

BMI

SUMMER 1991

MUSICWORLD[®]

*Star
type
Michael Bolton*

BMI POP AWARDS

Song Of The Year

"HOW AM I SUPPOSED TO LIVE
WITHOUT YOU"

by Michael Bolton & Doug James

Published by EMI-Blackwood Music

Songwriters Of The Year

KENNETH "BABYFACE" EDMONDS
JANET JACKSON

Publisher Of The Year

EMI MUSIC PUBLISHING

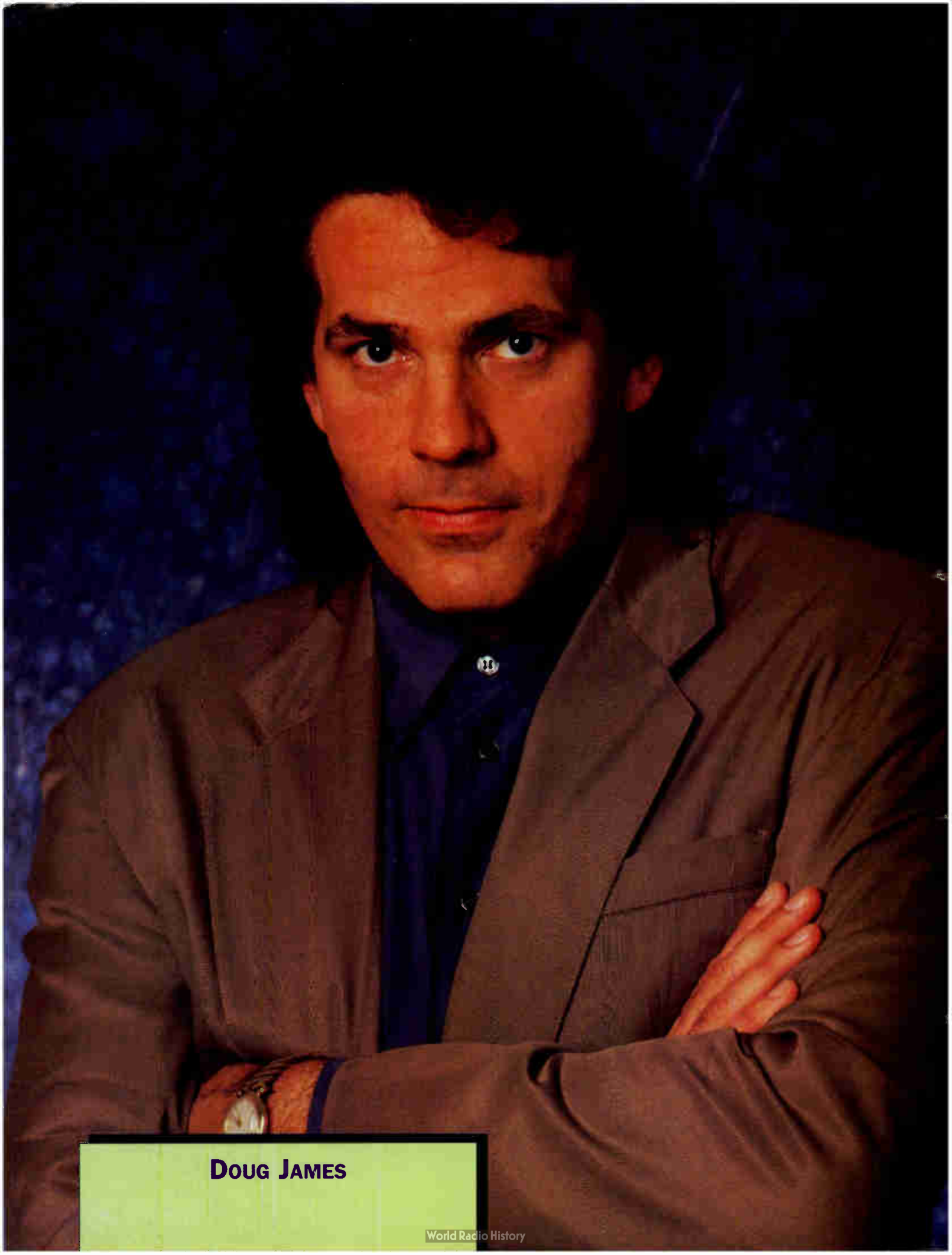
MICHAEL BOLTON



KENNETH "BABYFACE" EDMONDS



JANET JACKSON



DOUG JAMES

CONTENTS

FEATURES

Metal Musicians Take Songwriting Seriously	5
Top Publishers Look At The The '90s	10
New Stars Dance Their Way To Mainstream Success	16
Digital Audio Services: The New Airwave	22
BMI Awards Honor Pop's Top Talent	34
Scores Of Stars Turn Out For BMI Film/TV Awards	44
South By Southwest Packs 'Em In	58
Doc Pomus: A Tough Act To Follow	60
R&B Foundation Honors Genre's Greats	62
'All You Need To Know About The Music Business': A Road Map To A Better Career	63
Stax/Volt: The Home Of Southern Soul	64
The Irish Are Coming	70

PROFILES

Michael Bolton: Perseverance Pays Off	28
Versatility Is The Key For Doug James	31
Kenneth "Babyface" Edmonds: A Major Player Among The Majors	32
Janet Jackson: Power, Passion & Purpose	33
Richard & Robert Sherman: Living A Fairy Tale Life	52

COLUMNS

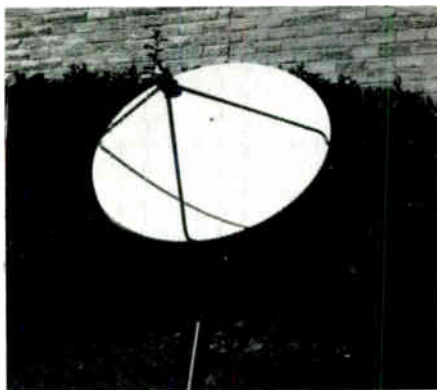
In Concert	66
Music People	73



Metal Musicians page 5



New Stars' Dance Success page 16



Digital Audio Services page 22



Doc Pomus page 60



Richard & Robert Sherman page 52

Congratulations, and Thank You!

Congratulations to Janet Jackson and Kenneth "Babyface" Edmonds, our Pop Songwriters of the Year; to Michael Bolton and Doug James, writers of the Song of the Year, "How Am I Supposed To Live Without You"; to Charles Koppelman and Martin Bandier and all of their colleagues at EMI Music Publishing on their award as BMI Publisher of the Year and as publisher of the Song of the Year; and to the members of the B 52's and their publishing company, Man Woman Together Now, for the Most Performed Song on College Radio, "Love Shack." We would also like to congratulate those songwriters whose works inspired America during the Persian War crisis, for which they received a special BMI Award: David Foster and

Linda Thompson Jenner for "Voices That Care"; L. Russell Brown and Irwin Levine for "Tie A Yellow Ribbon Round The Ole Oak Tree"; Julie Gold, for "From A Distance"; and Lee Greenwood for "God Bless The USA." Congratulations also to Richard and Robert Sherman, winners of BMI's Richard Kirk Lifetime Achievement Award in film and television composition, to Michael Small on his Pioneer Award, and to all of the film and television composers whose success we celebrated at the Film and Television Awards event.

The first half of 1991 has been an important one in BMI's ongoing and multifaceted efforts to ensure that our songwriters, composers and music publishers are fairly

compensated for the use of their works in new technologies. The litigation between the cable television industry and BMI (the NCTA trial) concluded in mid-May in federal district court in Washington, D.C.

We believe this case will determine whether local cable television systems must pay for the use of your music, and whether BMI may legally offer these operators a blanket license. Evidence produced at the trial indicated that the local system operator retains the lion's share of all subscriber fees collected from the consumer.

I want to take this opportunity to express my sincere thanks to those composers and publishers who have given so generously of their time on BMI's behalf during the course of this litigation, including Charlie Fox, Pat Williams, Richard Sherman, Jeff Brabec of Polygram/Island Music Publishing, Helene Blue of the Goodman Group, and Joanne Boris of EMI Music Publishing. I personally attended the trial and can assure you that BMI's attorneys, supported by the testimony of our songwriters and publishers, presented a vigorous and coherent case on your behalf.

I am pleased to announce that BMI has reached new licensing agreement with Turner Broadcast Systems for the use of your repertoire on Turner Network Television (TNT), Cable News Network (CNN) and Headline News. We have also reached agreements with two leading digital cable radio services, Digital Music Express (DMX) and Digital Planet. You will find an article outlining these new uses of your repertoire and other developments of digital technology on page 22.



Frances W. Preston



MUSICWORLD®

Editor

Robbin Ahrold
Vice President, Corporate Relations

Managing Editor

Howard Levitt

Senior Editor

Pat Baird

Contributing Editors

New York: Cindy Dupree, Burt Korall; Nashville: Ellen Wood; Los Angeles: Stacy Nick

Editorial Staff

Caroline Davis, Leslie Morgan, Molly Thompsen

Circulation Director

Leslie Morgan

Design: Jenkins & Page

MusicWorld® is published by the BMI Corporate Relations Department, 320 West 57th Street, New York, NY 10019.

President and CEO: Frances W. Preston;

Vice President, Secretary & General Counsel: Edward W. Chapin; Vice President Finance & Chief Financial Officer: Fredric Willms

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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.

Cover photo: Timothy White

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METAL MUSICIANS TAKE

SONGWRITING

SERIOUSLY

BY MARK FRIED

Heavy Metal. The term conjures up images of loud, often controversial and nearly always anti-social artists. And while this imagery still fits some of the music, some of the time, there is little question that heavy metal — once the music of choice for successive generations of head-banging, beer-swilling, rebellious kids — now has brains to go with its brawn. A plethora of gold and platinum-selling acts, who've broadened the scope of hard rock to include down-and-dirty speed metal, commercial power pop and everything in between, has quietly produced a generation of songwriters who, unlike many of the predecessors, are studying songcraft,

Queensrÿche

seeking collaborations, drawing from historical influences and writing melodically inventive, lyrically challenging songs that are competing for attention on the charts with some of

the top pop tunesmiths of the day.

If one concludes that today's heavy metal bands draw most of their inspiration from yesterday's hard rock bands, one would be mistaken. In fact, based

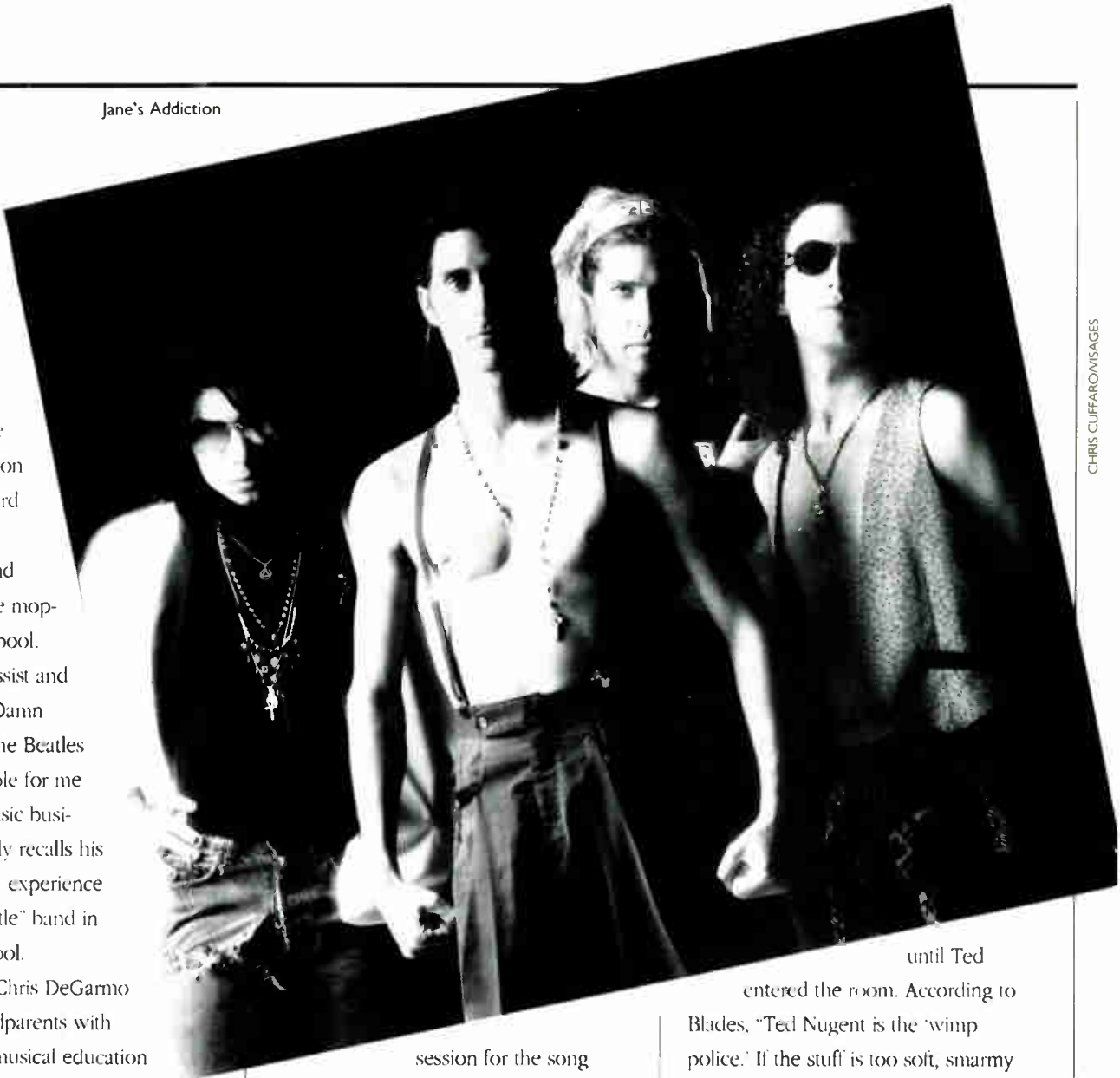


ROSS HALEFIN

on conversations we had with several songwriters, it would seem the current generation of successful hard rockers were inspired, first and foremost, by the mop-tops from Liverpool. Jack Blades, bassist and songwriter for Damn Yankees, says the Beatles were "responsible for me being in the music business," and fondly recalls his first live musical experience in a "junior Beatle" band in elementary school.

Queensrÿche's Chris DeGamo credits his grandparents with kicking off his musical education at age four when they brought over a copy of *Sergeant Pepper* (he still considers "Penny Lane" the perfect pop song). And Jani Lane, Warrant's forceful frontman, calls himself the "greatest Beatles fan who ever lived."

Not surprisingly, with Lennon and McCartney as role models, today's hard rockers take songcraft rather seriously. Blades, who graduated from two successful hit-making outfits, Rubicon and Night Ranger, says he was "writing songs like crazy" for most of his adult life. His new-found partnership with ex-Styx player Tommy Shaw and guitar hero Ted Nugent provided the perfect chemistry: a collaborative association where songs "flow and spew out of you like a volcano." Blades remembers the writing



CHRIS CUFFARO/ISAGES

session for the song "High Enough" as typical. He and Tommy were sketching out verse and hook ideas, working off one another.

▼

Jane's Addiction's Perry Farrell discounts his role as "teacher," saying: "I didn't get into this to make sermons or set up structures for others to live by. My intent has nothing to do with teaching. It's really just to amuse myself."

until Ted entered the room. According to Blades, "Ted Nugent is the 'wimp police.' If the stuff is too soft, smarmy and introspective, Ted [an avid hunter] brings in his gun and says 'enough of that.'" Blades insists the band's multi-platinum debut was a success because the three writers put all egos aside, split everything three ways and became best friends.

Another new act owing much of its success to focused songwriting and effective collaboration is Danger Danger. Drummer Steve West, who started writing lyrics out of boredom in his 12th grade classes, found in Bruno Ravel a partner who shared his love of commercial hard rock. According to West, the two were determined to follow in the footsteps of 1970s rockers Cheap Trick, Survivor and REO Speedwagon and spent several years honing their writing

skills before even attempting to put a band together. Danger Danger's success with pop singles "Naughty Naughty" and "Bang Bang" (no, these double titles are not typographical errors but something West describes as a "happy accident too stupid to be planned") earned the band their large following of both power pop teen admirers and metalheads with a follow-up record due this summer.

While earlier generations of hard rock bands seemed to downplay intriguing lyrical story lines and "message oriented" songs in favor of straight ahead rock songs of relationships and personal experiences, '90s rockers seem largely unafraid to tackle the issues of the day. The new Queensrÿche LP includes an environmental anthem, an ode to a

▼

Queensrÿche's Chris DeGarmo explains that social consciousness in his songs [comes about] because the band members are like "human sponges, traveling the country, soaking up images and information and reflecting all of it back through our music."

homeless woman, and a song that stresses the power of positive thinking in the face of tragedy. DeGarmo explains that

social consciousness in his songs is not so much the result of a conscious effort to be topical but rather because the band members are like "human sponges, traveling the country, soaking up images and information and reflecting all of it back through our music."

Warrant's recent single, "Uncle Tom's Cabin," was already a bit of a departure for the band, both in style and theme. According to Jani Lane, the song began innocently enough when he noticed the line "Uncle Tom's Cabin" in an issue of TV Guide. Vivid memories of his central Florida upbringing — scenes of backwoods sheriffs and the Ku Klux Klan — led him to concoct a song that raises

Danger Danger



ANIMARIA D SANTO

serious questions as they relate to a fictional story of murder and morality. Although the track was not a big radio hit, Lane says "we knew it wouldn't be a big smash, but the band felt it was a great song and it's certainly been a hit with our fans."

Even groups firmly on the outer edges of commercial hard rock are grappling with social issues. The newest album offering from speed-metal kings Megadeth, *Rust In Peace*, features songs about organized crime, nuclear arsenals and the ravages of drug abuse, and the intense and hypnotic art/rock ensemble that is Jane's Addiction addresses environmental and drug questions as well as a poignant discourse on the difficulties arising from interracial relationships. The band's founder and mouthpiece, Perry

Farrell, though, discounts his role as "teacher," saying: "I didn't get into this to make sermons or set up structures for others to live by. My intent has nothing to do with teaching. It's really just to amuse myself."

As hard rockers in the '80s and '90s have watched their stock rise (and their singles bullet up the charts), there is much debate amongst peers over whether this newfound commercial success is a good thing. Chris DeGarmo, acknowledging the runaway success of the band's recent single (a pop hit with the unlikely title "Silent Lucidity") suggests that Queensrÿche's accessibility was more accidental than planned. "We're writing better songs," DeGarmo says, "and it's frankly pleasing that more people are relating to them." Jani Lane

Warrant's Jani Lane's advice to hard rock songwriters of tomorrow: "Don't evaluate everything. Keep an open mind and write honest songs."

isn't about to bite the hand that's been feeding him and apologize for Warrant's commercial success; he points out that while many critics panned the group's big power-ballad of 1989, "Heaven," as a calculated release, the song was actually recorded over the objection of the producer and others largely because it was already a favorite of fans at the live shows, and Warrant has a philosophy of

always putting its fans first .

At the other end of the spectrum, Perry Farrell is so firm in the opinion that his art has no place in the top 40 that he has taken the unusual step of asking his record company to see to it that Jane's Addiction releases receive nothing more than medium rotation on radio station playlists. Farrell has been quoted as saying,



Warrant

JOHN SCARPATI



Megadeth

"I don't necessarily want to be popular. Mass communication reduces things to their lowest level. You're forced to break things down so everyone understands." In spite of the radio unfriendliness Farrell espouses, the band's last two studio albums were both certified gold and the group's rabid following has shown few signs of losing interest.

It should come as no surprise that these 1990s hard rockers, who have given so much thought to their craft and the needs of their audience, are not interested in simply repeating the successful formula that got them here. Chris DeGarmo is proud of the fact that his band's songwriting has matured — from a competitive free-for-all to a true collaboration where the "sum total is bigger than the individual contributions." He is also pleased with a sense that "Queensrÿche's audience is really into the fact that they never quite know what the next release is going to be like they're willing to go along with our experimentation."

Jack Blades expects Damn Yankees

to continue to grow creatively. He notes that on their recent single, a successful pop crossover titled "Come Again," was reworked on a day off in Nashville by famed producer Jim Ed Norman, signalling the group's dedication to further expanding its musical horizons.

Even Megadeth, a rock unit hellbent on maintaining its trademark muscular guitar riffs, jackhammer beats and shriek-

Steve West notes that songs for the new record are lyrically improved: "a lot hipper, a lot edgier with a great deal more metaphor and imagery."

ing vocals, has added what's been termed "an almost jazzlike intimacy and drive" with the addition of drummer Nick Menza, the son of jazz sax icon Don Menza. Indeed, Megadeth's virtuosity sets it apart from most speed metal bands and make possible an unpre-

dictable and exciting musical future for the band.

Jane's Addiction's Perry Farrell insists in his limited ramblings to the press that he may be retiring from rock & roll for a

while, perhaps to pursue

interests in art or filmmaking. Whether the music continues or not, we would expect Farrell to continue to reinvent himself (as he has since the first Jane's LP in early 1988) under the watchful eyes of a dedicated fandom.

Steve West is very excited about forthcoming Danger Danger product, particularly because it marks his debut as producer (along with Bruno Ravel and engineer Irwin Musper). He notes that songs for the new record are lyrically improved: "a lot hipper, a lot edgier with a great deal more metaphor and imagery" than on the band's debut. West states that if and when Danger Danger is over, he'd like to be thought of as a professional songwriter and current collaborative efforts inside and outside the group suggest he will succeed.

Warrant's Jani Lane concludes, "It's a weird time in music. People are extremely opinionated and critics and music business execs like to label music and store it away in neat little categories." His advice to hard rock songwriters of tomorrow: "Don't evaluate everything. Keep an open mind and write honest songs." That philosophy has certainly worked for Warrant. ■

A MusicWorld Roundtable: Top

In an effort to provide insight into the current state of music publishing and the innovations and trends we can expect in the 1990s, *MusicWorld* assembled a panel of prominent music publishing executives representing BMI's top five publishers of the year as determined

by this year's Pop Awards, and asked them to respond to a series of questions keyed to their roles as leaders in the field. The panel consisted of Martin Bandier, vice chairman, EMI Music Publishing; Les Bider, chairman and CEO of Warner/Chappell Music; Marvin Cohn, president, Sony Music Publishing; Emilio Estefan, president, Foreign Imported Productions & Publishing; and Kaz Utsunomiya, president, Virgin Music.

What are the personal and corporate goals you have set for the 1990s?

Les Bider: My goal for the 1990s is to continue global growth of both repertoire and administrative capability to better service our songs and our writers.

Marvin Cohn: Clearly, my personal goal and the corporate goals for SMP in the '90s are the same: to build the strongest worldwide creative and administrative organization in the publishing business — a company that will have a personal touch and an international reach.

Emilio Estefan: Foreign Imported Productions & Publishing, Inc. has set a goal for the 1990s of signing exclusive songwriter agreements with new talent in the Miami, Florida area. Our philosophy is that these writers should develop into new artists, as well as trying to create top quality songs for other artists. Developing new artists who are also writers is our primary goal.

