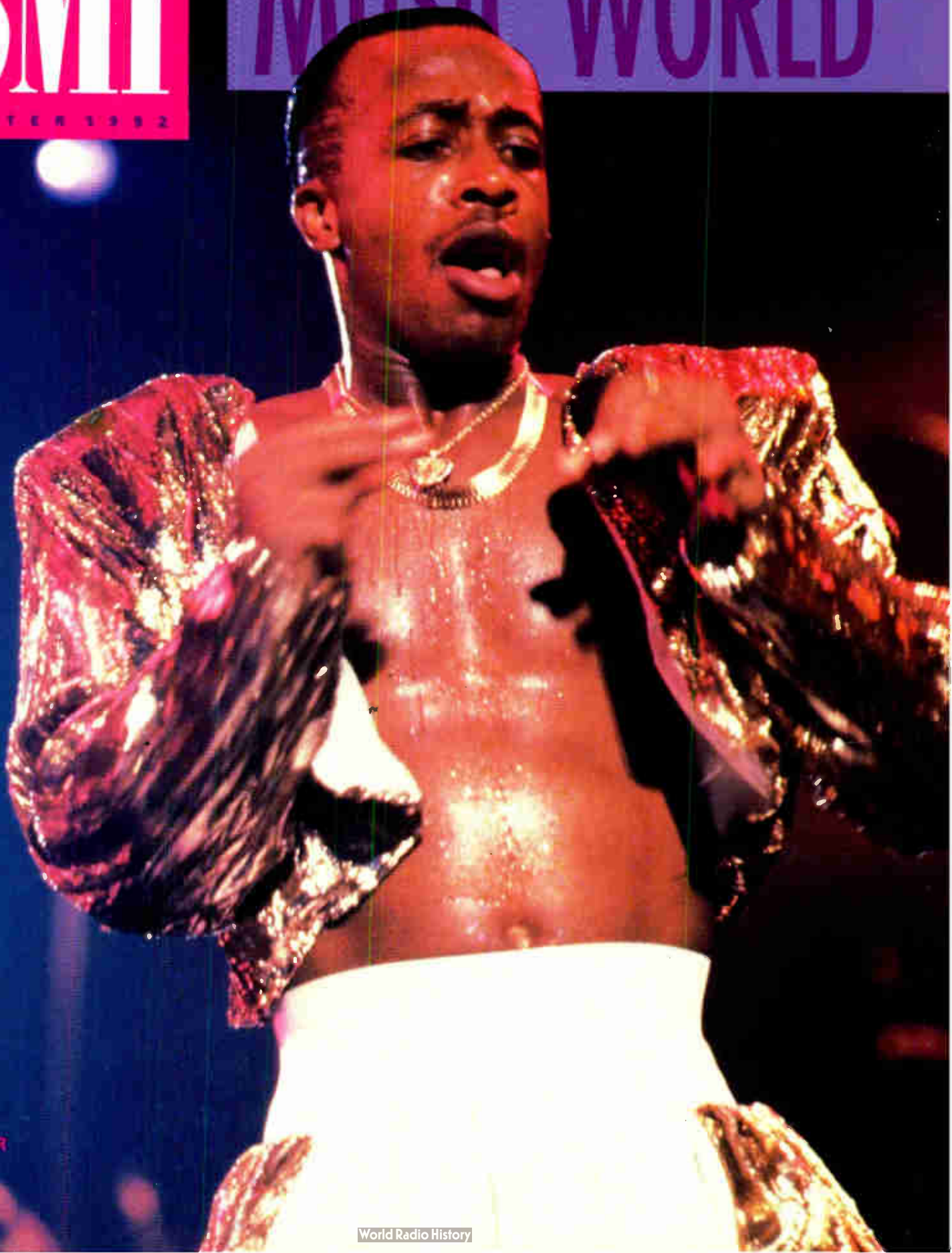


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BMI

Good News From Washington

We are very pleased to report that as 1991 drew to a close, two important victories were achieved for all songwriters, composers and music publishers for works used in America. First, legislation was passed by both the House and Senate that will automatically renew copyrights for works composed between 1963 and 1977. The legislation will extend copyright protection for these earlier works to a total of 75 years. BMI has lobbied vigorously for the passage of this legislation and we made it a priority during our visits to members of Congress this year. At the start of the second Session of the 102nd Congress in early 1992, the legislation will go to conference (between the House and Senate) and, after approval, the bill will be sent to the President for his signature.

We have reached agreement for important new cable television licenses with the Disney Channel and Black Entertainment Television. These agreements, combined with agreements with other leading pay television services and advertiser supported cable program networks will, in total, result in tens of millions of dollars in licensing revenue.

The National Cable Television Association (NCTA) and Community Antenna Television Association (CATA) have agreed to drop the appeal of the decision by Judge Joyce Hens Green in the anti-trust case brought against BMI by all four organizations last year. These actions permit us to close a difficult but important chapter in our continuing campaign to assure that cable television pays its fair share for the performing rights of our

songwriters, composers and music publishers.

The closing months of 1991 also marked significant progress toward passage of landmark legislation to secure royalties for our writers and publishers from home copying on digital audio tape and other forms of home digital recording. The Senate version of the bill, entitled "The Audio Home Recording Act of 1991," was the subject of very positive hearings in late October before the Judiciary Sub-committee on Patents, Copyrights and Trademarks, chaired by Senator Dennis DeConcini, was later voted out of full committee, and a vote of the full Senate is expected soon. We expect action in the House early in the new year and are still hopeful of passage by both Chambers by mid-1992.

BMI vigorously lobbied for this legislation throughout the year and we were greatly assisted by several groups of BMI songwriters, composers and publishers who participated in one-on-one lobbying efforts with members of the House and Senate. We extend our thanks to them for helping us convey the importance of these complex issues to our lawmakers.

Our congratulations to all the PRS members whose works were honored at this year's BMI-PRS Awards ceremony and to Phil Collins on receiving the award as our Songwriter of the Year for his "Do You Remember."



Frances W. Preston



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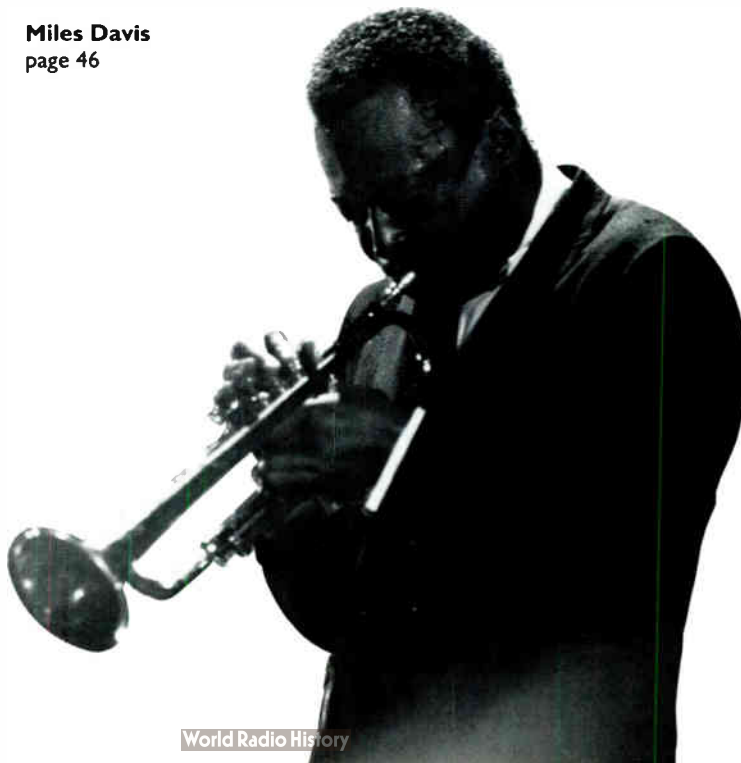
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Miles Davis
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ROCK & ROLL HALL OF FAME

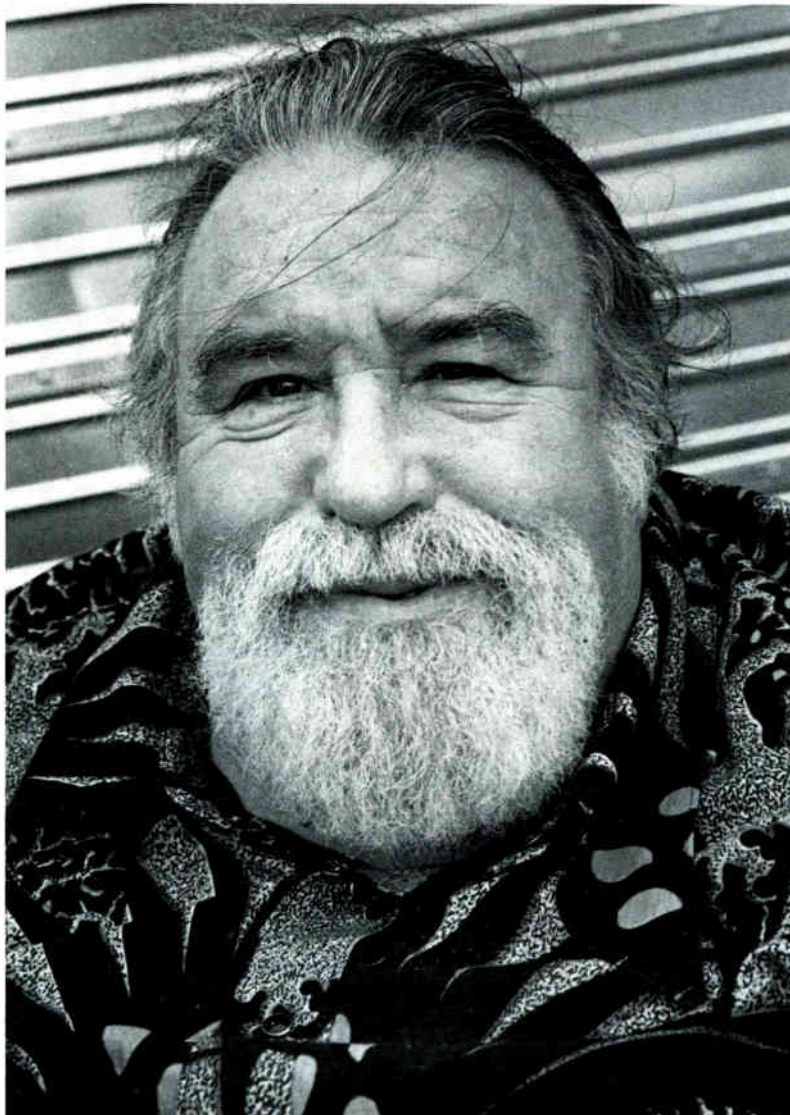
GETS THE BLUES

by Harry Weinger

The Rock & Roll Hall of Fame has got the blues. Again.

As with last year's induction, when a diverse lineup found its common link in the blues, the 1992 ceremonies will feature a cross-section of rich talent with deep roots in American music nurtured by BMI. And as usual for the Hall of Fame, BMI-represented writers dominate the list of winners. Grabbing the brass ring this year will be Bobby "Blue" Bland, Booker T. & The MG's, Sam & Dave, the Yardbirds, Elmore James, Professor Longhair and Doc Pomus.

Jerome "Doc" Pomus, who died in the spring of 1991, will be fondly remembered at this year's induction. Pomus was more than a prolific songwriter — his BMI catalog lists 540 songs — he was a rock & roll institution. Born



in Brooklyn, Doc was the dean of New York songwriters, a walking encyclopedia of popular music. Often partnering with Mort Shuman, who also died this year, Pomus drew on his background as a blues shouter to spin finely crafted poems that crossed generations. "Little Sister," "His Latest Flame," "Surrender" and "She's Not You," all written for Elvis Presley, were multiple BMI Award winners. Smash hits like "This Magic Moment," "Save The Last Dance For Me," "Youngblood," "Teenager In Love," "Lonely Avenue," "Turn Me Loose," "Suspicion," "Can't Get Used To Losing You" and even "Do The Freddie" were also Doc Pomus

Doc Pomus

Professor Longhair



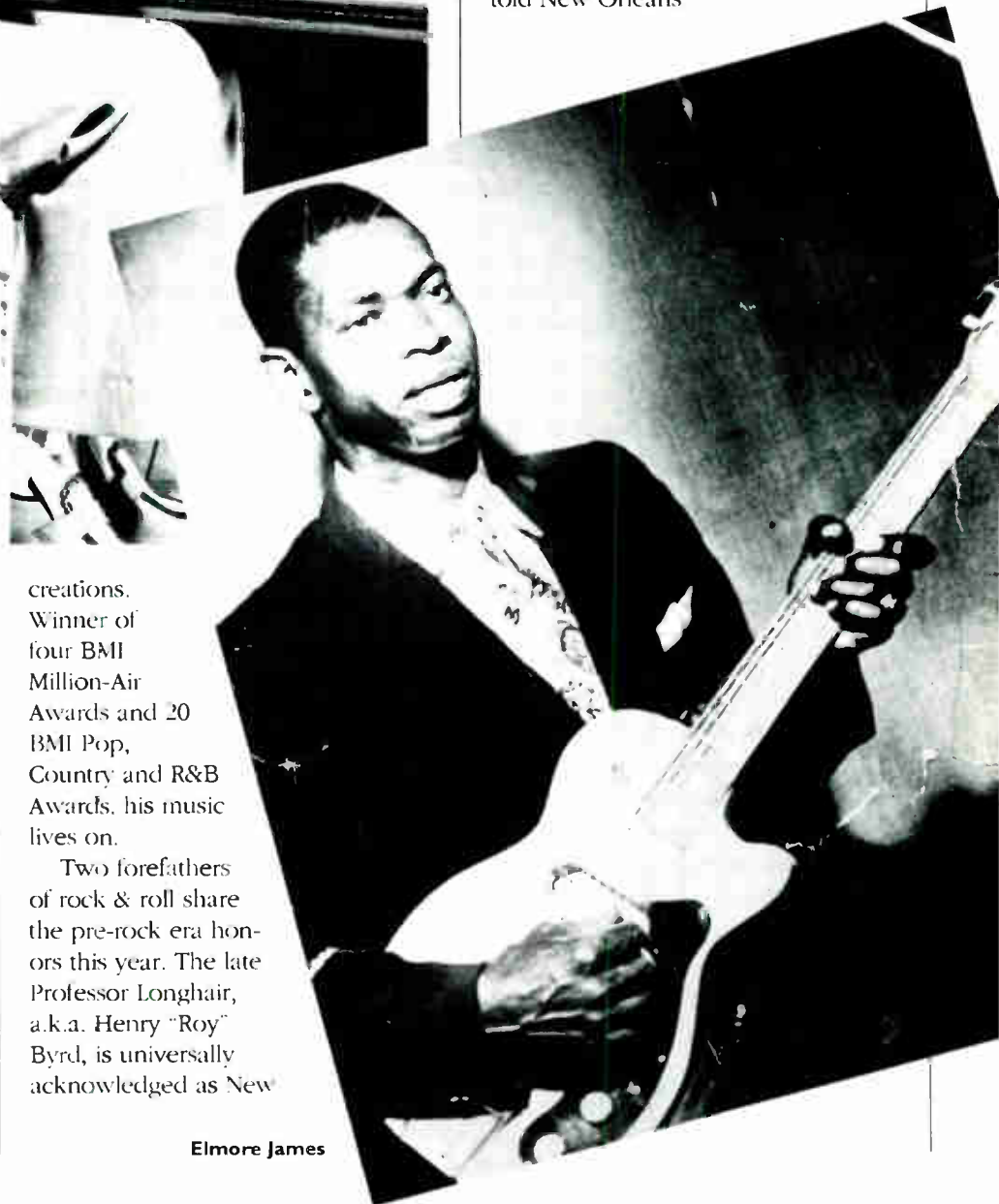
Orleans' towering musical genius. A piano player of great skill, depth and humor, Longhair created several American classics, including "Mardi Gras In New Orleans," "Go To The Mardi Gras," the offbeat top five r&b hit "Bald Head" and a few exuberant albums he recorded following his "rediscovery" in the 1970s. He once told New Orleans

**THE 1992
CEREMONIES
WILL FEATURE
A CROSS-
SECTION OF
RICH TALENT
WITH
DEEP ROOTS
IN AMERICAN
MUSIC.**

creations. Winner of four BMI Million-Air Awards and 20 BMI Pop, Country and R&B Awards, his music lives on.

Two forefathers of rock & roll share the pre-rock era honors this year. The late Professor Longhair, a.k.a. Henry "Roy" Byrd, is universally acknowledged as New

Elmore James





Bobby "Blue" Bland

1963, never experienced how strongly he shaped the sound of rock & roll.

Fortunately, Bobby "Blue" Bland has been able to see his own impact. While not a prolific songwriter, his soulful voice has made famous several BMI blues chestnuts, including "Farther Up The Road," "I Pity The Fool," "St. James Infirmary," "Turn On Your Love Light" and "Share Your Love With Me," plus a fiendish re-make of T-Bone Walker's "Stormy Monday." Bland will turn a

Booker T. & The MG's



musicologist Jeff Hannusch that his style was a combination of rhumba, mambo and calypso. Every piano player has tried to copy his magic. But no one could match 'Fess.

Mississippi bluesman Elmore James is a revelation to rock guitarists. A disciple of Robert Johnson who began his career as a sideman to Sonny Boy Williamson, James developed a slashing style and bottleneck slide playing that first appealed to black singles buyers, making him an intermittent r&b chart contender in the 1950s. But such BMI compositions as "Dust My Broom," "The Sky Is Crying," "Blues Before Sunrise," "Early In The Morning," "Rollin' And Tumblin'" and "It Hurts Me Too" deeply affected Jimi Hendrix, Eric Clapton, Jeff Beck and countless others. It triggered a blues resurgence and subsequently broadened appreciation of James's gifts. But James, who died in



The Yardbirds

robust 62 years old just a few days after his deserved Hall of Fame induction, a fitting tribute to his rare interpretive artistry.

Bland was born and raised not far from Memphis, where Booker T. & The MG's fashioned the beloved grooves of modern soul. The original group — BMI writers Booker T., Jones, Al Jackson Jr., Lewis Steinberg, later replaced on bass by Donald "Duck" Dunn, and Steve Cropper (see separate story) — were productive songwriters as well as the

Stax house band. Its members collaborated on many of their biggest hits, including BMI Award winners "Green Onions," "Time Is Tight" and "Soul Limbo." Both Cropper and Jones also wrote and produced for several other artists (Jones's BMI catalog has more than 200 songs); Dunn has written close to 100 songs in addition to his MG's hits; and the late Al Jackson Jr. has more than 100 tunes, including several BMI Award winners for Al Green, among them the hits "Let's Stay Together" and "I'm Still In Love With You."

