

BMI

FALL 1991

MUSICWORLD[®]

BMI COUNTRY AWARDS

SONG OF THE YEAR

"HARD ROCK
BOTTOM OF
YOUR HEART"

BY HUGH PRESTWOOD
PUBLISHED BY CAREERS-BMG
MUSIC PUBLISHING, INC.

SONGWRITER OF THE YEAR

PAUL OVERSTREET

PUBLISHER OF THE YEAR
CAREERS-BMG MUSIC
PUBLISHING, INC.

TANYA TUCKER

World Radio History

BMI

Congratulates
Our
CMA Award
Winners

FELICE AND
BOUDLEAUX BRYANT
Hall Of Fame



TANYA TUCKER
Female Vocalist Of The Year



THE JUDDS
Vocal Duo Of The Year



VINCE GILL
Song Of The Year
"When I Call Your Name"
Male Vocalist Of The Year
Vocal Event Of The Year



TRAVIS TRITT
Horizon Award



ALLEN REYNOLDS (Producer)
Single Of The Year
"Friends In Low Places"
Album Of The Year
"No Fences"



KENTUCKY HEADHUNTERS
Vocal Group Of The Year



MARK O'CONNOR
Musician Of The Year
Vocal Event Of The Year



STEVE WARINER
Vocal Event Of The Year





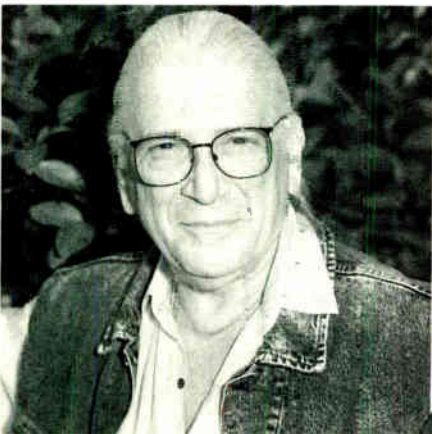
Vince Gill page 16



Steve Wariner page 20

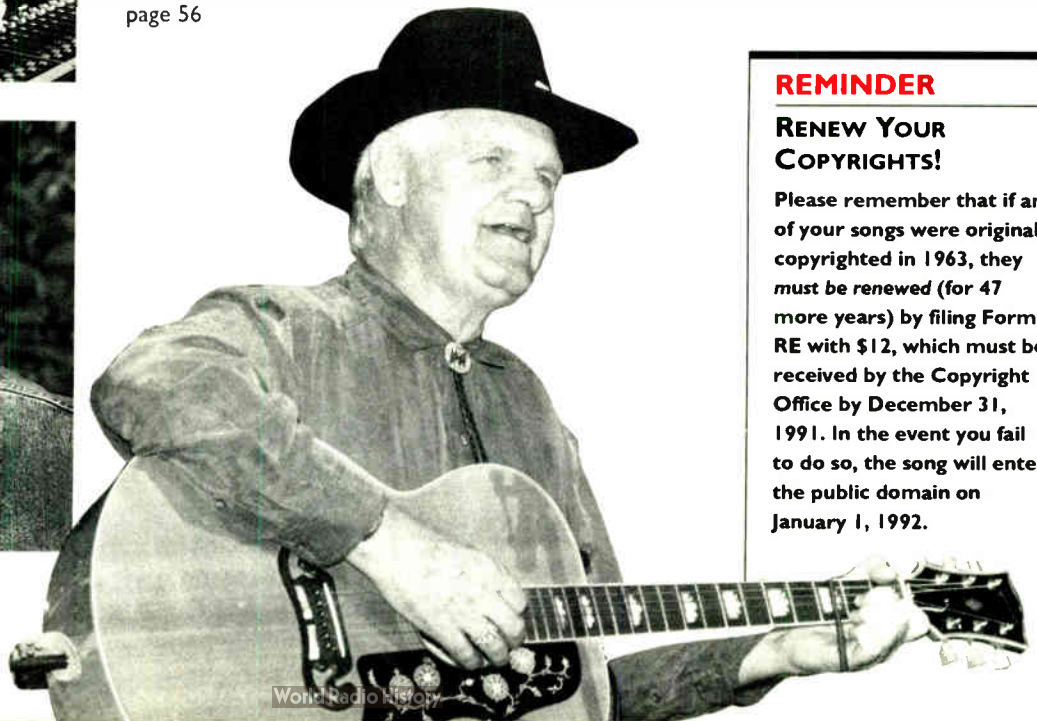


Mark Wright page 42



Jerry Goldsmith page 48

Harlan Howard
page 56



CONTENTS

FEATURES

BMI Fights For Copyright Reform On The Hill	4
A MusicWorld Roundtable: Country Publishers Plan For The Future	10
CMA Spotlight Shines On BMI	40
New Music Seminar Goes Global	52
In Concert	54
Harlan Howard Birthday Bash Packs 'Em In	56
Music People	58

PROFILES

Vince Gill: Diligence Pays Dividends	16
Steve Wariner: Confidence Is The Key To Success	20
Mark Wright: On The Go On Music Row	42
Boudleaux & Felice Bryant: A Winning Combination	46
Jerry Goldsmith: The Mozart Of The Film Score	48

BMI COUNTRY AWARDS

Robert J. Burton Award: 'Hard Rock Bottom' Puts Prestwood On Top	24
Paul Overstreet: Celebrating The Human Spirit	28
Prestwood, Overstreet, Careers-BMG Top BMI Country Awards	30

REMINDER

RENEW YOUR COPYRIGHTS!

Please remember that if any of your songs were originally copyrighted in 1963, they must be renewed (for 47 more years) by filing Form RE with \$12, which must be received by the Copyright Office by December 31, 1991. In the event you fail to do so, the song will enter the public domain on January 1, 1992.

Winners — In Nashville And Washington

Our congratulations to all the winners of this year's BMI Country Awards, and a special salute to our Robert J. Burton Award winner, Hugh Prestwood, writer of this year's BMI Country Song of the Year, "Hard Rock Bottom of My Heart," and to its publisher, Careers-BMG, to Paul Overstreet, Songwriter of the Year, and to Careers-BMG Music Publishing, Inc., our Publisher of the Year!

We are very pleased to report significant progress in two important issues that BMI has been aggressively pursuing on behalf of all our songwriters, composers and music publishers: higher licensing fees from cable television, and new royalties collected from the sale of digital hardware and tapes.

BMI won a landmark victory in the case before the federal district court in Washington, D.C. concerning music licensing in the cable television industry. In a 98-page decision by Judge Joyce Hens Green, the court dismissed all claims of antitrust violations and copyright misuse brought against BMI and granted BMI's counterclaims for copyright infringement, awarding in excess of \$2,000,000 in damages from The Disney Channel and Black Entertainment Television, as well as attorney's fees and costs. Judge Green's decision completely vindicates BMI's objective, sending a clear signal to the cable industry that license fees



must reflect the fair value of the use of the works of BMI's composers and publishers by both cable programmers and cable operators.

Finally, the decision also upheld BMI's blanket license as it applies to the cable television field — an important ruling for the long-term benefit of all our creators and copyright holders.

Landmark legislation to secure royalties for writers, composers and publishers from digital audio tape and hardware has been introduced in both the House and Senate and hearings are scheduled this fall. Our lead story elaborates on this issue. Although the fight for increased protection for your copyrights has been long and difficult, we are hopeful that our efforts will meet with success in the near future. Let me take this opportunity to once again thank all of you who have assisted us in the federal court hearings and the Washington lobbying efforts, and thank in advance the many others whose voices will be an important part of our upcoming lobbying efforts on the digital home recording legislation.

Frances W. Preston



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MusicWorld® is published by the BMI Corporate Relations Department, 320 West 57th Street, New York, NY 10019.

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Current and back copies of *MusicWorld*®, formerly *The Many Worlds of Music*, are available on microfilm from Xerox University Microfilms International, 300 N. Zeeb Road, Ann Arbor, Michigan 48106.

Cover photo: Jeffrey Jenkins

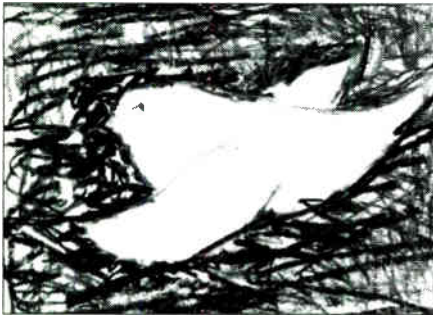
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Wouldn't It Be Great If Every Holiday Card You Received Was The Same?

Once again this holiday season, the T.J. Martell Foundation and the Neil Bogart Memorial Laboratories for Leukemia, Cancer and AIDS research are fighting disease with greeting cards... and we ask for your participation.

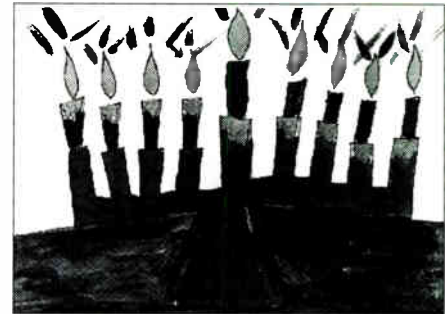
All the art for the cards was done by boys and girls receiving treatment at the Children's Hospital in Los Angeles and they truly capture the spirit of the season. These kids deserve our support.



A) Peace and Joy



B) Happy Holidays



C) Happy Chanukah



E) Merry Christmas
Happy New Year



F) Happy Holidays



D) Merry Christmas
Happy New Year

Every card sent means we're one step closer to finding a cure for cancer, leukemia and AIDS.

Your donation is tax deductible. Cards are packed 10 per box and can be ordered in a specific style or assorted, at \$25.00 per box. Company name and logo included at no charge on orders of \$250 or more.

**To Order Or For More Information
Call (213) 556-4733**

**T. J. Martell Foundation
Neil Bogart Memorial Laboratories**

102D CONGRESS
1ST SESSION

H. R. 3204

To amend title 17, United States Code, system and a serial copy management to prohibit certain copyright infringen

IN THE HOUSE OF

AUGUST

Mr. BROOKS (for himself and Mr. which was referred jointly to tr and Commerce, and Ways and M

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To amend title 17, Uni royalty payment syst system for digital ; copyright infringem

- 1 *Be it enacted l*
- 2 *tives of the United*
- 3 SECTION 1. SHOR
- 4 This Act ma
- 5 Act of 1991”.

ent a royalty payment recording.

102D CONGRESS
1ST SESSION

S. 1623

To amend title 17, United States Code, to implement a royalty payment system and a serial copy management system for digital audio recording, to prohibit certain copyright infringement actions, and for other purposes.

IN THE SENATE OF THE UNITED STATES

AUGUST 1 (legislative day, JULY 8), 1991

Mr. DECONCINI (for himself, Mr. INOUE, Mr. HATCH, Mr. KENNEDY, Mr. LEAHY, Mr. BURNS, Mr. GORTON, Mr. GORE, Mr. GRASSLEY, Mr. D'AMATO, Mr. CRANSTON, and Mr. BREAU) introduced the following bill; which was read twice and referred to the Committee on the Judiciary

A BILL

To amend title 17, United States Code, to implement a royalty payment system and a serial copy management system for digital audio recording, to prohibit certain copyright infringement actions, and for other purposes.

- 1 *Be it enacted by the Senate and House of Representa-*
- 2 *tives of the United States of America in Congress assembled,*
- 3 SECTION 1. SHORT TITLE.
- 4 This Act may be cited as the “Audio Home Recording
- 5 Act of 1991”.

BMI FIGHTS FOR COPYRIGHT REFORM ON THE HILL

BY BILL HOLLAND

Compensation for home taping financial loss and protection against unlimited copy-

ing: that's what the "Audio Recording Act of 1991" is all about. Introduced in both houses of Congress August 1 of this year, it is arguably the most significant music industry bill to be introduced in Congress since the revamping of the copyright laws in the 1970s. BMI has been an active partner in the music industry coalition that has brought about the landmark legislation, soon to be debated in the halls of Congress.

Says BMI president Frances W. Preston, who has taken a personal role in lobbying for this bill: "This legislation is the culmination of a 10-year struggle to achieve home taping royalty legislation that compensates our songwriters and publishers for the use of their works. This legislation takes on long-term importance now that digital technology poses such a dangerous tape copying threat. I'm pleased that the consumer electronics industry has acknowledged that the consumer will also benefit if songwriters and other copyright interests are treated justly."

For Preston, that effort has meant everything from making calls on members of Congress to helping with the music for Congressionally sponsored charitable events in legislators' home states. As a result, lawmakers know her and know her position on the home taping and royalty issue.

Since 1981, the music industry, with BMI a strong and active lobbying participant, has called for legisla-

tion that would provide a royalty to songwriters and other copyright owners to compensate for home taping losses. It was in that year that the Supreme Court, in the so-called "Betamax case," decided that non-commercial home video taping was legal for "time shifting" purposes. Left unanswered was the legality of copying at home for "librarying" purposes, and the whole issue of audio home taping, where there is no time shifting ingredient. However, the consumer electronics industry has, until recently, been opposed to any royalty bill. Their

Since 1981, the music industry, with BMI taking an active role in the lobbying process, has called for legislation that would provide a royalty to songwriters and other copyright owners to compensate for home taping losses.

Senators Dennis DeConcini, Chairman of the Senate Copyright Subcommittee, and Orrin Hatch, the ranking Republican, and Representatives Bill Hughes, Chairman of the House subcommittee that oversees copyright issues, and Jack Brooks, Chairman of the House Judiciary Committee, introduced their identical bills, S. 1623 and H.R. 3204, which authorize individuals to home copy digital sound recordings for private use; all digital recorders must carry the SCMS system, which allows one copy but prevents subsequent copies. Even more importantly, the bill requires the manufacturers of digital recorders to pay a royalty to the music industry.

opposition to the bill in the early and mid-'80s was well-funded and continuous, encompassing

Washington lobbying and a promotional organization called the "Home Recording Rights Coalition."

Overall, it is estimated that the

hardware manufacturers spent millions of dollars to defeat music industry proposals. In the meantime, the companies introduced more and more sophisticated products that made copying of copyrighted music easier and easier, including the dreaded "double-well units" that were engineered to facilitate rapid and accurate copying, becoming in effect little factories for making unauthorized copies of albums. The



Dennis DeConcini

music industry complained that it was losing more and more money, not only to commercial pirates, but to lost sales due to home taping. But Congress could not get the votes to pass a preventative measure.

Success On Record Rental

In the mid-'80s, BMI, the RIAA and other music industry partners were able to stop another copyright-related problem in its tracks: unauthorized record and tape commercial rental, which is a problem of epidemic proportions in countries such as Japan. The Record Rental Act, which became law in 1985, forbids rental for commercial advantage without the express permission of songwriters, music publishers and record companies.

Still, the home taping issue continued to fester, with private and government studies showing that consumer home taping was becoming a fact of everyday life, and millions of sales were becoming displaced. Then, with the development of the digital audio tape (DAT) recorder, an even more ominous threat emerged: digital "clone" copying, in which each and every copy of a sound recording was as good as a master tape.

BMI and others in the music industry made it clear to members of Congress that something had to be



Orrin Hatch

done quickly to prevent digital copying, which would even more surely wreak havoc in the industry than analog copying. One didn't have to be a brain surgeon to figure

In the mid-'80s, BMI and copyright coalition partners were able to stop another copyright-related problem in its tracks: unauthorized record and tape commercial rental.

out that someone who has a "master" copy of an album would have little incentive to go out to a record store and buy a legitimate copy. And such losses would certainly diminish the incomes and budgets of everyone in the industry, from songwriters to record labels, and also making it



Jack Brooks

more difficult for the new composers and new performers, the lifeblood of the industry.

In 1987, plans were hatched to forge a bill that would mandate home taping machines sold in the U.S. to employ a copy prevention system known as Copycode; however, it was demonstrated that the system degraded the music quality and the plan was scrapped. But it was clear to hardware manufacturers that

Pictured (l-r) are members of the © Copyright Coalition: Morton Gould of ASCAP, BMI's Francis Preston, George David Weiss of the Songwriters Guild, RIAA's Jay Berman, Ed Murphy of the NMPA, Tandy Corp.'s Jay Roach, and Gary Shapiro of EIA.



William J. Hughes

the music industry was serious about preventing new home taping technology from entering the country without safeguards.

Forging A New Consensus

Meanwhile, digital audio tape technology was readied for U.S. launch, and the record industry, led by the RIAA, assured that hardware manufacturers knew any attempt to flood the U.S. with unbridled digital clone machines would meet stiff resistance from everyone on the "software" side.

By 1988, both sides, prompted by Congressional leaders, had agreed to summit meetings, and by 1990, a compromise had been worked out in the well-publicized Athens Agreement, which included a new anti-copying device, the Serial Copying Management System (SCMS). Congress suggested further meetings to integrate the concerns of music publishers and songwriters. Hardware makers remained opposed to any royalty, however.

Organizations representing songwriters, composers and music publishers, including BMI, the Songwriters Guild, the National Music Publishers Association and others, formed the nucleus of a new music industry organization in 1989, to be called the © Copyright Coalition. This new organization took on a primary goal: the formulation of a plan to assure that royalties would be paid to the creative participants whose works would be digitally copied.

Senior executives of the member organizations met frequently to plan legislation and convince hardware manufacturers that any future generation of recording technology could not be successfully launched in the U.S. until the consent of songwriters, and music publishers and others were satisfied.





Frances Preston (l) and Mrs. Jacqueline Byrd, widow of BMI songwriter and rock & roll pioneer Robert "Bobby" Byrd, testified before the House Judiciary Subcommittee on Intellectual Property and Judicial Administration about the new amendment to the Copyright Law, H.R. 2372, which will ensure that songwriters and their family heirs would no longer fall through the legal cracks and lose control over songs and needed royalty income.

Toward the end of the year the RIAA, which had championed the serial copying management systems, and the © Copyright Coalition joined forces to present a united front in endorsing the royalty concept to the hardware manufacturers. Progress was slow, the negotiations frank but difficult.

The first sign of a new consensus came in June of this year, the digital recording stalemate was broken when a spokesman for the U.S. Electronics Industry Association (EIA) announced that it would be willing to reach an accord on a home taping royalty, setting the stage for legislation that would facilitate the sale of digital equipment such as DAT and the new DCC format. Within a week of that announcement, representatives from both industries began to draft language for a bill that would set royalty payments and distribution to songwriters, artists, music publish-

ers, labels and other copyright interests. At a Sept. 3 meeting of the Japanese Copyright Council, the Electronic Industries Association of Japan gave its provisional approval to home taping royalties for digital hardware.

Throughout the summer,

BMI's Preston, along with BMI vice president Roger Sovine and Washington lobbyist Jim Free visited committee members and explained their concerns and suggestions. Sovine alone, during the week leading up to the introduction of the legislation, met with 16 members of Congress during a two-day visit. On Aug. 1, Senators Dennis DeConcini (D.-Ariz.), Chairman of the Senate Copyright Subcommittee, and Orrin Hatch (CR-Utah), the ranking Republican, and Representatives Bill Hughes (D.-N.J.), Chairman of the House subcommittee that oversees copyright issues, and Jack Brooks (D-Texas), Chairman of the House Judiciary Committee, introduced their identical bills, S. 1623 and H.R. 3204.

The bills authorize individuals to home copy digital sound recordings for private use, but all digital recorders must carry the SCMS system, which allows one copy but prevents subsequent copies. Even more importantly, the bill requires the manufacturers of digital recorders to pay a royalty to the music industry of 2 percent of the value of the machines, with a \$1 floor and a \$8 ceiling on single recorders and a \$12 ceiling on dual deck recorders. There is also a royalty of 3 percent on blank tapes and discs.