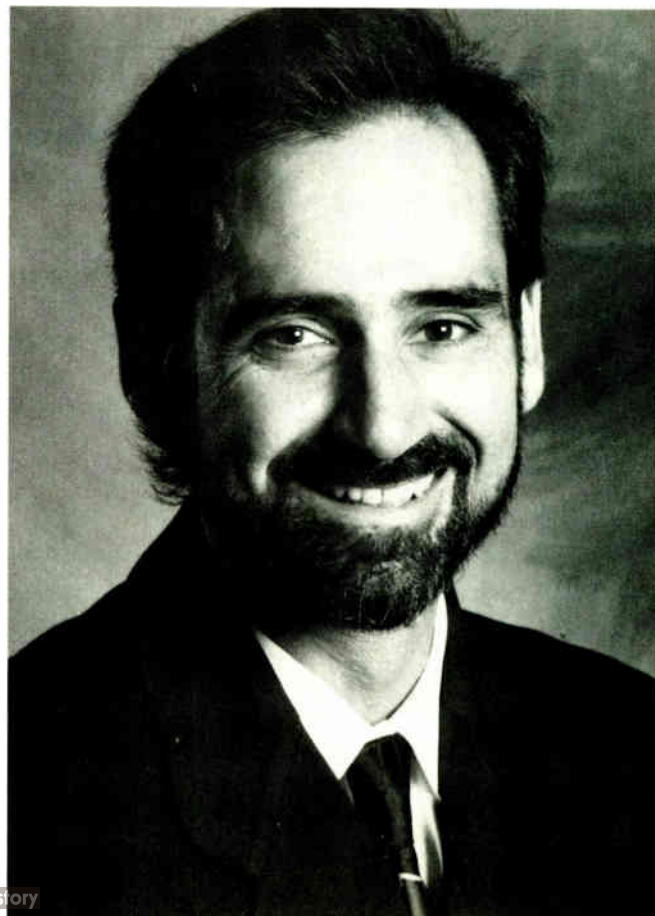
Kaz Utsunomiya: With the opening of our Japanese office, we now have a Virgin Music office in every major territory. By having international presence, we would like to increase the creative exchange of our writers/artists worldwide. The next market to crack is Nashville. We also plan to keep signing contemporary artists/writers.

Les Bider, chairman & CEO of Warner/Chappell Music, began his career as a certified public accountant. His firm, Bider & Montgomery, provided business management services to a wide range of clients in the entertainment industry. In 1981 he joined the Warner organization as chief financial officer of Warner Bros. Music, became president of Warner/Chappell Music in 1987, was named CEO in 1988, and in 1989 was appointed chairman of the company.

Martin Bandier: I think as each year passes we make ourselves a more difficult act to follow. We've had such enormous success, both from chart positions and personal achievement awards in our industry, that it would be foolish for us to change the course or direction we are currently on. I guess more succinctly put — if it's not broken, why fix it? I think our continued goal is to be creatively driven, never losing sight of the fact that it's music we're selling.

What do you think will be the fastest-growing area for licensing in the 1990s?

Bandier: I believe the fastest growing area for licensing in the 1990s will continue to be the commercial synchronization area.



Publishers Look At The '90s

We have found in our experience that it is an untapped area on a worldwide basis. Here in the United States we're quite used to having commercials on radio and television, but outside of the United States the use of American repertoire as an asset to sell products is really untapped.

Bider: The fastest growing area of licensing will be in music videos as a consumer product and in laser video disc technology. Commercial sync licensing will continue to be an important source of revenues, especially overseas. The most challenging licensing area will be reaching an agreement on digital broadcasting in new technologies.

Cohn: The use of our music in motion pictures and commercials will continue to be the fastest growing segment of our licensing business.

Estefan: I feel the fastest growing area for licensing in the 1990s will be music-oriented videos. For example, Gloria is currently doing two long-form music videos, one which documents her comeback from the accident through the making of her new album and the Miami concert. The other new video will be a concert video. In recent years, artists ranging from Paula Abdul and Michael Jackson to Randy Travis have created successful long-form videos utilizing their music. Furthermore, many visual productions that are not oriented toward music have used extensive music background for mood and effect.

Utsunomiya: One area of increased licensing involves the use



Bandier: I think anytime you have a multi-national publisher with offices on a world-wide basis, acquisition is always an area to increase your net publisher share without necessarily increasing your overhead.

of samples from our catalog. Also, we have more and more situations where our writers are doing raps to already existing songs.

Will the focus on acquisition be as strong in the 1990s as it was in the 1980s?

Cohn: I believe the acquisition pace may very well accelerate in the '90s, but the magnitude of the individual acquisitions will be smaller.

Bandier: I think anytime you have a multi-national publisher with offices on a world-wide basis, acquisition is always an area to increase your net publisher share without necessarily increasing your overhead, and so accordingly,

acquisition will always be a focus at EMI.

Bider: I believe there will be focus on acquisitions as long as people perceive greater uses from new technologies and expansion of global markets.

Utsunomiya: Yes. We consider ourselves an acquisition-oriented company and a leader in finding the strongest contemporary writers and artists out there. We are still a very young company and will continue to expand in this field.

Estefan: I do not feel the focus on acquisition will be as strong in the 1990s as it was in the 1980s. In fact, it appears that values for catalogs have perhaps peaked and so has our overpricing their music. The emphasis in the '90s should be on exploitation and not acquisition.

How will the multipliers of the 1980s affect the profits of the 1990s?

Bandier: I suspect that a lot of the multipliers that people have used as gauges to determine the value of music publishing companies have been sometimes overstated and exaggerated. We like to think that the formulas under which we value music publishing will continue to be conservative in the context of an ever-growing revenue pool. We've always thought that whatever one pays for a music publishing company today is probably cheap in the long term. There may be some minor bumps in the road, but in the long term music publishing will always maintain its value as uses become more and more diverse.

Kaz Utsunomiya, president of Virgin Music, was born in Japan and spent his childhood in England. He began working in music publishing at Watanabe Music, and, while based in London, signed U.K. bands to Japanese publishing deals. He joined Virgin Ten Music in 1983 as general manager, and in 1988 became involved in setting up Virgin Music in the U.S. with Richard Griffith. He was named president of Virgin Music in America in May, 1990.



acquire catalogues, our catalogue is smaller than many of our competitors, which means we can spend more time and provide more service to our writers and artists.

Bider: It is a misnomer to say there has been a consolidation in the music publishing business. There are more competitors today than five years ago with the re-entry of Sony and Polygram and the several Japanese financial boutiques. The business is more competitive today than five years ago.

Bandier: I don't believe the business has changed at all. One of the great things about the music publishing business is that all you

Estefan: While FIPP has not purchased catalogs and has therefore not paid the high multipliers other companies have paid in building their catalogs, I believe that those companies that paid multiples of 10 and more times "net publisher's share" will have trouble earning profits from the exploitation of those catalogs in the '90s. I prefer to build both catalog and profits through development of new writers rather than acquisitions.

Cohn: The multipliers of the '80s and now the '90s, to the extent they are double-digit, will require significant revenue growth to justify those multiples. Multipliers alone can be very misleading in forecasting the financial viability of the acquisition.

Bider: Companies that paid too much may or may not be rescued by the subsequent success of the catalogs acquired.

How has the consolidation of the music publishing community changed the business?

Cohn: I think the consolidation of the business has created mega-publishing companies that don't appear able to adequately service their writers and co-publishers on either an administrative or creative basis. We all tend to assume that we can grow internally or externally (i.e., catalog acquisition) without increasing our support staffs.

Estefan: I believe that the consolidation of the music publishing community has limited the ability of major publishers to exploit their compositions. The ratio of songs recorded versus songs owned at FIPP is much higher than at the majors. This is because FIPP can concentrate on every song, whereas the majors cannot concentrate on every song in their million song catalogs.

Utsunomiya: It has made things better for us. Since we do not



Bider: It is a misnomer to say there has been a consolidation in the music publishing business. There are more competitors today than five years ago with the re-entry of Sony and Polygram and the several Japanese financial boutiques. The business is more competitive today than five years ago.

need is a song and you're in the music publishing business. While consolidation may in some respects put some people out of business through acquisition, the very next day someone else goes back into that business and all they have to have is a hit act and today's hit act is tomorrow's standard. We all know the value of standards.

With the increase of limited-term administration agreements and reversionary clauses, how do you maintain the balance between copyright ownership and "copyright rental"?

Estefan: My point of view is that all copyrights should be owned. FIPP does not enter into administration agreements.

Cohn: I don't think there is any

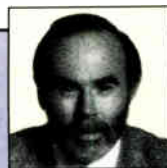
balance to maintain. Every publisher strives to acquire copyrights — that is always our first position. The simple economics of the business are that "copyright rental" arrangements present less of a return on our investment and our investments must be scaled down accordingly.

Utsunomiya: We strive to do only co-publishing deals. With constant staff changes and many companies being bought and sold, it's understandable that lawyers and managers are reluctant to make life-of-copyright deals. We try to have consistency in our staff so our writers can enjoy long term relationships with the company.

Bider: Publishing companies need to strike a balance of owned and administered compositions. This is



Emilio Estefan, pictured here with his wife, songwriter/artist Gloria Estefan, is president of Foreign Imported Productions & Publishing. The Estefans have been working together since 1975, when they formed the Miami Sound Machine with Gloria as lead vocalist and Emilio handling the production chores. Since that time their scope has broadened, with songwriting, production and publishing playing major roles in their careers.



Cohn: Every publisher strives to acquire copyrights — that is always our first position. The simple economics of the business are that "copyright rental" arrangements present less of a return on our investment and our investments must be scaled down accordingly.

accomplished by owning back catalog and signing writers to create new catalog mixed with administration agreements.

Bandier: The increase of limited-term administration agreements and small retention and reversionary clauses is quite problematic for most music publishing companies. We'd rather stay with someone a long time, work with them and know that we can go into the future together. The music publishing business is an asset-oriented business that really shouldn't be changed into a general contracting business.

What role will staff writer agreements and development deals take in the 1990s?

Utsunomiya: We've had significant success with most of our developmental deals and are proud of our reputation of being a

creative publisher. Our aim is to have the a&r community look to us for new acts and have confidence in us to find and develop new talent. I would like to have Virgin Music always perceived as an a&r-driven company.

Bider: I believe that staff writers and development deals are more important in the '90s for the creation of a new base for catalogs for the future. Eventually back-catalog goes public domain.

Cohn: The publisher of the '90s will be more active in entering into staff writer agreements and development deals. The writers in the main will be potential artists and/or producers. Publishers must

play a more active role in the creative growth process. We can't afford to wait until the record label has made its commitment before we make ours.

Estefan: I feel very strongly that staff writers and development deals will be more important in the '90s. As the search for material continues to be more difficult, great writers are holding their songs for themselves and those acts with whom they have a special relationship. This is the reason FIPP is concentrating on staff writers and development deals for the '90s.

Bandier: I think the 1990s will not be very much different than the 1970s and 1980s. Staff writers always have their place in a

successful music publishing company, especially one that's so close to a record company as EMI Music Publishing is to SBK Records. We're a truly integrated music publishing company with a record company that, by the way, pays full



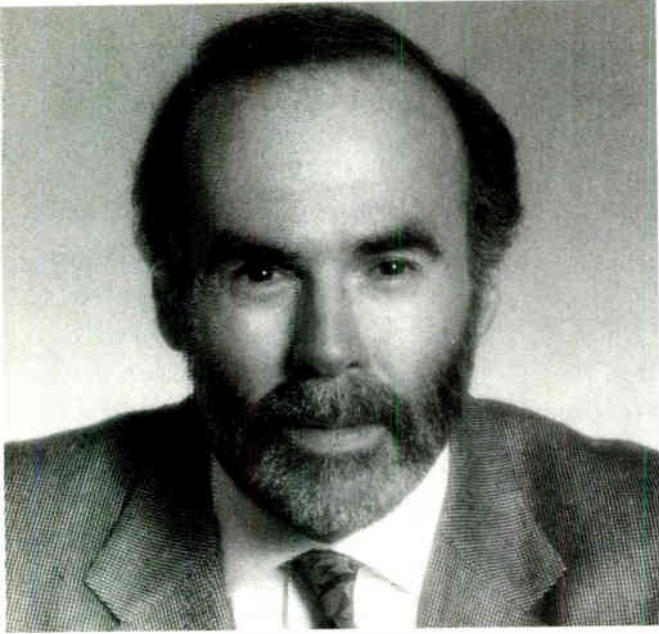
Martin Bandier, vice chairman, EMI Music Publishing, is also president and chief operating officer of SBK Records. An attorney, he formed The Entertainment Company in 1975 with Sam LeFrak and Charles Koppelman, dissolving that partnership in 1984 to form The Entertainment Music Company with Koppelman. That same year, they teamed with financier Stephen Swid to form SBK Entertainment World, and purchased the CBS Songs catalog. In 1989 SBK sold its music publishing interests to Thorn-EMI, and Koppelman was appointed chairman and CEO of EMI Music Publishing, with Bandier as vice chairman.



Estefan: I believe that those companies that paid multiples of 10 and more times "net publisher's share" will have trouble earning profits from the exploitation of those catalogs in the '90s. I prefer to build both catalog and profits through development of new writers rather than acquisitions.

mechanical rates. We think staff writers are the source of hits. Development deals emanate from staff writers who go on to produce and maybe become artists. That's the backbone of our business.

Creatively speaking, how can companies with such large catalogs manage their music assets?



Marvin Cohn, president of Sony Music Publishing, is a 25-year Sony Music veteran. Prior to becoming president in July of 1990, he held positions in finance, a&r administration, and music publishing, with the last 10 years as senior vice president of business affairs and administration.

Bandier: As a manager of a large catalog, we think that as long as we have the right motivated creative staff we can continue to manage our musical assets. I think from a creative point of view, if you're a fully integrated user company as we think we are at EMI, you can never have too many songs.

Bider: Creatively managing music assets effectively requires accessing all the sources of output available for exploitation of all your copyrights. Thus, servicing the film music supervisors, directors, ad agencies and Broadway producers — the users of our music — is essential to enhance the asset values of the music publishers.

Cohn: It's not very complicated — it's called people. Both in quantity and quality. You can't make the people investment if the financial investment doesn't allow for it.

In the era of large corporate publishers, how do you keep your finger on the pulse of the creative community?

Cohn: Size is no excuse for not keeping your finger on the pulse of the creative community. You must have the proper organization with

good communication. The larger the company the more important the organization. They must be aware and sensitive, through their organization, of all the important creative trends.

Bider: Only the large publishers really have the human and data processing resources to fully service large catalogs to these users effectively. Music publishers, whether large or small, are made up of a group of individuals. An individual's interest in music is dictated by their personal interest, not the size of their company or size of their office. The pulse of each genre of music is best kept by the most qualified professional staff member in that specific genre of music. If I have a question about rap music, I ask our lady who specializes in that genre, not our country or standards or rock experts. Music does not dance to a single drummer. There are so many avenues to follow.

Utsunomiya: In addition to having a creative staff who are constantly in the streets, we have been developing close relationships with our writers, producers, artists and management which has resulted in more "eyes and ears" out there for us.

Estefan: FIPP keeps its "finger on

the pulse of the creative community" by being a self-contained organization that owns its own recording studio, its own demo studios and develops both writers and artists.

Bandier: One of the criteria we have for people who work at EMI Music Publishing is that they like music, whether it be Rachmaninoff, Willie Nelson or Mick Jagger. We all listen to music — you can't help but hear music when you walk through our offices. We don't look at ourselves as a large corporate publisher. We look at ourselves as a fully integrated music company that is creatively driven.■



Utsunomiya: We've had significant success with most of our developmental deals and are proud of our reputation of being a creative publisher. Our aim is to have the a&r community look to us for new acts and have confidence in us to find and develop new talent.

NEW STARS DANCE THEIR WAY TO MAINSTREAM SUCCESS

BY AMANDA HUXLEY

Thus far, the 1990s have seen the r&b and dance music charts exercise an ever-increasing influence upon mainstream musical tastes, producing an impressive and varied crop of new stars with a vast array of styles. Here are a few of our favorites . . .

On their current, fourth album, *Rope A Dope Style*, the Cleveland trio LeVert once again deploys the blend of traditional vocal chops and state-of-the-art sonic knowhow that's allowed them to escape from comparisons with more experienced namesake, O'Jays member Eddie LeVert, father of Gerald and Sean LeVert (longtime friend Marc Gordon rounds out the group). Since signing to Atlantic in 1986, they've scored such r&b hits as "Pull Over," "Just Coolin'" and "(Pop, Pop, Pop, Pop) Goes My Mind,"

LeVert





Rude Boys

Banks, Joe'l Little III, Larry Marcus and Melvin Sephus — are hardly neophytes; they've all been performing since their teens, in various gospel, jazz and r&b groups. *Rude Awakening* includes the quartet's smash ballad "Written All

spawned vocal trio After 7, who come by their association with the producers honestly — group members Melvin and Kevon Edmonds are Babyface's brothers, while Keith Mitchell is L.A.'s cousin. Not surprisingly, much of the material on After 7's self-titled Virgin debut album is concerned with love and family, mixing smooth dance grooves with traditional soul balladry, with "Ready Or Not" becoming the group's pop market calling card.

with the smash "Casanova" standing as their biggest pop crossover. Meanwhile, the threesome has branched out into a parallel career writing and producing for such artists as Troop and Miki Howard.

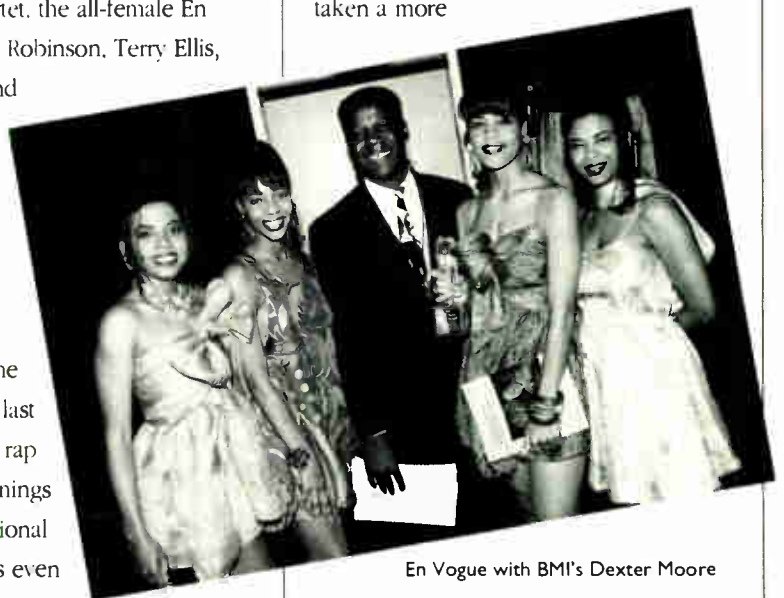
Another successful young act that's been taken under LeVert's wing is the Cleveland quartet Rude Boys, whose Atlantic debut album, *Rude Awakening*, was partially written by Gerald LeVert and Marc Gordon. Still, the four young men who comprise the group — Buddy

Over Your Face." as well as such dance-oriented tracks as "Pressure" and "Come On Let's Do This."

Another quartet, the all-female En Vogue — Dawn Robinson, Terry Ellis, Cindy Herron and Maxine Jones — brings a similar combination of youth and experience to their debut disc, *Born To Sing*. The album, released last summer, blends rap and hip-hop leanings with more traditional elements; there's even a timely update of an Andrews Sisters hit from the 1940s, here retitled "Hip Hop Bugle Boy." The singers originally converged in San Francisco in 1986 when all four auditioned for influential Bay Area producers Denzil Foster and Thomas McElroy, who've continued to guide En Vogue's subsequent musical efforts.

Another hot production duo, L.A. Reid and Babyface, has played a pivotal role in the rise of the Indianapolis-

While After 7 has made resourceful use of blood ties, 23-year-old Fresno, California singer/writer Timmy T has taken a more



En Vogue with BMI's Dexter Moore (c) after winning the Soul Train Award for Best R&B Single for "Hold On."

iconoclastic approach to his musical career. His recent #1 pop hit "One More Try" was — in this age of techno wizardry and bloated budgets — recorded for a mere \$200 and distributed by the independent Quality label (marking the first time in nine years that an indie release has topped Billboard's pop chart). Timmy T got his start by



After 7



significant pop-novelty hit in "The Humpty Dance." The followup, *This Is An E.P. Release* (both discs are on Tommy Boy), collects various significant odds and ends.

Another rising figure who's been instrumental in bridging the gap between hip-hop and pop is 22-year-

Beehive and *The Wiz*). Her album, which spotlights the single "Another Like My Lover," deftly mixes slick dance-pop with jazzy ballads.

Oleta Adams, meanwhile, rose to prominence after being spotted singing and playing piano in a Kansas City hotel bar by the members of England's Tears for Fears, who've described being moved to tears by Adams' performance. That chance encounter led to her performing on Tears for Fears' album *The Seeds Of Love*, and joining the group on



RANDIEE ST. NICHOLAS

marketing and distributing his own single, "Time After Time," leading to a contract with Quality; that tune became the title track of his debut album, which also includes "One More Try."

Another self-sufficient artist/entrepreneur is Miami-born singer/songwriter/producer/multi-instrumentalist Stevie B, whose third album, *Love And Emotion* (RCA), combines accessible mainstream craftsmanship with rough-hewn street savvy on the catchy title hit as well as the funk-based "Facts Of Love" and the tender ballads "Broken Hearted" and "Who's Loving You Tonight?"

Prominent amongst the hip-hop acts who've expanded upon their underground success to achieve mainstream pop acceptance is the seven-man San Francisco crew Digital Underground, who've staked out a unique musical niche since their formation in 1988. The group's breakthrough 1990 album, *Sex Packets*, was based around a bizarre (and supposedly fact-based) government-conspiracy concept, and produced a

old producer Mark Rooney, whose credits include co-writing and co-producing Father M.C.'s recent Top 10 pop hit "I'll Do 4 U." That notable success has set the scene for upcoming projects pairing Rooney with Vanilla Ice, Jeff Redd and Giant recording act F.S. Effect.

By the time she'd released her current self-titled Warner Bros. debut album, actress/singer Jasmine Guy had already conquered the worlds of TV (as a star of NBC's "A Different World"), the movies (with prominent roles in Spike Lee's *School Daze*) and the stage (appearing in such Broadway and Off-Broadway hits as *Leader Of The Pack*,



Stevie B

Jasmine Guy



and her subsequent notoriety as a supporting member of Shalamar. Her most recent album, *Larger Than Life* (MCA), found Watley taking a more active role than ever in her music, co-writing 11 of that disc's songs as well as maintaining control over all visual aspects of her presentation, from album art and video concepts to personal styling.

stage for a subsequent world tour. TFF's Roland Orzabal co-produced Adams' Fontana debut album, *Circle Of One*, but the focus is firmly on Adams' soulful singing, jazz-influenced piano work and memorably intimate compositions.

With a pair of platinum albums, a passel of pop/dance crossover hits — including "Looking For A New Love," "Friends," "Don't You Want Me" and "Still A Thrill" — and a Best New Artist Grammy under her belt, Jody Watley has come a long way from her beginnings as a "Soul Train" dancer



Jody Watley

The well-traveled stepdaughter of jazz trumpeter Don Cherry, 25-year-old music veteran Neneh Cherry made a quirky splash with her 1989 solo debut *Raw Like Sushi*. That album featured a streetwise, idiosyncratic blend of styles drawn from

Cherry's adventurous musical and personal history, which includes residence in several countries as well as stints in the English avant-funk combos Rip Rig & Panic and Float Up C.P. *Raw Like Sushi's* initial single, "Buffalo Stance," scored both on dancefloors and on



pop radio, and Cherry's sophomore effort, due later this year, is expected to make a similarly strong showing.

