

<http://bmi.com>

BMI

FALL 1996

MUSICWORLD[®]

A photograph of the country music duo Brooks & Dunn. On the left, Don Williams (Brooks) has a beard and is wearing a black jacket over a white shirt. On the right, Garth Brooks (Dunn) has a mustache, is wearing a black cowboy hat and a black jacket with red floral embroidery over a white shirt. They are standing in front of a wooden wall.

Brooks & Dunn

World Radio History

BMI

OUTSTANDING PERFORMANCE!

*We Proudly Congratulate the BMI Songwriters
Who Dominated the 30th Annual CMA Awards.*



BROOKS & DUNN
Entertainer Of The Year
Vocal Duo Of The Year



VINCE GILL
Song Of The Year
"Go Rest High
On That Mountain"



VINCE GILL & DOLLY PARTON
Vocal Event Of The Year
"I Will Always Love You"



TONY BROWN
(Producer)
Album Of The Year
"Blue Clear Sky"
Single Of The Year
"Check Yes Or No"



PATTY LOVELESS
Female Vocalist Of The Year



THE MAVERICKS
Vocal Group Of The Year



MARK O'CONNOR
Musician Of The Year

73%
Of this year's
CMA Award
Winners call
BMI home!



RAY PRICE
Hall Of Fame



BUCK OWENS
Hall Of Fame



JUNIOR BROWN
Music Video Of The Year
"My Wife Thinks You're Dead"



James Mtume page 24



Pop Awards page 28



Film/TV Awards page 36



David Arnold page 42

CONTENTS

FEATURES

On The Scene	4
News Briefs	10
Music Publishers: Promote Your Repertoire On The Internet	13
Music Moves Center Stage At Centennial Olympic Games	14
CISAC: Perspectives For The Year 2000	17
Babyface, EMI Music Publishing Take Top BMI Pop Honors	28
Panels Probe The Art of Film Music	34
Zimmer, Menken Top BMI Film/TV Awards	36
Sam Cooke Bio Tops Gleason Awards	45
BMI Showcases Support Songwriting Community	46
BMI Hosts 44th Annual Student Composer Awards	48
Blues Brothers Band Rocks BCFM Conference	50
BMI Talent Lights Up State Broadcaster Conventions	51
Music People	52

PROFILES

Brooks & Dunn: High Energy, High Quality	20
James Mtume: Multi-Dimensional Trendsetter	24
David Arnold: Celebrating His 'Independence'	42



Olympics page 14

New York
 320 West 57th St.,
 New York, NY 10019
 (212) 586-2000 Fax: (212) 245-8986
 e-mail: new york@bmi.com

Nashville
 10 Music Square East,
 Nashville, TN 37203
 (615) 401-2000 Fax: (615) 401-2707
 e-mail: nashville@bmi.com

Los Angeles
 8730 Sunset Blvd., Third Floor West
 Los Angeles, CA 90069
 (310) 659-9109 Fax: (310) 657-6947
 e-mail: losangeles@bmi.com

London
 79 Harley House
 Marylebone Road
 London NW1 5HN
 England
 011-44171-935-8517
 Fax: 011-44171-487-5091
 e-mail: london@bmi.com

Tracking Your Works — By The Numbers

This has been a banner year for BMI songwriters and composers, as they once again dominated the industry's most prestigious award ceremonies. In 1996, BMI affiliates took home 58 percent of the Grammy Awards, 72 percent of both CMA and ACM honors, 67 percent of the Down Beat Jazz Poll, and, in the UK, 53 percent of the Ivor Novello Awards and 56 percent of the Brit Awards. Congratulations to all of you who have been honored in these awards ceremonies; your talent and creativity is unparalleled in the world of music.

More and more of BMI's revenue is coming from abroad — almost \$100 million in fiscal 1995-96. BMI has taken a leadership role on the global steering committee that directs a landmark international system known as the WorksNet Project, managed by CISAC, the international confederation of societies of authors and composers. This project encompasses the development of a global digital identification system for each creative work, to be known as the International Standard Works Code (ISWC). Owners of musical works will have the advantages gained in other realms from global numbering systems such as the ISBN (International Standard Book Number) for printed matter and the UPC (Universal Product Code) for consumer goods. The

ISWC will provide a unique digital identifier for each musical work, bridging boundaries of language, culture and geographical location. When implemented, WorksNet will improve the accuracy, speed, and scope of reporting and payments for the use of BMI's catalog around the world as foreign copyright organizations adopt the use of this worldwide identification number for works in our catalog. It is expected that the CISAC database that will house the ISWC will be implemented in the latter part of 1997. (For more information on the 40th CISAC Congress, see page 17.)

On the legislative front, BMI is beginning a grassroots campaign to educate new members of Congress as to the need to protect the right of songwriters, composers and publishers to be compensated for commercial use of their music. We will be contacting some of you to assist us in our efforts to lobby members of Congress in their respective districts. We hope you will continue to help us fight the anti-copyright legislation to be introduced in the 105th Congress that will attempt to remove your rights to compensation.



Frances W. Preston



MUSICWORLD®

Editor

Robbin Ahrold

Vice President, Corporate Relations

Managing Editor

Howard Levitt

Senior Editor

Pat Baird

Contributing Editors

Hanna Bolte, Ellen Wood

Editorial Staff

John Coletta, Evon Handras,
Caroline Newcomb, Dana Nicolella,
Greg Stanuszek

Circulation Director

Dana Nicolella

Design: Jenkins & Page

MusicWorld® is published by the Corporate Relations Department of Broadcast Music, Inc., 320 West 57th Street, New York, NY 10019. President & CEO: Frances W. Preston, 320 West 57th Street, New York, NY 10019; Corporate Secretary: Ann G. Booth, 320 West 57th Street, New York, NY 10019; Treasurer: Thomas Curry, 10 Music Square East, Nashville, TN 37203.

Permission is hereby given to quote from or reprint any of the contents on the condition that proper copyright credit is given to the source.

Current and back copies of *MusicWorld*®, formerly *The Many Worlds of Music*, are available on microfilm from Xerox University Microfilms International, 300 N. Zeeb Road, Ann Arbor, Michigan 48106. Recent back issues are also available through BMI's Internet site, bmi.com.

© 1996 BMI

your **Style's** cutting edge.

Back in the days when calculators were high-tech and a hard drive was an unpaved road, a lot of people didn't believe that computers would change their lives.

SO Not us. BMI was the first to use computer technology to keep track of airplay on commercial and college radio. And still the only one to sample airplay on every station nationwide. First to put our entire repertoire on a digital database and on the web.

And because we "get it" when **is** it comes to technology, we are setting the pace in licensing music on the web, cable systems, video on demand, pay per view, direct broadcast satellites and more.

So keep finding new ways to make music and we'll keep finding new ways to pay you for it.

NEW YORK
(212) 586-2000

NASHVILLE
(615) 401-2000

LOS ANGELES
(310) 659-9109

LONDON
011-44-171-935-8517

bmi

the original
alternative.

<http://bmi.com>

Ours.



Garbage

To lift a line from a famous commercial: With a name like Garbage, you know they *have* to be good.

The group's unique brand of noisy rock — imminently catchy pop hooks combined with fuzzy feedback, tape loops and samples — has won over legions of converts via its self-titled debut on Almo Sounds.

Garbage isn't your typical new band: vocalist Shirley Manson was formerly with Australian powerhouse Silverfish, while drummer Butch Vig is well-known in alternative rock circles as the producer of Nirvana and the Smashing Pumpkins. Duke Erikson (guitar, bass), and Steve Marker (guitar) round out the group.

The three instrumentalists had already been experimenting with the Garbage sound when they saw a Silverfish video and invited Manson to join. The attraction wasn't immediately mutual, however.

"There were just certain things I wouldn't sing about," Manson says, "and on other songs I wanted to change the perspective. Being the only woman in the band, it was necessary to do this to stay true to myself."

"If it was up to us, we'd write about drinking beer and driving around in Cameros," jokes Marker.

A fellow musician, unimpressed by the group's multi-level cacophony at a playback, inadvertently provided its name by snorting, "This sounds like garbage!" Vig, who describes the *Garbage* LP as "a record for pop geeks who dance by themselves with the lights out," so enjoyed the charge that the name stuck.

So too has the album, which has topped the one million sales mark. Platinum Garbage. What a concept. *Kevin Zimmerman*

The Tony Rich Project

Not every multi-talented R&B figure can lay claim to career boosts from both the hottest producers in the business and a member of the NBA, but that's just what happened to Tony Rich, whose singing, playing and songwriting skills have resulted in his first LaFace/Arista album, *Words*, already going platinum.

A keyboardist playing with a number of local Detroit bands, Tony eventually caught the ear of Detroit Piston John Salley (now with the Miami Heat), who owns a local studio and production company.

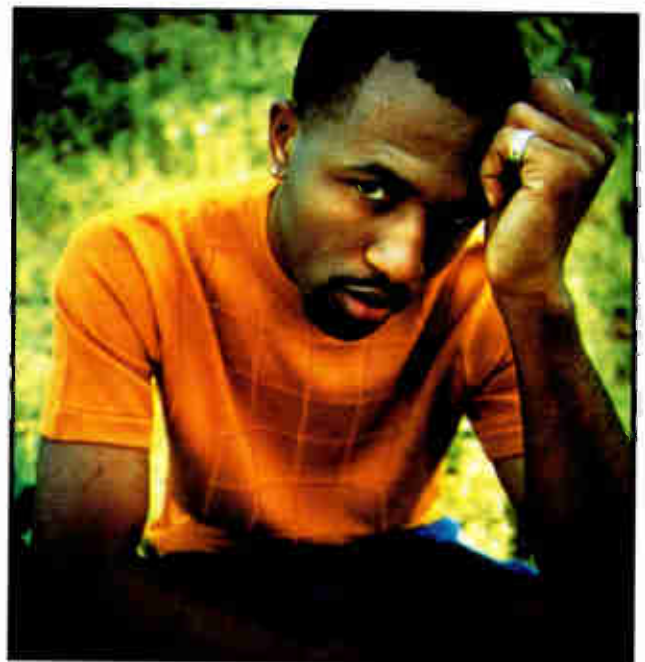
This led to Tony's working with singer Pebbles, who introduced him to her husband, Antonio "L.A." Reid. He and partner Babyface convinced Tony to concentrate on his songwriting and

producing, resulting in tracks for Pebbles, Boyz II Men, Johnny Gill and Toni Braxton. By the end of 1994, his own time had come.

Usually creating lyrics and melodies on the spot, Tony invented his own unique, soul- and pop-oriented sound, playing most of the instruments himself and collaborating with his brother Joe on the platinum single "Nobody Knows."

L.A. played several LaFace executives a few tracks without identifying the artist. "Everyone said he should sign whoever it was once they heard the material for the album," Tony recalls with a laugh.

"I want to have my records come under the name 'The Tony Rich Project' so I can bring in different musicians and come back with a different flavor or image each time," he says. "I'm looking at my career as a recording artist as different episodes in a story: *Words* is the opening chapter." *KZ*



STEPHANE SEDNOUJI

Ani DiFranco

Ani DiFranco's fans know her phone number by heart: 1-800-ON-HER-OWN.

Like so many other products of the 25-year-old "punk-folk" songwriter's imagination, it's a joke, a bit of autobiography, and a declaration of purpose, all at the same time.

DiFranco has been on her own since she moved out of her parents' Buffalo, New York home at 15, by which point she was already an established acoustic guitarist and vocalist with years of performing experience on the local bar circuit.

And she's still on her own today, releasing eight albums' worth of hard-edged folk- and funk-inflected music on tiny



Righteous Babe Records, the label she founded herself in 1990. Being self-employed gives Ani complete control over such key decisions as what material to record, how her albums should sound and look, how often to tour, who to work with, and so on.

Her choices have clearly been wise ones: DiFranco's catalogue sales exceed 500,000, with the latest album, *Dilate*, charting on *Billboard's* Top 200. Ani routinely sells out 2,000-3,000 seat theaters across North America and is attracting airplay on AAA and Commercial Alternative radio, accomplishments that have provoked a flurry of media attention, including recent features in *Time*, *Rolling Stone*, *Spin*, *Variety*, and *The Los Angeles Times*.

There is no formula behind DiFranco's self-styled "sub-corporate" approach. "My priority is to make music," she says. Along the way, and almost by accident, she may well be changing the rules of the record-industry game.

Ronald Ebnike

Me'Shell Ndegéocello

Me'Shell Ndegéocello's last name means "free as a bird" in Swahili, and to wit, she has emerged as one of the most liberated musical artists of the 1990s. The singer, songwriter, and bass guitarist honed her talents on the Washington, DC music scene before moving to New York City, where she caught the attention of a number of record labels, ultimately signing with Madonna's Maverick Records.

Her 1993 debut album, *Platinum Lullabies*, immediately marked Ndegéocello as an important artist, with its musical mix of soul, funk, jazz, and hip-hop, and lyrics that addressed such issues as race, sex, romance, lust, and contemporary social problems with a brutal honesty. *Time* magazine called it "literate, smart music about black life, like a Terry McMillan book set to music."

Her public profile was

further enhanced by playing and singing with John Mellencamp on his 1994 single, "Wild Life." Even further attention was focused on her earlier this year with the release of "Leviticus: Faggot," the first single from her second album, *Peace Beyond Passion*. Based on a gay teenager who was beaten to death, the song uses the controversial epithet to call attention to the dangers of prejudice.

It was an appropriate introduction to the album, which explores subjects like spirituality, hypocrisy, religion, racism, and modern love and sensuality with an unflinching bluntness. At the same, the record furthers Ndegéocello's musical range, featuring guests like legendary organist Billy Preston, jazzman Joshua Redman, and Motown guitar great Wah Wah Watson.

"My goal with this album is to show people that skin color doesn't matter, that alternative is a meaningless word, and that you shouldn't categorize things," she concludes.

Rob Patterson



Better Than Ezra

Better Than Ezra has been called an overnight success and an "MTV confection" in the past. It's a perception that tends to rattle the group's bass player, Tom Drummond.

Deluxe, the New Orleans-based trio's major label debut album, may have suddenly shot to the upper reaches of the pop album charts last year, but that doesn't mean the band didn't pay its dues. What many observers don't know is that the album had actually been made two years earlier for about \$5,000. The independently produced work was recorded at friend Dan Rothchild's apartment/studio in Los Angeles.

"The studio was so small that we didn't have room for all our [equipment] in the control room," recalls Drummond. "So we had to mic our amps from our van, which was parked two stories below. We were all working

day jobs so we had to really coordinate our schedules."

Until *Deluxe* was picked up by Elektra Records in 1995, the group (which formed in 1988) was left to market and distribute the record on its own. As an independent product, the disc sold a remarkable 50,000 copies. But within six months of signing on with Elektra, sales had rocketed to 500,000. It's now sold well over a million.

Now Better Than Ezra is facing a new challenge: proving that *Deluxe* wasn't a fluke. Drummond feels the group's latest release, *Friction, Baby*, is an even stronger album than its predecessor.

"One of the key things was trying to obtain a sound that was more like us live," says Drummond. "The energy we had in the live shows just didn't translate on the last album. We had a lot of time to write new songs this time and the recordings went well. So I feel really confident in this record."

