

BMI

THE MANY WORLDS OF MUSIC

SUMMER 1987

Preston Glass

Tom Kimmel

Bobby McFerrin

John Harbison

Fire Town

Smithereens

Poison

BMI'S NEW MUSIC



BMI

THE HEAVY METAL

ALICE COOPER
MONTROSE
LIZZY BORDEN
AUTOGRAPH
GREAT WHITE
KEVIN DOBROW
EUROPE (STIM)
SLAYER
HURRICANE
KROKUS (SUISA)
LEATHERWOLF
ARMORED SAINT
MALICE
AEROSMITH
QUEENSRÿCHE

YNGWIE J. MALMSTEEN
POISON
RONNIE JAMES DIO
QUIET RIOT
RATT
MEGADEATH
JOAN JETT
METAL CHURCH

ANVIL
MOTLEY CRUE
Y & T
STRYPER
GARY MOORE (PRS)
SAXON (PRS)
VINNIE VINCENT INVASION
JET BOY



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THE MANY WORLDS OF MUSIC

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New Music— BMI Writers at the Cutting Edge



The spirit of BMI has always been new music. BMI, when it started business in 1939, was the first performing rights organization to open its doors to R&B songwriters, country music writers, jazz composers and many others who were writing American popular music without the benefit of publishing or performing rights income. BMI began by grubstaking small,

independent music publishing ventures. BMI's first policy statement proudly proclaimed "... now the new writers, the younger writers, those you may not have heard, can bring you their music." (See box)

BMI continued that pioneering tradition into the 1950's, opening its doors wide to become the premiere performing rights organization for Latin music, gospel music, contemporary popular and concert music, and an emerging "new wave" in American music called ... rock & roll.

BMI's fostering of rock writers and independent rock publishers are among its proudest moments. In fact, 30 of the 38 inductees in the Rock & Roll Hall of Fame are BMI songwriters—BMI was there when the legends of such rock greats as Elvis Presley, Sam Cooke, Buddy Holly, and B.B. King were being born.

Today, BMI aggressively continues this dedication to the writers and composers of New Music. This issue of BMI's magazine highlights New Music through profiles of several writers who—each in their own field—are at the cutting edge. Their writing represents the future of America's music, east and west, north and south.

New Jersey's Smithereens are squarely in the eye of the new rock storm with a combination of "retro" sounds, simple, yet telling lyrics and instant radio and video acceptance. Nashville-based Tom Kimmel's rock & roll songwriting is forcing the mainstream to re-define itself, and his album is one of the most talked about debuts of the year. Pennsylvania hard rock quartet Poison, with a platinum debut LP in sight, is representative of BMI's solid commitment to the heavy

BMI Policy Statement—1939

"BMI is a complete new force in American music. It is also a means of giving you who make up the musical public an opportunity to hear its music, and most significant of all, an opportunity to grow familiar with the work of composers who previously have not been privileged to put their music before you.

"BMI has dropped the bars, and now the new writers, the younger writers, those you may not have heard, can bring you their music."

metal sound that is crossing over to top the pop charts. Madison, Wisconsin's Fire Town is making an audacious and auspicious debut for rock from America's heartland. On the West Coast, Preston Glass is one of the most successful writers at the cutting edge of R&B, with five tunes simultaneously on the charts during the month of May. John Harbison, winner of this year's Pulitzer for music, is writing some of the most inventive and moving contemporary serious music in America today. And jazz vocalist Bobby McFerrin has re-established the artistry of solo acapella singing.

Our profiles cover only a sample of writers' styles that represent BMI's New Music roster. To adequately cover the territory, our "New Music" issue could have included profiles on such writers as Lisa Lisa & Cult Jam with Full Force who celebrated a well deserved #1 hit on the Billboard charts at the end of June; Dwight Yoakam who has brought honky tonk up to date and renewed popularity; Sandi Patti, who makes powerful gospel forever fresh and exciting, and Miami Sound Machine, whose fabulously successful Latin crossover is setting new sights for Latin artists in this country and abroad.

BMI is honored to have *all* of these, and the many dynamic writers in these categories of popular music, within our family as we near our 50th year with the same outlook as when we began our first.

Frances W. Preston

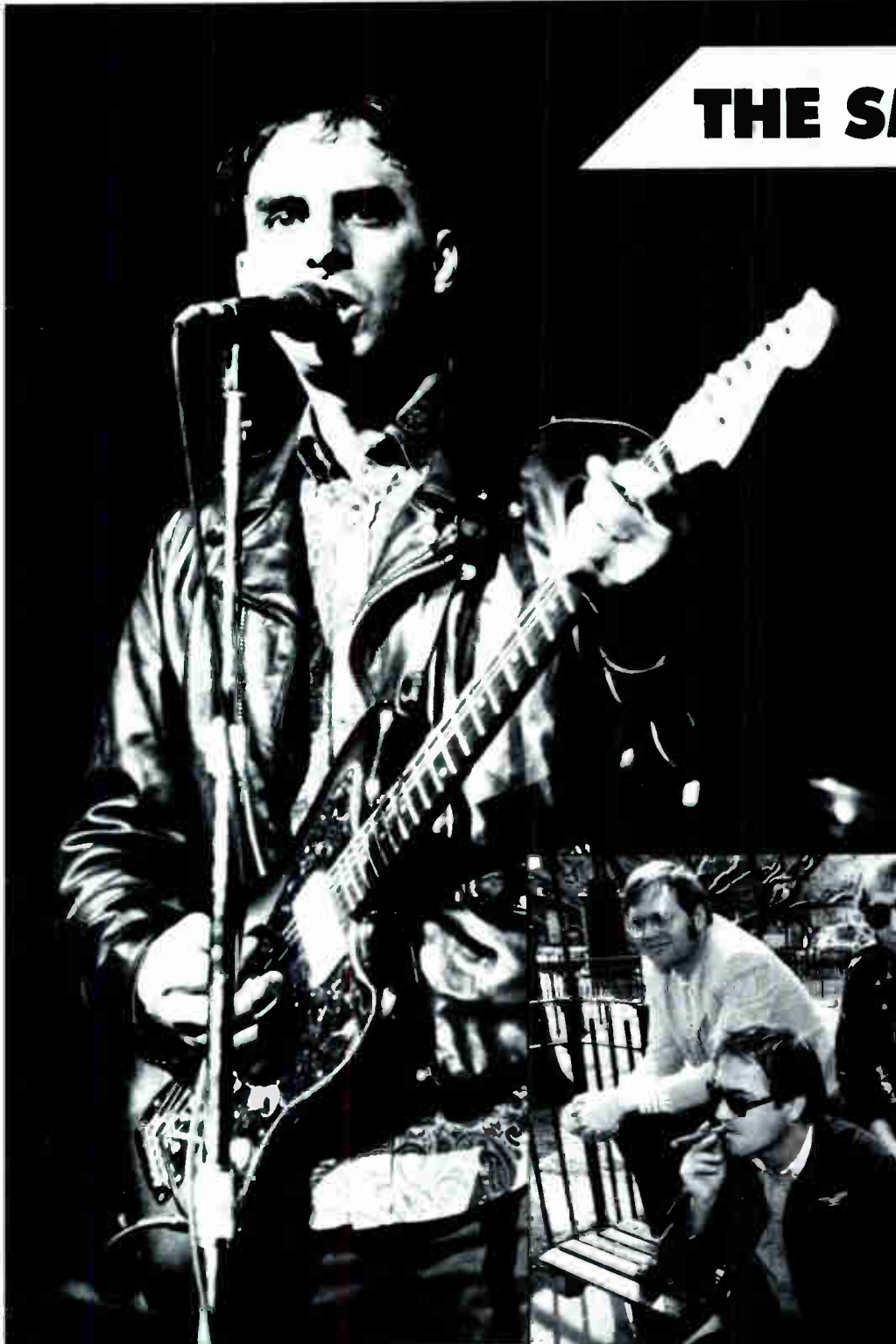
by PAT BAIRD

THE SMITHEREENS

"I've never viewed us as revivalists."

Pat DiNizio, lead singer and principal songwriter of The Smithereens, was remarking on the tiresome habit rock critics have of comparing his group to such '60s stalwarts as The Beatles and The Byrds or even to the somewhat obscure John's Children's (Marc Bolan's early band). DiNizio seems to take such comparisons lightly.

"If people who write have to put labels on things and it creates interest, that's fine," he continued, "but there are plenty of other bands, who shall remain nameless, who are striving more furiously towards recreating both the sound and the look of the '60s. At this point I'm thankful we have an audience. I don't really care how people look at our music or what labels they put on it."



Pat DiNizio



Don't Hellus/ New York Post

The Smithereens are caught sans guitars soaking up rays in Tompkins Square Park in New York.



Gary Gershoff/Retna

Pat mixes material for the band's next album at the Record Plant in NYC.

The release last year of The Smithereens' debut album "Especially For You" (Enigma Records), produced by the peripatetic Don Dixon (Marshall Crenshaw, REM, Guadalcanal Diary), indeed caused quite a stir on typewriters, turntables and video channels alike. Here was another veteran "Jersey band" with little or nothing in common with its more famous predecessors. A stripped down sound, enviable pop song construction and a look that fell somewhere between 1960's Greenwich Village and an Athens, Georgia garage, had critics falling all over themselves trying to craftily describe in vast detail what was actually, according to The Smithereens, the height of simplicity.

"What we have in our music are elements of what was perhaps the best time for pop songwriting, the classic songwriting structure that was prevalent in the '50s and '60s and, perhaps, the early '70s," DiNizio explained. "It's the kind of writing you just don't see as much

anymore. The band was created as a reaction to what we viewed as a sterile music scene in the early '80s. We wanted to be the kind of band we would pay money to see. That was the idea behind The Smithereens."

The four self-taught musicians first joined forces in the unlikely bedroom communities of Scotch Plains and Carteret, New Jersey seven years ago. Joining DiNizio then (and now) were drummer Dennis Diken, bassist Mike Mesaros and guitarist Jim Babjak. Unlike Bruce Springsteen's boardwalk-inspired compositional beginnings, The Smithereens had to draw on a much more conventional suburban environment for inspiration. Like Springsteen, however, they have been, whether they like it or not, categorized as an "East Coast band" due, in some part, to their years of work on the club circuit there, including a year and a half backing the legendary songwriter Otis Blackwell.

"We were born and raised in New Jersey," DiNizio said, "and I've lived in New York for about a decade. People ask us 'are you from New Jersey or New York?' We're straddling the Hudson with one foot in Jersey and one foot in New York. But I like to think our music has as much meaning for people in Reykjavik or Tokyo as it does for people in California or New York. I can't say that our sound reflects the East Coast attitude. Is there an East Coast attitude? I don't know. When people think of Los Lobos they think of Los Angeles because that's their roots. And, I guess, when people look at us, they think of New Jersey or New York and the East Coast. So, maybe unintentionally, we are the reflection of some sound that would come from the East rather than the West."

Whether they are intentionally, or not, reflecting the sound of their

environs, that sound has been clearly and successfully associated with the band. In addition to enjoying a spot on the *Billboard* national album sales chart and continuous play of the debut video "Blood And Roses" (it and another song "Some Other Guy" were included in the soundtrack to the Cannon motion picture ("Dangerously Close") on the expected video channels, The Smithereens have picked up an armful of statuettes at the past two New York Music Awards. Nineteen-eighty-six brought Pat a *Best Male Vocalist* accolade and, at this year's award presentation and after six nominations, the group walked away from the Beacon Theater with three awards: *Best Debut LP*, *Best Rock Group* and *Local Heroes Award*.

The boys from N.J. may be local heroes in the metropolitan area but the success of "Especially For You" has given them a somewhat unexpected worldwide and broad-based new audience. The LP was #1 in Iceland for two months and #1 on the Spanish National Radio. In addition, several tours of Europe have made The Smithereens so popular there, they are just finishing up a month-long tour of The Continent and the U.K. A summer tour of the U.S. (co-billed with Los Lobos in various spots) is scheduled to kick off shortly.

"Based on our live audiences and the mail that we get," Pat said, "our audience ranges from 12-year-olds to people 38 or 39 years old which I think is the best audience to have. It's a wonderful cross-section of listeners. They do seem to *know* all the lyrics and *like* the lyrics, which is heartening."

DiNizio, who credits Holland-Dozier-Holland, The Beatles, Brian Wilson and, especially, Buddy Holly, as inspirations, admits that songwriting can be "very much a struggle."

"I'm very careful about what I put down lyrically," he explained.

NEW MUSIC



Larry Busacca

The band rocks the Beacon Theater with "Blood And Roses" at the New York Music Awards.



Robin Platzer

BMI's Allan Fried (l.) and Mark Fried (r.) congratulate (l. to r.) drummer Dennis Diken, singer Pat DiNizio, guitarist Jim Babjak and bassist Mike Mesaros on their triple-win at the New York Music Awards.

"I'm very conscious of what makes sense and what has integrity to me. Ironically, when I listen to music, I don't particularly listen to lyrics the first time around. It's the mood that the song creates, whether it makes you feel sad or gives you feeling of elation. That's the first thing. That's what hits me. If it gets me the first time, then I'll get into the lyrics."

The Smithereens signed with BMI in mid-1986, and DiNizio credits the organization with being more helpful to the group's career than he ever expected.

"Our people at BMI have done more than just try to track down money from radio play," he said. "They've been intimately involved in the career of The Smithereens. They've kept in touch with our record company—in touch with us all the time—letting us know what's going on, exploring opportunities for us. They are very much not a cold corporate entity. The personal touch is very much there."

DiNizio and his partners have a hectic year to look forward to. Following the European and U.S. tour dates, they plan to spend late October through November in the studio recording their next album. It should be on the market by January of next year. First, of course, come the songs, and The Smithereens show a real integrity in both their current craft and their ambitions for the future.

"We try to write and perform well-crafted pop songs," DiNizio said, "songs that have greater emotional depth than the word pop might infer. 'Pop' can be taken as a lightweight thing; but pop is essentially popular music, and music that's popular is music that is designed or meant to be listened to. The Smithereens attitude is to create music of that kind without compromise, and we've been lucky that we've been able to succeed on those terms . . . thus far anyway."

Pat Baird is a freelance music writer.

TOM KIMMEL



Tom Kimmel's intensity sparks some of the finest pop songwriting on today's charts. His new LP on Polygram is one of the industry's most talked about debuts of the year.

by ROBYN FLANS

Tom Kimmel is having his cake and eating it too. Not that he's had it served on a silver platter, but finally he's able to make the rock music he loves while living in Nashville.

Kimmel even feels like a crusader these days, speaking out for the cause of rock music in Nashville. He scoffs at the advice to underplay the Nashville connection because he wants people to know it can and is

being done. Kimmel's attorney, Jim Zumwalt, has clinched deals for such regional notables as Georgia Satellites, Stealing Horses, Jason and the Scorchers, the Bar-Kays, Omar & the Howlers and Walk the West.

Kimmel wasn't always convinced he wouldn't have to leave the place he called home for the past 10 years. Actually, he was checking out L.A. when he got a call from Elektra

asking to see him perform live. Tom returned to Nashville to set up a showcase.

By then, such a buzz had begun about Kimmel that several labels requested invitations. Dick Wingate at Polygram had heard the demo tape, which had "That's Freedom" on it, and called Criterion, Kimmel's publishing company.

"He asked the secretary, 'What's going on with this guy?'" relates Kimmel, "and she said, 'Well, he's doing a showcase for Capitol and Elektra next week.' He said, 'Can I come?'" Tom recalls. "So all three of those guys came and we put them at adjacent tables. It was great because it gave it a certain edge which it wouldn't have had with only one guy. I was so nervous, though, I was freaking out. I thought, 'If this doesn't work, I quit.'" It worked, and he signed with Polygram, with the first single "That's Freedom" charting strongly in June. Kimmel reminisced about the road to Nashville.

His mother's love for Elvis was passed on to Tom. At age six, she gave him a transistor radio. "We were living in southern Alabama by that time, and I can remember coming home from school and lying in an old wheelbarrow, listening to the radio."

At 12, he got his first guitar, "although I couldn't get the hang of it," he confesses. "I didn't realize that guitar strings weren't supposed to be an inch off the neck of the guitar."

It was around the same time that music made an impact on his life.

"We moved to North Carolina, and suddenly it was like music was really good," he gushes. "Up there, for the first time I actually bought

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records. At night I would turn on the FM station on an intercom and hear a lot of new stuff I had never heard before.

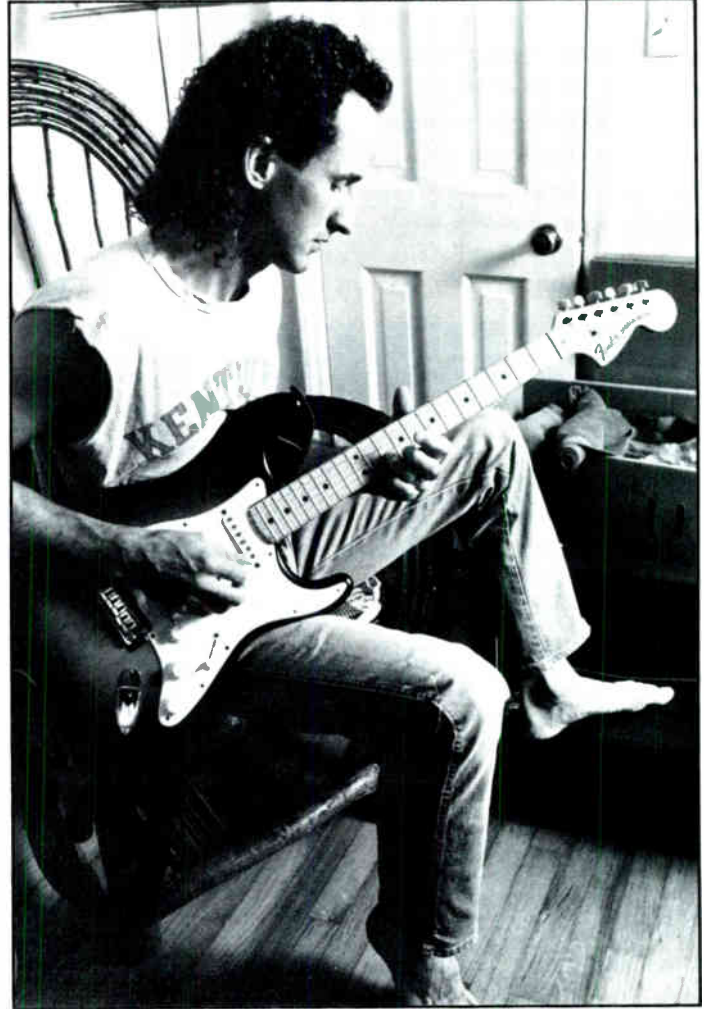
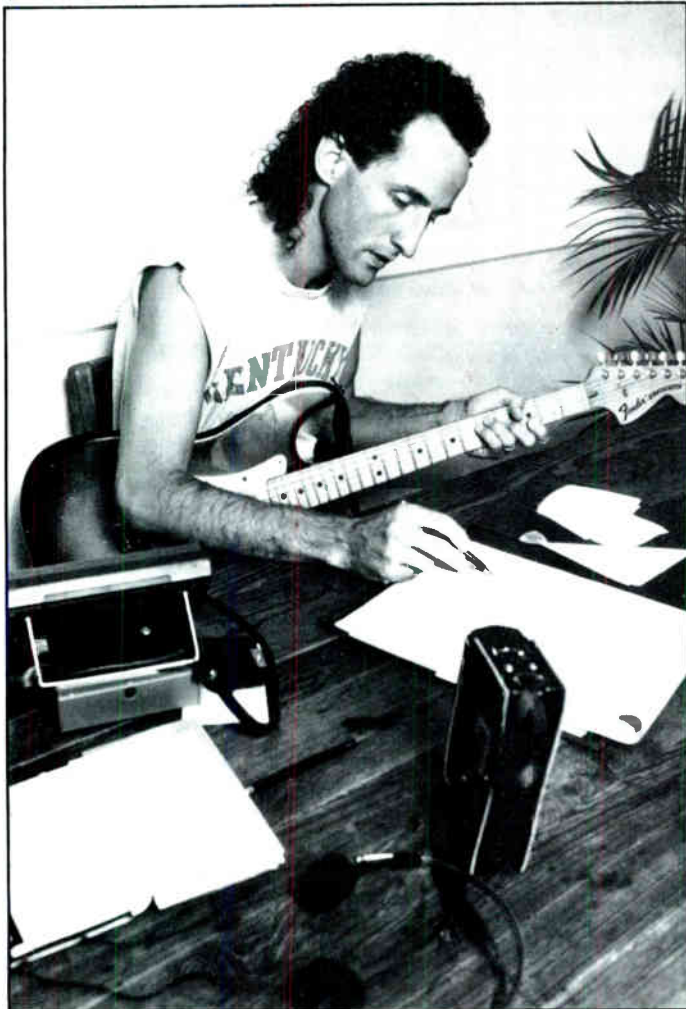
"I remember the night I heard 'Purple Haze.' It just freaked me out. I didn't hear the name and I didn't know who did it, but I had my mother take me to this Black record store. I remember the guy who waited on me was wearing crushed green velvet pants and here I was this little preppie 14-year-old white kid. I said, 'I heard this record and I don't know who does it, but it's really heavy.' He pulled out a Steppenwolf album and I said, 'No it's *really* heavy.'" Kimmel smiles,

emphasizing the last two words. "The guy pulled out 'Are You Experienced' and I didn't know, but they had a turntable on the counter, so he put on the album. 'Purple Haze' is the first song on the first side and I freaked out. My mother thought I was nuts. We got the album and I would lie on the floor with my speakers on both sides of my head and she would say, 'That's not music. Those people are animals.' None of my friends were listening to that either, so I was really on my own."