One of the backing vocalists on *Raw Like Sushi* was Caron Wheeler. Though probably best known for her recent featured appearances with Soul II Soul, Wheeler's resume also includes recording work with the likes of Elvis Costello, Erasure, Phil Collins, Nona Hendryx, Howard Jones and Aswad. Wheeler's debut solo effort, *UK Blak* (EMI), features a personalized fusion of the singer/writer's West Indian roots and more mainstream pop/dance elements, united by a lyrical consciousness that blends the personal and the political. The album's first single, "Living In The Light," for instance, chronicles West Indian migration to the



Oleta Adams

ALBERTO TOLOT

VICTORIA PEARSON CAMERON



Londonbeat with BMI's Phil Graham(c)

U.K. in the 1930s.

Another female Brit who's making the jump from r&b dance success to the pop charts is vocalist/songwriter Harriet. While this 24-year-old white woman from Sheffield might seem an unlikely candidate for soul diva, Harriet has in recent months earned the respect of critics and colleagues, recording with

Caron Wheeler



Parliament/Funkadelic boss George Clinton and having her compositions covered by Quincy Jones, Adeva and Ten City. Her East West debut album, *Woman To Man*, finds Harriet confidently tackling a number of styles, from the house-styled r&b grooves of "Temple Of Love" and "Magic Bed" to the smoky, smoldering title track.

Another British import with instant stateside appeal to both dance and pop audiences is Londonbeat, a group featuring veteran session vocalists George Chandler, Jimmy Chambers and Jimmy Helms (whose collective resume includes live and studio work with Paul Young, Fine Young Cannibals, Tina Turner, Eurythmics and others) plus producer/multi-instrumentalist Willy M. The seasoned frontmen handle the danceable swing of "I've Been Thinking About You" and the romantic balladry of "A Better Love" with equal aplomb, making Londonbeat one of the year's first

Neneh Cherry



EDDIE MONSOON

unquestioned musical success stories.

Also set for stateside success is

Sealhenry Samuel, better known as Seal. Appearing out of "nowhere," Seal — in collaboration with Adamski — recorded "Killer," which topped the U.K. charts for four weeks. After the success of "Killer," he started work on new



Harriet

material with producer Trevor Horn, and the first result is "Crazy," an inspirational blend of blues, rock, funk, and soul that is sure to bring Seal an even bigger audience. ■

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

BMI

salutes



Maxine Brown



Jimmy McCracklin



Ray Charles



Curtis Mayfield

the
Rhythm & Blues
FOUNDATION
and its
1990/91
PIONEER AWARD
HONOREES



Albert King



The Five Keys



Sam Moore



Doc Pomus



The Spaniels

And The 1989 Pioneer Award Honorees
Lavern Baker Charles Brown Ruth Brown The Clovers
Etta James Little Jimmy Scott Percy Sledge Mary Wells

**We are proud to have supported the careers
of these distinguished songwriters and artists**



DIGITAL AUDIO SERVICES:

BY LARRY JAFFEE

● In the same way that the 1980s
● unleashed a whirlwind of technologi-
● cal advancements in home entertain-
● ment — the VCR, cable TV/MTV,
● Nintendo, and the CD player — the
● new decade promises to usher in
● several new ways we hear (and
● maybe even buy) music.

Now that it's apparent that a sizable chunk of the consumer marketplace has embraced compact-disc clarity (25 percent of U.S. households own a CD player), entrepreneurial companies are trying to capitalize on CD popularity with satellite distribution and transmission of digital audio signals via your local cable TV system.

Three companies — Digital Cable Radio (DCR), Digital Music Express (DMX), and Digital Planet (DP) — with similar business plans have essentially established full bandwidths

of their own national radio stations, catering to every musical taste.

What does the emergence of digital cable audio services mean to songwriters and music publishers? "A whole new source of revenue (in terms of music licensing royalties)," replies Jerold Rubinstein, chairman of DMX parent company International Cablecasting Technologies Inc. The former head of ABC Records and United Artists Records points out that DMX provides "more exposure than has ever been given to music before. We're not just playing one format. It's everything from opera to rap."

Marvin Berenson, BMI vice president & counsel, licensing, notes that BMI has agreements with two of these services and is negotiating with others.

Now being rolled out in cities across America, digital cable audio is only available to those cable subscribers whose

To differentiate themselves from FM radio, DCR, DMX and DP are commercial-free, although their music is selected by established radio programmers.

systems have installed the necessary equipment. Currently, there are some 55 million cable subscribers in the U.S. So far, DCR, DMX and DP, combined, are available to a few million homes.

DCR and DMX have financial backing from major cable system operators, thus

DM 2000 Digital Music Terminal



THE NEW AIRWAVE

assuring that their services will be available to several million consumers. (All three companies are banking on about a tenth of subscribers in each local system to take the premium service.)

To differentiate themselves from FM radio, DCR, DMX and DP are commercial-free, although their music is selected by established radio programmers. The companies provide mechanisms, either via a remote control or an 800 telephone number, for listeners to find out exactly what they're listening to at any given moment. (DCR and DMX are all-music, while DP employs low-key disc jockeys to announce what's being played.)

The services involve hooking up a special tuner to your stereo.

The audio services and installations are currently offered free of charge the first month, after which you'll be charged a monthly price of \$6-\$10. Depending upon the company, you'll



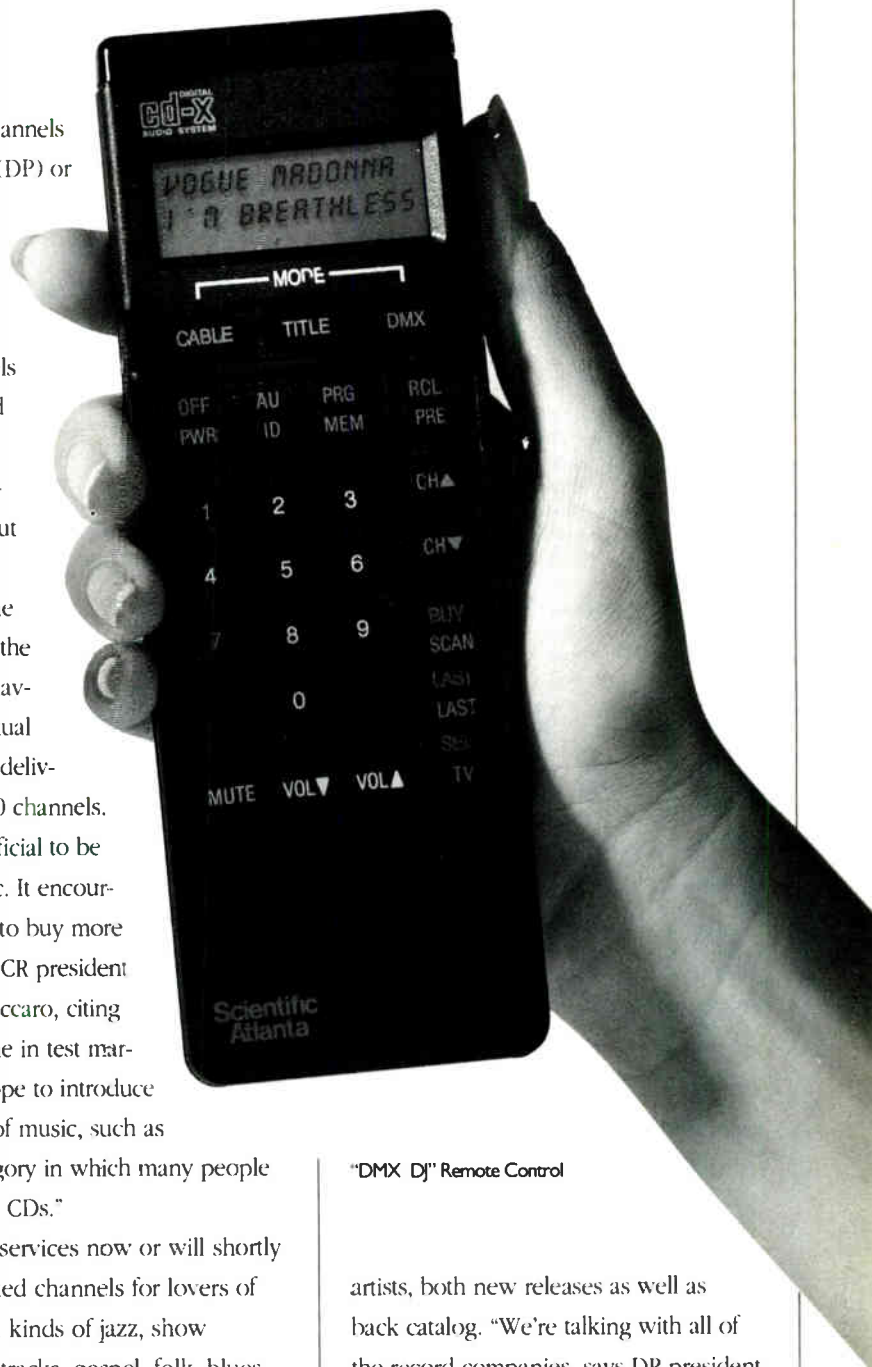
Jerold H. Rubinstein, chairman, International Cablecasting Technologies

receive 19 channels (DCR) or 26 (DP) or 30 (DMX) of music and simulcast cable channels like MTV and HBO. All three companies talk about periodically expanding the lineups, and the technology having the eventual capability of delivering 150-250 channels.

"It's beneficial to be more eclectic. It encourages people to buy more CDs," says DCR president Dave Del Beccaro, citing research done in test markets. "We hope to introduce other types of music, such as Latin, a category in which many people may not buy CDs."

All three services now or will shortly offer dedicated channels for lovers of big band, all kinds of jazz, show tunes/soundtracks, gospel, folk, blues, reggae/Caribbean, Brazilian/South American, and African/Asian world music.

Capitol Records jumped on the iDP bandwagon by having a dedicated channel that plays only its



"DMX DJ" Remote Control

artists, both new releases as well as back catalog. "We're talking with all of the record companies, says DP president Bill Delany. DP also differentiates itself from DCR and DMX by scheduling hour-long program blocks of particular artists publicized in a monthly guide. Delany says the RIAA may have a "legitimate concern" when it complains that the

Doug Talley (l), chairman of the board of Digital Planet, and Bill Delany, president of the company.



.....
All three companies talk about periodically expanding the lineups, and the technology having the eventual capability of delivering 150-250 channels.
.....

artist blocks may encourage taping and indirectly hurt retail sales, so DP might reduce it to a half-hour block or three or four cuts.

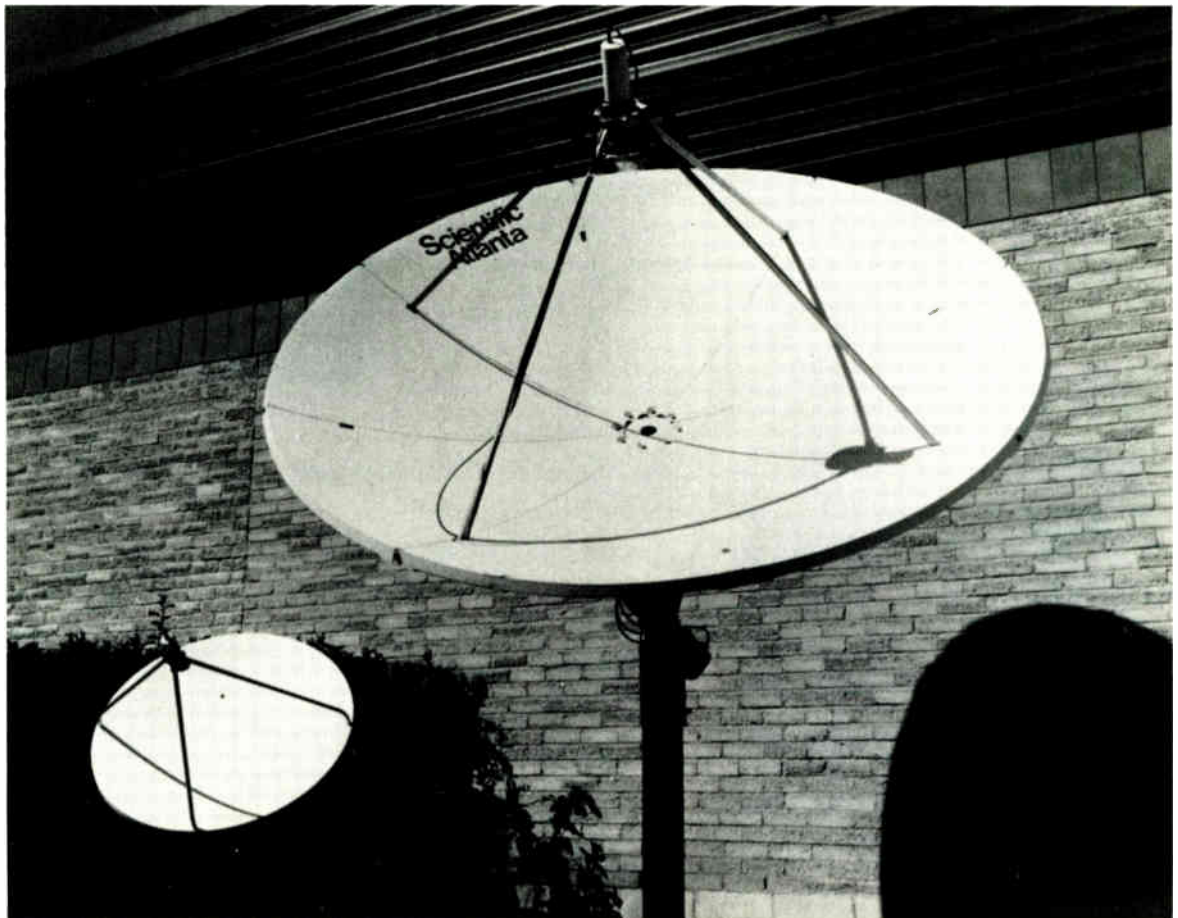
Joe Capobianco, DCR director of programming, notes that DCR is much different from radio's ad-driven stations that filter selectively what it plays for the public. "DCR opens each type of music so more artists can be heard on differentiated channels," he notes.

Cable systems have long offered music, albeit analog, on their clas-

sified-ad channels. Sometimes local radio stations are simulcast, but other systems, like Suburban Cablevision of East Orange, NJ, programs its own "soft rock" station that's not available over the air, only to cable subscribers. There are also national, ad-supported analog services, the largest being Superradio, which reaches more than 7 million cable homes.

What does a major radio programmer think of digital cable audio? "We don't see it as competition," says Bob Demuth, Westwood One's director of

technical operations. "They're going to need programming, and we can easily supply it. These new services are just another means to distribute our product. Right now, we don't see alternative distribution as a threat," Demuth adds. Record retailers, in contrast, are a little leery, especially of the mail-order plans of DCR and DP that would enable a





Dave Del Beccoro, DCR president, at the company's Staten Island program facility.

subscriber to order the CD of an artist after hearing a selection by calling an 800 number. "I would look at it definitely as another competitor," says Jim Bonk, chief executive officer of Camelot Music Inc., the N. Canton, OH-based chain of 294 stores. "It can take some sales away," he predicts, adding that such convenience is another example of "armchair shopping."

Another major chain executive says "the arrangement sounds like a record club," which his company "vehemently opposes." Even though digital cable audio at this stage is a fledgling industry at best, the executive notes that "record clubs were very small when they first started, too."

DMX's Rubinstein believes that the record industry will realize that digital cable audio is a much better promotional vehicle than radio and will be responsible for significant sales. Aside from being national, "we give the name of the song, artist, record company and who distributes it." That kind of information will spur sales, Rubinstein promises. ■

Larry Jaffee is a freelance writer specializing in music, and is based in New York.

DIGITAL LOOMS LARGE IN RADIO'S FUTURE

¶ With the digital revolution upon us and cable TV already in the music game, what is to be made of "good old-fashioned," free, over-the-air radio?

¶ The radio industry realizes it must develop digital audio broadcasting (DAB) to keep up with the times, and envisions DAB as an interference-free, CD-quality technology that eventually will replace AM and FM decades in the future. And certainly one advantage that radio broadcasters will have over the cable audio services is that their CD-quality music will be free to the public. But, of course, it's not that simple because DAB most likely will require new radio receivers (there are currently 500 million radios in the U.S.) that will be able to pick up frequencies that might emerge from an international conference allocating new spectra. However, Gannett Radio advocates another school of thought: DAB can be accomplished within the FM band. But the so-called "in-band" proposal is not a popular concept with AM broadcasters, who already have an inferiority complex and are still smarting over the "AM Stereo" debacle a decade ago.

¶ So while the Federal Communications Commission begins to sort through at least a half dozen DAB proposals, the National Association of Broadcasters has set its sights on having the federal government to allow only land-based "terrestrial" DAB that would protect existing FM and AM stations. The NAB fears that the various "satellite" DAB proposals would undermine local broadcasters.

¶ With terrestrial DAB, local radio stations would have the technical capability of delivering digital signals to homes from shared transmitters, whereas, with satellite DAB, the digital signals are beamed direct to users — thus bypassing local stations — throughout the country from a satellite in space. (A similar satellite service providing different kinds of music channels from different countries is already operational in Europe.)

¶ "We're not looking to supplant our affiliates," promises Westwood One's Bob Demuth. Westwood One has applied to the FCC for an experimental, terrestrial DAB license. Tests could start by the end of the year.

¶ Like NAB, Westwood One opposes satellite DAB. "One satellite could cover the entire U.S. It would be like a national cable system with potentially 200 audio channels. "We're not going to cut our own throats," he explains, noting that the company delivers syndicated programming to some 5,000 radio station affiliates in the U.S. and owns three stations. ■

BMI

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Awards for Musical Composition



**BEST RHYTHM AND
BLUES SONG**
M.C. HAMMER
U Can't Touch This



**BEST RHYTHM AND
BLUES SONG**
ALONZO MILLER
U Can't Touch This



SONG OF THE YEAR
JULIE GOLD
From A Distance



**BEST SONG WRITTEN
SPECIFICALLY FOR A
MOTION PICTURE
OR FOR TELEVISION**
ALAN MENKEN
Under The Sea (track from The
Little Mermaid Original Soundtrack)



**BEST INSTRUMENTAL
COMPOSITION**
PAT METHENY
Change Of Heart
(track from Question and Answer)

We proudly congratulate our songwriters and

winners

Awards for Musical Performance

BEST NEW ARTIST MARIAH CAREY

Best Pop Vocal Performance, Female
MARIAH CAREY
Vision Of Love

Best Pop Vocal Performance, Male
ROY ORBISON
Oh Pretty Woman
(from a Black and White Night Live)

Best Pop Performance By A Duo Or Group With Vocal
LINDA RONSTADT
AARON NEVILLE
All My Life

Best Rock Vocal Performance, Male
ERIC CLAPTON (PRS)
Bad Love

Best Rock Instrumental Performance
THE VAUGHAN BROTHERS
D/FW (track from Family Style)

Best Alternative Music Performance
SINEAD O'CONNOR (PRS)
I Do Not Want What I Haven't Got

Best Rhythm and Blues Vocal Performance, Female
ANITA BAKER
Compositions

Best Rhythm And Blues Vocal Performance By A Duo Or Group With Vocal
RAY CHARLES
I'll Be Good To You

Best Rap Solo Performance
M.C. HAMMER
U Can't Touch This

Best Rap Performance By A Duo Or Group
MELLE MEL
KOOL MOE DEE
Back On The Block

Best Jazz Vocal Performance, Male
HARRY CONNICK, JR.
We Are In Love

LIFETIME ACHIEVEMENT JOHN LENNON

Best Jazz Instrumental Performance, Soloist
OSCAR PETERSON
The Legendary Oscar Peterson Trio
Live at the Blue Note

Best Jazz Instrumental Performance, Group
OSCAR PETERSON TRIO
The Legendary Oscar Peterson Trio
Live at the Blue Note

Best Country Vocal Performance, Male
VINCE GILL
When I Call Your Name

Best Country Performance By a Duo Or Group With Vocal
THE KENTUCKY HEADHUNTERS
Pickin' On Nashville

Best Country Vocal Collaboration
CHET ATKINS
Poor Boy Blues

Best Jazz Instrumental Performance
CHET ATKINS
So Soft, Your Goodbye
(track from Neck and Neck)

Best Bluegrass Recording
ALISON KRAUSS
I've Got That Old Feeling

Best Pop Gospel Album
SANDI PATTI
Another Time...Another Place

Best Traditional Soul Gospel Album
TRAMAJNE HAWKINS
Tramaine Hawkins Live

Best Contemporary Soul Gospel Album
TAKE 6
So Much 2 Say

Best Gospel Album By A Choir or Chorus
REV. JAMES CLEVELAND AND THE SOUTHERN CALIFORNIA COMMUNITY CHOIR
Having Church

LIFETIME ACHIEVEMENT KITTY WELLS

Best Mexican/American Performance
TEXAS TORNADOS
Say Do San Luis (track from Texas Tornados)

Best Traditional Blues Recording
B.B. KING
Live At San Quentin

Best Contemporary Blues Recording
THE VAUGHAN BROTHERS
Family Style

Best Traditional Folk Recording
DOC WATSON
On Praying Ground

Best Reggae Recording
BUNNY WAILER
Time Will Tell - A Tribute To Bob Marley

Best Polka Recording
JIMMY STURR & HIS ORCHESTRA
When It's Polka Time At Your House

Best Recording For Children
ALAN MENKEN
The Little Mermaid -
Original Motion Picture Soundtrack

Best Music Video - Long Form
M.C. HAMMER
Please Hammer Don't Hurt 'Em, The Movie

Hall Of Fame
T-BONE WALKER

BMI



composers on their 1991 Grammy Awards



Michael Bolton

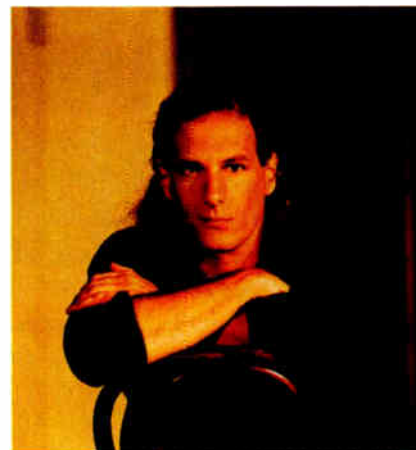
by Stephen Holden

Song of the Year:
'How Am I
Supposed To Live
Without You.'

My father always saw everything as an athlete or as a politician," remembers Michael Bolton, co-writer (with Doug James) of this year's BMI Pop Song of the Year, "How Am I Supposed To Live Without You." "He used to tell me, 'Keep punching, Mike! Keep punching!' Sometimes he acted like he knew something I didn't know. He would look at me and say, 'You're going to be big, Mike — big, big, big!' Regrettably he's not around to see all that happened."

The 38-year-old pop star was relaxing in his midtown Manhattan office-cum-studio and reflecting on a career that has taken two decades to burst into full flower. Bolton's phenomenal success as a singer and songwriter with his Columbia albums, *Soul Provider* and *Time, Love & Tenderness*, would never have happened had he not taken his father's advice and kept on punching, even when his prospects for success seemed at their dimmest. Both albums blend Bolton's urgent, muscular, blue-eyed soul-belting and polished top 40 songwriting into a blockbuster hit-making format.