Jon Matsumoto



PETER NASH

FRANK OCKENFELS

Rhett Akins

Handsome country newcomer Rhett Akins broke through in 1995 with the signature lovin' and losin' song, "That Ain't My Truck." It launched him on a whirlwind year of touring that included more than 100 dates opening for Reba McEntire, and put him in front of an estimated one million fans. Fan reaction helped him hone his style, and that helped put the focus on his recently released second CD, *Somebody New*.

"A lot of what we did

putting this album together was to build around what worked best in my shows," Akins explains. "I wanted to see how the audience reacted to a song before I recorded it."

Akins was a high school football player, and thought for a while about making football a career, but music kept getting in the way. "I even took my guitar to football camp," he admits. Off the field, he played covers around his hometown, but soon people asked for the songs he wrote over the usual happy-hour repertoire.

In 1992, Akins came to Nashville and spent the next

two years following his dream. In classic dream-come-true fashion, Akins was discovered from a demo. Decca A&R vice president Mark Wright and label head Shelia Shipley Bidley signed him, and he co-wrote nine of the 10 songs on his first album, *A Thousand Memories*.

From county-line honky-tonks to the big arenas, the Valdosta, Georgia native now happily calls the stage his home. "I've taken to the road so naturally that I could stay on the bus forever," he says. "I love being out there performing."

Bob Millard



Rage Against The Machine

Rage Against the Machine's self-titled 1992 debut album went platinum in the United States and double platinum in the rest of the world. Still, nothing prepared guitarist Tom Morello for the overwhelming reception that greeted the band's second album, *Evil Empire*. Last March that disc entered the pop album charts at number one in the U.S., a truly impressive feat for any band.

"That was pretty shocking," admits Morello. "In this fickle music world in which we live, it seems pretty significant. It says as much about the times as it does about the band. Whatever vein of indignation we tapped into last time I think is even wider and deeper now."

The articulate, Harvard-educated Morello believes Rage's popular success has as much to do with its potent political message as it does with its mix of hip-hop, punk and hard rock music. The four member outfit is unabashedly leftist in its point of view. Rage songs like "Take the Power Back," "Township Rebellion" and "Vietnow" tackle a variety of social issues from racial injustice to anti-government sentiments in southern Mexico.

"There is no mystery what the band is about," says Morello. "We're a band that disdains to conceal our views in every song and on every T-shirt and every video. One would have to be extraordinarily dense not to get the point. But fortunately the music can appeal to people who are apolitical and maybe draws them to ideas that maybe they haven't been forced to consider before. I consider that a positive thing." JM



Los Del Rio

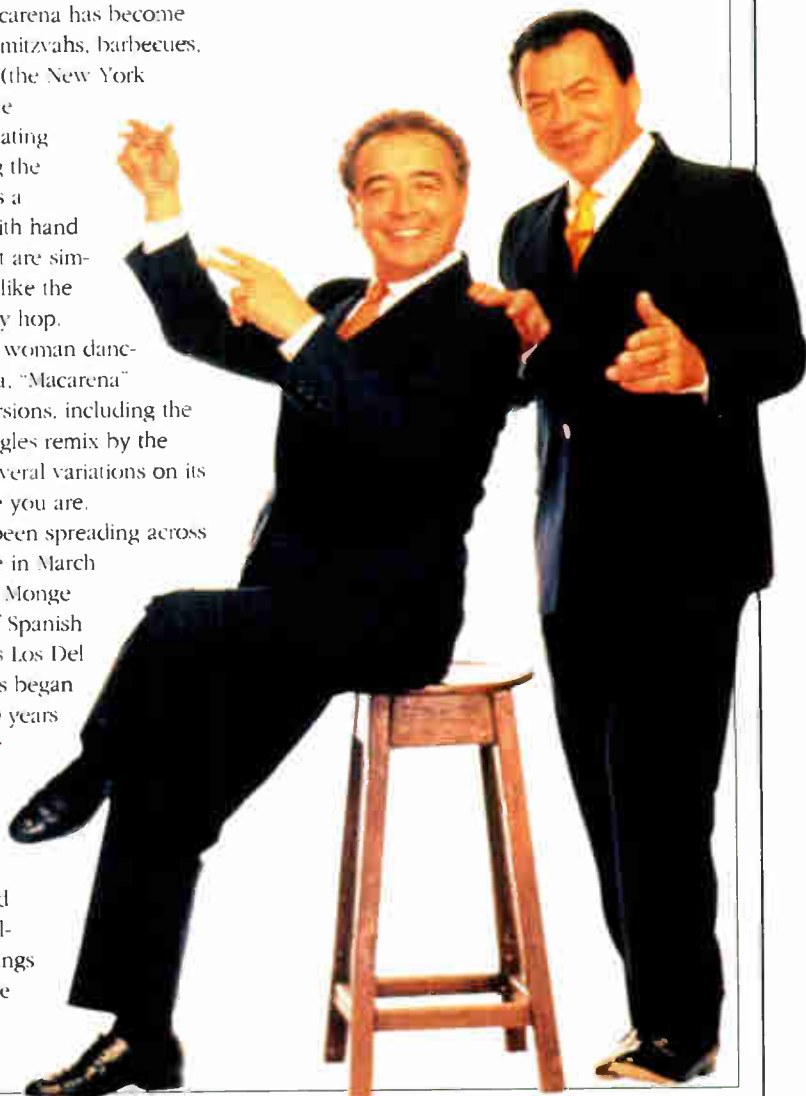
If you haven't heard about the Macarena, you must still be doing the Hustle.

The ultimate party line dance that has hokey-pokeyed its way onto dance floors around the world, the Macarena has become a staple at weddings, bar mitzvahs, barbecues, and even baseball games (the New York Yankees currently hold the record for the most undulating fans simultaneously doing the Macarena). It incorporates a happy, bouncy rhythm with hand and body movements that are simply contagious — almost like the hand jive meets the bunny hop. Inspired by the sight of a woman dancing at a club in Venezuela, "Macarena" can be heard in many versions, including the #1 *Billboard* Hot 100 Singles remix by the Bayside Boys, and has several variations on its steps, according to where you are.

Macarena-mania has been spreading across the globe since its release in March 1993 by Antonio Romero Monge and Rafael Ruiz, a duo of Spanish guitarists better known as Los Del Rio. These music veterans began their career more than 30 years ago in a little village near Seville, Spain, and have recorded 31 albums of rumba-based southern Spanish roots music. "Macarena" has expanded their audience from small-town Spanish 40-somethings to the youth of Korea, the middle-aged of France, and the retired of

America, just to name a few. Even the Pope has been heard shouting, "hey, Macarena" — he personally blessed Monge and Ruiz in 1994 at a private performance.

"It's a miracle!" Monge says. "Everyone around the world is coming together and dancing the Macarena." Dana Nicoletta





Jars of Clay

Flood," by Jars of Clay, has risen like an incoming tide to the upper reaches of *Billboard's* modern rock chart, making the Jar boys contemporary Christian music's crossover act of the year.

Voted best new artist by the Gospel Music Association at this year's Dove Awards, Dan Haseltine, Steve Mason, Charlie Lowell and Matt Odmark create melodic pop that has drawn numerous comparisons to college rockers Toad the Wet Sprocket.

While "Flood" and the band's other Adrian Belew-produced single, "Liquid," have garnered the most buzz, it's "Worlds Apart," the closing track on Jars of Clay's self-titled debut album, that has become a focal point for the band.

"You write a lot of songs that are very personal to you — that you put little pieces of yourself into," says Haseltine, the quartet's chief vocalist and lyricist.

"We had just started going through a lifestyle change," he explains. "We had just moved to Nashville, and having left a lot of friends [behind], breaking up with a girlfriend and things like that brought me to a really low point.

"The song came out of that time, which made it real hard to write, because I looked at it from the standpoint that things were happening in order to bring me to a point where I could be the person God wanted me to be.

"The final lyrics weren't written until we were in the studio recording it. While we were [there], a friend was with us, and we got a call telling us this girl's mom had just been killed in a car accident.

"On top of many other things, that made the song a very memorable one for us. And even for this girl, 'Worlds Apart' provided a great deal of healing for her from the tragedy that had taken place."

Michael Gray

BR5-49

Their name comes from Junior Samples' "Hee Haw" used car lot. Their music took root literally in the shadows of the Ryman Auditorium, at a combination boot store and beer bar on Nashville's then-seedy Lower Broadway. BR5-49 was started for fun but quickly grew into a serious revival of good-timin', truck driving, honky-tonkin' music that combines today's sonic power with yesteryear's feel — the MTV generation's paean to post-World War II-generation country music.

Whether it's classics from Ray Price, Mel Tillis or Gram Parsons, or rousing originals from BR5-49's own

Gary Bennett, "Hawk" Shaw Wilson, and Chuck Mead, it's a true-to-form, though sometimes very tongue-in-cheek, rebirth of rockabilly and energetic two-step honkytonk sound that helped birth rock & roll and held country in the road through the lean years.

"The era of music that we play now in BR5-49 is really our folks' generation of country music," explains Bennett. "They were buying these records when we were coming up. . . There are songs that I sing every night that I've known since seven or eight years old."

Mead, Bennett, Wilson, Don Herron and "Smilin'" Jay McDowell never meant to become recording stars, but the fun they were having down on Lower Broadway soon wafted the

Pantera

The "cowboys from hell" are back. With their fourth record, *The Great Southern Trendkill* on EastWest/Elektra, the fury that is Pantera has been unleashed once again.

Their explosive sound can best be described as thunderous thrash-metal that gets progressively heavier with each song.





few blocks west to Music Row. They are retro country's cutting edge and now

they have a pair of already-classic country Arista Records CDs — the studio

LP, *BR5-49*, and *BR5-49 Live From Robert's* — to entice a new generation. **BM**

Trendkill's tone is set with the title track and is reiterated throughout with songs like the first single, "Drag The Waters," and the somber beauty of "Suicide Note Pt. I." Lead singer Philip Anselmo's aggressive, growling vocals combine with the band's trademark power groove and are tighter than ever and ready to strike the next victim.

In 1990, they released their debut, *Cowboys From Hell* (hence the nickname), and enjoyed some national attention. But soon megastardom struck with the release of *A Vulgar*

Display Of Power and the platinum *Far Beyond Driven*, which debuted at number one on *Billboard's* Top 200 Album chart in 1994. Pantera accomplished their success the old-fashioned way: they earned it. With very little help from radio or MTV, a legion of devoted fans has followed Pantera from the bars of Arlington, Texas to the stages of the world's arenas.

Founding members Diamond "Dimebag" Darrel (guitars), brother Vinnie Paul on drums and Rex on bass have been together since 1983, but it wasn't until Anselmo joined that the band was complete. Adding to the savage brew is producer and "fifth member" Terry Date, who has worked with Pantera on every album.

Seems like the "cowboys from hell" never left. **DN**

Alejandro Escovedo

It's been a long, strange trip for Alejandro Escovedo over these past two decades — one that's seen him evolve from incendiary punk rocker to thoughtful roots poet. But no matter what his musical setting, the San Antonio-born singer, songwriter — whose family tree includes such well-known artists as brothers Pete and Coke (both of whom played with Santana) and niece Sheila E. — never fails to mesmerize with his heroic tales of everyday life.

After stints in influential first-wave punk outfits like the Nuns and Rank & File, Escovedo recruited his younger brother and formed the True Believers, a groundbreaking roots-rock band whose legend far outstrips the modest success it realized before splitting in 1987. Not long after that setback, Escovedo would suffer a far

more traumatic blow: The mother of his two daughters (from whom he had recently separated) took her own life.

"I wrote everything down, whatever happened," is Escovedo's only comment on that period. "It was how I healed myself and my family."

The writing that ensued would later appear on the acclaimed albums *Gravity* and *13 Years*, both of which garnered a strong enough response to impel the artistic and emotional healing consummated by this spring's stunning *With These Hands*. With intricately-crafted, yet immediately affecting songs like "Tired Skin," "Tugboat" and the poignant title track, it serves as a recorded family reunion of sorts.

"I wrote that song for my father, and to have the whole family play on it was a gift for me and my dad," says Escovedo, who was joined on the track by Pete, Sheila and several of his nephews. "The positive energy is indicative of everything else here. I've passed through the dark tunnel of what came before and made something I'm really proud of, something I hope will connect to other people's experiences."

David Sprague

JOE GIRON



TODD WOLFSON



NEWS BRIEFS



Legislative Update

Federal music licensing legislation remained at a standstill in the House and Senate Judiciary Committees

over the summer. Despite the momentum behind the bills, the 104th Congress wrapped up its pre-election session without acting on any music licensing legislation.

While state legislatures and Congress were in

recess over the summer, BMI concentrated on educating as many legislators as possible about the concerns of songwriters, authors, and composers. A number of BMI songwriters and composers attended the Democratic and

BMI songwriter/artist Don Henley performed at a recent Democratic Senatorial Campaign Committee dinner in Washington, DC, where President Bill Clinton spoke. Pictured backstage after Henley's performance are (l-r): President Clinton, BMI's Del Bryant, Eagles manager Irving Azoff, and Henley.



Republican conventions over the summer.

Larry Gatlin, Travis Tritt, Chris Wall and Patty Cabrera all attended the Republican National Convention in San Diego, meeting with a number of influential people, and effectively advancing the interests of songwriters. In particular, Larry Gatlin and his wife Janis worked diligently to get the pro-copy-

BMI's Fred Cannon (l) greets Tennessee Governor Donald Sundquist and wife Martha at the Republican Convention.

Republican Senate Majority Leader Trent Lott and his family join BMI songwriter Larry Gatlin and his wife at the Republican Convention in San Diego. Pictured here are (l-r): Tyler Lott, Larry Gatlin, Janis Gatlin; Trent Lott, and Trisha Lott.

right message to the Republican leadership. Travis Tritt sang the National Anthem on the last day of the Republican Convention, and he performed for Speaker Newt Gingrich's Georgia delegation party. Chris Wall, a BMI artist/songwriter, performed for the Texas Republican delegation at a party hosted by Representative Dick Arme, the House Majority Leader.

Gary Morris and Billy Ray Cyrus attended the Democratic Convention. Morris performed a song from his repertoire for the delegates, and Cyrus sang the National Anthem on the final night of the convention. Morris and Cyrus each met a number of Democratic leaders and discussed the concerns of songwriters, stressing the importance of protecting copyright.

Ad Campaign Promotes BMI Repertoire

A new ad campaign from BMI is aimed at connecting directly with industry professionals who choose music for records, films, television programs and commercials, among others.



The campaign, which will run in targeted trade publications such as *Ad Week*, *Daily Variety*, and *Billboard*, will urge A&R executives, producers, music directors in the film and television industry and advertising agency creative directors to check out a new section of the BMI Web site, which assembles in one place lists of the most performed, popular and best loved songs in the BMI repertoire.

The new Web site pages also point to the BMI repertoire search

engine, which allows keyword searches on song titles and songwriter names for all songs currently registered with BMI. This comprehensive works database, launched in July 1995, remains the only one of its kind in the industry — and should be a welcome research tool for industry professionals.

