

BMI

WINTER 1988

MUSICWORLD

BMI ABROAD
BMI À L'ÉTRANGER
BMI MUNDIAL

BILLY JOEL IN RUSSIA



WE'RE PROUD
TO BRING

THE WORLD'S BEST MUSIC
TO AMERICA



BRYAN ADAMS (PROC)



GEORGE HARRISON (PRS)



EUROPE (STIM)



CROWDED HOUSE (APRA)



STING (PRS)



JULIO IGLESIAS (SCAE)



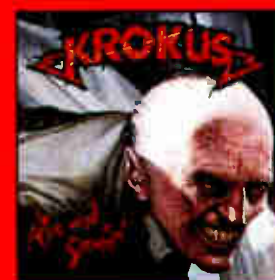
CUTTING CREW (PRS)



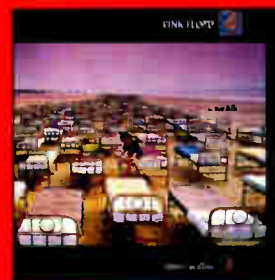
YES (PRS)



JOSE JOSE (SACM)



KROKUS (SUISA)



PINK FLOYD (PRS)



ERIC CLAPTON (PRS)



STEVE WINWOOD (PRS)



RICK ASTLEY (PRS)



TERENCE TRENT D'ARBY (PRS)



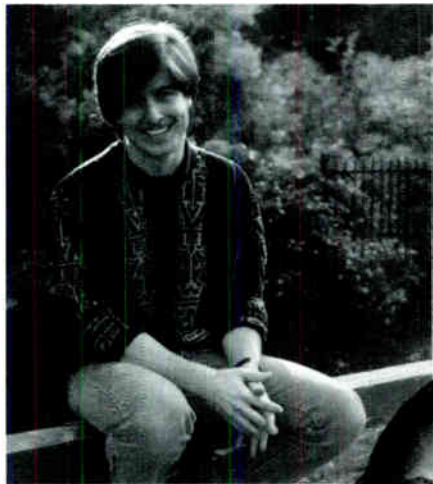
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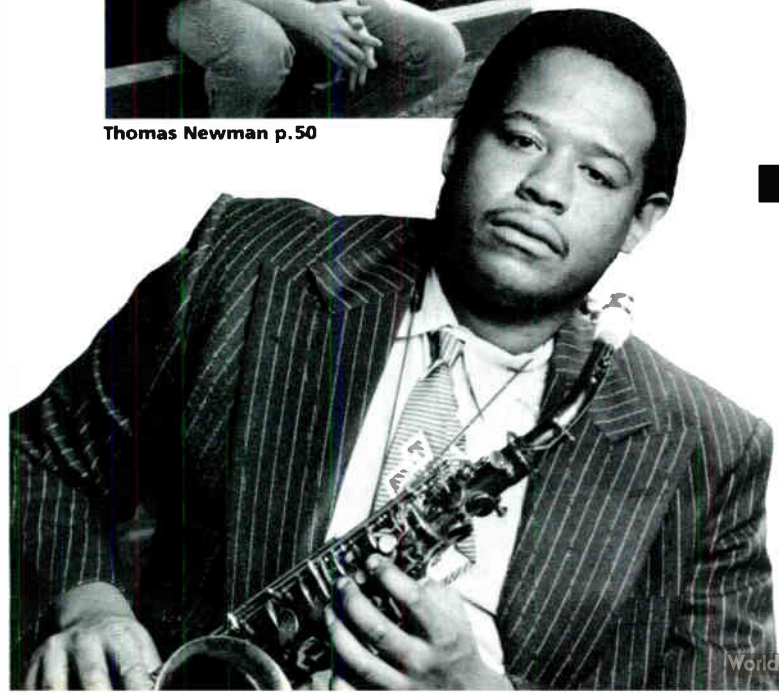
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BMI MusicWorld— A Fresh Look for the Future

Welcome to BMI *MusicWorld*!

We chose the title of our new magazine to reflect the many “worlds” of music that BMI serves—the diverse styles of rock, pop, jazz, R&B, country, gospel, Latin, and concert, and the diverse media of theater, film and television music. It is also a welcome coincidence that we are able to launch our new publication for music industry professionals at MIDEM, the worldwide music publishing industry’s annual convention.

BMI *MusicWorld* is the successor to BMI’s periodical *The Many Worlds of Music*, which first appeared in 1964. As *The Many Worlds of Music* reflected the tastes, style and interests of its audience in the ’60s and ’70s,

we hope BMI *MusicWorld* will serve the needs and interests of our readers in the ’80s and beyond.

BMI *MusicWorld* will appear quarterly, and is designed to reflect the most important happenings in the world of songwriting and composing. We will profile leading songwriters and composers in a style that we hope will capture both the creative professional and the individual personality.

We also plan, from time to time, to profile leading business executives in our industry—men and women whose business, financial, managerial, and promotional skills make possible the worldwide success of a songwriter’s creative product.

We will offer regular informational and service columns focusing on copyright (On Copyright); the industry’s Washington legislative agenda (At Issue); books on

music (In Review); and regional events and organizations of interest to the creative community (On the Scene). We will also have a series of columns focusing on specific types of music—including jazz, Latin, R&B, gospel, theater, film and television—that will appear in rotation at different times of the year. We begin this issue with a column focusing on concert music.

The feature section of every issue of BMI *MusicWorld* will have a special editorial focus. In this debut issue it seemed appropriate to focus on BMI’s worldwide activities, and the global success of songwriters whose music BMI represents in the U.S. Two of our articles focus on the British invasion of the American music scene—the most successful yet. We also take a look at jazz great Dexter Gordon, and hugely successful foreign engagements for two leading BMI songwriters, Michael Jackson and our cover subject, Billy Joel.

We also take a look at Country Music Week, and profile Rosanne Cash, who wrote the BMI Country Song of the Year, “Hold On.”

Film and television music, a branch of the industry where BMI plays an ever-increasing role, will be reflected through a series of profiles of our leading television and film composers, this month focusing on Thomas Newman.

I hope our bright, colorful editorial approach will make the magazine as pleasurable to read as it is useful.



Frances W. Preston

BMI MusicWorld— Un nouveau regard vers l'avenir

Soyez les biens venus au BMI MusicWorld! Nous avons choisi le titre de notre nouveau magazine pour refléter les multiples "mondes" musicaux servis par BMI—les différents genres de rock, pop, jazz, R&B, country, gospel, Latine et de concert, en même temps que les divers messages de la musique de théâtre, de film et de télévision. Pouvoir lancer au MIDEM—le Congrès Mondial Annuel des Éditions Musicale—notre nouvelle publication pour les professionnels, c'est aussi une heureuse coïncidence.

BMI MusicWorld succède au périodique du BMI The Many Worlds of Music, paru pour la première fois en 1964. Si The Many Worlds of Music a joui d'une large audience, en reflétant les goûts, le style et l'intérêt des années 60' et 70', d'autant plus, nous espérons que Le Monde Musical du BMI servira les besoins et les intérêts de nos lecteurs des années 80' et des années suivantes.

BMI MusicWorld paraîtra tous les trois mois, et il est conçu de manière à présenter les plus importants événements du monde des écrivains et des compositeurs. Nous allons faire connaître les écrivains et les compositeurs les plus renommés, de manière à mettre en évidence autant leurs qualités de créateur que leur propre personnalité. Aussi, nous avons en vue de présenter de temps en temps les hommes d'affaires de premier choix—hommes et femmes dont leur capacité dans le domaine des affaires, des finances, de la direction et de la publicité, rendent possible le succès des créations des compositeurs dans le monde entier.

Nous allons offrir régulièrement des rubriques d'informations et services concernant le droit du copyright (On Copyright); actualité législative de l'industrie musicale à Washington (At Issue); livres sur la musique (In Review); ainsi que des événements courants et des organisations à intérêt pour la communauté des créateurs (On the Scene). Nous aurons aussi

une série d'articles concernant les différents genres de musique—y compris: le jazz, la musique Latine, R&B, gospel, théâtre, film et télévision—dont la parution aura lieu périodiquement au cours de l'année. Nous avons commencé le présent numéro par un article concernant la musique de concert.

L'article de fond de chaque numéro du BMI MusicWorld aura un sujet éditorial spécial. Dans le numéro de début nous avons considéré comme adéquat de nous concentrer sur les activités internationales du BMI, ainsi que sur le succès global des compositeurs, dont la musique est représentée par BMI aux États Unis. Deux de nos articles décrivent l'invasion musicale de l'Angleterre sur la scène Américaine—d'un succès sans égal jusqu'à présent. De même nous jetons un coup d'oeil sur le fameux du jazz, Dexter Gordon, ainsi que sur les spectacles internationaux de grands succès des deux compositeurs renommés du BMI, Michael Jackson et Billy Joel (qui paraît sur la couverture).

Un autre coup d'oeil nous le jetons aussi sur La Semaine de la Country Musique, ainsi que sur la personnalité de Rosanne Cash, qui avait écrit la chanson country de l'année du BMI, "Hold On".

La musique du film et de la télévision, un domaine de l'industrie où BMI est de plus en plus actif, sera décrite dans une série de portraits de nos meilleurs compositeurs pour les films et la télévision, ce mois-ci étant présenté Thomas Newman.

J'espère que notre approche éditorial brillante et colorée, rendra le magazine autant agréable qu'utile à lire.

BMI MusicWorld— Una nueva perspectiva hacia el futuro.

Bienvenidos a "BMI MusicWorld." Escogimos el título de nuestra nueva revista con el propósito de exponer los diferentes mundos musicales representados por BMI: rock, pop, música latina, jazz, R&B, Country, religiosa y de concierto, así como la música difundida en teatros, cine y la televisión.

Es también una feliz coincidencia el poder lanzar nuestra nueva publicación para profesionales de la industria en MIDEM, la convención anual mundial del campo editorial musical.

"BMI MusicWorld" es el sucesor a "BMI The Many Worlds of Music" que vio su primera luz en 1964. Así como este último reflejó los gustos, estilos e intereses de la audiencia de los 60s y 70s, esperamos que "BMI MusicWorld" llene las necesidades y calme las inquietudes de nuestros lectores en los años 80s y aún más allá.

Con un período de publicación trimestral, "BMI MusicWorld" está diseñado para reflejar los sucesos más importantes en el mundo de la composición. Perfilaremos los compositores más populares desde un ángulo que captará tanto la creatividad profesional como la personalidad individual. Nuestros planes también incluyen esporádicas reseñas de reconocidos ejecutivos de nuestra industria—hombres y mujeres cuyas habilidades en tales disciplinas como administración empresarial, finanzas y promoción hacen posible el éxito mundial del producto creativo de un compositor.

Ofreceremos columnas regulares de servicios e informaciones enfocando tópicos tales como Derechos Autorales (On Copyright), la agenda legislativa revelada por Washington con respecto a nuestra industria (At Issue), libros relacionados con música (In Review), así como eventos regionales y organizaciones de interés a la comunidad creativa. También tendremos columnas rotativas enfocando géneros específicos

de música, incluyendo jazz, música latina, R&B, música religiosa, teatro, cine y televisión. Debutamos en esta edición con una columna basada en música de concierto.

La sección especial de cada edición del "BMI MusicWorld" tendrá un enfoque editorial definido. Para esta edición inicial, nos pareció muy apropiado poner en relieve las actividades de BMI a través de mundo, así como el éxito global de compositores cuya música BMI representa en los Estados Unidos. Dos de nuestros artículos describen la invasión británica del mercado estado-unidense—la más exitosa hasta la fecha. También incluimos artículos acerca del legendario músico de jazz Dexter Gordon, así como de dos compositores de BMI inmensamente destacados en el extranjero, Michael Jackson y la cara que adorna nuestra portada Billy Joel.

También revisamos la Semana de la Música Country junto con Rosanne Cash, quien compuso la canción de año de BMI en este género, "Hold On."

La música para el cine y la televisión, área donde la participación de BMI incrementa cada día, será reflejada a través de reseñas de sus mayores exponentes. El enfoque de este mes cae sobre Thomas Newman.

Espero que nuestro colorido y reluciente viaje editorial haga de la lectura de nuestra revista un placer tan grande como el propósito de utilidad que hemos puesto en su composición.



BMI's Phil Graham will provide a bridge to the U.K. and the Continent for BMI's American songwriters, and one for PRS and European songwriters to oversee the copyrights BMI represents for them in the U.S.



BMI's Phil Graham (standing, right) welcomes songwriters to the company's new London offices for a chat about the status of their copyrights in the U.K. and future creative collaborations among American and U.K. songwriters. Seen here (l-r) are BMI's longtime London rep Bob Musel; Scott English, an American songwriter currently writing in England; Nashville songwriter Kevin Stewart; and writer/publisher Dennis Morgan (writer of the George Michael/Aretha Franklin hit "I Knew You Were Waiting For Me"), who is visiting the U.K. to collaborate with British writers.



Photos: Doug McKenzie



BMI ABROAD

An Expanded Agenda

by Walter Wager

BMI, which introduced the “open door” policy to the performing rights scene in the United States, is now working hard to open more doors—and to open them wide.

Those other doors are abroad. Long a major force in the global music marketplace, BMI is substantially expanding its international activities to serve its writers and publishers even more effectively.

“This is a significant step forward in an important part of our business,” notes BMI President and CEO Frances W. Preston. “Our agreements with foreign music licensing societies already bring BMI songwriters, composers and publishers tens of millions of dollars every year. Our new efforts are designed to increase that income and assure excellent working relations with other performing rights organizations around the world.”

BMI isn’t just *talking* about a new international initiative; it is putting money, energy and savvy to work.

The company is strengthening existing programs, launching practical new ones and adding skilled staff to make them work. Tailored to deal with 1988 economic realities, the new international initiatives will benefit both BMI affiliates and foreign society members who license performances in the U.S. through BMI.

Architect and leader of the new initiative is Preston, an energetic chief executive and dedicated doer with a hands-on management style. Less than a month after taking the reins at BMI in 1986, she flew to Europe to meet with her counterparts at several important performing rights societies. Extensive discussions gave her fresh insights into the problems and possibilities facing music licensing in the high-tech '80s.

Her subsequent trip to Madrid to represent BMI writers and publishers at the annual Congress of CISAC, the International Confederation of Societies of Authors and Publishers, was also productive. So was her 1987 journey to Australia to participate in the CISAC council meeting in Sydney, and visits to Japan and the People’s Republic of China, where she spoke with performing rights experts, writers, publishers, record company executives, broadcasters and government officials.

The dozens of fact-finding discussions on three continents confirmed her belief that BMI should now move forward with a more comprehensive international service. She already prepared for this by adding two able executives to BMI’s foreign affairs team. With Dr. Helmut Guttenberg’s retirement near, she had recruited Dr. Ekke Schnabel, who had served as chief inter-



SOZA



JASRAC



TONO



KODA

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national officer for both RCA Records and Polygram Records, to come to BMI as International Vice President. A multilingual lawyer and veteran music executive who knows both recording and publishing operations, he was then VP of International Business Affairs and the Far East Division of RCA/Ariola and had previously headed Legal and Business Affairs at Polygram in New York.

"Ekke brings important strengths to our international initiative," says Preston, "and he'll play a key role in its development and success."

The second appointment that will help the expansion was naming Phillip Graham, an experienced executive on the Nashville staff, to direct BMI's new European office in London. He is working with consultant Bob Musel, who has long represented BMI in the British capital. This office, which reports to Schnabel, handles relations with writers and publishers in Britain and on the Continent.

Graham has a reputation of having a keen sense of the music business and the gift of working well with creative people. "He's completely familiar with BMI, and will be an excellent ambassador to one of our most important foreign markets," Preston predicted when the office opened in the fall of 1987.

The two major roles of the office will be to (a) explain to foreign writers and publishers that they have a choice of performing rights organizations in the United States, and supply information on the benefits of licensing through BMI, and (b) provide service to BMI writers and publishers visiting Britain and Europe.

"This is a continuation of BMI's tradition of working with people in a personal way," Preston points out. She will be going to London herself at least twice a year, and Schnabel will be there even more often. Both will travel elsewhere as well. BMI is not limiting its expanded initiative to Europe, and increased representation in other important markets "has not been ruled out."

In late 1987, BMI established a new unit to concentrate on Latin/Hispanic music. Chosen to head the team of specialists is Tony Sabournin, who was a marketing executive in RCA's Latin Music Division and has most recently been *Billboard* magazine's Latin Music editor.

Improved communications and relations with foreign societies are top priorities in BMI's international services today.

"We want to represent more of the gifted creators—here and abroad—of this music," says Schnabel. "We want to increase our licensing of these works, and do a first-rate job accounting for what is performed and where, so the right people are compensated."

The growth of the market for Latin music in the U.S. was a factor in the decision to create the specialized unit. "Today more than 10% of the U.S. population speaks Spanish," Preston notes, "and that community is increasing. We expect that the demand for Latin music will also rise. We recognize that there are many types and sources of Latin music. BMI will honor that diversity, and work to serve all of them."

BMI won't be starting from scratch, for it has long had a strong presence on the Latin music scene. The new unit will add to that, and to prompt and accurate compensation of foreign writers and composers. BMI is the first performing rights organization to pay royalties for its American copyrights and foreign copyrights at the same time.

BMI is also working diligently with performing rights societies in other nations to speed payments to BMI's American writers.

Improved communications and relations with foreign societies are top priorities in BMI's international services today. Faster and more comprehensive exchange of information is

helping to reduce differences and misunderstandings, and will assist in negotiation of new arrangements. Drawing on her decades of valuable experience, Senior VP Theodora Zavin is contributing to these programs as a knowledgeable counselor.

Delivering a wide range of information about BMI to foreign societies helps with another priority: persuading gifted foreign writers to license through BMI in the United States. Accomplishing this requires mutual understanding and cooperation between BMI and the foreign societies.

One more priority is improved and accelerated administrative work on international matters at BMI headquarters. Systems are being streamlined to insure that writers and publishers who license through BMI will get complete information—and more quickly.

As the new initiative moves forward, there remain many complex—and potentially lucrative—matters to be resolved. “Cable, satellite, private radio and television, expanded commercials and new systems of delivering music that are just around the corner will generate more income,”

“We want to represent more of the gifted creators—here and abroad—of [Latin] music.”

Preston predicts, “but we will have to work hard and imaginatively to collect it.”

Schnabel is equally concerned about the new questions of rights and fee scales to be settled. “Today we’re seeking to settle the fair division of income for foreign performance of cover records in other languages and the English language originals,” he reports. “Tomorrow we’ll be dealing with such questions as who collects—and how much—for an American TV show beamed by satellite to Hong Kong or a Mexican radio program broadcast into the United States.”

Preston believes that there will be

not only new technology affecting performing rights but also new markets. “China has the largest population in the world,” she pointed out after her fact-finding visit, “and could develop into the largest record market. Radio and television services there are also likely to grow—geometrically—in the next decade. The recent changes in China suggest the possibility of movement towards copyright reform there, which could lead to significant revenue for both Chinese and American writers and publishers.”

China isn’t the only foreign market likely to grow, and BMI’s expanded international service is expected to lead to increased income from and better communication with performing rights societies in other nations.

“Some licensing organizations see international relations as a problem,” Preston said in New York as she finalized plans for the 1988 MIDEM gathering in Cannes. “We at BMI see it as an opportunity. We’ve always been *the* innovative and fast moving licensing organization, and we’ve always done a good job overseas. Now—with these new initiatives—we’re going to do a better one. That’s what we owe our writers and publishers, and we aren’t going to settle for less. What we’ve done with our expanded international program is just the beginning. There’s a lot more to do—and we’ll do it.”

Walter Wager, the veteran public relations consultant, is the author of the novel “58 Minutes,” published by Macmillan in December 1987.

LOGOS AROUND THE WORLD

The logos displayed throughout this feature represent the 40 licensing organizations, world-wide, with which BMI has licensing agreements. These agreements mean that a BMI writer whose works are heard in Stockholm or Santiago, Hong Kong or Halifax is assured of payment. BMI, in turn, acts as steward for the works of foreign writers whose works are used here.



S·T·E·F

“A. E. P. I.,”



artisjus



BMI à l'Étranger: un Agenda Amplifié.

Traduit de l'Anglais par Dr. Sylvia Burdea.

BMI, qui avait déjà introduit le système du "libre accès" dans le domaine des Droits d'auteurs aux États Unis, redouble ses efforts pour frayer de nouveaux passages en créant de larges ouvertures.

Ces nouvelles ouvertures se trouvent à l'étranger. Etant depuis bien longtemps dans le monde, une force majeure sur le marché musical, BMI accroît considérablement ses activités internationales, afin de servir avec plus d'efficacité ses compositeurs, auteurs et ses éditeurs.

"C'est une démarche en avant significative, dans un domaine très important de nos affaires", remarque la Présidente—Directrice Générale du BMI et CEO, Frances Preston. "Nos conventions avec les sociétés étrangères pour les licences musicales rapportent déjà chaque année aux auteurs, compositeurs et éditeurs affiliés à BMI, des millions de dollars. Nos activités nouvelles ont en vue d'augmenter ces revenus et d'assurer en même temps d'excellentes relations de travail avec d'autres organisations de licences musicales du monde entier".

BMI ne se contente pas en fait de parler de ses nouvelles initiatives internationales, notamment, elle investit l'argent, l'énergie, et la capacité au travail.

La compagnie est en train de fortifier les programmes actuels et, pratiquement, elle lance de nouveaux programmes, tout en engageant un corps exécutif compétent, capable d'assurer la réussite. Conçus de manière à correspondre aux réalités économiques de l'année 1988, les nouvelles initiatives internationales, serviront autant les affiliés du BMI que les membres des sociétés étrangères qui par l'intermédiaire du BMI, accordent des licences pour les représentations aux États Unis.

Architecte et dirigeant de ces nouvelles initiatives, c'est Preston, qui témoigne de l'énergie, de la créativité et du dévouement, elle s'avère être complètement intégrée au style du travail de la direction. A moins d'un mois, après avoir pris le timon des affaires du BMI, en 1986, elle s'envole vers l'Europe pour rencontrer les homologues des différentes importantes sociétés de copyright. Les longues discussions lui ont donné une nouvelle image des problèmes et des possibilités des licences musicales, tout en tenant compte de l'essor de la technologie avancée des années 80.

Par la suite, son voyage à Madrid, pour représenter les compositeurs, auteurs et les éditeurs du BMI au Congrès annuel du CISAC (Confédération Internationale des Sociétés des Auteurs et Editeurs) a été également productif. De la même manière s'est déroulé le voyage en Australie en 1987, pour participer à la Réunion du Conseil de CISAC à Sydney, de même que ses visites au Japon, dans la République Populaire de Chine, où, elle porta des pourparlers avec les experts du domaine du droit d'auteurs, des compositeurs, des éditeurs, des directeurs des sociétés productrices de disque musicaux, sociétés de Radio et des officiels gouvernementaux.