Bolton's path to the top has been one of the more circuitous taken by a contemporary pop star. Born in New Haven, where his father was a ward chairman for the Democratic party, he began singing at the age of 10 after his older brother Orrin



(also a singer) began bringing home Motown records. One of the first and most influential was Stevie Wonder's "Fingertips," but Bolton also cites Ray

PERSEVERANCE

PAYS

OFF

Charles, Otis Redding, and Marvin Gaye as crucial influences.

"I learned early on that what the music industry is most interested in is who wrote the hit and who the recognizable

voice is," said Bolton, who recorded a single for Epic records when he was 15 and several years later endured the disappointment of having a fly-by-night record company called Pentagon go out of business when he was close to completion of an album.

In 1975 RCA Records signed Bolton (in those days he was Michael Bolotin) to a two-album deal. His first RCA album used a number of musicians who had been associated with Leon Russell and earned Bolton comparisons with Joe Cocker. Both albums were commercially unsuccessful, and Bolton was dropped by the label. In the late '70s, he became the lead singer for a band called Blackjack that was signed to Polydor and marketed as an American answer to Led Zeppelin and Bad Company. Two unsuccessful albums later, the group broke up.

"Blackjack didn't start out to be a hard rock band, but we had two guitars and a drummer who was a John Bonham fanatic, and when we started rehearsing it began to get very heavy," Bolton recalls.

"I learned early on that what the music industry is most interested in is who wrote the hit and who the recognizable voice is."

Suddenly, the singer, who lived outside New Haven with a wife and three children, found himself broke with rent checks bouncing.

"It was my darkest moment," says Bolton. "I remember sitting at my kitchen table, staring out and wondering how I could get another deal and whether I could get out of my management contract."

In 1982, his career was taken over by Louis Levin, who has managed him ever since. Levin, who was then a junior partner in the management firm of Leber and Krebs, arranged for his management contract to be bought out and signed him as a solo artist to Columbia. The arrangement involved a publishing deal with CBS Songs, which pushed Bolton to collaborate with other professional songwriters.

For several years Bolton had a split musical personality. He routinely gave away the ballads he wrote in his collaborations with other songwriters and kept only his hard rock songs for his first two solo albums, *Michael Bolton* (1983), and *Everybody's Crazy* (1985). It took him four years to realize that splitting his personality was costing him his success as a performer.

"My audience used to put their fists in the air screaming 'Bolton rules,'" he recalled. "I opened for Krokus and got encores. I opened for Ozzy Osbourne. At the same time, I had secretaries at the management company telling me I ought to put the songs I was giving away on my own albums. When *Everybody's Crazy* was a bomb, I came face to face with the fact that hard rock was not the direction for me."

Bolton's first major hit as a songwriter had been a big, tear-jerking ballad, "How Am I Supposed To Live Without You," which went top 20 for Laura Branigan in 1983. Bolton had to wait four more years to have his own top 20 hit with a ballad, "That's What Love Is All About," from his third Columbia album, *The Hunger*.

"I had never worked so hard as in the years after I was signed as a writer," he remembers. "I was given a studio in New York and I would take a train in to the city and work until I was either thrown out of the studio or until just before the last train left Grand Central. Once on a train home, the conductor stopped and asked, 'Do you ever stop working?' Often when I would go to bed, I would fall asleep while tapping a beat. It was so many hours going to

Continued on page 80

VERSATILITY IS THE KEY FOR DOUG JAMES

Though he's perhaps best known for co-authoring (with Michael Bolton) "How Am I Supposed to Live Without You," a Top 10 hit for both Bolton and Laura Branigan, Delaware-born Doug James has been writing hits for more than a decade. In addition to Bolton and Branigan, James' compositions have been covered by artists as diverse as Dionne Warwick (whose version of James' "After You" was a Top 5 Adult Contemporary hit), Cher, Joe Cocker, Barry Manilow, Dan Hill, Eric Carmen, Jennifer Rush, Irene Cara, Gary Morris, The Spinners, The Manhattan, The Weather Girls, Deodato, Klymaxx, Cheryl Lynn, Chuck Jackson, Angela Bofill, Odyssey, Ronnie Dyson, Tavares, Cissy Houston, Stacy Lattisaw, Jocelyn Brown, Phyllis Hyman, T.S. Monk, Michael Zager, Seiko and Ada Dyer, among others.

"I pride myself on being versatile," says James. "It's fun being able to write different kinds of music; it keeps things from getting boring."

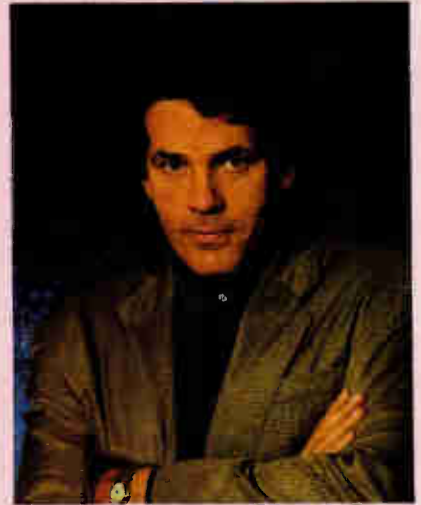
Though James began writing songs in earnest while still in high school, his first big break arrived while he was working as a staff writer for Love Zager Productions, where his song "Don't Tell Me, Tell Her" became a dance hit for Odyssey, leading to a string of covers by a variety of acts. James' long-standing current affiliation with EMI Music has helped further his reputation as a writer with a knack for both emotive lyrics and insistent melodies.

Doug James with Michael Bolton

"I like to get the hook first, either in the music or the lyrics, and then kind of work backwards," James explains. "I also try to get as many interesting twists and turns in the lyrics as I can, without taking them too seriously."

James also maintains an active interest in collaborating with other writers. "Collaborating is fun, because it gives you a chance to learn from how other people work," he says. "It's also good because it teaches you to be flexible. If the person I'm writing with is on a good roll with the lyrics, I'll try to stay out of his way and concentrate on the music. Or vice versa."

In addition to working as a songwriter, James has recently grown active in production, working extensively with Canadian artist Dan Hill. Even more significantly, though, James is planning to concentrate much of his energy on building a career as a performer.



"I think I've learned enough over the years that I can make a good run at it now," says James, whose resume includes on-camera experience acting in a few nationally-seen TV commercials. "Unlike most new performers, I already kind of know the way things work, because as a songwriter and producer I've learned the intricacies of building a song from the ground up." ■



KENNETH "BABYFACE" EDMONDS

A Major Player Among The Majors

BY KAREN SHEARER

His family thinks of him as "Kenny." Bootsy Collins dubbed him "Babyface." His friends just call him "Face." But by any name, Kenneth "Babyface" Edmonds is a talent to be reckoned with. Co-winner (with Janet Jackson) of BMI's Songwriter of the Year Award, 'Face is also a singer, a musician, and one-half of the Grammy-nominated production team of L.A. Reid and Babyface — the team that won *last* year's BMI Writer of the Year Award. And "team" is the operative word here, because despite his burgeoning solo career, 'Face is still a team player, first and foremost.

When he got out of high school

back in the mid-70s, Edmonds teamed up with a local Indianapolis group called Manchild and cut two albums for Chi-Sound Records. After they broke up, he hooked up with The Deele, a Cincinnati outfit founded by Antonio "L.A." Reid. 'Face kept a pretty low profile on the band's 1983 Solar Records debut, *Street Beat*, but when The Deele's second album, *Material Thingz*, came out two years later, Babyface was singing lead instead of backup — and he and L.A. had taken over the production chores. Solar chief Dick Griffey was so pleased with the results that he asked the duo to move to Los Angeles and take a shot at producing some of the label's other artists, so Reid and Edmonds spent most of 1986 in the studio with such acts as Shalamar, Klymaxx, and The Whispers, who scored a dramatic comeback with an L.A./Babyface tune called "Rock Steady" early in '87. "That was our first #1 R&B hit and our first top 10 pop hit," says 'Face, "and that's when we really started writing as a team."

By the end of '87, the team had churned out a series of hits for Solar, including The Deele's third album, *Eyes Of A Stranger*. And Babyface had made his debut as a solo artist with *Lovers*, an album that allowed him to truly shine as a singer as well as a songwriter. "The difference between The Deele and Babyface," 'Face observed at the time, "is that The Deele can get hard 'n' nasty 'n' heavy. Babyface, though, can't really be nasty. He's a romantic, a real . . . well, a real lover."

Romantic though he may be, 'Face is also a shrewd businessman, and he and L.A. didn't want to be tied exclusively to one label. So they began working with artists outside the Solar circle, eventually putting their Midas touch to records by Pebbles (now Mrs. L.A. Reid), Sheena Easton, Johnny Gill, Karyn White, Paula Abdul, Bobby Brown, After 7 (a vocal group featuring two of 'Face's brothers and one of

L.A.'s cousins), and Whitney Houston. When they began getting more gigs than they could handle, they dropped out of The Deele to concentrate on writing and producing. Meanwhile, Babyface also had to make time for his solo career, which took off with the 1990 release of *Tender Lover*, a double-platinum production that's given him a whole new image as a soulful Casanova. "Hey," says 'Face with a grin, "it's a weird feeling,

**DESPITE HIS
BURGEONING
SOLO CAREER,
'FACE IS STILL
A TEAM PLAYER,
FIRST AND
FOREMOST.**

but when you get put in that position, you can go crazy or you can do what I do, which is to look at it and smile."

Lately, Kenneth "Babyface" Edmonds has had a lot to smile about. For one thing, there's his second consecutive BMI Writer of the Year Award and the four songs that made it possible: his own "Whip Appeal" and "It's No Crime"; After 7's "Ready Or Not"; and Bobby Brown's "Rock Wit'cha." And then there's the new talent he and L.A. are developing for their Atlanta-based LaFace label, a joint venture with Arista Records. The first release on LaFace, a single by Damien Dame, proclaims that "Now, the r&b label for the '90s is here," and given the talent behind it, that's no idle boast. After all, 'Face always said he wanted to be "a major player among the majors," and that's exactly what he is.

Karen Shearer is a freelance journalist based in Los Angeles, where she also writes shows for radio and television.



LANE ST. NICHOLAS

JANET JACKSON

Power, Passion and Purpose

BY KAREN SHEARER

In 1975, at the ripe old age of nine, Janet Jackson retired from the music business. That's right, retired — bowed out of the family act, pulled out of Las Vegas, and gave up the talk show circuit, all because she wanted to concentrate on her acting career instead. "I never thought about singing again," she says, recalling the years when she was appearing regularly in such sit-com classics as "Good Times" and "Different Strokes." "It never crossed my mind, even though my brothers and sisters came out with their solo albums. I just didn't see myself as a solo artist "

Fortunately, the co-winner (with Babyface) of BMI's Songwriter of the Year Award changed her mind a few years later. "It wasn't really my idea," she admits. "It was my father's. He felt I was ready to make a record." She didn't want to,

"MY GOAL IS STILL TO CREATE A BODY OF MUSIC THAT MEANS SOMETHING."

but decided to give it a shot. And so Janet Jackson's self-titled debut was released on A&M Records in 1982. "It's sort of a teen album," said the 15-year-old artist at the time, "and I really wanna grow with my music, not just stay at this one level for the rest of my life." When *Dream Street* came out two

years later, Janet still wasn't satisfied. "I wanted to speak out about certain things, but I felt I couldn't, I was only 17 — who was going to take me seriously?"

Frustrated, the youngest member of the phenomenal Jackson family decided to . . . well, take "control" of her career. "In the past," she explains, "I'd just been given a tape of a song, learned it, and then gone into the studio and sung to a completed instrumental track. But I wanted to be completely involved in the recording process, from the songwriting to the playing to the production." The result, released in 1986, was *Control*, produced in Minneapolis by Jimmy Jam and Terry Lewis. At only 19, Janet Jackson hadn't yet come of age, but she had definitely come into her own, and the album racked up some staggering statistics, including six #1 singles and eight million units sold worldwide.

Still, Janet wanted more. She wanted to make music with a message, music that would finally address her concerns about such wide-ranging issues as bigotry, illiteracy, drugs, violence, and the homeless. "*Control* was about my life," she explains, "and I didn't want to do another album like that. I wanted to make an album about what's going on in the world around us." That album was *Rhythm Nation 1814*, a concept she spent over two years developing entirely on her own. It's an album filled with power, passion, and purpose. Still, its 1989 release was initially greeted with skepticism: "I was actually told by some people that LP sales would be hurt by my desire to incorporate socially conscious themes with hard-hitting dance music," she recalls in amazement, "but any artist who plays into the hands of that kind of thinking will suffer artistically."

There were no compromises on *Rhythm Nation*. Janet Jackson's vision dominates the album, which she co-produced with Jam and Lewis. And for the first time, she wrote almost all of her own

material, including "Alright," "Come Back To Me," "Escapade," and "Rhythm Nation," the four songs that have made her a BMI Songwriter of the Year. The BMI award is only one of many accolades that she's received for *Rhythm Nation*, but it may be the most important, because it recognizes Janet as a singer, songwriter, and complete musical artiste.



Janet Jackson receives her Songwriter of the Year Award from BMI's Rick Riccobono.

Janet Jackson has a lot to be proud of . . . and a lot to look forward to, including her first album under her new contract with Virgin Records. It's a landmark deal, but her priorities remain unchanged. "I'm not motivated by chart positions or record sales," she reminds us, "although I'm thankful for them. My goal is still to create a body of music that means something." And that's not a bad goal for an artist who once believed she would dedicate the rest of her life only to acting.

BMI AWARDS

HONOR
★

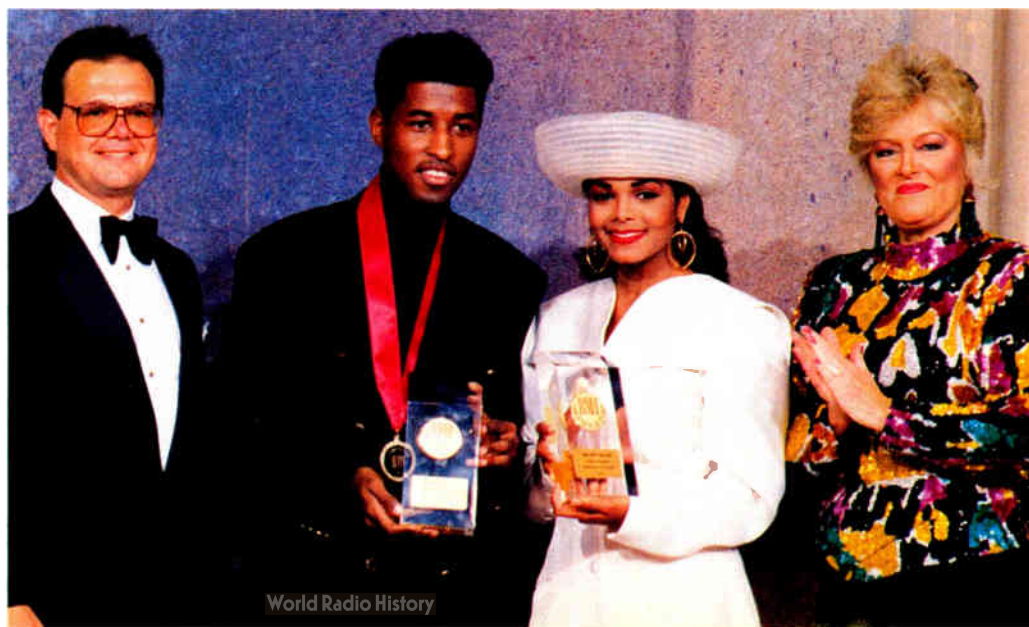
POP'S TOP TALENT

BMI held its annual pop awards dinner on May 21 at a gala dinner at the Beverly Wilshire Hotel in Los Angeles. The awards ceremony, hosted by BMI president and CEO Frances W. Preston, honored the writers and publishers of the 79 songs most performed on American radio and television from the third quarter of 1989 through the fourth quarter of 1990. Janet Jackson and Kenneth "Babyface" Edmonds were named Songwriters of the Year, while the Michael Bolton/Doug James composition, "How Am I Supposed To Live Without You," published by EMI-Blackwood Music, was named Song of the Year. In addition, EMI Music Publishing was named Publisher of the Year, with 15 citations between its EMI-Blackwood and Screen Gems-EMI companies. B52's Cindy Wilson, Kate Pierson, Keith Strickland, Fred Schneider and their publishing company, Man Woman Together Now Inc., were awarded Citations for the Most Performed Song On College Radio, "Love Shack." A complete list of award winners appears on pages 42-43.



▲ Michael Bolton, Doug James, Frances Preston, and Martin Bandier celebrate "How Am I Supposed To Live Without You" being named Song of the Year.

▼ BMI's Rick Riccobono and Frances Preston flank Songwriters of the Year Kenneth "Babyface" Edmonds and Janet Jackson.





◀ BMI's Rick Riccobono; Susan Collins of Virgin Music; Steven Sweet; Jani Lane and Joey Allen of Warrant; Kaz Utsunomiya; Erik Turner of Warrant; Frances Preston; Jerry Dixon of Warrant; David Steele of Virgin Music; and BMI's Barbara Cane.

▼ Antonio "LA" Reid; Daryl Simmons; Marvin Cohn and Dierdre O'Hara of Sony Songs; Frances Preston; and Kenneth "Babyface" Edmonds.



▲ BMI's Rick Riccobono and Frances Preston flank the Warner Chappell executive team of Jack Rosner, Don Biederman, Al Kohn, Ira Pianko, Les Bider, and Jay Morgenstern.



▼ Fred Schneider; Keith Strickland; Kate Pierson of the B 52's; Jane Child; and Marie Fredriksson and Per Gessle of Roxette.



▲ BMI honored the songwriters whose works inspired America during the Persian War crisis: David Foster and Linda Thompson-Jenner for "Voices That Care"; L. Russell Brown for "Tie A Yellow Ribbon Round The Ole Oak Tree"; and

Lee Greenwood for "God Bless The USA"; Frances Preston. Irwin Levine, co-writer of "Tie A Yellow Ribbon Round The Ole Oak Tree," and Julie Gold, writer of "From A Distance," were unable to attend the dinner.



▶ BMI's Rick Riccobono; Lance Freed and Brenda Andrews of Irving Music; and Frances Preston.



▼ Marie Fredriksson, Per Gessle, and Frances Preston.



▼ Les Bider of Warner Chappell Music, Jane Child, Tommy Page, and BMI's Del Bryant.



▲ Kenny G, Michael Bolton, and BMI's Barbara Cane.

▼ Paul David Wilson; BMP's Patsy Bradley; Dennis Morgan; Ben Margulies; and Alan Rich.



▲ Gardner Cole, Andre Cymone, and Jody Watley.





▼ Antonio "L.A." Reid, BMI's Dexter Moore, Kevin Roberson, and Daryl Simmons.



▼ BMI's Rick Riccobono; Danny Strick; Judy Hicks and Debby Dill of Careers BMG Music; Michael Penn; and Frances Preston.

▲ Hiram Hicks, Doctor Freeze, Ronnie Devoe, Ricky Bell, Willie Dixon, Michael Bivens, BMI's Cat Jackson and Reggie Calloway.



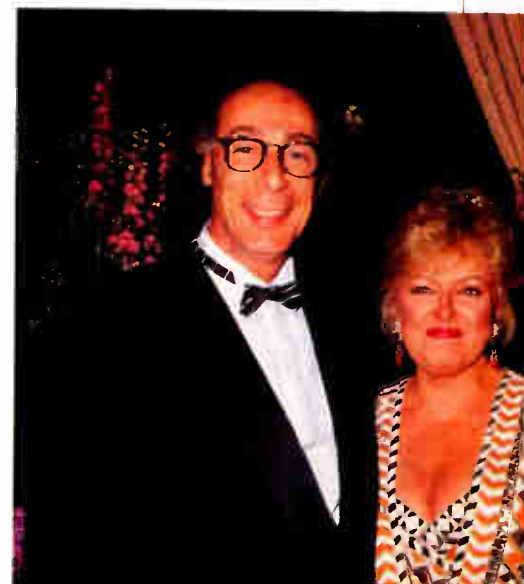
▲ Lester Sill of Stone Agate Music, and Frances Preston.



◀ BMI's Rick Sarjek; Barbara Dozier; Lamont Dozier; BMI's Barbara Cane; and Mark Spiro.



▶ Jeff Barry and Frances Preston.



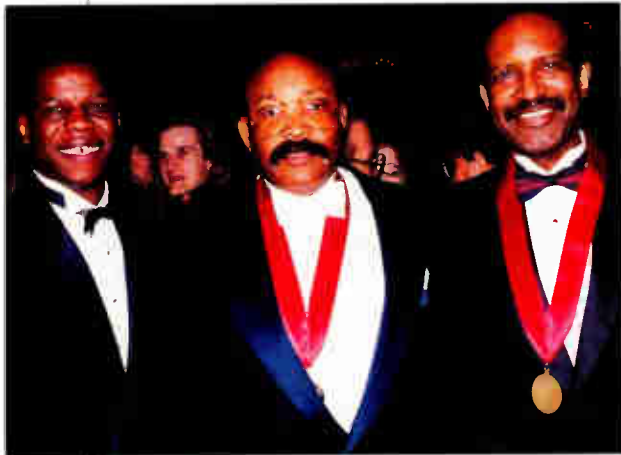


▼ BMI's Dexter Moore; Gene Griffin; and Eugene Record.

▲ Jerry Bradley of Acuff Rose Music, Barbara Orbison, Frances Preston, and Jerry Flowers of Acuff Rose Music.



▲ Ron Fair of EMI Records, Per Gessle, and BMI's Phil Graham.



▲ BMI's Jody Williams, Chynna Phillips, Carnie Wilson, Wendy Wilson, and BMI's Del Bryant.

▼ BMI's Harry Warner, Gerd Muller of Frankly Scarlett Music, and Billy Crain.



▲ BMI's Rick Riccobono; Jody Gerson, Holly Greene and Irwin Robinson of EMI Music Publishing; Frances Preston; Cynthia Weil; Barry Mann; Martin Bandier and Larry Katz of EMI Music Publishing

◀ BMI's Del Bryant with Bobby Caldwell.





▲ Richard Marx, Dean Pitchford, Judy Stakee of Warner Chappell Music, and Tom Snow.



▶ Frances Preston with Jude Cole.

▼ Karla Bonoff and BMI's Barbara Cane.



▲ BMI's Dexter Moore; Reggie Calloway; Thomas McElroy; and Cino-Vincent Calloway.

▼ Julie Lipsius of Hidden Pun Music, and BMI's Rick Sanjek.



▼ Fee Waybill and Frances Preston.



▲ BMI's Mark Fried (second from left) with Linear members Joey Restivo, Wyatt Pauley and Charlie Pennachio.





◀ Frances Preston and Ellen Shipley.

▼ Tommy Funderburk and BMI's Julie Gordon.



◀ Joanne Boris of EMI Music Publishing, with BMI's Rick Sanjek and Barbara Cane.

▼ At the close of the evening's festivities, award winners, guests and BMI execs got together for this group portrait.

▲ Kaz Utsunomiya; Sheri Byers, Lionel Conway and Victoria Claire of Polygram/Island Music Publishing Group; Donna Young and Darryl Ross of Virgin Songs Inc.



▼ Larry Hamby of A&M Records; BMI's Roger Sovine; NEM's Ronda Call; Gerry Goffin; and BMI's Charlie Feldman.



▼ Ira Jaffe of New Era Music with Frances Preston.



