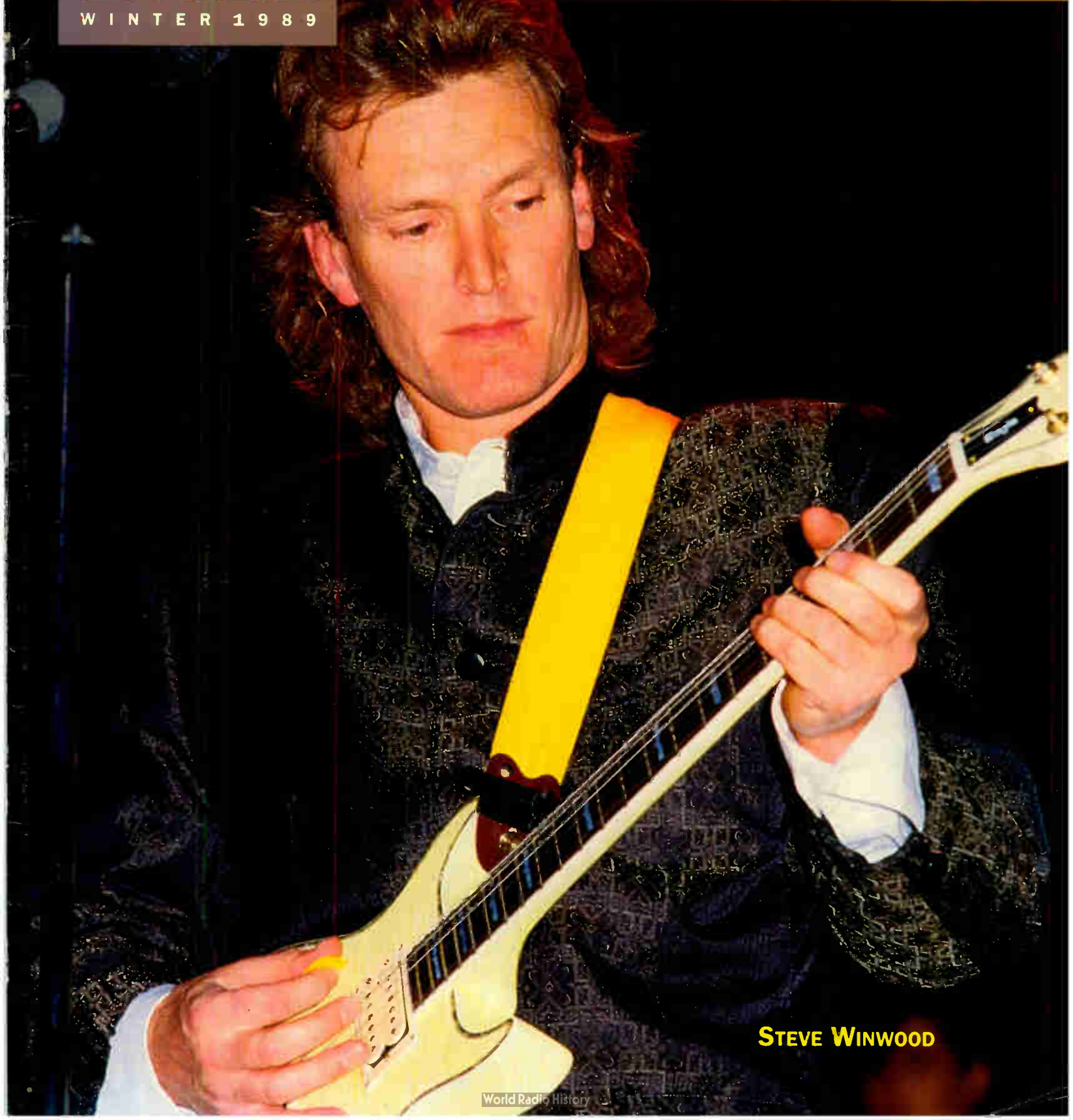


BMI

W I N T E R 1 9 8 9

MUSICWORLD



STEVE WINWOOD

Congratulations



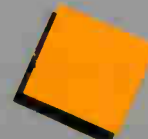
**PROUDLY CONGRATULATES ALL THE PRS WRITERS
AND PUBLISHERS ON A SPECTACULAR YEAR**



5 MILLION PERFORMANCE AWARD

YESTERDAY

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Northern Songs Ltd.



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(Songs in the BRII repertoire which achieved 1 million or more performances on American radio and television)

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Gary Clark

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C&D Music Ltd.

TWO PEOPLE
Graham Lyle
Good Single Ltd.
Bender Music (London) Ltd.

FILM MUSIC AWARD
LETHAL WEAPON
Eric Clapton

**MOST PERFORMED
MOTION PICTURE SONG**
IN TOO DEEP (MONA LISA)
Tony Banks/Phil Collins
Mike Rutherford

**TELEVISION MUSIC
AWARD**
THE WONDER YEARS
John Lennon/Paul McCartney

**SPECIAL
RECOGNITION AWARD**
THE LAST EMPEROR
Halswood Music



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A Growing Global Spirit

Songwriters and composers around the world -- and the organizations that represent them -- grow more and more interdependent as the world of music continues to grow smaller. At BMI I have put a high priority on strengthening our relationships with composers and authors' organizations worldwide, and an equally high priority on supporting international campaigns to strengthen copyright.

BMI business conferences with PRS in England, VAAP in Soviet Union, APRA in Australia, and SADAIC in Argentina over the past year have focused on strengthening the relationship between BMI and those organizations, and have resulted in new agreements with each of them. These new agreements will facilitate BMI's representation of British, Russian, Australian and Argentinian writers' repertoire in the U.S. and establish the basis for greater attention to works by our American BMI songwriters and composers in those countries.



Our conversations with VAAP have led to additional important activities aimed at opening the door between Russian and American composers. BMI was proud to co-sponsor the *Music Speaks Louder Than Words* creative exchange among Soviet and American composers in October, and we look forward to providing leadership in performing rights aspects of this ongoing collaboration (see story, page 10).

In March, the U.S. will become a member of the Berne Convention, the international copyright agreement that promises the highest level of protection to our songwriters and composers throughout the world. We are proud that BMI provided a leadership role in the lobbying in Washington that resulted in congressional approval of the Berne legislation in the closing days of the 100th Congress.

In November, I was joined by Ekke Schnabel, our International Vice President, at the CISAC congress in Buenos Aires, a worldwide meeting of authors' and composers' organizations. The week-long conference gave us the opportunity to discuss author, composer and publisher concerns on many fronts with the senior executives of performing rights organizations throughout Europe, Latin America and the Far East. (see story, page 56).

As we attend MIDEM this year we also celebrate the first full year of operation of our European regional office in London under the leadership of Phil Graham. Many of the European songwriters whose works we represent in the United States had the opportunity to visit our offices during the past year. We wish to extend, once again, our most cordial invitation to all songwriters, composers and publishers, to visit our BMI offices in London, New York, Los Angeles and Nashville.

Frances W. Preston

BMI

MUSICWORLD

Publisher

Frances W. Preston
President and CEO

Editor

Associate Publisher
Robbin Ahrold
Vice President, Corporate Relations

Managing Editor

Howard Levitt

Senior Editor

Pat Baird

Contributing Editors

New York: Burt Korall;
Nashville: Ellen Wood; Los Angeles: Doreen Ringer, Ron Shapiro; London: Adam White

Editorial Staff

Melodye Bushin, Caroline Davis, Cindy Dupree

Circulation Manager

Dawn Muzich

Design

US Design

Pagemakeup

Unlimited Grafix Ink

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President and CEO:
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Vice President & Chief Financial Officer: Jeffrey White

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Lettre de l'éditeur

Les auteurs et compositeurs du monde entier, de même que les associations qui les représentent, deviennent de plus en plus dépendants l'un de l'autre à mesure que se rétrécit le monde de la musique. L'une de mes priorités en tête de liste, depuis mon arrivée chez BMI, a été de renforcer nos relations avec les compositeurs et les sociétés d'auteurs du monde entier et j'ai appuyé avec la même vigueur les campagnes internationales visant à renforcer les droits d'auteur.

Au cours de l'année qui vient de s'écouler, les conférences professionnelles organisées par BMI avec PRS en Angleterre, VAAP en Union soviétique, APRA en Australie et SADAIC en Argentine ont porté principalement sur le renforcement des relations entre BMI et ces associations et ont mené à la conclusion de nouveaux accords avec chacune d'elles. Ces nouveaux accords permettront à BMI de mieux représenter, aux Etats-Unis, le répertoire des compositeurs britanniques, russes, australiens et argentins et de jeter les fondements pour mieux faire connaître les oeuvres de nos auteurs et compositeurs BMI américains dans ces pays.

Nos entretiens avec VAAP ont débouché sur de nouvelles activités importantes visant à stimuler des échanges entre les compositeurs russes et américains. BMI était fière de parrainer conjointement la manifestation intitulée *Music Speaks Louder Than Words*, un échange créateur qui eut lieu entre compositeurs soviétiques et américains en octobre dernier et nous sommes impatients d'assurer le leadership dans les aspects droits artistiques de cette collaboration continue. (Voir le reportage à la page 10).

En mars prochain, les Etats-Unis deviendront membre de la Convention de Berne, l'accord international sur les droits d'auteur qui offre le plus haut niveau de protection à nos auteurs et compositeurs dans le monde entier. Nous sommes fiers que BMI ait joué un rôle de premier plan dans les pressions exercées à Washington qui ont amené le Congrès à approuver la législation de Berne dans les derniers jours du 100ème Congrès.

En novembre, Ekke Schnabel, notre vice-président international, m'a accompagné au congrès de la CISAC à Buenos Aires, une réunion internationale d'associations d'auteurs et de compositeurs. La conférence, qui a duré une semaine, nous a permis de discuter de questions intéressantes les auteurs, les compositeurs et les maisons d'édition sur plusieurs fronts avec les principaux dirigeants d'associations de droits artistiques à travers l'Europe, l'Amérique latine et l'Extrême-Orient. (Voir le reportage la page 56).

Alors que nous participerons à MIDEM cette année, nous célébrerons également le premier anniversaire de l'exploitation de notre bureau régional européen à Londres sous la direction de Phil Graham. De nombreux auteurs européens, dont nous représentons les oeuvres aux Etats-Unis, ont eu l'occasion de visiter nos bureaux l'an dernier. Nous désirons, à nouveau, inviter cordialement tous les auteurs, compositeurs et éditeurs à visiter nos bureaux BMI à Londres, New York, Los Angeles et Nashville.

Carta del editor

Mientras más se borran las distancias dentro del mundo de la música, más crece la relación de interdependencia entre los autores y compositores a nivel internacional. Por lo tanto, una de mis prioridades en BMI ha sido el reafirmar nuestras relaciones con las sociedades internacionales de autores y compositores, y a la vez dar apoyo a las campañas internacionales para fortalecer los derechos de autor.

Durante este año pasado, las reuniones de BMI con PRS en Inglaterra, VAAP en la Unión Soviética, APRA en Australia, y SADAIC en Argentina estuvieron dirigidas a intensificar la relación entre BMI y esas organizaciones, y han resultado en nuevos acuerdos con cada una de ellas. Estos nuevos acuerdos facilitarán la representación por medio de BMI de autores y compositores ingleses, soviéticos, australianos y argentinos en los E.E.U.U., y establecerán el fundamento para que se preste más atención a las obras de nuestros compositores y autores norteamericanos en esos países.

Nuestras conversaciones con VAAP han resultado en un incremento de actividades cuyo propósito es la apertura de relaciones entre compositores soviéticos y norteamericanos. BMI se enorgullece de haber co-organizado en octubre el seminario *La música es más fuerte que la palabra* - un intercambio creativo entre compositores soviéticos y norteamericanos. Esperamos proveer liderazgo en los aspectos de derechos de presentación de esta colaboración. (Véase p. 10)

En marzo, los E.E.U.U. formará parte de la Convención de Berne, el acuerdo internacional sobre los derechos de autor que ofrece a los compositores y autores el más alto nivel de protección. Estamos orgullosos de haber provisto liderazgo en el cabildo en Washington, lo que resultó en la aprobación de la legislación de la Convención de Berne por el Congreso en los últimos días de su centésima sesión.

En noviembre, junto a Ekke Schnabel, nuestro vice-presidente a cargo de relaciones internacionales, asistí al Congreso de la CISAC, la reunión mundial de las sociedades de autores y compositores, que se llevó a cabo en Buenos Aires. Las sesiones nos ofrecieron la oportunidad de discutir los intereses de autores, compositores y editores con ejecutivos de las organizaciones de derechos de autor de Europa, América Latina y del Lejano Oriente. (Véase p.56)

En MIDEM celebraremos el primer aniversario del establecimiento de nuestra oficina regional europea en Londres, bajo la dirección de Phil Graham. Muchos de los autores europeos cuya música representamos en los E.E.U.U. han tenido oportunidad de visitar nuestras oficinas este año pasado. Quisiéramos extender, una vez más, una invitación cordial a todos los autores, compositores y editores para que visiten nuestras oficinas en Londres, Nueva York, Los Angeles y Nashville.



IF YOU KNEW SUSHI . . . Osamu Kitajima is the embodiment of East meets West. A chart-topping guitar hero during his teen years in Japan, he decided to move to California to achieve some personal freedom in his work, unfettered by the demands of being a pop star. In the 10 years since, he has developed a sound where kotos and keyboards, synthesizers and shakuhachis coexist. This is reflected on his latest album, musically in the grooves and humorously in the title, *California Roll*. "Sushi was originally from Japan," he asserts, "and I'm from Japan, but the sushi California roll was born in California. My music is also born in California." This California-bred music makes use of conventions from his original Pacific coast along with his current one. The pentatonic scales that crop up in his music are not contrivances, however. "I have not tried to do any special thing," he declares. "When I write music, I don't try to write something special. I always try to just let it come out. For instance, when I write something, starting with keyboards, and I hear some nice chord changes, then I hear melody lines. If it's on a Japanese instrument, then I use a Japanese instrument. If I hear it on violin, I use violin. There is no other reason behind it." By just letting them flow through him, Osamu's compositions reflect his Eastern heritage and his Western environment naturally. "If you are really into it," he smiles, "writing music happens in seconds.

—Hank Bordowitz

INTERNATIONAL NOTES

Soul Train: They've been compared to the Temptations and other R&B greats, but the **Pasadenas** are quite definitely their own men. And U.K. record buyers quite definitely approve, since the five soulful harmonizer's CBS debut album, *To Whom It May Concern*, reached the top five towards the end of 1988. The group is a songwriting entity, too, working with such collaborators as Brit soul veteran **Pete Wingfield**, who produced their first two hit singles, "Tribute (Right On)" and "Riding On A Train." CBS Songs has the publishing.

Burning Hot: A new signing to London Records UK is **His Latest Flame** from Glasgow. The five-piece female group, which previously recorded for the indie Go! Discs label, is working on its debut album for spring release. The Flames are managed by MSR's **Mark Wilson**, and have a publishing deal with SIBK.

Love Unleashed: **Dogs D'Amour** is one of the newest projects from China Records. The band has been together for about five years, but *In The Dynamite Jet Saloon* is their first major album release. The Dog's guiding light, chief songwriter and lead vocalist is **Tyla**, who suggests that the album would most surprise "the record companies that have turned us down in the past." The band toured the U.K. towards the end of last year, and now has its eyes firmly on the U.S. market.

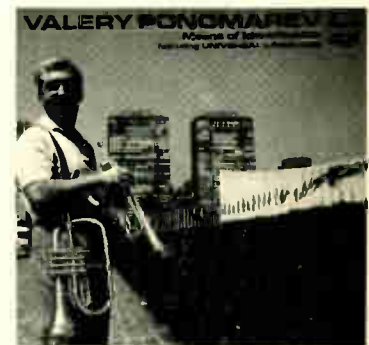
Quarterly Dividend: Not many were surprised when **Stock/Aitken/Waterman** were named Britain's top producers for third-quarter 1987, because S/A/W artists **Kylie Minogue**, **Rick Astley** and **Brother Beyond** all collected major hits during the period. But it was surprising that the producers' own PWL Records (to which Minogue is signed) registered a bigger market share in album sales than several major labels. Another



BILL MARTIN

Valery Ponomarev

writer. In 1977, he joined drummer Art Blakey's Jazz Messengers and remained with that distinguished band for four years. Ponomarev has continued to develop, via his association with excellent musicians, including Lee Konitz, Paquito D'Rivera, Lionel Hampton, Wayne Marsh, Lou Donaldson, Frank Foster, Joe Morello and others. He now heads his own band, writes music and teaches. Ponomarev has become a genuine jazz artist who promises much for the future. Jazz critic Leonard Feather has noted: "Listening to Valery Ponomarev on a blindfold-test basis, you could not possibly distinguish him from one of the more inspired and authentic of America's black trumpeters in the driving, hard-bop jazz genre that is his chosen idiom." —Burt Korall



third-quarter achievement: **Mike Matt** and **Pete** (Stock, Aitken and Waterman, respectively) became the first producers to have six singles by six different artists in the U.K. top 30 simultaneously.

Getting Ahead: Muscle Shoals soul with an English touch is the goal of, yes, **The Muscle Shoal** — a new British act signed to Hedd Records, a Virgin satellite label. The group writes their own songs (Chrysalis/Red Admiral has the publishing) and they're recording their first album for a spring/summer release.

Bigger Country: The Soviet Union has been importing rock from the West for years, but when **Big Country** performed in Moscow this past fall, they were the first band to do so without the involvement of any state-run

organization. The Scottish rockers performed in a sports center just outside the Russian capital. Their set comprised songs from their early albums and their latest, appropriately entitled *Peace In Our Time*. Ten days earlier, the band warmed up for the gigs with another unusual event: a half-hour performance at the Soviet Embassy in London.

Stop Gets Started: The offspring of famous music biz parents have been making waves in Britain for some time. The newest contender is **Sam Brown**, daughter of '60s hit artist **Joe** ("A Picture Of You," "That's What Love Will Do") **Brown**. Sam writes and records for Rondor (Irving) Music and A&M respectively, and her self-penned debut album, *Stop*, has been a major European hit. **Germany**,

Austria, **Norway** and **Switzerland** are some to the territories which have fallen victim to her charms, and *Stop* went to #1 in Holland.

Chart-topping **Enya** ("Orinoco Flow") from Donegal made one of her first professional impressions on none other than British moviemaker **David Puttnam**. He commissioned her to write the score for his 1985 film, "The Frog Prince." That was after she spent two years singing with highly-rated contemporary folkies **Channad**.

Newsbreakers: Although her U.K. #1 smash, "The Only Way Is Up," came from the pen of US composers **George Jackson**, and **Johnny Henderson**, Britain's **Yazz** proves herself an able songwriter on her second smash, "Stand Up For Your Love Rights," and her debut album, *Wanted*.

From Russia With Jazz. With the easing of tensions between the United States and the Soviet Union has come a change in attitude in Russia regarding jazz. The Russians now treat it with more respect and understanding; interest in the music is fueled by the Soviets' basic musical nature and the broadcasts by internationally known American jazz commentator Willis Conover on The Voice of America. As a direct result of *perestroika*, Russian jazz musicians are playing in the U.S. with increasing frequency. One of the most distinctive Soviet jazz musicians, trumpeter-composer Valery Ponomarev has been living in New York since 1973. Always learning, he has become increasingly proficient as a player and

The new **Linda Thompson** project for CBS looks set for a February/March release on both sides of the Atlantic. It was produced by **Herb Pederson**, and includes **Jennifer Warnes** among the guests.

Manchester is home for **When In Rome**. The two-piece band, **Andrew Mann** and **Clive Farrington**, was formed in 1984 and among those who helped the pair get their break was **Swing Out Sister's Corrine**.

Last year was the major British breakthrough for **Transvision Vamp**, whose MCA single, "I Want Your Love," was a top five smash while album *Pop Art* went silver. This year, the **Wendy James**-fronted band is hoping for an American hit.

