone, fourth gear. Fifth gear is when the singer comes in for the demo and we hear the song talking back to us. Then we put it out there."

As for the lyrics, Pitchford says that he always works from a title "because pop music is very focused. Then I just play the tape all the time and get hints of the lyric until it develops. I listen to the music in the shower, even when I drive around in my car."

"That's why it's dangerous to drive in L.A.," quips Snow. "There are all these songwriters on the road."

As any team knows, the emotional and personal aspects of working together are perhaps even more important to success than the talent of the individuals involved. Using humor is just one way these two songwriters manage to get along.

"You need trust too," Snow says. "You're in a very vulnerable state and you can rock the foundation of a working relationship if you're not very sensitive to each other's tastes and wants. Fortunately, each of us happens to do our best work alone and we spend very little time together in a room."

The dynamics of collaborating were most difficult for Pitchford to come to terms with. "There used to be a time when we'd walk on eggshells with each other. Now I realize that the other person could hurt me but if I'd get out of my own way I'd see that it's not an attempt to hurt but to get to a better song—and the next stage really is much better."

The team's next project is a motion picture called *Sing*, about the closing of an 88-year-old high school in Brooklyn. Pitchford wrote the screenplay and he and Snow will score the film.

"I try to write movies that are about something other than putting together a soundtrack," says Pitchford. "*Footloose* was about freedom. *Sing* is about how dear tradition is to us. I'm not interested in stories about a girl who comes to California to be a rock singer."

Okay, how about a story about this guy from Hawaii and his partner from Jersey who come to California and . . .

Mr. Manna is a freelance writer specializing in the music and entertainment fields.

SPOTLIGHT



Dr. Barbara Petersen, BMI assistant vice president, Concert Music Administration, gave a seminar to concert music composers at the Composers Forum at the University of Illinois, Champaign-Urbana. Pictured here (l. to r.) with Dr. Petersen are **John Melby**, chairman of the University's composition department and faculty member **David Liptak**.

Photo by: Roger Roloff



BMI's Nashville office hosted a reception and luncheon for the executives of Multimedia Entertainment. The group was in Nashville to attend the 20th Annual Music City News Awards, a Multimedia Entertainment production. Pictured are (l. to r.) Len Hensel, BMI vice president, Broadcast Relations; Frances Preston, and Mike Weinblatt, president of Multimedia Entertainment.

Photo by: Don Pittman



BMI's Frances Preston and The Bangles greeted each other backstage just before the group's concert at New York's Pier 81. Pictured here are (l. to r.) **Vicki Peterson**, Frances Preston, **Susanna Hoffs**, **Debbi Peterson** and **Michael Steele**.

Photo by: Larry Busacca



Producer/recording artist **Jellybean Benitez**, best known for his production work with such artists as Whitney Houston and Madonna, has branched out into songwriting and publishing. Here he signs BMI writer and publisher agreements for BMI's Barbara Cane.

Photo by: Phyllis D. Miller

SPOTLIGHT



BMI executives Stanley Catron and Jean Banks (third and fourth from left) visited with Broadway star Jim Dale (left) and BMI writer **Joel Silberman** at a rehearsal for *Broadway Applauds Lincoln Center*. Silberman was co-producer and musical director of the show.

Photo by Sam Segel



Ty Herndon, a finalist on the syndicated television show *Star Search*, recently signed a writer agreement with BMI. Herndon, a regular on the new syndicated series *You Write The Songs*, is shown here in BMI's Nashville offices with BMI's Frances Preston, and (standing) Phil Graham, BMI director, Writer Relations; **Rick Runyon**, Herndon's manager; **Ree Gevert**, Reynolds Music; and **Joe Moscheo**, BMI vice president, Special Projects.



BMI recently went to Minneapolis to welcome three new songwriters. The group, known as The Rainmakers, have released their first album on Polygram Records. Here, at the Cabooze Club in Minneapolis are (l. to r.) group members **Steve Phillips** (front) and **Bob Walkenhorst** (standing); Peter Lubin of Polygram Records; **Barbara Cane**; Don Paccione of Screen Gems-EMI Music, the group's publisher; band member **Rich Ruth**, and **Doug Brown**, of The Good Music Agency, the band's manager/agent.



Al Feilich, BMI's vice president, Information and Research, was named to the International Association of Approved Basketball Officials at Nassau's Royal Lancer Restaurant. Shown here at the presentation basketball official named to the hall, Feilich; **John Nuchola**, the first I.A.A.B.O. and Stanley Swiatocha, current president, District Board 119 I.A.A.B.O.

SPOTLIGHT



Photo by: Phyllis D. Miller

A recent visitor to the BMI Archives in New York was **Oscar Brown Jr.** Here, the songwriter, performer, playwright, producer and director takes a look at an original manuscript with Stan Catron, BMI vice president, Performing Rights, New York.



Burt Reynolds recently expanded his creative talents to include songwriting, and has signed a songwriter agreement with BMI. One of his first songs, "I Don't Think I'm Ready For You," co-written with Anne Murray, proved to be a hit, as it earned honors as one of BMI's Most Performed Songs of 1985. Here with Reynolds is Harry Warner (L), BMI director of Writer Administration/Nashville.



A recent visitor to BMI's West Coast office was **Andrew Gold**. During his visit BMI's Doreen Ringer and Ron Anton presented Gold with a TV/Film Award for his theme song for the top rated television show *Golden Girls*. Shown (l. to r.) Ringer, Gold and Anton.

The Monkees' zany performance brought the enthusiastic crowd to its feet at Jones Beach on Long Island. BMI caught up with the group prior to their sold-out concert. Pictured backstage are (l. to r.) BMI's Phyllis Miller, Monkeys Micky Dolenz (PRS), **Peter Tork** and **David Jones** and BMI's Mark Fried.

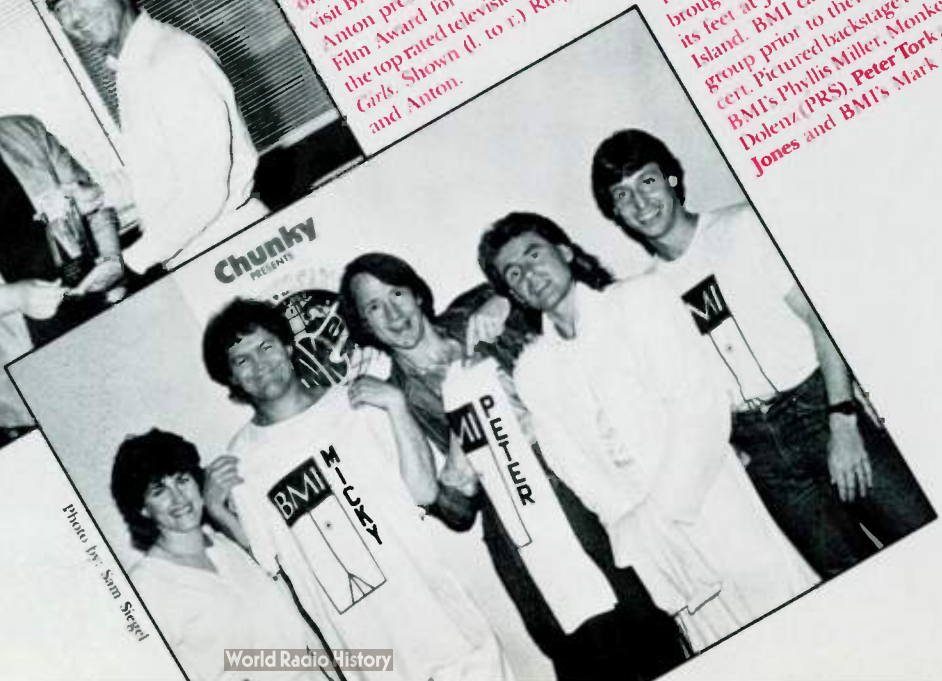


Photo by: Sam Siegel

Bobby Davis, who has an upcoming album *Sweetest on Supertones* Records, signed with BMI as a songwriter. Here at Power Play Studios in Long Island City, New York, are (l. to r.) Davis, BMI's Stanley Catton and Barbara Cane, and Peter Warner, Davis' producer and husband.



Photo by Sam Segel

Joe Zawinul, jazz composer, pianist and currently on tour with Weather Report, recently contributed the manuscript for his composition "D-Fat Waltz," to the BMI Archives. Here in the Archives, Curator of the Archives, Brian McLaughlin, BMI executive, Brian McLaughlin, BMI executive, and Barbara Cane, BMI executive director, Winter/Publisher Relations.



Photo by Phyllis D. Miller

Mayor **Tom Bradley** of Los Angeles was the keynote speaker for Cospel Music '86. **Willie Nelson** was the Host for Cospel Music '86 Songwriters Showcase. On hand at the show-cas (l. to r.) were BMI's Joe Moschco, Mayor and Bob Montgomery of The International.



BMI's Nashville crew held a pre-tournament party for the 15th Annual Music City Tennis Invitational. The tournament, proceeds go to the Children's Hospital of Vanderbilt University, Frances Plesion, Bud Prager, Wesley Rose, Marshall Chapman and Joe Moschco.



SPOTLIGHT

Benny Golson, jazz composer, recently visited BAIT's New York headquarters. He was there to contribute the original manuscript of his well-known composition "Whisper Not" to the BAIT Archives. Here in the Archives (l to r) Brian McLaughlin, Golson and Frances Preston.