Le grand nombre de discussions à l'objet à travers les trois continents, lui ont renforcé l'idée que BMI devrait actuellement introduire un Service International plus complexe. D'ailleurs elle avait déjà agit de la sorte en engageant

les deux exécutifs des affaires internationales du BMI. A la veille de la retraite du Dr. Helmut Guttenberg, elle a recruté Dr. Ekke Schnabel, pour entrer au service du BMI et être nommé Vice-Président du Bureau International. En tant que Chef du Bureau International il avait servi aussi bien le RCA Records que le Polygram Records. En tant qu'avocat qui parle plusieurs langues étrangères et vétéran du domaine musical, il connaît, autant les opérations d'enregistrement que celles de publications. Il avait été Vice-Président de la Division de la Côte du Pacifique et du Lointain Est de RCA-ARIOLA et avait dirigé le département légal et du Business Affairs du Polygram à New York.

"Ekke, renforce considérablement nos initiatives internationales," précise Preston "et il jouera un rôle clé, pour assurer l'essor et le succès de ces initiatives."

Un deuxième engagement qui contribuera au développement, est la nomination de Philip Graham, un exécutif, ayant l'expérience du groupe de Nashville, afin de diriger le Nouveau Bureau Européen de BMI à Londres. Il y collabore avec le Conseiller Bob Musel, qui avait longtemps représenté BMI dans la capitale Britannique. Ce Bureau, lié au secteur de Schnabel, s'occupe des relations avec les compositeurs, auteurs, et les éditeurs de l'Angleterre et du Continent.

Graham a la réputation d'être très capable dans le domaine des Affaires musicales et d'être doué pour bien collaborer avec les créateurs. "Il est complètement familiarisé avec BMI, et sera un excellent ambassadeur dans un de nos plus importants marchés étrangers", prédit Preston, lors de l'ouverture du Bureau, en l'automne 87.

Les deux rôles majeurs qui reviennent à ce Bureau, seront: (a) d'expliquer aux compositeurs et aux éditeurs étrangers, qu'ils ont le choix d'une diversité d'organisations du droit d'auteurs aux USA, et leur fournir des renseignements concernant les bénéfices des licences par l'intermédiaire du BMI et (b) de servir les compositeurs et les éditeurs représentés par BMI lors de leurs visites en Angleterre et en Europe.

"Travailler en collaboration étroite avec les gens, c'est continuer la tradition du BMI" précise Preston. Elle ira à Londres au moins deux fois par an, et Schnabel y sera encore plus souvent. Tous les deux vont voyager aussi dans d'autres pays. BMI ne fixe pas de limites pour l'initiative d'extension seulement en Europe c'est pourquoi, une présence encore plus active sur d'autres marchés importants "n'est pas exclue".

A la fin du 1987, BMI a créé un nouveau département, pour se concentrer sur la musique latino-espagnole. Mr. Tony Sabournin qui avait été le Directeur de la division de la musique latine à l'RCA, et plus récemment éditeur de la musique latine de la revue Billboard, a été élu, pour diriger cette équipe de spécialistes.

"Nous souhaitons représenter un plus grand nombre de compositeurs talentueux de cette musique, tant ici, qu'ailleurs" dit Schnabel. "Nous voulons accroître notre activité concernant les licences de ces compositeurs et suivre attentivement, ce qu'on chante et où l'on chante, de sorte que, les personnes qui ont le droit, soient rénumérées".

L'agrandissement du marché musical latin aux USA, a été un facteur décisif pour la création de ce département spécialisé. Aujourd'hui, plus de 10% de la population des États Unis parle l'espagnole" remarque Preston, "et cette communauté est en train de croître. Nous attendons que la demande concernant la musique latine croît aussi. Nous nous rendons compte

qu'il y a beaucoup de genre et de sources de musique latine. BMI va respecter cette diversité et agira de façon à les servir toutes."

BMI ne va pas commencer de zéro, car depuis longtemps elle a joui d'une puissante représentation sur le marché de la musique latine. Le nouveau département s'y ajoutera et en compensera promptement et correctement les compositeurs et les auteurs étrangers. BMI est la première organisation des droits d'auteurs qui paie le pourcentage pour le copyright des américains en même temps que le copyright des auteurs étrangers.

De même, BMI collabore assidûment avec les sociétés des droits d'auteurs des autres pays, afin d'accélérer le paiement envers les compositeurs américains du BMI.

Améliorer les rapports et les relations avec les sociétés étrangères, c'est une priorité de pointe des activités internationales du BMI d'aujourd'hui. L'échange plus rapide et complet des renseignements, vont aider à réduire les désaccords et les malentendus et seront utiles aux négociations de nouveaux accords. Tout en mettant à profit son expérience valueruse de dizaines d'années, Senior Vice-Président Theodora Zavin, contribue à la création de ces programmes, en tant que conseiller à expérience.

La mise à la disposition des sociétés étrangères d'une large étendue de renseignement concernant BMI, contribue à la réalisation d'une autre priorité: celle de convaincre les compositeurs étrangers de talent d'obtenir leur copyright aux États Unis, par l'intermédiaire du BMI. Pour accomplir ce desiderata, il est nécessaire d'un esprit de compréhension et de collaboration réciproque entre BMI et les sociétés étrangères.

Une autre priorité est celle d'améliorer et activer le travail administratif du domaine international au Siège du BMI. Les procédures sont en train d'être simplifiées, de sorte que les compositeurs et les éditeurs qui obtiennent leurs copyright par l'intermédiaire du BMI, vont recevoir totalement et rapidement les renseignements nécessaires.

A mesure que la nouvelle initiative se développe, reste encore à résoudre beaucoup de problèmes complexes et le cas échéant 'profitables'. La télévision à câbles-satellites, les stations de radio et de télévision privées, les annonces publicitaires agrandies et de nouveaux systèmes de présentation de musique prêt à être réalisées, produisent encore plus de revenus," prédit Preston," mais, pour réaliser ce revenu, il faudra travailler assidûment et prouver un esprit imaginaire."

Schnabel se préoccupe également de nouveaux problèmes liés aux droits d'auteurs et aux remises qui doivent être établies. "Aujourd'hui nous tâchons d'établir une répartition équitable du revenu, entre l'audition des disques en d'autres langues et l'original anglais des chansons" nous dit-il." Demain, il faudra avoir à faire avec des problèmes pour savoir combien et qui touche l'argent pour un Show américain de télévision transmis par satellite à Hong Kong ou un programme de radio Mexicain transmis aux États Unis."

Preston considère que, non seulement les nouvelles technologies vont affecter les droits d'auteurs, mais aussi les nouveaux marchés de vente. "La Chine a la population la plus nombreuse du monde" a-t-elle précisé après y avoir rendu visite, "et il est possible qu'elle devienne aussi le plus grand marché musical. Les services de radio et de télévision, vont augmenter vertigineusement—en proportion géométrique dans la suivante décennie. Les récents changements survenus en Chine suggère la possibilité

(voir p. 75)

BMI en el Extranjero: la Agenda se Expande

Traducido de Inglés por Dr. Doris Schnabel.

BMI, la compañía que inició una política de receptividad en el campo de los derechos de autores, compositores y editores en los Estados Unidos, está ahora trabajando para extender esta receptividad internacionalmente. Aunque ya es una presencia importante en el mercado mundial, BMI está desarrollando sus actividades internacionales para servir aún más efectivamente a los miembros de su organización.

"Este es un paso de gran importancia para nuestra organización," afirma Frances Preston, la presidenta y directora ejecutiva de BMI. "Nuestros acuerdos con las sociedades internacionales de derechos de autor, ya acarrearán centenares de millones de dólares anuales para los autores, compositores y editores de BMI. Nuestros nuevos esfuerzos están dirigidos a aumentar esos ingresos, y, a la vez, asegurar relaciones fructíferas de trabajo con otras organizaciones a nivel global."

BMI no sólo *habla* de una nueva iniciativa internacional; está poniendo en *acción* su energía, dinero y conocimientos.

Los programas ya existentes se están resorcionando; se están desarrollando nuevos programas y contratando personal capacitado para hacerlos más eficientes. Estas nuevas iniciativas, ajustadas a las realidades económicas del 1988, serán beneficiosas para los miembros afiliados a BMI y para los autores y compositores de las sociedades extranjeras que están representadas en los E.E.U.U. por BMI.

La arquitecta, inspiración y líder de este esfuerzo es Ms. Preston, una directora enérgica, con un estilo gerencial activo y efectivo. Cuando apenas llevaba un mes en su nueva posición, ella se reunió en Europa con los líderes de otras sociedades. El diálogo extensivo con éstos le proporcionó una visión distinta de los problemas y posibilidades que ofrece el campo de derechos de autor en esta década, tan marcada por innovaciones tecnológicas. Otros encuentros de gran provecho fueron: su viaje a Madrid como representante de BMI al congreso anual de CISAC, la Confederación Internacional de Sociedades de Compositores y Editores; su participación en 1987 en la reunión del Consejo de CISAC en Sydney, Australia; y visitas a Japón y a la República Popular China, donde tuvo oportunidad de compartir con expertos en el campo de derechos de autor, con compositores y editores, con ejecutivos de compañías de discos y de radio emisoras, y con oficiales de gobierno.

Estos diálogos en tres continentes confirmaron su creencia en la necesidad de envolver a BMI en un servicio internacional de más envergadura. Ya había preparado el camino con el nombramiento de dos ejecutivos al equipo internacional de BMI. Al jubilarse Helmut Guttenberg, Ms. Preston nombró al Dr. Ekke Schnabel, quien había sido director ejecutivo en RCA y Polygram Records, al cargo de vicepresidente de asuntos internacionales. El Dr. Schnabel, abogado políglota y veterano de la industria del disco, tiene experiencia en las áreas de discos y de edición, ya que fue VP de la división del Pacífico y Lejano Oriente de RCA/Ariola y director ejecutivo de Legal and Business Affairs para Polygram Records en N.Y. Ms. Preston afirma: "Ekke desempeñará un

papel importante en el desarrollo y éxito de nuestra iniciativa internacional."

El segundo nombramiento en este proceso de expansión es el de Philip Graham, ejecutivo con muchos años de experiencia en la oficina de Nashville.

Graham ha sido nombrado director de la nueva oficina europea de BMI en Londres. Con él trabaja como consejero Bob Musel, quien ha sido representante por varios años de BMI en la capital inglesa. Esta oficina, que forma parte del departamento de Schnabel, está a cargo de las relaciones con compositores, autores y editores en Inglaterra y en el continente europeo.

Graham es conocido por su agudo conocimiento de la industria de la música y por su habilidad de trabajar con gente creativa. Cuando se inauguró la oficina europea en otoño del 1987, Ms. Preston predijo: "Graham está familiarizado totalmente con BMI y será un embajador excelente en uno de nuestros mercados extranjeros más importantes."

Las funciones principales de la oficina europea serán: (a) explicar a los autores, compositores y editores extranjeros las alternativas que existen en los E.E.U.U. respecto a sociedades de derechos de autor, ofreciéndoles a la vez información acerca de los beneficios que existen al licenciarse con BMI, y (b) proveer servicios a los autores, compositores y editores afiliados a BMI cuando visiten a Inglaterra y al continente europeo.

Ms. Preston señala que este paso afirma la continuación de la tradición de BMI de trabajar con sus asociados de una manera personal. La ejecutiva estará en Londres por los menos dos veces al año, y Schnabel estará allí aún más a menudo. BMI no piensa limitar esta expansión al mercado europeo, y es posible que se aumente la representación en otros mercados.

En el 1987, BMI estableció un nuevo departamento para atender las necesidades del mercado latino/hispano. El director es Tony Sabourmin, quien fue ejecutivo de mercadotecnia en la división de música latina de RCA y hasta hace poco el editor de la sección de música latina de Billboard.

"Queremos ser los representantes de los talentos creativos aquí y en el extranjero," afirma Schnabel. "Queremos aumentar los catálogos de composiciones de música extranjera y mejorar la distribución de regalías a las sociedades extranjeras por el uso de su música en los E.E.U.U."

El crecimiento del mercado de música latina en los E.E.U.U. ha sido un factor decisivo en la creación de esta unidad especializada. Ms. Preston reconoce: "Más del 10% de la población estadounidense hoy día es hispanohablante, y esa cifra está aumentando. Creemos que esto llevará a un crecimiento en el mercado de música latina y estamos conscientes de la diversificación musical dentro de este mercado. BMI respetará esa diversidad, y estamos dispuestos a trabajar duro para servir a ese mercado."

BMI siempre ha estado presente en el mundo de la música latina. El nuevo departamento resfuerza esa presencia y asegurará la compensación: exacta a los compositores, autores y editores extranjeros. BMI es la primera sociedad de derechos de autor en pagar a la misma vez regalías a los afiliados en los E.E.U.U. y a las sociedades en el exterior. También se está trabajando con sociedades en otros países para expedir los pagos para los afiliados estadounidenses de BMI.

Una de las prioridades del servicio internacional de BMI es establecer una comunicación más eficaz con las sociedades extranjeras. Las diferencias y equívocos disminuyen al acelerar

y mejorar el intercambio comprensivo de información. Esto ayudará también en la negociación de nuevos acuerdos. La senior VP Theodora Zavin, con sus décadas de experiencia en ese campo, contribuye a estos programas como consejera.

Otra prioridad es conseguir para BMI las licencias de los más distinguidos autores y compositores extranjeros. Para lograr esta meta se necesita tener más extensión en la eficacia de la información disponible acerca de BMI y una mejor cooperación entre BMI y las sociedades extranjeras. También es necesario mejorar y acelerar el trabajo administrativo pertinente a asuntos internacionales en la oficina principal de BMI. Se está simplificando el sistema para asegurar que los compositores, autores y editores licenciados por BMI puedan obtener información más completa y más rápidamente.

Aún quedan muchos asuntos—complejos y probablemente de gran provecho económico—por resolver. "Se pueden aumentar las ganancias con los derechos de cable, satélites, radio y televisión privados, y otros sistemas nuevos de difusión musical", informa Ms. Preston, "pero vamos a tener que trabajar duro y con imaginación para poder cobrar estos ingresos."

Schnabel también comparte este interés en aclarar estos problemas de balance entre derechos y ganancias, al afirmar que: "Hoy día estamos buscando una manera de alcanzar la división justa de regalías acumuladas por los "cover versions", es decir, entre la música original y la versión en otro idioma. En un futuro no muy lejano nos enfrentaremos a problemas como el siguiente: quién cobra—y cuánto—por las regalías de un espectáculo televisado estadounidense presentado vía satélite en Hong Kong, o por la emisión en los E.E.U.U. de un programa de radio mexicano."

Ms. Preston cree que los derechos de autor serán afectados, no sólo por el desarrollo tecnológico, sino también por la apertura de nuevos mercados.

Al regresar de su visita a la República Popular China señaló: "China tiene la población más numerosa del mundo y se puede convertir en el mercado de discos más grande. Los servicios de las emisoras de televisión y radio en esa nación crecerán geométricamente en la próxima década. Los últimos cambios parecen indicar la posibilidad de una reforma de los derechos de autor en esa nación, lo que llevaría a un aumento significativo en los ingresos de los compositores, autores y editores chinos y estadounidenses."

La expansión del servicio internacional de BMI conducirá también a incrementar las regalías y a mejorar la comunicación con las sociedades extranjeras.

Mientras finalizaba sus preparativos para la reunión del 1988 de MIDEM en Cannes, Ms. Preston hizo la siguiente declaración: "Algunas organizaciones consideran las relaciones internacionales como un problema; para nosotros en BMI las relaciones a nivel internacional son una oportunidad. Siempre hemos sido *la organización* interesada en hacer innovaciones y siempre hemos hecho buen trabajo en el extranjero. Ahora, con este nuevo empuje, haremos un trabajo aún más eficaz. Se lo debemos a nuestros autores, compositores y editores, y no estaremos satisfechos hasta lograrlo. Esta expansión de nuestro programa internacional es sólo el comienzo. ¡Queda mucho más por hacer—y lo haremos!"



Paul Butler: Hetma



Swing Out Sister



Cutting Crew

Hot

UK Acts

SET FOR STATESIDE SUCCESS

by Caroline Sullivan

Monitoring the British rock charts is a fundamentally fascinating exercise. The charts reflect the tastes of a nation so steeped in pop culture that the main story in one of its daily newspapers is as likely to feature George Michael as it is the Prime Minister. The U.K. is so obsessed with pop music that there are no less than three TV shows devoted to disseminating the weekly charts—and that, verily, is the tip of the iceberg.

It sounds like a veritable paradise for rock lovers, but American fans who are thinking of making the trip over to hear it all for themselves might as well save themselves the expense; the “Second British Invasion” craze continues unabated, as almost every indigenous act that hits here eventually hits in the States. (The trend is not necessarily a reciprocal one: although American “hip hop” has made a huge critical impact in the U.K., sales remain minimal.)

The difference between the so-called “new pop” acts that broke Stateside in 1983–84 (e.g., Culture Club, Eurythmics) and today’s contenders is the latter’s extraordinarily smooth, American-style sound and their willingness to be molded—in terms of marketing and promotion—in the images of successful American pop groups. In



Rick Astley

some cases, it's hard to believe that the artists are British: many lack the quintessentially English stylishness so adored by Americans, and many have adopted a mid-'70s Philadelphia soul-disco sound that has led *Melody Maker* to dub bands like Hue and Cry and The Kane Gang "The New Sophisticates"—and it's not necessarily a term of approbation.

The acts spotlighted below are the Most Likely To (a) make it big in America in the coming year, and (b) consolidate their British success with even more U.K. hits. Image and looks have always played large part (perhaps disproportionately) in pop stardom in the U.K., but each of these artists is also, more importantly, noted for great melodies and impeccable

arrangements.

Swing Out Sister, a synthdance trio fronted by the marvellously idiosyncratic Corinne Drewery ("My mother keeps hedgehogs in the kitchen—I was always stumbling over their cages," she says), released their Phonogram debut, "It's Better To Travel," last spring, and watched it enter the album chart at number one. Frothy, light-funk rhythms and Drewery's warm, jazzy inflections made SOS the perfect antidote to rap's aggression, and if it was a surprise that such a new group (their previous chart career had spanned all of six months) should attain such remarkable LP success first time out, no one was complaining. The other two Sisters are Martin Jackson and Andy Connell, funk experimentalists and founders of A Certain Ratio; neither, it may be stated with some certainty, ever expected to find themselves at the top of the charts.

Terence Trent D'Arby, late of East Orange, New Jersey, but residing in North London for some five years, has made perhaps the biggest splash in the '87 rock scene over the last year. He has ruffled some feathers with his less-than-humble approach, but his first album, "The Hardline According To Terence Trent D'Arby," soared to number one on release. D'Arby brings together a potent, teen-oriented mix of his own physical beauty and a more-than-competent soul voice. His blues/soul sound offers a cleverly choreographed blackness and sexiness rarely seen in recent U.K. pop. His voice owes a great deal to seminal influences such as James Brown, but it's D'Arby's own raw sexuality as a singer that really hits home with his target female audience. There's a soft center to much of what he attempts, but his almost Jaggeresque brashness and inflammatory ego give his songs a tough coating.

How does a singer follow up a first single that spent five weeks at number one, outselling the competition to be-



Terence Trent D'Arby

come Single of the Year? The single was "Never Gonna Give You Up," the singer Rick Astley, and the answer is "Whenever You Need Somebody," a top 5 hit at this writing. The 21-year-old Astley, who hails from the obscure Northern village of Newton-le-Willow, is, he says, shaken by his enormous success, but ought to have seen it coming: both songs were penned by the phenomenal Stock, Aitken & Waterman production team. Their trademark sound is an amalgam of pop, disco and microchip, and Astley is the latest of its beneficiaries. The boyish vocalist has cannily avoided overexposure in the voracious British press, so, with a little luck, his career should be long and prosperous.

For authentic new English pop fare, you'd be very hard put to come closer than The Housemartins. With their zippy, punkish guitars, they've latched onto an area of music somewhat similar to that nurtured by the hugely influential Smiths. The im-

Paul Slattery/Remix



Curiosity Killed The Cat



The Dream Academy

mediate commercial lure is their goofiness coupled with a high-pitched lead voice; the combination has secured them two very successful singles, "Happy Hour" and "Caravan Of Love," the latter number one at Christmas of 1986. Their staunch Christian Socialist lyricism has also won them an army of young people who like to think of themselves as committed to something *decently* English. A real anger with the state of current Brit-pop and a widely shared loathing for the Conservative administration has won them much more than just a college following. Never underestimate the appeal of not-so-gentle English eccentricity.

We have this problem," confided the only non-Brit member of Cutting Crew, Canadian guitarist Kevin MacMichael, in 1986. "Whenever people come to interview us, if they haven't

seen us before, they expect us to be a black hip hop band because of our name." Now, with number ones in 18 countries, including the U.S., where "(I Just) Died In Your Arms Tonight" gave Virgin their first Stateside charttopper, Cutting Crew no longer get mistaken for B-boys. Their lush, sophisticated melodies fit snugly into English playlists, and

**Image and looks have
always played . . . a
large part in pop stardom
in the U.K. . . .**

they've followed up that first smash single with another hit, "I've Been In Love Before." While they're not stunningly hip among the trendy cognoscenti—indeed, they claim to have no designs on that audience—their music appeals to just about everyone else, from teenagers to superannuated rock

fans of, say, 30. Watch this space.

Many of this year's Top Five Singles lists are sure to feature Danny Wilson's "Mary's Prayer." Currently more critically successful than commercially so, the Dundee, Scotland-based trio is another vocal-oriented band, in the same mold as Newcastle's Kane Gang. The emphasis is, first and foremost, on forging a serious and technically honed singing technique to create a stylishly classic feel for the lyrics and rich instrumental compositions. The key word is, as ever, "soul," attempted with just the right level of humility and avoiding the overreaching histrionics of some of their peers. A well-crafted approach and firm sense of confidence stakes out Danny Wilson's (there is, by the way, no one named "Danny Wilson" in the group) "patch" as one of the securest in the ever-competitive CD side of the pop market.

