

BMI

FALL 1988

MUSICWORLD

BMI COUNTRY AWARDS

COUNTRY SONG OF THE YEAR

'TO KNOW HIM IS TO LOVE HIM' BY PHIL SPECTOR

PUBLISHERS OF THE YEAR

TREE PUBLISHING CO. INC. & WARNER MUSIC GROUP

SONGWRITERS OF THE YEAR

DAN SEALS ROGER MURRAH PAUL OVERBERRY HOLLY DUNN

Congratulations

To This Year's

CMA NOMINEES



The Judds
ENTERTAINER OF THE YEAR
VOCAL DUO OF THE YEAR

Hank Williams, Jr.
ENTERTAINER OF THE YEAR
MALE VOCALIST OF THE YEAR
ALBUM OF THE YEAR
"Born To Boogie"



Paul Nelson/Gene Nelson
SONG OF THE YEAR
*"Eighteen Wheels
And A Dozen Roses"*

Harlan Howard
SONG OF THE YEAR
"Life Turned Her That Way"



Rosanne Cash
FEMALE VOCALIST
OF THE YEAR
SINGLE OF THE YEAR
"Tennessee Flat Top Box"

Tanya Tucker
FEMALE VOCALIST
OF THE YEAR
VOCAL EVENT OF
THE YEAR

Alabama
VOCAL GROUP OF THE YEAR

Highway 101
VOCAL GROUP OF THE YEAR
HORIZON AWARD

Restless Heart
VOCAL GROUP OF THE YEAR



Foster & Lloyd
VOCAL DUO OF THE YEAR

Patty Loveless
HORIZON AWARD

Rosanne Cash & Rodney Crowell
VOCAL EVENT OF THE YEAR

**Dolly Parton/Linda Ronstadt/
Emmylou Harris**
VOCAL EVENT OF THE YEAR



Paul Davis
VOCAL EVENT
OF THE YEAR

Paul Overstreet
VOCAL EVENT
OF THE YEAR

Dwight Yoakam/Buck Owens
VOCAL EVENT OF THE YEAR

Chet Atkins
MUSICIAN
OF THE YEAR

Johnny Gimble
MUSICIAN
OF THE YEAR

Mark O'Connor
MUSICIAN
OF THE YEAR



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On the cover: BMI's Country Songwriters of the Year (l-r) Dan Seals, Roger Murrah, Paul Overstreet, Holly Dunn

A Solid Sense of Satisfaction

As we begin the new fall season, we look back over the previous year with a solid sense of satisfaction for the accomplishments of BMI's family of songwriters and composers. Of last year's top syndicated television programs, as designated by *Broadcasting* magazine, all 14 were licensed through BMI, while 70 of the 72 prime-time network television shows were licensed by BMI. In the world of records, BMI songwriters wrote the music in 75 percent of the past year's gold, platinum and multi-platinum albums, and all three of the gold singles. And just recently, *Rolling Stone* magazine saluted the 100 top singles of the rock era -- and 75 percent were written by BMI songwriters.

BMI once again demonstrated its vital role in supporting the growth and spread of rock & roll, as we continue to represent some 75 percent of the membership of the Rock & Roll Hall of Fame. This year's list of BMI writer/artists inducted into the Hall included Woody Guthrie, George Harrison, Ringo Starr, John Lennon, Brian Wilson, Dennis Wilson, Mike Love, Al Jardine, Ben E. King, Rudy Lewis, Diana Ross, Leadbelly, Bill Pinkney, Clyde McPhatter, and Johnny Moore.



On the international front, a recent trip to the Soviet Union gave us good reason to believe that *glasnost* and *perestroika* will also have an effect on the exchange of music. During that visit, we discussed our expectations with our counterparts in VAAP, the Soviet copyright organization, and discovered that they share our views. A meeting between American and Soviet songwriters, to take place in Moscow, is currently being organized. We were also advised

that the Soviet government is preparing itself to ratify the Berne Convention, which will result in substantial performance income for American writers and publishers, as only live performances -- not radio and TV -- currently receive payment in the Soviet Union.

To top it all off, the BMI family continues to grow: We now represent more than 60,000 songwriters and 35,000 copyright holders. We extend our thanks to *all* our writers and publishers, whose creativity and drive has helped BMI achieve its position of preeminence among performing rights organizations.

Frances W. Preston

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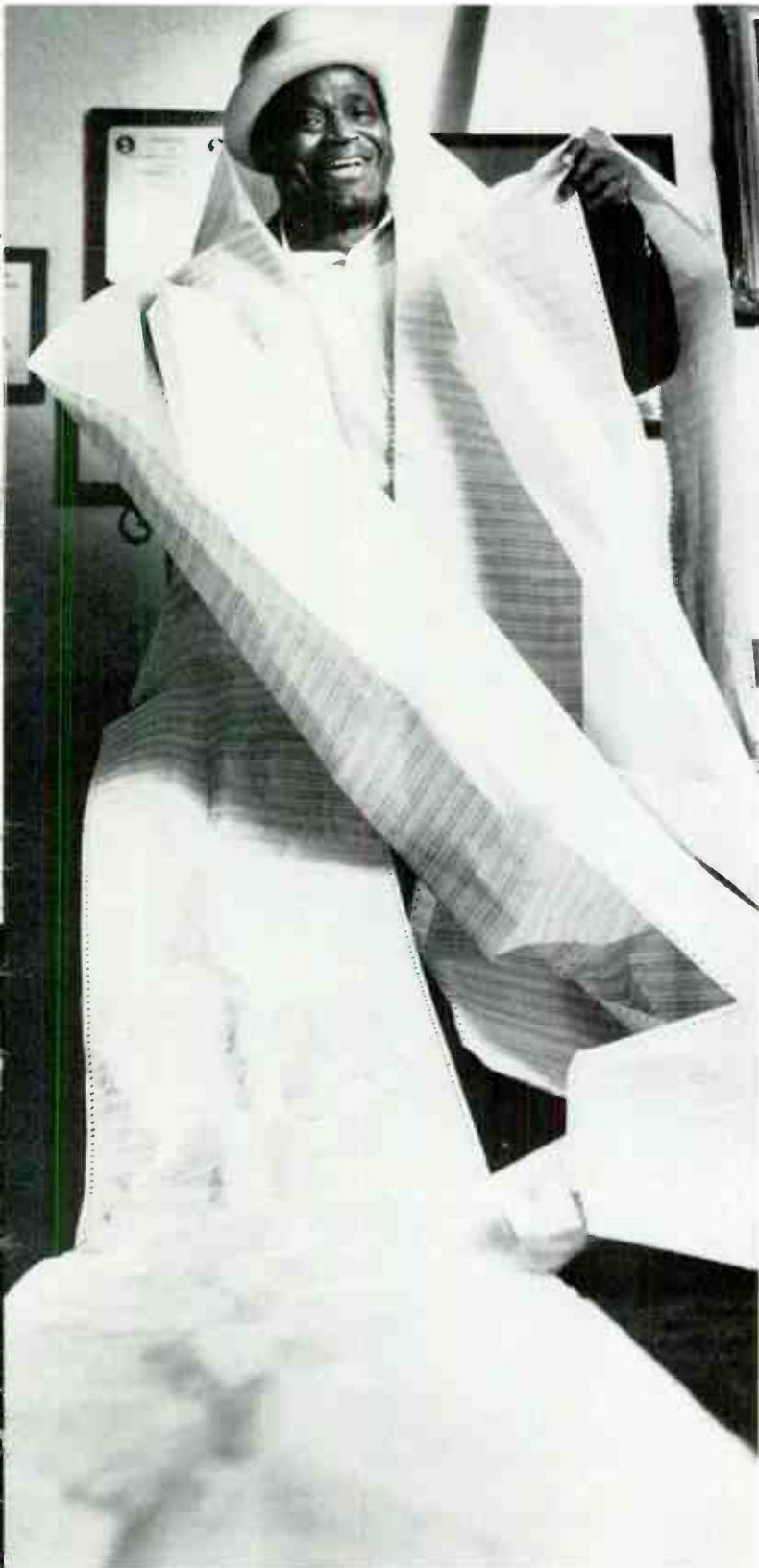
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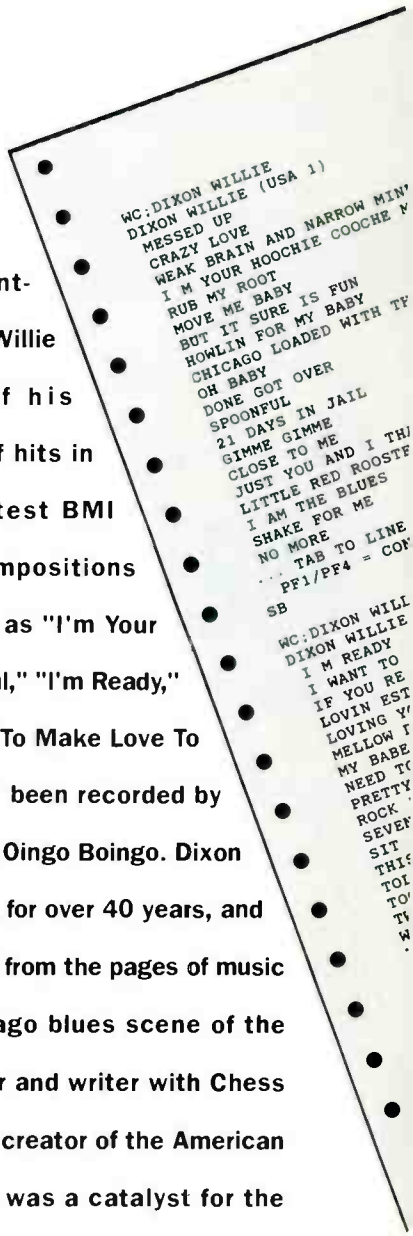
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CARL STUDA

Willie Dixon

All Wrapped Up. Quintessential bluesman Willie Dixon shows off his impressive string of hits in the form of his latest BMI catalog printout. Willie's compositions include blues-to-rock classics as "I'm Your Hoochie Coochie Man," "Spoonful," "I'm Ready," "Back Door Man," "I Just Want To Make Love To You," and "My Babe," and have been recorded by everyone from Muddy Waters to Oingo Boingo. Dixon has been writing and performing for over 40 years, and his career highlights are straight from the pages of music history. A fixture on the Chicago blues scene of the 1940s, he was a staff producer and writer with Chess Records in the 1950s and, as a creator of the American Folk Blues Festival in Europe, was a catalyst for the British blues boom in the '60s. Now, at 73, "The Master Storyteller" continues to inspire and instruct with his new album, *Hidden Charms*, produced by T-Bone Burnett for Capitol-distributed Bug Records. As a timely complement to his new material, MCA will issue *The Willie Dixon Box* on Nov. 3, a 36-song "Best Of" collection. Included in the set will be original-artist Chess recordings, with Muddy Waters, Howlin' Wolf, and Little Walter, among others, and several previously unreleased tracks featuring Willie on vocals. Dixon is also nearing completion of his autobiography, "I Am The Blues" (written with Don Snowden), to be published early next year.



WC:DIXON WILLIE
 DIXON WILLIE (USA 1)
 MESS'D UP
 CRAZY LOVE
 WEAK BRAIN AND NARROW MIN'
 I M YOUR HOOCHE COOCHE M
 RUB MY ROOT
 MOVE ME BABY
 BUT IT SURE IS FUN
 HOWLIN FOR MY BABY
 CHICAGO LOADED WITH TH
 OH BABY
 DONE GOT OVER
 SPOONFUL
 21 DAYS IN JAIL
 GIMME GIMME
 CLOSE TO ME
 JUST YOU AND I TH
 LITTLE RED ROOSTER
 I AM THE BLUES
 SHAKE FOR ME
 NO MORE
 TAB TO LINE
 PF1/PF4 = CON
 SB

WC:DIXON WILL
 DIXON WILLIE
 I M READY
 IF YOU RE
 LOVIN EST
 LOVIN V
 MELLOW I
 MY BABE
 NEED TO
 PRETTY
 ROCK
 SEVEN
 SIT
 THIR
 TOI
 TO
 TV
 W

BMI writers John Stewart and John Hiatt are the first singer/songwriters to contribute the publishing income from one of their songs to Entertainers Against Hunger. Founded in 1985, EAH works through the entertainment community to provide funds to organizations set up to combat starvation throughout the world. As part of its work, EAH has established a music publishing company, administered by Bug Music, and asked songwriters to give the publishing portion of one song to the cause. Stewart's gift is the "Hunters Of The Sun" cut on his *Punch The Big Guy* album. Hiatt contributed "Georgia Rae," from his upcoming *Slow*

FIGHTING HUNGER

Turning LP. "We wanted a way to bring in a lot of money over a long period of time without constantly pestering entertainers for

help," explains Mark Renz, executive director of EAH and a publicist for MTM Music Group. "This way, writers can do their part by giving us a song, and singers and producers can donate by cutting songs from our catalog." He stresses that EAH is not looking for songs with a hunger theme but rather for material that has hit -- and money-generating -- potential. EAH is chartered in Nashville as a non-profit organization. All its operating expenses have been paid for by Renz and EAH co-founder Edward Morris, a writer for *Billboard* and a contributor to *MusicWorld*. Additional information is available from Entertainers Against Hunger, P.O. Box 150934, Nashville, Tennessee 37215-0934.

HITHER AND YON

On the 27th of October, St. Peter's Church in New York City honored **Lionel Hampton** with its first "Duke and the Shepherd" Award. The award Hamp received is named for Duke Ellington and **John Garcia Gensel**, the Pastor to the Jazz Community. The presentation to Hampton and a gala took place at St. Peter's. The participants in the Hampton gala included Lionel Hampton and his 17-piece orchestra. **Stan Getz**, **Illinois Jacquet**, **Joe Newman**, **Clark Terry**, dancer **Honi Coles** and others. The gala, the first in a series, inaugurated a three-year Jazz Ministry fund-raising program to sustain and expand the work of St. Peter's Church.

After performing material from his *Classic Encounter* LP with the Winston Salem (N.C.) Symphony Orchestra in September, **Ramsey Lewis** is scheduled to team up with fellow pianist Billy Taylor to record an album of duets, focusing

on compositions by such leading jazz composers as **Thelonious Monk**, **Herbie Hancock**, **John Lewis**, **Chick Corea**, **Keith Jarrett** and **Oscar Peterson**. Another LP with his group follows. The album, featuring guitarist Henry Johnson, is to be titled *Urban Renewal*. Also upcoming are performances in Holland and Scandinavia.

Koko Taylor, the highly-esteemed blues artist, who recently performed in New Zealand and in Germany, entertained behind the Iron Curtain in October. The countries she visited included Poland, Bulgaria and Czechoslovakia.

From our Madison-Milwaukee correspondent Michael St. John comes word of **Sotavento**, an instrumental septet that blends traditional and contemporary Latin-American styles. The group has signed with Redwood Records. The debut LP is called *Cuicani*, an Aztec word meaning "writer and singer of songs" . . .

Honor Among Thieves has become active again. One of its recent commitments was a concert for a good cause: a benefit for Greenpeace, the international environmental organization, in Madison . . . The modern jazz quintet **NEO** (Neophonic Experimental Orchestra) recently released its second cassette on its Inland Sea label. Special guest for this project was veteran West Coast sax man, **Ernie Watts**.

BMI's **Rick Riccobono** was guest speaker at San Francisco State, September 22. The class was concerned with the legal aspects of the music industry. During meetings of the Northern California Songwriters Association, September 24-25, also in San Francisco, he participated in a panel focused on music publishing. Also representing BMI at this conference were **Barbara Cane**, **Dexter Moore** and **Ron Shapiro**. Riccobono, in addition, is scheduled to be involved in a weekend showcase and seminar,

to be held in Portland, Oregon, late in the fall season, spotlighting talent basic to the Pacific Northwest

Max Roach and **Ran Blake** were among those who won MacArthur Fellowships. Both musicians received a most impressive amount of money and can do as they will with it. Roach, one of jazz's most important drummers and a well-known composer and educator, intends to take some of the funds stemming from the fellowship and have a music school built for children in his old neighborhood in Brooklyn. "It's been one of my dreams," Roach says. Pianist-composer-educator Blake, who heads the Third Stream Department at the New England Conservatory, also intends to make certain the money is put to worthwhile and constructive use.

Despite the oppressive heat and humidity that blanketed the Boston area during most of the summer, the Great Woods Center



Santana

for the Performing Arts in Mansfield, Mass., drew several capacity turnouts of 15,000. Among the big draw acts were **James Taylor** (two nights), **Sting** (two nights) and **Steve Winwood** (two nights) . . . Blues man **Robert Cray** plays a November 11 one-nighter at the Wang Center in downtown Boston. Nine evenings later, **Sonny Rollins**, the jazz tenor sax titan, will be heard in concert in the Main Ballroom of the Charles Hotel in Cambridge.

Cleveland singer-songwriter **Eric Carmen** continues a spectacular comeback, says our Cleveland voice, Anastasia Pantisios. He followed his "Dirty Dancing" soundtrack hit with a top 5 smash, "Make Me Lose Control," a song he co-wrote, that was added to Arista's *Eric Carmen's Greatest Hits* package.

Santana Reunion. 1988 marks Santana's 20th year in music. With that in mind, the original members of the group got together for a reunion, playing in local arenas in the U.S. Also marking the occasion was the release of a long-awaited anthology LP, which serves as a historical guide to the important contributions Carlos Santana and the group have made to the music industry over the last two decades. Twenty years in the music business is a long time for any musician. Asked how he maintains his hunger to continue playing, Santana comments: "People have a problem with their identities. I call it false identification. For instance, if you're really high because you played with Coltrane or Shorter, that's great, but what are you doing personally to give yourself your own identity. You've got to make your own mark. In music, I find that there is always something new to be discovered. Maybe the way you play even one note can be a mind-blower and a revelation . . . not one sunset or sunrise is ever exactly the same. So why should we play the song the same way. It's all in your approach to life."