Photo by: Larry Busca

Moby Cerry of Full Force, Greenblatt of Willesden Music and **Anthony** of Full Force, **Paul** (l to r) **Barbara Cane**, **Rachel Renner** of Willesden Music and **Legged Lou** all of Full Force, **David** (standing), **Paul Katz** of Willesden Music (seated) and **Shy Sny** of Columbia LP *Get Back / Two*. Shown here (standing l to r) **Shy Sny** of Full Force at the group's rehearsal and **David Spangler**.



BMI got together with the members of Full Force at the group's rehearsal studio in New York to hear their new Columbia LP *Get Back / Two*. Shown here (standing l to r) **Shy Sny** of Full Force, **Paul Katz** of Willesden Music (seated) and **Shy Sny** of Columbia LP *Get Back / Two*. Shown here (standing l to r) **Shy Sny** of Full Force at the group's rehearsal and **David Spangler**.

Los Angeles Mayor **Tom Bradley** proclaimed April 11, 1986 to be **Jack Elliott** Day. Elliott, co-founder and music director of the New American Orchestra, received the program from the Mayor during the Orchestra's seventh anniversary concert. Here, BAIT's **Monon Pictou**, **Ringer**, executive, **Monon Pictou**, TV Relations congratulates Elliott.



Photo by: Lee Salem

Ronn Robinson and **Spangler** are **Allan Becker**, **Jean Banks**, **BAT's** as **social director**. **Frances Preston**, **Theatre**, **Jean Banks**, **BAT's** as **after the performance** of **Musical** **and Spangler** are **Allan** **writer** **Ronn Robinson** and **Spangler** are **Allan** **music was composed** by **BAT** **and** **Lorrie Morgan**, **Jean Shepard**, **Jeanie Seely** **comedy** featured **Nashville** **theatre** **Paper Of New Jersey**. The **show** "This It By Heart" was held at **the Paper Of New Jersey**. The **show** "This It By Heart" was held at **the Paper Of New Jersey**. The **show** "This It By Heart" was held at **the Paper Of New Jersey**.



SPOTLIGHT

SPOTLIGHT



The Center for New Music at the University of Iowa received a BMI Commendation of Excellence for "long and outstanding service to the world of concert music" on the occasion of their 20th anniversary concert. Shown, (l. to r.) Ralph Jackson, BMI's assistant director, Concert Music, BMI presents the award to Richard Heryg, founder of the ensemble William Hibbard, ensemble director, and Marilyn Somville, director of the School of Music.



On May 2, 3 and 4 at Los Angeles' Ambassador Hotel, BMI took part in the Music Business Symposium. Among the BMI-sponsored panels was Songwriter/Publisher Relations with BMI's Ron Anton moderating. Panel members included **Jeff Barry**, **Glen Friedman** of Sweet Glen Music; Martin Page; Mel Bly of Bly, Bly and Mason; **Jon Lind** and Dale Kawashima of Kawashima Music; Ted Sturges of Chrysalis Music. Shown here: Doreen Ringer (c.) and Mark Kimbell (r.) man the BMI booth. **Stephen Bishop** visits.



BMI visited with The Smithereens, a New Jersey rock band, during the group's show at the Cat Club in New York City. The band, whose first album, *Especially for You*, is rising up the charts, recently joined BMI. Pictured here are (standing, l. to r.) BMI's Mark Fried, Smithereens Jim Babjak, **Pat DiNizio**, Mike Mesaros; (sitting, l. to r.) Smithereens **Diken** and Barbara Cane.

Photo by: Larry Busca



Shortly before New York's famed Carnegie Hall closed for a face-lift, it was filled with the sound of the blues. **Stanley Catron** (left) visited **Johnny Copeland** (right), one of the performers, backstage. Copeland's daughter also joined in.

Photo by: Sam Siegel

SPOTLIGHT



This summer, BMI sponsored a film composers workshop at Robert Redford's Sundance Institute in Utah. Shown are (l. to r.) Rick Nabis, director of music programs at the Institute, BMI's Doreen Ringer, and film composer **Dave Grusin**, one of the resource people involved in the Workshop.



Harlan Howard and **Sonny Throckmorton**, two of the co-writers of "Why Not Me," recorded by **The Judds**, received platinum albums by RCA Records. The surprise presentation took place at BMI's offices in Nashville. Pictured are (l. to r.) Dave Wheeler, marketing director of RCA Nashville, Throckmorton, Howard, and Roger Soyne.



ZZ Top's hot playing charmed the sold-out crowd at the Meadowslands Arena in New Jersey. BMI visited with the trio backstage after the concert. Pictured, Elizabeth Oravez (l.) and Barbara Begley (far right) of BMI's public relations department present **Billy Gibbons, Frank Beard** and **Dusty Hill** with a giant poster for ZZ Top's hit single "Rough Boys."



Writer/producer **Billy Sherrill**, BMI's most awarded songwriter (83 song awards) and 5 million-performer award was honored by the Nashville Entertainment Association. Shown at the event are (l. to r.) Frances Preston, Billy Sherrill and Charlene Sherrill.

Photo by: Kat Wolfe

Photo by: Don Putnam

SPOTLIGHT



BMI's Brian McLaughlin greeted Charlie Haden and Pat Metheny backstage following their concert at New York's Town Hall. Pictured here (l. to r.) are Haden, Metheny and McLaughlin.

Photo by: Sam Siegel



George Shearing, pianist and BMI honored by BMI during the JVC Jazz Festival in New York. Here, Frances Preston (second from left) presents Shearing with a Commendation of Excellence "for his long and outstanding contribution to jazz," as well as a duplicate in braille. Shown, BMI executives Burt Korall (far left) and Bobby Weinstein (far right) join Mrs. Preston in making the presentation.

Photo by: Sam Siegel



BMI's Doreen Ringer and Mary Mattis went to the beach to present the Beach Boys with their awards from this year's BMI Pop Music Awards, which the group was unable to attend. The presentation took place at Venice Beach in California where the band was shooting a video for "Rock And Roll To The Rescue." Shown with their awards for "Getcha Back," one of the most performed pop songs of 1985, are writer Terry Melcher, Brian Wilson, Ringer, writer Mike Love and Mattis.

NASCAR Winston Cup driver Kyle Petty has joined BMI as a songwriter. He also recently signed a recording contract with RCA Records and is working on a single with producer Mark Wright. Here, Petty (sitting, left) signs his writing agreement for BMI's Roger Sovine (sitting, right). Looking on are (l. to r.) Don Light, Petty's manager, Mark Wright, and Del Bryant, BMI director, Performing Rights Relations.



Photo by: Beth Gwinn

SPOTLIGHT



The Perri Sisters gave an SRO performance recently at Los Angeles' Beverly Theatre. Among their well-wishers were Anita Baker and BMI's Dexter Moore. Here, backstage are (l. to r., top row) Howie Lowell, the group's manager, Lorraine Perri, Carolyn Perri, Anita Baker, Sandra Simmons, Anita's back-up singer, and Charlene Perri; (bottom row) Dexter Moore and Charlotte Perri.



Country artist **John Conlee** (r.) welcomed Mark Fried of BMI's Performing Rights department into his trailer following Conlee's performance in Schaffers town, Pennsylvania.

BMI executives visited with new BMI songwriters The Dancing Hoods before a recent concert at New York's Pyramid Club. Pictured (l. to r.) band member **Eric Williams**, BMI's Rick Sanjek and Mark Fried, band members **Don Short** and **Bob Bortnick**, BMI's Allan Fried, and band member **Freddy Mark Linkous**.

The Northwood Institute and The Institute for Advanced Studies in the Theatre Arts presented its 1986 Achievement in the Arts Award to **Sheldon Harnick**. The composer, whose works include *Fiddler On The Roof* and *Fionella*, was feted at the Players Club in New York City. Here (l. and r.) congratulating Harnick are BMI's Allan Becker and Norma Grossman.





Luis Cardenas was recently inducted into the *Gunniss Book of World Records*, for having the largest set of drums in the world. 75-piece drum set are **Cardenas** and **BMI** president **Frances Picson**.



BMI's Allan McDougall greeted **Richard Page**, **Steve Farris**, and **Steve George** after the show are (l. to r.) **Steve Farris**, **Richard Page**, **McDougall**, **Pat Mastelotto** and **Steve George**.



The **Piusburgh New Music Ensemble** received the award which is given in recognition of the group's outstanding contribution to the world of concert music. Here, **BMI's Ralph Jackson** (l.) presents the award to **David Stock** during the *Ensembles '88* Music Lovers' Stock at **Carnegie Music Hall** during the **Piusburgh International Music Festival**.



R.E.M. relaxed before their sold-out concert at **New York's Pelt Forum** in November. Here, **BMI** executives **Chapong**, **Mike**, **Rick Swartz**, **R.E.M.'s Mike Mills**, **Peter Buck** and **Bill Berry**, **BMI's Mark Fried**, and **R.E.M.'s Michael Stipe**.

Photo: Larry Busacca

SPOTLIGHT

SPOTLIGHT



BMI's Rick Sanjek, director, Writer/Publisher Relations, caught up with Timbuk 3, a rock group from Austin, Texas, during their East Coast tour. Pictured (l to r) are Rick Sanjek, Michael Rosenberg, director, East Coast Sales, I.R.S. Records, **Barbara K. MacDonald** and **Pat MacDonald** of Timbuk 3; Roy Taylor, manager for the group, and Randi Blumberg and Joseph Brown of Venture Bookings.