"We are currently getting more than 200,000 accesses monthly on BMI's repertoire server on our Web site, bmi.com" says BMI's Robbin Ahrold. "Our statistics also show that the

Representative Sonny Bono (R-CA), a leading supporter in the House of Representatives for protection of copyright, met recently with BMI's Fred Cannon (r) and Emily Ashton to discuss pending music licensing and copyright legislation.

overwhelming majority of users are industry professionals. We feel we have the opportunity to make BMI's song list a well known standard reference and research tool for all professions responsible for choosing music for all forms of media. This ad campaign is a step in that direction."

The ad campaign is complemented by a mailing of the fall 1996 edition of the BMI Repertoire CD-ROM, which closely matches the data available on the Web site. The mailing, like the ad campaign, is closely targeted to those categories of creative professionals charged with choosing music.

For a related story on publisher contact information on BMI's Web site and CD-ROM, see page 13.

BMI Web Site Adds New Features

BMI continues to develop its web site, bmi.com, to provide even more information and better resources for our songwriters, music publishers, and the music and entertainment industries as a whole.

The legislation section was recently overhauled to

provide more information about pending copyright and intellectual property legislation, including links to the text of the proposals and to the House and Senate servers where visitors can access e-mail addresses to reach their representatives.

We also recently added several downloadable forms, including the applications for the Lehman Engel Musical Theatre Workshop and the competition for the annual Pete Carpenter Fellowship for aspiring film composers, to supplement the BMI clearance form and the U.S. copyright registration forms available since last year.

Several new items have been created, including a "Copy Writes" column with notes on some of our songwriters. Also included are a "Summer Film Music Festival" section featuring articles on the composers of the music for some of this past summer's hottest films, an "Original Alternative"



section paying special tribute to some of our alternative songwriters, and our new "One-Stop Repertoire

Shop" page, where visitors can find links to all of the resources on the site relating to our repertoire.

Miles Goodman

It is with sadness that we note the passing of BMI film/television composer, arranger/producer Miles Goodman, 47, who was profiled in the last issue of this magazine (*MusicWorld*, Summer, 1996). Goodman scored such hit movies as *Footloose* and *La Bamba*. His work this year included the scores for *Dunston Checks In*, *Sunset Park*, *Larger Than Life*, *Till There Was You* and the TNT production *For Better Or For Worse*.

Hungry For A Million-Selling Tune For A Burger Promotion?

Check out BMI's 3,000,000 tunes - from pop, jazz, country, punk, r&b, blues, film and television music to techno, Latin, metal, rap, rock, standards, gospel and show tunes by the world's most popular songwriters and composers. Think of us as a one-stop repertoire shop with the widest selection, closest location and most convenient hours.

<http://bmi.com>

SO WHAT ARE YOU WAITING FOR? A FONDUE DEMONSTRATION ON AISLE NINE?

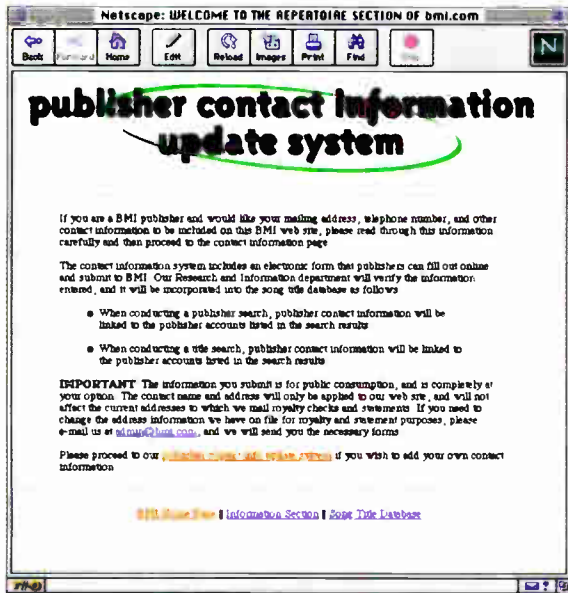


Figure 1

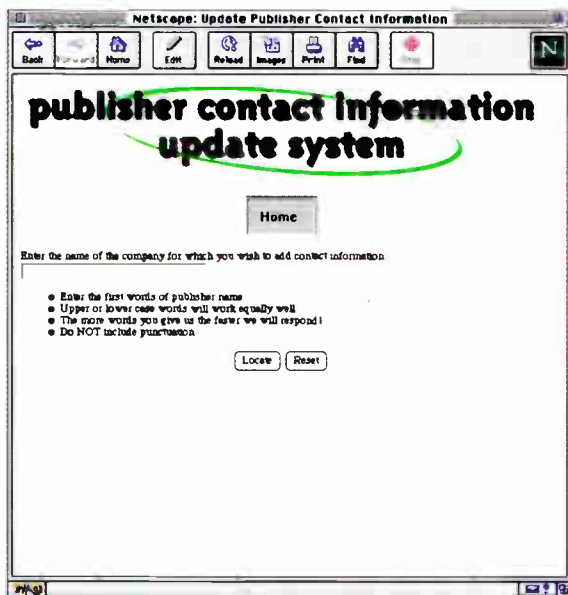


Figure 2

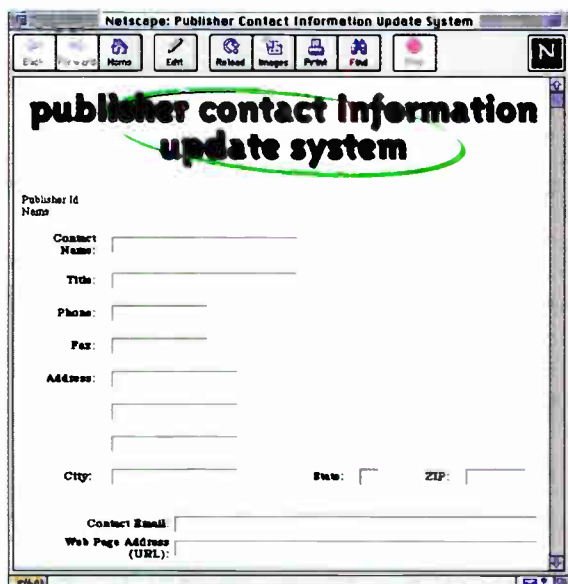


Figure 3

MUSIC PUBLISHERS: PROMOTE YOUR REPERTOIRE ON THE INTERNET

BMI music publishers can insure that their contact information is easily available over the Internet to television producers, A&R executives, music directors and other professionals by a new service offered on bmi.com.

In the summer of 1995, BMI added a new section to its Internet site with its searchable repertoire song title database, with songwriter and publisher information on all songs licensed by BMI. At that time, BMI spoke with a number of publishers who expressed concern over providing their contact information to the world over the Internet. Others, however, welcomed the opportunity.

BMI has created a system whereby those publishers who want to provide contact information can indicate the information they want to make available electronically over the Internet, or by telephone or writing. Many BMI publishers have already taken advantage of this service, and the television and movie studios, advertisers, and other music and entertainment businesses are using the BMI repertoire song title database every day for the publisher contact information.

If you are a BMI publisher interested in making your contact information available as part of the BMI repertoire song title database, log on to <http://bmi.com/>, where there is a link to the electronic publisher contact information update system on the home page (figure 1). The process begins when you put the name of your company in the form that appears next (figure 2). BMI's computers search for a match, and when they find it, you are taken to a form where you can specify your contact information (figure 3). The form is reviewed by a member of the BMI staff, who will then call to verify the information and assure that it is authorized. The information is then posted on the Friday following verification.

Alternatively, you can complete the form that appears on page 59 of this issue and mail it to: BMI Research & Information, 320 West 57th Street, New York NY 10019.

MUSIC MOVES CENTER STAGE

By Jon Burlingame

From the VIIIth Olympiad in 1920 to the XIVth in 1948, medals were awarded in several “fine arts” categories including music. If medals were still being given — and they ought to be — then several BMI composers would doubtless have been honored at the Centennial Olympic Games in Atlanta this summer.

The opening and closing ceremonies, produced by television veteran Don Mischer, were filled with music, much of it original. Composers best-known for their work in films contributed several large-scale orchestral pieces, and a handful of highly successful pop writers wrote new songs that were performed by such superstars as Celine Dion and Gloria Estefan.

Most prominent was John Williams’ “Summon The Heroes,” commissioned by the Atlanta Committee for the Olympic Games as its official theme, and performed live during the opening ceremonies on July 19 with Williams conducting the Atlanta Symphony Orchestra before 80,000 fans in the stadium, and an estimated worldwide television audience of 3.5 billion.

“Summon The Heroes” is Williams’ third fanfare for the Olympic Games, at six minutes his longest and most musically complex. His heraldic “Olympic Fanfare And Theme” was written for the 1984 games in Los Angeles, his joyous “Olympic Spirit” for NBC’s telecast of the 1988 games in Seoul. All three were heard during the 1996 games.

Williams spoke about the concept of

the new theme: “We all think of music as something that predates language. Every race, every tribe around the world would beat on a drum, blow a trumpet or a conch shell to arouse the troops. And even before we could speak, there would be a sense of gods and the thread of mythology that would carry us back to heroes that could do things that we couldn’t do.

“The title of my new piece matches my imagination of what the music does: summon the heroes, call them down from the mountain and have them perform their feats for us . . . Occasion music like this has to be attention-grabbing, but I’ve also sought to give it a sense of the quest for the highest jump, the fastest mile.”

Stephen James Taylor (“I’ll Fly Away,” “To Sleep With Anger”) wrote two



AT CENTENNIAL OLYMPIC GAMES

movements of the 15-minute "Summertime" suite that evoked, in the words of opening ceremonies co-host Dick Enberg, "the enduring spirit of the American South: its grace, beauty, music and poetry" via an elaborately choreographed and costumed pageant on the field.

Searching for a "Southern sound," he chose an "almost gospel-like harmonic language, a kind of cross between Copland and Gershwin," for his first movement. And, because it was set at night, he musically imitated the sound of crickets by having the 300-voice choir "hissing, like random whispering."

Perhaps the most strikingly theatrical moment in the opening ceremonies was the tribute to the games of ancient Greece, in which dancers — silhouetted

behind a backlit 50-foot white silk "temple" — struck the traditional poses of archers, marathon runners, wrestlers, discus hurlers and javelin throwers.

For composer Basil Poledouris (whose film scores include *The Hunt For Red October* and *Free Willy*), writing "The Tradition Of The Games" held a special significance. His father was born in Greece, and musicologists believe that the indigenous music of his village of Mycenae may be most similar to the rhythms of that nation in the pre-Christian era.

Poledouris, already a student of ancient mythology and Greek philosophy, wrote and conducted a dramatic six-minute piece for the Atlanta Symphony and the 300-voice choir. Primitive-sounding flutes and percussion helped to create "a stylized representation of ancient Greek culture," the composer says.

"What I was trying to do, and Kenny Ortega was trying to do with his choreography, was connect people to the very distant past, the first Olympic Games, and bring that to life. That was our prime objective." Did it work? Says Poledouris: "There was definitely a feeling in that stadium that was pretty overwhelming."

Michael Kamen (*Robin Hood: Prince Of Thieves*, *Lethal Weapon*) composed and conducted two pieces for the closing ceremonies on August 4. Mischer had been moved by Kamen's music for *Mr. Holland's Opus*, about a music teacher whose dedication made a difference in the lives of his students, and he asked Kamen to write the music for the salute to the flags.

Kamen set out to write "an interna-

John Williams' "Summon The Heroes," commissioned by the Atlanta Committee for the Olympic Games as its official theme, was performed live during the opening ceremonies with Williams conducting the Atlanta Symphony Orchestra before 80,000 fans in the stadium, and an estimated worldwide television audience of 3.5 billion.

tional anthem" but what inspired him was "the fact that I got to play it with the Atlanta Youth Symphony Orchestra," composed entirely of teenagers "with enthusiasm and energy and talent" — not unlike *Mr. Holland's Opus*.

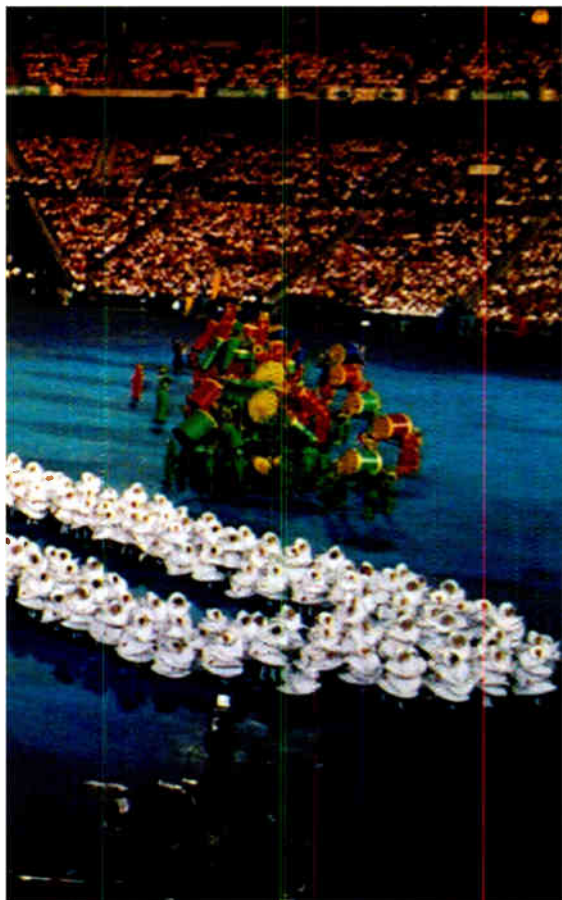
He called the stirring, seven-minute piece "The Sacred Truce," based on the ancient Greek practice of calling a halt in any war for the duration of the Olympic Games. More complicated, and

BMI SONGWRITERS AND COMPOSERS WERE FEATURED IN THE OPENING AND CLOSING CEREMONIES OF THE OLYMPICS THROUGH THE TALENTS OF BOYZ II MEN, RAY CHARLES, CELINE DION, KENNETH "BABYFACE" EDMONDS, GLORIA ESTEFAN, DAVID FOSTER, AL GREEN, MICHAEL KAMEN, B.B. KING, LITTLE RICHARD, THE POINTER SISTERS, BASIL POLEDOURIS, STEPHEN JAMES TAYLOR, LINDA THOMPSON, JOHN WILLIAMS, AND BUCKWHEAT ZYDECO.

more showy, was his other work, which was designed to underscore "an anarchic, revolutionary kind of presentation for the Olympics."

Kamen wrote "On Wings of Victory" as the underscore for a 12-minute presentation of so-called "extreme sports": skateboarders, in-line skaters, acrobats, gymnasts and BMX bikers. "They wanted a diva and an orchestra and a rock & roll band," Kamen recalls with amusement.

"I settled on the concept of a tribal feel, so we had the choir, and an electronic rhythm track driving an orchestra, which was being fought over by a soprano and an electric guitar. It was a





Michael Kamen composed and conducted two pieces for the closing ceremonies: music for the salute to the flags, and "On Wings of Victory," the underscore for a 12-minute presentation of so-called, "extreme sports": skateboarders, in-line skaters, acrobats, gymnasts and BMX bikers.

pretty diverse piece; I think it encompassed every style I've ever worked in." The soloists were 23-year-old Atlanta singer Ann Marie McPhail and Japan's leading rock guitarist Hotei.