No Longer Lonesome. *Musician* magazine's second annual Best Unsigned Band Contest concluded recently with the selection of New York country/rock trio Lonesome Val in the top spot. The group has been together for three years and scored the highest (out of 1,962 original entries) with their BMI tune "Front Porch." They took home a small truck's worth of equipment for their efforts and are included, along with nine runners-up, on a compilation CD. Judges for the finals were Elvis Costello, who found Val "far and away the best singer"; Mark Knopfler, who noted, "Her voice is so easy to listen to, she could play this with just an acoustic guitar and it would still be great"; T-Bone Burnett; and Mitchell Froom.



Lonesome Val

He also is represented by "Reason To Try" on Arista's 1988 *Summer Olympics Album* . . . Canton, Ohio-based singer **Marti Jones** released her third album *Used Guitars*, on A&M this summer. It is another collaboration with her friend, singer-producer **Don Dixon**, who has three of his own albums on the Enigma label. Dixon and Jones co-wrote three of the LP's 11 tunes. The highlight of this duo's summer was a two-night stand at New York's Bottom Line during the New Music Seminar . . . A fixture on the Cleveland blues scene, singer-harmonica player-composer **Jimmy Ley**, finally has recorded -- it's the first time in a career that has spanned three decades. The self-released set is titled *Northcoast City Blues*. It features his band: the Funk Pumpers.

Music fans had a ball in Portland, Oregon, September 10-11 at the **Billy Rancher** Media Invitational, a co-ed slowpitch softball tourney sponsored by the

Portland Music Association. The team to beat was the "Best of Live Music" -- The Oregon Rock 'n Roll All Stars, who pitted their swinging power against rival teams from radio and TV stations and newspapers. The tournament is named for BMI writer Billy Rancher who was signed by Clive Davis to Arista but died in 1986 before an album could be completed. "Billy Rancher is remembered in Oregon the way **Buddy Holly** is in Texas," says Buck Munger, All Stars lead-off hitter and veteran first baseman.

Jeff Tassin, a BMI writer with the Northwest Songwriters Network, based in Seattle, will be taking a handful of writers to the Soviet Union very soon. Object: international collaboration on material for a worldwide tour to begin in Hiroshima, Japan next summer. The organization that is setting up the tour is called Chami (pronounced Cha-my), the Yupik Eskimo word for hello. The lady behind the organization is **Dixie Belcher**, director of the Performing Arts for Peace.

BMI was well represented at the recent San Diego Songwriters Guild's Second Annual Songwriters Seminar, entitled "The Whole Ball of Wax." The participants on the "Art of Collaboration" panel at the seminar were all BMI writers: **Shannon Rubicam**, **George Merrill**, **Molly-Ann Leikin** and **Alan O'Day**

Maggie Herron is not only president of the Santa Monica Songwriters Guild, she's also a BMI writer whose song, "If My Love Is Blind," can be heard in in "Spellbinder," the new MGM movie produced by Joe Wizan. **Adryan Russ**, of SBSG and another BMI writer, wrote the music and lyrics for a musical developed in the BMI **Lehman Engel** Musical Theater Workshop, based in New York. Titled "Roleplay," it is scheduled to go



into production this fall at the Group Repertory Theater in Burbank.

John Williams composed a new fanfare for the Olympic Games in Seoul, South Korea. He also was responsible for an orchestral theme in honor of Democratic Presidential nominee **Michael Dukakis**, which the Boston Pops premiered on the Democratic Convention's closing night. It was conducted by Pops' associate conductor **Harry Ellis Dickson**, father of **Kitty Dukakis**, the nominee's spouse.

Among the composers who received commissions in the first year of the new "Meet the Composer/Reader's Digest Commission Program" are: **John Adams**, **Mario Davidovsky**, **Robert Dick**, **Charles Dodge**, **Clare Fischer**, **Lee Hyla**, **Andrew Imbrie**, **Leon Kirchner**, **Jalalu-Kalvert Nelson**, **Bernard Rands**, **Max Roach**, **Frederic Rzewski**, **Allen Shearer** and **Joan Tower**.

This past July, **Doreen Ringer**, BMI's senior director, film/TV relations, was in Provo, Utah for the Sundance Institute's Film Composers Lab. She later traveled to Salt Lake City for Sundance's "Night Of Great Movie Music," hosted by actor **Christopher Reeve**. **David Newman**, musical director of Sundance, and **Alan Silvestri** -- both BMI composers -- were among the conductors at the September 9 concert. Ringer also participated in the Film Scoring Panel, moderated by **Earle Hagen**, at the Los Angeles Songwriters Showcase Expo on October 2.

Law Anderson's "All-American Band" can be heard every Thursday, from 12:30 to 2:30 p.m., at The Famous California Club in New York City (West 43rd Street between Broadway and Sixth Avenue . . . Trumpeter-composer **Clark Terry** is to be the

Critics' Choice. BMI will sponsor the First International Music Critics Conference as part of The New Music America-Miami Festival. The conference, which will include music critics and composers from the U.S., South America, Europe and Canada, will run Dec. 5-9, from 2-4 p.m. daily, at Miami-Dade Community College, Wolfson Campus, Miami, and is open to the public. Five scheduled morning sessions will be limited to journalists only. The Conference opens with "Contemporary Music in North and South America: A Cultural Perspective" and continues through the week with discussions on "Opera and Performance Art in the Late 20th Century," "Post Modernism/Post Minimalism," "Music and Machines: Technology in the Vernacular" and "Responsibilities, Past, Present and Future: Critics, Composers and the Public." Scheduled to participate in the discussions are such noted music journalists as Jon Pareles of The New York Times, Alan Rich of The Los Angeles Herald Examiner, Joe McClellan of The Washington Post, Andrew Porter of The New Yorker, and Antonio Hernandez of O Globo (Brazil) as well as composers Laurie Anderson, John Cage and Charles Wuorinen. The 10th Anniversary New Music America Festival, this year scheduled to run from Dec. 2-11 and dedicated to the memory of composer Morton Feldman, is the largest festival of contemporary music in the U.S. This year the Festival will feature 25 American premieres, 25 world premieres, 25 commissions and performances by 20 South American composers. For more information regarding the Festival and the Critics Conference, call New Music America, (305) 347-3768.

chairman of the Academic Council of the **Thelonious Monk** Institute of Jazz, to be built in Durham, N.C. . . . Trumpeter-composer **Don Cherry** and his jazz group recently toured for the State Department. The group was seen and heard in Nicaragua, El Salvador, Jamaica, the Dominican Republic and in Barbados . . . **Red Rodney**, the veteran modern jazzman whose trumpet can be heard on the soundtrack of "Bird," the the Warner Bros. film about **Charlie Parker**, spent part of the warm weather season in Europe. He performed with his group in

Holland, France, Denmark, Finland, Norway and Scotland.

BMI's Melodye Busbin, who sends us news from Nashville and other parts of the South, reports that **Dolly Parton** will begin work on her next Columbia album as we go to press late in the fall. It is slated to feature both old and new material, some written by Parton, some by other Nashville writers. The LP will be completed in December. The recording follows on the heels of a Parton film project, "Steel Magnolia," a Ray Stark feature, filmed in Louisiana this past summer.

Loretta Lynn, **Lane Brody** and **Thom Bresh** recently returned from a USO tour that was filmed by The Nashville Network for its USO Celebrity Series. Others on the series include **The Judds**, **Wayne Newton** and **Lee Greenwood**.



Music For


Reaps Rewards For Writers

by Phil DiMauro

On a trip to New York, Nashville songwriter Bob DiPiero once struck up a conversation with three fashionably dressed black women at a high-priced department store. They expressed interest in his work, but they didn't recognize the titles of his songs or the names of the country artists who had recorded them.

But when he mentioned that his song, "American Made," was adapted as a jingle by Miller beer, the trio broke into a spirited a cappella version of the commercial that nearly knocked his boots off!

Instant recognition by a wider audience than he dreamed possible, even with a country chart-topper, was just one benefit DiPiero reaped when his song was chosen to spearhead a national advertising campaign. Because his publisher took steps to ensure that the tune would not only accrue BMI performance royalties as a 1985 hit for the Oak Ridge Boys *but* as a commercial as well, "American Made" was a runaway financial success.



Richard Look's Look & Co. jingle house started a mini-revolution with its hard-rocking "The Pride Is Back" theme, cut for Chrysler in late 1985. The commercial won a Clio Award and the top music award of the year from Advertising Age magazine.

Commercials



The Fun Go Back!



BMI began logging commercials for payment about 10 years ago because gradual changes in ad industry policy made the process relatively simple and cost-efficient, according to Thea Zavin, BMI's senior vice president/special counsel. So-called "employment for hire" agreements, prevalent in preceding decades, resulted from the ASCAP radio strike of 1939, when sponsors found that their commissioned music couldn't be played on the air. As a result, many sponsors started insisting that music for their commercials be written on an "employment-for-hire" basis, so that they controlled all the rights. This type of agreement became less common in the last decade, so that writers retained their performing rights.

In addition, Zavin says, BMI worked out a means of paying performance royalties on the basis of lists, kept by ad

**Increasing numbers of
writers of hit songs
licensed for commercials,
and composers contracted
by ad agencies, are
now taking advantage of
long-term performance
royalties . . .**

agencies for their own purposes, of stations and times when commercials air. To be paid on commercials, a writer or publisher must furnish BMI with these lists, along with an audio sample as proof the commercial contains enough music to qualify for payment. Most ad agencies now have computerized time-buy systems, making the information easier and more efficient to obtain.

Thanks to these developments, increasing numbers of writers of hit songs licensed for commercials, and composers of jingles contracted by ad agencies, are now taking advantage of long-term performance royalties, in addition to one-time synchronization fees.

The aging of the baby-boom generation has shaped the advertising industry's demand for music in the 1980s. To zero in on consumers raised on rock, advertisers have actively pursued synchroniza-

**Bob DiPiero (l) with BMI's
Thomas Cain. DiPiero's
"American Made" was adapted
as a jingle by Miller beer.**



tion rights for classic rock songs, or commissioned jingles inspired by the hits of the genre.

At SBK Entertainment World, which controls one of the world's largest catalogs, the vast majority of advertising inquiries "are for older songs, not just from the '60s, but also from the '40s, '50s, and some from the '70s," reports Joanne Boris, vice president of licensing and administration. Agencies usually want the built-in recognizability of a classic, so requests for newer songs are rare.

The SBK executive emphasizes the importance of including performance royalties in the overall earnings of any song that might be used in a commercial. "If the publisher makes all the proper arrangements with BMI," she explains, "both the writer and publisher receive their performance shares directly. A lot of people don't think about that."

Agencies sometimes use songs in their original form, or simply want an instrumental version. If the advertisement requires a "parody lyric" that mentions the product, SBK often tries to get a higher synchronization fee, Boris says.

Parody lyrics bring up the touchy issue of good taste, which is a great concern to Boris. SBK gets the songwriter's approval on changes in lyrics whenever possible, and asks to see a storyboard describing the ad up front. In the case of a "really classic" title recently licensed, the agreement stipulated that the commercial be "tasteful . . . and not offensive in any way," Boris explains. She has learned to be careful in handling any song that might be considered a true classic.

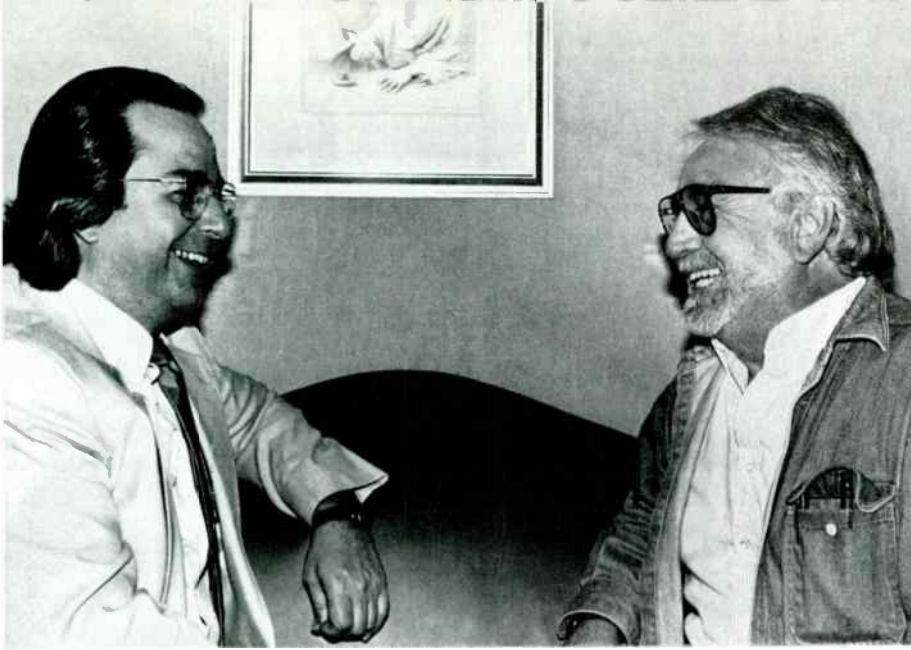
Because SBK administrates the Michael Jackson-owned ATV Music catalog, which contains most of John Lennon and Paul McCartney's enduring works, Boris knows what it means to be responsible for songs that inspire deep emotional responses. In two years of administration, SBK has received countless inquiries on the Beatles catalog, but only one song, "Revolution," has been licensed as a jingle.

If one were to name titles that have

achieved "classic" status among rock & roll fans, the songs of Ellie Greenwich would surely make the list. How many teenagers fell in love to the Ronettes' "Be My Baby" or the Crystals' "Then He Kissed Me"? Greenwich's songs have been used over and over again in commercials, and the songwriter is happy to report that she's never been offended by the results.



Ellie Greenwich's rock & roll classics, including "Da Doo Ron Ron" and "Do Wah Diddy Diddy," have been used over and over again in commercials



Artie Resnick (r) with BMI's Bobby Weinstein. Resnick's "bubblegum" classic "Yummy Yummy Yummy" was used as a jingle for Tuscan frozen yogurt.

When "Da Doo Ron Ron" was employed to spark sales of Eveready Energizer batteries, Greenwich found the adaptation "upbeat and cute"; Kentucky Fried Chicken's "Do Wah Diddy Diddy" spot "was really true to the song. Generally speaking, I think it's kind of flattering when an agency picks your song, because it means they feel it has universal appeal," she continues. "It all depends on how it's done."

Artie Resnick, whose credits include rock & roll chestnuts, "Under The Boardwalk" and "Good Lovin'," also co-authored the 1968 bubblegum milestone "Yummy Yummy Yummy." He and his collaborator were certain that someone would use the ditty as a commercial; to make the message stick, they followed it up with the equally silly "Chewy Chewy."

Resnick's expectation was fulfilled years later, when "Yummy" became a jingle for Tuscan frozen yogurt, but he admits he was surprised when "Under The Boardwalk" became a commercial. (It's been used by Eastern Airlines.) His songwriting partner, Kenny Young, "was good and angry about it," Resnick recalls, expressing fears that the copyright was ruined. Recent covers by Bruce Willis and Lynn Anderson have convinced Resnick that commercials "don't seem to be hurting the song" so far. In addition to healthy synch fees, he reports that his BMI payments have never been better.

Greenwich doesn't think a proven hit

The aging of the baby-boom generation has shaped the advertising industry's demand for music.

can be hurt by commercial use. "If an act wants to cut it and thinks they'll have a hit with it," she says, "believe me, they'll do it."

"American Made" writer Bob DiPiero has read the strong opinions of certain

artists, regarding "songs as art as opposed to songs as commerce. I guess I don't have the luxury of being at their vantage point." Income from commercial use of the song allowed DiPiero to co-found his own publishing/production firm, Little Big Town. For DiPiero, "American Made" was the ticket to artistic freedom.

Both Greenwich and Resnick have made an active effort to get into writing commercial music for contract (Greenwich's company is called Hook, Line & Singer), and both admit it's been tough breaking into the field, even as experienced songwriters. One man who successfully made the switch from the rock world to the commercial world is Dick Halligan, a former member of

Dick Halligan lists Mastercard, Apple Computers, Subaru, General Foods, and many others among his commercial credits.





Rich Look (r) is pictured with (l-r) Marc Blatte, Kenny Rogers, and Sandy Farina during a recording session for "The Pride Is Back."

Blood, Sweat & Tears, who moved into television and film scoring, and later commercials, after leaving the group in 1971-72.

Halligan, who has written, arranged, and produced a very successful series of commercials for Barbie doll during the past three years, also lists Mastercard, Suzuki Samurai, Apple Computers, Del Taco, Subaru, General Foods, Dole Foods, and Max Factor among his satisfied clients.

As arranger/producer of his commercials, Halligan has always collected AF of M residuals on repeated airings, but he didn't begin collecting BMI performance royalties as a composer until he had been in the business for about 15 years. Halligan says BMI payments have had a significant effect on his income, and added that the agencies don't mind his collecting performance royalties at all, since they also

accrue extra income as song publishers of their own jingles.

Another former writer of popular songs who now flourishes in the commercial world (in addition to writing film and TV scores) is Richard Look of Look & Co., the jingle house that started a mini-revolution with its hard-rocking "The Pride Is Back" theme, cut for Chrysler in late 1985. The commercial won a Clio Award and the top music award of the year from *Advertising Age* magazine.

Jeanne Neary, a partner in Look and Co., says that while it isn't always easy to get an agency agreement that allows a jingle writer to retain public performance rights, it's well worth the effort in the case of a high-saturation, national commercial like "The Pride Is Back."