A group of artists brought together art and music and the result is *Artsounds Collections*. The album contains 20 songs, poetry readings and other sound pieces composed and performed by several established young contemporary artists. Pictured here in front of one of the art works that are used on a poster that is included with the album are (far r.) BMI's Stanley Gordon and (l to r.) artists Juanita Gordon, Jeff Gordon and Marcy Bradman.



Katrina and the Waves met with BMI's Mark Fried backstage after a performance at Jones Beach in New York. Shown are (l to r) band members **Vince De La Cruz**, **Kimberly Rew** and Alex Cooper, **Chuck Rue** of Screen Gems EMI Music, Inc., band member **Katrina Leskanich** and Mark Fried.



Ron Anton (l.), vice president, California, stopped in backstage at Los Angeles' Greek Theatre to honor the legendary songwriter/performer with BMI's Commendation of Excellence for "long and outstanding contribution to the world of popular music."

Photo: Kevin Martin

Photo: Larry Bisareo



Several BMI executives visited with Guy Bank, a New Jersey band, before their show at New York's Pyramid Club. Pictured here are (l. to r.) front) BMI's Barbara Carne and Pyramid Club's Barbara Carne and (r.) BMI's Rock Sangle, band members Kayn Kuhl, and BMI's Allan Friedl.



Several BMI executives visited with Guy Bank, a New Jersey band, before their show at New York's Pyramid Club. Pictured here are (l. to r.) front) BMI's Barbara Carne and Pyramid Club's Barbara Carne and (r.) BMI's Rock Sangle, band members Kayn Kuhl, and BMI's Allan Friedl.



The winners of the first Los Angeles International Music Festival recently joined BMI. The band took ensemble song "Bad Reputation." Here (l. to r., top row) BMI's Virginia Fisher, director and Ron Lasher, administrator and Thomas Sanchez, administrator. (bottom row) Michael Vangerow, George Donley and Paul Sanchez. Maria Rebert, Stephen Mead.

SPOTLIGHT

Russell Sanjek 1916–1986

Russell Sanjek, BMI's former vice president, Public Relations, died on June 11 at his home in Larchmont, NY, after a long illness. He was 70.

On June 24, a memorial service was held at New York's St. Peter's Lutheran Church. Frances W. Preston was among the speakers. This was her eulogy:

Russ Sanjek had a love affair with music. As a youngster, he heard and became intimately involved with jazz and popular music. And with the years, the affair deepened.

As in all memorable affairs of the heart that work, there was a sense of compatibility and rightness about it. Russ listened, enjoyed and learned increasingly more about what remained so important to him. In his last days, music filled his home; he sometimes smiled, even sang. Music uplifted him and played until the end.

I came to know Russ very well over the years. I liked and respected him. He was enthusiastic; he had insight when it came to life. He knew the music business, music and BMI. His knowledge of music and pop culture and music licensing was encyclopedic. He was *the source* at BMI.

Above all else, he was a good friend. Memories fill my mind.

I remember so many things he did as a colleague and music man. He was one of the few who recognized the value and possibilities of country music and black music when few acknow-

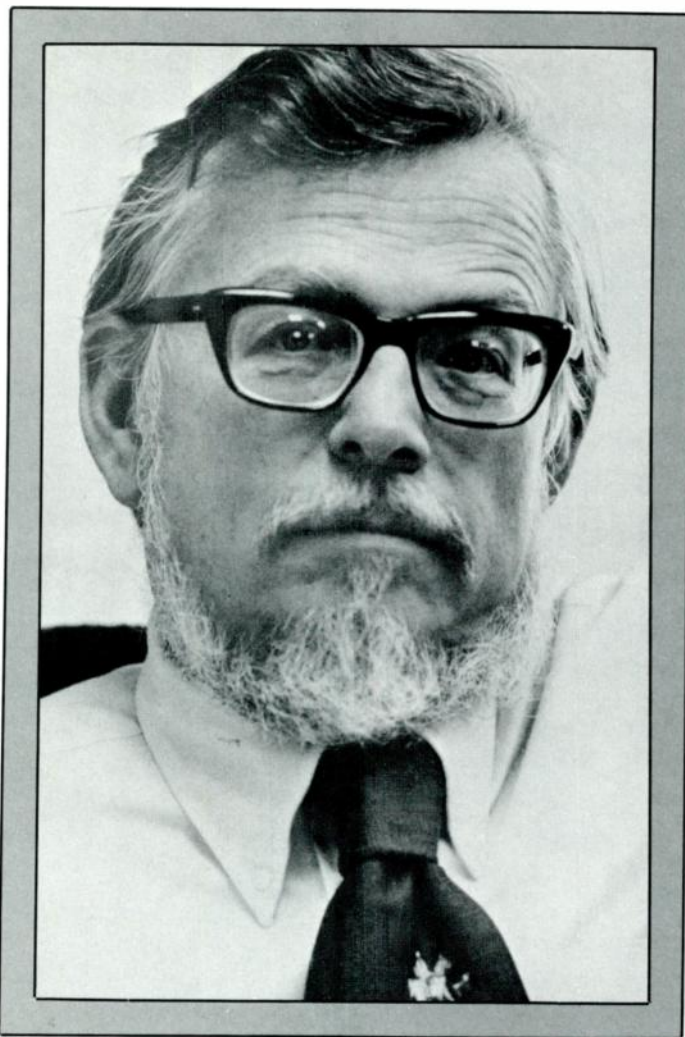


Photo by: Howard Colson

ledged its existence. He sensed there was something truly special about jazz, that it conveyed a sort of truth not basic to anything else. It became one of his passions—and something he shared with so many others.

He was one of the first major record collectors. He loved records; they were a primary concern. Whenever he heard about something interesting, he had to have it. Evenings at the Sanjeks' were generally record even-

ings; there was good talk, excellent food and drink. But the music was always there.

His interests literally filled his time. Music and books and paintings made it a life of the mind, filled with discovery.

But if you knew Russ, it didn't end there. He was a man of profound feelings about almost everything. A man of conviction. He remained at the center of things.

His life at BMI was very much in the pattern. He became a chief company resource. His sympathies were with the creators, the writers, particularly the jazz composers. He was fascinated with music publishing. Those who read his forthcoming trilogy, *American Popular Music and its Business* will realize that. Very simply, he spoke the creators' language; he cared about them. And the feeling was mutual.

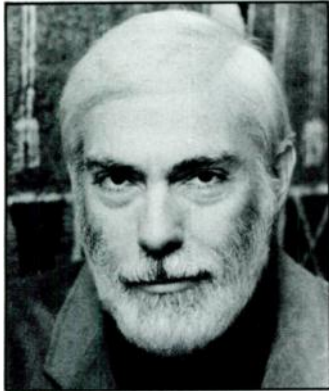
He broke ground at BMI, establishing a student competition for concert composers, creating a home for jazz composers, welcoming any and all who wanted to tell their story in music. Not the least of his accomplishments was the establishment—with the support of Carl Haverlin, of the concept of "The Many Worlds of Music," a democratic, visionary view of music—the interrelationship of one sort of music and another. It is the foundation of our company.

Most of us here today came to know Russ because of music. He projected to others the hope that is implicit in all good music—the desire for a better, more fruitful life. He left much for us to ponder and to remember.

We celebrate him today. But in truth, he remains with us. Russ passed on what he treasured to those whom he treasured—his family. His sons, Roger, Rick, and David, and to Betty his wife and companion, who will carry on the tradition.

Let the music play on.

The Louisville Orchestra Competition



Brian Fennelly

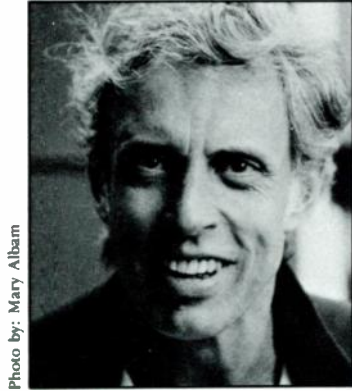
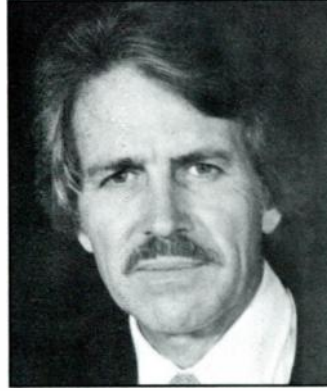


Photo by: Mary Albam

Sydney Hodkinson



Gundaris Pone

The Louisville Orchestra announced earlier this year the winners of its 1985 New Music Competition. First prize went to **Brian Fennelly** for his piece entitled "Fantasy Variations." He received the \$3000 Whitney Prize. **Sydney Hodkinson** won second place honors for "Sinfonia Concertante." He was the recipient of the \$2000 Farnsley Prize. Fourth place honors went to **Gundaris Pone** for his piece "American Portraits." He was awarded \$1000.

American Academy in Rome Fellowships

During a reception given by the Phillip Morris Companies in New York City in March, The American Academy in Rome announced that two composers, **Thomas Oboe Lee**, of West Somerville, Massachusetts, and **Michael Torke**, of Wauwatosa, Wisconsin, had won Rome prizes, entitling them to a

year in Rome. A winner of the competition for these prizes, which is annual, nationwide and open to all U.S. citizens, is given stipends, room and board and a study or a studio in which to pursue independent creative work at the Academy's 10-villa, 10-acre site atop Janiculum Hill in Italy's capital city.