Once in college Kimmel immersed himself in the songwriting that had begun right out of high school, and

it began to reflect his changing music tastes. He became a Byrds fan, later discovered Gram Parsons (who became his hero), and formed a folk trio with his first wife, Jennifer Kimball. After Tom graduated with a degree in English, he and Jennifer spent a year and a half in Newport, Rhode Island where she had family, and it was there they met up with members of the Pousette-Dart Band.

"They did their first album while we were up there and it was the first time I actually had friends who made a record. I never thought people I knew could make a record and that made an impression on



Kimmel prefers to compose on the guitar using both written notes and cassette to capture the words and melodies of his inspiration.

Music is also Tom's favorite hobby. Here he relaxes with his favorite Fender Stratocaster.

me. I thought, 'Maybe . . .'

The Kimmels returned to Alabama where Tom took a variety of jobs, including working in a blue jean factory as a shipping clerk and in a particle board factory. He came to Nashville in the fall of '76 and signed with his first publisher, Troy Seals.

"Country music wasn't the only thing I was into at the time, but it was a good way to start writing because it's very simple and it presents you with a very well-defined structure."

His first cover, which came early in 1980, was a particular thrill because the song, "Givin' Herself Away," was recorded by his heroes Roger McGuinn and Chris Hillman. (A couple of years later, Gail Davies made it the title track of one of her albums.) Next, Levon Helm covered "Violet Eyes," which was written in '79 and is on Kimmel's current debut Polygram album.

When his new publishers Steve Gibson and Bill Martin closed their

business, Kimmel became disheartened.

"That was a real difficult time for me. I had been in Nashville for five years at that point and I felt I should be getting somewhere. I had a few cuts, but nothing substantial. I hadn't really made any money, I had gotten divorced and I was living by myself on a 100-acre farm in a dilapidated old farmhouse. I had a wood stove for heat and chopped all my own wood. I raised chickens and a lot of my own food. It was an interesting time, though. I was growing a lot as a person and a writer."

If it sounds solitary, it's because Kimmel admits he does prefer to write by himself.

"I'm really dominating in my writing relationships. If I hear something a certain way, it drives other writers crazy because, 'this is the way it's got to be,' he admits. A lot of writers I know get together and co-write as a rule. I like it to be the exception. If I have a strong idea, I don't want to share it.

"But, I like to co-write to get new ideas, and if I need some direction. For example, I had worked on 'Heroes' (recorded by Kimmel himself, Southern Pacific, Little America, William Lee Golden and as a duet by Johnny Cash and Waylon Jennings) for six months and was really stuck. I had written the chorus and had tons of lyric ideas, but I lost my focus on where I was when I started. Jennifer and I were lying by the pool one day and she had said we should write another song together. I said I had this thing called 'Heroes' which I started singing for her. She said, 'Don't show that to anybody else. Can we get together tomorrow at 10:00?' She really helped me get re-directed on it.

"My wife, Kim, gave me the idea for 'No Tech.' I played her a song by the Del Fuegos called 'Nervous and Shaky,' and I said, 'I want you to hear this. This is really low tech.' She said, 'Tom, that ain't low tech, that's no tech.' So I gave her a little piece of that song."

Although it sounds like that song is a statement about how he feels about technology in music, Kimmel says it really is meant to be more for fun.

"There's some pretty nasty stuff in it," he laughs, spouting lines from the song. "Having all the latest stuff is really underrated, if you think you gotta imitate Duran Duran to make it.' I have nothing against Duran Duran."

Kimmel and producer Bill Szymczyk didn't want to limit the production of the album to a no tech approach. It was more of a "whatever works" orientation.

"We needed to make a commercial record. It had to be artistic, but at the same time, it had to be accessible. My attorney said to me once that we didn't have the luxury to bloom on my third or fourth album. 'Today, if your first album doesn't



Kimmel in deep concentration as he listens to work in progress.

NEW MUSIC



Tom's home reflects his personal style . . . strong, direct and authentically American. Here he relaxes with pet cats Kris (above) and Rita (below). Both cats are nearing their thirteenth birthday—Tom is planning to give them a party.



make it, a lot of times you never get to make a second one."

The pressure for Kimmel to make his debut with a hit record almost forced him to betray his musical instincts. He had had a singles deal with Atlantic, and the company was pushing him in a musical direction away from his own style. "It was like Phil Collins meets Ratt," Tom said. "I didn't feel comfortable at all and felt kind of strong-armed into doing it."

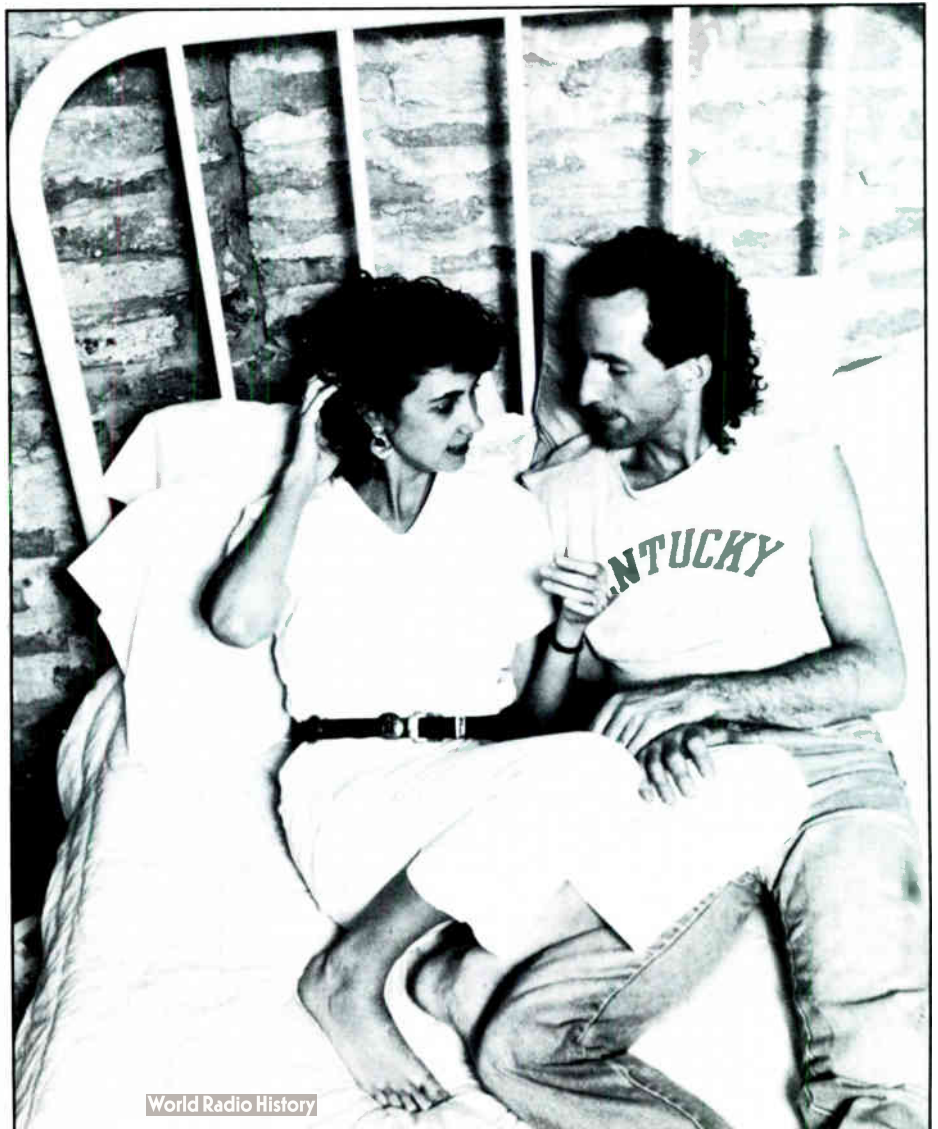
Kimmel remembers telling his wife Kim what a nightmare it was. She suggested that he tell Atlantic to forget it and that he come home. But Tom said that he couldn't do that because this was his big break.

Kim warned him that he wasn't going to be happy with what was on the tape. The single was completed. Fortunately for Tom, Atlantic didn't like it anymore than he did.

Starting out in a musical style that wasn't him could have been disastrous. "I'm glad that wasn't the way I was introduced," Kimmel said. "If that was what I would have had to build on, it would have been rough . . . It was a wonderful education, I wasn't hurt and it would never have worked like it's working now if it hadn't all happened this way."

Robyn Flans is a freelance music writer based in Nashville.

Tom and wife Kim share a quiet moment together in the bedroom of their home near Nashville.



POISON

by ANDY SECHER

It's taken Poison only one year to rise from virtual obscurity to become the latest bad boys of the hard rock realm. Their mercurial trip to the top has been inspired by a bizarre combination of infectious pop tunes, androgynous sexual images and outrageous behavior which have seen these Harrisburg, PA natives shock and rock their way to platinum paradise with their debut I.P. "Look What The Cat Dragged In." For vocalist Bret Michaels, guitarist C.C. DeVille, bassist Bobby Dall and drummer Rikki Rocket, life has become a three ring circus filled with all the accouterments of the fast lane lifestyle.

"Hey, we're young, and we like to have a good time," Michaels said in a rapid-fire delivery as he sat in the front seat of the band's tour bus. "We really can't believe all the things that have gone right for us over the last couple of months, and we're not counting 'em. We've learned to just sit back and let 'em happen. People have been telling us to forget it and go home from the day we started this band. But we always had a lot of confidence in ourselves and in what we can do. We love it when the odds are against us—that's when Poison's at its best."

The odds have been against Bret and his band of merry men since the day the boys decided to form a band back in 1985. Needless to say, their high stylin' and profilin' wasn't easily accepted in Harrisburg, and the band realized a move to Los Angeles would be necessary if they hoped to attain their dreams. But while L.A. was the rock and roll



The "Number One Bad Boys" clockwise from bottom left: guitarist C.C. DeVille, bassist Bobby Dall, drummer Rikki Rocket and vocalist Bret Michaels.

Andy Secher is Editor of Hit Parade.

hotbed of the nation—having already spawned the likes of Motley Crüe, Ratt and Dokken—Poison soon discovered that local promoters and record execs weren't exactly pounding on their door. In fact, the boys found out they were the ones who had to do the pounding.

"We've never been shy about anything we do," Rocket said. "When we decided to move out to L.A. it wasn't just to have fun. It was to make Poison the most successful band around. We didn't care what we had to do. If it meant going from label to label and knocking on doors, that was cool. The first few months on the West Coast, we spent half our time putting up posters advertising our shows. We were our own promotion men, and we did a damn good job."

Poison's dedication to marketing themselves paid quick dividends. Within two months of arriving in Los Angeles they were a hot item on the area's club circuit. Word quickly spread within the L.A. rock community—especially the women—that these four "pretty boys" were putting on the best show in town, both on and off stage. Still, the major labels shied away from Poison, perhaps fearing that their groupie-grabbing exploits would only lead to more problems with conservative action groups like the Parents' Music Resource Center.

Undaunted, the band members continued to work on their material every chance they got, then polish it to a razor-sharpness on stage. DeVille, the band's principal songwriter, would spend hours bouncing riff ideas off of Michaels and Dall until he hit upon something that got everyone's foot to tapping and head to bouncing. Then he would turn to the more arduous process of figuring out a lyrical scheme for his skeletal riffs.

"The key thing has always been to find something that would sound



Guitarist C.C. DeVille and vocalist Bret Michaels join forces on stage.

good to us," C.C. stated. "Before we had a record contract all we could do was write things that would grab somebody's attention when we played it live. But some people listen to our songs and think that they're easy to write. They're wrong. Just because a song is fun to listen to and fairly simple to play doesn't mean it was easy to write. Some of the songs we were working on back then, things like 'I Want Action' and 'Talk Dirty To Me', were just phrases that popped up that we all liked. We'd sit down, work on some lyrics, and eventually, we'd have a song—but it really wasn't that easy."

"The thing that bothers us most about our songs is that people kind of take them for granted," Michaels said. "Because of the way we look and because we look like we're having a real good time on stage, a lot of people just dismiss our songs as unimportant. Now we're not saying they're heavy things that need to be analyzed by a panel of critics, but we write good songs. We want people to give them the respect they deserve."

Still, no major label would give Poison any sort of respect, and by early 1986 the band decided to forego their label hunting and record a debut LP on their own. Gathering together \$23,000 from every source they could find, the boys entered The Music Grinder

Studios in L.A. and recorded the tracks that would soon emerge as "Look What The Cat Dragged In." Almost immediately, the L.A.-based independent label, Enigma Records, stepped in and offered the boys a deal.

"Actually, Enigma had offered us a bit of support before we even decided to record," Dall said. "They had expressed some interest in us and had helped us with the money for recording. But we really didn't know what to expect from them. We were just happy to make a record and get it out. If it sold well, great. If it didn't we figured the initial investment would at least be paid back. We were confident about the record, but we're not dreamers. We tried to be fairly realistic about how it would do sales-wise."

Upon its release, "Look What The Cat Dragged In" began a year-long odyssey the likes of which have rarely been seen in the annals of rock. Entering the charts in July, 1986, the album moved hesitantly up the sales ladder before stalling at 109 a few months after its release.

Bass player Bobby Dall lets it riff.



Neil Calandrat

A slow but steady slide followed, with the disc plummeting all the way to 191 by the end of the year. But then something amazing happened. The band's second single and video for "Talk Dirty To Me" were released (the first, for "Cry Tough" had failed to excite anyone at either radio or MTV), and after six months people were finally beginning to discover Poison. On the strength of the video, which became the most requested clip on MTV, the album started racing back up the charts like a greyhound in heat.

Jumping anywhere from 10 to thirty positions a week, "Look What The Cat Dragged In" proved to be one of the success stories of 1987, reaching the #3 position in the charts (right behind U2 and Bon Jovi) by late April. For the band members, the ride to the top had been a sweet one, especially since they were enjoying the fruits of their labors on tour serving as the opening act for Ratt. Everywhere the Poison gang went they were met by hordes of enthusiastic—mostly female—fans who were willing to do anything to meet their heroes.

"The women we've met on the road have been an indication of how well the record's been doing," Michaels exclaimed with a cheshire cat grin. "As the record became more popular—so did we. By the time it went into the Top 10, I think there were more girls trying to meet us backstage than there were in the arena for the headliner's set. We like 'em all; short, fat, tall, cute, we don't care. We love women, and women love us—it's as simple as that."

Indeed Poison seem to revel in their role as rock and roll's "Number One Bad Boys,"—as their song title puts it. Yet, despite their hard-living image, women seem to be the only vice these guys have. They loudly and proudly state they don't touch drugs and don't drink alcohol (ex-

cept for an occasional beer). Nope, for these boys the old saying about wine, women and song would only be two-thirds correct.

It's not hard to understand why Poison has become such an immediate hit with their fans. Unlike most bands where one or two members control the spotlight, Poison is a unit where all four share equally in prime-time attention. Each member of the band has created an



Mark Weiss

Look what the cat dragged in . . . the men of Poison reveling in their success.

instantly recognizable persona; Bret the hip-shaking sex symbol, Bobby the dark-haired bass beater, C.C. the platinum-blond whirling dervish and Rikki the ever-smiling wild man.

"We're all brothers in this band," Dall explained. "There is nobody who's the leader. We all share equally in the creative process and in the rewards. We're all here for one another. If one guy's got a problem, then we all have a problem. That's the attitude that makes us a little different than a lot of other bands we know. Some of them are only in it for the money and the fame. We're in it for that too, but we really give a damn about each other. I know it sounds corny, but it's the truth."

So what lies ahead for Poison? Where does the band go from up? The answer is simple; create another album with just as many hits as "Look What The Cat Dragged In," then go out and begin your first headlining tour.

"We originally wanted to go back into the studio in June," Michaels

said. "But since the album was doing so well we went back on the road with Ratt. But we were working on new material every chance we got. We'd sit on the bus and work on ideas, and then get together in the hotel to see what we could come up with. It's not easy writing on the road, but we're pulling it off. We think we can make this album even better than the last one because we know what the people want and what works best in concert."

"I wish I was as confident as Bret," DeVille added. "Sometimes I lie awake at night wondering how we're ever going to make an album as good as "Look What The Cat Dragged In" this time. Before, we had all the time we needed. Now, it's a race against time. The label wants a new album as soon as possible, and our concern is to make it as good as we can. The pressure is on, there's no doubt about it. I've been wracking my brain trying to come up with new song ideas. Some of them have been pretty good, but I'm nervous about it."

Judging by their recent string of successes, it seems that DeVille has little to be nervous about. The world of hard rock has long been renowned for the dedication of its fans to their heroes, and Poison seem to be in an ideal position to take the foothold provided by their debut disc and climb all the way to the top of the mountain. If their initial efforts are a true indication, then Poison's stay at the top should be a long one.

"We have so many ideas running through our heads for what we want to do next," Michaels exclaimed. "We can't wait to headline our own show or work on some new videos. The people have just seen a little of what we can do—just the tip of the iceberg. Give us a little time and we'll surprise everyone with what we'll come up with—maybe even ourselves."

FIRE TOWN



The members of Fire Town: drummer and producer Butch Vig, Phil Davis and Doug Erikson, lead singers and guitarists, and bassist Tom LaVarda.

by PAT BAIRD

Fire Town is, literally, living the dream of nearly every local band in the United States (and in Zimbabwe for all we know). Sure, there are some who will swear they'd rather remain in the garage, but what has happened to Fire Town in less than a year reads like the ultimate rock & roll wish list—to wit:

a) After years of writing songs and building up a local following (in Madison, Wisconsin) the band raises the money to produce and record an album's worth of material (on 8-track, of course) and a video directed by a volunteer film-maker;

b) "In The Heart Of The Country" is picked up and distributed by a small record company that specializes in local music (Boat Records);

c) The band delivers their album, personally, to radio and video sta-

tions as well as to music writers, eventually gaining regional airplay, national independent distribution, MTV airplay and reviews in "important" publications ("Rolling Stone," "Stereo Review" and "The Village Voice");

d) The above-mentioned activities result in the band's pursuit by several major record companies and they sign with one (Atlantic Records);

e) The album is released by Atlantic absolutely "as is," right down to the cover and inner sleeve;

f) Managers and publishers (seven, in this case) vigorously pursue the band (they sign with one of each);

g) The band members get ready to quit their day jobs.

According to Fire Town's Phil

Davis: "Our record is an example of what *can* happen. Which is not to say, it will happen to everybody. First, you have to have what they're looking for."

What "they are looking for" is presumably, the same thing the audience is looking for: a sound as refreshing as it is familiar, with songs substantial in both melody and lyric, delivered with unbridled enthusiasm. Surely, Fire Town measures up to those standards as far as "Stereo Review's" Steve Simmels is concerned. On the release of the *Boat* lp he wrote: "There is more intelligence, craftsmanship and genuine feeling here than in almost any record I have heard in a good long time, and you should do everything humanly possible, short of theft to get hold of a copy."

As is often the case, the story of Fire Town starts with songs. Davis and fellow songwriter/fellow lead singer Doug Erikson began writing together 2½ years ago, attempting to find a happy medium between their “mishmash styles.” Eventually, that mishmash dissolved, replaced by “as close to a perfect collaboration as is physically possible,” according to Erikson. The two compose in the same room at the same time and in whatever direction the mood strikes them. Despite their original dissimilarities, Davis and Erikson began their partnership with a shared love of such 60’s pop and country/rock groups as The Beatles, The Band and Buffalo Springfield as well as for the eclectic songwriting styles of John Lennon-Paul McCartney, Hank Williams, Bob Dylan and Gerry Goffen-Carole

King. They also share a Midwest up-bringing with Davis claiming Wisconsin and Wyoming as his two home states and Erikson’s roots are in Nebraska.

“I would call our music ‘pop’ before I would categorize it to a certain part of the country,” Erikson said. “If it has a Midwest sound to it, it is that lyrically we might evoke that part of the country.”

“That it (the music) is basic is what is Midwest about it,” Davis continued. “It’s simple, unpretentious, non-contrived. We hope it’s a different kind of American music.”

In order to realize their goals, it was obvious a full band was called for. Over the years Davis and Erikson had worked in several other bands (Spooner being most prominent among them) with bassist Tom LaVarda and drummer/pro-

ducer Butch Vig, both from Madison. They seemed the obvious choices and Fire Town was born. They did not, however, immediately enter the Madison club scene, choosing instead to record first.

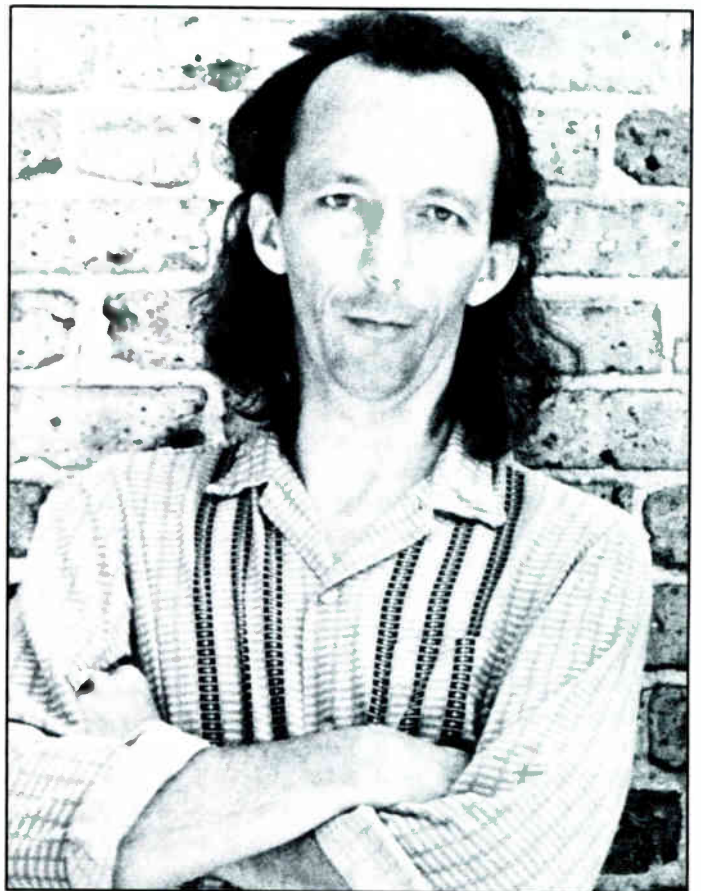
“We had all done the club scene with other bands,” Davis said. “We wanted to create and record the music first so people would look at us as a more serious group. We wanted to get the songs out, have people hear them, put them in a package and call it something. The live shows are following that.”