Phil DiMauro is a New York-based freelance writer specializing in the music industry.

To zero in on consumers raised on rock, advertisers have actively pursued synchronization rights for classic rock songs. . .



BMI

Dwight YOAKAM

P R O F I L E

by Holly Gleason

Dwight displays his Country Awards with BMI's Rick Sanjek.



CHUCK PULIN

When Dwight Yoakam strode onto the country music scene in late 1985, he cast a long lanky shadow across the horizon of the pop-cum-country sounds that dominated the genre. Like Gary Cooper, Yoakam hit town with his guns blazing, making hardcore country music and speaking out about the commercialization and bastardization of the music he's grown up with.

So, it's no surprise that Dwight Yoakam found himself mired in a maelstrom of controversy. Indeed, his comments caused Yoakam's motives to be examined by the country music community. What exactly did this skinny kid want? Was he a rebel without a cause, like his James Dean exterior indicated? Or was there something more to him?

Three years ago, he sat in the conference room of Warner Brothers in Nashville and discussed the state of country music. Somberly he lamented, "People like Ricky Skaggs and myself are the last generation to be exposed to real country music. Kids today can't hear the real stuff, the hardcore honky tonk music, the Bakersfield sound, all the great country music."

Then he laid his hand on the table. Quietly, he asserted, "I'd like to be the one to help pre-

serve that tradition and keep it alive."

Since then *Guitars, Cadillacs, Etc., Etc.* has sold over 900,000 copies and *Hillbilly Deluxe* has done in excess of 700,000. Yoakam's brand of archivist country more than found a home among record buyers quick to respond to someone with such pure musical intentions.

Country radio wasn't so sure. Though his singles got airplay there were many who felt songs like "Little Ways," "It Won't Hurt," "Please, Please Baby" and his re-make of "Little Sister" should've joined "Honky Tonk Man" at the top of the charts.

So, when Yoakam joined Buck Owens on the Country Music Association's 30th Anniversary show this past January for a fiery duet that proclaimed, "You don't know me, but you don't like me/Say you could care less how I feel/ How many of you that sit and judge me/Have walked the streets of Bakersfield," it was a chorus that held resounding implications.

Both men were outsiders. They preferred doing things their way; they didn't toe the line,

**Rebel
With A
Cause**



JEFFREY MAVER

Dwight with his idol, Buck Owens.

yet they didn't go out of their way to cross it either.

The passion that blazed from "Streets Of Bakersfield" was fired largely by Yoakam's passion for this music. When he was told his music was "too country" for Nashville in the late '70s, he headed to California, determined to be heard.

After knocking around Southern California for a while, Yoakam ran into a guitar player/fledgling producer name Pete Anderson, who shared his vision. They forged an alliance and with 5,000 borrowed dollars, they set out to make an EP that would establish Yoakam's honky tonk sensibility.

Guitars, Cadillacs was a shock. Distributed by a Hollywood company devoted to hardcore/punk music, Yoakam's nasal vocals and old-time

country arrangements stood out among the TSOL and Hell Comes To Your House albums. Rock critics around America were picking up on his as L.A.'s cowpunk scene shifted into overdrive.

When Yoakam raises his voice, it's an ache that throbs and leaves the listener racked with pain.

"If getting the music across means taking it to a club full of rock & rollers on Melrose Avenue," Yoakam said three years ago, "that's what we'll do. We want people to hear this music, because when

they do, they like it. I think, it's just a matter of exposing them to it."

These days, his audience seems to know no boundaries. Yoakam attracts punks, old time country fans and young girls who are intent upon screaming every time he turns around on stage. Though a young man who rarely smiles is a far cry from affable sex symbols like George Michael, Yoakam's seriousness makes him more James Dean than Jimmy Dean.

But Dwight Yoakam goes beyond a perfectly fitted pair of torn jeans and a cowboy hat that hides his eyes. When success is based upon style instead of content, it dissipates quickly. Dwight Yoakam is here to stay. Consequently, songwriting remains his first priority.

Songs like "Readin' Writin' Route 23"

traced the migration of Southerners northward to work in the factories. Yoakam drew on his own rich "hillbilly heritage" for the song celebrating a culture forfeited for financial security.

But, it's with *Buenas Noches From A Lonely Room*, his latest album, that Yoakam is finally realizing his talent. A dark brooding album that plumbs emotional depth Yoakam's never before alluded to.

"What I Don't Know," a Creedence Clearwater Revival-ish song that harnesses the passion for his music and applies to the smoldering of a failing relationship, is pure tension. When Yoakam raises his voice, it's an ache that throbs and leaves the listener racked with pain. Rare is the modern song that cuts this deep.

Even the mournful "I Sang Dixie" registers. The tale of a broken down old man who dies far from the arms of his Southern home manages to transcend its somewhat predictable theme.

"For some people listening to this album, there's going to be a lot of Dwight Yoakam they've never heard before," Yoakam admits, as the sun fades behind his spare Hollywood Hills home. "With this record, too, there's a lot more me. There's expressions of me that people haven't really heard before.

"I get moody. I kill someone. Then I get religion in the end."

The quick synopsis seems fairly pat, until one hears the intensity behind Yoakam's delivery. Even on the covers of Johnny Cash's "Home Of The Blues" or Lazy Lester's "I Hear You Knocking," Yoakam's newfound maturity allows him to stretch out and enjoy the moment instead of self-consciously inhabit the songs he's singing.

While some credit Buck Owens for this turnaround in country music's controversy kid, neither one will acknowledge absolutely. Yoakam admits, "It focused a certain amount of attention on the act. But, then you have to determine whether it's positive or negative, and when it detracts from the music in any way, it's negative."

So, this year, Dwight Yoakam's settled down and is focusing on the thing that matters most: his music. "The game plan is to make the best possible music I can, period. However I achieve that end and maintain my own sanity and personal happiness that's how I'm going to do it.

"It might sound tricky," Yoakam acknowledges intently, "but it only is if you let it. Me, I'm growing less tolerant of that. It's either going to be that way, or it's not; but I'm done getting all hung about it."

Rather than worrying about things he can't change, Yoakam wants to get on with making music. He's passionate as ever about people looking down on the hillbilly tradition he follows and is prone to outbursts to that end. But now, Dwight

Yoakam figures he'll let his music do the talking.

"To continue stating my position would be dealing in rhetorical dogma," says Yoakam flatly. "It's like a politician who deals totally in rhetoric and never proceeds any further, he never does anything."

"Well, I happen to be a participant in country music. I'm not a historian; I'm an active participant in it. Every day. Every night. On a third album now. So, that's where it lies for me -- and that's what you can count on from me."

Holly Gleason is an Los Angeles based music journalist who has written for Billboard, Creem, Musician, and the Los Angeles Times, among others.



Dwight lets his music do the talking.

LESTER COHEN

BMI GOES 'ON THE AIR' AT THE NEW MUSIC SEMINAR

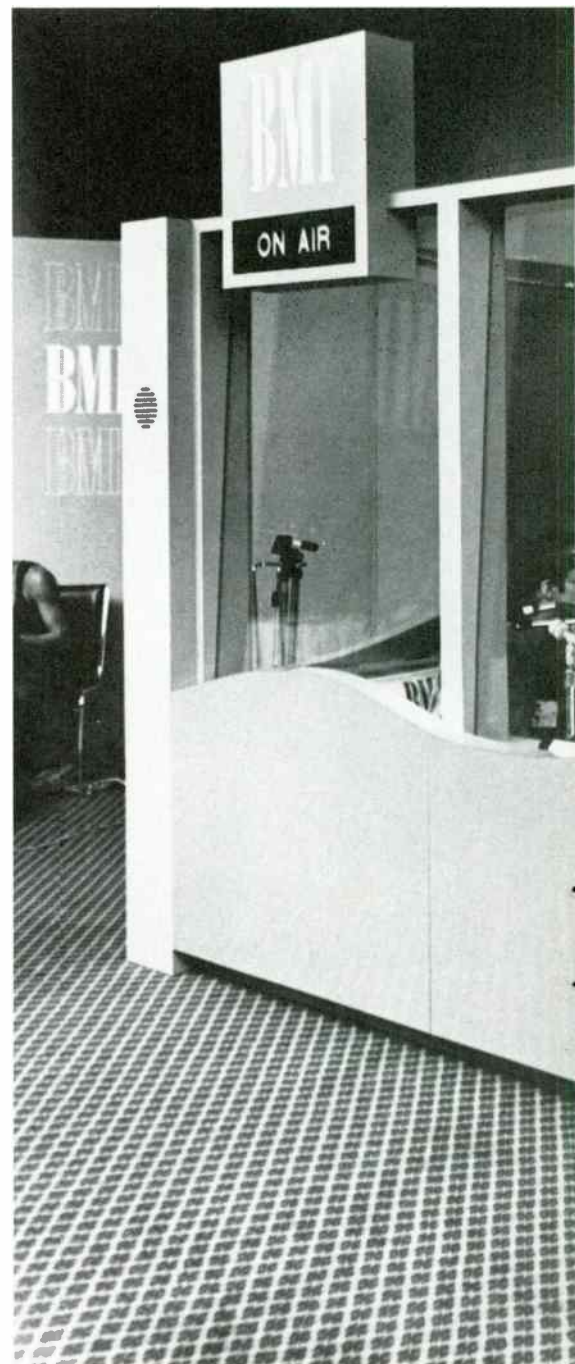
More than 200 musician/artists, representing bands from the U.S., Canada and Holland, were "On The Air With BMI" during the New Music Seminar, held July 16-20 at New York's Marriott Marquis Hotel. BMI sponsored the construction and operation of a radio broadcast booth at the Seminar, manned by personnel from college stations

WNYU-FM (New York University) and WFDU-FM (Farleigh Dickinson University). Programming, both interviews and music, featured the bands and/or artists selected by the Seminar for showcase performances that week. BMI also organized and moderated a Songwriters Panel, featuring six professional songwriter/artists.



WARING ABBOTT

Songwriters Panel participants included (l-r): Rupert Hine; Ritchie Cordell; Lisa Herman of Longhouse; Nile Rodgers; Janna Allen; Nat Adderly, Jr.; BMI's Bobby Weinstein, who served as moderator; and John Hiatt.





The BMI radio broadcast booth was a center of activity at the New Music Seminar, featuring live performances in addition to interviews and recorded music, attracting hundreds of attendees to the booth windows. The booth, designed by The Slodmak Company of Pasadena, will become a permanent exhibit for BMI and will be set up at various music meetings and conventions in the coming year.



Phil Spector's

'TO KNOW HIM IS TO LOVE HIM'

BMI'S Most Performed Country Song Of The Year

To Know Him Is To Love Him," written by award winning composer Phil Spector, is the recipient of this year's BMI Most Performed Country Song of the Year Award.

In 1958, "To Know Him Is To Love Him," produced by the then-teenaged Phil Spector and performed by the Teddy Bears, (of which he was a member), was a worldwide #1 record and song.

In 1988, 30 years later, "To Know Him Is To Love Him" achieved honors again as a #1 record for Dolly Parton, Linda Ronstadt and Emmylou Harris, released on their platinum selling Grammy Award album entitled *Trio*.

The song, published by Spector's Mother Bertha Music, Inc., was inspired and dedicated to the memory of his father

and has previously received BMI Pop, Country and International Awards, including a Million-Air Award for over one million performances on American radio and television.

"To Know Him Is To Love Him" is the first of Spector's treasure trove of 123 songs to date, from which came many of the hit recordings that are a cornerstone in the history of rock & roll and contemporary music.

Songs composed by Phil Spector and in collaboration with such writers as



The Teddy Bears (l-r): Marshall Lieb, Carol Connors, Phil Spector.

Barry Mann, Cynthia Weil, Carole King, Gerry Goffin, Jeff Barry, Ellie Greenwich, Doc Pomus, Leonard Cohen, Sonny Bono, Jerry Leiber, Nick Venet, Dion Di Mucci, Tony Powers, Nino Tempo, April Stevens, Vini Poncia, Jr., Pete Anadoli, Hank Hunter, John Prine, Ahmet Ertegun, Mick Jagger, Keith Richards, The Rolling Stones, John Lennon and George Harrison, produced such classic songs as "You've Lost That Lovin' Feelin'," "Be My Baby," "Then He Kissed Me," "Da Doo Ron Ron," "River Deep Mountain High," "Baby I Love You," "Chapel Of Love," "Just Once In My Life," "Walkin' In The Rain," "Is This What I Get For Loving You?," "Hung On You," "Death Of A Ladies Man," "Second Hand Love," "(The Best Part Of) Breaking Up," "Black Pearl," "Born To Be Together," "Christmas (Baby

ROBERT BLANEMAN



Trlo (l-r): Dolly Parton, Linda Ronstadt, Emmylou Harris.

Please Come Home)," "Here We Go Again," "I Can Hear Music," "I Wish I Never Saw The Sunshine," "Soldier Baby Of Mine," "Wait Till My Bobby Gets Home," "A Fine, Fine Boy," "Today I Met The Boy I'm Gonna Marry," and "Spanish Harlem."

Although Phil Spector's achievements in the entertainment industry have crossed all fields of music and all areas of the business, BMI is most proud of our long association with him as one of our most gifted songwriters. BMI's Robert J. Burton Award for the Most Performed Country Song of the Year acknowledges once again the songwriting genius of Phil Spector, whose words and lyrics are as fresh as today as they were when he originally composed the song in 1958.

The song . . . previously received BMI Pop, Country and International Awards, including a Million-Air Award for over one million performances on American radio and television.



MICHAEL DOCHS ARCHIVE



Dan SEALS

P R O F I L E

by Edward Morris

There was plenty of cynicism among observers in the business when Dan Seals moved over to country music in the early '80s. It wasn't directed against "England Dan" per-

from the pretenders. In "Everybody's Dream Girl" and "After You," he demonstrated that he could sing country music not just well but majestically. This year, he is one of BMI's Country Songwriters of the Year.

That wasn't the end of his metamorphosis, though. In his next incarnation, Seals evolved into a sensitive country songwriter. His lyrics in "God Must Be A Cowboy," "One Friend," "You Still Move Me" and other such hits radiated understanding and affection. It became obvious that within this pop singer-turned country singer-turned songwriter there was yet another identity ready to be unveiled -- that of a poet with an urgently moral point-of-view. Whatever musical hat he wore, Seals showed that he had no use for the merely popular or fashionable. Although many of his songs grew into hits, they never seemed to echo the tunes that were chiming the loudest on the charts. Any they still don't.

In Seals' music there is a pervasive gentleness -- a compassion for people who strive to pull off little triumphs amid a landscape booby-

**Speaking
Through
His Songs**

In Seals' music there is a pervasive gentleness.

sonally -- instead, it fell like acid rain on that entire legion of pop music refugees who had come to Nashville implicitly assuming that *anyone* could make it in country -- if misfortune brought them down to it, of course. It took only a song or two for Seals to distance himself





"I try to write about the human condition as it really is."

trapped for failure. But he is no mindless cheering section. "I try to write about the human condition as it really is," Seals explains. "The idea for the song comes first, and *then* I try to say something that I like." This concentration on ideas re-emerges in Seals' newest Capitol Records album, *Rage On*. It is a remarkably wise and heartfelt set of observations about people who are adjusting to the problems and ironies life throws at them: the small town kid, eager to leave home; the lonely model, eager to return home; the dispossessed; the out-of-work; the last chance lovers; the hopeless and the hopeful. Seals wrote or co-wrote more than half the album.

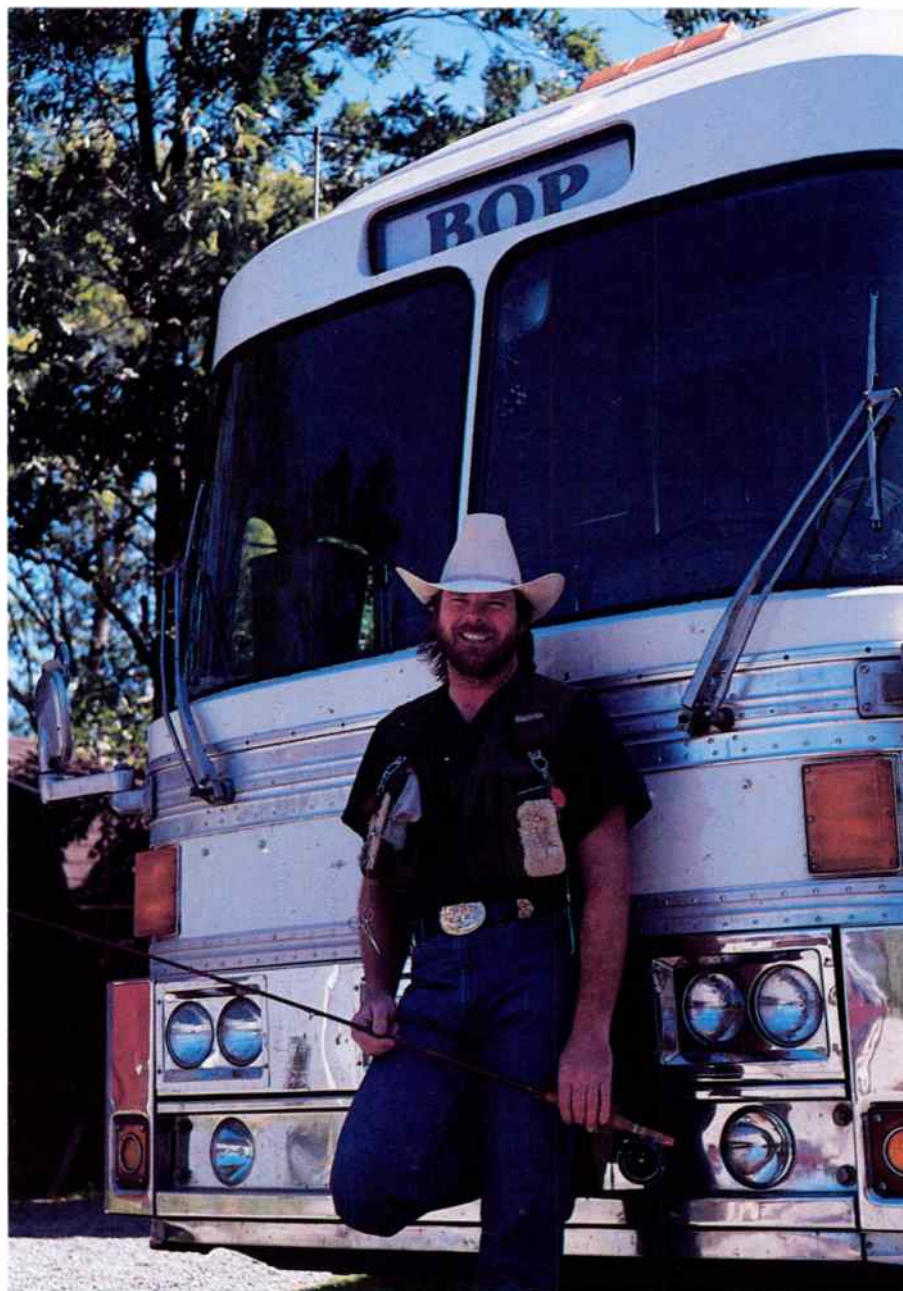
Several of the songs have strong social themes. Which is fine with Seals. "I don't hear enough social comment songs. Sometimes I think the world is in dire need of them. I hear a lot of love songs and pseudo-love songs, but I don't ever hear of a new idea." His determination to say something new about love resulted in one of his most acclaimed songs: "I try my best to do something that I've never done before -- like in 'You Still Move Me.' I'm sure people have felt that way before -- they're with one person, but another

person still moves them tremendously inside. It was said in a different way for me, and it was exciting to write."