As for the songs, Celine Dion electrified the stadium during the opening

ceremonies with the soaring "Power Of The Dream," with music by David Foster and Babyface and lyrics by Linda Thompson; and Gloria Estefan did the same for the closing-night crowd with her inspirational "Reach" (co-written by Diane Warren). Both songs began climbing the charts immediately after their introduction at the Olympics.

For all the composers, the experience was once-in-a-lifetime. "More than any other project I've ever worked on," says Taylor, "the tone was, 'we're doing this for something bigger than ourselves.' It

had almost a spiritual sense about it, a sense of purpose that seemed to drive and motivate people. The level of inspiration never waned in anybody. It was so nice to feel part of a team where everybody had their own little space, but it was all serving something greater."

Adds Kamen, laughing: "If they understood how well it made you feel they'd probably make it illegal."

Jon Burlingame is the author of "TV's Biggest Hits," a history of television music recently published by Schirmer Books.

CISAC: PERSPECTIVES FOR THE YEAR 2000



The leaders of the world's copyright organizations came together in Paris September 15-19 for a week of strategic discussions and policy making to prepare for the challenges of the year 2000 and beyond at the 40th CISAC Congress. BMI's delegation, led by President and CEO Frances W. Preston, played a significant role throughout the event.

Preston's remarks, which came as part of a keynote panel, gave a strong "call to action" in addressing the challenges of the digital age. Outlining four key challenges in the years ahead, she said, "I believe that each of them demonstrates that collective administration has never been more critical to the protection of the works of our creators and copyright owners."

Preston outlined the formation of public policy and legislation affecting songwriters, composers and music publishers as a key agenda for the world's copyright community. "We must be vigilant and effective in seeing that the law

Frances Preston is pictured with Patrick Liechti, Managing Director of SUISA, the Swiss copyright society. Under Liechti's direction, SUISA has taken a leadership role in the development of the WorksNet project.

protects creators," said Preston, "because powerful commercial forces are seeking to win copyright concessions in new legislation defining the structure of rights in the digital domain. We must also reach out to each *other* in solidarity and worldwide cooperation, as the issues raised by distribution networks such as the Internet and satellites cross borders and continents."

Licensing the new technologies is the second major agenda. "There can be no question that the new transmission tech-

Following the CISAC Congress, French President Jacques Chirac met with top executives of several performing rights organizations. Pictured (l-r) are: Antoni Marianowicz, President of ZAIKS, the Polish society; BMI President & CEO Frances Preston; President Chirac; Georgy Ter-Gazariants, Managing Director of RAO, the Russian society; and CISAC Secretary General Jean-Alexis Ziegler.

nologies — many of them digital — will continue to be a major growth area as we approach the millennium. Our priority must be to identify, negotiate and





BMI President and CEO Frances Preston recently signed a bilateral agreement between BMI and the Music Copyright Society of China (MCSC). Pictured following the formal signing of the agreement are Preston and Chang Cheng, Director General of MCSC.

license the users of the new technologies early and build the license fees into our royalty distribution systems."

Preston told the audience of more than 800 executives that songwriters and publishers deserve efficient and up-to-date services from their non-profit copyright organizations. "We must adopt some of the best management techniques of the for-profit world to the unique situation of the collective administration organization," said Preston. Finally, she called on the world body to support the development of a new worldwide digital information system for musical works, called WorksNet. "We must," Preston said, "by the year 2000, be able to identify the performance of a creative work by its digital identifier anywhere in the world, transmit the

The Irish Music Rights Organization (IMRO) recently hosted the CISAC Licensing and Repertoire Promotion Technical Committee meeting in Dublin. Pictured here at the Mayor's Mansion are (l-r): Brendan Lynch, Lord Mayor of Dublin, and BMI's Tom Annastas and Marvin Berenson.

information rapidly and efficiently across linguistic, cultural and national borders and compensate the creator and owner quickly and accurately."

BMI's technical contributions to the worldwide organization were also much in evidence. BMI Corporate Relations Vice President Robbin Ahrold demonstrated a full-featured multilingual Web site, cisac.org, which BMI developed and maintains for this "United Nations" of copyright organizations. BMI was also thanked for its development of a new Web site for the WorksNet project, which will play an important role in providing technical information for the world's copyright societies. "The



We must, by the year 2000, be able to identify the performance of a creative work by its digital identifier anywhere in the world, transmit the information rapidly and efficiently across linguistic, cultural and national borders and compensate the creator and owner quickly and accurately.

Common Information System (CIS) and WorksNet are large, complex and ambitious projects — but I do not believe we have a choice. If we are to serve our creators in the digital age, we must establish this 21st century platform for information flow." Preston concluded.

Pictured at right are the members of the CISAC panel on the challenges and prospects for performing rights organizations in the next century (l-r): Jean-Loup Tournier, Chairman of the Board of Directors of SACEM, the French copyright organization that hosted the conference; BMI's Frances Preston; Moriyuki Kato, Managing Director of JASRAC, and Jacques Folon, Managing Director of SABAM.





Brooks & Dunn

by Robert K. Oermann

This year's Country Music Association Entertainers of the Year, Brooks & Dunn are world-class songwriters who have penned not only the majority of their own hits, but have served as a creative wellspring for others.

Nashville's party princes are also kings of country composing.

During their five-year climb to the top of the entertainment ladder, Kix Brooks and Ronnie Dunn became famous for their high-energy stage show, media wisecracks and rollicking personalities. What's often overlooked is the fact that Brooks & Dunn are world-class songwriters who have penned not only the majority of their own hits, but have served as a creative wellspring for others.

"There is a party element that people go for," admits Ronnie Dunn, co-winner of this year's BMI Country Songwriter of the Year honors. "But I think there's a serious side," adds partner Kix Brooks. "The boundaries of country songwriting have expanded; and I, for one, don't think that is dangerous at all. I don't think we had to stay in folk-music land. If you have a country lyric, I don't see what difference it makes whether you crank it up or rock a little bit on it. If the message is still there and the story is still something that people can relate to, then I think it's still a country song."

The Academy of Country Music's reigning Entertainers of the Year, the Country Music Association's five-time Duo of the Year, this year's CMA Entertainers of the Year, and the men who have sold more than 13 million albums are more



HIGH ENERGY,

HIGH QUALITY

sober when the spotlights are off. Long before stardom, Brooks & Dunn experienced the solitary lifestyle of the country song craftsman. Insiders on Music Row have long known of their "other" lives; few were surprised when the team agreed to host the city's annual Harlan Howard Birthday Bash songwriters' fiesta this year.

Wade Hayes has included a Brooks & Dunn song on each of his star-making albums ("Steady As She Goes" and "Our Time Is Coming," the former co-written by Don Cook, who produces both acts). In 1992 McBride & The Ride hit the country

Kix Brooks (top), Ronnie Dunn

"If you have a country lyric, I don't see what difference it makes whether you crank it up or rock a little bit on it. If the message is still there . . . then I think it's still a country song."



top 10 with Brooks's "Sacred Ground" (co-written with Vernon Rust). Kix Brooks has also provided hit songs for The Nitty Gritty Dirt Band ("Modern Day Romance"), John Conlee ("I'm Only In It For The Love"), Highway 101 ("Who's Lonely Now") and others.

All of that is in addition to the string of stirring anthems the duo has written for its own rocket ship ride to fame. "Brand New Man," "My Next Broken Heart" and "Whiskey Under the Bridge," all co-written by the duo with Cook, are the sort of uptempo romps that have helped define the "new country" sound of the '90s. Dunn's solo composition "Boot Scootin' Boogie" was among the songs that ignited the country line-dance craze; yet he's also capable of plumbing the emotional depths of sad ballads like "Neon Moon" and "She Used to Be Mine," or celebrating his blue-collar pride with the rocking "Hard Workin' Man" and "Little Miss Honky Tonk."

"You can't ignore the realities of everyday life when you write," Brooks comments. "Average people is what country music is all about." And if that means dancing, drinking and carrying

on, then that's what they'll write about. *Borderline*, this year's Brooks & Dunn album, is one of the few in these politically correct times that dishes up the honky-tonk lifestyle in all its abject pain and unbridled joy.

Both men have the perfect voices for their creations. Kix Brooks brings a drawling, conversational quality to his "Lost And Found" (co-written with Cook) and a burning ember of regret to "You're Gonna Miss Me When I'm Gone" (Brooks/Dunn/Cook). Ronnie Dunn is simply one of the best country singers alive today, capable of the scorching tenor pyrotechnics of "That Ain't No Way To Go" (Brooks/Dunn/Cook) and "She's Not the Cheatin' Kind" (Dunn) as well as the more subtle moaning of something like "I'll Never Forgive My Heart," which he co-wrote with his wife Janine and songwriter Dean Dillon.

"It doesn't bruise my ego a bit that Ronnie is such a great singer," Brooks says. "I love to hear him sing and I'm glad that radio likes it as much as I do. In fact, on the new album there's a song I wrote with Tony King called 'One Heartache At A Time.' I really liked it and

played it for Ronnie to see what he thought. He said he thought it was a real good song. I said, ' . . . if you really feel that way about it, sing it.' Ronnie can really sink his hooks into that kind of shuffle a lot better than I do. I'd rather him cut it than me."

Theirs is one of the most unlikely partnerships in Nashville. Kix Brooks, 41, is the natural-born ham who wrote songs for others on Music Row while waiting for his turn at the mike. Ronnie Dunn, 43, is the quiet introvert who made a living singing nightly in the smoky clubs of Oklahoma while dreaming of the day he could make records. The thing they have in common is years of experience.

"It is weird, but I think if we had been a lot alike it wouldn't have worked," says Dunn. "We are so far the opposite in philosophy and personality. But we came to the table being as old as we are and knowing how to compromise."

"Both of us were probably right at the edge of giving up," Brooks remembers. "Having been in Nashville as long as I have, I've seen a lot of acts yo-yo up and down. I know how fleeting fame can be.

As a result, I think we both approach the business end of what we are doing with a pretty cool head. And we definitely don't take anything for granted."

"My dad was a fanatic country fan," says Dunn. "It was like our religion: We were country music fans and then we were Baptists." Ronnie Gene Dunn played in bands as a teen, got kicked out of a religious college for performing in honky-tonks and settled in as a local hero in Tulsa's nightspots. He recorded for the city's Churchill Records label in 1983-84. Drummer Jamie Oldaker (now of The Tractors) entered Dunn in the Marlboro national country talent contest, which he won in 1988. This led to his first Nashville recording sessions.

Louisiana native Leon Eric "Kix" Brooks grew up in Shreveport, just down the street from country legend Johnny

Horton. He cut his teeth as a performer in the bars of New Orleans. Brooks came to Nashville in 1979 and was soon writing tunes for Crystal Gayle, Sawyer Brown, the Oak Ridge Boys and other acts of the day. In 1983 he recorded singles for the little Avion label. They failed. In 1988 he issued a solo album on Capitol Records. It failed, too.

Both men were after new solo recording contracts when they made tapes for Arista Records in 1990. Label chief Tim DuBois heard something in their different styles that he thought would mesh. He introduced them over an enchilada lunch. At his suggestion, they co-wrote and did some recording. When they submitted the result to him, DuBois said, "That's what I thought, fellers. If you want a deal together, you got one."

"Ronnie and I just kinda looked at

each other," Brooks reports, "then we said, 'Yeah'." Neither was in a position to turn down offers of any kind.

Dunn was still living in Oklahoma: "I remember driving back and forth from Tulsa to Nashville all the time. We had a Ford Explorer and I put 100,000 miles on it that year. In 1991 I heard 'Brand New Man' for the first time on the radio while I was coming into Nashville. That was one of the last trips." The single hit No. 1 that fall and the Dunn family moved to Music City.

The follow-up, "My Next Broken Heart," was the first song Brooks & Dunn wrote together the day after DuBois had suggested the collaboration. It, too, went to No. 1. So did "Neon Moon" and 1992's "Boot Scootin' Boogie," which was one of the songs Dunn had won the Marlboro contest with. *Brand New Man*, the duo's debut album, sold five million copies. *Hard Workin' Man*, the 1993 follow-up, sold four million. *Waitin' On Sundown*, the 1994 Brooks & Dunn collection, is now at double Platinum. *Borderline* is already near the same mark.

Their shows are wild celebrations of "new country" merriment with Brooks rampaging all over the stage and Dunn transfixing listeners with his electrifying voice. A variety of amusing high-tech gadgets adds to the circus atmosphere.

Despite their prowess as songwriters, several of their biggest records have come from outside the team. One of Kix Brooks's finest performances was 1994's "Rock My World (Little Country Girl)," written by Bill LaBounty and Steve O'Brien. The duo created a sensation this year with Dunn's hair-raising revival of "My Maria," written by Daniel Moore and the late B.W. Stevenson.

"The country music market is changing. All of these young people have come over to us. And maybe there's a fickle element to that," says Brooks.

Says Ronnie Dunn, "If an act was ever flying by the seat of its pants, we were. We walked into this together just as tentative as anyone else. We worked with one another because it just felt natural." And Kix Brooks concludes, "Why this combination works, I don't know. But I'm glad it does."

Robert K. Oermann is an author and freelance writer based in Nashville.





James Mtume

by Kathy Baylor

James Mtume continues to play an active role in the shaping of the contemporary musical climate.

African-American musicians have always been major influences on popular music and American culture. Legendary pioneers abound, but very few of these pioneers have continued active roles in the shaping of the contemporary musical climate. Some have weathered the storm of the changing face of music through the significance of their past contributions; James Mtume — accomplished musician, master producer, Grammy and American Music Award winner, and lauded songwriter — is still a major weather-maker.

Born in Philadelphia, Mtume's link to things musical first manifested itself in his self-taught skills on the piano and the African drum. His natural ability quickly brought the caliber of his playing to a professional level, and the Pasadena College alumnus describes the subsequent time as his "Ph.D years." Mtume's playing caught the ears of some of the tenured professors of jazz: Sonny Rollins, Joe Henderson, and Herbie Hancock. Soon after, he matriculated into the bands of all three — an auspicious beginning that set the tone for his 30-plus year career.

In the early '70s, Mtume came to the attention of Miles Davis while performing with David Hubbard at the famed New York jazz haven, the Village Gate. He joined Miles' group in 1972, the year that Davis' "On The Corner" was released. For



MULTI-DIMENSIONAL

TRENDSETTER

the young Mtume, always innovative and willing to break the boundaries of convention, the three years spent with Miles were pivotal ones. "What greater college could I have gone to?", Mtume reflects. "It was never a question of where I studied music, but with who."

A year after Mtume left Miles Davis' group, he joined Roberta Flack's band, and connected with the band's guitarist, Reggie Lucas. Their songwriting and production partnership yielded almost a dozen gold and platinum records, including the classic Roberta Flack/Donny

Babyface, EMI Music Publishing Take Top BMI Pop Honors

Kenneth "Babyface" Edmonds was named Songwriter of the Year for the fifth time at the 44th annual BMI Pop Awards, held in the Grand Ballroom of the Regent Beverly Wilshire Hotel in Los Angeles. His ballad "I'll Make Love To You," published by ECAF Music and Sony/ATV Songs, was named Song of the Year, and publishing giant EMI Music Publishing took home Publisher of the Year honors. President & CEO Frances W. Preston presented Citations of Achievement to the writers and publishers of 73 of the past year's most performed songs.