Now, go back to that previous list and you’ll have a capsulized version of what was, obviously, a long-term commitment and one repeated over and over (not necessarily so successfully) every day by bands across the country.

Phil Davis



Doug Erikson



In the case of Fire Town it certainly didn't hurt that they had written and recorded at least two songs perceived as perfect for pop radio play, "Carry The Torch" and "Rain On You," the first favorably compared to the best of The Byrds.

"When we used a 12-string guitar on 'Carry The Torch' we weren't even thinking of The Byrds," Davis explained. "I love the sound of an electric 12-string so we wrote a song with that instrument in it. That's all."

"When you list a band's influences," Erikson added, "people tend to listen to your music, listening for those influences. 'Oh, there are The Beatles.' But, we, ourselves, bring something to what we do. When we write I think what we're coming up with is something that draws on the

music we like but it comes out different, yet somehow familiar."

So where does that familiarity come from? In this case, as in many others, it derives at least in part from the songwriters' abilities to draw on what they have already experienced.

"I think that an emotion, or a feeling or a specific idea . . . all these things can be inspiration," Davis said. "Particularly the way people act towards each other."

"A lot of songwriting is looking at people from a certain perspective, a distance," Erikson continued, "and noticing how they deal with situations. That can be inspiration."

"'Places To Run' (another cut from "In The Heart Of The Heart Country") deals with the idea of a relationship forming a kind of place,

a world," Davis said. "It is interesting that when the relationship dissolves, the world dissolves, that place isn't there any more. Two people create a world of their own and it's so real . . . when it's over, it requires moving on and finding another place."

Now that Fire Town has fulfilled the first half of the rock & roll wish list the question becomes: what about the rest of the classic scenario? Will they go platinum? Will they headline The Garden? Of course, only time will tell, but, with a beginning as strong as this one, they, and we, can anticipate the best.

Pat Baird is a freelance music writer.

Butch Vig



Tom LaVarda



by TOM LANHAM

PRESTON GLASS



Pamela Gentile

At the BMI Pop Awards in Los Angeles: Preston Glass with his wife, Gina. The prolific Glass had just received his BMI Award for "Who's Zoomin' Who."

"No, no, no. That's just not right," murmured Preston Glass as he listened to a tape playback of five short synthesizer notes. Thoroughly in control of the 24-track Sausalito (CA) recording studio he often utilizes, the 27-year-old producer-songwriter was obsessed with correcting a minor melodic mishap on one of his new songs.

"Here, play it again, but like *this*," the slightly-built Glass directed a hulking keyboardist named Thor, who once assisted Giorgio Moroder

in programming Donna Summer hits. "You're right," smiled Thor after a slight altercation. "It sounds much better this way."

Glass smiled, too, and soon the sound booth was awash in the lush pop chords of "Irresistible," another potential smash from the craftsman's remarkable group of successes. While the funky track wove its magic, setting everyone's foot to tapping, Glass ignored the other five engineers and concentrated on adjusting the rhythm with his Linn

9000 drum machine. Knowing glances were exchanged as Thor's synthesizer snippet fell into place, and an anxious silence fell over the room as the track finally ended.

"I think we've got it," Glass quietly stated. Dressed in a brown two-piece suit with a sweater vest and tie, he exuded the no-nonsense authority of a chemistry professor. His "students" for the day—musicians and knob-twiddlers flown in from all over the country to work on the debut effort of a soul stylist—breathed a sigh of relief as they broke for dinner. But for Glass, the work never seems to end.

As the others left, a lyricist arrived for a quick run-through of his "Love On The Inside," which Glass co-wrote. Another tape cranked up, this one featuring Glass himself on falsetto vocals, and the two began to pencil in corrections on their songsheets. "Hey, Belinda Carlisle's looking for tons of new material," mentioned the wordsmith as he was leaving a half hour later. "You think we can come up with something?"

"Sure," Glass replied, never batting an eye. Songwriting is his job.

Either alone or in collaboration with others, Glass has penned chart-climbing songs for such illustrious artists as Kenny G, George Benson, Jermaine Stewart, Aretha Franklin and Whitney Houston. With close to a hundred covers to his credit, he's recently had the courage to launch his own BMI publishing firm, Glass House Music.

"And he deserved to," points out Gina Glass, the producer's wife of three years. In addition to working closely with her husband (she handles business affairs and co-authored

a cut on Ben E. King's comeback album), she's also watched him work exceedingly hard, sometimes not getting the credit he deserved. Of his last production/writing mentor, Narada Michael Walden—whom he joined in 1983—Mr. Glass politely explains “a professional difference of opinion separated us.”

Watching Glass get flustered, or seeing him blush in embarrassment as his young stepdaughter roller-skates into a studio summit meeting, you get the idea that this 5'7" retiring individual is one of the few nice guys in the industry. “Nobody could ever bad mouth Preston,” boasts his wife, “because he gives everybody a fair shake.”

Glass knows the music industry is a tough and unforgiving business but he remains true to the muse that inspired him at age six. “I'm in a business where 8,000 people all think they can write songs,” he said. “And I happen to know that there are people out there much more talented than myself. But I just know how to use my talent to get where I'm going.

“Who you know,” says Glass, “is an old cliché, but it's true.” Just ask Narada Michael Walden, who discovered a great many of his artists were returning for Glass' uncanny musicianship and song restructuring. And the phones keep ringing at the San Rafael (CA) based Glass House Productions offices, with A&R reps from various labels virtually begging for the busy composer to squeeze their performers in.

“When *this* guy phoned, I was floored,” gasps Glass, recalling a recent call he received from Earth, Wind and Fire's Maurice White, who wanted him to produce four tracks on the group's upcoming reunion release. “Maurice had heard of my work on the Kenny G album, which has taken off and is almost platinum. So now I'm working on that project—because I loved the

sound of their “Spirit” and “Gratitude” records—and I'm doing my best to get that old sound back.”

RCA called a few weeks ago, too. They needed a sympathetic mix-master for the solo debut of The Pointer Sisters' Anita Pointer. Glass agreed because—even though he considers himself a songwriter first and foremost—increasing demand for his production skills keeps him jumping five days a week, leaving little time in which to author fresh hits. “They had most of the songs already chosen,” he sighs, a little crestfallen. But his eyes regain their mischievous twinkle as he adds: “But I still managed to sneak two of mine in there.”

Even the phone in the upstairs rec room Glass has selected for the interview begins ringing. “Gina, it's Chuck on the line,” barks a metallic voice through the tiny speaker. “He needs your authorization to go ahead with the purchase.” His wife

bolts out the door to handle whatever problem has arisen, and Glass rolls his eyes in mock anger over the disturbance. “This is crazy, and it never stops,” he says. “So I decided a while back that the best way to keep my family together is to keep them with me at all times. Even my daughter sings background vocals once in a while.”

As soon as the Audrey Wheeler tapes are mastered, Glass' talents will be put to use on Madonna's favorite new band, Britain's Imagination. Soul-edged popsters, the group will be in line with the sleek style Glass has honed on such singles as Aretha's “Who's Zoomin' Who,” for which he received a BMI award. And then the Santa Barbara (CA) native is packing up his operation and moving back to southern California.

Although he'll now be living close to the action in Los Angeles, Glass has fond memories of an innocent childhood spent so near to the sinful city. While other kids were out in the playground dog-fighting on swings, withdrawn Preston stayed home, strumming melodies on his dad's acoustic six-string. “The guitar was too big for me to hold, so I used to lay it back in my lap,” he recalled.

Glass was raised in a musical household. His mother taught classical piano and his father played low-down dirty backwater blues as a hobby. So, as the writer of such early flops as “Music Of The Zodiac” and “Marshmallows And Tumbleweeds” elaborates, “I got the funk from my father and the pretty melodic stuff from mom.”

Looking back on those days, Glass readily admits that he had no idea what he was doing. And—for verification—he breaks into a cheesy rendition of his first moon-in-June song, “Sad Old Feeling,” wherein “feeling” is rhymed with “ceiling.” “I think it's kinda cute,” his wife purrs.



Pamela Gremite

After the session: Lionel Job (l.), Thor, the keyboard player, and Preston Glass mull it over.

It was one of Glass' older brothers who took the helm when he was eight. "He said, 'Do you know what you're doing? You're writing songs here!' and had me play a bunch of tunes into a tape recorder. He sent the tape to Motown, too."

When the tape came back in an envelope marked "Phonograph Records—Keep away from the heat," Glass' brother mistakenly thought Motown had graciously decided to press the songs into vinyl. Inside, however, was nothing but the original tape—a little worse for wear—and a rejection slip. "And immediately I started crying," sighed Glass.

But his career was only beginning. While still a teenager, the would-be Mozart heard that one of his producer idols, Thom Bell, was giving a songwriting seminar in his native Philadelphia. It was open to the public, and one can only guess how surprised Bell was to learn that a youth in his audience had flown 3,000 miles just to hear him speak. "When I was growing up, I liked songs because of their production, not their vocals like the other kids," Glass explains. This is why he spent a good portion of his college scholarship money on an apparant lark. "My favorite songs were those of Thom Bell—the Philly sound of The Delfonics and The Spinners."

Bell took pity on the poor youth alone in a big city and invited Glass to dinner that evening. After hearing some of his tunes, he advised the boy to work hard and contact him in "a couple of years," when he had moved his organization to Seattle. "And that's the worst thing he could've said, 'cause I just bugged him to death," laughs Glass.

At the same time—around 1979-1980—Glass decided to approach what he believed to be worthy compositions from another angle. He and his brother formed a nine-piece, brass-powered unit called Summit.

It didn't work. "We had many companies after us, but we never got a deal," he said of this learning experience. "But through that, I saw how much of a hassle it was to keep a group together.

"That's when I realized I was actually a songwriter. I'm best at helping other people come to the fore; I feel most comfortable doing that."

Referring to the silky-smooth crooning evident on "Love On The Inside," he humbly disavows any talent. "I'm *not* a vocalist. To be as good as I possibly can at songwriting, I have to focus a lot of energy on it. And if you're a vocalist, you not only have to sing, but also think video, touring concepts, 2,000 things in one."

His style, Glass admits, is formulaic. "Love . . ." consists of a simple eight-line verse, instrumental/vocal bridge and hook-rich chorus, repeated twice, that slams the song home. The title of the track comes first, he explains, and that sets the tone of the song. Next come the chords and a spinal column of melody, followed—almost as an afterthought—by the lyrics.

"I do listen to the radio a lot, not to copy but to get inspired," Glass added. "Then I start up a rhythm on the drum machine and walk around singing the melody. From that I get the bass line."

Glass rarely writes on guitar any more. And he's not ashamed to take advantage of hi-tech keyboard wonders like the Yamaha DX-7 or Roland's relatively inexpensive (\$1,800) D-50, which can duplicate a full symphony of sounds. The black r&b market is ripe for the picking, Glass says, unlike the U2/Bruce Springsteen rock market, basically all "inside" jobs.

"A lot of A&R people at record companies are hiring four or five different producers at once, and A&R people are responsible for getting all the songs. But I also find

record companies calling me, trying to make me compromise and do boring groove stuff, but I won't. My heart lies in the soul of the 60s."

Which is probably why Thom Bell finally gave in and hired Glass when he was only 19. And Glass did not disappoint. He quickly penned his first hit, "That's The Way Love Should Feel," for Dee Dee Bridgewater and followed it with a long string of sizzlers. But Bell decided to go into semi-retirement, and his protege wound up moving to the Bay Area to work with Narada Michael Walden. That was when doors started opening. But it was a partnership destined for failure. Glass' workaholic lifestyle just couldn't be contained.

"Even in his *sleep* he has ideas!" Gina Glass, silent for most of the interview, chimed in. "Preston woke up at three a.m. one day last summer and said, 'Baby, don't think I'm weird, but I've got this idea for a song and I've got to write it down.'"

"He went into our walk-in closet, and by morning he'd come up with "We Don't Have To Take Our Clothes Off," which I at first thought sounded absurd. But I was wrong—it became a big hit for Jermaine Stewart."

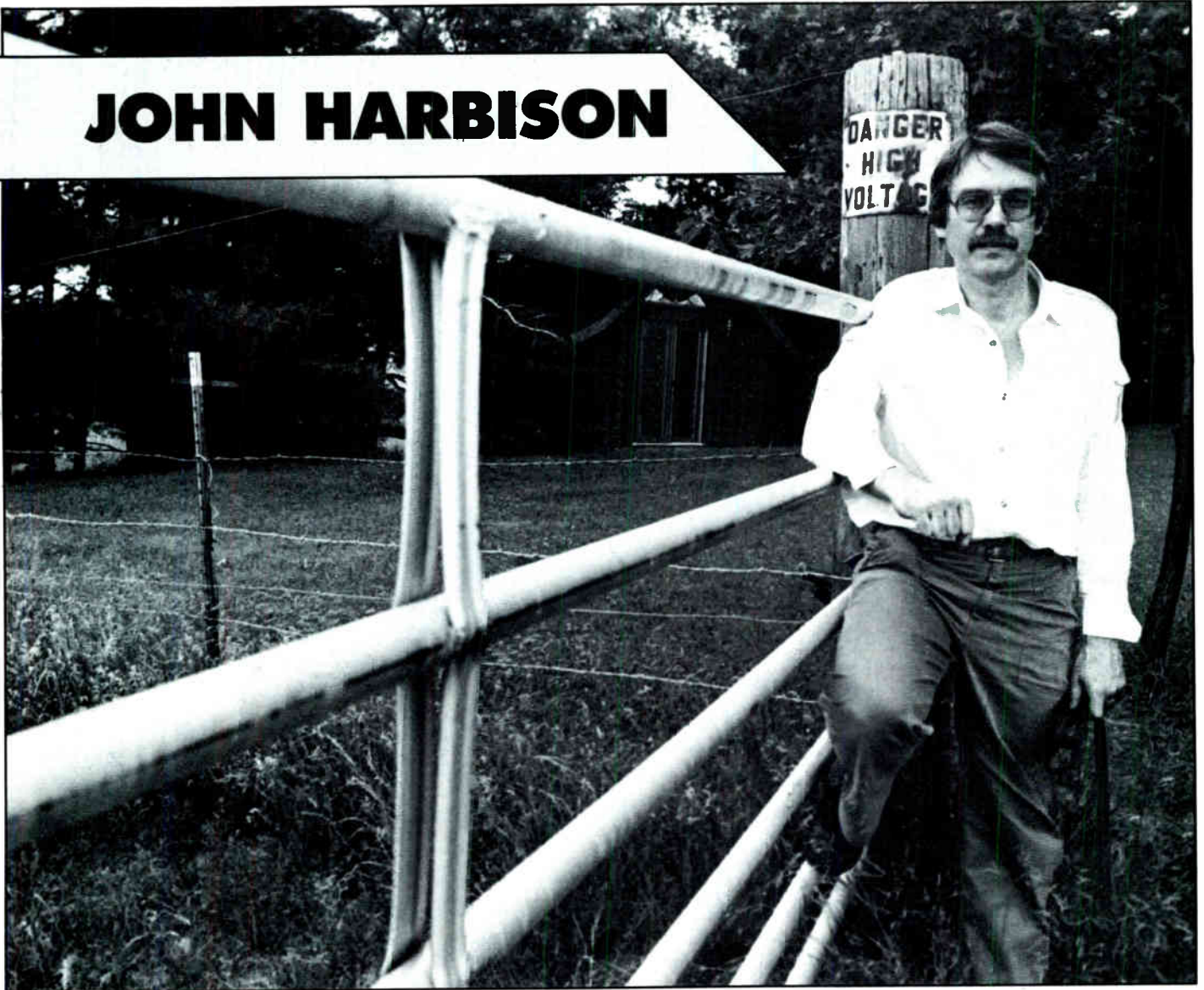
Glass wrote "Perfect Combination" for Stacy Lattisaw while relaxing in the bathtub, and he blushes again when revealing that the tub is his favorite place to write.

"If you don't have a song, no matter how well-known the artist it," concludes Glass, as his stepdaughter comes skating full-steam toward him, "you don't have anything that's going to stand the test of time."

And—as his wife leaps out to grab their renegade offspring—the phone rings again.

Tom Lanham is a rock critic with the San Francisco Chronicle.

JOHN HARBISON



Composer Harbison poses by a cow pasture on his retreat near Madison, Wisconsin. His Pulitzer has made him one of America's high voltage composers of serious music.

by KEN TERRY

John Harbison, winner of the 1987 Pulitzer Prize for music and a Harvard graduate, confesses that, at certain times, he tunes into television evangelists. "It probably started when I was an insomniac and woke up at five in the morning," he says. "In certain parts of the country, the only things on [TV] at that time are Rev. Robert Schuller ['Hour of Power'] or Jimmy Swaggart."

Although he doesn't subscribe to

the evangelical program for the world, Harbison feels the fundamentalist movement shows "a longing for some kind of center or purpose. Most people I know in the artistic world hope to derive their purpose from the artistic life."

Apparently, that isn't enough for Harbison. While he doesn't regard himself as a religious person, he has written a great deal of music in a sacred manner, some of it to Biblical texts. In fact, the piece for which he received the Pulitzer, "The Flight

Into Egypt," is a setting of verses from Matthew about that traumatic event. This powerfully original work, scored for solo soprano and baritone, chorus and orchestra, also grew out of the tragedy of the homeless and those condemned to spend Christmas alone. According to Harbison, he was prompted to write the piece by the counseling experiences of a Boston clergyman who had seen feelings of isolation and alienation increasing at Yuletide; in addition, he has said

that it represents his response to “the urban reality of Boston.”

The city of Brahmins has been a constant in the 48-year-old composer’s life for a long time. While he has spent the last two years as new music director and composer-in-residence with the Los Angeles Philharmonic, he has also been a music professor at Boston’s M.I.T. since 1969. Formerly the music director of the Cantata Singers, a Bostonian group, he now directs Collage, one of the city’s premier new music ensembles. Next fall, he will return to Boston to become chairman of the M.I.T. music department (a rotating position) for one year. But, despite his love of the city and its intensely creative music scene, he hasn’t ruled out returning to the West Coast.

He has mixed feelings about L.A. On the plus side, he appreciates its “physical beauty, warm weather, strange, unusual attitudes, unusual architecture.” However, he points out, “What’s going on in L.A. is film, number one, rock music, number two, gallery art, number three—and of course, TV has to be way up there. Concert music is way down, it’s back-page stuff in the ‘L.A. Times.’ The concert music composer quickly finds out where he stands in the hierarchy out there. And in the typical American way of measuring things, in terms of money and clout, his influence is way down.

“In Boston, it may be unreal, but the Boston Symphony is big stuff. New pieces of concert music are big. It doesn’t mirror the real world, particularly; but it has a cultural slant that’s very favorable to the people who are involved in writing music.”

As inspiring as this artistic atmosphere must be, Harbison doesn’t actually compose in Boston. When he has time to write, he retires to his wife’s family’s farm in Wisconsin—



Harbison’s summer home in a converted barn offers superb natural acoustics for his practice sessions.

sin—a working dairy farm that is rented out to a neighbor. There, on the “vast, unlocated” Plains, as he describes it, he finds the peace to locate his inner voice and express it in daring, complex, yet accessible music that has won him increasing plaudits and honors with the passing years.

When meeting Harbison for the first time, one is surprised that this tall, genial man with the easy laugh and the boyish wisps of hair hanging over his forehead could be the composer of the disturbing, deeply probing “Five Songs of Experience” or the apocalyptic “Flower-Fed Buffaloes,” with its sense of impending doom. Yet these works, the choral predecessors of “The Flight Into Egypt,” are only one aspect of a large output that includes orchestral and chamber works, operas, ballets and solo instrumental pieces with a profuse array of moods and messages.

Take “Ulysses Bow,” a 1983 ballet which retells the story of Ulysses

returning home incognito and driving out the suitors who plague his wife, Penelope. Dreamy, introspective passages surround the wild “suitors” scene with its jostling brass and swinging pop melody; the big, triumphant climax in the “trial of the bow” scene is as aggressively optimistic as the finale of “Beethoven’s Fifth” or the first movement climax in Debussy’s “La Mer.”

Although Harbison, like most composers of his generation, began his career as an adherent of 12-tone music, traditional tonality became increasingly prominent in his work as time went on. In his 1978 “Piano Concerto,” for example, echoes of Brahms, Schumann and other Romantic piano masters are juxtaposed against Stravinskian rhythms and block chords. A lyrical, though more astringent tonality also pervades Harbison’s “Woodwind Quintet” (1979).

Nevertheless, Harbison denies that he has ever been a “new roman-

tic,” to use the term applied to composers like George Rochberg and David Del Tredici. “In my music, the Romantic tradition is the least important element,” he states. “For me, the 17th Century looms much larger, and American popular songs are a much bigger element. To the degree that the 19th Century persists in my music, it’s persisting mostly through Jerome Kern and George Gershwin, because they were certainly a much bigger part of my formative years than Wagner or Mahler, who at that time, I didn’t know at all.”

Among the many composers who he says influenced his style, the first pair he lists are Stravinsky and Schoenberg, founders of the two great movements in 20th Century composition. Whereas Stravinsky’s work is intuitive, eclectic and highly rhythmic, Schoenberg’s serial music is very ordered, logical and atonal. Some critics have described “The Flight Into Egypt” as an assimilation of these irreconcilable approaches; but Harbison sees his recent music simply swinging back, like a pendulum, toward serialism.

