

BMI

THE
MANY
WORLDS
OF
MUSIC

Issue Number One, 1986





BMI Salutes Its Hall of Famers





AT PRESS TIME...

As this magazine was going to press, the Board of Directors of BMI announced that Frances W. Preston had been appointed president and chief executive officer of the company. Prior to her promotion, Mrs. Preston was executive vice president and chief operating officer of BMI.



The Many Worlds of Music

by Frances W. Preston

President, Broadcast Music, Inc.

The phrase “many worlds of music” well describes BMI. Unfortunately all the worlds of music are threatened by bills now before the House of Representatives and U.S. Senate committees (H.R. 3521 and S. 1980). These bills threaten the structure and stability of the music business as we know it. They state, in essence, that the very functional blanket license is no longer valid; they prefer bypassing performing rights organizations and direct payment to writers—negotiation and payment at the source. This would result in *chaos* and inevitable loss for writers and composers.

These bills don't single out one type of songwriter or composer, but writers and composers of all kinds of music. The certainty of loss of income would be shared by the entire musical community—TV and film composers—pop and rock writers—concert, country, R&B and jazz!

The fight against these bills by necessity is foremost in my plans as I assume the responsibilities as president of BMI. Nothing is more important to me and my colleagues than the writers and publishers who have entrusted us with their performance rights.

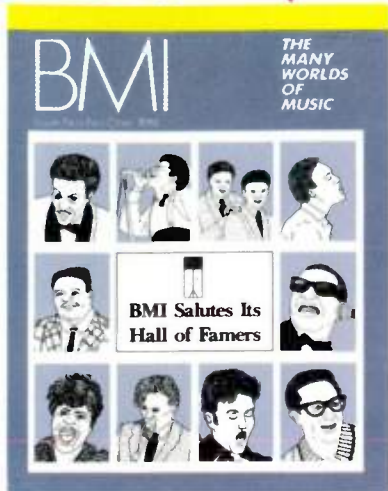
I move into my new job with optimism. There are many challenges. They will be met! I know BMI, its operations and, more important, its people. We are staffed with excellent individuals on all levels, people who are anxious to do their jobs and ready to serve our writers and publishers and licensees. Our officers and department heads generally have served over long periods, coming up through the ranks. They have learned their craft well and I will make use of their expertise and support as BMI rounds out its first half century of service to music in 1989. Ours is a team effort. And the BMI team excels.

We're going to do what has to be done to serve music. I've felt, since joining BMI in 1958, each new generation of writers and publishers brings its own kind of excitement to the many worlds of music. I am confident that we will serve them and our licensees well. It's the BMI way!

BMI

THE MANY WORLDS OF MUSIC

Issue Number One, 1986



Cover Illustrations by Jennifer Bevill.

Howard Colson

Assistant Vice President, Public Relations
Managing Editor

Burt Korall

Senior Editor

Elizabeth Oravetz

Associate Editor

Barbara S. Begley

Copy Editor

Ellen Wood

Contributing Editor, Nashville

Phyllis D. Miller

Editorial Assistant

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BOX OFFICE CHAMPIONS

1985



Rambo: First Blood Part II (Tri-Star)

Score: Jerry Goldsmith

Publisher: Anabasis Music



Back to the Future (Universal)
Score: Alan Silvestri
Publisher: Music Corporation of America, Inc.
Various BMI-licensed selections

***In both
Variety's
1985 Listing
and
All-Time
Roster,
BMI leads
in licensing
music for
the most
widely
distributed
films***

Early in 1986, *Variety* published two definitive lists: one naming last year's blockbusting films, the leaders in rentals to distributors; the other showing the All-Time Box Office Champions, again based upon rentals. On both lists, BMI leads in licensing the lion's share of music in America's most widely shown films. The *Variety* list shows that of the Top 25 favorites of 1985, 23 motion pictures feature scores, themes and/or songs licensed by BMI. And 22 of the Top 25 All-Time Box Office Champs feature BMI-licensed music.

BOX OFFICE CHAMPIONS

1985



Rocky IV (MGM/UA)
Various BMI-licensed selections



Police Academy 2—Their First Assignment
(Warner Bros.)
Various BMI-licensed selections



The Breakfast Club (Universal)
Score (co-score): Gary Chang
Publisher: Music Corporation of America, Inc.
Various BMI-licensed selections



White Nights (Columbia)
Various BMI-licensed selections



The Goonies (Warner Bros.)
Score: Dave Grusin
Publisher: Warner-Tamerlane Pub. Corp.
Various BMI-licensed selections



Pee Wee's Big Adventure (Warner Bros.)
Score: Danny Elfman
Publisher: Warner-Tamerlane Pub. Corp.
Various BMI-licensed selections



Brewster's Millions (Universal)
Score: Ry Cooder
Publisher: Music Corporation of America, Inc.
Various BMI-licensed selections

BOX OFFICE CHAMPIONS

1985



Fletch (Universal)
Various BMI-licensed selections



Pale Rider (Warner Bros.)
Score: Lennie Niehaus
Publisher: Warner-Tamerlane Pub. Corp.



A View to a Kill (MGM/UA)
Score: John Barry
Publishers: Blackwood Music, Inc./United
Lion Music, Inc. Various BMI-licensed selections



Mad Max Beyond Thunderdome (Warner Bros.)

Various BMI-licensed selections



Mask (Universal)

Various BMI-licensed selections



Cocoon (20th Century-Fox)

Various BMI-licensed selections



E.T. The Extra-Terrestrial (Universal)

Score: John Williams

Oscar Winner: Best Original Score, 1983

Publisher: Music Corporation of America, Inc.

BOX OFFICE CHAMPIONS

1985



Jagged Edge (Columbia)
Score: John Barry
Publisher: Gold Horizon Music Corp.



Spies Like Us (Warner Bros.)
Various BMI-licensed selections



St. Elmo's Fire (Columbia)
Score: David Foster
Publishers: Gold Horizon Music Corp./Air-Bear

Beverly Hills Cop (Paramount)
Various BMI-licensed selections



The Jewel of the Nile (20th Century-Fox)
Various BMI-licensed selections



Music Various BMI-licensed selections



National Lampoon's European Vacation
(Warner Bros.)
Score: Charles Fox
Publisher: Warner-Tamerlane Pub. Corp.
Various BMI-licensed selections

BOX OFFICE CHAMPIONS

ALL-TIME



Rambo: First Blood Part II (Tri-Star)

Score: Jerry Goldsmith

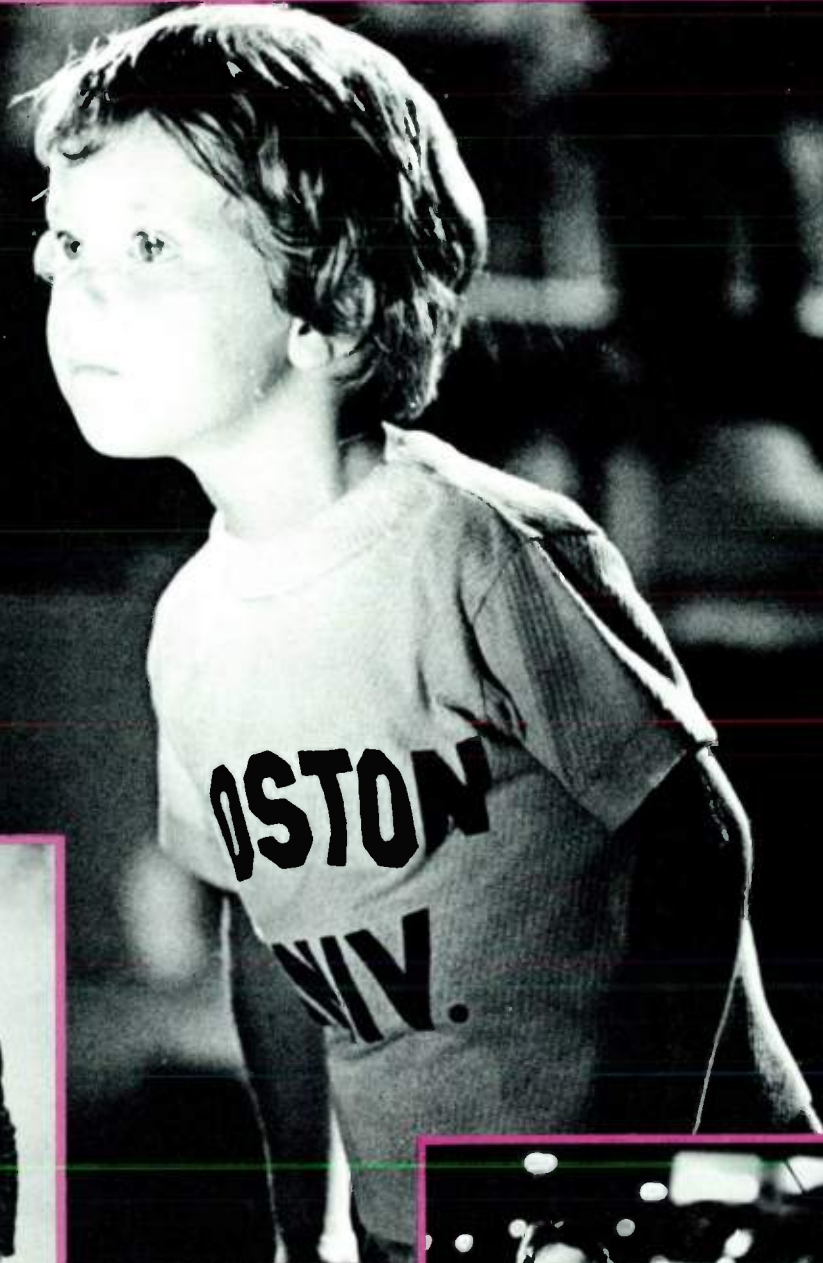
Publisher: Anabasis Music

Tootsie (Columbia)

Score: Dave Grusin

Publishers: Gold Horizon Music Corp./Roaring Fork Music

Close Encounters of the Third Kind (Columbia)
Score: John Williams *Publisher:* Gold Horizon Music Corp.



Indiana Jones and the Temple of Doom (Paramount)
Score: John Williams
Publisher: Ensign Music Corporation



Back to the Future (Universal)
Score: Alan Silvestri
Publisher: Music Corporation of America, Inc.
Various BMI-licensed selections

BOX OFFICE CHAMPIONS

ALL-TIME



Star Wars (20th Century-Fox)

Score: John Williams *Oscar Winner:* Best Original Score, 1977
Publishers: Bantha Music/Warner-Tamerlane Pub. Corp.



Return of the Jedi (20th Century-Fox)

Score: John Williams

Publisher: Warner-Tamerlane Pub. Corp.

Superman (Warner Bros.)

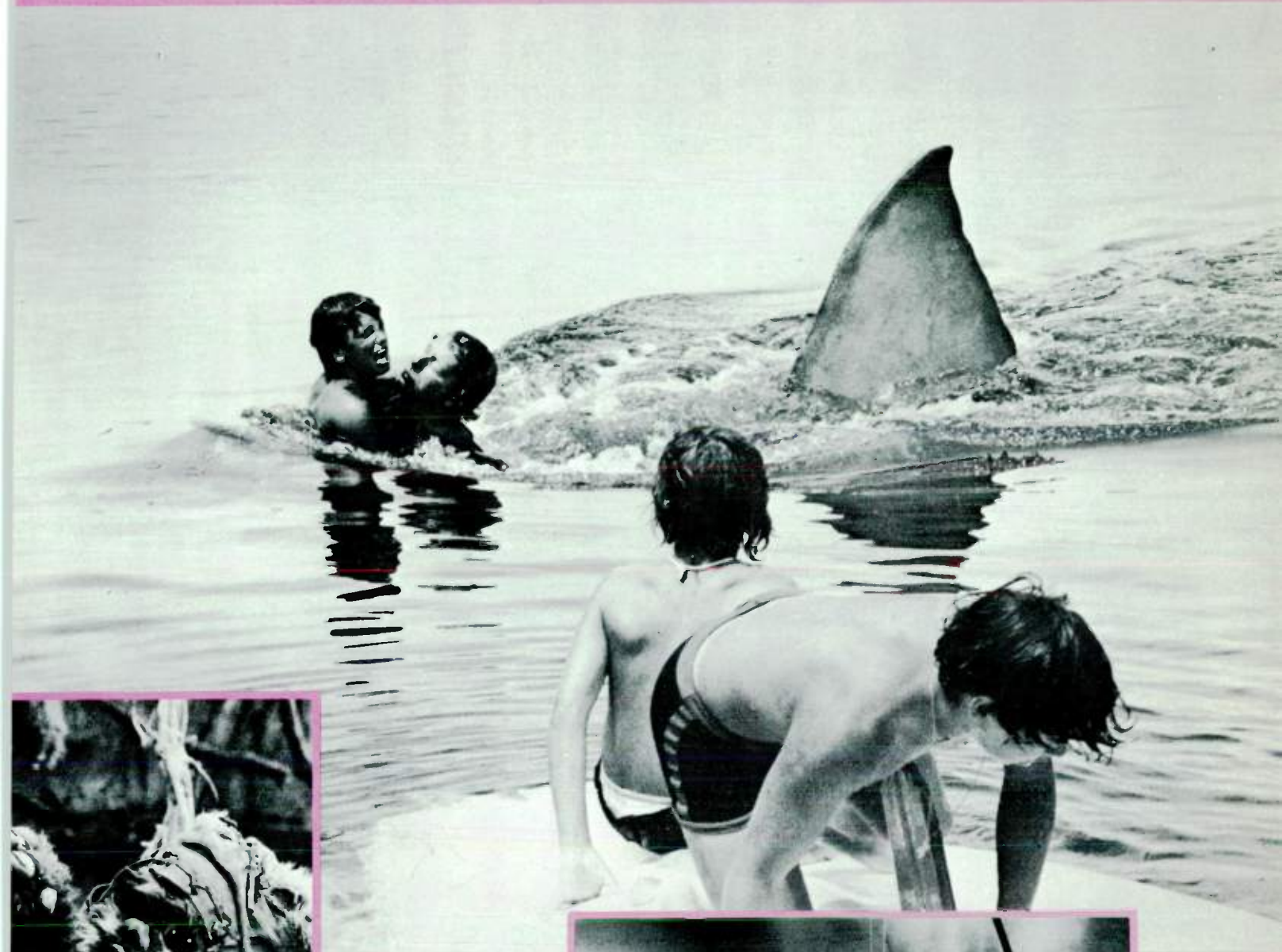
Score: John Williams

Publisher: Warner-Tamerlane Pub. Corp.

Jaws (Universal)

Score: John Williams *Oscar Winner: Best Original Score, 1975*

Publisher: Duchess Music Corporation Various BMI-licensed selections



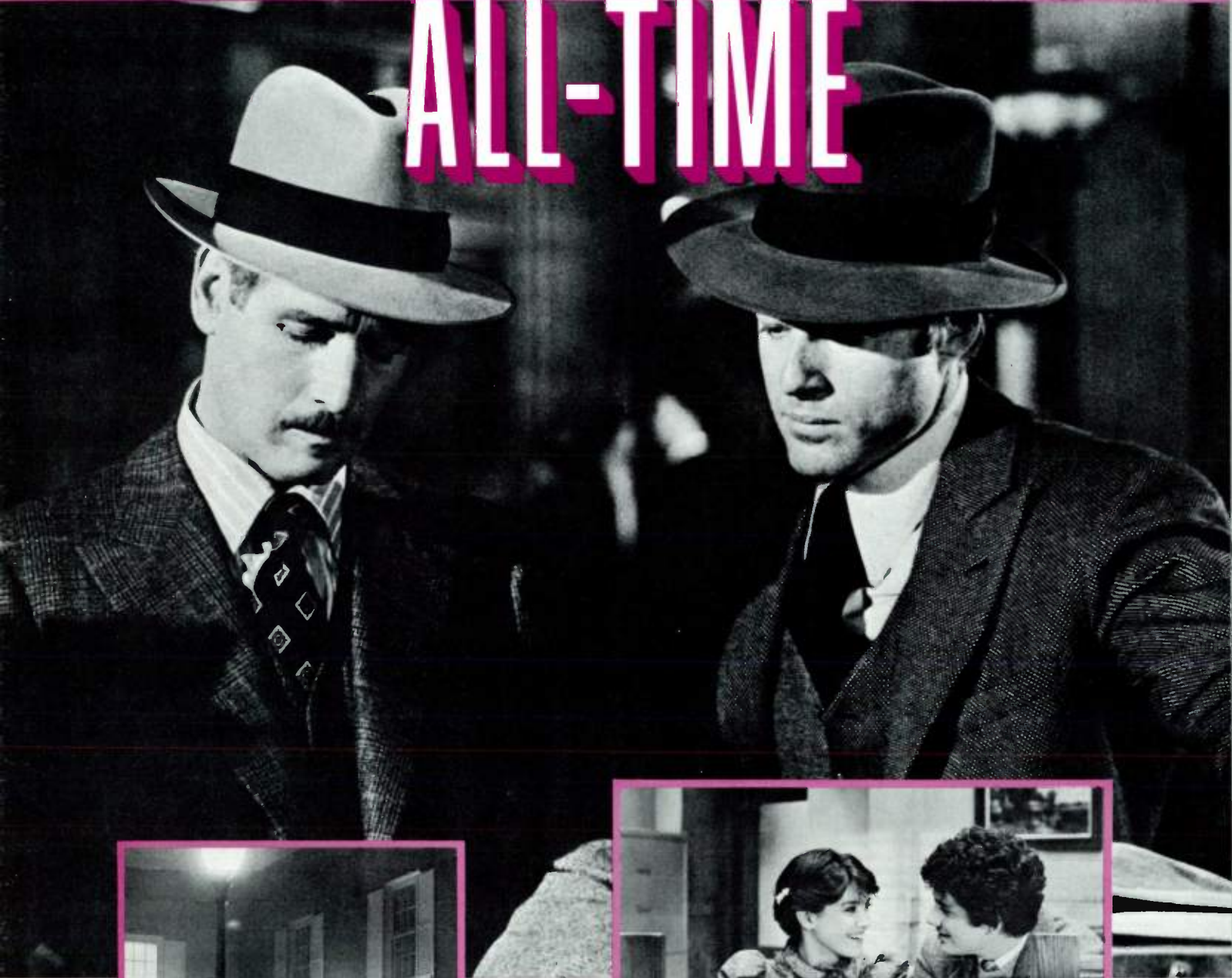
The Empire Strikes Back (20th Century-Fox)

Score: John Williams

Publishers: Bantha Music/Warner-Tamerlane Pub. Corp.

