

BMI

SPRING 1988

MUSICWORLD

BMI POP AWARDS

SONGWRITER OF
THE YEAR:
WILL JENNINGS

MOST PERFORMED SONG
OF THE YEAR:
'SHAKE YOU DOWN'
BY GREGORY ABBOTT

PUBLISHER OF
THE YEAR:
**WARNER MUSIC
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GREGORY ABBOTT

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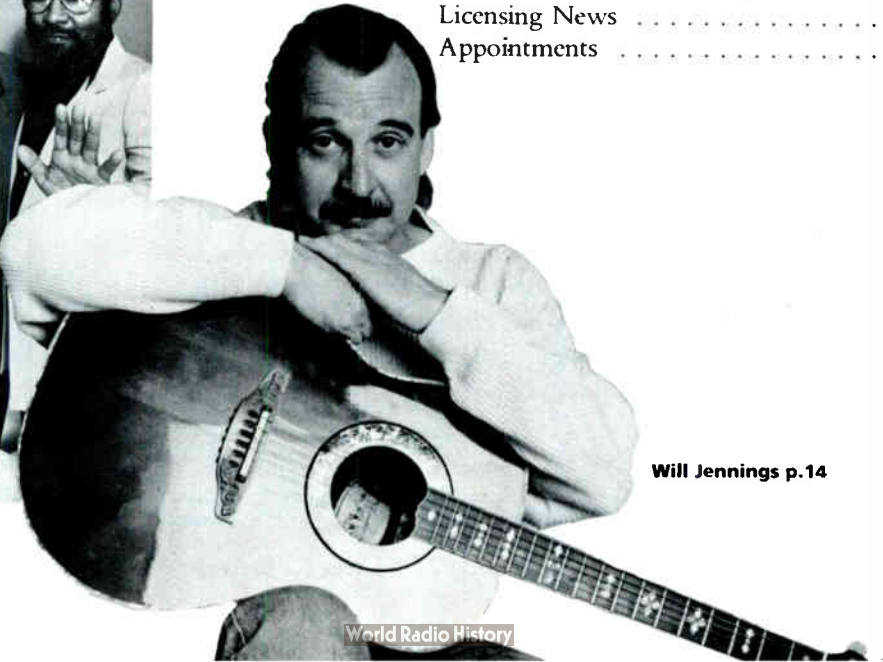
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'How Much Will a Good Song Earn Me?'

One of the questions we often hear from young people considering a career as a songwriter or composer at BMI songwriting seminars around the country is "how much will a good song earn me?" We're always hesitant to answer with a specific number, but we reassure young people that it is, in fact, possible to make a good living as a songwriter or composer in America today—thanks to our constitution, the copyright laws and performing rights organizations like BMI.

In this issue, *MusicWorld* profiles some masters of contemporary songwriting—individuals who have contributed some of America's best music, whose work defines what a powerful copyright can mean, financially and creatively, in today's music industry. They are songs whose timeless ability to catch our attention and involve our emotions make them very special indeed—Holland/Dozier/Holland's "Stop in the Name of Love," Ritchie Cordell's "Mony Mony," Ritchie Valens' "La Bamba," Steve Cropper and Otis Redding's "The Dock of the Bay" and many others.



One of the ways we celebrate these great copyrights in the BMI catalog is through our Million-Air luncheons, which this year took place in an event-packed week in February (see page 40). In New York, Nashville and Los Angeles we congratulated over 100 songwriters for works that have achieved one, two or three million broadcast performances—some of them, thanks in part, to new covers and strong renewed radio airplay.

Awards abounded in March, April and May, acclaiming songwriters in many fields of music who have contributed important new copyrights to America's music. BMI composer William Bolcom was this year's winner of the Pulitzer Prize in Music for his "Twelve New Etudes for Piano." He is the 25th member of the BMI family to win the prestigious music honor. And on the pop

music side Eddie, Lamont and Brian (H-D-H . . . again!) received one of the industry's most prestigious honors as they were inducted into the Songwriters Hall of Fame at a gala event in New York in mid-April.

All of us at BMI proudly congratulate Gregory Abbott, whose "Shake You Down" is this year's BMI Song of the Year, Will Jennings, whose four 1987 chart-toppers have made him BMI Songwriter of the Year, and Warner Music Group, our Publisher of the Year, and all the 1988 BMI Pop Award winners! Each of you has contributed songs that will stand the test of time and become, I am sure, the kind of copyrights that will inspire young songwriters of tomorrow.

Frances W. Preston

BMI

MUSICWORLD

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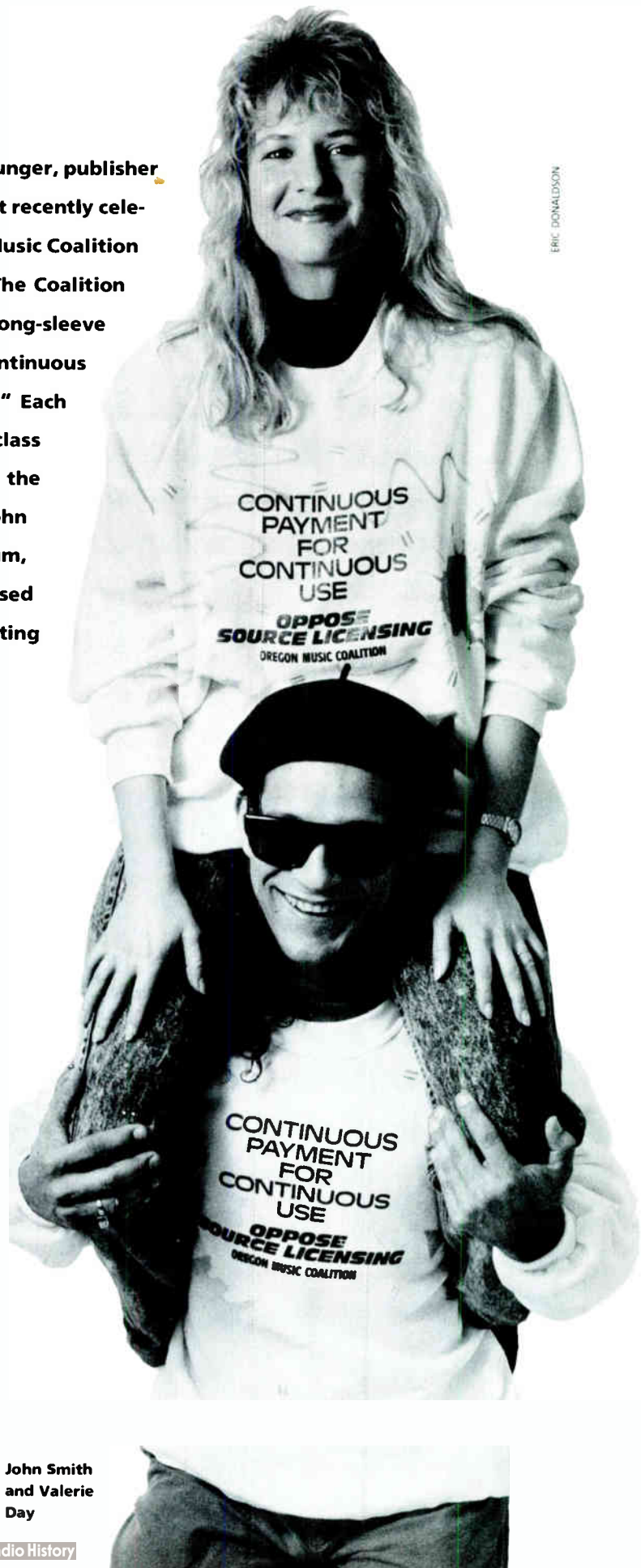
Continuous Payment for Continuous Use. Buck Munger, publisher of *Two Louie's*, an Oregon music newspaper that recently celebrated its eighth anniversary, reports that The Oregon Music Coalition is fighting the good fight to oppose source licensing. The Coalition is bringing the struggle out into the open by wearing long-sleeve sweatshirts with the slogan "Continuous Payment for Continuous Use, Oppose Source Licensing, Oregon Music Coalition." Each shirt is individually airbrushed by Michael Cacy, world-class airbrush artist who lives in Portland. Included among the BMI'ers who wear their shirts to gigs around town are John Smith and Valerie Day of Nu Shooz, who have a new album, *Told U So*, and single "Should I Say Yes," recently released on Atlantic. Solo artist Tom Grant has also been seen sporting the sweatshirt.

HITHER AND YON

David Baker conducts the Tokyo Symphony in a performance of "Ellingtones" for Saxophone and Orchestra, June 14, in the Japanese capital city. The soloist will be **Dexter Gordon** . . . Our Cleveland correspondent, Anastasia Pantsios, notes that that city's legendary underground band, **Pere Ubu**, which reunited for a 14-city tour this past fall after a five-year hiatus, recently finished recording a new album, to be titled *The Tenement Year*, at SUMA Recording in northwestern Ohio. SUMA engineer Paul Hamann, who co-produced the set with the band, accompanied the group to England to re-mix some tracks, while the unit played several concerts in London, long a Pere Ubu stronghold . . . When the nation's governors recently dined at the White House, the after-dinner entertainment was provided by the **Dave Brubeck Quartet** . . . Former Traffic star **Dave Mason**, who moved to Chicago

last fall, has put together a band of local session stalwarts to accompany him on his spring tour . . . Yet another crop of talented rock bands has emerged from the often-maligned Windy City club scene, hoping to make an impact on the recording-buying public. Newest among those are the **Slammin' Watusis**, whose record debut was produced at Chicago Trax and Jay's Garage by **The Insiders' Jay Rourke** and released by Epic. Band members **Fast Frank Raven**, **Mark Durante**, **Lee Pope**, **Clay Watusi** and **Benny B.B. Sapphire** are touring the U.S.

Bassist-composer **Brian Torff** has put together a fusion group called **Etosha** . . . **Barry Harris**, the famed jazz pianist, is preparing for a May concert at New York's Symphony Space. He'll appear with orchestra and singers . . . **Tobey Hall**, who was executive director of the Northern California Songwriters Association, has traveled south to become managing director of



ERIC DONALDSON

John Smith and Valerie Day



Raisins in the Sun. It all began as a commercial vehicle for an obscure group called The California Raisin Advisory Board, whose goal was to turn the country on to Nature's treat, the raisin. The California Raisins, modeled after a prototypical soul/pop group, proved a smashing success. America raided its grocery stores and boosted the sales of Sunmaid. From commercials to movie stardom was the inevitable follow-up, as the four purple fruits cavorted for the camera in Wil Vinton's Festival of Claymation. And they didn't stop there. Capitol Records plucked the quartet and released a delightfully nostalgic album that can't be taken too seriously. Produced by Ross Vannelli (who is also co-producing new LPs by Jeffrey Osborne and Deniece Williams), the disk also features the vocal talents of Buddy Miles. The all-cover tune LP spotlights songs from the early days of rock & roll, including the recently resurrected "La Bamba" and "Mony Mony."

the National Academy of Songwriters in Los Angeles . . . The Arizona Songwriters Association is the place for songwriters to grow in the Phoenix area. The Association offers monthly open mike nights and workshops. Recent industry guests have included **John Braheny**, **Shelly Weiss** and **Sam Brown III**. Songwriter **Steve Gillette** will be the workshop guest speaker in June . . . One of the highlights of the Portland (Oregon) musical season was the Mayor's Ball on April 8. This year the event featured 40 bands and was held at the Memorial Coliseum. Money raised from this year's concert goes to Loaves and Fishes and its program, Meals on Wheels, which brings food and good cheer to people confined to their homes. The 1988 Mayor's Ball was produced by the Portland Music Association, with much help pro-

vided by the city's music and artists community, and sponsored in part by the Portland media . . . **Husker Du**, one of the Twin Cities' most exciting and best-loved bands, broke up in late January, due to "creative and philosophical differences." None of the members of the band have made known their plans for the future.

From our Madison, Wisconsin, correspondent Michael St. John comes news of **The And**, **The Other Kids** and **Honor Among Thieves**. These bands joined forces in late January for a concert that helped raise funds and awareness of the locally-based non-profit AIDS Support Network . . . GRP Records executive-composer-keyboard artist **Dave Grusin** will be an honorary doctoral degree recipient, May 14, during commencement exercises at Boston's Berklee



John Williams



He has also composed the music to over 75 films, including "Jaws," the "Star Wars" trilogy, "E.T.," "Raiders of the Lost Ark," "Superman," "The Witches of Eastwick," and the recent "Empire of the Sun," which happens to be his 22nd Academy Award nomination.

He Knows the Score. John Williams, composer and conductor *par excellence*, was the guest of honor and recipient of the American Society of Music Arrangers Golden Score Award at the organization's Golden Anniversary celebration, held in Century City, April 4. Joe Harnell, president of ASMA, was pleased to honor Williams with the award, stating that Williams' achievements are "a fine example of what we, in the world of music and art, all hope to represent as professionals functioning in the real world." Williams has been the conductor of the Boston Pops since 1980, and along with his most recent award, has accumulated four Oscars, 15 Grammys, and two

College of Music. . . The spring agenda for Washington, D.C. certainly was full. On March 12, at the Post Office Pavilion, BMI, Washington Area Lawyers for the Arts, and WAMA co-sponsored an all-day conference on publishing rights and the impact of DAT. Ten days later, WAMA offered a panel discussion at Chelsea's in Georgetown, featuring area music critics on the subject of how regional bands can best approach press for coverage. April 19 again brought BMI to Washington to sponsor an "A&R Night at the Bayou"—a club in Georgetown—that showcased some of the areas best unsigned groups. Upcoming on June 21 is the Third Annual Cross Town Charity Jani, to be held in 15 local clubs, showcasing a variety of D.C. talent. Proceeds go to charity.

"Jazz In July," a workshop in

improvisation, slated for July 11–22 on campus at the University of Massachusetts at Amherst, will include on its faculty **Ted Dunbar** (guitar), **Sheila Jordan** (voice), **Jeff Holmes** (trumpet, theory, composition and arranging), **Yusef Lateef** (saxophone, flute, oboe, composition and arranging), **Jimmy Owens** (trumpet), **Max Roach** (percussion) and **Frederick Tillis** (saxophone, composition and arranging) . . . "Elephant Steps," a rock opera by **Stanley Silverman**, last performed in New York in 1970, is to be revived at Alice Tully Hall in New York's Lincoln Center on June 1 . . . Drummer **Roy Haynes** recently received a Martin Luther King, Jr. Music Achievement Award in Boston. Raymond L. Flynn, Mayor of the Massachusetts city, made the presentation . . . The Tennessee Jazz and

Blues Society offered its first major concert, showcasing pianist **McCoy Tyner's** trio, at Vanderbilt University in Nashville . . . **Dwight Yoakam**, the California country artist and songwriter, has just recorded a national Coca-Cola jingle . . . The annual **Jerry Jeff Walker** birthday concert in Austin, Texas, March 19, featured veteran Music City songwriters **Hoyt Axton**, **Mae Boren Axton**, **Dick Feller**, **Harlan Howard**, **John D. Loudermilk** and **Whitey Shafer**. Ms. Axton co-hosted the event with Walker.

Among those appearing at the Boston Globe Jazz and Heritage Festival in March, an 11-day affair focusing on nationally-known and resident Greater Boston artists, were **Lionel Hampton**, **George Shearing**, and **Jimmie Vaughan & The Fabulous Thunderbirds**. Hamp-

Carmen Revival. Singer-songwriter Eric Carmen, whose career was revived by his feature vocal on the "Dirty Dancing" film soundtrack, made appearances this winter on "Top of the Pops," "American Bandstand" and the American Music Awards. The renewed interest in him led Arista to release a "Greatest Hits" Carmen package that covers the mid-late 1970s pop hits he recorded for the label. He's probably best-remembered for "All By Myself" and "Never Gonna Fall in Love Again," both hits in 1976.



COURTESY ARISTA RECORDS

The Royal Court of China



Fine China. Maybe the last thing some people expect to originate from Nashville is a straight-ahead rock & roll band, but the members of the Royal Court of China—singer Joe Blanton, guitarist Oscar Rice, drummer Chris Mekow and bassist/mandolinist Robert Logue—do not totally dissociate themselves from their country surroundings. The four musicians incorporate their somewhat bizarre collective influences to create a type of music that defies classification. A mere two months after their initial jam session, the group released a self-financed EP, *Off the Beat'n Path*, which forged its way onto college and alternative radio stations nationwide. But it wasn't airplay that landed them their recording contract: one cool December evening, the group played to an interested crowd in Nashville when they caught the attention of A&M's A&R head, David Anderle. Their album, *The Royal Court of China*, is self-produced, the group having unsuccessfully pursued ex-Led Zeppelin guitarist Jimmy Page to handle those chores. That may be a blessing in disguise, as Blanton notes: "We figure whatever comes out will sound like us, simply because we did it."