Like so many other small-town Texans, Seals early looked to music for both amusement and escape. "Big Wheels In The Moonlight," another of his co-compositions on the new album, is a thick slice of what his life was like as a boy, he says. "I

know how it is to be in a small town and can't wait to get out. [My] town had only one red light, so you could drive a car around it in about three minutes. Just a few blocks away was Highway 67, and I would sit and listen to the trucks sail into the night, going toward Stockton and on to El Paso. I used to wonder who drove them and what they

"The idea for the song comes first, and then I try to say something that I like."



"I know how it is to be in a small town and can't wait to get out."



"... when I get away from the music, I almost get tongue-tied."

were doing. I didn't know what was going on, but I knew it was very exciting. I used to go out to the corner and sing -- two or three of us guys singing Everly Brothers' songs, with these giant machines coming through the night, sometimes slowing down and then going on. It had a tremendous effect on me. I didn't want to grow up and be a truck driver, but I always wondered where they were going."

Seals had inspirations other than the nocturnal truckers. One was his older brother, Jimmy, who became half of the famed Seals & Croft duo. Other family members, including his father, were gifted amateur musicians. Teaming up with another Texan, John Ford Coley, Seals eventually followed his brother into show business. After some rough years of apprenticeship, England Dan & John Ford Coley hit it big in 1976 with "I'd Really Love To See You Tonight." The act's producer at this

breakthrough was a youngster named Kyle Lehning. He stayed with Seals after the duo broke up in 1980 and has since produced all Seals' country hits.

Between the glory days of the late '70s and the gold-record period of the late '80s, Seals had to endure a succession of false starts, rejections and bouts of soul-numbing poverty. The bad times changed his perspective for good, he says: "Sometimes I think of myself as a failure [who's] still trying to work and hit the mark. In an honest appraisal, you're starting over with every album and every single. You can only last a short time. All of the reality things hit me more because of the hard times I've gone through. I know what the score is. So I don't worry too much about the trappings, and the ego, and the limo or any of that junk. It's not that I'm not proud of the gold albums -- it's just that I don't use them. They're full of pride and some other things in my life that I'm trying to get rid of."

Once established in country, Seals

"In an honest appraisal, you're starting over with every album and every single."

was unstoppable. In 1985, his "Meet Me In Montana" duet with Marie Osmond, soared top the top of the charts. His 1986 hit, "Bop," not only went to No. 1 in country music, but also became the biggest country-to-pop crossover hit in three years. Both efforts won awards from the Country Music Association. And in 1987, Seals' "Won't Be Blue Anymore" album was certified gold.

For years a member of the Bahai faith, Seals has made it a palpable part of his music. "It's not a passive faith," he says, "It's one of the most revolutionary faiths on this earth. When we go to services, there's blacks and whites and orientals, Arabs and Jews -- all in the same room together. It's a tremendous feeling of energy that comes from these people. We all believe that we're one family, and we do the best in our lives to reflect that."

Ultimately, he admits, he has to turn to music to make his connection with the world: "I sometimes wish I was eloquent and could sum up what I like. And what I'm worried about. And what I want for people. But when I get away from the music, I almost get tongue-tied. When I listen to the songs [on the new album], that's exactly the way I feel. I've lived in factory towns. I've been a member of different unions. I've worked on the loading docks. I'm not too philosophical -- I gloss it over these days - - but there were some rough times in those places. I don't talk too much about them. When I start, it sounds so damn shallow. But in a song, it takes on a different feel. Outside the music, I don't know how much there is to me."

Well, the evidence is there's a lot.

Edward Morris is an editor for Billboard magazine, based in Nashville.

"All of the reality things hit me more because of the hard times I've been through."



Overstreet, Dunn, and Murrah

The Hits Keep On Comin'

When Paul Overstreet, Holly Dunn and Roger Murrah were profiled in these pages a year ago, they were so wreathed in industry laurels that one could only wonder how it could get any better for them. But it has. There have been additional honors, new career directions and happily, more great songs. Here's their news in a nutshell.

Paul Overstreet, BMI's 1987 Country Songwriter of the Year, is back with MTM Records, a home he occupied briefly a couple of years ago as one third of the vocal group SKO. This time out, though, the Mississippi native is working as a soloist. Almost precisely at the time his first MTM single — "Love Helps Those" — was released, the Country Music Assn. announced that Overstreet was up for its 1988 Vocal Event of the Year award. He earned that nomination for singing (with Paul Davis) on Tanya Tucker's No. 1 country hit, "I Won't Take Less Than Your Love," a song he also co-wrote.

Besides seeing his "Forever And Ever Amen" win its second consecutive Song of the Year prize from both the Country Music Assn. and the Academy of Country Music, Overstreet was called to the winner's circle to accept three more honors for that ingratiating tune: Music City News' Traditional Song of the Year, The Nashville Network's Viewers' Choice Favorite Song and a Grammy for Best Country Song. (On the strength of this last-named honor, Overstreet has been inducted into the NARAS "Starwalk" permanent display at Nashville's Fountain Square.)

Next up: The debut of his *Sowin' Love* album on MTM and the completion of a musical, "Breaking Bread," which Overstreet is writing with Diane Charlotte Lampart and Herb Sargent.

Holly Dunn, last year's Country Music Assn.'s Horizon Award winner, recently unveiled her third MTM Records album, *Across The Rio Grande*. In addition to contributing to six songs on the record, she also co-produced it, with her songwriting brother, Chris Waters, and Warren Peterson. "That's What Your Love Does To Me," her first single from the album, promptly rose to the top of the charts.

Across The Rio Grande was a critical success, too, inspiring rave reviews in *People*, *Cash Box*, *Music City News*, *The Tulsa Tribune*, *International Country Music News* and from United Press International.

Her skill as an actress surfaced earlier this year in her much-applauded video for "Strangers Again," from her *Cornerstone* LP. Departing from the straight concert video she had favored earlier, Dunn turned in such a moving dramatic performance that commentators were predicting that an acting career lay ahead for her — if she wanted it. Of "Strangers Again," the song, which Dunn co-wrote, one critic rhapsodized that it was "pure hillbilly poetry."

Dunn's duet with Michael Martin Murphey, "A Face In The Crowd," copped her a Grammy nomination this year for Best Country Duet Vocal; and in March, she was featured in the writers'

showcase at the Nashville Songwriters Assn. International's tenth annual symposium.

Last year's profile on Roger Murrah made a passing reference to the album he was co-writing with and for Waylon Jennings. That project came to fruition as *A Man Called Hoss*, a concept collection that chronicled Jennings' bumpy drive through the music business. Highlighting that effort was the wry and rollicking single,

Murrah's name is on eight of the 10 songs on VanWarmer's new LP *I Am*. He and VanWarmer also have two songs on the Oak Ridge Boys' current album, *Monongabela*.

This summer just past, Conway Twitty added another to his seemingly endless string of hits with "Goodbye Time," a Murrah composition.

Other writers working with the tireless Murrah are Lacy J. Dalton and Joanie Harnes, both of whom



Pictured (l-r): BMI's Roger Sovine; Songwriters of the Year Dan Seals, Roger Murrah, Paul Overstreet, and Holly Dunn; and BMI's Del Bryant.

"If Ole Hank Could Only See Us Now," one of what's-happening-to-country-music-genre.

Murrah continues to write with Jennings. They have three cuts on Jennings' just released *Full Circle*, including the lead single, "How Much Is It Worth To Live In L.A." The two also composed "Somewhere Between Ragged And Right," a hit for John Anderson. Yoked with songwriter/singer Randy VanWarmer,

are signed to MCA's new Universal label, and Steve Wariner. Murrah reports that he has at least one song confirmed for the upcoming Alabama album, expected to be released in early '89.

Edward Morris



Paulette CARLSON

P R O F I L E

by Gerry Wood

Many roads lead to writing and performing success, negotiating the curves and crevices while avoiding the dramas of wrong-way detours. Paulette Carlson found that her road to the top was Highway 101.

It's an interstate project: A Minnesota Lady makes it in Tennessee with a California band put together by a Colorado manager. Your typical success story.

Carlson migrated to Nashville from the Minnesota farm country, steeped in the tradition of music. Her mother sang, her father loved western music, and she listened to it while growing up. "There's a lot of emotion in western music," says Carlson, who often sang in church and later rose to the top of the local country music scene when named Minnesota's top female country singer. Arriving in Nashville, she worked as a background singer for Gail Davies and, while on the road for two years, met some friends who were later to become important in her career: producer Tony Brown, the Oak Ridge Boys, Buddy Killen, Tree International publishing chief.

Paulette met Killen at the Palomino Club in North Hollywood and decided to pitch him a song. When she returned to Nashville, she

gathered up her courage and walked, tape in hand, heart in throat, to Killen's office. In her typical understated farm-girl-with-a-flair fashion, Paulette recalls, "I went up to the office to see Mr. Buddy Killen and played him a song, 'The Bed You Made For Me,' the first song I wrote when I moved to Nashville."

The song is typical of the haunting, soulful writing that Carlson hones to perfection. She had a boyfriend who worked for the Burlington Northern Railroad. They met while Paulette was singing in the bars and clubs of Fargo. While exploring North Dakota one day, they found a huge abandoned farm home that was soon to be demolished. Her boyfriend climbed out of a third floor window and removed the gable from the corner of the roof. That gable became the headboard for *The Bed He Made For Paulette*, and the inspiration for a song about the bed and their love affair.

Killen liked the song and Carlson gave him publishing rights, although they later reverted back to her ("I need to give that guy a great big



No Detours Ahead

"I can sing the same song over and over again if I have just written it."

kiss on the cheek," she offers). Paulette pursued the writing route while aiming for a recording career, her primary goal. She signed a publishing pact with the Oak Ridge Boys companies. "The guys at Silverline music were wonderful – Noel Fox, Pat Halper, Duane Allen and all of the Oak Ridge Boys were very supportive. I was just thankful to get a writer's job."

Carlson's songs were cut by such artists as Gail Davies and Tammy Wynette, and Paulette soon had a recording deal with RCA and released three marginal singles. When the deal fizzled, Carlson persevered: "I've always had persistence – so I made it a learning experience and went on."

It wasn't exactly Easy Street. After the label deal died, she returned to Minnesota, fought a winter or two with her mother ("we watched the winter roll in and hibernated") and moved to California in the fall of 1986. "This business can be a lot of work with many disappointments," she understates.

Enter Denver manager Chuck Morris, who talks so fast it's best to record him at 45rpm and play him at 33 1/3. He was pursuing his dream of putting together a

Paulette gets an adrenaline boost when performing and "seeing people sing my songs, knowing all the words."



"super group of great musicians with a girl singer." A Paulette Carlson tape had been sent to him by an attorney and had been sitting on his desk for four weeks because "I don't usually listen to tapes from lawyers. One day I was sort of bored, so I grabbed it, thinking, 'what the hell, I got nothing else to play,' so on the drive home I popped it into my car cassette and freaked. Her vocals just blew my mind, and I loved the songs she had written."

Morris quickly called Carlson, told her he was interested in talking to her, jumped on a plane, sat down with her and said, "I'm putting a band together with a female lead singer – and you're the one." Her reaction? "Very honestly," admits Morris, "her first comments were that she really wanted to have a solo career. I said I thought the fastest way for the whole thing to get started was to put a band around her. She thought about it for a week, called me back, and said, 'let's go for it!'"

With the aid of producer Paul Worley and the unsinkable, unflappable Morris, the "super" band quickly came together. Carlson was supported by vocalist and lead guitarist Jack Daniels, whose credits included work with Guess Who founder Burton Cummings; vocalist-drummer Scott "Cactus" Moser, who has lashed the skins for Chris Hillman, Bernie Leadon, Johnny Rivers, Jennifer Warnes, Russell Smith, and Marty Walsh, among others; and Curtis Stone, son of Central Songs founder Cliffie Stone, and a performer-writer who has had songs recorded by such acts as Juice Newton and Crystal Gayle. Enter Highway 101. No detours ahead.

Morris describes the group as traditional country with a rock & roll backbeat. Carlson's voice, compared favorably with such divas as Stevie Nicks, provides the primary thrust for the band's tight harmonies and instrumental brilliance.

Morris landed a one-shot single deal with Warner Bros. Records, and it was time to turn auditioning to studio recording. The single, "Some Find Love," came out with underwhelming results: chartwise, it had more of anchor than a bullet – and the band was in trouble.

"A change of weather brings a change of feeling and can put people through different emotions."

Eschewing a country-pop direction for a straight country road, Highway 101 then came out with Paulette's "The Bed You Made For Me" and it became a major hit. The new year of 1987 was the year that the dream crystallized: "The Bed"

hit the charts in the first week of January and spent 24 weeks on Billboard's Hot Country Singles Chart, peaking at No. 4. Then came "Whiskey, If You Were A Woman," reaching No.2. And the crowning achievement: "Somewhere Tonight" hitting No.1 on the last chart of the year, Dec. 26. Highway 101's first album was released mid-year and reached No. 7. It was enough to earn 101 the Academy of Country Music's award for top vocal group of the year and a star in the Country Music Hall of Fame's Walkway of Stars. (Paulette capped off the walkway dedication by donating the famed headboard to the Country Music Hall of Fame.)

More No. 1's were to come: Carlson's spirited vocalizing of "Cry, Cry, Cry" and, most recently, "(Do You Love Me) Just Say Yes." In a familiar scenario, the group's popularity led to more touring which led to less time for Carlson's songwriting. "It does reflect in the songwriting when you're out on the road. But things come in their own time, and when I get into more of a natural lifestyle again – having more time for homelife and being more settled -- it'll come back naturally again."

Carlson has bought a home back in Minnesota, on the western edge of Minneapolis, and it's equipped with a piano, her favorite instrument for writing



"This business can be a lot of work with many disappointments."

(she also composes with a guitar). "I love to write on my piano. I can sing the same song over and over again for hours if I have just written it," she notes. She's writing with Curtis Stone, and co-wrote the new Highway 101 single "All The Reasons Why" with Beth Chapman.

Her song ideas come from "the things people say, to things you read in the paper, to true experiences." Laughs Carlson, "It's a good thing I have boyfriends to write about. That's usually where my better song ideas come from, although that's kind of embarrassing to say." Hanging around Nashville's new breed of writer has taught Paulette some lessons: "I've learned a lot from the writers in town here. I now can write a good song without having to live every word in it, which isn't easy." Less pain, more gain, Paulette? At least she won't have to cut the former boyfriends in on the royalties. "Have you heard the songs I've written about them?" she teases. "I

don't *want* to cut them in."

Concurrent with the group's rise, she wants to take her writing career "as far as it can go." She gets an adrenaline boost when performing and "seeing people sing my songs, knowing all the words."

"I've learned a lot from the writers in [Nashville]. I now can write a good song without having to live every word in it . . ."

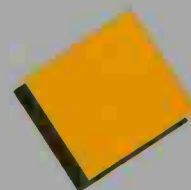
Carlson is a cold-weather writer. Give her a warm fire and a blizzard, and she can write up a storm. "Minnesota is a creative place for me. A change of weather brings a change of feeling and can put people through different emotions." To Paulette, home is where the hearth is,

and she's looking forward to spending time at her home between tour segments. "Being around family and friends really helps, too," she admits.

"Do you want to know the truth?" Chuck Morris asks in his best rapid-fire Gatling gun shoot-from-the-lip delivery. "I don't know if I want this in print. I've been warned not to work with women because they're tough and hard to deal with. But Paulette is the sweetest person I've ever met in the business and she's so sincere. I have a lot of acts, and she's the easiest client I have."

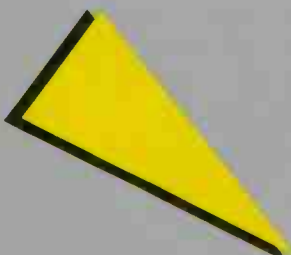
As Paulette prepares for hot times on the charts and cold climes in the north country, Morris continues to map the future. "People think we've gotten pretty big," he says, "but we're just at the beginning of their success. We've got a lot of miles to go with 101 and a lot of bridges to cross."