“I think once you go through that experience of thinking in terms of serialism, you don’t lose that influence,” he notes. “It’s such an elemental way of thinking, and I was very committed to it . . . It doesn’t go away, just as Schoenberg doesn’t go away as a powerful personality and an influence. He won’t dominate the landscape as he once did. But I don’t think the reconciliation of those fundamental poles [Stravinsky and Schoenberg] is ever going to be done with. It’s too fundamental a dialectic.”

At the same time, however, Harbison doesn’t believe he’ll ever abandon tonal elements in his music—partly because he used to play jazz as a teenager. “I realize that when you’re in your teens, you’re forming your ear in certain ways that you

can’t do a lot about,” he says. “I think that the amount of time I spent playing jazz and writing pop tunes—I don’t think that’s erasable.”

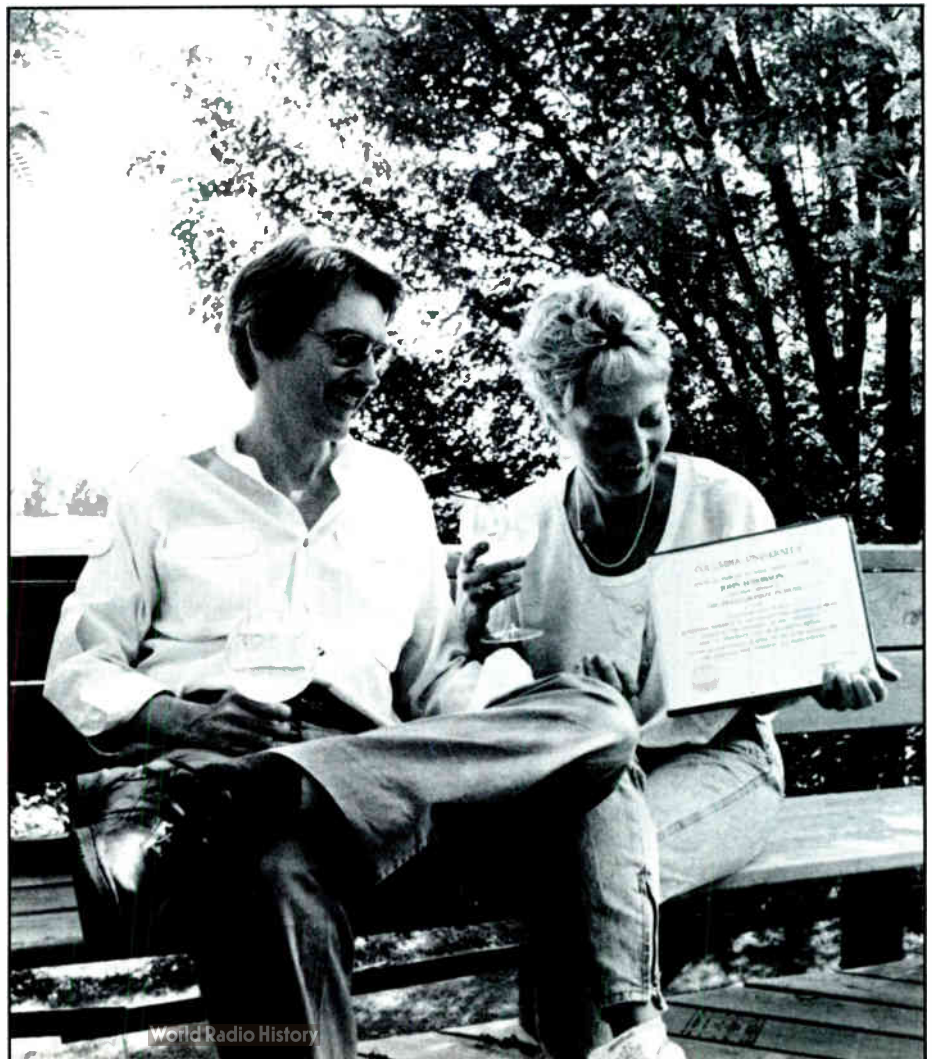
Born in Orange, N.J., in 1938, Harbison moved to Princeton with his family when he was very young. His father, a history professor at the university, acquainted him with Broadway, jazz and classical music and encouraged him to be a musician; he had wanted to be a composer himself, and wrote show tunes in his spare time. (Harbison’s uncles are pop songwriters.)

Harbison began playing piano when he was three or four, started learning viola a few years later, and took up tuba in high school. Although he became a virtuoso on the brass instrument by dint of long

band practice hours, his first love in his teens was jazz piano. With a friend who shared his enthusiasm for jazz, he formed a group that played dances, concerts and the occasional club gig. He also performed in the Nassau Jazz Band, a Princeton University ensemble; later, when he was attending Harvard, he pummeled the 88’s with the Royal Garden Six and played trombone with Joe Raposo’s Crimson Quintet.

At Harvard, composer Walter Piston advised Harbison to stick to popular music, rather than trying to become a serious composer. Nevertheless, Harbison braved this criticism and, after graduating from Harvard, pursued his musical studies further at Princeton and Berlin’s Hochschule für Musik.

The Pulitzer winner celebrates his achievement with wife and musical confidante Rose Mary holding the award certificate.



Asked why he forsook jazz for the classical field, he replies, "I think I became more gripped by it, and began to spend more time at it. I also got into conducting in college, and it drew off a lot of my energy."

At Princeton, the budding composer studied with Roger Sessions, the dean of the American 12-tone school. He remembers Sessions as "a great confidence builder. At the point when I studied with him, he had almost lost interest in specifics, which I think a lot of older composers do . . . But he had a wonderful



Harbison at the piano in his work studio where he wrote his Pulitzer Prize winning "Flight Into Egypt."

feeling for proportions and a great sense that you had to go ahead and work. The only impatience I ever saw him show with students was with those students who sat around and fidgeted with one note too long. He was a come-out-with-it sort of teacher."

A few years later, when Harbison's 1965 work, "Confinement," was performed at Princeton, it received a rather "stony, coldhearted response" from his ex-fellow students and teachers, including Sessions. "The most powerful influences on that piece are [Edgard] Varèse and [Olivier] Messiaen—and both of those guys were persona non grata," Harbison recalls. "The static nature of Varèse's work was just such anathema at Princeton. Sessions didn't like that piece, either. He liked some of the things I did before and since, but that to him seemed to be a disastrous move. In that sense it was hard to do that, because

I still had the greatest respect for Sessions and particularly for his ear; if he thought that was a dead end, I worried. But I also had the same kind of conviction that Varèse was a very essential ingredient [in modern music] . . . In the Princeton esthetic, he had no place, because he didn't think in terms of harmonic progression."

In writing "Confinement," Harbison was letting go not only of his old composition teacher, but of his father, who died of Parkinson's disease while the work was in progress. Similarly, he composed his "Piano Quintet" (1981) during the illness of his sister, Helen, who died of cancer at the age of 38.

Helen Harbison, a cellist, "was not only my sister, but was one of my closest musical colleagues," notes the composer. For about four years, he relates, he and his sister, along with his violinist wife, Rose Mary, belonged to a string quartet that



Harbison at the door of the converted farm livestock shed that now serves as his work studio.

performed many new works. Helen was also a founding member of the Da Capo Chamber Players, a prominent chamber group that premiered a number of her brother's pieces; after she became ill, he says, "she moved to Boston, and we formed another group called Seraphim."

Rose Mary Harbison also is a close musical associate of her husband. He penned a violin concerto and a solo piece for her, as well as "Variations" for her and pianist Ursula Oppens. "It must bode well that the pieces I've written for her have turned out to be good ones," says the composer with a sly grin.

Harbison met his wife when she was playing violin in Earl Kim's performance analysis seminar at Princeton; she was also in the university orchestra when he was its assistant conductor, and eventually, they began performing chamber music together. When he's asked whether they have any children, Harbison jokes, "No, only the violin and the dog and the cat."

The sense of rootedness in that remark partly explains Harbison's long residence in Boston and his deep connections with the people of that city. His work with the Cantata Singers, for instance, represented "the first chance I had had as a musician to sort of establish a skill in the community," he recalls, adding that he still conducts two or three Bach cantatas a year at Emmanuel Church.

J.S. Bach and Heinrich Shütz, to Harbison, are the sine qua non of the musical world. "To prepare to become director of the Cantata Singers," he remembers, "I read through all of the Bach cantatas, and they became for me what for some musicians the Beethoven quartets are. They're like my recurring reference point." Later, he says, Schütz became equally important to him.

The music of these German



Harbison finds the peace to locate his inner voice in the multi-colored light of an antique stained glass window at his work studio.

Baroque composers and Harbison's experience with the Cantata Singers have had a profound influence on his choral work. This includes "The Flight Into Egypt," where, as in Schütz, the soprano and the baritone come right out of the chorus, singing in a "semi-solo" relationship to the vocal group. In comparison with his instrumental pieces, this 13-minute sacred work seems impersonal and ritualistic, yet it still communicates a high level of emotion. Harbison believes this quality is shared by all music with a truly religious impulse, from Bach's cantatas to Poulenc's "Gloria" and Stravinsky's "Symphony of Psalms."

This impersonality reappears in more recent pieces by such compos-

ers as George Crumb and Sir Michael Tippett. In Harbison's opinion, "it's an effort to set into motion a sort of communal meditation, what Tippett talks about as being an oral manifestation of the collective unconscious. That's a terrifically ambitious hope. But I think the urge for that impersonality is the hope that in the impersonal, something more universal—not timeless, but universal, accessible to a wide group of responses—makes that religious or aspiring kind of mentality available to many."

Harbison says he was "really surprised" to win the Pulitzer for "The Flight Into Egypt," "because it seemed to me kind of the last piece I would expect to win the prize. That aspect of my work—those religious pieces, of which there are quite a few now—always seems to me the least mainstream, and the least likely to gain larger audiences and performances."

All that Harbison wants out of winning the Pulitzer, he says, is more time off to compose. "I hope the deans at places like M.I.T. are impressed by this sort of thing," he offers half-humorously.

It's not that he resents having to teach music to engineering students at M.I.T. "It's a perfectly good job," he maintains. "It's just not what I want to do . . . I'm always thinking of when I can become a full-time composer."

Ken Terry is Music Editor for Variety.

The urban problems that sparked Harbison's creativity for the Pulitzer winning composition seem far away from the "vast, unlocated Plains" of the Wisconsin countryside.



BOBBY McFERRIN

by LEE JESKE

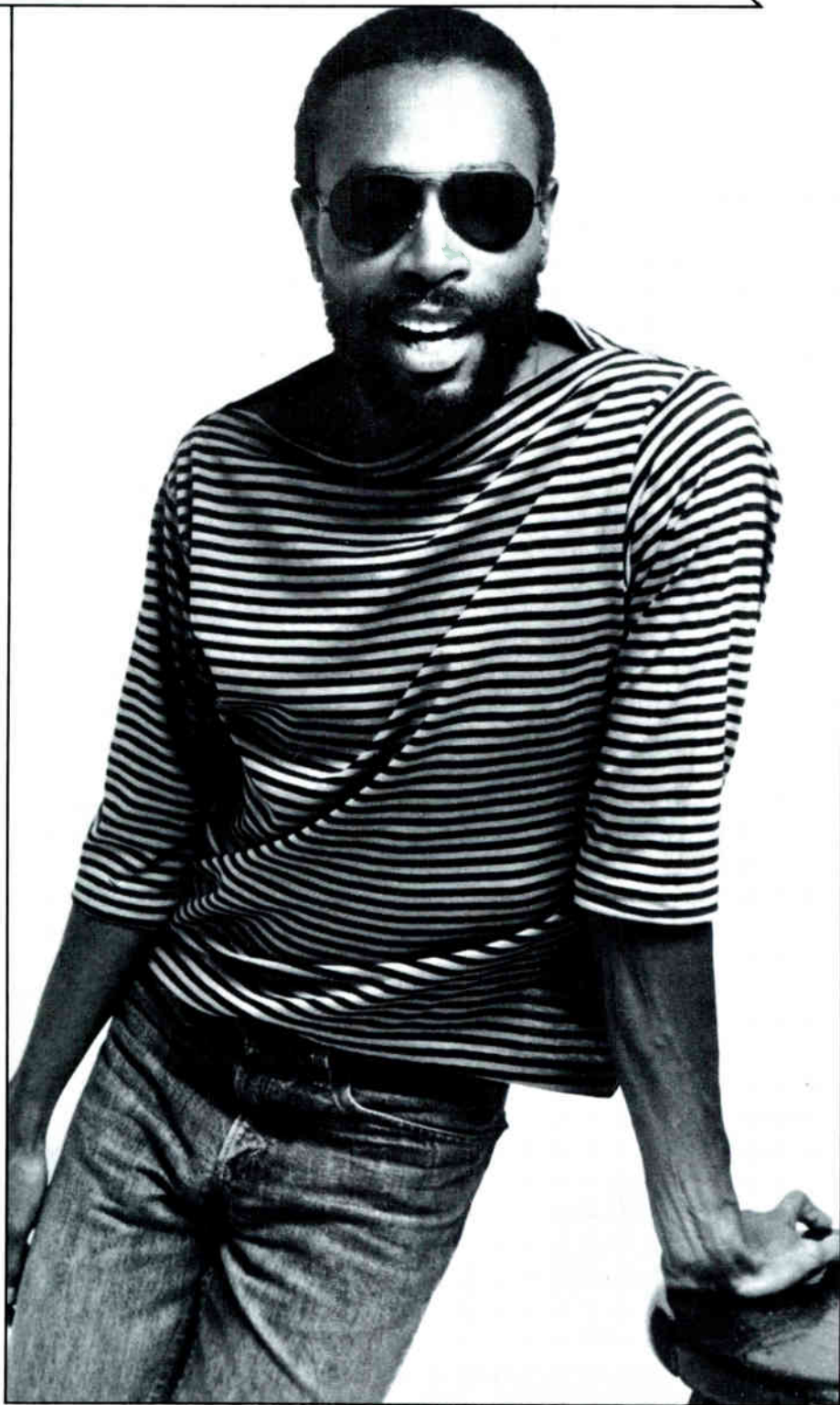
Bobby McFerrin knew he was going to be involved in music. But he didn't know exactly what he was going to be doing—composition was the direction in which he was leaning—until a very specific moment.

"It was very clear at that moment," he says. "It came out of a period of a lot of soul searching and a lot of inner questions I had about what I was going to do. And just at a moment of clarity, my inner voice was able to get through and say, 'Well, you're a singer—be a singer. As simple as that.'"

To say he has to be heard to be fully appreciated is a gross understatement. He is one of the few singers who *needs* to be heard and seen to be completely appreciated. Anybody who has encountered Bobby McFerrin—and with his mounting list of Grammy awards and "Tonight Show" appearances that should include almost everybody—knows that Bobby McFerrin is not just a singer. He is a completely original talent who is single-handedly (quite literally) changing the way singers sing, the way singers are expected to perform.

As a writer, I should be able to describe Bobby McFerrin to you in such a way that his art becomes clear. Forget it! But perhaps reading this will give you an idea of the talent of Bobby McFerrin. For the most part, he performs completely solo, can sound like as many as three vocalists at once, can do a medley of music from "The Wizard of Oz" that is more like a capsule version of the entire movie, can pound his chest and click his teeth for startling musical effects, can go from falsetto to bass quicker than most singers

Lee Jeske, a well-known jazz critic, is East Coast Bureau Chief for Cash Box.



Stanley Green/87—Courtesy of Blue Note Records.

can get out a "shoo-be-doo" and is one of the warmest, most delightful, most original performers that I've ever seen—well, it sounds like hype. But it still isn't an adequate description—you really have to be there to hear and see him!

Now, some of the facts. Bobby McFerrin was born in 1950 to Robert and Sara McFerrin, a pair of classical singers. Robert McFerrin, in fact, was a baritone with the Metropolitan Opera before moving his family to Los Angeles in 1958 where, among other things, he dubbed Sidney Poitier's singing voice in the film version of "Porgy and Bess."

Bobby McFerrin began his musical life noodling around at the piano; before long, he was gigging in piano bars—playing the Top 40 hits of the day, singing where it was appropriate.

"But I wasn't a singer," he points out. "I sang, but I was not a singer. There's a difference."

Bobby studied music in college, thinking perhaps, that he'd become a composer. But, he says, subconsciously he was already beginning to experiment vocally, to work in the direction he would eventually take. The voice, or "The Voice," as his first solo album was called, came to him in 1977.

"During this period I was thinking of what kind of singer did I want to be, what direction did I want to move into, what did I want to do with my music, what did it all mean to me, etc, etc. And the images of solo voice came up a lot."

At that time, he still made his living as a cocktail pianist. On his way to a gig in Naples, Florida, Bobby and his wife Debbie decided to stop in New Orleans.

"The inner urge to explore something led me to stay in New Orleans for a while," Bobby recalls. "After I finished the piano bar gig in Naples, I went back to New Orleans and

lived there for about seven months. During that time I worked with probably one of the best jazz bands in the country—Tony Dagradi on sax, Johnny Vidacovich on drums, Dave Torkanowsky on piano and James Singleton on bass. I mean they can play anything. I learned a lot about music and what I was doing—as far as form and analysis—from them. I considered them my first teachers."

This was in 1979, a mere eight years ago, and Bobby was, basically, singing jazz standards, though he was never a standard vocal soloist. After New Orleans, the McFerrins moved to San Francisco, where Bobby hooked up with Jon Hendricks, a vocal pioneer of an earlier

Armatrading's "Opportunity" and "then I think I tried Chick Corea's "Spain," Joe Zawinul's "Birdland," he says. "That was it—from that moment on, whenever it was time for me to do a spot with Jon, I did a solo spot. And the reaction was always good."

Bobby made a good impression on both audiences and critics. He played the 1980 Playboy Jazz Festival, the Kool/New York Jazz Festival in 1981 and some clubs. Not solo performances, mind you, but Bobby McFerrin with a trio. He'd do solos but he was still in a transitional stage bridging the gap between "I've Got the World On a String"-type standards and solo concerts.

His first album for Elektra-



LARRY BUSACCA

Bobby McFerrin, seen with Herbie Hancock at the recent Grammy Awards in Los Angeles, during which he received a Grammy for the Best Jazz Vocal Performance, Male.

era. Bobby felt he had to go through a certain "process" in order to grow. He went with Hendricks to New York and worked with his group.

An evening with Hendricks with a "rotten band" was crucial to Bobby. Not able to function with the rhythm section in particular, "I didn't trust myself with this band, so I did a solo piece," Bobby remembers.

It was a great new beginning. At Sweet Basil in New York, he veered away from standard material and did his own interpretations of Joan

Musician, a label started by Bruce Lundvall, came out in 1982 and was something of a mish-mash. The company envisioned him as a slightly more adventurous version of Al Jarreau. More people began listening to Bobby McFerrin; the LP was a "calling card" and got him work in Europe. Fans liked him and his solo things but didn't particularly go for the album.

In Ashland, Oregon, in March of 1983, it all came together. Bobby did his first solo concert—just him and his microphone. After the show he phoned his manager, Linda

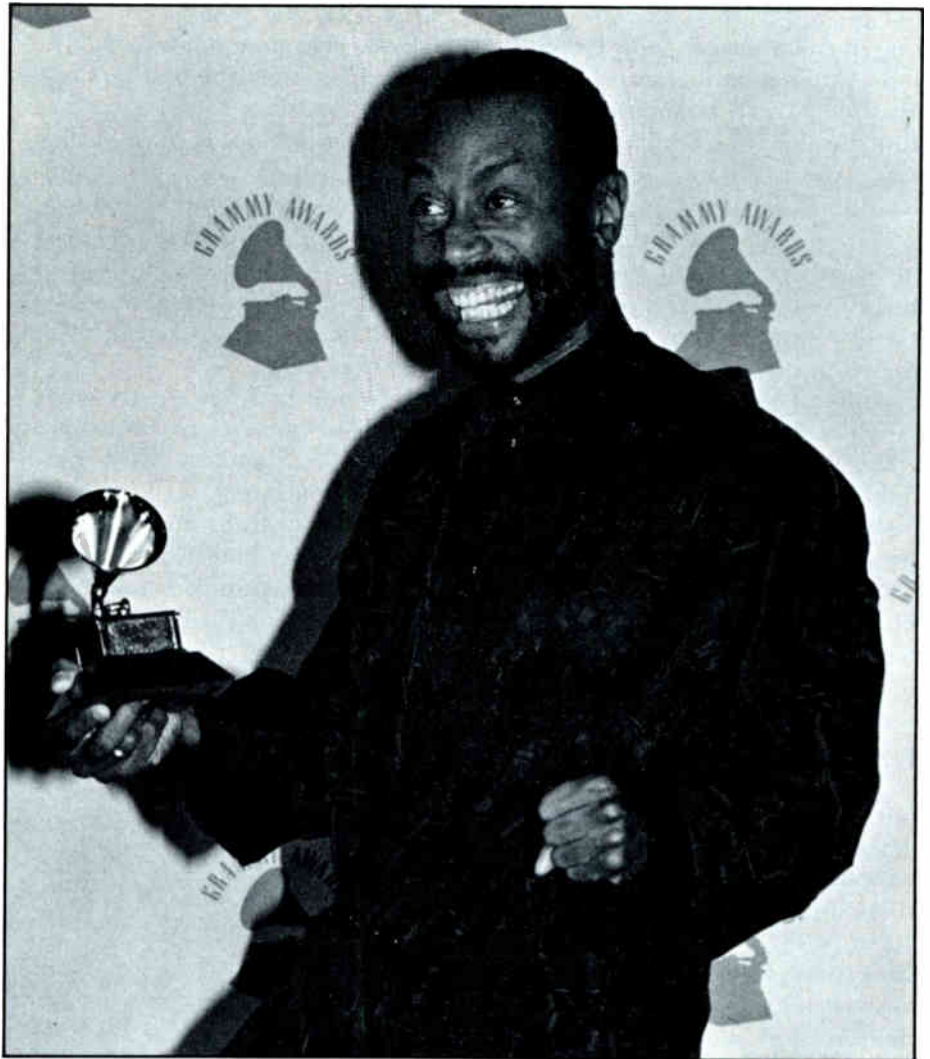
Goldstein, and said: "I was just onstage for 90 minutes by myself and this is it!