◀ Duane Cochran Johnson, BMI's Alison Smith, Paul David Wilson, and BMI's Thomas Cain.

▼ BMI's Thea Zavin; Cliffie Stone; Joan Carol Stone; and BMI's Joyce Rice.



BMI

1991

POP

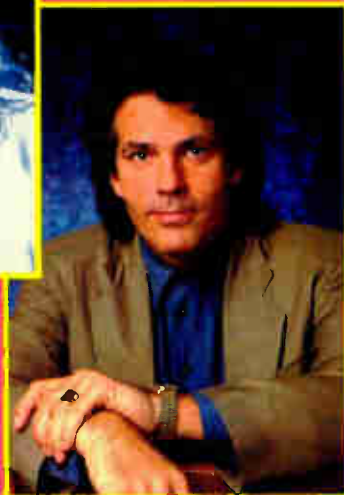
song
of the year

publisher
of the year



Michael Bolton

**How Am I
Supposed To
Live Without You**
*EMI-Blackwood
Music, Inc.*



Doug James

EMI Music Publishing

ALL MY LIFE
Kerla Bonoff
Seagrape Music

ALRIGHT
Janet Jackson
Black Ice Publishing

BABY IT'S TONIGHT
Jude Cole
*Coleision Music
EMI-Blackwood Music, Inc.*

BACK TO LIFE
Nellee Hooper (PRS)
Caron Wheeler (PRS)
*Warner-Tamerlane Pub. Corp
Virgin Songs, Inc.*

BLACK VELVET
David Tyson (SOCAN)
EMI-Blackwood Music, Inc.

BUFFALO STANCE
Neneh Cherry (PRS)
Jamie Morgan (PRS)
Phil Ramoan (PRS)
*EMI-Blackwood Music, Inc.
Warner-Tamerlane Pub. Corp.*

CALL IT LOVE
Billy Crain
Ronnie Guitreau
*Atlantic Music Corp.
Frankly Scarlett Music
Gibron Music
Music Corporation of America, Inc
Storby Music*

CHERISH
Patrick Leonard
Johnny Yuma Music

COME BACK TO ME
Janet Jackson
Black Ice Publishing

CRUISING FOR BRUISING
Basia (PRS)
Danny White (PRS)
Virgin Songs, Inc.

CUTS BOTH WAYS
Gloria Estefan
*Foreign Imported
Productions and Publishing, Inc.*

DANGEROUS
Per Gessle (STIM)
EMI-Blackwood Music, Inc.

DARE TO FALL IN LOVE
Peter Beckoff
*Irving Music, Inc.
Long Range Music*

DIDN'T (I KNOW YOUR MIND)
Thom Bell
William A. Hart
Warner-Tamerlane Pub. Corp.

DO YOU REMEMBER
Phil Collins (PRS)
Hidden Pun Music, Inc.

DON'T KNOW MUCH
Barré Mann
Tom Siao
*ATV Music
Brainree Music
Maan and Weil Songs, Inc.
Snow Music*

DON'T WANNA FALL IN LOVE
Janet Child
Brett and Peter Publishing
*R-dical Dichotomy
Warner-Tamerlane Pub. Corp.*

DON'T WANNA LOSE YOU-
Gloria Estefan
*Foreign Imported
Productions and Publishing,
Inc.*

ERCAPADE
Janet Jackson
Black Ice Publishing

EVERYTHING
Gladys Cole
James Newton-Howard
*Newton House Music
Sizzling Blue Music*

EVERYTHING YOU TOUCH
Steve Werbel
*Baseme West Music
Rent a Hook*

FRIENDS
Jody Watley
Right Song Music, Inc.

GET ON YOUR FEET
Jorge Casas
*Foreign Imported
Productions and Publishing,
Inc.*

GIRLS NITE OUT
Shari Byers
Darryl F. Lee
*Byersong Int'l Publishing
Island Music, Inc.
Rockaway Music
Virgin Songs, Inc.*

GOING HOME
Sandy G
*Bramble Music Publishing
EMI-Blackwood Music, Inc.
High Tech Music
Kuru Music*

We Proudly Congratulate The
Writers and Publishers of the
Year's Most Performed Songs

awards

A GROOVY KIND OF LOVE—
Carole Bayer Sager
Toni Wine
Screen Gems-EMI Music, Inc.

HEARTY
Josy Allen
Jerry Dixon
Jani Lane
Steven Sweet
Erk Turner
Crab Salad Music
Dick Dragon Music
Great Lips Music
Lilite Split Music
Rich McBitch Music
Virgin Songs, Inc.

HERE WE ARE
Gloria Estefan
Foreign Importeo
Productions and Publishing,
Inc.

HEE NABY
Henry Lee Summer
Leesum Music, Inc.
Virgin Songs, Inc.

HOLD ON
Chynna Phillips
Carnie Wilson
Braintree Music
EMI-Blackwood Music, Inc.
Get Out Songs
Smoothie Music

HOLD ON
Terry Ellis
Denzil D. Foster
Cindy Herron
Maxline Jones
Thomas D. McElroy
Dawn Robinson
Two Tuff Enough Publishing

**HOW AM I SUPPOSED TO LIVE
WITHOUT YOU—**
Michael Bolton
Doug James
EMI-Blackwood Music, Inc.

HOW CAN WE BE LOVERS
Michael Bolton
Mr. Bolton's Music
Warner-Tamerlane Pub. Corp.

DON'T HAVE THE HEART
Allan Rich
Nelana Music

I GO TO EXTREMES
Billy Joel
Joelsongs

I LIKE IT
Dino
Island Music, Inc.
Onid Music

I WANNA BE RICH
Cino-Vincent Calloway
Reggie Calloway
Melvin Gentry
Belinda Lipscomb
Calloco Music, Inc.
Epic/Solar Songs, Inc.
Jig A Watt Jams

I'LL BE YOUR EVERYTHING
Tommy Page
Doraffo Music, Inc.
Page Three Music
Warner-Tamerlane Pub. Corp.

**IF YOU DON'T KNOW ME BY
NOW—**
Kenneth Gamble
Leon Huff
Warner-Tamerlane Pub. Corp.

IT MUST HAVE BEEN LOVE
Per Gessle (STIM)
EMI-Blackwood Music, Inc.

IT'S NO CRIME
Kenneth "Babyface" Edmonds
Antonio "L.A." Reid
Daryl Simmons
Epic/Solar Songs, Inc.
Green Skirt Music, Inc.
Kear Music

IT'S NOT ENOUGH
Tommy Funderburk
DJO Publishing Corp.
Emotional Rex Music

LEAVE A LIGHT ON
Ellen Shipley
Shipwreck Music
Virgin Songs, Inc.

LISTEN TO YOUR HEART
Per Gessle (STIM)
Mats Persson (STIM)
ATV Music
EMI-Blackwood Music, Inc.
Irving Music, Inc.

LOVE SNACK
Kate Pierson
Fred Schneider
Keith Strickland
Cindy Wilson
Man-Woman Together, Now! Inc.

MY PREROGATIVE
Gene Griffin
Cal-Gene Music
Virgin Songs, Inc.

NO MOTH
Michael Penn
Careers-BMG Music Publishing,
Inc.
Lefair Music

NOTICE ME
Paul David Wilson
Padavon Music

OH BIRL—
Eugene Record
Unichappell Music, Inc.

OH PRETTY WOMAN—
Bill Dees
Roy Orbison
Acuff-Rose Music, Inc.

ONE
Barry Gibb
Maurice Gibb
Robin Gibb
Gibb Brothers Music

POISON
Elliott "Dr. Freeze" Straite
HIFrost Publishing
Hip City Music, Inc.

POSSESSION
Ricky Phillips
John Waite
Ricky Lynn Phillips Music
Sony Songs, Inc.
Wild Crusade Music

PRICE OF LOVE
John Waite
Sony Songs, Inc.
Wild Crusade Music

READY OR NOT
Kenneth "Babyface" Edmonds
Epic/Solar Songs, Inc.
Kear Music

RELEASE ME
Chynna Phillips
Carnie Wilson
Wendy Wilson
Braintree Music
EMI-Blackwood Music, Inc.
Get Out Songs
Lentle Music
Smoothie Music

RHYTHM NATION
Janet Jackson
Black Ice Publishing

ROAM
Kate Pierson
Fred Schneider
Keith Strickland
Robert Mellowether Waldrop
Cindy Wilson
Man-Woman Together, Now! Inc.

ROCK WITHA
Kenneth "Babyface" Edmonds
Daryl Simmons
Epic/Solar Songs, Inc.
Green Skirt Music, Inc.
Kear Music

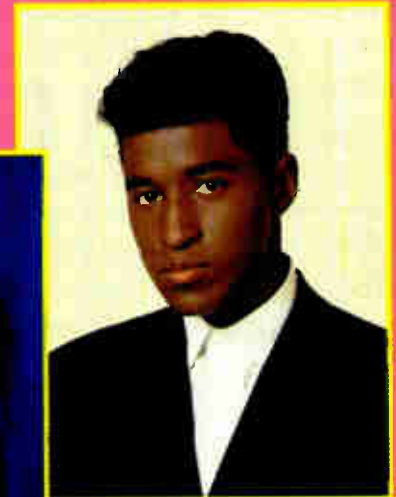
ROCK TO MOVE
Dennis Morgan
Little Soap of Morgansongs

SAVE UP
Christine McVie
Fleetwood Mac Music

songwriters of the year



Janet Jackson



**Kenneth "Babyface"
Edmonds**

WHAT KIND OF MAN WOULD I BE
Bobby Caldwell
Jason Scheff
EMI-Blackwood Music, Inc.
Jason Scheff Music
Music Corporation of America, Inc.
Sin-Drome Music

WHEN I LOOKED AT HIM
Lewie Mathies
Panchin Publishing
Screen Gems-EMI Music, Inc.

WHEN THE NIGHT COMES
Bryan Adams (OCAN)
Jim Vallance (OCAN)
Irving Music, Inc.

WHIP APPEAL
Kenneth "Babyface" Edmonds
Epic/Solar Songs, Inc.
Kear Music

WIND BENEATH MY WINGS—
Lauri Taylor
Warner House of Music

WITH EVERY BEAT OF MY HEART
Arthur Baker
Shaktia' Beker Music, Inc.

YOU GOT IT—
Roy Orbison
Acuff-Rose Music, Inc.

YOU'VE GOT THAT LOVIN' FEELIN'—
Barry Mann
Phil Spector
Cynthia Weil
Screen Gems-EMI Music, Inc.

—Second Award
—Third Award
—Fifth Award
—Sixth Award

BMI

SCORES OF STARS TURN OUT FOR BMI FILM/TV AWARDS

BMI saluted the composers and songwriters of the year's top motion pictures and prime time television shows at its annual Motion Picture and Television Awards Dinner, held May 22 at the Regent Beverly Wilshire Hotel in Beverly Hills, and hosted by BMI president and CEO Frances W. Preston. The highlight of the evening was the presentation of the Richard Kirk Award, which signifies lifetime achievement in film music, to Richard and Robert Sherman. A complete list of award winners appears on pages 50-51.



Richard (l) and Robert Sherman are congratulated by Frances Preston after receiving the Richard Kirk Award.



This stellar line-up includes (l-r) Charlie Fox, Thomas Newman, BMI's Doreen Ringer Ross, Jerry Goldsmith, and Patrick Williams.



The inimitable Lalo Schifrin (l) chats with BMI's Del Bryant (c) and Charlie Feldman.

PHOTOS: ALAN BERLINER, ERIC CHARBONNEAU, LESTER COHEN, CHRIS HUNTER, JEFFREY MAYER

Mike Post (l) and Walter Murphy Jr. surround BMI's Doreen Ringer Ross.



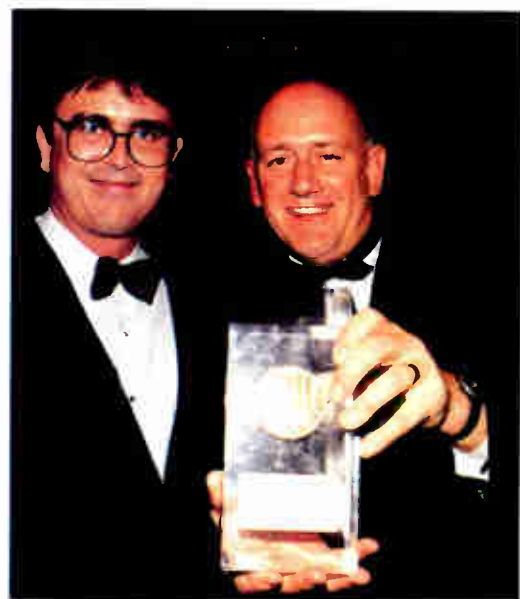
An exuberant Ryuichi Sakamoto acknowledges the crowd's applause.



Alan Silvestri (second from right) receives congratulations from BMI's Rick Riccobono, Doreen Ringer Ross and Frances Preston.



Dawnn Lewis is all smiles after receiving her award from BMI's Rick Riccobono and Frances Preston.



John Du Prez (r) shows off his award for BMI's Phil Graham.



BMI's Kathleen Laccinole (l) congratulates (l-r) "Full House" team Bennett Salvay, Lori Laughlin and Jeff Franklin.



Randy Edelman receives his award from BMI's Rick Riccobono and Frances Preston.



Onstage receiving their awards are Dan Slider (r) and Stewart Harris, with BMI's Rick Riccobono and Frances Preston.

This happy crew includes (l-r) Liz Meyers, John Trivers, BMI's Kathleen Laccinole, and Alan Pasqua.





Pictured (l-r): Steve Dorff, Alan Pasqua, Bruce Babcock, and Bruce Miller.



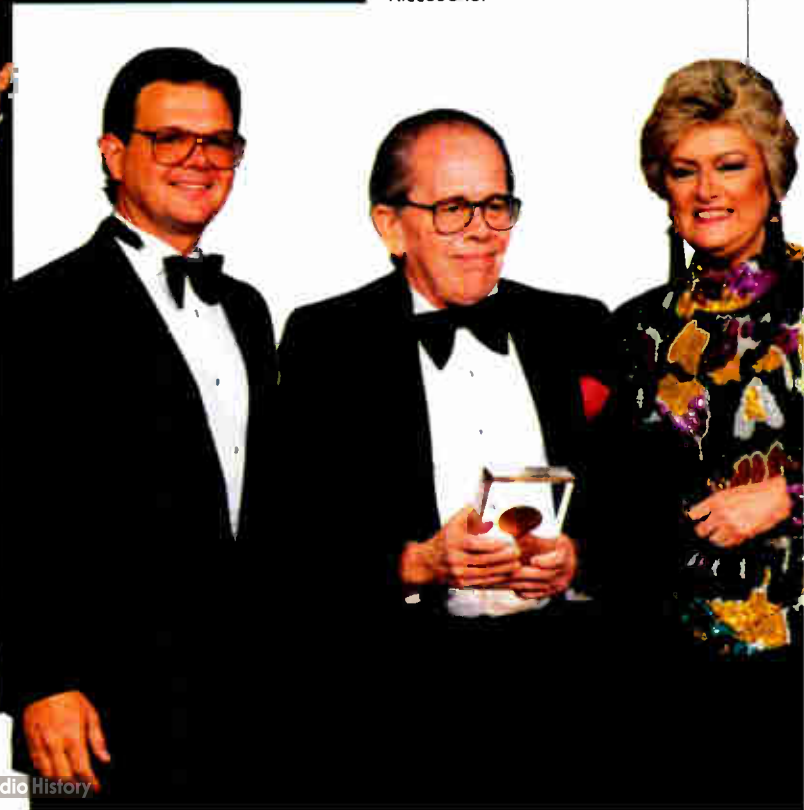
Frances Preston and Rick Riccobono greet Roxette's Per Gessle (l) and Marie Fredriksson.



Taking a break during the festivities are (l-r) Andrew Gold, BMI's Doreen Ringer Ross, and Richard Horowitz.



Checking out the action are (l-r) Danny Elfman, Dean Pitchford, BMI's Doreen Ringer Ross, Basil Poledouris and Robert Kraft.



Bill Byers (c) receives his award from Frances Preston and Rick Riccobono.



Renewing acquaintances are (l-r) BMI's Alison Smith, Bennett Salvay, BMI's Del Bryant, and Bob Israel.

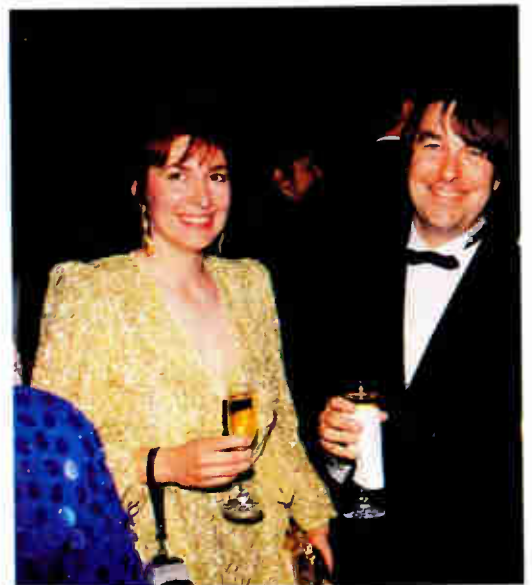
Ken Corday and Marty Davich (r) share a moment in the spotlight with Frances Preston and Rick Riccobono.



Krys and David Newman.

Pictured (l-r): Jonathan Sheffer; BMI's Lonnie Sill; Lorimar's Gregory Sill; and Bruce Broughton, president of the Society of Lyricists and Composers.

BMI's Del Bryant (second from left) offers his congratulations to Richard and Robert Sherman as Richard's wife, Ursula, looks on.





Artie Kane and Vinolla Chenault.

Bruce Miller, BMI's Doreen Ringer Ross, and Don Davis put on their best smiles for the camera.



Frances Preston and Rick Riccobono put the squeeze on Michael Small (second from left) and Mike Gorfaine.



At the evening's conclusion, award winners and guests got together for this group photo.



BMI MOTION PICTURE

We congratulate and thank our composers and songwriters whose scores have so enhanced the year's top motion pictures and television shows



RICHARD KIRK AWARD
ROBERT B. SHERMAN AND
RICHARD M. SHERMAN

6 TELEVISION AWARDS 1991

ACADEMY AWARD

Dances With Wolves
JOHN BARRY

EMMY AWARDS

Beauty And The Beast
DON DAVIS

Days Of Our Lives
MARTIN DAVICH
KEN CORDAY

From The Heart...
The First International
Very Special Arts Festival
"From The Heart"
LARRY GROSSMAN

Julie Andrews In Concert
BILL BYERS

Sesame Street
CHRISTOPHER CERF

GOLDEN GLOBE AWARD

The Sheltering Sky
YUICHI SAKAMOTO (JASUNO)
RICHARD HOROWITZ

ACE AWARDS

Back To Reality
"Back To Reality"
JEFF CESARINI
MICHAEL RUFF

The Neon Empire
LALO SCHIFRIN

TV MUSIC AWARDS

A Different World
BILL COSBY
STU GARDNER
DAWN LEVITS
ARTHUR LISI

America's Funniest Home Videos
STEWART HARRIS
DAN SLIVER

America's Funniest People
DAN SLIVER

The Cosby Show
BILL COSBY
STU GARDNER
ARTHUR LISI

Designing Women
BRUCE MILLER

Family Matters
BENNETT SALWAY

Full House
BENNETT SALWAY
JEFF FRANKLIN

The Golden Girls
ANDREW SOLD

MacGuyver
RANDY EDENBACH

Matlock
ANTHE KABC
DON DAVIS
BRUCE BABLICK

TV MUSIC AWARDS

Murphy Brown
STEVE DORFF

20/20
BOB ISRAEL

FILM MUSIC AWARDS

Back To The Future: III
ALAN SILVESTRI

Dances With Wolves
JOHN BARRY

Days Of Thunder
HANS ZIMMER (PRS)

Dick Tracy
DANNY ELFMAN

Die Hard 2 - Die Harder
MICHAEL KAMEH

Home Alone
JANN WILLIAMS

The Hunt For Red October
BASIL POLEDOURAS

Presumed Innocent
JANN WILLIAMS

Pretty Woman
JAMES NEWTON HOWARD

Teenage Mutant Ninja Turtles
JOHN DU PREZ (PRS)

Total Recall
JERRY GOLDSMITH

MOST PERFORMED SONG FROM A FILM

"It Must Have Been Love"
from the film Pretty Woman
PER GESLE (STIM)
EMI - BLACKWOOD MUSIC, INC.

NEWS "SPECIAL TRIBUTE" AWARDS

ABC World News Tonight
BOB ISRAEL

CBS Evening News
ALAN PASQUA
JOHN TRIVERS
ELIZABETH MYERS

CNN Headline News
BOB ISRAEL

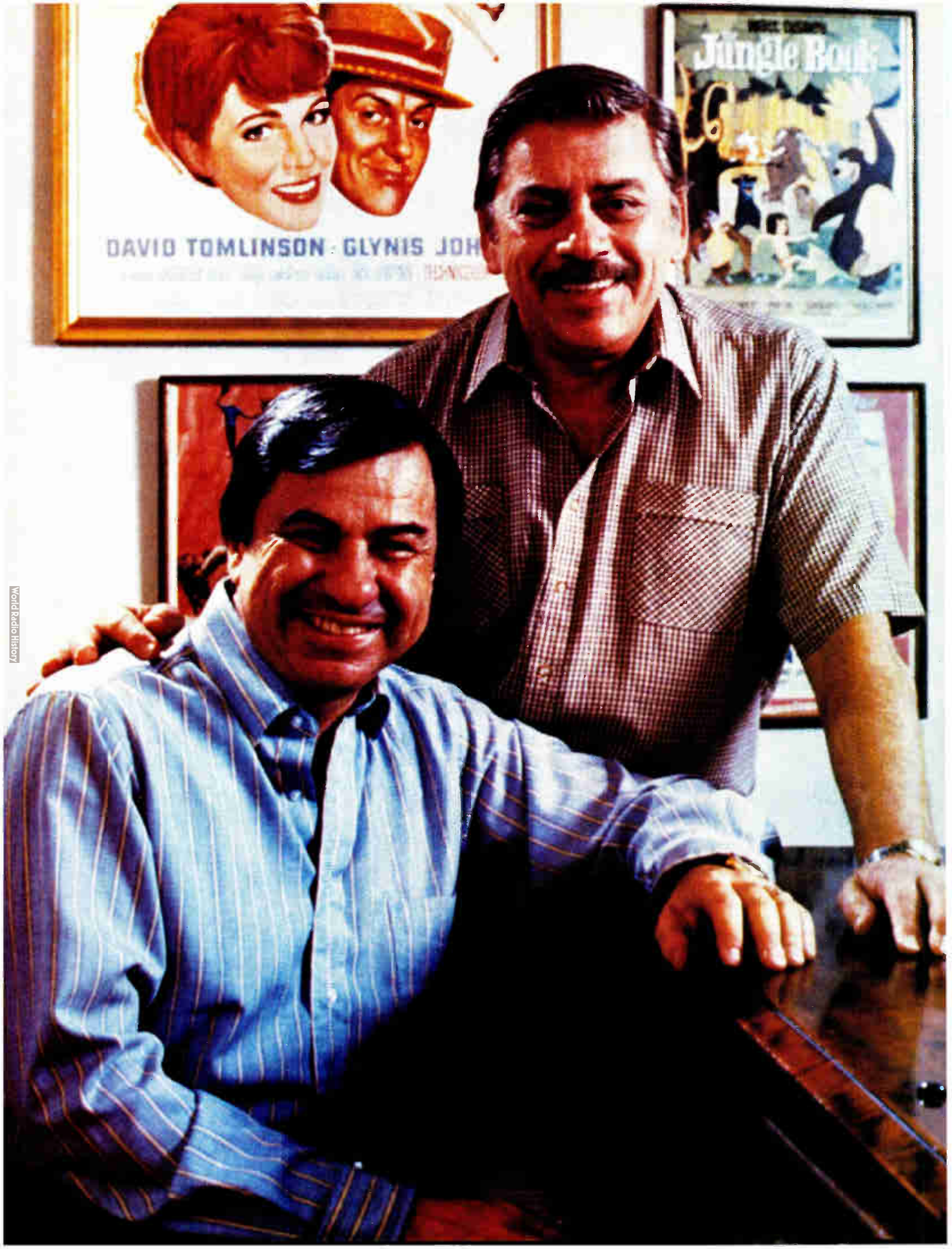
CNN War In The Gulf
HERB RUCKY

NBC Nightly News
JOHN WILLIAMS

PIONEER AWARD

MICHAEL SIBEL

BMI



DAVID TOMLINSON · GLYNIS JOHNSON

WILL DOUGLAS
Jungle Boys

World Radio History

Richard & Robert Sherman

by Julius Robinson

Richard M. Sherman and Robert B. Sherman believe in fairy tales. Why? Because they've lived a fairy tale.