The teen sensations of '87 came in

for a predictable amount of flack as soon as male rock critics got a load of how good-looking they were: Ben, Migi, Julian and Nick, collectively known as Curiosity Killed The Cat, became sex symbols and scream idols, and the music press has sniped away ever since. Their self-penned soft-soul songs are so tuneful that the band chalked up four hits in nine months, while their first album, "Keep Your Distance," did even better, debuting at number one. A year ago, the members of Curiosity were clubland darlings, style-setting faces who played the right nightspots. Twelve months later, their every movement is shadowed by thousands of adoring young fans, and shops are full of knock-offs of singer Ben Volpelier-Pierrot's trademark hat. How sweet it is.



Chuck Pulini/Star File

Danny Wilson

Neil Matthews/Rena



Housemartins

"Life In A Northern Town" was the first song to bring Dream Academy squarely into public focus, and it fulfilled a taste for nostalgia and sentiment not really covered by other groups. The coziness of the video that partnered the release confirmed the emphasis on the "dream" part of the trio's name. Together, they create an atmosphere of wandering, gentle introspection, and recall a strain of Wordsworthian English romanticism that has only recently become respectable to reclaim. Dream Academy looks to be representing a shift toward a more emotive provincialism in British pop, away from the gimmickry of the London epicenter.

A number of other acts should be approaching the status of those mentioned above in the coming months. Included among them are such names as Helen Watson, Go West, Kane Gang, Brian Spence, and Geoffrey Williams. Also poised for success are Millions Like Us, M/A/R/R/S, and The LAS. Keep your ears to the ground!

Caroline Sullivan, a New Jersey expatriate who has lived in London since 1982, regularly contributes to Melody Maker, For The Record, and several other publications.

Stock, Aitken & Waterman:

P R O F I L E



Britain's New Pop Powerhouses

by Alan Jones

In 1984, heavyweight transvestite Divine registered his first British Top 20 hit with a record entitled "You Think You're A Man." Buried deep among the list of credits were the names of the record's co-producers: Mike Stock, Matt Aitken and Pete Waterman.

Four years on, Stock, Aitken and Waterman—hereafter referred to as SAW—were Britain's hottest producers and songwriters, having accumulated upwards of 50 hit credits.

In early 1984, when Pete Waterman came into contact with two like-minded musicians by the names of Mike Stock and Matt Aitken, Matt, aged 31, and Mike, 34, were

hawking around a demo tape of a song they had written and recorded called "The Upstroke." Waterman was impressed.

He recalls: "They had very limited experience, and neither of them had written or produced a hit, but something gelled immediately. I wanted to work with them right away, and I could tell it was a partnership that would come off. The chemistry was perfect."

"The Upstroke" finally surfaced in May 1984 on RCA, with Matt and Mike masquerading as Agents Aren't Aeroplanes. It narrowly missed the charts, but, along with SAW's subsequent recordings with two

From left:
Mike Stock,
Matt Aitken,
Peter Waterman

sequent recordings with two other acts, the aforementioned Divine, and Hazell Dean, it defined the early style of what has since become the most prolific hit machine of its time.

SAW work fast. Very fast.

Waterman claims that "Venus" by Bananarama and Mel & Kim's "Showing Out (Get Fresh At The Weekend)" were each recorded in a day.

"We started work on 'Showing Out' at six o'clock one evening, and the acetate was being played on radio before 11 p.m. the next day," he says.

More remarkable still is the story of SAW's production of two songs on the Laura Branigan album "Touch": the hit single "Shattered Glass," which they didn't write, and "Whatever I Do, Wherever I Go," which they did.

"Laura flew in from New York," explains Waterman, "slept for a couple of hours, came down to the studio, recorded the vocals and flew out again. All told, she was in Britain for seven hours."

Success at conjuring hits out of nothing has led to Stock, Aitken and Waterman being offered a number of high prestige assignments with famous names, but Waterman insists that they prefer to write for and establish new acts of their own.

"We write 'on the run'," he says. "If nothing materializes after 10 or 15 minutes, we abandon the idea and try something else. We record in the same way. I can imagine some big shots wanting to spend three or four days getting the drum sound fine-tuned while everyone else sits around. We don't and won't work like that."

SAW have their own recording complex containing three studios in South London and operate largely as a self-contained unit.

Stock and Aitken are both proficient keyboard players/guitarists, and Waterman has mastered drum programming.

"We only use outside musicians when we need a sax solo, or something like that," he says, "but when we do, we like to get someone we



SAW take time out during a recent studio session.

admire."

Justifiably proud of SAW's success, Waterman thinks their finest work to date is Bananarama's "I Heard A Rumour."

It is, he declares, "the kind of record I'd love to play if I was still a nightclub deejay. It's a great hybrid with Motown-style lyrics, an Italian-style melody and a Eurobeat. It sounds really great on the radio."

So, too, do many other SAW songs, and radio play is something they get plenty of, particularly in Britain, where, last July, they became the first songwriters/producers to simultaneously have five of their creations in the Top 30, each recorded by a different artist.

"... I could tell it was a partnership that would come off. The chemistry was perfect."

The hits that made history for them were: "I Heard A Rumour," Mel & Kim's "F.L.M. (Fun, Love, Money)," Sinitta's "Toy Boy," Samantha Fox's "Nothing's Gonna Stop Me Now," and "Roadblock," a highly polished and thoroughly danceable pastiche of James Brown circa 1970, on which they retained credit as performers for themselves.

The success of Stock, Aitken and

Waterman is no flash in the pan; they have proved their flair and ability with a wide variety of artists in nearly as many styles, from Hi-NRG to Philly Sound recreations to old fashioned MOR ballads to no-frills pop. Since their first Divine production, over 60 million records have been sold around the world bearing the legend Stock, Aitken and Waterman, and their ability to write and produce classic pop records is apparently both intuitive and insatiable, with new artists like British radio presenter Steve Walsh, Dutch quintet Dolly Dots and LaToya Jackson, sister of Michael and Janet, all currently involved with the trio, and being given very different material, each song tailored to their needs.

Rick Astley, a fresh-faced 21-year-old former truck driver, whose recording of SAW's song "Never Gonna Give You Up" was Britain's and Europe's best-selling single in 1987, has a typically affectionate attitude towards SAW.

Astley says: "They are magnificent to work with. They create a relaxed atmosphere, and are very friendly. They work exceptionally hard, and are very serious about what they do, but they're always ready for a laugh, and have knack for taking the tension out of any situation. I'm very fortunate to work with them, and can't imagine working with anyone else."

Alan Jones is a freelance writer based in London.



World Radio History

BMI Jazz Giants

PLAY THE WORLD

by Dan Morgenstern

It long has been a truism in jazz circles that the music is more appreciated abroad than in its homeland. This may or may not be true today, but it certainly is a fact that serious appreciation of jazz was more common in Europe than in the U.S. during the decades between the world wars, especially in France and England. Hand in hand with the interest in the music went the absence of at least the most blatant aspects of racism, and thus Europe early on became a haven for black musicians and performers.

Later on it also assumed the characteristics and structure of a major market for jazz in which a multiplicity of styles and compositions found a ready welcome and had a major effect. Certainly the impact of the jazz composer and his catalogue was primary; both indicated how the music is structured and the manner in which its subtleties are conveyed. The ultimate result can be appreciated when generally surveying BMI jazz composers' royalties; they far exceed domestic remuneration. Based on performances of works, they tell the story of how important the jazz composer is in Europe, indeed through the world.

From the beginning, great interest in jazz abroad motivated a community of musicians to take residence in Europe. Among the first of these was trumpeter Arthur Briggs, who went overseas as a member of Will Marion Cook's Southern Syncopated Orchestra in 1919, and settled in France.

Benny Golson

Max Roach

Photos: Chuck Stewart

World Radio History





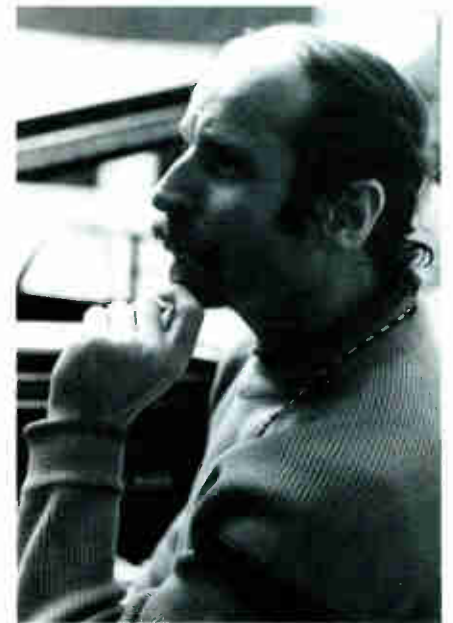
Johnny Griffin



Another member of Cook's orchestra was Sidney Bechet, the great clarinetist and saxophonist, who spent most of the 1920s in Europe and lived in France during the last eight years of his life, becoming a star of the magnitude of Chevalier and Piaf. Others, like Coleman Hawkins and Benny Carter, came to Europe in the 1930s and had a profound effect on the jazz scene there.

But it was not until the end of World War II, when all were free to fully acknowledge jazz again, after repression under the Nazis in occupied countries, that Europe opened itself completely to the charms and influence of jazz. American musicians, and the music, again became a factor. The more Europeans heard, the more they wanted to hear. During the past 40-odd years, a steady stream of American artists and music—predominantly affiliated and licensed by BMI—have flowed to the shores of Europe. Some composers and players came to stay while others eventually returned home. But permanent or temporary, these musicians helped raise the consciousness of fans and enhanced the ability of musicians by their example. The music and the

In Paris: (l-r) Max Roach, Kenny Clarke and distinguished French jazz critic Hugues Panassie.



Joe Zawinul

American creators uplifted the level of indigenous jazz to the point where native players no longer had to take a back seat. Some of them even were able to establish successful careers in the U.S.

First to gain such a toehold was George Shearing; he later was joined by, among others, Victor Feldman, Joe Zawinul, and Miroslav Vitous—all of whom license their music through BMI. Yet the flow of transatlantic traffic is still predominantly from west to east.

Perhaps the most celebrated world traveler is Dexter Gordon, whose long residence in Denmark made him

The romance between jazz and the world has not cooled off.

something of a national hero in that jazz-minded country. Yet it was only when he had re-established his reputation back home that he was asked to star in "Round Midnight," a motion picture made in France. Herbie Hancock, a strong name on both sides of the Atlantic, was engaged to write the score for the film. Gordon's influence on jazz abroad was considerable, but

of all the post-war Americans in Europe, the late Kenny Clarke was probably the most significant. The man who has been called the father of modern jazz drumming (he partnered with Dizzy Gillespie and Charlie Parker in giving birth to bebop) went to France in 1956 and remained there until his death in 1985. Among his many achievements during those years, the chief one was as co-leader (with gifted Belgian composer-arranger and pianist Francy Boland) of the Clarke-Boland Band, by far the best big jazz band of European origin, made up of choice imported and local talent, and notable for creating its own musical style.

Among its outstanding members were Benny Bailey, a brilliant trumpeter who still lives abroad, and tenorist Johnny Griffin, who came back home. European big bands, many of them sponsored by local, state-owned and operated radio networks, traditionally have been havens for American musicians, including the altoists Herb Geller (Hamburg) and Leo Wright (Berlin) and trumpeter Al Porcino (Munich). The talented trombonist and arranger Jiggs Wigham has for many years been in charge of the Stuttgart radio jazz band.

Two other trombonists who also compose and arrange, Billy Byers and Slide Hampton, spent considerable time across the sea and created much fine music there, and fellow slide-man Bob Burgess still makes his home in Germany. Flugelhornist Art Farmer has for many years been a most valued member and key soloist of the Vienna radio orchestra, though he is spending more of his time in the U.S. with the recently reconstituted Jazztet, which he co-leads with tenorman Benny

George Shearing





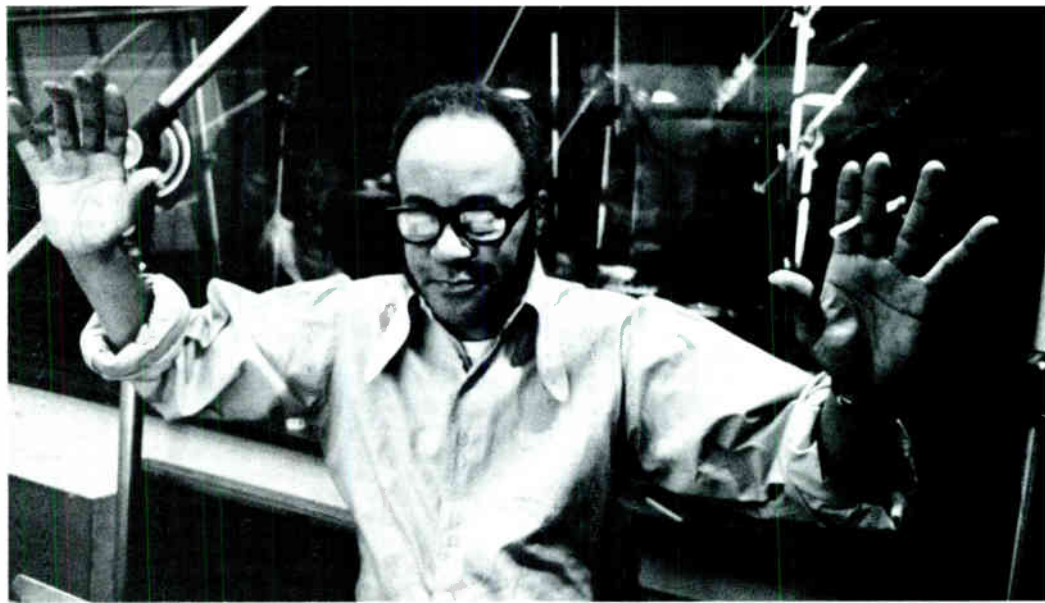
Golson, one of the most gifted composers in contemporary jazz.

Another fine arranger and composer, Ernie Wilkins, lives in Copenhagen, where he leads a truly unique 12-piece ensemble that he calls the Ernie Wilkins Almost Big Band. Formed in 1980, the band has recorded several albums and has enjoyed quite stable personnel, including such noted long-time residents of Denmark as drummer Ed Thigpen and trumpeter Idrees Sulieman, who also works with the excellent Danish Radio Jazz Band. Wilkins paid a brief visit to New York in February 1987, leading a Carnegie Hall performance of his most ambitious work, the suite "The Four Black Immortals," dedicated to Paul Robeson, Jackie Robinson, Malcolm X and Martin Luther King. It is scored for 52-piece orchestra and a choir.

In neighboring Sweden, the great bassist Red Mitchell has long been a fixture on the local jazz scene. He has also blossomed as a composer; fortunately for us, he makes frequent playing visits to his homeland. World-traveler Tony Scott, the clarinetist and composer, moves around a good deal but generally lives in Italy, where Chet Baker spent many years.

Two fine American guitarists seem better-known in Europe than at home. Jimmy Gourley has lived in Paris since 1951, except for a few years spent in Chicago, while Doug Raney, born six years after Gourley first came to France, lives in Copenhagen, where he's made several duet recordings with his famous father, Jimmy. Another musician little known at home is the Newark-born organist Rhoda Scott, especially popular in France.

These days, many musicians find it advantageous to move freely between America and countries around the world, where performances and recording opportunities abound, especially during the summer months, with the proliferation of jazz festivals and concert tours. European and Japanese television also are par-



Ernie Wilkins

ticularly hospitable to jazz, and more and more programs taped abroad are finding their way to the American screen. It is interesting to note that European and Japanese labels, specializing in recording American artists and composers and groups, give studio time to musicians not welcomed by their American counterparts. Two Italian labels, Black Saint and Soul Note (a joint operation), have been especially important in providing a platform for more adventurous and experimental artists whose music in general is more warmly received abroad. Muhal Richard Abrams as well as established stars, including Max Roach and Cecil Taylor, are some of these. There's even a label owned and operated by an American musician, the drummer Alvin Queen. Based in Switzerland, it's called Nilva.

Transoceanic traffic thickens as time passes. Japan has become a terrifically important center of interest for jazz. American musicians regularly

Cecil Taylor



play there; Japanese jazzmen, certainly not as numerous, come here and perform. Japanese tourists fill our nightclubs and concert halls and support the music at home. The Japanese record industry, noted for its care and seriousness when it comes to America's primary export, continues to motivate interest in American artists at home and around the world. The art of jazz ever increases its reach. Other places around the globe, from Australia and New Zealand to Mediterranean countries, notably Israel, are increasingly open and amenable to jazz.

It's evident that the romance between jazz and Europe and now the world that began way back in 1919 has not cooled off. And while jazz emanating from foreign shores has made great strides and found much more acceptance from international audiences, the mainstream of jazz inspiration still flows from American currents.

BMI can take more than a little credit for the internationalization of jazz. It has had an open door to jazz in all its variety since its inception in 1939. Because of BMI's welcoming attitude, a predominance of modern jazz composers and artists have chosen to license their music through BMI.

Dan Morgenstern, an internationally-known jazz authority, is a writer and critic and Director Of The Institute Of Jazz Studies At Rutgers University.





Dexter GORDON

P R O F I L E

by Burt Korall

Dexter Gordon, tall, imposing, handsome—the classic hipster of old—stood against the large picture window of his apartment. New York harbor was a bustle of activity behind him. The day, a combination of sun, blue sky and the first hint of cold winter, had a bright feeling.

A legendary jazz tenor saxophonist and composer, and an international figure for these many years, Gordon came over to the couch where I was enjoying the view. He sat down and began talking in that charming and telegraphic manner that is his alone.

“The picture, ‘Round Midnight,’ has changed so much for me,” he says, pointing with pride to the framed Academy Award nomination for Best Actor on the far wall. “All of a sudden, I’m a person known to everyone. It makes it a little difficult to move around. I just can’t hang out anymore. Everything has to be done in a certain prescribed manner. Fame is a yes-and-no thing, you dig? But, still, it’s wonderful being involved in all this love and warmth.”

The degree of recognition now enjoyed by Dexter Gordon is unique indeed for a jazz artist.

“The gigs are on a much higher level. I play places like the Hollywood Bowl, Grant Park in Chicago, Avery Fisher Hall in New

York,” Gordon continues. “I get to do prestige things; the David Baker composition ‘Ellingtones,’ for saxophone and orchestra that we did for a few nights with the New York Philharmonic at Avery Fisher was something I’ll remember for a long time.”

A major player and writer since the 1940s, Gordon has lived the life of an itinerant jazz musician, whose sense of security—both financial and emotional—is not at all comparative with a person in other, less chancey occupations.

Because he is a man who knows what it takes to survive in the jazz art, he brought to his “Round Midnight” role of Dale Turner—a great musician in decline—qualities and experiences that make the portrayal particularly real. Only one who has walked through the fire knows what it is to be burned.

Dale Turner is a composite of three jazz giants: the late Lester Young, the late Bud Powell and Dexter Gordon. The film focuses on a relationship between Turner and a young French graphic artist and jazz fan who deeply admires him as a musician. Turner responds to the kindness and interest of the Frenchman and is given a new lease

Dexter and a view of New York from the balcony of his apartment.

International Man of Jazz

Long, tall Dexter: a handsome figure of a man.

on life because of it. Ultimately, however, Turner succumbs to self-destructive tendencies when he returns to New York from Paris and dies.

This is not the Dexter Gordon story. But there are certain comparisons. Gordon has passed through phases during his career that were quite negative and not uncommon to jazzmen

man's music is so very important." He fell in love with the playing of the influential tenor saxophonist Lester Young and the performances of the Count Basie band.

Musicians like Young, Basie, Herschel Evans, Chu Berry, Benny Carter and Scoops Carry influenced him. But his primary school was the

in big band terms, provided the opportunity to work with such innovative musicians as ace trumpeter Dizzy Gillespie and alto sax genius Charlie Parker—the key architects of the modern movement.

The year and a half with Eckstine and the time spent on New York's 52nd Street with Parker and Gillespie

and others were key to the progression of his career. He was constantly playing, finding out new things about music in a highly creative company.

While helping to change the face and body of jazz, making it sleek, more subtle and meaningful, Gordon was victim to pressure and temptation. Like a number of others, he became addicted to heroin. His day-to-day existence and certainly his creativity were affected over the next 10 years. However, he continued to play, Tadd Dameron, with Wardell Gray

and others on the West Coast. He responded to changes in jazz brought to the foreground by Sonny Rollins and John Coltrane in the 1950s. He also spent time in jail.

Then, when the cumulative drain of addiction was at its zenith, he turned away from it and cleaned up his act. As the 1960s approached, Long, Tall Dexter, again ready for combat, drifted toward the center of things. He released an album in 1960: "The Resurgence of Dexter Gordon," which boldly announced his return to the arena. On the West Coast, he was cast in the Jack Gelber play, "The Connection," functioning as a musician and actor. It went well. The resurgence was further heightened by



Dex blowin' at a rehearsal, with Cedar Walton at the piano.

of his age and background. Only good timing, certain moves, a great talent and good luck have made possible the man and musician we know today.

In the beginning, his father, a medical doctor, positioned his son in a manner that made music easily accessible to him. Gordon, the elder, played music himself while in medical school in Washington, D.C. and took Dexter to hear bands and built within him an interest that culminated in his listening to music on his own.

Gordon, the younger, took up the clarinet at 13. He studied with John Sturdivant and later Lloyd Reese in his hometown of Los Angeles. From Reese he learned "that the quality of

Lionel Hampton band, which he joined in December of 1940 in Los Angeles, at age 17. With Hamp, he got his first taste of the musician's life on the "road." With Hamp, he began to move more deeply into the art and craft of jazz saxophone.

"My timing worked for me with Hamp and a little later when I joined Billy Eckstine's band, replacing Lucky Thompson," Gordon asserts. By June of 1944, when he became an Eckstine sideman, he had played with the Louis Armstrong big band and with units led by drummers Lee Young and Jesse Price. He was ready for a major experience.

The Eckstine ensemble, a creative cauldron in which bebop was shaped

the release of a series of albums on Blue Note, documenting the fact that Gordon had risen to a new, admirable level of performance.

The audience for jazz in 1962, however, was not overwhelming. Rock had taken hold and young people, in particular, were moving to another sort of pulse. For this and a variety of other reasons, Dexter Gordon became an international man. A tour of Great Britain, arranged by British saxophonist/club owner Ronnie Scott, was the beginning.

"Before I knew it," he says, "I was living in Copenhagen, using that city as my base, traveling through Europe, playing clubs, concerts, festivals, performing on radio and TV, making records, writing music, loving every minute of it."

Time passes rapidly when you're having fun and being given love and respect. By 1965, he was being referred to as an expatriate, although he had few characteristics of that genre. It was a matter of survival, coming to Europe, not a rejection of America as a homeland. Most important, he was being taken seriously as an artist abroad and could move quite freely socially.

Gordon periodically returned home. Each time he came back there was more of a taste for his playing, expressed by an increasingly large audience. By 1976, he had become something of a divinity. Success abroad and a progressive change of musical taste at home motivated the great demand for Gordon.