Koko's Luck. To paraphrase the age-old blues lyric, if it weren't for bad luck, Koko Taylor wouldn't have much luck at all. Following a foggy February vehicular plunge down the side of Sewanee Mountain in Tennessee, the Queen of the Blues found herself with three broken ribs and a broken collar bone. Members of her band, the Blues Machine, suffered multiple fractures and assorted cuts and bruises. If not for a pair of trees, the travelin' van would have plummeted off a cliff. Ms. Taylor was expected to resume performing in April, which should give her plenty of time to regain her Grammy-winning form before her June 10 Main Stage gig at the Chicago Blues Festival.



North to Alaska. Neither sleet nor snow nor terribly cold weather kept BMI from its appointed goal of finding and nurturing new songwriters. BMI's Marv Mattis and Gold Horizon Music's Lonnie Sill journeyed from sunny Southern California to Anchorage for a BMI Seminar, February 21, thus establishing a music pipeline. Sponsored by the newly-formed Alaska Songwriters Association, the seminar drew 200 participants from all over Alaska. Mattis and Sill held forth for several hours on a variety of relevant topics and listened to 57 tapes submitted by local songwriters. It was a great experience, says Mattis. For further information on the Alaska Songwriters Association, contact Pat Burgos at (907) 694-1924.

ton, celebrating over 60 years in music, led a big band at Symphony Hall . . . **Vince Gill** recently shared the spotlight with long-time friend **David Grisman** at the Palomino Club in Los Angeles. Soon after that, Gill toured Australia with **Albert Lee** . . . **Charles Brown**, a key R&B figure who originally broke through in the 1940s, has a new album, *One More For The Road*, on the Blue Side label . . . **Augie Meyers**, former Sir Douglas Quintet accordionist-organist, has been signed by Atlantic Records . . . **John Hartford** has a new anthology LP on MCA, which includes his four-million performance song, "Gentle on My Mind," and other Hartford favorites . . . A recent edition of TNN's *Nashville Now* saluted winners of *Frets* magazine's Readers' Poll. Among the award-winning instrumentalists honored on the show were **Sam Bush**, **Edgar Meyer** and **Tony Trischka** . . . The jazz artists slated to appear at the Great Woods Center for

the Performing Arts in Mansfield, Massachusetts, June 24-25, are **Miles Davis**, the **Chick Corea** Electric Band, **John Abercrombie**, and an acoustic group led by **Herbie Hancock**.

Contributors to "On The Scene" include **Liz Derringer**; **Michael St. John**, **Madison** and **Milwaukee**;

Michael Welch, **Minneapolis**; **Anastasia Pantisios**, **Cleveland**; **Guy Amston**, **Chicago**; **John L. Simson**, **Washington, D.C.**; **Ernie Santuosso**, **Boston**. BMI's **Melody Busbin** covered Nashville; BMI's **Marv Mattis** and **Pat Luboff** filed a report from a series of Western cities and Alaska. Section Editors: **Burt Korall** and **Pat Baird**.

Nashville Music Extravaganza.

The Third annual Nashville Music Extravaganza, offered by the Nashville Entertainment Association on three evenings in January at three clubs in Music City—The Cannery, Exit/In and Elliston Square—was a major happening indeed. Over 120 bands competed for selection by a committee of knowledgeable music professionals. When the final choices were made, 20 bands remained. Of the 20, 14 are affiliated with BMI. Strong support for this event was provided by BMI, with a cocktail reception for all the bands, recording people, press and Nashville Entertainment Association committee members held in the BMI Building. Songwriter **Joe Blanton**, lead singer of the Royal Court of China, presented an original painting to **Lynn Gillespie**, executive director of the NEA, commemorating the Extravaganza.



BMI on Broadway. As the current season unfolds, a number of musicals take their place on or near the Main Stem. BMI is well-represented, with additional BMI shows on tap for the near future. "The Gospel At Colonus," with music by **Bob Tekow**, opened in March at the **Lunt-Fontanne Theatre**. April saw the openings of "Mail," with music by **Jerry Colker** and lyrics by **Michael Rupert**, at the **Music Box Theatre**, followed by "Carrie," a project involving **Michael Gore** (music) and

Dean Pitchford (lyrics), at the **Virginia Theatre**. "Lucky Stiff," which has music by **Stephen Flaherty**, began previews early in April at the **Playwrights Horizons**. Upcoming are "Legs Diamond," with music and lyrics by **Peter Allen**. The opening date is not set. Also soon to make an appearance are "The Honeymooners," which has music and lyrics by **Alan Menken** and book by **David Spencer**, and "1-2-3-4-5," with music and lyrics by **Maury Yeston**.

TOP 10

Once Again

FOR WEEK ENDING OCTOBER 31, 1987

Billboard **HOT 100 SINGLES™**

Compiled from a national sample of retail store and one-stop sales reports and radio playlists.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	ARTIST	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	ARTIST
1	1	4	BAD G. JONES (B. JACKSON) 2 weeks at No. One	◆ MICHAEL JACKSON EPIC 34-07418/E.P.A.	50	32	23		
2	2	5	CAUSING A COMMOTION MADONNA S. BRAY (MADONNA, S. BRAY)	◆ MADONNA SIRE 7 28224/WARNER BROS.	51	44			
3	5	11	I THINK WE'RE ALONE NOW G. E. TOBBIN (R. CORDELL)	◆ TIFFANY MCA 53167	52				
4	7	14	MONY MONY R. FORSEY (T. JAMES, R. CORDELL, B. BLOOM, B. GENTRY)	◆ BILLY IDOL CHRYSALIS 431181					
5	6	8	CASANOVA R. CALLOWAY (R. CALLOWAY)						
6	8	11							

REMAKES OF CLASSICS CLIMB THE CHARTS

by Paul Grein

Twenty or 30 years ago, many music publishers and record executives were convinced that the only songs that would endure and be covered would be standard-type ballads. The conventional wisdom held that the contemporary pop and rock hits of the day would have little value as copyrights as soon as they fell off the charts.

It hasn't exactly worked out that way. Evergreens, in the traditional sense, continue to be covered, of course, but so do such decidedly non-standard type songs as "Walk This Way," "Funkytown," "Mony Mony" and "La Bamba."

Run-D.M.C.'s rap version of Aerosmith's "Walk This Way" (written by Steve Tyler and Joe Perry) blasted into the top five in 1986, Pseudo Echo's rock-edged remake of Lipps Inc.'s "Funkytown" (written by Steven Greenberg) cracked the top 10 last summer, and Billy Idol's dance-minded update of Tommy James & The Shondells' "Mony Mony" (written by James, Ritchie Cordell, Bo Gentry and Bobby Bloom) shot to No. 1 last fall.

Perhaps the most vivid example of a non-standard type song becoming a standard is "La Bamba." The traditional Mexican song, adapted by Ritchie Valens in 1958, not only topped the chart last year for Los Lobos, but spawned a smash movie and soundtrack.

Somewhere along the line, the definition of what is a "standard" has broadened.

"None of those songs are 'Yesterday,'" Steve Greenberg said with a chuckle. "But they might be in a way in some peoples' hearts that lived during that time. They might not appeal to the older crowd, but I certainly think that all of those songs struck a nerve with the kids. Who knows—maybe 'Funkytown' is somebody's 'Yesterday'."

Aerosmith's Steve Tyler sees the fact that these songs are being covered—when many in the industry thought they would be forgotten—as vindication for rock & roll.

"I think, well, these people really don't have a clue," he said.



GARY GERSHOFF

Ritchie Cordell shows off the success of his two-time hits, "Mony, Mony" and "I Think We're Alone Now."

Tyler added that the Mission has covered Aerosmith's other top 10 hit, "Dream On." The new version was produced by John Paul Jones.

Tyler, who has plans of his own to cut a '60s Motown classic, reasoned: "Whatever that one smash was back then, it's gone around full circle and it's time to do it again."

Steve Cropper, who co-wrote "The Dock of the Bay" with Otis Redding, feels that: "The music written in the '60s is still strong. Kids today are hearing those hits for the first time—it's like new music to them. They're recorded with modern technology; it's a combination of today's sounds with yesterday's lyrics."

The hit-laden catalog of the legen-



GARY GERSHOFF RETINA

Ben E. King, pictured here at his recent induction into the Rock & Roll Hall of Fame as a member of the Drifters, has seen "Stand By Me," which he co-wrote, soar to success a second time, more than 25 years after it first hit the Top 10.

Aerosmith's Steve Tyler, who co-wrote "Walk This Way" and saw it hit again for Run-D.M.C., sees the current spate of cover hits as vindication for rock & roll. He's seen here on the set of the video the two groups recently made.



CHUCK PUJIN

Paul Simon saw The Bangles take his "Hazy Shade of Winter" to #2 long after it was a Simon & Garfunkel cut.



CHUCK PUJIN/STAR FILE

Artists don't mind covering an artist's hit, but they don't want to cover their anthem.

dary songwriting team of Brian Holland, Lamont Dozier and Eddie Holland has generated numerous successful covers over the years, including Kim Wilde's version of the Supremes' "You Keep Me Hangin' On," which topped the chart last year.

But HDH said that they never dreamed in the '60s that their songs would still be cut 20 years later.

"We never thought of this type of music having that type of longevity," said Brian Holland.

"We thought about it," interjected Dozier, "but we never thought that it would happen. We always looked at the Irving Berlins and those guys' songs to be kept alive."

There are other surprise developments in the pop cover phenomenon, some of which are listed below.

Remakes of songs that weren't big hits the first time around.

Who would have expected the Rolling Stones to have a top 10 hit in 1986 with a song that peaked at No. 44 in 1964? But they did just that with their version of Bob & Earl's "Harlem Shuffle" (written by Bob Relf and Earl Lee Nelson).

Remakes of songs that are far removed from the artist's usual identity.

Robert Plant took a break from rock & roll in 1984 to record—as part of the Honeydrippers—Phil Phillips' jaunty 1959 hit, "Sea of Love" (written by George Khoury and Phillip Baptiste). Likewise, David Lee Roth put rock on hold in 1986 when he recorded the Beach Boys' "California Girls" (written by Brian Wilson).

Remakes of songs that were first hits before the artist was even born.

Tommy James & The Shondells' "I Think We're Alone Now" (written by Ritchie Cordell) was first a hit in 1967, four years before Tiffany was born—and 20 years before she became queen of the shopping malls and the pop charts. The Beatles' "I Saw Her Standing There" (written by John Lennon & Paul

McCartney) is even older: It was a hit in 1964, 24 years before Tiffany changed the song's gender and took it back up the charts.

Remakes of songs that were just recently hits.

Pseudo Echo's "Funkytown" was a hit just seven years after Lipps Inc.'s original topped the chart.

Remakes of an artist's own hits.

Elton John's "Candle in the Wind" (written by John & Bernie Taupin) cracked the top 10 in January—nearly 15 years after it first appeared on "Goodbye Yellow Brick Road."

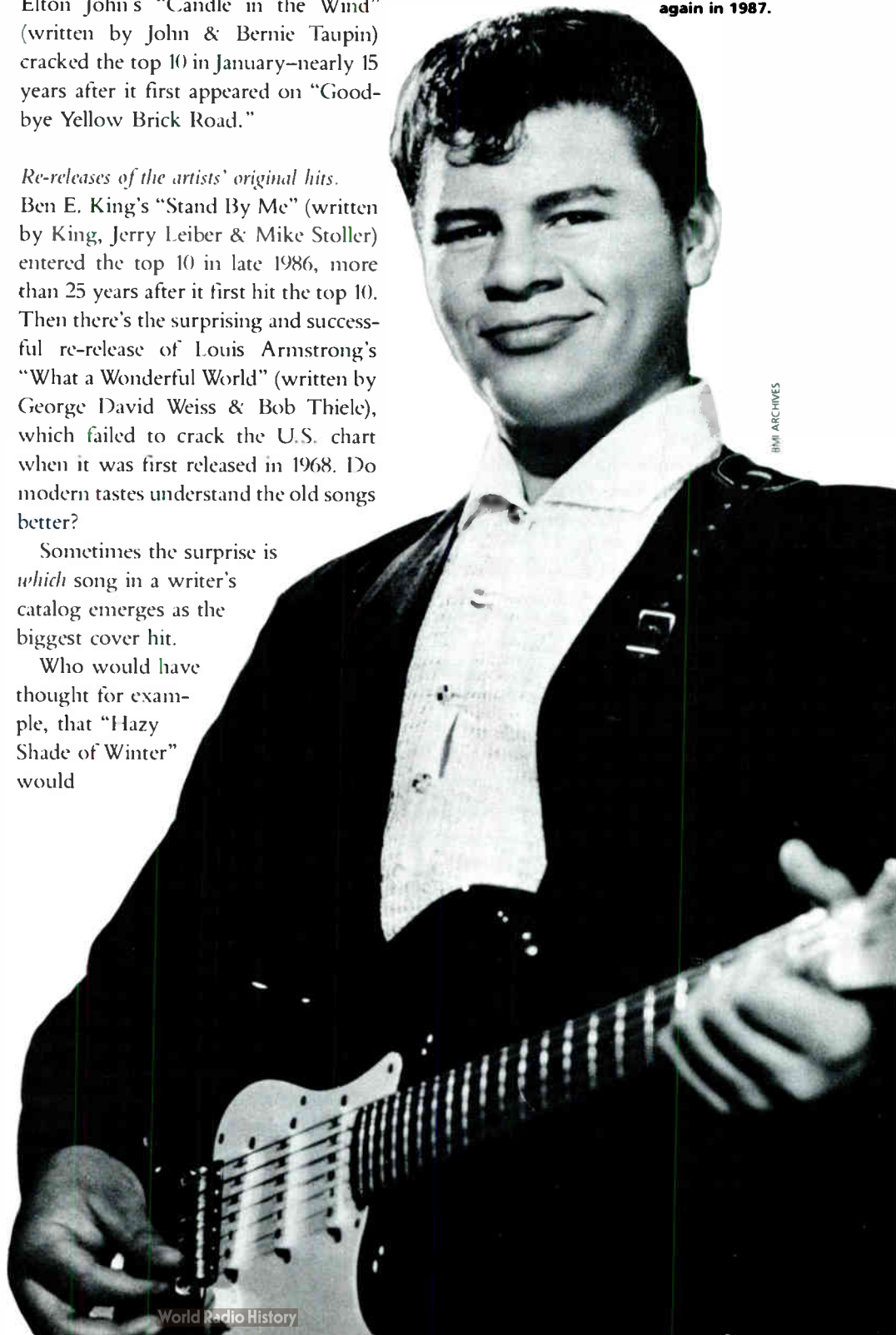
Re-releases of the artists' original hits.

Ben E. King's "Stand By Me" (written by King, Jerry Leiber & Mike Stoller) entered the top 10 in late 1986, more than 25 years after it first hit the top 10. Then there's the surprising and successful re-release of Louis Armstrong's "What a Wonderful World" (written by George David Weiss & Bob Thiele), which failed to crack the U.S. chart when it was first released in 1968. Do modern tastes understand the old songs better?

Sometimes the surprise is which song in a writer's catalog emerges as the biggest cover hit.

Who would have thought for example, that "Hazy Shade of Winter" would

Ritchie Valens hit with "La Bamba" in 1958, and Los Lobos took it up the charts again in 1987.



become the biggest hit cover of a Simon & Garfunkel song? The duo's original version didn't even make the top 10, but the Bangles' remake went all the way to No. 2 in January. Yet such standard-type Simon songs as "Homeward Bound" and "The Boxer" have never even cracked the Hot 100 for other artists, while such other standard-type choices as "The Sound of Silence" and "Mrs. Robinson" have never returned to the top 30.

And who would have predicted that "You Keep Me Hangin' On" would become the only song in the Holland-Dozier-Holland arsenal (indeed, the only song in the rock era) to hit the top 10 for three different artists? The Supremes' original version hit No. 1 in 1966, a hard rock remake by Vanilla Fudge went top 10 in 1968, and Kim Wilde's dance version topped the chart last year.

Yet the Supremes' "Baby Love," seemingly more of a standard-type song, has never made the Hot 100 for other artists.

One possible explanation: That song, more than any other, was the Supremes' trademark. Artists don't mind covering an artist's hit, but they don't want to cover their anthem.

This same reasoning may also explain why such landmark Simon & Garfunkel hits as "The Sound of Silence" and "Mrs. Robinson" have never had smash covers.

Of course, many standard-type songs are covered and become hits. Whitney Houston's "Greatest Love of All" (written by Linda Creed & Michael Masser) was such a smash that some forget the 1977 George Benson original. Michael Bolton's "(Sittin' on) The Dock of the Bay" (written by Otis Redding and Steve Cropper) is a current smash, though it's unlikely that anyone will forget Redding's 1968 original version.

Other hit remakes of songs that one would have expected to be covered include Phil Collins' version of the Supremes' "You Can't Hurry Love" (written by Holland-Dozier-Holland) and

Brian Wilson's Beach Boys' hit, "California Girls," put David Lee Roth high on the charts.



DAVID SEEUGSTAR FILE

Bruce Willis' remake of the Staple Singers' "Respect Yourself" (written by Luther Ingram & Mack Rice).