BOX OFFICE CHAMPIONS

ALL-TIME



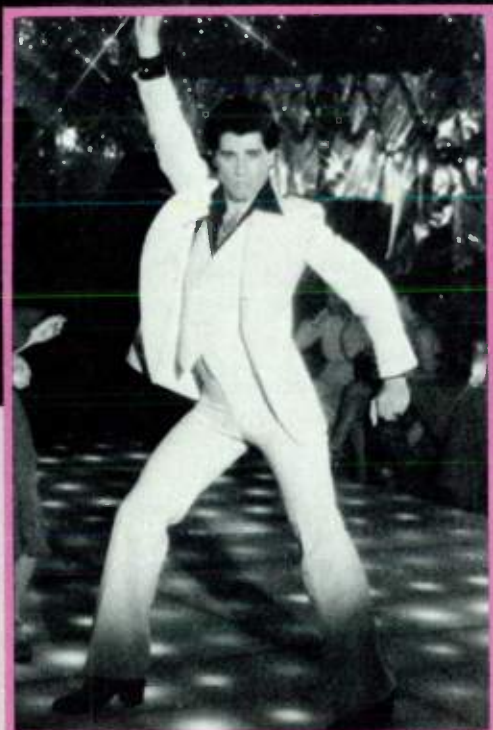
The Exorcist (Warner Bros.)
Various BMI-licensed selections



Gremlins (Warner Bros.)
Score: Jerry Goldsmith
Publisher: Warner-Tamerlane Pub. Corp.

The Sting (Universal)
Various BMI-licensed selections

Ghostbusters (Columbia)
Various BMI-licensed selections



Saturday Night Fever (Paramount)
Score: David Shire Songs: Barry Gibb,
Maurice Gibb and Robin Gibb
Publishers: Ensign Music Corporation/Gibb
Brothers Music
Various BMI-licensed selections



Superman II (Warner Bros.)
Score: John Williams
Publisher: Warner-Tamerlane Pub. Corp.

BOX OFFICE CHAMPIONS

ALL-TIME



Grease (Paramount)
Theme: Barry Gibb Publisher: Gibb Brothers Music
Various BMI-licensed selections



National Lampoon's Animal House (Universal)
Various BMI-licensed selections

Rocky III (MGM/UA)
Various BMI-licensed selections

Raiders of the Lost Ark (Paramount)
Score: John Williams
Publisher: Ensign Music Corporation



Beverly Hills Cop (Paramount)
Various BMI-licensed selections



E.T. The Extra-Terrestrial (Universal)
Score: John Williams
Oscar Winner: Best Original Score, 1983
Publisher: Music Corporation of America, Inc.

John Barry

Films are what I do. They are what I'm all about," John Barry says. The 1985 Academy Award-winner for best score for *Out of Africa*, Barry has written music for over 70 films and been cited by the Motion Picture Academy four times. "Really," he adds, "the only way to learn about movies is to do them."

Creator of all but three of the scores for the James Bond films, Barry, who was born and raised in Great Britain, first attracted attention with a jazz sequence he wrote for Brian Forbes' *L-Shaped Room*. Prior to his film career, he played piano and trumpet, and studied harmony and counterpoint with Dr. Francis Jackson at the York Minster School in York, his hometown. At 18, he joined the Army and was a member of a military band in Egypt and Cyprus.

During his stint in the military, Barry took a correspondence course in arranging from Bill Russo, the former Stan Kenton arranger and trombonist. After his discharge, Barry wrote several charts for major British big bands: Ted Heath, Johnny Dankworth, Jack Parnell.

He formed his own group—essentially pop in character—called the John Barry Seven. In addition to performing with his own group, Barry also began doing arrangements for recording by a number of leading British singers, including Englebert Humperdinck (then known as Gerry Dorsey)



and Adam Faith. His association with Faith led to films. Barry created the musical accompaniment for the rock idol's movies, *Beat Girl*, and *Never Let Me Go*. Then came an invitation to score *Dr. No* and his work in films began in earnest.

Barry contends *The Knack*, released in 1965, "helped me to get where I am now." A continuing string of motion pictures, notable for their diversity, followed: the Oscar winners *Born Free*—

the song won as well—and *The Lion in Winter*; and, among others, *Zulu*, *Seance On A Wet Afternoon*, *The Ipcress File*, *King Kong*, *Cotton Club* and *Body Heat*.

Time magazine concludes: "What makes Barry distinctive is his ability to project the mood of a film—a certain smell that unifies, as he says—with offbeat instrumentation that titillates without distracting."

The future? Inevitably more films. Musicals for the stage. "My stage piece, 'Billy,' is going to be revived in London and may come to New York," he explains, adding: "I'm also working on a project, based on John Steinbeck's 'Travels With Charlie,' that will result in a musical suite and 12 separate videos documenting the travels around America."

"Writing remains exciting to me. There are so many possibilities."

BMI and Oscar

When the Oscars were handed out in Hollywood on March 24, **John Barry** was front and center to accept his award for Best Original Score, written for *Out of Africa*. It was one of seven Oscars awarded the film and it was the fourth time Barry has been honored by the Academy. Previous wins included *The Lion in Winter* (Best Original Score) and *Born Free* (Best Original Score and Song).



John Barry on Oscar night with Donald O'Connor (l.) and Debbie Reynolds.

BMI and Dove

Among the winners at the Dove Awards Show of the Gospel Music Association were **Sandi Patti, The Hemphills** and **Larnelle Harris**. The show was telecast live by the Christian Broadcasting Network in Nashville, April 10.

Sandi Patti won female vocalist honors, the fifth consecutive year she has taken that award. Larnelle Harris, who took two Grammys earlier this year, won a Dove for "I've Just Seen Jesus," named best inspirational solo album. Best traditional album honors went to The Hemphills for their album "Excited."




At the awards ceremonies (l. to r.) Ricky Skaggs, who was a presenter; Trent Hemphill; La Breeska Hemphill; Candy Hemphill; Frances Preston; Sandi Patti; Joel Hemphill; Larnelle Harris, and Joe Moscheo.


THE

ROCK^{and}ROLL

HALL OF FAME



"The triumph of rock and roll is . . . the triumph of the native subculture of America over the establishment."




"This Hall of Fame has been established to recognize these artists and their achievements in a dignified, un-commercial way."

With these opening remarks, Ahmet Ertegun, chairman of both Atlantic Records and the Rock and Roll Hall of Fame Foundation, summed up the reason why more than a thousand people were asked to dress up in their best clothes and come out to honor ten of the biggest heroes in rock and roll.

The non-profit Rock and Roll Hall of Fame Foundation was the brainchild of Ertegun. It is made up of prominent executives from all phases of the music business, including label presidents, top critics and record producers.

The first step the foundation decided to take was to establish a Hall of Fame. An initial list of 41 nominees was created and from these nominees, a select panel narrowed the list down to the final ten inductees: **Ray Charles, Sam Cooke, James Brown, Jerry Lee Lewis, Elvis Presley, Buddy Holly, Little Richard, Fats Domino, The Everly Brothers and Chuck Berry.**



On January 23 the music industry gathered at New York's Waldorf-Astoria Hotel to pay tribute to these musical giants. At a special, star-studded awards dinner these men who have had such a tremendous impact on popular music were officially inducted into the Rock and Roll Hall of Fame . . .



RAY CHARLES

Ray Charles, who has been a factor in virtually all genres of music, was named one of the initial inductees in the Rock and Roll Hall of Fame.

Charles, at 55, is in his fifth decade of musical activity. He spends nine months a year on the road with his 17-piece band and The Raelettes, his four-female backup group. He participated in the landmark USA For Africa recording last year, singing the emotional final reprise of "We Are The World."

The man who Frank Sinatra tagged "The Genius," was born September 23, 1930 in Albany, Georgia. The Charles family moved to Greenville, Florida, shortly after and at age six his sight began to fail. Two years later, Charles was blind, with no hope of ever seeing again.

Even as a child, Charles was fascinated by music. But his tremendous musical talent wasn't discovered until he entered a state school for the blind at St. Augustine. He began playing piano and by his mid-teens was a practicing, professional musician.

Charles' gigs included accompanying rock and roll singers and playing with a hillbilly band. Moving to Seattle, Washington, in 1948, he formed The Maxim Trio taking over the vocal and alto saxophone chores and attaining considerable success. At first, he emulated Nat "King" Cole, but eventually developed his own vocal style. The trio had its own regular radio show and was the first black act to have a sponsored television show in the Northwest.

After a few years, Charles grew tired of the trio format and

formed a larger band which developed its own blues/jazz style. Via records, Charles and his band became internationally known.

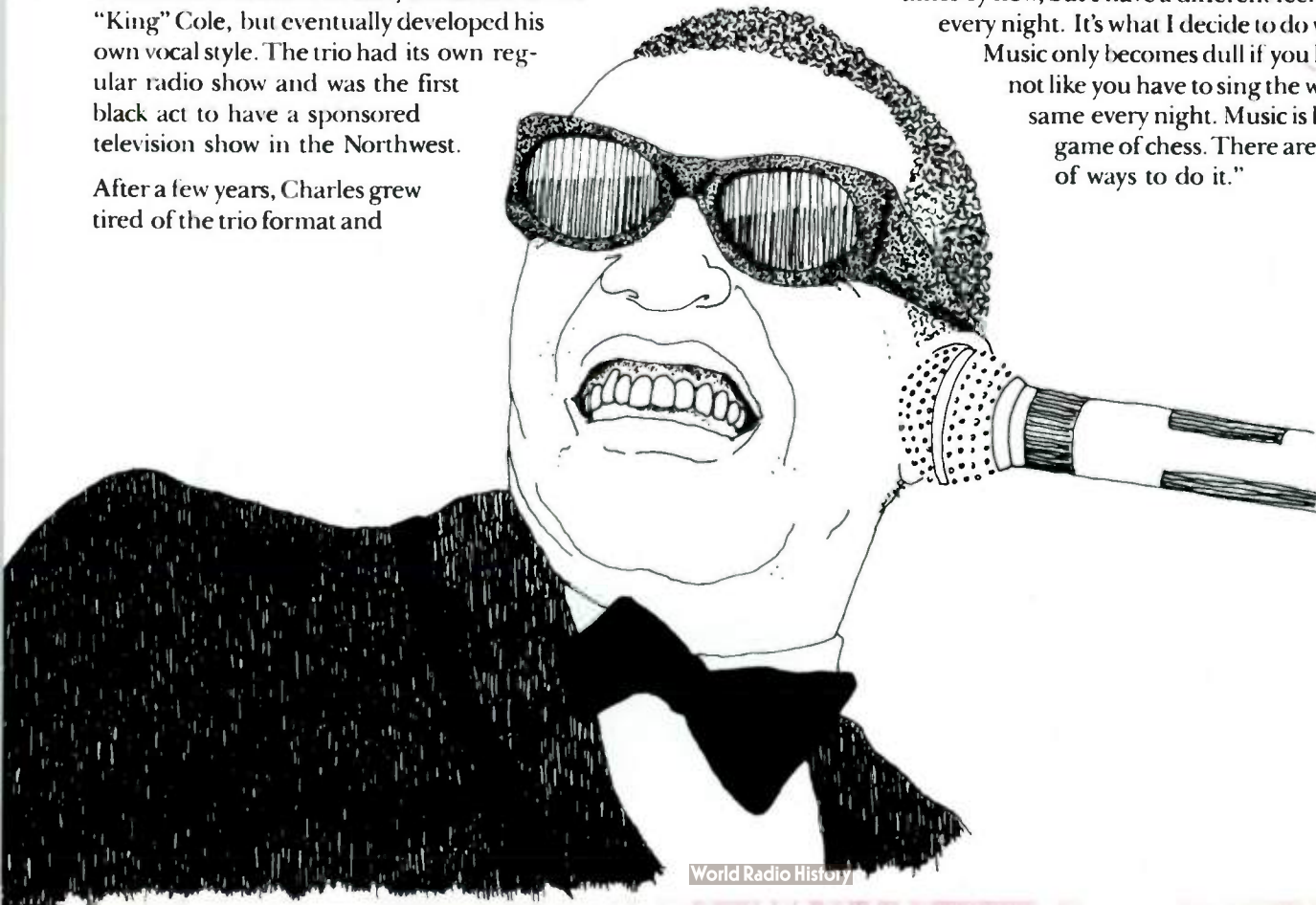
On Atlantic Records in the early 50's, and on ABC Records in the early 60's, Charles turned out a series of hits. These included the landmark album *Modern Sounds in Country and Western*, which contained the million-seller "I Can't Stop Loving You."

And now, Charles is changing music directions again. He recently told Bill Bell of the *Daily News*: "For three years, I've done country albums. I love country, but it's time I moved on.

"I'd like to get a lot of creators together. There aren't many of us left. People like Milt Jackson, James Moody, Clark Terry, Dizzy Gillespie, Buddy Rich, Peter Nero, Oscar Peterson. Folks like that. And we'd do something. We're talking."

He's true to his own view of music. Some years ago, he summed it up for Robert Hilburn of the *Los Angeles Times*. Asked if music was still a challenge, Charles answered: "Nobody knows everything there is to know about music. There is always something new or fun that you want to practice. I must have sung 'Georgia' I don't know how many times by now, but I have a different feel about it every night. It's what I decide to do with it.

Music only becomes dull if you let it. It's not like you have to sing the words the same every night. Music is like a game of chess. There are millions of ways to do it."





SAM COOKE

It's only fitting that Sam Cooke would become one of the first inductees into the Rock and Roll Hall of Fame. His life and career were cut short in 1964, but his songs continue to be recorded some twenty years later by a wide range of performers. These include Herman's Hermits, Rod Stewart, the Animals, Southside Johnny and the Jukes, the Manhattans, James Taylor, Art Garfunkel and Paul Simon. Sam Cooke appealed to black and white listeners. He attracted both teenage and adult audiences. In the era of Elvis Presley, Sam Cooke became a pop idol to many young black women.

At the age of twenty, Sam Cooke was hired to replace R.H. Harris as the lead singer with the Soul Stirrers. Cooke, the son of a minister, quickly developed a following with his spirited yet always well-articulated phrasing. For six years Cooke fronted the Soul Stirrers, touring throughout the Bible Belt. Although he was singing of religion, Cooke's sensuality crept into his performances.

His manager and friend, J.W. Alexander, soon recognized the singer's potential as a pop artist. Cooke's first pop record was "Lovable," which was released in 1956 by Specialty Records (also the Soul Stirrers' label) under the name Dale Cooke to reduce the risk of offending his gospel audience. Cooke's next single made him a star: "You Send Me," released in 1957 on the small Keen label, sold 1.7 million copies and topped *Billboard's* pop chart. RCA soon signed Cooke as their first major black pop singer. (Calypso singer Harry Belafonte was already signed to RCA.)

Cooke went on to produce a long string of hit records for RCA: "Chain Gang," "Cupid," "Twistin' The Night Away," "Another Saturday Night," "Bring It On Home To Me," "Having A Party," "Shake," "Only Sixteen," and "Wonderful World." And that's just a sampling.

But Sam Cooke wasn't just a talented singer. As a songwriter, he won 15 pop awards and ten R&B awards from BMI. Four of his tunes are million performance songs.

He was one of the first black artists to run his own publishing company, Kags Music, as well as his own management firm. In 1960, he began Sar/Derby Records. The label featured such performers as Bobby Womack, Billy Preston, Mel Carter and Lou Rawls. Cooke's death on December 11, 1964 halted the

growth of these business ventures and silenced a remarkable talent.

But Cooke's velvet voice sings on. Last year RCA released *Sam Cooke Live At The Harlem Square Club, 1963*. More recently RCA put out *The Man And His Music*, the second in RCA's planned series of compilation albums. In fact, "Wonderful World," the single released in Britain from the LP, reached #2 on the pop charts in April this year, making it the highest charting record Sam Cooke has ever had there.