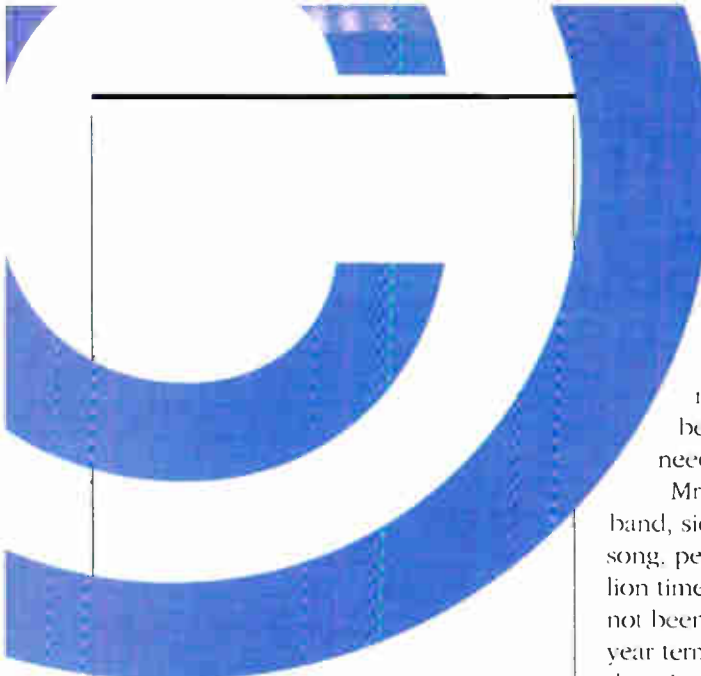
The bills contain detailed royalty payment plans that will channel fees

into two basic funds, one for the owners of musical compositions and one for the performers' and copyright owners' sound recordings. In a percentage breakdown, 16.66 percent of the total royalties will be channeled to songwriters. The same percentage will go to music publishers. Hearings in both houses are taking place this fall.

BMI, this summer, also championed another copyright issue, one dealing with a less controversial but no less pressing issue: the lack of

**BMI also
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the lack of
automatic
copyright
renewal of
songs**

automatic copyright renewal of songs copyrighted prior to 1978. It is an issue that has had heartbreaking consequences for songwriters and composers who have not been aware of the current legal requirement that a renewal registration form be filed timely at the risk of



Mrs. Byrd, whose late husband wrote such early rock & roll hits as "Little Bitty Pretty One," testified about the hardship her family suffered because the aged wife of Byrd's deceased music publisher had not been aware a renewal form needed to be filed.

Mrs. Byrd never told her husband, sick with cancer, that his song, performed more than one million times on U.S. radio and TV, had not been renewed for a second 28-year term and had gone into public domain.

"I never had the heart to tell my husband what happened," Mrs. Byrd told the subcommittee members. "Bobby died last July, thinking that his royalties would help take care of his family." She asked the legislators: "I hope you will remember the story of two widows caught up in a time trap that threw our copyrights away by mistake."

The Copyright Act, revised in 1976, extends protection for new compositions to the life of the composer, plus 50 years. However, Congress retained the two-term 28-year system, and the timely renewal clause, for pre-1978 works, adding 19 years to the second 28-year term.

losing copyright protection.

At the invitation of BMI's Frances Preston, Mrs. Jacqueline Byrd, widow of BMI songwriter and rock & roll pioneer Robert "Bobby" Byrd, testified before the House Judiciary Subcommittee on Intellectual Property and Judicial Administration about the new amendment to the Copyright Law, H.R. 2372. That amendment will ensure that songwriters and their family heirs would no longer fall through the legal cracks and lose control over songs and needed royalty income.

France Preston visits with House Judiciary Committee Chairman Jack Brooks on Capitol Hill to discuss pending copyright legislation.



As MusicWorld went to press, hearings for the Audio Home Recording Act had been scheduled for October and November, and it was hoped that the crucial committee "markup" of the bills would take place early in 1992.

It will be important that your voice be heard in support of this legislation as the bills move closer to a vote by the Congress. BMI president Frances Preston and other executives will be actively lobbying throughout the fall, and we will be notifying our composers, songwriters and music publishers of specific ways in which they can assist this legislation's passage as the congressional calendar for these bills become available.

The Copyright Office does not send out reminders.

The proposed amendment, considered "noncontroversial," faces an excellent chance of passage, and will make second term renewal automatic.

Bill Holland, who has reported on copyright issues since the 1981 Supreme Court "Betamax" decision, is the Washington bureau chief of Billboard magazine.

A MUSICWORLD ROUNDTABLE: COUNTRY

In the following article, the second in an ongoing series, *MusicWorld* has assembled a panel of prominent music publishing executives representing the top five country publishers of the year as determined by this year's Country Awards, and asked them to respond to a series of questions keyed to their roles as leaders in the field. The panel consisted of Jerry Bradley, vice president of Opryland USA and general manager of the Opryland Music Group; Celia Froehlig, vice president & general manager, southern region, EMI Music Publishing; Donna Hilley, senior vice president and COO of Sony Tree Publishing; Henry Hurt, vice president and general manager for BMG Music Publishing's Nashville division; and Tim Wiperman, senior vice president and executive general manager/Nashville for Warner/Chappell.

What are the personal and corporate goals you have set for the 1990s?

Jerry Bradley: My goals can be stated in two words: servicing and building. We have a philosophy of providing strong service to the writers and catalogs we work with. For the future, we are involved in a major push to develop new songwriters by providing an atmosphere of support and guidance to enable them to develop not just their talent but also their craft. At the same time, we are actively working to further develop markets for our copyrights around the world.

Celia Froehlig: My goals remain pretty much the same: to continue to have a successful division and to be highly competitive yet maintain the "sense of family" important to us at EMI.

Donna Hilley: My personal goal for Tree for the 1990s is to see our songs and songwriters on every major music

Jerry Bradley, vice president of Opryland USA and general manager of the Opryland Music Group, has been a key figure on the Nashville music scene for more than 25 years. Prior to joining Opryland, he spent 13 years with RCA Records, serving as executive producer and then as vice president of Nashville operations. Before joining RCA, he was manager of Forest Hills Music and manager/engineer of Bradley's Barn, a recording studio.

Wiperman: The determinants of participation by the writer in the "publishing interest" of a song are based on the writers' track record and the consistency of that record, balanced against the level of advances they desire, and the terms of the recoupment process.

chart in the industry. Our corporate goals are to keep and attract the very best team of creative and administrative professionals in the publishing business and foster the right creative environment for them to succeed in becoming the #1 publishing organization in the world.

Henry Hurt: We have set the tone for the '90s by being named *Billboard's* Single Publisher of the Year after only three years in operation in Nashville. Our goals in general are to be the Publisher of the Year every year. Specifically, our goals are to represent our writers to the best of our ability. We endeavor to know about every session that is being recorded so that we can make our songs available to each artist that is cutting.

Tim Wiperman: My corporate goal is to continue and further our reputation as the most musically multifaceted publisher in Nashville, while stressing active, *personal* service to our writers and venture partners.



PUBLISHERS PLAN FOR THE FUTURE

Besides domestic mechanical performance income, how much emphasis do you place on foreign, print, sync and other income sources?

Froehlig: With the continued growth and acceptance of country music, as well as other forms of music emanating from Nashville, I feel the usage of music in commercials, TV and films will increase to such a degree that it will become an even more important source of revenue for our music in the '90s than ever before.

Hilley: Foreign, print, sync and other income sources are so vital to our overall income that we have staff members concentrating their full-time efforts in all of these areas.

Hurt: Being a multi-national company, we put a great deal of emphasis on all sources of income. Having a great L.A. office, our writers are represented not only for potential pop cuts but also for motion pictures, television and commercial usages. We have, also, branched out into the gospel field with the purchase of Lorenz Creative Services, headed by Elwyn Raymer, who is one of the leading gospel publishers in the field. Having made this thrust into the gospel business, print is one of the very important sources of income and is pursued aggressively.

Wipperman: There are two particular areas I would like to address. The first is maximum utilization of the technological advances that will apply to our art form, and the vision to foresee, or at the least, quickly acknowledge their potential. The second is simultaneously exposing our domestic music to both European and emerging "third world" cultures, and bringing to the U.S. and Europe the kinds of music already existent in those cultures that are economically viable here.

Bradley: Over the past three or four years, each of these areas has

experienced tremendous growth at Opryland Music Group. We have realized the potential within the foreign marketplace for the caliber of songs in our catalog, and we have worked very hard to develop that marketplace. The same can be said of our efforts in the ancillary areas of copyright such as sync. We've been very successful in movies (*Pretty Woman*, *Only The Lonely*) and commercials (Goodyear, Jello Pudding,



Lincoln-Mercury) with our copyrights. We are placing strong emphasis in each of these areas and expect to see continued growth in both utilization and revenues.

How do catalog acquisitions fit into your business plan today?

Hilley: Acquisitions, at the right multiples, will always be a priority for us. It can be one of the most expeditious ways of building a strong publishing NPS (net publisher's share).

Hurt: We have been very aggressive in catalogue acquisitions to date. We have

Celia Froehlig has headed the Nashville office of EMI music Publishing since September of 1988, and was named vice president & general manager, southern region, in June of 1989, assuming responsibility for overseeing the Nashville division of the combined EMI/SBK companies in September of that year. She began her publishing career in Nashville with Hill & Range Songs in 1973, moving to Chappell Music in 1975, where she became creative director.

acquired MTM, Act III (formerly Multi-Media), the Ronnie Milsap catalogues, Southwing, Kris Kristofferson compositions from Buckhorn Music and some of Gene Pistilli's catalogue. It would be impossible to name all of the great writers that are involved with BMG through acquisitions, but the compositions of Hugh Prestwood, Mike Reid, Dewayne Blackwell, Royce Porter and Gene Pistilli are just a few. We have been aggressive

in the acquisition of gospel catalogues like the Charlie Monk catalogue and the J. Aaron Brown catalogue. I think it's important to point out that although acquisitions have been an important part of how BMG made such a fast and important entrance into the Nashville scene, we have never stopped realizing that the creation of new important copyrights is equally important.

Wipperman: A great deal of the larger domestic catalogues available have already been acquired by various companies. It's my feeling that the best values in acquisitions may lie outside the U.S. This is not to say that there are no outstanding smaller U.S. catalogues available of interest to us.

Bradley: We are always interested in purchasing good catalogs. We are very interested in obtaining quality copyrights for the company. However, in recent years, I think some of the multiples required to purchase catalogs have gotten so high that some of those companies that have made large purchases are eventually going to have trouble servicing their debt. There is also another factor to consider: a publisher must be very careful not to let his focus drift so much toward acquisitions that his staff loses sight of the need to provide support and service to the great writers who were already with the company before the acquisitions started, those people

Donna Hilley, senior vice president and COO of Sony Tree Publishing, joined the company in 1974, and was named executive vice president in 1976. She was named to her present post in 1989, after helping engineer the negotiations that led to the sale of Tree to CBS, Inc. In her current role she oversees day-to-day operations and is responsible for negotiating all contracts with the company's songwriters.



Hurt: I think it's important for a publisher to always have a certain amount of developmental deals in order to assure your hit writers for the future. We feel that the songwriter/artist situation is very healthy, especially when the emphasis is on his songwriting.

who helped make your company what it is. When the balance of all of these factors is right, we will make additional catalog purchases.

Froehlig: As always, catalog acquisition will continue to play an important role in publishing. We are always interested in catalog acquisition; while it not only increases our NPS, it adds important copyrights to our existing repertoire.

How has the consolidation of the music publishing community changed the Nashville scene?

Hurt: Obviously, the consolidation of music publishing has put the bulk of the copyrights in the hands of a few publishers. This can have good ramifications as well as bad, the good being the producers can go to one publishing house and hear a lot of great writers songs. The bad is that it's hard for a few song pluggers to represent so many writers equally and fairly. I also think that it opened the door to some real good independent publishers coming into the picture, such as Bob Beckham's HoriPro Entertainment and Ira Jaffe's NEM, both of which have made their presence known in a short period of time.

Wipperman: That is a 13-word question with a multitude of answers dependent on the individual's perspective. In the long run, it's my opinion that it will be healthy for the community. Nature hates a vacuum and as the larger publishers acquired the independents, a vacuum was created that is allowing new entrepreneurs a window of opportunity. We have tried to address that issue by creating business relationships with those entrepreneurs in order to create a beneficial result for writers who prefer that environment, and the various independent publishers beginning their operations.

Bradley: The industry has certainly become more competitive for good songs, and the competition for good writers has become stronger. One negative change is that there do not seem to be as many publishers who are interested in investing the time it takes to develop a new writer; some publishers are practicing a philosophy of buying copyrights rather than developing writers. But some things never change, like that a good song always finds its way to the surface somehow.

Froehlig: In many ways I think the changes in the Nashville scene have, with time, proven to be positive. Through these changes, many independent companies have opened that otherwise might not exist.

Henry Hurt, vice president and general manager for BMG Music Publishing's Nashville division, joined the company in December of 1987. He began his music publishing career in 1960, running music publishing operations for Pat Boone and Jack Spina. In 1967 he became general manager for Paramount Pictures Music Division's Nashville office, and in 1970 joined Chappell & Co., becoming vice president & general manager in 1975, remaining in that position until 1987.



With these new companies and the major companies re-entering the publishing business, it appears we may have only suffered temporary growing pains. The business seems to be healthy and more competitive today.

Hilley: The consolidation of the publishing business in Nashville has made all the Nashville publishers pull together more as a team for our songwriters and staffs.

With the increase of limited-term administration agreements and reversionary clauses, how do you maintain the balance between copyright ownership and "copyright rental"?

Bradley: We do not do any straight administration deals, and we are not in the business of "renting" copyrights. We consider ourselves different from the industry in this respect, and I think our writers think we are. We consider ourselves to be publishers, in the full sense of the word; we are not just an accounting house. You cannot be a full-line, active music publisher — maintaining a complete creative department, an aggressive licensing department,

giving the needed attention to foreign exploitation — for a small administration fee. Sooner or later your bottom line will catch up with you. The service we give to our writers is too important to us for us to be dishonest about what it takes to do a proper job for a songwriter as a music publisher.

Froehlig: Since we are in the business of acquiring and maintaining copyrights, not the "rent-a-song" business, my primary focus will continue to be on making deals where copyright ownership is attainable and retainable. However, in some instances, limited-term administration deals can prove highly profitable and should be made.

Hilley: Publishing equity and true NPS can only be built by owning copyrights. For Tree, copyright reversion does not exist. Publishers must remain publishers and not become bankers if our industry is to survive.

Hurt: Except for some very limited cases, we try to stay away from the copyright rental business. Nick Firth, the worldwide president of BMG, has a wholehearted commitment to copyright ownership, and I concur that that is the way to build a viable publishing operation.

Wipperman: I do not enter into limited-term administration agreements in the country market at all. In certain instances, reversion of the writer's share of administration after both the deal is recouped, and well after the expiration of the term of the deal is justified for a few *very* established writers. It is not a common occurrence, and reversion of entire copyrights is not acceptable to us except in the rarest of circumstances for unrecorded compositions that may have pre-existed our deal.

What kind of publisher participation and co-publishing deals do you make with established writers, and how do you define "established writers"?

Froehlig: Established writers or proven writers are those with an undeniable track record of "hit" songs. Many of these writers' talents extend far beyond writing, and they go on to become producers or artists, therefore creating their own outlets for their material. To provide for a healthy, productive relation-

Hilley: Publishing equity and true NPS can only be built by owning copyrights. For Tree, copyright reversion does not exist. Publishers must remain publishers and not become bankers if our industry is to survive.

ship the deal must be fair. The kind of publisher participation and co-publishing deals made will vary depending on the writer's level of success.

Hilley: The majority of agreements we make with established writers provide for the writer to acquire a co-publishing

interest upon recoupment. An established writer is one who has written great songs that have become copyrights as evidenced by the income these copyrights generate. A song does not become a copyright until it has an income history.

Hurt: BMG has made some publisher participation and co-publishing deals with "established writers." There are a handful of writers that have had hits through the years that can demand and deservedly get a co-publishing deal not only with BMG but with any other publisher in Nashville. That is basically the criteria to define an "established writer." The other way that we would get involved in publisher participation would be through a signed writer earning participation through having been in business with us for a number of years and having substantial hits during that time. It would be counter-productive to build a writer up to that point and then let him walk across the street and get a co-publishing deal with another publisher.

Wipperman: The determinants of participation by the writer in the "publishing interest" of a song are based on the writers' track record and the consistency of that record, balanced against the level of advances they desire, and the terms of the recoupment process. What I try to do is progressively give the writer a greater percentage of the copyright within the contract term based on a ratio of earnings to current outstanding advances, and the exercise of successive option periods through the term of the deal. By doing this both the writer and publisher are protected in a fair way.

Bradley: We don't have any co-publishing deals with songwriters at present.

What role will staff writer agreements and development deals take in the 1990s, and how do you factor in the songwriter/artist situation?

Hilley: Tree was built and continues to be built by staff writer agreements and development deals. We are also aggressively looking to sign writer/artists.

Currently one-third of our writers are signed artists.

Hurt: BMG tries to keep a good mixture of solid staff writers and developmental writers. I think it's important for a publisher to always have a certain amount of developmental deals in order to assure your hit writers for the future. We feel that the songwriter/artist situation is very healthy, especially when the emphasis is on his songwriting. Artist deals are getting harder and harder to get. I think because there are so many

Froehlig: We do actively focus on finding and developing writer/artists, not only within our own company, but in conjunction with SBK Productions. With the increase of writer/artists signed to record deals, the publisher can help to serve as a&r, in a sense, to the labels.

great potential songwriter/artists in Nashville at the end of the day, if your songwriter/artist does not get a deal, you still have great songs to work with.

Wipperman: As the available percentages of artists on the charts open to outside material diminishes, the mix of pure writer to writer/artists has to reflect those changes in order for a publisher to survive. Perhaps in the '90s more artists will record outside material, but the probabilities are not encouraging.

Bradley: Songwriter/artist deals are certainly prestige deals that every publisher likes to have, but we approach each deal in terms of the strength that a writer can bring to our industry. We are interested

in helping talented people become great songwriters. If we can also assist with their desire to be a recording artist, that is great. You can't lose sight of the fact that a publisher's primary mission is to develop great songwriters and great copyrights. If too many publishers lose sight of that mission — which I think is in danger of happening — the publishing companies may become little more than extensions of the record company a&r departments. Nashville is the last great song town left on this earth. I would hate to see that change.

Froehlig: Staff writers will continue to be vital to our business as there will always be a need for "great" songs, but I do think we will see many more writer/artist deals being done in the '90s.

Does in-house independent production factor into your overall operation, and, if so, how much emphasis do you place on it?

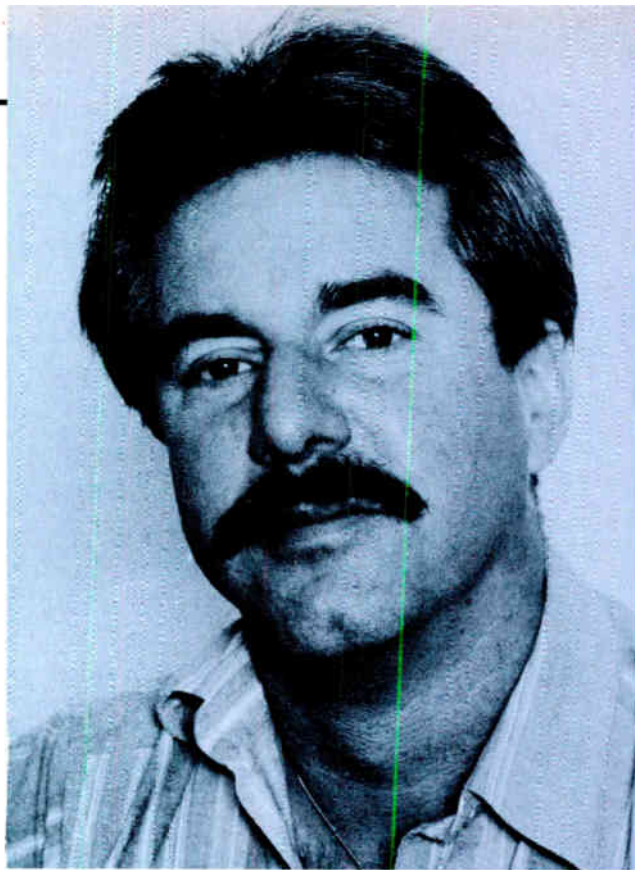
Hurt: We put a great deal of emphasis on in-house independent production as evidenced by our co-venture with Jim and David Malloy. The Malloys' operation has already produced an album for Polygram and currently working on several other deals with labels both in Nashville and in L.A.

Wipperman: Obviously, in-house production development becomes critical both because of the limited access to outside artists and because publishers have become the de facto a&r development arms for record companies. Record companies prefer not to commit the time and dollars necessary to develop acts from inception. The package has to be complete and undeniable before the artist is presented in order to secure a deal in the majority of situations.

Bradley: It does not play any role in our organization at present.

Froehlig: We do actively focus on finding and developing writer/artists, not only within our own company, but in conjunction with SBK Productions. With the increase of writer/artists signed to record deals, the publisher can help to serve as a&r, in a sense, to the labels.