"I was getting a lot of pressure from Elektra-Musician to follow up with something even more pop-oriented, with danceable tunes and stuff like that. So I found a producer in Los Angeles and moved my family down there," Bobby explained. "I was in L.A. for about two weeks and I knew that I didn't want to go in that direction. So I went to Bruce Lundvall and I said: 'Bruce, I want to do a solo album. I feel very strongly about it. It's time for me to do a solo album.' And the spirit was with me."

That album, "The Voice," was one of the finest jazz albums of 1984. Recorded live in Germany, it fully revealed the startlingly original talent of Bobby McFerrin. Since then, Bobby has performed far and wide—doing solo concerts, mainly, but also vocal workshops, recording with the Manhattan Transfer and performing on the soundtrack of "Round Midnight" and on the "The Tonight Show." During the Grammy show, he offered a theatre piece. He likes to think of himself as a "performance artist," he says, and who's to argue?

Last year, Blue Note Records (Bobby followed Bruce Lundvall from Elektra-Musician) released "Spontaneous Inventions," a remarkable achievement that was one of the best albums of 1986. Bobby McFerrin's technique continues to widen, he continues to explore: how to keep a phrase going without taking a breath; how to sing split tones, how to do things, quicker, clearer. Every performance reveals another aspect of his remarkable and ever-growing talent.

"I'm determined to stick with this," he says, "because this is who I am. If the world needs anything, it needs people who stand up for themselves and say, 'Look, this is



LARRY BUSACCA

Make a Joyful Noise: Bobby McFerrin celebrates being honored by the Recording Academy.

what I want to do and I'm going to stick with this.' Because I want people to think to themselves, 'Who is Bobby McFerrin?' Bobby McFerrin is a solo artist. And from there I can do these other projects. I can work with other musicians." (And, hopefully, he will write more material of his own).

And his goal?

"I think the true musician's goal, my goal, the true essence of the art is to bring light into people's hearts. And I think that's what all real true art should do—enlighten people, enlighten their souls. I'm singing from that place, and I hope that I'm directing that energy to that

place in people's hearts.

"I think that's why I'm here, I think that's why we're all here in one way or another—to feed each other—light and truth and love and all those things. We need that. If I can bring joy into the world, if I can get people to stop thinking about pain for a moment, or the fact that tomorrow morning they're going to get up and tell the boss off or write a nasty note to their girlfriend or something—if I can delay that for a moment and bring a little joy into that spot and help people to see things a little bit differently, then I'll be successful."

WHAT IS "NEW MUSIC"?

We asked a cross-section of BMI writers, themselves at the cutting edge of diverse musical styles, how they defined "New Music"—and, not surprisingly, their answers span a spectrum as broad as their music.

"New music is thought of as everything from highly original and unpopular music performed by highly unpopular, unknown people to highly derivative popular music performed by people with new and interesting hairstyles. What's new to you?"

—**Pat MacDonald**
Timbuk 3

"New music is music that's less than 24 hours old."

—**Charlie Chesterman**
Scruffy the Cat

"New music is honesty, which is what music has always been."

—**Bob Walkenhorst**
The Rainmakers

"I guess my definition of new music is that it's anything that's new and original. It can be country, jazz, rock . . . anything that someone hasn't done before. I know that's hard to do because there are only so many notes on a keyboard, but it's using the note in a different way to show your character and something new that relates to what the band's all about."

—**Jerry Brunskill**
Limited Warranty

"I guess to me new music is anything that's adding to the changing climate that we're hearing . . . anything from Vernon Reid to Dream Syndicate."

—**Bob Bortnick**
The Dancing Hoods

"I think new music is music with soul again. It's with soul and it's human . . . and it's got a lot of mistakes in it."

—**Kim Wilson**
The Fabulous Thunderbirds

"You see a lot of trends that happen—like rockabilly was it a couple years ago and psychedelic music . . . Now, anything goes. It's not one thing to fit into categories like punk, new wave or techno. I guess new age could be typecast as the new thing now. But because of technology we'll see more melody and actual songwriting. What's going to come back are songs for song's sake not songs that are trendy."

—**Dugan McNeill**

"For the past three years we have had a lot of people covering stuff that was written ten to fifteen years ago, and I think it shows a weakness in songwriting that we're relying on stuff from the past. I kind of think the new thing is going back to fuller songwriting and better composition, songs that stand up better over time and not relying so much on production . . . I mean, when was the last time you heard a song like 'Hey Jude'?"

—**Shawn Casselle**

"We have a lot of trouble with that term because it describes anything from Laurie Anderson to the Dead Kennedys and everything in between. It is too broad of a term to mean much these days."

—**David Nolte**
Wednesday Week

"New music has no boundaries. It is a reflection of rapidly evolving perceptions of ourselves and the world. It's more than a fashion statement, it's an expression of growth."

—**Scott Gilman**
New Man

"To me the good stuff is the stuff that sits in the puzzle, starting with the big explosion in the 50s like Elvis. It retains the excitement of something brand new. . . . The music today that stands with that company is music that doesn't lean towards any real fashion trend and refuses to get in bed with any corporation . . . songwriters writing in a more personal style, really writing from their hearts, and bands performing it the same way, refusing to make music that was conceived with the dollar in mind."

—**Scott Kempner**
The Del Lords

"What is new music? We all use the same twelve notes, the same English language; everything else is just toys."

—**Dan Baird**
The Georgia Satellites

"Moo music? That must be us."

—**Phil Davis**
Fire Town

The second quarter of 1987 has produced some landmark agreements in music licensing, and some dramatic new initiatives are taking BMI music licenses to new categories of music users as BMI implements new techniques in marketing the product of its songwriters and composers. BMI vice president—Licensing, Larry Sweeney, reports below on the details of these new agreements and initiatives.

ON THE LICENSING FRONT



Ellen Dallager

BMI writer/artist Ray Charles received a standing ovation from an SRO crowd of more than 2,000 NAB convention goers for his performance at the closing night's banquet.

BMI has entered into two new licensing agreements with the All-Industry Radio Committee, the radio industry representatives for music licensing. The agreements include a single station blanket license and a single station per program license. The agreements, announced at the annual National Association of Broadcasters' convention in Dallas, have been called "the result of months of difficult negotiations" by BMI President Frances Preston.

"They deliver an increase to our creators that reflects the growing impact of their work in radio broadcasting's financial results, and a stable working environment through 1991."

The blanket license, the term of which is January 1, 1987 to December 31, 1991, calls for a fee of 1.39 percent of net revenue less deductions for stations earning \$150,000 or more annually or 1.2 percent of net revenue less deductions for stations earning under \$150,000 annually. Trades and barter are included in the rate and do not have to be reported separately. Stations must report annually as to revenue, less deductions. BMI, upon notice may conduct an audit. Additionally, stations must submit to BMI, on request, logs, a list of all musical compositions performed during the given logging period.

The per program license, running from July 1, 1987 to December 31, 1991, calls for a fee amounting to four times the highest one-minute card rate plus 4 percent of compensable weighted programming periods (3.5 percent if net revenue is less than \$150,000). The minimum fee is four times the highest one minute card rate/month. Stations must submit monthly music reports covering all musical compositions performed by the station for each 15 minute segment for the entire month. This information must include: time of performance, title of song, writer/composer, publisher and record label. In addition to this monthly music report, stations must submit to BMI an annual financial statement of revenue less deductions. BMI, upon notice, may conduct an audit.

NEW MARKETING TECHNIQUES

On the General Licensing front, BMI is developing direct marketing and telemarketing initiatives to reach unlicensed users of music. Michele Reynolds has been appointed manager of General Licensing, Marketing and Sales. Reynolds, who holds a Bachelor of Science degree in Marketing, brings 10 years of experience in BMI's Performing Rights Department to her new position. Most recently she represented BMI at the International Dance Exercise Association convention in Anaheim, California, meeting with the operators of dance exercise salons.



Ellen Daddager

BMI's "videowall" booth—featuring music videos of the songs of dozens of BMI writers—made its debut at the National Association of Broadcasters convention in Dallas. The high-energy presentation is a dramatic demonstration to broadcasters of the value of the blanket BMI license, and was one of the hits of the convention display floor, drawing crowds of conventioners as well as garnering news coverage from local television channels and being selected as the convention's outstanding display by "Exhibitor" magazine.

BMI AT THE A.S.O.L. CONVENTION

BMI was represented at the American Symphony Orchestra League convention held in New York City June 9–12. On the scene for BMI were Dr. Barbara Petersen, assistant vice president, Concert Music; Ralph Jackson, assistant director, Concert Music and Debbie Snyder, coordinator, Concert Music Activities.

LICENSING GUIDE—OFF THE PRESS

As a service to music users, BMI offers a new publication just off the presses. "A Guide To Music Licensing" is a 16-page brochure which briefly explains the obligations of a music user under the United States Copyright Act and BMI's role in the licensing process.

KUDOS



Alan Berliner

The stage was brilliantly lit in the Grand Ballroom of Los Angeles' Beverly Wilshire Hotel as the BMI Pop Awards took place May 13. Here, BMI's president **Frances Preston** and BMI West Coast vice president **Ron Anton** (r.) present awards to **Charles Koppelman** and **Martin Bandier** of SBK Entertainment World, Inc.



Alan Berliner

The winner of the *Publisher of the Year Award*—for the second year in a row—was Warner-Tamerlane Pub. Corp. who received a total of 10 citations during the evening's awards. Pictured here as they receive their award from **Frances Preston** (l.) are **Jay Morgenstern**, **Mike Sandoval**, **Tim Wipperman**, **Shari Saba**, BMI West Coast vice president, **Ron Anton**, **Les Rider**, **Peter Reichardt** and **Robin Godfrey-Cass**.

KUDOS

BMI POP AWARDS



Alan Berliner

The top winners at both BMI's Pop Awards and the TV/Film Awards were **David Foster** (l.) and **Stephen Bishop** (r.) During the Pop Awards presentation honoring the most performed pop songs of the past year, Foster received the prestigious *Songwriter of the Year Award*. He received a total of four awards during the evening for "Glory Of Love (Love Theme From 'The Karate Kid Part II');" "Love Theme From St. Elmo's Fire;" "Now And Forever (You And Me)," and "St. Elmo's Fire (Man In Motion)," which was honored for the second year in a row. The following evening at a dinner honoring the top TV and film composers from the previous year, Foster was again honored for "Glory Of Love" when it was named one of the *Most Performed Motion Picture Songs of the Year*.

Stephen Bishop received his first award when his song "Separate Lives (Love Theme From 'White Nights')" was named the *Most Performed Song of the Year* at BMI's Pop Awards. The song was also a winner the next evening at BMI's TV/Film Dinner when it received an award for being one of the *Most Performed Motion Picture Songs of the Year*.

Pictured here with Foster and Bishop are **Frances Preston** (center, left) and BMI Pop Award winner **Carole Bayer Sager**, whose song "That's What Friends Are For," has earned more than \$1 million for AIDS research.



Chris Hunter

Lawrence Dermer, **Joe Galdo** and **Rafael Vigil** (l. to r.) are greeted by **Frances Preston** and **Ron Anton**. The three writers were honored for their song "Bad Boy" and also accepted an award for **Gloria Estefan** of **Miami Sound Machine** for her song "Words Get In The Way." Miami Sound Machine recorded both songs, which hit the top of the record charts and made the group an international success.



Alan Berliner

Pat Leonard (c.), flanked here by **Frances Preston** and **Ron Anton**, was a double winner as he received awards at both the Pop and TV/Film dinners for his song "Live To Tell." It was honored as one of the year's most performed pop songs and most performed motion picture songs.



Chris Hunter

Aaron Zigman, here being congratulated by **Frances Preston**, received a BMI Pop Award for his song "Crush On You."

Spectacular

BMI

1987 POP MUSIC AWARDS

We proudly congratulate all of the writers
and publishers of the most performed
songs of 1986.



**SONGWRITER
OF THE YEAR**

David Foster



MOST PERFORMED SONG

SEPARATE LIVES

(Love Theme From "White Nights")

written by

Stephen Bishop

published by

Gold Horizon Music

Hidden Pun Music

Stephen Bishop Music

**WARNER-
TAMERLANE
PUB.
CORP.**

**PUBLISHER
OF THE YEAR**

Performance

- BAD BOY**
Lawrence Dermer
Joe Galdo
Rafael Vigil
Foreign Imported Productions and Publishing, Inc.
- BE NEAR ME**
Martin Fry (PRS)
Mark White (PRS)
Virgin Nymph Music, Inc.
- BOP**
Paul Davis
Paul and Jonathan Songs
Web IV Music
- BORN YESTERDAY**
Don Everly
Tropicbird Music
- BROKEN WINGS**
Steven George
John Lang
Richard Page
Entente Music
Warner-Tamerlane Pub. Corp.
- BURNING HEART**
Frankie Sullivan
Holy Moley Music
Rude Music
- CHERISH**
(Second Award)
Robert Earl Bell
Ronald Nathan Bell
James L. Bonnefond
George Melvin Brown
Claydes Eugene Smith
James Warren Taylor
Curtis Fitzgerald Williams
Delightful Music Ltd.
- CRUSH ON YOU**
Aaron Zigman
Irving Music, Inc.
- CRY**
Lo! Creme (PRS)
Kevin Godley (PRS)
Man-Ken Music Ltd.
- DANCING ON THE CEILING**
Michael Frenchik
Carlos Rios
Skeggs Music
- EVERYDAY**
Buddy Holly
Norman Petty
Peer International
- EVERYTIME YOU GO AWAY**
(Second Award)
Daryl Hall
Hot Cha Music Co.
Unichappell Music, Inc.
- FORTRESS AROUND YOUR HEART**
Sring (PRS)
Regatta Music Ltd
- GLORY OF LOVE**
(Theme From "THE KARATE KID PART II")
David Foster
Air Bear Music
- GREATEST LOVE OF ALL**
Linda Creed
Gold Horizon Music Corp.
- HAPPY, HAPPY BIRTHDAY BABY**
(Second Award)
Margo Sylvia Beach
Gilbert Lopez
ARC Music Corp.
- HEAD OVER HEELS**
Roland Orzabal (PRS)
Curt Smith (PRS)
Virgin Nymph Music, Inc.
- HIGHER LOVE**
Will Jennings
Steve Winwood (PRS)
Blue Sky Rider Songs
Willin' David Music
- HOLD ON**
Rosanne Cash
Atlantic Music Corp.
Chelcatt Music
- HOW WILL I KNOW**
George Merrill
Shannon Rubicam
Irving Music, Inc.
- HURTS TO BE IN LOVE**
Gino Vannelli
Black Keys Music
- I CAN'T WAIT**
John Smith
Poolside Music
- IF THE PHONE DOESN'T RING, IT'S ME**
Jimmy Buffett
Will Jennings
Blue Sky Rider Songs
Coral Reefer Music
Willin' David Music
- JANET**
Bobby Caldwell
Franne Golde
Franne Golde Music
Rightsong Music, Inc.
SBK Blackwood Music, Inc.
Sin Drome Music
- KYRIE**
Steven George
John Lang
Richard Page
Entente Music
Warner-Tamerlane Pub. Corp.
- LIFE IN A NORTHERN TOWN**
Gilbert Alexander Gabriel (PRS)
Nicholas William Laird-Clowes (PRS)
Warner-Tamerlane Pub. Corp.
- LIFE IN ONE DAY**
Howard Jones (PRS)
Warner-Tamerlane Pub. Corp.
- LIVE TO TELL**
Pat Leonard
Johnny Yuma Music
- LIVING IN AMERICA**
Charlie Midnight
Janiceps Music
SBK Blackwood Music, Inc.
United Lion Music, Inc.
- LOST IN THE FIFTIES TONIGHT**
(IN THE STILL OF THE NIGHT)
(Second Award)
Fredericke L. Parris
Lee Corporation
- LOVE PARADE**
Gilbert Alexander Gabriel (PRS)
Nicholas William Laird-Clowes (PRS)
Warner-Tamerlane Pub. Corp.
- LOVE THEME FROM ST. ELMO'S FIRE**
David Foster
Air Bear Music
Gold Horizon Music Corp.
- MAD ABOUT YOU**
Paula J. Brown
James F. Whelan, III
Alpine One Music
Careers Music, Inc.
Yum Howdy Music
- MODERN WOMAN**
Billy Joel
Joelongs
- MOVE AWAY**
Phil Pickett (PRS)
Warner-Tamerlane Pub. Corp.
- MY TOOT TOOT**
Sidney Simien
Flat Town Music Company
Sid Sim Publishing Co.
- NO ONE IS TO BLAME**
Howard Jones (PRS)
Warner-Tamerlane Pub. Corp.
- NOTHIN' AT ALL**
Mark Mueller
Music Corporation of America, Inc.
- NOW AND FOREVER (YOU AND ME)**
David Foster
Jim Vallance (PROG)
Air Bear Music
Irving Music, Inc.
- OH SHEILA**
Gerald Valentine
Melvin Riley
Music Corporation of America, Inc.
Off Backstreet Music
Ready For The World Music, Inc.
Trizie Lou Music
Walk On Moon Music, Inc.
- ON MY OWN**
Carole Bayer Sager
Carole Bayer Sager Music
- ONLY ONE**
James Taylor
Country Road Music, Inc.
- POSSESSION OBSESSION**
Sara Allen
Daryl Hall
John Oates
Fast Buzza Music, Inc.
Hot Cha Music Co.
Unichappell Music, Inc.
- SARA**
Ina Wolf
Kikiko Music
- SAVING ALL MY LOVE FOR YOU**
Gerald Goffin
Screen Gems-EMI Music, Inc.
- SEPARATE LIVES**
(LOVE THEME FROM "WHITE NIGHTS")
Stephen Bishop
Gold Horizon Music Corp.
Hidden Fun Music, Inc.
Stephen Bishop Music Publishing Company
- SILENT RUNNING**
(ON DANGEROUS GROUND)
B. A. Robertson (PRS)
Warner-Tamerlane Pub. Corp.
- SLEDGEHAMMER**
Peter Gabriel (PRS)
Hidden Fun Music, Inc.
- SOMETHING ABOUT YOU**
Waliou Jacques Daniel Badarou (SACEM)
Island Visual Arts USA
- ST. ELMO'S FIRE**
(MAN IN MOTION)
(Second Award)
David Foster
Foster Frees Music, Inc.
Gold Horizon Music Corp.
- STAND BY ME**
(Third Award)
Ben E. King
Jerry Leiber
Mike Stoller
ADT Enterprises, Inc.
Trio Music Co., Inc.
Unichappell Music, Inc.
- SUMMER OF '69**
Bryan Adams (PROG)
Jim Vallance (PROG)
Irving Music, Inc.
- TAKE ON ME**
Magne Furuholmen (PRS)
Morten Harket (PRS)
Pål Waaktaar
ATV Music Corp.
- THAT'S WHAT FRIENDS ARE FOR**
Carole Bayer Sager
Carole Bayer Sager Music
Warner-Tamerlane Pub. Corp.
- WE BUILT THIS CITY**
Dennis Lambert
Tuneorks Music Company
- WHAT ABOUT LOVE?**
Jim Vallance (PROG)
Irving Music, Inc.
- WHO'S JOHNNY**
(“SHORT CIRCUIT” THEME)
Ina Wolf
Kikiko Music
- WHO'S ZOOMIN' WHO**
Aretha Franklin
Preston Glass
Bell Boy Music
Springtime Music, Inc.
- WORDS GET IN THE WAY**
Glória Estefan
Foreign Imported Productions and Publishing, Inc.
- A WORLD WITHOUT LOVE**
Eddie Rabbitt
Even Stevens
Briarpatch Music,
A Division of MTM Music Group
- DEB DAVE**
DebDave Music,
A Division of MTM Music Group
- YOU'RE A FRIEND OF MINE**
Jeffrey Cohen
Polo Grounds Music
- YOU SHOULD BE MINE**
(THE WOO WOO SONG)
Bruce Roberts
Broozertoones, Inc.
- YOUR SECRET'S SAFE WITH ME**
Michael Franks
Mississippi Mud Music Co.
Warner-Tamerlane Pub. Corp.



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KUDOS

BMI POP AWARDS

KUDOS



Alan Berliner

◀ **Preston Glass** (r.) received an award for his song "Who's Zoomin' Who," co-written with **Aretha Franklin**, who also recorded the song. Here, BMI's **Barbara Cane** (c.) congratulates Glass, his wife **Gina**, daughter **Latia** and niece **Gemia**.

▶ "You're A Friend Of Mine" was a winner for BMI writer **Jeffrey Cohen**. Congratulating him is BMI songwriter/multi-media artist **Allee Willis**.



Alan Berliner



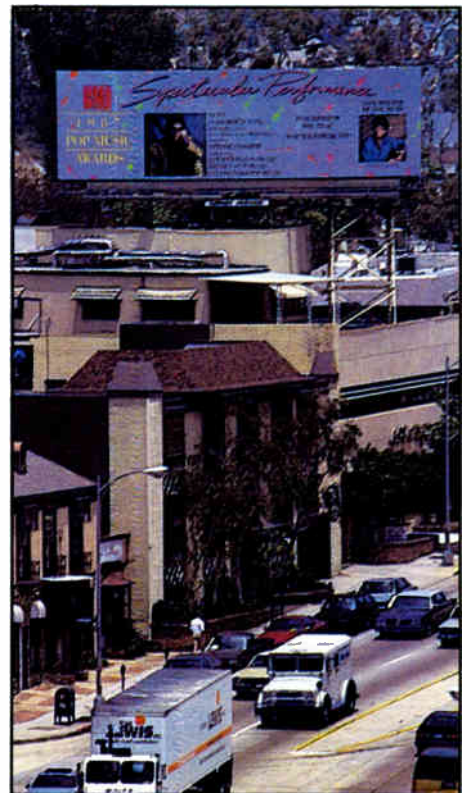
Alan Berliner

Co-writers (l. to r.) **Richard Page** and **Steve George** of **Mr. Mister** were winners as "Broken Wings" and "Kyrie" earned the duo BMI Pop Awards, much to the delight of their manager **George Ghiz** and fellow band member **Pat Mastelotto**.