JAMES BROWN

It is widely conceded that James Brown is one of the most influential musical artists in recent history. Credited with having had much to do with shaping soul music and rock, he and his music, his stage manner and type of presentation have had a major effect on those who came after him, including among others Mick Jagger and Bruce Springsteen.

Brown's impact on popular music and the fact that he opened the way for others were the basis for the outrageous singer-songwriter-dancer-all-around-entertainer being one of the initial artists named to the Rock and Roll Hall of Fame.

The path to earning that recognition began in the rural South. "We were poor, so poor, when I was a kid in Georgia," Brown remembers. "My father worked in a gas station, greasing and washing cars. Sometimes I'd help him. I picked cotton too . . . anything to get some money for the family. It was hard. I quit school to get some money, but even before I quit I was working. I was a good dancer, the best in my crowd; even when I was little, the other kids would pay me a dime to dance for them."

The next step for Brown was dancing for the soldiers at a nearby army training center, "for pennies, nickels, dimes and sometimes quarters." Before music took over his life, the young Georgian played football in school and boxed as a bantamweight.

Then Brown took to singing with his own trio at dances and socials. One day he made a tape of one of his songs, "Please, Please, Please," for a local radio station. It became the most popular song in town and the station kept playing it everyday. Ralph Bass, a field man for Cincinnati's King Records, heard the song as he drove through town. He was so impressed that he looked Brown up and went to visit him. The result—a recording contract with King and almost immediate success.

Over the years, Brown's work as a performer and songwriter—he has 475 songs in the BMI repertory—has had a stylistic consistency. Deeply felt and strongly projected, it has remained linked to the gospel music he heard in the Baptist church while still quite young.

Though firmly rooted in the church and blues, Brown has continued to move ahead. He responds to whatever he finds appealing in new music, incorporating into his writing and singing that which he feels will enhance the expressiveness of what he does.

"Unlike many early rock or R&B figures who have clung to the sound and image that first brought them success, Brown has also been a shrewd enough businessman to make sure his music changed with (or ahead of) the times," says pop music critic Robert Hilburn, adding:

"Thus he has moved from such gospel-arched 50's ballads as 'Try Me' to the pioneering funk energy of 'Papa's Got A Brand New Bag' to the bold social commentary of 'Say It Loud: I'm Black And I'm Proud' to such . . . prime dance floor fare as 'It's Too Funky In Here.'"

Of late, Brown has reinforced his image and position as a star with his performance of "Living In America" in the film, *Rocky IV*. The recording has remained on the charts for an impressive amount of time.

"Through it all," Hilburn concludes, "Brown has worked with the nervous fervor of someone still pushed by the fuse-burning determination to lift himself far above the poverty of his Georgia childhood."





JERRY LEE LEWIS

Pop music historians claim that Jerry Lee Lewis was among the most explosive and influential of the early rockers. Coming on the scene in the mid-1950's, he became a star "with a velocity that still seems overwhelming," said Kit Rachlis in the *Boston Phoenix*. Because of his impact and the quality and originality of his work and his *fire*, in January, Lewis was among the 10 major artists and songwriters inducted into the Rock and Roll Hall of Fame.

Lewis is a product of the rural South. His father was a hard-working, hard-drinking, cotton farmer and his mother was a member of the Assembly of God Church—the largest



Pentecostal denomination in America. Growing up in Ferriday, Louisiana, Lewis was influenced by a wide range of music, from his Church to black boogie woogie, southern blues, Al Jolson, Hank Williams, Jimmie Rodgers, and Gene Autry's singing in the movies.

At the age of eight he discovered a piano in his aunt's house and proceeded to play "Silent Night." His parents mortgaged their house to buy him his own piano and in 1949, at 14 years old, Lewis made his professional debut in the parking lot of the new Ferriday Ford dealership. After attending a Bible college in Dallas and dropping out before graduating, Lewis joined John Littlejohn's band. Later, he went out on his own and traveled to Nashville, only to be turned down by a number of record labels there. He then went to Memphis' Sun Records, the label for which Elvis was recording. Lewis was signed to the label after Jack Clement and Sam Phillips (later the owner of Sun Records) heard his rollicking version of "Crazy Arms."

Two years later, in 1957, Lewis hit the big-time with "Whole Lotta Shakin' Goin' On." It first broke in the South and then became a hit, nationwide. He appeared on the Steve Allen TV show and challenged Elvis Presley as the rock phenomenon of the period.

A series of million-selling records, including "Whole Lotta Shakin' Goin' On," "Great Balls Of Fire," "Breathless" and "High School Confidential" (a Lewis song, for which he received a BMI Country Award), progressively increased the high-level interest in him. His personal appearances, if anything, were more exciting than the recordings and solidified his position with the public.

Through the years, there have been Jerry Lee records that sold well, artistic successes, like the country-flavored "Another Time, Another Place," as well as irreverent, often intensely exciting personal appearances. He has bounced in and out of the headlines. There have been bad streaks in his career and personal difficulties that have been widely documented. But, when all is said and done, his talent still outdistances all that surrounds him.

Sam Phillips, remains a dedicated Jerry Lee Lewis fan. "You talk about *talent*," he says. "Good God amighty! I'm not talking about voice, piano, any *one* thing. He is one of the great talents of all *time*, in *any* category."

How does Lewis feel about what he has done in music? "When they look back on me," Lewis once said, "I want 'em to remember me not for all my wives, although I've had a few, and certainly not for any mansions or high livin', or the money I made or spent. I want 'em to remember me simply for my music."



ELVIS PRESLEY

Rock and roll recently paid formal tribute to its King with an induction into the new Rock and Roll Hall of Fame. Thirty two years earlier, Elvis Aron Presley had recorded "That's All Right" at Sam Phillips' Sun Records and pop music was never the same. With a voice that combined the Grand Ole Opry, Memphis' Beale Street, country, blues and the Pentecostal First Assembly of God church, Elvis was the first rock and roll star.

Life magazine called him a "howling hillbilly" and Ed Sullivan vowed never to book Presley on his show. Only a few weeks later, though, with "Heartbreak Hotel" the #1 song in the nation, Sullivan signed him for a \$50,000 series of appearances. But Presley was only shown from the waist up.

Presley was born on January 8, 1935 in Tupelo, Mississippi. When he was 13, the family packed up all their belongings and moved to Memphis. Nowhere in his childhood is there any indication of the musical legend Presley was to become.

A year after graduating from Memphis' Humes High School in 1953, Presley released his first record. "That's All Right" sold more than 20,000 copies and reached #1 on the Memphis C&W charts. At the end of the year, Presley was named one of the most promising new hillbilly artists on *Billboard's* annual chart.

By the end of 1955, "Baby, Let's Play House" made the national C&W charts and Presley was named the most promising new C&W artist of the year. Over the next two and a half years, he dominated the music world with 14 consecutive million-selling hits simultaneously topping the pop, country and R&B charts. Twelve of Presley's songs reached the Top 10 and eight hit #1.

But then the Army called. Presley spent two years in the service. While he was gone from music, his manager, Col. Parker, made sure Presley was not forgotten. He released five singles that Elvis had recorded before being drafted. All five went on to become million sellers.

In 1960, Presley was discharged and returned to rock and roll, as popular as ever. He recorded "It's Now Or Never" which was loosely based on a version of "O Sole Mio" by Presley's favorite operatic tenor, Mario Lanza. A monumental best-seller, 26 years later, it is still one of the songs most associated with Presley.

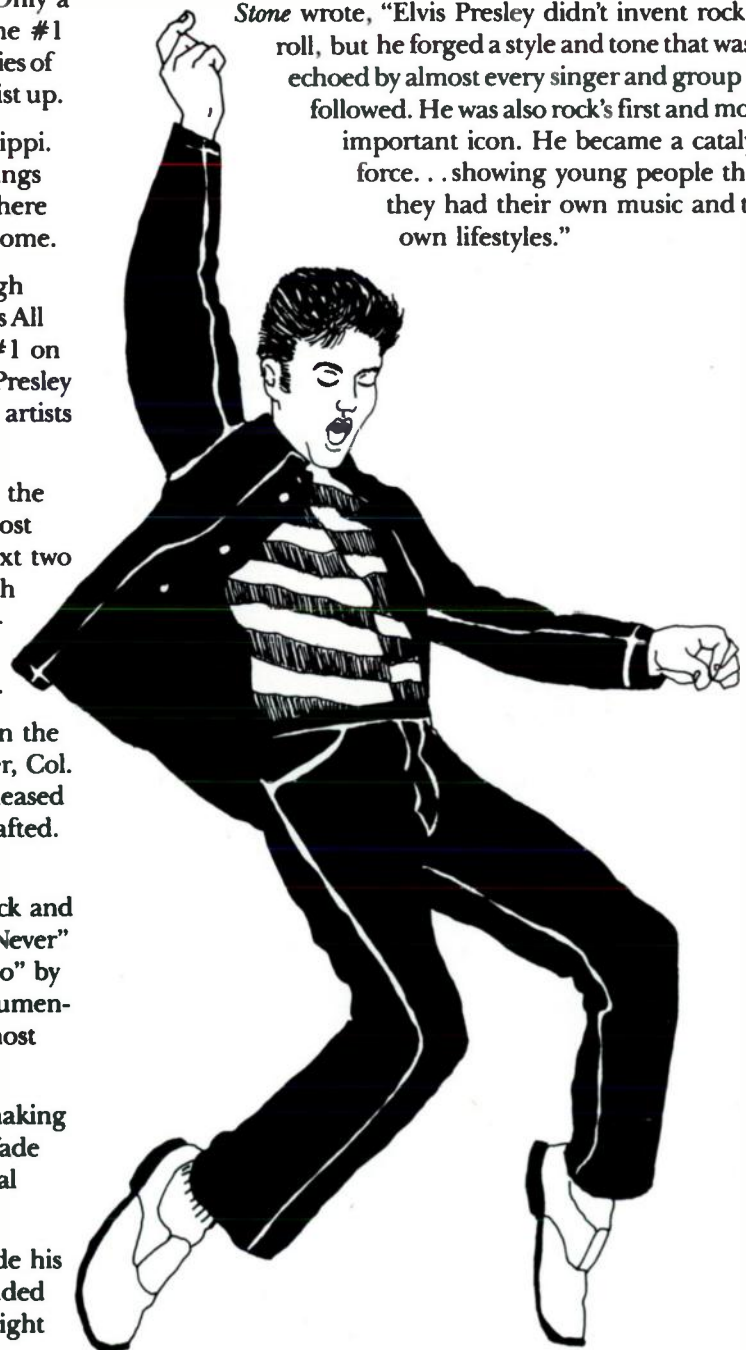
Moving on to conquer Hollywood, Presley began making movies. But after nearly 30 films, his appeal began to fade and Col. Parker decided Elvis should make a musical comeback.

In 1968, television was *the* medium and Presley made his musical return on an NBC-TV special. The show included his first performance before a live audience in nearly eight

years. It also sparked a return to live concerts for Presley. The shows were all sell-outs and his fans, though a bit older, were just as adoring.

But after turning 40, it became apparent that all was not well with Elvis. Health and weight problems plagued him and the headlines in the tabloids seemed to get worse and worse. When the King of Rock and Roll died on August 16th, 1977, he was mourned by the entire world.

In a special issue devoted to Presley after his death, *Rolling Stone* wrote, "Elvis Presley didn't invent rock and roll, but he forged a style and tone that was echoed by almost every singer and group that followed. He was also rock's first and most important icon. He became a catalytic force. . . showing young people that they had their own music and their own lifestyles."



BUDDY HOLLY

In a relatively few years in the late 1950's, Buddy Holly made a lasting impact on popular music and created a legend that survives to this day.

"The shooting star that flashed across the bright skies of rock and roll in 1956–57 and expired unexpectedly in a midnight collision of earth and chartered aircraft on February 3, 1959 has re-emerged as a superstar," said Arnold Shaw, the pop music authority.

Because Holly is so warmly remembered for his songwriting and performing style, twice in the last few months he has been accorded major recognition. Named to the Rock and Roll Hall of Fame in January, he was, in addition, the posthumous inductee in the National Academy of Popular Music's Songwriters Hall of Fame two months later.

Only 22 when he died, Holly left us a legacy of great songs that are a comment on him and the times in

which he lived. The BMI award-winners include "Peggy Sue," "It's So Easy," "True Love Ways" and the million-performance song, "That'll Be The Day."

Holly broke into the record business in 1956 when Nashville's Jim Denny secured his first recording contract with Decca. During his short-lived career, Holly produced seven Top 40 hits. As a vocal stylist, he moved from Hank Williams country to Presley rockabilly to Little Richard rock and roll. Critics generally described his brand of music as "the Tex-Mex Sound."

Holly recorded with his group, the Crickets, and as a solo artist. He was one of the first rock and rollers who wrote his own material. He also established, with the Crickets, the notion of groups whose members hold equal shares of profits and royalties, rather than simply working as salaried members of a band.

The unlikeliest of rock stars, he looked like the happy senior just stepping out of a photo session for his high school yearbook. One critic described Holly as "a knowing innocent." This "comes through in almost all of his songs. There was no artifice in his art, but a wealth of adolescent energies—brash, sentimental, anxious, optimistic, vulnerable."

Many rock performers, including the Beatles, have referred to Holly's influence on them. Jerry Lee Lewis once called Holly "the best of us all." Bruce Springsteen says: "I play Buddy Holly every night before I go on—it keeps me honest."

Lillian Roxon, writing in her *Rock Encyclopedia*, said that Holly was "one of the giants of early rock, a figure so important in the history of popular music that it is impossible to hear a song on the charts today that does not owe something to the tall, slim, bespectacled boy from Lubbock, Texas."





LITTLE RICHARD

Little Richard was among the initial inductees into the Rock and Roll Hall of Fame, thirty years after “a wop bop alu bop a wop bam boom!” first shattered the airwaves. But Little Richard’s spirited whoops and hollers can still be heard on the radio. And his influence on future generations of rock artists is seen over and over again.

Born in Macon, Georgia, during the depression into a family of 11 other children, Richard Penniman was kicked out of his father’s house at age 13 for his loud music and eccentric ways. The Pennimans didn’t care for rhythm & blues. All Little Richard heard at home was Bing Crosby or Ella Fitzgerald. “I knew there was something that could be louder than that,” he recalls, “but I didn’t know where to find it. And I found it was me.”

His first hit, “Tutti Frutti,” for Specialty Records sold over half a million copies in 1956. The self-described “bronze Liberace” became one of the first black artists to end the practice of having white performers make hits of songs first recorded by blacks. The driving energy of Little Richard’s music couldn’t be duplicated.

More hits followed: “Long Tall Sally,” “Slippin’ And Slidin’,” “Rip It Up,” “Ready Teddy,” “Jenny,” “Keep A Knockin’,” “Good Golly, Miss Molly,” “The Girl Can’t Help It,” “Send Me Some Lovin’,” “Miss Ann,” “Ooh’ My Soul,” and “True, Fine Mama.” As a songwriter, Little Richard has earned pop, country and R&B awards from BMI.

Then, at the pinnacle of his career in 1957, Little Richard suddenly dropped out of sight to study theology.

He entered Oakwood College in Huntsville, Alabama, and earned his bachelor of arts degree.

Although he returned to the rock stage some years later, his record sales never again rose as high. Little Richard’s performances, though, were still dazzling. He set box office records in Las Vegas and toured the country in 50’s revival concerts. He has continued to fluctuate between preaching of the glory of God and basking in the glory of being a rock star.

Little Richard’s influence on rock and roll music and fashion is unmistakable. His songs have been recorded by such artists as the Beatles, Eric Clapton, Elvis Presley, Johnny Winter, Buddy Holly and Sting. Jimi Hendrix played in his band for two years. Before they hit it big, both the Rolling Stones and the Beatles performed as Little Richard’s opening act.

Prancing across the stage with that outrageous bouffant and wearing eye make-up, he’d yell, “I am the Georgia Peach, ain’t I the prettiest thing you ever did see?” Then he’d toss part of his flashy costume to the audience.

Now in his early fifties, Little Richard’s career is rolling again. After surviving a near fatal car crash, he had a supporting roll in the smash hit movie *Down And Out In Beverly Hills*. A hit single from the film, “Great Gosh A Mighty,” which Little Richard performed in the movie, climbed up *Billboard’s* Hot 100 Singles chart, and the video, which he stars in, was in rotation on MTV. As he once told *Rolling Stone*, “If anyone is going to revive Little Richard, it’s gonna be Little Richard.”





FATS DOMINO



An old, upright piano, left behind by a wandering cousin started Antoine "Fats" Domino on his musical career. At five years old he was picking out simple melodies on that piano and at 10 he was playing and singing for pennies in local honky tonks in New Orleans. And this year, at the age of 56, he was among the first musicians inducted into the Rock and Roll Hall of Fame.

Domino was born in New Orleans on May 10, 1929, one of nine children. He dropped out of school at the age of 14 and spent his days working in a bed spring factory and his nights playing in local clubs. Six years later, he met trumpeter, bandleader and Imperial Records A&R man Dave Bartholomew. Impressed with Domino's piano style, Bartholomew immediately got in touch with Lew Chudd, head of Imperial Records. Chudd flew to New Orleans and after hearing Domino play, signed him to Imperial as both a songwriter and a recording artist.