Tim Wiperman, senior vice president and executive general manager/Nashville for Warner/Chappell, joined the company (then known as Warner Bros. Music) in 1975. He came to Nashville as a trumpet player in 1970, and eventually went to work as a song plugger at Vector Music. Following that, he took a job with Cedarwood Publishing, and joined Combine Music in 1972, where he remained until joining Warner Bros.



Hilley: Through Tree Productions, our in-house production company, we are striving to help create as many songwriters careers as possible — never losing sight of our main objective to sign, develop and exploit our songwriters' copyrights to the maximum, building their catalogs into valuable intellectual properties for them and their estates. We currently have 25 writer/artists signed to major labels.

How much energy do you expend on styles of music other than country, such as rap, r&b, rock, pop, new age, etc.?

Wiperman: We expend a great deal of energy on non-country music, and as such are viewed as the leader in Nashville in those areas. We intend to continue to find and develop the substantial non-country music talent from the South as we have done in the past. With the leverage inherent in the size of our company worldwide, the cooperation among our domestic operations in Nashville, New York and L.A., and the long term stability of wholly-owned foreign offices, we have a distinct advantage in the exploitation of our peoples' work in all areas domestically and overseas. Warner/Chappell is a *full-service* publisher.

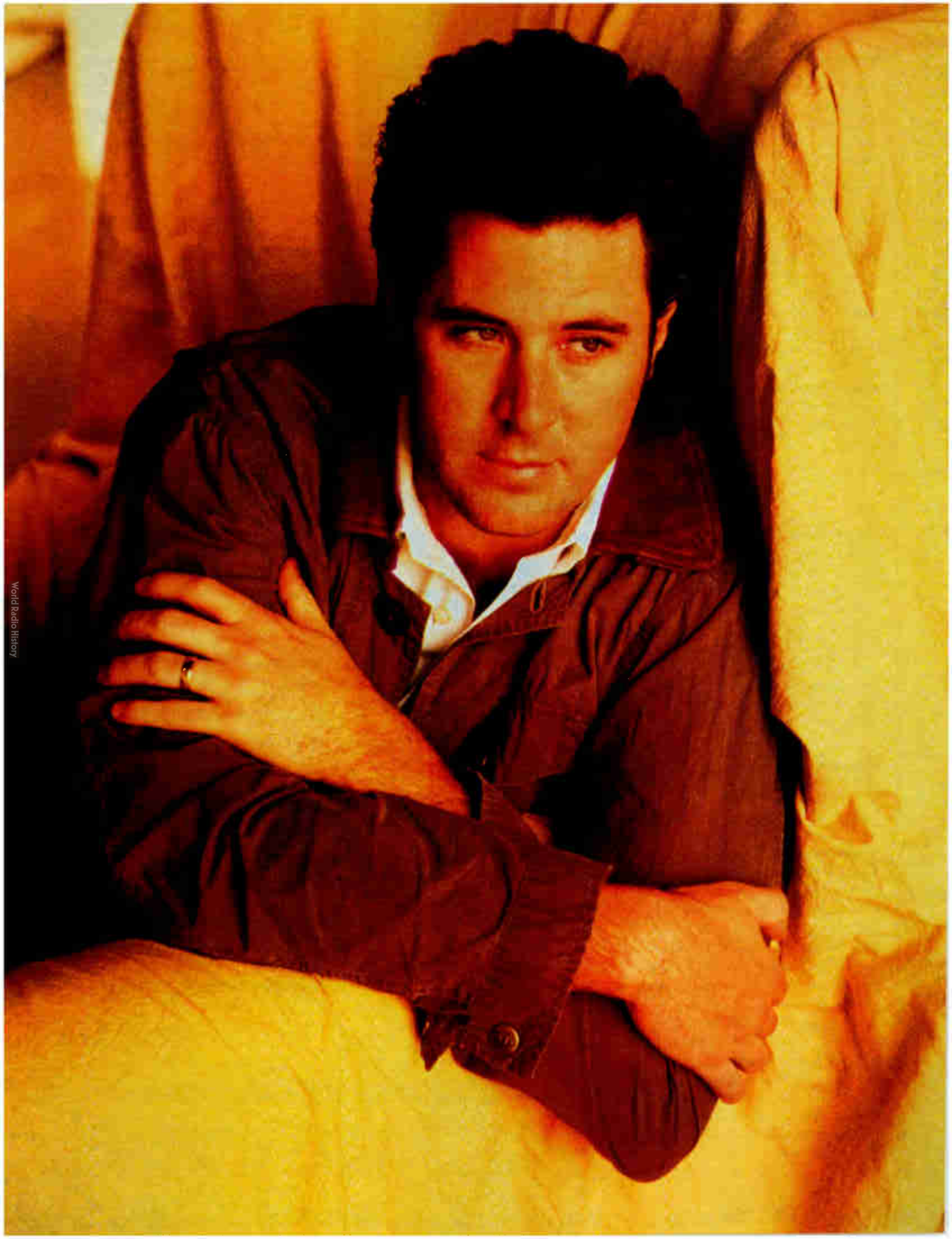
Bradley: Not much at present. Our emphasis in the past couple of years (since the Opryland purchase of Acuff-Rose) has been toward rebuilding the strength of the company as a country publishing powerhouse and to build an administrative and creative structure to enable us to give writers the best service and support in Nashville. We've gotten very close to our goals. Last year we took song of the year honors from both BMI and ASCAP, which no publisher had ever done, and we've set records for numbers of cuts secured by our creative staff in each of the last three years. As time goes along, we will look to enlarge our areas of participation in a natural expansion of business or through catalog acquisition. But we will do it when we feel we can offer writers in those areas the same level of service we provide to our Nashville staff.

Froehlig: I have noticed a tremendous increase from a few years ago in the amount of time spent listening to and seeing new talent outside of country. There is a lot of talent emanating from Nashville, and the South in general, that can't be ignored. We are interested in hearing "great music" of any style.

Hilley: We are signing writers who write all styles of music and are networking them with Sony Music Publishing in New York, L.A. and around the world.

Hurt: We put quite a bit of energy into other styles of music outside of country. We kind of use the "if the shoe fits wear it" theory, meaning that we have writers that are really good at writing r&b, rock and pop music. Being that the Nashville music scene is somewhat limited, at this point, as to how you can exploit these forms of music outside of Nashville, we try to encourage our writers to write what they feel and we will try to exploit where their music falls. The problem over the years has been that Nashville is looked at as a supplier of country music. When we tried to exploit other areas, regardless of how pop a song might be, when it comes out of Nashville, it's still looked at as country. I think some of these walls are starting to come down and that other types of music out of Nashville will become more and more important in the future.

Bradley: I think some of the multiples required to purchase catalogs have gotten so high that some of those companies that have made large purchases are eventually going to have trouble servicing their debt.



Vince Gill

by Tom Lanham

Vince Gill never gave up his dream of top billing.

It's another sweaty summer day in Los Angeles, but inside the studios of NBC's "The Tonight Show" it's dimly-lit, air-conditioned chilly and oddly comforting. Afternoon rehearsal, and there's no audience, no wildly flashing APPLAUSE sign, just a few cameramen, some program personnel and a handful of technicians.

A straggler wanders in, begins checking out the soundstage microphones. He's about 6' 3", has kind of a gangly walk and is wearing a beat-up T-shirt, old tennis shoes and decidedly goofy-looking striped shorts. And if it weren't for his age — obviously mid-thirtyish — you'd think this guy was the neighborhood paperboy loafing on a high-profile route. But then something strange happens, something almost magical. "Okay, let's do it," the interloper says, and he's immediately joined onstage by a full backup band. "Okay, Vince, start with the first number," a voice booms from the control booth, and the stranger straps on an acoustic guitar and — poof! — becomes another person, a musician at the peak of his powers and in full control of this "Tonight Show" workout. This is Vince Gill, country music star.



LARRY BUSACCA/RENTA CTD

Pocket Full of Hits

Grammy winner and — most recently — winner of three 1991 CMA awards. And he slides gracefully into the Top 10 title track of his latest album, *Pocket Full Of Gold*, hitting and holding every resonant note of the aching ballad.

Switching to electric 6-string, Gill bore down on his new hit, the '50s-



fueled rocker "Liza Jane," like a roadhouse trouper. Afterwards, guest host Jay Leno, who'd been listening in the wings, rushed up to shake the performer's hand and praise his prowess. It was a sweet moment of success, one of many that's been seasoning Gill's life of late. But if there's anything to be praised about the man, it's his unflagging diligence. And here's why.

Whenever Nashville artists, both young and old, get a hankering for a hit these days, one of the first people they'll call is Vince Gill. For the past seven years, the transplanted Oklahoman has become — by way of his letter-perfect guitar playing and pure, honey-sweet tenor — a top-ranked studio musician, a pro's pro. Currently the veteran of more than 200 sessions, Gill has recorded with

"everyone from Tammy Wynette to Bonnie Raitt, Conway Twitty to Dire Straits," he says. "I have a hard time keeping track of 'em all." He's sometimes gotten so wrapped up in other artists' albums that he's put his own singing-songwriting career on hold.

But Gill, 34, never gave up his dream of top billing. Even last year, when Dire Straits svengali Mark Knopfler offered him a permanent position in his group, the hitless underdog could only offer his credo in response: "I've invested too much into country music, and I feel I can get something going before too long." And, sure enough, Gill finally stepped into the spotlight shortly after his Dire decision with a No. 1 country smash, "When I Call Your Name." Taken from an MCA Records album by the

same name, the song went on to win him a CMA Single of the Year Award as well as a Grammy for Best Male Country Vocal Performance.

Gill's follow-up, a one-two to Nashville's solar plexus, is "Pocket Full Of Gold," which stands as one of the year's most polished and altogether enjoyable country efforts. His voice just shimmers on his own material, which ranges from mid-tempo, vaguely rockabilly cuts to pain-wracked processional paeans to lost love. Gill is a remarkable craftsman: His choruses are unforgettable, the kind you find yourself humming on the way to work in the morning, and his guitarwork is truly evocative, never flashy or self-indulgent.

It's what they call "star quality," and it practically leaps into the "Tonight Show" cameras as they

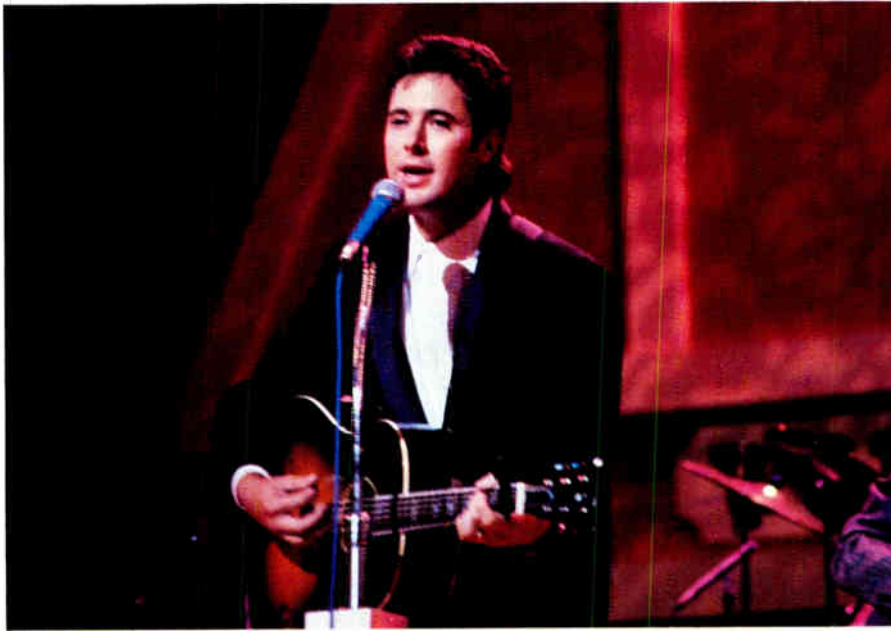
jockey to and fro, their operators sussing out the angles for the later taping. His work done, Gill sits down for a chat at the NBC commissary, the Hungry Peacock. With his short brown hair, aw-shucks grin and downhome demeanor, he comes off the lovable naif, the Horatio Alger who innocently believes that hard work and a clean conscience will one day buy you a ticket to the promised

"I'm always gonna come off contemporary, even though I'm pretty traditional, because I don't wear a big hat and a wrangler shirt all the time."

land. Gill doesn't mind. "People say I look more like something out of an L.L. Bean catalog," he says with a strong Okie drawl, admitting "I'm always gonna come off contemporary, even though I'm pretty traditional, because I don't wear a big hat and a wrangler shirt all the time."

Although his wife of 11 years, Janis, was always busy with her Sweethearts of the Rodeo combo, Gill never worried that his three earlier albums for RCA were overlooked. "There was never any point in whining about why things haven't happened," he says, sipping a Diet Coke on the Peacock's shaded outdoor deck. "I've been pretty content the whole time, plus there've been inspirations along the way. Like Bonnie Raitt, who recorded for a long time, never got the recognition she deserved, then — bang! — one year she makes a record and wins all the Grammys."

Outside of semi-professional golf, Gill's one true love is songwriting, and he's developed some theories about it that've sustained him



through hard times. Early into his tenure in Music City, he discovered the “great myth about the charts — having a hit record doesn’t mean you’re making money. If you didn’t write it, you can be selling a ton of records, but not getting any dough.” Even though he’s happily married, Gill has always focussed on simple loved-and-lost scenarios that are basically, he says, “figments of my imagination, and that’s the great poetic license — you can write anything you want.”

“I just believe that the majority of people would rather hear about

relationships. I’ve got my beliefs on the state of the world and what’s wrong, but folks usually look to music for entertainment, not so much a social statement.”

But Gill’s day jobs have always been good ones. After a short stint in L.A. in the late ‘70s, where he first met country revivalists like Emmylou Harris, Rodney Crowell, Rosanne Cash and Albert Lee, he gravitated to Nashville in 1984, where the session-smart musician found employment on a grand scale. Mention almost any important country record from that year on, and you’ll probably

find him lurking somewhere in the credits. Harris’ fundamental “Ballad Of Sally Rose”? “Oh yeah, I got to sing on that record,” Gill offhandedly answers. “Nashville is a place where everybody supports everybody’s careers, so it’s not hard for Emmy to call me to come sing with her or vice-versa. It’s not competition, it’s just music.”

Harris, Patty Loveless and Reba McEntire all paid respects to their old session pal on Gill’s career-boosting “When I Call Your Name” project.

Gill leans back in his chair a second, shaking his head over the staggering success of the record. “I could tell early on (it would be a hit). The buzz that went around town was unlike anything I’d ever seen, right off the bat, before I even saw it on the charts.” And the Grammy? “It was pretty amazing, because I didn’t even expect to win. But the great thing is, it was voted on by creative people, so I didn’t feel like I’d won some popularity contest.”

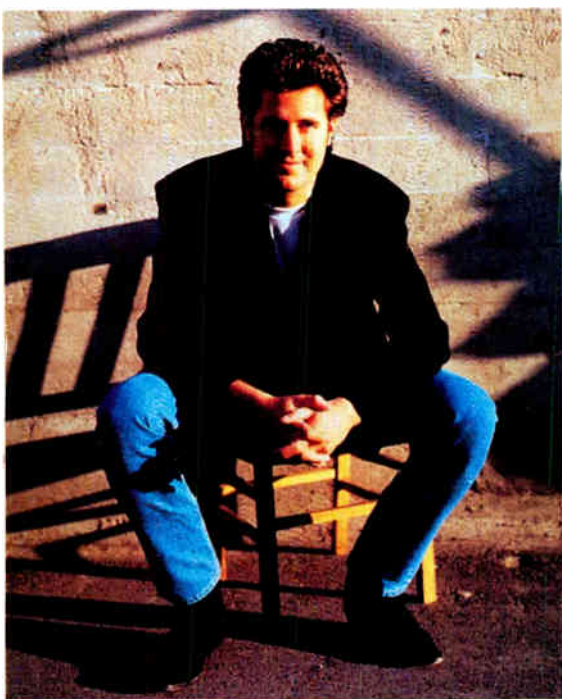
Since walking away from Knopfler’s offer — “a 40-country, year-and-a-half long tour, an album, and basically a whole lot of money” — Gill has found hits, yes, but other riches as well.

“There’ve been so many great things that’ve happened,” he concludes. “There was a teenage girl who was terminally ill, and one of her last wishes was to meet me. So

“I’ve got my beliefs on the state of the world and what’s wrong, but folks usually look to music for entertainment, not so much a social statement.”

we went out on a date, went to dinner and the Grand Ole Opry and just had a nice night . . .” Here Gill gets a bit choked up, and tears well up in his eyes. “Yeah,” quietly concludes this Oklahoma kid who made it to the top, old-fashioned style. “Just been some great things.”

Tom Lanham is a freelance writer living in the Bay Area. His work has appeared in the San Francisco Chronicle, Tower Pulse, and Request magazine, among others.





Steve Wariner

by Michael McCall

Steve Wariner shows clear signs of conquering his modesty about his writing.

Steve Wariner first gained recognition for his guitar playing. Then he stepped forward as a solo pop-country singer. More recently, he's been attracting a third description.

"I love it when I see my name and it says singer/songwriter/guitarist," Wariner admits. "I love seeing songwriter in there. I've always looked at myself as a writer. But I think it's only been recently that I took it seriously."

Wariner carries the reticent nature that comes with many men reared in the rural Midwest. For too long, he admits, he had trouble asserting his desire to write.

Now, after turning increasingly to his own pen when putting together his albums and seeing several of those songs reach the country music charts, Wariner shows clear signs of conquering his modesty about his writing.

"I've really gained in confidence in the last few years," Wariner says. "It's not that I all of a sudden woke up and said, 'Hey, I'm a writer.' I've always worked at it. It's just that I'm working harder at it these days. I try to keep a note pad with me at all times — and a tape recorder."

His growing focus on writing is

Confidence Is The Key To Success

apparent on his albums. In 1981, on his solo debut on RCA Records, he wrote one song. *Life's Highway*, his first album after switching to MCA Records in 1984, featured five songs he wrote or co-wrote. By *I Got Dreams* in 1989, nine of the 10 songs included Wariner's name in the credits.

It hasn't always come easy. He can remember watching his former producer, Jimmy Bowen, reach over and turn off the tape player before the first of his proposed songs was half-finished. Though he at times became discouraged, he never quit.

"I've chipped away at it for a long time now," Wariner says. "And I really, honestly think I'm a good songwriter. I wouldn't have said that a few years ago."

Wariner already was writing occasionally at age 17, when singer Dottie



Steve with wife Caryn and sons Ryan and Ross.

West hired him to play guitar in her country band. He remembers those early days as a heady time when he picked up songwriting tips as well as other maturing experiences that come with life on the road. West's cohorts included such leading songwriters as Red Lane, Willie Nelson and Kenny O'Dell. On Wariner's first road trip, he remembers the group swinging through Texas to pick up Larry Gatlin as an opening act. Wariner quietly learned from Lane, Gatlin, West and others.

In Nashville, Chet Atkins became an admirer of Wariner, drawn by his expertise on guitar. When Atkins heard his protege sing, he offered him a recording contract on RCA.

A turning point for Wariner came when he spent a few days at a Gulf Shores resort area in Alabama with veteran songwriters John and Johanna Hall. During that trip, Wariner and John Hall wrote "You Can Dream Of Me," the singer/guitarist's first No. 1 country hit as a songwriter.

"I really learned a lot being around John and

Johanna," Wariner recalls. "We locked ourselves up at the home of a friend of ours, and we just spent the whole time writing. It was a real important part of my songwriting development."

By 1988, most of the hits Wariner placed on country radio came from his own song satchel, including "Baby I'm Yours" (co-written with Guy Clark), "Hold On" (co-written with Randy Hart),

"I Got Dreams" (co-written with Bill LaBounty) and his first completely self-written hit, "I Should Be With You," which he considers the most successful song he's produced.