Gerry Wood is general manager of Billboard in Nashville.



1988 COUNTRY AWARDS

We proudly congratulate
the writers and publishers of the year's
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Dan Seals • Roger Murrah • Paul Overstreet • Holly Dunn

THE MOST PERFORMED COUNTRY SONG OF THE YEAR

(The Robert J. Burton Award)

To Know Him Is To Love Him

Phil Spector

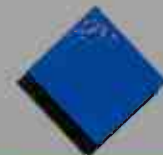
Mother Bertha Music, Inc.



PUBLISHERS OF THE YEAR

Tree Publishing Co., Inc.

Warner Music Group



HEAVEN CAN'T BE FOUND
Hank Williams, Jr.
Bocephus Music, Inc.

I CAN'T GET CLOSE ENOUGH
Sonny Lemaire
J.P. Pennington
Pacific Island Publishing
Tree Publishing Co., Inc.

I CAN'T WIN FOR LOSIN' YOU
Rick Bowles
Fame Publishing Co., Inc.
(I'D CHOOSE) YOU AGAIN
Paul Dverstreet
Scarlet Moon Music
Screen Gems-EMI Music, Inc.

I PREFER THE MOONLIGHT
Mark Wright
Land Of Music Publishing
SBK-Blackwood Music, Inc.

I WANT TO KNOW YOU BEFORE
WE MAKE LOVE
Becky Hobbs
Candy Parton
Beckaroo Music
Irving Music, Inc.

I WILL BE THERE
Tom Snow
Snow Music

I WON'T NEED YOU ANYMORE
(ALWAYS AND FOREVER)
Max D. Barnes
Troy Seals
Blue Lake Music
Face The Music
Warner-Tamerlane Pub. Corp.

I'LL STILL BE LOVING YOU
(Second Award)
Pat Bunch
Mary Ann Kennedy
Pam Rose
Choy La Rue Music
Flamingo Rose Music
Pat Bunch Publishing
Warner-Tamerlane Pub. Corp.

I'M TIRED
(Second Award)
A.R. "Buck" Peddy
Ray Price
Mel Tillis
Cedarwood Publishing

IT TAKES A LITTLE RAIN
(TO MAKE LOVE GROW)
Steve Dean
James Dean Hicks
Roger Murrah
Tom Collins Music Corporation

JULIA
John Jarvis
Tree Publishing Co., Inc.

THE LAST ONE TO KNOW
Matraca Berg
Tapadero Music

LET THE MUSIC LIFT
YOU UP
Eddie Setser
Warner-Tamerlane Pub. Corp.

LITTLE SISTER
Doc Pomus
Mort Shuman
Elvis Presley Music

LITTLE WAYS
Dwight Yoakam
Coal Dust West Music

ALL MY EX'S LIVE IN TEXAS
Lyndia Shafer
Whitey Shafer
Acuff-Rose Music, Inc.

BABY'S GOT A HOLD ON ME
Josh Leo
Mopage Music
Warner/Elektra/Asylum Music, Inc.

THE BED YOU MADE FOR ME
Paulette Carlson
Sportsman Music
Warner-Tamerlane Pub. Corp.

BORN TO BOOGIE
Hank Williams, Jr.
Bocephus Music, Inc.

ERRILLIANT CONVERSATIONALIST
John Hadley
Tree Publishing Co., Inc.

CHAINS OF GOLD
Paul Kennerley
Irving Music, Inc.

CINDERELLA
Reed Nielsen
Englishtown Music

CRAZY OVER YOU
Bill Lloyd
Lawyer's Daughter Music,
A Division of MTM Music Group

DADDY'S HANDS
Holly Dunn
SBK-Blackwood Music, Inc.

DOMESTIC LIFE
Gary Harrison
Nashlon Music, Inc.

DON'T BE CRUEL
(Second Award)
Doris Blackwell
Elvis Presley
Elvis Presley Music
Unichappell Music, Inc.

A FACE IN THE CROWD
Gary Harrison
Nashlon Music, Inc.

FACE TO FACE
Randy Dwen
Maypop Music

FISHIN' IN THE DARK
Wendy Waldman
Moon And Stars Music
Screen Gems-EMI Music, Inc.

FOREVER AND EVER, AMEN
Paul Dverstreet
Scarlet Moon Music
Screen Gems-EMI Music, Inc.

GOIN' GDNE
Bill Dale
Fred Koller
Foreshadow Songs, Inc.

Little Laurel Music
Lucrative Music

GOTTA HAVE YOU
Richard Landis
Reed Nielsen
Eddie Rabbitt
Briarpatch Music,
A Division of MTM Music Group
Englishtown Music

A LONG LINE OF LOVE
Paul Dverstreet
Thom Schuyler
Bethlehem Music
Scarlet Moon Music
Screen Gems-EMI Music, Inc.

LOVE ME LIKE YOU USED TO
Paul Davis
Bobby Emmons
Attadco Music
Paal And Jonathan Songs
Rightsong Music, Inc.
Web IV Music

LOVE REUNITED
Stephen Edward Hill
Chris Hillman
Bar-None Music

LOVE SOMEONE LIKE ME
Holly Dunn
Lawyer's Daughter Music,
A Division of MTM Music Group

LYNDA
Bill LaBounty
Pat McLaughlin
Screen Gems-EMI Music, Inc.

MAYBE YOUR BABY'S GOT
THE BLUES
Graham Lyle (PRS)
Irving Music, Inc.

THE MOON IS STILL OVER
HER SHOULDER
Hugh Prestwood
Lawyer's Daughter Music,
A Division of MTM Music Group

MY BOUGH AND ROWDY DAYS
Waylon Jennings
Roger Murrah
Tom Collins Music Corporation
Waylon Jennings Music

OCEAN FRONT PROPERTY
Hank Cochran
Dean Dillon
Larry Butler Music Co.
SBK-Blackwood Music, Inc.

Tree Publishing Co., Inc.

ONE FOR THE MONEY
Buck Moore
Tapadero Music

ONE FRIEND
Dan Seals
Pink Pig Music

ONE STEP FORWARD
Chris Hillman
Bill Wildes
Bar-None Music

ONLY WHEN I LOVE
Holly Dunn
Chris Waters
Lawyer's Daughter Music,
A Division of MTM Music Group
Tree Publishing Co., Inc.

RIGHT FROM THE START
Billy Herzig
Randy Watkins
Ensign Music Corporation
Red Ribbon Music

THE RIGHT LEFT HAND
Dennis Knutson
Frizzell Music
Hall-Clement Publications

ROSE IN PARADISE
Stewart Harris
SBK-Blackwood Music, Inc.

SHE COULDN'T LOVE
ME ANYMORE
Billy Henderson
Fame Publishing Co., Inc.

SHE'S TOO GOOD TO BE TRUE
Sonny Lemaire
J.P. Pennington
Pacific Island Publishing
Tree Publishing Co., Inc.

SHINE, SHINE, SHINE
Kenny Bell
Ensign Music Corporation
Next D Ken Music

SNAP YOUR FINGERS
(Second Award)
Grady Martin
Alex Zanetis
Acuff-Rose Music, Inc.

SOMEWHERE TONIGHT
Harlan Howard
Tree Publishing Co., Inc.

TAR TDP
Randy Dwen
Maypop Music

THIS CRAZY LOVE
James Dean Hicks
Roger Murrah
Tom Collins Music Corporation

THOSE MEMORIES OF YOU
Alan D'Bryant
Bill Monroe Music

THREE TIME LOSER
Dan Seals
Pink Pig Music

TILL I'M TOO OLD TO DIE YOUNG
John Hadley
Tree Publishing Co., Inc.

TO KNOW HIM IS TO LOVE HIM
(Second Award)
Phil Spector
Mother Bertha Music, Inc.

TOO MANY RIVERS
Harlan Howard
Combine Music Corp.

TWINKLE, TWINKLE LUCKY STAR
Merle Haggard
Inorbit Music, Inc.

THE WAY WE MAKE A
BROKEN HEART
John Hiatt
Bill Publishing Co.
Bug Music

THE WEEKEND
Beckie Fenster
Bill LaBounty
Screen Gems-EMI Music, Inc.

WHAT CAN I DO WITH MY HEART
Ditha Young
Dh The Music

WHY DOES IT HAVE TO BE
(WRONG OR RIGHT)
Randy Sharp
Rumble Seat Music
Warner-Tamerlane Pub. Corp.

YOU STILL MOVE ME
Dan Seals
Pink Pig Music

Handwritten notes on musical staves, including names like Hsu pe-yuan, Chen yi, Wang Lun, and Chien Shao-chang, along with musical notations and dates like August 8, 1988.

Hsu pe-yuan
Chen yi
Wang Lun
Chien Shao-chang

August 8, 1988

Lu-e-ni
Oto Sweeney
mf pp
sf mp

BMI
HONORS
THE CENTER FOR
UNITED STATES-CHINA
ARTS EXCHANGE AND
HONORABLE DELEGATES
THE RAINBOW ROOM, NEW YORK CITY

Chen Shao-chang
August 8, 1988

Chen Shao-chang 8.8.88.



BMI was part of history-in-the-making as sponsors of the formal dinner for Chinese and Taiwanese composers. Pictured here is the intimate group of guests who participated in the special event.

BMI Hosts

Chinese Musical Summit

Participating in BMI's special dinner are, seated (l-r): Vladimir Ussachevsky, BMI's Barbara Petersen, Wen Loong-Hsing; standing (l-r) Ding Shande, BMI's Rick Sanjek, Tzeng Shing-Kwei, and Shen Chin-t'ang.

The first-ever meeting between Taiwanese and Mainland (People's Republic of China) composers was held recently as part of a program mounted by Columbia University's Center for United States-China Arts Exchange. The five-day gathering brought together composers who have been artistically isolated from each other for nearly 40 years. The event, titled "The Traditions and the Future of Chinese Music," saw 10 delegates from each country diligently working together to bridge the cultural gap between Taiwan and Mainland China. In support of this historic exchange, BMI's Frances W. Preston hosted a formal dinner honoring the composers at New York's legendary Rainbow Room. In attendance were such notables as Wu Zugiang, head of the Mainland delegation; Hsu Tsang-houei, head of the Taiwanese delegation; Cong Su, Oscar winner as joint composer for "The Last Emperor"; Chou Wen-chung, founder of the Center for United States-China Arts Exchange; and well-known BMI concert composers Otto Luening, Milton Babbitt, Vladimir Ussachevsky, and Ulysses Kay.



Pictured at New York's legendary Rainbow Room are (l-r): Hsu Tsang-houei, Chairman of the Chinese Composer's League in Taiwan; Wu Zugiang, President of the Central Conservatory of Music and Secretary General of the China Federation of Literary and Arts Circles (PRC); BMI's Frances Preston; and Chou Wen-chung, BMI composer and Director of the Center for United States-China Arts Exchange.



Danny ELFMAN

P R O F I L E

To stay in shape, Danny works out several times a week with his boxing trainer, George Gillo.



CHRIS HUNTER

Everything about Danny Elfman makes sense, even his name. An "elf" is variously defined as a small, often mischievous, yet graceful imaginary being in human form with magical powers. As a founding member of the '70s L.A. theater group The Mystic Knights of the Oingo Boingo, which would later evolve into his brilliantly frenetic rock band Oingo Boingo, Elfman manages his career with a sorcerer's touch and an elfish industry, defying all the prescriptions for popular success.

Working almost non-stop over the last three years, he's mischievously gone against the traditional Hollywood grain for film composers and has become one of Hollywood's hottest film writers, scoring eight feature films, including "Midnight Run," "Beetle Juice," "Back To School," and both Pee Wee Herman films. He's currently working on "Scrooged" and is slated to score the feature "Batman." And all this without formal training in music or composition. "I'm like a one-armed batter in the big leagues," admits Elfman with a puckish grin.

Danny Elfman lives with his wife and two children in a rustic house clinging to the bottom of a steep embankment just above a running creek in the woody Santa Monica moun-

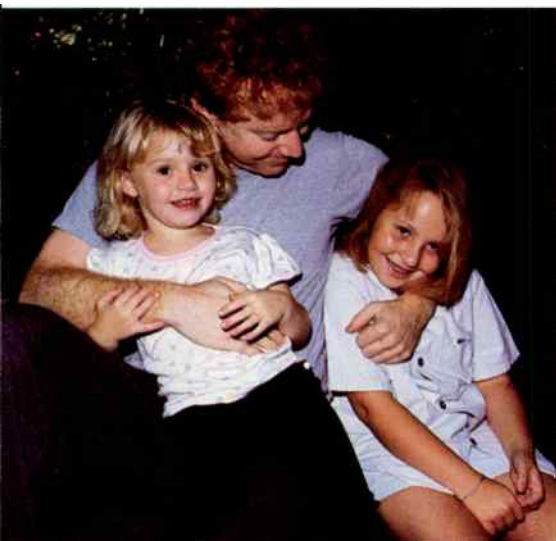
tains outside of L.A. Lately, he spends most of his days and nights working on film scores in his home studio downstairs. There are 90 stone steps from the road down to the house, where the morning quiet is rudely disturbed by the sound of hammers and electric saws. In the small grassy yard above the creek there's a coy pond under construction, surrounded by a white picket fence. A man-made waterfall runs recirculated water and is babbling with more conviction than the real stony creek below. I'm greeted by a worker wearing a carpenter's belt, who tells me that Elfman's finishing up in the studio, and will be out momentarily. The worker's tone is more like a butler's than a hired hand.

A bespectacled Elfman appears, a youthful man of average size and pale skin (that blows the "elf" theory). We sit at a large table in a breakfast area adjoining the kitchen and just off the tom-up yard.

"This is a weird old house," explains Elfman. "I keep building, adding on – my truly unstoppable addiction in life is building. My wife is

Stranger In A Strange Land

always complaining that I barely go through a month when there isn't a carpenter or an electrician or someone digging a hole or adding a wall. I'm constantly tweaking; it's like taking a rickety old melody and slowly turning it into a bizarre concerto."



CHRIS HUNTER

Danny with his daughters Mali, 4, and Lola, 9.

Elfman leaped headfirst into film scoring when the call went out for an unknown composer for "Pee Wee's Big Adventure." He was, frankly, afraid.

"When I got the job, I almost passed on it," admits Elfman. "For the first time I had self-doubts -- I knew nothing about the technical requirements necessary to score a film. I told myself I'd just dive in. If I drowned I'd go back to shore wet and soggy with my tail between my legs and say 'Hey, I didn't know what I was doing, I'm only a rock & roller! I'm really sorry everybody, I wrecked the movie!' But during the four-and-a-half weeks doing the film, everything clicked. Having Oingo Boingo's guitarist Steve Bartek doing the arrangements and super music editor Bob Badamey helped enormously. Since then we've stuck together as a team.

"I have no process of writing songs. It's exactly the opposite of my film scoring, which is extremely disciplined. You're working for the film. You can't say, 'Well this scene is a minute and a half long, but if only I could have written two and a half minutes this would have been a beautiful piece.' Doesn't work that way!

The bottom line is you have to please the director and enhance the film."

Elfman has his own elaborate analogy for what it's like to score a film, a sort of "Stranger In A Strange Land" theory.

"The film is a world unto itself, like a planet. Starting a film is like landing on a strange and unknown place in a rocket ship. 'Hi, I'm the composer. I'm here to score your film.' It's an incredible feeling. What's it going to be like? Is it going to be paradise or hell? Is it going to be a wonderful place where I can express myself artistically, or is going to be like Saturn, with a methane-ammonia atmosphere, inhabited by headhunters and carnivores? Inevitably, within a week or two, you adapt, turn green, grow antennae, develop a third eye, and find yourself part of this new world, living and breathing their atmosphere. Four weeks later, ding there's my spaceship. 'Sorry I gotta fly back to earth.' Every film can be a wonderful experience, or the worst hell imag-

**"I write what I write.
Some people get it,
some don't."**

inable. You arrive with a ticket without any clue, *but* you always see it through to the end . . . always!"

It's Elfman's perfectionism that led him and Oingo Boingo to recut live in the studio most of their favorite songs over the last 10 years. Titled *Boingo Alive -- A Celebration Of A Decade*, it will be a double album and CD, available this fall on MCA. The album will have 21 tracks, with an additional 40 minutes of material on the CD, including several new songs and

previously unrecorded material.

"The new album is something we've been wanting to do for six or seven years," explains Elfman. "We never really felt in our early albums that we captured the spirit and energy of our stage performances. That's what our fans have been telling us. It's not because we didn't want to-- we just didn't know how to then.

"On *Boingo Alive* we went for spirit instead of accuracy. To do 30 songs,



CHRIS HUNTER

Danny with his pal "Mr. Skeleton," his prized possession from Bamako, Mali and a small part of his African and Indonesian instrument collection.

recorded and mixed in two weeks, was quite an accomplishment for us. We moved into a large rehearsal soundstage and set up in a circle, no one used headphones, just monitors. We had a few problems, like getting the drums out of the vocal mikes."

Elfman feels that the album captures the raw essence of the live shown without the technical limitations of being on a concert stage such as feedback and the roar of the crowd.

"When you listen to most live albums, they're a memento of a concert," says Elfman. "I wanted this to be a memento of our last decade together."

Breaking the rules is part of Oingo Boingo's tradition. Even their name upsets a lot of people. Notes Elfman: "It's like that Johnny Cash son, 'A Boy Named Sue.' Having our name got such a horrible reaction, it toughened us up. 'Yeah, we're Oingo Boingo, if you don't like it, cross this line!'"