Gordon handled his extraordinary acceptance with humor and a deep sense of reality. But, ultimately, "the wear and tear of being a road musician caught up with me," the saxophonist says. "I began having troubles with my health. So I had to change my regimen. I got treatment from good doctors and began to slow down and became very selective about what jobs I took.

"I welcomed doing a jazz film—'verite,' something true, not Holly-

wood," Gordon notes. "All the elements fell into place as we were making 'Round Midnight'; the creative people took my advice about the script. I told them how it really was with jazz musicians. That they are dedicated, hip, urban, innovative. I explained how we feel about one another—the respect that exists among jazz musicians. Irwin Winkler, the producer, and Bertrand Tavernier, were marvelous."

"After seeing Dexter on film," Tavernier points out, "I couldn't think of any other actor for the part." The saxophonist brought the "verite" he talks about to the role. His portrayal was sharply defined, had surprises and climaxes and swung like the best of his saxophone solos.

"Europe—Before I knew it I was loving every minute of it."

Gordon adds: "The film put a light on some of the difficulties and failings of jazz musicians and faced them fully. The more I see the picture, the more there is. And the music—it's true. We had the real cats, like Herbie [Hancock], Pierre Michelot—the great French bassist—Wayne [Shorter], Billy Higgins, Bobby McFerrin."

Gordon paused and modulated, passing from one subject to another: "The future looks good. I'm recording with the 'Round Midnight' band in January for Blue Note. Very soon I'm going to Las Vegas to do a segment of 'Crime Story,' a good TV series. I'll play a club owner who defies the Mafia. I'm also starting on my book with Wesley Brown.

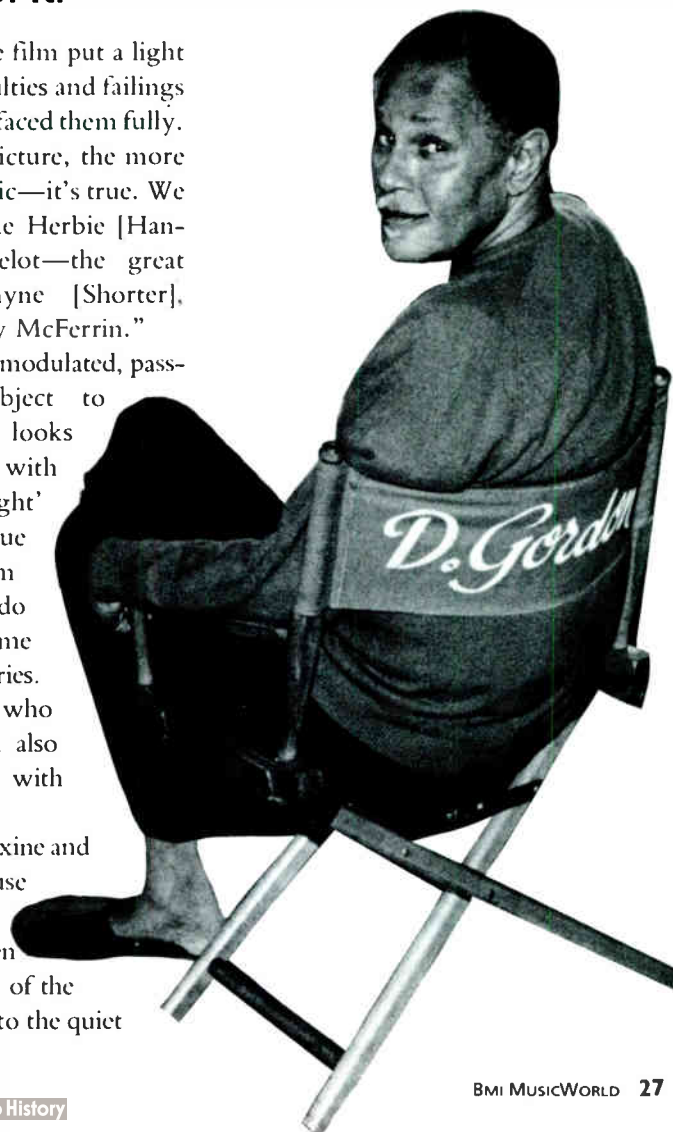
"When my wife Maxine and I go down to our house in Mexico, in Cuernavaca . . . that's when I'll get into the taping of the book. I look forward to the quiet

and the warm weather. No phones, no unnecessary pressure. I can do what I want to do, get nice and clean—in rosy, good health—for future endeavors.

"What else do I want to do? A few things: make a gold record, play some kind of a be bop Hamlet in a picture, do some good work. You dig?" He rose and walked back to the window.

Burt Korall is BMI's Director, Special Projects, and is the author of "Drummin' Men," soon to be published by Schirmer Books.

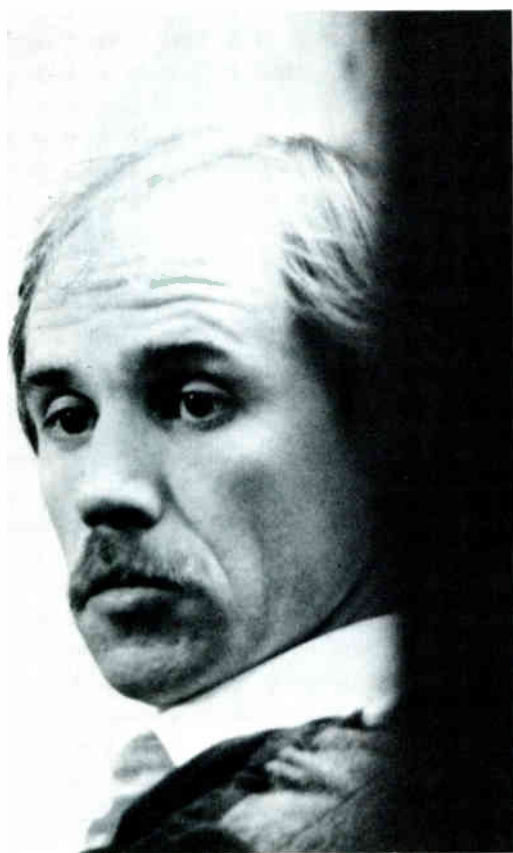
**Jazzdom's number
one movie star.**



A Letter From MOSCOW

NEW NOTES FROM THE UNDERGROUND

by Matt Kramer



Anatoly Khlebnikov

On September 4 of this year I flew into Moscow to take part in a week-long conference hosted by the Soviet Peace Committee. Ninety American professionals from the fields of film, television, press, radio, music and performing arts met with their Soviet counterparts to discuss the stereotypical images the two have of each other's country.

One stereotype I can shoot down immediately is that which paints Soviet rock & roll as dated and uninteresting. Even without understanding the lyrics, I found bands such as Brigade S, Blues Leak and Cruise accessible to Western tastes. However, these bands have recently risen from the "underground" and do not reflect the demeanor of the "official" bands, which tour and record under guidelines set by bureaucratic procedure. A rivalry exists in which the underground groups accuse the official bands of selling out, while the official

bands dismiss the underground groups as being too unprofessional to perform in public. From my point of view, after 10 days of official and unofficial events, the best music is coming from the underground.

By American standards, opportunities for Soviet songwriters are limited. However, Gorbachev's policies of *glasnost* and *perestroika* (openness and re-structuring) are opening the doors to new possibilities in all musical areas in the USSR.

A striking example of this can be found in the activities of Anatoly Khlebnikov, a former official of VAAP the government music copyright agency. Khlebnikov showed his faith in the new regime by quitting his secure government post to become a private entrepreneur in the Moscow music scene. Together with his partner, Soviet rock star Stas Namin, Khlebnikov opened the first private recording studio in the country. (All other studios are property of Melod-

ya, the government record company.) The studio is the center of activities for a musician's membership club called the Youth Musical Center of Moscow. Since its inception last July, 700 bands have come out of the underground to join the club. Khlebnikov sets up concerts in which these bands are allowed to perform in public and gain a semi-official visibility.

Stas Namin is one of the old-time Soviet rock & rollers with a unique approach as a performer/producer. He puts bands together, writes and arranges the songs but leaves the majority of the performing to the band. He does appear onstage, occasionally playing guitar or keyboards, but more often staying in the background.

Namin says that he has sold over 40 million records in his career. When I asked him how he gets paid for the use of his songs on record, he laughed and said that VAAP pays .00005 rubles per album. That means when a million records are sold, the writers share 50 rubles. At this time the official rate of exchange is \$1.60 per ruble.

Songwriters appear to be better paid for the use of their songs in live performance. Namin is currently producing Brigade S (Bri-gadda-da S), which could be described as a cross between Talking Heads and Kid Creole & The Coconuts. The lead singer and songwriter for the group is an animated redhead named Igor Sukachov. While Brigade S is not yet completely recognized by VAAP, one of Sukachov's songs is being performed by an official group, and Sukachov is paid by each time the song is used in concert. He indicated that he receives between 15 and 50 rubles per month for the use of this song. (Whenever a group performs, they send a list of songs and writers to VAAP. VAAP then pays the writers accordingly.)

There is no payment for radio performance but there is some payment for television performance within the Soviet Union. Sukachov told me that his band did a taping once, but the show was aired outside of the Soviet Union. As a result, he was not paid

for either the taping itself or the foreign use of the song.

The official groups make a living wage performing in government-staged concerts. They also do extensive touring throughout the Soviet Bloc. As this article is being written, Stas Namin is on a tour that includes Cuba and Africa.

I attended a concert in Gorky Park produced by the Youth Musical Center on my second night in Moscow. This was my first introduction to Brigade S, which Khlebnikov described as the hottest band in Moscow at the time. They opened their set with a recording of an old marching song called the "March Of The Optimists," which may have been a wry comment of the changing political climate in the country.

The musician who impressed us the most during our stay was a visiting

. . . when a million records are sold, the writers share 50 rubles.

pianist/drummer from Estonia named Sergei Manukyan. It is a credit to Khlebnikov's insight that Manukyan was present at a jam session set up for Paul Horn and Dianne Reeves, who were part of our group. While he plays piano for the Estonia Philharmonic, Manukyan's great love is rhythm & blues. His arrangements of "Georgia"



Sergei Manukyan with Dianne Reeves

and "God Bless The Child" brought Horn and Reeves out of their seats and enthusiastically into the jam. The 32-year-old Manukyan first heard Ray Charles and Chubby Checker on the Voice Of America when he was eight years old and immediately he knew "that was the music I had to play." As of yet, he is still unrecorded in the Soviet Union, a minor tragedy for those of us who were blessed to hear him perform.

While the bureaucratic rules and regulations still exist and will continue to encumber movement in many levels of Soviet society, the general mood of the musicians is one of extreme optimism.

Matt Kramer is a personal manager and the talent coordinator for Santa Monica's At My Place. Kramer's opinions are his own and were formed during a personal, unofficial visit to the USSR.



Paul Horn (right) and keyboard player Charles Mimms (left) jam with Sergei Manukyan (second from left) and two unidentified Soviet musicians.

LADIES AND GENTLEMEN:



It is difficult to imagine a moment more frenzied, more exciting, than the October night Michael Jackson stepped out onto a Tokyo, Japan stage—his first live performance in three years. Jackson's 14 date tour of the country, which drew more than 450,000 fans, was preceded by weeks of press coverage and activities unlike anything ever before seen there. His every movement (and that of his pet chimp Bubbles) made front page news while selections from his LP *Bad* were blasting from radios, boom boxes and record stores everywhere. That leg of the tour, which broke all previous attendance records by *double*, was followed by five Australian dates that brought in 120,000 more concertgoers. Watch out America and Europe! The American tour starts in February with the European swing scheduled to kick off in late Spring.



MR. MICHAEL JACKSON!

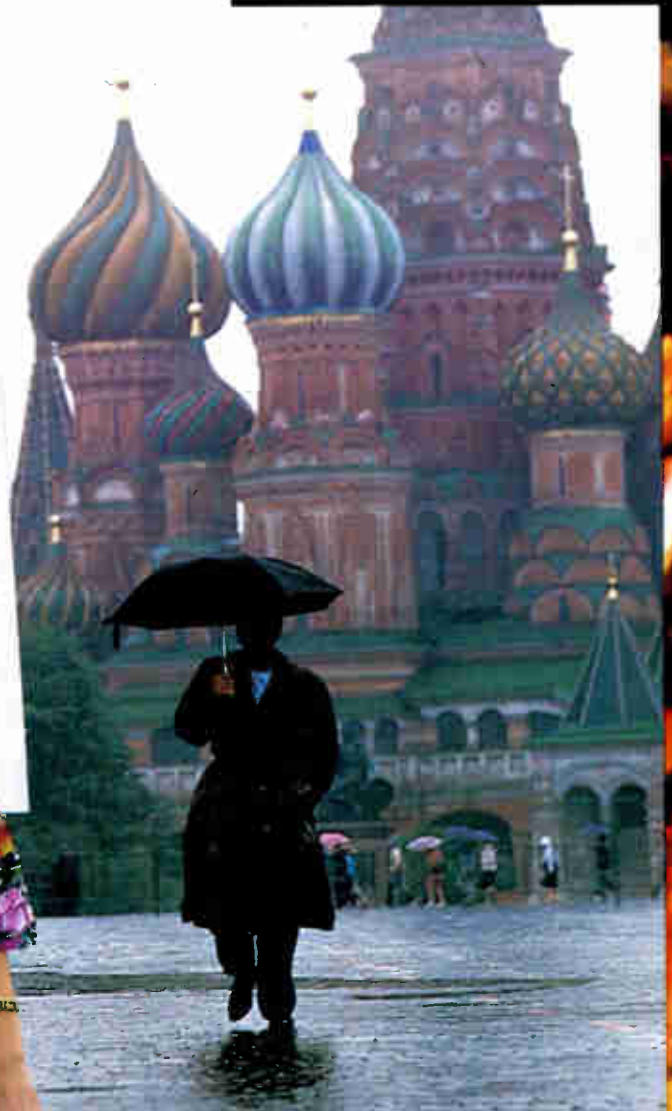
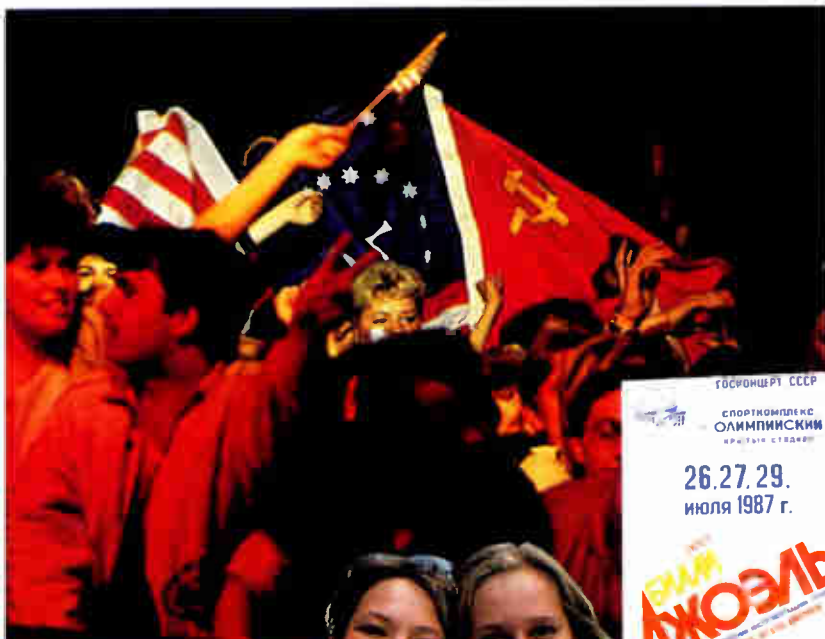


World Radio History

Calling them “some of the most enjoyable concerts I’ve done in my life,” Billy Joel played to more than 125,000 fans in Moscow and Leningrad this past July and August, becoming the first American pop star to stage such shows in the Soviet Union. As seen in the accompanying photographs,

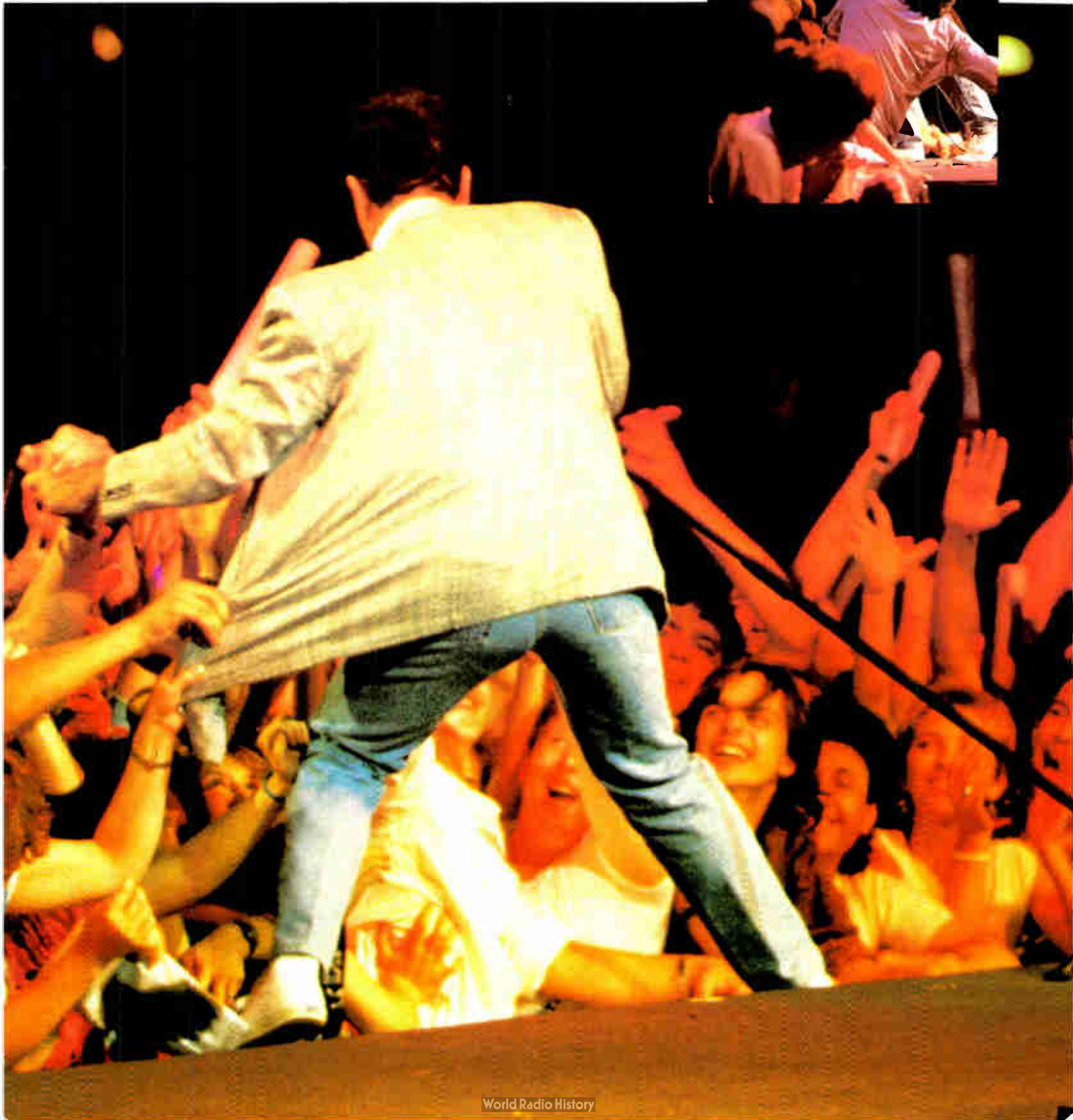
BILLY JOEL:

BACK IN THE USSR



Soviet fans responded enthusiastically to Joel's music, with millions viewing a tape-delay telecast of the closing night show in Moscow. The opening night concert in Leningrad, the first rock show broadcast live on radio in the Soviet Union, was simulcast in the U.S. American fans were also able

to view these landmark events via a Home Box Office special, "Billy Joel From Leningrad, U.S.S.R.," which aired for the first time in October. In retrospect, Joel called the trip "... the most satisfying thing I've ever done since I first was able to make living as a musician."





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We opened the door to songwriters in Rock, Country, R&B, Jazz, Gospel and Latin music
when other doors were closed.

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for the last 50 years.

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from other performing rights organizations
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the status of your copyrights and your royalties.

We recognize the songwriters' right to bring their share of copyrights
to any performing rights organization of their choice.
And we always have.

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We've assembled a team of informed, responsive music industry professionals
who care about you and your career.

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BMI HONORS COUNTRY'S BEST

The BMI Awards Dinner—traditionally a highlight of Country Music Week—was held this past October 13. An overflow crowd, which included country's top songwriters, publishers and performers, gathered under a dramatically lit and designed tent for a festive evening of fun, fine food, and award presentations. ▼



Hope Powell



◀ Tree Publishing Co., Inc. was named Publisher of the Year with nine citations. Pictured during one of those presentations are (l-r): BMI's Frances Preston; Max D. Barnes, winner of two awards; Buddy Killen, President of Tree Publishing; Bob Montgomery, Tree; Donna Hilley, Executive Vice President, Tree; Walter Campbell, Tree; Dan Wilson, Tree; and BMI's Roger Sovine.

Hope Powell



◀ Screen Gems-EMI Music, Inc. received six awards. Onstage for multiple presentations are (l-r): Frances Preston; Charlie Feldman, Screen Gems-EMI Music; James Stroud, Writers Group; Paul Davis, who won four awards and whose Paul & Jonathan Songs also took four awards; Robin Palmer, Screen Gems-EMI Music; Songwriter of the Year Paul Overstreet, who won five awards; Cliff Audretch, Screen Gems-EMI Music; Ilene Burns, Web IV Music, winner of four awards; Steve Singleton, Screen Gems-EMI Music; and Roger Sovine.

Hope Powell



◀ Tom Collins Music Corporation received three awards. Onstage (l-r) are: Roger Murrar, winner of four awards; Frances Preston; Steve Dean, winner of two awards; Rich Alves and Tom Collins of Tom Collins Music; and Roger Sovine.

MTM Music Group received two awards. Seen onstage (l-r) are: Frances Preston; Eddie Rabbitt; Meredith Stewart, MTM Music Group; Even Stevens; and Roger Sovine.



Hope Powell

Pictured (l-r) are Rhonda Fleming, Rosanne Cash, Pam Rose and Mary Ann Kennedy, who shared a congratulatory moment after the awards dinner. It was truly a "girls' night out" for the foursome, as they all received BMI awards.