"I had to go to Los Angeles to shoot a video for the song, 'The Weekend,'" Wariner recalls. "My wife was pregnant, and I was really torn about having to leave town because her due date was coming up. I had

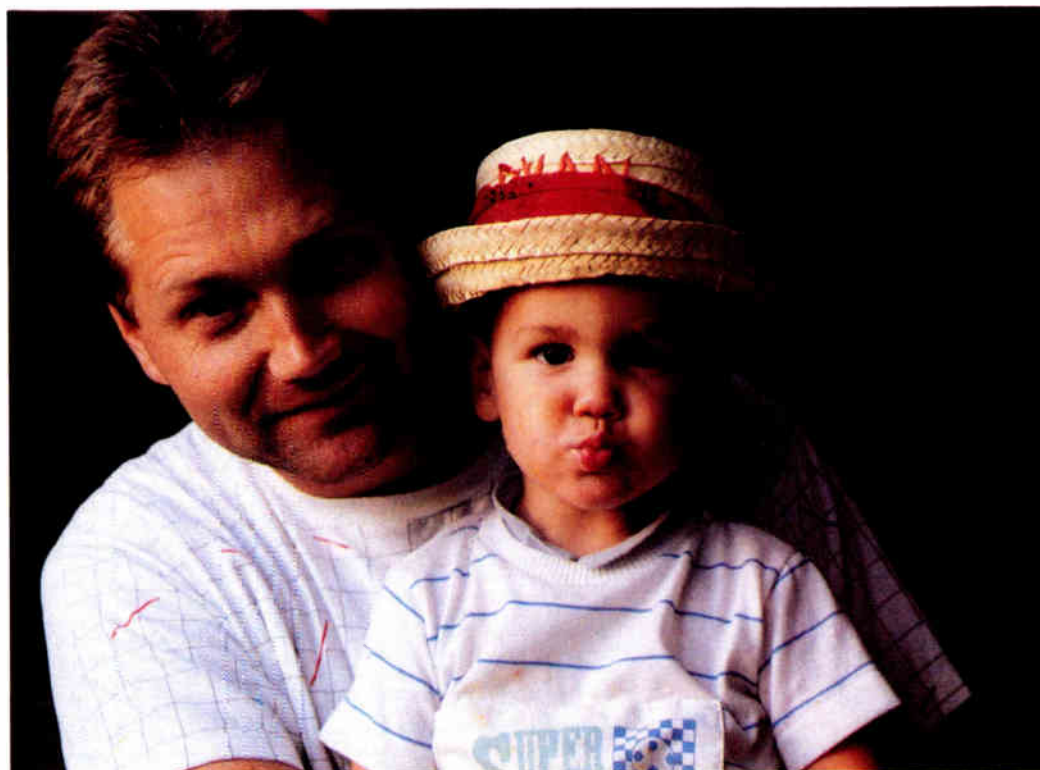
tried to move the date of the video shoot and couldn't. Everyone was saying we had to do it now or we just can't do it at all.

"So me and Caryn talked it over, and she said to go on, it's all right, she would have it alone if she had to. I was real upset about it. In the middle of the video shoot I had to fly to Seattle for one day. I called Caryn from Seattle, and then I started writing. I wrote the whole song in one sitting. I wrote it to vent my frustration, and I wrote it for her."

After Wariner returned to Nashville, he drove from the airport to the hospital. Five hours after he arrived, Caryn delivered a baby boy. "I almost didn't play the song for anybody," Wariner notes. "It's so personal. I thought everyone would know it's about Caryn and the baby, but nobody did."

His most recent album, *Laredo*, featured what Wariner thought was his most substantial work yet as a songwriter and singer. "It's the album with the most depth, and the album that's most important to me," he says.

But, he admits with some pain, *Laredo* didn't sell as well as many previous albums. "It's a shame that





the in-depth part and what you get personally from making a record doesn't always correlate with record sales," he says. "But I'm satisfied to know it's the best record I've made."

These days, Wariner says he writes with more quantity as well as more quality — the evidence will be presented on an upcoming album scheduled to be his first release since joining Arista Records earlier this year.

He also has a new home studio, which helps him get in the mood more often, he says. He enjoys playing with keyboards to come up with melodies, and he finds himself catching more of his ideas on tape.

"I've tried a lot of different approaches over the years," he says. "I've tried to be regimented by setting a time to write. Years ago I would have said that I can't do that, that I have to wait until I get

**"I've chipped away
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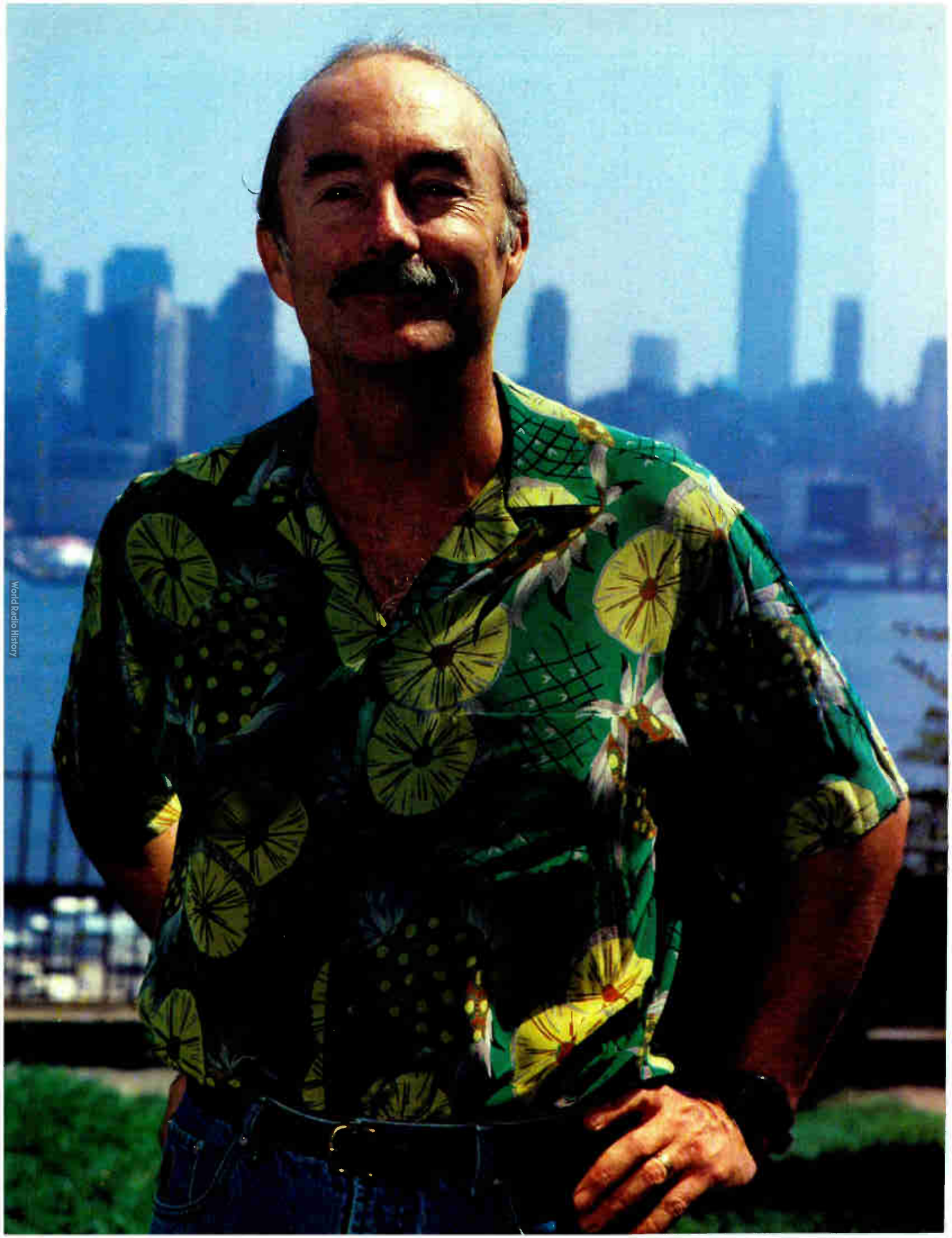
inspired. But over the years I've worked at scheduling myself — next Thursday at 9 in the morning

I'm going to write.' Or if I'm going to write with somebody, now I try to have something ready. I go through my notebooks and guitar riffs so I'll have something to bring to the table."

He has learned from working with other songwriters, he says. He's no longer intimidated when he sits down with Max D. Barnes, Roger Murrah or other frequent co-writers.

"Right from the start I was hanging out with people like Chet Atkins," Wariner says. "I've always been in awe of the people I've been around. I often seem to be around people I admire greatly. But I've gotten past being intimidated. I'm more interested in seeing what I can learn from people."

Michael McCall is a freelance journalist based in Nashville.



Hugh Prestwood

by Jim Bessman

This year's Robert J. Burton Award recipient is content to work on his craft at his own pace.

Common sense says that if you want to be a hit country songwriter, you go to Nashville, young man. Then there's Hugh Prestwood.

The El Paso native waited till he was 30 to leave town and pursue his songwriting muse — in New York, of all places. But with this year's Robert J. Burton Award for Most Performed Country Song of the Year for "Hard Rock Bottom Of Your Heart" (published by Careers-BMG Music Publishing Inc.), a BMI Country, Pop, and Million-Air Award for Crystal Gayle's "The Sound of Goodbye," a BMI Country Award for Michael Johnson's "The Moon Is Still Over Her Shoulder," and a current *Billboard* citation as the #2 Country Songwriter of the Year, Prestwood has made New York his home sweet home.

Actually, he now lives outside the city in Greenport, Long Island, having lived in Manhattan 10 years from 1973-83. But while he instructs aspiring country songwriters to move to Nashville (he's taught an advanced songwriting course at the New School in New York for the last eight years), he did find himself by staying put.

"I've been lucky," says the soft-

**'Hard Rock
Bottom' Puts
Prestwood
On Top**

spoken Prestwood. "I came in through the back door and had success without moving down there, but I turned it to my advantage by creating a certain mystique. To Nashville, I'm kind of an unknown quantity, which is good, because I'm really boring!"

Without reinforcing his joking self-deprecation, note that his beginnings, at least, aren't the stuff of legend. His first three decades were spent in El Paso, where he graduated from the University of Texas with an English degree. But he'd been playing guitar since he was 10, absorbing influences which can only be described as eclectic.

"The first music I was into was country music," says Prestwood, "but I was definitely a folkie — sea

chanties, Mexican mariachi, all the Library of Congress records and the things that Alan Lomax used to do.

"But I liked all kinds of things: some Elvis stuff, early Chet Atkins, and then early folkies like Kingston Trio, Odetta, Dylan. The great thing about folk was that it suddenly took music away from those who were touched by God with great talent, and gave it back to the people: I mean, hey! I can do that and sing that good!"

Prestwood's first professional gig was playing guitar and singing harmonies three nights a week in a Top 40 lounge band. It was the first of a "series of accidents" marking what would become a major songwriting career. "I began to write a few songs, and lucky for me, the band was receptive," he recalls. Also lucky for him, his friend Tricia O'Neil quit her folk trio to try New York, eventually landing a part on

Broadway and gaining major label interest.

"I sent her a tape of a few songs, and out of nowhere CBS flew me up to New York City for a major taste of the big time!" It was circa 1970, and Prestwood was teaching grade school and playing in the band. It was also the heyday of the James Taylor singer/songwriter era, and while CBS passed on O'Neil, they were interested in Prestwood. So was Al Gorgoni, a studio player, who signed him to a production deal. "Nothing happened, but it was the first major validation of my talent," he remembers.

Prestwood returned to El Paso, but in a New York state of mind. Finally taking the plunge in October, 1973, he moved to the Big Apple, hoping to last at least through Christmas, "so I wouldn't have to crawl back like a complete idiot." His first job was in the "flying squad"

at Macy's, flying to any department needing extra help during the Christmas rush. He then moved on to temp work ("Luckily, I knew how to type!"), and for the next two years did some "serious Villaging" in the

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"My best songs are those about things I really believe in or emotions I really feel."
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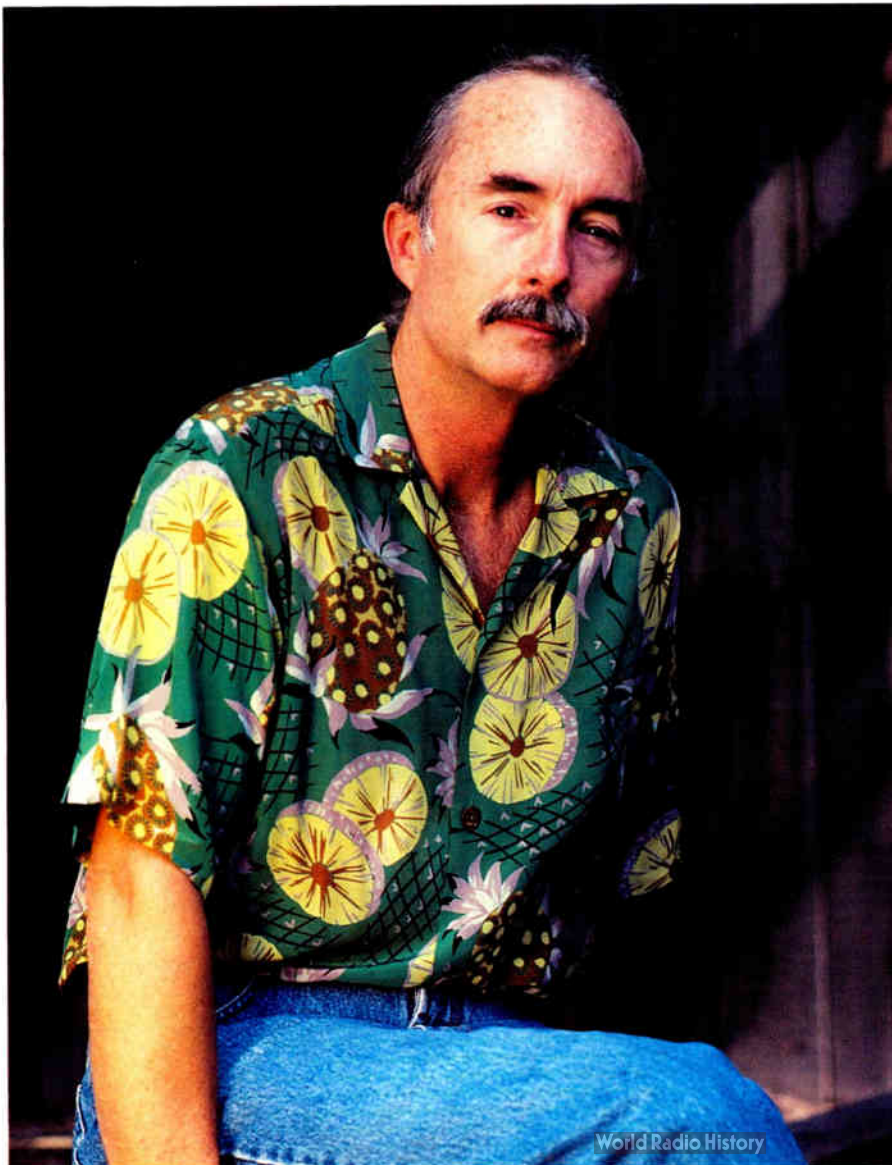
Greenwich folk clubs.

Sick of temping, Prestwood took a low-level position running boxes at a book publishing house, and moved from subplot to subplot while continuing to write songs and occasionally showcase. One such gig, at the Bottom Line, prompted Tom Paxton to introduce himself. "He knew Judy Collins," notes Prestwood, "and asked me to send her a tape. A year later she called me at work! She liked one of the songs — and basically discovered me."

That song was "Dorothy," which Collins cut on her 1979 *Hard Times For Lovers* album, the hit title track of which was another Prestwood original. She also helped him out of his dead-end job when she took a tape of his songs to Charles Koppelman at The Entertainment Company.

"That's how I got into the major leagues," he says of his first staff writing job, for Koppelman, which lasted a year before he "lucked into" another staff job, a two-year stint at Joe Gregg's Parquet Music, where he wrote "The Sound Of Goodbye."

"Everyone thought it was a great song, but I couldn't get it cut for over a year," says Prestwood. "We even offered half publishing!" But again, Judy Collins came to the rescue, sending Prestwood over to Jimmy Bowen in Nashville. But it was 18 months before Crystal Gayle released her cover, which became a



#1 smash in 1984. By then Prestwood was signed both as writer and artist by Tommy West, formerly of the Cashman and West production team.

"It was still the '70s — James Taylor, Eagles. I felt I had to lean more toward country, because a lot of my songs were like 'Goodbye.' Eventually West put together MTM Records, and I had a full-time Nashville connection."

In the early '80s, Prestwood was signed to MTM Music Group (with the likes of Holly Dunn, Foster & Lloyd, Judy Rodman, and Beth Nielsen-Chapman). His second chart-topper came in 1987 with Michael Johnson's "The Moon Is Still Over Her Shoulder." "Now that I wasn't just a one- or two-hit guy," he recalls, "things started to turn around and I became accepted in Nashville. 'That's That' followed 'Moon' and was another hit for Michael. Now instead of me going to people, they came to me."

Following the sale of MTM, Prestwood signed to BMG Music Publishing, where he remains. The '90s has been "like Tarzan swinging from one vine to the next," starting last year with Randy Travis's "Hard Rock Bottom Of Your Heart."

"I really didn't hear him doing it, so when I heard it would be his next single, it was like I won the lottery! Then came 'Ghost in This House,' which I wrote at the same time. 'Feed This Fire,' a hit for Anne



.....

"I've been lucky. I came in through the back door and had success without moving down [to Nashville], but I turned it to my advantage by creating a certain mystique."

.....

Murray, was a pleasant surprise, and now I've got the next Kathy Mattea single, 'Asking Us to Dance.'"

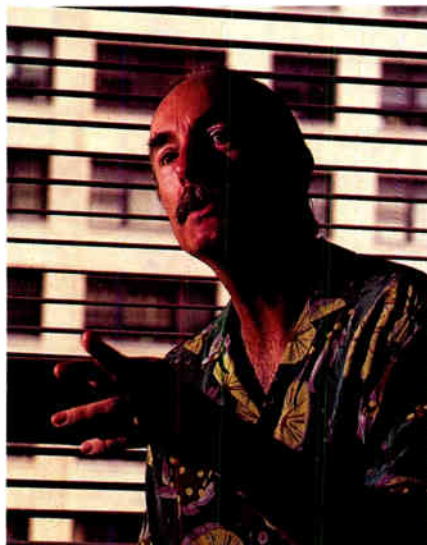
As his knack for the successful song snowballs, Prestwood stresses that his songwriting is strictly non-formula — and non-prolific. He writes only a dozen songs a year at most, demoing each on an eight-track studio in the 130-year old Victorian home he shares with his wife, an award-winning professional photographer

"She says I don't work for a living — just lie around the house! But without sounding pretentious, I try to write the best possible lyrics, and a lot of times it takes a month to write a song, even though the first 75 percent is done the first day. I've got to have every line where I can live with it.

"My best songs are those about things I really believe in or emotions I really feel," notes Prestwood. Like 'Sound Of Goodbye' was about the breakup of a previous marriage, so it had the ring of reality. But I'm also a great believer in romance, and working on a relationship. Both 'Hard Rock' and 'Feed This Fire' are about working on relationships that are in trouble. Take my word for it, everything periodically breaks down, so you have to work on it."

Otherwise, Prestwood is content to work on his craft at his own pace, in his own New York area outpost. "I can't jog around the Central Park reservoir because 70 year-old ladies pass me and I feel so discouraged," he laughs. "Do I have to see people in Nashville having hits like crazy and passing me by?"

Jim Bessman writes for Billboard, Music Row and other national and international publications.



EBET ROBERTS

JUDY AHRENS

COUNTRY SONGWRITER OF THE YEAR



PAUL
OVERSTREET

PAUL
OVERSTREET
CELEBRATING
THE
HUMAN
SPIRIT

BY EDWARD MORRIS

You won't learn a lot about what's happening in the world outside your door when you listen to Paul Overstreet's songs. Overstreet doesn't chronicle the transitory. That's not his mission. Rather, he celebrates those things that both inspire and ultimately outlast the headlines: Things like a mother's love for her children, a husband's love for his wife, the comfort and assurance of a good home and family and the healing power of compassion. Moreover, he celebrates these little-noted triumphs of the spirit with surpassing insight, wit — and frequency.

Because he is so good at what he does — and because he does it so often — Paul Overstreet has been named BMI's Country Songwriter of the Year for the fifth consecutive season.

Among the songs that have earned him this latest award are his own recent single hits on RCA Records — "Daddy's Come Around," "Heroes," and "Ball And Chain" — as well as "One Of Those Things" for Pam Tillis and "Love Can Build A Bridge" for the Judds.

In addition to Overstreet's successes in country music, the gentle and reverent nature of the songs he records has also made him a fresh and respected voice in

the contemporary Christian music market. His albums are distributed by Word Records through Christian bookstores. And his touring schedule includes performances in churches as well as concert halls. The combined sales of *Sowin' Love*, his RCA album from 1989, and *Heroes*, his current collection, now total well over a half-million copies.

The singer's high regard for family — and for being authentic in representing himself to the public — has led him to feature his own family members in his music videos, including "All The Fun," "Heroes," and the prize-winning "Seein' My Father In Me."