Babyface claimed the top award in both the Song and Songwriter categories for the second year in a row, making him the first BMI pop songwriter to do so. "I'll Make Love To You" was a number one hit for Boyz II Men and has already attained BMI Million-Air status.

Babyface outnumbered all writers with eight award-winning songs to take the Songwriter of the Year crown for the fifth time. Those hits earning Babyface the title, in addition to "I'll Make Love To You," were "Red Light Special," recorded by TLC; "Someone to Love," recorded by Jon B. featuring Babyface;

"Take A Bow," recorded by Madonna; "Water Runs Dry," also recorded by Boyz II Men; "When Can I See You," recorded by Babyface; "Willing to Forgive," co-written by Daryl Simmons and recorded by Aretha Franklin, and "You Mean the World to Me," co-written by Antonio "L.A." Reid and Daryl Simmons, and recorded by Toni Braxton. His previous Songwriter wins were in 1989, 1990, 1991 and 1995. He now has 38 BMI Awards.

EMI Music Publishing, which includes EMI-Beechwood Music Corporation, EMI-Blackwood Music, Inc., EMI-Rising Sons Music, Inc., EMI-Virgin Songs, Inc., Screen Gems-EMI Music, Inc., and Toshiba-EMI Music Publishing Co., Ltd. (JASRAC), earned the Publisher of the Year award, given to the publishing concern that has the highest percentage of copyright ownership in award-winning songs.

"What's The Frequency, Kenneth?" written by Bill Berry, Peter Dinklage, Mike Mills, and Michael Stipe of R.E.M., was named BMI College Song of the Year for receiving the greatest number of American college radio performances during the eligibility period. An award was also presented to Night Garden Music.



The evening's big winners celebrated on stage (l-r): BMI's Rick Riccobono; Richard Rowe, president of Sony/ATV Songs, co-publisher of the Song of the Year, "I'll Make Love to You"; Kenneth "Babyface" Edmonds, honored as both Songwriter of the Year and writer of the Song of the Year; Sony Songs' Jody Graham-Dunitz; Warner/Chappell Music chairman & CEO Les Bider, who picked up R.E.M.'s College Song of the Year Award for "What's The Frequency, Kenneth?"; BMI's Frances Preston; and Martin Bandier, chairman and CEO of EMI Music Publishing, winner of the Publisher of the Year award.



Barry Mann and Cynthia Weil were honored for the tenth time for "You've Lost That Lovin' Feelin'."

Barbara and Lamont Dozier, Norman Gimbel, Peter Noone

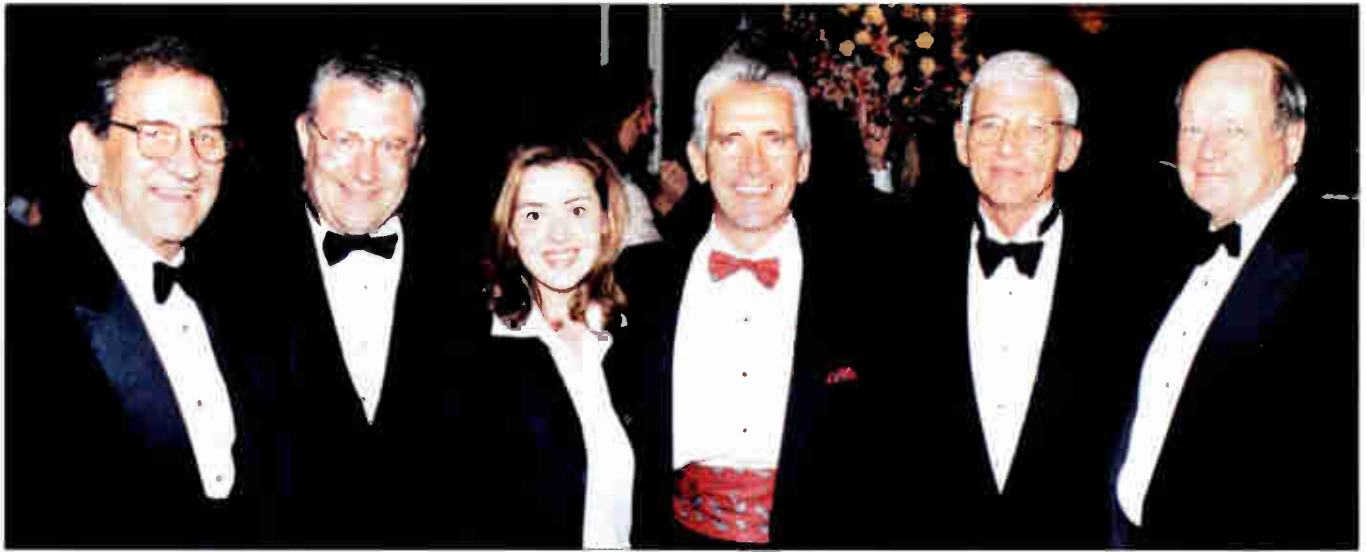


Mike Greene, BMI's Charlie Feldman

BMI's Del Bryant, Stephanie and Steve Tyrell, Frances Preston



Trevor Horn, Rick Riccobono, Liam Teeling, Seal, Frances Preston, Debbie Capponetta



BMI board member Clint Formby, BMI's Fred Cannon, Tina Arena, California State Senator Jim Costas, BMI board member George Willoughby, BMI board chairman Don Thurston



Linda Thompson Foster, David Foster, BMI's Barbara Cane

Betty Brasky, Dave Koz, Jamie Walters



Rick Riccobono, Fee Waybill



Nancy and Jeff Barry,
David Simone, Marla McNally
Phillips, Lee Phillips



Evan Medow, Ini Kamoze, Frances Preston, Jonathan Stone, Lance Freed



Danny Strick, David Renzer, Irwin Robinson



Honorary BMI board member Bob Pratt, BMI board chairman Don Thurston, Martin Bandier



Rick Riccobono, Chris Montan, Susan Borgeson, Frances Preston



Rick Riccobono, Jim Cardillo, Stacy Leib, Rick Shoemaker, Bob Flax, Martin Bandier, Frances Preston, Les Bider, Jim Capaldi



Phil Solem, Rick Riccobono, Allee Willis, Danny Wilde, Judy Stakee, Les Bider, Brad Rosenberger, Frances Preston, Rick Shoemaker



Suzan Spann, Stephen Bishop



Nancy Ferguson, Prudence Fenton, Allee Willis



Rick Riccobono, Jim Capaldi



BMI's Alison Smith, BMI board member Frank Melton



BMI board member David Sherman, Catherine Paura, BMI's Marc Kleiner, Jim Cardillo



David Janusko, Michael Steele, Dan Jewett, Uri Kilburg, BMI's Jeff Cohen

Al Bell, BMI's Cheryl Dickerson



Al Gallico, Johnny Bienstock, Jay Morgenstern



Pete Jackson, Seal

Del Bryant, Jellybean Benitez, Frances Preston



Bob Flax, Evan Lamberg, Martin Eandier, Cynthia Weil, Frances Preston, Barry Mann

PANELS PROBE THE ART OF FILM MUSIC



Panelists got together outside the Filmmakers' Forum in Seattle. Pictured (l-r): composer Stewart Copeland; Art Ford, vice president of film and TV music, BMG Music Publishing; Tim Sexton, president of the Track Factory; BMI's Doreen Ringer Ross; and BMI composer/songwriter Michael Kamen.

BMI's Film/TV Relations department sponsored a series of panels on film music in Seattle and Chicago, and took the panel on the air at radio station KPFK in Los Angeles. With composers, film supervisors, agents and music publishers on the panels, these sessions are geared to the composer, musician, film director and producer who would like to learn about the relationship between composer and director, assembling a soundtrack, and the aesthetic concerns of matching music to picture.

Michael Kamen addresses a question from the audience. Pictured (l-r) are: Chris Brooks, Stephen McLaughlin, Kamen, and Doreen Ringer Ross.



Members of the Independent Feature Project-Midwest are pictured prior to their panel at Columbia College in Chicago (l-r): Nadine Karavidas, IFP-Midwest; composer David Robbins; Doreen Ringer Ross; John Houlihan, Sharon Boyle & Associates; Linda Kordek, the Kordek Agency; and Robert Blinn of Columbia College in Chicago.



KAREN MASZON

KAREN MASZON



Panelists in Chicago listen to a question from the audience. Pictured (l-r) are: Doreen Ringer Ross, David Robbins, John Houlihan, and Linda Kordek.



Chris Montan, Disney's executive producer, feature/animation music, makes a point at KPFK radio as Doreen Ringer Ross looks on.



Composer Randy Edelman on the air on "For the Record with Samm Brown" on KPFK in Los Angeles.

After their KPFK radio interview on "For the Record with Samm Brown" are (l-r): Chris Montan, Doreen Ringer Ross; Samm Brown, and Randy Edelman.



ANNAMARIA DISANTO

ANNAMARIA DISANTO

ANNAMARIA DISANTO

ZIMMER, MENKEN TOP BMI FILM/TV AWARDS

BMI honored the composers and songwriters of the music in the top-grossing films of the year and the top-rated prime-time network television shows at its annual Film and Television Awards dinner, held at the Regent Beverly Wilshire Hotel in Beverly Hills. The black tie gala was hosted by BMI President and CEO Frances W. Preston.

Leading the Award winners were Alan Menken and Hans Zimmer, with Menken receiving four Awards and Zimmer receiving three, including the Richard

Kirk Award for career achievement.

The culmination of the evening was the presentation of the prestigious Richard Kirk Award to Hans Zimmer in recognition of Outstanding Career Achievement. Zimmer's credits include the Academy Award-winning *The Lion King*, *Crimson Tide*, *Rain Man*, *Driving Miss Daisy*, *Thelma & Louise* and *Backdraft*. Past recipients have included John Barry, Charles Fox, Jerry Goldsmith, Dave Grusin, Earle Hagen, Michael Kamen, Mike Post, Lalo Schifrin,

Richard and Robert Sherman, and Alan Silvestri. The award is named after Richard Kirk, who founded BMI's Film/TV Relations department. Zimmer also received awards for *Crimson Tide* and *Broken Arrow*.

Honoring him at the ceremonies were some of the industry's top executives, including Jeffrey Katzenberg, producer/director James L. Brooks, producer Jerry Bruckheimer, and director Tony Scott. Taped greetings from George Martin and Elton John were also featured.



Richard Kirk Award winner Hans Zimmer (c) is congratulated by (l-r): BMI's Rick Riccobono, Jeffrey Katzenberg, and BMI's Frances Preston and Doreen Ringer Ross.



Alan Menken (c) gets a helping hand with his awards from Pocahontas and John Smith, as Doreen Ringer Ross and Frances Preston join in.

Jackie DeShannon, Randy Edelman, Frances Preston



Carol Goldsmith, Jerry Goldsmith



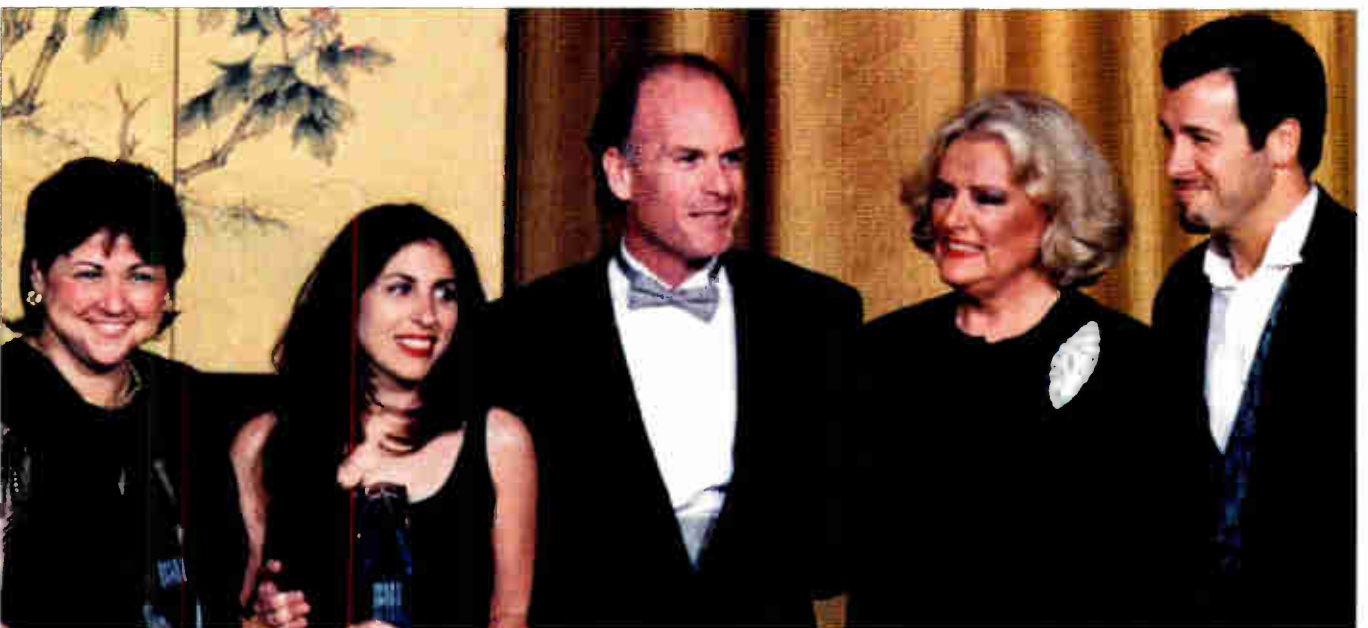
Darryl Phinnessee, Frances Preston, Bruce Miller



Rick Riccobono, Allee Willis



Mary Jo Mennella, Jennifer Pyken, Robert Kraft, Frances Preston, Matthew Walden





Rick Riccobono, Wes Boatman, Richard Hazard, John Henry, Frances Preston



W.G. "Snuffy" Walden, Mike Post



Marty Davich, Frances Preston, BMI board chairman Don Thurston, BMI board member David Sherman

Michael Small, Doreen Ringer Ross, Basil Poledouris, George Fenton



Van Dyke Parks, Doreen Ringer Ross, Eric Idle

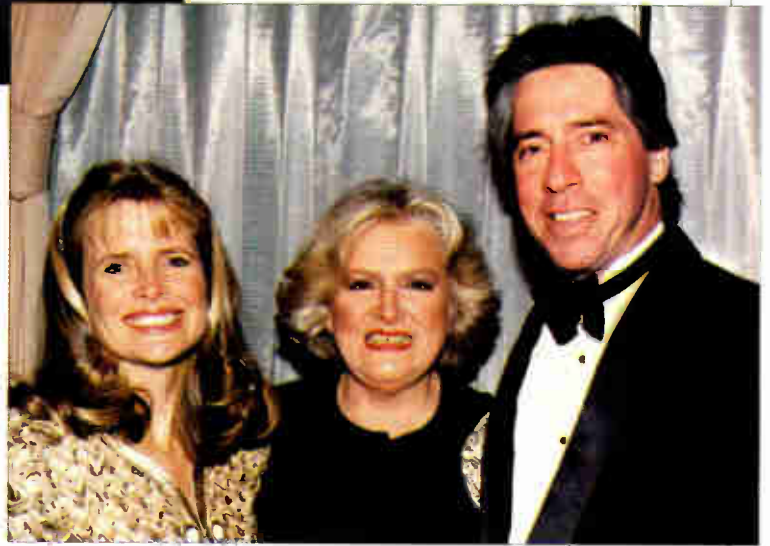


Joan Fox, Charlie Fox, Lori Lieberman, Gary Stevan Scott

BMI's Alison Smith, George S. Clinton



Steve Dorff, Lori Hart, BMI board member Harold Crump



Sandra Silvestri, Frances Preston, Alan Silvestri



Timothy Thompson, Frances Preston, BMI board member Jim Babb

Eddie Arkin, Frances Preston



Danny Lux, Doreen Ringer Ross, Ben Vaughn, Lalo Schifrin



Don Davis



Carol Farhat, Jeff "Skunk" Baxter, Richard Addrisi, Doreen Ringer Ross, David Arnold

Allyn Ferguson, Frances Preston, Lennie Niehaus



Bruce Miller, Doreen Ringer Ross, W.G. "Snuffy" Walden



Carl Johnson, Alan Menken, Doreen Ringer Ross, Harvey Cohen

BMI's Linda Livingston, Pam Evigan, Greg Evigan, Beth Kraft, Robert Kraft



BMI board member Phil Jones, BMI's Del Bryant, William Goldstein, Richard Sherman





Michael Wolff, Polly Draper, Doreen Ringer Ross, Mark Mothersbaugh, Nancye Ferguson, Marty Ross



Jamie Walters, Steve Tyrell



John Henry, Gloria Sklerov, A.J. Gundell, Doreen Ringer Ross, Wes Boatman



Dave Koz, W.G. "Snuffy" Walden, David Schwartz



BMI board member Willard Hoyt, Susan Hoyt, Frances Preston, Larry Brown





World Radio History

David Arnold

by Jennifer Clay

David Arnold's most recent orchestral soundscape resonated in theaters nationwide with the release of Twentieth Century Fox's *Independence Day* and the accompanying soundtrack on RCA/Victor.