It all makes you wonder which of today's hits—perhaps "She's Like the Wind," "What Have I Done To Deserve This?" "Can't Stay Away from You"—will be revived in years to come.

Greenberg said that oldies will always be cut because they jar memories.

And so, he envisions a lot of conversations 15 years from now that begin, "Remember honey, when we met at the video arcade?" or "Remember honey, that song was big when MTV first came on."



Paul Grein is a columnist for Billboard magazine, and writes frequently about pop music for the Los Angeles Times.

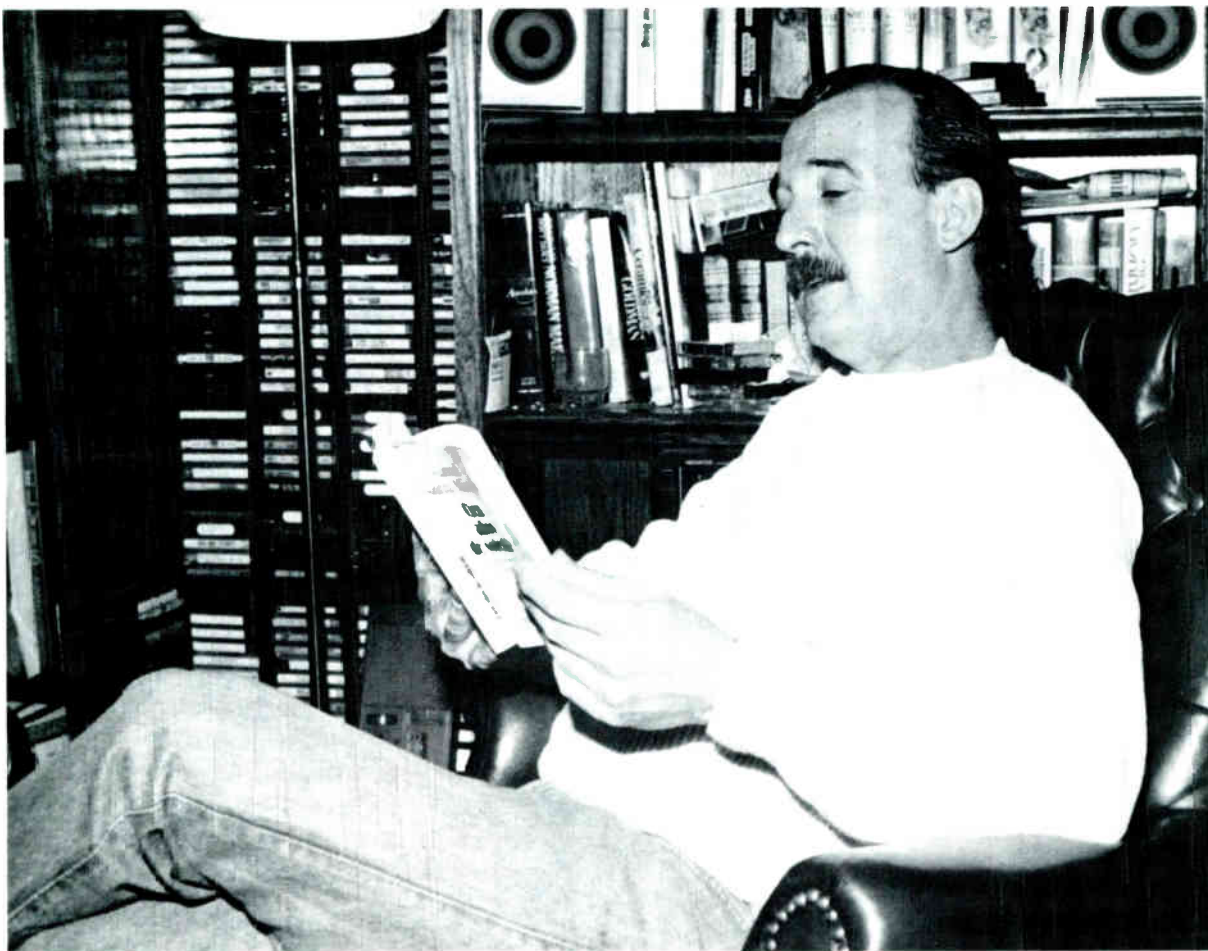
STAR FILE



Steve Cropper and the late Otis Redding co-wrote "The Dock of the Bay," which is a hit once again, this time for Michael Bolton. Says Cropper of the "cover" trend: "The music written in the '60s is still strong . . . it's a combination of today's sounds with yesterday's lyrics."



WARING ABBOTT



Will relaxes at home, surrounded by his books, tapes and records.

"I'm in one of those periods now, when I have to sort of find my working rhythm again," he admits, taking a thoughtful swig of his late-afternoon Corona. "I've been traveling so much, and I've written an album a year for the past 12 or 13 years, of one sort or another. And one gets weary of it. It's such a simple and deceptive thing, but you just have to be quiet and be a writer again. The music business can get everything all pumped and hyped, and that's part of it, but if there's too much of it, I lose my head—my writing head—and I have to go back to Agoura and be quiet 'til I find it again."

Jennings has every reason to be pumped—in more ways than one. During the past two years, the former English professor from East Texas has seen several of his lyrics at or near the pinnacle of the pop charts, including Whitney Houston's "Didn't We Almost Have It All," written with

Michael Masser, and a quintet of hit collaborations with Steve Winwood, paced by the modern-day classics "Higher Love" and "Back in the High Life Again." Inevitably, there's been an intense and continuous pressure to create more of the same.

"I sometimes go off into a dream and I wake up and the song is finished."

"The follow-ups 'll kill you." Jennings sighs. "Every hit you have, everybody wants another one just like it. When Richard [Kerr] and I had 'Somewhere in the Night', everybody wanted another 'Somewhere in the Night.' When Joe Sample and I had 'Street Life' and 'One Day I'll Fly Away'—which was huge in Europe but didn't do anything here—everybody wanted another

one of those. And it's the same with Steve."

A few months ago, Jennings returned from England, having completed his fourth album of songs with Winwood. These two may come from different worlds, but they share something ineffable—a certain rough-hewn grace, perhaps—and they understand each other on some deep, wordless level. Jennings' job is to make that understanding verbal. An introspective, scholarly type, he doesn't wear his passion on his sleeve, but it's unmistakable nonetheless.

"I'm very, very sensitive to the quality of a piece of music if I'm working with a composer," he says. "I find the man and his sensibility in the music—if there's something really there. When Steve played me the music that became the song 'While You See The Chance,' it was like looking right into his soul. And with 'Higher Love' and a lot of those things, it's just right out there. His genius is totally apparent in that

music—it's transparent and beautiful, simple and tuneful . . . elegant in a way, some of it. Joe Sample and Richard Kerr—the same thing. That's what I respond to, and it makes me write. I fall in love with the spirit of a piece of music, and it tells me what it's about.

"And then there are technical things. I was always inspired by Dylan Thomas' rewriting of things, though sometimes I rewrite more than other times. There have been isolated instances with Steve where it wasn't the right words for him to sing, and some things I've changed—I've turned it over and done this and that. Because it wasn't right emotionally, say. When you're fine-tuning things, there's always little adjustments, 'cause you're dealing with singing, and it has to have that kind of lyricism.

"But with Steve," Jennings drawls, "there are ways where we see and feel a lot of things alike, and that makes it natural. If I write what is in my heart to write, he will feel it. It's magic when it happens."

Does Jennings think in terms of singles when he's writing lyrics?

"It's hard to say—my orientation slides around so much," he replies. "The first thing I'm thinking about is doing a really first-rate piece of work. And then you're brought into the other things—knowing that something or other's gonna have to get on the radio. But it's almost inherent if you're working in a three-four-five-minute form, and you're looking for lyric and melodic hooks—you know you're working toward having singles. But it's traditional in pop songwriting to work that way; it's a miniaturist art, and you're working within that little framework—and that's what radio happens to like. The trick is to get as much quality and passion as you can into that form, knowing that it's a restricted form. You're either playing the game or you're not."

Pop songwriting may get short shrift from the aesthetes, but it is an honorable form—right, Will?

"Well, it depends—it's as good as it is. Somebody was asking me, 'Are lyr-

ics important?' I said, 'They're important when they're important.' You know? 'Cause from time to time in the music business, you see the producers take over, or the rhythm machines, or the licks, which takes it away from what I do and love. I'm conservative in the sense that there's gotta be music in the music; I'm just built that way.

"I'm a lucky guy," Jennings reflects. "I've had a chance to spend the best years of my life working with very talented people, bringing some things into the world, and being rewarded for my efforts. These songs . . . they just appear out of the air, really. Then, if you're lucky, they get on the radio, and some people take them to heart, and they may even make enough money to support you. But you don't know where they came from, or when the next one will come—which makes me feel somewhat vertiginous." Holding his head with his hands, Jennings feigns dizziness, then smiles self-consciously at the impulsive theatrical gesture. "You know, 'Up Where We Belong' became a wedding song, and a spiritual—it's still sung in the black churches all through the South.

"Music has been a saving factor in my life—emotionally, mentally, spiritually—and I take it seriously. Not that I

haven't screwed up—or stained its white gown from time to time," Jennings says, laughing softly. "Just out of foolishness, ignorance, desperation, or whatever. But I do always come back. It's something that's terribly important to me."

Bud Scoppa is editor of L.A.'s Music Connection magazine.

"Every hit you have, everybody wants another one just like it."



Will has a studio, complete with 16-track console, upstairs in his home.



by Burt Korall

BRYANT

Two special memorial funds have been established under the auspices of the BMI Foundation. One is a scholarship for young musicians and composers, in honor of the late Boudleaux Bryant, a songwriter of extraordinary talent and depth. The other is a scholarship and internship program for young composers of film and television music all over the country, brought into being to salute the late Pete Carpenter, a leader in the field of film and TV composition and arranging.

Pete Carpenter, a distinguished music man, was brilliant, complex, many-faceted. His mark on the TV and film composition and arranging field is indelible. Because of his belief in the importance of and his interest in young talent, the Fund in his name was established.

Mike Post, his friend and collaborator for 18 years, tells us about Carpenter, the man, and Carpenter, the musician:

"Pete as a man would be almost impossible to describe to anyone who hadn't met him. Yet I don't know anyone that didn't feel like they knew him 15 minutes after meeting him. He was straight-forward and open and warm as anyone I have come across. He never was guilty of taking himself too seriously and had a great sense of humor and used it constantly.

"Pete was a student of music from early youth until the time of his death. He never stopped learning. He had many years of success as a trombone player with a number of big bands and then with just about every studio or-

chestra in Los Angeles. Pete taught me many things about life and music. His complete openness to new ideas was unbelievable.

"When we first met in 1968, he told me: 'I have decided that what we have been doing, me and my friends, is kind of sticking our heads in the sand like ostriches. Music is changing and I figure I better change with it or quit.'"

During the Post-Carpenter collaboration of almost two decades, the two wrote and arranged music for many projects—records, films and TV shows. Their TV series, many of them inventive and successful, included "Magnum P.I.," "The Rockford Files," "The A Team," "Hunter" and a number of others.

"Pete and I were able to write all this music, record all this music, deal with all these producers, musicians and business folks and we never had an argument. We were too busy laughing," Post noted, adding, "In all the time we worked together, we never missed a deadline and we never second guessed ourselves. Looking back over all our stuff, I can't honestly tell you who wrote what, who orchestrated what or really how we did any of it.

"Neither one of us ever thought or expected to change the world with what we were doing, but we did feel that if we worked hard enough we could make some music that might put a few smiles on some faces or help a few pictures and through that be able to contribute to the business as a whole.

"Neither one of us ever spent any



Boudleaux Bryant was a wide-ranging writer and a humane man admired by all who knew him.

time dissecting what we were doing or intellectualizing about the work. We just did it and then went and played golf or shot pool or just enjoyed hanging out with each other. I'm grateful that I can write this and attempt to tell everyone what a great man I think he was."

In making the announcement of the Boudleaux Bryant scholarship, BMI Foundation President Theodora Zavin, following consultation with the Bryant family, said: "Boudleaux's many, many colleagues and friends at BMI and throughout the music world have expressed a desire to

honor his memory in some tangible way. In view of his life of devotion to music and his concern for young writers, it was felt by the family that a scholarship in his name was most appropriate.”

Boudleaux Bryant was a wide-ranging writer and a humane man admired by all who knew him. Chet Flippo wrote recently in these pages:

“If there had been no Boudleaux Bryant, there can be little doubt that someone would have invented him. For who could imagine a world without ‘Bye Bye Love’ or ‘Love Hurts’ or ‘Devoted To You.’ Someone would have conjured up Diadorius B. Bryant and his big heart and even bigger talents.

“No one can speculate as to what sort of person and creative talent Boudleaux would have gone on to become without



Felice (his wife),” he added. “We do know that, thanks to their remarkable marriage and partnership, he went on to become a talent unparalleled in American songwriting history. His was a unique sensibility, capable of at once creating a completely believable teenage world with his songs for the Everly Brothers and simultaneously continuing and expanding the tradition of the Southern romanticist writer in his other work.”

A visionary songwriter who was primarily concerned with what a song said and not the style of the creation or how it was structured, he spoke of the key matters of life in his work, generally going to the heart of the matter.

During his eulogy, delivered at the Boudleaux Bryant service at the Woodlawn Chapel in Nashville in June of 1987, Thom Schuyler also went to the heart of things: “The name Boudleaux Bryant was synonymous with an unreachable goal. It was everywhere we turned. It popped up on the most unlikely records we ever bought. It had no limits. It wasn’t classified or specialized. It was just there. Bob Dylan, Lawrence Welk, Simon and Garfunkel, Dean Martin, Elvis Presley, Burl Ives, Buddy Holly, Nazareth, Jim Reeves and The Grateful Dead. The name Boudleaux Bryant was everywhere. It transcended styles and formats. It had no argument with charts or ratings. The

name Boudleaux Bryant was simply there. Right next to the name Felice. Representing lyrics that stuck with you like the alphabet: rhythms that automatically made you tap something and melodies that you can hum in the worst of moods. And for these things we thank him.”

Until the end of his life, Bryant remained what he always had been, as Chet Flippo notes “a warm, funny, compassionate, hardworking man with his feet on the ground (who) always kept his humility about his enormous songwriting gifts.”

The two funds created to honor Bryant and Carpenter are the sort of projects that the BMI Foundation champions. Organized in 1984, the Foundation is particularly supportive of organizations and individuals concerned with musical education and those involved in the performance of music and musical training.

Both Boudleaux Bryant and Pete Carpenter, we’re certain, would look with favor upon what the new Funds will be able to accomplish in their names. The Foundation needs and encourages support of the Bryant and Carpenter funds. Contributions to one or both should be addressed to: The BMI Foundation, 320 West 57th Street, New York, NY 10019.

Burt Korall is BMI’s Director, Special Projects

CARPENTER

Pete Carpenter was brilliant, complex, many-faceted. His mark on the TV and film composition and arranging field is indelible.

Rock 'n' Roll Hall of Fame

The Third Annual Rock & Roll Hall of Fame Induction Dinner was truly a star-studded event. With inductees ranging from Woody Guthrie and Leadbelly to The Beach Boys and The Beatles, the crowd in the packed room at New York's Waldorf Astoria rose to its collective feet time and time again to honor some of music's all-time greats. BMI writers now account for 75 percent of Hall of Fame inductees.



▲ The late Huddie Ledbetter, known to most of the music world as Leadbelly, was an inspiration to many modern folk and folk/rock artists, and his induction into the Hall of Fame was a fitting tribute. On hand to accept the honor was his niece, Tiny Robinson, introduced by Pete Seeger.



▲ The Supremes' incredible string of hits led to their induction into the Hall, with Mary Wilson (r) on hand to accept the honors. Little Richard (l) introduced Wilson, and accompanying her was the late Florence Ballard's daughter, Lisa Chapman.

H I G H

The Beatles, whose influence on the world of music was so profound that it virtually changed the face of rock & roll, were represented by (l-r) George Harrison, Yoko Ono, Ringo Starr, Julian Lennon and Sean Lennon. ▶



Billy Joel brought out new inductees The Drifters, noting that their recording of "Up on the Roof" had been an inspiration to him, as he could look out from the roof of his home in Hicksville, N.Y. and "see Syosset." ▶



◀ Legendary folk artist Woody Guthrie was honored as a seminal influence on today's music. On hand to accept the award for his late father was Arlo Guthrie.

The highlight of the event was an incredible all-star jam, featuring some of rock & roll's finest musicians. It was a fitting finale to an outstanding evening, and the audience was on its feet throughout. ▶



L I G H T S



◀ The Beach Boys All-American sounds brought them Hall of Fame honors. Pictured (l-r): Al Jardine, Carl Wilson, Brian Wilson and Mike Love.





Gregory ABBOTT

P R O F I L E

by Liz Derringer

I've done music all my life; I grew up in a household where music was appreciated and taken seriously," proudly states the green-eyed and soulful Gregory Abbott. To an outsider Abbott's career may look like an overnight success. His immensely popular debut album and single, "Shake You Down," won

him BMI Pop Award honors for "Song of the Year" and gained him instant star status after being in the music business for only three years, but he had been preparing for this moment long before then.