Within the past few months, Overstreet has become a de facto spokesman for adult literacy, principally because of the sensitive treatment of that theme in "Billy Can't Read," a song from his new album. He has performed the song at various meetings of Literacy Volunteers Of America and now uses it to help direct people to LVA services.

Ordinary people who are extraordinarily resilient and self-sacrificing are the "heroes" Overstreet writes and sings about in the son of that title. This past summer, military officials who were drawn to the tune asked him to sing it for American soldiers in Germany, many of whom had fought in the Gulf War. The upshot was that he did a series of shows in July for the "Celebrity Welcome Home Gala" series, performing in Ansbach, Frankfurt and Bremerhaven.

This year's achievements continue those that the Mississippi native has been steadily compiling since 1982, when George Jones scored at Top 10 hit with Overstreet's "Same Ole Me." Randy Travis subsequently made himself (and Overstreet) famous by recording "Diggin' Up Bones," "On The Other Hand," "No Place Like Home," "Deeper Than The Holler" and the classic "Forever And Ever, Amen." But these are only a few of

the No. 1's and Top 10's that have cascaded from Overstreet's pen. Among the others are the Forester Sisters' versions of "I Fell In Love Again Last Night" and "You Again"; Keith Whitley's "When You Say Nothing At All"; Ronnie Milsap's "Houston Solution"; Kathy Mattea's "Battle Hymn Of Love"; Tanya Tucker's "My Arms Stay Open All Night" and "One Love At A Time"; and Michael Martin Murphey's "A Long Line Of Love." SKO, the trio Overstreet sang with before he signed his solo deal with RCA, made its breakthrough with "You Can't Stop Love," which he co-wrote.

If the recent years have been good to Overstreet, they merely balanced off the tough years he experienced after coming to Nashville from Mississippi in 1973. He did construction work, sang in dives and became dangerously

Overstreet has become a de facto spokesman for adult literacy, principally because of the sensitive treatment of that theme in "Billy Can't Read," a song from his new album.

intimate with alcohol and drugs. But, he says, after he turned back to the faith he grew up in, his life and career immediately began to turn around. Although he would be the last one to take credit for that reversal, he became one of those "ordinary heroes" he would one day immortalize in song.

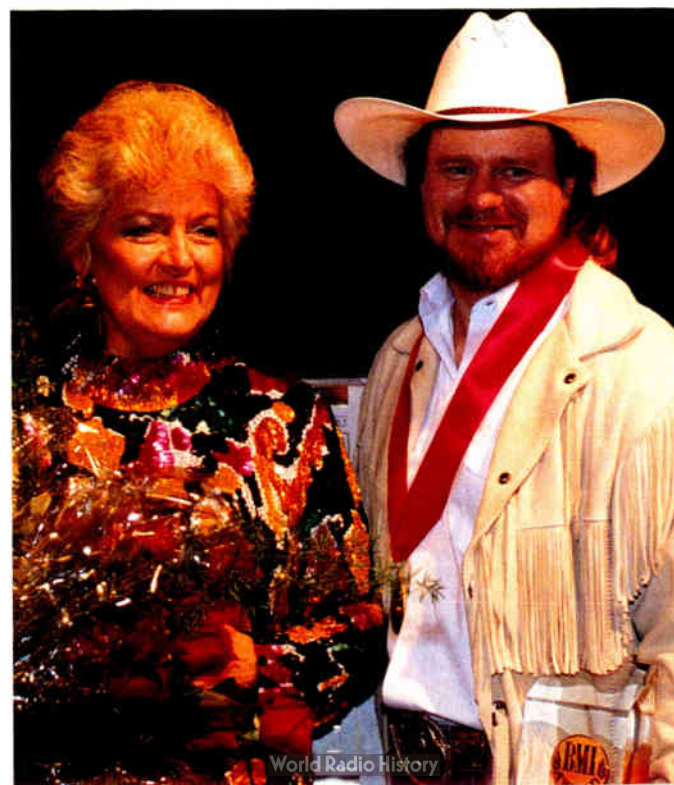
Edward Morris is country music editor for Billboard.

PRESTWOOD, OVERSTREET, CAREERS-BMG

TOP BMI COUNTRY AWARDS

Hugh Prestwood, Paul Overstreet and Careers-BMG Music Publishing, Inc. took top honors at BMI's 39th Annual Country Music Awards. The black-tie event, hosted by BMI president & CEO Frances Preston and BMI vice president Roger Sovine, honored the 74 writers and 58 publishers of the 69 top country songs, as determined by broadcast performances for the period of April 1, 1990 to March 31, 1991.

"Hard Rock Bottom Of Your Heart," written by Hugh Prestwood and published by Careers-BMG Music Publishing, Inc., won the 23rd Robert J. Burton Award as the Most Performed Country Song of the Year, while Paul Overstreet was named Songwriter of the Year for an unprecedented fifth consecutive time. In addition, Careers-BMG Music Publishing captured Publisher of the Year honors, given to the publishing concern with the highest percentage of copyright ownership in award songs.



Careers-BMG Music Publishing, Inc.'s Henry Hurt and Nick Firth, BMI's Roger Sovine, songwriter Hugh Prestwood, and BMI's Frances Preston celebrate Prestwood's "Hard Rock Bottom Of Your Heart" being named Most Performed Country Song of the Year.

Frances Preston congratulates Paul Overstreet, who was named Country Songwriter of the Year for the fifth consecutive year.



Sony Songs Inc.'s Marisa Sabounghi, Sony Tree's Paul Worley and Donna Hilley, Travis Tritt, Frances Preston, Stewart Harris, and Sony Song's Marvin Cohn.

Maypop Music's Cliff Williamson, Dave Gibson, Alabama's Teddy Gentry, Maypop's Kevin Lamb, Alabama's Randy Owen, Ronnie Rogers, and Frances Preston.

EMI Music Publishing's Martin Bandier, Frances Preston, and EMI's Charles Koppelman.



Roger Sovine, Frances Preston, and Warner/Chappell Music's Les Bider.



Steve Wariner, Paulette Carlson, and BMI's Harry Warner.





David Malloy, Dennis Morgan, and BMI's Del Bryant.

Doug Phelps, Ricky Lee Phelps, Richard Young, Acuff-Rose Music, Inc.'s Charlie Monk, Frances Preston, and Roger Sovine.



Irving Music's Chris Oglesby, David Conrad and Lance Freed, Frances Preston, and Paul Kennerley.



Bill and Laura Lloyd, and BMI's Jody Williams.



Frances Preston and Thom Schuyler.



Roger Sovine, Frances Preston, and Mark O'Connor.





BMI's Del Bryant, Mark Colie, Hillary Kanter, and Even Stevens.



Randy Owen and Steve Wariner.



Tom Collins Music Corporation's Lynn Gann, Roger Murrah, Frances Preston, Keith Stegall, Tom Collins, and Roger Sovine.

Randy McCormick and BMI's Thomas Cain.



Margaret Ann and Charlie Rich, and Frances Preston.



Roger Sovine, Janis and Vince Gill, Frances Preston, Cindy and Lionel Cartwright.

Dewayne Blackwell and Frances Preston.





Coburn Music USA's Jewel Coburn, Zack Turner, Tim Nichols, Frances Preston, and Coburn Music's Barry



Ronnie Dunn, Becky Hobbs, Marty Stuart, and BMI's Rick Sanjek.



Frances Preston and Holly Dunn.

Patsy and Max D. Barnes, Bernice and Curly Putman.



Frances Preston, Sonny Lemaire, Randy Sharp, With Any Luck Music's Carol Sampietro, and Roger Sovine.



Eddie Rabbitt and Frances Preston.



BMI's Joe Moscheo, who coordinated the evening's activities.





Lonnie Williams, BMI's Clay Bradley, and Whitey Shafer.



Dan Seals, Frances Preston, Pink Pig Music's Tony Gottlieb, and Roger Sovine.



Bob DiPiero, Pam Tillis, and BMI's Patsy Bradley.

Duane Allen, John Hartford, Ramona and Louis "Grandpa" Jones, and David Allan Coe.

Jo Walker-Meador receives a special commemorative silver bowl from Frances Preston.

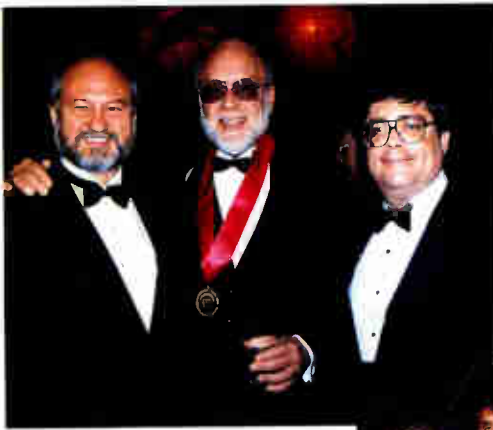


Johnny, Freddy, and Caroline Bienstock.



Stewart and Demitria Harris, and Jon Ims.





Frances Preston, Gary Morris, Delbert McClinton, Roger Sovine, and Dean Dillon.



Steve Hill, Chris Hillman, Frances Preston, and Roger Sovine.

Sonny Curtis, Hal Bynum, and BMI's Rick Sanjek.



BMI's Alison Smith and Billy Dean.



Johnny Slate, Joe Diffie, Clinton Gregory.



Frances Preston and Music Corporation of America's Leeds Levy.

Tennessee Governor Ned McWhorter, BMI's Joyce Rice, Marty Stuart, Patty Loveless, Tony Brown, Gina Morrison, and Vince Gill.



Songs of Polygram International, Inc.'s Doyle Brown and Bob Kirsch, Patty Loveless, Frances Preston, Songs of Polygram's Lionel Conway, and Roger Sovine.



Buddy and Carolyn Killen, BMI's Joyce Rice, and Johnny Bienstock.



John Jennings and Mary-Chapin Carpenter.



Bill LaBounty, Paul Craft, and Beckie Foster.



Rob Crosby.



Harlan Howard and Wendy Waldman.



Vince and Janis Gill.

BMI COUNTRY

WE PROUDLY CONGRATULATE THE WRITERS

SONGWRITER OF THE YEAR
PAUL OVERSTREET



DUMAS WALKER
Greg Marfin
Doug Phelps
Ricky Lee Phelps
PRI Songs, Inc.
Three Headed Music

FEED THIS FIRE
Hugh Prestwood
Careers-BMG Music Publishing, Inc.

FOURTEEN MINUTES OLD
Dennis Knutson
Patrick Joseph Music, Inc.
Warner-Tamerlane Pub. Corp.

FRIENDS IN LOW PLACES
Dewayne Blackwell
Careers-BMG Music Publishing, Inc.

GHOST IN THIS HOUSE
Hugh Prestwood
Careers-BMG Music Publishing, Inc.

GOOD TIMES
Sam Cooke
ABKCO Music, Inc.

HARD ROCK BOTTOM OF YOUR HEART
Hugh Prestwood
Careers-BMG Music Publishing, Inc.

HELP ME HOLD ON
Travis Tritt
Post Oak Publishing
Tree Publishing Co., Inc.

HILLBILLY ROCK
Paul Kennerley
Irving Music, Inc.
Littlemarch Music

HOLDIN' A GOOD HAND
Rob Crosby
Songs Of Grand Coalition

I FELL IN LOVE
Perry Lamek
Lamek Publishing

I MEANT EVERY WORD HE SAID
Curly Putman
Tree Publishing Co., Inc.

I WATCHED IT ALL (ON MY RADIO)
Lionel Cartwright
Long Run Music
Silverline Music, Inc.

I'M GONNA BE SOMEBODY
Stewart Harris
Edisto Sound International
Sony Songs, Inc.

I'M OVER YOU
Tim Nichols
Zack Turner
Coburn Music USA
Hannah's Eyes Music, Inc.

I'VE COME TO EXPECT IT FROM YOU
Dean Dillon
Jessie Jo Music
Music Corporation Of America, Inc.

IN ANOTHER LIFETIME
Steve Hill
Chris Hillman
Bar-None Music

IT'S YOU AGAIN
Skip Ewing
Mike Geiger
Acuff-Rose Music, Inc.

JUKEBOX IN MY MIND
Dave Gibson
Ronnie Rogers
Maypop Music

LEAVE IT ALONE
Bill Lloyd
Careers-BMG Music Publishing, Inc.

LIFE'S LITTLE UPS AND DOWNS
Margaret Ann Rich
Makamillion Music
Warner-Tamerlane Pub. Corp.

LOVE CAN BUILD A BRIDGE
Naomi Judd
Paul Overstreet
Kentucky Sweetheart Music
Scarlet Moon Music

LOVE ON ARRIVAL
Dan Seals
Pink Pig Music

LOVE WITHOUT END, AMEN
Aaron Barker
Bill Butler Music
O-Tex Music

MANY A LONG AND LONESOME HIGHWAY
Will Jennings
Blue Sky Rider Songs
Willin' David Music

NEVER HAD IT SO GOOD
John Jennings
Obie Diner Music

NEVER KNEW LONELY
Vince Gill
Benefit Music

NO MATTER HOW HIGH
Joey Scarbury
Even Stevens
ESP Music
Great Cumberland Music

NOBODY'S TALKING
Sonny Lemaire
Randy Sharp
Sun Mare Music Publishing
With Any Luck Music

BLACK COFFEE
Hillary Kanter
Even Stevens
ESP Music
Great Cumberland Music

BLACK VELVET
David Tyson (SOCAN)
EMI-Blackwood Music, Inc.

BRING BACK YOUR LOVE TO ME
John Hiatt
Careers-BMG Music Publishing, Inc.
Whistling Mean Traveler Music

BROTHER JUKEBOX
Paul Craft
Black Sheep Music
Screen Gems-EMI Music, Inc.

CHAINS
Hal Bynum
Andite Invasion
Silverline Music, Inc.

CRAZY IN LOVE
Randy McCormick
Even Stevens
Screen Gems-EMI Music, Inc.

DADDY'S COME AROUND
Paul Overstreet
Scarlet Moon Music

DANCY'S DREAM
Monty Powell
Resaca Beach Publishing
Warner-Tamerlane Pub. Corp.

THE DOMINO THEORY
Beckie Foster
Bill LaBounty
Honeyfarm Music
Screen Gems-EMI Music, Inc.
Warner-Tamerlane Pub. Corp.

DON'T GO OUT
Bill Lloyd
Careers-BMG Music Publishing, Inc.

AWARDS 1991

AND PUBLISHERS OF THE YEAR'S MOST PERFORMED SONGS

PUBLISHER OF THE YEAR CAREERS-BMG MUSIC PUBLISHING, INC.

THE MOST PERFORMED SONG OF THE YEAR (THE ROBERT J. BURTON AWARD)

OH, LONESOME ME*
Don Gibson
Acuff-Rose Music, Inc.

OKLAHOMA SWING
Vince Gill
Benefit Music

ON DOWN THE LINE
Kostas
Songs Of Polygram International, Inc.

ON SECOND THOUGHT
Eddie Rabbitt
Eddie Rabbitt Music Publishing

ONE MAN WOMAN
Paul Kennerley
Irving Music, Inc.

OVERNIGHT SUCCESS
Whitey Shafer
Acuff-Rose Music, Inc.

PASS IT ON DOWN
Teddy Gentry
Randy Owen
Will Robinson
Ronnie Rogers
Maypop Music

PRECIOUS THING
Steve Wariner
Steve Wariner Music, Inc.

PUT YOURSELF IN MY SHOES
Shake Russell
Red Brazos Music, Inc.

QUITTIN' TIME
Roger Linn
Robroy West Music

RICHEST MAN ON EARTH
Paul Overstreet
Scarlet Moon Music

RIGHT IN THE WRONG DIRECTION
Hank Cochran
Mack Vickery
Tree Publishing Co., Inc.

RUMOR HAS IT
Bruce Burch
Larry Shell
Ensign Music Corporation
Millhouse Music

RUNNIN' WITH THE WIND
Reed Nielsen
Eddie Rabbitt
Eddie Rabbitt Music Publishing
Englishtown Music

SEEIN' MY FATHER IN ME
Taylor Dunn
Paul Overstreet
Scarlet Moon Music

SHE CAME FROM FORT WORTH
Fred Koller
Lucrative Music

SHE'S GONE GONE GONE
Harlan Howard
Tree Publishing Co., Inc.

SOMEONE ELSE'S TROUBLE NOW
Patsy Cline
Tree Publishing Co., Inc.

SOONER OR LATER
Beckie Foster
Bill LaBounty
Screen Gems-EMI Music, Inc.

SOUTHERN STAR
Steve Dean
Roger Murrah
Tom Collins Music Corporation

STRANGER THINGS HAVE HAPPENED
Roger Murrah
Keith Stegall
Murrah Music
Tom Collins Music Corporation

**THESE LIPS DON'T KNOW
HOW TO SAY GOODBYE**
Harlan Howard
Tree Publishing Co., Inc.

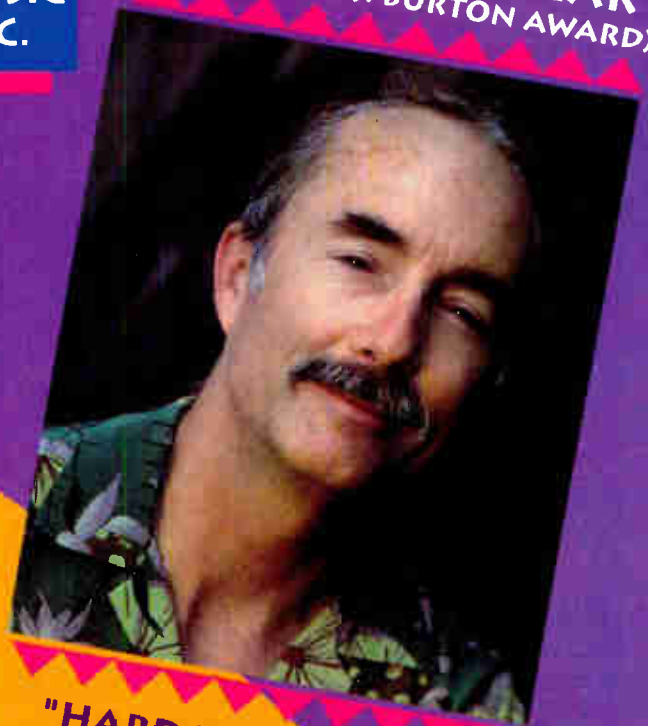
TILL I CAN'T TAKE IT ANYMORE
Ulysses Burton
Clyde Otis
Alley Music Corp.
Iza Music Corp.
Trio Music Co., Inc.

WALK ON
Steve Dean
Lonnice Williams
Tom Collins Music Corporation

**WALKIN', TALKIN', CRYIN',
BARELY BEATIN' BROKEN HEART**
Roger Miller
Justin Tubb
Tree Publishing Co., Inc.

WALKING SHOES
Paul Kennerley
Irving Music, Inc.
Littlemarch Music

WANTED
Charlie Craig
EMI-Blackwood Music, Inc.



"HARD ROCK BOTTOM
OF YOUR HEART"
HUGH PRESTWOOD
CAREERS-BMG MUSIC PUBLISHING, INC.

WHEN I CALL YOUR NAME
Vince Gill
Benefit Music

YET
Sonny Lemaire
Randy Sharp
Sun Mare Music Publishing
With Any Luck Music

YOU REALLY HAD ME GOING
Holly Dunn
Careers-BMG Music Publishing, Inc.

* Fourth Award

BMI

CMA SPOTLIGHT SHINES ON BMI

Vince Gill was a big winner at the Country Music Association Awards show, taking home honors for Song of the Year ("When I Call Your Name"), Male Vocalist of the Year, and Vocal Event of the Year.



The Judds were once again honored as Vocal Duo of the Year.



Felice Bryant was inducted into the Country Music Hall of Fame along with her late husband Boudleaux.





The Kentucky Headhunters were the happy winners of the Vocal Group of the Year award

Producer Allen Reynolds won awards for Single of the Year ("Friends In Low Places") and Album of the Year (*No Fences*).



Tanya Tucker, who was busy giving birth to her son, Beau Grayson Tucker, on the day of the awards show, was named Female Vocalist of the Year.



Travis Tritt won this year's CMA Horizon Award, given to the brightest rising star in country music.



Mark O'Connor (foreground) and Steve Wariner (left) took home Vocal Event of the Year awards.

ALL PHOTOS: BETH GWINN



Mark Wright

by Robert K. Oermann

At 33, Mark Wright has produced, published or written 20 No. 1 records in Nashville.