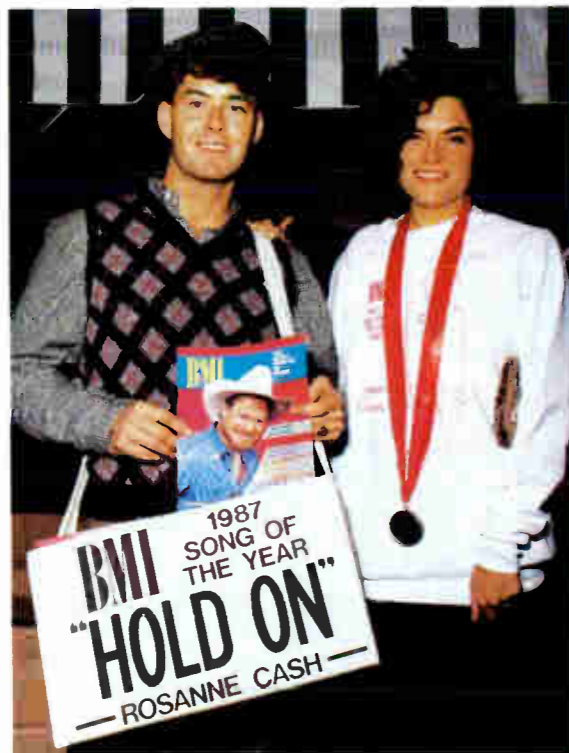


Roger Sovine and Frances Preston are pictured with Marshall Chapman, who picked up an award for "Betty's Bein' Bad."

Hope Powell

Hope Powell

Hope Powell



Don Petram

◀ As the guests departed the BMI premises, they received BMI's magazine with all the awards news hot off the presses. Authentically garbed newspaper boys helped honor BMI's top winners as they handed out the issue, which featured Songwriter of the Year Paul Overstreet on the cover, from carrying bags proclaiming Rosanne Cash's "Hold On" as the 1987 Song of the Year.

Hope Powell



◀ Seen at the pre-dinner reception are (l-r) Andi Seals; EMI America recording artist Dan Seals, who took home an award for "Everything That Glitters (Is Not Gold)"; Roger Sovine; Frances Preston; and Jimmy Seals, of Seals & Crofts fame and brother to Dan.

Hope Powell



▲ Pictured onstage (l-r) are: Frances Preston; Freddy Bienstock, Alley Music Corp.; Isidro Otis, Iza Music Corp.; Clyde Otis, who received an award for "It's Just A Matter Of Time," the song's second; and Roger Sovine.

BMI's 1987 award-winning writers, publishers and friends gathered for the annual post-awards "family" photo. Among the star-studded group joining Frances Preston were the evening's top winners Paul Overstreet and Rosanne Cash (both seated in front). The group photo is a long-time tradition at BMI's Country Awards. ▶



**COUNTRY
MUSIC WEEK
HIGHLIGHTS**



Alan L. Mavor



Don Pirmann

▲ On stage for the unexpected presentation of the Irving Waugh Award of Excellence: Frances Preston and presenter Anne Murray.



◀ Frances Preston received a special award at the 1987 Country Music Association's televised awards show. The Irving Waugh Award of Excellence, presented for only the second time in CMA history, was given for contributions that have "dramatically broadened and improved country music's influence." Shown here are Irving Waugh and Frances Preston.

▲ The 1987 CMA Entertainer of the Year Award honor went to a well-deserving Hank Williams, Jr., affectionately nicknamed "Bocephus" by his legendary father, Hank Williams, Sr. The younger Williams' entertainment career spans the past 30 years; he began performing as a child. Williams also took the 1987 CMA Video of the Year Award for the second time.



Hope Powell

◀ Tapadero Music took home three awards. Pictured (l-r) are Frances Preston; Anita Hogin, Chriswood Music; Mary Fielder; Kim Morrison; Norro Wilson, Tapadero Music; and Roger Sovine.

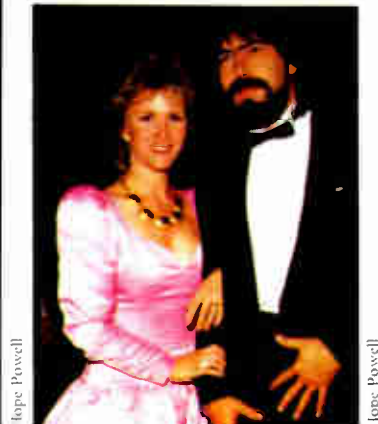
Combine Music Corporation received two awards. Pictured are (l-r): Frances Preston; Bob Beckham, Combine Music; writer John Scott Sherrill; Martin Bandier and Charles Koppelman of Combine Music; Larry Stewart of Restless Heart; writer Bob DiPiero, winner of two awards; Blake Chancey, Combine Music; and Roger Sovine.



Hope Powell

► Pictured at the pre-awards reception are (l-r): Sara Schuyler; Roger Sovine; Frances Preston; and Thom Schuyler, who picked up an award for "You Can't Stop Love." ►

►► Randy Owen of Alabama and wife Kelly enjoy the evening's festivities. ►►



Hope Powell

Hope Powell



◀ This year's CMA Vocal Group of the Year Award went to The Judds. The mother/daughter team happily accepted the award on stage during the CMA presentations. Shown here (l-r): Naomi and Wynonna Judd.

Alan L. Maxtor



▲ Paul Overstreet, who has many hits to his credit, won the CMA Song of the Year Award for "Forever and Ever, Amen." Shown on stage: Overstreet accepting his award.



▲ At the 1987 National Songwriters Association International's Awards Banquet, Roy Orbison was inducted into the association's Hall of Fame. Orbison, is famous for such hits as "Crying," "Only The Lonely," and "Pretty Woman." Shown here (l-r): BMI's Roger Sovine; NSAI's Maggie Cavender; Orbison; BMI's Frances Preston; and Del Bryant of BMI.



◀ Holly Dunn won the important Horizon Award at the 1987 CMA Awards. Dunn is enjoying success in her career as an artist/songwriter with songs such as her "signature" song, "Daddy's Hands." The CMA Instrumentalist of the Year Award went to Johnny Gimble, who was unable to attend the ceremonies.

Alan L. Maxtor



Rosanne CASH

P R O F I L E

Hope Powell



by Robert K. Oermann

Rosanne Cash views her Country Music Week accolade as a validation of what she holds dearest: her songwriting.

During BMI ceremonies on October 13, Cash's "Hold On" was given the Robert J. Burton Award as the organization's most-performed country song of the year. It was one of the most emotional presentations in recent memory, for Cash wept openly as her name was announced.

Private Feelings, Public Triumphs

At a post-banquet soiree she was proudly sporting the surprise "Hold On" sweatshirt that BMI attendees received as they departed the gala, but said she was still in shock about the honor.

"I had no idea," said the gratified country-pop star.

"Going over to the BMI Awards banquet I'd said to Rodney [Crowell, her husband, producer and sometime co-writer], 'Wow, what if mine turns out to be one of the five most-performed songs of the year?' But

then I thought, 'Nah—look at all those Randy Travis hits and all the other big songs.' And after that I didn't think anymore about it."

The night before during nationally telecast ceremonies from the Grand Ole Opry House, Cash had lost to Reba McEntire as the Country Music Association's Female Vocalist of the Year and was feeling let down.

"I think I was a little disappointed and disgruntled from the night before." That was why she was jolted by the BMI honor, she says.

"It was incredibly validating. It was saying, 'This is where your real work is.' If God had given me a choice between the two awards, this is what I would have chosen."

It's not superstardom Rosanne Cash wants; it's artistic respect.

"I want to be respected as a songwriter," she said when she issued her most personal LP to date, 1985's "Rhythm and Romance." "This is a personal statement, a songwriter's album. That's what's most important to me. I use songwriting as therapy. It comes from a very personal place."

Rosanne proudly displays the "Hold On"—"Song of the Year" sweatshirt, distributed to BMI Country Awards Dinner attendees at the conclusion of the evening's events.

Commenting on her newest songwriting, she adds, "It's self exploring. It's like I don't want there to be any dark corners I haven't shined a light on myself. Because I don't want to be laboring under any kind of delusions. That's my biggest fear. And that's why I don't pull back on my songwriting."

Her personal style has touched a public nerve, for several of Cash's compositions have become major hits—"Blue Moon With a Heart-

"Ninety percent of my writing chronicles my relationship with Rodney," she admits. "And even though I fabricate details for songs sometimes, I don't fabricate emotions."

Her parents, Johnny Cash and Vivian Liberto, were divorced when she was 11. Although she was born in Memphis (May 24, 1955) and spent part of her childhood in Nashville, the songstress wasn't chiefly raised in the music world. Hers

for her as a leading light of the "new Nashville," for they broke down the barriers between country, rock, pop and folk; between acoustic and electric sounds; between the traditional and the contemporary.

Cash's four initial Nashville albums surrounded her liquid vocals and confessional songwriting with ultra-modern keyboard and electric guitar sounds, making her an influential leader of this emerging American fusion style.

She is widely respected in the rock community as well as in country circles. "Seven Year Ache" was a sizable pop crossover hit in 1981 and earned her a Gold Record award. Her 1982 video "I Wonder" was directed by West Coast video visionary/pioneer and former pop star Michael Nesmith.

In 1984 she was chosen to record "Nobody Sees Me Like You Do," which many reviewers felt was the high point of Yoko Ono's star-studded tribute LP to John Lennon. Cash has recorded several of the compositions of A&M Records pop star John Hiatt, including "Pink Bedroom," "I Look For Love" and the hits "It Hasn't Happened Yet" and "The Way We Make a Broken Heart."

But her own unique, self-revealing songwriting style has won her equal acclaim. Vince Gill's version of her co-written "If It Weren't For Him" won her a BMI country award. "Hold On," "I Don't Know Why You Don't Want Me" and "Blue Moon With a Heartache" have won both pop and country awards from BMI, as has "Seven Year Ache," her million-performance BMI song.

The compositions on her 1987 LP "King's Record Shop" are presented in a somewhat different way than her earlier works. This time, the songs are set in a striking, stripped-down audio setting. The central instrument is the acoustic guitar, not the synthesizer. She's never been enthusiastic about touring, but the acceptance of this new style has brought her back to the stage after



Hope Powell

Rosanne wipes away a tear of joy as husband Rodney Crowell congratulates her on winning BMI's Robert J. Burton Award for "Hold On," the most performed country song of the year.

ache," "Seven Year Ache" and "Second To No One," for instance.

Two of the "Rhythm and Romance" songs turned her private feelings into public triumphs. When she lost after being nominated for a Grammy Award at glamorous Los Angeles ceremonies in 1984, she was elegantly attired but feeling blue. She turned to Crowell and said something like, "I've got my new dress, I've got my new shoes tonight; I don't know why they don't want me." The song that evolved from that statement, "I Don't Know Why You Don't Want Me," won her the Grammy Award the following year.

Now "Hold On" has emerged as another major award winner from the LP.

Like many of her compositions, it emerged from her feelings about love.

was a strict suburban Catholic upbringing in California. Rosanne's stepfather was a detective and travel agent.

"There was no permissiveness whatsoever. So naturally I rebelled."

Although her relationship with The Man In Black was ambivalent, she returned to Nashville in the early 1970s to take a job in his road show as a wardrobe worker and backup singer. Then she studied acting in London, Nashville and Hollywood. While on a visit to Europe in 1978 she recorded an LP in Germany.

"Right Or Wrong," her 1979 U.S. LP debut, introduced her to the country charts. The follow-up LPs, "Seven Year Ache" and "Somewhere In the Stars," outsold even her legendary dad. They led to widespread acclaim

a two-year absence. Also: "My baby went into kindergarten this year. I felt good about the kids being settled so that I could go out for a couple of weeks at a time," says the 32-year-old mother to three girls.

Daughter Chelsea, 5, is the one who entered school in the fall. Caitlin, 7, is in second grade. Hannah, Rodney's 11-year-old from a previous marriage, also lives at their log cabin home outside suburban Brentwood and attends school locally. Crowell, whom she married on April 7, 1979, is keeping the home fires burning while his wife hits the road.

She says it's sometimes hard to juggle her profession and her home life. "Sometimes I write when I put the kids to bed. They go to bed at eight

and I don't go to bed until nine, so that gives me an hour. I write in the car. That's an activity that frees your mind, allows you to go to the intuitive

"I use songwriting as therapy. It comes from a very personal place."

sources of your brain.

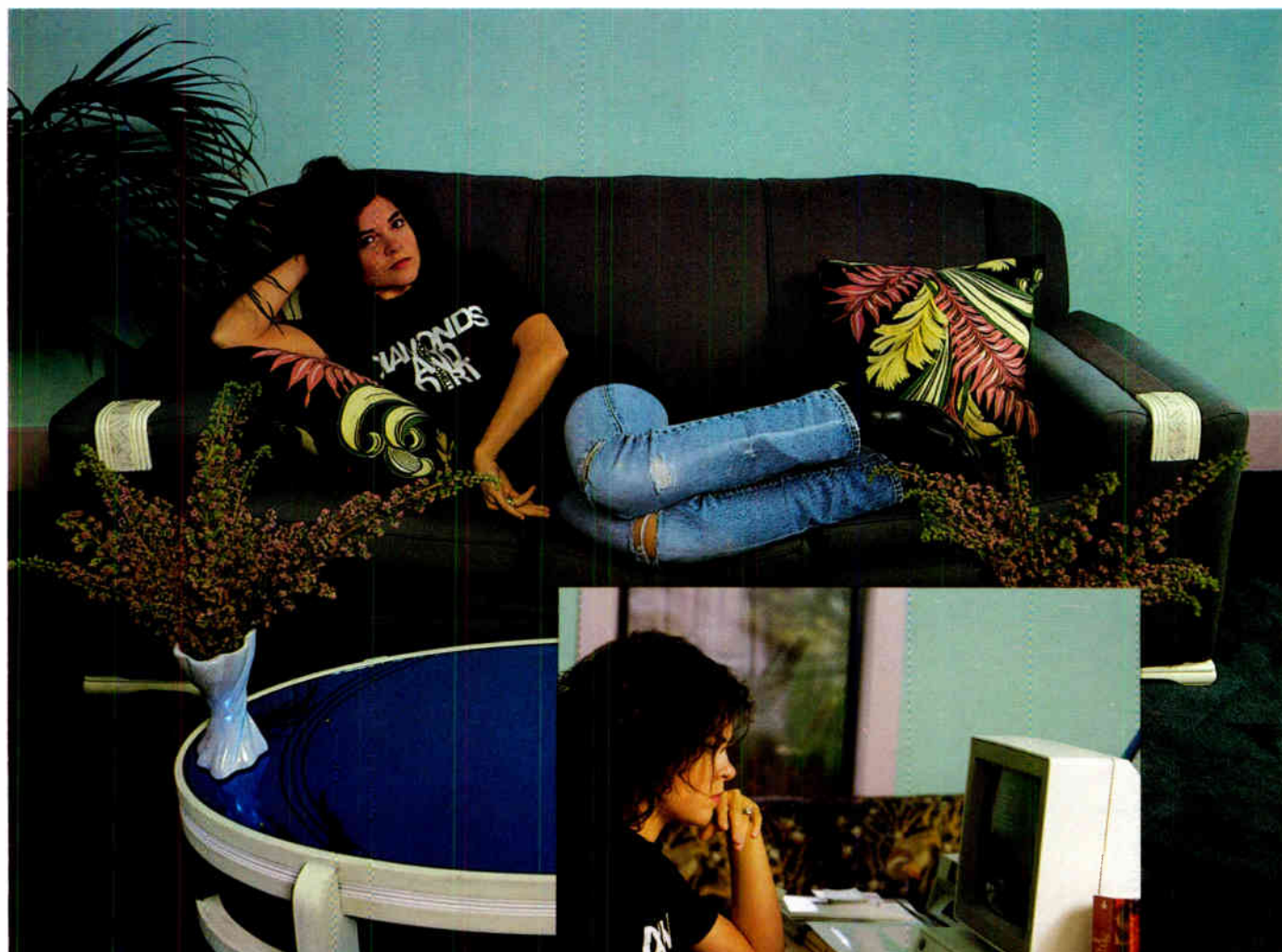
"I find spaces to write. But I do find myself wanting more time for it. It's funny: I don't ever really remember writing the songs. It's like I look at the songs and maybe I'll say, 'Oh yeah, I wrote that in bed,' or some-

thing. But I can't really recall the process. That's because you're in an altered mental state when you create."

"I'm not a great singer," she has said, "although I do have something to say. I used to think that what I do is a frivolous lifestyle and that there wasn't even much dignity in it. I don't think that way anymore. I think of it now as a healing profession. It is. A song can spark something in you, then that spark becomes something in someone else, and then maybe something starts to heal somewhere—something that maybe you can't express or haven't been able to express. That's where I think music is important."

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

Beth Gwinn



Rosanne spends a quiet moment in her home outside suburban Brentwood, Tennessee.

The computer keyboard plays its part in Rosanne's daily activities.

Beth Gwinn



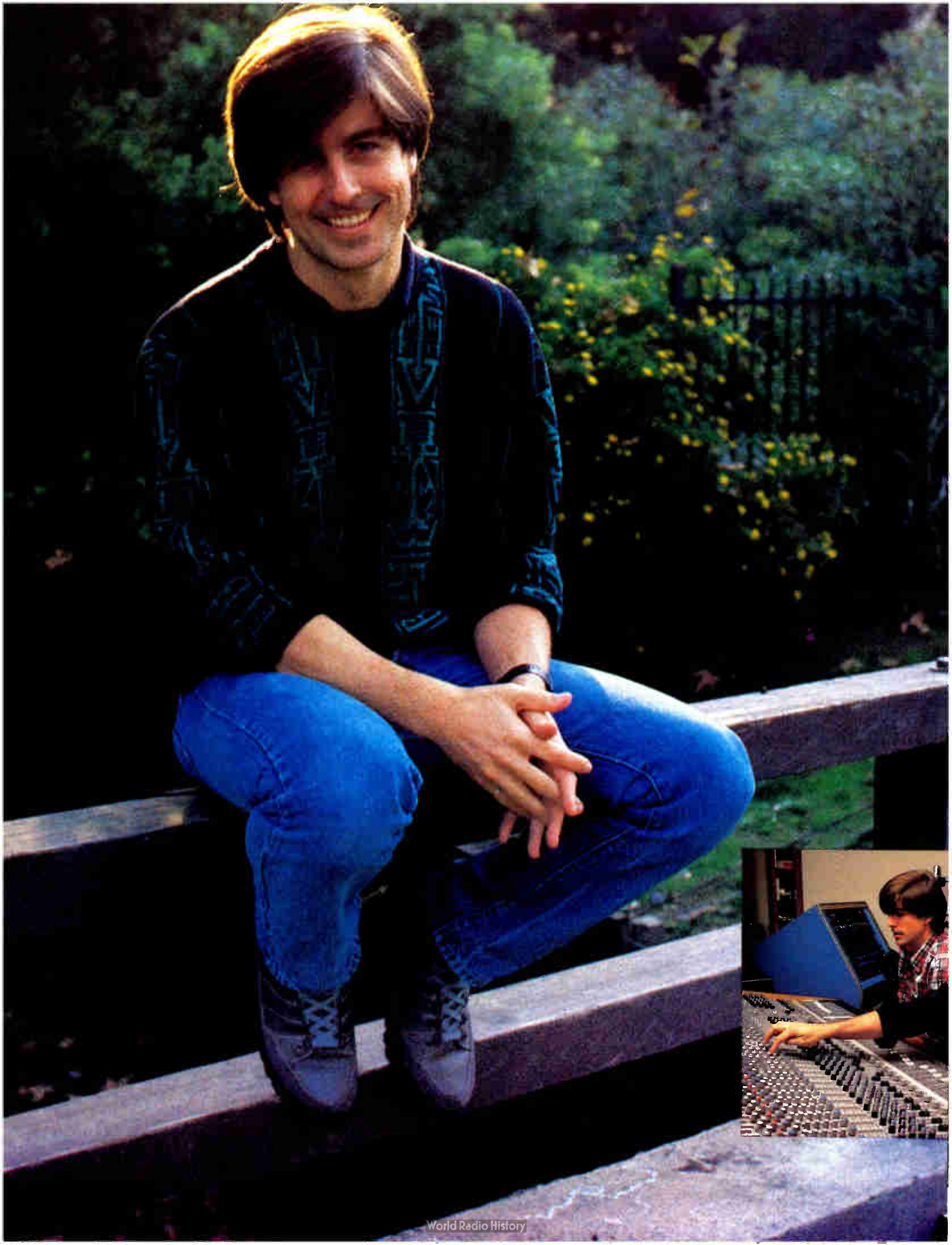
NAS HOSTS "SALUTE TO THE AMERICAN SONGWRITER"



The legendary songwriting team of Holland-Dozier-Holland took home the National Academy of Songwriters' Lifetime Achievement Award at a gala evening of music and memories at the third annual NAS "Salute To The American Songwriter," held last November at Los Angeles' classic Wilton Theater. The annual affair, attended this year by more than 2,300 people, including prominent members of the creative community, raises money for NAS programs in professional development for songwriters and composers. Pictured in the accompanying photos (clockwise, from top left): Brian Holland offers his

thanks for the award and is joined by BMI songwriters (l-r) Frannie Golde and Dennis Lambert ("Nightshift"), June and Anita Pointer, hot newcomer Sheida Garrett, Lamont Dozier and, at far right, Eddie Holland; the Holland-Dozier-Holland team is congratulated by Dene Anton, NAS Founding Patron and head of the evening's concert committee; Frances Preston chats with show co-producer Cynthia Weil and her BMI co-writer, songwriter Barry Mann; backstage, BMI's Frances Preston jokes with Paul Gordon ("Next Time I Fall In Love"), BMI's Del Bryant, Gordon co-writer Bobby Caldwell and BMI's Ron

Anton; also appearing to sing their own songs were BMI songwriters George Merrill and Shamon Rubicam ("I Want To Dance With Somebody"); and Kris Kristofferson ("Me And Bobby McGee"); BMI's Doreen Ringer joins songwriter Dean Pitchford out in the audience. Many other BMI songwriters offered their talents during the evening, including Thom Bell, Stephen Bishop, Bobby Caldwell, Steve Dorff. Lamont Dozier, Frannie Gold, Dennis Lambert, Roger McGuinn, Roger Miller, and Richard M. Sherman.





Thomas NEWMAN

P R O F I L E

by Victoria Sheff

Newman at the mixing console in his studio with engineer John Vigran, who has worked on most of Tom's films with him. Here, they are doing the final mix on the music for "Less Than Zero."