Glasgow is the hometown of

H I T H E R & Y O N

There's *A Fordham In Your Future*. The late '80s could well be declared "the season of the woman singer/songwriter." From the pop sounds of *Belinda Carlisle* to the folkish overtones of *Michelle Shocked* (and a half dozen musical influences in between), women are gaining more and more audience and media attention. The temptation to lump a group of talented individuals together simply because they are women is nearly overwhelming to journalists, radio DJs and record companies alike. But even against those odds, *Julia Fordham*, who records for the Virgin label, is sure to emerge. Fordham's recent U.S. concert tour was one of those delightful experiences that shocks the artist and the audience alike: Everyone thought she was good but no one expected she was that good, and standing ovations were met with Fordham's unabashed joy at the response. The British artist is hard to put into a neat musical category. Her base is clearly jazz, but embellished -- particularly on the single "Happy Ever After" -- by African rhythms and instrumentation, assisted by her background trio, *Afrodiziak*. Her intimacy is obvious on the song "Cocooned," so derivative of '30s "torch songs" as to make it difficult to believe it is a new song. Fordham, at 26, is a songwriter and artist of immense maturity and depth, one whose appearance on the pop music scene is a cause for celebration. —Pat Baird



Julia Fordham

BRIAN ARIS

hot British band **Deacon Blue**, whose "Real Gone Kid" reached the top 10 in November. The quintet, fronted by **Ricky Ross**, was signed to CBS in 1987 after the buzz from their Scottish gigs was heard in London.

Queensryche are touring worldwide in support of their most

recent album, *Operation Mind Crime*. And Sweden's **Europe** are hitting the road in Britain this year for their current release, *Out Of The World*. The album was made in London last year, and marks the recording debut of guitarist **Kee Marcello** with the band.

The four members of **Tuff Inc.**

-- **Robbie Ellington**, **Marq Birch**, **Paget King** and **Ric Harris** -- are busy recording their debut album for MCA and co-writing and producing both Princess and Trevor Hartley for London Records. Their publisher is EMI/Screen Gems.

—Adam White

The original music of **Charlie Parker**, all of which is licensed by BMI, is reintroduced in the recently released Warner Bros. film "Bird," directed and produced by **Clint Eastwood**. The primary asset of this motion picture, starring **Forest Whitaker** as Parker, is the music. It is played by Bird -- on recordings -- with some contemporary musicians. How this combination is made is something of an electronic phenomenon. But for the most part it works well. And we hear the genius improviser once again, in his full glory, performing with the musicians of today. **Lennie Niehaus**, himself a fine jazz alto saxophonist and composer, is the film's musical director. . . . **Chick Corea**, the veteran keyboard artist and composer, figured prominently in the 1988 *Keyboard* magazine Readers' Poll. Winner in the Best Overall and Best Jazz Keyboardist categories, Corea also was voted a first place tie for Best Album for *Eye Of The Beholder*. **Herbie Hancock** was the winning Best Jazz Pianist. **John Tesh**, who anchors TV's "Entertainment Tonight" with **Mary Hart**, was named Best New Talent for his *Tour De Force* album. **Wendy Carlos**, the electronic music innovator, finished in a tie in the Best Experimental Keyboardist competition.

Alto saxophonist-composer **Phil Woods** plays the Blue Note in Tokyo, January 16-21. . . . Among the highlights of the Christmas season in the Boston area were the Yuletide programs at Symphony Hall by the Boston Pops under the direction of Oscar/Grammy-winning composer **John Williams**. . . . The biggest news from the Madison/Milwaukee area are the results of the annual WAMI (Wisconsin Area Music Industry) Awards, held in mid-November at the Pabst Theater in Brewtown. Sweeping the jazz categories was **Oceans**, the official "pep" band for the Milwaukee Bucks basketball

team. Oceans took top honors in the Jazz Artist of the Year/Contemporary competition. In addition, the group's sax man **Warren Weigratz** was named Brass/Reed Instrumentalist of the Year. The winning Bass Instrumentalist of the Year was **Duane Stuermer**, also of the Oceans. The **Piper Road Spring Band** captured the Bluegrass Artist of the Year prize for the second consecutive year. Also collecting his second consecutive Instrumentalist of the Year/Keyboard trophy was **Junior Brantley**. His former bandmate in **Short Stuff**, harmonica hotshot **Jim Liban**, was chosen Traditional Blues Artist of the Year. **Warp Drive** was voted Heavy Metal Artist of the Year. Sweetening that victory was the fact that the Comeback Artist of the Year honors were bestowed on Warp Drive multi-instrumentalist and lead singer **Mark Woerpel**. *MusicWorld* Madison/Milwaukee correspondent **Michael St. John** was named Music Journalist of the Year.

Jady Kurrent, a Cleveland-based R&B quintet, spent the month of September in residence at the Yokohama Bayside Club in Yokohama, Japan. The group broke attendance records at the club and will be returning early in 1989. . . **Robert Cray** came home to Portland, Oregon, recently after working on "Jimi Hendrix," a film about the influential guitarist, shot in England. It will be released in 1989. . . If you're way up north on February 25, don't miss the Camai concert in the Anchorage (Alaska) Sullivan Arena. Over 10,000 are expected to attend this international confluence of performers featuring: the Soviet Union's **Stas Namin**, and the **Paraovsky Singers**, a folk ensemble. From the U.S., there will be the **Paul Winter Consort**, **Susan Osborne**, and Yupik Eskimo entertainer and spokesperson **Chuma McIntyre**.

How Many Polish Rock Stars

Does It Take To Make A Hit? A

rock star from Poland? Sure.

Why not? Especially if its Basia

Trzeciezelewska, or just Basia

for the sake of charts and

marquees everywhere. Her



debut disc, *Time And Tide* (Epic), went gold in November 1988, a full 16 months after

release but assisted ably by the recent Top 30 success of the "Time And Tide" single and

a 22-city U.S. tour. The LP was also a long-time Top 5 entry on Billboard's Contemporary

Jazz chart. Born and raised in Jaworzno, Poland, she came to the US in 1980 for a stint in

a Polish community center house band, later moving to London for lead vocal stints with

Bronze and Matt Bianco. She and Bianco-mate Danny

White ultimately forged ahead on their own,

writing and producing Basia's solo LP. The

rest, as they say, was a little bit of Polish

pop history. —*Pat Baird*



GEORGE HURRELL

Basia

BANNER YEAR? Ray Charles wants to know how you feel about our national anthem, "The Star Spangled Banner." He prefers "America The Beautiful." One of the problems with "The Star Spangled Banner," he says, is that it is difficult to sing: Its vocal range extends over an octave and a fifth. "Few people can reach both ends with comfort," he explains. He feels the words are bombastic and describe an isolated incident in a relatively minor war. "Honestly, wouldn't you rather sing about the beauty of America?" Let Ray know where you stand on this question by writing to Ray Charles, 8730 Sunset Boulevard, 6th Floor, Los Angeles, CA 90069.



Ray Charles

HOWARD MOREHEAD

Coming from England is **Phil Marriott**. There will be a number of other artists as well. As part of the international aspect of this event, Russian Eskimos are going to cross the frozen Bering Sea with dog teams to meet with their Alaskan counterparts. Camai's goal is cultural exchange and communication among nations. This concert is a kick-off for a world tour.

From **Lisa V. White**, our Washington D.C. reporter, comes news of an interesting happening. Centered on country music, it featured an afternoon panel, moderated by BMI's **Jody Williams**, with **Mary Ball, Tim Wiperman, Bill Lloyd, Robert Earl Keen, Kathy Hooper** and **Mark Wright**, and an evening talent showcase. Presented November 13, at the Birchmere in the nation's capital city, this event was co-sponsored by BMI and WAMA (Washington Area Music Association) . . . Mallet man **Jerry Tachoir** and his quartet and the Westmoreland Symphony Orchestra will be performing **Gunther Schuller's** "Concertino for Jazz Quartet and Symphony Orchestra," February 25, in Pennsylvania.

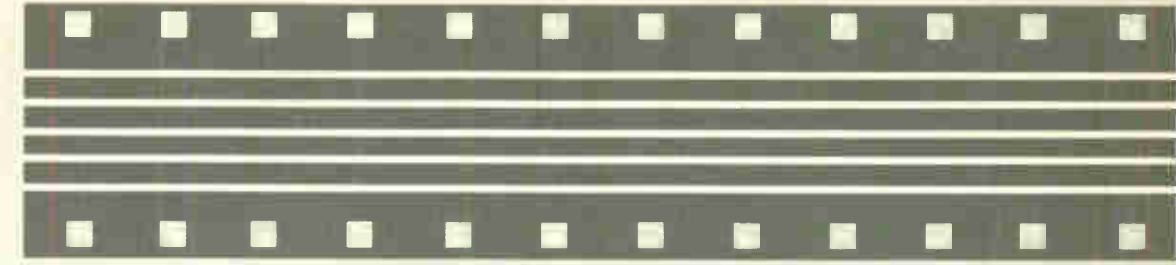
BMI's **Doreen Ringer** has been quite busy in and around her Los Angeles base. Recently she attended the Foundation for New American Music's 10th Musicale at the Playboy Mansion; the Society of Composers and Lyricists "Worlds of Film Music" seminar at the Directors Guild; and the opening night gala of the Women in Film festival . . . The Polka Hall Of Fame, located in Cleveland, had its grand opening in November.



Cindy Walker

Famous Folks. The Country Music Hall of Fame is an institution devoted to the recognition of noteworthy individuals who have made outstanding contributions to country music. Founded in 1961 by the Country Music Association, the Hall currently has 48 members. This year's nominees included several BMI artists, including Loretta Lynn, who was one of two personalities actually voted in. Other BMI nominees included the Jordanaires, "Jumpin' " Bill Carlisle, Homer & Jethro, the Louvin Brothers, Ray Price, Hank Thompson, and (pictured above) Cindy Walker, known as the "Queen of Country Songwriters."

BMI



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The next Earle Hagen Film Scoring Workshop begins on April 4, 1989. The deadline for submissions is March 1.

For further information, contact Doreen Ringer at BMI/Los Angeles. (213) 659-9109.

8730 Sunset Blvd., 3rd Floor West, Los Angeles, Ca. 90069. This workshop is sponsored by BMI and is offered FREE of charge to those accepted.



Music Speaks
Louder Than
Words writers
break into
song in
the streets
of Tallin,
Estonia.





by Jim Bessman

Glasnost and perestroika, as we all know now, are the Russian words for *openness* and *restructuring*, the chief tenets in Soviet leader Mikhail S. Gorbachev's bold policies for rejuvenating Soviet society. While they carry enormous weight for the world as a whole, these two words also have special meaning for American songwriters. For coinciding with Russia's new era of accessibility and outreach, programs have recently been undertaken to foster relationships between U.S. and U.S.S.R. songwriters on both creative and business levels.

In October, 24 American songwriter/artists, including BMI's Gregory Abbott, Paul Chiten, Franne Golde, Cyndi Lauper, Barry Mann, Harold Payne, Pamela Phillips-Oland, and Wendy Waldman participated in "Music Speaks Louder Than Words," a "Songwriters Summit" in Moscow involving top American songwriters and their Russian counterparts. Meanwhile, the groundwork was being laid by which VAAP, the Soviet copyright agency, will improve its royalty payments procedures regarding foreign writers.

Frances Preston, BMI's president and CEO, met with VAAP officials in September to facilitate the agency's emergence into the international music marketplace.

The entire entourage in front of St. Basil's Cathedral in Red Square.

MUSIC SPEAKS LOUDER THAN WORDS

FOR U.S.,

SOVIET

SONGWRITERS

"A great camaraderie developed among the American songwriters. So often all of us are in our own little cubicles competing with each other for the same projects. On this trip, we not only wrote together, but we became very close as well. We shared our insecurities as well as our triumphs – we became a family."

Harold Payne

"I think all involved felt it was an honor to be part of what was an historical event and hope that by this trip we made some dent in the relationships between East and West. People are people all over the world, and sometimes it's a shame that political systems interfere with all that's good in human beings."

Barry Mann

"Of all the Eastern block countries, we stand to gain more music out of Russia because their music is so much like ours," says Preston. "Their rock is similar to ours, and their folk music is analogous to our country music. And their values are so much like ours. They write about the same things. So 'Music Speaks Louder Than Words' is really the perfect slogan: Friendships have been made all over the world through music, long before countries themselves have met on a friendly basis."

The two-week "Music Speaks Louder" songwriters summit was co-sponsored by BMI, AFS Intercultural Programs (the international volunteer cultural exchange organization, and charitable beneficiary of the summit), the National Academy of Songwriters, and the National Academy of Recording Arts and Sciences, with VAAP and the state record company Melodiya participating on the Russian side. The event was originally conceived by BMI songwriter Alan Roy Scott and was attended by Don Grierson, senior vice president of a&r of Epic/Portrait Records, which will record an album of songs resulting from the collaboration; Rick



Pictured (l-r): Vladimir Matesky, Michael Bolton, Wendy Waldman, Don Grierson, Igor Nicolajev.

"Not only was it East meets West in the collaboration of songwriting, but also a summit in the joint administration of songwriters' rights."

Sanjek, BMI's vice president of writer/publisher relations; NAS president Kevin Odegard; Stone Diamond Jobete Music's Holly Greene; and EMI Music Publishing's Linda Blum Huntington.

"Not only was it East meets West in the collaboration of songwriting, but also a summit in the joint administration of songwriters' rights," says BMI's Sanjek. "It was the first step in a relationship where we'll see sale of and royalties from Russian copyrights in the Western world, and royalties from the U.S. copyrights in the

Eastern world."

Prior to "Music Speaks Louder," Sanjek explains, BMI and VAAP merely represented each other's rights with the most minimal effort and activity. "A collection system for radio performance as we know it doesn't exist there yet. But under *perestroika*, they're beginning to form collectives -- private enterprise, non-governmental agency groups which operate like independent businesses in a capitalist economy -- to work alongside the state music business agencies. VAAP has asked us to help design collection mechanisms and educate the cooperatives in developing tools to collect royalties. Whereas in the past they've basically been a bureaucratic copyright repository, now they want to become more of a real society, and if Russia signs the Berne Convention, they'll have to be ready to deal with all kinds of royalties."

As for the artistic side, the "Music Speaks Louder" East/West gathering, from all accounts, has proven a watershed experience for those who were there.

"It was a pioneering effort," says Odegard. "Tremendous progress was made in a fledgling Russian music business



Settling into the spirit of harmony are (l-r): Michael Bolton, Harold Payne, Gregory Abbott, Kevin Odegard, Sue Shifrin, Todd Cerney, Cyndi Lauper, Brad Parker, Brenda Russell, and Pamela Phillips-Oland.

"There is something about writing a song with someone that forces you to cut through all the barriers and deal with what you have in common. Working with our Soviet partners, overcoming differences in language, lifestyle and culture . . . showed me that fundamentally, as people, we are the same: We dream, we worry we strive to overcome and to make good lives for ourselves and our families."

Wendy Waldman

"The power of music can do so much. Melodies transcend political boundaries; harmonies pierce the veil of cultural differences; lyrics stir the universal heart; voices carry the message home."

Paul Chiten

which closely resembles the U.S. record industry of 30 years ago. The one pervading and positive aspect was the spirit of the writers. There were so many instances where both the Americans and Russians would be singing Beatles songs together on the train or bus, or Goffin & King on Aeroflot. It was not unlike a high school senior trip, but so much deeper."

Indeed, Gregory Abbott says he wouldn't trade the "once in a lifetime" experience for anything. The author of "Shake You Down," BMI's Pop Song of the Year for 1987, was nostalgically taken back to his own roots as a songwriter after being placed within the context of a people and culture of which he was sadly ill-informed.

"The difference between what I expected to find and what I actually found was truly amazing," he admits. "I knew very little about the Russian system and the Russian personality. We don't get information about the Russians here except from caricatures — never an in-depth look. So I got the chance to know them personally and deal with them on an emotional level through creating together."

The creative process reminded Abbott

Via a lottery, American and Russian songwriters were paired with each other and then rotated so that each could work with many opposites, thus engendering a wide range of collaborative experiences.

of what it was like when he himself started out. "not to make money but just to do music in the basement and garage and work two jobs at night. That kind of innocence which we all share brought me back to a refreshing creative spirit that you can get away from in this country when you become successful--all that first

brought you to this business to begin with."

Via a lottery, American and Russian songwriters were paired with each other and then rotated so that each could work with many opposites, thus engendering a wide range of collaborative experiences.

"A lot of what we did had to do with shaping their raw ideas into a more commercial format fitting the rest of the world at large," says Abbott. "None of them spoke English that well, and we don't speak Russian, but there was no problem translating and communicating through music."

One of the biggest surprises for Abbott was the high level of musicianship attained by the Russians, "because they haven't had the support system we have, and had to be strongly motivated to get as good as we've gotten. And we were surprised at how capable they are as songwriters, which we knew they would be in a traditional music sense, but didn't expect them to be in terms of pop music because they haven't experienced it as we do on the radio. But they were really tuned into commercial pop, r&b, rock & roll, and reggae, although it's only been in the last two



An official photo taken during a press conference: (l-r, standing): Ande Palvalainen, MSLTW; Or. Stephen Rhinesmith, AFS Intercultural Programs; Alexander Repalov, VAAP; Rick Sanjek, BMI; Kevin Odegard, NAS; Svetlana Mikhailova, VAAP; Nikolai Popov, VAAP; Sergei Semenov, VAAP; (seated) Robyn Whitney, MSLTW; Alan Roy Scott, MSLTW; Valery Ivanov, VAAP; Jody Graham, attorney.

"Thanks to Alan Roy Scott's marvelous invitation, I became the first of my family to return to Russia since political unrest forced them to leave their homeland at the turn of the century. To be welcomed so warmly and wholeheartedly was nothing less than miraculous. The Soviets were so generous with spirit and heart. They truly bent over backwards to make sure our visit was perfect. Thank God for Glasnost. We live in a world of Hope.

Pamela Phillips-Oland

"Not only was this a magnificent experience as far as being able to write with the Soviet songwriters, who are very talented, gracious and warm individuals, but this has also been one of the most wonderful experiences of my life. Although songwriting is primarily a solitary experience, this was a great chance to collaborate and travel with 24 amazing and talented people and get to know them. I was certainly proud to be one of the songwriters to participate in this historical event. I have made many new friends who have shared lots of love and deep emotional feelings."

Franne Golde



years that they've been free to significantly explore rock and pop music."

Prior to *perestroika*, Abbott explains, Russian songwriting was "heavier, more serious and traditional." Such attributes, he says surfaced frequently in the American/Russian collaborations.

"They brought a sense of melody that was decidedly Russian, while lyrically, they had a very strong emotion that was very basic and earthy. But they were eclectic: I wrote rap, reggae, and standard pop ballads with them, and they were capable in every genre.

"Technically, some of them had a keen sense of verse-chorus-verse-chorus-bridge-chorus-chorus-chorus. Others

showed more melodic movement, like in Broadway, or too much movement, which we had to strip down in some cases. One guy I worked with, Sasha Barakin, had these wide melodic jumps that typical Americans wouldn't do, but it worked. And Sergei Menukin, who had the soul of Ray Charles crossed with Jose Feliciano, was such a very special, special man that I claimed him for myself, but he became so popular that I had to share him!"

Michael Beglov, producer of a Top 20 pop music radio countdown program for Russia's Tass new service, also observes that the songwriters' summit benefits both sides.

"Our songwriters are very good artists.

but maybe some aren't quite as 'professional' in their arrangements and instrumentation," he says. "We need more experience in terms of working for a foreign public, but at the same time we can have a slightly different approach to pop music, because we have a slightly different approach to pop and rock, especially with our lyrics, which are very deep and serious. Many of our writers are influenced by the West and don't try to introduce pure Russian motifs into their music, but others try to enrich it with something deep inside which comes from Russian country music."

But cutting to the bottom line, can U.S./U.S.S.R. songwriting collaborations



MSLTW writers listen attentively to Soviet writer Sergei Manukjan perform at the piano. Pictured (l-r): Tom Kelley, Franke Previte, Emmanuel, Desmond Child, Franne Golde, Holly Knight, and Billy Steinberg (kneeling).

" 'Music Speaks Louder Than Words' is living proof of the power of a person's dream. I had a dream of pulling together this magical world I knew best – songwriting – into one project that could make a little bit of difference in the world. One-and-a-half years later I am sitting in my living room writing about an amazing journey that began with my little dream. There are so many people to thank: Ande Paivailainen and Robyn Whitney; Kevin Odegard/NAS; Ron and Dene Anton; Jody Graham; and, of course, Frances Preston, Rick Sanjek, Barbara Cane and all of BMI for their unending support. There were priceless moments like our group spontaneously breaking into song again and again with our Soviet counterparts, singing 'Stand By Me' or 'You've Lost That Lovin' Feeling' as Mike Stoller and Barry Mann, the men who wrote them, stood by. I hope anyone who reads this learns that you should never give up on your own dreams of making music and a better world through it."