Chances are, you're going to walk away from a conversation with Nashville's Mark Wright feeling more stimulated and alive than you did when it started. There's a carnival-midway enthusiasm about him, a certain hail-fellow-well-met quality and, yes, even a touch of the positive-think evangelist. The songwriter/producer/publisher is eager to please and charmingly ambitious. Combine that go-getter personality with a can't-wait desire to make music and you've got the hottest youngster in Music Row's bustling business community. At 33, Wright has produced, published or written 20 No. 1 records in Nashville.

"Well, I'm kind of proud of that," Wright says, relaxing in the shade of his screen porch at home in Music City. "I don't try to compete with people like that, but I've always been proud that I got such a good shot at such a young age." He has produced hot country honky-tonkers Clint Black and Mark Chesnutt and written songs for Kenny Rogers, The Oak Ridge Boys, Amy Grant, Reba McEntire and Eddie Rabbitt. He has sung jingles for McDonald's, Harley Davidson, Peter Pan Peanut Butter

and Goodyear Tires. He has done everything on Music Row from pitching tunes for a independent publisher to serving as a major-label a&r executive.

Wright arrived in Nashville from Fayetteville, Arkansas 15 years ago to go to school at Belmont College. When your mother is a librarian and your father is a Baptist minister of music, you automatically grow up with a love for words and melodies, the songwriter says. Wright became a member of the Nashville school's touring singing troupe, The Belmont Reasons, with whom he recorded an album in 1977. When he wasn't

On The Go

On Music

Row

singing, the youngster was taking music-business courses and office-boy jobs on Music Row.

"I was working in the mailroom at Triune Music, a gospel company," Wright recalls. "They had Cynthia



Mark with his family (l-r): Michelle, Ashley, Lauren, Will, and wife Kathy.

Clawson and she had a song on one of her albums I loved. Gary Paxton was producing this girl named Glenna Sessions, a black gospel singer on Tempo Records. I heard Cynthia's song and thought, 'This would be great for that girl.'

Studio engineer Warren Peterson, who'd worked on the Reasons album, let Wright into the studio. "I got in the door and walked over to Gary and laid the tape down and said, 'Gary, I think this is a hit.' Never met him before. Gary looked up at me and before he even listened to the song he said, 'How would you like to come and work for me?' That was exactly how it happened. He just liked the fact that I stormed in there and interrupted his session and laid a tape down and said, 'Man, this is a hit.'

"He was so hot in gospel at that time. He had just won a Grammy for producing an album for The Imperials called *No Shortage*. But he had all these non-gospel songs, country songs like 'Honeymoon Feeling,' that he'd written through the years. And he wanted a kid that would kind of be his gofer and help him keep up with that, pitching songs."

Wright dropped out of school and started putting his natural gift of gab to work. Employer Paxton was poised to make a big leap into the country field as the producer of Vern Gosdin. "I started screening songs for Vern," says Wright, "and

that's where I really think I started learning what it meant to be in the writer/publisher role. I started seeing that a lot of people know the difference between good and bad, but the real key to making a living is to know the difference between good and great."

At this point, Wright began writing songs himself. Gosdin eventually took their co-written "Today My

World Slipped Away" into the top 10, giving Wright his first taste of success as a tunesmith.

"When I make a record, I have to think as a producer does. When I'm choosing material, I think I only cut songs I wish I'd written."

Gary Paxton introduced me to a guy at BMI named Del Bryant, who listened to my music and said, 'You've got a lot of potential.' He really believed in me and he took me around and introduced me to a lot of people and bought me tons of meals when I didn't have any money. And he introduced me to Roger Sovine, who at the time was running Welk Music."

Sovine signed Wright in 1979 and turned the youngster loose to mingle with such Welk hit-crafters as Wayland Holyfield, Dickey Lee, Bob McDill and Don Williams. In short order, Crystal Gayle recorded "Only You Can Save Me Now" and Zella Lehr released the Wright/Holyfield song "It Feels Good Enough To Call It Love." When Holyfield moved to United Artists Music in 1981, Wright followed him. By this time the up-and-comer was producing song demos and earning recording studio craftsmanship.

"When I went to UA, Jimmy Gilmer kind of built in a production situation, where they would give me money to produce if I found an artist I was interested in and everybody approved. They looked at me as a writer/producer. The first time I ever considered myself that was when they started telling me that's what I was. The first guy we put any money into was T. Graham Brown."



Mark checks out the charts with BMI's Del Bryant.



During this period Wright co-wrote such hits as "Paradise Tonight" (Mickey Gilley/Charly McLain), "Why Goodbye" (Steve Wariner) and "Fly Into Love" (Charly McLain).

In 1984, RCA Records hired Mark Wright as a&r talent manager and put him in the studio to produce Bill Medley, Louise Mandrell, Pake McEntire, Gus Hardin, Earl Thomas Conley and Anita Pointer. He was 25. The next five years were a blur of creative activity as well as a time of sowing wild oats. He co-wrote such hits as Conley's "Nobody Falls Like A Fool," Kenny Rogers' "I Prefer The Moonlight" and Eddie Rabbitt's "Repetitive Regret," helped sign Restless Heart and K.T. Oslin to their contracts and co-produced the double-platinum breakthrough hits of superstar Clint Black. But his marriage dissolved and Wright frankly admits, "That five-year stint was a time of me finding myself. I learned a lot. The next thing I know, I'm having to make decisions on whether I want to continue being an executive, or a publisher, or a writer. What do I want to be? I felt that my songwriting was what I really loved

the most and when it came down to it, I wasn't getting to write that much because I was too busy trying to keep my gig. It got to a point of more and more demands. The more success you have, the more pressure you get to do more. I felt that it was

"... a lot of people know the difference between good and bad, but the real key to making a living is to know the difference between good and great."

time for me to go out on my own."

Wright married Music Row entrepreneur Kathy Hooper and formed his own publishing companies with EMI administrating. MCA Records executive Tony Brown hired him as a consultant and Wright repaid the company immediately by

producing its debut album on Texas honky-tonk hero Mark Chesnutt, who now has his fourth consecutive No. 1 record. The Country Music Association Horizon Award nominee scored major hits this year with Wright's co-written "Blame It On Texas" and "Your Love Is A Miracle."

"What I did was just outline his album with four or five things I thought were sure-fire hits and then I consciously went in and wrote songs that I thought would lead one of these songs to the other one." Wright also found time to sing the "Little Sister" TV jingle for McDonald's and to write the recent Oak Ridge Boys smash, "Lucky Moon."

"When I make a record, I have to think as a producer does. When I'm choosing material, I think I only cut songs I wish I'd written. You're constantly looking for new songs, even when you're co-writing.

"You always have to be open for a hit, anywhere you can find it."

Robert K. Oermann is a music reporter for the Tennessean in Nashville.

BOUDLEAUX & FELICE BRYANT

A WINNING COMBINATION

by Tom Roland

The Country Music Hall of Fame adds one new plaque each year, honoring influential or trend-setting figures, and the 1991 inductees certainly rank as trendsetters. Boudleaux and Felice Bryant are generally recognized as the first full-time songwriters in Nashville. Before them, Music City primarily used songs written by artists, musicians or factory workers; the Bryants proved that a writer in Nashville could make a living *solely* as a writer.

The Bryants' story serves as confirmation for those who believe in fate. Felice worked in a Milwaukee hotel as an elevator

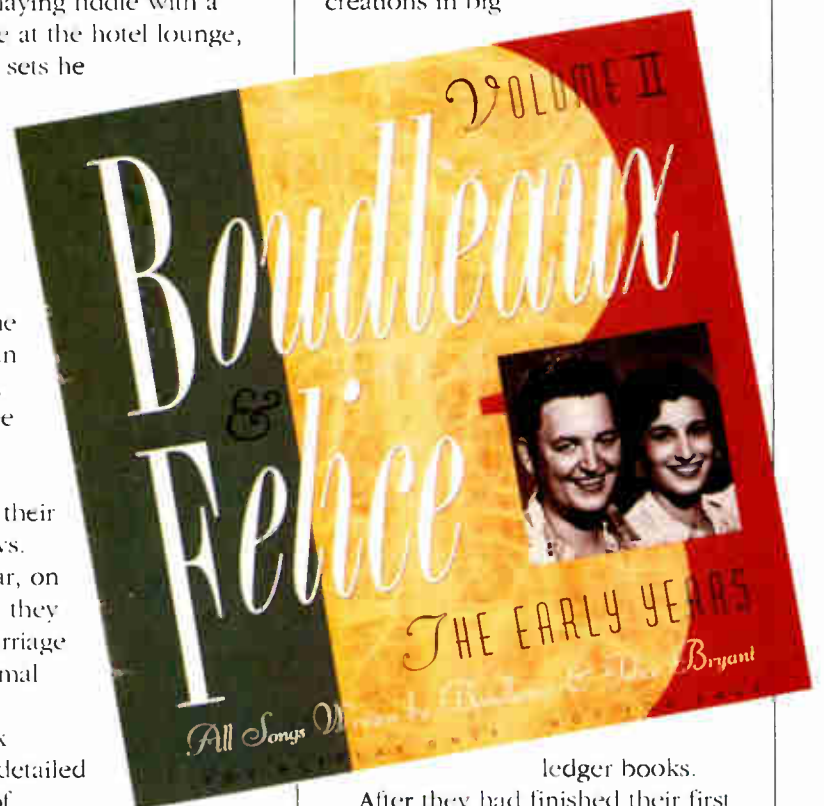
BOUDLEAUX HAD ALWAYS WRITTEN SONGS, AND WHEN THEY DISCOVERED EARLY IN THE MARRIAGE THAT FELICE HAD A KNACK FOR CREATING LYRICS AND MELODIES, THEY STARTED A PROLIFIC COLLABORATION.

operator. Boudleaux was in Milwaukee playing fiddle with a jazz ensemble at the hotel lounge, and between sets he occasionally wandered out to take a drink at the fountain in the lobby. They met there — at the water fountain — one night, and, just three days later on February 19, 1945, shared their wedding vows. Later that year, on September 5, they made the marriage legal in a formal ceremony.

Boudleaux possessed a detailed knowledge of language, music and chord structure and had always written songs, and when they discovered early in the marriage that Felice had a knack — albeit undisciplined — for creating lyrics and melodies, they started a prolific collaboration.

They'd put their two sons, Dane and Del, to bed, and then Boudleaux would take guitar, pencil and paper, while Felice would grab an iron or a broom. She did the housework as they

composed, and he put their creations in big



ledger books.

After they had finished their first 80 songs, they began pitching their work to publishers, and after six months finally attracted interest from Acuff-Rose in Nashville. Fred Rose got their song "Country Boy" into the hands of "Little" Jimmy Dickens, and that song became their first hit record in 1949.

At Fred's urging, the Bryants moved to Nashville in 1950. Their combined talents, together with Boudleaux's knack for convincing artists and producers to record their material, led to an incredible string



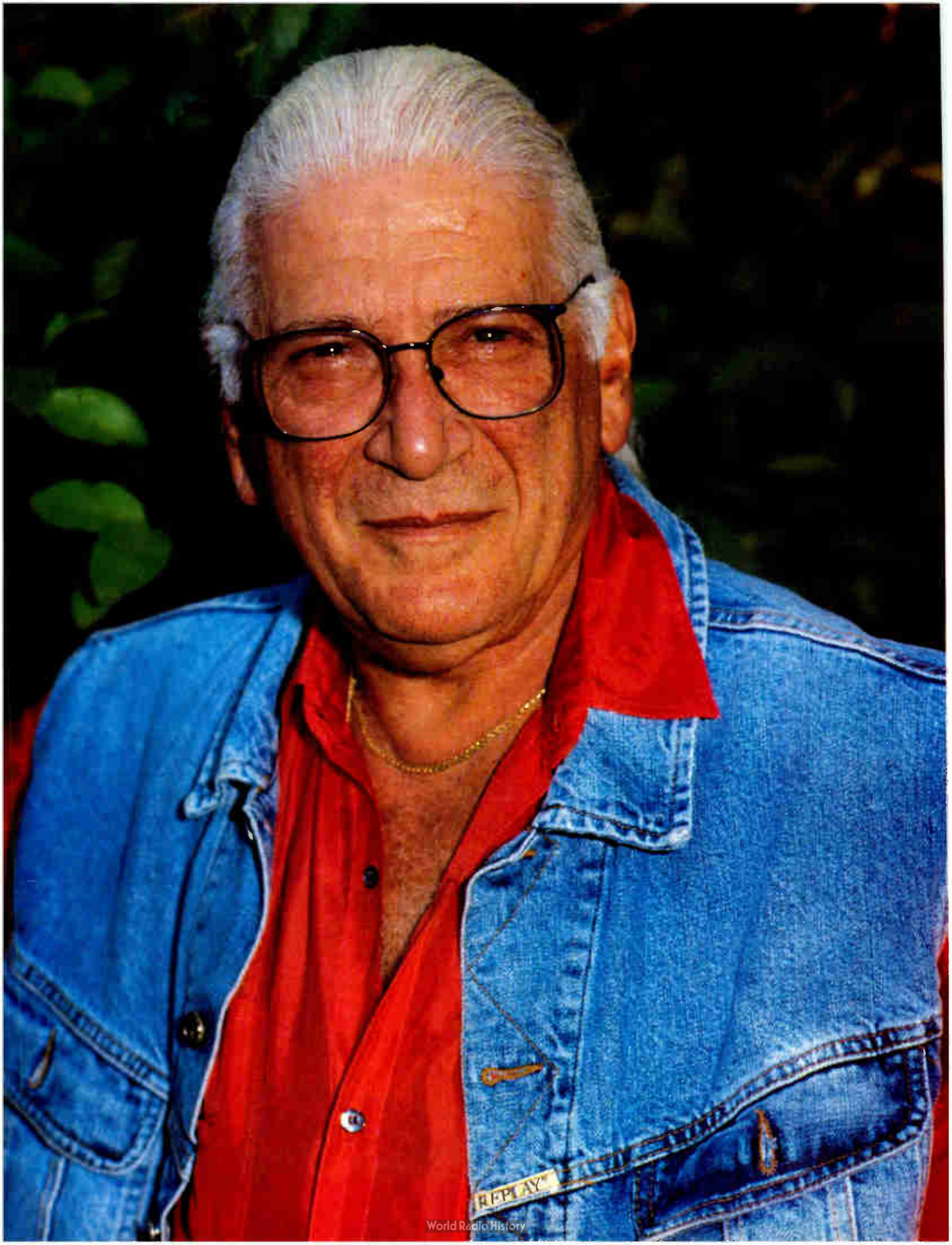
of country, pop and rock hits over six decades, including: "All I Have To Do Is Dream," "Bye Bye Love," "Wake Up Little Susie," "Bird Dog," "We Could," "Let's Think About Living," "Love Hurts," "Come Live With Me," "Raining In My Heart," "Take Me As I Am (Or Let Me Go)," "Devoted To You," "It's A Lovely, Lovely World," "Hole In My Pocket," "Country Boy," "Hey Joe," "Out Behind The Barn" and the official state song of Tennessee, "Rocky Top." They've had more than 1,000 of their songs recorded, garnering sales in excess of

250,000,000 records, and their songs continue to be recorded by artists in almost every genre of music. Most recently, "Love Hurts," a Bryant standard recorded by the likes of Roy Orbison, Emmylou Harris, Nazareth, Joan Jett and Jennifer Warnes, among others, appears as the title track of Cher's new album.

Felice and Boudleaux's collaboration ended in June of 1987, when Boudleaux died of cancer. Today, Felice spends much of her time in Gatlinburg, Tennessee, managing House of

Bryant's publishing activities and running the family-owned Rocky Top Inn. But she misses her Boudleaux. "Boudleaux had a sense of humor," she recalls. "He was witty, he was clever. Everything you'd want, he had. And I was as brave as anything he ever ran into. With him, I couldn't lose."

Tom Roland is a freelance journalist based in Nashville, and is author of The Billboard Book of Country Hits.



Jerry Goldsmith

by Julius Robinson

Jerry Goldsmith's output of quality film scores over a 30-year-plus span is nothing short of remarkable.

"What film composers do today is no different than what Mozart and Puccini did when they wrote commissioned operas," says Jerry Goldsmith, arguing against the snobbery that some critics in the "serious" music world show toward his profession. "Unfortunately, no Mozart has come along in film music yet."

Jerry Goldsmith is a bit too modest. As we chat in his writing studio, a converted guest house behind his neatly groomed Beverly Hills home, I glance again at his formidable list of credits. If anyone possesses the characteristics of Mozart in the world of film scoring — especially the ability to produce quantity *and* quality — it is Jerry Goldsmith.

Many critics agree. Noah Andre Trudeau of High Fidelity goes so far as to compare Goldsmith's score for *Gremlins* to the great French composer Erik Satie's *Parade*. "*Gremlins* has . . . the same delightful insouciance, the same expert manipulation of bizarre sounds into the instrumental fabric, the same adroit turns from pathos to absurdity. . ."

Goldsmith has penned over 150 scores for film and television, garnering him one Academy Award (for *The Omen*), 14 Oscar nominations, seven Grammy nominations (for over 80 recordings released), four Emmy Awards, two

The Mozart Of The Film Score

additional Emmy nominations, and six Golden Globe nominations.

His output of quality film scores over a 30-year-plus span is nothing short of remarkable. Goldsmith's early work includes dramatically rich and perceptive scores for *Freud* (1962), *Lilies Of The Field* (1963), *Seven Days In May* (1964), *A Patch Of Blue* and *The Sand Pebbles* (1965).

The Planet Of The Apes (1968) broke new ground, featuring avant garde writing and orchestration for an adventure/sci-fi film. And his landmark score for *Patton* (1970) successfully combined the disparate



'50s. Raised in Los Angeles, he had studied privately as a child with Jakob Gimpel and Mario Castenuovo-Tedesco, considering a career as a classical pianist. However, after a stint at USC, he joined CBS at the tender age of 22, and was soon thrust into the new medium of

comeback," chuckles Goldsmith. "It's experience young people today can't get."

Goldsmith's work in television continued with the series "Gunsmoke," "Dr. Kildare," "Thriller," and "The Man From Uncle." He won Emmy Awards for the TV films *The Red Pony*, *QB VII*, *Babe*, and the epic *Masada*. Currently, his theme for the *Star Trek* movies is also used on the "Next Generation" series.

However, feature films have consumed most of Goldsmith's time and energy over the last 30 years. Although the creative process of film scoring remains the same to Goldsmith — mysterious and unexplainable — the people, procedures and technology of film composing have changed.

"When I first started doing pictures the directors were father figures," recalls Goldsmith. "Later they became my peers, and now they're my children's peers. I've been doing this for a long time."

What has been the greatest change in the business of film music since the beginning of his career?

"The trend I've seen is temp-tracking pictures," reflects Goldsmith. "Directors will fall in love

musical qualities of militarism and mystical lyricism — establishing Goldsmith as a composer of unparalleled talent and vision.

There followed a series of epic scores: *Papillion* (1973), *Chinatown* (1975), *The Wind And The Lion*, and *The Omen* (winning the 1977 Oscar for Best Score). Other scores include *The Boys From Brazil* (1978), *Alien*,

television, scoring live dramas such as *Climax* and *Playhouse 90*.

Goldsmith readily admits he knew nothing, learning by trial and error.

"It was like doing a vaudeville show," recalls Goldsmith. "I wrote during cast rehearsals with a stopwatch, trying to estimate how long it would take an actor to walk from a door to a chair. I used to write a lot of holes and escape-hatches in the music. In fact, the first show I did, the corpse got up and walked off on camera. Made the front pages. A guy named Tristin Coffin.

"You had to be fast to survive," reflects Goldsmith. "When I graduated from *Climax* to *Playhouse 90*, which was an hour-and-a-half, it was like doing a feature film every week.

There were constant changes at the last minute. I went on air and the copyists were still notating music. We'd often play it cold without a rehearsal.

"Live television was unique training, because there was no danger of being fired; you screwed up this week, next week you'd make a

"Film scoring is still an art — you need the craft to execute the art. You need an innate sense of drama — it's instinctual. I can't take the intellectual approach, it gets me into trouble."

Star Trek (1979), *Poltergeist* (1982), *Gremlins* (1984), *Under Fire* (1986), and *Hoosiers* (1986).

Most recently, Goldsmith's standout films include *Total Recall* (1990), *The Russia House* (1990), *Not Without My Daughter* and *Sleeping With The Enemy* (1991).

Goldsmith learned his craft scoring live television dramas in the



"Live television was unique training, because there was no danger of being fired; you screwed up this week, next week you'd make a comeback. It's experience young people today can't get."