In their noble duty as the Stax

**AS USUAL
FOR THE HALL
OF FAME, BMI-
REPRESENTED
WRITERS
DOMINATE THE
LIST OF
WINNERS.**

band, the MG's also backed Sam & Dave. It was a heavenly match. Sam Moore and the late Dave Prater were rooted in the church, schooled in the blues and explosive on stage. "Double Dynamite," as they were often called, scored enormous

successes with Stax after several minor singles releases on Alston, Marlin and Roulette. Like Bobby Bland they were raw, soulful interpreters; the bulk of their hits were written by the BMI team of Isaac Hayes and David Porter. Three Sam & Dave hits, "Hold On! I'm Coming,"

"Soul Man" and "I Thank You," were BMI Award winners.

England is often where American blues and soul enjoys immense appreciation. London's Yardbirds proudly displayed their blues roots and, accordingly, helped transform rock & roll. Keith Relf, James McCarty, Paul Samwell-Smith, Chris Dreja and a guitarist named Eric Clapton formed in 1963 as a riotous "rave-up" band with a combination of blues-rock originals and a deep love for the music of fellow Hall of Famers John Lee Hooker, Elmore James and Jimmy Reed. They eventually recorded their songs and also cut an entire album with Sonny Boy Williamson.

In four short years the Yardbirds earned a reputation as one of rock's most important bands. Theirs was a burst of great music, including BMI-represented hits "For Your Love" (written by Graham Gouldman), "Heart Full Of Soul" and "Shapes Of Things," a Relf/Samwell-Smith/McCarty collaboration which received a BMI Pop Award in 1966. But it was as a breeding ground for blues-based guitarists that the Yardbirds will perhaps forever be remembered. When Clapton left after the group's first hit to join John Mayall's Bluesbreakers, he was replaced by Jeff Beck. In 1966 Jimmy Page joined, succeeding Samwell-Smith on bass and eventually moving into the lead guitar slot. They broke up in 1968.

Harry Weinger is a freelance writer and producer, and most recently was principal producer of Star Time, a James Brown 4-CD boxed set on the Polydor label.

Sam & Dave



CROPPER KEEPS ON COOKIN'

Stephen Lee Cropper, who turned 50 this year, is a little beefier than when he was a rawboned guitarist and house producer for Stax Records. But this BMI writer of more than 400 songs — many of them pure soul/pop classics — hasn't slowed down. With the Blues Brothers Band, plus stints with Jimmy Buffett, Dave Edmunds and the reunited MG's, Cropper tours about 11 months out of the year. Writing, recording and small acting parts eat up the rest of the time.

But it's the music Cropper made at the helm of Stax Records in the 1960s that demands the most attention. Indeed, his Rock & Roll Hall of Fame induction caps a year of reflection inspired by the nine-CD box set, *The Complete Stax/Volt Singles Collection (1961-68)*. The set featured no less than 60 Cropper songs. Among them was perhaps his most cherished composition, "(Sitting On) The Dock Of The Bay," co-written with Otis Redding, winner of 10 BMI Awards and recently recognized for more than four million airplays.

"I got to be known as being pretty good with a tempo," Cropper says of his hit-filled heyday, when he collaborated regularly with soul music's elite. "When I write I like to get in a room with as few distractions as possible and hash out ideas. Like, 'Here's how I feel today.' Or, 'Here's a title I've been carrying around.' Let that other person say, 'Nah,

that's no good.' Or, 'Hey! What's that?' Then we hit a groove and go to it."

One of Cropper's favorite writing spots was Memphis's Lorraine Motel, where he wrote the hits "634-5789" and "Ninety Nine And A Half" with Eddie Floyd, among others. (The Lorraine later was memorialized as the site of Martin Luther King Jr.'s assassination.)

Cropper's songs have won 23 BMI Pop, R&B and Country Awards in the last 30 years. When country music artist Razy Bailey covered "Knock On Wood" and "In The Midnight Hour," it kindled a new partnership. "I met him and played with him after I heard his versions," says Cropper, who now makes his home in Nashville. "We hit it off, headed out to his cabin on the Buffalo River and wrote some songs." Among those Bailey recorded were "Every Jukebox in Georgia" and "Twisting The Night Away."

We can only imagine what might have come from Cropper's collaboration with the late Roy Orbison. "I wrote five or six songs with him that we never recorded," he recalls with a sigh. "I couldn't believe we hadn't spent more time together. I sang on the demos and every now and then he would call to tell me he was going to put his voice on them. But it never happened. One of them was called 'Last Call For Rock & Roll.' I never thought he was the next in line."

Harry Weinger



Steve Cropper recently received BMI Million-Air Awards for "Knock On Wood" and "(Sitting On) The Dock Of The Bay," which has over four million performances. Pictured celebrating the occasion are (l-r) BMI's Joyce Rice and Roger Sovine, Irving Music's David Conrad, Cropper, and BMI's Harry Warner and Rick Sanjek.

ALAN MAYOR

UK ACTS SCORE IN THE STATES

BY HAROLD DEMUIR

The U.K. pop charts' status as a proving ground for British acts' later U.S. success has never been more apparent than it is today, as evidenced by the current success of the following acts:

The London quartet known as Jesus Jones, led by singer/guitarist/songwriter Mike Edwards, has been

Jesus Jones

described as "a cross between Sonic Youth and the Cowsills." Indeed, the band's music is a witty blend of accessible pop-rock songcraft, hip-hop rhythms and inventive use of state-of-the-art sampling technology. The band burst onto the U.K. scene in 1988 when the independent Food label released a demo version of the song "Info Freako" as a single. Signed to SBK in the States, Jesus

Jones quickly made an impression with its first album, *Liquidizer*. The current sophomore effort, *Doubt*, has won the band a huge mainstream audience in this country, thanks to irresistible hits like "Right Here, Right Now" and "Real Real Real."

One of the many bands in Jesus Jones' wake to achieve success with a danceable hip-hop/pop sound is EMF, a young fivesome (led by guitarist/songwriter Ian Dench) that's emerged as Britain's latest teen sensation and a crucial force in England's dance-rave youth culture. EMF's catchy, rhythmic sound mixes samples, dance beats and sequenced rhythms with rock guitars. The group's debut album, *Schubert Dip* (EMI-America), has spawned the transatlantic hits "Unbelievable" and "Lies."

Though they hail from Liverpool, The Farm is often associated by the British public with the popular Manchester indie-dance sound. Their debut album, *Spartacus* (Sire), produced by former Madness frontman Graham (Suggs) McPherson, combines electronics with elements of punk, soul and ska to put a good-natured working-class spin on the seven-year-old sextet's dance tunes. The seven-year-old group, led by the songwriting duo of singer Peter Hooton and guitarist Steve Grimes, has seen *Spartacus* top the U.K. album charts, while producing such hit singles as the MTV/dance club hit "Groovy Train" and the populist anthem "All Together Now," as



SIMON FOWLER



The Farm

Echo and the Bunnymen) and Jimmy Cauty. The duo, who in 1988 published a do-it-yourself manual on how to score a Number One record, are noted as much for their prankish, elaborately-staged media events as

All of the above bands owe a debt to former Clash member Mick Jones' Big Audio Dynamite, one of the first white English guitar bands to incorporate hip-hop beats, electro-dance frills and found sounds into a rock context. *The Globe*, the latest effort by B.A.D. (now known officially as Big Audio Dynamite II) introduces a completely new band lineup (aside from singer/guitarist Jones) and a somewhat smoother musical style, as evidenced by such memorable tunes as "Rush."

Where the aforementioned bands incorporate elements of black street music into a rock-band

The KLF

well as a timely reworking of the old Monkees hit "Stepping Stone."

The KLF is the brainchild of Bill Drummond (already notorious in Brit rock circles as the former manager of The Teardrop Explodes and

they are for their music. But there's no hoax to the success of such inventively eclectic dance hits as "3 A.M. Eternal" and "What Time Is Love?" Those tunes all appear on The KLF's first Arista release *The White Room*.

EMF



Massive Attack

context, the Stereo MCs take the hybrid a step further. On their Island album, *Supernatural*, this trio of white Brits blend rap, dance, funk, rock and reggae with an authenticity that's won the respect of listeners on both sides of the Atlantic. Lead rapper Rob B (for Birch) has been acclaimed as one of Britain's most distinctive and original rap voices. As a production/remixing team, Birch and his partners The Head (aka Nick Hallam) and Owen If (nee Owen Rossiter) have worked with Monie Love, Queen Latifah and the Jungle Brothers. The latter group's Afrika Baby Bam added his writing, producing and rapping talents to *Supernatural*.

England's Massive Attack is a loose but effective musical collective built around the talents of 3D, Mushroom and Daddy G, all former members of The Wild Bunch, an

influential Bristol-based "sound system" — i.e., a self-contained live-performance group of DJs and rappers. Massive Attack usually performs at English "raves," elaborate

privately-staged events that have been an influential force on the U.K. dance scene. The group's debut Virgin album, *Blue Lines*, makes use of a number of up-and-coming rappers and singers, most notably Shara Nelson, whose singing is a highlight of such tracks as "Safe From Harm," "Unfinished Sympathy" and "Daydreaming."

Seal (full name Sealhenry Samuel) is an Englishman of Nigerian/Brazilian descent whose self-titled Sire debut album combines a flamboyant,

Big Audio Dynamite II



MANDINO



Londonbeat

colorful visual image with soulfully delivered dance tunes that hybridize elements of rock, funk and blues, with a techno sheen that comes courtesy of producer Trevor Horn.

Seal, who first tasted recording success as singer and co-writer of Adamski's 1990 U.K. hit "Killer," saw his first album debut at #1 on the British charts and go gold in its first week of release.

Londonbeat combines the talents of three veteran session singers,

George Chandler, Jimmy Chambers and Jimmy Helms, with those of young producer/multi-instrumentalist Willy M. The group's recent MCA/Radioactive album *In the Blood* features a similar blend of r&b tradition and contemporary pop songs — a mix that caught on with American listeners, who gave Londonbeat its first hit with "I've Been Thinking About You."

On their second Atlantic album, *Dollars and Sex*, The Escape Club follow up their successful U.S.

Seal



debut with a collection that plays up the group's sense of rocking eclecticism while retaining the catchy, danceable melodicism that made their first U.S. hit, "Wild Wild West," so memorable. The quartet's latest single, "So Fashionable," is squarely in the mold of that tune, i.e. danceable commercial pop with a rocking edge plus some mild lyrical social commentary.

Playing saxophone is a decidedly unusual vocation for a woman, but Dutch-born Candy Dulfer has been doing it professionally since the age of 14, first leading her own band in her hometown of Amsterdam and later recording with the likes of Prince, Van

Morrison, Pink Floyd and Dave Stewart. Dulfer's collaboration with Stewart, the theme song from the Dutch film *Lily Was Here*, was a Number One hit in Holland and went Top 10 in the U.K. and Europe. That number is featured on Dulfer's debut solo album *Saxuality* (Arista), which finds Dulfer unveiling a repertoire of jazz, funk and r&b licks, while dabbling in accessible pop and dance grooves.

In a pop scene increasingly dominated by technological gimmickry, singer/keyboardist Beverley Craven applies a welcome human touch to the self-penned adult pop tunes on her eponymous Epic debut album, whose lead single, "Promise Me," has already emerged as a hit single in the U.K. and Europe. Though Craven hails from England, prior to recording her album, she honed performing skills touring Europe as backing vocalist with Bobby Womack, and with a two-month stint of solo



Candy Dulfer

gigs on Los Angeles' club circuit.

19-year-old English singer Chesney Hawkes hopes to transcend his current U.K. teen-idol-dom in favor of long-term musical viability. The son of Len Hawkes of the popular English pop combo the Tremeloes (who now manages his son's career), Chesney was discovered by and taken under the professional wing of The Who's Roger Daltrey, who gave Chesney a starring role as his son in the recent British film *Buddy's Song*. For that film, Chesney recorded the group of songs that form the basis of his Chrysalis debut album, *The One And Only*. That disc's title track does double duty in *Buddy's Song* and as the theme song of the recent Michael J. Fox hit *Doc Hollywood*.

Transcending transient pop fashion in favor of timeless, personally-charged songcraft, the Liverpool quartet The La's prove that there's still a place in the world for jangly



The Escape Club

Beverly Craven



EJ CAMP

four-piece guitar combos. The twist is that leader Lee Mavers will tell anyone who asks just how much he and his bandmates hate their self-titled London/Go!Discs debut album, which they claim was taken out of their hands and completed by producer Steve Lillywhite without their input. Nevertheless, intelligently catchy tunes like "There She Goes" and "Timeless Melody" belie the band's reservations.

Making a stand for traditionally-styled hard rock are London-based quartet 21 Guns, featuring longtime Thin Lizzy axeman Scott Gorham and three relative unknowns. The

band hits the racks with *Salute*, a debut album produced by American Chris Lord-Alge.

BMI is proud to have represented more than 70 percent of the British songwriters whose works entered the Top 20 on *Billboard's* 1991 Hot 100 charts.

Harold DeMuir is a New York-based journalist whose work has appeared in Creem, New Music Express, Melody Maker, BAM and other pop music publications.

The La's



CLARE MULLER

Chesney Hawkes



IRISH MUSIC

MOVES INTO THE WORLD MARKET

BY PAT BAIRD

The success this summer of Alan Parker's *The Commitments*, the director's filmatic paean to the seemingly genteel ghettos of Dublin and the ambitious homegrown musicians they engender, took everyone by surprise. While the book, by Roddy Doyle, was praised by American music and literary aficionados, it was somewhat difficult to find and sold more through word-of-mouth than through traditional advertising and promotion.

On the other hand, the movie and soundtrack, fueled by a group of classic r&b songs and a fresh-faced energetic group of unknown actor-musicians, were craftily marketed by both the film (20th Century Fox) and record (MCA) companies as a must-see or hear summertime feel-good experiences. The movie and the album built slowly but successfully and educat-



The fictional band The Commitments (from the movie of the same name) probably did as much to publicize the Irish rock scene as their real life counterparts.

O'Connor, and Enya) to the general public. The Irish, particularly those in Dublin, have devoted a great deal of time and money over the past few years to insure that situation changes and that their fair city becomes the music capital — if not the cultural capital — of the new Europe. They are hoping the music industry in particular gets a much deserved boost from the success of *The Commitments* and that the result is the same.

Recent features in national music magazines, inspired by a press junket to Dublin (sponsored by the Irish Export Board) for the Irish version of the New Music Seminar and tours of various companies in the music, film and television industries, coupled with what has become affectionately known as "the Irish invasion" at the New York New Music Seminar and

ed the viewers and listeners to a culture that is both familiar and foreign at the same time.

Both processes describe the activities and the hopes of the Irish music community today. Until recently the Irish music scene was one known by industry insiders and music journalists and all but unknown (with the exception of a few mega-stars like U2, Sinéad



The original St. Patrick's Cathedral in Dublin.



Showcases, has produced a stronger identity here for Irish music and musicians over the past year or so. A number of bands (Lir, Fatima Mansions, Hinterland, An Emotional Fish) have toured the U.S. on a regular basis and are strongly identified with their country of origin. Even the St. Patrick's Day performances by such "traditional" Irish groups as The Chieftains and the recent Broadway success of The Abbey Theatre's *Dancing at Lughnasa* (where a spirited Irish jig literally stops the show) have contributed to an overall sense that the Irish aren't just coming; they're very much already here.

It is the development of new artists "back home," however, that concerns the Irish music industry today and fuels their ambition to point out exactly how creative a community they have.

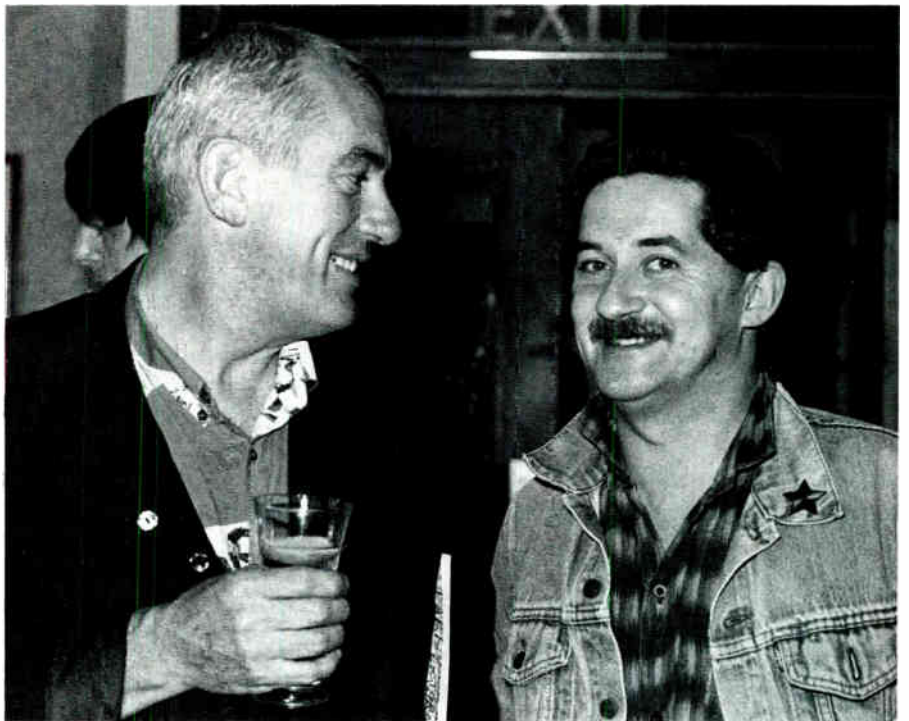
"I think Ireland and Sweden are the two most important sources of new talent right now," said John Coon, a&r director for Sonet Record, U.S., who travels to Dublin several times a year to hear new artists.

UNTIL RECENTLY THE IRISH MUSIC SCENE WAS ONE KNOWN BY INDUSTRY INSIDERS AND MUSIC JOURNALISTS AND ALL BUT UNKNOWN TO THE GENERAL PUBLIC

Surely there are other industries in Dublin but a sponsored tour of the city recently would have one think that it is music, and music alone, that drives the average Dubliner through his or her day. The first thing one notices is how many young people there are on the streets. Since more than half the population of the country is under the age of 26 it is hardly surprising that entertainment in general and music in particular is such as impor-



BMI's Phil Graham (l) relaxes with the Dublin band Lir at the BMI-sponsored Irish/English welcoming breakfast at the New Music Seminar.