"When we started out, if you could pick all the qualities that would make it the absolute hardest to succeed in this industry, that would be like the Oingo Boingo in '79," says Elfman. "The size of the band (8-10), the amount of equipment we had, the music was pop, ska, very arrogant. We decided never to deal with loves themes or boy meets girl. That was the law. Rock and pop are 90 percent alienation of boy meets girl, or some variation thereof."

With only a couple of hits, "Weird Science" (written for the John Hughes film), and "Dead Man's Party," Oingo Boingo and Elfman have managed to establish a huge following that sells out venues with a hyperactive display of musical virtuosity that's both exhilarating and exhausting to watch. Nonetheless, Elfman feels stifled by radio, which he feels has the group pigeon-holed.

"This is an industry that marks you as you come off the assembly line, you're given a stamp which you carry forever. With us it was the mark of Cain. What we do now has very little to do with the kind of irritating, pissed-off, quirky stuff that we did when we started out, stuff intentionally designed to aggravate. I could



JOHN SCARPATI/MCA RECORDS

Oingo Boingo (l-r): Dale Turner, Leon Schneiderman, Sam Phipps, Danny Elfman, Steve Bartek, John Hernandez, Carl Graves, John Avila.

write the most soothing, calm song and they'd still call us quirky.

"I write what I write. Some people get it, some don't. I'm honored and amazed that we get such fanatic support from young people out there, they treat us like a home town team."

The retrospective nature of the new record gets Elfman talking about the motivating forces in his youth. He has a

"Every film can be a wonderful experience, or the worst hell imaginable."

morbid sense of humor. Was it any accident that the first two songs on the live record have the word "dead" in the title?

"It was intentional that I put 'Dead Man's Party' and 'Dead or Alive' first on the live record because I thought it'd be fun to have my two 'dead people songs,' written eight years apart, back to back. I've always loved black comedy; that's why I have a good feel for films like 'Beetle Juice.'

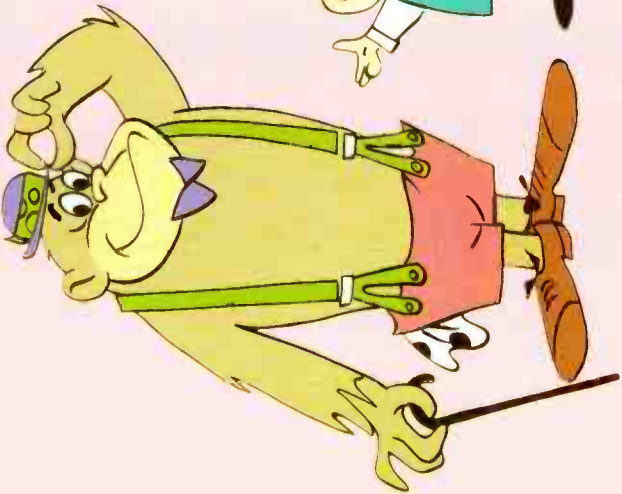
"When I was a kid I was obsessed by

horror and fantasy," Elfman recalls. "The walls of my room were lined with photographs clipped from *Famous Monsters of Filmland* magazines. I've always had a special place in my heart with the genre. I talked about it in my song 'No One Lives Forever,' my obsession with laughing at death, skirting around while the grim reaper lashes out with his sickle, while we're trying to leap over it, dodging as we go."

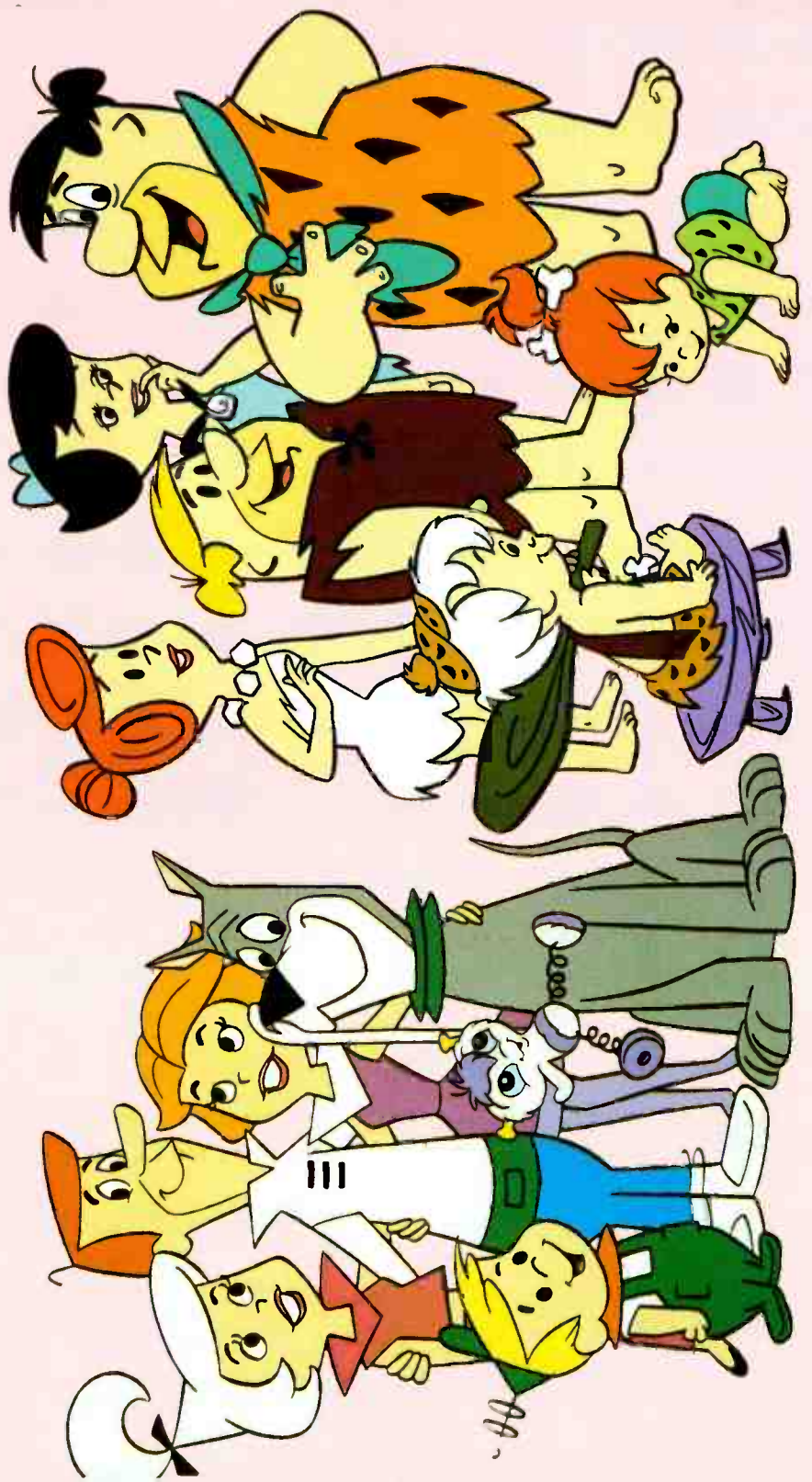
Wearing two hats as a band leader and film composer is tough, but Elfman feels he's got the energy to maintain both: "I want to keep the two careers going for as long as possible, it's very difficult, I've not had any time off in two years. If I have a nervous breakdown, it'll be when I slow down."

Concludes Elfman, "A band has a limited life-span, being in one is like being a ballet dancer or a boxer. It's one of the shortest careers on earth. I have no doubt what I'll be doing when I'm 60: I'll be writing for films. I know I won't be on a concert stage jumping around. There's only so many years I can keep both sides alive."

Julius Robinson is west coast editor of Cash Box magazine.



World Radio History



WILLIAM HANNAH & JOSEPH BARBERA

An Animated Association



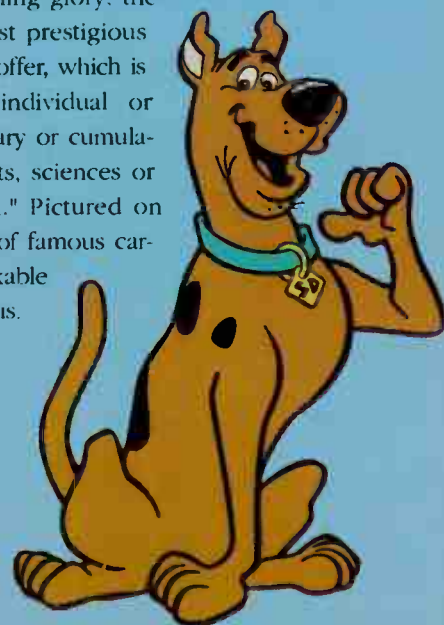
The animated antics of Fred and Wilma Flintstone, George Jetson, Tom and Jerry, Yogi Bear, Scooby-Doo and those loveable Smurfs, among many others, are the results of the combined talents of William Hannah and Joseph Barbera, currently celebrating 50 years of creative collaboration and 30 years of corporate partnership. They first met in the animation department at MGM, and when it closed in 1957, Hannah-Barbera Productions was born -- and with that, the first cartoons made expressly for TV. Working along with the musical genius of Hoyt Curtin, they've generated some of the most popular themes in cartoon history. With seven

Academy Awards, seven Emmys and a Pioneer Award from BMI, it would seem that the monumental talent, craft and business artistry demonstrated by this duo has received all possible accolades. The Academy of Television Arts & Sciences, however, has come up with what is perhaps the crowning glory: the Governors Award, the most prestigious honor the Academy has to offer, which is presented annually "to an individual or organization for extraordinary or cumulative achievement in the arts, sciences or management of television." Pictured on these pages are just some of famous cartoon characters these remarkable gentlemen have made famous.

William Hannah (r)
and Joseph Barbera



CLIFF LIPSON/RETNA



Licensing Execs Meet in Nashville

The BMI sales force gathered in Nashville in August for a series of seminars coordinated in conjunction with the New York-based sales and marketing training company, The EdComm Group. BMI President and CEO Frances W. Preston welcomed the licensing execs and attended the three days of seminars. The BMI executives gathered to exchange marketing and sales ideas and discuss solutions for better field communications. Plans for further training programs are in progress.



DON PUTNAM

BMI licensing executives gather around Frances Preston for a "family portrait."



ALAN L. MAYOR

Glen Williams (l) and Pat Bush pause for a chat.



Pictured (l-r, front): Dwight "Ike" Smith, Paul Bell, Tom Annastas, Tim Whipple, Jim Coniglio, Rick Kazdin; (rear) Phil Hinds, Jerry Freeman, Phil Stark, Dick McDonough, Matt Gute, Jeff Woodward.

JOE JENNINGS



ALAN L. MAYOR

Jim Coniglio (l) greets Jim Hyde (r) as Tom Tiberl looks on.



Tom Annastas (l) and Harry Warner (r) share a laugh with BMI Nashville's Roger Sovine and Kurt Denny.

ALAN L. MAYOR



Chris Strong (l) listens as Roger Remellins makes a point.



Del Bryant (l) shares some vital information with Bob Glanville (c) and Joe Jennings.

ALAN L. MAYOR

CUE SHEETS

KEEPING THE RECORD STRAIGHT

by Peggy Brown

Keeping track of all the music used in films and on television shows is a formidable task, but one that BMI enthusiastically undertakes to ensure its writers and publishers receive the royalties due them. BMI maintains vast computer databases logging the music composed for past film and television work, which is systematically updated. But the database alone cannot reflect all of the music used in new productions. This gargantuan job is made feasible only by the use of cue sheets.

Cue sheets are the primary means by which performing rights organizations track the use of music in films and TV. Without cue sheets, it would be nearly impossible for such composers and publishers to be compensated for their work.

An accurately filled out cue sheet is a log of all the music used in a production. This information includes:

- Title
- Composer
- Publisher
- Performing rights society
- Timing
- How used

Accuracy in filling out cue sheets is especially important, as several factors go into determining the royalty rate for a given piece of music. For example, a piece of music that is heard for under 45 seconds earns less royalties than a piece that plays for over 45 seconds. So a record of to-the-split-second timing is

essential to the proper preparation of a cue sheet, and eventually, proper payment.

Another variable used to calculate royalties is the way in which the music is used. A featured piece of music -- such as a song being performed as the primary focus of a scene -- receives higher royalties than music that is heard in the background. Payment for theme music is also calculated separately.

If there is more than one composer for an individual piece of music, or if the writer and publisher split their royalties on *other than a 50/50 basis*, this must also be indicated on the cue sheet, and these become important factors in BMI's payment calculations.

In most cases, cue sheets are filled out by a member of the TV show's production staff, usually the music editor. The cue sheets are then sent to the appropriate music publishers, who have a contractual agreement with performing rights organizations to inform them of the use of their members' music. Sometimes the cue sheets are sent directly to BMI, which then notifies the appropriate publisher. Inaccurate or incomplete cue sheets can delay or prevent the publisher and/or composer

from receiving proper royalties.

When BMI receives a completed cue sheet -- whether from the publisher or directly from the production company -- it inputs the information into the central database, which, combined with BMI's logs of TV airings, results in the quarterly calculations of royalties to the

PRODUCTION # 12345
MUSIC EDITOR Jane Doe
PRODUCTION ENTITLED "The Example TV Series"
PRODUCED BY: Blank Productions, Inc.
1111 Happy Avenue, Suite Z
Los Angeles, CA 90069
ROLI-BLANK (BMI) and MARI-BLAN

CUE	TITLE	COMPOSER
Reel 1 M 11	Main Title	Humpty D
M 12	Overture	
M 13	Heck Of A Hamster	Missy P
Reel 2 M 14	Club Band	Hump
M 15	Pick Me Up	
M 16	Slow Dance	
	... People	Bi

With the increase in independent producers and cable operations, the filing of accurate cue sheets has become even more crucial to tracking the use of music in film and television.

composers and publishers.

With the increase in independent producers and cable operations, the filing of accurate cue sheets has become even more

crucial to tracking the use of music in film and television produc-

tions. These newcomers to the industry are sometimes unfamiliar with, or unaware of, the legal and professional responsibilities involved in using the music of composers and publishers whose rights are represented by performing rights societies.

There are now several reputable commercial houses that specialize in helping production companies complete cue sheets and secure licensing rights. These clearing houses will also assist in contacting publishers and synchronization licenses. (BMI will supply the names of these companies upon request.)

Since BMI's calculation of royalties depends upon a detailed and accurate cue sheet, it is in composers' and publishers'

best interests to make sure that cue sheets are properly prepared and submitted. It is not uncommon -- and is often helpful -- for a composer to prepare a cue sheet him/herself for comparison purposes or ask to see those filled out by the music editor before it is submitted to the publisher and/or the performing rights organization.

Checking to make sure that the cue sheets have been filled and filed is good insurance for receiving accurate compensation for your compositions.

Peggy Brown is a freelance writer based in New York.

PAGE 1 of 1
DATE SCORED 12/7/87
DATE AIRED 4/6/88

	(ASCAP) PUBLISHERS	PUBLISHER	RIGHTS	TIMING	HOW USED	LICENSE SECURED
R			BMI	1:20	Theme	Yes
empty		Roli-Blank	"	2:35	Background Instrumental (B.G. Inst.)	Yes
		"	"	3:00	Visual Vocal	"
		Fake Company Music	"	:50	Visual Instrumental	"
uffett		Roli-Blank	"	1:03	B. G. Inst.	"
y Dumpty		"	"	:49	Background Vocal	"
"		"	"	:45	B. G. Inst.	"
"		Mari-Blank	ASCAP	1:15	Visual Inst.	"
y Silly		Roli-Blank	BMI	1:00	B. G. Inst.	"
Dumpty (70%)		Mari-Blank	ASCAP			"
			BMI		World Radio History	"

by Adam White

Yesterday & Today: The annual BMI awards luncheon to honor members of Britain's Performing Right Society was held September 20 at the Hyde Park Hotel in London-- and, as usual, it was a starstudded affair.

A highlight was the presentation to **Yoko Ono** of an award to celebrate no fewer than five million performances --a BMI first-- of "Yesterday." **Paul McCartney** received his a day earlier while in the recording studio.

A triple winner was current chartrider **Steve Winwood**, who collected BMI Pop awards for "Higher Love," "The Finer Things," and "Back In The High Life."

In addition, BMI gave a special award to **Ray Williams** to honor Halemount Music, publisher of the score of highly decorated (with Academy Awards) movie, "The Last Emperor."

...

Science Project: **Alan Parsons** made an unusual trip to Oxford in September to be a guest speaker at

ducer/composer hasn't made a career change: he was explaining to the assembled scientists how computers have reshaped the recording of music, and how such technology has become intimately involved with every step of the creative process. Parsons demonstrated several music systems during his "Bits For Hits" talk, of course.

The Parsons presence at the BAAS symposium--where other topics included "Chernobyl: Implications for the Future of Nuclear Power" and "Is the Geomagnetic Dynamo Influenced by Cometary Bombardment?"--came about through **Eric Woolfson**, his longtime music partner. Eric's brother **Richard** is a distinguished mathematician and a member of the association.

...

Freedom Songs: Without doubt, the hottest tickets in London in September were for the kickoff show of the Human Rights Now! world tour, to benefit Amnesty International.

The eight-hour concert, staged before a crowd of 72,000 at Wembley Stadium, offered magnetic sets by **Peter Gabriel** and **Sting**, among others. The high-lights included Gabriel's "Biko" and Sting's "They Dance Alone," highly appropriate (that is, highly political) songs for the occasion --and for Amnesty's cause.

...

Bustin' Out: After years of platinum, **Phil Collins** is turning to silver -- the silver screen, that is. The versatile superstar makes his film debut this fall in "Buster," the story of the Great Train Robbery, Britain's most famous crime.

Collins plays the movie's central character, **Buster Edwards**, a smalltime crook who found big-time notoriety as one of the gang that stole 2.6 million pounds (more than \$35 million in today's terms) from a Royal Mail train during a 1963 holiday weekend.