Photo by: Susan Wilson

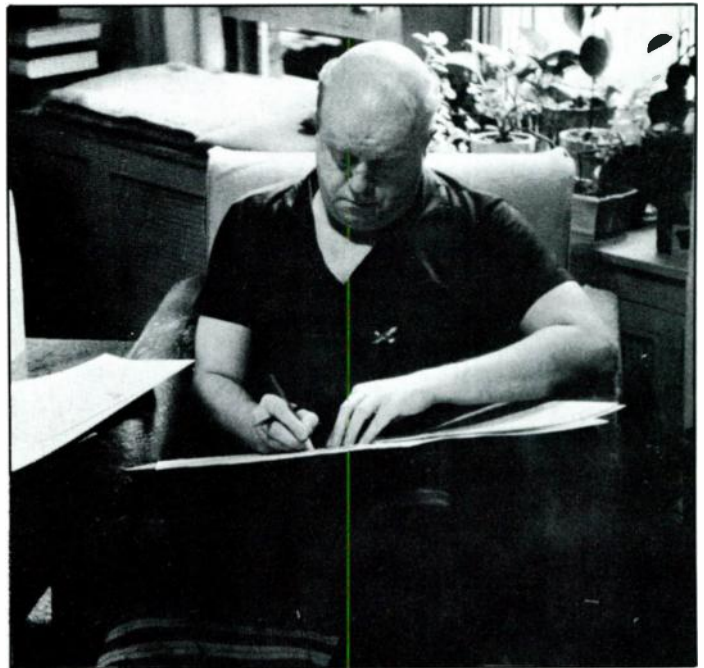
Thomas Oboe Lee



Photo by: Sam Siegel

Michael Torke

Ben Weber Remembered



Composer **Ben Weber**, who died on May 21, 1979, was remembered during a retrospective concert in April at Symphony Space in New York City. **Milton Babbitt** and **Ned Rorem** spoke and 10 works were programmed.

The performers during this concert, sponsored by The Ben Weber Foundation, included pianist **William Masselos** and celesta player **Roger Trefousse**, who helped organize the event.

BMI "Genius" Winners

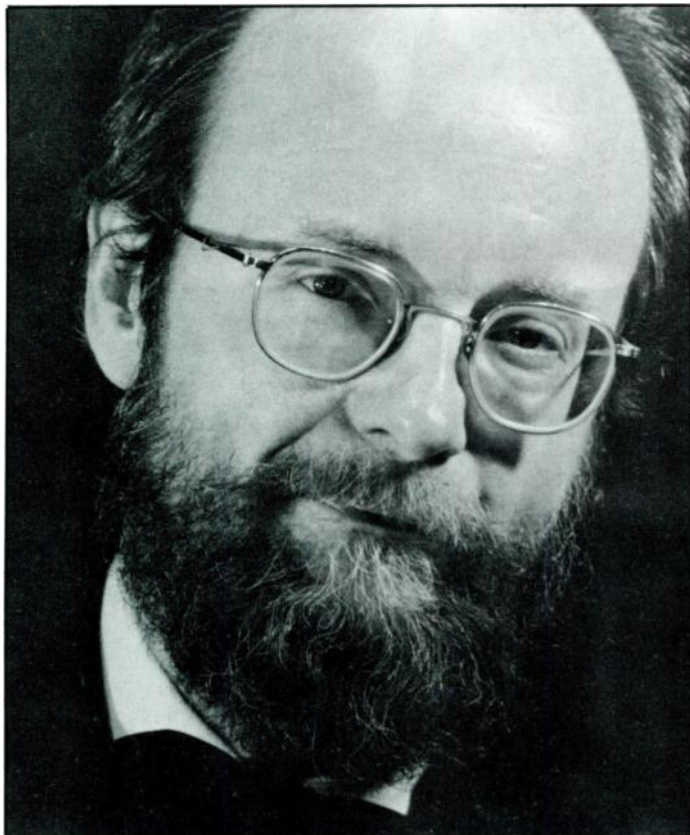
The MacArthur Foundation recently named 25 "outstandingly talented" people who would receive awards ranging from \$164,000 to \$300,000. They included BMI composers **Milton Babbitt** and **Charles**

Wuorinen. This fellowship program, established in 1981 by the John D. and Catherine T. MacArthur Foundation, has become widely-known as the "search for geniuses." The no-strings, tax-free awards are

intended to free the recipients from economic pressures so they can devote themselves to research or scholarship or the creative arts.

Fellowship candidates are selected initially by more

than 100 nominators then recommended to a 15-member committee. The foundation's board of directors makes the final choices.



Charles Wuorinen



Milton Babbitt

BMI at ASOL

BMI was very much a presence as its executives attended the American Symphony Orchestra League's 41st National Conference, entitled "Planning for Progress: An American Music Success Story." The conference was held June 25-28 in Detroit.



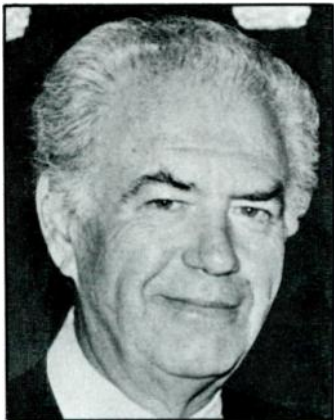
At the American Symphony Orchestra Conference: BMI executives Dr. Barbara Petersen and Ralph Jackson (left and right) and BMI composer Ellen Taaffe Zwilich (center)

Mrs. Zavin Elected

Theodora Zavin, BMI senior vice president, special counsel and assistant to the president, recently was elected president of The Copyright Society of the U.S.A. Based in New York, with a membership of 855 extending nationwide, it is the largest organization in the world involved with copyright. Its members include lawyers, academics and others involved in copyright. The Society publishes *The Copyright Journal*, a prestigious publication that is widely read here and abroad.

Mrs. Zavin has been a member of The Copyright Society of the U.S.A. for a number of years. She has served as trustee, treasurer and vice president of the Society.

Singers Salute to the Songwriter



Nelson Riddle

A Who's Who roster of veteran songwriting and performing talent participated in the Singers Salute to the Songwriter. The April benefit for the Betty Clooney Foundation for the Brain



Barry Manilow

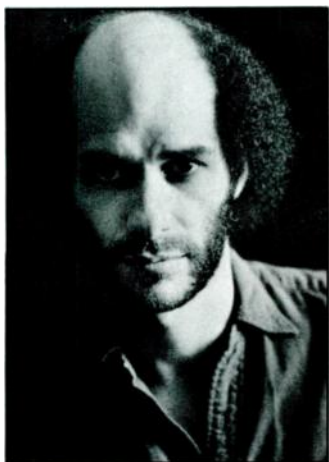
Injured at the Dorothy Chandler Pavillion in Los Angeles raised more than \$200,000 for the cause and honored songwriters, including Barry Manilow.

A special award named for

the late Nelson Riddle, and honoring the art of arranging was presented.

Among the singers who participated in this benefit were Tony Bennett, Jack Jones, Patti Page, Melissa Manchester, Rosemary Clooney—who organized the salute—Beverly D'Angelo, Patti Austin, Michael Feinstein, Maureen McGovern, Debby Boone and Suzanne Sommers. Also featured were members of the New American Orchestra under the direction of Jack Elliott. John Oddo provided the arrangements.

American Academy Honors Composers



Glenn Lieberman



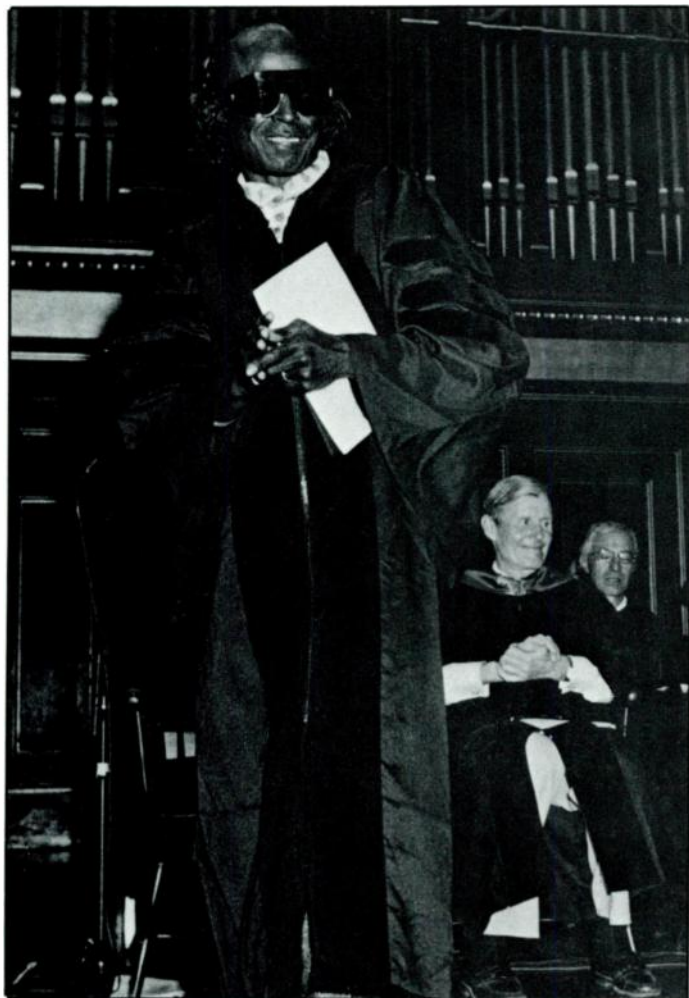
Sheila Silver



James Legg

At the American Academy and Institute of Arts and Letters ceremonial in New York City, awards were given to several composers. They included Martin Boykan and Sheila Silver, who each received an Academy-Institute Award in Music and \$5000. Eric David Chasalow was given a Charles Ives Fellowship accompanied by \$10,000. Robert Kyr, James Legg and Glenn Lieberman were granted Charles Ives Scholarships, each valued at \$5000, and Susan Blaustein received the \$10,000 Goddard Leiberson Fellowship.