Abbott grew up in a middle-class area of Harlem where discipline and responsibility were instilled in him from early on. It was his Venezuelan mother who first encouraged him to sing and play the piano. A barely eight-year-old Gregory was chosen from St.

Anne's Private Catholic School to sing in the revered St. Patrick's Choir. He sang mass every Sunday and participated in the yearly televised Christmas services. He also recorded several albums with the church. He holds fond memories of these times, including the wonderful acoustics of the Cathedral, and it was there he first learned to read music.

Although Abbott dreamed of one day pursuing music as a profession, instead he used it to help finance his education. He sang his way through high school and college and though he continued to study music, psychology was to become his major. His pursuits spanned undergraduate and graduate studies at Boston University, Berkeley and Stanford University. He says that people have always fascinated him and he's incorporated his psychological knowledge into his songwriting. "I find that just a general understanding of human nature really helps," he says. "It gives you insight into yourself and other people. That's the kind of stuff a songwriter lives

**Insight and
Emotion
Spell
Success**

off—to deliver an emotional message in a song.”

Emotion is a recurring term used throughout Abbott’s thoughts on songwriting. First he selects a set of chord progressions that bring out certain emotions. He then looks to see what the song seems to be saying musically and where it takes him emotionally. Abbott began writing songs at 13 and vividly recalls his first lyric about the biblical story of “Jonah and the Whale.” He hadn’t yet begun to tackle his trademark “groove ballads” like “Shake You Down.” He explains that a “groove ballad” is a ballad with a rhythm and

and rather than waiting for the muse to come to him, he encourages it. “I first start exploring combinations of chord progressions and sequences, going for a flow to see what makes musical sense and also takes you from one emotional state to another until it begins to make a musical story.” He continues, “Then I’ll record that and start selecting a melody to flow well over it. Next, I usually come up with a chorus and then I fill in the story, which is the verses.”

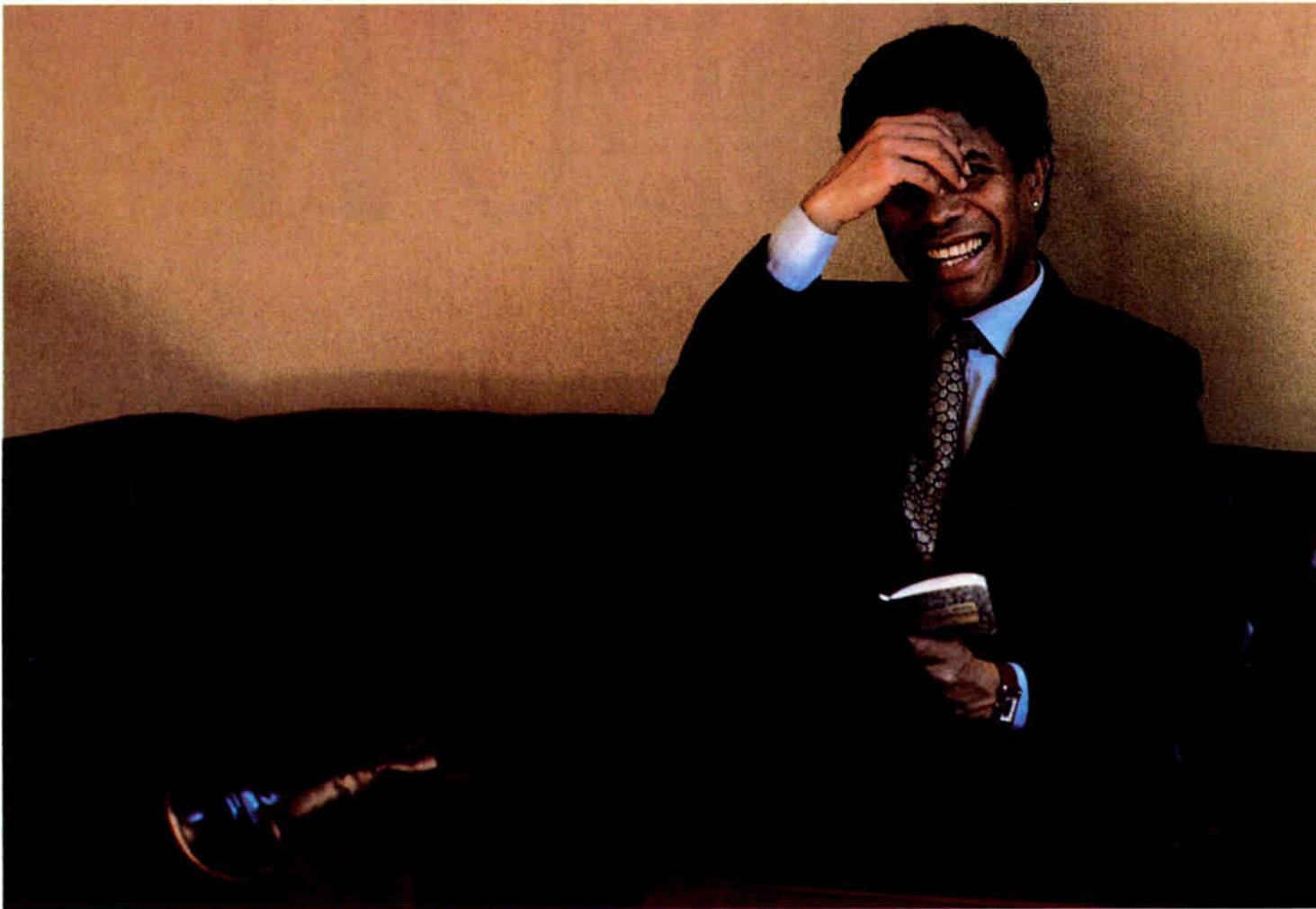
Abbott likes to leave the song half-written so when he goes in to record it, he does the final vocal in the studio.

ones that you can hear the chords, the bass line, the melody and basically the lyric in one fell swoop.” But, he says,

“That’s the kind of stuff a writer lives off—to deliver an emotional message in a song.”

they don’t come around too often and when you have an album to complete, “You can’t rely on that!”

EBET ROBERTS



Abbott laughs when he recalls asking one friend in a low and sexy voice how she would feel if someone said they wanted to “shake you down.”

counter-rhythm that help drive the message home, or, as he puts it, “they’re ballads with a little bit of feel.”

Abbott’s songwriting process usually begins in his home studio in New Jersey. He sits down at a keyboard first

“A lot of what is eventually the final song happens spontaneously,” he notes. “I let the music affect me and spell out some of what I say.” He also maintains that once in a while there comes a song that he calls “a gift”: “Those are the

When asked to explain just what “Shake You Down” really means, Abbott smiles and begins to tell how he wanted to come up with a metaphor for love: “I came up with some ideas and one thing that came to mind was

'shake you down.' I tried it out on some female friends and they seemed to know what I meant." He laughs when he recalls asking one friend in a low and sexy voice how they would feel if someone said they wanted to shake you down. "Oh yeah!" was the immediate response. He claims it's the best test you can get. "Songs don't always speak to you literally—they speak to you emotionally and if they're understood in that way, it accomplishes the task. Then I fill in the rest of the story."

Abbott didn't initially enter the music business as a performer or a songwriter. He originally started his own record label and pressed his own records. He found a group he wanted to produce called E.Q., and while he was merrily going about the business of learning every aspect of the industry, someone told Atlantic Records Chairman Ahmet Ertegun about Abbott's work. Ertegun called him in and signed him to a production deal. Abbott recalls how "Ahmet took a special interest in E.Q. and became my co-producer." Arif Mardin and his crew became involved as well. "I learned a lot from them," he states enthusiastically. "The most fascinating thing about working with them is the stories that you hear." From Ertegun he gained a perspective for cycle: "In other words, there's a beginning, a middle, and an end. When you're just entering the business you have not experienced what things can become—artists that are popular now, and what they were doing then. This kind of knowledge gives you a sense of placement that's very important in terms of the decisions that *you* make and where *you* are going to be eventually."

When E.Q. was put out through Atlantic Records, it left Abbott's label without an artist, so he thought, "I guess I'm next!" No sooner did he produce his own tapes did Charles Koppelman, head of The Entertainment Company (now SBK

"Songs don't always speak to you literally—they speak to you emotionally and if they're understood that way, it accomplishes the task."

FRET ROBERTS





Gregory reflects on his own image at New York's Tavern on the Green.

Entertainment World), hear them and take them to Al Teller, President of CBS Records, who immediately signed him to a recording contract.

With his stunning good looks and abundant talent, Gregory Abbott was a natural star. Of this, he unpretentiously remarks, "I love being able to think and do music every day. It's a great source of enjoyment to me." He adds heartfully, "To be able to do something you enjoy and have that as your life's work is really a blessing." Abbott's whole attitude is a positive one and he deeply believes it gives him the motivation and inspiration needed in an industry that basically calls for people to be self-motivated. "I just love music," he states passionately. "I love just about every kind of music. Basically I listen to classical music even when I'm writing popular songs." Abbott buys at least 10 albums a week and diligently studies them. His influences range from Aretha Franklin, who he says "has it all—the energy, the color, the powerful voice,

the emotion. She communicates with me when she sings," to Michael McDonald to Johnny Mathis. He loves Quincy Jones' productions, "especially how he uses each instrument and where he places them." These days Abbott enjoys listening to Jimmy Jam and Terry Lewis records, saying they have a certain signature. He also praises the abilities of artists like Barbra Streisand and Regina Belle.

Abbott finds his success enjoyable. It came to him very quickly and he regretfully admits he's had little time to enjoy it. He excitedly points out that one of the more fun rewards of success is getting to meet some of the other producers, artists, and writers he's always admired. "Now they come up to me and say, 'Wow,' we love your music!" "He shakes his head in disbelief as

he recalls how Stephen Stills came up to him and offered to play guitar on his record and how Burt Bacharach said, "Let's write a song." "These are people that I've admired for years," he notes.

Abbott is not the kind of man to let this sort of attention go to his head.

He's a religious man and recently he's been bringing different Eastern practices into his spiritual life. "I'm very well aware of from whence this comes," he comments. "I'm not

under any illusions that I did it all myself. Other people and other powers larger than ourselves were involved. I just consider myself blessed and I'm determined to work as hard at it as I can, and do my part."

On Abbott's new album, *I'll Prove It To You*, he feels he's "expanded into more genres of music." "First of all,"

"A song is forever . . . I admire anyone who can produce a song from silence."



Before he was "discovered," Abbott worked on Wall Street as a municipal bond investor.

EBET ROBERTS

he starts, "we incorporated more up-tempo songs. There's a blues song—I love the honesty of the blues—and it's called 'Prisoner of Love.' There's a '50s-style one called 'Crazy Over You.'" And of course there are more "groove ballads," quite evident in songs like the title cut. "She's an Entertainer" is about a lady of the night and Abbott is quick to make sure it's understood that this lady is not the kind who walks the streets. "The lyric is telling of a woman who only works the high class hotels," he indicates.

*She will give you love
But it's not the kind you think
And it's never for free*

"She's a professional," Abbott says. He's an observer and wrote about this subject as it has become a "contemporary phenomenon, especially in New York." He also did a re-make of a song he had written for Ronnie Spector's last album, entitled "Unfinished Business." As he traveled around the world in the past year and a half he picked up a lot

of different styles of music. Sounds from Brazil, Japan and Europe are heard throughout the album.

Aside from his considerable musical accomplishments, Abbott's other interests include a love for art, "especially art history and antiques." Before he was "discovered," he worked on Wall Street as a municipal bond investor. He has a voracious appetite for books and particularly enjoys reading biographies. He's written several novels that were published in various anthologies during his college years, and his book "Movement" has been excerpted in magazines. In addition to this he also has tenure as an English teacher.

Abbott's advice to young songwriters is to study songs and study the songwriters they like in particular. "Study them in detail," he lectures, "study what each instrument does and what the chord changes are. Study what the songs are about. Read books on songwriting," he

"To be able to do something you enjoy as your life's work is really a blessing"

insists. "Just basically do a lot of reading and listening. Learn the craft really well. The more you wallow in it the more you understand and the better you get. Then one day you will turn around and you really will have become an accomplished songwriter—one who understands what to do rather than being in a hit or miss situation. A song is forever and it's permanent. You learn about yourself, I admire anyone who can produce a song from silence."

Liz Derringer is a freelance writer and broadcast journalist based in New York.



Holland, Dozier & Holland

P R O F I L E



by Steven Ivory

What makes a legend most? That depends. If you are an actor, a couple of starring roles in landmark films could do the trick. For the novelist, just one good book could send a career into orbit. For the songwriter, however, attaining legendary status requires considerably more. A couple of great songs under a composer's belt do not a legend make.

On the other hand, take a catalogue of great '60s pop songs, an overwhelming number of which are still in strong demand some 20

years after they were first written and recorded, and you've got the stuff of which legends are made.

The writers of such songs—Brian Holland, Lamont Dozier

and Eddie Holland, aka Holland, Dozier, Holland—maintain that they were simply trying to keep up with then-boss Berry Gordy, Jr.'s seemingly insatiable appetite for hits when they worked as Motown's wonder team, penning smashes for the Supremes, Four Tops and Marvin Gaye, among other Motown artists.

Decades later, not only has the HDH collec-

tion stood the test of time, but it made its creators shoo-ins for recent induction into both the prestigious New York-based Songwriter's Hall of Fame, and recipients of the National Academy of Songwriters second annual Lifetime Achievement Award.

"Considering their track record, they were an obvious choice for the award," says SHF managing director Christina Malone. "To even qualify, you must have been an active writer for at least 20 years, and the writer's catalogue status is a factor as well. Since many of the voters consist of fellow Hall of Fame members and the music industry in general, this is an award given by peers, and the HDH team deserved it."

The trio is in good company: other Hall of Fame inductees include Irving Berlin, Cole Porter, Chuck Berry, Burt Bacharach, Carole King, Neil Sedaka and the teams of Rodgers & Hammerstein and Lennon & McCartney.

The HDH catalogue reads like a trip through a time warp and includes such pop classics as "Nowhere To Run," "Same Old Song," "Can't Help Myself," "Heatwave," "Quicksand," "Jimmy Mack," "Heaven Must Have Sent You" and "Can I Get A Witness," among a slew of other popular titles. Indeed, the HDH gems performed by

Eddie (l) and Brian Holland at work in their Hollywood studio.

One of the great songwriting teams of our time (l-r): Eddie Holland, Lamont Dozier and Brian Holland.

Songs That Stand The Test Of Time



Brian takes on his 19-year-old daughter Leticia in a game of chess as Eddie looks on.

CHRIS HUNTER

the Supremes alone—among them, “Where Did Our Love Go,” “Stop In The Name Of Love,” “Baby Love,” “Can’t Hurry Love,” “Reflections” and “You Keep Me Hanging On”—are enough on which to base a successful songwriting career.

“Because of the hits, the HDH songs have always been in demand,” says Rodney Gordy, professional manager at Motown’s Jobete/Stone Agate Music subsidiary, which owns the HDH catalogue. With interest in the songs from artists and producers a steady thing, Jobete/Stone Agate now concentrates primarily on TV and film placement. Recent years have seen the catalogue rise to a kind of music nirvana, with HDH songs being used in national ad campaigns to hawk every-

thing from Ford trucks and Dinty Moore Stew to Duncan Hines cake mix. HDH titles are constantly sought for movies, such as “Good Morning Viet Nam” and “You Can’t Hurry Love,” namesake of the HDH hit. More than pop hits, Dozier and the Hollands unwittingly crafted a durable piece of Americana. “Those songs have an ingredient that most Motown writers had back then—the ability to tell stories,” says Gordy. “Put those stories against the melodies those guys came up with, and you’ve got timeless hits.”

To be sure—but some 20 years’ worth? Lamont Dozier and Brian and Eddie Holland all seem amazed by it all—in a casual, dazed kind of way. “For me, it’s kind of past the point of excitement,” says Dozier. “It’s the kind of

“Collaboration means just that. You have to enter a team with a democratic frame of mind.”

thing you thank God for. But yeah, sometimes I say, 'Man, this is magic or something.' I mean, we had about 70 Top 10s in a 10 year span, 12 number one records on the Supremes alone. When you think about it that way, then it's something."

Brian Holland agrees: "What happened to HDH at Motown could have happened to any of the writing teams, and did. But our songs have spanned generations and that's one of the biggest compliments a writer can get. The other is being recognized by your peers. We can all appreciate the Hall Of Fame and NAS honors." says Eddie. "If you had told me when we wrote those songs that some of them would last 20 years, I wouldn't have believed you."

The Holland, Dozier and Holland team came together in 1962. Both Dozier and Eddie Holland were pursuing solo careers at the time, with Brian working as a fledgling Motown writer/producer. "Eddie and I used to perform at the same hop," recalls Dozier, who then recorded for the Invictus label while Eddie was with Motown. "Brian has just co-produced 'Please Mr. Postman' for the Marvelettes. Another songwriter, a mutual friend told me, 'Man you ought to hook up with Brian. Both of you have some good ideas; you might gel.' He took me to Brian's house one night and it went from there."