At seven years old, David Arnold's interest was sparked by three films with strong musical scores: *Oliver*, *The Wizard Of Oz* and *You Only Live Twice*. He spent his childhood in the English cinemas, unwittingly learning the importance of a musical score to a motion picture.

Now at 33, Arnold has scored four movies, worked with several well-known artists, including Bjork and David Knopfler (Dire Straits), is gearing up for his own solo project and is re-recording the James Bond songs with a '90s edge. His most recent orchestral soundscape resonated in theaters nationwide with the release of Twentieth Century Fox's *Independence Day* and the accompanying soundtrack on RCA/Victor. The sci-fi disaster epic, which stars Will Smith, Jeff Goldblum and Bill Pullman, reunites the British composer/songwriter with director/writer Roland Emmerich, with whom he worked on the critically acclaimed *Stargate*.

While *Stargate* was his "big" break, Arnold's first soundtrack, the independent, low-budget, English dark thriller *The Young Americans*, was his first "real" break — and a transition into Hollywood. He brought *The Young Americans* to Los Angeles in the hopes of attracting filmmakers, producers and agents. Even though he showed the film to a near-empty screening room on Sunset



CELEBRATING HIS

'INDEPENDENCE'

Boulevard, the phone rang: It was *Stargate* producer Mario Kassir. After a late-night screening at Kassir's home, Arnold was offered the job of composing the music for *Stargate*.

Emmerich undoubtedly felt Arnold was a natural for *Independence Day*, as he once again sought out the young composer's talents. Arnold tackles "sequences that are six or seven minutes long where you are pretty much flying in the face of the most enormous special effects" as easily as the more intimate storylines of the main characters. In fact, that intimacy is



“I’m just much more interested in melody than I am in sound. I try to find the musical melodic solution to the problem rather than create some amazing synthetic collage to do the work for me.”



what Arnold feels most comfortable with as he is able to draw on personal experiences — even if it’s about aliens. “What I tried to do with *Independence Day* was to concentrate on the characters and the situation that the people were in,” Arnold explains. “I’m not playing the alien; I’m playing people’s reaction to the aliens. We’re playing up the fear that everyone has for the aliens.”

Overall, Arnold describes the music as “patriotic, noble and exciting” and likens it more to the movies he watched as a young child than the current films. Much of this is because Arnold’s scores are completely orchestral rather than using the electronic synthesizer technique that so many sci-fi films use today. “I’m just much more interested in

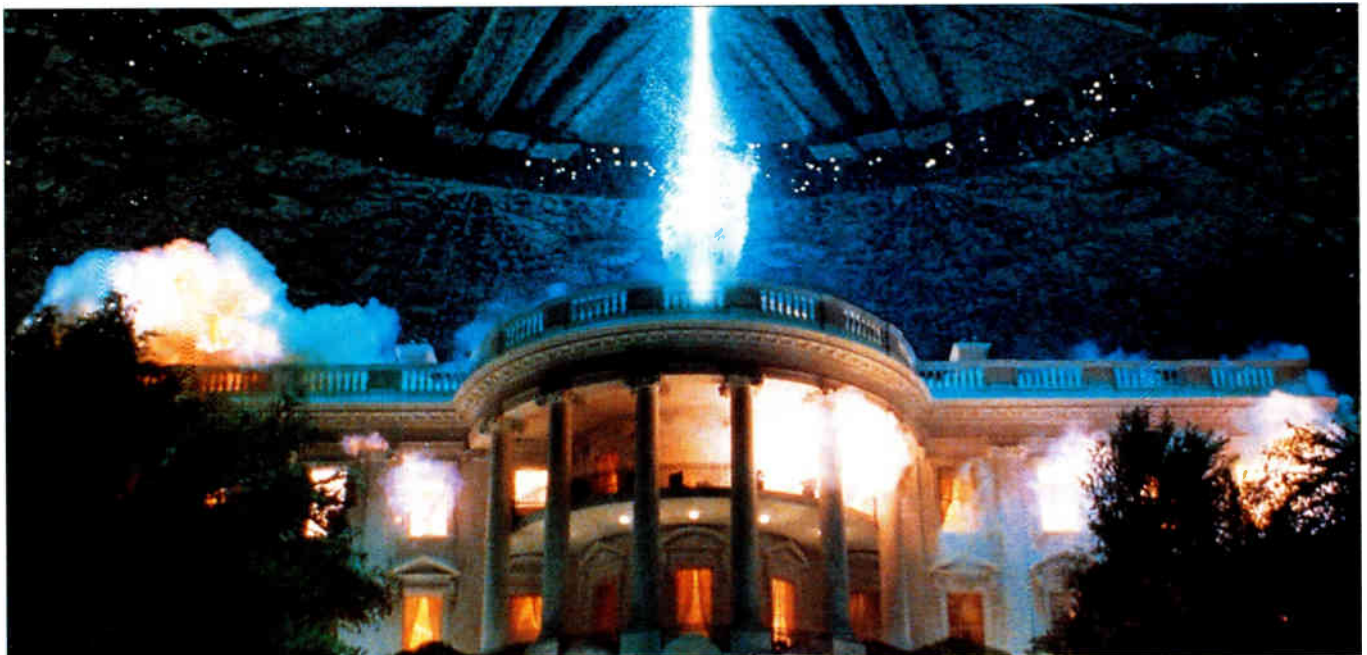
melody than I am in sound. I try to find the musical melodic solution to the problem rather than create some amazing synthetic collage to do the work for me,” Arnold states. “These are kind of big, unashamedly old-fashioned movies. I’m trying to write a score that is complementary to that. I would rather take a step backwards, in a way, and do it like some of the old guys use to do it: good melodies and a big orchestra.”

Arnold spent some 13 weeks in his Los Angeles hotel room working on a “small rig” he brought from England while a VCR played *Independence Day* in various stages of completion. Meanwhile, Arnold’s partner Nicholas Dodd, who orchestrates and conducts, was working downstairs on a piano.

They recorded the finished music in four days at Sony Studios.

Oddly, Arnold’s favorite cue is the nine-plus minutes of the end titles. “You’re sort of free from the restriction of working with the picture and can explore all the musical themes more fully. It’s almost like a little suite in itself. If I was going to say to anyone, ‘This is what the film is about,’ I’d say, ‘Listen to that.’” Arnold laughs, then adds, “So you have to remain to the end of the film to hear it.”

Arnold tackles “sequences that are six or seven minutes long where you are pretty much flying in the face of the most enormous special effects” as easily as the more intimate storylines of the main characters.



SAM COOKE BIO TOPS GLEASON AWARDS

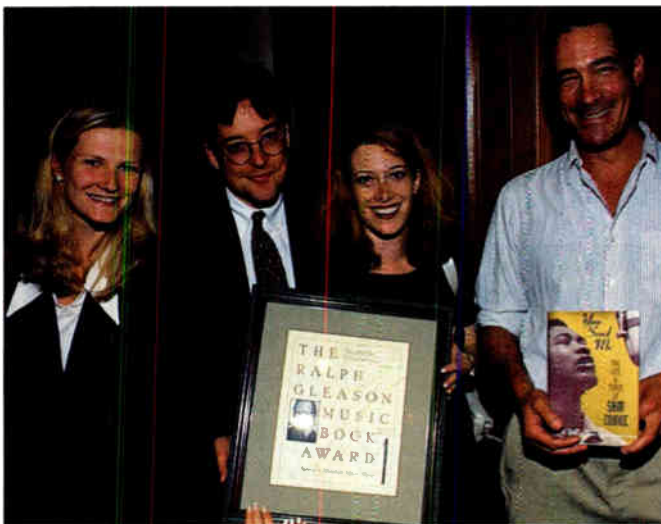
The history of contemporary music was once again celebrated at the 7th annual Ralph J. Gleason Music Book Awards, sponsored by BMI, *Rolling Stone* magazine and New York University and held at New York's Sony Club. Daniel Wolff's splendid biography, "You Send Me: The Life And Times Of Sam Cooke," took first place, and "Rage To Survive: The Etta James Story," by James and co-author David Ritz, took second. Third prize went to Daniel Cooper's "Lefty Frizzell: The Honky-Tonk Life Of Country Music's Greatest Singer."



Gathering for the big picture following the awards presentations are (l-r): Gleason committee chairman Robert Rolontz, New York University's Dr. John Gilbert, BMI's Charlie Feldman, Award-winning author Etta James, her co-author David Ritz, Rolling Stone's Holly George-Warren, and award winners Daniel Wolff (rear), and Daniel Cooper.



Gleason committee member and author Dave Marsh (l) chats with Ian Ralfini of the Nordorff-Robbins Music Therapy Clinic.



First-place winner Daniel Wolff (r) accepts congratulations from his publisher's staffers: Darragh Murphy-Caplan, Jon Moskowitz and Sharyn Rosenblum, of William Morrow and Company.



Committee members Holly George-Warren and Dr. John Gilbert offer personal congratulations to co-authors David Ritz and Etta James.

PHOTOS: BMIGARY GERSHOFF

BMI SHOWCASES

SUPPORT SONGWRITING COMMUNITY

Showcases have long been an integral part of BMI's efforts to further the careers of new and up-and-coming songwriters. Showcases include "New Music Nights," which has featured such now-established talent as the Counting Crows and Lisa Loeb; the Acoustic Roundup, Collaborators Connection, and other showcases tied into major events such as CMJ and South By Southwest.

Pictured at a showcase held at the Opium Den in Los Angeles are (l-r): Kenny Woods of Old Hickory, BMI's Elisa Randazzo, and Jim Mills of Drill Team.



BMI hosted a showcase at New York's annual CMJ convention, featuring Reprise artist Holly Palmer, among others. Pictured before her performance at Fez are (l-r): Sue Drew of Reprise Records, BMI's Jeff Cohen, Palmer, attorney Lauren Chodosh, and BMI's Charlie Feldman.



BMI staffers hang out with members of Hello, Nurse! after their performance at BMI's New Music Nights at the Viper Room in Los Angeles.





Brett Netson of Caustic Resin performing at the Opium Den showcase.



Backstage at New York's Bottom Line during a "Writers in the Round" showcase are (l-r): Richard Barone, Ron Sexsmith, BMI's Jeff Cohen, Rosanne Cash, and Jules Shear.

Lilyvolt performing at the BMI/SF Weekly/Live 105 SFO3 New Music Nights in San Francisco.



Pictured at the BMI/SF Weekly/Live 105 SFO3 showcase are (l-r): BMI's Christian Ulf-Hansen; Ken Gould, Erik Miller and Ben Mattick of the Keeners; and BMI's Jeff Cohen.



Mike Wood of Drill Team performs at an Opium Den showcase in L.A.



IN CONCERT

B M I H O S T S 4 4 T H A N N U A L

STUDENT COMPOSER AWARDS

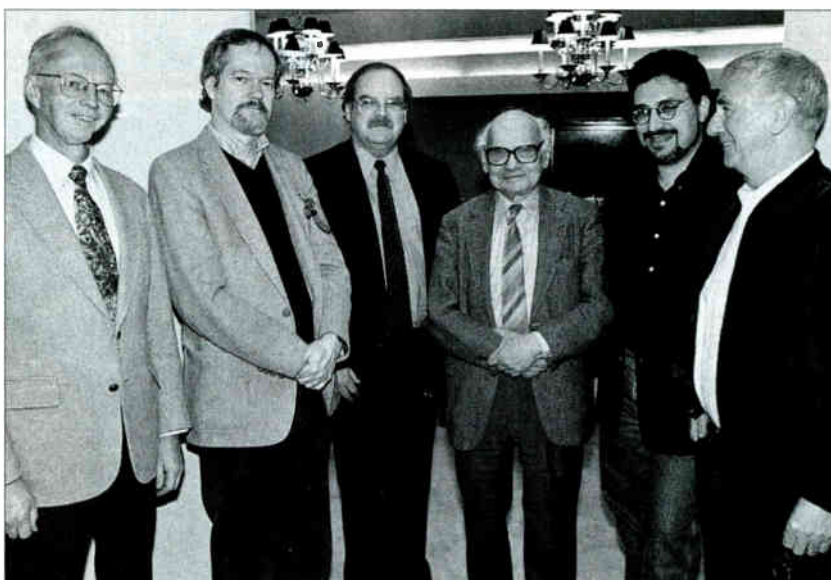


GARY GERSHOFF/BMI

Ten young composers ranging in age from 19 to 26 were named winners in the 44th Annual BMI Student Composer Awards, and were honored at a ceremony and reception at New York's Plaza Hotel. Pictured (l-r) following the ceremony are: Gordon Beeferman (age 19, studies at the University of Michigan), Brian Clarence Hulse (age 25, studies at Harvard University), Gabriel Ian Gould (age 22, studies at the University of Michigan), Linda Kernohan (age 25, studies at New York University), Awards chairman Milton Babbitt, BMI's Frances Preston, Reynold Tharp (age 22, studies at the University of California Berkeley), Awards director Ralph Jackson of BMI, Carlos Rafael Rivera (age 25, studies at Florida International University), Boris Skalsky (age 23, studies at Manhattan School of Music), Peter Boyer (age 26, studies at the University of Southern California), José J. Peña Aguayo (age 22, studies at Peabody Institute), and Stefan Freund (age 21, studies at Indiana University).