Thomas Newman has an amicable smile as he opens the door to his secluded, family-style home. Only the accessories of a typical suburban existence seem to be missing: the tricycles in the front yard and a stationwagon in the driveway. The house, in Brentwood, a fashionable suburb of Los Angeles, affords a fortress-like setting, with huge green shrubs standing like an impregnable line of soldiers on all sides. These sentinels make a clear point: the owner likes anonymity.

Newman offers tea to this intruder, gives his black and white cat Bess a pat, and sits down at the huge, round dining table. The interior is stark white and bare. There is only a dark grand piano on one side of the room and several 20th century watercolors on the wall. You get the feeling that home, for Newman, is where his work is: his state-of-the-art studio in Pacific Palisades.

At 32, Thomas Newman is regarded as one of the freshest, most creative composers working. Few of his contemporaries have developed the unique sounds this composer has given to such works as "Desperately Seeking Susan," "Gung Ho," "Light Of Day," "The Lost Boys" and, most recently, "Less Than Zero."

Newman nervously flips his long brown hair from his handsome, thin face. His delicate build makes him seem frail; yet beneath it, tremendous strength is to be found. Incongruously dressed in a simple black polo shirt and black jeans, he looks like a little boy who should be out playing baseball. Could this be the same person who has led full orchestras?

Yes and no.

Newman has to be a chameleon to survive in his chosen field, because a film composer has to make his work blend in with the wishes of many different types of people: director, producer, and studio executives. He claims that with adaptability comes enormous strength. "If you have the ability and potential to change instead of freaking out or sulking, it makes you strong," he says. And, in Newman's case, extremely successful.

This young composer is meticulous about his approach to composing and precise in defining his role: "A film composer is one who has impressions of images and who, judging on his tastes in music and his response to those images, writes music that seems appropriate."

The process by which Newman goes

The 1930's Steinway Grand above belonged to Newman's father. It was the piano on which Alfred Newman composed the scores for "How the West Was Won," "Airport," "Camelot" and "The Greatest Story Ever Told." In keeping with this tradition, this is the instrument Newman used to compose the scores for "Desperately Seeking Susan," "Light Of Day" and, most recently, "Less Than Zero."



Photos: Chris Hunter



In the studio with pedal steel guitarist Chas Smith, sound effects designer George Budd, and guitarist Rick Cox, who uses various found objects to create unusual effects for soundtracks; Newman discusses music and sound possibilities for a film score.

about forming those impressions can be painful. “Usually, you get a script before you see the movie,” he notes. “You discover that the script and the movie sometimes have very little to do with each other. That’s why Hollywood is weird . . . because a lot of times people want to get you involved right at the top of a project. They’ll send you a script when they’re still in pre-production, and you’ll read it, and you’ll have various impressions and various kinds of high-falootin’ ideas about what you can do musically to score it—all of which can change dramatically in post-production.”

Many composers find their music will be used to cover for weak moments in a film. Newman is no exception. “Sometimes the music can or must accommodate certain flaws—not that it can, but it must try,” he explains rather seriously. “Not long ago I was brought into a troubled project. People didn’t know what they were looking for. They wanted something they didn’t have in the film. You get confused by a number of different inputs and you don’t know how to respond.”

There is no mystery behind the pro-

cess by which films are scored. For Newman, it is a step-by-step procedure. His 24-track studio is located up a steep incline in a ranch-style setting. Nearby beautiful chestnut and white horses munch hay in their stalls, not looking the least bit interested in movie scores or deadlines. This is the place where most of the creative sparks fly.

At first, Newman resisted setting up his own studio because he likes getting essential input and ideas from co-workers. “I like the idea of working with other people on ideas. I think it’s valuable.” He works with pal/engineer John Vigran, noting that, “I, personally, can really start to drill holes into the earth and fall into them without someone else giving me feedback.”

His career has moved quickly, but not all of Newman’s projects have been winners. “How many movies in Hollywood are good, out of a hundred?” he asks. “Of course I have worked on movies that I thought were bombs. I try to be as honest as I can be, but in the stage of post-production you are at the point of just trying to do your best to make the movie as

good as it can be. Money has been spent, people are scared; you don’t want to go in and say, ‘This sucks,’” he shouts.

Newman stands up, walks over to the arched French doors and stares out at his backyard. He continues: “We all went into music for very idealistic reasons: because we love it, because it gave us joy when we were kids. A lot of times it’s hard making a living for that reason . . . sometimes it’s less special if you have to do things that you don’t believe in. You just have to grin and bear it.”

There are films, however, that even Newman, rational as he may be, couldn’t do. “If you can’t have an honest emotional reaction to a movie, you can’t score it,” he says. “I don’t think I could have done ‘Death Wish III’ or ‘Rambo.’”

A crucial element in Newman’s writing is establishing an appropriate tone, which he develops from information about the film’s setting and characters. He then sketches sections at the piano. Another key for him is detail. “A lot of times musical ideas start with a de-

tail,” Newman notes. “The detail is always what informs my creative sense. It could be a response to a word or a response to a sky. Some girl’s just jilted you—anything that strikes an emotional reaction.”

Having grown up in Pacific Palisades, Newman is the fourth of five siblings. His father, Alfred, who died when Thomas was 14, pioneered music in the movies in the 1930s and ’40s. Needless to say, Alfred Newman was a hard act to follow.

Typically, Thomas Newman is protective when the subjects of his famous father and famous cousin Randy are brought up. He says that he is his own man, with his own thoughts and ideas. With a look that lets you know he resents any insinuations to the contrary, he says his career is the result of his own talent. He insists there is no family rivalry between any of the musical Newmans. “I look at someone like Randy, and sincerely love what he does,” says Thomas. “And I feel proud to be in a family with him. That’s the best part of the whole Newman thing, and it goes from being great to being weird.”

Newman loved his father, but claims as a child he was never enamored with his work. It was not until after Alfred Newman died that Thomas started to get interested in music, and, concurrently, interested in his father’s music.

On the wall behind Newman is an original manuscript of a song from “A Little Night Music,” a gift from one of his heroes, its creator, Stephen Sondheim.



He describes going through attic trunks on rainy afternoons, discovering his father’s work. Among Thomas’ favorites are “The Robe” and “How Green Was My Valley.” When he scored “Less Than Zero,” he conducted a large string orchestra that had several musicians who had played with his father. “When I was up there on the podium, I did think of my father,” he says solemnly.

Newman received a bachelor’s degree and then a masters in music from Yale, and after graduation his first interest was in musical theater. “I had a love for dramatic music,” he recalls. At 22, his first project, performed at the Kennedy Center in Washington, D.C., was a show called “The Three Mean Fairy Tales.” He now laughingly pronounces it “a smashing bomb.”

While at Yale, Newman was befriended by Stephen Sondheim. After his bitter disappointment at the failure of his first show, he called Sondheim to get sympathy. “They beat me to a pulp,” he remembers crying to him. Sondheim laughed and said, “It’s nothing but a knuckle sandwich.” Now, the seasoned composer realizes that the pain and disappointments are

“If you can’t have an honest emotional reaction to a movie, you can’t score it.”

just part of the business, noting that “eventually you come to terms with the fact that a red carpet is never rolled out for you.”

His next job was scoring an episode of a TV show called “The Paper Chase.” When entering the Hollywood scene, Newman found the struggle of trying to live up to the family image, while becoming his own musical person, so overwhelming that, for a while, he

dropped out. “It was so mortifying for me that I thought, ‘I don’t know if I want to do this anymore,’” he remembers. Fortunately, the drive to prove his own love of the music would not let go.

He then scored the movie “Reckless,” and from there his career was off and running. Ever since then, work has almost always been available. Newman adds cautiously: “Remember, Hollywood operates on the tip edge of trend. If I look back on the five years that I’ve done this, I’ve really worked consistently, but there were a couple of months here and there when I’ve not worked. You get scared. You think, ‘I’m not going to get hired again.’ Who knows what’s going to happen?” he frowns.

When asked what the most important thing in his life is, Newman ponders the question, and decides the answer is pride in his work. “There’s an innate greatness to music. When I have a good idea and, in executing it, I find that I don’t genuinely love it as much, it bothers me. I feel like I’ve not done as good a job as I can. People have said that I’m hard on myself, but I want to love what I do. I mean I really want my ears to enjoy the experience.”

Victoria Sheff reports on the entertainment industry for People magazine.

BIRD LIVES—The life and times of **CHARLIE PARKER**, the alto saxophonist-composer who was central to the modernization of jazz in the 1940s, is the basis for a Warner Bros. motion picture, to be released in the fall. Produced and directed by Clint Eastwood, the film, titled "Bird," stars Forest Whitaker as Parker and Diane Venora as Chan Parker, his wife. It is described by Warner Bros. as "a compassionate portrait" of the great musician and emphasizes Parker's successes and difficulties during the latter years of his life. He died in 1955 at 35. The score for the picture is the work of **LENNIE NIEHAUS**, an alto saxophonist who was influenced by Parker and initially came to fame with the Stan Kenton band in the 1950s. **RED RODNEY**, a trumpeter with the Parker quintet from 1949 to 1953 and a consultant on the picture, told *MusicWorld* that he "is very impressed with Eastwood," who is endeavoring to make the film as authentic as possible. The script has been fashioned in a manner that will truly reflect what the musicians and jazz scene were like during the Bird era. Heard on the soundtrack are such leading musicians as Rodney, **CHARLES McPHERSON**, **JON FADDIS**, **MONTE ALEXANDER** and **RON CARTER**.

Forest Whitaker as Charlie Parker



HITHER AND YON

Pat Metheny and his group conclude their current tour of Israel in March . . . From Nashville comes news of the 11th annual Kentucky Fried Chicken's Amateur Songwriting Contest. The winners were **Kenny Day** of Xenia, Ohio and **Charles Hill** of Hopkinsville, Kentucky. Their winning songs will be recorded by RCA artist **Eddie Rabbitt** . . . **Dave Brubeck** composed "Pontifical Procession" for Pope John's recent mass at Candlestick Park in San Francisco. "Full of brass and percussion," according to the composer, it was one of the highlights of the pontiff's recent visit to the United States . . . **John Williams** conducted the Boston Pops Esplanade Orchestra during its recent 10-concert tour of Japan. The series of concerts marked the first visit to Japan for both Williams and the Pops . . . Jazz saxophonist and composer **Jimmy Heath** has been appointed Visiting Professor at the Aaron Copland School Of Music at Queens College, Flushing, NY . . . **Kitty Wells** and **Johnny Wright** recently celebrated their golden wedding anniversary. Wells, the trailblazing female country headliner, long known as the Queen of Country Music, is a Nashville native, as is Wright, who made country music history as half of the team of Johnny and Jack . . . Music is alive and well in Alaska, according to West Coast correspondent Marv Mattis. In Anchorage, BMI writers **Steve Rychetnik** and **Robert Dennis** organized an AIDS benefit, featuring seven top Alaskan bands and raised in excess of \$10,000 to combat the the life-threatening disease. Area songwriters are organizing an Alas-

POP POET—"Erudite demure/Careful carelessmore/Who will bait the snare/Who will baudelaire?" You probably wouldn't expect to find a lyric like that on an album described by *Spin* magazine as "first rate pop," but that's exactly the point of writer/artist **CHRIS STAMEY**. Stamey, a North Carolina native who has lived the past 10 years in Hoboken, N.J., achieved his first national notice as a member of the quirky but critically acclaimed **DBs**. He left the band in 1983 and later released one full-fledged LP and



Chris Stamey

two small label EPs as a solo artist. A touring stint with the "all-star" **Golden Palominos** (**ANTON FIER**, **CARLA BLEY**, **Bernie Worrell** and **Jack Bruce**) followed with the recording of his current *It's Alright* (**A&M**) soon after. *The New York Times'* **Jon Pareles** once wrote that Stamey's songs "are so well-crafted they often suggest undiscovered Beatles songs." Stamey's latest collection may have Beatle-ish joy in the melodies but the lyrics are something else again. He claims that he is drawn to "visual parallels" and "words that are self-defining." "I start with an idea," he said recently, "and flesh the idea out. I walk around with it until it takes shape. Its only at the very end that I try to go to an

instrument. My songs really aren't complicated." When asked for his musical influences, he said: "Influences are important when you're learning your craft and I feel my craft has solidified. I still like the same writers I liked 10 years ago: **Alex Chilton**, **Tom Verlaine** and **Pete Brown**, who writes with **Jack Bruce**. But I don't write like they do." Stamey also has an attitude both somewhat surprising and terribly realistic about his chosen profession: "I do this as a means of expression, not as a means to great wealth. I judge a song on whether it achieves its aim or point. How worthwhile it is depends on whether it has accomplished what it set out to do."

ka Songwriters Association. The first meeting was held late in November. Writers interested in becoming involved with the Association can contact **Pat Burgos** at (907) 694-1924 . . . After several years of writing scores for films, **Ry Cooder** has released "Get Rhythm," his first album in five years. It's on the Warner Bros. label.

The big news from Philadelphia of late was the Philadelphia Music Awards, during which several BMI'ers were honored. The late **Linda Creed** won the Songwriter award for her song, "The Greatest Love of All." In coming years, the Songwriter award given at this event will carry her name. **Patti LaBelle** walked off with three awards.

Among the other BMI'ers cited on this memorable evening at the Academy of Music were the **Whitehead Brothers**, **Greg Hardeman**, **Gwen Carter**, **Michael Brecker**, **Nick Martinelli**, **Stanley Clarke**, **Kenneth Gamble**, **Percy Heath**, **John Oates** and **Todd Rundgren** . . . News from the New York musical theater: The

Peter Allen show, "Legs Diamond," plays in Dallas, San Francisco and Los Angeles next summer. A New York opening is planned for October 1988 . . . "Flora, the Red Menace," written by **John Kander** and **Fred Ebb** and originally mounted on Broadway in 1965, returned to New York, somewhat revised, and opened at the Vineyard



The Elvis Brothers

SIBLING RIVALRY—Just in case you think it's only the big, slick, bi-coastal writers and rock groups who get substantial covers, **THE ELVIS BROTHERS** are here to prove you wrong. **ROB ELVIS'** "Burning Desire" appears on the **Monkees'** new LP and the group's "World So Bright" is likely to be the lead-off cut from the soundtrack of **Columbia Pictures'** "Kid Gloves," scheduled for spring release. The Elvis Brothers (no, of course they're not really brothers) have themselves released two **CBS Records'** albums, *Movin' Up* in 1983 and *Adventure Time* in 1985. With the addition of new brother **ADAM ELVIS**, the four recently completed a tour of the West Coast. They're managed by midwest management mogul and **BMI** publisher **KEN ADAMANY**.

Theater early in December . . . From Washington, John Simon writes that the Third Annual **WAMMIES** awards presentation, honoring the best in music in the Washington area, recently was held at Lisner Auditorium in the nation's capital. A number of **BMI** people were honored. Among them were **Chuck Brown** (Best Go-Go Artist and Best Go-Go Vocalist), **Tom Principato** (Best Blues Vocalist, Artist and Instrumentalist), **Big Bang Theory** (Best New Artist), **Pete Kennedy**, winner of five awards (including Best Recording for his composition "19 In Vietnam," Best Free-Lance Musician, Best Rock Artist, Best Country Instrumentalist and Best Rock Instrumentalist).

The Wisconsin Area Music Industry (**WAMI**) awards program recently filled the Milwaukee Performing Arts Center with local, regional and national players and producers, writers and roadies. **Jim Post** emceed the first half of the show, which included awards in 40 categories. **Firetown** was nominated on five lists, including Album of the Year. The foursome's newness was emphasized as it took top honors as Outstanding New Music Artist and New Artist of the Year. **Steve Grimm**, with a new band that bears his name, hauled away first prizes as Outstanding Male Vocalist and Comeback Artist of the Year. **The Piper Road Spring Band** took the Outstanding Bluegrass Artist award and **Junior Brantley**, keyboardist-vocalist with Brewtown's legends **Short Stuff**, was singled out as Outstanding Instrumentalist in the keys division. **Java**, a group that recently released a single titled "Lake Michigan," received Outstanding Reggae/Ska Artist kudos . . . The floodgates are opening for Cleveland

heavy metal bands, as thrash metal quartet **Destructor** follows **Shok Paris** to a major label. Both bands are with local independent label, Auburn Records; the president of that company, Bill Peters, snagged major label deals for them . . . **Colortone**, a Chicago group led by drummer Steve George, should rack up plenty of turntable time with its self-titled Pasha/EPA debut, due in January. That is the prediction of correspondent Guy Arnstrom . . . Live music may be suffering in other parts of the country, but the Twin Cities, despite recent legislation that pushed the drinking age to 21, is the exception to the rule. There are an increasing number of venues for popular music. The clubs to investigate, according to correspondent Michael Welch, include First Avenue (and the attached Seventh Street Entry), the Blues Saloon, the Artists Quarter, the Uptown Bar, the Bunker, the 400 Bar, the Cabooze, Fernando's, the Dakota, Graftitti's and the Fine Line Music Cafe . . . The Oregon: Music Coalition (OMC), a group organized to oppose the current source licensing bills in Congress, is showing where its sympathies lie. Members wear and distribute t-shirts with a message: "Continuous Payment for Continuous Use—Oppose Source Licensing" . . .

Contributors to "On The Scene" include: Michael St. John, Madison and Milwaukee; Michael Welch, Minneapolis; Anastasia Pantisios, Cleveland; Guy Arnstrom, Chicago; John L. Simson, Washington, D.C. BMI's Melody Busbin covered the cities of the South. BMI's Marv Mattis filed a report from the Southwestern, Northwestern and Western cities plus coverage of Alaska. Section Editors: Burt Korall and Pat Baird.

IN THE GENES—Its been some time since Cleveland, long considered one of the most fertile sources of contemporary music, has had national chart bragging rights, but **LEVERT** (**SEAN and GERALD LEVERT and MARC GORDON**) has changed all that. After nearly 10 years without a national group to call their own, Clevelanders can point to the trio and their second #1 R&B song, "Casanova," with well-founded pride. Of course, if genes have anything to do with talent, it was only a matter of time: Sean and Gerald are the sons of **THE O'JAYS'** **EDDIE LEVERT**. The three musicians, all under the age of 24, blasted onto the scene last year with their debut album *Bloodline* (Atlantic) and #1 R&B single "(Pop, Pop, Pop, Pop) Goes My Mind." This year's LP, *The Big Throwdown*, has thus far produced the #1 "Casanova" (written by BMI writer and fellow Ohioan **REGGIE CALLOWAY** of **MIDNIGHT STAR**) and a Top 10 spot for "My Forever Love" (written by the trio). LeVert wrote or co-wrote and produced seven of the album's nine cuts with Calloway contributing the rest. At their ages and with their credits (including opening act spots on several national tours), we can assume the folks in Cleveland will have lots to brag about for years to come.

LeVert



MAKING AMERICAN MUSIC

BMI's Boston Seminar, which drew more than 300 participants, featured panelists (rear) Danny Keaton, Creative Director, SBK Songs, and Allan Fried. Second row: Rick Sanjek, Bobby Weinstein and Charles Laquidara, legendary WBCN-FM morning man. Bottom row: producer Kevin Killen (Mr. Mister); BMI writer Janna Allen; Kate Hyman, VP A&R Chrysalis Records, and Mark Fried.



Mimi Michelove

Sam Siegel



The Pop/Rock Seminar, the first in the BMI/NARAS/NYU series, featured panelists (standing, l-r): producer/arranger Arif Mardin; BMI writer Jules Shear; producer Bob Clearmountain; CBS Songs' Marci Drexler; Z-100 (WHTZ) program director/Zookeeper Scott Shannon; Rick Sanjek, and Harry Hirsch, chairman of the NARAS Education Committee. Pictured seated are: Bobby Weinstein, moderator; Simon Low, VP A&R RCA Records, and Dick Broderick, Director, NYU Music Business and Technology Program.

Moderator Bobby Weinstein (far left) poses a question to the panel during the December 2 jazz seminar at NYU. Pictured are panelists (l-r) Burt Korall of

At sites around the country, "Making American Music," a series of seminars under BMI auspices, has been spreading the word about music of all kinds. Sites included Austin, Texas and Boston, Mass. In New York, a full program of discussions on music covering the entire spectrum—rock, R&B, jazz, concert music, Latin music, country, heavy metal and other forms

of progressive rock—began in October and will conclude in May. One seminar is held each month (with the exception of March) at NYU, co-sponsored by BMI, NARAS and NYU's Music Business and Technology Division. The primary goal of the nationwide series is the dissemination of information on all aspects of the music business. There are plans for

other seminars in cities around the country, while next year's NYU series is currently being formulated. It is expected that the NYU series will comprise a credit course for the university's Music Business and Technology students.

Chuck Palm

In the green room prior to the R&B Seminar, Gregory Abbott (second from left) is surprised to hear college students might be asking for his "secret formula" for his recent hit "Shake You Down." Sharing the laugh are (l-r) panelists Ken "Spider" Webb of WBLS-FM, Bobby Weinstein, *Billboard* columnist Nelson George, Debbie Benitez, Director of Operations, House of Fun Music; Dick Broderick of NYU; Timmy Regisford, Director of A&R, MCA Records, and Reuben Rodriguez, VP of Black/ Jazz Promotion, Columbia Records.



Chuck Palm



BMI, musician/composers Bob Brookmeyer, Tommy Flanagan and Red Rodney, jazz authority Dan Morgenstern and record executive Larry Rosen.



Pictured outside the Paramount Theater in Austin, Texas, site of the "Making American Music Seminar" in that city, are (l-r): BMI's Jody Williams; Patrick Clifford, VP, A&M Records; Larry Hamby, VP, CBS Records, Nashville; Charlie Feldman, VP, Screen Gems-EMI Music, Nashville; Pete Anderson, independent producer; Jim Zumwalt, entertainment attorney; Thom Schuyler, songwriter/artist; John Hiatt, A&M recording artist; Harlan Howard, songwriter; and BMI's Roger Sovine.

SONGWRITERS

EXPO '87



The Songwriters Expo '87, held at the Pasadena Conference Center October 24 & 25, brought out nearly 1,000 writers from around the country for seminars and discussions. BMI, as sponsor of the Los Angeles Songwriters Showcase, the organization that puts on the Expo, took a spot at the front and center of all the activities. U.S. Sprint took part in this year's activities, with fiber optic song judging among BMI's Los Angeles, New York, and Nashville offices. The U.S. Sprint Songwriters Clear Connection was judged to be just that.

At top left, Barry Mann and Cynthia Weil, who taught a master class in songwriting at the Expo, congratulate Diann Scott (left), whose song was "picked" by the New York panel during the U.S. Sprint Songwriters Clear Connection judging.