According to Eddie, their songwriting team worked because "you always had someone there to take over when your ideas reached a dead end."

"Collaboration," says Dozier, "means just that." You have to enter a team with a democratic frame of mind. People ask if it was a problem for me that Eddie and Brian were brothers. The answer is no, because it was a business thing."

Today the Motown glory days are often romanticized, but for Holland, Dozier and Holland, it was simply an opportunity. "There wasn't a lot of magic to it," says Brian. "We were just trying to come up with something good for the moment."

Eddie quickly dispels the notion that because HDH shared credits on all songs, that all of them were written collectively. "I don't think there is any songwriting team that does everything together," he says. "Some things come to one person and that person will just finish it. With us, it was just easier to say we did them together. I'm not gonna say which ones were written by less than three of us, but there were some."

"But there was no room for ego," reasons Dozier. "Not in any songwriting team. If ego is involved it's usually a dead-end street. HDH moved like three minds in one."

Unbelievably, some of the biggest HDH hits were actually melodies written in the haste of the competitive heat Motown's Gordy often encouraged among his staff of writers and producers.

"'How Sweet It Is' (recorded by Marvin Gaye) was a deadline song," muses Dozier. "So were 'Wonderful One' and 'Can I Get A Witness'."

"See," says Eddie, "we were all com-

peting with other writers. It was all friendly, but if we didn't want Smokey Robinson, Norman Whitfield and Marvin Gaye to place all the hits, we knew we'd better write some, too. Berry's philosophy was that the best songs got recorded; he didn't care who wrote them. He was still writing, too."

In retrospect, all three writers generally agree that Gordy's often criticized iron hand is what helped make the HDH catalogue so powerful. Says Eddie, "You could count on a good song getting covered because all the Motown acts would cut them. I don't hold any bad feelings about [the publisher] owning those songs. We make a handsome living from them as writers. I'm not gonna say I wouldn't want to own the songs, but I also believe in the writer-publisher relationship. If you own a piece of a song, you work harder to push it, and everyone who makes it happen should get their due."

Regardless, the HDH catalogue has shown particular might in the last six years, something the Hollands attribute directly to the so-called Yuppie audi-

"I'm up early in the morning . . . I head to the piano, where I'll work on things off and on all day."



"If you had told me when we wrote those songs that some of them would last 20 years, I wouldn't have believed you."

ence. "The people who danced to those songs as kids grew up and became ad execs, A&R men and film directors," says Eddie. "Naturally, they're going to turn to the music they love."

Rodney Gordy, meanwhile, makes a direct connection between '60s R&B popularity and the film "The Big Chill." "That movie," he notes, "which featured a lot of Motown stuff, was the turning point. After the movie, there

was this explosion of interest that hasn't stopped yet."

In any case, the late '60s saw Dozier and the Holland brothers go their separate ways, with Lamont reviving his solo recording career while the Holland brothers wrote and produced Freda Payne's monumental "Band Of Gold" and launched the Hot Wax label with acts the Honeycones ("Want Ads") and the Chairman of the Board ("Give Me Just A Little More Time"). In 1974, Dozier scored with the album *Out Here On My Own*, and the single, "Fish Ain't Biting."

"It wasn't a big thing that we went our own ways," says Dozier, looking back. "I was a solo artist before joining the Holland brothers and I felt it was time to get back to that. They had things they wanted to do; it was a natural progression for us all."

Dozier spends most of his time writing in Los Angeles, surrounded by Barbara, his wife of eight years, and sons Beau, eight, and Paris, three, in a comfortable home in a tree-lined Los

Angeles suburb. With Barbara expecting another little Dozier in August, for Lamont, home is definitely where the heart is.

"When I was younger, I used to crave being on the scene, in the right place at the right time," Dozier reflects. "Now I just take it easy." Nevertheless, Dozier is busier now than he's been in years. "I'm up early in the morning, we have breakfast and I head to the piano, where I'll work on things off and on all day."

Meanwhile, the Hollands nurture new writers, artists and producers from an office headquarters in Hollywood. While Brian is based in L.A., Eddie remains anchored for the most part in Detroit.

They're rather private about personal details. Both concede to fatherhood and a regimen of chess in their leisure time, but won't admit to more than being workaholics. "It's never been about a star thing, man," says Eddie. "Even when we were at Motown, it was a job. We've never been too interested in talking about ourselves."



Brian is currently writing and producing material an album by Casandra Jordan (standing).

CHRIS HUNTER



Dozier spends most of his time writing in Los Angeles.



The Doziers (l-r): Beau, 8; Paris, 3; Barbara; and Lamont.

Today, Dozier and the Hollands all have thriving careers. Lamont's recent collaborators include Simply Red's Mick Hucknall, Phil Collins, Boz Scaggs, Jackson Browne, Eric Clapton, Yes vocalist Jon Anderson and Allison Moyet and he wrote and sang lead on a track of the Crusaders' upcoming MCA LP. He has also signed with Warner Brothers Music to write a musical. Meanwhile, Brian and Eddie have about five acts that they are considering recording under a new company banner. "We haven't decided whether we want to go independent or be distrib-

uted by a major," says Eddie. "There's a lot to be said to being an indie. We're thinking about that angle." The Hollands are also in the process of preparing a musical for Broadway.

And what are the chances of a HDH songwriting reunion? "We've worked together since the split," says Eddie. "We did a Four Tops record for Motown several years ago. Writing is a thing you do; you might do it alone or as a team. It doesn't matter." Lamont, who is NAS's '88 Chairman, says his solo projects and aspirations would keep him from any full-time reunions. "It's a big

kick to be inducted into the Songwriters Hall of Fame and to get the NAS attention; those songs deserve that. Now, it's time to move in to the future and face the next challenge."

Steven Ivory is an L.A.-based music journalist currently co-writing Smokey Robinson's autobiography, to be published by McGraw-Hill



▲ Jody Watley proudly displays her Grammy for Best New Artist.

BMI Stars shine during GRAMMY WEEK

BMI was busy during Grammy Week, hosting a pre-Grammy reception at its New York headquarters and scoring big at the nationally televised awards ceremony, broadcast live from New York's Radio City Music Hall. The pictures on the following pages capture just some of the glamor and excitement these events contained.



▲ Whitney Houston won the Best Pop Vocal Performance/Female Grammy for her rendition of "I Wanna Dance with Somebody," written by BMI writers George Merrill and Shannon Rubicam.





▲ Pictured at BMI's pre-Grammy luncheon are (l-r): Grammy nominee Larry Stewart of Restless Heart; nominees Lawrence Dermer and Joe Galdo of Emilio and the Jerks; nominee Rosanne Cash; BMI's Frances Preston; and nominees Emilio Estefan and Rafael Vigil of Emilio and the Jerks.



▲ Grammy nominee Ron Carter (l) and composer George Avakian share a moment with Frances Preston at BMI's pre-Grammy luncheon.



GARY GERSHOFF

◀ Gathered at BMI's pre-Grammy luncheon are (l-r): nominees Marc Gordon and Sean Levert of LeVert, BMI's Dexter Gordon, and nominees Gerald Levert of LeVert, Jay King of Club Nouveau, and Reggie Calloway.

Powerful



**Proudly congratulates our songwriters
and composers on their outstanding performance
in the 1988 Grammy Awards**

BARRY MANN and CYNTHIA WEIL



**SONG OF THE YEAR
BEST SONG FOR MOTION PICTURE OR TELEVISION
Somewhere Out There**

**PAUL OVERSTREET
BEST COUNTRY SONG
Forever And Ever, Amen**

**BILL WITHERS
BEST R&B SONG
Lean On Me**

**WAYNE SHORTER,
HERBIE HANCOCK,
RON CARTER
BEST INSTRUMENTAL COMPOSITION
Call Sheet Blues**

RECORD OF THE YEAR
PAUL SIMON
Graceland

POP

STING (PRS)
BEST VOCAL PERFORMANCE/
MALE
Bring On The Night

**BILL MEDLEY and
JENNIFER WARNES**
BEST PERFORMANCE/
DUO OR GROUP WITH VOCAL
(I've Had) The Time Of My Life

R&B

ARETHA FRANKLIN
BEST VOCAL PERFORMANCE/
FEMALE
Aretha

BEST PERFORMANCE/
DUO OR GROUP WITH VOCAL
I Knew You Were Waiting (For Me)

DAVID SANBORN
BEST INSTRUMENTAL PERFORMANCE
Chicago Song

COUNTRY

**DOLLY PARTON,
LINDA RONSTADT**
BEST PERFORMANCE/
DUO OR GROUP WITH VOCAL
Trio

ASLEEP AT THE WHEEL
BEST INSTRUMENTAL PERFORMANCE
String Of Pearls

JAZZ

BOBBY McFERRIN
BEST VOCAL PERFORMANCE/
MALE
What Is This Thing Called Love?

PAT METHENY
BEST JAZZ FUSION PERFORMANCE
Still Life

DEXTER GORDON
BEST INSTRUMENTAL PERFORMANCE/
SOLOIST
The Other Side Of Round Midnight

LATIN

JULIO IGLESIAS (SGAE)
BEST POP PERFORMANCE
Un Hombre Solo

EDDIE PALMIERI
BEST TROPICAL PERFORMANCE
La Verdad—The Truth

BEST NEW ARTIST
JODY WATLEY

GOSPEL

LARNELLE HARRIS
BEST PERFORMANCE/MALE
The Father Hath Provided

**MYLON LEFEVRE AND
BROKEN HEART**
BEST PERFORMANCE/
DUO OR GROUP, CHOIR OR CHORUS
Crack The Sky

CECE WINANS
BEST SOUL GOSPEL PERFORMANCE/
FEMALE
For Always

AL GREEN
BEST SOUL GOSPEL PERFORMANCE/
MALE
Everything's Gonna Be Alright

ANITA BAKER
BEST SOUL GOSPEL PERFORMANCE/
DUO OR GROUP, CHOIR OR CHORUS
Ain't No Need To Worry

BLUES

PROFESSOR LONGHAIR
BEST TRADITIONAL RECORDING
Houseparty New Orleans Style

ROBERT CRAY BAND
BEST CONTEMPORARY RECORDING
Strong Persuader

CLASSICAL

THOMAS FROST
BEST ALBUM
Horowitz In Moscow

POLKA

JIMMY STURR
BEST RECORDING
A Polka Just For Me

REGGAE

PETER TOSH
BEST RECORDING
No Nuclear War

CHILDREN

BOBBY McFERRIN
BEST RECORDING
The Elephant's Child

**SPOKEN WORD OR
NON-MUSICAL**

GARRISON KEILLOR
BEST RECORDING
Lake Wobegon Days

Barry Mann, along with his song-writing partner Cynthia Weil, took home Grammys for Song of the Year and Best Song for Motion Picture or Television for "Somewhere Out There." ▼



CHUCK PULIN/STAR FILE

◀ Anita Baker took home a Grammy for Best Soul Gospel Performance by a Duo or Group, Choir or Chorus for "Ain't No Need To Worry."



GARY GERSHOFF/RETNA

▲ Pictured (l-r): Grammy nominee Dan Baird of the Georgia Satellites, BMI's Mark Fried, and nominees David Hidalgo and Louie Perez of Los Lobos at BMI's pre-Grammy luncheon.



GARY GERSHOFF

◀ At BMI's pre-Grammy luncheon are (l-r): BMI's Joe Moscheo and Rick Riccobono; Julie and Paul Overstreet, who took home a Grammy for Best Country Song for his "Forever and Ever Amen"; and BMI's Mark Fried.

Producer / writer / artist Jellybean Benitez gets a hug from BMI's Barbara Cane at the pre-Grammy luncheon. ▼



GARY GERSHOF



GARY GERSHOF/RETNA

▲ Cece Winans shows off her Grammy for Best Soul Gospel Performance/Female to brother Bebe, who was also a nominee.



CHUCK PULIN/STAR FILE

GARY GERSHOF

▲ The inimitable Little Richard, a presenter at the Grammys, literally stopped the show with his unrestrained banter.



P. J. CAPAK/LONDON FEATURES/INTL

▲ Roy Orbison (r), a Grammy presenter, performed at New York's Beacon Theatre and was honored at a pre-concert reception. Pictured with him are actor Jeff Bridges (l) and BMI writer/artist Billy Joel.



▲ Frances Preston is joined by a flock of BMI Million-Airs at the Los Angeles awards ceremony.

BMI

MILLION-AIR Week

BMI honored the writers and publishers of 112 songs that have reached the one, two or three million performance plateaus during the past year with awards luncheons in Nashville, New York and Los Angeles during the week of February 15. BMI President and CEO Frances W. Preston hosted all three events, and as the pictures on the following pages show, the stars came out in droves, both to receive their own awards and to honor their peers.

Frances Preston congratulates Chip Taylor (center), whose "Angel of the Morning" won three million performance honors. Flanking Taylor are SBK's Joanne Boris (l) and Deirdre O'Hara, with BMI's Bobby Weinstein at far right.





◀ Phil Everly (l), who received a two million performance award for "When Will I Be Loved," strikes a pose with brother Don (r) and Roy Orbison, who took home his own two million performance award for "Crying."



◀ Irwin Levine (l), who took home a three million performance award for "Tie a Yellow Ribbon 'Round the Ole Oak Tree," chats with past award winners Ben E. King and Sandy Linzer (back).



▲ Frances Preston greets Buddy Killen, president of Tree Publishing Co., Inc. Tree received a two million performance award for "Green, Green Grass of Home," and a one million performance award for "I Loved 'Em Every One."

Barry Manilow (c) is joined by (l-r) co-writer Marty Panzer to receive their million performance award "This One's for You," with legendary songwriting team members Eddie Holland, Brian Holland and Lamont Dozier (second from right), who received their own two million performance award for "How Sweet It Is (To Be Loved by You)". Congratulating them are Cassandra Jordan (on Manilow's right), Melissa Manchester, and Adrienne Anderson. ▶



PHOTO COVERAGE OF MILLION AIRS WEEK PROVIDED BY CHRIS HUNTER AND LES'ER COHEN IN LOS ANGELES, HOPE POWELL IN NASHVILLE, AND GARY GERSHOFF AND CHUCK PULIN IN NEW YORK



▲ Frances Preston greets Antonio Carlos Jobim, who has won seven Million-Air awards.

BMI's Roger Sovine joins Frances Preston in a visit with some of Nashville's Million-Air writers. Pictured (l-r) Sovine; Even Stevens, who received an award for "You Can't Run from Love" (his

eighth, the most of any BMI writer to date); Preston; Tammy Wynette, a past winner for "Stand by Your Man," and her husband, George Richey. ▼



▲ Cynthia Weil (l) and co-writer Barry Mann are congratulated by Frances Preston on their award for "Never Gonna Let You Go." Mann also received an award for "Sometimes When We Touch."



▲ Frances Preston enjoys a moment with Charlie Daniels, a past winner for "Devil Went Down To Georgia."



◀ Obviously enjoying the event are (l-r): Barbara Orbison; song-writer/performer Graham Nash; Roy Orbison; Phil Everly; Don Everly; BMI's Allan McDougall; and Little Richard.