Imagine this:

Once upon a time in the late fifties two young brothers pen several hit rock tunes. They include Johnny Burnette's classic (and later Ringo Starr's classic) "You're Sixteen," as well as Annette Funicello's breakout song "Tall Paul." Their career is on a roll. Soon the siblings find themselves in the office of none other than — no, not Elvis — Walt Disney.

"Do you know what a nanny is?" asks Walt.

"It's a goat," respond the brothers.

"No, no, no!" scolds Walt. "An English nursemaid. Read this book."

The book is "Mary Poppins" by Pamela L. Travers. In a couple of weeks the brothers make notes and rough sketches of some songs. Disney, who has identical parts of the book underlined, is very impressed.

"You fellows really like to work," says Walt. "How'd you like to work for me?"

The offer results in a phenomenal 10-year association with Disney as exclusive staff songwriters, yielding

some of the greatest song scores ever written for film. It is a monumental body of work that continues to touch the imagination of millions of children and adults around the world. The Sherman Brothers are the lyrical voice of Walt Disney.

Their song scores include *Mary Poppins* (winning two Oscars for score and the song "Chim Chim Cher-ee"), *The Jungle Book*, *The Parent Trap*, *Bedknobs And Broomsticks*, *The Aristocats*, *The Happiest Millionaire*, and the entire *Winnie The Pooh* series.

LIVING A FAIRY TALE LIFE

The Shermans also pen one of the world's most played songs — "It's A Small World (After All)." The theme ride becomes the most popular attraction at Disney parks around the world.

Richard (l) and Robert Sherman.



Richard (l) and Robert with Michael Jackson.

After Disney, they write songs for *Chitty Chitty Bang Bang*, *Snoopy Come Home*, *Charlotte's Web* and the acclaimed *Tom Sawyer* (their script and song score is so good that even the pre-Gorbachev Soviets award the Sherman Brothers first prize in the 1973 Moscow Film Festival). And then there's a hit Broadway musical about the WWII years — *Over Here!*

Tom Sawyer and *Huck Finn* are the first of several films in which the Sherman Brothers write the screenplay as well as song scores, including the Oscar-nominated *The Slipper And The Rose* and *The Magic Of Lassie* (the latter nominated for "When You're Loved," sung by Debby Boone).

Recently, the Sherman Brothers have done special projects for Epcot, including the wonderful *Magic Journeys*. Currently, Dick and Bob are working on a series of songs for a TV series called "The Timberwood Tales." They also have a new animated feature, *Little Nemo*, soon to be released domestically. In addition, they are working on a Broadway musical, *Busker Alley* (based on the book of

Robert (l), Fred Astaire and Richard bask in the Oscar spotlight after the brothers received awards for the song "Chim Chim Cher-ee" and the score from *Mary Poppins*.

the same name by A. J. Carrouthers), starring Tommy Tune.

The Sherman Brothers also have two Grammys and 17 gold and platinum albums. Capping their illustrious career, BMI has awarded the Sherman Brothers the 1991 Richard

Kirk Award, given to acknowledge outstanding lifetime achievement in film scoring.

It is a fairy tale. But let's not get ahead of ourselves.

Before the Sherman Brothers get their star on the Hollywood Walk of Fame, before they're made official Disney Legends, before Michael Jackson (a Disney fanatic) invites them over to his estate to swap songwriting secrets, before they become the first songwriters to have three musical films run in succession at Radio City Music Hall — before everything, there is their father, Al.

It is a monumental body of work that continues to touch the imagination of millions of children and adults around the world.

Al Sherman is a popular Tin Pan Alley songwriter during the Depression. His tongue-in-cheek songs reflect the dark humor of those years. Al's "Potatoes Are Cheaper, Tomatoes Are Cheaper, Now's The Time To Fall In Love," is one of Eddie Cantor's signature tunes. He also penned the well-known "You





Pictured (l-r): Richard, Julie Andrews, Dick Van Dyke and Robert on the set of *Mary Poppins* in 1963.

Gotta Be A Football Hero.”

Al thinks his two boys have potential. “My biggest hits are Robert and Richard.” Al Sherman loves to say.

After WWII and college, Dick and Bob are sharing an apartment on Pico Boulevard in Los Angeles, a modest shack over a store.

“Bob is writing the great American novel,” says Dick.

“Dick is writing the great American musical,” says Bob.

“Separately, we’re both digging the great American hole in the ground,” adds Dick.

One day father Al comes up to the apartment and throws down the gauntlet. Al says: “You two guys with your college education, I bet you don’t have enough brains to write a pop song that some kid would lose his lunch money over so he can buy the record. Goodbye.”

“He sensed we’d make a great team,” says Bob with a wink.

The Sherman Brothers have songs recorded by Gene Autry and Kitty Wells, but their first big break together is in 1958 when an urgent call comes into Bob’s publishing company for a song that a girl could sing to a guy, an unusual kind of song. (The big hits of the

era are usually for guys about gals: “Long Tall Sally” and “Tutti Frutti.”) In a “two-hour frenzy,” the brothers write “Tall Paul (He’s My All),” with Bob Roberts. The song is their lucky charm.



The song is first recorded by Judy Harriet. A rep for Disneyland Records sees the single in a New Jersey radio station, thinks the title is cute, and takes the song to Mouseketeer Annette Funicello and

Walt Disney. The song is cut.

Assisted in the studio by Disney producer Tutti Camarata, the brothers recommend doubling Annette’s voice, with one track in a deep echo and another vocal on top.

The technique works, and Annette’s 1958 recording of “Tall Paul” becomes a smash hit — the Sherman Brothers’ first top 10 song. They go on to write 36 songs for Annette on several albums.

The brothers continue writing rock & roll. They love to combine styles, and have even written a Hawaiian samba for Funicello, “Pineapple Princess.”

Combining a shuffle and with a teen lyric, they write “You’re Sixteen.” Johnny Burnette’s brother, Dorsey, records the demo. Quite by coincidence, Johnny hears the demo at Liberty Records and says, “That guy sounds like me.” The single goes on to be a big hit in 1960. In 1973 the song is used in

Robert (l) and Richard with Walt Disney in 1965.

the film *American Graffiti*. Ringo Starr loves the tune, and records a version that year, featuring Paul McCartney on kazoo.



The brothers make their mark after being named Disney Legends in ceremonies held at the Walt Disney studios in 1990.

The Sherman Brothers first come to Walt Disney's attention around 1960. Funicello was going to England to do a TV film. Disney asks his staff: "Who are those two brothers doing those cute little songs for Annette? Maybe they could take a crack at this film."

Bob and Dick go into Walt's office for the first time with a song for Annette's England project. Disney immediately begins describing another picture altogether — about two identical twins trying to get their parents back together after a divorce.

After about 10 minutes of this, Bob pipes up.

"Mr. Disney," says Bob bluntly (which Walt hates because he wants to be called Walt), "we don't know what you're talking about. We have a song here for Annette."

"My brother's very brave," chuckles Dick to himself.

"Oh (expletive), let's hear what you got," says Walt, off his roll.

After Walt hears the song for Annette, he pays the brothers the Richard (l), Annette Funicello and Robert in 1959.

highest compliment he ever gives anyone: "Yeah, that'll work."

The Sherman brothers go on to write several songs for *The Parent Trap*, including "Let's Get Together," which becomes a hit for star Hayley Mills.

Disney keeps piling on the projects as fast as the brothers can write them. One fateful day Disney calls Bob and Dick into his office.

"Do you know what a nanny is?" asks Walt.

"It's a goat," respond the

brothers.

You know the rest.

At Disney, staff writers are expected to contribute ideas to the overall project. The Shermans' song score for *Mary Poppins* helps shape the script, the casting, and all other aspects of the film. The process is similar to the historic contribution

"Bob and I try to be true to the project at hand. Our songs are eminently singable. Yet, they're deceptively simple. Most of all, we want them to be very, very original."

that songwriters Harold Arlen and E.Y. Harburg made to the final script of the 1939 MGM classic *The Wizard Of Oz*. Two-thirds of the





Richard (l), Maurice Chevalier and Robert during the recording of the title track to *The Aristocats*.

Poppins score is written before there is a word of dialogue.

The 1965 Oscars for best song and score reward a lifetime of writing — and living — for the brothers.

Explains Dick: "As kids, we made double talk words like 'Supercalifragilisticexpialidocious.' We flew kites with out father, which gave us the idea for the ending, 'Let's Go Fly A Kite.' 'Feed The Birds,' Walt's favorite song, is a plea for kindness to your fellow man. 'Chim Chim Cher-ee' is about respecting the average guy."

"Spoonful Of Sugar" is inspired by Bob's son Jeff, who at 10, comes home from school and tells his dad he's had the Salk vaccination. "Did it hurt?" wonders Bob. "No it was on a sugar cube," explains Jeff.

"Thank you," says Bob, who has been struggling with that spot in the film.

The Sherman Brothers go on to write five songs for the classic animated film, *Jungle Book*. Dick and Bob lighten the original book's heavy tone at Walt's request — the kidnapping of the boy by the king of monkeys for example:

"We make the monkey king of the swingers, total dixieland," explain the brothers. "Disney producer Tutti Camarata is a very

close friend of jazz great Louis Prima, who we'd like to cast, and we get him to play Prima the song."

Prima hears the song and says, "You want to make a monkey out of me." His performance is one of the highlights of the film.

Maurice Chevalier is a longtime fan of Al and the Sherman Brothers. To persuade the retired Chevalier to sing the title track for the feline feature *The Aristocats*, Dick makes a demo doing an imitation of Chevalier. Later the brothers see him in Paris after he records the song.

"I apologize for doing that thick, phony French accent on the demo," says Dick to Maurice.

Chevalier is quick. "Accent? I heard no accent!" The recording is the

last Chevalier makes before his passing.

Dick sums up the Sherman Brothers' style: "Bob and I try to be true to the project at hand. Our songs are eminently singable. Yet, they're deceptively simple. Most of all, we want them to be very, very original."

Bob and wife Joyce share a home in Beverly Hills and have four children. Dick has three children, and with wife Ursula, also lives in Beverly Hills.

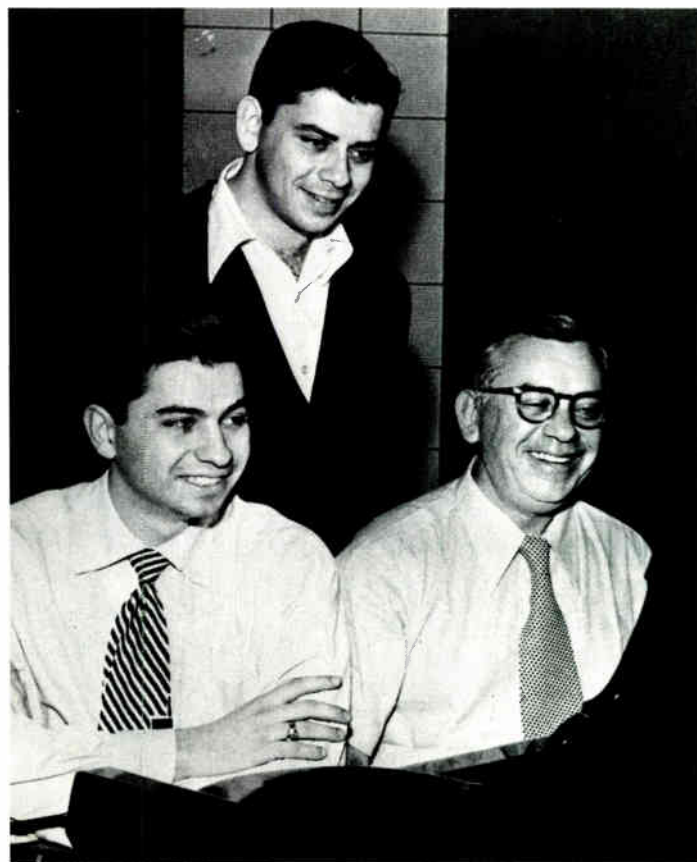
"We're blessed that we make a living at what we love," say the brothers.

And they lived happily ever after.

Their father Al would have agreed. It's a fairy tale. ■

Julius Robinson is a freelance writer based in L.A.

The brothers look on as their father, Al, shows them the ropes in 1951.



SOUTH BY SOUTHWEST PACKS 'EM IN



More than 2,800 delegates attended the fifth annual South By Southwest Music and Media Conference this past March in Austin, Texas. BMI's Roger Sovine and Jody Williams were on hand to present the Songwriter of the Year award to Butch Hancock at the Austin Music Awards, traditionally the inaugural event of the conference. Highlights of the awards show were performances by the Texas Tornados and the Archangels featuring Charlie Sexton, and a tribute to Stevie Ray Vaughn, with his brother Jimmie Vaughn present to receive a special award.

The following morning the keynote address was delivered by Rosanne Cash with an introduction by Texas Governor

Ann Richards. This was followed by three days of panels on such topics as A&R, Artist Development, Publicity, Music Publishing and other areas of the music business, as well as demo listening sessions where songwriters could have their tapes critiqued by industry professionals.

During the three days of the conference, SXSW delegates were entertained in the atrium of the Vista Hotel by "BMI Live," featuring live acoustic performances by songwriters from all over the world. Over the four nights of the convention, about 30 of Austin's nightclubs were filled with the music of more than 300 bands selected from over 2,000 entries. ■



Keynote speaker Rosanne Cash (seated, left) is welcomed by Texas Governor Ann Richards. Flanking the special guests are (standing, l-r): Louis Black, Austin Chronicle editor and conference co-sponsor; BMI's Roger Sovine; and Roland Swenson, SXSW director.





The "What's Country?" panel featured (l-r): Mark Bliesner, Chuck Morris Entertainment; BMI's Roger Sovine, Holly Gleason, Sony Music; Ray Benson, Asleep At The Wheel; Bob Doyle, manager; and Radney Foster.

On the set of BMI Live (l-r): MCA recording artist Walter Hyatt, BMI's Roger Sovine, Austin's Marcia Ball, and BMI's Jody Williams.



Texas Tornados and BMI execs are pictured backstage at the Austin Music Awards (l-r) Flaco Jamenez, Augie Meyers, BMI's Roger Sovine, Freddy Fencer, BMI's Julie Gordon, Doug Sahn, Cameron Randle (Tornados' manager), and BMI's Jody Williams.



Backstage at the Austin Music Awards (l-r): BMI's Jody Williams; Mark Proct, manager of Fabulous Thunderbirds; Jimmy Vaughn of the Fabulous Thunderbirds; and BMI's Roger Sovine.



The songwriter's panel, moderated by BMI's Jody Williams (standing, right), featured (l-r): Fred Koller, Bill Lloyd, Marshall Crenshaw, and Lucinda Williams.

BMI's Charlie Feldman served as moderator for the publishing panel. Pictured (l-r): Holly Greene, EMI Music Publishing; Kenny MacPherson, Warner-Chappell Music; Molly Kaye, Irving Almo/Pondor Music; Susan Henderson, A&M Records; Gerd Muller, Frankly Scarlet Music; Ira Jaffe, NEM, Inc.; Feldman; and BMI's Mark Fried.



Doc Pomus

1925-1991

A TOUGH ACT TO FOLLOW

BY IRA MAYER

It was, in the words of the song “A Dying Business,” “a helluva funeral.” Definitely the sort of affair Jerome “Doc Pomus” Felder would have enjoyed — which is how his children and brother wanted it. I can assure you the rickety old organ at Riverside Memorial Chapel on Manhattan’s upper West Side has never been played quite the way Dr. John played it that afternoon, launching into Doc’s all-time favorite, “Someone To Watch Over Me,” accompanying blues singer Little Jimmy Scott. And I doubt anyone’s ever shouted “Crank up the sound” during a musical tribute in such otherwise staid and dignified quarters.

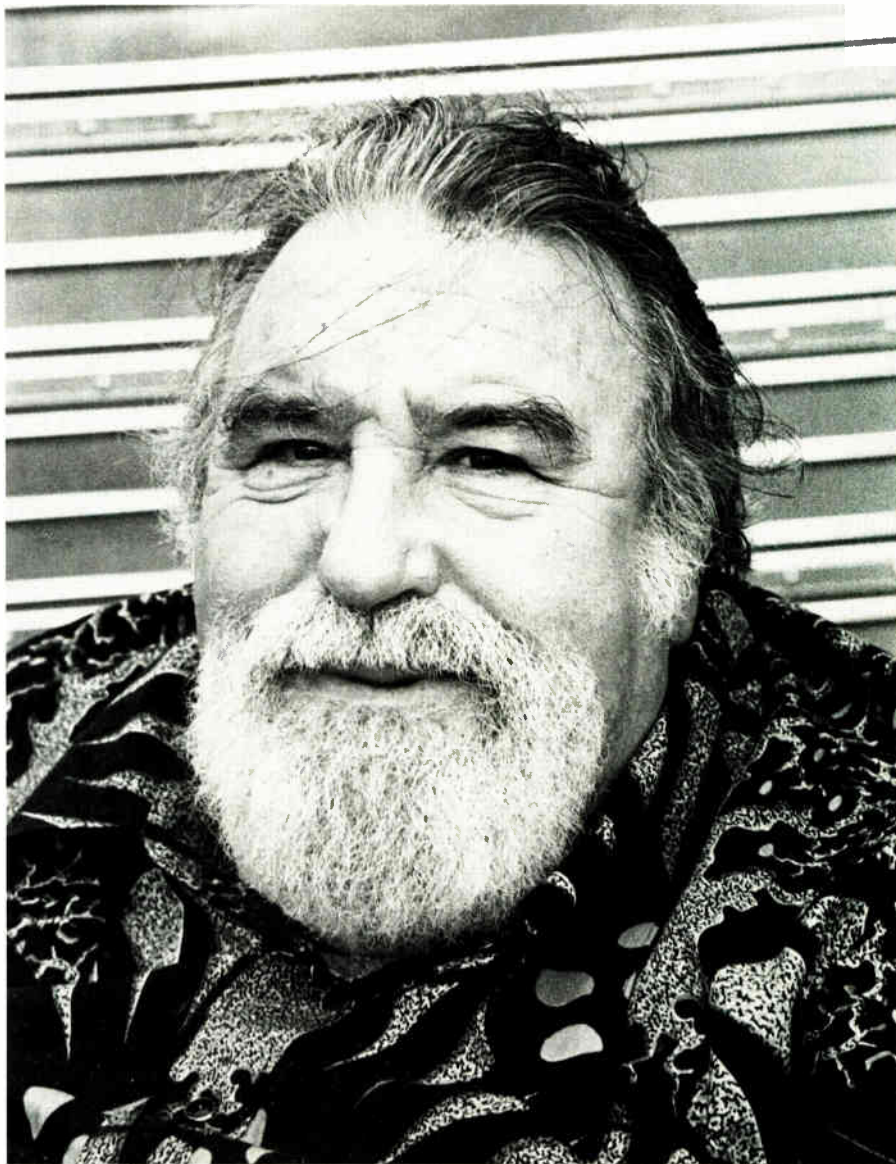
Then, of course, there were the speakers (more about them shortly), paying their respects in, well, the kind of street-wise language everyone who knew him associated with Doc — and with his songs. Tough, honest, passionate words for the man who wrote “Save The Last Dance For Me,” “This Magic Moment,” “A Teenager In Love,” “Surrender,” and so on. For a man who loved the blues (and sang them in the early ‘50s before turning songwriter), who cherished people (at least those who he suspected of a lower than average bullshit quotient) and who took great pride in being just a little bit cantankerous (and always there for anyone who needed him).

It’s that same combination of paternalism and cynicism that I can just about hear coming out of Doc’s mouth regarding the new Doc Pomus Scholarship now being planned by the BMI Foundation. He would have ranted on

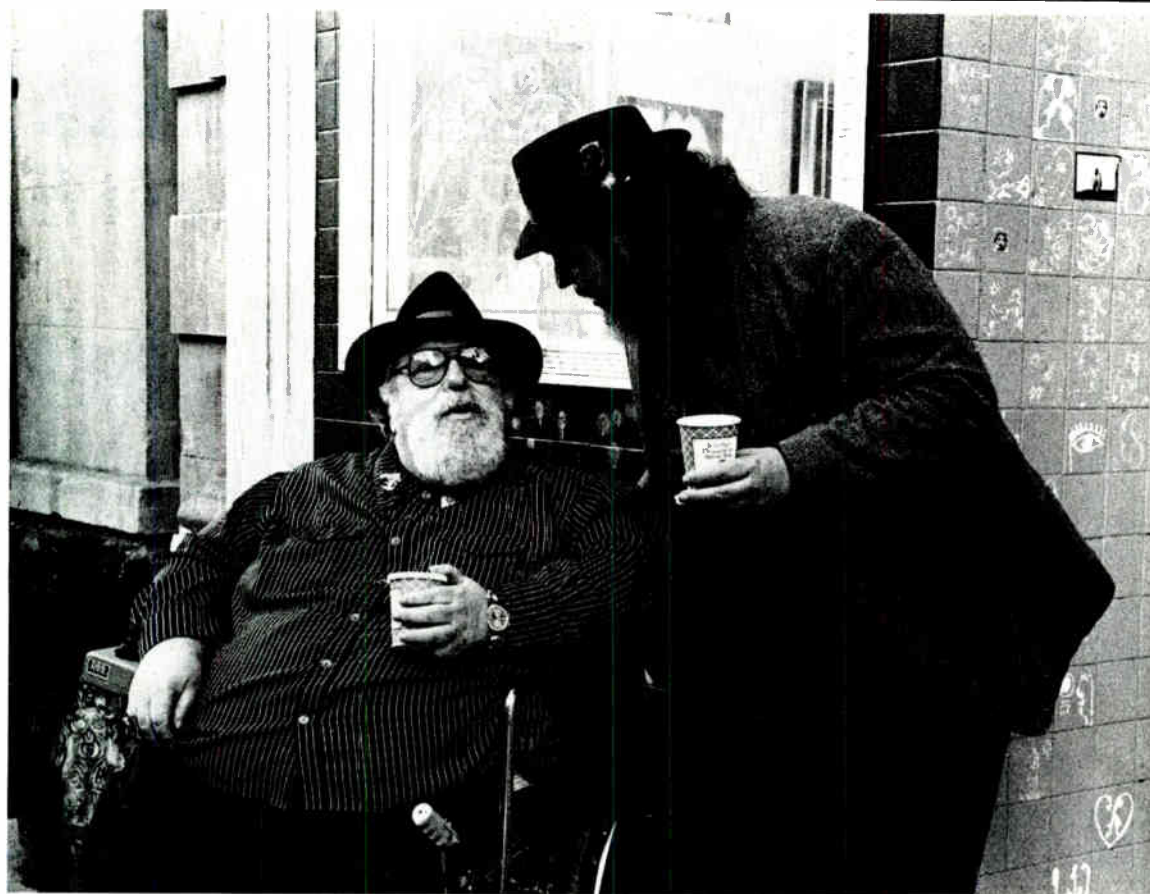
about this person or that who hadn’t returned his phone call (which might have been placed an hour earlier . . . or 10 years ago), or about how some royalty check (probably not his own) had gotten screwed up. And then he would start talking about some songwriter down in the Village or in Nashville who could really benefit by having some of

the financial pressure taken off.