At bottom left, BMI's Ron Anton and Doreen Ringer pin Jeff "Skunk" Baxter with the BMI symbol at the BMI reception for participants. Baxter taught a master class in unconventional recording techniques.

At top right, a lyric sheet is the center of attention at the New York judging. Gathered around the Sprint hookup are (standing, l-r): BMI's Bobby Weinstein; Rob Gordon and Bruce Garfield of EMI Manhattan; BMI's Allan Fried and Rick Sanjek; (seated, l-r) BMI's Mark Fried; Marci Drexler of CBS Songs; and MCA's Danny Strick.

At bottom right, BMI's Dexter Moore and Ron Anton greet Cynthia Weil and Barry Mann at the Saturday night party at BMI's offices.

SENATE HEARS

SOURCE LICENSING

TESTIMONY



BMI composer Mike Post was the leadoff witness for the creative community in testimony against proposed Source Licensing legislation before the Senate Judiciary Subcommittee, chaired by Senator Dennis DeConcini (D-AZ) (at left). In photo at top left, Post (left) is joined by (l-r) SESAC President Alice Prager and ASCAP Board member and former President Hal David. In photo at top right, BMI Legislative Consultant and former President Ed Cramer also brought up many persuasive arguments. Post's

impassioned plea for the continuation of the present system of performance royalties concluded, "I truly believe this bill is wrong. Please don't let the creative community or the public down by passing this bill or any other Source Licensing bill. I believe the quality of the music will plummet, the public interest will not be served, I believe that people will have to write music as a hobby and the dream of making a living from writing music will die." The statement is captured in the photos below.



BMI was invited to take part in the year-long festival devoted to "Charles Ives and the American Music Tradition," held in Duisburg, West Germany, a city of 500,000 people at the confluence of the Rhine and Ruhr rivers.

In addition to special exhibits, to which BMI was a major contributor, the festival, which ends July 5, 1988, includes concerts, films with music by American composers, operas, ballets and symposiums.

The BMI Archives exhibit, assembled by BMI's **William T. Stringfellow**, was on view to November 22 in the Lower Rhine Museum of the City of Duisburg. The exhibit was divided into three distinct sections: (1) a display of presidential photographs and documents and historical sheet music from the various presidential eras; (2) a display of Charles Ives memorabilia from the BMI Archives and a variety of American sources; (3) a display devoted to American composers after Ives. This included scores and pictures of **Wallingford Riegger, Roger Sessions, Milton Babbitt, Vladimir Ussashevsky, Steve Reich, Ulysses Kay** and others.

Opening ceremonies for the festival were held in the auditorium of the Wilhelm Lembruck Museum. A brass quintet performed music by Ives. City and museum officials offered official greetings. BMI's **Dr. Barbara A. Petersen**, speaking in German, stressed the connections between American and European music evident in the BMI exhibit. The opening work of the first concert festival was **William Schuman's** "American Festival Overture" by the Indianapolis Symphony under John Nelson. Subsequent concerts featured works by Ives, **Lukas Foss** and **Ellen Taaffe Zwilich**.

Dr. Konrad Schilling (r.), Director of Culture and Education for the City of Duisburg, chats with Dr. Petersen and Governor Robert D. Orr of Indiana.

William T. Stringfellow



Dr. Barbara A. Petersen (c.) greets Duisburg mayor Joseph Krings and Mrs. Krings at the BMI exhibit.

Barbara A. Petersen



Indianapolis Symphony members assemble under the banner proclaiming the Ives Festival.

Gunter Gorg



BMI

ARCHIVES

EXHIBITED

IN WEST

GERMANY



Barbara A. Petersen

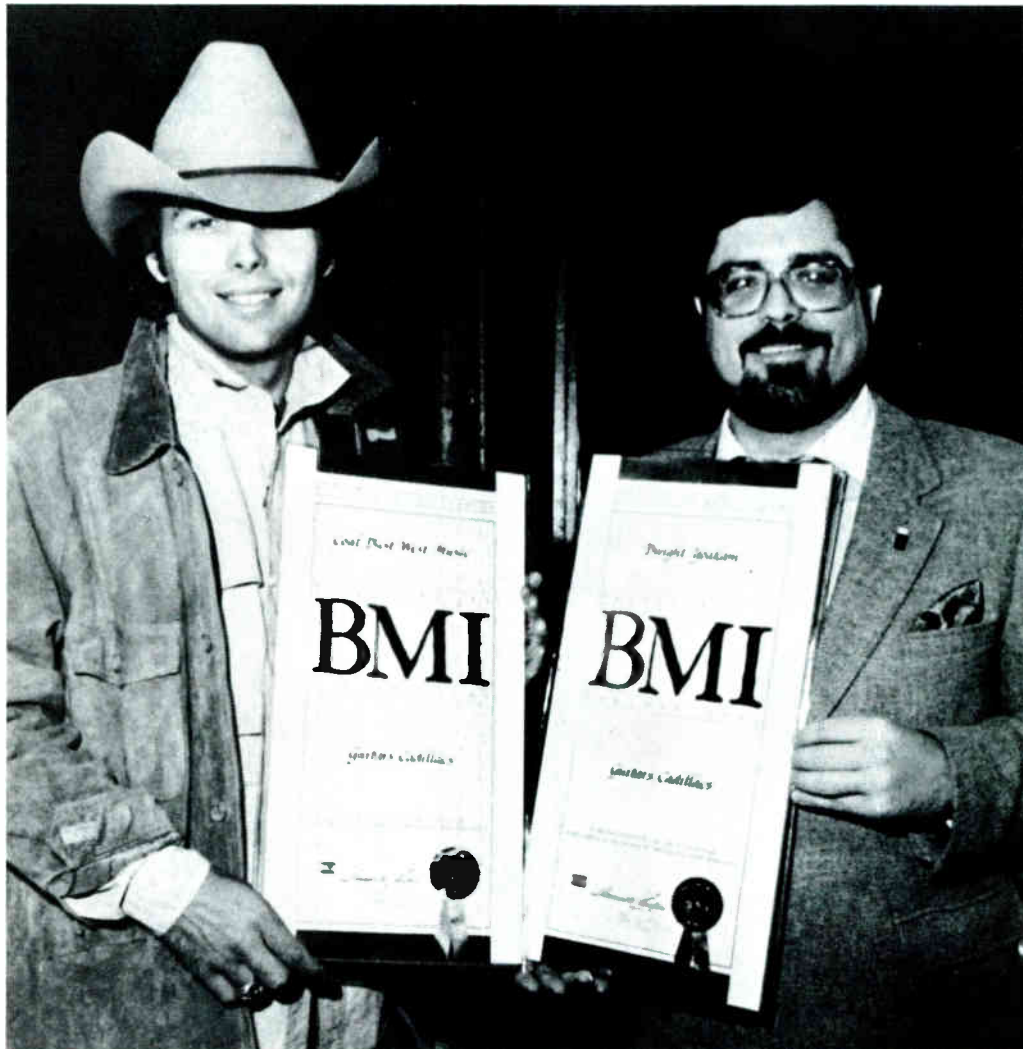


BMI's William T. Stringfellow at the BMI exhibit. The photograph shown was taken in 1985 when New York's Juilliard School of Music celebrated Schuman's 75th birthday with performances of his baseball cantata, "Casey at the Bat." Aware that Schuman was and is an inveterate baseball fan, BMI presented him with a "Mudville" team shirt and an inscribed Louisville Slugger. Schuman (r.) accepts the bat from BMI's Frances Preston. Juilliard School president Joseph Polisi joins in.

Gunter Gorg



Dr. Petersen (at podium) addresses attendees at the opening ceremonies of the Festival.



YOAKAM AWARD. BMI writer **Dwight Yoakam** (l) receives a BMI Country Award from BMI's **Rick Sanjek** prior to his recent show at N.Y.'s The Ritz. Yoakam, whose schedule prevented his appearance at the BMI Country Music Awards in Nashville, was cited by BMI for his song "Guitars, Cadillacs" (Coal Dust Music). ▶



◀ **STARDUST MEMORIES.** Columbia Pictures Music Group recently presented BMI writer **Willie Nelson** (r) and lyricist **Mitchell Parish** (seated) with a special award commemorating the unprecedented chart life of Nelson's *Stardust* album. Parish penned the lyrics to the song in 1929, and Nelson's album was on the *Billboard* country album charts for 9 1/2 years. Shown backstage at Willie's Westbury Music Fair Concert are Columbia Pictures Music Group's **Allan Tepper**, Director of East Coast music publishing, and **Bill Green**, Vice President, music publishing. BMI's **Rick Sanjek** is shown in rear.

Gary Gershoff



◀ **B.B. BRINGS IT HOME.** Legendary bluesman **B.B. King** (c) was the proud recipient of a Grammy Lifetime Achievement Award. Offering their congratulations are (l-r): **Jimmie Vaughan** of the Fabulous Thunderbirds; BMI's **Roger Sovine**; BMI's **Frances Preston**; and **Al Schlessinger**, NARAS national chairman of the board.

BURNING UP. Madison, Wisconsin's **Fire Town** recently picked up two awards at the Wisconsin Area Music Awards (WAMAs) with their designation as Best New Artist of the

Year and Best New Music Artist of the Year. BMI's **Mark Fried** (left) was in Milwaukee to help them celebrate. Pictured with Fried are (l-r) **Tom LaVarda**, **Phil Davis**, tour manager

Peter Love, **Doug Erikson**, **Butch Vig** and Atlantic Records A&R manager **Michael Galleli**. ▼



◀ **AT THE PHILADELPHIA MUSIC AWARDS.** **Patti LaBelle** (center) is pictured here with (l-r) BMI's **Thomas Cain**, **Jean Banks**, **Bobby Weinstein** and **Burt Korall**, along with Big Three Music's **Connie Heigler**, who gathered to congratulate LaBelle for receiving three awards at the recent ceremony in the City of Brotherly Love.

MORE FOR BARRY. BMI's **Ron Anton** (l) and **Doreen Ringer** recently dropped by the digs of multi-Oscar-winner **John Barry** to present two BMI Film Music Awards for his scores for "Out Of Africa" and "Peggy Sue Got Married." ►

BY POPULAR DEMAND. BMI writer **Jaime Segel** (seated), lead vocalist of the Ventilators, recently won the an award at the 1st International Popular Music Festival in Tokyo for her composition "River Of Tears." Pictured with Segel are BMI's **Barbara Cane** and **Marv Mattis**. ▼



Chris Hunter



Chris Hunter



▲ **GHOST WRITER** BMI's **Ron Anton** (l) and **Doreen Ringer** recently stopped by **Jerry Goldsmith's** home to present

him with a BMI Film Music Award for his "Poltergeist II" score.

WAMMIES. BMI's **Jean Banks** joins with some of the winners of the recently presented Washington Area Music Association Awards (Wammies). Pictured here (l-r) are: **Angel Luv, Victoria Grace,**

Sam Spencer and **Thomas Townsend** of **Big Bang Theory**, which tied with the Al Petteway Quartet for Best New Artist; **Leroy Fleming** of **Chuck Brown and the Soul Searchers**, Best Artist/

Group; **Banks; Steve Coleman** of the Chuck Brown group; WAMA president **John Simon;** and **Clark Matthews, Steve Wolfe** and **Tom Principato** of the **Tom Principato Group**, Best Artist/

Group Blues. Principato also took blues category awards for Best Male Vocalist and Best Instrumentalist. ▼



Tommy Noonan

GOOD SPORTS. BMI's Music in Sports Luncheon annually honors musicians and composers whose talent brings excitement to millions of fans attending sporting events. This year awards went to Detroit area professionals at a luncheon in the Grand Ballroom of the Detroit Athletic Club. Pictured (l-r, standing): honorees **Bill Fox** (Detroit Tigers organist) and **Dan Grier** (Detroit Red Wings organist); BMI Chicago Regional Director **Bill Allman**; honorees **Harold Arnoldi** (Detroit Lions Entertainment Director and Wayne State Univ. Band Director) and **Dave Catron** (Michigan State Univ. Band Director); and BMI's **Al Feilich**; (l-r, seated) Detroit sportscaster **Vince Doyle** (WWJ Radio), who served as MC, **Dan Kirchbaum**, who brought a proclamation from the Office of the Mayor; **Connie Shorter**, representing Governor James Blanchard; and **Eric Becher** (Univ. of Michigan Band Director). ▶



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▲ **CHARTTOPPER.** BMI and Screen Gems-EMI Music took time out to salute **Becky Foster** and **Bill LaBounty**, who recently found their tune "The Weekend" atop the country hit lists. Shown here at the publisher's offices are (l-r): **Judy Stakee**, Screen Gems; BMI's **Barbara Cane** and **Ron Anton**; **Jack Rosner**, Screen Gems; Foster; LaBounty; and **David Berman**, Vice President, Capitol Industries.

A GOOD GET-TOGETHER. **Sy Oliver** (l), the distinguished composer and arranger who came to fame with the Jimmie Lunceford and Tommy Dorsey bands, and **Clyde Otis**, a key record producer and man-about-the-music-business, put their heads together during the NARAS New York chapter A&R/Producers Luncheon, held October 16 at the Loews Summit Hotel in New York, where both were honored. Oliver received the Russ Sanjek Award named for the late BMI executive, for his "huge contribution to the recording industry." Otis was presented a NARAS Governors Award for his "significant contribution to the recording art."



Sam Siegel



▲ **CMJ SESSION.** BMI sponsored a Songwriter's Seminar at the heavily attended CMJ Convention in New York in October. Speaking before the hundreds of college students and college radio programmers were (from left): **Ron Fair** (Island Records), **David Renzer** (Willesden Music), BMI's **Allan Fried**, **Marci Drexler** (CBS Songs), **Cherrie Fonorow** (Polygram Songs), **Danny Strick** (MCA) and **Mark Levinsohn** (Epstein & Levy).



MUSIC PEOPLE

▲ **ROCKIN' IN NASHVILLE.** BMI writer **Henry Gross** (c) presents his new LP *I Keep On Rockin'* (Sonet Records) to BMI executives **Rick Sanjek** (l) and **Jody Williams** (r) during Gross' recent visit to the Nashville office. The LP has, thus far, been released in England and Scandinavia.

Alan L. Mayor



◀ **CHATTIN' WITH CHUCK.** BMI's **Stan Catron** recently visited **Chuck Mangione's** Rochester (N.Y.) offices to attend a staff meeting regarding Mangione's upcoming album release. Pictured here in the offices are (l-r): **Bill Holmes**, **Joe DiMaria**, Mangione's manager and Executive Director of Gates Music; Catron; **Peggy Kiash** and **Mary Beth Garvey**.

MUSIC PEOPLE



▲ **HI THERE!** BMI recently held a screening party in honor of **William Goldstein's** score for the film "Hello Again" produced by Buena Vista (Disney) and starring Shelley Long. Pictured at the affair are (l-r): Goldstein; **Stan Milander**, Goldstein's agent; BMI's **Do-reen Ringer**; and **Chris Montan**, VP, Music for Disney.

Chuck Palm



◀ **ALL THAT JAZZ.** Grammy winner **Bobby McFerrin** registers happy amazement as BMI friends and fellow jazz musicians surround him during a recent stand at New York jazz club The Blue Note. Shown here (l-r): BMI's **Rick Sanjek**; guitarist **John Scofield**; McFerrin; pianist **Monte Alexander**; drummer **Jack DeJohnette**; and BMI's **Bobby Weinstein**.



◀ **HANDY MEN.** After a recent appearance in Nashville, **James Taylor** and legendary songwriter **Otis Blackwell** met with BMI staffers. Blackwell, who has written such hits as "All Shook Up" and "Don't Be Cruel," was thrilled to meet Taylor—10 years after Taylor had a hit with Blackwell's "Handy Man." Taylor took the opportunity to thank Blackwell. Pictured (l-r): BMI's **Jody Williams**; Taylor; Blackwell; musician **Denver West**; and BMI's **Kurt Denny**.

BIRDMEN. When the **Fabulous Thunderbirds** came to Nashville during their latest concert tour, BMI executives were on hand to present them with some special gifts: original hand-painted sweatshirts that featured multi-colored thunderbird designs. The group members immediately donned their shirts and posed with BMI staffers. Pictured (l-r): BMI's **Kurt Denny** and **Mark Fried**; **Preston Hubbard**, BMI's **Jody Williams**; **Jimmie Vaughan**; BMI's **Roger Sovine**; **Francis Christina**; BMI's **Del Bryant**; and **Chuck Leavell**. ▶



Beth Gwinn

MUSIC PEOPLE



◀ **BAKER'S BUNCH.** A jubilant **Anita Baker** welcomes friends after an SRO performance at Los Angeles' Greek Theatre. BMI caught up with the singer to congratulate her on a spectacular year. Pictured backstage (l-r): BMI's **Gloria Hawkins**; Baker; **BeBe Winans** of Capitol/Sparrow Records; and BMI's **Dexter Moore**.



◀ **LISTENING IN.** The Oak Ridge Boys were guests of honor at a listening party hosted by BMI and MCA Records. The festivities, held at BMI's Nashville office, featured the Oaks' new album, *Heartbeat*, with special recognition of **Steve Sanders**, their newest member. Pictured (l-r): MCA's **Jimmy Bowen**; **Joe Bonsall**; **Duane Allen**; BMI's **Roger Sovine**; Steve Sanders; **Richard Sterban**, and BMI's **Joe Moscheo**.

MUSIC PEOPLE

NEWTON'S LAW. Veteran music personality **Wayne Newton** and Grammy Award-winning producer **Larry Butler** have teamed up for an album project in Nashville. BMI's Nashville office hosted a reception in their honor recently. Joining in the festivities are (l-r): Butler; Newton; BMI writer **Dean Dillon**; and BMI's **Joe Moscheo**. ▶



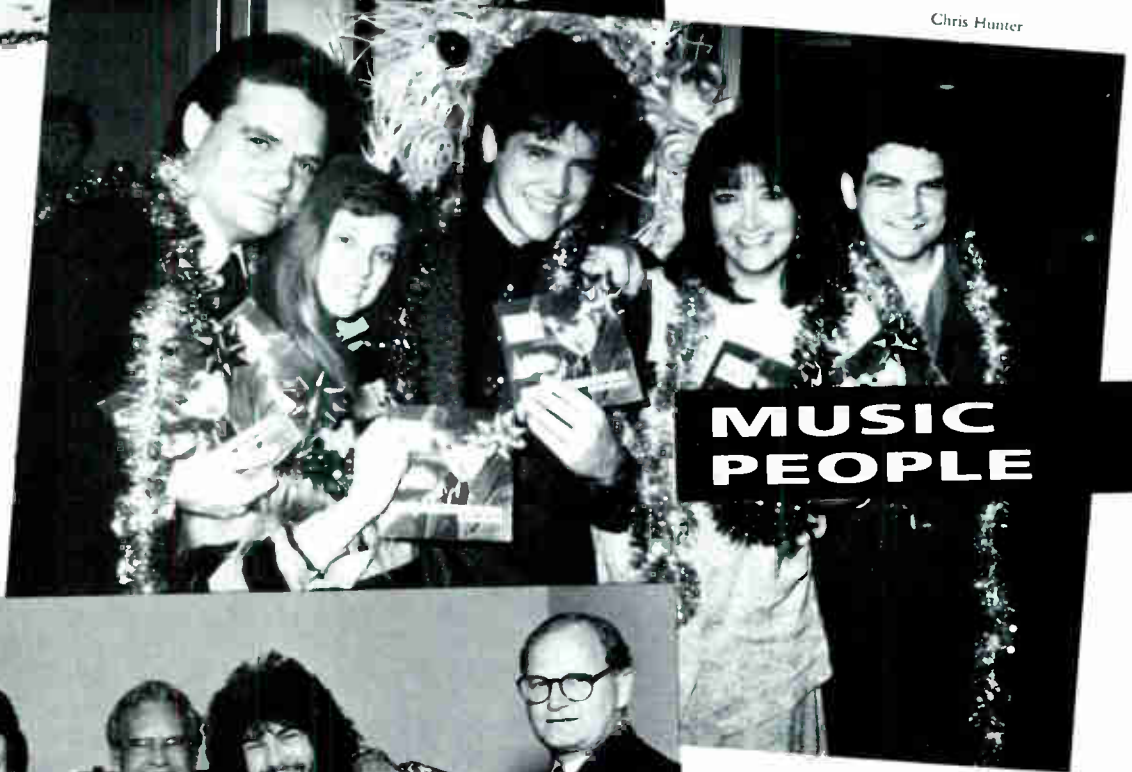
BMI BACK-UPS. No, BMI's **Allan McDougall** and **Cynthia Miska** aren't leaving their day jobs for the chance to sing—they just got roped into some back-up vocals for Megadeth. The band has recently been in Los Angeles recording its new album. Pictured (l-r): McDougall; Megadeth's **Dave Mustaine**; Miska; and Megadeth's **Dave Ellefson**. ▶





RAVES FOR DAVE. Dave Brubeck performed recently at Vanderbilt University in Nashville, and BMI hosted a reception in his honor immediately after the concert. Among the guests at the BMI Nashville office were many members of the Tennessee Jazz and Blues Society. Pictured (l-r): **Algie Choate**, President of the Tennessee Jazz and Blues Society; BMI's **Patsy Bradley**; Brubeck; and BMI's **Harry Warner**.

PLAYING SANTA. BMI writer and star of "The Young And The Restless" **Michael Damian** stopped by BMI's Los Angeles office with Christmas presents for the staff: copies of his new single, "Christmastime Without You." Pictured (l-r): **Larry Weir**, Damian's brother/co-writer/co-producer/manager; BMI's **Barbara Cane**; Damian; BMI's **Doreen Ringer** and **Tom Weir**, also Damian's brother and co-producer. ▶



Chris Hunter

MUSIC PEOPLE



◀ **HIT CONTRACTS.** BMI writers **Frank Trainor**, who moved to Nashville from Canada, and **Rusty Golden**, newly-signed CBS artist and son of William Lee Golden, have both entered into publishing contracts with Combine Music Corp. BMI hosted a reception honoring both writers and Combine at the Nashville office. Pictured (l-r): BMI's **Jody Williams**; Trainor; Combine's **Bob Beckham**; Golden; and BMI's **Roger Sovine**.

APPOINTMENTS

International

Tony Sabournin has been named to the post of Manager, Latin Music for BMI.

In appointing Sabournin, Ekke Schnabel, Vice President, International, noted: "We have seen a dramatic increase, a virtual explosion of Latin music in the U.S. over the last several years. Tony's responsibilities will encompass all aspects of our relationships with Hispanic

will report to Robbin Ahrold, Vice President, Corporate Relations.