David Foster, who took home million performance awards for "Look What You've Done to Me" and "You're the Inspiration," pauses for a moment to chat with Frances Preston. ▶



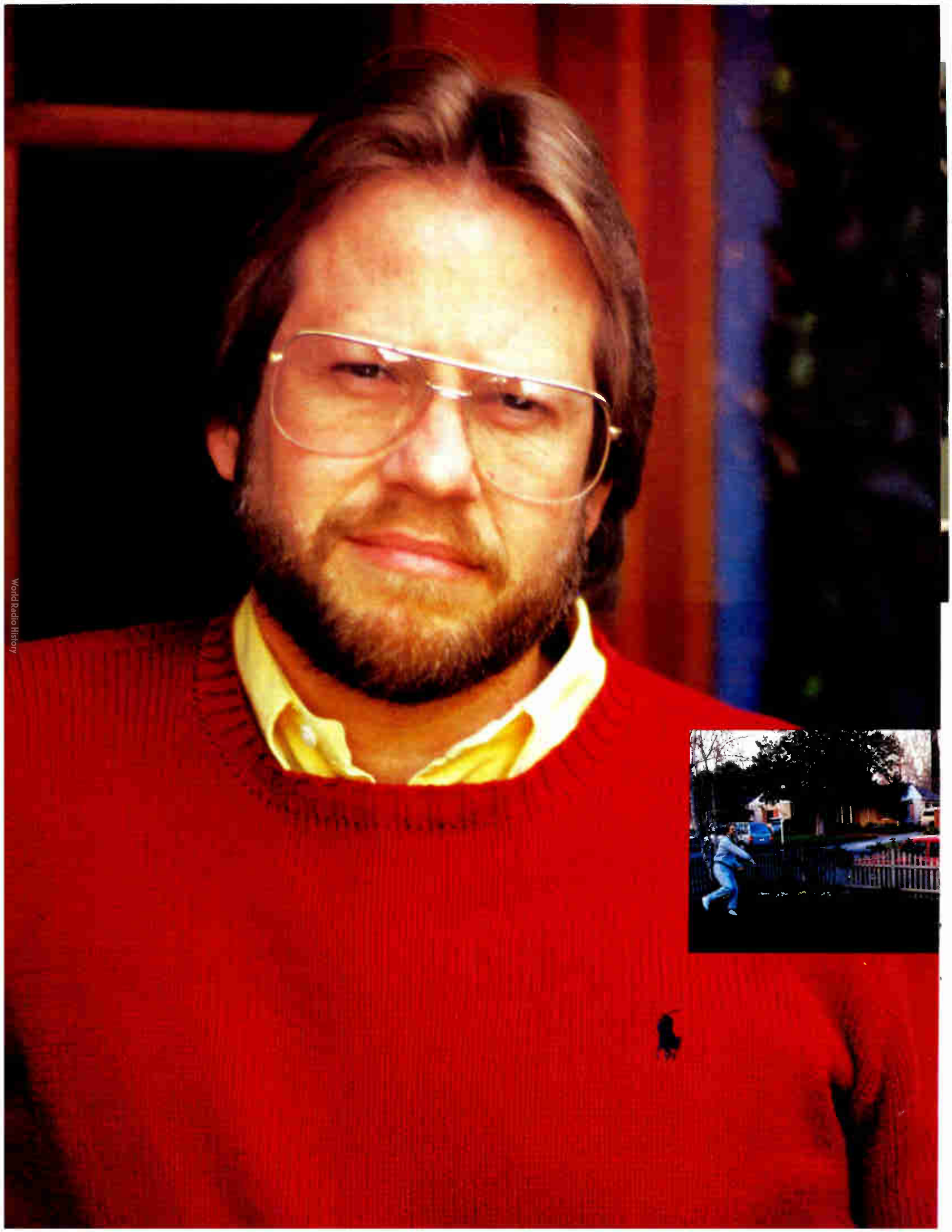
Sara Allen (r), whose "Maneater" won a Million Performance award, enjoys a light moment with her sister Janna Allen and Frances Preston. ▼

◀ BMI's Joe Moscheo welcomes Eddie Rabbitt, who picked up an award for "You Can't Run from Love," his seventh Million-Air.



▲ Pictured renewing acquaintances are (l-r): Mae Boren Axton, a past Million-Air for "Heartbreak Hotel"; Felice Bryant, who picked up a three million performance award for her late husband Boudleaux Bryant's "All I Have To Do Is Dream"; Frances Preston; and BMI's Del Bryant.





World Radio History

Steve DORFF

P R O F I L E



CHRIS HUNTER

by Victoria Sheff

The 50 miles from the beach to the valley were a grueling test of endurance and reflexes that late afternoon in February. It was a day like any other day in the San Fernando valley: congested, sweaty and smoggy. Turning down a street that could easily be mistaken for "Leave It To Beaver's" tree-lined neighborhood, you spot your destination: a mid-western-style ranch home.

Inside the study, Steve Dorff pushes his aviator-style glasses back on his nose and sits down behind his desk clasp his fingers. His sandy blond hair is swept back from his face, and there is something uncommonly composed about him. Here is a writer who generates as many as eight projects a week—anything from hit songs for everyone from Willie Nelson to Whitney Houston to film scores, TV themes and episodic underscore—and there are no telltale signs of chaos anywhere. He doesn't smoke, his nails aren't chewed to the quick, and his face doesn't show lines from pressure of any kind. He speaks in a calm, almost monotone voice,

betraying no emotion whatsoever, whether he's talking about the day his big break came in film composing with "Every Which Way But Loose," or remembering his big break in songwriting, when Anne Murray recorded his song "I Just Fall in Love Again," which sold over a million copies. He doesn't even show signs of strain when he admits that after he gets the work, there is always a moment of panic, worrying whether he can deliver.

Nevertheless, you sense this man has definitely gotten his act together, and underneath the composure is an extremely competitive and aggressive person. How else could he have become one of the most prolific writers around? Among his 11 motion picture credits and 18 TV movie credits over the past three years are: "Back to the Beach," "Rustler's Rhapsody," "Cannonball Run II," "Bronco Billy," "Growing Pains," "My Sister Sam," "Spenser: For

Steve has written all his songs and film scores at his favorite piano, a little Diapason he bought when he was in college.

Meeting the Challenge Head-On



Steve and son Stephen, Jr. play a little baseball in the yard.

CHRIS HUNTER

CHRIS HUNTER

Hire,” “The Oldest Rookie,” and “The Quick and the Dead”—and that doesn’t include his numerous hit songs on record.

Dorff is like a well-oiled machine. And, although from time to time he enlists the help of others, like good friend and orchestrator Larry Herbstritt, the ultimate theme—and responsibility—is his. For Steve Dorff, there are no tricks, no shortcuts. It’s all hard work, and he approaches each project methodically. “I’m usually pretty disciplined at knowing how much time I’m going to have to spend on [a project] before it’s due,” he says. “With a feature film I know I have from six to eight weeks. With a ‘movie of the week’ I know I have two to three, so you really are kind of jammed as far as time. I’m not one of those people who wait until the last minute because I can’t get inspired until the pressure is on me. I work very well under pressure, but I also like to parcel out time so I’m not crazed. I’d rather be done a day early than really be scrambling . . .”

Even among the most pragmatic of composers, Dorff included, the key element, the theme, has to emerge almost from thin air—they all have to wait for that little tune to pop into their head. That same process tells Dorff he’s on the right track. “It’s emotional for me,” he says. “If I’m looking at a girl crying on the screen, it will just bring out some kind of sad musical idea.”

After the right melody pops into his head, he gets down systematically to writing the score. First he meets with director, producer and writer to get their input. Then he goes back to the studio, but not directly to the piano. “Mostly I write in my head and go to the keyboard when I’ve got the basic idea,” he notes. “I’m usually singing to myself before I ever sit down.”

When Dorff is working on a TV series, he is on a weekly schedule, as in the case of “Spenser: For Hire,” which is a 22 week commitment. He watches each episode a week before he records it. Dorff feels that writing for episodic TV is not as demanding as writing for films in that it’s more routine: “I’ll write

A Dorff family portrait (l-r): Steve; son Andrew, age 11; wife Nancy; son Stephen, age 14.



CHRIS HUNTER

Nancy Dorff is an antique quilt collector, and here she’s describing the intricate detail in an attempt to make Steve understand why they’re so expensive.



CHRIS HUNTER

the theme song for the show when it’s a pilot. Half-hour episodes use such a small amount of music. For example, ‘Growing Pains’ or ‘My Sister Sam’ average about two minutes of music a week.

“I create a library of play-ons, play-offs and transitional cues that last anywhere from three to 12 seconds,” he indicates. “I average about 14 minutes of music for each one-hour episode of a show like ‘Spenser.’ All the shows have their own theme, and it’s really using variations on that theme throughout the season.” Certain episodes, however, require extra attention at times. “On a special episode of ‘Growing Pains,’ we created a whole special song that Christopher Cross performed, and

I went in and scored the whole show utilizing that specific theme like it was a movie.”

To Dorff, writing music is a labor of love. He averages about seven hours a day writing music for TV, and when he’s not working on TV or film projects, he devotes a great deal of time to songwriting, an ongoing and never-ending process. At this point one begins to suspect he’s a workaholic. “I hate that word—it’s such a negative term. I love what I’m doing,” he contends. “I’m not one of these people that lets opportunity slip by. I feel like I’m good enough at what I do that I’m going to take advantage of the opportunities given to me. A lot of people get opportunities and don’t quite have that ability.



Steve and wife Nancy walk their Airedales, Lincoln and Mr. McDuff.

You know—they get a lucky break and they don't make the most of it, or they are one-hit wonders. I've been called a workaholic quite a lot by my friends and family, and I guess I am. But I really love working."

Capitalizing on lucky breaks is one thing, but being lucky in marriage and family these days is sometimes a miracle, and family is one of Dorff's strongest suits. He and his wife Nancy have been married for just over 15 years. They met when he was going back and forth to New York during summer breaks in college. They have two sons, and he describes her as a devoted wife and mother. He gives all the credit for the success of their

marriage to her: "I'm really lucky—I'm married to someone who is extremely level-headed and has a lot of common sense, and when I get wacky, as creative people do, she knows how to handle me. She knows when to push or when to say something or not to say something, or when she can be most successful at getting mad or when to back off. It's just good chemistry."

It seems Dorff isn't the only famous one in the family: son Stephen, Jr., 14, is an up-and-coming actor. "His big claim to fame so far is the horror film 'The Gate,'" says Steve proudly. "He's a hambone like me; he's very creative." Dorff's youngest son, Andrew, 11, is a jock. "Whatever he gets his hands on, he's good at it," Steve notes.

"I'm really enjoying the successful part after all the struggling . . . and picking myself up and dusting myself off."



The "Kazoo Band" plays a rather low-budget gag theme for "Spenser: For Hire" (l-r): trumpet player Jerry Hay, orchestrator Larry Herbstritt, Dorff, synth player Jim Cox, and keyboard player John Hobbs.



Steve and orchestrator Larry Herbstritt discuss a score in the control room.

Fourteen years ago, Dorff packed up wife and six-month-old son and moved from Atlanta into a little-two bedroom apartment in the San Fernando Valley. He says: "It's all about paying dues. I was writing two and three songs a day and sending them out by night to people, hoping that someone would take the time to listen to them. Most of the time they didn't. Or I would play songs for people and they wouldn't hear them. They'd say, 'No, I pass.' You know, you didn't get a project or didn't get a song recorded for all the wrong reasons."

For four years he struggled and barely made ends meet, but even at low points he always believed he could make it. "Every day I would think, 'One of these songs is going to be a hit. I know I can do it as well as anybody else,'" he remembers. "Then, one day it's like someone up there says: 'It's your turn.'"

"Suddenly, the songwriting career blew itself wide open and I started hav-

ing a lot of hits. I had a string of eight or nine number one country records and pop hits, among them "Through the Years," "I Just Fall in Love Again," "Cowboys and Clowns," and the theme from the film "Every Which Way But Loose."

Dorff's dream of writing for films finally came true, and as he puts it, "It was like going to school with the best: a great music editor, Don Harris, and a great director in Clint Eastwood. They taught me a great deal." Dorff did four Eastwood pictures in a row. "You do four with him in a row and you go to school real quick. You learn everything you need to about the mechanics."

When he was working on the film "Rustler's Rhapsody," he was asked to write the music for a two hour TV movie, "Spenser: For Hire." And as Dorff puts it: "Lo and Behold, it became a pickup for the fall season on ABC." As a result, the job offers for

television work began to pour in.

So that explains the composure of this composer. To Dorff, the pressure is nothing compared to the struggle: "I don't feel a lot of pressure. I look forward to the challenge. I'm really enjoying the successful part after all the struggling and hard work and picking myself up and dusting myself off. I'm writing every day and I guess it's the fulfillment of knowing that most of what I write is going to get done, especially with television. If I write a score I know I'm going to hear it being performed next week."

"I really have a lot of fun doing what I do and I'm looking forward to working on more high-quality projects in all areas of music. I've had a dream of writing a Broadway musical... who knows?"

Victoria Sheff reports on the entertainment industry for People magazine.

American Popular Music and Its Business—The First Four Hundred Years

by Russell Sanjek, Oxford University Press, 1,490 pp., Vol. One \$32.50, Vol. Two \$32.50, Vol. Three \$37.50.

This is a massive and extraordinary historical work reflecting years of research by a dedicated man of music. Russell Sanjek, who directed BMI's public relations program from 1942 to 1981, knew a great deal about the popular music world and cared even more. Both of these realities are clear in this fact-filled legacy, which he completed shortly before his death in 1986.

It is brimming with a remarkable diversity of information and offers a panorama that goes far beyond what the title might suggest. For one thing, the period covered is a lot more than 400 years. Starting in the 1400s and running to 1985, it is more than five centuries. Taking a very broad view of his subject, Sanjek generously included an abundance of biographical material, political and religious and sociological information and other facts that help put each era in perspective.

The first volume deals with the years between the mid-14th century to 1790, and the second covers 1790 to 1900. The third and largest volume treats 1900 to 1985. Composers and lyricists, instrumentalists and singers, public tastes, instruments and instrument makers, music educators, music business people—including printers, promoters, publishers theater and concert ventures, monopolistic practices, injustices and rip-offs and government policies are reported in detail.

Technology of every kind, from printing to making instruments to recording hardware to compact discs, is the subject of ongoing narrative in each era. So

While we endeavor to cover multiple areas of interest in our "In Review" section, this issue's column is devoted to one three-volume set covering a broad range of music and music industry topics. Our reviewer this issue is Walter Wager, noted performing arts publicist and novelist.

are the various kinds of music, secular and sacred. Starting with the medieval minstrels and the religious music of that time, this comprehensive study treats the growth of popular music, musical theater in all its forms, folk music, country, rock, blues, jazz, rhythm & blues, rural and urban gospel, disco music and discos, movie, radio, recording and television industries—even circuses and showboats.

Sanjek examines the significant role of Black music and artists at regular intervals in each volume, recognizing the unique contributions that Africans and their descendants here have made to both popular and concert music. Beginning with a concise history of slavery in West Africa and moving from the advent of the first slaves in the American colonies in 1619 to today, these sections cover both well-known figures and important talents over-



Russell Sanjek

looked in many earlier books.

While Sanjek's work includes many brief biographies of a wide range of people—some gifted, some larcenous and some who straddle both categories—the author also dealt with governmental regulations and laws. This is entirely logical, as these still affect the entire music community in a crucial way every day. Since Sanjek spent his entire career working for a music licensing organization whose very existence depends on copyright law, his interest in this important subject and the bigger question of respect for the rights of the creators and their publisher partners is hardly surprising.

From the 15th century to this morning, large numbers of people around the world have been piously stealing other people's work—other people's talents—other people's property. It began with piracy of the first crude

sheet music on single pages, moved briskly to folios and books of all kinds—including liturgical works—and now thrives in both counterfeiting and home taping of both audio and video on a massive basis.

Centuries ago, Sanjek's fact-packed history notes, this larceny was virtuously defended by thieves who announced that "Words are free." Today's righteous thieves have amended that to "Music is free," ignoring that food and housing are not. Efforts to protect intellectual property over some four centuries receive ongoing attention. It is all here in concise and direct language, ranging from the first copyright law, the Statute of Queen Anne in 1710, to the current U.S. Copyright Act and even cases still in the courts.

Continued on Page 71

HOWARD COLSON

BMI

HOME OF THE
MOST FAMOUS NAMES
IN ROCK AND ROLL

congratulates

**Our
1988 Rock And Roll
Hall Of Fame Inductees**

Woody Guthrie
George Harrison (PRS)
Ringo Starr (PRS)
Paul McCartney (PRS)
John Lennon
Brian Wilson
Dennis Wilson
Mike Love
Al Jardine
Ben E. King
Rudy Lewis
Diana Ross
Leadbelly
Bill Pinkney
Clyde McPhatter
Johnny Moore

We're proud that more than 75% of all the Rock And Roll Hall Of Fame inductees are members of the BMI family

1967 BMI Hall Of Famers

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

1966 BMI Hall Of Famers

Chuck Berry
James Brown
Ray Charles
Sam Cooke
Fats Domino
The Everly Brothers
Buddy Holly
Jerry Lee Lewis
Little Richard
Elvis Presley
Alan Freed
Sam Phillips





GARY GERSHOFF

▲ **THE NEW YORK MUSIC AWARDS** were held April 10 at the Beacon Theatre, and BMI was on hand to co-sponsor the event. **Mark Johnson** (kneeling) was the winner of the BMI New Songwriter Award, presented by **Ben E. King** and members of **Full Force**. Pictured offering their congratulations are (l-r): BMI's **Mark Fried**; **Bowlegged Lou**, **Shy Shy**, **Curt-t-t** (back), **Baby Gerry** and **B-Fine** of Full Force; King; Full Force's **Paul Anthony**; BMI's **Allan Fried**; **Rick Wheldon** of Ovation, which provided a guitar as a special prize; and BMI's **Rick Sanjek**.



GARY GERSHOFF

BUSTER POINDEXTER was a big winner at the New York Music Awards, taking home honors for Best Rock Album by a Solo Artist, Best Male Pop Vocalist, Best Cabaret Artist, and Best Video. Here he's being congratulated by BMI's **Rick Sanjek** (l). ▶



GARY GERSHOFF

▲ **CYNDI LAUPER** was the winner of the New York Music Award as Best Female Rock Vocalist. Pictured at the award presentation are (l-r): BMI's **Allan Fried** and **Mark Fried**; Lauper and her manager, **David Wolff**; and BMI's **Rick Sanjek**.