Bartholomew and Domino worked together for the first time in 1949, recording "The Fat Man." It was one of the first rhythm & blues songs recorded and in only four years sold more than one million copies. Its release would become a milestone in the history of rock and roll.

That first recording of "The Fat Man" also marked the beginning of a long and fruitful artistic relationship between Domino and Bartholomew. Over the next 20 years the pair sold more than 65 million records and produced 23 gold singles. And every one of those gold records was for a tune performed and written or co-written by Domino.

In 1955 he recorded "Ain't That A Shame" and officially crossed the color line. Domino, at this time had a far wider appeal than any other R&B artist. His records consistently were selling between 500,000 and a million copies and as the rock and roll market solidified, Domino's songs easily crossed over to mainstream pop music. As his popularity grew, his songs were often covered by white performers. Ricky Nelson, Pat Boone and Elvis all had hits with tunes penned and first performed by Domino.

His music, categorized as R&B, is easily recognizable with his distinctive vocal style and boogie-woogie based, New Orleans cajun piano playing. It was a radical departure from the pop ballads of the 1940's which most of the country had been listening to. Almost instantly Domino's music became part of that new sound called rock and roll.

Altogether Domino has written over 190 songs. Among these are such classics as "Walking To New Orleans" and "Blue Monday." Two of his songs, "Ain't That A Shame" and "I'm Walkin'," have been named BMI Million-Airs, which signifies that they have been broadcast over one million times. Over the years, BMI has also honored Domino with 28 pop and R&B songwriting awards.



THE EVERLY BROTHERS



Almost 40 years after they first began working together, as boys of seven and nine, recognition was given to the impact Phil and Don Everly have had on rock and roll. The brothers were among the first group of musicians inducted into the Rock and Roll Hall of Fame.

Born in Brownie, Kentucky, the Everly brothers got their start in music by performing with their parents, a traveling country & western team, on a variety of live, weekly country radio shows. When live radio died out, the Everlys' last job was in Knoxville, Tennessee. They decided to stay and put down roots in Knoxville. After graduating from high school, it was just a short jump to Nashville, where their father was supporting his sons' dreams of careers in music by working construction jobs.

In Music City, the Everlys' pure Kentucky harmonies caught the ear of Chet Atkins who got the boys a recording contract with Cadence Records. In 1957, they made their first recording with Cadence. "Bye Bye Love," turned down by over 30 other

artists, reached #1 on the country charts, #2 on the pop charts and sold more than one and a half million copies. It was also the beginning of a long string of hits for the Everlys. Over the next five years they would have 18 million-selling singles. These songs, many which are now considered classics, included "Wake Up Little Susie," (banned in Boston because the lyrics were thought to be too suggestive), "All I Have To Do Is Dream" and "Cathy's Clown."

The Everlys' songs and their appearance projected a clean-cut, boy-next-door image. Their singing was romantic and innocent, a triumph of love over sex. As their hits multiplied, their influence on rock and roll grew stronger.

But when the British invasion began in the mid-60's, the Everlys' star began to fade. As the duo's popularity decreased, their personal problems grew. Everything came to a climactic confrontation in 1973 at Knotts Berry Farm in California. In the middle of a concert, the brothers bitterly announced they were splitting up and stalked off the stage.

It took ten years for the Everlys to get back together again. In 1983, they came together for an HBO-taped reunion concert in London's Royal Albert Hall. "We caught ourselves at just the right time," Don explained. "And so we just got it going again. But we talked a long time before we ever played—at least a year."

During their ten year split however, their music was still being heard. Radio stations still played their records and a number of artists made cover versions of Everly tunes. The Beatles, Simon and Garfunkel and Linda Ronstadt all had hits with their songs. The brothers continued winning awards even after they had stopped working together. BMI proclaimed "When Will I Be Loved" one of the most performed pop songs of 1975 and its Most Performed Country Song of 1976. Their influence was also heard in the popular bands of the 70's, the Beach Boys, the Hollies, the Eagles, Crosby, Stills and Nash. These and many other rock groups that relied on vocals had listened and learned from Phil and Don Everly's earlier hits.

The pair spent their ten years apart occasionally doing a solo recording, touring even less often and turning down offers for a reunion concert, tour or album. And not talking to each other.

In 1983 the rumors started though, that there would be an Everly Brothers reunion. And September found them on stage, together once again. "It was just time," said Phil, "for us to get back together again."

And said Don, "To me music isn't a fad. When I like something, I like it forever. I kept hearing pieces of our music the whole time we were away . . . Other people also had hits with our songs. It was like they were keeping things going until we got back."



CHUCK BERRY

Chuck Berry, who recently was named to the Rock and Roll Hall of Fame and the National Academy of Popular Music's Songwriters Hall Of Fame, had much to do with bringing blues and rock music into the mass market mainstream. He set a pattern for performers and songwriters. Soon after his

first records were released by Chess in 1955, his influence was being felt.

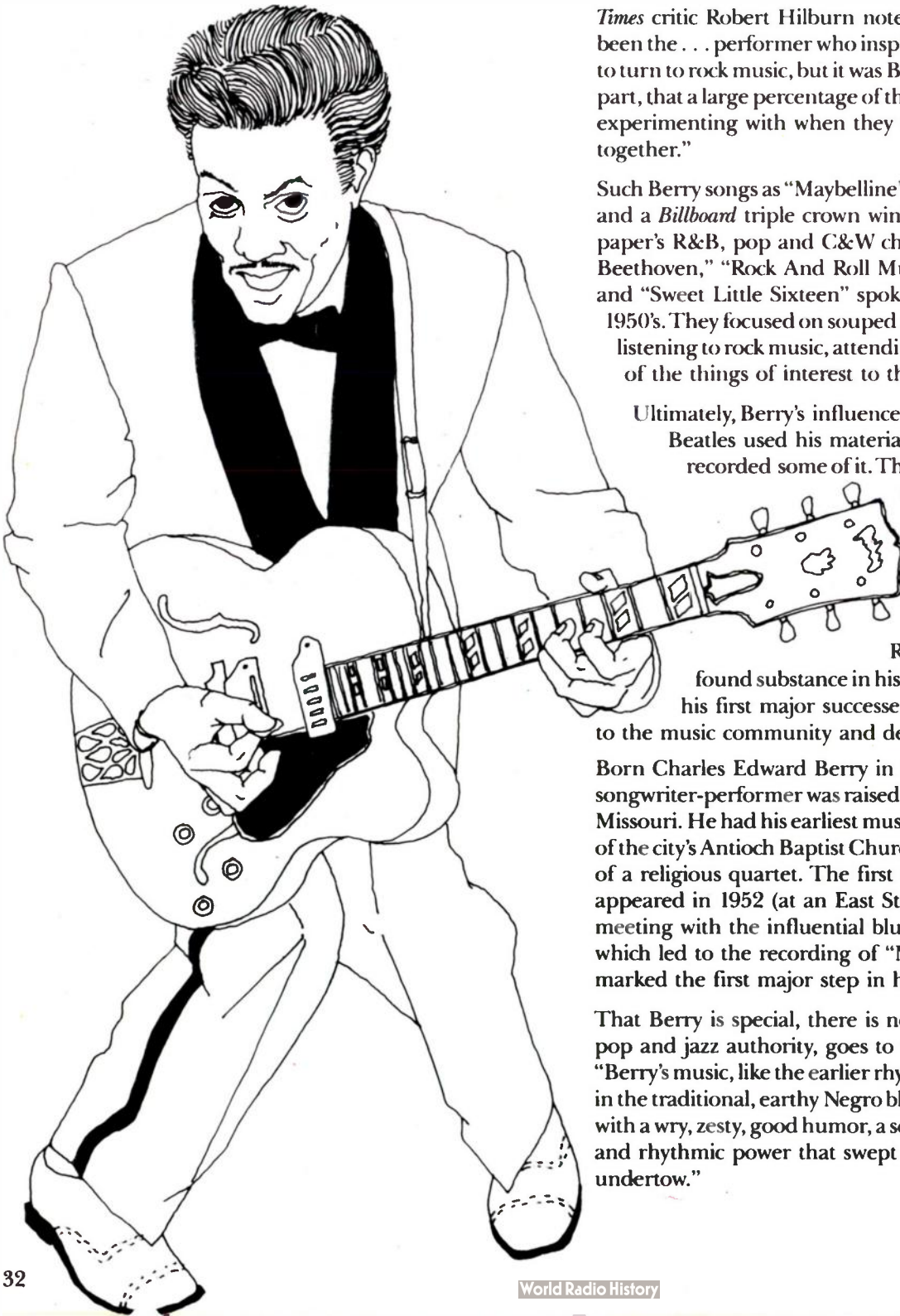
"Though Berry may not have been as dominant a figure in rock in the 1950's as Presley, his records and, particularly, his songs represented virtual blueprints for untold thousands of rock musicians who followed him," *Los Angeles Times* critic Robert Hilburn noted. "Presley . . . may have been the . . . performer who inspired the most young people to turn to rock music, but it was Berry's songs, for the most part, that a large percentage of those young people began experimenting with when they tried to put their bands together."

Such Berry songs as "Maybelline"—his first release in 1955 and a *Billboard* triple crown winner, topping the trade paper's R&B, pop and C&W charts that year—"Roll Over Beethoven," "Rock And Roll Music," "Johnny B. Goode" and "Sweet Little Sixteen" spoke for the teenagers of the 1950's. They focused on souped up cars, resisting authority, listening to rock music, attending DJ hops—in short, most of the things of interest to the young.

Ultimately, Berry's influence became worldwide. The Beatles used his material in their concerts and recorded some of it. The Rolling Stones included several Berry songs in their repertory and presented them on stage and on records. As time passed, more and more artists, ranging from Linda Ronstadt to Waylon Jennings, found substance in his songs. Thirty years after his first major successes, Berry remains important to the music community and devotees of pop music.

Born Charles Edward Berry in San Jose, California, the songwriter-performer was raised and educated in St. Louis, Missouri. He had his earliest musical training as a member of the city's Antioch Baptist Church Choir and as lead singer of a religious quartet. The first Chuck Berry group appeared in 1952 (at an East St. Louis, Missouri, club). A meeting with the influential bluesman Muddy Waters, which led to the recording of "Maybelline" for Chess, marked the first major step in his career.

That Berry is special, there is no doubt. Pete Welding, a pop and jazz authority, goes to the heart of the matter: "Berry's music, like the earlier rhythm & blues, was based in the traditional, earthy Negro blues, but he colored them with a wry, zesty, good humor, a sense of joyous affirmation and rhythmic power that swept through the songs like an undertow."



BMI

On May 14, over a million and a half New Yorkers passing through Times Square celebrated BMI's Song of the Year and Songwriter of the Year. The news that "Everytime You Go Away," by Daryl Hall is Song of the Year and David Foster is Songwriter of the Year was beamed from an electronic billboard throughout the day.



POP AWARDS DINNER

Chuck Kaye of Warner-Tamerlane Pub. Corp./Foster Frees Music, Inc. stands in for David Foster and accepts the Songwriter of the Year award from Frances Preston.



Daryl Hall, Frances Preston and Bobby Weinstein

The actual presentations took place May 13 in the Grand Ballroom at New York's famed Plaza Hotel as BMI (Broadcast Music, Inc.) honored songwriters and publishers of the most performed pop songs of last year. "Everytime You Go Away" garnered Most Performed Song of the Year for writer Daryl Hall and publishers Hot Cha Music Co. and Unichappell Music, Inc. David Foster was named Writer of the Year. He penned five of BMI's most performed tunes: "After All," "Forever," "St. Elmo's Fire (Man In Motion)," "Who's Holding Donna Now" and "You're The Inspiration." In all, BMI honored 87 writers and 63 publishers of 63 songs.

The BMI Publisher of the Year, Warner-Tamerlane Pub. Corp./Foster Frees Music, Inc. accepts their award: Les Rider, Chuck Kaye, Frances Preston, Jay Morgenstern, Mike Sandoval, Tim Wiperman, Don Beiderman, Frank Military and Stan Catron.



Video clips of the BMI songs of the year were featured during the ceremonies while Citations of Achievement were presented to the award winners.

BMI's writer-award winners with three citations each were Kool & The Gang (Robert Bell, Ronald Bell, James Bonnefond, George Brown, Claydes Eugene Smith, James Taylor, Curtis Williams) as well as Keith Diamond and Daryl Hall.

Two citations went to Roland Orzabal (PRS) and Ian Stanley (PRS) (Tears For Fears) as well as Bryan Adams (PROC), Jay Graydon, Michael Jackson, Billy Joel, Dean Pitchford, Frankie Sullivan and Jim Vallance (PROC).

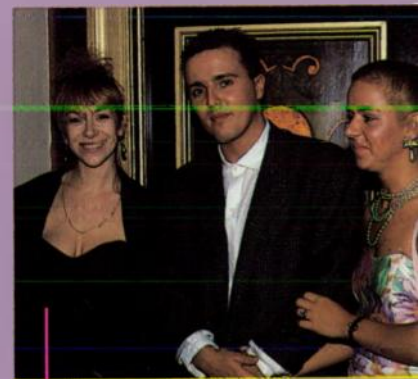
The leading publisher-award winner was Warner-Tamerlane Pub. Corp./Foster Frees Music, Inc. with nine citations. Irving Music, Inc. took five citations. Four citations went to Music Corporation of America, Inc. and Unichappell Music, Inc. Taking three citations were

Delightful Music Ltd., Hot Cha Music Co., Keith Diamond Music, Screen Gems-EMI Music, Inc. and Willesden Music, Inc. Taking two citations were Garden Rake Music, Inc., Joelsongs, Mijac Music, Nymph Music, Inc., Rightsong Music, Inc. and Rude Music.

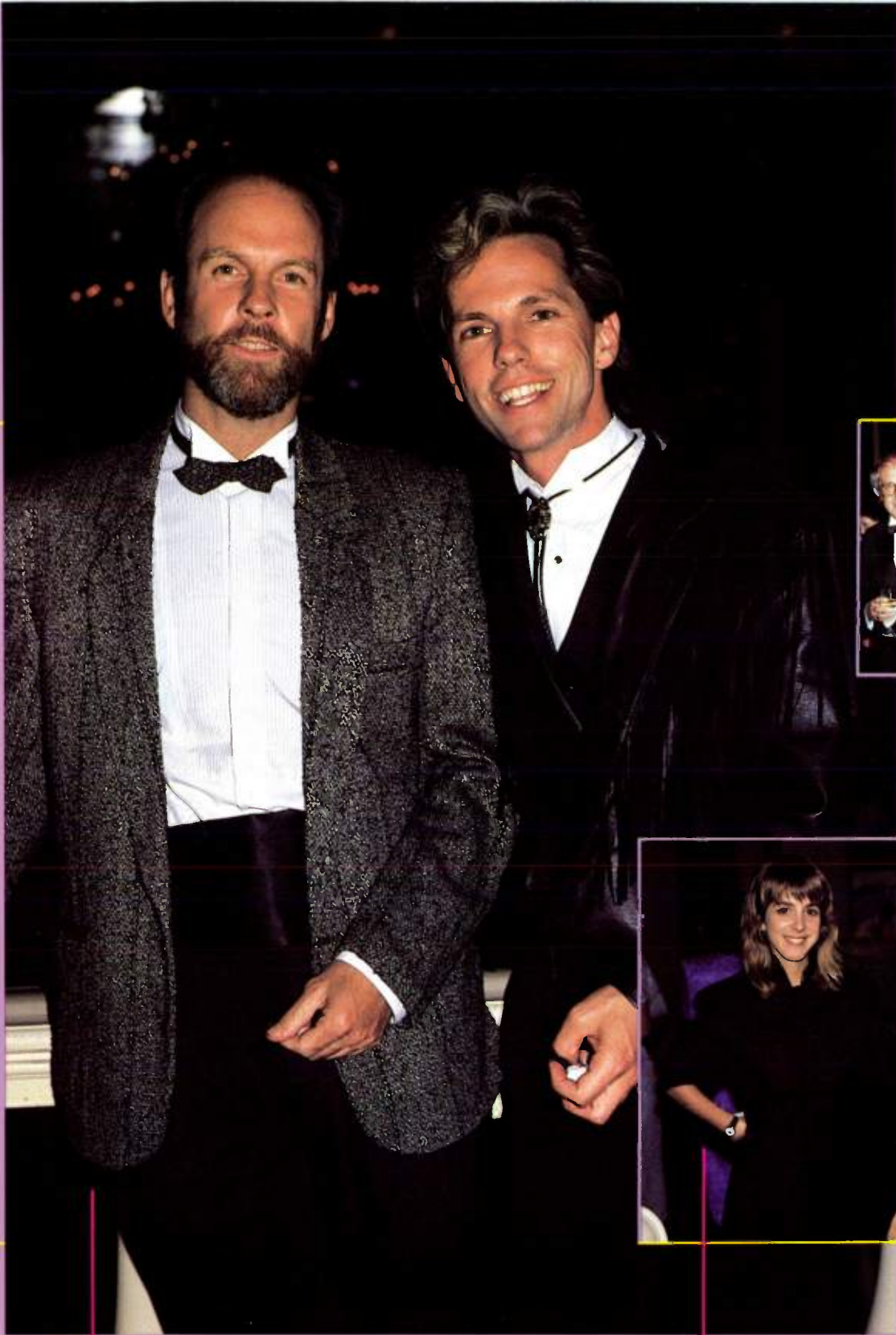
Six of the songs honored by BMI were presented with citations marking previous awards. "Sea of Love," written by Philip Baptiste and George Khoury, published by Fort Knox Music, Inc., Tek Publishing and Trio Music Co., Inc. became a three-time winner. It took BMI pop awards in 1959 and 1984.