Alan Berliner

◀ **Kool & The Gang's George Brown** received the award for "Cherish" from **Frances Preston** and **Ron Anton**. This was the second year in a row that the song had been a BMI winner.



The "Spectacular Performance" of BMI's award winners was heralded to the Hollywood entertainment community by billboards on Sunset Strip. Pictured here is the board congratulating the Pop Award winners, just opposite BMI's Hollywood headquarters office.

KUDOS

BMI TV/FILM AWARDS

KUDOS



◀ **Mike Post** was saluted for his lobbying efforts against the source licensing legislation. He also received an award for "L.A. Law."



BMI's **Marv Mattis** (r.) congratulates **Robert Kraft** on his award for the top-rated "Who's The Boss?"



"Night Court's" **John Larroquette** (l.) chats with **Frances Preston** and **Ron Anton** at the May 14 award ceremonies at the Beverly Wilshire Hotel in Los Angeles.

◀ BMI's **Del Bryant** (l.) and **Gloria Hawkins** (r.) talk with BMI writer **Stu Gardner** (second from left), who was honored for composing music for the year's number one program "The Cosby Show" and was named a BMI *Pioneer*, and **Tom Scott**, who took home an award for "Family Ties."

Alan Berliner

Alan Berliner

Alan Berliner

Chris Hamer

KUDOS

BMI TV/FILM AWARDS

KUDOS



Alan Berliner

Ray Colcord (center left) invites actress/songstress Marla Gibbs (center right) onstage as he accepts his award for "227" from Frances Preston and Ron Anton. Gibbs is the vocalist in the successful show theme.



Alan Berliner

Frances Preston congratulates Herbie Hancock.



Alan Berliner

Gathering together at the BMI TV/Film Awards (l. to r.) are actor Alan Thicke from "Growing Pains;" BMI's Doreen Ringer; Rep. Howard Berman (D-CA-26); Herbie Hancock; Mike Post; BMI's Frances Preston; Stephen Bishop who received an award for "Separate Lives" (from "White Nights"); David Foster who was honored for "Glory Of Love" (from "The Karate Kid, Part II"); Earle Hagen, honored with the Richard Kirk Award, and BMI's Ron Anton. BMI's top film composers were Peter Best, Danny Elfman, John Barry, Andy Summers, David Shire, Michael Gore, Jerry Goldsmith, Miles Goodman, Thomas Newman and Lennie Niehaus; top television composers were Stu Gardner, Bill Cosby, Jeff Barry, Tom Scott, Andrew Gold, Steve Dorff, Al Jarreau, Robert Kraft, Martin Cohan, Blake Hunter, Lance Rubin, Jerrold Immel, Ray Colcord and Mike Post; Emmy winners were Arthur Rubinstein, Larry Grossman and Scott Harper, and Oscar winner was Herbie Hancock.

KUDOS

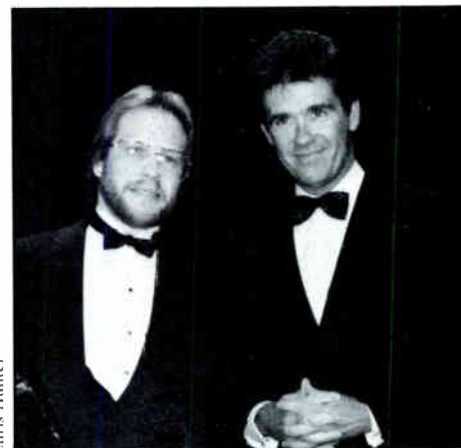
BMI TV/FILM AWARDS

KUDOS



Chris Hunter

BMI's Thomas Cain (l.) and Roger Sovine (r.) share a few laughs with Herbie Hancock.



Chris Hunter

Actor Alan Thicke (r.) joins songwriter Steve Dorff onstage as he is honored for composing the music for "Growing Pains." Dorff was also honored for "My Sister Sam."



Chris Hunter

From left, Ron Anton and Frances Preston chat with Thomas Newman, who won an award for his score for the popular movie "Gung Ho," Susanna Hoffs of The Bangles and BMI's Doreen Ringer.



Chris Hunter

Lance Rubin was singled out for creating music for the battling Ewing and Barnes families on "Dallas."



Alan Berliner

Among the composers given *Pioneer Awards* for their 25th consecutive year with BMI were (l. to r.) Warren Barker, Charlie Fox, William Goldstein, Danny Janssen and Frank Lewin. (David Amram, Christopher Cerf, Nancy Cluster and John Fresco, not pictured, also won *Pioneer Awards*.)



Chris Hamer

EARLE HAGEN

Earle Hagen, a Chicagoan by birth, has spent most of his life in California. He moved to the West Coast with his parents at the age of six. After graduation from Hollywood High School, he began working with local dance bands as a trombonist.

His basic musical training (instrumentalist and arranger) was taken with a number of the big bands of the period, including Ben Pollack, Tommy Dorsey, Benny Goodman and Ray Noble. It was while with Noble that he penned "Harlem Nocturne," now the theme for the "Mike Hammer" TV series.

In World War II, he was assigned to a 60-piece orchestra, part of a military radio production unit. It was a crossroads. He laid down his trombone and began to concentrate on writing and the formal study of composition. "I've always been more interested in why rather than how," says Hagen.

Returning to civilian life, he free-lanced, worked at Columbia and signed with 20th Century-Fox at the urging of Alfred Newman, the studio music chief. Until 1953, when he turned to television, Hagen worked on the Fox big budget musicals.

His first television scoring job was for "The Danny Thomas Show" and he found that the new medium meant new challenges. "Fortunately," said Hagen, "I spent my time writing bridges, cues and light underscoring. I had a chance to ease into it."

Since that first assignment, his list of credits is increasingly impressive. It includes "The Andy Griffith Show," "The Dick Van Dyke Show," "That Girl," "Mod Squad," the Emmy-winning "I Spy," "The Bill Dana Show," "Gomer Pyle," "The Dukes of Hazzard," and, most recently, "Return to Mayberry" and "The Return of Mike Hammer." To date, he has composed music for over 3,000 television shows.

Hagen, long recognized as the guru of the film scoring profession, numbers contemporary composers like Artie Kane, Jerry Immel, Joe Conlan and Pete Carpenter among



The Bettmann Archive

Mod Squad

The New Mike Hammer



CBS, Inc.

The Andy Griffith Show

That Girl



The Bettmann Archive



The Bettmann Archive

his students. In his mission to teach, he has written the definitive text, "Scoring for Films" (1971) and is currently presenting his eight-week film scoring workshop twice a year under the aegis of BMI.



STEPHEN BISHOP

Stephen Bishop, whose song "Separate Lives" is featured in the film "White Nights," was honored by BMI as writer of one of the most performed screen songs of the year. It was also named BMI's *Most Performed Song of the Year* at the BMI Pop Awards ceremonies.

Born in San Diego November 14, 1951, Bishop became a fan of Bobby Vinton and Trini Lopez records his older brother would play and at 14 he was given an electric guitar and began listing "professional songwriter" as first, second and third choices for a career.

He'd started on clarinet in grade school, but the guitar triggered the writing urge and by 1969 he'd written over 200 songs. In 1967, with three friends, he formed The Weeds, fashioned after The Beatles and Buffalo Springfield.

In 1971, he was hired as a \$50-a-week staff writer for Edwin Morris Publishing and from time to time had the pleasure of hearing one of his songs on record. The discouragement factor was high, however. He was auditioning his songs for the likes of Diana Ross, Helen Reddy and Barbra Streisand and he recalls of the time, "A lot of people thought I was really good, but nothing would happen."

He was considering giving up and returning to San Diego when one of his songs was heard on Johnny Carson's "The Tonight Show." Then Art Garfunkel used some of his songs for an album and it all started.

The watershed year was 1977, when he had two major hits, "Save It For A Rainy Day," which took a BMI Pop Award and "On And On." He toured with Fleetwood Mac, Randy Newman, Linda Ronstadt and others. He took *Best New Male Vocalist* honors on Don Kirshner's 1977 Rock Awards Show.

By 1979, the movie industry was paying attention to him as a writer and performer. To date, he's written the themes for "China Syndrome" and "Unfaithfully Yours," penned songs for the soundtrack of "Arthur" and composed the Academy Award-nominee "Separate Lives."



DAVID FOSTER

For the second year in a row, David Foster has been named BMI's *Songwriter of the Year*. This year he took four awards, one each for "Glory of Love," "Love Theme From St. Elmo's Fire," "Now And Forever" and a second pop award for "St. Elmo's Fire (Man in Motion)." At last year's BMI Pop Awards ceremonies, he had five awards, "St. Elmo's Fire (Man in Motion)" as well as "After All," "Forever," "Who's Holding Donna Now" and "You're The Inspiration."

Foster has garnered 20 Grammy nominations and five wins in a variety of categories. Most recently, he took the award for *Best Instrumental Arrangement Accompanying Vocal(s)*—Barbra Streisand's "Somewhere." In 1979, he shared songwriting honors for *Best Rhythm & Blues Song*, "After The Love Has Gone;" in 1982, he took an award as producer of *Best Show Cast Album*, "Dreamgirls;" in 1984, he took two Grammys, sharing honors as *Producer of the Year (Non-Classical)* and *Best Instrumental Arrangement Accompanying Vocal(s)*—Chicago's "Hard Habit To Break."

Born and raised in Victoria, British Columbia, Canada, Foster rose to superstar producer status from the ranks of session musicians. A keyboardist since his childhood, he gave his first professional performance at 13.

As a teenager, he was a fan of the pop group Chicago beginning with their "Chicago Transit Authority." He had established himself in the ranks of producers, but it was his work on "Chicago 16" that earned him superstar status and his *Producer of the Year* Grammy win.

For that album, Foster completely rewrote the material originally planned, working with group members over a three month period. The result: a double-platinum album. Succeeding albums with Chicago also have been multi-platinum.

With an eye to the future, he wants to establish himself as an artist and a producer of films. "After all," he has said, "music making and film making have a lot in common . . . the song is the script."

KUDOS

BMI POP AWARDS



Alan Berliner

California's Beach Boy **Brian Wilson** welcomes Britain's **Curt Smith** of **Tears For Fears**, a BMI Pop Award winner for his song "Head Over Heels," and **The Who's John Entwistle** to the West Coast.



Alan Berliner

SBK Entertainment World's **Charles Koppelman** (l.) and **Martin Bandier** (r.) congratulate **Bobby Caldwell**, co-writer with **Franne Golde** of the award winning song "Janet," recorded by **Kool and The Gang**. SBK was one of the publishers of the song.



Chris Hunter

John Braheny, co-director of the BMI sponsored Los Angeles Songwriters Showcase, congratulates **David Foster**.



Alan Berliner

George Merrill and **Shannon Rubican** received BMI awards as the co-writers of the Whitney Houston smash "How Will I Know."



Alan Berliner

B.A. Robertson (l.), a pop award winner for his song "Silent Running (On Dangerous Ground)," joins pop/film and TV lyricist **Norman Gimbel** (r.) in congratulating **Stephen Bishop** and **Marilyn Martin** on the success of "Separate Lives." Ms. Martin recorded the song with **Phil Collins**.

KUDOS

★★ NO. 1 ★★



Crew Cuts a #1 Record. BMI recently hosted a #1 party in its Los Angeles offices for **Cutting Crew** as the group's song, "(I Just) Died In Your Arms" moved to top position. Celebrating here (l. to r.) **Jordan Harris**, co-director, Virgin Records; **John Gould**, Cutting Crew manager; **Allan McDougall**, BMI executive, Writer/Publisher Relations; BMI's **Cynthia Miska**, assistant executive, Writer/Publisher Relations; **Jeff Ayeroff**, co-director, Virgin Records and band members **Nick Van Eede**, **Colin Farley**, **Kevin Macmichael** and **Martin Beedle**.

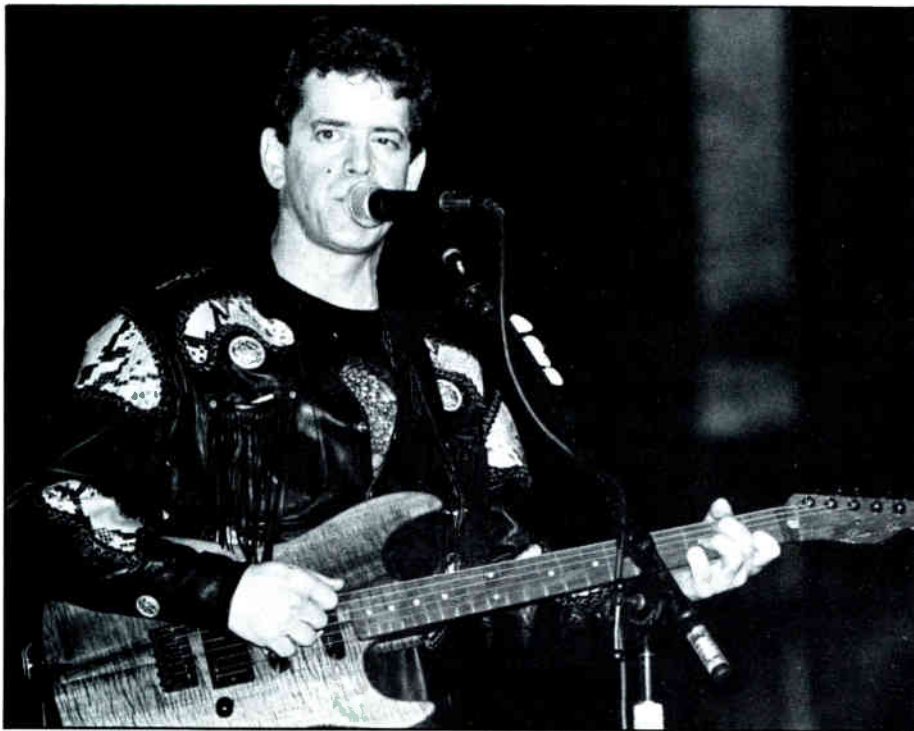


Beth Gwinn

Versatility's the Name of the Game. The writer who shared honors as BMI's 1986 *Country Songwriter of the Year*, **Dennis Morgan**, was lauded recently at BMI Nashville headquarters for his #1 Pop song, "I Knew You Were Waiting (For Me)," sung by **Aretha Franklin** and **George Michael**. Here at the party (l. to r.) BMI's **Del Bryant**, Morgan, **Steve Winwood** and BMI's **Harry Warner**.

KUDOS

NY MUSIC AWARDS



LARRY BUSACCA



Photos: Robin Platzer

Clockwise from top left, **Lou Reed**, one of the first inductees into the Hall of Fame last year, gives one of the evening's hottest performances at the 2nd Annual New York Music Awards at the Beacon Theater on April 4; **Miles Davis**, a double-winner at the Awards, which BMI co-sponsored, took *Best Jazz Album* for "Tutu" as well as *Best Jazz Instrumentalist*; **Cult Jam's Mike Hughes**, (l.), **Lisa Lisa** and Cult Jam's **Spanador** (r.) talk with BMI's **Mark Fried** backstage about their hit single "Head To Toe;" BMI's **Allan Fried** (r.) congratulates **Cissy Houston**, who tied with **Buster Poindexter** for *Best Cabaret Act*, and **Billy Joel**, one of four inductees into the *Hall of Fame* who also took home awards for *Best Songwriter* and *Best Rock Vocalist-Male*; rocker **Patty Smyth** (r.) presents **Gregory Abbott** with one of his four awards: *Outstanding Debut Act*, *Best R&B Vocalist-Male*, *Best Debut Album*, *Solo* and *Best R&B Album*.

KUDOS NY MUSIC AWARDS KUDOS



Photos: Robin Platzer



KUDOS

BOSTON MUSIC AWARDS



Boston celebrated the best of its music at the first annual Boston Music Awards in April. Here, BMI's **Rick Sanjek** (r.) congratulates award winner **Jon Butcher**, a BMI songwriter. Butcher, a Grammy nominee earlier in the year, and his band **Axis**, won Boston's *Outstanding Rock Band* award.

The *Outstanding New Female Rock Vocalist* was **Didi Stewart** (r.) The BMI songwriter and lead singer for the group **Girls' Night Out** is pictured here showing her award to MTV VJ **Julie Brown**, who presented an award for *Outstanding Video*. ▼



BMI songwriter **Barrence Whitfield** and his band **The Savages** were double award winners. Pictured here with BMI's **Mark Fried** is the leader of the group voted *Outstanding R&B Act* and *Outstanding Club Act*.



The Boston Music Award winners for *Outstanding Debut Act* (on a major label) was **New Man**. Individually, several members of the group, all BMI songwriters, were also winners. Here with their group award are **Brock Avery**, named *Best Percussionist*; **Bob Gay**, *Best Reed Player*; **Mark Jones**; **Tim Archibald**, *Best Bassist*; BMI's **Mark Fried**, and **Scott Gilman**.

KUDOS

COUNTRY AWARDS

KUDOS



Hope Powell

The ACM Awards, televised from Knotts Berry Farm, were co-hosted by **The Judds** and **Patrick Duffy**. Among the winners of *The Hat*, as the ACM award is known, were BMI songwriters (left to right) **Dwight Yoakam**, *Top New Male Vocalist*; **Hank Williams Jr.**, *Entertainer of the Year*, **Holly Dunn**, *Top New Female Vocalist*.



Hope Powell

◀ **Paul Overstreet** was on a winning streak this past spring when he was honored at both the Nashville Songwriters Association International's 20th Annual Awards ceremony in March and again the following month at the 22nd Annual Academy of Country Music Awards. The NSAI named Overstreet the winner of their *Songwriter of the Year Award*. Overstreet's song "On The Other Hand" was a double award winner as it received the *Song of the Year Award* from both the NSAI and the ACM. Here, BMI president **Frances Preston** (second from left) joins in the celebration at the NSAI awards with (l. to r.) **Julie** and **Paul Overstreet**, **Maggie Cavendar**, NSAI executive director, **Roger Sovine**, BMI vice president, Nashville and **Thom Schulyer**.

▶ The **Statler Brothers** were multiple winners at the 21st Annual Music City News Country Awards. The group took the *Country Music TV Special of the Year* category and was named *Vocal Group of the Year* and topped the *Entertainer of the Year* category. Shown here at the post awards fete (l. to r.) **Roger Sovine**, BMI vice president, Nashville; group members **Phil Balsley**, **Jimmy Fortune**, **Don Reid**, **Harold Reid** and **Joe Moscheo**, BMI vice president, Special Projects.

Don Putnam



KUDOS

GOSPEL AWARDS

KUDOS



Beth Gwinn

BMI's Springfest Luncheon '87 themed "The BMI Gospel Family" was co-hosted by BMI vice presidents **Joe Moscheo** and **Roger Sovine**. Some 500 guests looked on as 10 Awards of Excellence were presented, seven going to writers and three to publishers. Shown above (l. to r.) Moscheo; **Randy Cox** and **Joe Huffman** of River Oaks Music, named BMI's *Gospel Publisher of the Year*, and Sovine. The honorees included writers **Bill George**; **Joel Hemphill**; **Joel and Labreeska Hemphill**; **Phill McHugh**, named BMI's *Gospel Writer of the Year*; **Greg Nelson**; **Sandi Patti** and **Justin Peters**. The publisher honorees were River Oaks Music; Shepherd's Fold Music and Sandi's Songs Music.



Beth Gwinn

During Gospel Music Week '87, **Joe Moscheo**, BMI vice president and Chairman of the Gospel Music Association Board of Directors, hosted a reception at his home for GMA officers and directors and guests. Shown here (l. to r.) BMI's **Thomas Cain**, Moscheo, writers **Phill McHugh** and **Justin Peters**, and **Roger Sovine**, BMI vice president, Nashville.



Hope Powell

The Gospel Music Association honored its writers, publishers and performers at the 1987 Dove Awards Show in Nashville. **Sandi Patti** was accorded top honors for *Artist of the Year*, *Female Vocalist of the Year* and *Inspirational Album of the Year*. Shown congratulating Patti (c.) are **Joe Moscheo** (l.), BMI vice president, Special Projects and **Roger Sovine**, BMI vice president, Nashville.

KUDOS

GOSPEL AWARDS



Joe Moscheo; Phill McHugh, named BMI's *Gospel Writer of the Year*; and **Roger Sovine.** ▼



◀ BMI vice president **Joe Moscheo** received the *Lou Hildreth Industry Achievement Award* at the 4th Annual Gospel Music News People's Choice Awards. This award is to industry personnel based on outstanding leadership and contribution to gospel music and is voted by the subscribers of "Gospel Music News." Pictured l. to r.: Joe Moscheo; Lou Hildreth.



Joe Moscheo; Randy Cox, of River Oaks Music; **Phill McHugh; Justin Peters; Joe Huffman,** also of River Oaks Music; **Greg Nelson; Labreeska Hemphill; Joel Hemphill; Sandi Patti;** and **John Helvering,** of Sandi's Songs Music.

KUDOS

ACADEMIC HONORS

Frances W. Preston (front row, second from right) and BMI's assistant vice president, Concert Music, **Barbara A. Petersen** (front row, center) presented sixteen young composers with scholarships at the 35th Annual BMI Student Composers Awards, sponsored by BMI Foundation, Inc., on May 28 at Tavern on the Green in New York City. Flanking them are (l. to r.) **Ulysses Kay** who presided over the judging panels, awards chairman **Milton Babbitt** and awards chairman emeritus **William Schuman**. Behind them are winners (l. to r.) **James Legg**, **David R. Scott**, **James W. Bennett III**, **Stephen Blumberg**, **Lowell Liebermann**, **Paul Reller**, **Jody Rockmaker**, **Jonathan Dawe**, **Anthony Aibel**, **Phoebe Myhill**, **Neal Woodson**, **Paul C. Nauert**, **Thomas E. Morgan**, **Deric D. Marshall**, **Kevin M. Walczyk** and **David B. Soley**.