NY Music Awards

BMI AND THE AUSTIN CHRONICLE co-hosted the second South by Southwest (SXSW II) music and media conference in March in Austin, Texas, which is fast becoming a hub for songwriting

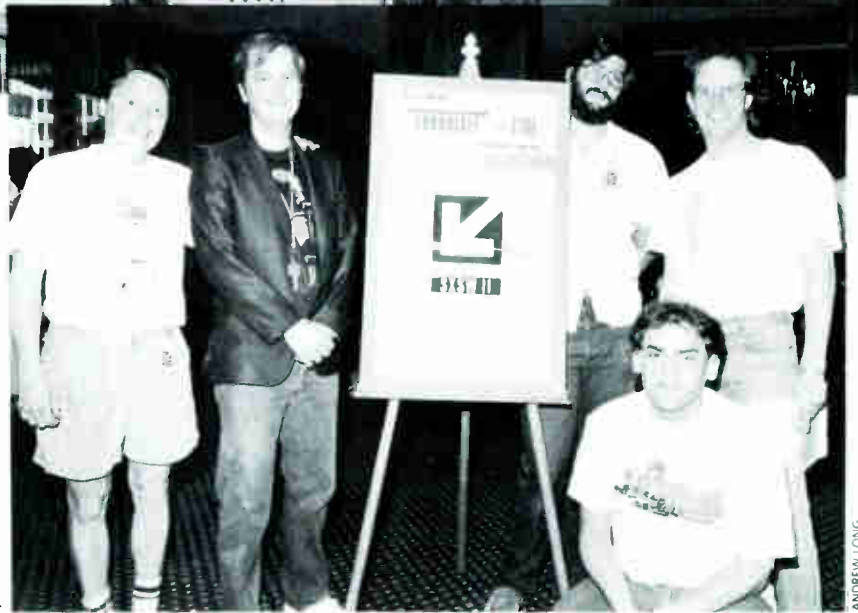
and performance in the Southwest. The list of successful resident writers includes 1987-88 *Austin Chronicle* Music Award winner **Bill Carter** (l), who was named Best Songwriter.

Carter, who has written for **The Fabulous Thunderbirds**, among others, is pictured with his wife **Ruth** and BMI's **Jody Williams**. ▼



SOUTHWEST BY SOUTHWEST II

KEY ORGANIZERS for SXSW II included (l-r): BMI's **Jody Williams**; *Austin Chronicle* director of special projects **Roland Swenson**, who served as director of the conference; *Chronicle* publisher **Nick Barbaro**, a co-director of the event; and BMI's **Kurt Denny** and **Allan Fried** (front). ▶



◀ **THE WAGONEERS** won the Best New Band award at the *Austin Chronicle* Music Awards. Pictured (l-r) are: bassist **Craig Pettigrew**; BMI's **Jody Williams**; drummer **Tom Lewis**; **Carlyne Majer**, Wagoneers' manager; lead vocalist **Monte Warden**; and lead guitarist **Brent Wilson**.

THE BAY AREA MUSIC AWARDS, better known as the Bammys, were held this past March 12. Sponsored by BAM Magazine in association with BMI, the awards honor local talent in the San Francisco Bay Area. Pictured here (inset) are BAM publisher **Dennis Erokan** and BMI writer **Keta Bill**. ▶



BILLY DOUGLAS/PAT JOHNSON STUDIOS

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◀ **CLUB NOUVEAU** took home a Bammy for Best Debut Album. Pictured (l-r): Club Nouveau's **Kevin Irving**; BMI's **Marv Mattis**; Club Nouveau's **Valerie Watson** and **Jay King**; and BMI's **Dexter Moore**.

BILLY DOUGLAS/PAT JOHNSON STUDIOS

BAMMY AWARDS

PETE ESCOVITO brought home a Bammy for Best Jazz/Blues Album. He's pictured here being congratulated by BMI's **Barbara Cane**. ▶



BILLY DOUGLAS/PAT JOHNSON STUDIOS

BILLY DOUGLAS/PAT JOHNSON STUDIOS

▲ **EDDIE MONEY** (r) presented the Song of the Year award at the Bammys. Sharing the spotlight is BMI's **Rick Riccobono**.



◀ **HAPPY WINNERS.** BMI songwriters **Paul Overstreet** and **Wynonna Judd** exchanged congratulations on stage at the ACM Awards following the nationwide telecast of the ceremony, in which Overstreet took Song of the Year honors for his "For Ever and Ever Amen" and Wynonna and mom **Naomi** were named Top Vocal Duet.



ROBBIN AHROLD

COMMAND PERFORMANCE.

The BMI Foundation, on behalf on the National Foundation for Advancement in the Arts (NFAA), hosted a reception for and performance by two young composers who received both the BMI Student Composer Award and Arts Recognition and Talent Search (ARTS) Award. Pictured (l-r): award winner **Priya Mayadas**; BMI's **Gary Roth**; BMI writer and recording artist **Neil Sedaka**; award winner **John McGinn**; and BMI's **Bobby Weinstein**.



▲ **MULL HONORED.** BMI hosted a luncheon at this year's Country Radio Seminar, where BMI's **Frances Preston** made a special presentation (r) to **Frank Mull**, executive director of the Semi-

nar. Mull received a certificate of appreciation honoring him for his dedication to country radio and his efforts in helping it attain the worldwide recognition it now enjoys.



SAMUEL TEICHER

▲ **HALL MARKS.** The Songwriters Hall of Fame held a party at the offices of Tele-Rep in New York City to announce those named to the Hall and the winner of the annual Abe Olman Scholarships. Pictured (l-r) are songwriter **Brian Holland**, BMI's **Frances Preston**, and Songwriters Hall of Fame president **Sammy Cahn**. Brian Holland and his collaborators, **Eddie Holland** and **Lamont Dozier**, were named to the Hall as a team, and were officially installed at the organization's annual banquet in April.



▲ **JACKSON HONORED.** BMI writer/artist **Michael Jackson** recently received an honorary doctorate degree from Fisk University, presented by **Dr. Henry Ponder** (r). The degree was conferred at the United Negro College Fund banquet.



STEVE J. SHEPHERD



ALAN KRAVETZ

▲ **AWARDS TIME IN PHILADELPHIA.** Stan Getz, the esteemed jazzman, was one of the honorees at the Philadelphia Music Foundation's second annual Hall of Fame/Walk of Fame Awards Dinner at the city's Wyndham Franklin Plaza Hotel. Pictured (l-r): BMI's **Thomas Cain** and **Burt Korall**, Getz, and BMI's **Stan Catron**, **Jean Banks** and **Bobby Weinstein**.



▲ OUTSTANDING ACHIEVEMENT. The Nashville Songwriters Association International recently held their 21st annual Songwriter Achievement Awards, where **Paul Overstreet** won Song of the Year for "Forever and Ever,

Amen." Pictured (l-r): **Julie Overstreet**; **Paul Overstreet**; **Dean Dillon**; **Bob DiPiero**, newly named NSAI president; BMI's **Patsy Bradley**; **Roger Murrah**; and NSAI executive director **Maggie Cavender**.



▲ ACA's 50th. The American Composers Alliance celebrated its 50th anniversary year on Feb. 2 with a party and the opening of a photographic exhibition at the New York Public Library at Lincoln Center. The exhibition, which ran through March 26, documented the history of the ACA, the oldest service organization for concert composers in America. An additional highlight of the gathering was the introduction of the first of three recordings on the Opus One label of works by ACA composers, further proclaiming the anniversary year. Picture (l-r) are Opus One producer **Max Schubel**, ACA President **Eleanor Cory**, and BMI's **Barbara A. Petersen**.



▲ POST TIME. Various radio stations throughout the country recently ran a contest where listeners were asked to identify the theme from "L.A. Law." Winners received a trip to L.A., in-

cluding a visit to Universal Studios and a chance to meet **Mike Post** at a scoring session. Pictured (l-r) are: (standing) contest winner **Melissa Garrett**; **Louana Jackman** of Mike Post

Productions; BMI's **Doreen Ringer**; contest winners **Alicia Schneider** and **Debbie Ely**; BMI's **Ron Anton** and **Rick Riccobono**; (seated) Post; and contest winner **April Ely**.

Dick McDonough: Seeking the Common Denominator

What does it take to be BMI's leading general licensing field representative?

Dick McDonough, the current title holder, having brought in just under 400 new contracts in 1987, reveals the secret: "Hard work and time management."

As he discusses life as a field rep, McDonough notes that the work has to be planned and structured to a high degree.

"Friday, for instance, is the most important day of my week," he says "Early on Friday morning—sometimes as early as 5 a.m.—I'm headed back to my home base and I'm planning the week to come. I'll be making the calls that set my appointments for the upcoming week. I'm beginning to follow up on various leads, making myself and BMI known to the prospective licensee. Ideally, if I've done my advance work properly, I'll walk into a club and have the owner say 'You're Dick McDonough.' The meeting starts off on a positive note and ends on one as I take the check."

McDonough operates out of BMI's Miami office and lives in Atlanta with his wife Mary Lou. The couple have three daughters: Kelly, 18; Tracy, 23 and Denise, 28. A New Jerseyite from Nutley, he has been with BMI since June, 1986, but for 24 years previously had been active in the music industry. He covers Georgia and Alabama for BMI.



Dick McDonough and his wife Mary Lou (r) with Frances Preston.

"I was unhappy with my work situation and decided to accept a luncheon invitation from a BMI rep. What I saw was a happy guy working for decent people who cared. Then and there, I decided to make my move. It's the best thing I've done for myself. The people I'm working with couldn't be better."

McDonough notes that finding what he calls "the common denominator" works very well for him on the job. "I was talking to a club owner and I could see that I wasn't getting through; he just wasn't buying the idea of copyright and performing rights. I decided to change the tack: 'What did you do before opening the club?' He said he was a chemist, and that was my hook. I merely pointed out that he was aware of things like patents and other protections in the chemical industry. He saw the connection and signed the check. On another occasion—a fast food

operation—I asked the man how he'd feel if I opened up shop down the block and used the name of his operation. As he explained that the name was protected by law and couldn't be used, he saw the light and signed.

McDonough's favorite BMI

songwriter is Otis Blackwell, who has become, in effect, a potent field rep. "There's always the guy who asks me why a superstar like Willie Nelson or Michael Jackson needs his money. I admit that the superstar may not need his money, but still has rights to the music created. But I point out that there are any number of writers who do need the money to pay the rent. Here's where Otis goes to work. Some people may not know his name, but a whole generation knows and loves the songs he's written. I just mention a few of his song titles."

McDonough works at constantly developing leads. "I'm always checking the Yellow Pages, the local newspapers," he notes. "As I drive, I keep a pad and pencil beside me, noting the names and addresses of operations that are probably using music. I keep up my contacts with background music people; they're a marvelous source for leads."



BMI representatives introduced a new, experimental license for chamber music groups, recital presenters, composers' organizations and small chamber music facilities at the midwinter conference of Chamber Music America in Los Angeles. Pictured (l-r) are BMI's Dr. Barbara A. Petersen; William Vickery, Director of the Music Program at the National Endowment for the Arts; and Dean Stein, Executive Director of Chamber Music America.

APPOINTMENTS

BMI BACHRACH

DON PUTNAM

ALAN L. MAYOR



Rick Riccobono



Del Bryant



Harry Warner

Performing Rights

Rick Riccobono has joined BMI in a new post, and Performing Rights executives Del Bryant, Harry Warner and Rick Sanjek have been promoted as officers of the company, in appointments made by Frances Preston.

Riccobono has been appointed Assistant Vice President and General Manager for BMI's Los Angeles office. He will oversee all Performing Rights activities in Los Angeles and environs, and will report to Ron Anton, Vice President, Performing Rights, West Coast.

"Rick's broad experience in the music business, including his knowledge of performing rights, music publishing and the use of music in films, television and home video will give the ability to provide aggressive leadership for BMI's West Coast Performing Rights department," stated Preston.

Del Bryant is promoted from Director to Assistant Vice President, Performing Rights, while Harry Warner, formerly Director of Writer Administration,

Nashville, becomes Assistant Vice President, Writer/Publisher Relations, Nashville. Rick Sanjek is promoted from Director to Assistant Vice President, Writer/Publisher Relations, New York.

"These promotions recognize the significant contributions these experienced executives have made to BMI," said Preston. "They have played a leadership role for our company in working with and for the songwriters, composers and publishers in the BMI family, and each has made a unique individual contribution to the success of our business."

Riccobono brings to BMI nearly 20 years experience in the entertainment business spanning film, television, music publishing and the new media, including home video and pay television, in addition to a solid familiarity with performing rights field gained during six years as an executive with BMI's Los Angeles office from 1973-78.

He rejoins BMI from a post as Vice President, Development and Productions for L/A House

Entertainment where he developed such home video productions as "Shade of Love" and Pete Rose's "Reach For The Stars". He served from 1982 to 1985 as National Vice President of Creative Affairs, CBS Inc., Music Publishing Division and as Executive Music Consultant to MGM/UA Films and CBS Theatrical Films. He also served from 1980 to 1982 as Vice President and General Manager, West Coast, Screen Gems Music and Music Consultant to EMI Films, Ltd.

Riccobono began his music business career with the recording groups Pony Express and Corporate Body. He joined Mike Post Productions in 1969, serving as Assistant Music Director of the Andy Williams Show and Mac Davis Show. He first served with BMI from 1973 to 1978 as a Performing Rights Executive in Los Angeles. From 1978 to 1980 he was General Manager, Intersong Music Group.

Bryant has served with BMI for 18 years in writer relations and performing rights posts. Re-

cently, he headed the company's project team in updating and revising the BMI royalty payment schedule, and acts as the President's senior advisor on performing rights royalty distribution. An accomplished songwriter, Bryant's contacts span pop, R&B and rock, as well as country. His first experience in music publishing came in a job with House of Bryant, the music publishing company owned by his parents, legendary songwriters Felice and Boudleaux Bryant.

Warner served with BMI from 1967 to 1972, leaving the company to take a job as manager for Jerry Reed Entertainment Company, and publishers Vector Music, and Guitar Man Music. He rejoined BMI in 1981, with responsibilities for representing the company in 15 southern states from Maryland to Florida, and plays an active role in professional music development in important regional music centers such as Austin, Memphis and Atlanta.

While working with Jerry Reed, Warner co-produced sev-

EBET ROBERTS

BM/BACHRACH

HOWARD COLSON



Rick Sanjek



Richard Kurtti



Nicholas Arcomano

eral syndicated television shows with such stars as Burt Reynolds, and negotiated contracts for movies, including "Smokey and the Bandit." His duties also included promoting and producing concerts throughout the U.S.

Sanjek began his career in the music business in 1971 as Director, Writer Administration in BMI's Nashville office. He returned to BMI in 1986 as Director of Writer/Publisher Relations in the New York office.

During his 14 year hiatus from BMI, Sanjek gained experience in almost every facet of the music industry through his own publishing, production and management companies as well as several other major organizations.

He served as General Manager and Director of A&R for the Atlantic Records Nashville division, where he was instrumental in the career development of country superstar Willie Nelson. He was also Vice President of the Drake Music Group and First Generation Records, supervising the marketing of the Stars of the Grand Ole Opry series, featuring such artists as Ernest Tubbs, Charlie

Louvin, and Stonewall Jackson.

As a manager, publisher, and agent he has worked with Becky Hobbs, Jack Clement, Slim Whitman, B.J. Thomas, John Prine and many other artists.

Data Processing

Richard Kurtti has been named Assistant Vice President, Data Processing for BMI.

Kurtti joined BMI in early 1987 as Director of Data Processing. In this post, he was assigned to oversee personnel, computer systems and telecommunications networks at the company's facilities in New York and around the country.

In the course of his first year, he redesigned and implemented the upgrading of BMI's domestic and international data networks and state-of-the-art desktop publishing environments within BMI.

Frances Preston noted: "In his short term with BMI, Richard Kurtti has provided the technological foundation for all of us to move the business forward into the '90s."

Kurtti came to BMI after 13 years with Bank of America, eight of which he spent managing the bank's personnel and data centers in the Philippines, Africa, London and Istanbul. Prior to Bank of America, he spent 13 years at IBM in data processing and software development. While at IBM, he participated with NASA on the Skylab project.

Legal

Nicholas Arcomano has joined the BMI legal staff as a Senior Attorney. His primary area of responsibility is copyright infringement litigation, matters before the Copyright Royalty Tribunal and special legal projects.

Arcomano comes to BMI from SESAC, where he was vice president and counsel. He also previously served on the ASCAP legal staff and as attorney in its distribution department.

Arcomano is a trustee and member of the Executive Committee of the Copyright Society of the U.S.A. A member of the American Bar Association, he

serves on the Patent, Trademark and Copyright Law section committees for International Copyright Treaties and Laws and Copyright Legislation. He is a member of the International Association of Entertainment Lawyers and ALAI (International Literary and Artistic Association). He is a former member of the Legal and Legislation Committee of CISAC and has served on the U.S. State Department International Intellectual Property Panel.