Milton Babbitt (l) was presented with a Lifetime Achievement Award during the Student Composer Awards ceremony. Frances Preston (r) cited his "timeless contributions to American culture as a composer, author, innovator and educator." Maestro Babbitt, who has served as chairman of the Student Composer Awards since 1983, celebrated his 80th birthday in 1996.



The distinguished final judging panel included (l-r): Leslie Bassett, Ingram Marshall, Bruce MacCombie, Awards chairman Milton Babbitt, Robert Beaser, and Bernard Rands.

GARY GERSHOFF/BMI



John Harbison, one of 10 past Student Composer Award winners who have gone on to win the Pulitzer Prize in music, is greeted by Frances Preston. Harbison is currently at work on an opera, commissioned by the Metropolitan Opera, based on "The Great Gatsby."



The co-winners of the 1996 William Schuman Prize, given to the most outstanding work in the competition, were Reynold Tharp and Stefan Freund. Pictured (l-r) are Milton Babbitt, Tharp, Freund, and Frances Preston. Freund also received the 1996 Boudleaux Bryant Prize, given to the best work featuring the violin and up to two other instruments.



Pictured (l-r) are: 1995 Student Composer Award winner Kevin Putz, Young Musicians Foundation conductor Lara Webber and BMI's Ralph Jackson, following the Los Angeles premiere of Putz's Anthem for orchestra. Each year BMI sponsors a YMF concert featuring a former Student Composer Award winner. Putz was recently a composition fellow at Tanglewood and is at work on a oboe concerto to be premiered by the National Symphony.

Past Student Composer Award winner Aaron Kernis, New York Youth Symphony's Barry Goldberg and BMI's Barbara Petersen.



Composers Margaret Brouwer and Bernadette Speech, Ralph Jackson, Ann LeBaron and Frances Preston.

BLUES BROTHERS BAND ROCKS BCFM CONFERENCE

Over 800 attendees at the Broadcast and Cable Financial Manager's Conference (BCFM) in Orlando, Florida were treated to a special Blues Brothers band concert at Universal Studios in Florida. The band was lead by legendary BMI songwriter Steve Cropper (co-writer of hits such as "Sitting On The Dock Of The Bay," "Green Onions" and "In The Midnight Hour"). Cropper was joined by blues sensation and songwriter Eddie Floyd (co-writer of "Knock On Wood"). Prior to the show, band members attended a pre-conference reception hosted by BMI.



Blues Brothers band members performing at the BCFM Conference included (l-r, standing): Steve Cropper, Eddie Potts, Eddie Floyd, Matt Murphy, Leon Pendarvis, Duck Dunn, Alan Rubin; (kneeling) Birch Johnson, Lou Marini, Tommy McDonald.



A packed house swings to the music.

Bruce Chastine (c) of WSOC-TV Charlotte, N.C. meets Steve Cropper (l) and Eddie Floyd.



The Blues Brothers Band performs for BCFM attendees.



BMI TALENT LIGHTS UP STATE BROADCASTER CONVENTIONS



◀ The Kentucky Broadcasters Association held their 1996 spring convention in Bowling Green and gathered at the Corvette museum for the opening reception, sponsored by BMI. Songwriter Stella Parton was a special guest, and was on hand to meet and greet attendees. Pictured (l-r) are: Barry Williams of WBGW/WBLG, Stella Parton, BMI's Scott Andrews, and KBA executive director Gary White.

▼ BMI arrived at the Montana Broadcasters Association conference with songwriter Kostas and his wife Hope. BMI sponsored entertainment for the association with a performance by Kostas and Hope that included "Oh What A Crying Shame" and "Ain't That Lonely Yet."



▲ BMI hosted the evening reception at the Florida Broadcasters Association 1996 convention in Ponte Vedra, Florida. BMI songwriter Aaron Barker was on hand to play some of his songs, such as "Baby Blue" and "Easy Come Easy Go," which were recorded by George Strait. Pictured (l-r) are: BMI's Jose Gonzales, Aaron Barker, Florida Broadcasters Association president Shawn Portmann, and BMI's Dan Spears.

▼ BMI sponsored an evening featuring the Four Tops and the Temptations at the Palace Theater in Myrtle Beach in conjunction with the South Carolina Broadcasters Association Convention. Pictured backstage with the Temptations are SCBA president Ron Loewen (third from left) and BMI's Dan Spears.



MUSIC PEOPLE

▼ **Novello Winners.** At the recent Ivor Novello Award Ceremony in London, Michael Kamen won awards for Best Commissioned Film Score (*Don Juan De Marco*) and Best Song in a Film or Television Program ("Have You Ever Really Loved A Woman"), while Joan Armatrading was saluted for Outstanding Contemporary Song. Pictured (l-r) are: Sony/ATV Music Publishing president Richard Rowe, Kamen, Armatrading, PRS Council chairman Andrew Potter, Sony/ATV Music Publishing's Jody Graham Dunitz, and BMI's Phil Graham.



▲ **Center Of Attention.** BMI's Frances Preston was honored recently with the Distinguished Service Award presented during the Elaine Kaufman Cultural Center Honors dinner in New York. Pictured in the Grand Ballroom of the Pierre Hotel are (l-r): Kaufman board chairman Leonard Goodman; Kaufman Center president Elaine Kaufman; Preston; Martin Bandier, EMI Music Publishing chairman & CEO and Dinner honorary chairman; and Lydia Kontos, the Kaufman Center's executive director.



▲ **Estefan Honored.** BMI's Frances Preston was on hand to congratulate Gloria Estefan, who received the Hitmaker Award presented by the National Academy of Popular Music at the recent induction ceremonies of the Songwriters Hall of Fame.



► **Peacock Honored.** A reception honoring Charlie Peacock, the Gospel Music Association's Producer of the Year (1995 and 1996), was held recently at BMI Nashville, hosted by BMI, EMI Christian Music Group, EMI Christian Music Publishing and Sparrow Communications Group. Peacock was recognized for his outstanding contributions to contemporary Christian music through his roles as a producer, songwriter and recording artist. In addition, Peacock was congratulated on the launch of his new label, re:think. Pictured (l-r) are: BMI's Thomas Cain, Sparrow Communications Group president Peter York, EMI Christian Music Publishing vice president Steve Rice, EMI Christian Music Group president and CEO Bill Hearn, Peacock, EMI Christian Music Group chairman Billy Ray Hearn, and BMI's Roger Sovine.



BMI/GARY GERSHOFF

BMI/GARY GERSHOFF

DOUG MCKENZIE

▶ **Inner Tubes.** BMI's Rick Riccobono stopped by the recording studio to visit with the Tubes while they were recording. Tentatively titled *Genius Of America*, the Tubes' debut on Popular Records/BMG will be released this fall. The Tubes' Fee Waybill received a 1996 BMI Pop Award for "Nothing Left Behind Us," which was a hit for Richard Marx. Pictured (l-r, back) are: Waybill, Rick Anderson and Gary Cambra of the Tubes; Riccobono; and Roger Steen of the Tubes; (front) Bill Drescher, engineer; Marx; and Prairie Prince of the Tubes.



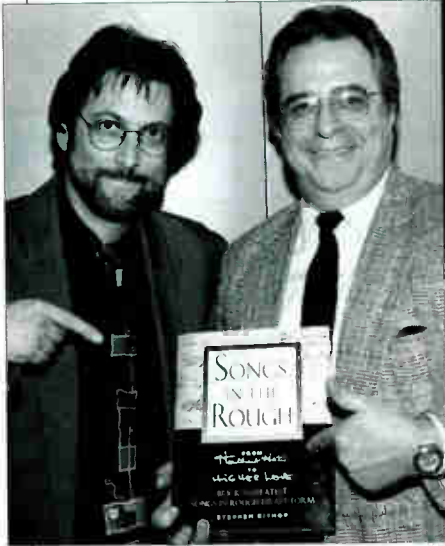
▲ **Taking Flight.** The National Music Council recently honored (l-r) Betty Carter, Shari Lewis, and Bob McGrath with its American Eagle Award. The awards recognized these three individuals for their unique contribution and dedication to music education in this country.



▲ **Well-Deserved Honors.** The New York Chapter of NARAS recently held its annual A&R/Producers Awards luncheon to honor those who have made a distinctive and lasting contribution to the art of recorded music. This year's award recipients included Lionel Hampton (seated), who received the Russ Sanjek Award for a lasting contribution to recorded music in a capacity other than A&R. Pictured (l-r, standing): Grammy Award-winning producer Russ Titelman; BMI's Charlie Feldman, president of the New York Chapter of NARAS; and New York Latin music legend Johnny Pacheco.



◀ **His Cup Runneth Over.** BMI's Frances Preston congratulates composer Alan Menken with a silver cup at a celebratory dinner in honor of his many achievements, including winning an Oscar for his theme to the Disney animated feature *Pocahontas*, "Colors Of The Wind."



Rough Riders. Stephen Bishop celebrated the release of his book, "Songs In The Rough," and his Foundation Records debut album, *Blue Guitars*, in both Los Angeles and New York. "Songs In The Rough" is a collection of photos, interviews, and original drafts of some of popular music's most inspirational and successful songs, including Bob Dylan's "Blowin' In The Wind," the Beatles' "Lucy In The Sky With Diamonds," Janet Jackson's "Rhythm Nation," Bobby "Boris" Pickett's "Monster Mash," Jimi Hendrix's "Purple Haze," and many more. Shown congratulating Bishop after his live performance at a post-book signing reception in L.A. are (l-r, top photo): Marcus Peterzell of Foundation Records; Fred Goldring; Scott Welch, Atlas/Third Rail Management; Bishop; Geanie Zelig-Galinson, manager; and BMI's Rick Riccobono. Shown at a reception (photo at left) at BMI's New York offices are Bishop (l) and BMI's Bobby Weinstein.

BMI/LESTER COHEN

BMI/GARY GEISHOFF



▲ **Hitting The Right Note.** The BMI/New York Jazz Orchestra, an adjunct of the BMI Jazz Composers Workshop, recently made its nightclub debut to capacity crowds at the famed Blue Note. Workshop musical director and orchestra conductor Manny Albam directed guest soloist and trumpet virtuoso Jon Faddis, seen standing next to bassist Ray Kilday.



▲ **Rich Heritage.** Michael De Lorenzo and BMI's Diane Almodovar are pictured at the 10th Annual Hispanic Heritage Awards, which took place in Washington, D.C. at the John F. Kennedy Center for the Performing Arts. De Lorenzo, co-star of the TV series "New York Undercover," cohosted the awards ceremony.

BMI/CHUCK STEWART

▶ **Fuller Up.** BMI's Cheryl Dickerson (l) and Paige Sober (r) were on hand recently at the National Academy of Songwriters Salute Concert to support BMI songwriter Jerry Fuller. Fuller performed two of his big hits, "Traveling Man," made famous by Ricky Nelson, and Gary Puckett's "Young Girl," at the annual ceremony.





▲ **Talent Roundup.** Several notable songwriters recently got together for BMI's Acoustic Roundup/Songwriter's Circle, a monthly showcase of new and established talent playing in the round. Pictured backstage at New York's Bitter End are (l-r): BMI's Charlie Feldman, Irwin Levine ("Tie A Yellow Ribbon"), Shanachie recording artist Cliff Eberhardt, EMI Music Publishing's Paul Tannen; Chip Taylor ("Angel Of The Morning"); New York folk/rock singer/songwriter Liz Queler, and BMI's Bobby Weinstein.

▼ **Mo Better.** Songwriter/artist Keb-Mo recently performed at the House Of Blues in Los Angeles. BMI's Linda Livingston is pictured greeting him backstage after the show.



MUSIC PEOPLE



◀ **Ghost Of A Chance.** BMI's Linda Livingston and Emmy-nominated composers Shirley Walker and David Michael Frank gather around Emmy-winning composer Ernest Troost and his wife Louise after he won the Primetime Emmy for Music Composition for a Miniseries or a Special for "The Canterville Ghost." Pictured (l-r) are: Walker; Ernest and Louise Troost, Frank; and Livingston.



▲ **Fatal Attraction.** Peer International recently introduced members of Maria Fatal at the Billboard Latin Music Conference. Pictured at Peer's New York offices are (l-r): Jose Delgado, Peter Asher Management; band members Gabriel Ramirez, Ernesto Ramirez and Fernando Ramirez; BMI's Diane Almodovar; former band member Lucio "Cacho" Suarez; Peer International's Kathy Spanberger; and band members Cesar Hernandez and Jose Rodriguez Alonso.



◀ **Hands On.** Alejandro Escovedo stopped by the BMI offices recently, where staffers congratulated him on his Rykodisc release *With These Hands*. Escovedo did a string of successful shows on the west coast in support of the album. Shown (l-r) are: BMI's Linda Livingston, Tim Neece of Tim Neece Management, BMI's Elisa Randazzo, Escovedo, and BMI's Barbara Cane.

MUSIC PEOPLE



◀ **Zoo Story.** International charttopper **Jas Mann** landed at the BMI offices recently to say hello. Mann, lead singer of the UK band **Babylon Zoo**, has been number one on the charts in several countries with **Babylon Zoo's** debut single, "Spaceman," from the album *The Boy With The X-Ray Eyes*. Pictured (l-r) are: **Alan McBlane** of **Clive Banks Limited**, BMI's **Rick Riccobono**, **Mann**, and BMI's **Elisa Randazzo** and **Barbara Cane**.



▲ **Facing The Challenge.** Members of BM's New York office recently ran Chase Manhattan Bank's 20th Annual Corporate Challenge, a 3.5 mile race through Central Park. Pictured in front of the BMI building before the race are (l-r): (front row) **Rosalia Bobe**, **Miryam Villalona**, **Antonella DiSaverio**, **Jesse Lema**, and **Lisa Morales**; (second row) **Stacy Amabile**, **Candace Watson**, **Julene Reynolds**, and **Michael Campbell**; (back row) **Roger Miller** and **Tim Murray**.



▼ **Blood Thirsty.** BMI recently hosted a screening and dinner for composer **Chris Boardman** in Los Angeles. Boardman scored the film *Bordello Of Blood*, which stars **Dennis Miller**, **Angie Everhart** and **Corey Feldman**. Shown at the screening are (l-r): agent **Vasi Vangelo**, **Universal Pictures' Harry Garfield**, **Boardman**, **Feldman**, BMI's **Doreen Ringer Ross**, and agent **Rob Messenger**.