Shay Healy (l) of Ireland's RTE television network toasts Philip King of Hummingbird Productions (producer of the celebrated *Bringing It All Back Home* documentary) at an Irish Export Board reception in Dublin.

tant aspect of life there.

Cheerfully organized by the Irish Export Board's Derry O'Brien and delivered safely to each office, studio, restaurant, club or concert hall by our ever-affable "handler" Andy Hill, we were immersed, if all too briefly, in the music and music business of Dublin.

Clive Hudson runs Round Tower Records, a local label distributed by Sonet in Europe. Hudson's compa-

ny, including a publishing division, promotes such local artists as Delores Keane, Arty McGlynn and Francie Conway, but provides a comfortable home for international artist Tom Pacheco as well. Round Tower Records, along with U2's Mother Records, develops Irish talent while existing and flourishing in a city where most major record companies have offices. Mother Records, originally intended as a

BMI/CHUCK PULIN

BMI/JUSTIN MAC INNIS

singles label, has expanded its mission to a full-service record company with international distribution.

Dublin hardly lacks for state-of-the-art recording studios, either. Windmill Lane, which sports what is probably the most famous graffiti wall in the world, is located in the historic waterfront (the river Liffey) area of Dublin but claims to be one of the country's most advanced recording facilities for both albums and soundtracks. Producer Kevin Killen was working on *The Commitments* soundtrack while we were there.

The music of Dublin isn't limited to the record business. Several television production companies have, over the past few years, produced some of the most creative and imag-



Julian Gough (l), leader of the Irish group Toasted Heretic, is shown with the Irish Export Board's Derry O'Brien during the NY New Music Seminar.

BMI/CHUCK PULIN

IT IS THE DEVELOPMENT OF NEW ARTISTS THAT CONCERNS THE IRISH MUSIC INDUSTRY TODAY AND FUELS THEIR AMBITION TO POINT OUT EXACTLY HOW CREATIVE A COMMUNITY THEY HAVE.

Europe and via the Arts & Entertainment Network here. Both pieces make a strong historic connection between the

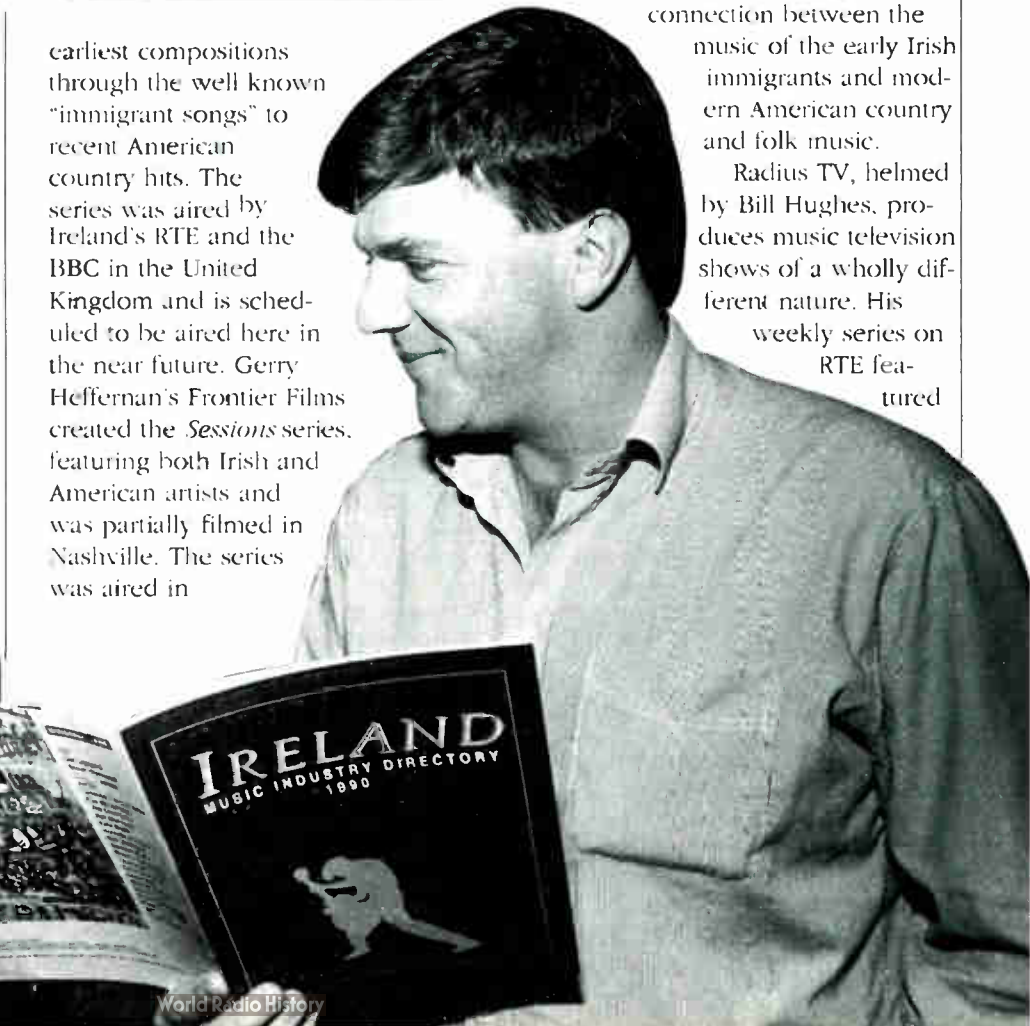
music of the early Irish immigrants and modern American country and folk music.

Radius TV, helmed by Bill Hughes, produces music television shows of a wholly different nature. His weekly series on RTE featured

inative music films of recent times. Phillips King's Hummingbird Productions was responsible for the prodigious *Bringing It All Back Home*, a five-part history of the evolution of Irish music from

earliest compositions through the well known "immigrant songs" to recent American country hits. The series was aired by Ireland's RTE and the BBC in the United Kingdom and is scheduled to be aired here in the near future. Gerry Heffernan's Frontier Films created the *Sessions* series, featuring both Irish and American artists and was partially filmed in Nashville. The series was aired in

JUSTIN MAC INNES





The famed Olympia Theatre in Dublin was saved from destruction when Tennents, the Irish brewery, stepped in to sponsor midnight rock concerts.

one new band or artist per week and several were signed to record companies following their "showcase". Hughes was also the official video chronicler for the Irish delegation at this July's New Music Seminar.

The tour of Dublin included two nights of seminar-sponsored showcases at the historic Olympia Theatre and visits to several clubs. The Olympia, a theater which usually mounts dramatic plays, was once scheduled to be torn down. Tennents, the Irish brewing company, stepped in with a sponsorship of rock concerts each Saturday night at midnight and saved the

Fiona Whelan and Ned O'Hanlon of Windmill Lane Studios check out the Irish Music Directory, a handy "who's who" of the industry.



velvet-seated and white-tiered Olympia from destruction.

Downtown Dublin brags at least one pub per block and many feature music whether traditional or contemporary. The Baggot, where Lir performed several nights that

week, is *the* showcase club of the city with all the atmosphere of a typical US rock & roll club. Whelan's Pub, a tiny bit more "up-scale," was the site of a highly emotional and sometimes political performance by the traditional group Alias Ron Kavana. AKA later scored the feature film *Hidden Agenda*.

Considering the number of Irish in the United States and the millions of Americans who can claim at least partial Irish heritage, the success of such early Irish rock artists as Rory Gallagher, Van Morrison, and Thin Lizzy was not just generational but almost inherent. With a new group of Irish artists ready to develop the same kind of loyalty among Americans (*Hot Press* editor Niall Stokes' band The Brothers, Suzanne Rhatigan coming out next month on Imago Records) and with Irish recording and film companies moving deeper into the world market, their success and acceptance here is practically inevitable.

John Coon (l) of Sonet Records has a laugh with Jamie Cohen of Private Music (US) and Clive Hudson (r) of Ireland's Round Tower Records during a Dublin reception.

Pat Baird is Senior Editor of MusicWorld.

A MUSICWORLD GRAMMY-WINNING WRITERS

In the following article, the third in an ongoing series, *MusicWorld* has assembled a panel of songwriters, each the writer or co-writer of a composition that has won a Grammy for Song of the Year, and asked them to respond to a series of questions concerning their award-winning songs and their craft in general. The panel consisted of Julie Gold, who won a Grammy for "From A Distance"; Larry Henley, co-writer of the Grammy-winning "Wind Beneath My Wings"; Barry Mann and Cynthia Weil, who won for "Somewhere Out There"; and Carole Bayer Sager, who took home a Grammy as co-writer of "That's What Friends Are For."

What was the inspiration or stimulus behind writing your Grammy Song of the Year?

Julie Gold: Back in 1986, just before my 30th birthday, my parents shipped me the piano I had grown up playing. I had been apart from my piano for the previous nine years, using an electronic piece of malfunctioning junk as a substitute. It was a winter's day when the piano arrived, and the moving men told me not to play it for a full day, so it could adjust to room temperature. I polished it, put stuff on it, reveled in its beauty. Then, 12 hours later, when I finally played it, I wrote "From A Distance." It took a very short time, but I believe I had been writing that song for my entire life, and the moment was finally emotionally right. I'm lucky.

Larry Henley: I was writing about someone I was in love with at the time. That was many, many years ago and I can't remember the exact circumstances now. But it was just a

very strong feeling that I had about a real person.

Barry Mann: Basically, "Somewhere Out There" was written for two mice. I had seen a story board of *An American Tail* with drawings of each of the characters in the film. For some reason, the scene they were in and the

Weil: Don Kirshner, at Aldon Music, signed me at the beginning of my career and it was a combination of his publishing skills and being on staff at a hot young company that enabled me to develop. Hearing Goffin/King songs coming through the walls up there . . . didn't hurt either.

drawings themselves made me think of a Broadway show that has kids in it. There's always one song that one of the kids will sing by himself in a choir like voice, center stage. A kind of melancholy, longing sort of song. And the melody of "Somewhere Out There" sort of cascaded out of that.

Carole Bayer Sager: "That's What Friends Are For" was originally written for the movie *Night Shift*, as the song to play over the closing credits. The movie starred Michael Keaton, Henry Winkler and Shelley Long, and it was a film about friendship and relationships.

Cynthia Weil: "Somewhere Out There" was one of four songs written for the animated feature *An American Tail*, so the lyric was inspired by the script and characters. Fievel, the little mouse, is lost in America, separated from his family. The script indicated that Fievel, looking out at the panorama of the city under a full moon, would sing a song that would then be picked up by his sister, Tanya, somewhere else in the city, looking up at the same full moon. The title used in the script was "Mister Mouse In The Moon," but I was given the freedom to change it. The concept of these two little creatures, reaching out to each other in a song, filled with longing, love and hope, touched me and I guess it touched other people, too, because the song became an instant standard.

How did the song get recorded?

Henley: My publisher came to me one day and he told me that he had gotten me a Roger Whittaker cut. And I was thrilled. I didn't really know the extent of Roger Whittaker's success, but I did know that he was a very big name. And then I found out later that he not only was a very big name, he was one of the biggest names. And so I was very thrilled, of course.

Weil: First it was recorded for the film itself by the children playing Fievel and Tanya. The rest of the story as to how it found life as a commercial recording, I leave to Barry. Every part of that process was truly amazing to me. Barry, Steve Tyrell and Burt Berman were the driving force behind putting the elements together, and then Peter Asher, Linda and James brought it home.

Mann: Steve Tyrell, my ex-business partner, loved the song and thought

ROUNDTABLE: TALK ABOUT THEIR CRAFT

that if we cut a good demo on it, the people involved with *An American Tail* would be able to see that this nice little ballad could be done at the end of the film also. (Up till then there was only score at the end.) Burt Berman, who is very good at what he does, picked up on the concept and got everything rolling, including getting Linda Ronstadt. Steve thought of James Ingram. Peabo Bryson also did a version with Linda that was terrific, but Universal went with James.

Sager: The song was originally recorded by Rod Stewart for the soundtrack for *Nightshift*. Dionne Warwick was recording a new album, and Burt [Bacharach] and I were producing three sides. I thought about having Dionne record "That's What Friends Are For" because I had always loved the song. I thought it could also possibly be a duet with Stevie Wonder. We played the

song for Dionne, and she loved it. Then, the night Stevie was putting his voice on, I invited Elizabeth Taylor to the studio. She had never met Stevie and was a big fan. When she was leaving that night, a feeling came over me. The duet was so heartfelt, and I thought about adding Gladys Knight to it and then making it a benefit song for AmFAR (the AIDS group Elizabeth was chairing). I told Burt, and he told Dionne and Stevie. Everyone felt the same way, including Clive Davis, who then added Elton John to the record. That's how the recording of "That's What Friends Are For" was born.

Gold: I sent the song around a bit and had no luck getting it cut. I sent it to my friend, Christine Lavin, a singer/songwriter on Rounder Records. She loved the song and selflessly asked that I supply her with 10 copies to see what she could do with it. Within six

weeks she had disc jockeys playing my scratchy demo up and down the east coast. Within two months Nanci Griffith called to ask if I would keep it on hold for her first MCA record, *Lone Star State Of Mind*. Sure enough, in February, 1987 the album came out, "From A Distance" was on it, and my life began to change. The song kind of became Nanci's signature song. She sang it around the world, always giving me credit as the writer, which is a very generous thing for a performer to do. Over the next three years the song got cut at least eight more times by artists all over the world, including Judy Collins. By the time I got my happy request from the Bette Midler camp, Kathy Mattea, the Byrds, and Cliff Richard were all recording it for upcoming projects. It was an amazing situation — far beyond my wildest dreams. And it started with Christine Lavin's kindness.



Over the last few years Grammy winner Julie Gold has gained recognition as one of this country's most promising singer/songwriters. "From A Distance," written by Julie in 1986, has been recorded by Bette Midler, Kathy Mattea, Nanci Griffith, the Byrds, Judy Collins, James Galway, Cliff Richard, and many others. Bette Midler's version was awarded the Song of the Year Grammy for 1990. Although Julie considers herself primarily a songwriter, she performs regularly at concert venues such as the Bottom Line in New York, the Birchmere in Washington, and the Theatre of the Living Arts in Philadelphia. She has also appeared on the nationally televised shows "Austin City Limits" on PBS, and "American Music Shop" on TNN. Julie wrote "Try Love" for HBO to run as a holiday greeting and 1990 retrospective. The viewing audience responded so enthusiastically to this three-minute piece that it aired from November, 1990 through March of 1991. The broadcast industry thought highly enough of this video to award it the BPME Gold Medallion and the CTAM Award for Excellence. Currently, Julie, a Greenwich Village resident, is working on new songs for recording artists, as well as for motion picture, television, and theatrical projects.

Has the award increased your access to artists and producers, or sparked an interest in other works in your catalog?

Sager: Presumably it should, but I'm not sure that it always does. I suppose that, if you capitalize on it immediately, it would. It does re-focus attention in case anyone has forgotten that you are a songwriter. But, I've found that reviving them myself and showing them around — which I don't usually do until I look through songs for artists we are recording — is still the way to get them heard.

Weil: I was fortunate to have had enough success before winning the Grammy so that I didn't need it to gain access to artists and producers. For some reason, everyone always thought that Barry and I had a shelf full of Grammys.

Gold: The award has given me a certain credibility that I hadn't had before, so that when I knock on doors now, someone usually answers. It has also given me a new-found sense of confidence, and a feeling of validation. Yes, I do have greater access to artists and situations, but I know I must continue to be diligent and creative. In other

Mann: I would tell any songwriter who has real talent and who can't sing to definitely develop his producing chops as he develops as a songwriter.

words, once those doors open for you, you had better bring something worthwhile when you walk inside.

Henley: As a matter of fact, it has very, very much increased my access to artists and producers. I've written with several producers and artists since then. And it's opened a lot of doors. It's helped me a lot. As far as the other works in my catalog, there's some new interest in that, too. I'm not sure about that, but it seems like some of the old songs are still getting recorded and some of the newer things get recorded easier.

Who do you consider to be the major musical influences on your songwriting?

Mann: Every pop songwriter from the late '40s and early '50s, and every

classical romantic composer that had soul and a great melodic gift.

Sager: I think all of the writers of musical theatre from New York, initially. As a child, they were Lerner and Lowe, and Rogers and Hammerstein. As a teenager, my influences were Carole King and Gerry Goffin, and Barry Mann and Cynthia Weil.

Weil: My major influences were the great theatrical lyricists from Hart and Hammerstein to Comden and Green to Sondheim. In pop, I was really bowled over the first time I heard Kristofferson's lyrics. They really affected my work back then.

Gold: Show tunes, Motown, the Beatles.

Henley: There are so many I have a hard time really focusing on who exactly was my main hero. There were so many people, like Johnny Mercer, that I thought were incredible. I thought Johnny Mercer was one of the greatest lyricists of all time. But there are many, many great songwriters in Nashville who have influenced me, like Roger Miller and Willie Nelson and Harlan Howard. And I have been influenced in recent years by people like

Larry Henley is a quiet man, but when he writes his music, he makes a difference. As the 1990 Grammy Award winner for "Wind Beneath My Wings," Larry Henley has touched many lives. One of America's top songwriters, at one time he became the first Nashville-based songwriter to attain the position of having the number one slots on three charts — country, AC and CHR — all within a two-week period. Henley won an amateur singing contest the first time he performed in public. He then went on to be the featured singer in the group the Newbeats ("Bread And Butter"). When the Newbeats disbanded, Henley stayed in Nashville to pursue his writing career. In addition to Bette Midler's 1990 Grammy Award winning performance from the movie *Beaches*, Larry has accumulated other prestigious awards, including both the Country Music Association's and the Academy of Country Music's award for Song of the Year. Henley has written hits for Randy Travis ("Is It Still Over"), Tanya Tucker ("Lizzie And The Rainman"), Tammy Wynette ("Til I Get It Right"), Janie Frickie ("He's A Heartache Looking For A Place To Happen"), Gary Morris, and Lynn Anderson, just to name a few.