Buster and his family fled to Mexico after the robbery, but his wife became miserable there and eventually returned to London. **Edwards** had to follow...

Naturally, the soundtrack of "Buster" features music, including several songs by Collins. One is his remake (and current single) of the **Mindbenders'** 1966 hit, "A Groovy Kind Of Love," written by **Toni Wine** and **Carole Bayer Sager**. Another is "Big Noise," a new number Collins penned with **Motown legend Lamont Dozier**. And "Loco In Acapulco," performed on the soundtrack by the **Four Tops**, is also a Collins composition.

...

Raving On: BMI hosted a listening party September 6 at London's plush **Les Ambassadeurs** club for the **Crickets**, to coincide with their 25-date European tour and new Epic album, *T-Shirt*. The following day, the trio performed at a special lunch hosted by **Paul McCartney**; it was part of the **Buddy Holly Week** he sponsors annually.

The **Crickets** today comprise **J.I. (Jerry) Allison** and **Joe Mauldin**, both original members, and **Gordon Payne**. Allison and Payne wrote half the new album, which was recorded in Nashville with producer **Doug Gilmore**.

The title track includes longtime **Crickets** fan **McCartney** on backup vocals and piano. The song itself originated from a contest held during last year's **Buddy Holly Week Festivities**.

During their Eurotour, the **Crickets** have been performing material from *T-Shirt* and, of course, classics from their **Buddy Holly** days.

...

S/A/W Still Sizzles: **Stock/Aitken/Waterman** solidifies their reputation as Britain's hottest production/songwriting shop by locking up two of the top three positions in the national singles charts

during late August and early September.

The S/A/W-produced hits in question: **Kylie Minogue's** revamp of "The Locomotion" (written by **Carole King** and **Gerry Goffin**) and **Brother Beyond's** "The Harder I Try."

Minogue is the star of hot TV soap "Neighbours," and her smash has sold more than 1.5 million copies in the U.K.. **Brother Beyond** is a new band whose record samples a drum roll from "This Old Heart of Mine," the **Isley Brothers'** 1966 hit produced by another famous hitmaking team, **Holland/Dozier/Holland**.

Upcoming **Stock/Aitken/Waterman** projects include the second album by **Rick Astley**, whose "It Would Take A Strong Strong Man" has become his newest U.S. hit. The trio has also launched the recording career of actor **Jason Donovan**, who stars in "Neighbours" with **Kylie Minogue**.

...

Crime Pays For **Shuman & Black**: Smalltime London crooks obviously intrigue the best songwriters. For his movie debut, **Phil Collins** chose to play train robber **Buster Edwards**. For their first project together, **Mort Shuman** and **Don Black** have written the score for a musical about a Soho conman, based on a successful U.K. TV series first broadcast in the '70s.

"**Budgie--The Musical**" opens at London's **Cambridge Theatre** in mid-October, and features (in the title role) the onetime rock star who make the original "Budgie" TV series: **Adam Faith**.

...

Nixon's **The One**: A music publisher who is actively developing new talent in heavy metal and hard rock is **Kevin Nixon**. His North of England roots have enabled him to scout acts in that part of the country ahead of the competition.

Nixon's strategy is to help bands develop via his own **Powerstation Records** and its sister



Dennis Morgan

the 150th annual meeting of the British Association for the Advancement of Science (BAAS).

No, the highly successful pro-



Pictured at the special lunch for the Crickets in London, hosted by Paul McCartney, are (l-r): J.I. Allison; Crickets manager Will Byrd; McCartney; BMI's Phil Graham; Bill Mauldin; and Gordon Payne.

outfit, Song Management, then secure major-label deals. Two bands which went that route are **Chrome Molly** (now with IRS) and **Little Angels**. (Polygram).

Also in development: **Acid Rain**, speed/thrash metal merchants just signed to Music For Nations, and **Jack Neelson**, a rock & soul singer in the Robert Palmer mould.

...

Newsbreakers: On the heels of their current U.S. chart success, **Johnny Hates Jazz** has affiliated with BMI to represent the group's performing rights in the U.S.. New material is in the works.

Also hoping that lightning will strike again is writer **Dennis Morgan**. He co-wrote "Love Changes Everything," the recent Transatlantic hit by **Climie Fisher**, and did the same for the pair's

newest chart entry, "I Won't Bleed For You."

The **Jolley/Harris/Jolley** production team has struck a new publishing deal with Rondor Music, and the hitmakers have a new chart entry with **Glen Goldsmith** ("Save A Little Bit") on Reproduction/RCA.

Going back-to-back British hits with back-to-back **Gerry Goffin/Michael Masser** songs is

American teen star **Glenn Medeiros**. Follow-up to his chart-topping "Nothing's Gonna Change My Love For You" is "A Long And Lasting Love," previously recorded by **Crystal Gayle** and **Jane Olivor**.

Lonesome Traveler: The Life of Lee Hays

by Doris Willens
W.W. Norton & Co.
281 pp., \$17.95



Lee Hays, who died in 1981, was overshadowed during his lifetime by his more famous

and more outgoing associate Pete Seeger, with whom he sang in the Weavers and with whom he wrote the enduring message song "If I Had A Hammer." But Hays, who was best known as the Weavers' bass vocalist and on-stage raconteur, was as important a figure in the folk-music boom of the late forties and early fifties as Seeger, Woody Guthrie, or anyone else.

He was also a fascinating, complex character -- a committed left-wing activist who could be both lazy and cynical; a gifted writer, of fiction as well as songs, who at times seemed oblivious to his own talent; a loving soul with a knack for getting into fights, even though his contentiousness usually ended up hurting him more than it hurt anyone else.

Doris Willens has captured all the many facets of Hays's personality and put his accomplishments in clear focus. "Lonesome Traveler," which is based in part on Hays's own unfinished memoirs, also captures the changing moods of the times in which he lived and the circles in which he traveled. Willens, a journalist who once sang alongside Hays in a group called the "Babysitters," expertly evokes the passion of the American left in the thirties and forties, the despair and paranoia provoked by the anti-Communist witchhunts of the fifties, and the excitement of the Weavers' phenomenally rapid rise from obscurity to stardom in 1950. It's a fasci-

nating story, and she tells it well; Lee Hays, who loved a good yarn as much as he loved a good song, would no doubt have approved.

Moonwalk

by Michael Jackson
Doubleday
283pp., \$15.95



Michael Jackson is a unique entertainer and a unique personality whose act and image really can't be judged by the conventional standards of show business. By the same token, there's little point in evaluating "Moonwalk," Jackson's autobiography, by the conventional standards of literature.

"Moonwalk" is not just a book but a part of the total Michael Jackson marketing plan: buy the album, go to the concert, watch the videos, read the autobiography. Lavishly illustrated and written in a simple style, it makes a wonderful souvenir. It also makes for wonderful light reading, and if it doesn't contain much in the way of new information or profound observation, it *does* contain a lot of fascinating vignettes and even the occasional insight.

Jackson is at his best when he writes about music -- the music that has influenced him as well as the music he makes. "Moonwalk" is, among other things, the only place you'll find a detailed account of the painstaking process by which Jackson and his co-producer Quincy Jones put his albums together. There's enough here about Jackson's cosmetic surgery, his love life, and his distrust of the media to satisfy those who are more into gossip than music. But it's his music that makes Michael Jackson worth paying attention to, and it's the parts dealing with his

music that make "Moonwalk" worth reading.

Sandi Patti: The Voice of Gospel

by Don Cusic
Doubleday/Dolphin
226 pp., paper, \$8.95

SANDI PATTI



Its title notwithstanding, this book is as much a history and overview of contemporary

Christian music (albeit a very informative one) as it is a biography of one of its most famous exponents. Perhaps Don Cusic, a journalist who specializes in gospel music, did not have sufficient access to his subject; for whatever reason, Sandi Patti often seems like merely a featured player in what is nominally her own story.

Nonetheless, she does emerge as a striking mixture of vocal talent, religious conviction, and show-business smarts. As told by Cusic, her story has a lot to do with the contradictions inherent in treating Christian music as a commodity to be marketed, and with the aggressive way Patti -- who, in partnership with her husband, has complete creative control of her career -- has dealt with them.

It also has a lot to do with the question all contemporary Christian artists face: whether to try crossing over to the secular market or to concentrate entirely on the Christian audience. Cusic contrasts the career of Amy Grant, who has chosen the former path, with that of Sandi Patti, who has chosen the latter. While he does not suggest that one approach is necessarily preferable to the other, he does observe that Patti, without attempting to cross over, was still able (as was Grant) to bring her message to both "The Tonight Show" and the pages of *People* magazine.

A Life in Jazz

by Danny Barker
Edited by Alyn Shipton
Oxford University Press
223 pp., paper, \$9.95



This charming memoir, originally published in 1986 and now available in paperback, provides an unpretentious inside look

at what it means to play jazz for a living. Written by a New Orleans-born guitarist and banjoist who throughout his career has been more of a consummate sideman than a star, "A Life in Jazz" presents a perspective on the music often missing from the books that focus only on the big names.

Danny Barker has a previous book to his credit -- "Bourbon Street Black," about the early days of New Orleans jazz -- and was featured extensively in "Hear Me Talkin' to Ya," Nat Shapiro and Nat Hentoff's ground-breaking work of oral history. As those credentials suggest, he knows how to tell a story. "A Life in Jazz," written with the assistance of the British jazz musician and critic Alyn Shipton, skillfully interweaves two fascinating stories: that of Barker's eventful life and that of jazz itself, which was born at about the same time and in about the same place as he was.

Barker's chapter on Jelly Roll Morton, which paints a vivid and sympathetic portrait of the controversial jazz pioneer, is one of the book's highlights

Peter Keepnews, our reviewer for this issue, writes frequently about music. He is currently working on a biography of the jazz pianist and composer Thelonious Monk.

K U D O S



◀ **TRIPLE-HEADER.** Steve Winwood (r), who was unable to attend BMI's Pop Awards Dinner in New York, recently picked up his awards for "Back In The High Life Again," "The Finer Things," and "Higher Love" in Nashville. Pictured with Winwood is BMI's **Harry Warner**.

ROYAL EVENT. BMI's **Rick Riccobono** and **Doreen Ringer** stopped backstage at Los Angeles' Wiltern Theatre to present Japanese composer/keyboardist **Ryuichi Sakamoto** his BMI Film Award for the Academy Award-winning score to "The Last Emperor." Sakamoto and his co-writer, Cong Su, were honored for their Oscar win at BMI's Film/TV Awards Dinner, but were not in the U.S. to receive their awards. Pictured (l-r): Riccobono; Ringer; Sakamoto; and Virgin Records' **Jordan Harris** (Sakamoto's debut album for Virgin is due later this year). ▼

ALAN L. MAYOR



TER COHEN

World Radio History

EXPOSE-D. Lewis Martinee (l), writer/producer of the Exposé hit singles "Point Of No Return," "Come Go With Me," and "Let Me Be The One," among others, was recently cited by *Billboard* as the number one songwriter in the country. BMI's **Rick Sanjek** journeyed to Martinee's Miami studio with an appropriately nifty champagne bucket to celebrate the occasion. ▶

GIOVANNI CASANOVA



JOSEPH TANOUR

◀ **STAR STRUCK.** Renowned composer **Lalo Schifrin** (c) recently received a star on Hollywood Boulevard, and was then feted with a birthday reception at the Hollywood Roosevelt Hotel. Pictured with Schifrin are BMI's **Doreen Ringer** and **Ron Anton**.

GO WEST, YOUNG MAN. Gene Autry (r) recently received a Million-Air certificate for his Golden West Melodies' "Walkin' In The Rain" from BMI's **Rick Riccobono** (c). Also present was **Cliffie Stone**, executive director of the Gene Autry Music Group. ▶



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◀ **BUT WHERE'S JOE?** BMI hosted a dual celebration at Joe's Village Inn in Nashville in honor of the folks involved in two recent consecutive #1 singles -- "Don't We All Have The Right," recorded by Ricky Van Shelton, and "Set 'Em Up, Joe," recorded by Vern Gosdin. Both singles are on CBS Records and are published by Tree Publishing Co. Co-publishers on "Set 'Em Up, Joe" are Larry Butler Music and SBK-Blackwood Music. Pictured (l-r, front) are: **Dean Dillon**, co-writer on "Set 'Em Up, Joe"; Tree president **Buddy Killen**; BMI's **Roger Sovine**; **Hank Cochran**, co-writer on "Set 'Em Up, Joe"; (back) **Vern Gosdin**; **Larry Butler**; SBK-Blackwood's **Jimmy Gilmer**; and **Roy Wunsch**, senior vice president, CBS Records, Nashville.

DOON PUTNAM

HAILIN' HARLAN. The fifth annual **Harlan Howard** Birthday Bash was a Rousing success this year, featuring performances by some of Nashville's top songwriters. The event was once again held on the hallowed ground of BMI's parking lot in Nashville. Pictured enjoying a moment together are (l-r): **Buck Owens**, Howard, and BMI's **Roger Sovine**. ▶



ALAN L. MANOR



◀ **"LETHAL" ENCOUNTER.** **Michael Kamen** (c) dropped by the BMI L.A. offices to pick up Film/TV Award for his score to "Lethal Weapon," as Pan the god of music, looked on. Also pictured are BMI's **Doreen Ringer** and **Mark Kimbell**.

CHRIS HUNTER

The Telluride Institute, Telluride, Colorado, presented a major new international gathering of composers for discussions, demonstrations, and performances of works and works-in-progress. Held at the historic Sheridan Opera House in the San Juan Mountains, the event was created by **Charles Amirkhanian** and **John Lifton**. Great Britain's **Brian Eno** and **Denys Bouliane** from West Germany were among the international guests. Highlights of the conference included the presentation of **Terry Riley** and **Stephen Scott's** work-in-progress for multiple musicians and bowed piano, as well as the screening of "Consider, Conserve, Cherish, Create," a film documentary on the music of **Lou Harrison**.

The Society of Composers' annual convention concluded this year with a special late-night supper hosted by BMI. The gathering took place at The University of Kansas in Lawrence.



Elise L. Stoeger Composer's Chair recipient Gunther Schuller

Elliott Carter was awarded the \$5,000 Mark M. Horblit Award by the Boston Symphony Orchestra "for distinguished composition by an American composer." Carter received the honor at a concert honoring his 80th birthday during Tanglewood's annual Festival of Contemporary Music ...



Rehearsing on the bowed piano at the Telluride Institute's "Composer To Composer" conference are (l-r): **Charles Amirkhanian, Terry Riley and Stephen Scott.**

Gunther Schuller has been chosen as the first recipient of the Elise L. Stoeger Composer's Chair. The honor brings with it a commission to compose a new work for the Chamber Music Society of Lincoln Center ... **Wendy Fang Chen** has been named a Presidential Scholar as well as receiving a Level I award in music in the Arts Recognition and Talent Search sponsored by the National Foundation for Advancement in the Arts. On a recent visit to BMI, the composer/pianist spoke with the concert music staff about her recent concert tour in Japan.

Gundaris Ponė has won the 1988 Georges Enesco International Competition for his "Di Gran Maniera" for solo violin virtuoso ... **James Vernon** received Illinois State University's 1988 Fine Arts Festival Music Award for his woodwind quintet "Images" ... Meet The Composer announced additional composer residencies to begin with the 1988-89 season. **Donald Erb** will be with the St. Louis Symphony and **Steven Stucky** begins his tenure at the Los Angeles Philharmonic ... **T. J. Anderson, Ross Bauer,** and

Timothy Jackson Geller were named 1988 Guggenheim Fellows in music.

BMI composer **Lawrence Bennett** stopped by the New York office to deliver an autographed copy of "The Western Wind Songbook" for the BMI Archives. Bennett, who sings tenor with The Western Wind, edited the collection for publisher **Malcolm Music**. The "Songbook" features works by **Elliot Z. Levine** and will be a highlight of the ensemble's extensive fall tour ... New York Women Composers, Inc. has re-elected **Judith St. Croix** to its executive board and BMI's **Barbara Petersen** to continue chairing the board of directors. **Marilyn Bliss** has been named secretary and **Elizabeth Bell** serves as treasurer.

Stephen Hartke has been appointed Composer-in-Residence with the Los Angeles Chamber Orchestra for the coming year. Hartke has written a celebration overture to open the season, LACO's 20th ... Another 20th is being celebrated by the Chamber Music Society of Lincoln Center. In honor of the milestone year, the society has commissioned works from **Richard Danielpour** and **Christine Berl** ... The guild of Carillonners in North America have renamed their music commissioning fund the **Johan Franco** Prize in honor of the late composer and carillonneur. The University of California Berkeley Medal, the University's highest honor was awarded posthumously to Franco and presented at a banquet to his widow, **Eloise Bauder Franco** ... **Jan Swafford** won an Ingram Merrill grant as well as a Mellon Fellowship at Harvard University ... **Dana Wilson's** first work for wind ensemble, "Piece of Mind," won both the 1987 Sudler International Wind Band Composition Competition and the 1988 American Bandmasters Association-Ostwald Band

Composition Contest ... The Bay Area Women's Philharmonic has established The National Women



Presidential Scholar and BMI composer Wendy Fang Chen.

Composers Resource Center. The National Advisory board includes BMI composers **John Adams, Joan Tower,** and **Ellen Taaffe Zwilich.**



Barbara A. Petersen and composer Roque Cordero pause for a chat during the Society of Composers' BMI-sponsored convention wrap-up supper.

GMA Adds Dove 'Song' Categories

by Cindy Dupree

Gospel music's forward movement continues with renewed momentum through recent efforts of the Gospel Music Association's board of directors. Gathered in Los Angeles for its quarterly meeting, the board was presented a visionary concept by the association's awards and criteria committee: the addition of eight new Dove Awards, all centered around the song.