Honored for the second time were "All I Need," written by David Pack, published by Art Street Music (BMI award 1984), "California Girls," written by Brian Wilson, published by Irving Music, Inc. (BMI award 1965), "Out of Touch," written by Daryl Hall and John Oates, published by Hot Cha Music Co. and Unichappell Music, Inc. (BMI award 1984), "There Goes My Baby," written by Benjamin Nelson, Lover Patterson, George Treadwell, Jerry Leiber and Mike Stoller, published by Jot Corporation and Unichappell Music, Inc. (BMI award 1959), "You Send Me," written by Sam Cooke, published by ABKCO Music, Inc. (BMI award 1957).

A complete listing of the award-winning songs can be found in the center section.



Janna Allen, Curt Smith of Tears For Fears and Lynn Smith



Tom Snow and Dean Pitchford

*John Barry
and BMI's
Thea Zaviv*



*MTV VJ Martha Quinn and Doc
Pomus*

Bunny Hull

*BMI's Allan McDougall,
Graham Lyle and Stuart
Hornall (Rondor Music)*



*Bruce Roberts and
Allee Willis*

Jeffrey Cohen

BMI 1986 POP MUSIC AWARDS

BMI



SONG OF THE YEAR...
"EVERYTIME YOU GO AWAY"
WRITTEN BY DARYL HALL

SONGWRITER OF THE YEAR...
DAVID FOSTER

PUBLISHER OF THE YEAR...
WARNER-TIME/LANE



On behalf of all our writers and publishers, BMI was pleased to spread the good news of these awards to the 1,500,000 people who passed by the busiest intersection in the world and saw our winners' names in lights. For one full, glorious day, Times Square was lit the BMI Way!



Photo by Sam Siegel

AFTER ALL

David Foster · Al Jarreau · Jay Graydon · Aljarreau Music · Foster Frees Music, Inc. · Garden Rake Music, Inc.

ALL I NEED (SECOND AWARD)

David Pack · Art Street Music

ALONG COMES A WOMAN

Mark Goldenberg · Fleedleedle Music · Music Corporation of America, Inc.

BREAKDANCE

Bunny Hull · Brass Heart Music

CALIFORNIA GIRLS (SECOND AWARD)

Brian Wilson · Irving Music, Inc.

CHERISH

Robert Bell · Ronald Bell · James Bonnefond · George Brown · Claydes Eugene Smith · James Taylor · Curtis Williams · Delightful Music Ltd.

CRAZY FOR YOU

Jon Lind · Deertrack Music · Warner-Tamerlane Pub. Corp.

DANCE HALL DAYS

Jack Hues (PRS) · Warner-Tamerlane Pub. Corp.

DON'T CALL IT LOVE

Dean Pitchford · Tom Snow · Careers Music, Inc. · Pzazz Music · Snow Music

DON'T YOU (FORGET ABOUT ME)

Steve Schiff · Music Corporation of America, Inc.

EVERYBODY WANTS TO RULE THE WORLD

Roland Orzabal (PRS) · Ian Stanley (PRS) · Nymph Music, Inc.

EVERYTIME YOU GO AWAY

Daryl Hall · Hot Cha Music Co. · Unichappell Music, Inc.

FOREVER

David Foster · Foster Frees Music, Inc.

FREEWAY OF LOVE

Jeffrey E. Cohen · Polo Grounds Music

FRESH

Robert Bell · Ronald Bell · James Bonnefond · George Brown · Sandy Linzer · Claydes Eugene Smith · James Taylor · Curtis Williams · Delightful Music Ltd.

GETCHA BACK

Mike Love · Terry Melcher · Daywin Music, Inc.

(IT'S HARD TO) GO DOWN EASY

Jay Bolotin · Irving Music, Inc.

HEAVEN

Bryan Adams (PROC) · Jim Vallance (PROC) · Irving Music, Inc.

HIGH ON YOU

Frankie Sullivan · Rude Music

HOLD ME

Linda Creed · Decead Music Publishing Company · Music Corporation of America, Inc.

I DON'T KNOW WHY YOU DON'T WANT ME

Rosanne Cash · Atlantic Music Corp. · Chelcalt Music

I DON'T THINK I'M READY FOR YOU

Milton Brown · Steve Dorff · Snuff Garrett · Burt Reynolds · Happy Trails Music · Music Corporation of America, Inc.

I WANNA HEAR IT FROM YOUR LIPS

Eric Carmen · Dean Pitchford · Eric Carmen Music · Pitchford Music · Safespace Music · Warner-Tamerlane Pub. Corp.

IF YOU LOVE SOMEBODY SET THEM FREE

Sting (PRS) · Reggatta Music Ltd.

JUST AS I AM

Robert Eric Hegel · Richard Allen Wagner · Don Kirshner Blackwood Music Publishing · Mystery Man, Inc. · Rightsong Music, Inc.

KEEPING THE FAITH

Billy Joel · Joelsongs

LEGS

Frank Beard · Billy Gibbons · Dusty Hill · Hamstein Music Company

LOST IN THE FIFTIES TONIGHT

(IN THE STILL OF THE NIGHT)
Fredericke L. Parris · Lee Corporation

LOVERBOY

Keith Diamond · Keith Diamond Music · Willesden Music, Inc.

THE LUCKY ONE

Bruce Roberts · Roliram Lorimar Music

MATERIAL GIRL

Peter Brown · Robert Rans · Minong Publishing Co.

METHOD OF MODERN LOVE

Janna Allen · Daryl Hall · Fust Buzza Music, Inc. · Hot Cha Music Co. · Unichappell Music, Inc.

MISLED

Robert Bell · Ronald Bell · James Bonnefond · George Brown · Claydes Eugene Smith · James Taylor · Curtis Williams · Delightful Music Ltd.

MYSTERY LAMB

Keith Diamond · Keith Diamond Music · Willesden Music, Inc.

NEUTRON DANCE

Allee Willis · Off Backstreet Music · Streamline Moderne Music

NIGHTSHIFT

Frannie Golde · Dennis Lambert · Franne Golde Music · Rightsong Music, Inc. · Tuneworks Music Company

ON THE DARK SIDE

John Cafferty · Aurora Film Partners Music · John Cafferty Music

OUT OF TOUCH (SECOND AWARD)

Daryl Hall · John Oates · Hot Cha Music Co. · Unichappell Music, Inc.

REAL LOVE

David Malloy · Randy McCormick · DebDave Music, Inc.

RUN TO YOU

Bryan Adams (PROC) · Jim Vallance (PROC) · Irving Music, Inc.

SEA OF LOVE (THIRD AWARD)

Philip Baptiste · George Khoury · Fort Knox Music, Inc. · Tek Publishing · Trio Music Co., Inc.

THE SEARCH IS OVER

Frankie Sullivan · Rude Music

SHE BOP

Gary Corbett · Cyndi Lauper · Stephen Broughton Lunt · NOYB Music · Perfect Punch Music · Rella Music Corp.

SHOUT

Roland Orzabal (PRS) · Ian Stanley (PRS) · Nymph Music, Inc.

ST. ELMO'S FIRE (MAN IN MOTION)

David Foster · Foster Frees Music, Inc. · Gold Horizon Music Corp.

STATE OF SHOCK

Randy Lee Hansen · Michael Jackson · Mijac Music

SUDDENLY

Keith Diamond · Keith Diamond Music · Willesden Music, Inc.

TELL ME I'M NOT DREAMING

Bruce Sudano · Sudano Songs

THERE GOES MY BABY (SECOND AWARD)

Benjamin Nelson · Lover Patterson · George Treadwell · Jerry Leiber · Mike Stoller · Jot Corporation · Unichappell Music, Inc.

THINGS CAN ONLY GET BETTER

Howard Jones (PRS) · Warner-Tamerlane Pub. Corp.

TIME DON'T RUN OUT ON ME

Gerald Goffin · Screen Gems-EMI Music, Inc.

TURN AROUND

Carole Bayer Sager · Carole Bayer Sager Music

A VIEW TO A KILL

John Barry · Simon Le Bon (PRS) · Nick Rhodes (PRS) · Andy Taylor (PRS) · John Taylor (PRS) · Roger Taylor (PRS) · Blackwood Music, Inc. · United Lion Music, Inc.

WALKING ON SUNSHINE

Kimberley Rew (PRS) · Screen Gems-EMI Music, Inc.

THE WARRIOR

Nick Gilder (PROC) · Red Admiral Music, Inc.

WE ARE THE WORLD

Michael Jackson · Mijac Music

WE BELONG

Eric Lowen · Dan Navarro · Screen Gems-EMI Music, Inc.

WE DON'T NEED ANOTHER HERO

(THUNDERDOME)
Graham Lyle (PRS) · Irving Music, Inc.

WHAT SHE WANTS

Kerry Chater · Renee Armand · Padre Hotel Music · Vogue Music

WHO'S HOLDING DONNA NOW

David Foster · Jay Graydon · Foster Frees Music, Inc. · Garden Rake Music, Inc.

YOU SEND ME (SECOND AWARD)

Sam Cooke · ABKCO Music, Inc.

YOU'RE ONLY HUMAN (SECOND WIND)

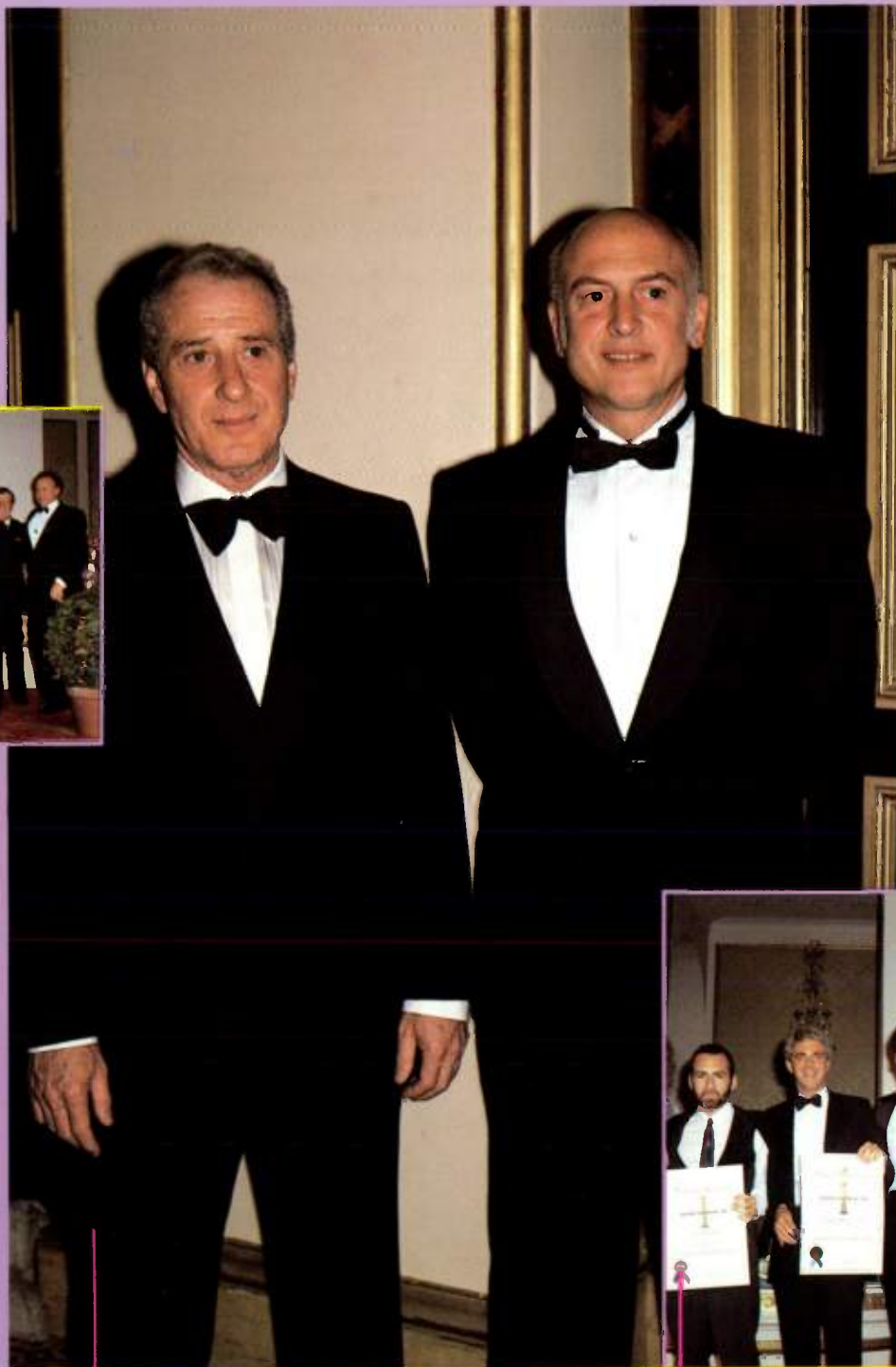
Billy Joel · Joelsongs

YOU'RE THE INSPIRATION

David Foster · Foster Frees Music, Inc.

BMI... "WAY TO GO!"

Frances Preston, Robert Hegel, Deirdre O'Hara (CBS Songs), Johnny Beinstock (Unichappell Music), Harvey Shapiro (CBS Songs), Richard Wagner, Rand Hoffman (CBS Songs), Irwin Robinson (Unichappell Music), Stan Catron and Jimmy Gilmer (CBS Songs).



Jerry Leiber and Mike Stoller

Jay Bolotin, Lance Freed and David Conrad (Irving Music)

Frances Preston, Steve Epstein (accepting the award for his wife, the late Linda Creed), John McKellen, Mark Koren, Carol Ware, Jerry Crutchfield and Danny Strick (all representing Music Corporation of America) and Stan Catron.



Steve Lunt and Gary Corbett



Gerry Goffin



Keith Diamond and Rachelle Greenblatt (Willesden Music)

Jim Vallance

*Jon Lind and Eric
Carmen*



*Unichappell Music, Inc., co-publisher
of the Song of the Year accepts their
award: Johnny Beinstock, Pat Rustici,
Freddy Beinstock, Irwin Robinson and
Stan Catron.*

*Frances Preston and
Randy McCormick*

Frances Preston, Fred Wilms, Eric Lowen, Dan Navarro, Gerd Muller, Jack Rosner, Chuck Rue and Don Paccione (all representing Screen Gems-EMI Music).



Fred Parris



Sandy Linzer, Robert "Kool" Bell, George Brown, Gabe Vigorito (Delightful Music Ltd.) and James Bonfond



ROCK and ROLL HALL OF FAME



Ray Charles



Chuck Berry



Don and Phil Everly



Jerry Lee Lewis, Fats Domino and James Brown

... it was a night that rock and roll will not forget for a long, long time.

The outrageous remarks were matched only by some of the outfits sported by these superstars of rock and roll.

Jerry Lee Lewis arrived in a lavender tux, puffing on a big cigar. Fats Domino was in a white tux and pink bow tie. James Brown, reflecting his colorful personality, was in a black coat, red silk shirt with a chartreuse scarf tied around his neck.

Keith Richards started the evening off with a bang when he stepped up on stage, ripped off his black dinner jacket, donned a yellow leopard-spotted sport coat and introduced Chuck Berry. Duck-walking to the podium to accept his award, Berry simply yelled "Dy-no-mite!"

The presenters—many superstars themselves—often seemed in awe of the company they were in. As they introduced a Hall of Famer, many reminisced about the inspiration that person had given them. **Billy Joel** remembered his father punching him out cold for playing Fats Domino's "Ain't That A Shame", on the family piano. Julian Lennon quoted his father saying "Elvis was the thing... I wanted to be Elvis."

The evening ended with an all-star jam session featuring rock and rollers of all ages. Led by Paul Shaffer and his combo from the *David Letterman Show*, Jerry Lee Lewis played piano opposite Billy Joel, and Neil Young, Keith Richards, Chuck Berry and John Fogerty shared guitar licks as the Waldorf rocked with such classics as "Roll Over Beethoven" and "Johnny B. Goode."

BMI Foundation, Inc. News

Theodora Zavin, president of the BMI Foundation, Inc. has announced that the Foundation has become the official co-sponsor of the annual BMI Awards to Student Composers and will provide all prize monies for the winning competitors



Dr. Barbara Petersen (left) accepts BMI Foundation checks for BMI Awards to Student Composers from Foundation officials Gary Roth and Theodora Zavin.

BMI Foundation, Inc. Advisory Panel

PROFESSOR MILTON B. BABBITT
ELLIE GREENWICH
SHELDON M. HARNICK
DAVID LADD

FRANCINE LEFRAK
JOHN LEWIS
SY OLIVER
YOKO ONO
LALO SCHIFRIN

PAUL SIMON
TOMMY VALANDO
IRVING WAUGH
CYNTHIA WEIL

As the Foundation gears up its activities of special interest to the music community, the need for contributions is paramount. It is hoped that readers of *The Many Worlds of Music* will be among those offering a tax deductible gift for the work. A form is provided below.