"Both of these key positions required seasoned music industry professionals," said Ahrold. "The wealth of experience that they bring to BMI from the record industry, music publishing and music trade magazines will substantially increase the service that our department can provide to BMI's songwriters, composers and music publishers.

magazine's Associate Editor.

Levitt's music business career spans 18 years as an editor, journalist and critic. After seven years as senior editor for *Record World*, he joined *Billboard* as senior editor and production manager. He has also been administrator for Busker Music and was a music critic in the Boston area, writing primarily for *The Phoenix*. Levitt's duties at BMI will include overseeing all aspects of



Tony Sabournin

Pat Baird-Taylor

Howard Levitt

Nicky Bramley

songwriters, composers and publishers. His expertise in Latin music as well as Latin radio and television will be particularly valuable as BMI continues to develop its body of copyrights in Spanish language music."

Sabournin comes to BMI from *Billboard*, where he was Latin Music Editor for two years. Prior to that, he served as Marketing and Promotion Manager for RCA/Ariola, the U.S. Latin Music division of RCA.

Corporate Relations

BMI Corporate Relations Department has recently added two new staff members in key positions, Pat Baird-Taylor as Publicity Director and Howard Levitt as Editorial Director. Both Baird-Taylor and Levitt

"They will help us provide the leadership role our creators expect of us in the Performing Rights business."

Baird-Taylor joins BMI from RCA Records where she was National Director of Publicity, responsible for all aspects of the label's publicity and artist relations activities. She was responsible for the publicity campaigns for RCA recording artists Eurythmics, Lou Reed, Autograph and Starship. Prior to her post at RCA she was East Coast Professional Manager for the Arista/Interworld Music group and has served as Production Coordinator and publicist for C.A.M.-U.S.A. She also headed her own publicity firm, working with various record companies, major artists and events and served as Editor and Writer for *Record World* where she was appointed the

BMI *MusicWorld* and the development of all of BMI's writer relations brochures and marketing materials.

Ahrold also announced the appointment of Vana Haralambidis as Departmental Assistant. Haralambidis brings to BMI experience in record industry marketing, promotion and publicity and most recently worked for MTV's Programming Department.

European Regional Office

Nicky Bramley has joined BMI in the London office. Bramley, who comes to BMI from the Record Division of the BMG Music Group International where she served as Marketing Coordinator, has been named Professional Assistant to Phil Graham, Director of European Relations.

BMI

MUSICWORLD

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Frances W. Preston
President and CEO

Editor

Associate Publisher
Robbin Ahrold
Vice President, Corporate Relations

Managing Editor

Howard Levitt

Senior Editor

Howard Colson

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

Cover photo: Neal Preston
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BMI Awarded Significant Damages in Jukebox Case

At the close of a two-day copyright infringement trial, October 22-23, BMI was awarded \$319,500 plus attorney's fees and costs as Judge Robert F. Collins of the United States District Court, New Orleans, Louisiana, handed findings of great import to jukebox operators who fail to register their boxes and continue to use music illegally.

Reviewing the decision, Edward W. Chapin, BMI vice president and general counsel, noted: "The songwriters, composers and publishers who have entrusted the performing rights of their music to BMI have every right to expect us to vigorously pursue those who fail to pay for the use of their music. This judgement will secure compensation for our writers."

BMI had brought suit against Xanthus, Inc., doing business as TAC Amusement Company, operator of jukeboxes in the New Orleans area. Judge Collins found Xanthus to be a "willful" infringer. The judge noted that Xanthus, Inc. had registered its jukeboxes from 1978 to 1981 and had been in receipt of letters from both BMI and ASCAP as to the registration requirement. This was the first jukebox case in which there has been a specific finding of willfulness.

Xanthus, Inc. had failed to reply to BMI's requests for the number and locations of its jukeboxes and, at trial, BMI submitted evidence as to the number of boxes in 1984. That



Robbin Ahrold

BMI has entered into an agreement with Country Music Television, a supplier of country music programming to cable networks. At the October 8 signing, BMI's Lawrence P. Sweeney said: "We look forward to a long and amiable relationship with Country Music Television. CMT is an important source of programming which will bring the creations of our country writers to bigger and more varied audiences." Here, Marvin Berenson (l.), BMI's chief negotiator for the pact, looks on as Sweeney (r.) shakes hands with Stanley E. Hitchcock, CMT senior vice president.

number controlled the calculation of damages for all subsequent years, including 1987. This was the first instance in which BMI was awarded unpaid fees for the current registration as part of its damages.

In the award of damages, Xanthus, Inc. was found to be responsible for 182 infringements on 22 jukeboxes identified in the complaint. Despite the claims of Xanthus, Inc. of reduced current ownership of boxes, the corporation was found to have owned an average of 500 boxes in every year, 1984 through 1987.

In calculating damages, Judge Collins adopted the rationale based upon the recent Triple L. Vending case in Texas and trebled unpaid fees, awarding BMI \$319,500 (three times unpaid fees for 500 jukeboxes owned in 1984, 1985, 1986 and 1987) plus attorney's fees and costs.

BMI à l'Étranger

(suite)

sibilité d'y introduire une nouvelle réforme pour le droit du copyright, ce qui pourrait conduire à obtenir des revenus considérables, autant pour les compositeurs et éditeurs chinois qu'américains.

La Chine n'est pas le seul marché étranger possible à se développer, notamment, le développement des services internationaux du BMI, conduiront à la croissance du revenu et à l'amélioration des rapports avec les sociétés des droits d'auteurs des autres pays.

"Certains organisations de Copyright, considèrent les relations internationales comme une question difficile" remarquait Preston à New York, pendant qu'elle achevait les projets pour la réunion MIDEM de Cannes en 1988. "A BMI, nous la considérons comme une possibilité. Nous avons été toujours la plus créatrice et nous avons toujours fait preuve de l'esprit le plus créateur et efficace des organisations du copyright et nous avons toujours réussi à l'étranger. A présent, avec ces nouvelles initiatives—nous obtiendrons des succès encore plus remarquables. C'est ce que nous devons aux compositeurs et aux éditeurs et nous n'allons pas nous contenter de moins. Ce que nous avons obtenu par l'amplification de notre programme international, c'est à peine le commencement. Il y a encore beaucoup à faire, et nous le ferons."

**Chuck Berry—
The Autobiography,**
Harmony Books (Crown Publishers), 346 pp, \$17.95.

Written in an often lyrical style by a very gifted and proudly independent man, this autobiography of the rock & roll giant focuses more on his life than his music. While the origins of several classic Berry songs are explored, most of this candid and interesting book deals with his family and his youth, later years of artistic and economic success after earlier ripoffs, three bouts with the criminal law system and ongoing experiences with racism.

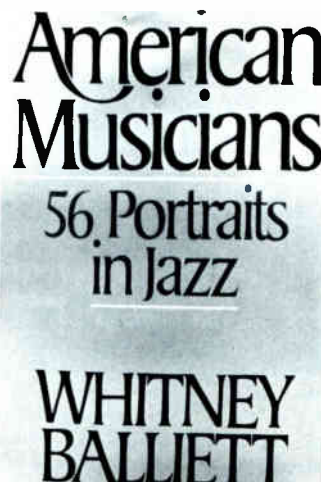
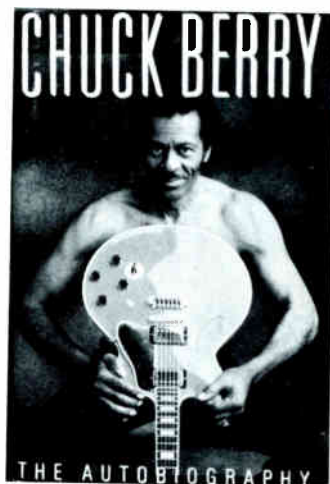
He treats everything from his tastes in food and methods of doing concerts on tour to his personal finances and intimate associations with women. Charles Edward Anderson Berry from St. Louis, Mo. wrote every word of this prose and poetry himself. He had such a fine time doing it that he's already begun another volume of frank autobiography. Like the dynamic 61-year-old songwriter and musical artist himself, it can hardly be dull.

Start Me Up!
by Benjamin Krepack and Rod Firestone, Mediac Press, 167 pp, \$12.95.

Telling how "the music biz meets the personal computer" in simple, down-to-earth terms, this is an informative and excellent introduction to a subject that may have intimidated some. They won't be intimidated any longer after reading this important and "user friendly" guide.

Based on interviews with many savvy and respected working professionals, this fact-packed book should be valuable to managers, record companies, concert promoters, tour planners and roadies, pub-

"In Review" offers capsule reviews of books centered on songwriters, music and musicians, and the world of entertainment. We endeavor to cover multiple areas of interest so as to keep our readers fully informed. Our reviewer this issue is Walter Wager, the veteran public relations consultant and author of the novel "58 Minutes," published by Macmillan in December 1987.



lishers, promotion and public relations folks, songwriters and performing musicians. The final section deals with using computers to write, perform and record. Light on technical

talk and heavy on saving time and money, this text may be ordered by mail (add \$1.50 for postage) from Mediac at P.O. Box 3315, Van Nuys, CA 91407.

Nothing But The Best
by Judith Kogan—
The struggle for perfection at the Juilliard School, Random House, \$18.95.

Subjective, controversial and fascinating, this report on training young musicians at the world's most famous conservatory was written by a working harpist educated at Harvard, Juilliard and London's Royal Academy.

Based on numerous interviews with Juilliard students and faculty, it presents a broad-stroke picture in colorful anecdotes of brilliant, intense, fiercely competitive and often lonely individuals from many lands striving for international eminence. Replete with accounts of ego-driven parents, Miss Kogan's book on the great conservatory deals with people rather than teaching programs—the experience, not the curriculum. Described by Eugenia Zuckerman as a "chronicle of angst and aspirations," this concise text may interest some and offend others.

**American Musicians—
56 Portraits in Jazz,**
by Whitney Balliett, Oxford University Press, 415 pp, \$22.95.

This splendid collection of all the profiles of jazz greats by Balliett that graced The New Yorker between 1962 and 1986 is simply terrific. Balliett's big book was well worth waiting for; it's a classic in jazz reportage and quietly brilliant comment. Superbly written, full of information and insight and a pleasure to read, it ranges from King Oliver and Jelly Roll Morton to Ornette Coleman and Cecil Taylor, treating many of the other major talents in between.

Concert Music Items

The College Music Society's European chapter, Dr. Paul Terse, President, is presenting a symposium titled "**Charles Ives** and The American Music Tradition Up To The Present Day," February 24-27, 1988 at the University of Cologne in West Germany. The general areas to be covered are (1) Charles Ives and his time, (2) American music, 1920-1950 and (3) The American modernists and the avant-garde since in 1950 . . . The St. Joseph Symphony Orchestra, St. Joseph, MO, has announced that composer **Ulysses Kay** will be its guest conductor during an American Music Weekend, April 8-10. The site of the concerts: St. Joseph's Missouri Theater . . . The American Composers Alliance continues the celebration of its 50th anniversary with an exhibition of scores, photos and documents concerning its history and composer members. The exhibition, which is slated to be on the third floor of the New York Public Library's Music Research Division at Lincoln Center, opens February 4. Coordinators for this presentation include composer **Gerald Warfield** and musicologist Emily Good . . . The Music Library Association's annual conference is to be held February 9-13 at the Hyatt Regency in Minneapolis, MN

The Cathedral of the Sacred Heart in Newark, NJ, will offer a concert on February 7 of **Joseph Schwantner's** "New Morning for the World." The late Martin Luther King's daughter Yolanda will read the narration from her father's text . . . Composer **Anne LeBaron** and librettist Edwin Honig



Ulysses Kay

have a production of their work-in-progress, "The E&O Line," scheduled for a run at the CSC Repertory Theater on 13th Street in New York City. The opening is on March 20 and the run extends until April 10. The work has been described as an electronic blues opera based on the Orpheus myth. The director will be Carey Perloff . . . **Daniel Lentz** and his performing ensemble—Daniel Lentz and Group—which includes singer **Jessica Lowe**, performs in San Diego in January and February. Later in the season, after a period in the recording studio, the ensemble concertizes in Europe.

Composers Resources, Inc. of Atlanta, GA, has announced its second composition competition. Works will be considered for up to 15 performers, using an instrumentation, with or without voice or electronics. There are prizes of \$500, \$250 and \$100, plus performances by the Atlanta Contemporary Chamber Ensemble. All submitted works must include a separate packet containing the composer's name, address and telephone number, the com-



Daniel Lentz

Awards to Student Composers. All scores and supporting materials must be postmarked on or before that date. Information and scores and all relevant information are to be sent to Barbara A. Petersen, Director of BMI Student Composers Awards, c/o BMI, 320 West 57th Street, New York, NY 10019.

Gunther Schuller's "String Quartet No. 3" won the first prize in the 10th annual Freidheim Competition at Kennedy Center for the Performing Arts in the nation's capital. It was one of the 174 scores of new chamber music submitted to the competition. "The audience at the center's . . . concert was in accord with the judges in awarding the \$5,000 to Schuller, for of all the pieces played (editor's note: the four in the final judging were performed) his had the virtue of compelling narrative flow," said Daniel Webster, critic for *The Philadelphia Inquirer*. "Each of the three movements had its own strong form, and together they formed a story of growth, contrast reference and musical integrity."



Anne LeBaron

poser's resume, and the name, instrumentation and duration of the composition. A self-addressed, stamped envelope must be included. The entry fee is \$15, and the deadline is February 15, 1988. For further information, contact: Howard Wershil, PO Box 19935, Atlanta, GA 30325 . . . The Music Industry Conference will hold the 51st Music Music Educators National Conference at the Indiana Convention Center in Indianapolis, April 20-23 . . . February 12, 1988 is the closing date for BMI's 36th annual BMI

Congress Postpones Action in Songwriters' Fight for Tax Relief

by Bill Holland

BMI, in conjunction with the Authors' Guild, succeeded in correcting a serious flaw in the 1986 Tax Reform Act affecting composers and authors—that is, until Congress decided to postpone the task of reforming the Reform Act.

BMI's lobbyist in Washington, Jim Free of Charls E. Walker Associates, is leading the effort to save composers and writers from the unfair burden of the "capitalization tax deduction" rule of the 1986 Act. According to Free, all was well until Congress eliminated every single "technical correction" to the 1986 Act from this year's Continuing Resolution.

"We're going to win in 1988," Free says. "I think Congress now appreciates that applying big business tax standards to individual creators won't work and will hurt people. But our only means to correct the problem this year was lost when all the technical corrections were axed."

In a nutshell, the capitalization provision takes away from composers and authors the right to deduct legitimate business expenses as they are incurred—a right previously shared with all other self-employed professionals. Only composers and writers were singled out.

The provision says that these groups must now begin capitalizing income and expenses—that is, anticipate and project income to be earned from a song or an article or a book in future years, and then amortize deductible expenses over the income-producing life of the work. Further, expenses can be deducted only in years when income from the work is earned.

Songwriters correctly view this provision as an unworkable disaster. In most cases, it would be nearly impossible for a composer or author to correctly "guesstimate" the future income of a song, article or book project. Equally troubling is the

ban on deducting business expenses related to a work until that work has been sold. Unless this puzzling provision is corrected, it will undoubtedly drive many creative artists out of business.

When the impact of the 1986 Act was realized, BMI reacted swiftly on behalf of songwriters. Jim Free and partner Lindsay Hooper met with confused and upset songwriter groups in Nashville and Los Angeles in late

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summer. Returning to Washington, the team analyzed the situation on Capitol Hill and began charting a plan of action. They had to explain to members of the House Ways and Means Committee that this provision would sentence American music to a fatal future. They met with representatives of the Authors' Guild, which was also up in arms over the footnote in the Tax Reform Act. Free discovered that

bringing the concerns of the songwriters to the lobbying efforts of authors "broadened the political support."

Several Committee members representing Southern districts in and around music centers were swayed when they realized that songwriters would be singled out and penalized under the law.

Eventually, an amendment sponsored by Rep. Thomas J. Downey (D-NY), who serves as chairman of the Congressional Arts Caucus, found enough support on the Committee to be included in the technical corrections bill in the House.

On the Senate side, Senator Bill Bradley (D-NJ) sponsored a similar bill, which took songwriters and authors out of the capitalization business. The Senate supported Bradley's bill in kind.

The Reconciliation Act, with the technical corrections bills attached, was brought to conference in late November. Then the dominant issue of deficit reduction began to reshape prior agreements. Stewart Van Scoyoc, tax partner at Walker Associates, described the process: "As part of the budget summit negotiations, the Administration pressed for a 'clean' deficit reduction package from the Congress. As a result, the extensive provisions dealing with technical corrections and items which lost revenue were all dropped. These provisions, however, are likely to form the nucleus for further tax legislation in 1988."

So, as of now, it looks like songwriters and freelancers will have to rub the crystal ball with one hand while figuring their 1987 tax returns with the other. Meanwhile, BMI is planning to bring its forces to bear on Congress in 1988.

Bill Holland is the Washington Bureau Chief for Billboard magazine.

Happy 10th Anniversary

By Gary F. Roth
Senior Attorney, BMI

This month marks the tenth anniversary of the current U.S. Copyright Law, which became effective on January 1, 1978, the first wholesale reform of the law in 69 years.

Because many significant changes were made to your rights—most for the better—this would seem to be a good time to remind you of some of the basics under which copyright now operates.

Unlike the old 28-year term of copyright with a second equal renewal term, the Copyright Law now provides for one single term of copyright equal to 50 years after the death of the author, or 50 years after the death of the last surviving author in the case of collaborators. Also, while copyright used to run from publication of the work, now the legal protection of the law begins the moment “creation” is finished, that is after your song is fixed in a copy (lead sheet) or recording for the first time.

Lyricists have now become full-fledged copyright owners. Formerly, lyrics could only obtain copyright protection as part of the songs for which they were written. Not so anymore. Lyrics can be independently registered for copyright (on the same PA form used for music).

Another important change is the fact that no longer will publication of your song without a copyright notice automatically invalidate the copyright and throw the song into the public domain. While a copyright notice is still required by the law, if it is inadvertently left off a small number of published copies of the music, you will not lose your copyright if prompt and reasonable steps are taken to add the copyright notice to all distributed copies.

Divisibility of copyright is another new feature of the Copyright Law of 1978. Under the Copyright Law, there can

now be more than one owner of a copyright; everyone else was considered a licensee. Now, the different people to whom one of the exclusive rights (to make copies or records, to prepare derivative works, to distribute copies or records, to publicly perform and to publicly display) are transferred are the owners of

Unlike the old 28-year term of copyright with a second equal renewal term, the Copyright Law now provides for one single term of copyright equal to 50 years after the death of the author, or 50 years after the death of the last surviving author in the case of collaborators.

their assigned rights, with all that ownership carries, such as being able to sue for infringement of that right. Infringe-

ment of that right has not been greatly expanded, too, in that no longer does your song have to be publicly performed “for profit.” Now mere public performance is enough. That is why BMI has been able to license colleges, private clubs and other not-for-profit music users and increase your income from performances. In addition, jukebox owners, public broadcasting entities and cable television systems now pay performance licensing fees, something they did not do before 1978.

“Common-law” copyright under state law, which many people used to protect unpublished works, has been abolished. The federal Copyright Law now protects all works, whether published or not.

Other changes that have been in effect for the last 10 years, such as termination of transfers of copyright after a period of years, the creation of a Copyright Royalty Tribunal to periodically adjust compulsory license rates, and specific limitations on exclusive rights, will be covered in future columns.

Finally, the new Copyright law did, unfortunately, reach deeper into creators’ pocket-books in two ways: the copyright registration fee was raised from \$6 to \$10 per work, and the free postal privilege of mailing copies and applications for registration to the Copyright Office was repealed. But those added costs were more than offset by the increased protection and compensation that the 1976 Copyright Act gave you. So you can, indeed, say happy anniversary.

Update:

Compulsory license rate for each work on a reissue is now 5 1/4 cents per minute of playing whichever is greater. This rate will remain in effect through the end of 1989.

Following is a month-by-month guide to major events happening in the industry, from late January through April, 1988. Major music festivals, songwriting workshops and other various events of interest are included in this section.

January

- 25-29 MIDEM—Cannes, France
 30—Feb. 3 National Religious Broadcasters Convention—Sheraton Washington Hotel

February

- 4 American Composers Alliance (50th Anniversary). Opening of Members Works Exhibit—Lincoln Center Research Library for the Performing Arts—New York
 4-6 MTV Ski Charity Fundraiser, Crested Butte, CO
 9-13 Music Library Assn. Annual Conference—Hyatt Regency—Minneapolis, MN

- 12 BMI Student Composers Awards—Closing Entry date
 10-12 Country Radio Seminar—Opryland Hotel—Nashville, TN
 12-14 Big Horn Jazz Festival—Chicago
 15-19 BMI Million-Airs Week—Vanderbilt Plaza, Nashville (15), St. Regis Hotel, NYC (17), Beverly Hills Hotel, Los Angeles (19)
 26-28 Yale Jazz Festival—New Haven, CN
 26-28 NATPE Show—George Brown Convention—Houston, TX
 27 Tribute to Atkins—Wiltern Theater—Los Angeles, CA

March

- 2 Grammys—Radio City Music Hall—NYC
 3 American Jazz Orchestra concerts—Cooper Union, Great Hall—NYC
 5 NSAI Songwriter Achievement Award Banquet—Nashville
 11-14 NARM—Century Plaza Hotel—Los Angeles, CA
 11-20 Boston Globe Jazz and Heritage Festival—Boston, MA
 12 BMMIES—San Francisco, CA
 21 Academy of Country Music Awards, Knott's Berry Farm—Orange County, CA
 25-27 American Federation of Jazz Societies Convention—New Orleans, LA

April

- 7,9 Eighth Annual Sarasota Jazz Festival—Florida

- 9-12 National Association of Broadcasters Annual Convention—Las Vegas Convention Center—Las Vegas, NV
 11-12 Second New Perspectives on Jazz Conference—Oberlin University, Oberlin
 11-15 Gospel Music Week—Various venues—Nashville, TN
 12 Spring Fest Luncheon—Stouffer Hotel—Nashville, TN
 14 Dove Awards—Tennessee Performing Arts Center—Nashville, TN
 22—May 1 New Orleans Jazz and Heritage Festival—New Orleans, LA
 27—May 1 American Society of University Composers Annual Conference—University of Kansas—Lawrence, KS

BMI STAFF/TITLES

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

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Entertainer Of The Year
Music Video Of The Year
"My Name Is Bocephus"



Holly Dunn
Horizon Award



The Judds
Vocal Group Of The Year



Johnny Gimble
Instrumentalist Of The Year

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