Doctors in the House. BMI President and CEO **Frances Preston** (below left) was awarded an honorary doctorate from Lincoln College, Lincoln, Illinois. Congratulating Preston are **Dr. Jack D. Nutt**, Lincoln College president (c.) and **Ralph G. Newman**, a long-time trustee. The University of Winnipeg has awarded **Oscar Brand** (below right), a native of Winnipeg, an honorary doctorate in Literature. Brand (r.) has also been honored with a Ph.D. in Political Science from Fairfield University. **Allan Becker**, director of BMI's Musical Theatre Department congratulates Brand. **Art Blakey**, (left), ace jazz drummer was awarded the honorary degree of Doctor of Music at Berklee College of Music, May 16. Blakey (l.) shakes hands with **Phil Ramone**, recording engineer and producer who received the same degree.



NEWS



Sam Siegel

One . . . and Counting. Frances Preston recently observed her first anniversary as BMI's president and CEO. Cutting the celebrity cake with her were a number of BMI'ers. Shown here (l. to r.) **Rick Sanjek; Allan Fried; Judy Saffer, Richard Mack; Marvin Berenson; Preston; Larry Sweeney; Robbin Ahrold; Thea Zavin and Bobby Weinstein.**



Larry Busacca



Boss and Brass. BMI put out the welcome mat at a special reception for **Luther Henderson** and **The Canadian Brass** in the Tower Suite of New York's Time & Life Build-

ing. **Frances Preston**, BMI president and CEO cited Henderson for "capturing the essence of the many worlds of music in all his creative endeavors" and the group "for enlivening

and enriching the concert world with extraordinary talent, boundless energy and the gift of laughter." Shown here standing (l. to r.) **David Ohanian**, Preston, **Eugene Watts** and

(seated) **Charles Daellenbach, Frederic Mills** and **Ronald Romm.** (above) Preston presents Henderson with his citation.



An Album to Write Home About. Cypress Records recently held a listening party to celebrate the debut of **Wendy Waldman's** new album

"Letters Home." Here, BMI's **Barbara Cane** (l.) wishes good luck to the songwriter and her husband **Brad Parker**.

Looking At #1. When MCA hosted a bash to honor **Jody Watley** and her #1 single, "Looking For A New Love," BMI executive **Doreen Ringer**,

Motion Picture and Television Relations, was in the cheering section. Shown here (l. to r.) **Jesse Borrego** of "Fame"; Ringer and Watley.



Chris Hunter



Chris Hunter

A Winner Named Winwood. **Steve Winwood**, still celebrating his recent *Grammy* wins, stopped by the BMI offices. His "Higher Love" was named *Best Record of the Year* and his version won him *Best Pop Vocal Performance*. Shown here (l. to r.) **Will Jennings**, Winwood's co-writer on the tune; BMI's **Allan McDougall**; **Ron Anton**, BMI vice president, West Coast and Winwood.

The Wanda of It All. When **Wanda And the Way It Is** recently took time out of a busy schedule for a rack of pool, BMI went along for a lesson. Shown here (l. to r.) Wanda's **Jo Ann Palana**; BMI's **Mark Fried** and **Allan Fried**; Wanda's **Valerie Block** and **Lilly White**; BMI's **Rick Sanjek** and Wanda's **Joyous Perrin** and **Janet Verlaan**.



Sam Siegel



Dan Fujiwara

Eye of the Hurricane. **Cynthia Miska**, BMI assistant executive Writer/Publisher Relations, West Coast was on the scene when **Hurricane** played in Los Angeles recently. Shown here after the performance (l. to r.) **Gary Ballen**, manager of the group; **Tony Cavaso**; **Lisa Gladfelter**, publicist, Enigma Records; **Robert Sarzo** and **Kelly Hansen**; Miska and **Jay Schellen**.



Chris Hunter

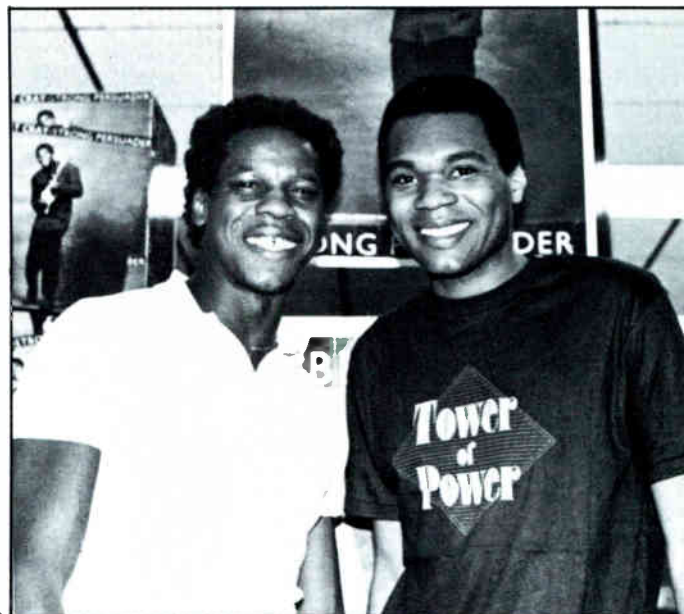
New Wave. Doreen Ringer, BMI executive Motion Picture/TV Relations and Shadowfax were on hand as L.A.'s newest radio station, KTWW, known as "The Wave," celebrated its debut. Shown here (l. to r.) at Santa Monica's Wave Bar and Restaurant, scene of the fete: Phil Mazzini, Susan (Mrs. Greg) Stinson, and Greg Stinson of Shadowfax; Frank Cody, KTWW Programming Director; Linda Livingston, film agent for Shadowfax; group member Charles Bisharat; Jane Shayne, KTWW Promotion Director; Shadowfax's David Lewis and Ringer.

Flying. Jetboy, currently recording their first album, visited with Cynthia Miska at BMI's West Coast Offices. Shown

here (l. to r.) Sam Yaffa, formerly of Hanoi Rock, Billy Rowe, Ron Tosten-son, Mickey Finn, Miska and Fernie Rod.



Tomie Stevenson



Goin' Cray-zee. Dexter Moore, BMI executive Writer/Publisher Relations, L.A. (l.) greeted Robert Cray at a signing session

at Tower Records. Cray's recent triumphs: Grammy for *Best Traditional Blues Recording* and a successful tour with Eric Clapton.

Boo! Frozen Ghost haunted BMI's New York headquarters recently as the Canadian group dropped by to celebrate the release of their first single "Should I See." Shown here (l. to r.) BMI's **Mark Fried; Bob Roper** (W.E.A./Canada); **Wolf Hassel** and **Arnold Lanni** of **Frozen Ghost**; **Robert Lanni**, the group's manager and BMI's **Rick Sanjek**.



Phyllis Miller



Sam Siegel

Rascal Roundup. The **Latin Rascals** a.k.a. **Tony Moras** and **Albert Cabrero** have signed writer/publisher agreements with BMI. Here (l. to r.) **Jean Banks**, BMI executive director, **Writer/Publisher Relations**; **Moras, Cabrero** and **Stan Catron**, BMI vice president, **Performing Rights, New York**.

Country Queens Debut in England. BMI's **Phil Graham** was there as **The Judds** celebrated their debut appearance in the U.K. at the London Palladium. Here at the reception (l. to r.) Graham, director **Writer Relations**; **Naomi Judd**; **Don Potter**; **Wynonna Judd** and **Joe Galante**, V.P./G.M. of RCA Nashville.



Salute to Linda. **Thomas Cain**, associate director, Performing Rights, Nashville and **Brian McLaughlin** represented BMI at the recent Black Music Association Foundation tribute to **Linda Creed**. The benefit concert was held at Pennsylvania Hall Civic Center, Philadelphia. Shown here are Cain (l.) and McLaughlin (r.). **Steve Epstein**, Linda Creed's husband is with his two daughters, **Dana Creed** and young **Roni-Leigh**.

Cannon to the Right, Cannon to the Left. The **Cannons**, recently-signed Mercury Records artists (a brother/sister group), have signed writer/publisher contracts with BMI. Shown here at the signing (l. to r.) BMI's **Kurt Denny**; **Carla Cannon**; **Larry Cannon**; **Darla Cannon** and BMI's **Jody Williams**.



Don Pinnam



Chris Hunter

Cheerful Chipmunk. **Alvin** was a welcome visitor to BMI's Los Angeles offices at a screening of his new film, "The Chipmunk Adventure." Shown here (l. to r.) **Randy Edelman**, film scorer; **Shelly Miles**, vice president of Disney/Vista Records; **Terry Shaddick**, songwriter; **Alvin**—of course—**Doreen Ringer**, BMI executive Motion Picture/TV Relations; **Dexter Moore**, executive Writer/Publisher Relations; **Barry DeVorzon**, songwriter; **Virginia Eady-Wiener**, BMI director Writer/Publisher Administration with daughter **Alison** and **Allan McDougall**, BMI executive Writer/Publisher Relations.

Quadruple-threat Comes To Town. Allen Toussaint (songwriter/singer/arranger/pianist/producer) moved into a new field as his show "Staggerlee" opened in New York. Here, backstage (l. to r.) **Allan Becker**, BMI director, Musical Theatre Department; **Vernal Bagneris**, writer and director of the show; Toussaint and **Harry Warner**, BMI director, Writer Administration, Nashville.



Sam Siegel



Musical Chowdown. Allan Becker, who heads BMI's

Musical Theatre Department, and his wife Greta

hosted their 20th annual get-together dinner for

musical theatre writers and their guests. The event took place at the Becker's home, Glenwood Landing, New York. The dinners were first given on Christmas Eve, when the Beckers realized that there were a number of young writers who couldn't afford to travel home for the holidays. With the move to Glenwood Landing, the event became a late spring affair. This year, the guests numbered 180. Shown here (l. to r.) singer **Elly Stone** (Mrs. **Eric Blau**); **Judd Woldin**, writer of "Raisin;" Becker and BMI lyricist **Ed Kleban**, ("A Chorus Line").



BMI's **Barbara Cane** (center, right) greeted the members of **Genesis** before their recent sold-out concert at Los Angeles' Dodger Stadium. Pictured here with Barbara are (l. to r.) **Mike Rutherford**, **Tony Banks** and **Phil Collins**, and representatives from the group's publishing companies, **Julie Lipsius** of Hidden Pun Music, Inc. (U.S.) and **Stuart Newton** of Hit & Run Music Ltd. (U.K.). BMI licenses the U.S. performing rights for the current Genesis hit "In Too Deep."

New Faces at BMI

Mary R. Weber and **William Grothe** have joined the BMI legal staff, **Edward W. Chapin**, vice president, Secretary and General Counsel, has announced. Both will be responsible for handling copyright infringement litigation. Weber, who will handle litigation in the Southern area, is a graduate of Tufts University. She received her J.D. with Distinction from New York's Hofstra Law School. Grothe, who will handle cases in the North Central



Mary R. Weber

region, is a graduate of the University of Michigan. He received his J.D. from Rutgers University School of Law.

Barry N. Shufeld has been named BMI Director of Application Systems, **Richard J. Mack**, vice



William Lane Grothe

president, Systems and Data Processing, has announced. Shufeld, who will develop and maintain all computer software systems, comes to BMI from International Paper Company, where he was responsible for that organi-



Barry N. Shufeld

zation's computer information systems and development. He is a graduate of the University of Maryland and received his MBA in Data Processing Management from Fairleigh Dickinson University.

Phyllis Miller

America's music refuses to be centralized in monolithic "music centers" . . . it is, more than ever, created in dozens of cities and towns across our great land. This column chronicles happenings of interest to songwriters and composers in the places where music is being born, being performed, being celebrated . . .

NORTHEAST

BOSTON

Boston-based **Pat Metheny** recently returned from the Soviet Union where he and his group gave 13 concerts. The cities in which Metheny performed included Moscow, Leningrad and Kiev . . . The ninth annual WBCN Rumble, which took place, June 15-26, featured 21 local bands competing for the *Best Band in Boston* title. The winning group receives local and national publicity; appears on MTV and records, makes a video and also gets rehearsal time and equipment free . . . For more information on the Boston Scene: **Tristram Lozaw** has brought "Boston Rock Magazine" back to life. The publication actively covers Boston happenings every month . . . Local hot bands: **Throwing Muses** and **Down Avenue**, both recent winners at the Boston Music Awards. Down Avenue plans to record an album this summer in the city . . .

NEW YORK

Herbie Hancock, a bi-coastal man of many works of music, adds TV to his schedule next season. He will host "Showtime Coast to Coast" on Showtime, the paycable outlet . . . **The Smithereens** are in the midst of a European swing that concludes in July. Included on the unit's itinerary are concerts in Amsterdam, London, Berlin, Frankfurt, Munich, Lisbon, Athens and several cities in Switzerland . . . Handsome pop artist **Gregory Abbott**, who had a

number one hit with "Shake You Down," will be making a motion picture this summer . . . On June 4, 5 and 6, New York's **Dexter Gordon**, the legendary jazz saxophonist, was one of the primary participants in the introduction to the public of the **David Baker** work, "Ellingtones," a Fantasy For Saxophone and Orchestra. **James DePriest** conducted the New York Philharmonic in the performances of this commission at Avery Fisher Hall in Lincoln Center. Other players who helped bring the Baker work to life: bassist **Ron Carter** and pianist **Tommy Flanagan** . . . The John Simon Guggenheim Memorial Foundation, located in this city, recently named its *Guggenheim Fellows*. The *Fellows in Music for Composition*, include **Susan Morton Blaustein**, **Andrew D. Frank** and **Richard Toensing**. **Richard Lesman** was named *Fellow in Sound Art* . . . **Ed Kleban** who wrote the lyrics for "A Chorus Line", the longest-running Broadway musical, and **John Kander**, another of the leading lights of the musical theatre, participated in the recent Bicentennial celebration of New York's Columbia College. **Peter Holsapple**, the guitarist-singer, recently played a string of dates across the country, opening in Baltimore and closing in Los Angeles. He traveled in a pink 1973 Rambler on what was titled the Ugly American Tour. He opened for such bands as **Scruffy the Cat**, **Concrete Blond** and **The Wild Seeds**, among others . . .

PHILADELPHIA

Poison tours this summer with fellow heavy metalists **Ratt** . . . **Jazzy Jeff/Fresh Prince** are releasing a new instrumental album during the warm weather season . . . **Cash Money**, recently signed by Sleeping Bag Records, is releasing its first LP this summer . . . **Schooly "D"** is working in a movie being shot in

Philadelphia. Titled "We Don't Rock, We Rap," it will mix dance and rap music and a number of New York and Philly rap artists will appear . . . **Billy Price and the Keystone Rhythm Band** and **John Eddy**, two regional favorites, both will be in the studio during the summer working on new albums.

MIDWEST

CHICAGO

The River North Recording Studio recently opened with 24 track equipment. **Larry Millas**, formerly of the **Ides of March**, is in charge . . . In early June, more than 550,000 people attended a blues festival sponsored by Miller Beer and the City; **Albert King**, **Carl Perkins**, **Rufus** and **Carla Thomas** were among the acts who appeared . . . During the Budweiser *Chicago Choice Picks Awards*, June 18-21, seventeen of the best local bands, selected from 242 entries, performed at different clubs throughout the city. In addition to the showcases of local talent, BMI sponsored a panel titled "Publishing & Its Role in Artist Development." The panelists were BMI songwriter **Janna Allen**, co-writer of a number of **Hall & Oates** songs including "Kiss On My List;" writer/producer **Lemel Humes**; **Judy Stakee**, general professional manager, Screen Gems-EMI Music, Inc.—West Coast; **Marcy Drexler**, creative director, CBS Songs—New York; **Lonnie Sill**, director, music publishing, Columbia Pictures Music Group—Los Angeles; **Tim Wiperman**, vice president, Warner Bros. Music—Nashville; **Barbara Cane**, BMI executive director, Writer/Publisher Relations—West Coast, and **Rick Sanjek**, BMI director, Writer/Publisher Relations—New York. More than 30 major and indie reps attended the various events . . .

ON THE SCENE

CLEVELAND

Cleveland residents are busy this summer raising funds for the **Rock & Roll Hall of Fame**. "Rock Stock" is being sold by the Hall of Fame Committee at various stores and malls throughout the city, and local radio stations are joining in with various promotions. Several major fund-raising Cleveland concerts are being discussed . . . IRS Records will be signing and distributing local heavy metal acts as part of the recent agreement with Cleveland's Auburn Records . . . This year marks the 15th anniversary of the Parties in the Park, co-sponsored by Cleveland radio stations and the Cleveland Growth Association. Local acts will appear each week; the parties will be theme-oriented . . . A number of local bands perform at the River Fest, July 24-26 . . . Prior to the Cleveland Indians home games, there are to be Buzzard Bleacher Blasts at Cleveland Municipal Stadium, with local acts performing . . .

MADISON

The club scene in town is fairly healthy and stable, with a wide range of outlets for a diversity of music . . . Lots of people are waiting to see how **Fire Town**, a local favorite, fares. The band has just signed with Atlantic and released an album (see profile) . . . A number of other local groups also are generating lots of excitement. These include **The Other Kids**, a power pop trio with a new album called "Happy Home" and **Emerald Choir**, a dreamy folk/rock band . . . Another local group, **The Rousers**, has finished its tour of the West Coast. The band is back in the studio in Madison, planning their next album. Rumor has it the set might be a live one, with location recording taking place in the city. The Rousers were one of the bands talked about at the *Chicago Choice Pick Awards* (see Chicago) . . .

MILWAUKEE

Plans are under way for the *WAMI Awards* to be presented by the Wisconsin Area Music Industry at the Performing Arts Center in early November . . .

MINNEAPOLIS

The number of bands based in Minneapolis being signed by major labels continues to rise. Underground groups are in endless supply. All they need is a little more experience playing in the more than 100 spots in Minneapolis featuring music. Major labels will come knocking. Among the many groups attracting attention are: **The Wallets**, **Replacements**, **Billy Barber**, **Alexander O'Neal**, **Shawn Cassalle**, **Ta Mara** and **The Scene**, **Slave Raider**, **Metro Suburbs** and **Ipsa Facto** . . . The *Minnesota Black Music Awards* take place in town on September 21 . . .

SOUTHEAST

ATLANTA

The 9th annual Georgia Music Week opens September 13 and continues through September 20. Among the events: a showcase (September 17) featuring Atlanta songwriters and the *9th Annual Georgia Music Hall of Fame Awards* (September 19). The program will feature concert music, including performances by the **Atlanta Pops Orchestra**, with **Albert Coleman** conducting, **Brenda Lee** and **Bill Anderson** host this event. For more information, contact **Bob Calloway** (404) 656-6644 . . .

LOUISIANA

The Seventh Annual Governor's Conference on the Music Industry was held, June 20 and 21, in Shreveport. Co-sponsored by the Louisiana Music Commission and the Shreveport-Bossier Entertainment and Music Association, the

two-day event consisted of workshops in all areas of music and a variety of music showcases. Executives from Nashville, New York, Atlanta, Los Angeles and Texas participated in the workshops . . .

MIAMI

Miami Sound Machine, a local favorite, ends its tour with a giant concert in town in November. The group's follow-up album to "Primitive Love," which went platinum, was released in June . . . Miami music divides itself pretty neatly into two genres: Anglo and Latin. Anglo style is a mingling of pop, rock & roll and dance music. **Company B** and **Exposé** are two leading groups in this genre. The Latin scene has boomed with the success of Miami Sound Machine and local favorites **Willie Chirino** and **The Judges Nephews**. Latter releases an album this summer. Local experts predict that the underground pop music coming out of the city will begin to have much more of a Latin beat and flavor because of the success of Miami Sound Machine . . .

TENNESSEE

Upcoming in Nashville—the Nashville Songwriters Association International's Seventh Annual Summer Seminar. It's scheduled for July 11 at Belmont College. Panelists for the four classes will include leading Nashville publishers and writers. More information is available from NSAI (615) 321-5004 . . . The Memphis Songwriters Association held its yearly Songwriting Contest, May 21. The winner of the *Best Overall Song* was "Soar Like An Eagle," written by **Gary Hart** and entered in the Gospel category . . . The Harlan Howard Birthday Bash, now in its fourth year, is slated for September 9 in the parking lot behind the BMI Building in Nashville. **Emmylou Harris** and **Bobby Bare** are co-host-

ON THE SCENE

ing the party. Many of country music's top songwriters will perform their songs during the evening. The Bash is co-sponsored by BMI, NSAI and NEA (the National Endowment for the Arts). Proceeds from this event will go to the NSAI's Building Fund for the Songwriters Hall of Fame . . . Leading Memphis acts headlined the annual Memphis Music Fest, June 12-22. There is much formidable local talent in this Tennessee city . . .

WASHINGTON, D.C.

The Fifth Annual Mid-Atlantic Song Contest is being sponsored by the Songwriters Association of Washington. Deadline for entries is August 31. The winner is to be announced at an awards show on October 30. The contest is being directed by **Frank Felker** of Rariden Records. Call SAW for more information: (703) 866-9090 . . . Local favorites: **Chuck and the Soul Searchers** play local clubs later in the season when the group returns from a British tour . . . Plans are under way for the 3rd annual *Wammie Awards*, honoring the best in D.C. music. The event is slated for the Kennedy Center, October 5 . . . The 5th annual Sister Fire Festival, June 27-28, was at the Equestrian Center in Upper Marlboro, Maryland. Among those on hand: **Sweet Honey In The Rock, Odetta and Betty** . . . The Fourth of July marked a special Welcome Home Benefit for Vietnam Veterans. Among the acts that appeared at RFK Stadium were **Anita Baker, James Brown, George Carlin, Linda Ronstadt, the Four Tops, Ben E. King and Paul Simon**. The concert was stereo simulcast on HBO . . . A Singers and Songwriters Evening is slated for August 20 at the Kennedy Center. It will be hosted by **Jonathan Edwards** and is to feature, among others, **Karla Bonoff and Jesse Winchester** . . . The 2nd annual WAMA Crosstown

Charity Jam took place June 23. Nineteen music halls and nightclubs and over 100 local and national performers donated their time to aid local Washington charities. Mayor **Marion Berry** was the event's honorary chairman.