Alan Roy Scott



American writers perform "Let It Be" for the Patriarch of the Russian Orthodox Church. Pictured (l-r): Linda Thurman, Tom Kelly, Billy Steinberg, Pamela Phillips-Oland, Mike Stoller, Gregory Abbott, the Patriarch; and (seated) Paul Chiten.

create commercially viable songs?

"Of the four or five things I've heard as completed songs, several could be strong songs with the right artist and production, and could have a serious shot at being a single," says Epic's Grierson, who hopes to release an album of "Music Speaks Louder" material next summer.

"Obviously, there are some enormously talented people there, who having been influenced more by '60s and early '70s music, aren't necessarily experienced in today's market. But their talent will surface real quick if they're put in the kind of creative environment that our writers enjoy here."

As Beglov notes, Russian pop is "now

on the rise, after years of 'rock' being a dirty word. More and more young people are entering the trade, and it's easier for them now to get the right equipment and find places to play. And having been kept in a closed circle so long without the chance to communicate with Western counterparts, the songwriters' summit show that our society is open to new ways of doing work as well as working together."

Comments Preston: "It's wonderful to bring people together as countries open up, because what we find in all cases is the friendliness of the people."

Interestingly enough, "Music Speaks Louder Than Words" also brought Abbott

closer with his own countrymen.

"It was such a big high for two weeks that when we came home, we missed the experience," he says. "Now we want to keep the feeling alive. We're going to celebrate anniversaries, and I've already called Franne and Paul to help me on a song for a movie, when I've never really collaborated before. But collaboration is a blast!"

Jim Bessman is a frequent contributor to MusicWorld.



Brubeck is greeted by Soviet leader Mikhail Gorbachev as then-president Ronald Reagan looks on.



Dave BRUBECK

P R O F I L E

by Burt Korall

Dave Brubeck had concluded a rehearsal for a concert of his sacred music in the Chapel of New York City's General Theological Seminary. A walk across the Seminary quadrangle brought us to a quiet room in one of the buildings. A haven of peace in bustling Manhattan, the Seminary provided an appropriate background for what turned out to be a thoughtful interview with an international emphasis.

Uppermost in Brubeck's mind was his recent trip to the Soviet Union. He and the quartet, plus his former bassist Gene Wright with whom he played a duet, performed during the Moscow Summit for American and Russian dignitaries, including President Reagan and Soviet leader Mikhail Gorbachev. The site of the presentation: Spasso, the American Ambassador's residence. The 20-minute concert Brubeck and his musical colleagues gave, following dinner, was received with unusual warmth and enthusiasm and mirrored the change in attitude regarding jazz in the Soviet Union. The next morning the Brubeck Quartet -- Bill Smith, clarinet; Chris Brubeck, bass and trombone; Randy Jones, drums; and, of course, Dave at the piano, with added starter Gene Wright -- performed again, this time for the

Embassy staff, the President and Secretary of State George Schultz.

"I have great memories of the Soviet Union," Brubeck says. "Our trip to the Summit this year (1988) was one of the highpoints of my career. I was completely exhilarated by it. But there has been so much more. We also were in the Soviet Union in 1987. We toured for three weeks and gave 13 concerts in Moscow and Leningrad and in Tallin in Estonia.

"One of the things I remember most vividly is our experience at the Composers Union in Moscow. The Union was so filled with nostalgia for us; we felt a deep sense of reverence. I remember the room in which we had tea had pictures on the wall of Shostakovich,

Dave and his quartet pause after de-planing on one of their global jaunts.

Ambassador Of Jazz



Dave pauses at the East Berlin-West Berlin border.



Dave has made several visits to India and other Asian nations.

Khachaturian and Prokofiev. They all had lived there.

"Our Composers Union concert drew so many composers. We were very flattered. There was room for 300 and over 500 filled the hall. Composers who couldn't get in lined the streets outside the Union. When we finished our program, Soviet players came up onstage and jammed with us. Some of them were fantastic. I'm sure you'll hear some of them here.

"In Leningrad," Brubeck says, "we had packed houses, which was the rule for this tour. One night, the Leningrad Symphony was given a block of tickets for our concert. After it was over, the Symphony's manager came back to tell us how much the orchestra had enjoyed the performance. He then invited us to a rehearsal the next morning. The quartet, Iola (Brubeck's wife), my brother Howard (a well-known composer in his own right) and his wife were the only people in the

auditorium for what turned out to be a mini-concert by the orchestra. It played two movements of Shostakovich's 10th without stopping. When these marvelous musicians were through, we stood up and applauded. They, in turn, applauded us."

The primary reason for Brubeck's international popularity: He employs elements in his musical offerings that, of course, are particular to jazz. But he also uses techniques and ideas that are derived from other cultures and music, creating a compound that is generally attractive, meaningful and exciting. His personal attitude further ingratiates him to audiences. They sense his sincerity and dedication; an inner sense of optimism is apparent as well.

Equally important, Brubeck is always trying new things. He is not intimidated or put off by unusual musical ideas, no matter how out-of-kilter or far-out they may seem. Rebellion against the status quo always has been typical of him. He insists that the artist has the responsibility to

come up with new things, "to be ahead" and to take the audience with him. Remember, Brubeck was one of the first jazz musicians to deal with unusual time signatures and make them highly functional in jazz way.

The new openness in the Soviet Union and the increased appreciation of jazz made possible enhanced experiences for Brubeck during both of his visits. His stature and that of jazz in the Union of Soviet Socialist Republics can be very readily illustrated. His latest album on the Concord label, *Moscow Night*, extracted from a live concert over two hours in length, was telecast in prime time in the Moscow.

Brubeck has been traveling overseas for over 30 years. By the time he and his quartet began to play abroad in 1958, the tall pianist from California already was something of a phenomenon at home. He had opened the way for more complete acceptance of jazz and moved into areas that had not been adequately explored. Brubeck helped bring jazz to college campuses, to the symphony orchestra stage and ultimately to the world at large.

Deeply dedicated to jazz and the dissemination of jazz ideas, Brubeck went into music because nothing else made sense to him. He pursued the muse and education, graduating from the College of the Pacific in California as a music major. Before and after service in the Army during World War II, he studied with the esteemed French composer Darius Milhaud at Mills College.

Brubeck's experimental turn of mind, manifested via his compositions for an Army band, really took shape in an octet formed in San Francisco in the late 1940s. It recorded and was influential, though the group seldom performed outside of San Francisco. Brubeck's piano work helped give the unit an identity. Paul Desmond, the great alto saxophonist who was a member of the octet, described it, saying it had "the vigor and force of simple jazz, the harmonic complexities of Bartok and Milhaud, the form (and much of the dignity of Bach), and at times the lyrical romanticism of Rachmaninoff."

Brubeck toured the west and east coasts with a trio, with which he had recorded, before forming the soon-to-be-famous quartet featuring Desmond in 1951. Progressively the quartet began opening new markets for jazz, breaking out of California.

Brubeck always has known who he is and where he wanted to go. In jazz, he found a vehicle for his thoughts and philosophy. Dedicated to improvisation as a means of exploring the inner self, he consistently finds gratification when composing spontaneously during his piano solos or when engaging in exchanges with members of his group. But he is not averse to the more meditative route to composition. In the creation of his longer works, particularly the sacred compositions, a concern of his since the 1960s, he takes the time to work his thoughts through in a less concentrated, more careful fashion.

An internationalist who remains so characteristically American, Brubeck has written in various forms and played with his own groups since coming to the music



The Soviet Union has provided Brubeck and company with many memorable moments.

"During our first tour in '58, we played in 18 countries. We did 120 nights in a row in places like Poland, Turkey, India, Ceylon, Afghanistan, Iran, Iraq, England, Sweden, West Germany."

scene. After almost 20 years with a four-some showcasing Paul Desmond and himself and, for much of the time, drummer Joe Morello and bassist Gene Wright, he worked with Gerry Mulligan in a quartet context, then with his sons Chris, Danny (drums) and Darius (keyboards). Now he performs with with Bill Smith, Randy Jones and son Chris.

The music played, a mixture of Brubeck and other composers, retains the basic jazz character, the intensity, pulsation, humor and invention that originally identified Brubeck bands. He remains a pianist with historical perspective and great respect for the past. It is refreshing, during a Brubeck solo, to hear traditional "stride" intermingled with contemporary techniques and ideas.

A man with countless recollections, he is particularly intense when recalling his trips to various segments of the globe: "During our first tour in '58, we played in 18 countries. We did 120 nights in a row in places like Poland, Turkey, India, Ceylon, Afghanistan, Iran, Iraq, England, Sweden, West Germany. Always there were fine musicians around. Stephane Grappelli in France. Tubby Hayes and Phil Seaman in England. So many good musicians. It's a myth that players in Europe and other parts of the world are way behind us. As I pointed out, we heard promising jazz players in the Soviet Union where the music was not looked upon as a positive thing for a long time.

"There were so many great things that happened to us overseas. We played to very large and appreciative audiences everywhere. But Australia, and Japan were something! I remember performing for 30,000 people in Japan in the open air, on a baseball diamond. We were on the bill with Woody (Herman) and Jaco Pastorius.

"But you certainly remember the bad things as well. Several times we found our-



Dave has great faith in the universal appeal of music.

selves in the midst of revolutions in various countries. From his hotel room, Paul (Desmond) watched the Marines land on the beach in Lebanon in 1958. One thing is for sure: When you're at the center of political turbulence and violence, you can feel totally alone and without hope of immediate help."

Seldom down or negative about his experiences, Brubeck bounced back in a manner typical of him when asked about what the future held.

"I look forward to the future. There is so much more to do," he says. "We have to get jazz musicians back into the schools -- everything from primary schools to universities. There were far more jazz musicians playing in our educational institutions years back than is common now.

"We've got to open up new places to play. There should be a concentration of effort when it comes to TV; it's so important. Young people have to find new ways to present their music! They've got to go where no one has been before. And they will do it!

"My own plans? I'll continue writing all kinds of compositions. The sacred pieces are particularly important to me. I'll keep on in that direction. I have to keep playing; it's almost second nature to me. Down the line -- who can tell? I'm still searching. You have to do that as long as you're alive."

Burt Korall is BMI's Director, Special Assignments, is a well-known jazz authority, and is the author of "Drummin' Men," soon to be published by Schirmer Books.



COLOCO

PAUL YOUNG

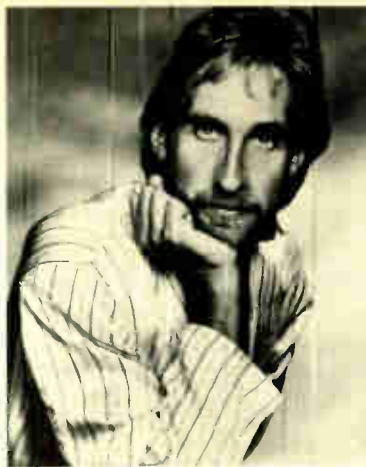
PAUL CARRACK

MIKE RUTHERFORD

ADRIAN LEE

PETER VA

MIKE & THE MECHANICS



P R O F I L E

by Adam White

Rare is the rock supergroup that can produce a successful solo career for one (or more) of its members, while still holding together as a unit. Genesis has that distinction, producing not only the platinum-filled activities of Phil Collins but also the gold-tipped excursions of Mike Rutherford, alias Mike and the Mechanics.

Rutherford's first Mechanics album, released by Atlantic in late 1985, yielded two major hit singles ("Silent Running," "All I Need Is A Miracle") and sold more than half a million copies in the U.S. Now the musician has delivered the followup project, *Living Years*, and is taking time not available with the last album to ensure his solo work reaches an even wider audience.

An American concert tour is scheduled for the second half of February and March, with more dates in July if the album really hits home. Rutherford says he's looking forward to performing with his band, just as he's pleased with the way *Living Years* has coalesced. "It was a lot easier than the last one," he declares, "because I knew what the hell I was doing."

The debut M&M project was experimental

because, Rutherford acknowledges, he was ambiguous about his solo prospects. Two early albums, 1980's *Small Creeps Day* and 1982's *Acting Very Strange*, were only modest sellers. "I'd come to the conclusion that I shouldn't be doing a solo career," he explains. "I asked myself, 'Am I being greedy? Why should I automatically expect to get two cracks at success?'"

The musician had come to terms with those thoughts when their publisher put him in touch with producer/songwriter Christopher Neil. "Chris heard my 'bits' tapes," recalls Rutherford, "and said, 'Listen, there's some great stuff here.' His enthusiasm made me decide to do [another] solo album, which became the Mechanics."

It was "almost totally experimental," agrees Neil. "We recorded the tracks, and decided on the keys and arrangements before we found a vocalist. Which is a very precarious way of doing things, but it worked out." Another collaborator, songwriter Brian (B.A.) Robertson, remembers Rutherford saying, "I don't think I'm going to

**Clicking
On All
Cylinders**

sing the songs on this because the tracks are so great, I'd spoil it. I'm not the world's greatest singer. Do you happen to know anybody?"

Robertson had just been in touch with British rock veteran Paul Carrack, lauded for his work with Ace ("How Long") and Squeeze, and recommended him to Rutherford. It was a perfect match.

Another man of experience, Paul Young, proved ideal for the second voice of the Mechanics. "Paul was the lead singer of Sad Cafe for years," says Neil, "and my manager, Deke Arlon, had seen him with a view to signing the band. Mike and I had lunch with Deke one day in the middle of recording the [Mechanics] album, and he said, 'We need a singer who can rock. We've got beauty, now we need the beast -- but a tuneful one.' And Deke suggested Paul."

For *Living Years*, Paul and Paul have return engagements, to Rutherford's delight. "I knew the voices I was writing for, which made it a lot easier. And having two leads is wonderful. When I rehearse the songs with the two Pauls, there's no rivalry at all. They could both sing every song well, but some songs really sparkle with one voice and some with the other."

As with *Mike & The Mechanics*, Rutherford composed half the new album with Neil, half with Robertson. "I like writing with other people," he observes. "When a song is unformed -- even though you have the basic melody and you know where you're going -- it's a really wonderful thing to be able to hear someone singing it at that early stage. Because you then tailor the song to fit."

"A good example is 'Seeing Is Believing,' which I wrote with Brian. We

heard Paul Young sing the choruses, because we hadn't finished the lyrics. The song was going to be humorous the whole way through, but the way Paul sang, it sounded so genuine, so convincing, that we changed it and made the end more sincere. It wouldn't have worked just being humorous."

The centerpiece of *Living Years*, however, may be the title track, based on the personal experience of Robertson and Rutherford. During the course of recording the album, both men mourned the death of a father, followed by the birth of a new child. "It's about how you can never say the things you want to say to your father," explains Rutherford. "And how in turn, you never give your children the full benefit of your own knowledge. That's such a strange position."

Robertson says the song's personal nature initially created problems. "It was to do with the potency of the lyric and how raw the emotion was. I'm not a great student of writing, but I think it would be hard to find songs which have that kind of directness. So Mike and I had a lot of soul searching on that: whether or not the public would be able to deal with it, whether it would be pathetic, rather than full of pathos."

"I finished writing the last verse in America, and really had to steel myself to sing it to Mike, just as a demo. I remember thinking, 'If I don't deliver this properly, even he's going to be embarrassed by it one-on-one, and then he's never going to

do it.' We didn't want to make another 'Honey!'"

What crystalized matters, says Robertson, was watching Eric Clapton perform a similarly personal song, "Wonderful Tonight," during the Nelson Mandela benefit concert last summer. "When Eric stepped forward and sang that song about Patti, it just seemed such a dignified reading, although it would have been so easy for it to have been terribly embarrassing. I called Mike the next day and said that if Paul Carrack could read our song with that kind of dignity, we'd be home scot-free."

For his part, Rutherford says he's never quite sure if his songs succeed until they're recorded. "However hard you work, there will always be songs that are better than others. But this time, I felt about as confident as I've ever felt."

He's backing *Living Years* with time and energy which weren't available for the last album, because of Genesis commitments. "Everything in the past has always been terribly back-to-back," he explains. "The [first] Mechanics album came out and it was slow to get going. When it did become successful, it was right in the middle of a Genesis album. The same with the tour: I came off the first Mechanics U.S. tour and went right into Genesis rehearsal. This time it's different."

"For the last 10 years, Genesis has done outside projects, obviously with different levels of success. They still involve the same amount of time and the same problems: scheduling, dates, and so on. But I don't mind. If there's a rule or policy we follow, it's that within myself and within Genesis, Phil, Tony and I should be able to do creatively anything we're excited about doing. That's the only rule we have. If someone's keen on something, the last thing you want to say is, 'No you can't!'"

Adam White is a freelance writer based in London, and serves as MusicWorld's European correspondent.

"I knew the voices I was writing for, which made it a lot easier. And having two leads is wonderful."



BMI COLLEGE LOGGING PLAN UNVEILED AT CMJ CONVENTION



Lou Reed, on the air with BMI during the CMJ Music Marathon, is flanked by booth personnel from WDFU-FM along with WNYU-FM staffers who manned and operated BMI's booth during the three days of broadcasts at New York's Vista Hotel. (l-r) Gus Heningburg, Josh Levine, Al Weisberg, Jerry Rubino, Reed, and Bob Westphal.

At a press conference held during the CMJ Music Marathon Convention in New York, Del Bryant announced BMI's plan to log airplay at U.S. college radio stations. This system, implemented on January 1, has long been in use at commercial radio stations. It is the first to be developed at the college level.

All college radio stations currently licensed by BMI will be logged on a rotating basis once a year. The stations will receive clearly designed forms so on-air personnel can enter the titles, writers and artists of each song played over the course of a few days. Those logs will then be returned to BMI for data processing input.

Bryant described the new system as "another major step forward in BMI's continuing commitment to the songwriters and publishers we represent. We have long known that many songs are



Making preparation for a day of interviews and music "on the air" with BMI are Al Weisberg, Allison Aquino, Jerry Rubino, Josh Levine, and Bob Westphal.



BMI's Mark Fried (c), moderated CMJ's panel on music publishing which featured from left John Simson, WAMA; Jody Gerson, Warner/ Chappell; Andy Darrow, MCA Records; Fried; Patl DeVries, CBS Music; music business attorney Mark Levinsohn, and Toni C, BMI Songwriter.

performed exclusively or predominantly on college radio. Now we will have the specific information to insure the proper payment.

We also feel that this is a major investment in college radio and our belief in it as a partner in developing the music of the future."

BMI's belief in the significant role of college radio was further evidenced through the organization's additional CMJ participation. The BMI radio booth was on the air from 10a.m. to 5p.m. Thursday, Friday and Saturday, broadcasting music and interviews with more than 150 college musicians via WNYU and WFDU radio stations. In addition, BMI's Mark Fried, Associate Director, Writer/Publisher Relations, moderated CMJ's music publishing panel on Friday afternoon of the convention. According to Fried, "The CMJ Music Marathon was a full-time project for BMI, with representatives from our Nashville and Los Angeles offices participating, as well as New York Reps from Public Relations, Licensing, Performing Rights, and even Concert Music playing active roles. We're very serious about the college music market."



Del Bryant introduced the specifics of BMI's college logging initiative at a special press conference during the CMJ Music Marathon.

College Logging Made Easy...logging sample for all to see.

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101 MUSIC APPRECIATION

BMI is pleased to announce that the value of college airplay is about to go up.

Insiders in the music business have known for years that college airplay has been vitally important in breaking new acts. But when it came to songwriters' royalties for college airplay, something was missing.

In January, 1989, BMI brings college radio into the mainstream of its performance royalty system, using the same system applied to commercial radio. The airplay data logged by hundreds of college radio stations across the country will be used as the basis for regular quarterly royalty payments to songwriters whose material contributes to the unique sound of college radio.

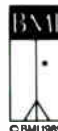
Every college radio station with a BMI license will participate in the logging sample for a few days each year... a total of thousands of hours of college airplay data annually... to give us an accurate and comprehensive sample for royalty distributions.

We're inviting college radio to join us in a partnership to keep the new music coming. If you're in college radio, we're counting on you to give us the accurate and timely information we need to make the system work. If you're writing songs destined for college radio airplay, we're going to start making an investment in your songwriting.

We believe there's no better school than the real world of college radio.

BMI
Where Performance Counts

World Radio History



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World Radio History

ANDY CATLIN/LONDON FEATURES INTERNATIONAL

SE FLOWERS



P R O F I L E

by Harold DeMuir

Hothouse Flowers, presently the pop world's hottest new Irish import, first gained international notoriety as proteges of U2, who released the young Dublin quintet's debut single, "Love Don't Work That Way," on their Mother label. But singer/keyboardist Liam O'Maonlai explains that his initial encounter with U2 occurred much earlier.