Awards, Honors and Appointments



Miles Davis recently received an Honorary Doctorate of Music degree during the 115th annual Commencement Exercises at Boston's New England Conservatory. The presentation was made in Jordan Hall, the Conservatory's primary performance hall.

At the ceremony, Miroslav Vitous, speaking for the New England Conservatory's Jazz

Department, said: "Without question, Miles Davis is one of the most innovative, influential and masterful artists in jazz today. His contribution to the growth of jazz and improvised music has been legendary.

"The New England Conservatory is proud and honored to pay tribute today to Miles Davis by giving him its highest award."

Peter Child was awarded a Composition Fellowship of \$7,500 by the Artists' Foundation of Massachusetts. The

grant is given in recognition of previous work and to support compositional activity during the coming year.

Michelle Ekizian was the recipient of the Aram Khachaturian Prize from the Armenian General Benevolent Union. The prize led to performances of her music by the Prism Chamber Orchestra at Merkin Concert Hall in New York City.

Ms. Ekizian also recently received a Guggenheim Fel-

lowship and a 1986 American Composers Alliance Recording Award, which will result in a recording of her music by the Group for Contemporary Music on the CRI label. Sharing the record with her on CRI will be **Louis Karchin**, who also was an ACA Recording Award winner.



Michael Olatunji, the Nigerian musician who resides, performs and composes in this country, and **Mongo Santamaria**, the percussionist and composer who has roots in Cuba, were among the prominent people representing about

50 countries who recently received Liberty Medals from Mayor Koch of New York City. The 1986 Mayor's Liberty awards were presented at ceremonies in Battery Park in New York City on July 1.



Herbie Hancock (l.) and Paul Simon.

Herbie Hancock and Paul Simon were awarded honorary Doctor of Music degrees

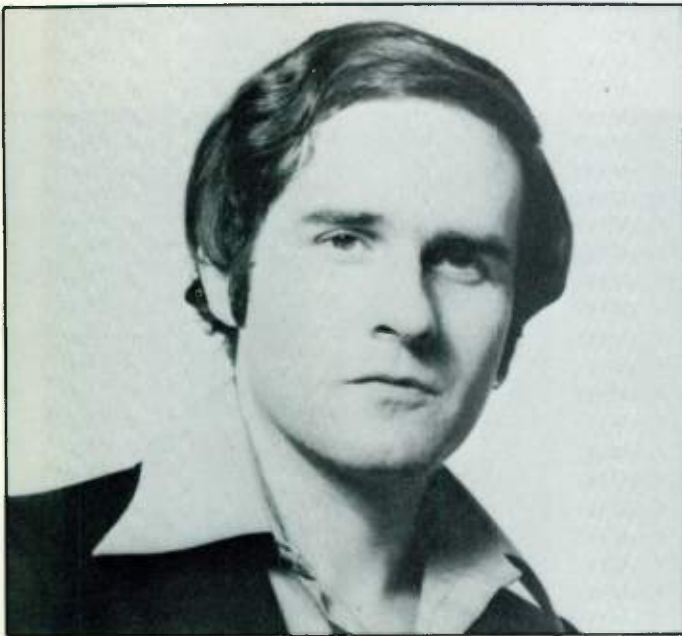
by Berklee College of Music president Lee Eliot Berk at Commencement Cere-

monies held at the College in Boston this year.

In awarding the degree to

Hancock, Berk declared the jazz/pop composer and performer an inspiration "to musicians and music lovers the world over," adding: "Herbie Hancock has continually expanded his own musical horizons and established himself in a leadership role in a variety of mediums with an extraordinary high degree of musical craft and creativity."

Berk described Paul Simon as "one of America's preeminent song craftsmen" who "addresses matters of substance in our society and in our time in ways that are literate, honest and finely crafted."



Albert Glinsky recently won two prizes in the 1986 Alienor Competition for Contemporary Harpsichord Music. His work, "Sunbow," which has been performed widely in the U.S. and

Europe, won both the audience and the publication prize. It will be published in the Spring of 1987 in the first Alienor Anthology of Modern Harpsichord Music.

Lou Harrison was the composer-in-residence at the Saratoga (New York) Performing Arts Center this past summer. During the residency, several of Harri-

son's works were performed by the Philadelphia Orchestra, including his "Symphony No. 1" and "Piano Concerto."



Photo by: Hal Baker

BMI NEWS

Awards, Honors and Appointments continued



BMI president Frances W. Preston and Alan Hovhaness

Alan Hovhaness was presented a BMI Commendation of Excellence by Dr. Barbara Petersen, BMI assistant vice president, Concert Music, at a concert this past summer in honor of the composer's 75th birthday. The Commendation is in recognition of Hovhaness' many contributions to music during his life. The concert, which featured compositions by the composer, took place at Chapin Lakeside Theater, Eisenhower Park, East Meadow, New York. Lawrence Sobol conducted the Universal Symphony of New York. This event was made possible in part by a grant from "Meet the Composer," with support from BMI and several other major corporations.

Carole Bayer Sager and **Burt Bacharach** were paid homage by those who attended a get-together at the famed Kirkeby estate in Los Angeles this summer. The event was put together to benefit the American Foundation for AIDS Research. Personalities ranging from **Barry Manilow** and **David Foster** and **David Geffen** to screen stars **Elizabeth Taylor**, **Glenn Ford**, **Zsa Zsa Gabor** and TV personality **Merv Griffin**, attended.

The couple wrote "That's What Friends Are For" and are donating the proceeds from record and video sales to AmFAR, as the AIDS group is known. The song, which has been recorded by

Dionne Warwick, **Stevie Wonder**, **Gladys Knight** and **Elton John** is expected to bring in more than \$600,000 by the end of the year.

Elizabeth Taylor said of the song: "(Carole and Burt) captured the essence of (our) need in their lyrics and melody. . . . They are an inspiring model for their colleagues."

All the money collected during this dinner/party, during which **Sager** and **Bacharach**, **David Foster** and **Barry Manilow** performed, went to AIDS research grants and educational programs.

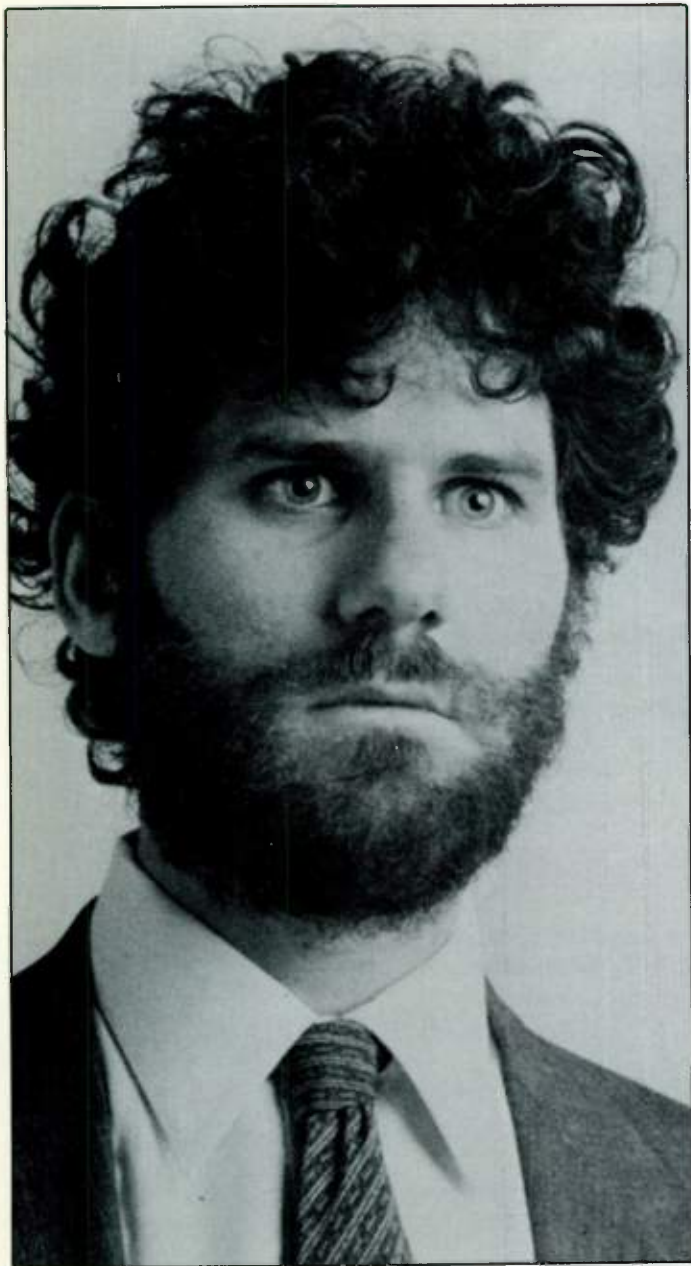


Lester Trimble (l.) and **The Very Reverend Joseph T. Cahill**, president of St. John's University.