It would be impossible to imagine the last three decades of pop music without the melodies of Barry Mann and the lyrics of Cynthia Weil. Together they've written songs like "You've Lost That Lovin' Feeling" (with Phil Spector), "On Broadway" (with Jerry Lieber and Mike Stoller), "Walking In The Rain" (with Phil Spector), "Kicks," "Uptown," "Soul And Inspiration," "He's Sure The Boy I Love," "We Gotta Get Out Of This Place," "I Just Can't Help Believing," "Here You Come Again," "Never Gonna Let You Go," "Just Once," the Oscar- and Golden Globe-nominated, double-Grammy winning "Somewhere Out There" (with James Horner) and the 1989 Grammy-nominated "Don't Know Much" (with Tom Snow). These are just some of their well-known hits. In addition to their collaboration, each has branched out, working with other writers. Cynthia wrote the lyrics to "Running With The Night" and "Love Will Conquer All" (Lionel Richie), "He's So Shy" (Tom Snow), "If Ever You're In My Arms Again" (Snow and Michael Masser) and the Grammy-nominated "Through The Fire" (David Foster and Tom Keane). Barry was both singer and co-writer on "Who Put The Bomp" (with Gerry Goffin) and co-wrote "I Love How You Love Me" (Larry Kolber), "How Much Love" (Leo Sayer) and "Sometimes When We Touch" (Dan Hill). Recognition of their achievements include: The First Annual Lifetime Achievement Award from the National Academy of Songwriters, The Clooney Foundation's Award for Legendary Song Composition at their annual Salute To the Songwriter, The Robert Burton Award from BMI for 1977's most performed country song, "Here You Come Again," and induction into the prestigious Songwriter's Hall of Fame. Together they have amassed 84 pop, country and r&b awards and 24 Million-Air awards from BMI.

Richard Leigh. There are so many I could go on forever.

Is there one particular song that you didn't write that you wish you had written?

Weil: I wish I'd written every syllable that Stephen Sondheim has written. I wish the brilliant work of Howard Ashman in *The Little Mermaid* was mine. Currently, I'm a fan of Marc Cohen. I think he's a wonderful lyricist



with a great fresh style and I'd like to have written "Walking In Memphis."

Gold: I'll just say that there are many songs I'm very grateful someone wrote.

Henley: The answer to that is there's no one particular song, there are many songs that I didn't write that I wished I had written. But if I could name one in particular, I think I really loved "From A Distance" by Julie Gold. That was a wonderful, wonderful song.

Mann: There are many, but two come to mind: "America," by Paul Simon, and "Boys Of Summer," by Don Henley.

Sager: There's more than one: "Send In The Clowns," "Alfie," "As Time Goes By," "Killing Me Softly," "You've Got A Friend."

What routine, if any, do you follow in creating songs?

Gold: I sit at the piano and practice, and try to catch an idea that is worth enlarging in a poetic and meaningful way. Not only do I have to *want* to say something, I usually *need* to say something, too.

Henley: My routine is usually to write early in the morning. I have many different ways of doing it. I either start with a great idea and try to build a song around an idea or I'll start with a great melody or a great groove and try to invent a lyric to go to it. I don't have a particular routine, but the majority of my work is done in the early hours of the day.

Mann: The first thing I do is listen to a lot of the kind of music that reflects the type of

song I'll be attempting to write. Then I sit down in my studio and start messing with some chords, some melody and some sounds on my synths. Eventually I start to refine what I put down in my sequencer. Sometimes I cut a track without a song. If the track feels good it's very inspiring. With me now, programming and arranging are part of the song writing process.

Sager: What kept me going was a need to create and a desire to prove that I could do it, to prove all the people who turned the songs down were wrong.

Sager: Forcing myself to get to the piano.

Weil: I usually write to a melody. Sometimes when I'm working with Barry, I'll give him a title or an idea, he'll create a track and melody and I'll work to that.

Did you ever think of giving up out of frustration and what was it that kept you going?

Henley: I don't think I ever actually felt like giving up. I just felt like maybe I should, but I didn't. I felt like I was in too deep almost from the beginning. I felt like I spent too much time and devoted too much of my heart to this business. And so I made a vow to stick with it and die in the streets if I had to. What kept me going was the acceptance that I eventually got.

Mann: Yes, there were times I did think of giving up, but I kept going because the only other vocation I know is shepherding. And there isn't much of a need for shepherds now a days.

Sager: Yes, I did. What kept me going was a need to create and a desire to prove that I could do it, to prove all the people who turned the songs down were wrong.

Henley: [The Grammy] has very, very much increased my access to artists and producers. I've written with several producers and artists since then. And it's opened a lot of doors.

Weil: Once, in 1988, I did stop writing songs for a year to work on a film script. I was tired of the whole routine and needed a change. I found that the frustrations of the music business were minor compared to the world of movie making. I also found that I missed the music and my friends in the business. I've just completed another script, but this time I did it all on weekends and evenings and didn't miss a beat of lyric writing.

Gold: I have always known that I was put on earth to make music. I think knowing why you're here and what gives you the most pleasure in life is half the battle. I never set a time limit on myself. I never intended to give up. I did, however, accept the possibility that I'd never "make it." But I also knew I'd never compromise my dream.

Are there any shortcuts, secrets, or particular advice that you would give to the beginning songwriter?

Mann: I would tell any songwriter who has real talent and who can't sing to definitely develop his producing chops as he develops as a songwriter.

Sager: Just keep believing in your talent if it is something you love to do, and to do it even if you don't get immediate feedback. I waited more than eight years between "A Groovy Kind Of Love" and "Midnight Blue" without any significant success. The only thing I had was a desire to write songs. I didn't know how not to. I had a belief that, eventually, I would be successful at it.

Weil: It's a really tough market now and I'd advise any beginning songwriter to find their own voice, musically and lyrically, and to hone their producing skills.

Gold: The only advice I give is, if you know in your heart of hearts that you are on earth to write songs, then go for it. Let no one talk you out of your dream. You owe it to yourself and to your fellow humans to be the best per-



HARRY LANGDON PHOTOGRAPHY

son you can be. And you can only attain that status if you are busy fulfilling your dreams. Work hard. Keep writing. Send tapes. Meet people. Listen to the voice inside that's telling you you can do it.

Henley: There aren't very many shortcuts. Secrets? For the country songwriter, I would advise he write positive love songs. I know you hate to hear that because it's the old thing, but really that's what people are more interested in. Write songs about life and love and positive thoughts. Believe in yourself. No matter what anyone else says, if you feel it in your heart, then go with your feeling.

What role have publishers played in your career development?

Sager: Publishers played a very big role early on. They supported me emotionally and financially at a time when I didn't have the luxury of pub-

Carole Bayer Sager's accomplishments during her more than 25 years of writing songs have resulted in a Grammy, an Academy Award, induction into the Songwriters Hall of Fame, and many other honors. From the universal lyrics of "That's What Friends Are For" (which has also raised more than \$1.5 million for the American Foundation for AIDS Research), to the personal message of "Don't Cry Out Loud," to the emotion of "On My Own," to the fun of "Arthur's Theme (Best That You Can Do)," to the two-time hit, "A Groovy Kind Of Love," the only common denominators about Carole Bayer Sager's songs are that the lyrics become part of the American vocabulary, and the songs become standards, as they top the pop, adult and r&b charts. Recording stars from Frank Sinatra to Bob Dylan have recorded Carole's songs; the list also includes Barbra Streisand, Neil Diamond, Michael Jackson, Aretha Franklin, Ray Charles, Bette Midler, Kenny Rogers, Elton John, Stevie Wonder, Roberta Flack, Phil Collins and Carole herself. Her other Academy Award-nominated songs are "Looking Through The Eyes Of Love" and "Nobody Does It Better," and her lyrics are also heard in the long-running plays, *They're Playing Our Song*, *All That Jazz* and *Dancin'*.

lishing my own material or the access to the artists.

Weil: Don Kirshner, at Aldon Music, signed me at the beginning of my career and it was a combination of his publishing skills and being on staff at a hot young company that enabled me to develop. Hearing Goffin/King songs coming through the walls up there and the competitive atmosphere didn't hurt either.

Gold: My publisher calls me with specific song assignments for things like TV theme music or movie song placements. I love these assignments, and I love the fact that we work together on them. They get the assignment, I write the song, and they plug it — we win or we lose. Often, the song stands on its own anyway, out of the TV or movie context, and that's an added bonus. It's a very enjoyable and challenging process.

Henley: Without their financial support I probably would have starved to

death in the very beginning. I owe them a lot of things for that. And without their belief in me, I would have been very frustrated.

Mann: The publisher who had the greatest influence on my career was Don Kirshner. He was the best.

What projects are you currently working on?

Weil: Currently, I've got songs in Peabo Bryson, Vanessa Williams, James Ingram and Gladys Knight albums. "Closer Than Close," Peabo's single, which I wrote with Barry, is on the r&b charts. "Get Ready," a song Barry, James Ingram and I wrote, has just been released r&b. Barry and I have written two songs for an animated film called *The Troll In Central Park*, directed by Don Bluth, the director of *An American Tail*, which is scheduled for a Memorial Day release. We're involved with John Williams on a song we wrote for the 1992 Celebrate Discovery event, and there are the usual assortment of songs being put on hold, taken off hold, being recorded, etc. I'm also about to begin another screenplay.

Gold: I just completed a song for HBO's 1991 holiday greeting piece. It's called "One Voice, One Heart," and it will air between movies and specials from Thanksgiving through New Year's. The New York City Boys Choir will perform it. I have a song on Nanci Griffith's new MCA album, and on Patti LaBelle's new MCA album. Lia

Gold: I sit at the piano and practice, and try to catch an idea that is worth enlarging in a poetic and meaningful way. Not only do I have to *want* to say something, I usually *need* to say something, too.

Salonga, star of Broadway's *Miss Saigon*, is recording one of my songs on her upcoming Warner Bros. release. There are a bunch of songs in the pipeline for various recording, movie and TV projects. I will be appearing on PBS's "Austin City Limits" in February with Nanci Griffith, Mary-Chapin Carpenter, and the Indigo Girls. I'll be appearing in L.A. at the National Academy of Songwriters December event honoring Burt Bachrach and Hal David, and I am very much looking forward to that. And I'm constantly writing, calling, sending, working . . . and hoping.

Henley: I've been working on an album with Donna Summer that has just been released and we're very excited about it. And I have many other projects that I'm staring to work on with some old-friend-of-mine artists. Billy Burnett, for one. And Debra Allen. I'm trying to help them with their new albums.

Mann: I co-wrote and produced the new Peabo Bryson r&b chart single, "Closer Than Close," and I co-wrote and co-produced two other songs on Peabo's album. One is a duet with Regina Belle that will be on her album also. I co-wrote and co-produced the new r&b James Ingram single, "Get Ready." I also co-wrote and produced one cut on Gladys Knight's album, a song titled "In This Life." In addition, I co-wrote and produced one side with a new artist on MCA named John Pagaro; I wrote with Arista artist Curtis Stiger and I'm on his album; and I co-wrote a song called "One Small Step" with Wendy Waldman and Brad Parker that's on Cher's album. Cynthia and I wrote a song with Brenda Russell that Ray Charles cut, and I'm writing some songs for Howard Hewitt, and will be producing them.

Sager: I'm writing songs — and I'm a writing a novel. I'm writing songs with people who are very talented, including Michael McDonald, James Ingram and Bruce Roberts. Geffen Records is also releasing an album of my songs.



Eric Clapton

by Wayne Robins

Few people have done as many things as well as Eric Clapton in his career, which now spans quite nearly 30 years.

There was never any question that Eric Clapton was going into the Rock & Roll Hall of Fame. The only issue was, which Clapton?

Was it going to be the Eric Clapton who brought the blues to a wide pop audience with the Yardbirds? The Clapton who sought blues purity with John Mayall's Bluesbreakers? The Clapton who, with Jack Bruce and Ginger Baker in Cream, took rock & roll into roaring, improvisational realms?

Would it be the Clapton who found tranquility in song structures amid the turmoil of Blind Faith? Would it be Clapton the star-turned-sideman who fueled Delaney and Bonnie and Friends? Or Clapton the reluctant frontman whose devotional romantic epic "Layla" gave him the claim to rock immortality as a songwriter?

Or would it simply be as Eric Clapton, whose solo albums in the 1970s and 1980s sought comfort in relaxed, modest picking. The Clapton whose astute taste in songs made him the unlikely popularizer of reggae in America with his hit version of "I Shot the Sheriff"?

Guitarist, songwriter, singer,

From The Yardbirds To The Hall Of Fame

bandleader, sideman, session player, interpreter: Few people have done as many things as well as Eric Clapton in his career, which now spans quite nearly 30 years. The voters for the Rock & Roll Hall of Fame have sensibly concluded there's no need to delay in formally elevating Clapton to their rock pantheon, and so it is as a member of the Yardbirds that Clapton will be inducted this year. (Doubts were raised when Cream was nominated as well; some feared the Clapton vote would be diluted.)

The Yardbirds, of course, are familiar to anyone who came of age — especially teenage — during the English Invasion of the 1960s. Though hits like "For Your Love" (one of Clapton's last sessions with the band, on which he played rhythm guitar,



according to scholar Ira A. Robbins) captured a wide American audience, it was the Yardbirds' deep respect for, and ability to play, blues and rhythm & blues that their reputation was based.

It was appropriate that the Yardbirds' first recordings were live sessions backing American bluesman Sonny Boy Williamson at London's Crawdaddy Club, where the Yardbirds had taken over for the star-bound Rolling Stones as the house band.

Though the Yardbirds would later become known for both discursive psychedelic rock and the emphatic chords that would form the foundation of heavy metal, blues and rhythm & blues dominated during Clapton's tenure. Those young Americans who bought the *For Your Love* album for the hit single also heard their first versions of "Good Morning Little Schoolgirl," Allen Toussaint's "A Certain Girl" (written under his usual pen name "Naomi Neville"), and jazz-blues great Mose Allison's "I'm Not Talking." With Clapton, the Yardbirds also recorded John Lee Hooker's "Boom Boom," now a blues band standard: it became one of the signature tunes for another British r&b group, the Animals.

But it wasn't quite enough for Clapton, who was at the peak of his blues fanaticism. "In those days I was a complete purist," Clapton told biographer Ray Coleman. "For Your Love" and other non-blues oriented tunes

reflected the eclectic taste of the band's influential bassist Paul Samwell-Smith and other members. To pursue his blues obsession,

**While some fans
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Clapton left the band for the more reverential John Mayall's Bluesbreakers. But Clapton couldn't sit still: his brief tenure with the Bluesbreakers was the beginning of a journey as productive as it was restless.

With Cream, Clapton, drummer Ginger Baker and bassist Jack Bruce broke the boundaries of the conventional rock song. The band could write cohesive tunes, and their best songs — "Badge," written by Clapton and George Harrison, and of course the standard "Sunshine Of Your Love" by Clapton and Peter Brown — could

be succinct and well-crafted.

But the playing was volatile, dramatic, open-ended. In concert, Cream would startle audiences by playing a single song for 10, 15, 20 minutes or more, with Clapton, Bruce and Baker spiraling towards creative lunacy. Though the performances were occasionally self-indulgent, they allowed Clapton to take the blues to another sphere: witness the nearly 17-minute version of Willie Dixon's "Spoonful" on *Wheels Of Fire*, the ambitious two-record set that also featured what were then definitive covers of Albert King's "Born Under A Bad Sign" and Robert Johnson's "Crossroads."

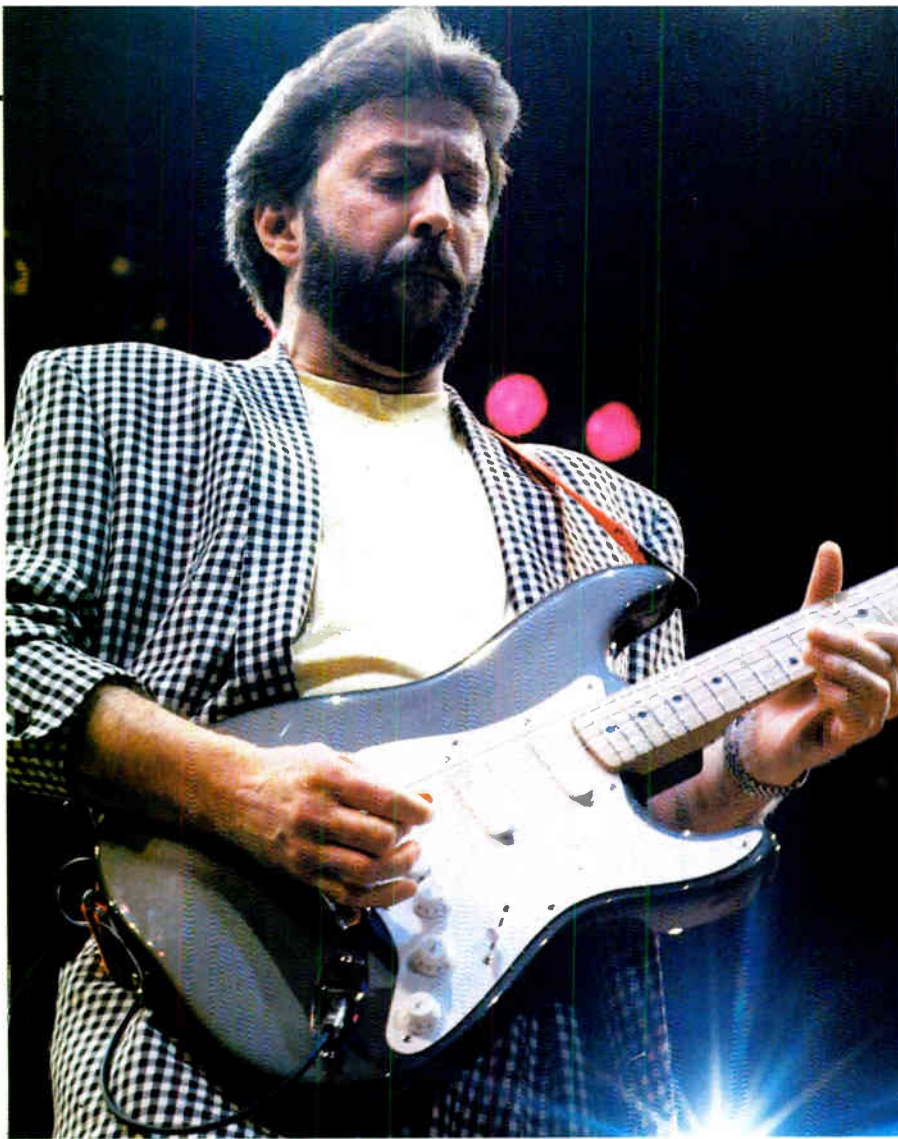
Clapton's interest in Johnson was a major reason for the revival of interest in the career of that haunted Delta blues singer. "When I first heard it, it was so shatteringly intimate for me that it was almost unbearable," Clapton told *Rolling Stone* recently regarding Johnson's voice.