"They used to play in a place called the Dandelion Market, which was this great center of activity for people to hang out in," says the blonde-maned vocalist. "The second time I saw them, which was the fourth rock & roll gig I ever saw, Larry (Mullen) needed to go [to the men's room], and they asked if there was anybody in the audience who could play drums. I couldn't play drums, but I was pushed up to the front by the lads I was with, so Larry gave me his sticks and showed me how to hit the drums. It was just a minute or so, but it wasn't a bad place to start."

Indeed, it pays to have connections. But in recent months Hothouse Flowers has emerged from U2's formidable shadow, winning a sizeable transatlantic audience with music that's unlike anything else currently on the charts.

The fivesome eschews trendy technocracy and self-conscious grandiosity in favor of

introspective lyrics and a rootsy musical approach that combines traditional Gaelic influences with echoes of American blues and soul. The band's debut album, *People*, boasts a grittily organic sonic stew that incorporates acoustic piano, saxophone, bouzouki, mandolin, bodhran, harmonica and Hammond organ alongside guitars, bass and drums. And songs like the melodically buoyant "Don't Go" (the LP's first U.S. single) and the gospel-inflected "I'm Sorry" demonstrate that there's emotional substance to go along with the combo's impressive sound.

At the center of Hothouse Flowers is the longstanding partnership of O'Maonlai and guitarist Fiachna O'Braonain, who met at an all-Gaelic-speaking school where their classes included training in traditional Irish music. Liam and Fiachna later busked in the streets of Dublin as the incomparable Benzini Brothers, shortly before forming the initial incarnation of Hothouse Flowers in 1985 with singer Maria Doyle and drummer John-Paul Tansey. In the next year or so, Tansey and Doyle exited; bassist Peter O'Toole, saxist Leo Barnes and drummer Jerry

In Full Bloom

Fehily joined; and the band had built a considerable local following.

"Traditional Irish music," says Liam, "is very natural and organic, and it's the kind of thing where any number of people can play together, be they strangers or friends. So that's the attitude we brought with us when we started playing rock 'n' roll."

The U2-aided release of "Love Don't Work This Way" (later included on *People*) led to a deal with London Records, which released two more singles, both of which topped Ireland's charts, before "Don't Go" became a hit throughout Europe and elevated Hothouse Flowers to official Next-Big-Thingdom.

"You'd be amazed at how naturally things progressed," O'Maonlai enthuses. "We set up a club in Dublin called the Magic Carpet; we used to do a gig every Sunday night. Friends of ours would come and see us, and they would bring friends of theirs. (Now-deceased Thin Lizzy leader) Phil Lynott. God rest his soul, came

"The philosophy of traditional Irish music blends well with the blues, because there's the same sort of emotion, and because both traditions are old and close to the earth."



ANDY CATLIN/LONDON FEATURES INTERNATIONAL

"It's very nice when the whole band can be involved in the making of a song, and we try to do that as much as possible,"

to see our third gig, and he gave us great praise. And it went on very naturally from there -- university gigs, then going out on tour and it eventually got bigger and bigger."

Despite their group's current success, O'Maonlai and O'Braonain both insist that they've done little to consciously pursue mainstream popularity. "We do surprisingly little thinking," says Liam. "We never set out to make any particular sort of music, it's just what we come up with. We're basically just playing rock & roll and trying to have a good time. We're forever surprising ourselves, and that's good for us. We're lucky, that's all. We love what we do, and we love to achieve the swing."

"We're just five friends playing together," adds Fiachna. "Most of the things we do are quite accidental."

"Throughout our lives," Liam states, "we've been influenced by different styles of music, but our influences aren't drawn consciously. The philosophy of traditional Irish music blends well with the blues, because there's the same sort of emotion, and because both traditions are old and close to the earth."

"Most of our songs are written spontaneously, while we're jamming," says Fiachna. "We'll jam with a tape recorder running so we can capture everything, and eventually a theme is established or a pattern emerges or a mood is created."

"It's very nice when the whole band can be involved in the making of a song, and we try to do that as much as possible," Liam says. "Occasionally we'll be blessed with an immediate song, like 'Hallelujah Jordan,' which was finished in 10 minutes. 'Don't Go' was like that as well -- we took it on tour immediately and it became what it is now. We'll gig new songs, and the words will change every night until we've got the definite article."

The band's live shows, according to O'Braonain, are open-ended. "No two gigs are the same," says the guitarist. "There's no strict notation in the playing or anything, so things can change quite drastically from one set to the next. We stick to the same keys and the same chords, but when one of us goes off in an unexpected direction, we're all fairly good at sussing it out and following along."



TOM SHEEHAN

"It's a cliché that music is a universal language, but it's true. I couldn't imagine life without it."

"Our approach," he continues, "has changed and developed since we started playing. When we started there was a lot of straightforward rock & roll involved, and since then it's gotten less manic. It's still manic in the right places, but there's no point in just going bang-bang-bang all the time."

When it came time to record *People*, the band played John Cougar Mellencamp's acoustic-flavored *Lonesome Jubilee* LP for producers Clive Langer and Alan Winstanley, and informed the pair that they had no intention of working with such increasingly routine studio frills as synthesizers and drum machines. "We made it very clear to them that they were stuck with the band as it is," says O'Maonlai. "We've had drum machines pulled on us in the past, and we've always refused to work with them. They're very ugly -- they take all the roll out of it."

"We knew that we wanted to use all natural sounds on this record -- no tricks, apart from the odd bit of reverb," Fiachna affirms. "It's interesting to use the advantages of the studio, but it's very easy to overuse them. I think our next record may be even more bare than this one."

Liam claims to be pleasantly surprised at America's eagerness to embrace Hothouse Flowers. "People seem to be seeing a lot of spiritual stuff in it," says Liam. "I've been getting letters from people saying that some songs have been a help, just to know that there is somebody else who understands or who's gone through the same thing."

On a somewhat lighter note, Liam mentions that Hothouse Flowers' less-than-serious alter ego, the Benzini Brothers, still pops up occasionally, at parties, in-store appearances and informal club gigs, or -- as in the case of a recent headlining stadium show in Dublin -- as Hothouse Flowers' opening act. "It's very handy," O'Maonlai says, "because it's not official. You can have a few drinks before

playing as the Benzini Brothers, because the Benzini Brothers are mad and you bear with them, good, bad or indifferent. It's a great release."

Still, such ventures into extracurricular informality seem unlikely to dim the idealistic streak that's an integral element

of Hothouse Flowers' makeup. Liam: "We play in the North of Ireland a lot, and the great thing about rock & roll is that it makes people forget what side they're on.

"We play in the North of Ireland a lot, and the great thing about rock & roll is that it makes people forget what side they're on."

We've had letters from kids there, saying that they don't care where we come from. Perhaps the children are starting to see how foolish their parents are and breaking the tradition.

"It's a cliché that music is a universal language, but it's true," the singer concludes.

"I couldn't imagine life without it."

Harold DeMuir is an editor at Creem magazine and has contributed to Melody Maker, New Music Express, BAM and other major music publications.



CHUCK PULIN

The band's live shows, according to O'Braonain, are open-ended. "No two gigs are the same," says the guitarist.



NAS SALUTES THE AMERICAN SONGWRITER



▲ Carole King and Gerry Goffin were honored with the National Academy of Songwriters Lifetime Achievement Award at the NAS's *Fourth Annual Salute to the American Songwriter*, held at Los Angeles' Wilmet Theatre in

December. King performed a medley of her hits, including "Take Good Care Of My Baby," and "One Fine Day." Goffin vocalized "Will You Still Love Me Tomorrow." The event was videotaped for broadcast by VH1 in January.



▲ Ron Anton, recently retired vice president of BMI's Los Angeles office, received a special citation from NAS executive director Kevin Odegard for his career-long support of songwriters and his important contribution to the growth of NAS.

The event gave BMI executives around the country, including CEO & president Frances Preston, an opportunity to say thanks and salute Anton for his groundbreaking work in building the company's Los Angeles Performing Rights office.



▲ Seven giants of songwriting who have won the NAS Lifetime Achievement Award over the past three years assembled at a press conference during the intermission of the 5 1/2 hour long program (l-r): 1986 winners Barry Mann and Cynthia Weil, 1987 winners Brian and Eddie Holland and Lamont Dozier (Holland/Dozier/Holland), 1988 winners King and Goffin joined by Gerry's wife Ellen.



▲ Ron Anton was presented with the first Ron Anton Award during the press conference. The award will be given annually by the NAS to a music industry business executive who has made a particularly valuable contribution to America's songwriters. Shown congratulating Anton are (l-r): NAS's Kevin Odegard, Anton, BMI's Frances Preston, NAS co-founder Dene Anton, and songwriter Jimmy Webb.

Gerry Goffin and Carole King pose with what Carole termed "two of our finest Goffin/King productions": daughters Louise (l) and Sherry (c). ▼



▲ Cynthia Weil (l) and Carole King pose for television cameras during the press conference.





▲ R&B legend Willie Dixon set the audience afire as he offered "Hoochie Coochie Man" while Los Lobos backed him up.



◀ Karla Bonoff sang "Someone To Lay Down Beside Me" as Linda Rondstadt provided back-up vocals.



▲ Gerry Fuller (l) sang a medley of his hits, including "Travelin' Man," and was joined on stage for a duet by Linda Rondstadt. Her recording with Gary Puckett for a rendition of his song "Young Girl."

Barry Mann is joined for a duet on his song "Somewhere Out There" by Linda Rondstadt. Her recording for the film "An American Tail" launched the modern standard. ▶



Perennially young Beach Boy Brian Wilson sang Beach Boy standards as well as repertoire from his recently released solo album. ▼



◀ Gregory Abbott offered a silky-smooth rendition of his BMI Song of the Year "Shake You Down."

Barry Mann (l) was joined on stage by songwriter and pop star Michael Bolton for a duet on the Mann/Well/Spector standard "You've Lost That Lovin' Feeling." ▼



The entire cast joined together at the end of the show for a rousing rendition of the Goffin/King "Loco-Motion" (l-r): songwriters Desmond Child, Dianne Warren, Jimmy Webb, King, and VH-1's Kathryn Kinley, songwriters Janis Ian, J. D. Souther, Gerry Fuller, Joel Hirschhorn, Barry Mann and bandleader Barry Fasmar. ▼





Steve WINWOOD

P R O F I L E



JOHN BELLISIMO

by Alan Jackson

He used to be the Boy Wonder. Steve Winwood was just 16 years old when, as the lead vocalist with the Spencer Davis Group, he scored his first British hit. "Every Little Bit Hurts" may have only scraped into the Top 50, but it set the scene for a recording career that has encompassed worldwide success with Traffic, Blind Faith and now as one of the rock world's most respected and enduring solo performers. Twenty-four years on, Winwood is sitting on top of the world.

To note that he has not been the most prolific of recording artists is to understate wildly. *Steve Winwood*, the first solo album, appeared to critical acclaim in 1977, but its follow-up, *Arc Of A Diver*, was not released until the very last day of 1980. The wait was to have been worthwhile however. It became one of America's five top sellers of the following year, a sales success that was to be consolidated by 1982's *Talking Back To The Night* set and the multi-Grammy-winning *Back In The High Life* in 1986. A story with a moral?

"Looking back to the time when I was making an album every three years, it was considered a very extravagant way of working," admits Winwood, looking relaxed and youthful at 40.

"But now many record companies are realizing that by putting an album out every year you may be shortening your act's life. You reach a point where the public are thinking, God, another Winwood album. Now labels have begun to realize this is a valid way to work."

The release of the album *Roll With It* has taken the Birmingham-born singer back to the top of the charts all over the world, and marked a new era in his career, part of which was a label change, which took him from Island Records to Virgin. Winwood denies that the massive critical and sales success of *Back In The High Life* put him under added pressure when working on his first album for Virgin. He admits to being baffled by talk of radio formats, and says that any attempt to second guess the market would be disastrous for his music.

"Having made records for the past 25 years I've realized you can't get too hung up on all that," he judges. "No way can you sit down and say, let's do an album that will sell a million or that will win a Grammy. You just have to do the

**Boy
Wonder
Comes
Of Age**

best you can.

"You can't suddenly think, well, rap's happening and hip-hop, so let's incorporate them and we'll have a hit. Someone like me who's had a long career and built up a following can't suddenly change courses like that. I have to make what sounds like a Steve Winwood album -- obviously I don't need to try to do that, because it does anyway. There'd be absolutely no point in me trying to sound like the Beastie Boys or something."

Roll With It re-united Winwood with BMI's Songwriter of the Year Will Jennings, with whom he has co-written some of his most commercially successful and musically pleasing songs. Yet doesn't Winwood's publicity-shy nature coupled



EBET ROBERTS

with the fact that he does not write his own lyrics mean that the listener gets to know very little about the man behind the voice?

"Well, of course, I don't just get handed a load of words and put them to music," he counters. "I contribute to them too and work very closely with lyricists who know me. But unlike a lot of people in rock, I come from a musician's background and feel that's what I am, a musician rather than a personality."

This sense of being distanced from the artist is increased, however, when Winwood is compared with those performers who use their popularity as a platform to promote their favorite causes and to draw attention to social issues. Winwood feels this is not his role.

"I'm not in education," he says. "I don't

CHASE ROE



Winwood acknowledges that his current level of success is all the more gratifying for being a long time coming.

presume that because a few thousand people come to see me play that they're hoping to learn something. I presume the opposite, that they may be coming for an escape. I certainly wouldn't criticize people like Sting or Peter Gabriel for their political involvement, but for me it's not something I want to make public. Is telling people how many have been killed in South Africa entertainment? You have to ask yourself that."

He admits that he has suffered criticism from friends and acquaintances for not being more actively involved in the recent round of consciousness-raising music events, but expresses doubts about the sincerity of some participants. "The reason I haven't been involved with some of the

**"... unlike a lot of people
in rock, I come from a
musician's background
and feel that's what I am,
a musician rather than a
personality."**

gratifying for being a long time coming. "If your career starts happening to you at 15 or 16 it takes something away from you which, unless you're very careful, you never get back. You lose a kind of stability and you also miss out on learning how to do things for yourself. It's not in any way intended as a slight on Michael Jackson, because I don't know him very well, but I bet he doesn't do his own laundry. I can't compare myself to him, except that like him I started young. But you can suddenly find that you're 28 years old and you don't know how to book your own airline ticket or go to the bank or get your clothes cleaned, because you've been looked after by roadies and assistants and so on."

Winwood spends a good deal of time



GARY GERSHOFF



GARY GERSHOFF



EBET ROBERTS

more obvious causes is that I've not been able to get away from the specific project in hand," he says.

With 25 years of performing and recording behind him now, Winwood admits that he has re-evaluated his motives for playing the pop game. "There's a difficult stage that a lot of artists go through," he comments. "It's fine everybody admiring what you do, but you start to think, 'Okay, where's the money then?' By no stretch of the imagination do I make records just for financial reasons, but you get to think, well, if everybody loves me and my records, why don't I sell what Peter Gabriel sells?

The happy answer is that Steve Winwood is easily in that sales bracket now, and he acknowledges that his current level of success is all the more

**"If your career starts
happening to you at 15 or
16 it takes something
away from you which,
unless you're very careful,
you never get back."**

in Nashville, where he and wife Gina maintain a home. Gina, in fact recently gave birth to their second child, Eliza Dawn, in Nashville. Daughter Mary Clare, age 2, rounds out the Winwood family.

Irreverent questions inevitably surface from this comparison to pop's most celebrated Boy Wonder-turned-adult star. Where's the pet chimp, Steve? And what about the llama? Steve Winwood smiles widely before answering. "I checked them into a suite downstairs," he deadpans, with the relaxed air of a man whose career is now running exactly to plan.

Alan Jackson is a music journalist based in London. He has contributed to The Observer, The Daily Telegraph, European Rolling Stone and a variety of rock and general interest magazines.

You Have A Choice

In the United States, there is one performing rights organization that is selected by more American songwriters and publishers than the other two combined.



The same professionalism, dedication to personalized service and commitment to technological innovation that have won the confidence of BMI's American songwriters, composers and publishers are available to you.

For more information about BMI and your performing rights in the United States, call Phil Graham or Bob Musel in our London office at 01-935-8517 or 01-487-4397. Fax, 01-487-5091.

BMI

Where Performance Counts



BMI HONORS BRITISH SONGWRITERS, PUBLISHERS

Britain's songwriting community turned out in force for BMI's annual luncheon honoring members of the U.K.'s Performing Rights Society. Steve Winwood took top honors, as three of his compositions were among the most performed songs on American radio and TV. Highlight of the event, hosted by Frances W. Preston, was the presentation of special award -- an engraved Steuben glass trophy -- to Yoko Ono Lennon to recognize John Lennon and Paul McCartney's "Yesterday" as BMI's most performed song of the past 50 years on U.S. airwaves, with over five million plays. McCartney received his trophy from Preston during a special ceremony at his Sussex recording studio.



DAVID KNIPPEL

▲ BMI's Frances Preston presents Paul McCartney with his award and Steuben glass bowl in honor of "Yesterday" and its five million-plus U.S. airplays.



◀ Steve Winwood (l), the evening's big winner with three awards, pauses with Yoko Ono Lennon and Alan Parsons.

Yoko Ono Lennon receives a Steuben glass bowl in honor of her late husband John for the unprecedented success of "Yesterday," and is congratulated by (l-r) BMI's Phil Graham, Frances Preston and Bob Musel, and PRS executive director Michael Freegard. ▶





◀ Peter Reichardt of SBK Music (r) joins (l-r) BMI's Frances Preston, Yoko Ono Lennon, and BMI's Phil Graham and Bob Musel for "Yesterday" plaudits.

Pictured (l-r) are: Frances Preston; Ray Williams, recipient of a special commendation for publishing Academy Award-winning works from "The Last Emperor"; Phil Graham and Bob Musel. ▶



◀ Celebrating onstage are (l-r) Frances Preston, PRS/BMI writer Graham Lyle, Phil Graham and Bob Musel

The evening's big winner, Steve Winwood (second from left) enjoys the fruits of his labors with Frances Preston, Phil Graham and Bob Musel. ▶





◀ Frances Preston, Hit & Run Music's Mick Rowlands, Phil Graham and Bob Musel show off winning smiles after Rowlands accepted his award.

Frances Preston presents Virgin Music's Steve Lewis with an award as Phil Graham and Bob Musel look on. ▶



◀ Pictured (l-r) are: Frances Preston; Steve Dagger, managing director of Reformation Publishing Co. Ltd.; Phil Graham; Gary Kemp of Spandau Ballet; and Bob Musel.



Frances Preston, PRS/BMI writer Gary Clark, Phil Graham and Bob Musel pose for the camera. ▶





Gloria & Emilio ESTEFAN

P R O F I L E

by Jesse Nash

One Top 10 single after another, dynamic sold-out performances around the world, critical acclaim from the likes of the *New York Times* and *USA Today*-

Gloria and Emilio Estefan and Miami Sound Machine show no signs of slowing down. And the groundbreaking group has managed to scale the charts entirely on their own terms. With their latest platinum LP, *Let It Loose*, Estefan and her musical cohorts effortlessly mix pulsating Latin beats, uptempo urban pop,

moving ballads, and rock.

"We're proud of our Latin roots," comments Gloria. "But we're not a legitimate salsa band. We never claimed to be. I mean, we could play salsa if we wanted to but the thing is that we've grown up listening to pop music. It's a big part of Miami Sound Machine. I'll never forget when we first did 'Conga.' A producer told us that the song was

too Latin for the Americans and too American for the Latins. I said 'Thank you . . . that's exactly what we are!'"

Never has a Latin group managed to achieve such widespread appeal. The 12-year-old band's first English album, the 1986 release of *Primitive Love*, sold 1.5 million copies in the U.S. alone, spinning off three Top 10 singles: "Conga," "Bad Boy" and "Words Get In the Way."

Now, as Gloria Estefan and Miami Sound Machine complete a tour of the United States, their latest album, *Let It Loose*, has outdone the commercial success of the last record. "Rhythm Is Gonna Get You" reached number six on the Billboard charts, "Betcha Say That" also achieved Top 10 status, "1-2-3" made it into the Top 5, and "Anything For You" took top honors by reaching number one. And if that wasn't enough, Gloria Estefan was a writer or co-writer on each one of those hits!