Lester Trimble was able to march to his own music this year when he was presented with an honorary doctorate by St. John's University in Jamaica, New York. Earlier

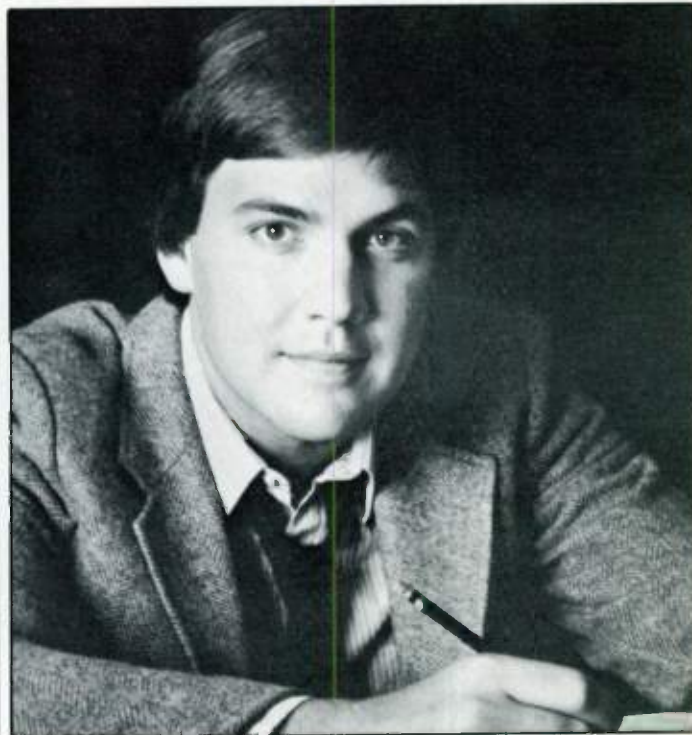
in the year, the University had commissioned him to write antiphonal fanfares and processional music for its commencements.

Photo by: Gene Littenberg



Matthias Kreisberg, a composer based in New York City, recently was named to Group VII of the W. K. Kellogg Foundation's Kellogg National Fellowship Program (KNFP). Each Kellogg National Fellow receives a three-year grant of \$30,000 to fund a professionally broadening self-designed

plan of study. The National Fellowship Program's goal is to expand the nation's number of capable leaders. To do this, it enables participants to pursue learning outside their fields of practice and areas of expertise.



Composer **Larry Alan Smith** is the new Dean of the School of Music at the North Carolina School of the Arts.

Smith taught at the Juilliard School of Music in New York City and the Boston Conservatory of Music.



Milwaukee composer **Robert Dusek** won the Joseph H. Bearns Prize in Music for 1986, sponsored by Columbia University. The Bearns Prize is a monetary award

presented by the University to outstanding young composers. Dusek received \$1,500 for his piece, "Tropé-Fantasia" for two flutes.

Saffer, Murray, Fried Join BMI

In June, Judith M. Saffer joined BMI in New York as assistant general counsel. She will be involved in all aspects of BMI's legal affairs, including writer and publisher matters, copyright infringements and other litigation.

Saffer was formerly with ASCAP as Senior Counsel. During her 18 years there, she acted as trial lawyer for copyright infringement litigation in Federal Court and civil litigation in New York State Courts. She was also involved in the negotiation of licensing agreements, general corporate affairs as well as personnel matters. She was also instrumental in establishing the ASCAP



Photo by: Phyllis D. Miller

Foundation.

She earned her law degree from the New York University School of Law

and is admitted to practice in New York State and by the Federal Bar (District Court and Court of Appeals).

Allan Fried joined the Performing Rights staff of BMI in September as an executive, Writer/Publisher Relations. Based in BMI's New York headquarters, he will be responsible for working with and signing new songwriters and publishers.

Fried comes to BMI from International Creative Management where he was an Assistant Agent. Groups he worked with included Dire Straits, Neil Young, Nils Lofgren, **Big Country** and Elvis Costello. While attending college, Fried also worked in press and artist development at Capitol Records. He handled such artists as Tina Turner, **Billy Squier** and Melba Moore.

A 1984 graduate of the University of Maryland, Fried received a B.A. in



Photo by: Phyllis D. Miller

Timothy J. Murray joined the BMI legal staff in New

York City in September. His primary responsibility will

be handling copyright infringement litigations across the country.

Murray was formerly an Assistant District Attorney in Kings County, New York. He has also been a reporter for the Gannett News Service (1976-1977) and a reporter and editor for the *Buffalo Courier-Express* (1977-1979), where he was nominated for a Pulitzer prize in 1979.

Born in Buffalo, New York, Murray earned his B.A. degree in history at Wagner College and his M.A. degree in American history at the University of Minnesota. He received his law degree from the State University of New York, Buffalo.



Photo by: Sam Siegel

Marketing. In 1982, he graduated from Kingsborough Community College in Brooklyn, New York, with an A.A.S. in Business Administration.

Rick Sanjek Joins BMI

Rick Sanjek, son of the late Russell Sanjek, former BMI vice president, Public Relations, joined BMI in July. Named director of Writer/Publisher Relations by BMI president Frances W. Preston, Sanjek was a member of the BMI Writer/Publisher Relations staff in 1971 and 1972.

Born in New York City, Sanjek is a graduate of Yale University, class of '68, where he earned a B.A. in Russian history. He took a number of graduate courses in education at New York University, Lehman College and the New School for Social Research, then served as an elementary school teacher in the New York City system for three years.

Sanjek was president of Circle South Music Group, co-publishers of the Lee Greenwood hits, "Dixie Road" and "Ring On Her



Photo by: Phyllis D. Miller

Finger, Time On Her Hands." He managed performing artist **Becky Hobbs** and administered her publishing catalogue. His background includes two years in

A&R for Atlantic Records. He also served as vice president of First Generation Records and the Drake Music Group.

In the video field Sanjek

worked as a talent and music director and associate producer for syndicated specials for the Dick Clark company, Silver Eagle Productions and Jeff Simmons Television.

Festival of the Arts Commissions

The 1988 New York International Festival of the Arts, chaired by Martin E. Segal, has commissioned orchestral and chamber pieces. The composers selected by a panel of authorities include **Christopher Rouse, Gunther Schuller, William Schuman** and **Joseph Schwantner**. The commissions are underwritten by a \$150,000 grant from Chase Manhattan Bank.

Dyna Brein Joins BMI



Dyna Brein has joined the BMI West Coast staff as Director of Public Relations. She is a BMI songwriter and composer of music for television and motion pictures.

Prior to coming to BMI, Brein was an account executive at Michael Levine Public Relations, in charge of variety, film, television and music clients. She also worked in the publicity department at Embassy Home Entertainment and served as press liaison for three years for the Alliance For Survival Sunday concerts.

1986 Guggenheim Fellowships in Music

Of the nine composers selected for Guggenheim Fellowships in Music for the year 1986, eight are with BMI. They include **Daniel Asia, Eric David Chasalow, Thomas Oboe Lee, Glenn Leiberman, Steven Stucky, John Holland Thow, Walter Keith Winslow** and **Michelle Ekizian**.

Getz to Hall of Fame



Stan Getz, the influential tenor saxophonist who composes as well, was voted into the *Down Beat* Hall of Fame.

The results of the magazine's 51st Readers Poll were announced in the publication's December Issue.

Fellowship for Dembski

Stephen M. Dembski, an Assistant Professor of Music Composition at the University of Wisconsin, has received an award from the George A. and Eliza Gardner Howard Foundation. The award is a fellowship for

1986–1987, which will allow Dembski to take a leave of absence from the University of Wisconsin and spend the year composing. He was one of eight people to be honored by the Foundation and the only one in music.

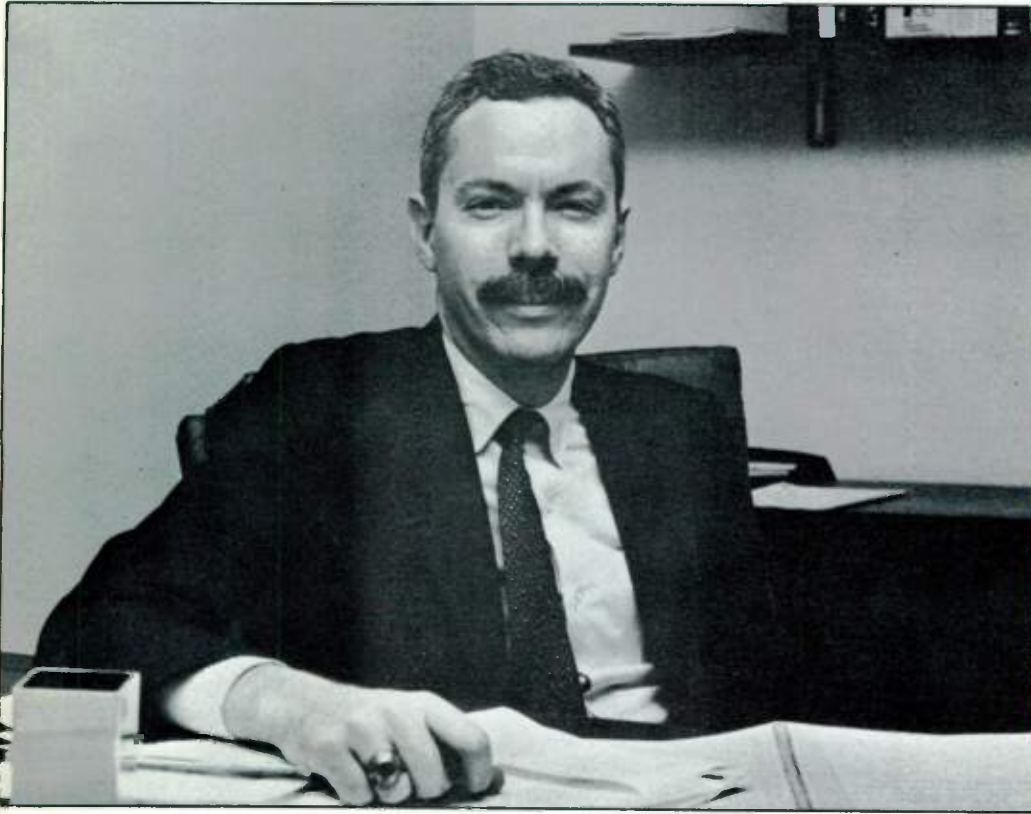


A Prize for Le Baron

The Musical Fund Society of Philadelphia has selected Anne Le Baron of Alexandria, Virginia, as the winner of its first prize in the Society's 1985–1986 McCollin Memorial Competition for the best unpublished musical composition. She will receive \$5000 and a professional premiere of her composition in Philadelphia.