After the clash of competing egos led to the demise of Cream in 1968, Clapton would begin to develop a more intimate voice of his own. In 1969, Clapton and Baker joined up with Steve Winwood, fresh out of Traffic, and bassist Rick Grech to form Blind Faith. Quieter, spiritual songs, like Clapton's hymn-like "Presence Of The Lord" replaced the explosive guitar pyrotechnics on which he had built a vast following.

By that time, Clapton, Winwood and Baker were such stars that too much was expected too soon from Blind Faith before it could really jell. Burned by the pressures of stardom,



CHRIS DOUGHERTY/IGI PHOTO AGENCY



Clapton found sustenance as a sideman for the American rock-soul singers Delaney and Bonnie Bramlett, who had toured as an opening act for Blind Faith in 1969. Clapton wrote "Comin' Home" with Bonnie Bramlett, one of Delaney and Bonnie's most memorable tunes.

Delaney Bramlett convinced the reluctant Clapton that he could sing well enough to put his own name on his work. Clapton recorded his first solo album in 1970. Bramlett produced as Clapton recorded tunes like "Blues Power" and J.J. Cale's laid-back "After Midnight," which became staples of his concerts for years to come.

Delaney and Bonnie and Friends had featured Clapton on guitar, as well as (among others) Bobby Whitlock on keyboards, Carl Radle on bass, and Jim Gordon on drums — the musicians who backed Clapton on the solo album and who would soon become Derek and the Dominos. The

pseudonym Derek showed the lengths Clapton was willing to go to shed the spotlight. But if Clapton wanted anonymity, he picked the wrong time, to record the wrong song. Derek and the Dominos "Layla," with its elegant coda and masterful guitar work by Clapton and guest Duane Allman, is one of the lasting masterpieces of the album rock era.

When the too-common rock star pressures of drugs and egos caused Derek and the Dominos demise, Clapton was finally ready to step forward again, but in a more relaxed manner.

While some fans lamented Clapton's retreat from guitar god status, many others came to appreciate his interpretive gifts and blossoming songwriting ability. In 1974 Clapton recorded what some consider to be his consummate solo album, *461 Ocean Boulevard*, which featured originals like "Let It Grow," adapta-

tions like "Motherless Children," and his hit version of Bob Marley's "I Shot the Sheriff."

Throughout the 1970s and 1980s, Clapton continued to refine that mixture. From lithe funky tunes like "Lay Down Sally" to the romantic "Wonderful Tonight," to live and recorded collaborations with Bob Dylan, Phil Collins, Robert Cray and Stevie Ray Vaughan, Clapton has been pursuing his own unpredictable muse. The recent release of *24 Nights*, a two-CD live set recorded at London's prestigious Royal Albert Hall, reflects his range: different tracks feature a four-piece band, a nine-piece band, a blues band (featuring guitarists Buddy Guy and Robert Cray, and pianist Johnnie Johnson), and an orchestra, the National Philharmonic, conducted by longtime associate Michael Kamen.

The selection of material is diverse as well, from Cream oldies like "White

With Cream, Clapton,

drummer Ginger

Baker and bassist Jack

Bruce broke the

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conventional rock

song.

Room" and "Badge" to Derek and the Dominos "Bell Bottom Blues" to blues by Junior Wells, Ray Charles, and Buddy Guy to songwriting collaborations with Cray ("Old Love"), Mick Jones ("Bad Love"), and Michael Kamen ("Edge of Darkness"). The variety suggests that Clapton has arrived at a point at which he's increasingly comfortable with his past and open for almost anything in the future.

Wayne Robins is a pop music writer for Newsday and New York Newsday.



Hammer

by David Nathan

Hammer's music reflects his desire to inspire, uplift and pass on a positive message in the same way that his favorite writers have done in the past.

Hammer strides into the eighth-floor conference room at Capitol Records, scans a report on the 10 most-requested songs at pop radio stations across the country. "Excuse me," he yawns, "but I've been up since four o'clock!" indicating at the end of the conversation that he doesn't sleep heavily at the best of times and, these days, he's sleeping even less. After all, *Too Legit To Quit*, his third album for Capitol Records, is in its second week of release and the adrenalin is clearly flowing. "I don't like to sleep too much because I think I might miss something," he reflects, with a smile. You surmise that even in those rare moments when the pressure's off, Hammer's the kind of guy who's in a state of constant motion, creating, thinking, devising new ways to contribute his many talents.

If 1990's *Hammer, Please Don't Hurt Em* was his 18-million selling introduction to global audiences on a mass level, *Too Legit To Quit* is confirmation that the fast-stepping Oaktown entertainer is here to stay. Spanning a broad diversity of musical styles, Hammer's album is particularly significant from a creative standpoint, since he was intimately involved as a



PAUL NATKIN

The Songwriter Steps Out

songwriter: "On the last record, I was dealing with music that was sampled. This time, 90 percent of the album is original songs; the exceptions are 'Do Not Pass Me By,' a traditional gospel hymn that dates back to the 1800s,



grins, “when I was 14, I was composing jingles for Coca-Cola and Honda! I’d go into an ad agency with my little briefcase and these jingles. I sent them off but I never got any response.”

The bottom line, Hammer points out, is that rap is “in its barest form, poetry. One of my strengths has always been coming up with hooks and choruses, titles like ‘Gaining Momentum’ and ‘Good To Go’ (from the new album). A lot of times, in working on the album, I

create a ‘swing beat.’ The lyrics just came to me and, bam, we had it down in half-an-hour.”

“I want this album to be the one that ends the narrow thinking that rap is one-dimensional. When people think of Hammer, I want them to think of music.”

“So many thoughts running through my mind, my kids look hungry, I don’t think I’ll make it this time . . . Oaktown and your town are one in the same the sight different but it’s still the same pain . . .”
(from “Living In A World Like This”: Music & Lyrics: Hammer & Felton C. Pilate II)

Hammer cites “Living In A World Like This” as an example of a lyric that demonstrates the serious

and ‘Why Can’t We Live Together,’ the 1973 hit by Timmy Thomas.”

Like most of the moves this astute artist makes in his career, his decision to use *Too Legit To Quit* as a showcase for his songwriting skills was by design. “I felt it was time for people to see another side of me,” he explains. “I want this album to be the one that ends the narrow thinking that rap is one-dimensional. When people think of Hammer, I want them to think of music.” His gift as a lyricist didn’t begin with his recording career, Hammer muses. “Since I was 10, I’ve been coming up with poems and jingles. In fact,” he

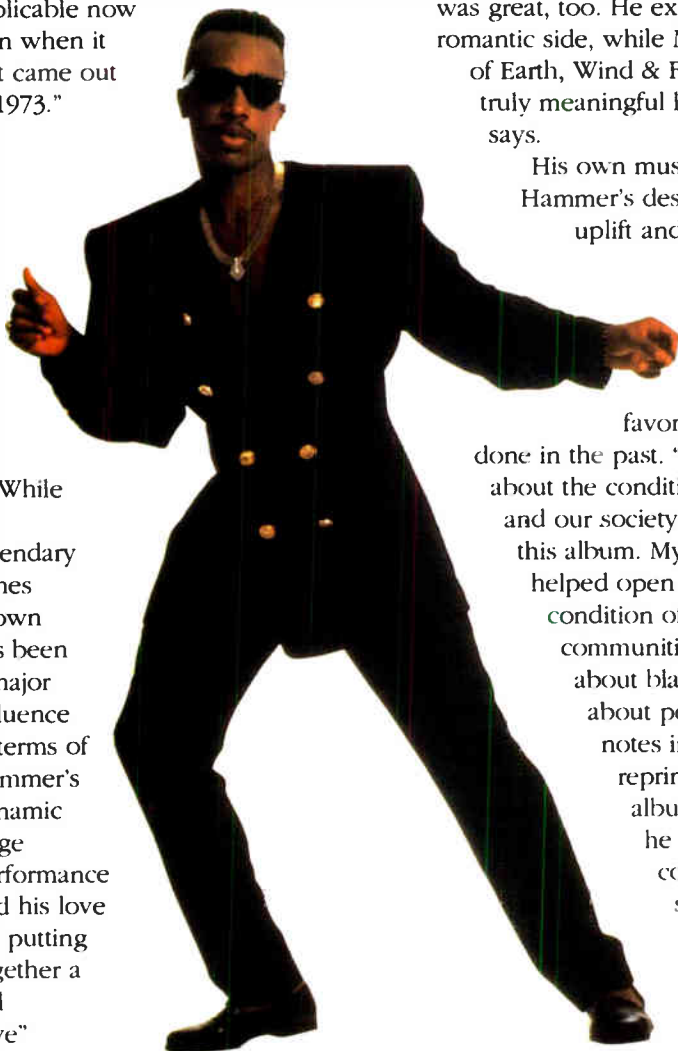
came up with ideas for the music along with the lyrics.” As with his previous albums, Hammer worked with Felton Pilate, former member of the group Con-Funk-Shun who has also served as Hammer’s musical director on his global tours, as a co-producer and co-writer: “With ‘Love Hold,’ Felton had an instrumental track that I turned into a song. ‘Addams’ Groove’ (the theme song for *The Addams Family* movie) was composed in about 30 minutes. Originally, we were trying to come up with the theme for the film using the track for ‘Too Legit To Quit’ and I told Felton to swing the beat, to



approach he takes to songwriting: "If someone like Lionel Richie did 'Brothers Hang On,' people would see that I write legitimate songs," says Hammer. "It's just that I rap the words I write instead of singing them. I think as singers start to do my material, people will get the point."

Along with "Living In A World Like This," Hammer singles out "'Good To Go' because it's a fusion of jazz and hip-hop, 'Do Not Pass Me By,' which reflects the gospel and spiritual side of me, and 'This Is The Way We Roll' 'cause it's just *funky!*" as exemplifying the range of music on the album. "In terms of lyrical themes, I knew I wanted to address certain issues that are very important, particularly in my community, as well as love and relationships, and with racism at an all-time high, racial prejudice. 'Why Can't We Live Together' is more applicable now than when it first came out in 1973."

While the legendary James Brown has been a major influence in terms of Hammer's dynamic stage performance and his love for putting together a full "live"



PAUL NATKIN

revue in the tradition of showmen like the Godfather of Soul, the songwriters who he considers to have had the most impact during his formative years include Marvin Gaye and Stevie Wonder. "Barry White was great, too. He expressed that romantic side, while Maurice White of Earth, Wind & Fire wrote some truly meaningful lyrics," Hammer says.

His own music reflects Hammer's desire to inspire, uplift and pass on a positive message in the same way that his

favorite writers have done in the past. "My thoughts about the condition of our world and our society are reflected in this album. My success has helped open my eyes to the condition of our communities. It's not about black or white; it's about people," Hammer notes in the message reprinted on his album. In person, he underscores that commitment, stating, "There are songs that I wrote on this record that are very

important to me: 'Living In A World Like This' tells what life is like for a person out here trying to take care of

"In terms of lyrical themes, I knew I wanted to address certain issues that are very important, particularly in my community . . ."

his family. It's a song that reflects my sensitive side. To be able to say something that can maybe make a difference for someone who buys my record, that's why I write songs, and I think with this album. I've come into my own as a writer."

David Nathan is a free-lance music journalist based in Los Angeles who contributes to Billboard and Britain's Blues & Soul. He also coaches acts in interview techniques, is a singer with his own group, Pharaoh's Dream, and is a songwriter.

FRANCES PRESTON TO LEAD MARTELL

The T. J. Martell Foundation for Leukemia, Cancer and AIDS Research was established in 1975 by record industry executive Tony Martell to fulfill a promise to his son T. J., who was dying of leukemia. The Foundation has grown to become the music industry's primary medical charity, and has raised more than \$50,000,000 to support ground-breaking research in the battle against these diseases.

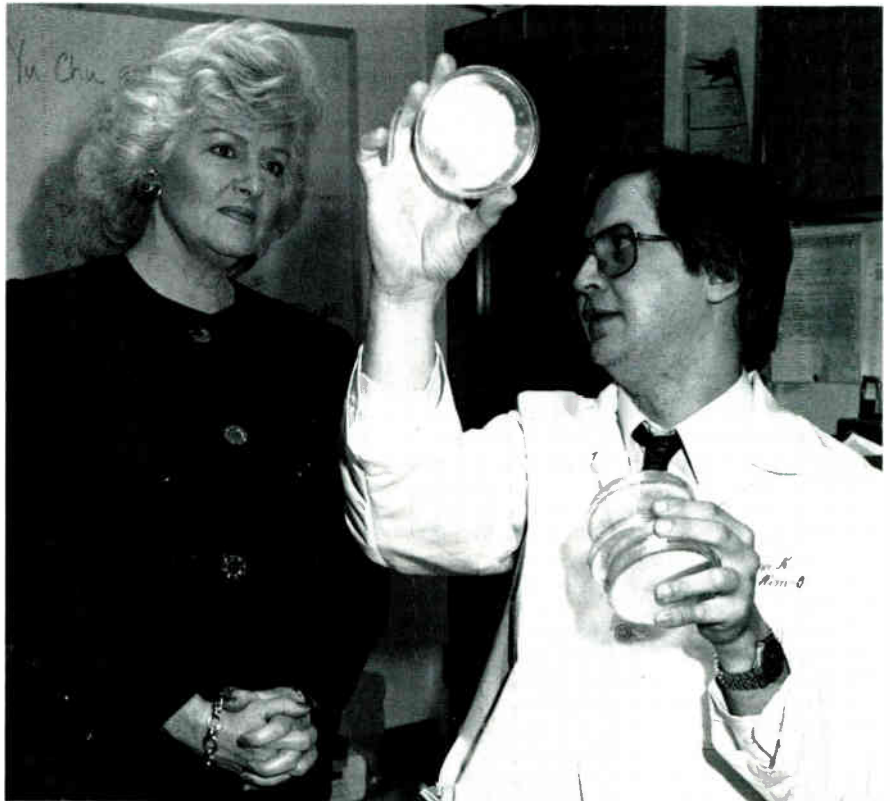
BMI president and CEO Frances Preston has been selected as the 1992 recipient of the T. J. Martell Foundation's Humanitarian of the Year Award, an honor that bears the important responsibility to lead the Foundation's 1992 fundraising campaign. "The opportunity to make a personal contribution to the important and innovative work being done by the researchers at The T. J. Martell Memorial Laboratories at Mt. Sinai Medical Center in New York and The Neil Bogart Memorial Laboratories at The Children's Hospital in Los Angeles," says Preston, "is an exciting challenge, and one that I enthusiastically accept."

A unique facet of the work done by the Foundation is that it operates with one of lowest overheads of any charitable foundation in America — with less than five percent of its revenues going for administration and fundraising. The music industry draws on its own creativity, know-how and resources to assure that virtually all the money raised in the annual campaign goes directly to the Foundation's research program.

The T. J. Martell Foundation focuses on research programs that are new, pioneering, stretching beyond what has been tried before. Their programs are often so innovative that governmental funding is unavailable. Explains Foundation chairman Floyd Glinert: "The Martell Foundation provides seed money for research that could not otherwise be done. We give our researchers the flexibility to go down new pathways unencumbered by grant restrictions."

"All of us who make our livelihoods in the music industry feel a great sense of pride in participating in the T. J. Martell Foundation's success," says Preston. "The Foundation, from its inception, has draws its support almost entirely from within our music community. It offers us our very best opportunity to focus our commitment to ending the scourge of these terrible diseases."

In recent years T. J. Martell Laboratories' researchers have made important contributions in the fight against AIDS. In 1985 they developed an experimental method of treatment to prevent and delay the onset of AIDS in people at high risk. In fact, Martell researchers were the first to develop early detection and prevention methods, and the first to apply these methods not only to adults, but to infants as well. Researchers in the Foundation's west coast



One of the doctors at the Bogart Memorial Laboratories explains the type of research being conducted in the hopes of curing pediatric cancer and AIDS as Frances Preston listens intently. The Bogart Laboratories are part of Los Angeles Children's Hospital.

Bogart-Martell Laboratories are now focusing on the pharmacology and biology of cancer and AIDS in children, working intimately with the doctors at Los Angeles' Children's Hospital.

This year, as the frightening toll of AIDS becomes more and more apparent within our own industry and in the public at large, and as promising new treatments for many types of cancer seem just on the horizon, the industry is called again to offer its strong support through the T. J. Martell Foundation annual campaign.

What can you do to help? *Volunteer* to be part of the annual fundraising efforts — call T. J. Martell Foundation offices in New York or speak to your contact at BMI to become part of the 1992 effort. *Contribute* by answering the call for funds to support the T. J. Martell researchers. The cost of research — whether for cancer, leukemia or AIDS — is terribly high.

Says Tony Martell, "Since the Foundation began, artists, writers, executives and others in the music industry have been nothing short of great in giving of their time, talent and treasure. Thank God for them all. Through their support of innovative research in our laboratories, they have given hope to patients and, truly, have helped save lives. Many lives."

FOUNDATION'S '92 FUNDRAISING EFFORTS



JEFF KRAVITZ

During her tour of the Neil Bogart Memorial Laboratories for Children's Cancer and AIDS Research, Frances Preston met one the young recipients of the help provided by the T.J. Martell Foundation-affiliated research facility.

Ed Rosenblatt (c), president of Geffen Records, was the honoree this November at the west coast Prom Night fundraiser for the Foundation. Shown with Rosenblatt are Frances Preston, the 1992 Humanitarian Award honoree, and Dick Clark. Clark will be the emcee at the Humanitarian Award Dinner in April.



LESTER COHEN



During each year, a number of events (sporting and entertainment) take place to raise funds for the T.J. Martell Foundation. The New York golf tournament, where teams are sponsored by various companies, this year raised \$87,200 and a N.Y. tennis tournament brought in approximately \$60,000. Pictured here at the post golf tournament presentation are (l-r): Marvin Cohn of Sony Music Publishing; Tony Martell, who founded the charity in his son's name; Martin Bandier of EMI Music Publishing; Peter Kauff of Rudge-Kauff; Joshua Simons of Performance Properties Entertainment, and attorney Paul Schindler.