"Emilio gives us creative freedom," comments Gloria as to the writing process among members of Miami Sound Machine. "We all write and

**Keeping
Life In
Perspective**



express our ideas. Emilio will then come in and suggest certain things. Everybody basically writes what they want but finally somebody has to do the picking. At that point, we all sit down and try to decide which are the best songs. Emilio will play some of the songs for close friends and family to get their opinions on what they feel would make a good single, etc. Luckily, many of the songs I have been a writer on have made it to our albums."

Originally born in Cuba, Gloria Estefan lived in that country until she was 16 months old.



Gloria, Emilio and son Nayib.

In Miami, 1960 was a very difficult time for many Hispanics. Gloria's own childhood became interwoven with the political trauma of that era. Her father, a motorcycle driver for the pre-Castro government, fled the country only to return in the Bay Of Pigs invasion. He eventually joined the U.S. Army and served in Vietnam, where he became a victim of Agent Orange poisoning, which ultimately killed him.

"Freedom was the most important thing in my father's life," says Gloria. "It would be a betrayal -- the ultimate insult to our heritage -- if we ever play [in Cuba]. We cannot return. I don't remember much about Cuba as a child but I do remember my first years here. I was alone in America with my mother while my father was in a jail in Cuba. He was exchanged in the deal that President Kennedy had put together, so I spent a lot of years alone with my mother and she didn't speak English. In

Miami, there was a lot of prejudice at the time. All these Hispanics coming into one place that had never had any Hispanics at all. It was very difficult but, moreso, it was most difficult for my mom."

Despite her bitterness, Gloria says the band tries to avoid politics in their songs. "Music to me is an escape," she says. "I do have my opinions about politics but they have been so interwoven into my personal life that I have always preferred to keep [politics] out of my music. Love and emotions are things that everyone can share, but politics and religion can get you into a lot of trouble."

Miami Sound Machine began as the Miami Latin Boys in the early 1970s, with Emilio serving as the group's leader. As to when Gloria finally became involved with the group, she reflects back to that memorable time in her life when she was just 18 years old.

"In 1975, Emilio had the band together, but they were called the Miami Latin Boys at the time. They used to play only Latin music and they didn't have a lead singer. They would all take turns singing or would sing together. Anyway, I wanted to throw a little group together for a fun thing my parents were doing. So, they brought Emilio over to give us some pointers on how to put a band together because he already had one. He heard me sing for the very first time right then and there but that was it -- until my mother dragged me to this wedding where it just so happens that Emilio and the Miami Latin Boys were playing. We met again there and he had me sit in for fun and I sang a few standards.

"A few weeks later he called and asked me if I would like to sing with the band on a regular basis, but I was just about to start school and I didn't want to think about it. But Emilio was determined and so he called me again two weeks later and said to me that I wouldn't have to give up school, that I could sing on weekends, that it would just be a hobby. Well, I loved

music so much that I couldn't let an opportunity like this pass me by, so I joined the group."

And so Miami Sound Machine was born. Over the years, Emilio and Gloria Estefan have developed a special relationship.

"Love and emotions are things that everyone can share, but politics and religion can get you into a lot of trouble."

Comments husband and producer, Emilio Estefan, on the personal and professional relationship he shares with Gloria: "We worked together for about a year before I even asked Gloria

out on a date. I didn't want to mix business with pleasure at first, and neither did she because we were afraid we might ruin the professional relationship we had going. We dated for two years before we even thought about marriage. Now we've spent 12 years together -- and all that time, we've hardly been separated at all until this last tour, when Gloria began touring without me. Still, I know she really misses me when we're apart -- even if it's just a day or two -- but we'll speak several times a day when we're not together."

Being a working mother has not always provided Gloria with the easiest set of circumstances, but, as Emilio has done, Gloria manages to make certain adjustments.

"Emilio brings our son on tour with us during the summer," she notes, "so he's actually exposed to a lot of experiences that other kids never get. In the beginning, I have to admit, it was very tough on me



Emilio (r) with Julio Iglesias.

because I was used to being with Emilio all the time, but I would much rather have our son have one parent with him than to be totally left alone. Missing both of us would be very traumatic for him."

The international *Let It Loose* tour kicked off with dates throughout Japan and Southeast Asia, and continued with an ambitious North American leg in more than 70 markets to an estimated live audience of more than a million fans. 1987 was a year of milestone perform-



ances for Gloria and the band, including the prestigious Prince's Trust concert in London, and a performance at the Pan Am Games in Indianapolis, marked by intense controversy when the Cuban delegates threatened to boycott the games should Miami Sound Machine perform (Gloria and the band did perform as scheduled with no political repercussions).

In addition to his work on the Gloria Estefan and Miami Sound Machine albums, husband Emilio has produced tracks for a diverse assortment of artists, from Barry Manilow to Clarence Clemons. His work has also been featured prominently in several films: He produced an original song, "Soave," for the Sylvester Stallone film, "Cobra," and "Top Gun," one of the top grossing films of 1986. "Hot Summer Nights," another original tune that can be heard on the film's quadruple platinum soundtrack LP. In addition, the film "Stakeout" included "Rhythm Is Gonna

"Just because Miami Sound Machine has become successful doesn't mean I'm going to forget who I am and where I came from."

Get You" from *Let It Loose*, and the box office hit "Three Men And A Baby" included two Miami Sound Machine tunes -- "Bad Boys" and "Conga".

One would think that the success of Miami Sound Machine would alter the lifestyle of Gloria and Emilio Estefan but the facts seem to present quite a different picture. First of all, Emilio and his brother manage the business affairs of the group out of an office built as an extension to their home.

"Just because Miami Sound Machine has become successful doesn't mean I'm going to forget who I am and where I came from," comments Emilio. "Hey, Gloria and I still have the same friends that we had before the band became so popular. We will always be true to our heritage."

With their work schedules taking most of their time, it is a rarity that Gloria and Emilio Estefan get a chance to go out socially. But when they do, don't be

surprised if you catch them dancing to their favorite salsa band in Miami Beach.

"Gloria and I love to dance," says Emilio. "We love to dance to salsa music in particular. We rarely ever get a chance to listen to other people's music, so it's nice."

1989 presents Gloria and Emilio with time to record their next album with Miami Sound Machine. All the songs for this next album, as yet untitled, have been chosen, with Gloria writing at least seven of the compositions herself. And although the popularity of Miami Sound Machine has grown immensely, Gloria, Emilio, and the band, are still loyal to their Spanish audience.

Comments Gloria: "We've never thought of abandoning Spanish for one moment. We will always record in Spanish. In fact, in the future I would like to release an album of ballads in Spanish. Hey, we're Latin Americans. Spanish is our mother language. It's our roots and we're proud of our heritage."

Jesse Nasb currently writes for more than 20 U.S. and six European music publications. He has appeared as a music commentator on CNN, The Joe Franklin Show and numerous radio programs.



COUNTRY STARS SHINE FOR BMI

The 36th annual BMI Country Awards Dinner, hosted by Frances Preston and held this year at the Tennessee Performing Arts Center, was, as always, a highlight of Country Music Week, as the industry

turned out in force to honor its own. Holly Dunn, Roger Murrah, Paul Overstreet and Dan Seals were named Songwriters of the Year, while Tree Publishing Co. and Warner Music Group were cited as Publishers of

the Year. The evening's highlight was the presentation of the Robert J. Burton Award for Most Performed Country Song of the Year to Phil Spector and his Mother Bertha Music for "To Know Him Is To Love Him."





▲ Frances Preston (l) and Roger Sovine (r) congratulate (l-r) Holly Dunn, Roger Murrah and Paul Overstreet, who along with Dan Seals (see below), took Song writer of the Year Honors.



Phil Spector, whose "To Know Him Is To Love Him" won the Robert J. Burton Award as Most Performed Country Song of the Year, acknowledges the audience's applause as Frances Preston looks on. ▼



▲ Pictured (l-r): Frances Preston serves up an award to Dan Seals, one of Songwriters of the Year, who is joined onstage by his producer, Kyle Lehning; his manager, Tony Gottlieb; and Roger Sovine. Seals' Pink Pig Music garnered three awards.

Warner Music Group was cited as Publisher of the Year (in a tie with Tree Publishing Co.) and turned out in force to accept their awards. Pictured (l-r): Les Bider, Jay Morgenstern and Pat Higdon, all of Warner Music Group; Mary Ann

Kennedy, co-writer of "I'll Still Be Loving You," which won its second award this year; Johnny Wright and Don Dally, both of Warner Music; Pat Bunch, co-writer; Doug Grau of Warner Music; Pam Rose, co-writer; and Roger Sovine. ▼





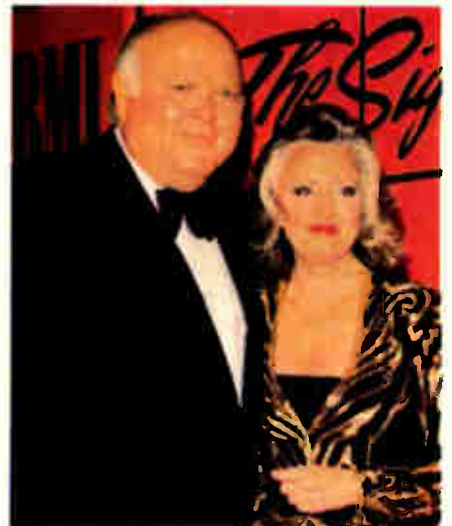
Gathered onstage are (l-r): Frances Preston; Mark Wright, who received an award; Charles Koppelman of SBK Songs, which won five awards; SBK's Martin Bandier and Jimmy Gillmer; Wayland Holyfield of Land of Music Publishing, which took home an award; and Roger Sovine. ▼



▲ Tree Publishing Co., Inc. was named Publisher of the Year (in a tie with Warner Music Group). Onstage, Frances Preston greets (l-r): Harlan Howard, who picked up two awards; Tree's Donna Hilley; Roger Sovine; Tree president Buddy Killen; Dan Willson and Walter Campbell, also of Tree; and Highway 101's Paulette Carlson, winner of one award.



▲ Frances Preston and Roger Sovine surround (l-r) Alabama's Randy Owen, who won two awards; Teddy Gentry, also of Alabama; and Kevin Lamb of Maypop Music, which won two awards.



▲ Tennessee Governor Ned McWherter pauses to share a moment with Frances Preston.



Pictured (l-r) are: Frances Preston; Roger Murrah, one of 1988's Songwriters of the Year; James Dean Hicks, winner of two awards; Duane Allen of the Oak Ridge Boys; Tom Collins and Rich Alves of Tom Collins Music, which received three awards; and Roger Sovine. ▼



Dwight Yoakam (c) joins Frances Preston and Roger Sovine onstage to accept awards for his song "Little Ways," published by Coal Dust West Music. ▼



▲ Pictured (l-r): Frances Preston; Dean Kay and Bob Kirsch of Hall-Clement Publications; songwriter Dennis Knutson; Doyle Brown of Hall-Clement; and Roger Sovine join together for an award presentation for "The Right Left Hand."



▲ Nashville Mayor Bill Boner (l) was a special guest. Here he takes time out to congratulate Frances Preston and Roger Sovine on the evening's festivities.



It was a big evening for Screen Gems-EMI Music, as the company won six awards. Pictured onstage (l-r): Pat McLaughlin, who won one award; Celia Hill and Irwin Robinson of Screen Gems-EMI; Bill LaBounty, who received two awards; Screen Gems-EMI's Ira Jaffe; and Roger Sovine. ▼



▲ Celebrating their success are (l-r): co-writers Lyndia and Whitey Shafer, who picked up one award each; Frances Preston; Charlie Monk and Jim Vienneau of Acuff-Rose Music, which took home two awards; and Roger Sovine.



▲ Pictured (l-r): Frances Preston; Susan Burns and Bob Fead of Ensign Music, which received two awards; Billy Herzig, who picked one award; Nelson Larkin of Red Ribbon Music, which received one award; Ensign Music's Sidney Herman; and Roger Sovine.



▲ Rick Hall of Fame Publishing Co., which picked up two awards, and Billy Henderson, who received one award, are joined by Frances Preston and Roger Sovine.



The folks from Irving Music smile after receiving three awards. Flanked by Frances Preston and Roger Sovine are (l-r): Irving Music's Mary Del Frank, David Conrad and Lance Freed; Paul Kennerley, who received one award; and Janis Gill of Sweethearts of the Rodeo. ►



▲ The legendary Bill Monroe (c) picked up a publisher award for bluegrass standard "Those Memories Of You," written by Alan O'Bryant, as Frances Preston and Roger Sovine offer congratulations.

Celebrating awards honors are (l-r) Frances Preston; Gary Harrison, who received two awards; Roger Sovine; Judy Harris, representing Nashlon Music, which also received two awards; and Mike Stewart of Nashlon. ▼



At the conclusion of the evening's festivities, publishers, songwriters, and other stars from the world of country music joined members of the BMI staff for the traditional "family portrait." ▼





Lalo SCHIFRIN

P R O F I L E

by Victoria Sheff

Sitting in his dark-paneled studio, in back of his enormous two story Beverly Hills Mansion, Lalo Schifrin sips coffee, then talks about his amazingly charmed life as composer, musician, and conductor. The room is comfortable and simple with a huge fireplace adding to its earthy elegance. Surrounded by sheets of music, keyboards and synthesizers, with a shiny black grand piano positioned under a window in the corner of the room, Schifrin is looking very demure, dressed in a maroon cashmere pullover sweater, red and white striped shirt, and neatly pressed grey pants. At 55, he is relaxed and happy and having the time of his life flying all over the world doing what he loves most: making music.

Over the years, Schifrin has been in countless places creating music, making it hard for him to explain exactly where his music comes from. Nevertheless, now, for the first time, he tries to explain the source of his ideas by re-living his recent project, conducting the Mexico Philharmonic Orchestra in Teotihuacan, Mexico, at the site of Aztec ruins (dating from 1000 B.C. to 100 A.D.). His dark eyes seem bewildered as the story unfolds: "Once I had this dream: I dreamed that Placido Domingo was singing this

beautiful music. He was in Teotihuacan which is a place where there are pyramids. The following day, I got up and wrote down the beautiful music I had heard. Then, the next thing I know, I was approached by the conductor of the Mexican Philharmonic to do an open air concert at that place. He asked if we might get Placido Domingo to sing. It was wild. You can ask my wife."

Lalo brightens when his wife, Donna, enters the studio. She is the road manager, the financial coordinator, and appointment-maker for all her husband's projects. You sense she is rather protective of Lalo as well as being his biggest fan. Speaking about "The Song Of The Aztecs" she notes: "The whole thing was weird and strange and wonderful. It was almost like you didn't dare not do it, although it was not an easy one to arrange. We had to raise an enormous amount of money and do it in the middle of nowhere." Lalo says the concert cost \$2,000,000 for one night, his most expensive performance ever.

As Donna leaves, Lalo continues with excitement: "I don't usually dream with music.

**Man
On A
Mission**



CHRIS HUNTER

My hobby is silence. I honestly don't know where the ideas come from."

In a time when books on mysticism have made millions on the *New York Times* best-seller list, Lalo is nervous about revealing his experiences, and hard pressed for an explanation. "I never studied the physiology and psychology of the creative process in music," he says. "I read some books about it, but they are too complicated, and I don't recognize myself in them. The thing I can deal with is the organic process. How I feel from within to outside, so the idea probably comes from somewhere in the air or in the brain," he says shaking his head. "I don't look for anything. I find it. You can study in a conservatory of music or music school, you can study all the techniques, everything except that."

Schifrin has completed 77 movie scores garnering six Academy award nominations. Some of his films include: "Dirty Harry," "The Competition" and "Sting II."

His television credits are as impressive as those he has earned in film, and include "Mission Impossible," "Mannix" and "Medical Center."

For Schifrin, the average time spent on a film score is five to six weeks. And like most composers, he has his horror stories of sleepless nights to meet last minute deadlines. "Take the time he was hired to score the film 'The Four Musketeers.' 'I don't know how I did it.' The film was on

an epic scale with lots of chases and fights. The panic was so big I didn't have time to feel sorry for myself," he shrugs. "It was a dangerous way to live."

Schifrin's method of viewing the film to start the creative juices has been the way he approaches most of his scoring projects. In addition, sitting down with the filmmakers to get their ideas has often proved rewarding: "It's their project and maybe they have been working on it

for one or two years, so they know what they are talking about. The advantage I have over them is that I can be fresh and objective, because I come into the production late. We have an interesting way of bouncing ideas back and forth. Sometimes the best thing that happens is I say 'maybe you're wrong'. Like in the pilot for 'Mission Impossible': The producer wanted me to write a theme for each one of the characters of the group and I said, 'no that would be wrong because it would be choppy. Since you are using quick cuts and they are all working different places to achieve the same goal, why not one theme that unifies and binds them?' So they

accepted that and that's what happened."

The native Argentine admits with sincere modesty that he's had a very good batting average in terms of giving the producers what they want. Occasionally, he has had some real mistakes: "Once in a

while there is a lack of communication with a producer or an actor. The problem is sometimes the producer and the filmmaker use words while musicians are more primitive in a way. Music is a very

primal way of communicating," he says. "It's very instinctive. When you say 'write something sad for me.' I say, 'how sad: medium-sad, middle-sad, really depressing?' There are so many nuances, and it doesn't always mean for the filmmaker what it means for the musician."

The occasional struggle to make sure communication was clear has been the only real battle he has faced in order to establish himself. Despite difficult decisions, no matter which way he has turned, things have worked out for him. When he was 21, he turned down an offer to play with jazz great Chet Baker, in order to finish his studies at the Paris

"I don't usually dream with music. My hobby is silence. I honestly don't know where the ideas come from."



Lalo and wife Donna at home.

Conservatory. "The night they left Paris I was banging my head against the wall because I was so torn," he flinches. "I have to be careful with my dreams," he says seriously. "When I was in South America I started to play jazz at 15. I embraced the most avant garde jazz at that time which was the idiom of Charlie Parker, Thelonious Monk, Dizzy Gillespie and Miles Davis. Nobody in Argentina understood what I was doing. My dream was to come to America and play with Dizzy Gillespie. When I came back from Paris, Dizzy Gillespie was sent on tour by the State Department with a big band of all-stars. He heard me playing some of my compositions in Buenos Aires and asked me to come to the United States. Just like that," he snaps his fingers.

He continues: "the first thing I wrote for him was called the 'Gillespieana Suite'. It's a musical portrait of Gillespie." Schifrin says his first recording sold one million albums. "I always say my career started at the top and there is no other way to go but down," he jokes.

He was not destined to descend. After playing with Dizzy and doing arrangements for Count Basie, he decided to strike out on his own in search of another dream. With a fellow composer, Lalo set out to make a new sound he call the third stream: "The first stream is classical; the second stream is jazz; the third stream would be a fusion of both. When I was invited to conduct at Carnegie Hall, I discovered that the orchestras were not really geared to do this combination, so I thought Hollywood would be the place that has it all, and I was right."

Lalo was able to achieve the third stream in some of his most popular movie scores: "The Cincinnati Kid," and "Bullit." "Even 'Cool Hand Luke' is not really jazz, but the Americana combination of bluegrass with symphonic," he explains.

Lalo's musical career has followed a family tradition. His father, Luis, was a concert master of the Buenos Aires Philharmonic. "I came into a musical family. My parents were more than encouraging, it was the only thing they knew. We couldn't talk about anything else."

Schifrin says he has not passed down the musical gene to his three offspring: son William, 26, is a TV writer; daughter Frances, 21, is an artist; son Ryan, 15, is going into law. "They are very bright children. Whatever they decide to do with their lives is fine. I want them to be happy."

When explaining the importance of the conductor, his voice rises with passion: "Musicians can't play without a conductor. Sometimes he has to recreate a work of a great composer. He has to make it come alive, very much like a director. When Shakespeare writes, 'to be or not to be,' there are a great many ways to say that." He adds shaking his head, "The conducting process never ends. It's like archeology work: when you remove one layer you have another."

Today, Schifrin's imagination is on mach speed. Several projects have him exploring new boundaries. One is a piece he is composing called "Dances Of Tlön." "Tlön is a planet that doesn't exist. I'm writing the folk dances of Tlön and it's for electronic instruments," he says excitedly.

The conversation over future projects send him rushing over to a wooden chest. He picks up two very large leather bound books and carries them over to the couch. "Look at this. This music was written in the 18th century by contemporaries of Mozart. And look at this," he says, pointing to a word at the top of the page. "The French



Lalo conducts the Mexican Philharmonic at Teotihuacan.