Mack Named BMI VP



Richard J. Mack recently was named BMI vice president, Systems and Data Processing. He is based at BMI's New York headquarters.

A native of New York and graduate of Regis High School and Fordham University in the City, Mack comes to BMI with a decade of systems experience. He was formerly with Equitable Life Assurance Society, the third largest insurance company in the U.S.

Recruited on the Fordham campus, he joined Equitable as a Programmer Trainee and rose through the ranks to achieve the title of assistant vice president before joining BMI. Among the titles he held were Systems Analyst, Manager—Application Productivity Group and Division Manager.

Legendary Music Men Saluted

The late Russ Sanjek, long-time BMI vice president, Public Relations, was saluted for musical acuity and vision, October 15, at the very beginning of an annual NARAS New York Chapter luncheon-salute to historic record producers. Former President of the New York chapter of NARAS, Sanjek initially was responsible for these annual tributes to creative record makers. It was his feeling that the A&R producer was an unrecognized star, the unheralded cross between businessman and artist.

During this luncheon-salute, given in the Embassy Suites of the Summit Hotel



At NARAS Salute: (l. to r.)—Is Horowitz, Henry Glover, Jerry Wexler, Betty Sanjek—Russ Sanjek's widow, Jerry Lieber, Mike Stoller and BMI's Rick Sanjek—Russ Sanjek's son.

in New York City, Jerry Wexler, Henry Glover, Is Horowitz and Jerry Lieber and Mike Stoller were given their due as historic record producers. Among those who spoke on behalf of San-

jek and those being paid tribute for their accomplishments as producers were Jack Maher, Milt Gabler, Ahmet Ertegun, Martin Bookspan and Arthur

Prysock. The entire presentation was produced, written and narrated by Jack Maher, who is current President of the NARAS New York chapter.

Frances Preston Singled Out



Frances Preston (c.) holds her Distinguished Leadership Award. Looking on are (l. to r.) Robert Thompson, senior executive, SESAC,

John Costonis, Dean of Vanderbilt University School of Law and Richard Frank, attorney and member of The Dean's Council.

Frances W. Preston was presented with the first Distinguished Leadership Award by the Alumni Board of the Vanderbilt University Law School. The presentation took place at the annual Dean's Council Dinner on the University's Nashville campus.

Mrs. Preston was one of

three people to receive the award. It was established in order to recognize persons outside of Vanderbilt who have made major contributions to the Nashville community. The other recipients were Lamar Alexander, Governor of Tennessee, and David Williamson, vice chairman of Hospital Corpora-

tion of America.

John Costonis, Dean of the Vanderbilt Law School, in an interview with John Bridges of *The Nashville Tennessean*, asserted: "Frances Preston is really the patron saint of Nashville. When you talk to anybody in the music business, the one thing they always say is, 'Frances cares.'

"But in addition to recognizing her accomplishments, we're giving these awards to demonstrate the Law School's recognition of the importance of music and copyright issues in the legal world today."

Musel Cited

Robert Musel, European representative of BMI, recently was awarded the Gold Badge of Merit of the British Academy of Songwriters, Composers and Authors (BASCA) for services to British music.

The prestigious award was presented to Musel by legendary musical comedy star Evelyn Laye and film composer Elmer Bernstein

at a luncheon in London at the Hilton International Hotel.

Musel, who has represented BMI abroad for more than 25 years, is one of the first foreigners to be cited by BASCA. He was the first foreigner to be given honorary membership in the Songwriters Guild, forerunner of BASCA.



The Bessies

In September, Dance Theater Workshop presented the third annual New York Dance and Performance Awards, a/k/a the "Bessies," for creative achievement during the 1985–86 season. This celebration of excellence took the form of an evening of dance and musical performances at the Brooklyn Academy of Music. Among the award recipients were dancer-composer collaborators Laura Dean and **Steve Reich** and Trisha Brown, Beverly Emmons, Nancy Graves and **Peter Zummo**.



Bessie Winners: Peter Zummo (center), Trisha Brown (left) and Nancy Graves (right)

University Musical Show Competition

The 16th BMI University Musical Show Competition is officially open. Awards will be given to the undergraduate composer and lyricist of the best musical or revue sponsored during the 1986–87 academic year. The show must be a recognized student activity of a college or university in the United States and Canada. The prizes include \$2500 to the composer(s) of the best music, \$2500 to the author(s) of the best lyrics, \$2500 to the organization or club which sponsored the winning show and \$1000 to the librettist of the winning show.

Applicants must be enrolled in accredited private, public, parochial colleges, universities and conservatories. An applicant must not have reached his/her 26th birthday by December

31, 1987. Any writer having won this award two times previously is not eligible to enter the contest again.

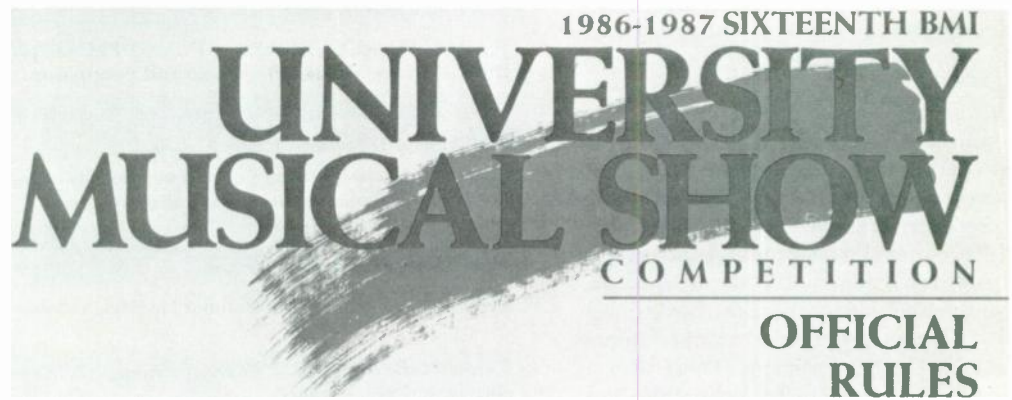
To enter the competition, the following must be submitted: (1) Lead sheets with lyrics of all songs (full piano part is not necessary). (2) Demonstration record or cassette of all songs (songs only—no dialogue). (3) One or two-page outline of musi-

cal or revue. (4) Full script, if available. All material will be returned when the judging is completed. All works will, of course, remain the property of the authors and composers or their assignees.

A writer may enter no more than one musical which need not have been written during the year of entry. All entries must be postmarked no later than

June 30, 1987. Announcement of winners will be made no later than October 15, 1987. The judges include some of the leading lights of the musical theater.

If any more information is desired regarding the competition, please contact: Allan Becker, University Musical Show Competition, c/o BMI, 320 West 57th Street, New York, NY 10019.



FIFTEEN

YOUNG

COMPOSERS

HONORED

Fifteen young composers shared in the 34th annual BMI Awards to Student Composers. The event, co-sponsored by BMI and the BMI Foundation, which provided the prize money, was held at New York's St. Regis Hotel on May 14. In addition to the 15 winners, two students received Honorable Mention. Five of the students were previous BMI student composer winners.

In the competition, prizes totalling \$15,000 and ranging from \$500 to \$2,500 were awarded. To date, 314 talented young people have received awards.

Permanent co-chairmen of the Awards are **Milton Babbitt** and **William Schuman**. For the 1985–86 competition, BMI consultant **Ulysses Kay** presided over preliminary and final judging sessions. Those who served as judges were **Bruce Adolphe**, **Jan Bach**, **Larry T. Bell**, **Robert Black**, **Eleanor Cory**, **Donald Crockett**, **Mario Davidovsky**, **Stephen Dembski**, **Donald Erb**, **Karel Husa**, **David Koblitz**, **Vincent McDermott**, **Phillip Rhodes**, **Nils Vigeland** and **Frank Wigglesworth**.

Milton Babbitt was on hand to congratulate the winners as were BMI executives Frances W. Preston, Dr. Barbara Petersen and Edward Cramer. A special Commendation of Excellence for "long and outstanding contribution to the world of concert music" was presented to Dr. Merle Montgomery. Dr. Montgomery, who died July 18, had a long and distinguished career in music as she successfully filled the roles of administrator, teacher, author, composer, pianist, editor and lecturer.

Sidney Corbett, born April 26, 1960, Chicago, IL: "Arien IV: Solo Music for Guitar."