GARY GERSHOFF

PHIL COLLINS, HIT & RUN MUSIC TAKE TOP BMI-PRS HONOR

"Do You Remember," written Phil Collins and published by Hit & Run Music (Publishing) Ltd., was named 1991 Song of the Year at the annual BMI-PRS Awards Dinner, held in the ballroom of London's Dorchester Hotel. Hosted by BMI president & CEO Frances W. Preston, the annual dinner honors the PRS (Performing Right Society) songwriters, composers and publishers of the past year's most performed pop, country, and motion picture music on U.S. radio and television. Five additional songs were honored for significant U.S. air-play: "Back to Life," written by PRS members Nellee Hooper and Caron Wheeler; "Buffalo Stance," written by Neneh Cherry, Jamie Morgan and Phil Ramacon; "Cruisin For Bruising," written by Basia and Danny White; "How Can We Be Lovers," with an award going to the U.K publisher Warner Chappell Music Ltd. for the song co-written by BMI songwriter Michael Bolton; and "Sowing The Seeds Of Love," written by Roland Orzabal and Curt Smith.

BMI's Frances Preston (l) and Phil Graham (r) greet Warner Chappell's Robin Godfrey-Cass, who accepted six awards, and wife Barbara.



Olivia Harrison (l), who accepted a three-million performance award for "My Sweet Lord," written by her husband George Harrison, is pictured with special guest Barbara Orbison.

Donovan (l), who received a Million-Air Award for "Sunshine Superman," and his wife Linda Leitch, are congratulated by BMI's Del Bryant.



Mary McCartney, who accepted several awards on behalf of her father Paul, tweaks the cheek of Ringo Starr's son, Jason Starkey.



Ringo Starr, who received a Million-Air Award for "It don't Come Easy," greets legendary Beatles' producer George Martin.



Corrine Drewery of Swing Out Sister and Virgin Music managing director Steve Lewis compare awards.



Pete Waterman (l), Geoff Morrow (c) and David Morrow were all award winners.



At the conclusion of the evening's activities, award-winners gathered on stage with senior executives of PRS and BMI. Pictured (l-r, front row) are: PRS president Vivian Ellis, BMI president and CEO Frances Preston, PRS chief executive Michael Freegard, Jon Crawley of Hit & Run Music, and BMI VP, European writer/publisher relations Phil

Graham; (second row) David Martin, Ringo Starr, Mary McCartney, Gerry Marsden, and Donovan; (third row) John Duprez, Matt Aitken, Morten Harket, Danny White, and Corrine Drewery; (back row) Mike Stock, Peter Waterman, Geoff Morrow, Graham Gouldman, Richard Kerr, Scott English, and Andrew Connell.





Roxette

by Laura Fissinger

Per Gessle and Marie Fredriksson have fervently believed from day one that “popular” and “quality” are not mutually exclusive.

Per Gessle *knows* that busloads of American music fans (especially critics) consider Roxette throwaway video-pop — and it doesn’t make him mad. It *bothers* him, sure, but doesn’t seem to burn. Gessle also knows that he and frontperson/partner Marie Fredriksson aren’t usually credited as the songwriters for those hits (i.e., “The Look,” “It Must Have Been Love,” “Fading Like A Flower”), which “serious” pop consumers love to hate.

Maybe Per keeps his artist’s ego in check because Roxette lives by the Songwriters’ Secret To Sanity: “We write what gives *us* goosebumps. We write what we’d buy ourselves. And songs are where my heart is.”

The pair’s first American smash, “The Look,” was purchased by millions worldwide. “But some people said ‘Ah ha! One-hit wonders!’ We thought, ‘no, listen to the whole LP — there’s real content.’ Now, after eight or nine hit singles,” Per chuckles, “it’s still ‘one-hit wonders — when will this end?’ We say, ‘Hey, man, it’s up to you.’ We’ll write and record all our lives anyway.”

Both Marie and Per have already been at it almost half their lives.



CALVERO/STILLSREINA LTD.

Pop Power Personified

Fredriksson, 33, is a classically trained pianist and vocalist “heavily influenced by people from Joni Mitchell to Ella Fitzgerald — musically complex artists.” She was a major solo star in their Swedish homeland when she hooked up with Gessle in 1986, another established big name. There was no music schooling in Per’s past, however; he began teaching himself guitar and



Per Gessle and Marie Fredriksson display some of their BMI Awards with BMI's Phil Graham (l) and Del Bryant (r), and Mats Persson (c), co-writer of "Listen To Your Heart."

with their songs — and also, 90 to 95 percent of the artists write their own stuff. It's stiff competition. Each of us had had a lot of regional success from 1980 to '85 — we wanted to see how far we could go geographically." To that end, two key co-conspirators were recruited. Engineer Mats Persson shares ownership of Per's 16-

English-language lyrics "from Beatles and Monkees records" around age 14. Gessle's introduction to fame came via a post-punk band, students of Patti Smith, the Ramones, and John Cale. "Seems pretty funny now, doesn't it?" Per comments with a droll laugh.

"Music fans are getting fed up with records made of studio sounds instead of songs. That's why I do most of my experimenting with a song at home"

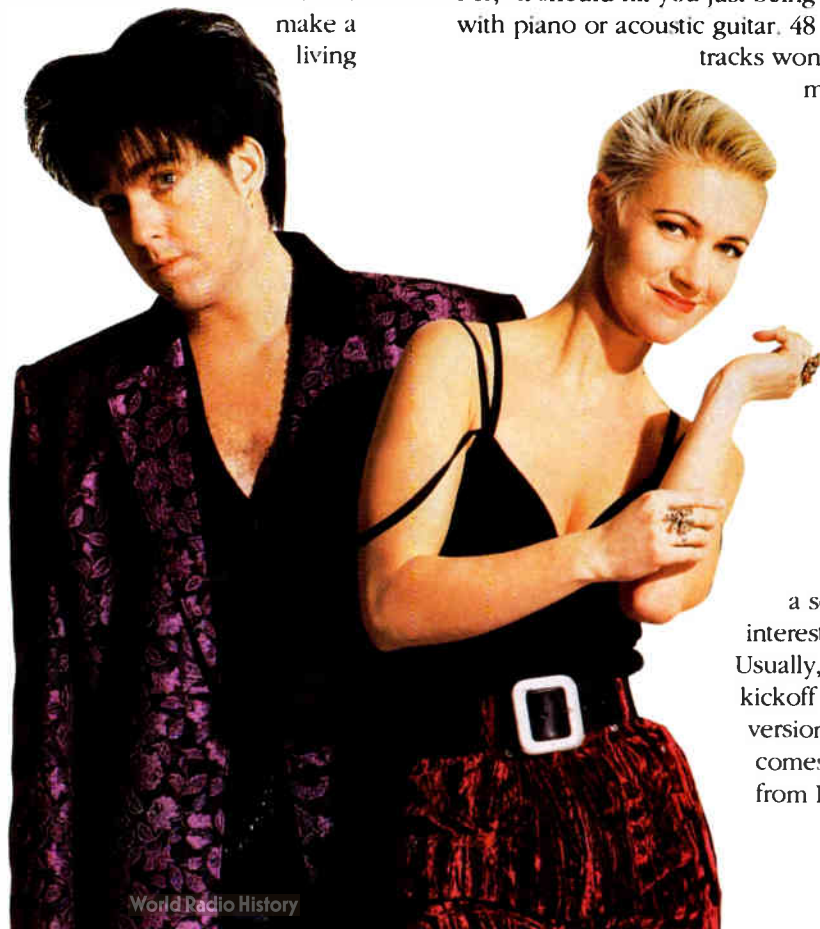
Personally, Marie and Per "have the best of a brother-sister relationship. It's not like a typical American thing where 'man is boss.' Marie is a very strong personality; I think the record company executives were surprised," says Per.

Musically, they view themselves as a sort of mismatch, but a very fertile one. Just as importantly, each has fervently believed from day one that "popular" and "quality" are not mutually exclusive.

"'Commercial', to me, is not an ugly word," Per states firmly. "Look at the Beatles! That was one reason we started Roxette. 50,000 units sold is gold in Sweden. Only a handful of writers can make a living

track home studio, and also co-writes Roxette tracks such as "Listen To Your Heart" and "Spending My Time." Both he and producer/keyboardist/programmer Clarence Ofwerman have a hand in songs' arrangements.

Before any other people or studio machines get involved, however, Per and Marie put each song through the acid test. "If a song is good," says Per, "it should hit you just being sung with piano or acoustic guitar. 48 tracks won't make



a song interesting." Usually, the kickoff version comes from Per.

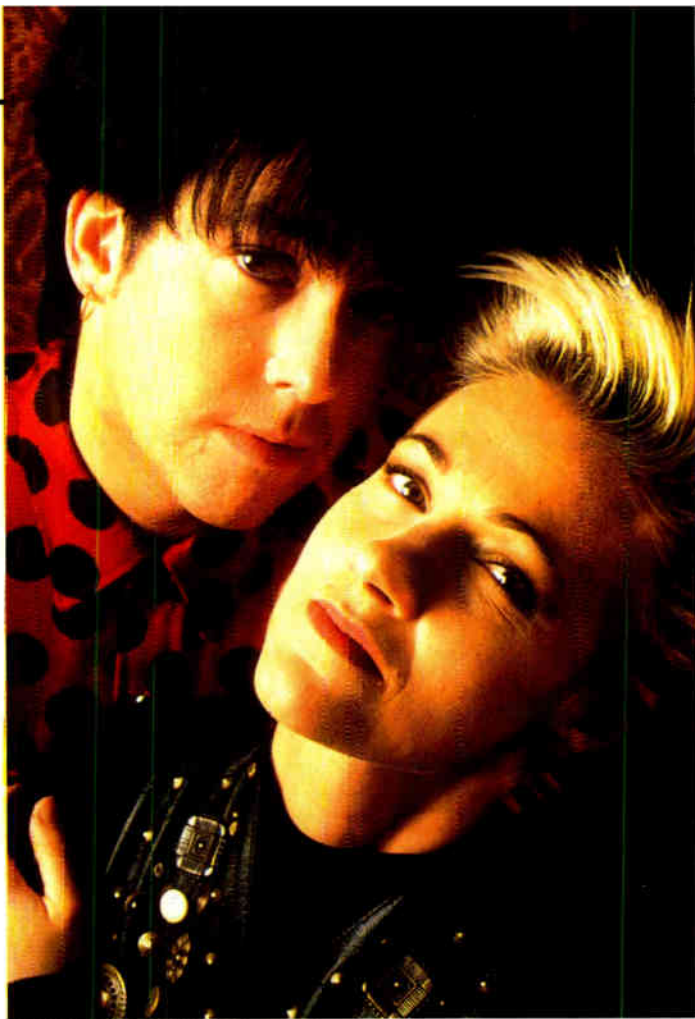
"I've always been a fast songwriter," he notes, "and Marie is just naturally slow. So the main burden of the initial songwriting is on my shoulders. But then I'll bring it to Marie and a process of back-and-forth starts — I can't explain it. . . . We feed off each other. For instance, she'll say 'this lyric doesn't make sense to me.' Or she'll write music for a lyric of mine, like she did for 'Watercolors In The Rain.' It keeps things fresh."

Deciding on the tune's lead singer also factors in to its fundamental construction. "Marie sang lead on the original version of 'The Look', notes



Per. "But it has a small melody — around three tones — so it was good for me because I could sort of 'narrate' the song. When you have the advantage of a voice like Marie's to work with, it affects your writing. 'Perfect Day' goes from really low to really high, and it takes a great voice to come off." After that's settled, Marie does all the harmony and vocal arrangements.

Producer Ofwerman helps Per overcome what the writer consider both his greatest strength and greatest weakness: "I'm not a really good guitarist or keyboard player. I don't know what the 'rules' are, so I go from my ear and my intuition. I never spend more than six hours writing a song. But I can also get into writing



experimenting with a song at home — because I'm afraid once I get into the studio I'll get lost in all that technology," Gessle laughs. "When Clarence gets into the studio detail, I go to McDonalds."

Though he loves live performance, Gessle can envision himself off the stage someday, focusing on

the same song over and over again. Clarence will point things out, like 'you used the same chord changes last week, only in the key of F.'" Overall, however, Per thinks he's progressing. "After three albums, you begin to notice how much you've learned from each other."

Roxette's touring band has also started to color the Roxette sound.

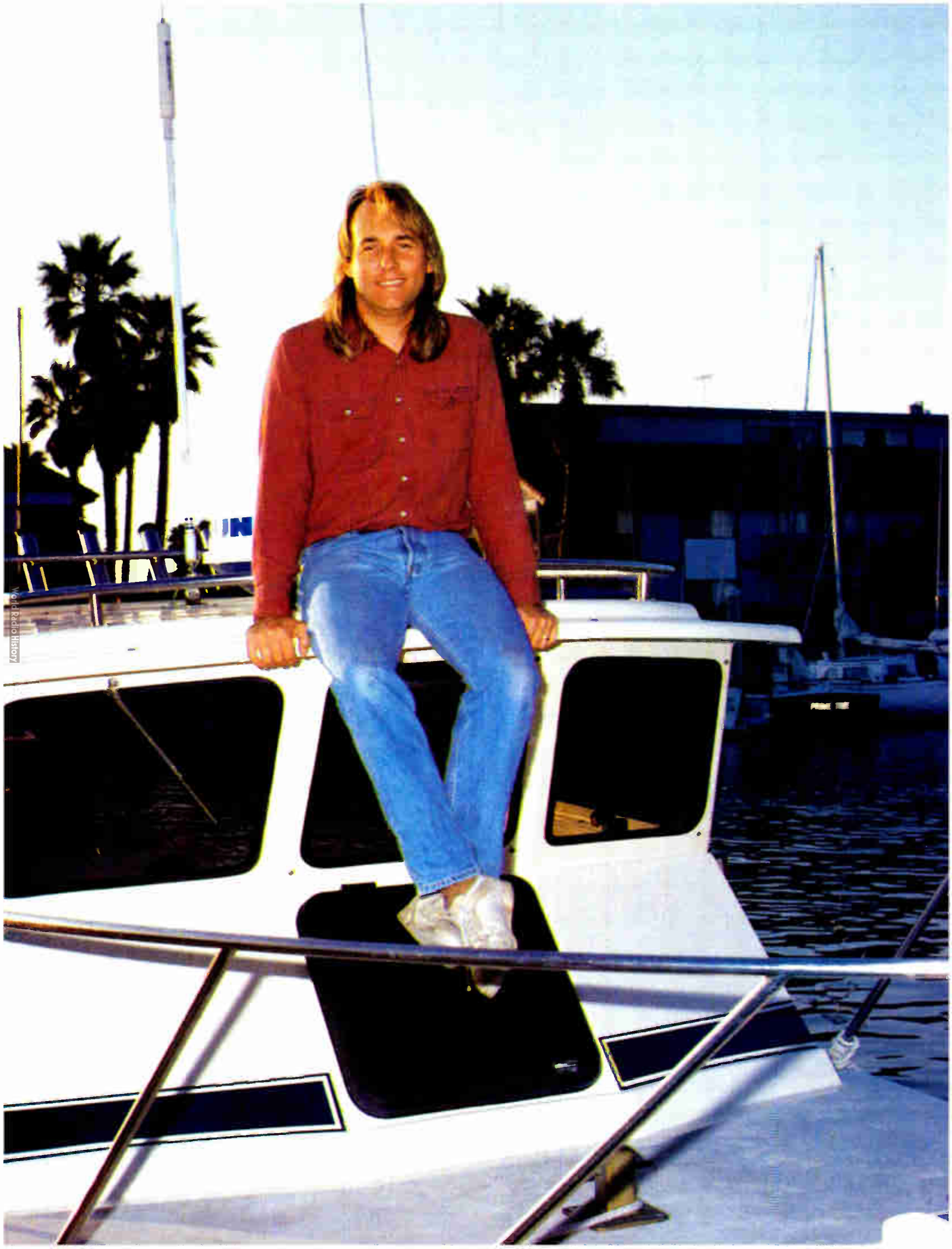
"We write what gives us goosebumps. We write what we'd buy ourselves."

"That's why *Joyride* is much looser, more guitar-oriented, less sequencers, more energy — and I see us going even further in that direction. Music fans are getting fed up with records made of studio sounds instead of songs. That's why I do most of my

writing, recording, and running his publishing company. "But Marie is the performer in Roxette — she loves the stage, and I don't know if she could survive without touring. For now, anyway, we're still in the middle of this first year-long world tour, and I'd like to do one more, at least."

Any advice to greenhorn songwriters? For a man admittedly fascinated with the business side of the music business, Per puts his faith in the soul of the music. "If you're good enough, you're going to make it — even if 10 publishing companies turn you down. And don't just check out what's new on the charts. Go for where your roots are and where your heart is, and you'll do it. You may not get a number one worldwide hit, but you'll make your living as a songwriter."

Laura Fissinger is a songwriter and freelance music journalist, whose articles have appeared in Playboy, Us, and Woman's Day, among other publications.



World Radio History

PHOTOGRAPH BY [unreadable]

Bennett Salvay

by Julius Robinson

Bennett Salvay feels television can provide tremendous challenges for a composer.

Bennett Salvay thrives on adventure. When he can steal some time from composing scores and theme songs for television's biggest hit series, you may find Salvay and wife Jan steaming out of Southern California's Marina Del Rey on his deep-sea fishing boat.

An avid angler, Salvay likes to make the 110 mile journey to the sometimes turbulent, shark infested waters off San Miguel Island in the Santa Barbara Channel. It's a time to get away and relax — before returning to the only slightly less turbulent and shark infested waters of prime-time television.

Bennett Salvay excels in both potentially dangerous environments. Salvay, who began composing television scores in the early eighties for the Garry Marshall/Miller-Milkis series "Happy Days" and "Laverne And Shirley," has enjoyed steady success, bringing a rich background in classical, blues and rock to his composing.

Today, Salvay and writing partner Jesse Frederick have their own production company, Stiletto. They have provided theme songs and underscores for ABC's long-running

series "Perfect Strangers," "Full House," "Family Matters" and the new show "Step By Step." They also have scored dramatic series such as "Falcon Crest," as well as the sitcoms "Going Places," "Family Man," and "Better Days," to name a few.

Salvay has also collaborated with guitarist-composer W.G. "Snuffy" Walden (Walden's credits include "thirtysomething" and "Wonder

Trolling TV's Turbulent Waters

Years") on movies-of-the-week and premieres. These include the Michael Manheim-produced *Winnie* and the Francis Ford Coppola-produced *Outsiders*.