The board unanimously voted to present "Recorded Song of the Year" awards for Metal, Rock, Contemporary, Inspirational, Southern Gospel, Country, Contemporary Black Gospel, and Traditional Black Gospel. The new categories correspond to the "Album of the Year" divisions. **Stephen Speer**, chairman of the awards and criteria committee, reinforced the board's decision as he stated, "These awards were created as a result of the GMA's recognition of its role as a broad-based industry association and its desire to be 'inclusive' of various musical styles rather than 'exclusive'."

"Song of the Year," which is typically won by an inspirational composition, will remain intact. While "Song of the Year" has 10 finalists, the "Recorded Song of the Year" category will have only five. The Dove for "Recorded Song of the Year" will be presented to the songwriter as well as the performing artist. The 20th Annual Dove Awards Celebration will be held in Nashville on April 13, 1989.

More good news for gospel songwriters came recently via the 33rd Annual National Quartet Convention, held at Nashville's Municipal Auditorium. The 10 day convention, which draws some 15,000 southern gospel music fans

and industry execs, sponsored a songwriting seminar that featured several top flight southern writers including **Joel Hemphill**, **Jeff Gibson**, **Rex Nelon**, and **Mike Payne**. In addition, NQC held its annual songwriting competition and awarded 10 grand prizes, including for the winning entry a guaranteed recording by a major group on a nationally distributed label as well as a Caribbean cruise for two. The nine other winners were awarded cash.

Steven Curtis Chapman is winning big with his latest Sparrow Records release *Real Life Conversations*.

The debut self-penned single, "His Eyes," achieved #1 status as reported in *CCM Update*, *Christian Research Report*, and *Christian Countdown America*.

Chapman was honored by BMI's Nashville office for his outstanding accomplishment and was also cited for the recent success of his **Sandi Patti**-recorded single release, "Love Will Be Our Home," which reached top 5 in the national Christian charts.

Sandi is currently on the fall leg of her '88-'89 "Praise Glorious" World Tour, which features music from her *Praise Glorious* LP, including her current single, "In Heaven's Eyes," written by **Phill McHugh**. When the U.S. portion of Patti's tour is complete, she will have performed in 120 cities including Los Angeles, New York, Chicago, Atlanta, Denver, Houston, and Nashville. Sandi's summer was spent recording a

children's album, tentatively scheduled for a February release. She also performed a medley of patriotic songs for the finale of a nationally televised Independence Day spectacular from Disney World.

Disney saw a different side of gospel music when **Stryper** headlined their "Night of Joy" just in time to provide a positive finale to a hot metal summer.

Summer saw the release of **Carman's** "Live...Radically Saved!" concert video, which was premiered at the Christian Bookseller's national convention

Ce Winans featured on Sparrow's multi-artist Christmas release entitled *Christmas*. In addition to the Christmas performance, Be Be and Ce Ce are completing work on their second Sparrow recording, entitled *Heaven*.

Christmas came early for **Candy Hemphill** and husband **Kent Christmas** when Candy gave birth to **Jasmine Labreeska Christmas** in late August. Proud grandparents are **Joel** and **Labreeska Hemphill**.

And if that's not enough forward movement -- **Take 6** took New York recently when they



RUTH ANN LUTZWEILER

in Dallas. The video features some of Carman's most popular song ventures, including "Radically Saved," "Jericho: The Shout Of Victory," and "The Champion."

Bookseller's in Dallas were also treated to previews of Christmas: **Cynthia Clawson's** *Carol Singer*, Dove Award Songwriter of the Year **Larnelle Harris's** *Larnelle Christmas* featuring traditional carols as well as his most recent songwriting effort, "All Year Long," and **Be Be and Ce**

Celebrating multiple #1's with Steven Curtis Chapman are (l-r): BMI's Joe Moscheo; BMI writer and co-publisher Greg Nelson; Phil Naish, producer; Chapman; and publisher Michael Puryear, Lorenz Creative Services.

fronted Stevie Wonder in two sold-out shows at Radio City, opened the Village Jazz Festival at a sold-out Village Gate, and departed from Pier 16 aboard the Dewitt-Clinton for a sold-out cruise around Manhattan.



LESTER COHEN

MUSIC PEOPLE

▲ **SIGNED, SEALED & DELIVERED.** Renowned BMI songwriters **Barry Mann** and **Cynthia Weil** lent a helping hand to singer/songwriter **Brian O'Doherty** when he signed both a writer agreement with BMI and an

exclusive contract with Mann & Weil's publishing company, Dyad Music, Ltd. Pictured (l-r, standing): BMI's **Rick Riccobono**; Weil; and Mann; (seated) O'Doherty; and BMI's **Barbara Cane**.

ON THE DOTTED LINE. Rondor Music picked BMI's Pop Awards dinner as the perfect site to re-up our Songwriter of the Year, **Will Jennings**. Pictured (l-r): BMI's **Phil Graham** and **Frances Preston**; Rondor Music London's **Stuart Hornall**; Willin' David Music's **David Briggs**; Jennings; and Irving Music's **Lance Freed**. ▶



CHUCK PULIN

WARNING ABBOTT



◀ **PICKETT POWER.** A recent New York recording session was the right time for BMI's **Rick Sanjek** to present legendary performer **Wilson Pickett** with his BMI Million-Air Award for "In The Midnight Hour." Pictured (l-r): Sanjek; Pickett; **Duck Dunn**; **Paul Shaffer**; and (seated) **Steve Cropper**, the song's co-writer/producer.

MUSIC PEOPLE

LESTER COHEN



TOUTING TESH. BMI held a reception for Emmy Award-winning composer **John Tesh** at its L.A. office. Pictured (l-r): producer **Rick Neigher**; BMI's **Doreen Ringer**; Tesh; BMI's **Rick Riccobono**; and producer **Jeff "Skunk" Baxter.** ▶

DON PUTNAM



◀ **PRESIDENTIAL AFFAIR.** BMI recently hosted its annual luncheon for the Past Presidents of the Nashville chapter of NARAS. On hand for the meeting and discussion included (l-r, back row) **Cecil Scaife**, **Bill Denny**; BMI's **Joe Moscheo**; **Eddy Arnold**; **Jim Black**; **Ralph Murphy**; **Don Butler**; **Glenn Snoddy**; **Buddy Killen**; **Mort Nasatir**; **John Sturdivant**; **Bill Ivey**; and (seated) BMI's **Roger Sovine**; **Nancy Shapiro**, executive director, Nashville chapter, NARAS; and **Danny Davis.**

BIG SCORE. Composer **Lalo Schifrin** (standing, left) was a guest lecturer at the Earle Hagen Film Scoring Workshop, conducted in BMI's L.A. offices. Also pictured (standing) are **Earle Hagen** (right) and BMI's **Doreen Ringer**. ▶



CHRIS HUNTER



DEBRA JEANNE SNYDER

◀ **MUSICAL FEAST.** BMI recently hosted a luncheon for concert music publishers C.F. Peters. Pictured (l-r): BMI's **Barbara Petersen**; C. F. Peters' **Lynn Ozer**, **Don Gillespie**, and **Brian Jost**; BMI's **Frances Preston**; C.F. Peters president **Stephen Fisher**; and BMI composer and Peters editor **Bruce Taub**.

MUSIC PEOPLE

BETTING ON BECKY. **Becky Hobbs** recently received congratulations on the release of her new album and New York concert stand. Pictured (l-r): BMI's **Rick Sanjek**; Hobbs; **Lee Arnold** of Westwood One's "On A Country Road" syndicated program; and co-writer **Don London**. ▶



CHUCK PULIN

LYLE TRENCHARD



◀ **BEACH BASH.** "BMI Rocks The Beach" showcases in Virginia Beach, VA brought out a slew of record company and publishing execs for two days of performances and fun in the sun. Shown recuperating from sunburn are (l-r): Chrysalis Records' **Paul Burton**; Chrysalis Music's **Karen Brenna**; BMI's **Mark Fried**; Stone Diamond Music's **Evan Lamberg**; Virgin Records' **Loric Weymouth** (rear); **Scott Clayton** of Cellar Door Entertainment, co-sponsor of the event; Cellar Door's **Kathy Moore**; Polygram Records' **Bob Kranes**; BMI's **Kurt Denny**; De-El Management's **Diane Gowman**; and New York attorney **George Stein**.

MUSIC PEOPLE



◀ **PEARL OF WISDOM.** Country's favorite funny female **Minnie Pearl** recently re signed a writers agreement with BMI, underscoring a longstanding relationship as part of the BMI family. Pictured here (l-r): BMI's **Roger Sovine**.; Pearl and BMI's **Patsy Bradley**..

ALAN L. MAYOR



HANDY EVENT. In conjunction with the Memphis Music Explosion, BMI presented a music industry seminar to a SRO crowd at Memphis' Club Handy. Discussion centered around licensing issues and also included other sidebar discussions on current industry trends, songwriting, and breaking-in the business. Panelists for BMI's open forum were (l-r): **Tony Brown**, sr. vice president, A&R, MCA Records, Nashville; **Larry Hamby**, vice president, A&R, CBS Records, Nashville; **Patrick**

Clifford, vice president, A&M Music Corporation of America, L.A.; BMI's **Jody Williams**; entertainment attorney, **Jim Zumwalt**; **John Kilzer**, songwriter and Geffen recording artist; and BMI's **Roger Sovine**. ▲

FOR YOUR EYES ONLY. BMI hosted a listening party for recording artist **Keith Whitley** in the Nashville office featuring his newest album from RCA, *Don't Close Your Eyes*. Whitley co-produced the LP and wrote much of the material. Pictured at the reception are (l-r): **Jack Weston**, RCA vice president, national country promotions; **Randy Goodman**, RCA vice president, product development; **Joe Galante**, RCA sr. vice president and general manager; BMI's **Roger Sovine**; singer **Lorrie Morgan** (wife of Whitley); Whitley; and **Jack McFadden**, Whitley's manager. ▶



DON PUTNAM



▶ **PM PACT.** BMI's **Thomas Cain** recently signed the members of the group "PM" to writers agreements. This coincides with the release of their debut Warner Brothers album, *PM*, with the first single "Piece of Paradise." The St. Louis trio enjoyed a toast at BMI's Nashville office with (l-r): Thomas Cain; **Rich Dreyer**, PM's manager; brothers **Jim** and **Peter Mayer** of PM; attorney **Craig Hayes**; BMI's **Roger Sovine**; PM percussionist **Roger Guth**; and **D.C. Royalty** of the law firm Zumwalt, Almon & Hayes.

DON PUTNAM

LESTER COHEN

MUSIC PEOPLE

DANCE MASTERS. **Eric Carmen** and **Dean Pitchford** have been celebrating the success of their current collaboration, "Make Me Lose Control," the hit single from *Eric Carmen's Greatest Hits*. They previously co-wrote the chart-topping "Almost Paradise." Pictured backstage at L.A.'s Greek Theatre during the *Dirty Dancing* concert tour are (l-r): Carmen, BMI's **Doreen Ringer**; Pitchford; and BMI writer **Korbin Krauss**. ▶



BMI



◀ **PHOTO CREDITS.** If you read the tiny print alongside our pictures, you should recognize the names of the people pictured above (l-r): **Chuck Pulin, Ebet Roberts, Nick Elgar, Larry Busacca, and Gary Gershoff.** We literally turned the camera on New York's primo photogs, without whom this magazine would not be possible.

PAT BAIRD/EARTH MAMA STUDIOS

MUSIC PEOPLE

BMI STAFF/TITLES

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

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Vice President, Corporate Relations

Ron Anton
Vice President, Los Angeles

Jean Banks
Senior Director, Theatre & Jazz

Allan Becker
Director, Musical Theatre Department

Patay Bradley
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Virginia Eady-Wiener
Senior Director, Writer/Publisher Administration, Los Angeles

Jody Williams
Associate Director, Writer/Publisher Relations, Nashville

Thea Zavlin
Senior Vice President & Special Counsel

Copyright Renewal: Do It – Or Lose It!

By Gary F. Roth
Senior Attorney, BMI

A few weeks ago, I received a near-hysterical call from a songwriter who had just found out that his song, which he thought was in its 29th year of copyright, had not been renewed. He asked me what that meant. I had to tell him the sad news that his song was in the public domain in the United States. Anyone could now use it here for any purpose without consent, and neither he nor his publisher would any longer be entitled to U.S. royalties. I need not tell you his reaction.

Although the Copyright Law that has been in effect since January 1, 1978 no longer requires copyrights since that date to be renewed, there are literally hundreds of thousands of song copyrights that existed before then that do need renewal in order to continue.

Any song that was in its first copyright term on January 1, 1978 (that is, in its first 28 years since publication or, if it was registered as unpublished, since registration) must be renewed -- at the right time, in the right manner, and by the right person -- to keep it from falling into the public domain. If that is in fact accomplished, the copyright owner receives an additional 47 years of copyright protection, not merely 28 more years as would have been the case under the prior law, for a total of 75 years of copyright. With the end of the year approaching, it's a good time to remember the renewal provisions of the law so that your copyright doesn't run out when the clock does.

First of all, keep in mind that, regardless of what month of the year your song was originally registered or published, *all pre-1978 first term copyrights run out on December 31st of their 28th year.* So both a song that was first registered/published on February 17, 1960 and one published or registered on November 4, 1960 will expire on December 31, 1988

unless renewed. Since you can register for renewal only during the copyright's last year, you must send in a completed Form RE with the \$6 fee during the 12 months between December 31st of the copyright's 27th and 28th years. Receipt by the Copyright Office stops the clock. But watch that calendar. If you send it too soon, the Copyright Office will send it back and tell you to hold it until it's time to submit it. If you send it in too late, your song belongs to us all.

Who can do the renewing? The law is very specific about that: the author, if he is living, his widow, widower or children, if he isn't. If none of those statutory heirs are alive, the author's executor under his will can renew, or if he has no will, his next of kin. You may then ask how a publisher can legally renew works to which he owns the copyright. He is not renewing for himself, but for the author, who when he assigned the

publisher the renewal rights in the original songwriter agreement, also gave him, by implication, a power-of-attorney to do the renewing in the author's name. But a cautious songwriter who intends to allow his publisher to renew for him should always make sure that the publisher knows that it is renewal time. Mistakes do happen, especially with huge publishers controlling thousands of songs, and if a writer blindly relies for renewal on a publisher who somehow overlooks it, they will both lose, as my telephone caller found out.

By the way, if there are co-authors on a song, renewal registration by or on behalf of one of them does it for all; they each don't need to submit a registration.

When a song is properly renewed, who owns the renewal term? With respect to a song never assigned (or of which the renewal term wasn't assigned) to a publish-

er, the author (or his statutory heirs) does. If the writer is living at the "vesting" of the renewal period and he previously assigned the copyright to a publisher under an agreement that *specifically mentioned renewal*, the publisher does. If the author is dead at the time the renewal period vests, regardless of what any agreement signed with a publisher by the author during his lifetime says, the U.S. renewal copyright belongs to the author's statutory heirs -- not the publisher. However, an unanswered question that could have a significant impact on posthumous renewal rights is just when rights in the renewal term attach -- when does the renewal "vest"? Although January 1st of the 29th year is the most commonly accepted time, another opinion is that it vest when the renewal registration is made, which could be as much as 12 months earlier. That might make a big difference in a case where the author dies between renewal registration and the start of the 29th year. Such a set of circumstances occurred in the case of the song "Night Train" and the original publisher and the heir's publisher are now disputing the matter in a New York federal court, in a case which could have vast implications.

The Copyright Law has been written so that, in most cases, creative property rights can be obtained with a minimum of fuss and without having to do things which, if they are omitted, cause complete loss. Renewing a copyright, however, is one area where you forget at your peril. Thankfully, any song written within the last 10 years and any new work is not subject to that potential fate, but for those of you who have written or own the copyrights in songs that were created before January 1, 1978, I strongly suggest you get a diary, a calendar, or a computer to tell you when the time to renew is at hand.

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Dock Of The Bay Otis Redding Written by Steve Cropper Otis Redding • **Every Breath You Take** Sting (PRS) • **For What It's Worth** Buffalo Springfield Written by Stephen Stills • **Fortunate Son** Creedence Clearwater Revival Written by John Fogerty • **Gimme Some Lovin'** Spencer Davis Group Written by Spencer Davis (PRS) Steve Winwood (PRS) Muff Winwood (PRS) • **Gloria** Them Written by Van Morrison • **Go Your Own Way** Fleetwood Mac Written by Lindsey Buckingham • **Good Lovin'** The Rascals Written by Rudy Clark Arthur Resnick • **Good Times** Chic Written by Nile Rodgers Bernard Edwards • **Good Vibrations** The Beach Boys Written by Brian Wilson Mike Love • **Help** The Beatles Written by John Lennon Paul McCartney (PRS) • **Hey Jude** The Beatles Written by John Lennon Paul McCartney (PRS) • **Hold On, I'm Coming** Sam & Dave Written by Isaac Hayes David Porter • **Honky Tonk Women** The Rolling Stones Written by Mick Jagger (PRS) Keith Richards (PRS) • **House Of The Rising Sun** The Animals Written by Alan Price (PRS) • **(I Can't Get No) Satisfaction** The Rolling Stones Written by Mick Jagger (PRS) Keith Richards (PRS) • **I Get Around/Don't Worry Baby** The Beach Boys Written by Brian Wilson/Brian Wilson Roger Christian • **I Heard It Through The Grapevine** Marvin Gaye Written by Barrett Strong Norman Whitfield • **I Want To Hold Your Hand/I Saw Her Standing There** The Beatles Written by John Lennon Paul McCartney (PRS) • **Imagine** John Lennon • **In The Midnight Hour** Wilson Pickett Written by Steve Cropper Wilson Pickett
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