The particulars: Doc Pomus was born in Brooklyn, NY, June 27, 1925. (He and his brother Raoul celebrated a joint 121st Birthday at Katz’s Delicatessen on the Lower East Side last summer, with a host of blues, klezmer and rock and roll bands accompanying the pastrami-and-beer-laced festivals). Doc had polio



Doc converses with friend and collaborator Mac (Doctor John) Rebennack.



when a youth, and a subsequent fall left him confined to a wheelchair. He was married once, had two children — Sharyn and Geoffrey — a dedicated companion, Shirley, and lived, despite his handicap, a very full life.

Apart from the wheelchair and its attendant problems — finding a driver to man the custom van he used for transportation, access to music clubs and other public areas — I don't think anyone thought of Doc as being "handicapped," supportive as he was of organizations that support the handicapped. As speaker after speaker pointed out at the funeral, Doc's lifeline was the telephone. At all hours. Talking about music, politics, crime, children, lovers. Doc had this unique capacity to make anyone he spoke with feel as though he or she was the only one in the world with whom he was on such intimate terms. And that intimacy is no less diminished for his having been able to share it with hundreds of people personally and millions through his songs.

All of those people were represented by the procession of speakers at the funeral. Once the rabbi had finished the "official" proceedings (you could feel the

whole room shudder every time he referred to "our dear departed *Jerome*." I don't think anyone there ever called Doc Jerome), there were brief remarks from Ahmet Ertegun, Lou Reed, Phil Spector, Ed Cramer, maybe 10 others, each repre-

Doc had this unique capacity to make anyone he spoke with feel as though he or she was the only one in the world with whom he was on such intimate terms.

sending some group that was significant to Doc. The young songwriters in the Village. Club owners. Those who work in the clubs. The Rhythm & Blues Foundation. The press.

Yes, even the press — those of us among the music writers whom Doc

or didn't like, wanted to say thank you for deflating some ego or, more significantly, for spotlighting someone he agreed was under-recognized.

The words at the funeral were uniformly beautiful, but they certainly weren't eulogies. Reed talking about Doc dragging him down to Katz's for some Polish sausage "guaranteed to change my life . . . and it did." The Lone Star's Mort Cooperman regaling with the never-ending battles between the two of them. Spector reflecting on his seven-year-old daughter's comment that her father shouldn't be sad because his friend Doc had died, since now Doc could get out of his chair and walk with God.

As the mourners filed out, some scratchy old r&b 45s rang out through the speakers. It *was* a helluva funeral. ■

Ira Mayer is publisher of Entertainment Marketing Letter and The Licensing Letter. He has written about music and media for more than 20 years, including 11 years as pop music critic for the New York Post.

R&B FOUNDATION HONORS GENRE'S GREATS

As part of Grammy Week in New York, the Rhythm & Blues Foundation held its second annual Pioneer Awards Dinner, honoring seminal figures in the rhythm & blues community. Since its inception in 1988, the Foundation has provided over \$400,000 to the r&b community through its various philanthropic programs.

Jimmy McCracklin (l) receives his Pioneer Award from Ray Benson of Asleep At The Wheel and Bonnie Raitt.



Tom Draper (r), vice chairman of the Rhythm & Blues Foundation, presents a proclamation plaque designating February 21 as Rhythm & Blues Day in New York City.

Pictured with Draper are (l-r): LeBaron Taylor, Ahmet Ertegun, and Hulbert James, director of African-American Affairs for the Office of the Mayor of New York.



The evening provided an opportunity for many people to renew acquaintances. Pictured (l-r): BMI's Rick Sanjek, Sam Moore (of Sam & Dave fame), Chuck Jackson, and Steve Cropper.



PHOTOS: CHUCK PULIN

'ALL YOU NEED TO KNOW ABOUT THE MUSIC BUSINESS': A ROAD MAP TO A BETTER CAREER

BY MICHAEL AMICONE

In his informative new book, "All You Need To Know About The Music Business" veteran music biz attorney Donald Passman treats the reader to an insider's view of the wheelings and dealings of the music industry from the perspective of someone who has negotiated from both sides of the bargaining table. An indispensable "how to" guide through the legal labyrinths of the music industry, "All You Need To Know About The Music Business," covers it all: negotiating recording contracts, publishing pacts, choosing a management team, merchandising deals, how performing rights societies work, touring, the legal peculiarities of being a group member (there's one harrowing story of how a band member tried to wrestle legal control away from the rest of the band) and movie soundtrack contracts — with each point explained in detail and illustrated with real-life numbers and examples.

Passman, who has been a music industry lawyer for two decades (his client list includes Janet Jackson, Quincy Jones and Don Henley) and a teacher on the subject for many years, gives his reader — the interested

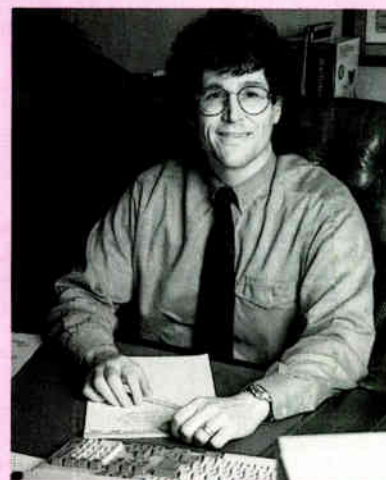
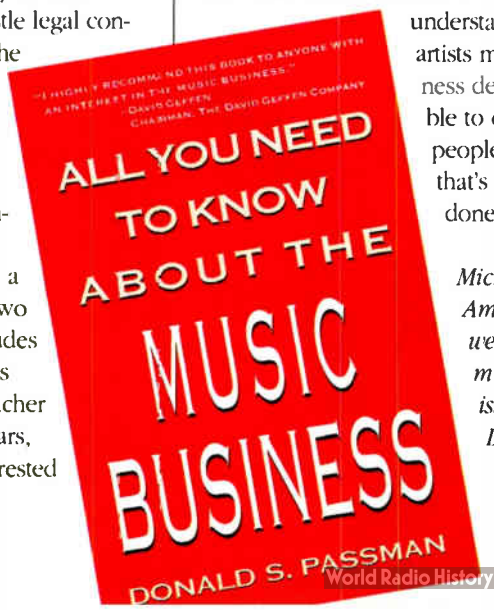
fan and the industry insider alike — a detailed understanding of record company machinations. For the casual reader, it's an informative look at how recording artists make (or don't make) a living practicing their craft. For the fledgling, midlevel and superstar artist, it's an essential reference book arming them with the necessary bargaining know-how to avoid contractual pitfalls that could haunt them later — knowledge that usually takes years, several career hard-knocks and some expensive lawyer fees to accumulate.

To facilitate his goal of giving rock stars a road map to a better career (if you think artists are usually well-versed in the business side of music, think again), Passman has written his book in language that doesn't require a law degree to understand, structuring the book in a way that lets the reader decide what he or she wants to get out of it. There are several reading paths to choose from (with helpful signposts to help you navigate your chosen course): The fast track, giving the reader a broad overview of the industry and skipping the more detailed segments; the advanced overview, a more in-depth understanding of the star-making machinery; and the expert track, a cover-to-cover read.

Whatever your chosen course, "All You Need To Know About The Music Business" (published by Prentice Hall Press) is an entertaining, enlightening read, destined to become a dog-eared reference book on many an artist and music industry professional's desk. As Passman client Don Henley states: "Don has written a fun, clear explanation of how the music business works. His

understanding of artists makes business deals accessible to creative people in a way that's never been done before."

Michael Amicone is a well-known music journalist based in Los Angeles.



“**W**hen I started out doing this, there was no easy place to go to get an overview of the business,” states veteran lawyer Donald Passman, author of the new book “All You Need To Know About The Music Business.” “I found that some of my clients — even superstars — didn’t understand a lot of the basics.”

If anyone should understand the ins and outs of music industry negotiating, it’s Donald Passman. A veteran of the music industry wars, this eccentric hobbyist (karate, magic, dog training) has specialized in music business law since 1972, representing a powerful assortment of clients (record companies, industry executives, artists such as Janet Jackson and Don Henley, film companies, managers) as well as lecturing and teaching (at USC) extensively on the subject.

Several years ago Passman decided to put his formidable knowledge on paper in a user-friendly and informative way, and the result is “All You Need To Know About The Music Business.”

Will the wisdom that Passman imparts in his book make for more informed artists and better, fairer contracts? “I hope so,” states Passman. “Because I think that part of the problem with young artists is that they don’t know what to ask for. Obviously, no one gets the optimum on every deal, and the record companies will make sure that that doesn’t happen by simply saying no. But I hope I can educate people where the important issues are, and that it will help the whole industry run smoother.”

Stax/Volt:

Phil Collins (l) duets with Sam Moore.

The Home Of Southern Soul

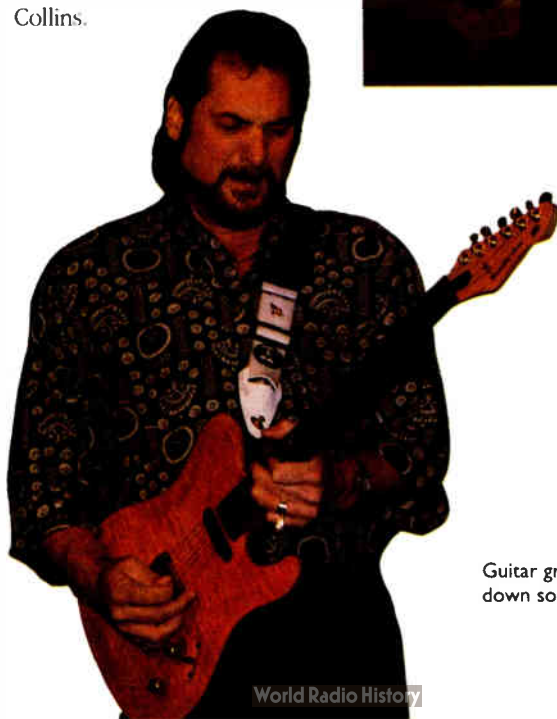


The recording artists of Stax/Volt Records and the songwriters of East/Memphis Music epitomize the expression "southern soul." From Booker T. & The M.G.s to Rufus & Carla Thomas to Steve Crooper, Isaac Hayes, David Porter, Sam & Dave, Eddie Floyd and a host of others, this extraordinary body of work account for a major chapter in the history of American rhythm & blues. In celebration of that history and its continuing influence on contemporary creators of music, The Atlantic Group (through an arrangement with Fantasy Records) recently released a nine-CD boxed set covering all singles released by the label (all but four were

written by BMI songwriters). The set, *The Complete Stax/Volt Singles: 1959-1968*, was launched in May with three nights of shows at New York's Lone Star Roadhouse and a live network television broadcast highlighted by a duet between Sam Moore and Phil Collins.



Carla Thomas belts one out.



Guitar great Steve Crooper lays down some licks.



BMI's Robbin Ahrold (l) chats with Julie Lipsius of Hidden Pun Music and Phil Collins.

Eddie Floyd puts himself in the middle of the action.



Pictured (l-r): Donald "Duck" Dunn, BMI's Mark Fried, Carla Thomas, project coordinator Steve Greenberg, Stax founder Jim Stewart, Eddie Floyd, Booker T, Steve Cropper, and Anton Fig.



IN

CONCERT



Karel Husa's music was banned in Czechoslovakia until his triumphant return in 1990. During his 1991 visit to Prague, he conducted the Prague Chamber Soloists in a concert that included his *Little Pieces For Strings*. On April 9th, he received the B. Martinu Medal from the Czech Minister of Culture for his contribution to Czech music.

Gunther Schuller (l) and **Milton Babbitt** are pictured on stage at Boston's Jordan Hall following the world premiere of Babbitt's *Transfigured Notes* for string orchestra. The concert was produced and conducted by Schuller.



BMI/MOLLY THOMPSEN

Hannibal Peterson (r) recently stopped by to visit with BMI's **Ralph Jackson** to show off his new score, *African Portraits*, for soloists, chorus and orchestra. The premiere performance by the American Composers Orchestra received a standing ovation in Carnegie Hall. Peterson is currently working on a mass/opera entitled *Eternal*, to be premiered at Harlem's Abyssinian Baptist Church, and a work based on Native American folklore for the Kronos String Quartet.



The Young Musicians Foundation in Los Angeles honored **Frances Preston** and BMI at a dinner following the world premiere performance of *Gota de Noche* by two-time BMI Student Composer Award winner **Carlos Sanchez-Gutierrez**. Each year, **Lalo Schifrin**, president of the YMF, chooses one orchestral work from the Student Composer Awards to be performed at UCLA by the YMF Debut Orchestra. Pictured at the dinner are (l-r): Schifrin, Sanchez-Gutierrez, YMF conductor **Daniel Hege**, Preston, and BMI's **Ralph Jackson**.

Pictured at the annual Chamber Music America banquet are (front, l-r): **Bun Ching Lam, Otto Luening, Sylvia Babbitt, Milton Babbitt, Catherine Luening;** (back) **Rosalie Calabrese, BMI's Barbara Petersen, Verna Fine and Richard Hervig.**



BMI's **Ralph Jackson** was on hand at The New Music for Young Ensembles gala spring concert to congratulate **Joelle Wallach (l)** and **Ronn Yedidia (r)**, who were recently named co-winners in the 1991 NMYE Composition Competition. Wallach's work, *O Llama de Amor Viva* for woodwind quintet, and Yedidia's *Black Snow* for flute, clarinet and piano were performed at Weill Recital Hall at Carnegie Hall.



Pictured at a cocktail reception sponsored by BMI during the 13th Annual Chamber Music America National Convention are (l-r): **Dean Stein**, executive director of CMA; BMI's **Ralph Jackson**; **Andrew Imbrie**; BMI's **Emily Good**; and **Daniel Brewbaker**. During the convention, both Imbrie and Brewbaker heard premieres of their new chamber works, which were commissioned by Chamber Music America.

Composer and violinist **Robert Mann (l)** accepts the Chamber Music America 1991 National Service Award presented during the CMA National Convention by **Paul Katz**, president of CMA and cellist with the Cleveland Quartet.

BMI/RALPH JACKSON

Bammie

AWARD HIGHLIGHTS



The 14th Annual Bammies (Bay Area Music Awards) honored the new generation of talent coming out of San Francisco. The show featured an array of established stars - MC Hammer, Carlos Santana, Clarence Clemmons and Brownie McGhee — who were joined by the newcomers Jellyfish, Primus and En Vogue. Pictured (l-r) are: BMI's **Stacy Nick**, **Tremaine Hawkins**, members of **Digital Underground** and BMI's **Julie Gordon** (getting a leg up on the festivities).



Jellyfish, the winners of a Bammie for Outstanding Debut Album, ponder their new-found fame with BMI's **Julie Gordon** and **Stacy Nick**.

Interscope recording artists **Primus** celebrate winning a Bammie for Outstanding Independent Album with BMI's **Julie Gordon**; Interscope's **Tom Whalley**; and their manager **David Lefkowitz**.



GOSPEL MUSIC WEEK

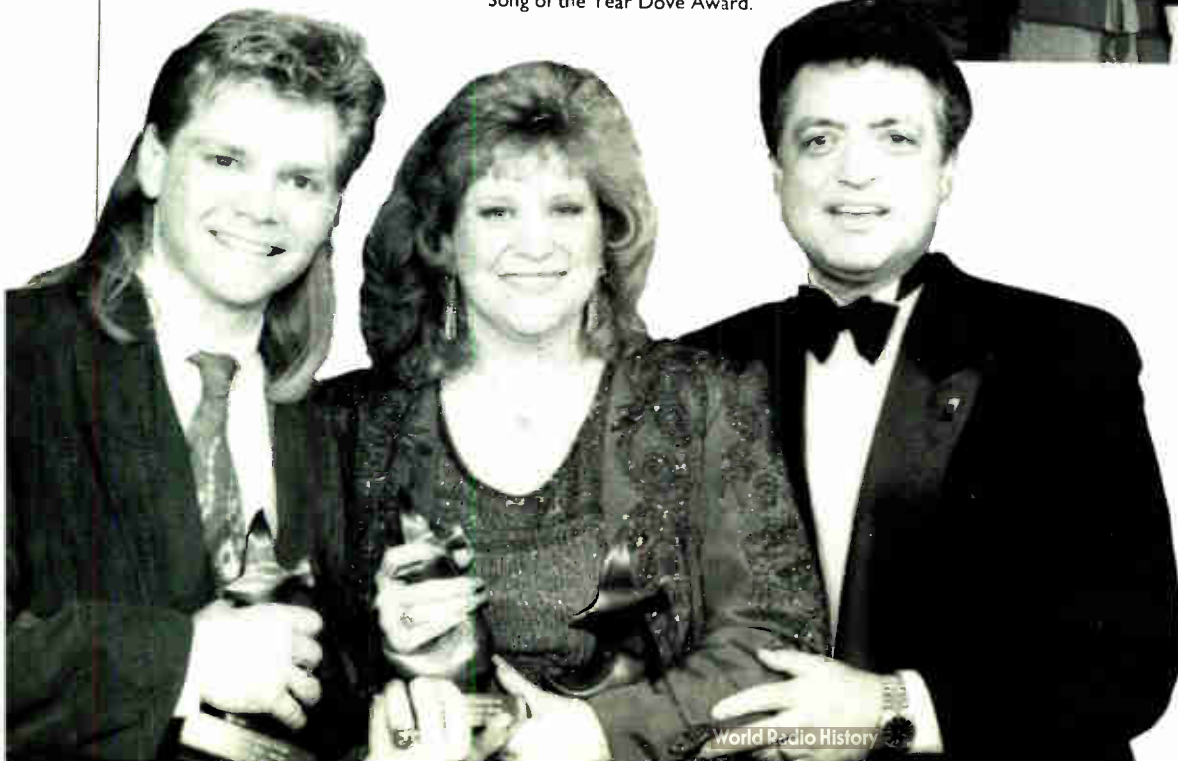
H I G H L I G H T S



BMI marked Gospel Music Week with an old-fashioned Southern Gospel gathering of song and celebration, honoring those BMI writers and publishers nominated for the prestigious Dove Awards. The finale of the program at the luncheon featured many of Gospel's top voices singing "I'll Fly Away," including (l-r) **Tramaine Hawkins, Take 6, Richard Smallwood, Sandi Patti, The Bishops, The Dixie Melody Boys, The McKameys, Rudy Gatlin, BMI's own Joe Moscheo, and Kelly Nelson Thompson.**



BMI's **Joe Moscheo (l)** and **Roger Sovine** flank **Take 6** members **Mervyn Warren** (second from left) and **Mark Kibble** at BMI's Gospel Music Week Luncheon. Warren and Kibble were recognized for their composition "I L-O-V-E U," which was nominated for the Song of the Year Dove Award.



Steven Curtis Chapman (l) and **Sandi Patti** were two of Gospel Music Week's big winners. Chapman took home Doves for Songwriter of the Year, Male Vocalist of the Year, and Artist of the Year, and Patti won Doves for Female Vocalist of the Year, Contemporary Recorded Song of the Year for "Another Time, Another Place," and Inspirational Album of the Year for the same title. They're pictured here with BMI's **Joe Moscheo.**

The Irish Are Coming ... The Irish Are Here!

Imagine a country where more than half the population is under the age of 26; where the local heroes of rock & roll are so familiar and accessible they are referred to merely as "the lads"; where a (successful) presidential candidate delivers the opening address at the New Music Seminar; where musicians and



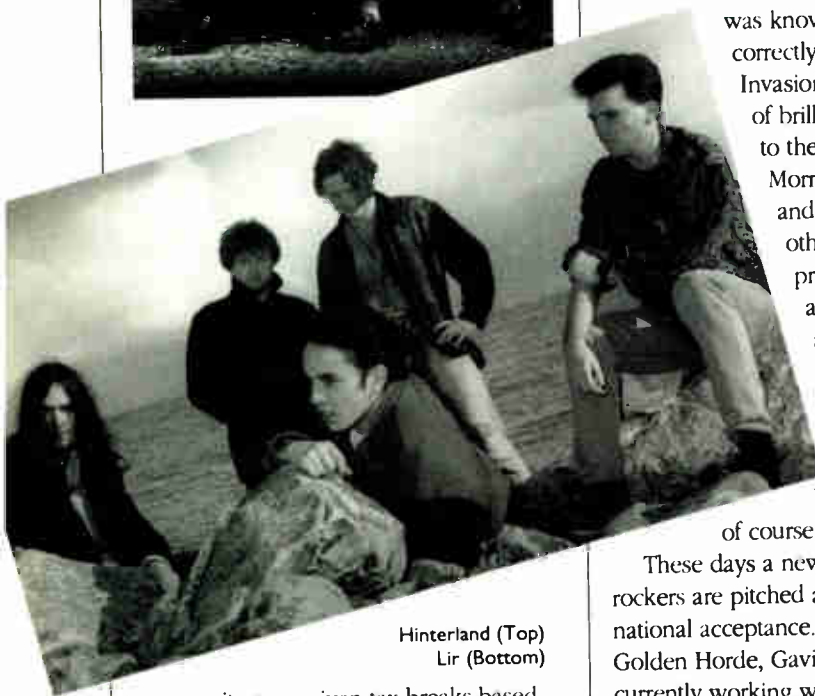
Van Morrison

The rock era and what was known not entirely correctly as the "English Invasion" brought a number of brilliant Irish rock artists to the fore: Them/Van Morrison, Rory Gallagher and Thin Lizzy, among others. Recent years produced worldwide acclaim for such artists as Clannad, Sinéad O'Connor, The Pogues, Hothouse Flowers, The Waterboys, Enya and, of course, U2 ("the lads").

release or in the process of signing with major record companies.

MusicWorld will be taking a close look at the new Dublin music scene in the next issue.

Rory Gallagher



Hinterland (Top)
Lir (Bottom)

songwriters are given tax breaks based on their certified positions as "artists," and what you have is the perfect creative environment for a new generation of songwriters and recording artists.

Ireland in general, and Dublin in particular, provides just that environment.