Revolution changed the title of the month. It says it was published in 'Ventose' in the sixth year. 'Vent' means wind so it must have been published sometime in the fall - - October, November -- six years after the revolution. It's amazing." His eyes grow wide with excitement, then he continues: "They approached me to learn and conduct this. It will be a program on

French TV entitled 'The Five Continents Celebrate The French Revolution.' I have been assigned to do two, one to represent the United States, and one for Argentina." He

leans forward and says as if revealing a secret, "I approached them with another idea. 'Why not write a new opera?' I am writing the libretto myself." The next words from Lalo are predictable: "The idea for the music came right away." He looks skyward. "It is going to be exciting."

Victoria Sheff is a frequent contributor to MusicWorld.

"Music is a very primal way of communicating. It's very instinctive."



CISAC MEET ADDRESSES GLOBAL CONCERNS



▲ Frances Preston poses with Ariel Ramirez, vice president of SADAIC, who was elected chairman of CISAC. Ramirez' compositions are world famous and his repertoire includes *Missa Criolla*, a mass based on the folkloric rhythms and melodies of Latin America.



▲ The SADAIC luncheon afforded BMI the opportunity for an exchange of views with senior executives of the United Kingdom Performing Rights Society (PRS). Shown from left are PRS executive director Michael Freegard, Frances Preston, international director Robert Abrahams, and BMI International vice president Ekke Schnabel. PRS is the single largest source of foreign revenue for BMI songwriters.

Frances Preston was greeted by Attilio Stanpone, president of SADAIC during an informal luncheon given for CISAC delegates at SADAIC's country club outside Buenos Aires. ►



◀ Copyright organizations from around the world gathered in Buenos Aires, Argentina for eight days of discussion on the many issues facing composers, authors and music publishers within the countries that are members of the CISAC organization, as well as common concerns that transcend individual countries, such as home copying, digital audio tape, and the need for more worldwide education on copyright. BMI president and CEO Frances Preston led the BMI delegation to the 36th CISAC Congress, which was hosted by the Argentine performing rights organization, SADAIC. Shown is the full General Assembly which numbered over 300 delegates. Ms. Preston also represents BMI on the Administrative Council of the organization, a smaller group of leading performing rights organizations that set policy for the group.



◀ BMI signed several important new bi-lateral agreements with foreign performing rights organizations during the CISAC meeting. Shown above is the signing of the new Australian agreement with executives of APRA, the Australian performing rights association. Participating in the signing are, from left: BMI International vice president Ekke Schnabel, APRA president John Sturman, APRA managing director Glenda Callaghan and Frances Preston.



▲ Frances Preston greets CISAC general secretary Jean Alexis Ziegler at the formal dinner concluding the biennial Congress.



◀ Frances Preston shakes hands with Nikolai Chetverikov, president of VAAP, the performing rights organization of the Soviet Union following the signature of a new bi-lateral agreement between BMI and VAAP. The two organizations also agreed to begin a series of bi-lateral professional development seminars for songwriters and others in the music industry in the U.S. and the U.S.S.R. during the coming year.

BMI hosted a series of VIP dinners for executives of foreign performing rights organizations during the week-long congress, including executives from JASRAC, the Japanese performing rights society. Shown at the dinner are (l-r): BMI corporate relations vice president Robbin Ahrold, Seiji Odaki of JASRAC, BMI's Ekke Schnabel, Kazuko Yasaka of JASRAC, BMI general counsel Edward W. Chapin, Doris Schnabel, Shimpel Matsuoka, managing director for JASRAC, Frances Preston, Sadao Funamoto, also a managing director of JASRAC, and Hiroko Matoba, SADAIC representative in Japan. ▶



◀ The Scandinavian countries joined together at a formal dinner in their honor given by Frances Preston. Shown are (l-r, seated) Mrs. Bekkelund and Gorm Bekklund, managing director, TONO (Norway); Preston; Gunnar Petri, managing director, STIM (Sweden); Mrs. Cecilia Stannon; (standing) Mrs. Annikki Kallio and Pekka Kallio, managing director, TEOSTO (Finland); Niels Bak, managing director, KODA (Denmark); BMI's Ted Chapin; Mrs. and Mr. Kurt Reller, managing director NCB (Scandinavia); Henrik Stannon, legal counsel, STIM (Sweden); and BMI's Ekke Schnabel.

BMI's growing initiative in representing Latin music was the topic of discussion with executives of the Spanish performing rights organization, SGAE. Shown at the BMI dinner in SGAE's honor are (l-r, seated) Nurla Valldaura; Eduardo Bautista, vice president, SGAE; Frances Preston; Juan Jose Alonso Millan, president, SGAE; Doris Schnabel; Antonio Santillana De Barrio, general manager, SGAE; (standing) Jose Maria Segovia, SGAE general counsel; Mrs. Santillana; BMI's Ekke Schnabel and Ted Chapin, Francisco Agullera, SGAE director of International; Mrs. Segovia; and BMI's Robbin Ahrold. ▶



JAZZ



COMPOSERS WORKSHOP LAUNCHED

A group of music industry notables and press representatives gathered at a reception at BMI's New York headquarters to celebrate the launching of the BMI Jazz Composers Workshop. Pictured (l-r): BMI's Frances Preston; Bob Brookmeyer, musical director of the Workshop; Manny Albam, associate musical director of the Workshop; and BMI's Burt Korall, Workshop director.

BMI

President
and CEO Frances W.

Preston recently announced the creation and the first sessions of the BMI Jazz Composers Workshop.

The workshop provides an opportunity for jazz professionals to learn the writing craft in the most complete manner possible. Each participant is encouraged to create new material. It is then evaluated by the faculty: Bob Brookmeyer, musical director, and Manny Albam, associate musical director, and suggestions for improvement are made.

There are 25 composers in the first class, with several non-participating auditors coming in each week. The sessions are held in the Media Room at BMI's New York headquarters. It is the intention of Brookmeyer and Albam to nurture the talents of the students, giving very individual attention to each of the class' members.

The workshop kicked off September 20, and will continue weekly, with holiday breaks, through May of 1989. On the agenda, in addition to the classes, are a rehearsal of material created in the workshop by the Mel Lewis Jazz Orchestra at New York's Village Vanguard; this will be followed by a showcase of compositions at a New York theater. The rehearsal will be closed; the showcase will be open to a limited audience from the music industry.

The idea for the BMI Jazz Composers Workshop was developed within the BMI Corporate Relations Department. Burt Korall, a member of that department and a well-known jazz authority, played a primary role in organizing the project and serves as the workshop's director.

The first class is comprised of musicians who were suggested or known to Brookmeyer, Albam and Korall. Among those in the class are writer-producer Nat Adderley, Jr., the son of trumpeter Nat Adderley and the nephew of the late Julian "Cannonball" Adderley; keyboard players Kenny Werner and James Williams; trombonists Jim Pugh, Wayne Andre, Robin Eubanks, Ed Neumeister, Earl McIntyre, Keith O'Quinn and Dave Taylor; saxophonists Kenny Berger and Bobby Eldridge; and bassist Ratzo Harris. In the future, classes will be selected via audition tapes, personal interviews, etc. A panel of key composers and other well-known music people will make the choices.

A former student at the Kansas City Conservatory, Brookmeyer has worked as an instrumentalist and composer and arranger with a variety of leading jazz notables, including Stan Getz, Jimmy Giuffre, Gerry Mulligan, Mel Lewis and Clark Terry, with whom he co-led a group for several years. He has to his credit a

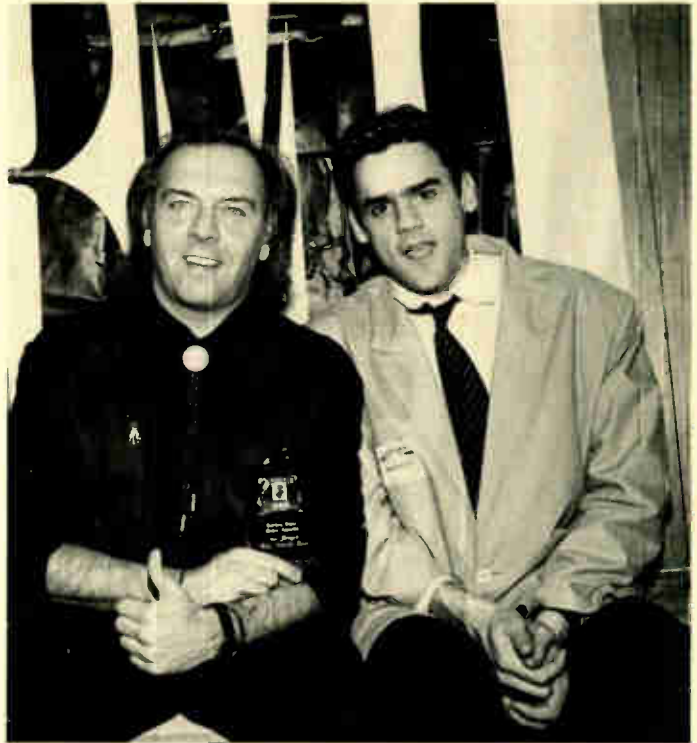
number of small and large band albums. A composer of chamber and orchestral works and electronic projects, he does a great deal of guest composing and teaching here and in Europe.

Manny Albam, Brookmeyer's associate, is a key member of the jazz community. He has written for the Count Basie, Woody Herman, Stan Kenton and Buddy Rich bands; for Gerry Mulligan, singer Carmen McRae, pianist Dick Hyman, the Boston Pops and many others. He has made a number of significant jazz albums for small and large orchestra. Also an experienced educator, Albam taught at Glassboro State College in New Jersey for several years. For the past 25 years, he has served as co-director of the Arrangers Workshop at the Eastman School Of Music, the University of Rochester, NY. He also functions as a guest conductor here and abroad.

Frances Preston says of the workshop: "The Jazz Workshop is in the tradition of the BMI Lehman Engel Musical Theater Workshop, based in New York, and the Earle Hagen Film Scoring Workshop, a BMI activity in Los Angeles. All BMI workshops have in common the welfare of the writer. Each offers the opportunity to the writer to become more proficient in his/her area of interest. We are happy to be involved educationally with jazz. It is one of our key, native American forms of expression."

After years of being regarded as just the little state squeezed in-between New York and Philadelphia, New Jersey took a big step on its own this year by honoring the artists, songwriters and musicians from The Garden State. The first annual Garden State Music Awards, held in Red Bank, was a huge success for the nominees and winners in the 24 categories. BMI was proud to be a co-sponsor.

GARDEN STATE MUSIC AWARDS



▲ **IMPISH.** Original (and present) Rascal **Gene Cornish** shares his Garden State Music Award with **Allan Fried**. The Rascals' "Good Lovin'" won for Favorite Classic Pop Performance 50s & 60s.



▲ **UP & COMER.** **Chris Janata**, leader of the eponymous North Jersey band Janata, picked up an award for Best New Songwriter from the state. **Mark Fried** congratulates him for the win and the band's upcoming Polygram album.



◀ **GOING NATIONAL.** **Mark Fried** was quick to congratulate **Dennis Diken** when his band The Smithereens won for Best Band Pop/Rock.

PHOTOS: GARY GERSHOFF

HIGHLIGHT. **Nona Hendryx**, who was nominated for five awards, tore down the house with her show stopping performance of "Winds Of Change (Mandela to Mandela)". **Mark Fried** and **Allan Fried** gave her a special round of applause.▶



PARTYING AT TAVERN ON THE GREEN: (seated) retirees Gladys Smith, Sally Olivieri, Lee Kanthal, Roselle Wilson, Rosaleen McCabe, Al Feilich; (middle) Julian Weissgold, Saul Weinbaum, Mary Pallas, Nettie Mottl, Frances W. Preston, Allan Becker, Paul Rosenthal, Paul Bernard; (back): Mark Sikelianos, Howard Colson, Stan Catron, Al Agnello, Armand Abbott.▼

Thirty-two veteran BMI employees (55 years old and over with a minimum of five years service) recently elected to take early retirement. The retirees were feted at small gatherings in Los Angeles and Nashville. A party saluting the bulk of the retirees was held at New York's Tavern On The Green. In a personal message to her long-time colleagues, now moving into a new phase of their lives, Frances Preston said: "I want to personally thank you for the dedication and loyalty you have always shown BMI. Your friends here at BMI will miss you."▶

SAM SIEGEL



GARY GERSHOFF

◀ **Stan Catron** (right), departing BMI vice president, performing rights, adds sparkle to the BMI retirement party for officers. He is seen with writers **Ellie Greenwich** and **Doc Pomus**.

BMI HONORS RETIREES



SAM SIEGEL

◀ **Al Feilich** (r), retiring vice president, information and research, is congratulated by **Frances Preston**.



SAM SIEGEL

▲ **Allan Becker** (l), retiring head of the BMI musical theater department, with **Sheldon Harnick** at the Becker farewell party.

CANADIAN CONNECTION. The Performing Rights Organization of Canada (PROCAN) honored 29 composers and 16 music publishers at its 20th annual awards presentation. Pictured at the event (l-r) are: PROCAN president **Jan V. Matejcek**; BMI's **Frances Preston**; songwriter/performer **Roger Whittaker**, who presented the pop awards; **Natalie Whittaker**; and PROCAN chairman of the board **Gordon F. Henderson**.▶



BISERNA



BMI/LESTER COHEN

◀ **WINNING COMBINATION.** The music men from "La Bamba" -- **Carlos Santana** and **Los Lobos** -- enjoyed a reunion in Los Angeles when Santana received his BMI Film/TV Award for scoring the movie. The presentation took place backstage at the Greek Theatre prior to an

SRO "Viva! Santana" concert. Pictured (l-r): BMI's **Mark Kimbell**; **Cesar Rosas** of Los Lobos; BMI's **Barbara Cane**; **Carlos Santana**; BMI's **Doreen Ringer**; and **David Hidalgo** and **Louie Perez** of Los Lobos.

WINNING SMILES. Writers **Otis Blackwell** (l) and **Doc Pomus** (r) picked up their BMI Country Awards at the company's headquarters in New York. BMI's **Frances Preston** was on hand to greet the two songwriting institutions.▼



BMI/CINDY DUPRE

DON PUTNAM



▲ **FREE FOR ALL.** BMI Washington lobbyist **Jim Free** received a Commendation of Service citation from the Nashville Songwriter's Association International at their Hall of Fame ceremonies. Free was

honored for his contributions and continuing efforts on behalf of songwriters. Pictured (l-r): NSAI executive director **Maggie Cavender**; Free; and BMI's **Frances Preston**.

BLUES BOOSTERS. BMI hosted a reception in Los Angeles to honor **Willie Dixon** on the occasion of the release of his two new albums: *Hidden Charms*, produced by **T Bone Burnett** for the Bug/Capitol label, and *The Chess Box*, a "best of" retrospective from MCA. At the reception, Dixon was presented with a \$5,000 check from BMI for the Blues Heaven Foundation, Inc., an organization Willie founded in 1982 to preserve and promote the blues. Pictured at the reception are (l-r): **Marie** (Mrs. Willie) **Dixon**, BMI's **Del Bryant**, Willie Dixon, BMI's **Rick Riccobono** and T Bone Burnett. ▶



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LOWERY LAUDED. BMI honored longtime Georgia music stalwart **Bill Lowery** at the annual BMI Georgia Music Luncheon, held during Georgia Music Week. Lowery has been part of the BMI family for 35 years, and was presented with his original BMI contract, framed and engraved, to mark the occasion. Pictured (l-r): BMI's **Harry Warner**; **Billie** (Mrs. Bill) **Lowery**; Lowery; and BMI's **Roger Sovine**.

KENNERLEY HONORED. BMI recently hosted a reception in Nashville for **Paul Kennerley** and his PK Songs. The celebration spotlighted Kennerley's association with Irving Music, Inc. Pictured (l-r): Kennerley; wife **Emmylou Harris**; **Johnny Cash**; **Rosanne Cash**; BMI's **Roger Sovine**; and **David Conrad**, vice president, Irving Music. ▶



ROY ORBISON

1936-1988



SHEILA ROCK

'THE VOICE' IS STILLED

by Chet Flippo

The Voice. Not just a voice. He had The Voice. How to describe it? Words pale beside the magnificent instrument that was the voice of Roy Kelton Orbison. To call it just a three-octave voice is like calling a 1965 Ferrari just a used car. Entire worlds and universes were contained in his golden sound. More than any contemporary pop singer, Roy Orbison understood the emotional potential of the human voice and he mastered that, made it his alone, and carried it to greatness. He brought majesty and power to the rock & roll song and elevated it to lofty heights. All of a sudden, a two-minute lament about teenaged lost love turned into a surrealistic, otherworldly tragedy of epic proportions. Bruce Springsteen was on-target when he said: "Some rock & roll reinforces friendship and community, but for me, Roy's ballads were always best when you were alone and in the dark."

Orbison in many ways was an unlikely candidate to achieve rock & roll stardom

and legend status by tapping into the dark, hidden, even twisted underside of romance. He had the voice, all right, the greatest set of pipes ever to blast out of car radios, but many forget that he wrote most of his songs and was a brilliant arranger on

**More than any
contemporary pop singer,
Roy Orbison understood
the emotional potential of
the human voice**

his own: a true originator and creator. What was more remarkable is that he did all this despite growing up in Nowhere, Texas and looking like anything but what a rock and roll star ought to look like.

Orbison was born in Vernon, Texas, on April 23, 1936, and grew up in Wink. He started singing at age six. His parents -- an

oil field worker and a nurse -- encouraged his music but of course a musical career was out of the question in rural Texas in the '50s. So, in one of the great mismatches in music history, Roy went off to tackle geology in college. Flunked out, fortunately. You have to wonder if it was on purpose, for Roy plunged into a musical career. Johnny Cash took him to Sun Records, where he cut four singles, beginning with "Ooby Dooby" in 1956. But he didn't think that much of his Sun records: They weren't what he felt he was capable of. Quiet and self-effacing to an almost painful degree, Roy nonetheless had a musical backbone forged of steel: Never in his life did he allow his music to be compromised.

He landed at Monument Records in Nashville. "Only The Lonely" in 1960 catapulted him to stardom. Orbison the writer as well as the singer had tapped into a vast pool of the national psyche in a big way. He gave voice to the unexpressed



Orbison with Little Richard at the 1988 BMI Million-Airs Awards ceremony.

LESTER COHEN

yearnings of those people he called "the lonelies." He took that melancholia and aloneness and gave it an existence and a dignity and worth and even a bit of hope. "I realize that only the lonely know the way I feel," he later said. "That's an exclusive statement, but the club is very big."

Orbison's work matured quickly. He was writing prolifically. Many of the songs, he said, came to him in dreams, reflecting their otherworldly nature. If his voice sounded like he was singing from the mountains of the moon, his writing was winging in from some distant galaxy.

And he was also, quietly and without fanfare, working a bit of a revolution in pop music production. Even though Monument's Fred Foster was his producer and Anita Kerr was his string arranger, Roy later admitted that he himself was chiefly responsible for the dramatic, lushly orchestrated "Roy Orbison Sound." He first brought in violins (in a fiddle town) for "Uptown" and "Only The Lonely." "I was upset about this string business even before I told anyone I wanted them on the record," he said. "I was ready to fight . . ."

His arrangements also became increasingly intricate, abandoning the traditional pop structure of verse-chorus-verse-chorus-bridge-verse-chorus. The body of his work at Monument came in a burst, a bundle of 19 singles between 1959 and 1965: such gems as "Crying," "Running Scared," "Dream Baby," "Blue Bayou," "It's Over" and on and on, a thematic collection

of songs that conjured up a wispy, willowy netherland of the romantically lost. Small wonder that 24 years after its release in 1963, "In Dreams" would become the



Orbison with BMI's Frances Preston.

LESTER COHEN

powerful centerpiece of the equally forceful movie "Blue Velvet." Both were dark, complex psychological studies that went beneath the surface to conjure up the unnameable and even unthinkable. Orbison had long been working that side

of the street, bringing a painterly, sensitive, and literate sensibility to the underside of the pop mythos. Some people still call those majestic ballads "terrifying" and "scary" but all he was doing was bringing a tightly focused novelistic realism to pop music: something it had not enjoyed before Roy and has not fully received since.

This is not to say that those songs were all that there was to Roy's career. His life and times were far richer than can be related here. He was the guy who was not supposed to be the rock star, but he was too good to keep down. Personal tragedies and recording industry sinkholes that would have crippled and stopped any other mortal only slowed Roy. How wonderful that, just before he died, he was finally getting the fullblown superstar recognition that he so richly deserved.