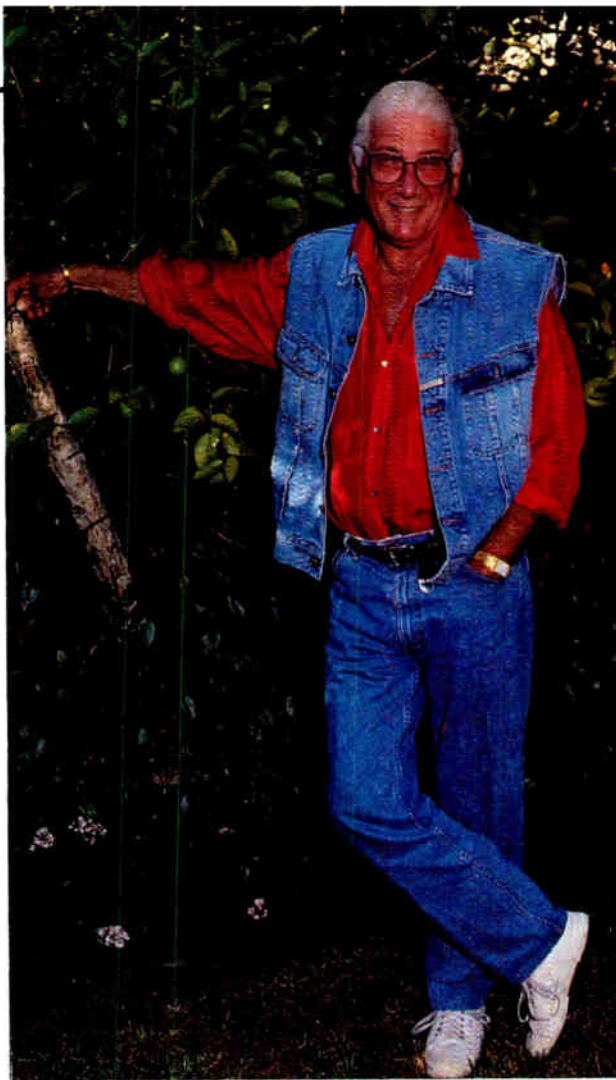
with something other than what a composer could potentially come up with. In the '60s and '70s the rough cuts wouldn't have temp music; we'd discuss the drama and characterizations as a starting point."

"For example, in *Alien*, they temp-tracked a piece of music from my score for *Freud*, and said it worked beautifully, but I said it was wrong. Even though I wrote something else I thought was wonderful, they ended up buying that piece from Universal. Then I started getting these letters saying, 'Mr. Goldsmith, you're copying yourself.' Sometimes it's unfair to judge a composer by what you see on the screen."

One of Goldsmith's challenges is communicating with directors and producers on a creative level. Although he is more than willing to adapt to a director's vision for the score, Goldsmith acknowledges the difficulty of trying to convey what is wanted and needed for film music.

"Every now and then there's a picture I especially want to work on," grouses Goldsmith. "My agent will say, 'Go talk to the director.' But what am I going to tell him?"

Recalls Goldsmith: "For *The Omen*, which was being shot in London, the producer drove me out to meet director Richard Donner,



and see the (demon) dogs in training. As we're driving, the producer asks me, 'Well what do you hear?' I didn't understand. 'What do you mean, what do I hear?' 'What's the music going to be like?' They haven't even shot the picture yet, so how should I know? So just in passing, I say, 'I'm going to use voices.' He says, 'Great idea!' Of course, I forget about the whole conversation, and six months later, he says, 'That idea about voices is going to work great.' I had no idea what to do. So I just took the Mass and turned it around."

A gadget freak, Goldsmith has embraced digital sampling and computer sequencing, arming himself with a battery of keyboards and synching equipment in his home studio.

Nonetheless, the magic of the score for Goldsmith still comes down to the writing and live orchestra session: "Film scoring is still an art — you need the craft to

execute the art. You need an innate sense of drama — it's instinctual. I can't take the intellectual approach, it gets me into trouble."

Goldsmith conducts an average of 20 live concerts a year featuring re-arranged music from his scores. It is at these shows that he finally feels the connection to his audience.

Concludes Goldsmith: "I have people come up to me and say, 'I was so excited, I've never heard a symphony orchestra before.' Others will tell us that our concerts have led them to interest in Beethoven and Brahms. I think it's wonderful. We (film composers) write

music that's meant to be accessible, melodic, that works with the drama and plays on the emotions."

Goldsmith's music has been choreographed for ballet: *Othello* (1971) (in permanent repertoire of the National Ballet of Australia), *A Patch Of Blue* and *Capricorn One*.

He is currently working on *Medicine Man* for Cinergi/Buena Vista and *Basic Instinct* for Carolco. Goldsmith's upcoming scores include *Gladiator* for Columbia, *Love Field* for Orion and *Mom And Dad Save The World* for Warner Bros.

Jerry Goldsmith lives with his wife Carol, and their son Aaron, 10, in Beverly Hills. His son Joel, 34, is also a composer. Goldsmith has no plans to slow his film scoring and performing pace: "This is fun for me. Luckily, I have a very understanding wife and family."

Julius Robinson is a freelance writer based in L.A.

IN

CONCERT



Nine winners were chosen in the 39th Annual BMI Student Composer Awards, and they were honored in June at a ceremony and reception at the Plaza Hotel in New York City. Pictured with awards chairman **Milton Babbitt**, the winners are (l-r): **Jonathan Dawe** (Juilliard School), **Pieter A. Snapper** (University of Chicago), **Elliott Miles McKinley** (New England Conservatory of Music),

Daniel Kastner (studies privately in Boston), **Babbitt**, **James R. Clarke** (Pasadena City College), **Eric Samuelson** (Manhattan School of Music), **Jude Joseph Navari** (Eastman School of Music), **Shafer Mahoney** (Eastman School of Music) and **David Schober** (studies privately in Minnesota). Cash awards for 1991 totaled \$15,000 and ranged from \$1,000 to \$2,500.



Following the Student Composer Award presentation, BMI's **Rick Sanjek** (r) presented a Commendation of Excellence to the American Composers Orchestra (ACO) for their "outstanding contribution to American Music." **Francis Thorne**, president of the ACO, accepted the award. Founded 15 years ago, the ACO promotes the work of American composers through its Carnegie Hall concert series, a national radio series, commercial recordings, and an active commissioning program. By the end of the 1991-92 season, the ACO will have presented 284 works by more than 190 different American composers.

The distinguished final judging panel for the 1991 Student Composer Awards consisted of (l-r): **Donald Martino**, **Carlos Surinach**, **William Bolcom**, **Earle Brown** and **Robert Ward**.



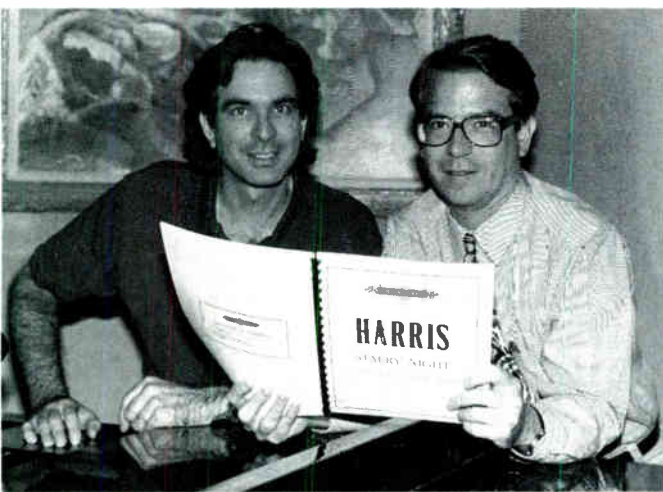
The preliminary judges of the Student Composer Awards were (l r): **James Legg**, **David Leisner** and **Ronald Caltabiano**. They spent several weeks carefully examining over 500 entries from young composers throughout the Western Hemisphere. Legg and Caltabiano are both former three-time winners in the competition.

At the American Symphony Orchestra League Convention in June, Pulitzer Prize-winning composer **Robert Ward** was recognized for his outstanding contribution to American orchestras with the distinguished Gold Baton Award. ASOL also honored **Jenny Bilfield**, executive director of the National

Orchestral Association (NOA), who received the 10th Annual Helen M. Thompson Award, which goes to an outstanding orchestra administrator. Pictured at the convention (l - r) are: BMI's **Barbara Petersen**, Ward, **Bilfield**, **Mrs. Stuart R. Kennedy** (NOA president) and BMI's **Herman Brandon**.



On hand to congratulate the student composer winners were BMI's **Del Bryant** and Pulitzer Prize-winning composer, **Ellen Taaffe Zwilich**.



Former Student Composer Award winner, **Matthew Harris** (l) dropped by to see BMI's **Ralph Jackson** to show off his piano trio score, *Starry Night*, which was recently published by C. F. Peters. During the 1991-92 season the Chattanooga Symphony will perform Harris' *Ancient Greek Melodies* and the Spokane Symphony will feature his *Invitation To The Waltz*.

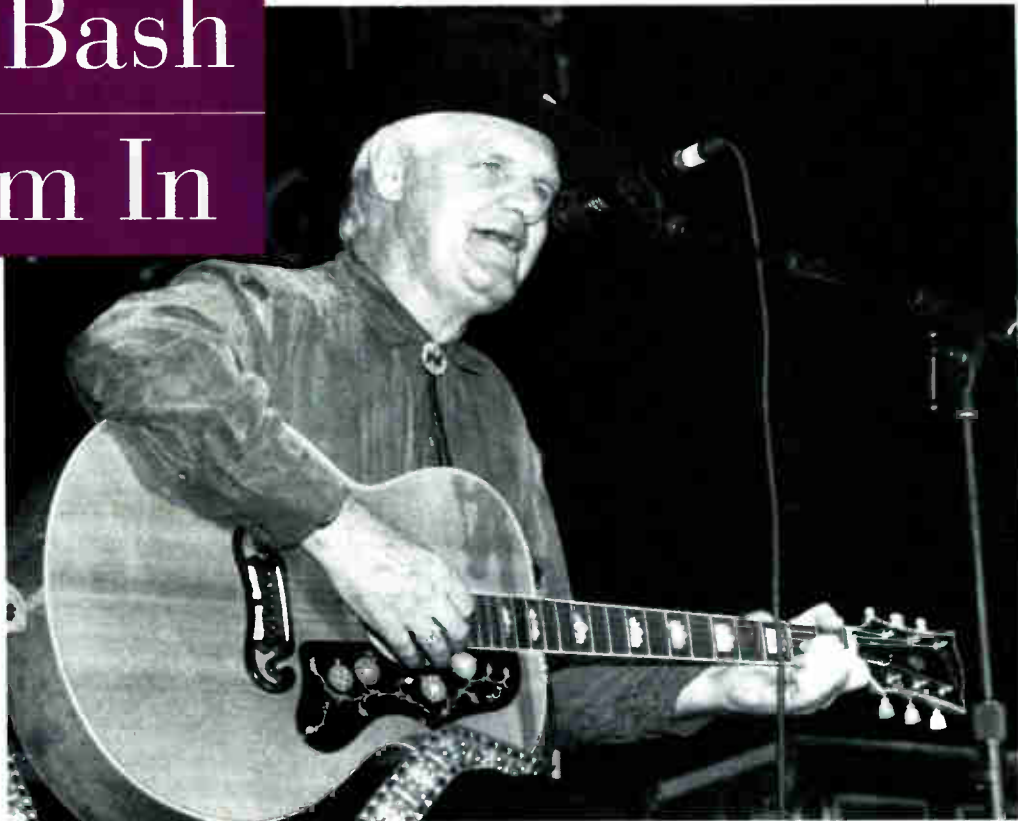
HARLAN HOWARD

Birthday Bash

Packs 'Em In

The 8th Annual Harlan Howard Birthday Bash saw some 2,000 people gather at the BMI Nashville parking lot to listen to 35 of country music's hottest talents salute songwriting legend Harlan Howard. Highlights of the five-hour concert, hosted by Howard, Pam Tillis, and Merle Kilgore, included performances by Tillis and her band, and special guests Mark Chesnutt, Emmylou Harris, and Joe Diffie. Proceeds from the event, co-sponsored by the Nashville Songwriters Association International, BMI the Nashville Scene and WSIX Radio, benefit NSAI.

ALAN L. MAYOR



Harlan Howard performs for the crowd.



Pictured (l-r) are: Bill Ivey (Country Music Foundation executive director), BMI's Roger Sovine, Emmylou Harris, Paul Kennerley.



Collin Raye (l) and Joe Diffie renew acquaintances.

BETH GWINN

BETH GWINN



Merle Kilgore (NSAI president), Pat Huber (NSAI executive director), Harlan Howard, Mark Chesnutt and Pam Tillis, and BMI's Roger Sovine take a backstage break. (Country Music Foundation executive director), BMI's Roger Sovine, Emmylou Harris, Paul Kennerley.

Tennessee Governor Ned McWherter greets Roger Sovine and Bob DiPiero.



Happy together are Hugh Prestwood (l) and Thom Schuyler.

Robert Byrne, BMI's Roger Sovine, Melanie (Mrs. Harlan) Howard, Bill Lloyd, BMI's Joyce Rice, and Jon Ims smile for the camera.



BETH GWINN

BETH GWINN

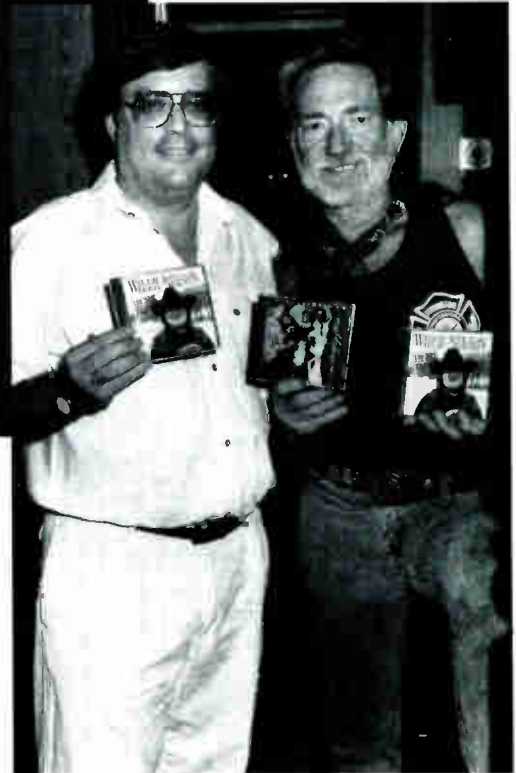
ALAL L. MAYOR

ALAL L. MAYOR



◀ **HAMMER TIME . . . AGAIN!** BMI president **Frances Preston** greets **MC Hammer** at the B'nai B'rith dinner last June honoring Hammer and Judy Collins. In the background is songwriter **Kenneth Gamble**.

BMI/CHUCK PULIN



▶ **TAPES FOR TAXES.** **Willie Nelson** and BMI's **Rick Sanjek** got together backstage at the Westbury Music Fair on Long Island to show off Willie's two-record set *Who'll Buy My Memories?* aka *The IRS Tapes*. The majority of the income from this compilation, available only through TV-advertised phone orders, will go directly to the Internal Revenue Service to help offset Willie's \$16 million tax debt. The tapes can be ordered by calling 1-800-652-3400.

MUSIC PEOPLE

BARRY MORGENSTEIN



◀ **TRIPLE THREATS.** The inauguration of the Country Music Association's Triple Play Awards, honoring songwriters who achieve three No. 1 songs in a 12-month period, witnessed a gathering of many of Music City's finest. This BMI family portrait at the CMA Triple Play reception includes (l-r, standing): **Paul Overstreet, Johnny Slate, Dennis Morgan, Harlan Howard, Freddie Hart, Curly Putman, Dean Dillon, Even Stevens, NSAI president Merle Kilgore, Roger Murrah, Thom Schuyler, Kye Fleming, Dallas Frazier, BMI's Roger Sovine, Norro Wilson;** (kneeling) BMI's **Harry Warner, J. P. Pennington** with wife **Suzie**, and **Tammy Wynette** with husband **George Richey**.

BETH GWINN



◀ 'SOMEWHERE' ON TOP.

Billy Dean celebrated his first #1 single, "Somewhere In My Broken Heart" (which he co-wrote), with his colleagues at a reception hosted by BMI. Displaying their engraved mementos of the occasion are (l-r): Capitol Records' **Sam Cerami**; Dean's *Young Man* album co-producer **Chuck Howard**; **Kathy Dean**; BMI's **Joyce Rice**; Dean, EMI Music's **Celia Hill Froehlig**; BMI's **Harry Warner**; SBK Records' **Jimmy Gilmer**; and Ken Stilts Management's **Chuck Thompson**.

▼ DEJA VU ALL OVER AGAIN.

It was just like old times for songwriters **Norro Wilson** and **George Richey** during the celebration at BMI's Nashville office for their two-time hit, "A Picture Of Me (Without You)." This, BMI Country Award-winning song, first recorded in 1972 by George Jones, is the latest chart-zooming single from RCA recording artist Lorne Morgan. Pictured at the BMI reception are (l-r): Wilson, producer **Richard Landis**, BMI's **Roger Sovine** (with Lorne Morgan stand-in), **Tammy** (Mrs. George Richey) **Wynette** and Richey.

▶ FAMOUS FOURSOME.

Once a year, select songwriters are given the distinguished honor of being inducted into the Songwriter's Hall of Fame. This year's honorees included BMI's **Ellie Greenwich** and **Jeff Barry** ("Going To The Chapel," "Piver Deep, Mountain High") and deceased songwriter **Howie Greenfield**, who co-wrote, with **Neil Sedaka**, such great hits as "Calendar Girl," "Breaking Up Is Hard To Do," and "Next Door To An Angel." Pictured at this year's ceremony are (l-r): **Luba** and **Neil Sedaka**, **Ellie Greenwich** and BMI's **Frances Preston**.



CHUCK PULIN/STARFILE



▶ **AVANT HONORED.** BMI recently made a special contribution to the Thurgood Marshall Foundation in honor of industry legend **Clarence Avant**, who was the recipient of the Trailblazers Award celebrating his stature as an industry pioneer. The scholarship will be distributed to a historically black public college that receives no support from the United Negro College fund. Pictured (l-r): BMI's **Dexter Moore**, Avant and BMI's **Rick Riccobono**.



MUSIC PEOPLE

▼ **BIRDS OF A FEATHER.** After a gig at New York's Bottom Line, the **Fabulous Thunderbirds** gathered backstage to greet visitors and receive congratulations on their performance. Pictured (l-r, rear): manager **Mark Proct**, BMI's **Charlie Feldman**, and group members **Kim Wilson** and **Kid Bangham**; (front) group members **Duke Robillard**, **Preston Hubbard** and **Fran Christina**.



▲ **ON THE SCENE.** At a cocktail reception given by BMI for *Billboard's* Latin Music Conference in Miami, music industry execs gather to discuss the international music scene. Pictured (l-r) are: **Neil Gillis**, Warner/Chappell Music; **Frank Rittman**, NMPA/Harry Fox Agency; BMI's **Ekke Schnabel**; **Gustavo Sanchez**, manager of Sony artist Chayanne; and BMI's **Bill Velez**.

▼ **JAMMIN'.** Backstage at Volunteer Jam XIV, he'd at Nashville's Starwood Amphitheatre, are (l-r): BMI's **Roger Sovine**, performers **Charlie Daniels** and **Travis Tritt**, and BMI's **Jody Williams**. Other acts during the day-long concert were Tanya Tucker, Joe Diffie, B. B. King, Wet Willie, and John Kay and Steppenwolf.



◀ **CAPRICORN RISING.** The newly-revived Capricorn Records, home to some of the premier Southern rock acts of the 1970s, was welcomed to its new headquarters in Music City with a reception hosted by BMI Nashville. **Phil Walden** (center), Capricorn president and founder, is congratulated by **Jim Ed Norman** (left), president of Warner Bros. Nashville, and BMI's **Harry Warner**. In a multi-year, joint-venture deal, Warner Bros. will handle Capricorn's manufacturing and distribution, as they did from 1972-77.



ALAN MAYOR

BETH GWINN



◀ **ON THE CUTTING EDGE.**

BMI's new computer-automated title clearance procedure will replace the traditional paper clearance process. Executives from Sony Music Publishing, the first publisher to go on-line with the new procedure, joined BMI executives in demonstrating how this new technological advancement can replace the approximately 70,000 paper clearance forms BMI received in 1990. Pictured around these forms and a terminal linked to BMI's IBM mainframe are (l-r) **Marvin Cohn**, president of Sony Music Publishing; BMI's **Rick Sanjek** and **Frances Preston**; **Donna Hilley**, senior vice president and COO of Sony/Tree; and BMI's **Richard Mack**.