These days a new generation of Irish rockers are pitched and ready for international acceptance. Lir, Hinterland, The Golden Horde, Gavin Friday (who is currently working with new Dublin resident Maria McKee), Mary Black, Delores Keane, Something Happens, Frames, An Emotional Fish, The 4 of Us, The Dixons, Ken Kieman and Suzanne Rhatigan are but a handful of the artist/writers with first or second albums in



◀ **STAR-STUDED AFFAIR.** This year's C.O.R.E dinner, held at the Sheraton in New York, was a huge success, bringing out celebrities from all walks of life. Pictured at the affair (l-r) are: agent **Norby Walters**, actor **Morgan Freeman**, and BMI's **Frances Preston**. Also pictured (inset) is the Dr. Martin Luther King Jr. National Holiday Award, presented to the evening's honorees.



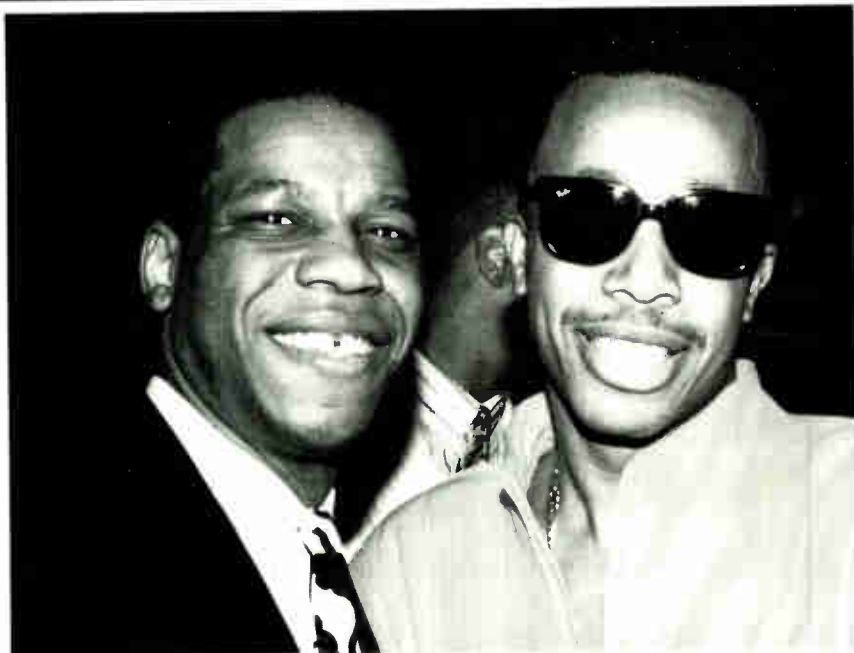
▶ **MAKING BOOK.** "As Thousands Cheer: The Life Of Irving Berlin," by **Laurence Bergreen**, was the big winner at the Ralph J. Gleason Music Book Awards, sponsored by BMI, *Rolling Stone*, and New York University. Second place went to **Fredric Dannen's** "Hit Men," and third place was awarded to "Crosstown Traffic: Jimi Hendrix And The Rock'n'Roll Revolution," by **Charles Shaar Murray**. The Ralph J. Gleason Book Awards were established to honor the outstanding books about music and musicians in all areas of popular music. Pictured (l-r) are: **Jann Wenner**, editor and publisher of *Rolling Stone*; **Frances Preston**, president and CEO of BMI; **Dannen**; **Bergreen**; **Murray**; **Dr. John Gilbert** of NYU; and awards chairman **Bob Rolontz**.



BMI/GARY GERSHOFF



◀ **WINNER'S CIRCLE.** Pictured are the BMI winners at the 24th Annual Nashville Songwriters Association International (NSAI) Songwriter Achievement Awards. **Vince Gill** (whose wife, **Janis**, attended in his place) was named Songwriter/Artist of the Year. Pictured (l-r, seated): BMI's **Patsy Bradley**, **Paul Craft**, **Janis Gill**, **Steven Curtis Chapman**, **Paul Overstreet**; (middle) BMI's **Roger Sovine**, newly-elected NSAI president **Merle Kilgore**, BMI's **Clay Bradley**, **Richard Butler**, **Robert Moulds**, **Dave Gibson**, **Gordon Eatherly**, **Randy McCormick**, **Buddy Brock**, BMI's **Harry Warner**, NSAI president **Roger Murrain**; (top) NSAI executive director **Pat Huber**, **Hugh Prestwood**, **Taylor Dunn**, **Vince Melamed**, **Phill McHugh**, **Matraca Berg**, **Kristian Bergnes**, **Robert Byrne**, **Dewayne Blackwell**, **Ronnie Rogers**, **Bruce Burch**.



◀ **IT'S HAMMERTIME AGAIN.** MC Hammer cools down with BMI's Dexter Moore following his electrifying performance on The Soul Train Awards. It was quite a night for him, as he also won a Soul Train Award for Best Rap Album.

▼ **RAP SESSION.** New York University was the site of a BMI-sponsored industry panel and tape review for urban songwriters and artists. The panel, open to the public, drew more than 200 participants. Experts listeners included (l-r): **Bill Stepney** (front), Soul Records; (back) **Amanda Sheer**, Car Wash Productions; **Karen Durant**, Irving Almo Music; manager **Mike Floyd**; BMI's **Cat Jackson**; **Lisa Morris**, Warner Bros.; **Janine McAdams**, *Billboard* columnist; and attorney **Mark Levinsohn** of Epstein, Levy, Levinsohn.



▲ **LIFE IS A CABARET.** Fred Ebb (second from left) and John Kander were recently inducted into the Theatre Hall of Fame at ceremonies held at the Gershwin Theater in New York. Congratulating them are BMI's **Norma Grossman** (l) and **Jean Banks**.

▶ **THIS HERO AIN'T NO SANDWICH.** The release of Paul Overstreet's latest RCA album, *Heroes*, was the cause for celebration at a reception hosted by BMI. Overstreet (c), who has won BMI Country Songwriter of the Year honors for the past four years, is pictured with (l-r) manager **Bobby Roberts**; BMI's **Harry Warner**; album co-producer **Brown Bannister**; and BMI's **Joyce Rice**.



BMI/GARY GERSHOFF

BETH GWINN

▼ **GRAMMY GOLD.** Julie Gold, writer of the Grammy Award Song of the Year, "From A Distance," was feted in her hometown of Philadelphia with an official "Julie Gold Day," co-sponsored by BMI and the Philadelphia Music Foundation. Pictured following a reception in the Mayor's office are (l-r): BMI's **Charlie Feldman**; **Molly Kaye** and **Mary Lee Ryan** of Almo Irving Music; Gold; and BMI's **Mark Fried** and **Alison Smith**.



DAN OLESKI/RETNA

▲ **COPYRIGHT CONFAB.** BMI hosted a reception at their Nashville office to welcome attendees at the first joint meeting of the Copyright Society of the South and the national Copyright Society of the U.S.A. Pictured (l-r, standing): BMI's **Roger Sovine**; Warner-Chappell's **Tim Wiperman**, president of the Copyright Society of the South; **John Costonis**, dean of Vanderbilt University School of Law, where the symposia were held; **Roger Zissu**,

vice president of the Copyright Society of the U.S.A.; (seated) BMI writer **Steve Dorff**, who performed his "Theme To 'Growing Pains'" and "I Just Fall In Love Again" at the reception; BMI's **Thea Zaviv**, who spoke on the performing rights panel; BMI writer **Thom Schuyler**, who sang "16th Avenue"; and the Goodman Group's **Helene Blue**, chairwoman of the meetings.



▲ **CLASS ACT.** The members of the advanced class of the BMI Jazz Composers Workshop recently gathered for a concert of the works at Greenwich House in New York. The event also showcased the BMI Jazz Composers Workshop Orchestra, including a string quartet. The Workshop directors — **Manny Albam**, **Bob Brookmeyer**, and **Burt Korall** — are pictured at lower left.



▼ **WILLIAMS HONORED.** The Society For The Preservation of Film Music honored **John Williams** for his outstanding contribution to film with a dinner in Los Angeles. Pictured celebrating the occasion are (l-r): BMI's **Rick Riccobono** and **Doreen Ringer Ross**; Williams; and BMI's **Thea Zavin**.



◀ **GUILTY OF WINNING.** BMI and Cardozo Law School sponsor an annual Moot Court Competition where students from law schools across the country get a chance to write about and argue current issues in copyright and entertainment law before a panel of judges from the bench and bar. Pictured (l-r): Detroit Law School dean **Monroe Price** and BMI's **Thea Zavin** and **Judy Saffer** congratulating the Detroit Law School winners.



▼ **DILLON DOES IT AGAIN.** Songwriter **Dean Dillon** was celebrated on his latest chart-topping country single, "I've Come To Expect It From You," is the eighth #1 single he has written for George Strait. Pictured congratulating Dillon (in hat) are (l-r): BMI's **Harry Warner**; **Bruce Hinton**, president, MCA/Nashville; **Stephen Day**, general manager, MCA Music/Nashville; and BMI's **Jody Williams**.

▼ **SNOW BIRDS.** Sen. **Jake Garn** (l), **B.J. Thomas**, and BMI's **Frances Preston** cuddle at the Senators Ski Cup, held in Park City, UT. The event is a fund-raiser for Children's Hospital of Salt Lake City.





◀ **SOUL ON ICE.** BMI joined SBK Records and EMI Music in congratulating **Vanilla Ice** on his "Ice Ice Baby" reaching the #1 spot on the national singles charts. Shown here with appropriately engraved ice buckets are (l-r): SBK's **Pete Ganbarg** and **Danny Glass**; BMI's **Cat Jackson**; The Ice Man; SBK chairman & CEO **Charles Koppelman**; SBK president & COO **Martin Bandier**; and BMI's **Rick Sanjek**.

▼ **BAND STAND.** As members of the post-Grammy Awards party committee, BMI's **Rick Sanjek** and **Mark Fried** helped organize the Grammy Night All-Star Band, which entertained in the ballroom of the Hilton Hotel. Pictured (l-r, rear) Sanjek and Fried; (front) **Max Weinberg** of the E-Street Band; session player **Jerry Vivino**; guitar great **Steve Cropper**; **Dennis Diken** of the Smithereens; concert master **Jimmy Vivino**; NARAS president **Mike Greene**; **Ben E. King**; **Pat DiNizio** of the Smithereens; **Gary Tallent** of the E Street Band; and **Marshall Crenshaw**. Also adding their talents to the festivities were **Roni Spector**, **Darlene Love**, and **Lloyd Price**.



▲ **TOM TIMES TWO.** **Tom Collins** (l), **Tom T. Hall** (c), and BMI's **Roger Sovine** celebrate the purchase of Hall's catalog, Hallnote Music, by Tom Collins Music at a BMI-hosted reception. Tom Collins Music is the largest independent music publisher in Nashville. Among Hall's more than 500 compositions are "Harper Valley P.T.A.," "Country Is," "I'm Not Ready Yet," and "I Love."

▼ **WORTHY CAUSE.** **George Harrison** greets BMI's Northern U.K. consultant **Allan McDougall** at the London launch party for the Romanian orphans Angel Appeal album, *Nobody's Child*.



RICHARD YOUNG

► **ALL THE MEN THEY NEED.** BMI had the honor of congratulating **Dean Pitchford** and **Michael Gore** on the number one success of their Whitney Houston single, "All The Man That I Need." Pictured (l-r) are: attorney **Candice Hansen**, Gore, BMI's **Doreen Ringer Ross**, Pitchford, and BMI's **Barbara Cane** and **Rick Riccobono**.



▲ **ON THE AIR.** Following the live nationwide broadcast of **Garrison Keillor's American Radio Company** from the Tennessee Performing Arts Center, BMI hosted a reception at the company's Nashville offices. Proceeds from the party benefited TPAC's "Humanities Outreach In Tennessee"

arts program and public radio station WPLN-FM/Nashville. On hand to greet show-goers were (l-r): BMI's **Roger Sovine**; ARC guest performer **Roger Miller**; Keillor; ARC guest performer **Chet Atkins**; and BMI's **Harry Warner**.

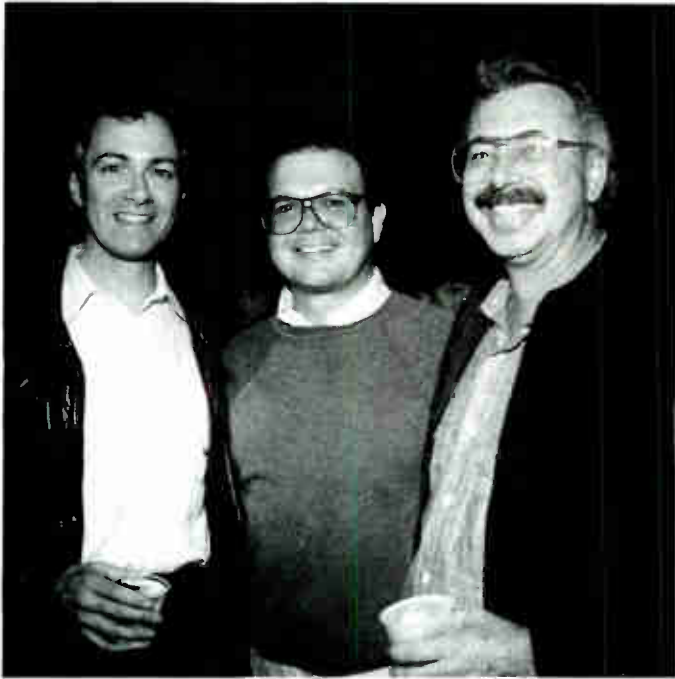
▲ **HALL & OATES & FELDMAN?** Daryl Hall (l) and John Oates (r) receive congratulations from BMI's **Charlie Feldman** after a sold-out performance at New York's Beacon



◀ **WHO'S ON FIRST?** The Backslappers Club met after the **Mark Chesnutt/Marty Brown** showcase at Nashville's 328 Performance Hall. Mark was riding high in his first Nashville appearance; earlier in the day he got the news that "Brother Jukebox," written by Paul Craft, hit #1, Mark's first charttopper. This was Marty's first performance since his recent signing with MCA. Pictured (l-r): MCA's **Tony Brown**; BMI's **Harry Warner** and **Roger Sovine**; Chesnutt; MCA's **Bruce Hinton**; and Brown.

ALAN MAYOR

BETH GWINN



NICK SANYANMO

▲ **HAPPY BIRTHDAY, DAVE.**

The music community recently gathered at BMG Studios in New York to wish jazz great **Dave Brubeck** (third from left) happy 70th birthday. Pictured (l-r) are: BMI's **Bobby Weinstein**; Dave's wife **Iola**; BMI's **Burt Korall** and **Jean Banks**; and composer/arranger/ educator **Manny Albam**.

▲ **ON THE CASE.** The BMI New Music Showcase Series sponsored still another successful event in San Francisco. There were seven bands showcased to over 20 industry professionals. Pictured backstage are (l-r): MCA's **Paul Atkinson**, BMI's **Rick Riccobono**, and **Allan Rider** from Almo Irving Music.



BMI/LARRY BUSACCA



▲ **FAMED.** Legendary New Orleans producer/songwriter **Dave Bartholomew** (c) was inducted into the Rock & Roll Hall of Fame at this year's Waldorf-Astoria dinner. Bartholomew, writer of such r&b standards as "I Hear You Knocking," "I'm Walking," "Ain't It A Shame" and "Whole Lotta Loving," joins a distinguished roster of inductees, more than 75 percent of whom are BMI songwriters. He is congratulated here by BMI's **Del Bryant** and **Frances Preston**.

◀ **BIG SCORE.** Students in the BMI-sponsored Earle Hagen workshop recently completed an intensive week-long course in scoring. Pictured (l-r, bottom) are: **Rick Baitz**; **Bruce Babcock**; **Earle Hagen**; BMI's **Doreen Ringer Ross**; (top) **Jonathan Sacks**; **Steve Chesne**; **Danny Nolan**; **Ann Moore**; **Wyn Meyerson**; **Steve Edwards**; **Daniel Freiberg**; engineer **Rick Lindquist**, and **Jim Legg**.





◀ **RINGING LABELLE.** BMI's Thomas Cain welcomed Patti LaBelle to Nashville on the occasion of her first recording session in Music City. LaBelle was in town to duet with Ronnie Milsap on "Love Certified," which will be included in Milsap's upcoming album.

▼ **TAKIN' A BREAK.** Singer/songwriter **Kathy Troccoli** (seated, foreground) took time out from her recording session with producer **Ric Wake** to say hello to BMI's **Alison Smith** and **Charlie Feldman** (standing). Troccoli's fall release will appear on the Reunion label.



▲ **SOVIETS VISIT MUSIC CITY.** BMI and The Nashville Network recently hosted a delegation of Soviet composers and television professionals in a cultural exchange program for the purpose of studying television production and licensing. Pictured at a reception at the BMI Nashville offices are (l-r): BMI's **Rick Sanjek**; Soviet composer **Alexander Klevitsky**; Novosti Production

Center cameraman **Nikolai Zhuravlyov**; **Anya Matetsky**; country artists **Gary Morris** and **Charlie Daniels**; music editor **Helene Tsitson** of Soviet National Television; Soviet composer **Vladimir Matetsky**; **Paul Corbin** of The Nashville Network; **Alexander Repalov** of VAAP; and BMI's **Roger Sovine**.

► **MILLION-AIRS.** PRS songwriter **B A Robertson** stopped by the BMI Los Angeles office to pick up his Million Performance Award for his songs "Silent Running" and "The Living Years," which he co-wrote with Mike Rutherford. Pictured (l-r) are: BMI's **Barbara Cane**; Robertson; BA's son **Rory Robertson**; and BMI's **Rick Riccobono**.



MUSIC PEOPLE

► **BIG BANG THEORY.** The Nordorff Robbins Charity Banger Race, sponsored by the British music industry charity, ended with the somewhat banged up BMI-mobile are driver **Christian Ul-Hansen** (l) and BMI's **Phil Graham**.



▼ **LEE INKS PACT.** Arthur Lee, member of the group Love in the '60s, recently signed a publishing deal with Trio Music, under which Trio acquired 50 percent of Lee's Grass Root Productions catalog. Pictured (l-r, standing): co-manager **Nick Loft**; BMI's **Lonnie Sill**; and co-manager **George St. John**; (seated) Trio Music's **Brian Rawlings**; and Lee.



▲ **GOOD SPORTS.** Composer **Edd Kalehoff** (seated) recorded the opening theme for ABC Monday Night Football at his own recording studio. Giving him moral support are BMI's **Alison Smith** (l) and **Del Bryant**.



◀ **FENCED IN. SONGWRITER** Lynn Langham (behind gate) undergoes that sacred Music Row rite of passage — signing a publishing agreement — as (l-r) BMI's **Clay Bradley**; **Don Schlitz** and **Pat Halper** of Hayes Court Music; BMI's **Jody Williams**; and **Chuck Flood** of Hayes Court stand guard.



BETH GWINN

continued from page 30

the song mines and chipping and chipping away. But now when I look back on it, I have a catalog of 150 to 200 songs that will be putting my kids through college."

Bolton's career ascended as his songwriting and performing finally came together, tentatively on *The Hunger*, and decisively on the ballad-oriented *Soul Provider* (1989) from which Bolton's own rendition of "How Am I Supposed To Live Without You" became a number one single.

On *The Hunger*, he also re-asserted his soul music roots with a ferocious rendition of Otis Redding's classic "(Sittin' On) The Dock Of The Bay," which earned him a letter from Redding's widow Zelma proclaiming it "my all-time favorite version of my husband's classic." The letter is one of his proudest possessions. Each album since then has included a soul re-make. *Soul Provider* includes an intense homage to Ray Charles' version of "Georgia On My Mind" and on "Time, Love & Tenderness" he pays tribute to Percy Sledge's "When A Man Loves A Woman."

For Bolton songwriting and singing are inextricably intertwined.

"Because both the singing and the writing come from the same place, I use

"Because both the singing and the writing come from the same place, I use the voice as an instrument to write with."

the voice as an instrument to write with," he explains. "I like to collaborate with a keyboard player, especially with the MIDI set up, in which you can have a little orchestra playing. The voice sets the emotion, and if we go where that leads, it's usually a lot more powerful than if I'm just trying to dictate a melody."

Bolton's years of struggle have made him something of a scientist in the record industry.

"People call this business a crapshoot, and it is to some extent, but you can reduce the odds against you tremendously once you understand that the industry works like a science," he says. "It's especially important to understand the machinery of radio programming and promotion."

Bolton has also become a vocal specialist. Working with two coaches, one in Los Angeles, the other in New York, he has succeeded in extending his range to an octave above a high c in his full voice, and his falsetto goes another octave beyond that.

As much as his commercial success has buoyed his spirits, Bolton said, some of the biggest rewards come from meeting and singing with his soul heroes.

"I saw the Temptations backstage at the Motown 30th anniversary concert, and one of them said, 'You are bad - you do Marvin right!' " he recalls. "It was a major thing for me to hear. That evening Patti LaBelle and I did a duet of 'Your Precious Love,' the Marvin and Tammi duet which for me is the greatest duet that's ever been. We did an encore of 'You're All I Need To Get By' for which we got a standing ovation even before it was finished. It was scary.

"I have so much success now doing what I love to do that it has saved me from being bitter," he adds. "I don't feel I'm a religious person, but I feel blessed."

Stephen Holden is a music and film critic for The New York Times.

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

Tom Annastas
Vice President, General Licensing

Jean Banks
Senior Director, Theatre & Jazz

Marvin Berenson
Vice President & Counsel, Licensing

Clay Bradley
Associate Director, Writer/Publisher Relations, Nashville

Patsy Bradley
Senior Director, Publisher Administration, Nashville

Del Bryant
Vice President, Performing Rights

Thomas Cain
Director, Writer/Publisher Relations, Nashville

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

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Julle Gordon
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Joe Moscheo
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Allison Smith
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Paige Sober
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Roger Sovine
Vice President, Nashville

William Velez
Senior Director, Latin Music

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

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

Jody Williams
Director, Writer/Publisher Relations, Nashville

Thea Zavlin
Senior Vice President & Special Counsel

A Thousand Points Of Light

In his Presidential nomination acceptance speech, George Bush defined the United States as a nation of volunteer organizations: “a brilliant diversity spread like the stars, like a thousand points of light in a broad and peaceful sky.” From that August 1988 address, the phrase “points of light” captured the nation’s collective imagination, inspiring a Points of Light Foundation and the naming of the President’s “daily point of light,” a group or individual recognized for outstanding volunteer service.

But the program needed a theme song, and a plea from the White House to the Country Music Association soon made its way to Thom Schuyler and Don Schlitz. Schuyler (writer of the hits “Love Will Turn You Around” and “I Fell In Love Again Last Night”) and Schlitz (whose credits include “The Gambler” and “Forever And Ever, Amen”) created “Point Of Light,” a song that heralds the spirit of volunteerism and, through its recording by Randy Travis, just happened to become a country hit as well.

“We never expected this kind of success with the song; we figured it would only be performed at a few Presidential



events,” says Schuyler. “We tried to write what [the White House] wanted, but it was tricky, because we were writing with certain ‘suggestions’ in mind . . . yet we had to make the song down-to-earth and listenable, and not compromise our work.” Says Schlitz: “ ‘Point Of Light’ is about people doing good things for other people, not a political program. Thom and I put a lot of ourselves into it; we talked about how we felt about the [‘points of light’] message to make sure we wrote the right song that said the right thing.”

Pictured in the Oval Office at the White House are (l-r): Don and Polly Schlitz; President Bush; Sarah and Thom Schuyler; BMI president and CEO Frances W. Preston; and BMI lobbyist Jim Free of Charis E. Walker Associates.

BMI

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