BMI

If you are interested in adding contact information for your publishing company to our Internet repertoire song title database, please complete this form and mail it to: BMI Research & Information, 320 West 57th Street, New York NY 10019

Publishing Company Name: _____

Contact Name: _____

Title: _____

Phone: _____

Fax: _____

Address: _____

City: _____ State: _____ Zip: _____

Contact E-Mail: _____

Web Page Address (URL): _____

BMI Staff/Titles

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

Frances W. Preston
President & CEO

Robbin Ahrold
Vice President, Corporate Relations

Diane Almodovar
Director, Latin Music

Tom Annastas
Vice President, General Licensing

Jean Banks
Senior Director, Theatre & Jazz

Marvin Berenson
Senior Vice President & General Counsel

Clay Bradley
Director, Writer/Publisher Relations, Nashville

Patsy Bradley
Senior Director, Publisher Administration, Nashville

Del Bryant
Senior Vice President, Performing Rights, Writer/Publisher Relations

Thomas Cain
Senior Director, Writer/Publisher Relations, Nashville

Barbara Cane
Assistant Vice President, Writer/Publisher Relations, Los Angeles

Fred Cannon
Vice President, Government Relations

Edward W. Chapin
Vice President, Human Resources, & Secretary

Jeff Cohen
Senior Director, Writer/Publisher Relations, New York

Richard Conlon
Vice President, Marketing & Business Development, Licensing

Cheryl Dickerson
Senior Director, Writer/Publisher Relations, Los Angeles

Olivia Dunn
Director, Performing Rights

Charlie Feldman
Vice President, Writer/Publisher Relations, New York

Lisa Feldman
Film/TV Relations, Los Angeles

Emily Good
Associate Director, Concert Music Administration

Kamala Gordon
Director, Writer/Publisher Relations, New York

Phil Graham
Vice President, European Writer/Publisher Relations

Norma Grossman
Director, Musical Theatre

Ralph Jackson
Senior Director, Concert Music Relations

Marc Kleiner
Director, Writer/Publisher Relations, New York

Linda Livingston
Director, Film/TV Relations, Los Angeles

Bob Musel
Senior Advisor, European Relations, London

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

Elisa Randazzo
Associate Director, Writer/Publisher Relations, Los Angeles

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

Joyce Rice
Director, Writer/Publisher Relations, Nashville

Doreen Ringer Ross
Assistant Vice President, Film/TV Relations

Gary Roth
Senior Legal Counsel

Judith Saffer
Assistant General Counsel

David Sanjek
Director, Archives

Ekke Schnabel
Senior Vice President, International

John Shaker
Senior Vice President, Licensing

Alison Smith
Vice President, Performing Rights

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

Roger Sovine
Vice President, Nashville

Christian Ulf-Hansen
Director, UK Writer/Publisher Relations

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

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

Fred Willms
Senior Vice President, Finance & Operations, & Chief Financial Officer

Thea Zavin
Senior Vice President & Special Counsel

BMI

1996 COUNTRY AWARDS

SONGWRITERS OF THE YEAR

ADALIDA
Mike Geiger
Woody Mullis
Belle Glade Music
Egarty's Creek Music
C-Tex Music
Sixteen Stars Music

AMY'S BACK IN AUSTIN
Stephen Allen Davis
Original Hometown Sheet Music
Red Brazos Music, Inc.

AND STILL
Tommy Lee James
Starstruck Angel Music, Inc.

ANY MAN OF MINE
Shania Twain
Loon Echo, Inc.

AS ANY FOOL CAN SEE
Paul Nelson
Sony/ATV Tree
Terilee Music

BACK IN YOUR ARMS AGAIN
Paul Davis
Paul and Jonathan Songs

BETTER THINGS TO DO
Terri Clark
Tom Shapiro
Chris Waters
Diamond Struck Music
Hamstein Cumberland Music
Mike Curb Music
Sony/ATV Tree
Tom Shapiro Music

THE BOX
Buck Moore
Minnetonka Music
Nocturnal Eclipse Music

CHECK YES OR NO
Danny Wells
John Juan Music

**DARNED IF I DON'T
(DANGED IF I DO)**
Dean Dillon
Ronnie Dunn
Acuff-Rose Music, Inc.
Showbilly Music
Sony/ATV Tree

DON'T STOP
Chick Rains
Tom Shapiro
Diamond Struck Music
Hamstein Cumberland Music
Mike Curb Music
Sony/ATV Tree

FALL IN LOVE
Buddy Brock
Kenny Chesney
Acuff-Rose Music, Inc.

THE FIRST STEP
Doug Crider
Hamstein Cumberland Music
Lazy Kato Music

FOR A CHANGE
John Scott Sherrill
All Over Town Music
New Wolf Music
Sony/ATV Tree

GIVE ME ONE MORE SHOT
Teddy Gentry
Randy Owen
Ronnie Rogers
Maypop Music
Route Six Music

GONNA GET A LIFE
Jim Lauderdale
Laudersongs
Mighty Nice Music

HALFWAY DOWN
Jim Lauderdale
Laudersongs
Mighty Nice Music

**THE HEART IS A LONELY
HUNTER**
Ed Hill
New Haven Music

I CAN LOVE YOU LIKE THAT
Steve Diamond
Dorothy Kimball
Diamond Cuts

**I DIDN'T KNOW MY
OWN STRENGTH**
Rick Bowles
Robert Byrne
EMI-Blackwood Music, Inc.
Maypop Music
Nineteenth Hole Music
Robert Byrne Music

I DON'T BELIEVE IN GOODBYE
Scott Emerick
Club Zoo Music, Inc.

I LET HER LIE
Tim Johnson
Big Giant Music
Dr. Vet Music
Little Dakota Music

**I THINK ABOUT IT
ALL THE TIME**
Billy Livsey
Irving Music, Inc.

I WANNA GO TOO FAR
Lloyd Martin, Jr.
Kent Robbins
Careers-BMG Music Publishing, Inc.
Cotton Bay Music
Doc Layton Songs
Irving Music, Inc.

I WANT MY GOODBYE BACK
Dave Berg
Pat Branch
Doug Johnson
August Wind Music
Dave Berg Music
Herdershot Music
Longitude Music Co.
Sydney Erin Music

**I'LL NEVER FORGIVE
MY HEART**
Dean Dillon
Janine Dunn
Ronnie Dunn
Acuff-Rose Music, Inc.
Showbilly Music
Sony/ATV Tree

RONNIE DUNN

TOM SHAPIRO

I'M STILL DANCIN' WITH YOU
Wade Hayes
Chick Rains
Sony/ATV Tree

IF I WERE YOU
John Holt
Careers-BMG Music Publishing, Inc.

**IF THE WORLD HAD A
FRONT PORCH**
Paul Nelson
Sony/ATV Tree
Terilee Music

**IF YOU'RE NOT IN IT FOR LOVE)
I'M OUTTA HERE!**
Shania Twain
Loon Echo, Inc.

KEEPER OF THE STARS
Dickey Lee
Danny Mayo
Karen Staley
Murray Music Corporation
New Haven Music
Pal Time Music, Inc.
Sixteen Stars Music
Songs of PolyGram International, Inc.

LIFE GETS AWAY
Chick Black
Wayne Nicholas
Thom Shapiro
Ben Lehman Music
Blackened Music
EMI-Blackwood Music, Inc.

LIFE GOES ON
Keith Follse
Thom McHugh
Breaker Maker Music, Inc.
Careers-BMG Music Publishing, Inc.
Monte Bird Music, Inc.
Thomahawk Music

LIPSTICK PROMISES
Tia Squires
Tom Shapiro Music Corporation

LITTLE HOUSES
Skip Ewing
Acuff-Rose Music, Inc.

LITTLE MISS HONKY TONK
Ronnie Dunn
Showbilly Music
Sony/ATV Tree

**LOOK WHAT FOLLOWED ME
HOME**
David Ball
Tommy Polk
EMI-Blackwood Music, Inc.
Foreatt Hills Music, Inc.
Montcrest Music

MI VIDA LOCA (MY CRAZY LIFE)
Pam Tillis
Ben's Future Music
Sony/ATV Tree

MY KIND OF GIRL
Monty Powell
Careers-BMG Music Publishing, Inc.

NIGHT IS FALLIN' IN MY HEART
Dennis Linde
EMI-Blackwood Music, Inc.

SONY/ATV TREE

PUBLISHER OF THE YEAR

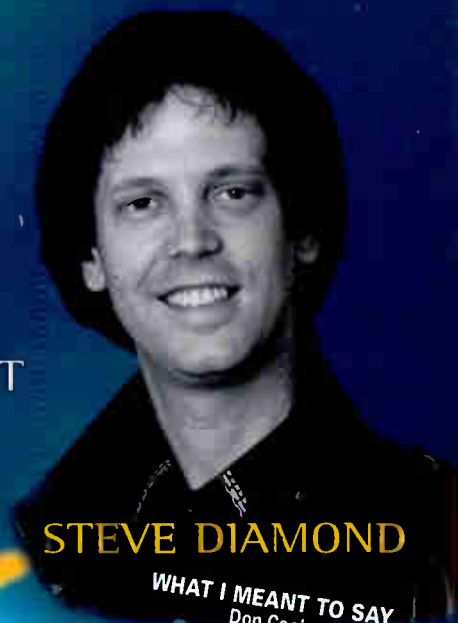
MOST PERFORMED SONG

OF THE YEAR

(Robert J. Burton Award)

I CAN LOVE YOU LIKE THAT

Publisher:
Diamond Cuts



STEVE DIAMOND



JENNIFER KIMBALL

NOBODY'S GONNA RAIN ON MY PARADE
Erad Parker
Wil Bambaux
Longitude Music Co
Reynolds Publishing Corporation
Rio Zen Music

NOTION YOUR LOVE
Tony Martin
Troy Martin
Resse Wilson
Baby Mae Music
Hamstein Cumberland Music
Warner-Tamerlane Publishing Corp.

OLD ENOUGH TO KNOW BETTER
Wade Hayes
Chick Rains
Sony/ATV Tree

ONE BOY ONE GIRL
Shay Smith
Mark Alan Springer
EMI Blackwood Music, Inc.
Mark Alan Springer Music

REBECCA LYNN
Skip Ewing
Acuff-Rose Music, Inc.

REFINED DREAMS
Jim Foster
Mark Peterson
Millhouse Music
Zomba Songs, Inc.

SAFE IN THE ARMS OF LOVE
Pat Bunch
Mary Ann Kennedy
Pam Rose
Fortunate Moon Music
Irving Music, Inc.
La Rue Two Music
Zanesville Music

SHOULD'VE ASKED HER FASTER
Bill Anderson
Bob DiPiero
Joe Klimek
American Made Music
Al Andersongs
Little Big Town Music
Mighty Nice Music

SO HELP ME GIRL
Howard Perdue
Modar Music
Songwriters Ink Music

SOLD (THE GRUNDY COUNTY AUCTION INCIDENT)
Rob Royer
Robroy West Music

SOMEONE ELSE'S STAR
Skip Ewing
Acuff-Rose Music, Inc.

SOMEWHERE IN THE VICINITY OF THE HEART
Bill LaBounty
Ensign Music Corporation
Hidden Planet Music

SONG FOR THE LIFE
Rodney Crowell
Jolly Cheeks Music

STANDING ON THE EDGE OF GOODBYE
John Berry
Stewart Harris
Edisto Sound International
Kicking Bird Music, Inc.
Sony/ATV Tree

STAY FOREVER
Hal Ketchum
Foreshadow Songs, Inc.
Blackstone Music

SUMMER'S COMIN'
Clint Black
Hayden Nicholas
Blackened Music

TELL ME I WAS DREAMING
Bruce Brown
Travis Tritt
Brass Crab Publishing
Travis Tritt Publishing

TEXAS TORNADO
Bobby Strain
Sony/ATV Tree

THAT AIN'T MY TRUCK
Rhett Akins
Tom Shapiro
Chris Waters
Diamond Struck Music
Hamstein Cumberland Music
Mike Curb Music
Sony/ATV Tree
Tom Shapiro Music

THAT'S AS CLOSE AS I'LL GET TO LOVING YOU
Paul Johnson
Jan Leyers (SABAM)
International Record Syndicate Music
McJames Music

THAT'S HOW YOU KNOW (WHEN YOU'RE IN LOVE)
Chuck Cannon
Taste Auction Music
Wacissa River Music, Inc.

THAT'S JUST ABOUT RIGHT
Jeff Black
Warner-Tamerlane Publishing Corp.

THEY'RE PLAYIN' OUR SONG
Bob DiPiero
American Made Music
Little Big Town Music

THINKIN' ABOUT YOU
Tom Shapiro
Diamond Struck Music
Hamstein Cumberland Music
Mike Curb Music
Tom Shapiro Music

THIS IS ME
Thom McHugh
Tom Shapiro
Diamond Struck Music
Hamstein Cumberland Music
Kicking Bird Music, Inc.
Mike Curb Music
Thomahawk Music

THIS IS ME MISSING YOU
James House
Monty Powell
Resaca Beach Publishing
Sony/ATV Tree
Warner-Tamerlane Publishing Corp.

TILL YOU LOVE ME
Bob DiPiero
American Made Music
Little Big Town Music

WHAT I MEANT TO SAY
Don Cook
Sam Hogin
Don Cook Music
Katy's Rainbow Music
Sony/ATV Tree

WHAT MATTERED MOST
Vince Melamed
Alberta's Paw Music
August Wind Music
Longitude Music Co.

WHEN YOU SAY NOTHING AT ALL (2nd Award)
Paul Overstreet
Scarlet Moon Music
Screen Gems-EMI Music, Inc.

WHEREVER YOU GO
Clint Black
Hayden Nicholas
Blackened Music
Red Brazos Music, Inc.

WHICH BRIDGE TO CROSS (WHICH BRIDGE TO BURN)
Bill Anderson
Vince Gill
Benefit Music
Sony/ATV Tree

WHISKEY UNDER THE BRIDGE
Kix Brooks
Don Cook
Ronnie Dunn
Buffalo Prairie Songs
Don Cook Music
Showbilly Music
Sony/ATV Tree

YOU AIN'T MUCH FUN
Toby Keith
Carl Goff
Songs of PolyGram International, Inc.
Tokeco Tunes

YOU AND ONLY YOU
Chuck Jones
Diamond Struck Music
Hamstein Cumberland Music
Mike Curb Music

YOU BETTER THINK TWICE
Vince Gill
Reed Nielsen
Benefit Music
Longitude Music Co.

YOU'RE GONNA MISS ME WHEN I'M GONE
Kix Brooks
Don Cook
Ronnie Dunn
Buffalo Prairie Songs
Don Cook Music
Showbilly Music
Sony/ATV Tree



seal

joan osborne

alanis morissette

oasis

the smashing pumpkins

Besides constant air play zillions of record sales worldwide,
shelves jammed with awards,
and uncompromising music,

these **what do** artists
have in common? **bmi.**

Whether you're into

POP, JAZZ, PUNK, R&B, TECHNO, METAL, RAP, ROCK

or something no critic's labeled yet, so are we.

Since the first guitar was amped, **bmi has stood up for new music**
and the people who write it. **Because at bmi,**

our minds
and doors

have always been open.



The Original Alternative™ <http://bmi.com>

los angeles
(310) 659-9109

new york
(212) 586-2000

nashville
(615) 401-2000

london
011-44-171-935-8517

Broadcast Music, Inc.
320 West 57th Street
New York, N.Y. 10019

Address Correction Requested

BULK RATE
U.S. POSTAGE
PAID
Permit 1667
Brooklyn, N.Y.

JOHN ANTHONY POTWORA W2675
6702 GREENBRIAR DR
BRECKSVILLE OH
44141