Stiletto's association with Lorimar's Miller/Boyett, the producers behind many of the shows Stiletto has scored, has been highly successful.

"Tom Miller and Bob Boyett are fantastic people to work for because they know their shows, and have an

idea about what they want musically,” explains Salvay. “However, they give you room to be very creative. They’re not trying to write every note.”

Salvay does most of his tracking at Stiletto’s 24 track studio in Burbank, with orchestral dates done outside when needed. A fully orchestrated title theme is a trademark for Miller/Boyett shows, which fits Salvay’s inclinations to a tee.

dual keyboards and review scenes on monitors, composing cues and themes on the spot.

“We have an unusual collaborative style for this kind of composing,” says Salvay. “Although we’re very strong writing separately, we really enjoy working together, and it makes the process a lot of fun.”

A Los Angeles native, Salvay initially taught himself to play piano. While attending Taft high school in the early ‘70s, he worked with a core of talented players, writing and recording songs while courting the major record labels for band deals.

“It was a great background to composing for film,” maintains Salvay. “There’s a gut-level instinct

for Europe) and utilized the Hammond B-3 sound and r&b rhythms.

A UCLA history major, Salvay went to develop his musical skills, studying

“For our week-to-week scoring work, we cut tracks ‘record’ style, with rhythm section first, then brass and woodwinds. We use Synclavier for string sounds.”

orchestration and composition with such notables as Dr. Albert Harris and Walter Sharf.

Salvay explains that he got into television scoring “by accident.” He recalls: “I had a friend working at Paramount on this new Garry Marshall sitcom called ‘Mork And Mindy.’ I got in as a runner for the show. One day I found myself on a scoring stage watching the show’s composer conducting an orchestra session for an episode. I said to myself, ‘I want to do this.’ The music sounded so rich and wonderful.”

Shows such as “Happy Days” and “Laverne And Shirley” had so much music in them, a “music coordinator” was needed — a creative person to oversee all music production. Salvay was hired to the position, and eventually he found himself personally scoring and arranging episodes of “Happy Days” and “Laverne And Shirley.”

Reflects Salvay: “There’s a lot of people who emerged from those Paramount shows that have gone on to do great things. Directors like Garry and Penny Marshall, Ron Howard; actors like Tom Hanks and Robin Williams; writers like Lowell Ganz and Babaloo Mandel.”

Although Salvay’s career was beginning to blossom in television scoring, in 1984 he still found time to



Bennett and wife Jan are active in environmental causes.

“I really love arranging for and conducting orchestras in live recording sessions,” explains Salvay.

“Nothing we do is strictly electronic — we like to bring in real players,” emphasizes Salvay. “Of course, for our week-to-week scoring work, we cut tracks ‘record’ style, with rhythm section first, then brass and woodwinds. We use Synclavier for string sounds. However, the strings are written so they can be performed live if needed.”

To further hone his considerable skills, Salvay has studied classical conducting with respected teacher Bill Kettering. “Currently, my conducting has been limited to scoring sessions. My dream is to one day expand into the classical realm and conduct and established orchestra. I really admire what John Williams has done with the Boston Pops.”

For Stiletto projects, Salvay and Frederick often sit down together at



involved when you write songs that isn’t purely technical.”

After high school, Salvay landed a tour with Long John Baldrey playing blues and boogie keyboards. During this period, Salvay developed his blues licks, and also a love for the Hammond B-3.

“Coming from a rock background to the classical necessities of scoring brings a fresh and contemporary perspective,” argues Salvay.

Salvay put these blues influences to use recently when he worked on the Francis Ford Coppola series, *Outsiders*. Salvay and Walden did the 90-minute premiere pilot (two hours



completely in your corner. They want you to do well. Michael hooked me up with writers in the early days. Since then, Doreen Ringer Ross has provided a good set of ears for me. She gives me career guidance, and is an ally. BMI's nurturing quality has kept me happy on a personal and business level."

Bennett and Jan Salvay are newlyweds, married in June of 1991. Jan is very active in environmental causes, working for the regional director of the Sierra Club, as well as pursuing a psychology degree at

Cal State Northridge. Both share a love for the sea, and the aforementioned San Miguel island.

pursue his rock & roll interests, playing keyboards and co-producing for Julian Raymond's band Bang Bang, on Epic.

Salvay continued to develop as a songwriter concurrent to his scoring work, penning songs for the series "Fame" with songwriter Arlene Matza, and recently co-writing a song for the television film *Roe Vs. Wade*.

Salvay's work with "Snuffy" Walden on the movie-of-the-week *Winnie*, starring Meredith Baxter-Birney, was distinguished by its use of mandolins, guitars, cellos, tin-penny whistles, and other unusual instrumentation. The music served as a

touching backdrop to the uplifting story of a mentally retarded woman who strived to live each day with dignity and passion.

Salvay feels television can provide tremendous challenges for a composer. With several MOWs to his credit, Salvay is now working to expand further into feature film scoring, with a particular interest in live orchestral scoring.

"You look at the quality of the music for a 'thirtysomething,' 'Twin Peaks' or 'China Beach' — it's impressive," says Salvay. "There's definitely room for great things. Shows that have quality people behind them will have quality music."

Bennett Salvay signed with BMI in 1979 at the encouragement of Michael Siteman, then BMI's film and television liaison.

"BMI has been very supportive," comments Salvay. "They offer that kind of environment, as opposed to a record company where you're in an adversarial position over money. BMI is

"Coming from a rock background to the classical necessities of scoring brings a fresh and contemporary perspective."

"San Miguel is one of the largest seal breeding grounds," explains Salvay. "Because of Jan, I've become more involved in environmental issues affecting San Miguel and the channel islands. And it's a great place to unwind."

Excuse the cliché, but it fits: One gets the feeling that there's plenty of smooth sailing ahead for Bennett Salvay and his music.

Julius Robinson is a freelance writer based in Los Angeles.



Miles Davis



Miles Davis was an individualist who adhered to an ever-changing musical vision. He pioneered, defining how music was played and composed, introducing and popularizing concepts. The way he played, composed, and behaved established examples for others

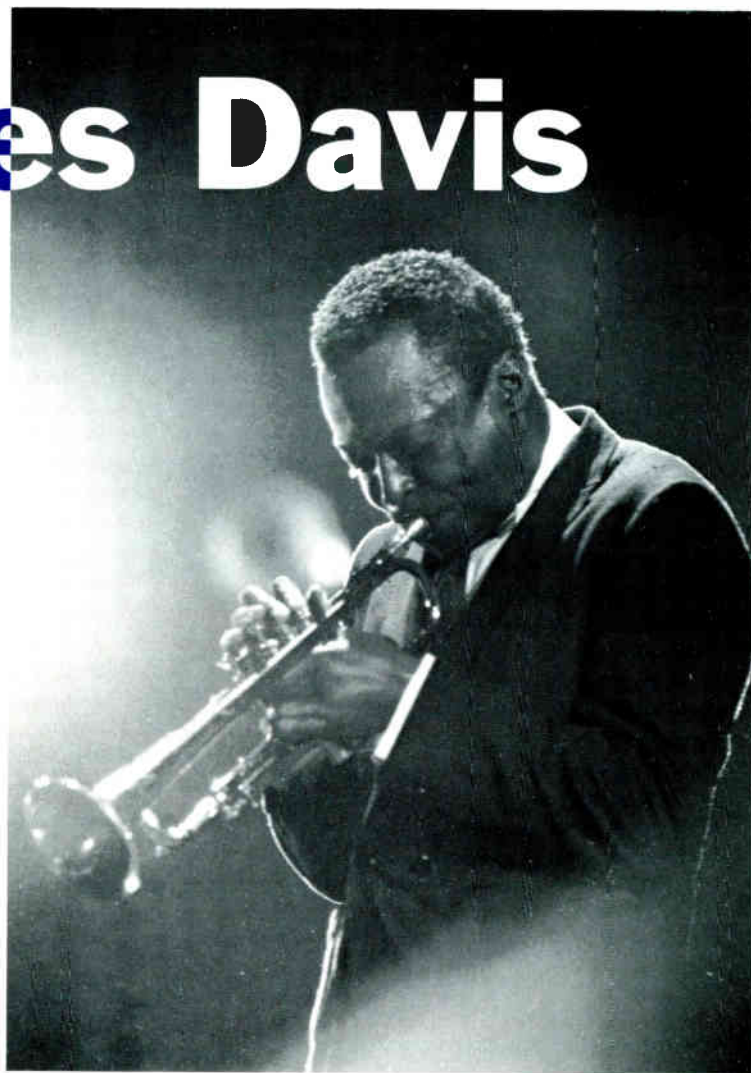
If it weren't for him, a new view of bebop and the advent of cool jazz, hard bop, modal jazz, jazz-rock and avant funk would not have been possible. The results of his innovative approach to jazz were incorporated into a stream of musical thinking that was ultimately adopted by the international music community.

To help execute his ideas, he brought to the foreground some of the key players of modern jazz, challenging them, nurturing their talents in his particular way, setting standards of excellence. There are so many fine players who were employed by Davis and who learned from him. Even a partial list indicates the quality of his ensembles. Ponder these great names: John Coltrane, Julian "Cannonball" Adderley, Bill Evans, Paul Chambers, Philly Joe Jones, Herbie Hancock, Wayne Shorter, Ron Carter, Tony Williams, Chick Corea, Jack DeJohnette, John McLaughlin, and John Scofield.

His association with esteemed composer-arranger Gil Evans was key to one aspect of his growth. It resulted in such landmark albums (circa late 1950s-early 1960s), with large orchestra, as *Miles Ahead*, *Sketches Of Spain*, and *Porgy And Bess*, which extended the horizons of American music.

Davis' own compositions, 175 in number, reveal his deep roots in the soil of America and the black experience, as well as his interest in various types of music from distant parts of the world. They proved apt vehicles for his instantly identifiable performances on trumpet and flugelhorn. Lyrical, touching, probing, his style validated the adage that less is more. Playing open horn or with a mute, he told a story of life as it is and as he would have liked it to be.

Miles Davis was a musician on the move who believed in himself and the possibilities music presented. Fame came to him as a member of bebop icon Charlie Parker's group in the 1940s. He established a constituency at that time and it continues to grow. His music says all that need be known about him. And every time you go back to it, it tells you more.



The music says it all.



PHOTOS THIS PAGE: CHUCK STEWART



PHOTOS THIS PAGE: BMI ARCHIVES

NEW YORK MUSIC AWARDS

S A L U T E

HOMETOWN HEROES



Kid Creole and the Coconuts won the Best Vocal Group Award. That's Kid Creole (r) showing off the award with Coconut Adriana Kaegi and BMI's Rick Sanjek joining the celebration.

Public Enemy walked away with the New York Music Award for Best Rap Group at the Beacon Theater ceremony. Shown here following the presentation are (l-r): BMI's Cat Jackson, Public Enemy's Flavor Flav and Chuck D., Russ Irwin of SBK Records, BMI's Mark Fried, Irwin's manager Greg Zinn of KRT Management, and BMI's Eric Coles.

The Sixth Annual New York Music Awards were, once again, a hometown celebration of the music and musicians of the city. BMI, co-sponsor of the Awards since their inception, presented a New Songwriter Award to Peter Zizzo, writer of the hit single "Whispers" for Corina. Pictured following the on-stage presentation are (l-r):

Paul Valenti and Joe Marrella of Peavey Electronics Corp. (who presented Zizzo with a Digital Phase Modulation synthesizer-DPM2), BMI's Charlie Feldman, award presenter Donna Summer, Zizzo, BMI's Mark Fried, producer/songwriter Keith Diamond, who co-presented the award, and BMI's Rick Sanjek.





Young Black Teenagers decided to take a rest in the Awards show's China Club press room. Pictured here are (l-r): Teenager Pep, songwriter Essra Mohawk ("Change of Heart"/"So Intense"), Teenagers Kamron and First Born, BMI's Cat Jackson, and Teenagers DJ Skribble and Tommy Never.

Julie Gold (r), writer of "From A Distance," picked up the 1991 Grammy Award for Song of the Year. She's obviously made some in-roads as an artist as well since she was recognized as The New York Music Awards Rising Star Award winner. She's shown here with BMI's Mark Fried and Alison Smith.



Francesca Beghe stopped by to congratulate Marshall Crenshaw after he won the Best Rock Album - Solo Artist award for his *Life's Too Short* album. Crenshaw is a regular at the New York Music Awards, having won a similar award at the first NY Awards show. Marshall and Francesca are joined here by BMI's Mark Fried (l) and Rick Sanjek (r).



The members of Raw Youth were all smiles after picking up a New York Music Award for Best Video ("Tame Yourself"). BMI's Eric Coles (rear) celebrates with Flair, Angela Gallambardo, Brad Malthy, Myoshin, Setley and Eric Michaels.

ALL PHOTOS: BETH GARY GERSHOFF

IN

CONCERT

Anne LeBaron (c) and **David Sanford** (r), both recently appointed Guggenheim Fellows for 1991, stopped by to visit BMI's **Ralph Jackson** at the company's New York headquarters. The prestigious Guggenheim Fellowships are given by the John Simon Guggenheim Memorial Foundation on the basis of "unusually distinguished achievement in the past and exceptional promise for future accomplishment." Allen Anderson and Ann Callaway also received Guggenheim Fellowships for 1991.



Los Angeles Chamber Orchestra (LACO) executive director **Deborah Rutter** congratulates the new composer-in-residence with the orchestra, **Donald Crockett**. In addition to making his LACO conducting debut in May, 1992, Crockett will assist with future programming, educational activities and act as the orchestra's new music advocate.



Daniel Godfrey (r), first place winner in the 1991 National Repertory Orchestra (NRO) Awards, is pictured with NRO music director, **Carl Topilow**. For his work *Mestengo*, Godfrey received \$28,000 in prize money, which consists of a \$5,000 cash prize, \$15,000 for the commission of a new work and \$8,000 for copying fees to produce the new composition. The commissioned work will be premiered at the Keystone Music Festival in 1992. Tying for second place were Randall Snyder and Randall Woolf.



Frank Ticheli (c), recently appointed USC music faculty member, has been also been named composer-in-residence with the Pacific Symphony Orchestra (PSO) for the next two seasons. Ticheli is pictured backstage at the Orange County Performing Arts center with PSO music director **Carl St. Clair** (r) and PSO executive director, **Louis G. Spisto**. The orchestra plans to perform a new work by Ticheli during the 1992-93 Classics Series.

PHILAN TRINH

DANA ROSS

STAN SHOLIK



On hand at a gala dinner celebrating Town Hall's 70th Anniversary were (l-r): BMI's **Ralph Jackson**, Peer International Corporation's **Martha Mooke**, Town Hall's artistic director **Laura Kaminsky**, and composers **Amy Rubin** and **David Leisner**. Town Hall's 1991-92 concert series is titled "Century Of Change" and features a rare performance of Scott Joplin's opera, *Treemonisha*.



BMI's **Ralph Jackson** (r) visited backstage with **Anthony Aibel**, the newly-appointed conductor of the Westchester Symphony Orchestra. Aibel, who is also an active composer and former BMI Student Composer Award winner, will lead the four subscription concerts presented by the orchestra during its 67th season. Aibel made his Carnegie Hall debut conducting the New York Youth Symphony in 1990.

Maestro **Alan Hovhaness** accepts applause at BMI's New York headquarters at a press conference announcing his 80th Birthday Gala Celebration. The October 8th concert at Carnegie Hall featured the composer conducting the American Composers Orchestra in the world premiere of his *Artstakh, Symphony Number 65, Op. 428*. Other works on the program included *Armenian Rhapsody Number 1, Prelude and Quadruple Fugue* and *Mysterious Mountain*.



Pictured backstage at Carnegie Hall are **Stephen Hartke** (l) and **Peter Lieuwen**. The National Orchestral Association performed Hartke's *Symphony Number 2* and Lieuwen's *Angelfire* in an innovative program that presents the second performances of orchestra works by American composers.



Boston Musica Viva and its music director, **Richard Pittman** (r), were recently honored by the American Composers Alliance (ACA) with the 1991 Laurel Leaf Award. Pittman is pictured at the National Arts Club in New York with ACA executive director Rosalie Calabrese.

BMI/ALAN TRINH

BMI/RALPH JACKSON

BRIAN PALMER

LOS ANGELES SONGWRITERS SHOWCASE CELEBRATES 20TH ANNIVERSARY



Congratulating John Braheny and Len Chandler (third and fourth from left, respectively) on their 20th anniversary as co-founders and co-directors of the Los Angeles Songwriters Showcase at a dinner in their honor are (l-r): Michael Greene, president of NARAS, and BMI's Rick Riccobono and Barbara Cane.



Helping LASS celebrate its 20th Anniversary are (l-r): LASS's Stephanie Perom and songwriters Diane Warren and Franne Golde, BMI's Barbara Cane, and songwriter Sue West.



Composer David Foster (l) is greeted by BMI's Lonnie Sill after his performance at the Gala Celebration of the 20th anniversary of the Los Angeles Songwriters Showcase.



Songwriters Allan Rich (l) and Paul Chiten (r) are joined by BMI's Dexter Moore at the LASS 20th Anniversary Gala.

METAL REIGNS

AT FOUNDATIONS FORUM '91

BMI, the official sponsor of the Foundations Forum Unsigned Band Showcases, recently showcased five of the Los Angeles' areas best metal bands to a receptive convention audience. Ruined, Swingin' Thing, Recipients of Death, Seizure Salad and Sway were all part of the event and accompanying Unsigned Band cassette collection. Pictured after the show are members of the San Francisco based band Sway; attorney Barry Simmons; producer Howard Benson; BMI's Julie Gordon and Barbara Cane.



Awards presenter Rikki Rockett of Poison is pictured backstage with BMI's Barbara Cane and Kelly Horde.



Foundations Forum awarded Ronnie James Dio the 1st Annual Dave Pritchard Humanitarian Award, recognizing his outstanding contributions to charity. Shown congratulating him are BMI's Kelly Horde and Barbara Cane.

Jane's Addiction and Megadeth took top honors at the Concrete Foundations Heavy Metal Awards held recently at the Los Angeles Marriot. Jane's won awards for best hard alternative band, best album art, and tied for best video with Slayer. Megadeth were the winners of the top artist, radio cut for "Hangar 18," top artist, radio album for *Rust In Peace*, and best thrash band. A portion of the evenings awards and charity casino benefitted the T.J. Martell Foundation. Pictured backstage following their triumphant performance are (l-r): Megadeth's Nick Menza, BMI's Julie Gordon, Megadeth's Dave Ellefson, Marty Friedman and Dave Mustaine, and BMI's Kelly Horde.