SOUTHWEST

ALBUQUERQUE

The New Mexico Songwriters and Musicians Association hosts a BMI symposium at the Kimo Theater, July 13. NMSMA president **Eddie Gonzales** extended an invitation to **Gary Wishik**, a prominent music lawyer and member of the Los Angeles firm of Kassoy, Lopez and Geoghegan. Wishik brings extensive music business experience to his work as a speaker. He has lectured on the business of music and related subject matter at UCLA. Topics for the upcoming seminar include source licensing, the de-centralization of the music business, and how local musicians can tap into the mainstream music business from their hometowns. For further information, contact Eddie Gonzales, New Mexico Songwriters and Musicians Association, P.O. Box 7187, Albuquerque, NM 87120 . . .

PHOENIX

The Arizona Songwriters Association continues to sponsor bi-weekly Open Mics, monthly guest speakers and song critiques—all of which are available to Arizona songwriters for a reasonable fee . . . For further information, contact **Joanne Sherwood**, Arizona Songwriters Association, 6103 North 35th Avenue, Phoenix, AZ 85017 Phone: (602) 841-6397 . . .

TEXAS

Texas Governor **Bill Clements** officially declared June Texas Music Month. The Texas Music Association

honored the late blues artist **Sam "Lightning" Hopkins** in Houston on June 17. **Charles Hopkins**, the bluesman's son, accepted the award . . . The **Willie Nelson** annual Fourth of July picnic saluted the American trucker. The picnic and good-time scene took place in a pasture across the highway from Carl's Corner Truckstop, located 51 miles south of Dallas on I-35 . . . The 16th annual Kerrville Folk Festival held in the Texas town, May 21-June 7, featured a one-day Songwriters' School. Also a 30-hour session on the "History of American Popular Music." The 18-day festival, produced by **Rod Kennedy**, included daily concerts by top-name performers and songwriters. A total of 110 performers participated in this key event . . . Down in Austin, the Opry House celebrated its 10th anniversary, June 4. Willie Nelson was inducted into the "Walkway of the Stars" on Austin's framed Sixth Avenue the following day . . .

WEST

DENVER

BMI's **Marv Mattis** reports that the Rocky Mountain Music Association has been making great strides towards fostering music organizations through the Rocky Mountain states. "The RMMA is already working with such groups as the Utah Songwriters Association," Mattis says, "and it looks forward to more participation at its First Annual Music Conference, to be held in Denver, November 14." For further information: contact **Kathrine Dines**, president, Rocky Mountain Music Association, 231 Harrison Street, Denver, CO 80206. Phone: (303) 355-7426 . . .

LOS ANGELES

TV composers **Mike Post** ("Magnum, P.I.," "Hill Street Blues" and "L.A. Law") and **Bill Conti** ("Cagney and Lacey," "Dynasty" and "Falcon Crest") spoke to songwriters and other music industry people gathered at the L.A. Press Club, June 2. The event was part of an ongoing educational series being presented by the National Academy of Recording Arts and Sciences . . .

SALT LAKE CITY

The Utah Songwriters Association hosted several Nashville songwriters for a rousing song evaluation and source licensing seminar on May 30. Present for the all-day event were BMI writers **Paul Overstreet** (*NSAI Songwriter of the Year*) and **Bob DiPiero**, as well as songwriter-publisher **Woody Bomar**. Dozens of local songwriters in attendance wrote letters to Utah Congresswoman (and co-sponsor of the source licensing legislation) **Howard C. Neilson**, asking him to reconsider his position on the issue.

SAN FRANCISCO

The Northern California Songwriters Association recently endorsed the industry-wide effort against source licensing by sending a mail insert on the subject along with its monthly newsletter. NCSA executive director **Toby Hall** worked closely with BMI on the mail insert. This is but a small part of BMI's outreach program to defeat source licensing. The NCSA recently has broadened its service base, offering support not only to Bay area writers, but to music creators throughout all of Northern California. For further information, contact Toby Hall, executive director, Northern California Songwriters Association, 855 Oak Grove, Menlo Park, CA 94025. Phone: (415) 327-8296 . . .

SOLANO BEACH

Good music by **Thelma Houston**, **Greg Guiffria**, **David Glen Eisley**, **Jack Tempchin & the Seclusion** and **John Ford Coley** was heard during a late March show at the Belly Up Tavern. It helped generate public awareness on the danger of source licensing. New songwriters listened as Coley summed up his feelings about the issue. "As a songwriter, you get paid for what you do—it's not a steady job. You make your living from residual payments. What this legislation would do is cut off my livelihood, as well as the income of a lot of other people." That evening's musical highlights included a spontaneous "folk-rap" by **Len Chandler**, the co-founder of the Los Angeles Songwriters Showcase . . . In nearby San Diego, Representative **Jim Bates**, the congressman from the 44th district of California, recently met with a group of his songwriting constituents concerned with the source licensing legislation . . .

NORTHWEST

PORTLAND

An April benefit for the city's Metropolitan Youth Services was highly successful. The newly formed Portland Musical Association raised more than \$20,000 for the local youth charity. Billed as the "Third Annual Mayor's Ball," the musical evening featured 50 musical acts playing everything from concert music to heavy metal. Mayor **Bud Clarke** presided over the festivities . . . Mayor Clarke and wife **Sigrid** recently traveled to Nashville where they were greeted by BMI . . . For further information on the developing Portland music scene, contact: The Portland Music Association, P.O. Box 6723, Portland, OR 97228. Phone: (503) 284-3206 . . .

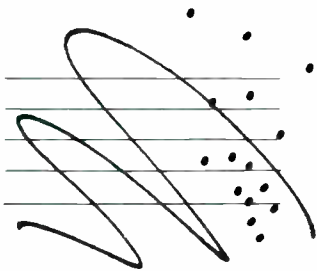
SEATTLE

Jeff Tassin, executive director of the Northwest Songwriters Network, and also regional director of the National Academy of Songwriters, recently was asked what support he might need from BMI. "Many people who write Windham-Hill type material send in queries," Tassin said. "So anything along that line would be great." Tassin is particularly active with the University of Washington, helping to provide increased educational opportunities for songwriters in the Northwest. For further information, contact Jeff Tassin, at (206) 871-7070. His address: E. Crestwood Ct., Port Orchard, WA 98366 . . .

Contributors to "On The Scene" include BMI's Barbara Begley, Burt Korall and Ellen Wood. Coverage of Southwest and Western cities was done by BMI's Marv Mattis and Murdoch McBride, editor of *SongTalk*, who frequently reports on the music industry for *Music Connection* and other music trade publications. Section editor: Burt Korall.

THE "RIGHT TO TAPE" IS A LICENSE TO STEAL

Protection of songwriters' and composers' property rights is a battle fought on many fronts. In addition to threats posed by currently proposed Source Licensing legislation, a new threat to songwriters' ownership of their work has emerged from Japanese audio hardware manufacturers' imminent introduction of Digital Audio Tape. BMI strongly supports the music industry's fight against the introduction of this technology on American shores without readily available safeguards to prevent theft of songwriters' intellectual property. The following article, by Susan Huggins, Director of the industry's Coalition to Save America's Music, sums up the arguments and the current situation.



Coalition to **Save America's Music**

There are times when it seems that moving a piece of legislation through Congress is closely kin to pushing a boulder up a steep hill. The home taping issue is a case in point.

It has been five years since legislation was first introduced in the Congress to compensate the music community for the loss of income due to home taping. While we have seen some encouraging progress toward this end, the law remains unchanged. Those of us who earn our living by the creation and produc-

tion of music are as vulnerable as we ever were to the "innocent" practice of home taping—and that harmless habit continues to drain off 1.5 billion dollars worth of our hard-earned money each year.

There have, however, been important developments in the home taping arena in recent months. Most significant is the emergence of digital audio tape (DAT), which promises to have a huge impact on the practice of home taping. DAT, the tape version of the compact disc, will revolutionize existing taping technology and will allow home tapers to make copies of copies, so that the hundredth copy is also as good as the first and, in fact, as good as the original. With this quantum leap in technology, the consumer will have a much greater incentive to tape. Why should that consumer buy our product when he can bypass the system and obtain a master-quality copy for free?

Recognizing the need to counter the threat posed by DAT, CBS has developed a technological solution to a technological problem: the copy-code system. The copy-code process blocks the recording mechanism when the scanner chip in the machine detects an inaudible signal in the recording.

Many members of Congress and the Administration have long advocated the development of such a solution to the problem of home taping, and the copy-code system was incorporated in legislation known as the "Digital Audio Recorder Act of 1987," S.506 in the Senate and the H.R. 1384 in the House.

The legislation would ban the importation or the sale of digital audio tape machines not equipped with copy-code scanners for a period of three years following enactment. This grace period would allow Congress to study the matter in depth in order to develop a permanent

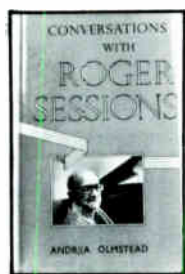
solution through a change in the copyright laws.

This concept received a great deal of support on Capitol Hill and a modified version of the bill narrowly missed being included in the House version of the Omnibus Trade Bill. The DAT amendment, which was approved by the House Energy and Commerce Committee, was deleted from the trade bill by Speaker of the House, Jim Wright, on the grounds that it was too "product specific." Wright stressed, however, that he supports the purposes of the DAT amendment and "urge[d] the Commerce Committee to move expeditiously on the DAT bill as a separate legislative proposal."

Following House Speaker Wright's announced support of the copy-code scanner system, two separate Congressional panels held hearings on the legislation. During the two separate hearings, questions were raised about the effectiveness of the copy-code system, and as a result, Congress asked that the National Bureau of Standards (NBS) undertake an examination of the CBS system. Arrangements are now being made to begin the tests.

The victories that the music community have achieved thus far toward passage of a home taping measure are doubly significant when one considers the opposition's sizeable efforts to crush each and every legislative initiative we have put forth. Last year alone, the Japanese electronics industry spent well over half a million dollars in an effort to defeat us once and for all. We owe it to ourselves to make their job as difficult as possible.

Beginning with this issue, "The Many Worlds of Music" will offer capsule reviews of books centered on songwriters, music and musicians and the world of entertainment. It is our hope to cover multiple areas of interest, thus keeping our readers fully informed. Our reviewer in this issue is novelist and media relations professional Walter Wager. Mr. Wager's "58 Minutes," published by Macmillan, will soon be in book stalls around the country.



"Conversations with Roger Sessions," by Andrea Olmstead, Northwestern University Press, 271 pp., \$21.95.

Andrea Olmstead, who heads the music history program at the Boston Conservatory, has skillfully edited the transcripts of two years of weekly interviews with the late BMI composer to produce a remarkable presentation of the Pulitzer citation winning composer, his views on contemporary music and his own contributions. Sessions' creativity, honesty and excellent memory combine to offer an unusual study of the mind, goals and methods of one of the seminal figures of American twentieth century music.



"Stormy Monday—The T-Bone Walker Story," by Helen Oakley Dance, Louisiana State University Press, 285 pp., \$24.95.

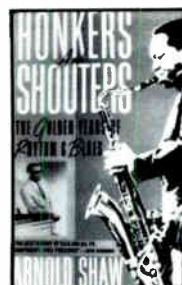
Lauded as father of the electric guitar in blues, Aaron "T-Bone" Walker was a self-taught and outstanding performer and songwriter

whose unique sound influenced a whole generation of blues, jazz and rock musicians. Based on interviews with Walker, his family and colleagues, this warm but candid biography offers a vivid picture of the remarkable Texan who lived too hard, spent too freely and died too young in 1975 at 64.



"The Jazz Word" —edited by Dom Cerulli, Burt Korall and Mort L. Nasatir, Da Capo Press, 240 pp., \$9.95.

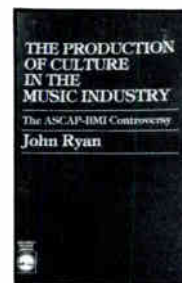
Packed with more goodies than the best fruit cake you ever tasted, this tasty anthology of articles, liner notes, quotes, poems, fiction, humor etc. is an absolute winner from the first page. Bursting with insights and writing of an extraordinary assortment of talents, the Da Capo re-issue will be widely welcomed by jazz folk here and abroad. Devoid of pomposity and glowing with joy, there isn't a single dull item in the whole collection. Nat Hentoff's admiring new introduction is right on target, too.



"Honkers and Shouters—The Golden Years of Rhythm & Blues," by Arnold Shaw, Collier Books (Macmillan), 555 pp., \$10.95.

Three cheers for this paperback re-issue of a lively and nifty book that John Hammond called "The best history of r & b and all its components ever published" and B.B. King hailed it as "a must for anyone who wants to understand where

rock & roll came from." Full of valuable history and 20 interviews with major figures, this book by a savvy music business veteran who has both the smarts and the prose covers a very large subject with distinction and affection. It covers music, race and social change in a factual and fascinating saga bursting with anecdotes about notable figures—many still powerhouses. This is a serious account that's really fun to read.



"The Production of Culture in the Music Industry—The ASCAP-BMI Controversy," by John Ryan, University Press of America, 159 pp.

A thoughtful Clemson University sociology professor digs into the historic conflict between the music licensing monopoly that was ASCAP and the young BMI which brought competition into the field more than four decades ago. The author examines the great difficulties that black and country writers had in getting their music performed or licensed before BMI was born, and the very positive effects of BMI's open door policy on American music and its creators. The extraordinary history of the main part of this book is preceded and followed by brief sociological analyses of the principles involved.

Photos: Sam Siegel

CALENDAR

Following is a month by month guide to major events happening in the industry, beginning from July 1 through the end of October. Major music festivals, songwriting workshops and other events of interest to BMI songwriters are included . . .

July 4, 10, 17, 31, Aug. 1
New Jersey Mozart Festival
Ocean Grove, New Jersey
(201) 775-0035

July 6-13
Jazz/Folk Music Recording Workshop
State University of New York
@ Fredonia
1-800-235-1212 ext. 2734

July 7-20
Newport Music Festival
Newport, Rhode Island
(401) 846-1133

July 7-Aug. 15
New Hampshire Music Festival
Lake Winnepesaukee, New Hampshire
(603) 253-4331

July 9
Music Industry For The City Of Hope's
Tribute to Bill Graham
Century Plaza Hotel
Los Angeles, California

July 10-Aug. 17
Lake George Opera Festival
Glens Falls, New York
(518) 793-3858

July 11
NSAI Seventh Annual Summer
Seminar
Belmont College
Nashville
For information: NSAI (615) 321-5004

July 12-15
New Music Seminar
Marriott Marquis
New York
(212) 722-2115

July 18-Aug. 16
Marlboro Music Festival
Marlboro, Vermont
(802) 254-8163

July 21-27
Classical Music Recording Workshop
State University of New York
@ Fredonia
1-800-235-1212 ext. 2734

July 27-Aug. 7
The Original Stamps-Baxter School of
Music Workshop
Belmont College
Nashville
contact: Don Purdy (615) 385-6786

July 30-Aug. 2
Country Music 1 Festival
Hunter Mountain
Hunter, New York
(518) 263-3800

Aug. 2-8
13th Annual Christian Artists Music
Seminar in the Rockies
Estes Park, Colorado
1-800-356-0099

Aug. 2
Songwriter's Showcase at The Kennedy
Center
Washington, DC
(202) 254-3600

Aug. 8-15
Gospel Music Workshop of America
Founded by James Cleveland
Detroit, Michigan

Aug. 20
Singers & Songwriters Evening
Hosted by Jonathan Edwards
Kennedy Center
(202) 255-1860

Aug. 22-26
Gospel Music Association Retreat &
Board Meeting
Beverly Hilton
Los Angeles, California

Aug. 24
BMI/Lehman Engel Musical Theatre
Workshop Auditions
contact: Norma Grossman, BMI
New York
(212) 586-2000 ext. 259

Aug. 31
5th Annual Mid-Atlantic Song Contest
Deadline
sponsored by SAW
(703) 866-9090

Sept. 9
4th Annual Harlan Howard Birthday
Bash
BMI Nashville
(615) 259-3625

Sept. 7
BMI/Lehman Engel Musical Theatre
Workshop Classes Begin
contact: Norma Grossman, BMI
New York
(212) 586-2000 ext. 259

Sept. 11
MTV Awards
Universal Amphitheater
Los Angeles

Sept. 10-12
CISAC Public Relations Committee
Organizing Conference
Parker Meridian Hotel
New York

Sept. 13-20
Georgia Music Week
Atlanta

Sept. 13-17
CISAC Technical Conference
Opryland Hotel
Nashville

Sept. 17
Songwriters Showcase
Atlanta, Georgia

Sept. 17
8th Licensing Industry Symposium
Pierre Hotel
New York
contact: *Licensing Letter* (602) 948-1527

Sept. 19
Ninth Annual Georgia Music Hall of
Fame Awards
Georgia World Congress Center
For information contact: Bob Calloway
(404) 656-6644

Sept. 22
BMI-PRS Awards Luncheon
Inn On The Park
London

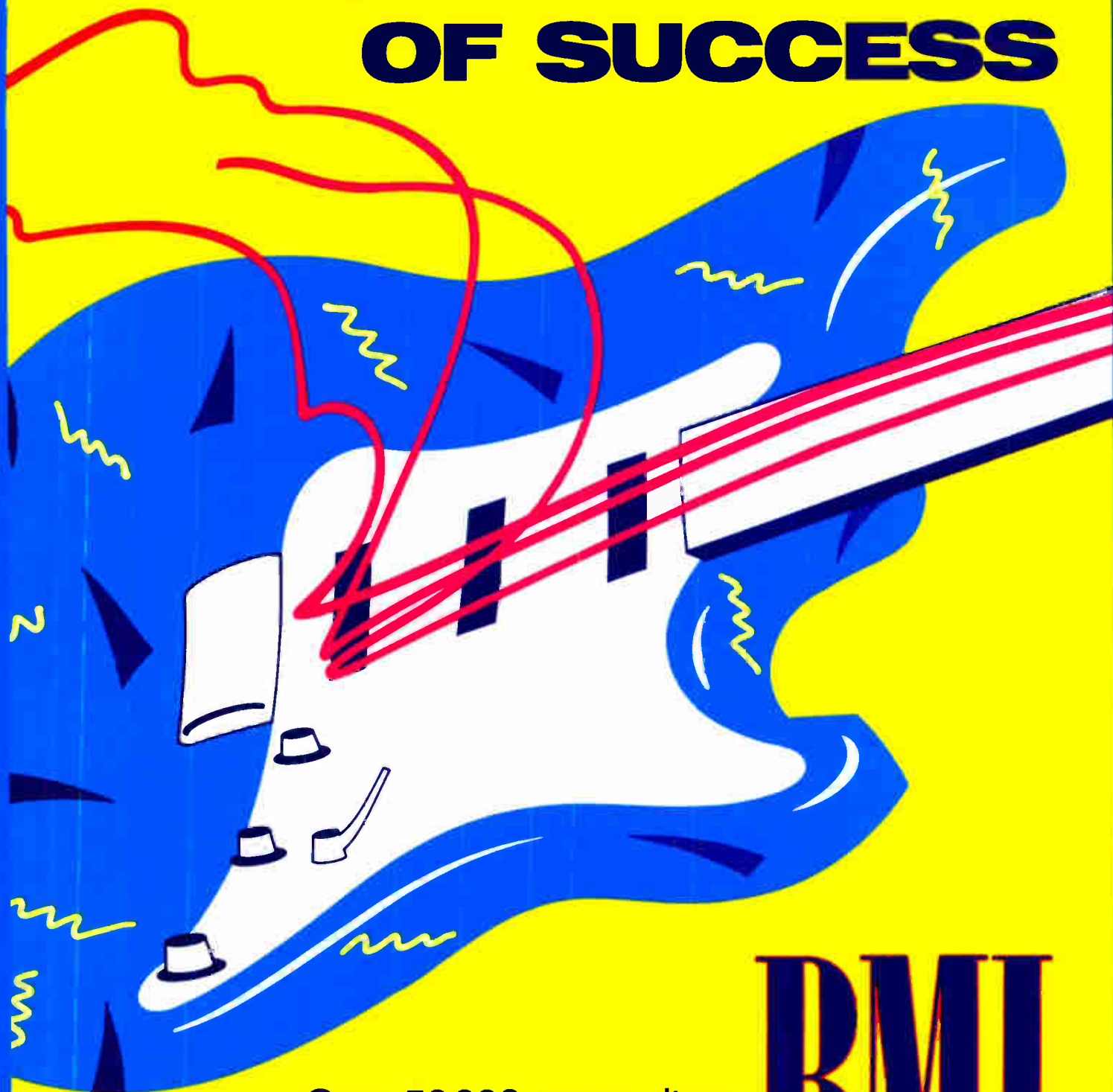
Sept. 26
Jazz On The Rocks Festival
Posse Grounds Road
West Sedona, Arizona
(602) 282-1985

Oct. 1
BMI 36th Annual Student Composers
Awards Competition Opens
contact: Dr. Barbara Petersen, BMI
New York
(212) 586-2000 ext. 226

Oct. 11
NSAI Hall of Fame Awards
Vanderbilt Plaza Hotel
Nashville

Oct. 12
Country Music Awards Show
Grand Ole Opry House
Nashville

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