Grant Covell, born June 3, 1967, New York, NY: "String Quartet: Music for Rooms Without Sound."

William Doerrfeld, born April 3, 1964, Chicago, IL: "Birth Control" for keyboards, winds, percussion and electric bass.

Jonathan Elliott, born February 15, 1962, Philadelphia, PA: "Night Prayer" for flute/alto flute, clarinet, viola, cello, piano and percussion.

Michael Fiday, second time winner, born March 10, 1961, Joliet, IL; "Night Canticle" for chamber ensemble.

Chambliss Giobbi, second time winner, born February 14, 1963, Mount Kisco, NY: "Piano Concerto" for piano, two guitars and orchestra.

Daron Aric Hagen, third time winner, born November 4, 1961, Milwaukee, WI: "Short Symphony" for large orchestra.

Nicholas F. Hopkins, born October 17, 1963, Ashaway, RI: "Excursus" for string orchestra.

Kamran Ince, born May 6, 1960, Glendive, MT: "Beyond Black" for piano, electric piano, celeste and percussion.

Todd B. Levin, third time winner, born May 5, 1961, Detroit, MI: "Aqua Vitae" for marimba and 17 musicians.

David Paul Lieberman, born September 27, 1962, San Francisco, CA: "June 14, 1973—Reykjavik" for piccolo, guitar, keyboards, two percussionists and contrabass.

Ruth Meyer, third time winner, born May 6, 1960, Dallas, TX: "Sand song" for double bass accompanied by violin, viola and cello.

Daniel Nelson, born May 1, 1965, Bethesda, MD: "Descendum" for cello and percussion ensemble.

David B. Soley, born July 11, 1962, Ancon, Panama: "Tres Poemas de Pablo Neruda" for narrator, baritone and six percussionists.

Tyler Goodrich White, born November 9, 1961, Atlanta, GA: "Divertimento" for oboe, violin and cello.

***Wendy F. Chen**, born July 22, 1970, Brooklyn, NY: "Pas de Deux" for piano and orchestra.

***Dalit Paz Warshaw**, born August 6, 1974, New York, NY: "Conflicts in Genesis" for orchestra.

*Honorable Mention

Winners All— Winners in the 34th annual BMI Awards to Student Composers competition. They are (back row, l. to r.) Sidney Corbett; David B. Soley; William Doerrfeld; Kamran Ince; Tyler Goodrich White; Daniel Nelson; Grant Covell; Todd B. Levin; Daron Aric Hagen and (front row, l. to r.) David Paul Lieberman; Jonathan Elliott; Nicholas F. Hopkins; Wendy F. Chen; Dalit Paz Warshaw; Ruth Meyer; Michael Fiday; Chambliss Giobbi.



Photo by: Sam Siegel

The final judging: (seated around table) David Koblitz; Robert Black and Karel Husa (both obscured); BMI's Dr. Barbara Petersen; Ulysses Kay; BMI's William Stringfellow; Mario Davidovsky; Frank Wigglesworth; Vincent McDermott; (also seated on right) BMI's Ralph Jackson, and Donald Crockett. (Standing) Phillip Rhodes, Donald Erb, Larry Bell, Jan Bach, and Eleanor Cory.



Photo by: Phyllis D. Miller

B M I F O U N D A T I O

Richard Pittman conducts the Boston Musica Viva in "Augensmusik for Lasers, Tape and Music Ensemble" by Paul Earls. Shown, (l. to r.), Randall Hodgkinson, Nancy Cirillo, Katherine Murdock, Ronald Thomas, Richard Pittman, Leone Buyse, William Wrzesien and (blurred) Dean Anderson.

Photo by: Jaye R. Phillips



The Advisory Panel of the BMI Foundation, Inc. had its first meeting at New York's Parker Meridian Hotel on June 3. In attendance were 11 members of the panel: **Milton Babbitt, Ellie Greenwich, Sheldon M. Harnick, David Ladd, Francine LeFrak, John Lewis, Sy Oliver, Yoko Ono Lennon, Tommy Valando, Irving Waugh and Cynthia Weil.** Also attending were Foundation Directors and Officers: Theodora Zavin, Allan Becker and Gary Roth, Foundation secretary, Edward W. Chapin and BMI president Frances W. Preston.

Mrs. Zavin presented several requests for grants to the panel. Following a discussion, grants were made to the following organizations: Music For China; Minnesota Composers Forum; Boston Musica Viva; W.O. Smith Nashville Community Music School; Real Art Ways, Inc., and The Walden School Ltd.

N I N C. R E P O R T



Photo by: Don Putnam

Above, BMI president Frances W. Preston presents a check from the BMI Foundation, Inc. to the W.O. Smith Nashville Community Music School. The school was founded to aid talented, underprivileged children. Shown here, (l. to r.), Ken Wendrich, Executive Director of the school; Preston; W.O. Smith, founder of the school, and Roger Sovine, vice president, Nashville Operations.



Photo by: Phyllis D. Miller

Above, at the first meeting of the BMI Foundation, Inc. Advisory Panel. Shown (standing, l. to r.) Irving Waugh, David Ladd, Ellie Greenwich, Cynthia Weil, John Lewis, Edward W. Chapin and Sy Oliver. Seated (l. to r.) Theodora Zavin, Milton Babbitt, Sheldon Harnick, Francine LeFrak, Allan Becker and Gary Roth. Yoko Ono Lennon and Tommy Valando, both of whom attended the meeting were not available for the group photograph.

Right, the BMI Foundation, Inc. recently presented a check and several musical scores to representatives of Music For China. The organization is involved in helping the Shanghai Conservatory, whose books and scores were destroyed in a major fire this year. As a result, the school has had to change its curriculum and its performance schedule of western music. Making the presentation in BMI's West Coast office (l. to r.) Theodora Zavin, president of the BMI Foundation, Inc.; Shaun Gangh, Shanghai Conservatory student; Cynthia Weil, BMI Foundation Advisory Panel member; Richard Pontziou, Music For China, and Ron Anton, BMI vice president, West Coast.



One of a Kind

At a gala luncheon on September 4 at New York's Tavern on the Green, jazzman **Lionel Hampton** received the first "One of a Kind" award to be given by BMI.

In making the presentation of the award, an original artwork by John Ryan, BMI president and CEO Frances W. Preston cited Hampton's long, productive career in music and his unceasing activity as a humanitarian. "Lionel," she concluded, "you are truly one of a kind."

Preston then read congratulatory wires from Vice President Bush and trombonist Al Grey. Representing Mayor Edward Koch, Jim Harding presented a special city proclamation. Preston closed with "BMI has an open door policy, and I declare that we now have an open mike policy, so if anyone wants to speak . . ."

Taking advantage of the open mike were Representative Charles Rangel and Manhattan Borough President David Dinkins. Vibraphonist **Gary Burton** reminisced about playing vibes in front of Hampton's band at the age of nine and trombonist Benny Powell thanked Hamp for his days with the Hampton organization.

Providing music for the occasion

Lionel Hampton

Receives BMI's

First "One of a

Kind" Award



Frances W. Preston presents the award to Hamp.

was the Mike Renzi Trio with Renzi on piano; **Jay Leonhart**, bass and Terry Clarke, drums. Guests from the jazz community included **Sy Oliver**, Doc Cheatham, Burton, Roy Eldridge, Oliver Jackson, Powell and the Rev. John Gensel, the jazz pastor of New York's St. Peter's Lutheran Church.



Representative Charles Rangel; Manhattan Borough President David Dinkins; Hamp and Frances W. Preston.

Midway through luncheon, Hampton stepped up to the vibraphone on the bandstand and kicked off a mini-concert to the delight of the guests. He called up **Max Roach** to sit in on drums and Milt Hinton to play bass. Benny Powell retrieved his trombone from the checkroom and joined in and then Hamp invited Gary Burton to take over the vibes, later joining him in a duet as Oliver Jackson took over the drums.

Hampton, who heads the Gladys and Lionel Hampton Foundation, has been with BMI since 1958. His works include a number of jazz standards, including the million-performance

“Flying Home,” “Jack The Bell Boy,” “Central Avenue Breakdown” and “Gin For Christmas” as well as the haunting ballad “Midnight Sun.” Along with 219 other jazz greats, he was recently named a BMI Jazz Pioneer, indicating an association with BMI of 20 years more.



Hampton swings . . . with Milt Hinton on bass and Max Roach on drums. Below left, Hamp duets with Gary Burton. Below right, BMI's Stan Catron; Max Roach; BMI's Brian McLaughlin and Sy Oliver.



Above, the musicians gather: back row, l. to r., Oliver Jackson; Max Roach; Amy Duncan; Doc Cheatham; Benny Powell; Frances Preston; Gary Burton; George Simon; seated (l. to r.) Roy Eldridge; Sy Oliver; Lionel Hampton and Milt Hinton. Below, Lionel Hampton with Percy Sutton, former Manhattan Borough President.



All photos by Sam Siegel.

Broadcast Music, Inc.
320 West 57th Street
New York, N. Y. 10019

Address Correction Requested

BULK RATE
U.S. POSTAGE
PAID
New York, N.Y.
Permit No. 4558



01
SIC
121



WHEN YOU TAKE
THE LEAD,
MAKE SURE YOU HAVE
THE BEST
BEHIND YOU

BMI

The greatest back-up group
a songwriter can have



NEW YORK 212-556-2000 NASHVILLE 615-259-3625 LOS ANGELES 213-465-2111