BMI Foundation, Inc.
320 West 57 Street, New York, NY 10019
Attention: Gary Roth, Treasurer

Enclosed is my tax-deductible contribution to BMI Foundation, Inc. in the sum of \$ _____

Name _____

Address _____

City, State, Zip Code _____

NY HALL OF FAME

The first annual New York Music Awards took place at the Felt Forum on Saturday evening, March 29th. Voted on by the public and the city's critics, the awards honored native New Yorkers as well as artists whose careers were cultivated in the Big Apple.

The top winner of the night was **David Johansen** a/k/a Buster Poindexter with seven awards: act of the year, best male vocalist in both the rock and R&B fields and top cabaret act. Johansen's *Sweet Revenge* was voted best independent label album, with his self-penned "I Ain't Workin' Anymore" winning best song (independent label).

Lisa Lisa took the honors for new female vocalist. "Can You Feel The Beat" by Lisa Lisa/Cult Jam with **Full Force** was voted best dance record. **Kid Creole & The Coconuts'** *In Praise of Older*



Yoko Ono and David Johansen.



Lou Reed (l.) congratulates fellow hall of famer Doc Pomus (seated) as Paul Simon (r.) looks on.

Women & Other Crimes captured the award for best R&B album. Also, **August Darnell** (of Kid Creole) won the nod for top pop/jazz male vocalist.

Cyndi Lauper took best female rock vocalist honors, and **Nona Hendryx** was voted top female vocalist in the R&B category. Best "new music" act went to **Laurie Anderson**.

Sonny Rollins was named best jazz act. **Stanley Jordan** won the instrumentalist award. Top producer kudos went to **Arthur Baker**.

In the theatre realm, *Leader of the Pack* was voted best Broadway musical. *Little Shop of Horrors*, an offspring of the BMI—Lehman Engel Musical Theatre Workshop, won best off-Broadway musical.

The first inductees into the New York Music Awards Hall of Fame included both **Doc Pomus** and **Lou Reed**.

MUSIC AWARDS

NY HALL OF FAME

Jerome "Doc" Pomus, recently named to the New York Music Awards Hall of Fame, has had a diversified and comparatively lengthy career in the music business. But this success did not come overnight. As a matter of fact, only when his singing career seemed to be at a standstill in 1955, did he finally turn to writing lyrics and "structuring melodies" full-time and, in so doing, found his niche and the success that had eluded him for so many years.

A very small child when he discovered music, Pomus sang from the age of six and remembers with particular warmth summers at Manhattan Beach, at the edge of Brooklyn, where his family had a bungalow. "I hung around the band pavillion—I couldn't have been more than seven or eight," he recalls. "Because of my in-

terest, obvious enthusiasm and my age, several band leaders—Kay Kyser, Irving Aronson, Al Donahue and Rudy Vallee, among others—let me come to the stand and sing and carry on with their bands."

At 10, Pomus temporarily shelved his singing ambitions and learned to play alto saxophone and quickly became proficient enough to perform with neighborhood bands and his own group at clubs and dances. An accident at age 16, however, "fouled up my hand and forced me to give up playing."

In order to remain active in music, Pomus returned to singing and soon was gainfully employed at George's, a Greenwich Village niterie where the legendary jazz

trumpeter Frankie Newton led the band. "Frankie took a personal interest in me," Pomus says. "He encouraged and taught me. I was singing blues and many people felt I had a great future. But it never got beyond that, despite the fact that I made 50 records for a variety of labels, while attending high school, college (Brooklyn College) and thereafter."

In late 1954, after a series of jazz dates at Manhattan's Central Plaza, he decided to put an end to that phase and start anew as a songwriter. Since changing the course of his life, Pomus—with such collaborators as Mort Shuman, Jerry Leiber and Mike Stoller, Phil Spector, Doctor John, Willie DeVille and Ken Hirsch—has provided a steady stream of hits. Artists who

have had success with Pomus songs include Ray Charles, Joe Turner, B.B. King, Lil Green, Andy Williams, Bobby Darin, Ruth Brown, Ike and Tina Turner, Dolly Parton, Damita Jo, The Drifters, The Coasters, Elvis Presley, Jimmy Witherspoon, Irma Thomas and Johnny Adams.

The affable "Doc" keeps moving ahead. He's busier than ever, applying his wide-ranging background to songs that work in a variety of musical areas. While he writes new songs, the old ones pile up performances. "Save The Last Dance For Me" has gone past the two million mark. "This Magic Moment" and "Can't Get Used To Losing You" are over one million. But that's the past for Pomus—as is the 1982 Grammy-winning album he co-wrote with Doctor John for B.B. King. At 60, Pomus looks forward to tomorrow.



DOC POMUS



W HALL OF FAME

As he begins his third decade in rock and roll, Lou Reed is finally earning popular acclaim equal to the artistic influence he has had on generations of musicians. In March he was one of the first inductees into the New York Music Awards Hall of Fame. This followed his performance at last September's giant Farm Aid and acting as host for the new artist segment of MTV's 2nd Annual Music Video Awards Show. He also participated in the anti-apartheid recording *Sun City*, put together by Arthur Baker and Little Steven.

Twenty years ago, Reed was the composer and lead singer for the Velvet Underground. The group were the forerunners to the punk rock/new wave/new music explosion that took place in the 1970's. Velvet Underground's music was radically different from the themes of getting high and universal love that dominated music in the mid-60's. Publicity for the group described their music as a "total bombardment of the senses." Their musical themes were perversity,

desperation and death. Their songs concentrated on the horror and powerful addictive qualities of heroin, unlike many of the popular songs of the day which were almost celebrations of drug trips. Reed's songs, however, did hint, that underneath the mean sleaziness and paronia of life, there just might be the possibility of love.

In August of 1970, Reed quit the band and without his input, Velvet Underground split up. Reed left for England in an attempt to establish himself as a solo performer. His first album was rather tentative, not as strong or identifiable as the Velvet Underground had been. It seemed as though he was still searching for his own sound.

For the second album, Reed enlisted David Bowie to be the producer. *Transformer* was less intellectual and more pop oriented than anything Reed had done previously. It was initially dismissed by some critics as disappointingly conven-

tional. That criticism was eventually revised. The songs were deceptively commercial sounding, but often, there was another meaning beneath the surface.

Transformer contained the hit single, "Walk On The Wild Side," which propelled the album up the charts. In 1973 it went gold and Lou Reed became a pop star.

As the 70's passed, punk rock aggressively made a place for itself in the music world. Reed, as the old man of punk, was challenged to prove he wasn't yet over the hill.

Take No Prisoners was an answer to that challenge. A live, two-record set, the title track begins with Reed talking to the audience. "So now everybody's gonna say Lou Reed's mellowed, he's older." He then launched into a performance of "Street Hassle" that was anything *but* mellow.

In 1982, Reed released his first album in two years. *The Blue Mask* was rated one of the year's 10 best albums by

among others *Time* and *Rolling Stone*. Robert Palmer, of *The New York Times*, called it "the most outstanding rock album of 1982."

After a concert tour of Italy, which resulted in a double album, *Lou Reed, Live In Italy*, he again entered the recording studio in early 1984. *New Sensations*, was musically a new direction for Reed. Ironically, it coincided with a general shift in mainstream pop music. That album brought him the largest audience he had ever had.

Reed's most recent album, with an accompanying video, was released this Spring. The eagerness that awaited the release of *Mistrial*, was evidence of the level of national popularity he has reached. But being accepted and honored in New York was really something special for Reed.

At the New York Music Awards, as he was inducted into the Hall of Fame, he said, "I'm a New Yorker. So it means a lot for me to get this. It's nice getting something from your hometown—and this isn't exactly Akron, Ohio."



LOU REED



American Music Awards



Diana Ross

The 13th annual American Music Awards, hosted by **Diana Ross**, were broadcast live by ABC-TV on January 27 from the Shrine Auditorium in Los Angeles. Although bedridden with the flu and unable to attend the show, **Willie Nelson** captured each of the four categories he was nominated in. He won best country male vocalist and took the honors for country male single with his version of "Forgiving You Was Easy." Nelson shared two more awards with **Kris Kristofferson**, **Waylon Jennings** and Johnny Cash when they were voted best country video duo or group and their tune "Highwayman" took best video single. In addition, Nelson received a special award of appreciation for arranging the Farm Aid concert in September of last year.

Also in the country field, **Alabama** was named top duo or group and their *40 Hour Week* won best album. **Crystal Gayle** was voted favorite female vocalist as well as favorite female video artist. Best male video artist went to **Hank Williams Jr.**

In the soul/R&B categories, **Aretha Franklin** received kudos as both top female vocalist and top female video artist. **Kool & The Gang** won best duo or group and best album for *Emergency*. Favorite video duo or group went to the **Pointer Sisters**.



Double-winners Kool & The Gang: James "J.T." Taylor, Robert "Kool" Bell, George Brown, Clifford Adams and Dennis "D.T." Thomas.



Top winner Willie Nelson.

BMI and Grammy



Sue Sheridan



Bunny Hull



Micki Free



Jon Gilutin



Allee Willis

BMI writers walked away with a good share of this year's Grammy awards as the televised ceremonies unfolded February 25 in Los Angeles.

"We Are The World," written by **Michael Jackson** took Song of the Year, Record of the Year, Best Pop Performance by a Duo or Group with Vocal and Best Music Video, Short Form.

Other songwriting awards included **Beverly Hills Cop**, Best Album of an Original Score Written for a Motion Picture or Television Special. The writers: **Micki Free, Jon Gilutin, Bunny Hull, Sue Sheridan, Allee Willis.** **Nelson Riddle's** "Lush Life" was named Best Instrumental Arrangement Accompanying Vocals while **Bobby McFerrin's** "Another Night In Tunisia" won Best Vocal Arrangement for Two or More Voices and he took another Grammy when the record was named Best Jazz Vocal Performance—Male. **Dave Grusin** was in the winner's circle with "Early A.M. Attitude," Best Arrangement on an Instrumental and **Jeffrey Cohen's** "Freeway Of Love" was named Best Rhythm & Blues Song. The song proved a winner for **Aretha Franklin**, too. Her version was named Best Vocal Solo Performance—Female.

Performance Grammys proliferated. Among the winners were: **The Judds'** "Why Not Me," Best Country Performance by a Duo or Group With Vocal;

Rosanne Cash's "You Don't Want Me," Best Country Vocal Performance—Female; **Chet Atkins'** "Cosmic Square Dance," Best Country Instrumental Performance. In the jazz field, **David Sanborn's** "Straight To The Heart" took Best Jazz Fusion Performance, Vocal or Instrumental; **John Barry's** soundtrack for *The Cotton Club* won Best Jazz Instrumental Performance, Big Band.

Gospel honors were earned by **Larnelle Harris** and **Sandi Patti.** He took Best Gospel Performance—Male for his version of "How Excellent Is Thy Name" and the pair teamed on "I've Just Seen Jesus" to take the Best Gospel Performance by a Duo or Group, Choir or Chorus.

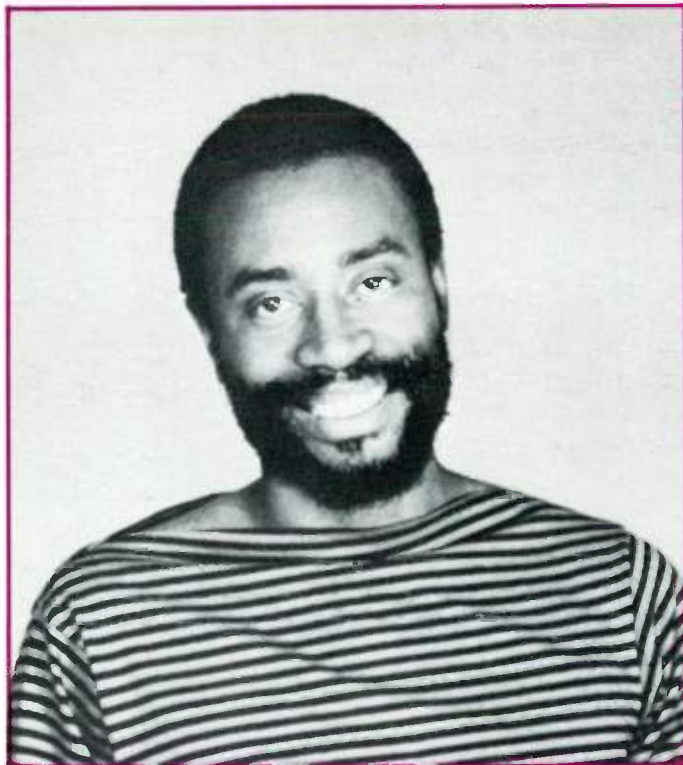
Best Latin Pop Performance went to **Lani Hall** for "Es Facile Amar" and "Solito" was **Eddie Palmieri's** ticket to the Best Tropical Latin Performance win.

B.B. King, a perennial Grammy winner took another for Best Traditional Blues Recording. The work: *My Guitar Sings The Blues.* **Rockin' Sidney's** "My Toot Toot," was Best Ethnic or Traditional Folk Recording and **Jimmy Cliff's** *Cliff Hanger* was named Best Reggae Recording.

Follow That Bird, an original soundtrack by **Steve Buckingham**, was named Best Recording for Children.



Aretha Franklin, above
Michael Jackson, left
Rosanne Cash right



Bobby McFerrin



Jimmy Cliff

SPOTLIGHT



On April 8, BMI hosted a luncheon for registrants of Gospel Music '86. Frances Preston presented Commendation of Excellence awards to black gospel musician and Sallie Martin, known as the mother of black gospel music. Shown here (l. to r.): Roger Sorvite; Joel Hemphill; Frances Preston; Sallie Martin and Joe Moscheo.



Recently, a contingent of students from Kentucky's Wesleyan College toured BMI's New York headquarters and spent some time in the BMI Archives. Here, Bird Stringfellow (r.), director of the Archives, discusses rare booklets with the students.



Jimmy Fortune, a member of the famed **Slater Brothers**, celebrated after being honored as writer of "My Only Love," Song of the Year at the Sixth Annual National Songwriter Awards Show. Shown here (l. to r.): Roger Sorvite; George David Weiss; Slater Brothers; Frances Preston, President; Harold Reid of the America; Del Bryant, BMI director; Nashville, and Richard Thrall, executive producer of the Multimedia show.

Gary Henry, one of BMI's newest writers, recently visited BMI's New York headquarters. On hand to welcome him and his publishers was BMI's Barbara Cane, executive director. Writer/Publisher Relations. Shown here: Henry, seated at the piano and Ms. Cane with Screen Gems-EMI Music executives (l. to r.) Chuck Rue, Don Paccione and Steve Singleton.

Photo by: Phyllis D. Miller

Photo by: Phyllis D. Miller

SPOTLIGHT

Photo by: Phyllis D. Miller



Drummer **Billy Hart** is the latest of the world's jazz greats to join BMI, signing recently. He's shown here (r.) with Brian McLaughlin, BMI executive, Writer Relations/Jazz.



The Sixth Annual Blues Awards were held late in 1985 in Memphis. **Rockin' Sidney** (r.) was awarded a Handy for Song of the Year as writer/performer of "My Toot Toot." The song also won an award for its publisher, **Floyd Solleau** (l.) (Flat Town Music/Sid Sim Publishing Co., Inc.). **Frances Preston** was on hand with congratulations for all.

A recent meeting of the Music and Performing Arts Unit. **Brian Britth**, writer **George David Weis** (seated at piano) was on hand to entertain the attendees. With him are **Al Feilich**, BMI's vice president, **Information and Research** and **Ed Cramer**.



American Airlines sponsored a "Ski For Liberty" weekend at Crested Butte, Colorado. On hand for the event (l. to r.) were **Joe Moscho**, Tennessee State Chairman of the Liberty Foundation; **Tony Gottlieb**, Dan Seals' manager; **Seals**, who entertained at the event and **Frances Preston**.

SPOTLIGHT



Photo by: Phyllis D. Miller

New York Times music critic Will Crutchfield recently took time out to visit the BMI Archives to study some scores. He's shown here with BMI president Ed Cramer.

BMI'ers visited with **Clarence Clemons** during his recent stopover in New York. Shown here with the sax man turned songwriter are Barbara Begley (l.), coordinator of Public Relations and Elizabeth Oravetz, associate director, Public Relations.



Photo by: Phyllis D. Miller

Famed Brazilian composer and BMI writer **Antonio Carlos Jobim** visited BMI's headquarters where he was greeted by Frances Preston (l.) and Theodora Zavin, BMI senior vice president. Recently, Jobim was awarded the French Legion of Honor, which was presented by Jacques Lane, Cultural Minister of France, during French President Mitterand's visit to Brazil.



Photo by: Phyllis D. Miller



In Los Angeles on February 3, a special seminar of the Songwriters Guild of America in opposition to H.R. 3521 was held. Rep. Howard L. Berman was guest speaker. Joins Vic Mizzi, Guild vice president, Frances Preston and Ron Anton, BMI vice president, California.

SPOTLIGHT



Photo by: Sam Siegel

BMI's Stanley Catron, vice president, Performing Rights, New York, recently welcomed B.B. King to the Big Apple. They're shown here backstage at the Beacon Theatre with King's famous guitar Lucille.