▶ **SHINING LIGHTS.** BMI composers for the daytime soap opera "The Guiding Light" celebrate their Emmy Award for Outstanding Achievement In Music Composition for a Series (Dramatic Underscore). Pictured (l-r): **Dick Hazard**, **Barry DeVorzon**, BMI's **Doreen Ringer Ross**, **Wes Boatman**, **John Henry** and RTG Music's **Ed O'Donnell**.



ALAN MAYOR



▲ **THANKS FOR THE MEMORIES & THE MUSIC.** Friends and family members gathered at the Lone Star Roadhouse recently for a charity concert in honor of the late songwriter Doc Pomus, to benefit the Rhythm & Blues Foundation. Pictured (l-r, front): Doc's son **Geoffrey Felder**, musician **Marshall Crenshaw**, Doc's daughter **Sharyn Felder**, and niece **Rachel Felder**; (back) son-in-law **Will Bratton**, Doc's brother **Raoul Felder**, BMI's **Mark Fried**, Lonestar Roadhouse owner **Mort Cooperman**.

▶ **MAVERICKS MAKING MUSIC.** New country foursome **The Mavericks** changed into Music City for a spring showcase and left town sporting a deal with MCA Records. The Miami-based group began recording their debut album in mid-September at Miami's Criteria Studio, with final mixing scheduled for Nashville. Pictured in Nashville waiting for the ink to dry on their BMI writers agreements are (l-r): BMI's **Clay Bradley**, Mavericks **Ben Peeler**, **Bob Reynolds** and (in cowboy hat) **Raul Malo**; manager **Frank Callari** of TCA Group; and Maverick **Paul Deakin**.



ALAN MAYOR



▼ **GRIZZARD INKS PACT.** Atlanta-based author/ columnist/ humorist **Lewis Grizzard** (c) added songwriter to his list of credits when he signed writing and publishing agreements with Sony Tree and BMI. Flanking Grizzard at the reception in his honor are Tree Productions GM **Pat McMakin**, BMI's **Joyce Rice**, Sony Tree COO **Donna Hilley** and King Features Syndicate president **Joseph F. D'Angelo** (King Features syndicates Grizzard's column to more than 450 newspapers).

▲ **SEAGAL SIGNS ON.** Steven **Seagal** (l) signed with BMI after his collaboration with **David Michael Frank** (r) on songs from his recent movie, *Out For Justice*. Welcoming him aboard is BMI's **Doreen Ringer Ross**.



MUSIC PEOPLE



▼ **COLE CUTS.** BMI's **Dexter Moore** (l) and **Casey Cole Ray** (r) are pictured with Casey's sister **Natalie Cole** during a celebration of Natalie's record-breaking release, *Unforgettable*.

▲ **EAST MEETS WEST.** BMI's **Marvin Berenson** and **Dan Gold** met with JASRAC (the Japanese performing rights organization) representatives recently at BMI headquarters in New York. Pictured (l-r): Berenson; JASRAC's **Katsumi Iida**, and **Eiji Inui**, and Gold.



BMI/CINDY DUPREE



◀ **TAKING THE BLAME.** BMI Nashville spotlighted the creators of the #1 hit "Blame It On Texas": songwriters Ronnie Rogers and Mark Wright, and artist Mark Chesnutt. Pictured during the reception at BMI are (l-r): MCA's **Bruce Hinton**; BMI's **Roger Sovine**; **Mark Chesnutt**; **Mark Wright**; EMI Music's **Celia Froehlig**; **Ronnie Rogers**; Maypop Music's **Kevin Lamb**; and BMI's **Harry Warner**.

▶ **ON THE RIGHT TRACK.** Epic recording artists Giant laid down tracks at Nashville's Omnisound Recording Studio for their January release, a follow-up to their 1989 debut album. Pictured (l-r) are: Giant drummer **David Huff**, BMI's **Caroline Davis**, Giant keyboardist **Alan Pasqua**, BMI's **Jody Williams**, producer **Terry Thomas**, Giant guitarist **Dan Huff**, BMI's **Thomas Cain**, and Giant bassist **Mike Brignardello**.



ALAN MAYOR

FIRST CLASS



▲ **HARRIS HONORED.** BMI songwriter and gospel artist **Larnelle Harris** was honored recently at the National Ad Council Awards Luncheon in New York for his performance of the song "Mighty Spirit," which is featured on the national Points of Light ad campaign. Pictured (l-r): **Ruth A. Wooden**, president, Ad Council; **Richard F. Schubert**, president and CEO, Points of Light Foundation; Harris, and BMI's **Frances Preston**.

▶ **AN OLD HABIT.** The off-Broadway musical *Nunsense* is the second longest running off-Broadway show, next to the *Fantastics*. There are productions of *Nunsense* in almost every country in the world. BMI is lucky to have the talented composer, **Dan Goggin** in our family of writers. Seen here on the New York set are (l-r): BMI's **Norma Grossman**, Goggin and BMI's **Jean Banks**.



BMI/GARY GERSHOFF

▶ **A NIGHT IN THE NORTHWEST.** BMI returned to the Seattle area for the second annual BMI New Music Showcase at Off The Ramp. Pictured at the showcase are (l-r): BMI's **Barbara Cane**, and **Sheryl Wise** and **Diana Swisher** of the group **Somebody's Daughter**.



▼ **FULLY DRESSED.** Up-and-coming r&b artist **Nikki Richards** and some of her management crew stopped by the BMI offices to do the "New York music-biz thing." Nikki's single, "Naked," on Atlantic Records, is a big winner on the r&b charts. Pictured (l-r), fully dressed, are (back row): **Leslie Kirby**, Kirby/Scott Management; **Sooze Wall**, Kirby/Scott Artist Management; (front) BMI's **Eric Coles**, Richards, and BMI's **Jeff Cohen**.

MUSIC PEOPLE

J.R. RAYBURN



BMI/MOLLY THOMPSEN

▲ **DANDY BANDY.** The **Moe Bandy** Americana Theatre in Branson, Missouri recently celebrated its grand opening with a special evening performance by Moe Bandy (r) and a celebratory reception afterward. On hand to join in the festivities was BMI's **Roger Sovine** (l), pictured here with **Mac Stringfellow**, president of the Americana Theatre, and Bandy.

▶ **NOIZE MAKERS.** New BMI affiliates **Joyful Noize** stopped by the BMI office in L.A. to celebrate their recent appearance on the Arsenio Hall Show. Pictured (l-r, standing): BMI's **Lonnie Sill**; the group's **Shawn Lloyd**, **Greg Cobbs**, and **Michael Nelson**; BMI's **Sylvia Levy** and **Dexter Moore**; (seated) the group's **Epheann Lloyn**, **Janice Cobbs** and **Lisa Devore**.



► **KING-SIZED CONCERT.**

Congratulating Reunion recording artist **Wes King** (c) after his performance at Nashville's Starwood Amphitheatre are BMI's **Jody Williams** (l) and **Terry Hemmings** of Reunion Entertainment.



▼ **MAKING HIS MARK.** BMI recently hosted a party in Los Angeles for **Mark Spiro**, applauding his record deal with Interscope and his publishing pact with Emerald Forest Entertainment. Pictured (l-r): BMI's **Rick Riccobono**, **Linda Blum-Huntington** of Emerald Forest, Spiro, **Maria McNally** of Emerald Forest, **Tom Whalley** of Interscope, and BMI's **Barbara Cane**.



▼ **MAJEK MAN.** Backstage after a performance at the Wetlands, Interscope/Atlantic artist **Majek Fashek** (r) chats with **Bob Flax** and BMI's **Cat Jackson**. Fashek is a superstar in Nigeria and has been touted as the next Bob Marley.



ALAN MAYOR

▲ **WHO KNOWS?** Getting to know each other at the #1 party celebrating George Strait's recording of **Tony Haselden's** "You Know Me Better Than That" are (l-r): BMI's **Harry Warner**, **Connie Woolsey** of Erv Woolsey Agency (George Strait's management), Haselden, BMI's **Roger Sovine** and Millhouse Music's **Russ Zavitson**.



CHRIS GRIFFITH

BETH GWINN

► **TEX-MEX FLAVOR.** At a reception given by Sony Records for the Tejano Music Awards in San Antonio, Texas, BMI's **Bill Velez** (c) stops to say hello to songwriters **Manny Guerra** (l) and **Little Joe Hernandez**.



► **TENNIS ANYONE?** Co-chair **Ken Dudney**, songwriter **Wood Newton**, Almo-Irving's **Mary Del Frank**, and co-chair **Joe Moscheo** of BMI look over the loot at the BMI-hosted reception honoring the participants of the 18th Annual Music City Tennis Invitational. The three-day event at Maryland Farms Racquet & Country Club was a benefit for the Children's Hospital Outpatient Center at Vanderbilt University Medical Center.

BMI/CINDY DUPREE

◀ **LINING UP.** BMI's **Charlie Feldman** offered backstage good wishes to **Marti Jones** just before Jones' New York Bottom Line performance. Pictured (l-r): **Harry Simmons**, manager; **Kenny MacPherson**, Warner Chappell; Jones; Feldman; and **Don Dixon**.

► **KAEMPFERT HONORED.** **Professor Reinhold Kreile**, president of the German performing rights society GEMA, and **Professor Hans W. Sikorski**, vice chairman of GEMA, were presented special citations for various compositions of Bert Kaempfert. GEMA is the German publisher for Kaempfert's catalog, which includes great hits like "Strangers In The Night," "Spanish Eyes" and "Danke Schoen." Pictured (l-r) are: Sikorski, Kreile and BMI's **Frances Preston** and **Ekke Schnabel**.



MUSIC PEOPLE

► **BACKSTAGE WITH BURT.**

Actor and BMI writer **Burt Reynolds** (center) greeted **Buddy Killen** and BMI's **Joyce Rice** backstage at the Tennessee Performing Arts Center following the Nashville stop of "An Evening With Burt Reynolds," a one-man presentation of reminiscences created and written by Reynolds.



► **TIPPIN TIME.**

Aaron Tippin received congratulations from BMI and RCA execs after a recent performance at Radio City in New York. Pictured (l-r) are BMI's **Del Bryant**, Tippin, RCA's **Jack Weston** and **Joe Galante**, and BMI's **Charlie Feldman**.



◀ **URBAN RENEWAL.**

The Nashville urban music scene commanded center stage when T.O.P.S. — Talent On Parade Series — hosted the First Annual Urban Music Business Conference at Fisk University. The day-long seminar, covering music publishing, entertainment law, record label, and artist management, was sponsored by BMI, Bust-It Management and Productions, Metro Nashville Arts Commission, and Warner Bros Records. Gathered on the steps of historic Jubilee Hall with some of the 150 conference attendees are (from left) panelists **Jeffrey Cooper** of Midnight Star and African-American Recording Artists (AARA); **David Renzer** of Zomba Music; **Jonathan Moseley** of M. C. Hammer's Bust-It Management and Productions; T.O.P.S. chairman **Thomas Cain** of BMI; and entertainment attorney **DeWayne Powell**.



FRANK LEE

BETH GWINN

BMI/Cindy Dupree



◀ **TRIBAL GATHERING.** Pictured backstage at the **Rhythm Tribe** concert at Central Park Summerstage in New York are (l-r): group members **Marla Rebert**, **Paul Guzman-Sanchez** and **Stephen Mead**, BMI's **Charlie Feldman**, and group member **Thomas Guzman-Sanchez**.

MUSIC PEOPLE

▶ **A REAL TRITT.** Not only did he get a gold record for *It's All About To Change*, not only did he get a platinum record for *Courtesy Club* not only did he have another #1 hit and more CMA nominations with "Here's A Quarter (Call Someone Who Cares)"; but on top of it all, it was declared "**Travis Tritt Day**" in Nashville! Seen at the Stockyard's Bullpen Lounge are (l-r): Warner Bros.' **Jim Ed Norman**, Sony Tree's **Donna Hilley** and **Paul Worley**, Tritt, BMI's **Joyce Rice**, manager **Ken Kragen**, Sony Music's **Marvin Cohn**, and Mayor's Office representative **David Crane**.



DON PUTNAM

ALAN MAYOR



◀ **PICKIN' HIS SPOTS.** **Chet Atkins** (r), C. G. P. (Certified Guitar Player), became only the second person (with Roy Acuff) to be honored with a namesake Music Row street. Chet Atkins Place was dedicated during a street party, hosted by BMI and attended by Minnie Pearl, Ray Stevens, Mark Knopfler, Eddy Arnold, Owen Bradley, Jerry Reed, and Mayor Bill Boner, among others. Presenting Atkins with a framed street sign are (l-r) BMI's **Harry Warner**, **Joyce Rice** and **Roger Sovine**.



◀ **WALKING ON AIR.** Air Supply's **Graham Russell** (c) stopped by BMI's L.A. office to pick up his Million-Air award for "Lost In Love." With him are attorney **Karen Langford** and BMI's **Rick Riccobono**.

▶ **TOPS IN OUR BOOK.** The Four Tops were greeted backstage by BMI representatives and NRA incoming president just before delivering a string of their legendary hits as headliners for the National Restaurant Association Grand Banquet and Congressional Leadership Forum Gala. Pictured (l to r): **John Farquharson**, National Restaurant Association president and chairman of the board; **Levi Stubbs** and **Abdul "Duke" Fakir**; BMI's **Clay Reed**; **Obie Benson** and **Lawrence Payton**; and BMI's **Michael Bath**.



BMI/CHUCK PULIN

◀ **FALCON CREST.** Artist/songwriter **Billy Falcon** (r) took time out to chat with BMI's **Mark Fried** after Falcon performed material from his new Jambco/Mercury album, *Pretty Blue World*, for label execs.

▶ **SINGAPORE SLING.** The writers of the hit Off-Broadway show *Song Of Singapore* recently received a backstage visit from BMI execs. Pictured (l-r) are: BMI's **Norma Grossman**, co-writers **Paula Lockheart**, **Erik Frandsen** and **Robert Hipkens**, BMI's **Jean Banks**, and co-writer **Michael Garin**.



BMI/GARY GERSH-LOFF

▼ **IS THERE A DOCTOR IN THE HOUSE?** Yes, there are a group of doctors on stage at New York's Wetlands — The Spin Doctors, that is. Hamming it up with the newly appointed BMI Doctors are (l-r): **Mark White, Jason Richardson** (road manager), BMI's **Jeff Cohen, Aaron Comess, Chris Barron, David Sonenberg** (manager), **Erick Shenkman**, and BMI's rocking guitarist **Mark Fried**.



▲ **ALABAMA BOUND.** BMI's **Jody Williams** (second from left) congratulates the latest crop of Bronze Star honorees into the Alabama Music Hall of Fame's Walkway of the Stars: **Mervyn Warren**, representing super-gospel group **Take 6**; **Charlie Louvin**, who was inducted with his late brother Ira as **the Louvin Brothers**; and 1988 BMI Country Songwriter of the Year **Roger Murrah**.

► **BOX TOPS.** Songwriter **Dewayne Blackwell** holds his special BMI award naming him Jukebox Songwriter of the year. Congratulating him are BMI's **Del Bryant** (l) and **Harry Warner**. Blackwell's "Friends In Low Places" was named Jukebox Song of the Year by the AMOA (inset).





◀ **FAMILY AFFAIR.** Members of the BMI family gathered at the Southern Songwriters' Guild Awards Dinner in Shreveport, LA. Pictured (l-r) are **Gladys Kilgore** (mother of Merle Kilgore), **Tillman** and **Virginia Franks**, **Alton** and **Maggie Warwick**, **Maylon Humphries**, BMI's **Patsy Bradley**, and **Ann Stuckey**, **Tommy Cassell** and **Stan Lewis**.

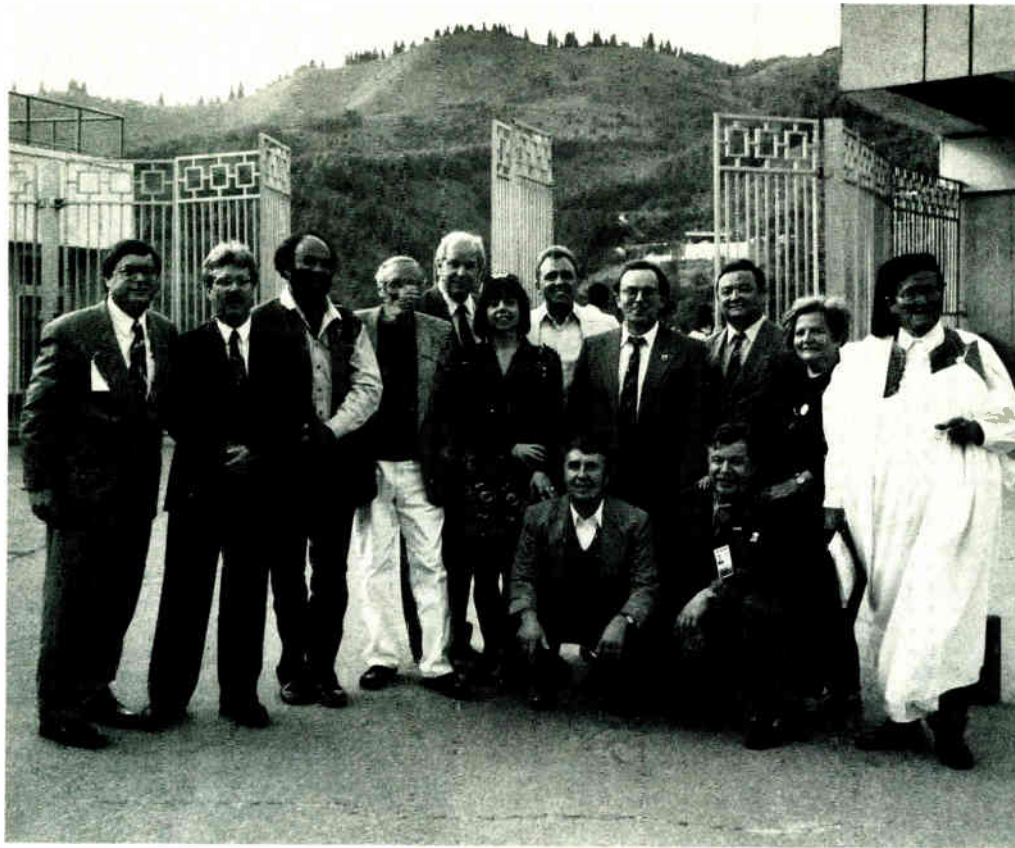
MUSIC PEOPLE

▶ **ON THE DOTTED LINE.** Aust'n singer/songwriter **Christine Albert** travelled to Music City to sign a publishing agreement with Maypop Music. Witnesses included (l-r, standing): BMI's **Jody Williams**, **Teddy Gentry** of Alabama, and Maypop's **Kevin Lamb** and (kneeling) **Cliff Williamson**.

BETH GWINN



◀ **BIRTHDAY BASH.** BMI writer Bernard Herrmann's 80th birthday was celebrated in conjunction with the publication of **Steven Smith's** book: *A Heart's At Fire's Center — The Life And Music of Bernard Herrmann*. Pictured (l-r, standing): **Chris Young**, composer **John Morgan**, Smith, composers **Harry Manfredini** and **William T. Stromberg**, and **Don Cristlieb**; (seated) BMI's **Michael McGehee** and composer **Laraine Claire**.



◀ **THEY ARE THE WORLD.**

Over 30 groups and performers from all areas of Asia competed in the Voices Of Asia music festival in Alma Ata, capital of the Republic of Kazakhstan. The members of the jury also reflected a geographic diversity and expertise in world music. Pictured (l-r) are members of the jury: BMI's **Rick Sanjek**; **Tim Wipperman** of Warner Chappell Music Nashville; **Bhaskar Chandavarkar**, composer/producer, India; **Pete Rugolo**, composer/arranger, Los Angeles; **Raimo Henriksson**, Fazer Music Inc., Finland; **Maisa Castach**, Radio France; **Simon Napier-Bell**, Attuned Management Ltd., United Kingdom; **Vladimir Davidenko**, music editor of Soviet Central Television; **Zamanbek Nurkadiylov**, Mayor of Alma Ata and chairman of the jury; **Rosalie Goldstein**, festival promoter, Canada; and **Hasan Araibi**, composer, Libya. Kneeling are **Hans Thomas**, composer and air personality, Germany, and **Manfred Buhner**, Bertelsman Music, Germany.

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For your convenience, the following is a list of the names and titles of BMI staffers whose pictures may appear in this issue.

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