LESTER COHEN

LESTER COHEN

► **AMERICAN CREATIVITY**

REWARDED. Legendary BMI musical theater composing team **Jerry Bock** and **Sheldon Harnick** (*Fiddler On The Roof*, *Fiorello*) were honored as winners of the 1991 Spirit of American Creativity Award, presented by the Washington, D.C.-based Foundation for a Creative America. The Foundation annually draws attention to the need for continued strengthening of copyright and patent laws by honoring outstanding creators and inventors. In his acceptance remarks, Jerry Bock focused eloquently on the similarity in scientific discovery and musical creativity by recalling discussions with long-time scientist friend Dr. Herbert Dickerman. "Both of us recognize that our field of endeavor share the same feeling of excitement, of enthusiasm, retaining an open-mindedness about what's coming next, and that we continue to find a childlike joy of play in the work that we do," said Bock. "I finally asked him: 'What do art and science have in common?' 'The love of an idea,' to which he added, 'the artist and the scientist create a world of their own that others come to recognize as part of theirs as well.' We are family" concluded Bock. "We are one."

BMI President and CEO **Frances Preston** presented a special award of leadership in the arts to Representative **Ted Weiss** (D-NY) chairman of the Congressional Arts Caucus. In her

presentation speech, Preston called attention to Weiss' career of support for the performing arts and sensitivity to artistic needs, and conveyed the enthusiastic support of the arts community to Weiss' appointment as chairman of the caucus. Weiss' home district in Manhattan's West Side encompasses Lincoln Center, Carnegie Hall and BMI's headquarters. Entertainment for the evening was provided by BMI film composer **Richard Sherman** (*Mary Poppins*, *The Jungle Book*), who led the hundreds of Washington VIPs on a lyrical reminiscence of some of the best-loved songs of their youth, written by him and brother Robert Sherman. Pictured in the House Cannon Office Building Caucus Room are Bock and Sherman (at piano), and (standing) Harnick, Preston and Weiss.



◀ **HEADING FOR THE HILL.**

BMI songwriters and publishers lobbied for speedy congressional action on new legislation to assure a royalty for digital home copying of copyrighted musical works by visiting key members of the House and Senate from their home states during October and November. Pictured with BMI lobbyist **Jim Free** (foreground) on the steps of the Capitol just before attending Senate hearings on S. 1623, the Home Audio Recording Act, are (l-r): BMI's **Mark Fried**; **Barrett Strong** (Michigan); **Donald Hinshaw** of Hindon Publications, Inc. (North Carolina); **Arthur Smith** (North Carolina); **Taylor Junn** (North Carolina); **George Wurzbach** of the Songwriters Guild of America; **Julie Gold** (New York); BMI's **Rick Sanjek**; and **Marshall Chapman** (South Carolina).



◀ **BIG TOWN BLUES.** The Benson & Hedges Blues Festival is an annual event in New York City, featuring stellar performances by various rhythm & blues artists. Elektra recording artist **John Campbell** (c) got together with BMI's **Bobby Weinstein** (l) and **Charlie Feldman** after Campbell's performance at the Beacon Theatre. Below, r&b great **Johnnie Taylor** (r) chats with BMI's **Bobby Weinstein** after his performance.



MUSIC PEOPLE



◀ **NORTH AMERICAN PARLEY.** Representatives of SOCAN, the Canadian performing rights organization, met with executives from the three U.S. performing rights organizations to discuss matters of mutual concern. Pictured (l-r, seated): ASCAP's **Morton Gould** and **Gloria Messinger**, SOCAN's **Jan Matejcek**, BMI's **Frances Preston**, and SOCAN's **Louis Applebaum**; (standing) SESAC's **Joaquin Fernandez**, ASCAP's **Paul Adler**, SESAC's **Paul Spurgeon** and **Vince Candilora**, BMI's **Del Bryant**, SOCAN's **Michael Rock** and **Victor Perkins**, BMI's **Rick Sanjek**, and ASCAP's **Andy Gurwitch**.

▼ **COS & EFFECT.** At Kaufman-Astoria studios in Queens, **Bill Cosby** (l) met with his long-time friend and co-writer, **Stu Gardner** (c), and BMI's **Charlie Feldman**. Cosby and Gardner co-wrote the themes to "A Different World" and "The Cosby Show."



▲ **INTERNATIONAL PIRACY PANEL.** BMI's **Robbin Ahrold** moderated a panel discussion on international piracy of recorded music for NARAS's New York chapter recently. The expert panel provided an update on topics such as piracy and bootleg compact disc recordings, international efforts at stopping parallel imports and steps individual composers and recording artists can take to safeguard their properties in foreign distribution. Pictured (l-r, front): **Margot Langford**, general counsel and director of anti-piracy for the Canadian Recording Industry Association; **Steven Donofrio**, senior vice president and director of anti-piracy of the RIAA; Ahrold; (rear) entertainment attorney **Bruce Colfin**; **Dennis Cavanaugh**, representing the NMPA; and entertainment attorney **Jeffrey Jacobson**.



▲ **GISAC PR CHIEFS MEET.** Public relations chiefs from performing rights organizations around the world met in New York recently, including a day-long working session at BMI's executive offices, to begin preparations for the next CISAC General Congress (to be held in 1992). Pictured are (l-r): **Eric DuFaure** (SACEM-France), **George Knops** (BUMA-Holland), **Terri Anderson** (PRS-England), **Margita Jardfelt** (STIM-Sweden), **Debora Abramowicz** (CISAC), public relations committee chairman **Hein Endlich** (BUMA), **Karen Sherry** (ASCAP), **Dr. Gabriel Steinshulte** (GEMA-Germany), **Mauro Lucentini** (SIAE-Italy), **Robbin Ahrold** (BMI), and **Juan Nebreda deNicolas** (SGAE-Spain)

► **SONGWRITING SUCCESSES.** The NSAI's 22nd Annual Hall of Fame Dinner and Induction Ceremony saw BMI writers **Sonny Curtis** and **Thom Schuyler** recognized by their peers. Curtis, who was inducted by **Bobby Braddock**, became the 109th Hall of Fame member. Among his hits sung at the ceremony were "I Fought The Law," "Love Is All Around," and "Walk Right Back," which he duetted with surprise guest **Don Everly**. Former CMA and NSAI president Schuyler bestowed the Maggie Cavender Award of Service. Pictured at the Vanderbilt Plaza are (l-r): Everly, NSAI's director emerita **Maggie Cavender**, Schuyler, Curtis, BMI's **Frances Preston** and **Roger Sovine**, Braddock, and NSAI president **Merle Kilgore**.





◀ **BMI BOYS.** BMI composer **Dave Grusin** was in the studio recently finishing work on the music for the new 20th Century Fox film, *For The Boys*, starring Bette Midler and James Caan. Pictured are (l-r, standing): **Chris Wilkinson**, associate producer; BMI's **Lonnie Sill** and **Rick Riccobono**; **Joel Sill**, executive music producer; and **Curt Sobel**, supervising music editor; (seated) **Mark Rydell**, director/executive producer; and Grusin.

MUSIC PEOPLE



◀ **SOUTHERN MEN.** Basking in the success of Atlanta's 3rd annual NewSouth Music Showcase and Conference, which featured more than 200 bands and entertainers, are (l-r): BMI's **Harry Warner**, Nolen/Reeves Music's **Mike Reeves**, Primedia, Inc.'s **Mark Johnson** (executive director of NewSouth), Capricorn Records' **Phil Walden** (the conference's keynote speaker), and BMI's **Clay Bradley** and **Jody Williams**.

▶ **JO WALKER-MEADOR HONORED.** Retiring Country Music Association executive director **Jo Walker-Meador** (l) was among 1,000 friends and admirers at an Opryland Hotel banquet honoring her for 33 years of service. Lifetime CMA board members **Frances Preston** (r) of BMI and **Joe Talbot** of Peer-Talbot Music presented her with her own CMA Award.





◀ **ROYAL EVENT.** BMI's Phil Graham stopped by London's Royal Albert Hall to catch **Take 6** on the last leg of their European tour. Pictured (l-r) are: **Joey Kibble, Alvin "Vinnie" Chea, Cedric Dent, David Thomas, Graham, Mark Kibble, and Claude McKnight.**



◀ **KILLEN HONORED.** **Buddy Killen**, a well-known figure in both music and business communities, has become the third person to receive the Jack C. Massey Leadership Award. The presentation was made by Nashville Mayor Phil Bredesen during a black-tie reception and dinner held at the Country Music Hall of Fame on Oct. 28th. The award, which is given by the Mental Health Association in Nashville, recognizes those individuals whose leadership and accomplishments have helped to shape the institutions of Music City as well as enrich the quality of life for all citizens. Pictured during the reception are (l-r): BMI's **Roger Sovine**, Killen, and Sony Tree's **Donna Hilley and Paul Worley.**

▶ **THE FAT MAN PLAYS GOTHAM.** **Fats Domino** (l) recently performed at New York's Bottom Line. Pictured backstage with the legendary performer after the show are BMI's **Bobby Weinstein** (c) and Bottom Line co-owner **Allan Pepper.**





◀ **TICKLING THE IVORIES.** Legendary jazz pianist **McCoy Tyner** dropped by BMI's Los Angeles office while in town for a local performance. Pictured with Tyner are BMI's **Barbara Cane** (l) and **Lonnie Sill**.

MUSIC PEOPLE



▶ **LINE-UP.** BMI's **Charlie Feldman** paid a backstage visit to Warner Bros. artist **Mark Whitfield** after Whitfield's recent gig at New York's Bottom Line. Pictured (l-r): drummer **Troy Davis**, manager **Paul Tannen**, Whitfield, Feldman, road manager **Kirkland Collier**, and bass player **Roland Guerin**.



◀ **SACRED COW.** Pictured (l-r): BMI's **Jody Williams**, Sony Tree's **Paul Worley**, **Ronnie Dunn**, **Don Cook** stand-in, BMI's **Roger Sovine** and **Joyce Rice**, Arista's **Tim DuBois**, and Sony Tree's **Donna Hilley** celebrate the chart-topping success of "Brand New Man," written by BMI writers **Dunn** and **Cook** and recorded by the Arista duo of **(Kix) Brooks** and **(Ronnie) Dunn**, by posing with a large cow.



◀ **"BROTHERLY LOVE"** was the theme when songwriters **Tim Nichols** and **Jimmy Stewart** invited friends and family to join them at a reception, hosted by BMI Nashville, when their hit single, recorded by RCA's Earl Thomas Conley and Keith Whitley, reached #1. This "Brotherly Love" family portrait includes (l-r, front): co-producer **Blake Mevis**, BMG's **Chip Young**, **Earl Thomas Conley**, and **Tim Nichols**; (standing) RCA's **Jack Weston**, co-producer **Garth Fundis**, BMI's **Thomas Cain**, **Faye Whitley** (mother of Keith Whitley), Peer-Talbot's **Joe Talbot** and **Jana Talbot**, **Jimmy Stewart**, and BMI's **Roger Sovine**.



◀ **LAYIN' IT ON THE LINE.** Backstage after a performance at New York's Bottom Line by Epic artist **Henry Lee Summer** are (l-r): BMI's **Charlie Feldman**, Summer, Virgin Songs' **David Steel**, Summer's manager **Jim Bogard**, and Virgin Songs' **Clay Sparks**.



▶ **HAPPY TOGETHER.** Jazz artist **Chris McBride** (l) shares a laugh and a lollipop with BMI's **Jean Banks** during a recent visit to BMI's New York headquarters.



◀ **BLUEGRASS BIGGIE.** Alison Krauss & Union Station were the big winners at the International Bluegrass Music Association (IBMA) Awards in Owensboro, KY, snagging honors as Entertainer of the Year and Album of the Year (*I've Got That Old Feeling*). Krauss was also named Female Vocalist of the Year and band member **Alison Brown** was voted Banjo Player of the Year. Pictured (l-r): band members Brown, **Adam Steffey**, Krauss, and **Barry Bales**, BMI's **Jody Williams**, and band member **Tim Stafford**.

▶ **FANNING THE FLAME.** Joe Diffie's "New Way (To Light Up An Old Flame)" is the fourth #1 single from his debut Epic album, *A Thousand Winding Roads*, and BMI Nashville heralded the event with a party for writer/artist Diffie and publisher Forrest Hills Music. Pictured (l-r) are: BMI's **Clay Bradley**, Forrest Hills Music's **Glenn Middleworth**, BMI's **Roger Sovine**, producer **Bob Montgomery**, Image Management's **Johnny Slate**, Diffie, and Epic's **Jack Lameier**.



MUSIC PEOPLE

◀ **HONORABLE MENTION.** BMI's **Bobby Weinstein** was recently honored by the Connecticut Songwriters Association for "a decade of support." Weinstein has visited the CSA on a regular basis over the past 10 years, sharing his expertise and knowledge with the membership. Pictured (l-r): **Don Donegan**, founder and executive director of the CSA; **Kate Devlin**, CSA president; and Weinstein.



◀ **I THOUGHT IT WAS A HIT.** Doug Stone is all smiles as BMI's Roger Sovine (l) and Joyce Rice and Epic's Doug Johnson, who produced his #1 single, "I Thought It Was You," join him for a celebration of the record's success.

MUSIC PEOPLE

▼ **LINZER TART?** Songwriter Sandy Linzer (r) stopped by BMI's New York headquarters to pick up his pop award for "Talk It Over." Congratulating Linzer is BMI's Bobby Weinstein.



▲ **QUEST FOR HITS.** If you wanted a No. 1 hit, what would you call yourself? **Pop Chart Quest**, of course! These four ambitious young singers from Oklahoma are currently climbing the charts with their hip-hip, good-time sound. Taking time out of their busy touring schedule, PC Quest stopped by the BMI office to say hello. Pictured (l-r) are: **Steve Petree, Kim Whipkey, Chad Petree, Drew Nichols,** and BMI's **Mark Fried.**



► **SQUEEZE PLAY.** Paulette Carlson (c) gets a hug from BMI's Harry Warner (l) and Capitol Nashville's Bill Catino at a listening party, hosted by BMI, for her debut solo album, *Love Goes On*. Paulette, former lead singer of Highway 101 who has two BMI Country Awards to her credit (for "The Bed You Made For Me" and "All The Reasons Why"), contributed seven songs to her album.



► **CADILLAC CROWD.** Friends and colleagues applauded Sammy Kershaw's splash into Music City at a fete hosted by BMI Nashville, celebrating the release of his debut Mercury album, *Don't Go Near The Water*, and its sizzling first single, "Cadillac Style." Pictured at the reception are (l-r): album co-producer Norro Wilson, Mercury's Harold Shedd, BMI's Roger Sovine, Kershaw, album co-producer Buddy Cannon of Mercury, and BMI's Harry Warner.



► **HOT LINES.** BMI put the spotlight on songwriter Kathy Louvin at a reception to recognize the #1 position reached by "Keep It Between The Lines," recorded by Ricky Van Shelton on Columbia Records. Shown at the BMI Nashville offices are (l-r): BMI's Harry Warner, Louvin, Sony Music's Steve Buckingham, who produced the single, and Ben Payne of Tillis Tunes, Inc., Louvin's publisher.



◀ **FILM FUN.** BMI held a special luncheon in Washington D.C. to premiere its recently completed state-of-the-art educational film targeted to the convention, tradeshow, exposition, and special musical performances by three BMI award-winning songwriters. Pictured (l-r): Susan Graham White, Mid-South Atlantic Song Festival's Grand Prize Winner; BMI's Tom Annastas; Dennis Morgan, star of the film and three-time BMI Country Songwriter of the Year; Deeme Katson, WAMMIE Pop/Rock Female Vocalist of the Year; and BMI's Michele Reynolds.

ALAN MAYOR

ALAN MAYOR

BHICARY GERSHOFF



◀ **GREAT LEAP FORWARD.** Lionel Cartwright's single "Leap Of Faith," which he wrote and performed, rocketed to #1 on the charts, and BMI Nashville marked the occasion with a reception to honor Cartwright and his team for their success with his *Chasin The Sun* album. Assembled (l-r) are: MCA's **Scott Borchetta**, manager **Noel Fox**, MCA's **Shelia Shipley**, Cartwright, MCA's **Bruce Hinton**, BMI's **Joyce Rice**, and co-producer **Barry Beckett**.

▶ **SUCCESSFUL LIFESTYLES.**

BeBe and CeCe Winans had plenty to celebrate when BMI, Capitol Records and Sparrow Records hosted a party in honor of their No. 1 album, *Different Lifestyles*, and No. 1 single, "Addictive Love." Gathered at the reception held at BMI's Nashville offices are (l-r): Sparrow Communications Group president **Bill Hearn**, CeCe Winans, BMI's **Joe Moscheo** and **Cindy Dupree**, Mrs. **BeBe (Debra) Winans**, BMI's **Roger Sovine**, BeBe Winans, Sparrow Corporation chairman & CEO **Billy Ray Hearn**, and EMI Music Publishing's **Celia Hill Froehlig**.



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.

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1991

LaVern Baker
The Byrds
John Lee Hooker
The Impressions
Wilson Pickett
Jimmy Reed
Ike & Tina Turner
Howlin' Wolf
Ralph Bass
Dave Bartholomew



Bobby Blue Bland



Booker T. and The M.G.s

1990

Mank Ballard
Bobby Darin
The Four Tops
The Kinks (PRS)
The Platters
Simon & Garfunkel
The Who (PRS)
Holland-Dozier-Holland
Gerry Goffin &
Carole King



Elmore James



Doc Pomus



Professor Longhair



Sam & Dave

1989

Otis Redding
The Rolling Stones (PRS)
The Temptations
The Ink Spots
The Soul Stirrers
Phil Spector
Stevie Wonder



Yardbirds

1988

The Beach Boys
The Beatles (PRS)
The Drifters
The Supremes
Woody Guthrie
Leadbelly

1987

Eddie Cochran
Bo Diddley
Aretha Franklin
B.B. King
Clyde McPhatter
Muddy Waters
Ricky Nelson
Roy Orbison
Carl Perkins
Big Joe Turner
Jackie Wilson
Louis Jordan
T-Bone Walker
Hank Williams
Leonard Chess
Ahmet Ertegun
Jerry Wexler

1986

Chuck Berry
James Brown
Ray Charles
Sam Cooke
Fats Domino
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Buddy Holly
Jerry Lee Lewis
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Sam Phillips

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