One favorite anecdote: Ever the selfless, generous, loving soul, Roy tried his best to give "Only The Lonely" away to Elvis. He had driven all night from Texas and stopped at Graceland in the morning to see his friend. "I sent a note up with the guard," Roy said, "and Elvis sent one back saying he had people sleeping all over his floor and he'd see me in Nashville. I had the song with me and I would've played it for him with the hope he'd record it, but I didn't get the chance. When I did get to Nashville, I recorded it myself, and thank goodness for that."

Chet Flippo, a former senior editor of Rolling Stone, is the author of "Your Cheatin' Heart: The Biography of Hank Williams" and "Yesterday," the unauthorized biography of Paul McCartney.

Orbison with songwriter David Foster and the Beach Boys' Mike Love.



LESTER COHEN

APPOINTMENTS



Del Bryant

BMI/GARY GERSHOFF

Performing Rights

Del Bryant has been appointed Vice President, Performing Rights; Rick Riccobono Vice President, Writer/Publisher Relations, Los Angeles; and Rick Sanjek Vice President, Writer/Publisher Relations, New York. The appointments were made at the recent Board of Directors meeting in Los Angeles and announced by Frances Preston.

Bryant, a senior Performing Rights executive, oversees BMI's performing rights and royalty administration policy; Riccobono is General Manager of the company's Los Angeles office, overseeing West Coast writer/publisher relations and administration activities, and Sanjek directs all writer/publisher relations and administration activities in BMI's New York office, including the company's musical theatre, jazz and concert music departments.

"Each of these executives has made important and unique contributions to BMI and each presently head areas that I believe are critical for BMI's growth and success in the future," said Frances Preston.

Bryant has served with BMI for 18 years in writer relations and performing rights posts. Riccobono rejoined BMI in February as Assistant Vice President and General Manager, Los Angeles. His background covers nearly 20 years in the entertainment business. Sanjek's career spans more than 17 years in the music business. He has been a member of both BMI's Nashville and New York offices.

In addition, Charlie Feldman has been appointed to the position of Senior Director, Writer/Publisher Relations. Feldman joins BMI following 14 years with EMI Music and will be based in the company's New York headquarters. According to Sanjek, "Charlie brings expertise and experience to BMI in both the creative and administrative areas of music publishing. He is a tremendous addition to our staff."



Charlie Feldman

BMI/BACHRACH

Further re-alignments within the Performing Rights department include the promotion of Jean Banks to Senior Director of Musical Theater and Jazz, and Norma Grossman to Director of Musical Theater. Banks has been a part of the BMI New York staff for 16 years. Grossman brings 20 years of BMI experience to the new position.

"These changes in responsibilities and promotions for several of our experienced staff members, as well as the new appointment, increase our confidence that BMI will be able to move aggressively and effectively to enhance our tradition of service to songwriters, composers, and publishers," stated Preston.

Licensing

Tom Annastas, who heads BMI's General Licensing department, was named Vice President, General Licensing. In making the announcement, Frances Preston commented, "Annastas has provided leadership in combining state of the art marketing, direct mail and business research techniques to make significant advances in our licensing of the nation's retail and service establishments. Over the past two years he has also built an impressive team of regional sales and licensing executives and senior marketing staff in New York that I believe are critical for BMI's growth and success in the future."

Annastas is one of the company's most knowledgeable licensing executives with more than 12 years experience in all aspects of music licensing. He's been on the BMI staff since 1976.

Coinciding with the appointment of Annastas to Vice President was the appointment of Marvin Berenson, the senior licensing negotiator for BMI, to the position of Vice President and Counsel, Licensing. Berenson joined BMI in 1976 as a member of the legal staff, specializing in



Rick Riccobono

BMI/BACHRACH



Rick Sanjek

BMI/GARY GERSHOFF



Jean Banks

BMI/CINDY DUPREE



Norma Grossman

BMI/CINDY DUPREE



Tom Annastas

BMI/BACHRACH

copyright litigation. He has been in his present post since 1986 and is responsible for all negotiations with users of music and serves as the department's legal spokesman.

Additional changes in the licensing group include the advancement of Maxine Brewster to Director of Operations, Licensing Administration; the addition of Rich Garrambone as Director, Sales and Marketing, General Licensing; the relocation from San Bruno, CA to New York and simultaneous promotion of Paul E. Bell to Director, Commercial Music Services and Special Projects for BMI Licensing Administration; and the appointment of Marc Segala to Regional Director of Sales and Licensing, BMI-San Bruno.

Telecommunications

Scott H. Andrews, George W. Clay, Paul D. Cooper, and Daniel B. Spears have been named BMI Broadcast Regional Managers, it was announced recently by Lawrence P. Sweeney, BMI Vice President, Telecommunications.

Commenting about the appointments, Sweeney said, "We have taken much care in hiring regional reps that not only have an impressive resume in broadcasting, but a genuine commitment to represent BMI as well as to provide mutually beneficial services to the broadcast community. All four of these gentlemen meet these important requirements."

Andrews, Clay, Cooper, and Spears will represent BMI in Central, New England, Midwest, and Southeast regions, respectively.



Marvin Berenson

BMI/GARY GERSHOFF



Maxine Brewster

BMI/CINDY DUPREE



Scott Andrews

BMI



Rich Garrambone

BMI/BACHRACH



George Clay

BMI



Paul Bell

BMI/JOE JENNINGS



Paul Cooper

BMI



Marc Segala

BMI/JOE JENNINGS



Daniel Spears

BMI

Hartmarx Decision Favors BMI; Bravo Sued Over Music Use

"BMI uses litigation only as a last resort," comments Frances Preston about BMI's recent precedent setting cases brought against the Hartmarx Corporation and Rainbow Programming Services (Bravo). "This is not the way we choose to do business," she continues. "However, when we do find it necessary to take legal action to protect our songwriters and composers, we must proceed."

In the Hartmarx case, Federal Judge Paul E. Plunkett of U.S. District Court for the Northern District of Illinois, Eastern division, handed down the important ruling. The judge supported BMI in its claim that Hartmarx, the owner of a chain of retail clothing outlets, was responsible for assuring proper copyright payments for music used by its subsidiaries in their retail establishments.

BMI general counsel Edward W. Chapin hailed the judge's decision as a major victory for songwriters, composers and musical copyright holders. "Never before has the federal court so clearly defined the responsibility for the payment of music royalties to be squarely on the shoulders of the parent corporation for all its subsidiaries which use music to enhance its businesses. The judge's decision recognized the responsibility of Hartmarx, as the parent organization, because it has control over, and a direct financial interest in the operations of its subsidiaries." The decision was issued November 17 in a Memorandum Opinion and Order.

BMI's suit against Hartmarx outlets in Indiana and Florida was brought in Federal Court in Illinois, the location of Hartmarx' headquarters. Hartmarx had sought to disassociate itself from its music licensing responsibility, saying any obligation lay with its subsidiaries.

**"Never before has the
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royalties to be squarely
on the shoulders of the
parent corporation
for all its subsidiaries
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enhance its businesses."**

The judge denied the motion to dismiss Hartmarx, and the case now continues under the guiding principles set forth in the judge's decision.

The litigation involved 20 songs licensed through BMI including "You Keep me Hangin' On" by Eddie Holland, Lamont Dozier, and Brian Holland, and "Can't Buy Me Love" by Paul McCartney and John Lennon.

The Mick Jagger/Keith Richards rock classic "Jumpin Jack Flash" as well as "Loco Motion" by Gerry Goffin and Carole King, and "You Can't Hurry Love" another mega-hit by Holland/Dozier Holland, were among the 37 songs named in BMI's copyright infringement suit against Rainbow Programming Services Company and Rainbow Program Enterprises, doing business as Bravo, American Movie Classics, and Prism cable programming services.

The suit, filed in U.S. District Court, Southern District of New York, marks the first copyright infringement against a cable programmer for BMI. "We have had lengthy negotiations with Rainbow," said BMI vice president Marvin Berenson, who headed BMI's negotiating team, "and were disappointed that the talks broke down. We had no alternative other than to institute this legal action." The Rainbow/Bravo Suit is pending court action.

Meanwhile, Chapin offers the following summary of BMI's aggressive actions in the copyright infringement arena. "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. There can be no doubt that BMI will honor that trust."

Willie – An Autobiography

by Willie Nelson with
Bud Shrake
Simon & Schuster, 334 pp.
\$19.95

Extraordinary songwriter/-musician/actor Willie Nelson is one of the very best of the Good Ol' Boys -- and a lot more. He's candid, free-spirited and devoid of the fat ego that afflicts some other superstars. All these positive qualities abound in the gifted BMI affiliate's interesting autobiography.

Born to musical parents who divorced while he was very young, he always knew that music was his destiny. It was a long journey. Between the chapters covering his bumpy ascent from picking cotton as a child to work as a disk jockey to the Lifetime Achievement Award of the Songwriters Hall of Fame are informative insights into the remarkable Texan by relatives and friends.

Nelson's love of life -- on and off The Road -- music, women and other irresistible challenges light up this warm and moving book. His expressions of deep spirituality and belief in reincarnation show us a new side of the brilliant troubador, whom some people think of as a rambunctious outlaw. If he is, he's God's outlaw -- and quite a man.

Off The Record – An Oral History of Popular Music

by Joe Smith
edited by Mitchell Fink
Warner Books, 429 pp.
\$22.95

This book is an absolute treat. It consists of a wonderful selection of taped interviews with a lavish assortment of songwriters, instrumentalists, singers, producers, music publishers and record company executives. These are the movers and the shakers, the heavyweight talents who did it --



OFF THE RECORD

An Oral History of Popular Music

ARTIE SHAW • WOODY HERMAN • ELLA FITZGERALD
RAY CHARLES • BARBRA STREISAND
LITTLE RICHARD • BOB DYLAN
SMOKEY ROBINSON • PAUL McCARTNEY
MICK JAGGER • GEORGE HARRISON • YOKO ONO
ELTON JOHN • PAUL SIMON • LINDA RONSTADT
JONI MITCHELL • ROD STEWART • DAVID BOWIE
BILLY JOEL • PHIL COLLINS • STING
GEORGE MICHAEL • BONO • TONY BENNETT
JERRY LEE LEWIS • JOAN BAEZ • NEIL DIAMOND
ROBBIE ROBERTSON • VAN MORRISON
JAMES TAYLOR • CARLY SIMON • JACKSON BROWNE
ROBERT PLANT • TOM PETTY • TINA TURNER

The way it really was, in the words
of the people who really made it happen

JOE SMITH
Edited by Mitchell Fink



who made pop music from the big band era to this morning.

Joe Smith, who overcame a Yale education to become one of the reigning wits and moguls of the record industry, is a savvy, caring man who did this book as a labor of love. He talked to more than 200 major figures with lively and sometimes surprising results. Great anecdotes, inside stories and a few unsettled grudges pack this delicious book like goodies in a superb fruitcake.

Thanks to fine editing, each player's comments are short and sweet and the mix is terrific. Don't miss it.

The View From Within – Jazz Writings 1948-1987

by Orrin Keepnews
Oxford U. Press, 238 pp.
\$19.95

Packed with inside information and plenty of lively personal opinion, this unusual collection of articles, liner notes, book segments and reviews and perceptive commentaries by one of the world's premier jazz record producers is something special. Written over four decades, these candid writings remain fresh and interesting. Ranging from Jellyroll Morton and Louis Armstrong to Thelonius Monk, Cannonball Adderly and McCoy Tyner, savvy scribe Orrin Keepnews brings his wide knowledge, personal experiences and high standards to a subject he obviously loves. His no-holds-barred thumping of poor critics adds spice to the panoramic report, and his account of what a record producer actually does is a useful contribution.

Unafraid of controversy or confrontation, Keepnews has given us a book that's never dull.

Walter Wager, our reviewer for this issue, is a novelist and noted performing arts publicist.

by Debra Jeanne Snyder

Bob Haskins was commissioned to write the opening ceremonial piece for the Res Musica International Electro Acoustic Music Festival. His work, "The Electric Inner Harbor Machine," scored for two trumpets, synthesizer, sound mixer **Jimmy Sickmeyer**, and the cannon from the *U.S.S. Constitution*, was enthusiastically received at the Baltimore Harbor pier. Landlubbers **Stephen David Beck**, **Larry Kucharz**, **Bruno Maderna** (SIAE), **Bruce Mahin**, **Thom Robinson**, **Daria Semegen**, **Reza Vali** and **Neal Woodson** received performances at the Walters Art Gallery with colleagues from France, Great Britain, Israel, West Germany, The Netherlands, Italy, Belgium, Cuba, Algeria, Argentina, Finland and the U.S.S.R.

BMI feted **Joan Tower** after a 50th birthday gala concert by the Da Capo Chamber Players at Merkin Hall, NYC. Tower, founder of the Da Capo Chamber Players, was greeted with musical offerings by BMI colleagues **John**



Joan Tower (l) takes the cake at her 50th birthday gala, with the help of BMI's **Barbara A. Petersen**.

Harbison, **Bruce MacCombie** and **Joseph Schwantner**.

Meet the Composer/Reader's Digest Commissions went to **John C. Adams**, **William Bolcom**, **Robert Dick**, **Lucia Dlugoszewski**, **Paul Dresher**, **Steve Elson**, **Lee Hyla**, **Andrew**



Bob Haskins (r) gives a performance of "The Electric Inner Harbor Machine" with **Daniel Smith** (l) and **Theodore Jones**.

Imbrie, **A. Leroy**, **Gerald Levinson**, **Jalalu Kalvert Nelson**, **Hannibal Marvin Peterson**, **Max Roach**, **Alan Shearer**, **Alvin Singleton** and **Ellen Taaffe Zwilich**.

BMI sponsored a concert series at the Cheekwood Fine Arts Center in Nashville. The standing-room-only concerts showcased **John Luther Adams**, **Wendy Chen**, **Bob Haskins**, **David Leisner** and **Michael Torke**. BMI's **Joe Moscheo** planned the series to give our country capital a taste of the concert music scene.

The Canadian Brass completed a month-long tour of Germany, Austria and Scandinavia, which included two appearances on *Telefunken*, the German satellite television station. Their two new CBS Masterworks albums of medieval and renaissance music arranged by **Mark Kroll** and **John Serry** are scheduled for a spring 1989 release. Kroll will miss the first wave of sales; he'll be teaching in Yugoslavia on a Fulbright Award.

First prize at the 1988 Kennedy Center Friedheim Awards went to **Christopher Rouse** for "Symphony No. 1," while **Joan Tower's** "Silver Ladders" took fourth prize. The Pittsburgh New Music Ensemble selected "Oh Rampant Punk!" by **C. Bryan Rulon** as the winner of the 1988 Harvey Gaul Competition Contest, with **Richard Argosh** receiving an honorable mention for "Vigil." Koussevitsky Foundation commissions went to **Jacqueline**

Fontyn (SABAM), **Mark Gustavson**, **Aaron Jay Kernis** and **Ursula Mamlok**.

A Contemporary Music Cultural Exchange Project is being developed between Canada and the United States. A joint program of the Canadian Music Centre and the American Music Center, the project hopes to establish a three-year pilot program that would see the music of Canadian composers being performed by American musicians, and the works of American composers in programs by Canadian ensembles. If successful, this project may serve as a model for future international exchange programs. Interested parties should contact **David Julien**, Canadian Music Centre, 20 St. Joseph Street, Toronto, Ontario, Canada M4Y 1J9.

The Roger Sessions Society held its inaugural concert at Merkin Hall. Performers included founder **Barry Salwen**, **Laura Goldberg**, **Joshua Gordon**, and the **Cassatt String Quartet**, with **Milton Babbitt** on hand for introductory remarks . . . **Thomas Oboe Lee's** "Chorhinos" was a co-winner of the 1988 Georges Enesco International Competition Prize . . . The College Music Society advisory committee named **Larry Austin** and **Bernard Rands** for 1988-89 . . . The Cincinnati College-Conservatory visiting composers series hosts BMI's **Edward Applebaum**, **Ronald Caltabiano**, **Elliott Carter**, **Michael Kowalski**, **Paul Alan Levi**, **Vincent McDermott**,

Phillip Rhodes, **Joseph Schwantner** and **Stuart Saunders Smith** in talks on "The Composer in Society" . . . **David Rosenboom** has been awarded the Darius Milhaud Chair in Music at Mills College . . . "Living Music" has named **Jeffrey Hoover** Associate



John Luther Adams performing "SongBirdSongs" at the Cheekwood Fine Arts Center in Nashville.

Editor . . . A Bessie Award went to **A. Leroy** . . . BMI's Concert Music Administration has just released a new brochure on **Elliott Carter**. Brochures on **Charles Ives** and **Alec Wilder** are in progress.

David MacBride received the 1988 Leo Snyder Composition Award sponsored by the League ISCM-Boston for his work "Xywayz."



Christopher Rouse

BMI Brings Tax Relief To Songwriters

by Bill Holland

For songwriters, the last session of the 100th Congress was especially important. Beyond the copyright protection issues at stake, and the renewal of the record rental law, there was one much closer to home: tax relief.

But as Congress departed, songwriters had won a big one -- a provision in the massive 1988 Technical Corrections Act that restored to songwriters and lyricists the traditional practice of deducting expenses during the tax year in which they are incurred. No long would they have to suffer the burden of the so-called "capitalization tax deduction" dealt to them under the 1986 Tax Reform Act.

All throughout the session, BMI lobbyists at Charls E. Walker Associates sought to explain to legislators that at least one section of the Reform Act had to be reformed. Songwriters and lyricists, under the law, suddenly had to act as if they were factories, capitalizing expenses and income, anticipating and projecting income to be earned from a song or lyric in future years, and then amortizing expenses over the income-producing life of the work. Further, the law said expenses could only be deducted in years when income is earned.

In other words, a provision in the law that was plain "dumb" as Sen. Patrick Moynihan (D-NY) characterized it to other legislators.

Moynihan and Sen. Bill Bradley (D-NJ) were co-sponsors of the bill to restore to songwriters and lyricists -- as well as artists, freelance writers and others -- their traditional method of deductions.

Speaking of his well-known book, "Beyond The Melting Pot," the New York Senator told members he'd sold 350,000 copies over 25 years and had made \$20,000 in royalties. "Now, how was I supposed to know this, especially given the review in the *New York Times*, when I made out

my tax return in 1963?"

A good question indeed. More and more legislators began to see the point. Rep. Tom Downey (D-NY), chairman of the Congressional Arts Caucus, led the House fight for support for the provision and got it. Grass-roots lobbying by BMI members and other artist groups also helped. Cartoonists even got into the act, highlighted by one in the *New Yorker* entitled "Leonardo and the IRS." It showed the great master, paintbrush in hand in front of a huge blackboard filled with the all-too-familiar scribbling of a frantic taxpayer at deadline time, trying to figure how much paint, canvas and modeling time he could take off for the painting the Mona Lisa.

BMI songwriters and lyricists were beginning to face the same problem -- in fact, for the tax year 1987, they'd had to work out the unworkable, and cross their fingers that the problem would be soon corrected.

Now, BMI lobbyist Jim Free had almost gotten a victory in the previous session of Congress, but there are always so many interest

groups demanding attention for inclusion in a tax corrections measure that Congress pulled back and deferred the chore of reform at the last minute.

With strong support and constant work, the lobbyists made sure that the songwriters were included in the 1988 measure.

By this past October, a month before Congress adjournment, Free was very confident. "We're a done deal," he said at the time. There was an identical Senate and House version for the provision; that meant the item wouldn't even have to be addressed by conferees. He felt some other measures might be kicked out, but the songwriter item was in to stay.

Now Free says he underestimated the frantic actions of lawmakers eager to get home for elections in the final days of the 100th Congress.

Wrangling among legislators over what should say in the bill continued into the closing hours of the session -- until nearly 1 a.m.

When the measure finally was proved, with the songwriter provision intact, Free said to

himself in relief: "Hallelujah."

The 100th Congress also passed an extension of the Record Rental Act, which means that for seven more years, those who wish to rent records have to get the permission of record companies and the authors of the songs on an album -- a guarantee that U.S. songwriters won't suffer the same fate here as they do in Japan and other countries where the growth of rental shops have cut record sales by more than 30 percent.

Passage of U.S. adherence to the Berne Convention, the paramount international copyright protection pact, also means that U.S. songwriters will see more thorough and equitable protection of their work (see "On Copyright," p. 80).

Songwriters and lyricists also won a first round decision back in January when the All-Industry TV Music License Committee decided to let legislation to replace the traditional blanket licensing for the use of music on syndicated TV reruns wither on the vine.