BMI was on hand to pay respect to the writers of "Heartbreak Hotel" at the recent "Thirty Years of Gold" banquet and celebration in Memphis, Tennessee. Shown here (l. to r.): Roger Sovine, vice president, Nashville Operations; writers Mae Boren Axton and Tommy Durden and Joe Moscheu, vice president, Special Projects.



Photo by: Sam Siegel

Allan Becker (c.) director of BMI's Musical Theatre Department, welcomed BMI writers Kenny Rankin (l.) and Robert Klein. The pair teamed up for a limited-run engagement at New York's Circle In The Square Theatre.

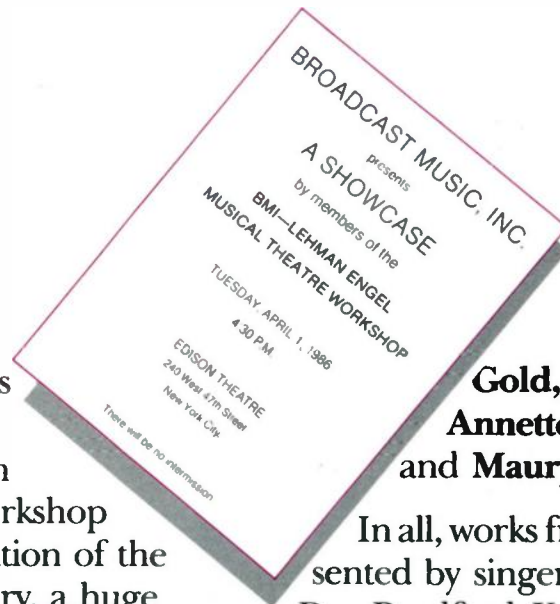


BMI recently called a Special Alert meeting with Nashville's music community in its efforts to stop the proposed House of Representatives (H.R. 3521) and U.S. Senate (S. 1980) bills. BMI president Edward Cramer's keynote address outlined the dangers of the bills. Attendees, shown here (l. to r.) included the Year's 1985 Entertainer of the Year, Ricky Scaggs; Cramer, Frances Preston, Buddy Killen, Wesley Rose, president, Acuff-Rose-Opryland and CMA Hall of Famer Eddy Arnold.

BMI—Lehman Engel Musical Theatre Workshop: 25 Years Young

It was SRO at New York's Edison Theatre as the best of this year's BMI—Lehman Engel Musical Theatre Workshop was showcased. In celebration of the Workshop's 25th anniversary, a huge mock-up cake was wheeled on stage, actress Maureen McGovern, riding along with it. Ms. McGovern was one of the performers in the 1983 showcase.

As in the past, the audience consisted of producers, agents, and directors who were invited to sample the best of the year's Workshop material, as judged by the committee of teachers: **Richard Engquist, Carey**



Gold, Skip Kennon, Ed Kleban, Annette Leisten, Alan Menken and Maury Yeston.

In all, works from eight shows were presented by singers Michael Waldron, Marcie Don Bradford, Keith Curran, Judith Blazer, Shaw, Terry Rakov and Ken H. Waller.

From *Toots in Solitude*, with music by **Frederick Freyer** and book and lyrics by **Patrick Cook**: “Gonna Spend The Whole Day Fishing,” “Almost A Handsome Face” and “A Woman In My Tree.” *The Ed Kaufman Show*, with book, music and lyrics by Ed Kleban: “You Are Now Entering,” “The Urologist” and



David Spencer, Skip Kennon, Alan Menken, Maureen McGovern, Maury Yeston, Susan Schulman, Ed Kleban, Allan Becker, Norma Grossman, Annette Leisten and Richard Engquist.

“The Next Best Thing To Love.” *Lucky Stiff*, with music by **Stephen Flaherty** and book and lyrics by Lynn Ahrens: “Mr. Worthington Got A Telegram,” “Good To Be Alive” and “Wouldn’t Waste My Time.” *Marty*, with music and lyrics by **Jeff Harris**: “Time For A Girl” and “Dogs Like Us.” *Golden Oldie*, with music and lyrics by **Billy Mernit** and book by Mernit and Kevin Ottem. *April’s Witch*, with music and lyrics by Jake Holmes, “Face Of A Witch.” *Sheila Levin Is Dead And Living In New York*, with music and lyrics by Mike Devon: “Have You Considered Norman?” and “I Don’t Want To Live Anymore.” *I Don’t Do Club Dates*, with music by **Randy**

Klein and book and lyrics by **Isidore Elias**: “Red Bonano,” “After All I’ve Done For You” and “It’s Time To Call It A Night.”

The finale featured “I Wrote A Song,” music and lyrics by Jeff Harris and “Take Me I’m Yours,” music and lyrics by John Simon, a song which said it all to the assembled professionals seeking hot, new properties.

As the audience left the theatre, each individual was given a helium-filled balloon with the legend “25th BMI Musical Theatre Workshop.”

NY BOARD OF TRADE SALUTES ED CRAMER

On April 7 at The Pierre in New York, BMI president Ed Cramer was one of three honorees as the New York Board of Trade hosted A Celebration of Music In New York. The other honorees included George David Weiss, president of The Songwriters Guild of America and Ahmet M. Ertegun, chairman and CEO of Atlantic Records.

The gala affair was emceed by comedian Robert Klein. The Count Basie Orchestra, led by guitarist Freddie Green, played for the black-tie attendees.

Ed Cramer received a number of congratulatory wires and letters, some of which were read during the presentation ceremony. Congratulations included those which are excerpted to the right.

ASCAP president Hal David: "Congratulations on being honored by The New York Board of Trade. Your work on behalf of performing rights has benefited countless songwriters and publishers in New York and across the country. You are one of the hardest working advocates of music I know—and even though we belong to different clubs, so to speak, I know we both speak the same language when it comes to music. I join in tonight's applause."

Boston Pops Orchestra Director John Williams: "Let me add a high note of praise to one of the true gentlemen and great unsung heroes of our world of music."

Jazz Great Lionel Hampton: "Congratulations to you on this key evening. Your love for music and those who write and play it and your good work for the music community are well-known to me and everyone in our business. Keep swinging."

Composer William Schuman: "Edward M. Cramer is one of the truly distinguished statesmen of the music profession. Congratulations for choosing this extraordinary gentleman as one of your nominees."



Cy Leslie, chairman of the board and chief operating officer, MGM Home Entertainment Group, presents trophy to Ed Cramer.



Ed Cramer and Freddie Green.



Robin Cramer (r.) chats with Edwin Drake and George David Weiss, who was also honored by the N.Y. Board of Trade.

All photos by Sam Siegel



Ed Cramer with his brother Charles (l.) and son Corky.

Mrs. Preston Named to New Post



BMI president Edward M. Cramer announced April 2 that the BMI Board of Directors had named Frances

Preston to the newly-created post of executive vice president and chief operating officer. She reports to Mr.

Cramer.

In making the announcement, Mr. Cramer noted "with Mrs. Preston taking over many of the executive day-to-day duties, I will be free to consider BMI's future in the light of new technologies, to seek out new sources of revenue, to strengthen and improve copyright as it effects all writers and publishers and to continue to improve relations with our sister licensing societies worldwide."

Mrs. Preston is a native of Nashville. She has been with BMI for 30 years. She was with radio station WSM as Nashville began to grow in musical importance. When BMI spotted the trend and sensed that it should be part of the scene, then BMI vice president Judge Robert Burton called upon her to head BMI's new office in Music City. She quickly became a cen-

tral figure in the city's musical and business life and was among the original founders of both the Country Music Association and Country Music Foundation.

In 1965, she became a BMI vice president and, most recently, held the post of senior vice president, Performing Rights, before assuming her new duties. She will be operating from all three BMI offices in Hollywood, Nashville and the New York headquarters.

In welcoming Mrs. Preston to her new duties, Mr. Cramer noted: "In addition to being a consummate music person knowledgeable in all musical settings from pop to country and soul to gospel, concert music, jazz and music for films and television, Mrs. Preston brings considerable managerial and business skills to her operations post."

Doc Pomus Donates Song

Doc Pomus donated his new song, a collaboration with **Kenny Hirsch**, titled "One More Time," to the National Easter Seal Society. It was introduced on the National Easter Seal Telethon, March 9, by Pomus' long-time friend **Ray Charles**.

Pomus, who had polio as a child, and uses a wheelchair, had special reasons for donating this particular song.



"I gave this song to Easter Seals in the hope that it would encourage disabled kids," he said. "If there's one kid who hears the song and he knows it was written by a successful songwriter in a wheelchair, and sung by Ray Charles, who is blind, he may think, 'So what if I'm disabled?!' Kids should always know that they have a shot, that there's always room to climb a few mountains out there..."

Guggenheim Fellowships

The winners of the 1986 Guggenheim Fellowships in Music include **Daniel Asia**, **Eric David Chasalow**, **Thomas Oboe Lee**, **Glenn Lieberman**, **Steven Stucky**, **John Holland Thow**, **Walter Keith Winslow** and **Michelle Ekizian**. These new Guggenheim Fellows were appointed on the basis of unusually distinguished achievement in the past and exceptional promise for future accomplishment.

Blake Offers New Course



Ran Blake

Ran Blake, a long-time member of the faculty at the New England Conservatory in Boston, will offer a new course in the music of **Thelonious Monk** at the Conservatory's Summer School. He will explore

Monk's music, using the same techniques he applies in his Aural Training course—ear training, listening and performance. The Monk class is scheduled to run from July 28 to August 1.

Composers In Residence

Four BMI composers were recently named to two-year residencies with major orchestras. They include **Tobias Picker**, Houston Symphony, Sergiu Commissiona, musical director; **Christopher Rouse**, Indianapolis Symphony, John Nelson, musical director; **Joan Tower**, St. Louis Symphony, Leonard Slatkin, musical director, and **Charles Wuorinen**, San Francisco Symphony, Herbert Blomstedt, musical director.

John Harbison is continuing his residency with the Los Angeles Philharmonic (Andre Previn, musical director). Among other composers also completing their

stays with orchestras are **John Adams**, the San Francisco Symphony and **Joseph Schwanter**, the St. Louis Symphony.

All these composers were named to these orchestras by the Meet The Composer, Inc./Orchestra Residencies Program. The project, funded by Exxon Corporation, the Rockefeller Foundation, and the National Endowment for the Arts, was initiated in 1981 to foster the creation and performance of orchestral music by American composers.



Photo by: Ken Howard

Foss Lectures

Lukas Foss, the widely respected composer and conductor, was 1986 "Andrew W. Mellon Lecturer on the Fine Arts" at the National Gallery of Art in the nation's capital. He delivered six lectures, from April 13-May 25. His subjects: "Looking at the Creative Process," "A Composer's Thoughts on Classical Music," "Ives, Schoenberg, Stravinsky, Bartok and Hindemith," "Composing in 1986," "A Composer's Thoughts on Current Performances" and "Tomorrow."

These weekly afternoon lectures will be published through the National Gallery of Art and Princeton University Press as part of the Bollingen Series.

Hamp . . . The Beat Goes On and On

Lionel Hampton celebrates his 60th year in show business this year and shows no sign of slowing down. In fact, he is involving himself even more deeply in music, education and humanitarian causes.

Hampton recently performed extensively through South America, over a four-week period, with his 18-piece band. Shortly after he returned to this country, Hampton and Co., entertained for President Reagan, Vice President Bush and assorted leading political figures at a dance/stage show, held January 21 in the Pension Building, E Court, in Washington, D.C.

The occasion was the anniversary of President Reagan's inauguration.

February 24 marked another major achievement in Hampton's life. He was presented with a Doctor of Humane Letters, *Honoris Causa*, degree by Bellarmine College in Louisville, Kentucky, the city where he was born. When the degree was announced, Steve Permut, the school's Vice President of Academic Affairs, said: "We gather here to recognize and honor a man for his contributions to the field of music and, beyond that, for his concerted devotion to the betterment of the human condition."



Drummer Lionel Hampton flying home.

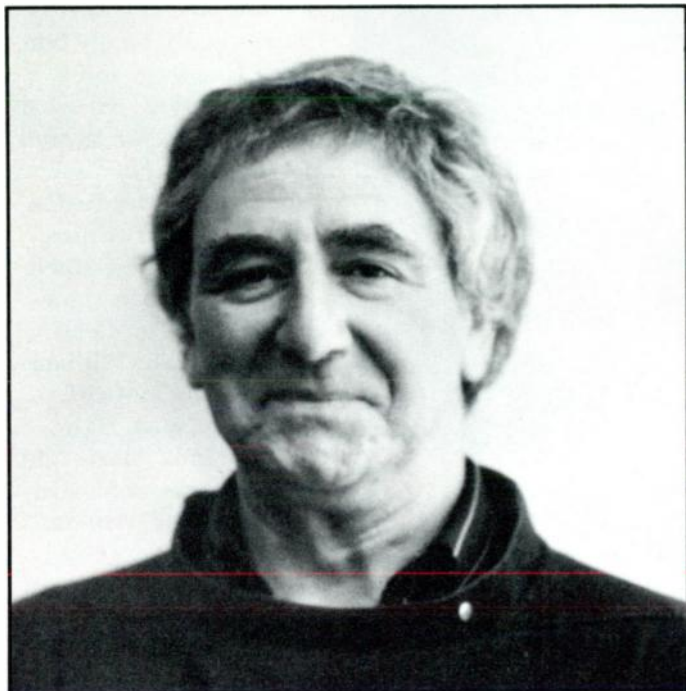
Early in April, from the 9th through the 12th, Hampton fulfilled a dream, "of perpetuating the tradition of jazz through our talented youngsters." He presented the McDonald's First Annual Lionel Hampton Jazz Festival at the Triplex of Manhattan Community College in New York City.

As part of the festival, the vibraharpist-composer-drummer established several scholarships to the Manhattan School of Music for musicians between the ages of 14 and 21. The Lionel and Gladys Hampton Foundation, which has established scholarships at Xavier University, Duke University, the University of Idaho, the University

of Southern California and several other colleges and universities, provided the money for these scholarships.

Three concerts comprised the First Lionel Hampton Jazz Festival. Performers included the **Phil Woods Quintet**, the **Dave Valentin Quintet**, the **Joe Newman Quintet**, **Major Holley**, **Sir Roland Hanna**, **Al Grey**, **Betty Carter** and her trio and several other leading jazz names. Hampton was guest soloist with the McDonald's High School Jazz Ensemble on the first two evenings. He appeared with his own orchestra at the closing night concert.

New Juilliard Professors



Bernard Rands

New to the faculty at the Juilliard School of Music: **Bernard Rands**, a professor of music at Boston University, now a Juilliard professor of music, and **Joseph Schwanter**, an Eastman School of Music faculty

member, who is serving as visiting professor of music. These appointments are for the 1986–87 academic year. Both composers, Pulitzer Prize-winners, are teaching composition.

Park Named for Max Roach



Max Roach, the drummer, composer and teacher, was honored recently in England. In March, a park in

London's Lambeth borough, in the Brixton neighborhood, was named Max Roach Park.

Child Find, Inc. Theme Song

"Somewhere Child" by **Pat Hopney** and **Buzzy Linhart** has been officially adopted by Child Find, Inc. as its

theme song. The organization is a national, non-profit organization that helps locate missing children.

Ellen Wood Comes to BMI

Frances Preston, BMI executive vice president and chief operating officer, recently named Ellen Wood coordinator of public information for BMI's Nashville office.

Mrs. Wood began working in the music business at Tree International, the publishing operation in Music City. Subsequently she was employed by Mercury Records, *Record World* and

Music City News, all in Nashville.

Married to noted journalist and editor Gerry Wood, who recently was appointed general manager of *Billboard's* Nashville operations, Mrs. Wood is also a painter. She has studied with Don Davis at Vanderbilt University and with Bruce Dorfman at the Art Students League in New York City.



Jazz and Contemporary Music

The New School For Social Research in New York City is starting a jazz program this fall. "Jazz and Contemporary Music," will be a four-year undergraduate course, leading to a Bachelor of Fine Arts degree.

A variety of courses, covering the needs of today's jazz musician, will be given. Jazz saxophonist Arnie Lawrence has been named Director of Instruction.

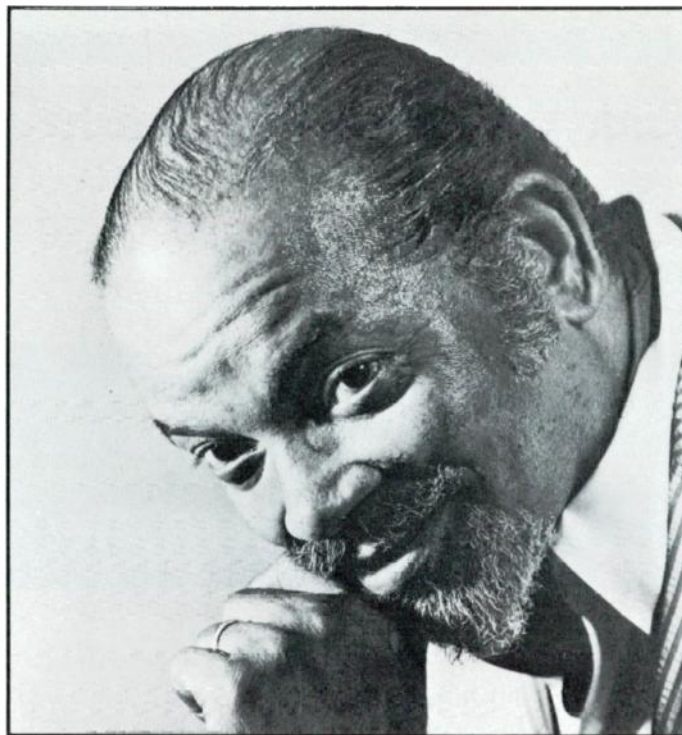
The instrumental faculty includes, among others: **Clark Terry, Jon Faddis, Randy Brecker, Woody Shaw, Tom Harrell, and Ted Curson, trumpet;** **James Moody, Jimmy Heath, George Coleman, Buddy Tate, Michael Brecker, Sonny Fortune, Sam Rivers, Dave Liebman and Bill**



Photo by: Louis Quizer

Clark Terry (with horn) and Manny Albam (with left hand raised) rehearse for a concert at the Eastman School of Music. Gail Wynters, below left. Sy Oliver, below right.

Saxton, saxophone and woodwinds; **Stafford James and Major Holley, bass;** **John Abercrombie and Larry Coryell, guitar;** **Grady Tate, Chico Hamilton and Michael Carvin, percussion;** **Cedar Walton, Sir Roland Hanna, Barry Harris, Tommy Flanagan, Richie Beirach, Don Friedman, Hilton Ruiz, Hal Galper, Dick Katz, Armen Donelian, Ray Bryant, Cecil Taylor and James Williams, piano;** **Jimmy McGriff, organ;** **Gil Evans, Hale Smith, Manny Albam and Sy Oliver, composition and arranging;** **Gail Wynters, Sheila Jordan and Grady Tate, jazz vocalists.** Courses other than those focused on specific instruments and crafts will be taught by Ira Gitler, Elliot Horne, Artie Bressler and Phil Schapp. The consultants to the program include **Max Roach, Roy Haynes, Clark Terry and Jean "Toots" Thielemans.**





Toots Thielemans with BMI president Ed Cramer, above. Jimmy Heath, right. Sheila Jordan, below.



Photo by: Dan Schliken



Photo by: Bernard Schmidt

Awards and Honors and Appointments

Martin Boykan, who has been teaching at Brandeis University in Boston for 30 years, has been named to the University's Irving Fine Chair in Music. Anne P. Carter, Dean of the Faculty,

made the announcement. The third composer to be named to the Fine chair, Boykan follows Professor Emeritus of Music Arthur Berger and **Donald Martino**.

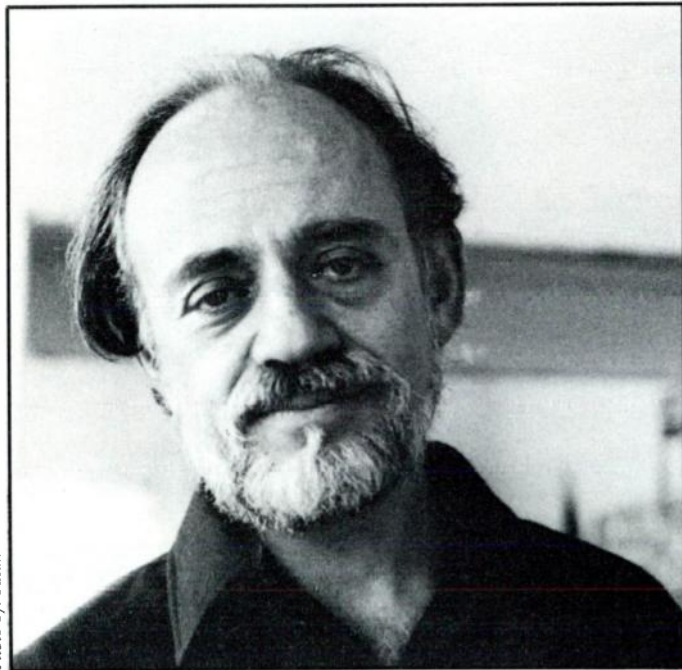


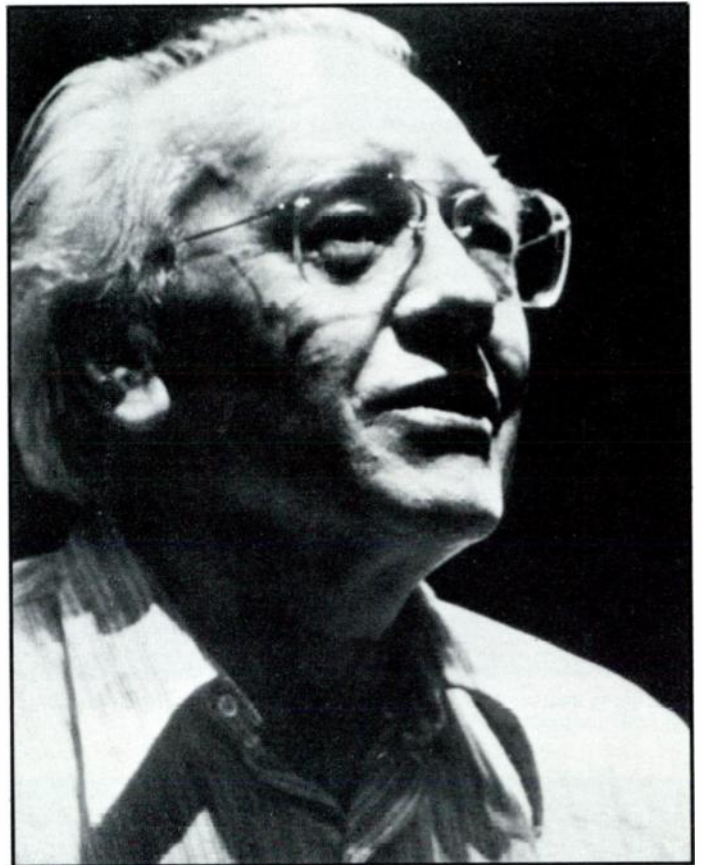
Photo by: Susan Schwalb

Martin Boykan

Jay Anthony Gach was cited for excellence three times in 1985.

He won the St. Paul (Minnesota) Chamber Orchestra's American Composers Competition with 'Il Ponentino,' the second movement of his "Symphony No. 2." The only American singled out in the Valentino Bucchi Concorsi Internazionali, a competition held in Rome, he emerged victorious in the chamber music category (clarinet plus other instruments). The winning composition: "Scenic Chamber Music #11-13: Clarinet Quintet."

The composer also was the recipient of a major grant from the Astral Foundation of New York and Philadelphia. The Foundation seeks out the most promising young Americans entering music and dance.



Karel Husa, the Pulitzer Prize-winning composer and well-known educator, will be awarded an honorary Doctor of Music degree by Ithaca (NY) College during commencement ceremonies in May. The honorary degree was approved by the Ithaca College Board of Trustees during its winter meeting.

Kappa Alpha Professor of Music at Cornell University (also in Ithaca) and a lec-

turer at Ithaca College since 1967, Husa will retire from teaching at Ithaca at the end of the 1985-86 academic year. He will, however, continue at Cornell. A resolution from the Ithaca College Board of Trustees read, in part: This will end "a teaching career during which an internationally-known composer and educator touched the lives of many students with his creative genius."

Ernst Krenek, the composer and teacher, was honored shortly before the close of 1985. The occasion: his 85th birthday. The celebration took the form of varied presentations at the University of California at San

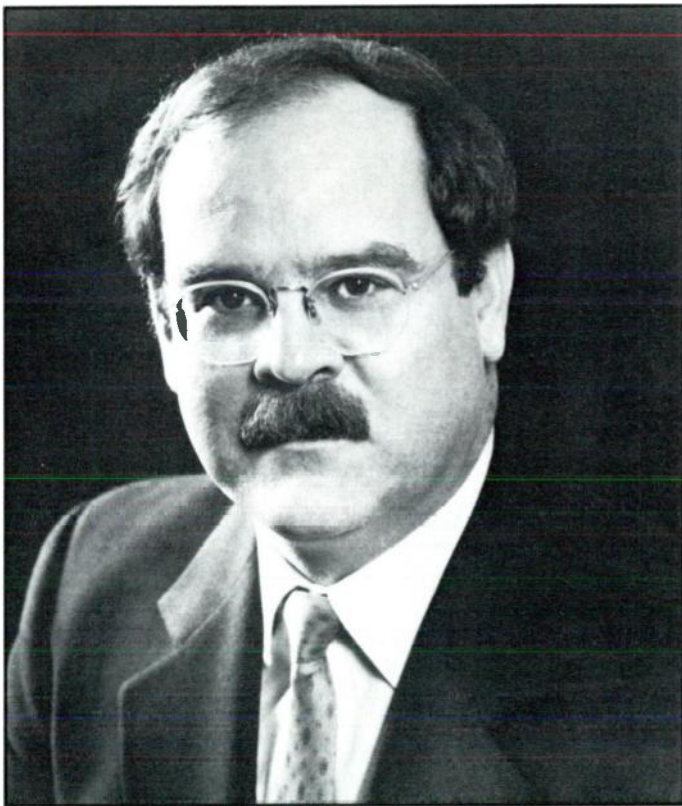
Diego. There were chamber music, orchestral and choral concerts, video programs, lectures, the reading of papers, reminiscences about the composer and concerts of music by him and his students.

Joseph W. Polisi, president of the Juilliard School has announced that **Bruce MacCombie** will become Dean of the well-known music school on July 1, 1986. MacCombie is currently vice president and director of publications for G. Schirmer and Associated Music Publishers, Inc. in New York City.

An accomplished composer, MacCombie was the first recipient of the Goddard Lieberon Fellowship Award

from the American Academy-Institute of Arts and Letters and has also received numerous commissions from individuals and foundations in the United States and Europe.

MacCombie recently was presented with an honorary Doctor of Music degree by the University of Massachusetts at Amherst. He received his Bachelor of Arts and Master of Music degrees from the same university.



Gunther Schuller was the recipient of a Letter Of Distinction from the American Music Center. He was given this recognition for his "significant contribution to American music." The presentation was made during the Center's annual party in

the Main Gallery of the Lincoln Center Library of the Performing Arts in New York City.

A multi-faceted man of music, Schuller is a composer, educator, administrator and writer of books.



Photo by: Charles Pizer

Elizabeth F. Hayden Pizer recently was the recipient of five awards for her compositions. In the 1986 National League of American Pen Women Biennial Composition Contest, her "Sunken Flutes" won first prize in the experimental music category and "Nightsongs," the second prize in the vocal music competition. She re-

ceived third prize in the 1985 Composers and Songwriters International Composition Contest in the vocal music category for "Five Haiku II." In the same contest, she was given two honorable mentions for choral music for her pieces "Madrigals Anon" and "Songs From The Holy Eucharist."



Photo by: Jeff Schragen

William Schuman (right) with Chamber Music America's board secretary **Joanne Cossa** (far left) and **Alice Tully** (center).

At Chamber Music America's National Service Award reception, recently held at the Juilliard School

of Music, **William Schuman** accepted the CMA National Service Award.

Academy of Country Music

Alabama walked away with two prestigious honors as the 21st annual Academy of Country Music awards ceremonies were telecast April 15 from Hollywood. The popular group took the Entertainer of the Year prize—for the fifth year running—and added the Top Vocal Group award.

Continuing their winning ways, **The Judds** walked off with the Top Vocal Duet award—for the second year in a row.

Single of the Year honors went to the artist, producer and record label for “Highwayman.” The winners: **Willie Nelson, Waylon Jennings, Kris Kristofferson** and **Johnny Cash, Chips Moman** as co-producer and Columbia Records.

Album of the Year honors went to *Does Fort Worth Ever Cross Your Mind?* **Jimmy Bowen** was a co-producer on the album. The Song of the Year was “Lost In The Fifties (In The Still Of The Night).” **Fred Parris** co-wrote the song.

“Who’s Gonna Fill Their Shoes?” was named Country Video of the Year, earning awards for the artist **George Jones**, producer **Kitty Moon** and director **Marc Ball**.

“Sweet Dreams,” a film based on the life of **Patsy Cline** took the **Tex Ritter** Award for Best Country Motion Picture. Country Music Hall of Famer **Kitty Wells** took the Pioneer Award. The presentation was highlighted with film clips from her career and a special musical tribute penned and performed by **Tom T. Hall**.



Charlie Daniels and Kitty Wells



The award-winning Judds, Naomi (l.) and Wynonna (r.) are joined by Naomi's youngest daughter, Ashley.

Felice and Boudleaux Bryant

For close to four decades Felice and Boudleaux Bryant have been turning out award-winning songs and gathering in well-deserved moments of honor and recognition. The most recent example: their induction into the National Songwriters Hall of Fame.

Recognized as Nashville's earliest full-time songwriters, the Bryants have won dozens of BMI awards in all categories: country, pop, R&B and placed four songs on BMI's Million Performance listing. They co-wrote "Bye Bye Love" and "Wake Up Little Susie" and Boudleaux wrote "Devoted To You" and "All I Have To Do Is Dream." Also to their credit: "Rocky Top," Tennessee's official state song. To date, Bryant songs have sold 300,000,000 records worldwide.

Boudleaux was born February 13, 1920 in Shellman, Georgia. His father, a lawyer, encouraged him to pursue a career as a concert violinist. Instead, he became a Georgia country fiddler who played with, among others, Hank Penny's Radio Cowboys.

It was in 1945, while working with a supper club combo in Milwaukee, that he met Felice Scaduto, who had been born into a musical family on August 7, 1925. Their three-week courtship resulted in marriage on September 5.

Back home in Georgia, Felice tried her hand at writing stories and poetry. When she showed some of the work to Boudleaux, the song-writing partnership was born and it hasn't stopped yet.

In 1948, they had their first recorded song. It was "Country Boy," by Little Jimmy Dickens. In 1950, the couple moved to Music City and the songs continued as they raised a family. They have two sons, Dane, who now heads House of Bryant, the couple's publishing firm, and Del, who serves as Director, Performing Rights Relations, Nashville, for BMI.

In 1982, Boudleaux was voted into the Georgia Music Hall of Fame. As a writing team, the Bryants were inducted into the Nashville Songwriters Hall of Fame in 1972 and in 1974 they became the first country writers to headline the prestigious Lyrics and Lyricists Series sponsored by the 92nd St. YM-YWHA, New York.

Explaining the Bryant way with a song to *Music City News* around the time of the Series appearance, Boudleaux noted: "We don't write according to formula. Each song is different. When the boys were kids, we'd put them to sleep and write all night. Now, we work every day and when we get a group of songs together, we

pass them along to producers and artists. We get rejections, but it only bothers us when we thought the song was ideal for that person. You just work a bit more. 'Bye, Bye, Love' was turned down 30 times before the Everlys took it. On the day of the sale, one artist rejected it saying 'Can't you show me something stronger?'" Felice put it this way in a *Record World* interview: "Our songs are naked; you can dress 'em up any way you want to."



Photo by: Sam Siegel

Felice Bryant, Ed Cramer, Frances Preston and Boudleaux Bryant

The Bryants have said they prefer to custom-tailor their work. They enjoy the challenge when an artist comes to them saying "This is the kind of song I'm looking for."

Boudleaux recently told *The Tennessean*: "We're trying to keep active and have completed two musicals." One of the works, with book by Ross Bagwell is headed for television, and will soon be coming off the sound stages at Knoxville. The other is a 100 percent Bryant opus.

Of the latest honor, Boudleaux said: "I've thought about the fact that most National Songwriters Hall of Fame inductees have been show or Tin Pan Alley writers. But then, our writing has been a polyglot of styles, songs for *anybody* to sing."

Songwriters Hall of Fame Holds Awards Gala

The National Academy of Popular Music's Songwriters Hall of Fame Awards banquet was held the evening of March 3 in the Grand Ballroom of the Plaza Hotel in New York City. The black-tie dinner was preceded by a cocktail party in the hotel's Terrace Room.

The awards presentation included the induction of four songwriters, who have all had a tremendous impact on popular music, into the Academy's Songwriters Hall of Fame. Each inductee was presented with a plaque and an inscribed certificate signifying their membership in the Hall of Fame.



The Bryants, Mrs. Buddy Holly, Ed Cramer, Frances Preston and Chuck Berry.

BMI president Ed Cramer spoke about the accomplishments of the late **Buddy Holly**, who was the 1986 Posthumous inductee. His widow, Maria Elena Holly, was on hand to accept in her husband's honor.

Chuck Berry, a rock and roll pioneer, accepted his induction into the Hall of Fame in the Songwriters Active After 1955 category. Ben Vereen, the host for the evening, presented Berry with his plaque and certificate.

Felice and Boudleaux Bryant, one of the great Nashville songwriting teams, were called to the stage by BMI executive vice president and chief operating officer Frances Preston to acknowledge induction in the Songwriters Active Before 1955 grouping. A long-time friend and business associate of the couple, Mrs. Preston commented on the wide-ranging appeal of the Bryants' songs, their amazing output and number of hits.



The Bryants with their sons Dane (l.) and Del.

The next afternoon the Bryants were honored by BMI. At a luncheon at Tavern On The Green in New York's Central Park, the Bryants were presented with three pairs of Commendations of Excellence for their songs in the areas of popular, rock and country music.



Ed Cramer and Chuck Berry

All photos by Sam Siegel

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