The reasons -- strong lobbying by BMI and the other performing rights groups that there should be "continuing payment for continuing use" of music, and a feeling on the part of Congress that it should not be regulating businesses unless absolutely necessary, nor tampering with the copyright law.

"It has been the most successful Congress for songwriters in many years," says BMI president and CEO Frances Preston. "I believe that our stepped up lobbying effort has provided an opportunity for many members of Congress to learn first-hand about our issues, and as they have become better informed, many have thrown their support behind us. Our success reinforces our determination to continue this educational effort in the 101st Congress."

Bill Holland is Washington bureau chief for Billboard magazine.



BMI's Bobby Weinstein, along with BMI lobbyist Jim Free, visited with Sen. Patrick Moynihan and his legislative aide, Joseph Gale, to discuss the amendment to the Technical Corrections Bill, 1986 Tax Reform Act, which exempts songwriters from capitalization rules for expenses. Pictured (l-r): Gale, Moynihan, Weinstein, and Free.

VINCE FINNIGAN



▲ **HITMAKERS.** Boy Meets Girl's **Shannon Rubicam** and **George Merrill** recently received their BMI Pop Awards for writing "I Wanna Dance With Somebody (Who Loves Me)," Whitney Houston's #1 hit. The presentation was made at a list-

ening party in Los Angeles, co-hosted by BMI and RCA Records, for the duo's new album, *Reel Life*. Pictured (l-r): Rubicam, Merrill, and BMI's **Barbara Cane** and **Rick Riccobono**.

MUSIC PEOPLE

NO WORRIES. "Don't Worry, Be Happy" is **Bobby McFerrin's** first #1 pop single as an artist/writer/publisher, and BMI and video network VH-1 joined him in celebrating that landmark. McFerrin (c) is pictured receiving a silver champagne bucket and bottle of bubbly from BMI's **Rick Sanjek**, while **Kathryn Kinley**, VH-1 news anchor, looks on. ▶



LARRY BUSACCA

MUSIC PEOPLE



GARY GERSHOFF

SO YOU WANNA BE A SONGWRITER? BMI's New York office kicked off this year's Making American Music seminar series at a new location: the Lone Star Roadhouse. A crowd of several hundred showed up for a general discussion on songwriting/publishing/record business topics. Pictured (l-r): BMI's **Bobby**

Weinstein, who served as moderator; Lone Star owner **Mort Cooperman**; manager/producer **Linda Goldstein**; songwriter **Lou Stallman**; Elektra A&R VP **Peter Lubin**; BMI's **Charlie Feldman**; entertainment attorney **Bob Epstein**; and **Randy Poe** of Leiber & Stoller Music. ▼

▲ **ARE YOU LONESOME TONIGHT?** New York's **Lonesome Val** was the happy winner of *Musician* magazine's Best Unsigned Band in America contest, and BMI helped them celebrate with a showcase performance at The Lonestar Roadhouse. Pictured in the plush, tastefully decorated dressing room are (l-r): BMI's **Allan Fried**, **Val**, and band member **Steve Cohen**.



CHUCK PULIN



ALAN L. MAYOR

◀ **INTELLECTUALS.** BMI recently hosted a reception in Nashville for participants in a seminar on "Copyright Basics for the Independent Artists." The seminar was sponsored by the Intellectual Property Society, an organization of Vanderbilt University law students interested in trademark, copyright and patent law. Pictured at the reception are (l-r): Dean **John Constonis** of Vanderbilt; BMI's **Harry Warner**; attorney and seminar panelist **Michael Milom**; and BMI's **Roger Sovine**, who is also a board member of the Intellectual Property Society.

CHORUS LINE. Pictured at the BMI-sponsored Los Angeles Songwriters Showcase Expo 12, held at the Pasadena Center are (l-r): **David Foster**, BMI's **Doreen Ringer**, **Al Jarreau**, LASS's **Len Chandler**, BMI's **Rick Riccobono**, and LASS's **John Braheny**. ▶

BMI



LESTER COHEN

MUSIC PEOPLE



LESTER COHEN

GETZ GATHERING. Stan Getz (l), guest of honor at the *JazzTimes* magazine convention in Los Angeles, explains the ground rules for a discussion of his life and times to West Coast educator and writer **Herb Wong** (c) and BMI's **Burt Korall**. The pair posed questions to Getz and all three then fielded questions from the audience. ▼

▲ **FAIR SHARE.** One of the highlights of the San Francisco Music Fair – co-sponsored by BMI, BAM and KRQR Radio – was BMI's panel on songwriting and publishing. Pictured (l-r): **Julie Gordon** of Famous Music; BMI's **Barbara Cane**; **Cheryl Hodgson** of Bill Graham Presents; **Lolly Lewis**, president of the San Francisco chapter of NARAS; BMI writer **Randy Edelman**; BMI's **Rick Riccobono**; and BMI writer **Alex Call**.



BMI/JOE JENNINGS



◀ **CAMPUS BIGGIES.** BMI conducted a seminar on the campus of Belmont college for students involved with the college's music industry B.B.A. program. The discussion centered around the the experiences and advice of various industry professionals, including (l-r): songwriter **Layng Martine**; BMI's **Jody Williams**, who served as moderator; **Paige Levy** of Warner Bros. Records; songwriter and Capitol Records artist **Pat McLaughlin**; Tree Publishing's **Walter Campbell**; and attorney **Scott Siman**.

CHRIS KELLY



◀ **METAL MAVENS.** Foundations Forum '88 -- the first convention devoted to heavy metal music -- was held this fall in Los Angeles. Getting into the spirit of things are (l-r, bottom): BMI's **Sue Tropio**; **Lizzy Valentine** of D'Molls; BMI's **Allan McDougall** and **Kelly Horde**; (top) BMI's **Cynthia Miska**; and **S.S. Priest** of D'Molls.

MUSIC PEOPLE

◀ **CRUISIN'.** Bill Graham Management and CBS Records co-hosted a combination listening party/San Francisco Bay boat cruise in honor of "Walk On Water," **Eddie Money's** first single from his *Nothing To Lose* album. Pictured (l-r): Bill Graham Management's **Cheryl Hodgson**; Money, and BMI's **Gloria Hawkins**. ▶



STEVE JENNINGS



◀ **EVERYBODY SAY "YEAH."** Atlantic recording artist **Judson Spence** recently signed a writer's agreement with BMI in Nashville, coinciding with the release of his eponymous first album and debut single, "Yeah, Yeah, Yeah." Pictured (l-r): **Scott Simon** of Whole Meal Music; **Monroe Jones**, co-writer and co-producer of the material; BMI's **Kurt Denny**; Spence; and manager **Mike Dixon**.

ALAN L. MARJOR



◀ **BIG BOPPER.** **Cedric Caldwell** (seated), member of Caldwell Plus, recently signed a writer's agreement with BMI. The group's debut album on MCA Master Series is titled *As We Bop*, and the first single is "Song for Niecy." Pictured with Caldwell are BMI's **Thomas Cain** (l) and executive producer **Chris Smith** of Morgan Music Group.

DON PUTNAM

MUSIC PEOPLE

NEJA RECEPTION. BMI hosted a reception for the panelists and registrants of the sixth annual seminar hosted by the National Entertainment Journalists Association (NEJA). Pictured at BMI's Nashville office are (l-r): BMI's **Joe Moscheo**; NEJA president **Jim Sharp**; editor **Chris Dodd**, who was the keynote speaker; attorney **Brian Smith**; and **Geoff Hull**, law professor. ▶





◀ **GOOD BEHAVIOR.** *Saint Misbehavior!*, sponsored by Harvard College of Harvard University's Hasty Pudding Theatricals, was named as BMI's winner of the University Musical Show Competition. Pictured (l-r): **Ted Stimpson**, president of Hasty Puddings Theatricals; **Jonathan Greenberg**; **Michael Greenspan** (seated); **Jonathan Lisco**; BMI's **Frances Preston**; **Oscar Alcantara**; **Devan Sipher**, 1987 Musical Competition winner from The University of Michigan; BMI's **Jean Banks** and **Norma Grossman**; and **Allan Becker**, recently retired head of BMI's Musical Theater Department.

MUSIC PEOPLE

"SPELL" BOUND. **Deon Estus** (c) checks out some new moves with a little help from Lippman/Kahane Entertainment's **Mason Cooper** (l) and BMI's **Dexter Moore** during a recent visit to L.A. Estus' latest single is "Spell," the title track from his new Mika/Polydor album. ▼



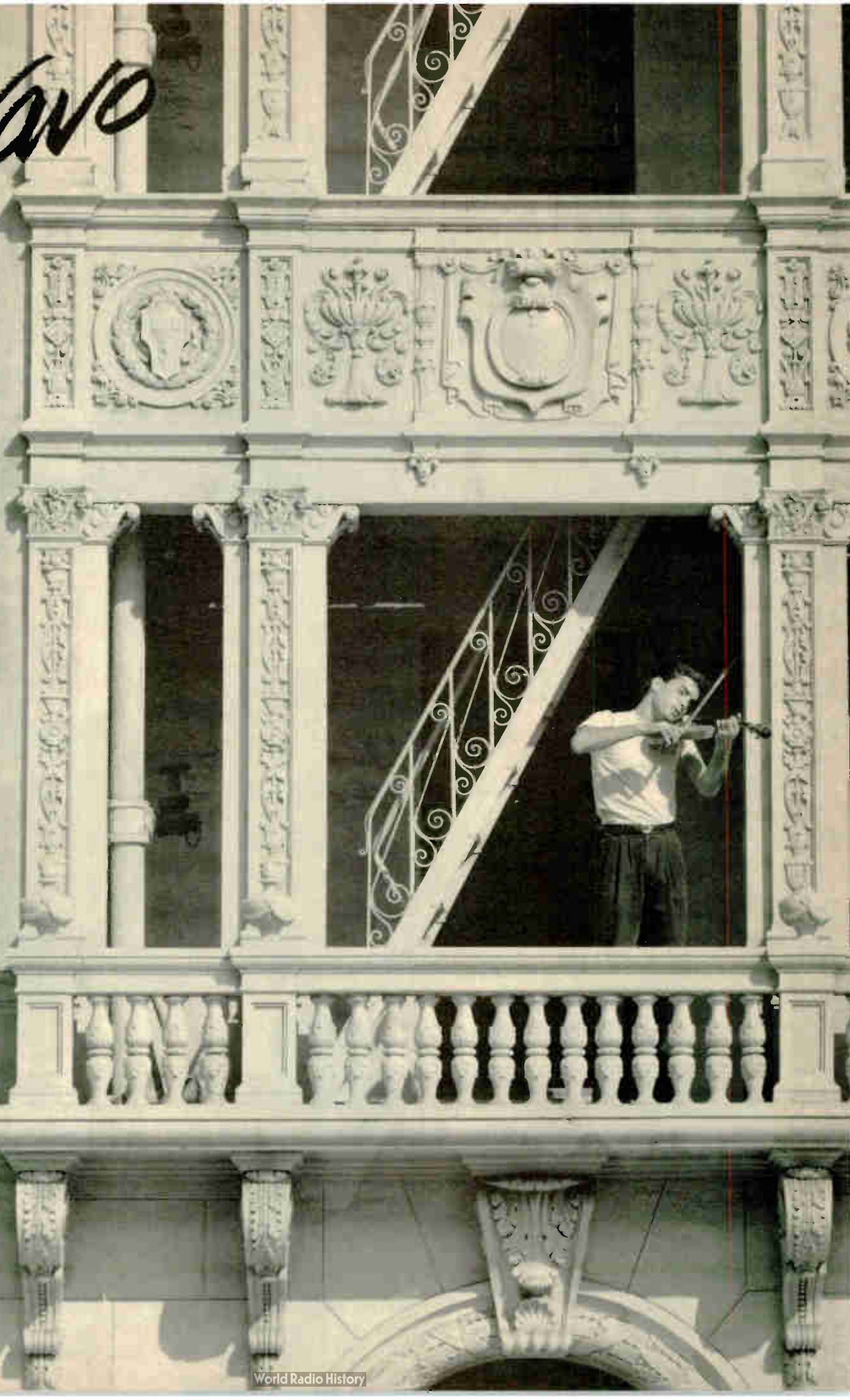
▲ **DON'T GIVE UP YOUR DAY JOB.** BMI's **Mark Fried** couldn't stand the sight of an unused guitar in **Cindy Lee Berryhill's** dressing room, so he decided to play along. Berryhill had just finished her Bottom Line set and was preparing for her upcoming Rhino Records LP release.

Bravo

**YOUNG
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FOUNDATION
and
LALO
SCHIFRIN**

We applaud
your continuing
dedication
to making
today's dreams
tomorrow's
reality

BMI



MUSIC PEOPLE



LATIN MUSIC SUMMIT. The Miami skyline was the backdrop for a week-long conference of international composers and music critics sponsored by BMI during the New Music America Festival held in December in Miami. Shown at the inaugural panel discussion of the conference are from left, BMI's **Rick Sanjek**; **Francisco Kropfl**, Director, Center for Contemporary Music, Buenos Aires; New York Times critic **John Rockwell**; **Antonio Hernandez**, O Globo (Rio de Janeiro); **Joseph Celli**, Director of the New Music America Festival; **Dr. Juan Orrego-Salas**, composer and former director of the Latin American Music Center; **J. George Cisneros**, composer; and the Philadelphia Inquirer's **Tom Moon**. More than 150 music critics from throughout the Americas attended the conference and sampled the festival's 100 plus world premieres during the week.



ROBBIN AHROLD

◀ **MAKIN' TRACKS.** Premier N.Y. producer/songwriter **Jellybean** (seated, right) relaxes after getting the perfect take with his new artist **Anne Preven** (seated, left), signed to his Jellybean-Warner Bros. Records. That's BMI's **Mark Fried** and the record company's **Debbie Benitez** looking on in the Hit Factory studio.

CHUCK PULVIN

BMI Staff/Titles

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

Frances W. Preston
Senior Director & CEO

Robbin Ahrold
Vice President, Corporate Relations

Jean Banks
Senior Director, Theatre & Jazz

Patsy Bradley
Senior Director, Publisher Administration, Nashville

Del Bryant
Vice President, Performing Rights

Barbara Cane
Senior Director, Writer/Publisher Relations, Los Angeles

Edward W. Chapin
Vice President, General Counsel & Secretary

Kurt Denny
Associate Director, Writer/Publisher Relations, Nashville

Pat Fabbio
Assistant Vice President, Performing Rights Administration, New York

Charlie Feldman
Senior Director, Writer/Publisher Relations, New York

Allan Fried
Associate Director, Writer/Publisher Relations, New York

Mark Fried
Associate Director, Writer/Publisher Relations, New York

Gloria Hawkins
Director, Writer/Publisher Relations, Los Angeles

Ralph Jackson
Associate Director, Concert Music Administration

Mark Kimbell
Associate Director, Motion Picture/Television Relations

Burt Korall
Director, Special Assignments

Allan McDougall
Director, Writer/Publisher Relations, Los Angeles

Cynthia Miska
Associate Director, Writer/Publisher Relations, Los Angeles

Dexter Moore
Associate Director, Writer/Publisher Relations, Los Angeles

Joe Moscheo
Vice President, Special Projects

Bob Musel
Senior Advisor, European Relations, London

Dr. Barbara A. Petersen
Assistant Vice President, Concert Music Administration

Rick Riccobono
Vice President, Writer/Publisher Relations, Los Angeles

Doreen Ringer
Senior Director, Motion Picture/Television Relations

Gary Roth
Senior Attorney

Tony Sabournin
Manager, Latin International

Rick Sanjek
Vice President, Writer/Publisher Relations, New York

Ekke Schnabel
Vice President, International

Alan Smith
Vice President, Research

Paige Sober
Senior Director, Writer/Publisher Relations, Los Angeles

Roger Sovine
Vice President, Nashville

Harry Warner
Assistant Vice President, Writer/Publisher Relations, Nashville

Bobby Weinstein
Assistant Vice President, Writer/Publisher Relations, New York

Jody Williams
Associate Director, Writer/Publisher Relations, Nashville

Thea Zavin
Senior Vice President & Special Counsel

The Copyright Law Gets Berned

by Gary F. Roth
Senior Attorney, BMI

On October 31, 1988 President Reagan signed into law *The Berne Convention Implementation Act of 1988* (the "Berne Act"), which made a number of changes to the U.S. Copyright Law in order that it would be compatible with the preeminent international copyright treaty, the Berne Convention for the Protection of Literary and Artistic Works.

For over 100 years, Berne has been the treaty under which nearly all the major countries in the world have dealt with copyright. Each Berne member nation is required to extend to works from all other Berne nations the same copyright protection it extends to its own citizens, and Berne establishes minimum copyright standards that each member nation must meet. Those two principles of equal treatment and the highest standards available create an incentive for fair trade in copyrighted property that cannot be matched by any other treaty.

It was within that context that the push for the Berne Act was made. For nearly two years, interested persons within the copyright community studied Berne, advised Congress what had to be done to our law in order that we could become a Berne member and led the political rallying-cry to get the legislation passed. After a few close calls right down to the end of the 100th Congress, the bill was approved unanimously by both Houses.

Once the Berne Act becomes effective on March 1, 1989, the U.S. will at long last be a member of the Berne Convention, and American authors, composers and copyright owners will have enhanced protection for their creations around the world.

BMI was at the forefront of the campaign to convince Congress of the need to have the U.S. join Berne for several reasons. First, copyright protection for American music will now be available in

about two dozen countries where it has never before existed. Also, music publishers will be spared the time and expense of "simultaneous publication," that is, publishing in the U.S. and in a Berne country at the same time (Canada was a popular choice) in order to get Berne benefits. That will now come automatically. In addition, the leading role that this country has always taken in attempting to improve copyright throughout the world will attract more respect and credibility now that the United States is a member of the Convention along with 79 other countries. Once we are in, the Soviet Union will remain the only other major producer of intellectual property not a member of Berne. Finally, being a member of Berne will help to encourage other countries to become a part of international trade agreements with the U.S., something they were hesitant about before.

In order to be able to join Berne, we had to make minor adjustments to our law so that it didn't conflict with the spirit of the treaty, including a prohibition on any formalities standing in the way of acquiring copyright protection, and some new restrictions on rights that copyright owners can be

compelled to license without the benefit of negotiation. One change toward that end is the elimination of the requirement that a copyright notice appear on all visually-perceptible copies of a published work. Under current law, if a published work omits a copyright notice from a significant number of copies or reasonable steps aren't taken to add the omitted notice to distributed copies, the copyright can be lost. Under the Berne Act's revisions, except for those who choose to retain the notice in order to gain the benefit of a certain legal presumption relating to damages for infringement, putting the C or P in a circle on works published after March 1, 1989 will be purely voluntary; its omission will never cause a loss of copyright protection.

The Berne Act also provides that music performed on jukeboxes will no longer automatically be subject to a compulsory license. The performing rights organizations must meet with the jukebox operator's association in an attempt to negotiate voluntary agreements, and only if those negotiations fail or such agreements expire will the Copyright Royalty Tribunal's rates be applicable to that music.

The requirement that all works be registered in the Copyright Office before they can be the subject of a copyright infringement suit has been eliminated with respect to foreign works. Since the Convention allows domestic law to control domestically-produced material, the Copyright Law's requirement that works originating in the U.S. be registered before they can be sued upon will still apply. But if a work is a non U.S. Berne convention work (generally meaning that it is written by a Berne country-domiciled author/composer or first published in a Berne country), no pre-infringement suit registration is necessary. Most foreign copyright owners will continue to register, however, because of the fact that only if one does is he allowed certain valuable legal presumptions and the benefit of statutory damages, which in the case of unauthorized performances of music, for example are vital. Those damages, as an incentive to continue to register, have been doubled, so that after March 1 the minimum damages for copyright infringement will be \$500 and the maximum \$20,000 (with the maximum for willful infringement raised from \$50,000 to \$100,000), an increased range that will prove exceptionally helpful to BMI and the other performing rights organizations in the prosecution and settlement of lawsuits against persons who use your music without a license.

Also eliminated is the requirement that a person who is suing for infringement based upon a transfer document (such as an assignment) record the document in the Copyright Office before he can sue. However, continued recording of assignments is likely to be beneficial to protect against the possibility of a conflicting transfer being recognized as valid if it is recorded.

Copyright protection for American music will now be available in about two dozen countries where it has never before existed.

Congratulations

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Album of the Year
"Born To Boogie"



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DOLLY PARTON/LINDA RONSTADT/EMMYLOU HARRIS
Vocal Event of the Year



CHET ATKINS
Musician of the Year



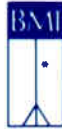
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