Arcomano is also the author of "The Copyright Law and Dance," an article appearing in The New York Times in 1981, and he was a contributing editor of Dance Magazine, specializing in articles on choreography and copyright.

Springtime Is Awards Time

by John W. Styll

Spring is an exciting time for Christian artists. Not only are there the Grammy Awards, in which there are six categories for gospel music, but also the Gospel Music Association's (GMA) Dove Awards, which reward excellence in gospel music exclusively.

There are 21 categories in the Dove Awards, which this year were held April 14 at the Tennessee Performing Arts Center in Nashville. **Joel Hemphill** and **Larnelle Harris** received nominations for Songwriter of the Year and five of the 10 songs nominated for Song of the Year were written or co-written by BMI songwriters.

They include "Hiding Place," written by **Steven Curtis Chapman** and **Jerry Salley**; "I.O.U. Me," co-written by **Phill McHugh** and **Sandi Patti** (with Gloria Gaither); "I Miss My Time with You," written by Larnelle Harris, and "The Father Hath Provided Again" with Harris as co-writer.

Harris received six nominations in five categories, including Artist of the Year, Male Vocalist of the Year, Songwriter of the Year, Album of the Year: Inspirational (for *The Father Hath Provided*), and the two Song of the Year nominations. Harris won a Grammy on March 2 for his album, *The Father Hath Provided*.

CeCe Winans won her first Grammy Award for the song "For Always," which was co-written by her brother, **BeBe Winans**. BeBe was also nominated for "Call Me," which he co-wrote as well. Both cuts are from the album *BeBe & CeCe Winans*, which also won a Grammy nomination.

BeBe and CeCe also received



CeCe and BeBe Winans dropped by BMI's pre-Grammy reception, and spent some time chatting with Sparrow Records president Billy Ray Hearn and BMI's Joe Moscheo. BeBe won her first Grammy for the song "For Always," co-written by BeBe. They were both nominated for several Grammy and Dove awards. Pictured (l-r): Moscheo, Hearn, CeCe and BeBe Winans.

several Dove Award nominations, including Male Vocalist of the Year and Female Vocalist of the Year, respectively. BeBe received a nomination as co-writer of "I.O.U. Me," which was a number one song on the CCM charts but also made the Black Singles and Adult Contemporary charts in *Billboard*. BeBe & CeCe (not to be confused with their brothers, The Winans), were also nominated for the GMA's Horizon Award and Album of the Year: Contemporary.

Mylon LeFevre & Broken Heart won their first Grammy

for *Crack The Sky*, the title track from which reached number one on CCM's rock chart. They also received Dove Award nominations for Album of the Year: Rock, and Group of the Year.

BMI Dove nominees in the Album of the Year: Southern Gospel category include **The Hemphills** for *Revival*, **The Nelons** for *Thanks*, and **Lari Goss** as producer of *Symphony of Praise* by the Cathedrals, and *Thanks*. Goss is also nominated as producer of *The Winning Side* by Jessy Dixon.

John Lawry of Petra, which

received Dove and Grammy nominations for their blockbuster album *This Means War!*, recently picked up an endorsement from Lync Systems, a keyboard manufacturer. Lawry (former lead singer of the rock group Kansas) and **Dino Elefante** were also nominated as producers of *This Means War!*

The other **Dino (Kartsonakis, that is)**, picked up a Dove nomination for Album of the Year: Inspirational for his album *A Piano Portrait*.

Sandi Patti, one of gospel music's all-time best-selling artists, was nominated as Female Vocalist of the Year and Artist of the Year in addition to her nod as co-writer of "In The Name Of The Lord." She is currently on tour in support of her new album, *Make His Praise Glorious*. The tour includes a May 14 stop at New York's Radio City Music Hall.

Cynthia Clawson, a dramatic performer with an astounding vocal capacity, saw her new album, *Hymnsinger*, debut in the top 10 on CCM's "Top Albums" chart in April. She was also nominated as Female Vocalist of the Year, a category she won in 1980 and 1981.

There's lots happening in the world of gospel, which *USA Today*, *The New York Times* and others have called "the fastest growing music style of the decade," and we plan on expanding our coverage of this burgeoning field in future issues. Your comments and suggestions are appreciated.

**Five of the 10 songs
nominated for Song of the Year
at the Dove Awards
were written or co-written
by BMI songwriters.**

John W. Styll is editor of CCM, a monthly magazine covering the Christian music scene, and The CCM Update, a bi-weekly supplement to the magazine for the Christian music industry.

Taking the Show on the Road

by Tony Sabournin
Manager, Latin Music, BMI

A kind of "shuttle diplomacy" is required when working in the U.S./Puerto Rico Spanish-language market. This vital area, as opposed to the English-speaking market where products are home-grown or imported from England or Australia, cannot survive without the music emanating from other Spanish-speaking countries. In addition to Puerto Rico, whose radio format is equally divided between Spanish- and English-language releases, the main components of the musical repertoire consumed by the Hispanic audience in the U.S. come from Mexico, Spain, Argentina, Venezuela, and the Dominican Republic.

To strengthen the relationship among these varied components, BMI President and CEO **Frances W. Preston** hosted a luncheon on February 2 for the executives of the SADAIC (Argentina) and SGAE (Spain) performing rights societies at BMI headquarters in New York. Following the luncheon, el maestro **Atilio Stamponi**, President of SADAIC and composer of many noted film scores, including that of Oscar-nominated movie "The Official Story," delighted his intimate audience with a dazzling display of piano pyrotechnics.

Then there is the always-pleasant task of giving visible support to our Latin writers' live performances and appearances. On January 19 at New York's S.O.B.'s an album debut party was held for BMI writer **Daniel Ponce** and his band, **Arawe**. The LP, also titled *Arawe*, has been released on Island Records' New Directions label and is be-

ginning to gather impetus on radio. Two weeks later, at the Palladium's Salsa Thursday series, **Johnny Pacheco**, "el zorro plateado," made a triumphal return to the dancing circuit with his new group. Pacheco and another BMI writer, **Luis ("Perico") Ortiz**, recently completed the music score of the movie "Mondo New York" for International Harmony Inc., a production company.

In January, a conference was held in Puerto Rico by the Association of Puerto Rican Radio Broadcasters. The island's BMI licensing representative, **Carlos Nieves**, played an important role, and throughout the two-hour meeting many questions were answered in relation to BMI's radio sampling system. One week later, prominent Dominican songwriter and TV producer **Huchi Lora** invited us to the Dominican Republic's most popular evening entertainment TV show, "De Noche with **Yaqui Nunez**" (another gifted

Dominican composer), to explain about the burgeoning popularity of the island's folkloric merengue in Puerto Rico, Miami and the Northeastern United States. It was a wonderful opportunity to let many people know about the new initiatives taking place at BMI, and according to Messrs. Lora and Nunez hundreds of calls flooded the station the next day. On January 24, legendary BMI Puerto Rican singer/songwriter **Bobby Capo** was a guest of honor in the Paoli Awards ceremony, held at the beautiful Tapia Theatre in Old San Juan. The Paoli awards are named after the renowned Puerto Rican operatic tenor Antonio Paoli, and honor those who have made significant contributions to the Latin music industry. Among those attending was BMI's **Del Bryant**.

On February 27, **Linda Ronstadt** gave an impressive performance at Radio City Music Hall in New York. Her "Canciones de mi Padre" con-

cert included many songs penned by BMI's family of notable Latin songwriters, and the crowd responded with unbridled enthusiasm.

On March 12 the Annual ACE Awards took place, and BMI's husband-and-wife singer/composer team of **Diego Verdaguer** and **Amanda Miguel** won honors for Best Composers and Song of the Year for "El Pecado" ("The Sin"). The awards ceremony, produced by the Association of Entertainment Journalists of New York, celebrated its 20th anniversary this year.

But the piece de resistance had to be Grammy week. During BMI's luncheon for its Grammy nominees we were able to meet **Los Lobos'** **David Hidalgo** and **Louie Perez**, **Maimi Sound Machine's** producers **Emilio** and **The Jerks (Emilio Estephan, Joe Galdo and Rafael Vigil)** and **La Familia's Little Joe**. Regarding the eventual Latin Grammy winners, we would like to extend our warmest congratulations to SGAE writer **Manuel Alejandro** and SBK Songs for the victory in the Latin Pop category with **Julio Iglesias'** "Un Hombre Solo," as well as to New York's own **Eddie Palmieri**. With his recent triumph in the Latin Tropical category, Palmieri becomes a five-time Grammy winner, a commendable feat in any musical genre.

BMI's Frances Preston and members of the company's International Department met recently with senior officers of the Spanish (SGAE) and Argentine (SADAIC) Performing Rights Societies in a wide-ranging discussion aimed at developing closer links among the groups. Following the meeting, attendees were treated to an informal concert by Atilio Stampone (at piano), noted composer and president of SADAIC. Listening to Stampone are (l-r): SADAIC delegate Martin Marizcurrena; Juan Jose Alonso Millan, SGAE president; BMI's Ekke Schnabel; Preston; SADAIC's Dr. Leandro D. Rodriguez Miglio; Teddy Bautista, SGAE vice president; Eduardo Bartrina, SGAE U.S. representative; Ramon "Palito" Ortega, president, SGAE Miami office; BMI's Tony Sabournin; and Jorge Breillard, manager, SADAIC Miami office.



ROBBIN AHROLD

MAKING AMERICAN MUSIC.

Concert music was the subject of the fourth seminar in the "Making American Music" series, sponsored by BMI, the New York chapter of NARAS, and NYU. The whys and wherefores of concert music and the business surrounding it were discussed by (l-r): **Thomas Z. Shepard**, panel moderator and vice president, MCA Records; **James Kendrick**, president, Herndon Music/Boosey & Hawkes; **Francis B. Thorne, Jr.**, composer and president of the American Composers Orchestra; BMI's **Barbara A. Petersen**; **John Schaeffer**, producer for New York's WNYC radio and author of "New Sounds"; **Ursula Oppens**, pianist and contemporary music specialist; and **Bob Hurwitz**, vice president, Nonesuch Records. ▶



CHUCK PULIN



BMI ARCHIVES/DEBRA JEAN SNYDER



JIM CALDWELL

▲ **'NIXON' RETURNS.** **John Adams** and BMI's **Dr. Barbara A. Petersen** have had a number of reunions recently, first at the Brooklyn Academy of Music presentation of his opera, "Nixon in China," and (at right) in Los Angeles where both served as panelists at the recent Chamber

Music America conference. Additional performances of "Nixon" have been planned for Washington, D.C., Los Angeles and Amsterdam. The Brooklyn performance was taped for a public TV broadcast, and the complete recording has been released on Nonesuch.

MUSIC PEOPLE

SPINNERS SESSION. BMI's **Del Bryant** and **Jody Williams** stopped in to visit with **The Spinners**, who were in Nashville recently to record their new LP with producer **Alan Glass** in

Wrensong's Studio W. Pictured (l-r, seated): **Ree Guyer**, president of Wrensong; **John Edwards** of The Spinners; (standing) Bryant; engineer **Bob Campbell-Smith**; Williams;

Glass; and **Jeff Harrington**, who co-produces with Glass for their Mobile 5 Productions, a division of Wrensong Productions. ▼



ALAN L. MAYOR

MOTOWN MILLION-AIRS. BMI's **Stan Catron** (c) visited with two of Motown's leading songwriters during a recent trip to Detroit. Pictured with Catron are **Bob Bateman** (l) and **Barrett Strong**. Both writers have achieved the BMI million performance plateau—Bateman with "Please Mr. Postman" and Strong with "I Heard It Through The Grapevine." ▶



LENI SINCLAIR



CHRIS HUNTER

◀ **GUNNING FOR HITS.** Recording group **L.A. Guns** recently had their debut album released on Vertigo/Polygram Records. Seen celebrating the event in high style are (l-r): L.A. Guns member **Kelly Nickels**, BMI's **Cynthia Miska**, L.A. Guns member **Phil Lewis**, BMI's **Allan McDougall**, and L.A. Guns members **Tracii Guns**, **Mick Cripps** and **Steve Riley**.



▲ **PRESERVING HOLLYWOOD'S CLASSICS.** BMI was the proud sponsor of the first-ever, and highly successful, benefit concert to raise money for the film music preservation and restoration activities of the Sundance Film Institute. BMI composer **David Newman** (center) conducted the Sundance Orchestra in selections from film scores by BMI composers Bernard Herrmann, Jerry Goldsmith and John Barry, among others. Pictured (l-r): BMI's **Ron Anton**, actress and co-hostess for the event **Tippi Hedren**, Newman, BMI's **Doreen Ringer** and actor **Charlton Heston**, who was the evening's Master of Ceremonies.



◀ **HURRAH FOR HARRISON.** Pulitzer Prize-winning composer **Lou Harrison** (seated) is seen autographing a copy of a new book about him, "The Lou Harrison Reader," which was inscribed "Hurrah for BMI" and placed in the BMI Archives. Pictured with Harrison at his home in Aptos, California is BMI's **Ralph Jackson**.

DAVID LEENER

NATIONAL JAZZ

MUSIC PEOPLE

► **MOTOR CITY JAZZ.** During the National Association of Jazz Educators Convention at Detroit's Westin Hotel, BMI's **Burt Korall** (third from left) got together with (l-r) innovative jazz trombonist/composer **J.J. Johnson**, bassist/educator **Larry Ridley**, and trombonist **Eddie Bert**.



LEW SPIN LORR

BMI

WARM WELCOME. BMI recently welcomed Virgin Records America **Scarlett and Black** to the BMI family. Celebrating the release of the group's single, "You Don't Know," are (l-r): manager **Ged Malone**; **Gemma Wade** of Virgin Records America; **Robin Hild** of Scarlett and Black; BMI's **Barbara Cane**; co-producer **Paul Fox**; Scarlett and Black's **Sue West**; and manager **Rick Stevens**. ▶



CHRIS HUNTER

MUSIC PEOPLE

DOWNTOWN LATIN SCENE. BMI's **Tony Sabournin** visited with bandleader **Daniel Ponce** and members of his band **Arawe** at SOB's in New York's Greenwich Village. Pictured are (front row, l-r): **Orlando Rios**, percussion and vocals; **Rolando Briceño**, saxophone; **Olu Femi**, percussion and vocals; sound man **Orlando Godoy**; **Nicky Marrero**, timbales; (back row, l-r) **Roland Vasquez**, drums; Ponce, percussion; Sabournin; **Herming Conrad**, trombone; and **Russell Blake**, bass. ▼



CHUCK PUJIN

▲ **PARTY LINE.** Pictured sharing a moment at a party at New York's Nirvana restaurant are (l-r): BMI writer **Gregory Abbott**; **Charles Koppelman**, president of SBK Entertainment World; and BMI's **Bobby Weinstein**.



CHUCK PUJIN

Copyright Registration— The Paperwork After Protection

by Gary F. Roth
Senior Attorney, BMI

The one thing in the Copyright Law that most songwriters seem overly concerned about is the registration of their unpublished songs. Many think that they need to register in order to obtain copyright protection—which is not the case—and those who want to register for other reasons are upset at the cost of doing so and the long waiting period for receiving their registration certificate. As you will see, neither of these reasons justify the worry.

First of all, it should be made very clear that the protection that the Copyright Law gives to a songwriter attaches *automatically* without any registration. You acquire copyright protection when the work is “created,” which the law defines as being “fixed” in a copy or recording for the first time. Therefore, the moment you lift your pen off the finished lead sheet (a copy) or turn off the tape recorder after playing or singing your composition (a recording), your song is “created” and your copyright begins running, lasting for 50 years after your death.

What then does registration of your copyright do for you? It allows you to institute a lawsuit against someone for copyright infringement, since you can’t go into court without a registration certificate. Also, it has a bearing upon the award of certain kinds of damages. Moreover, it serves to put record companies on notice as to who the copyright

owner is for the purpose of obtaining statutory royalties for recording of your work.

It is for the first of those reasons that most writers rush to register before they send their demos around—to assure themselves that they will be able to sue someone who may steal their song. Although that is a worthy concern, as a practical matter, someone who has the inclination to claim your song as his/hers own is not going to bother to check the Copyright Office records to see whether or not it was registered and decide to steal it only if it isn’t. If someone wants to infringe, he/she will simply use the material. But even if your song is not registered, you are still covered by copyright. And if you had to, you could register later and thereby get into court to prove your claim by using as witnesses people who know that you wrote the song because they heard or saw it and could testify as to its existence prior to the time that the thief wrote his/hers, even if the infringement predated your registration.

Therefore, there really is no reason to delay sending your song out to prospective publishers or record companies because you haven’t had time to fill out the copyright registration forms. Send them your demo and then fill out the forms later.

The question then becomes should you bother to register at all? I suggest you do, since the benefits of doing so are worthwhile, the PA form is not that complicated to complete and—best of all—there is a relatively inexpensive way to protect a large number of songs.

Perhaps the one thing about registration that upsets most writers is the cost of \$10 per song. I am usually asked if there is any way to register more than one song for less than \$10 per song. The answer is yes! The Copyright office will accept registration of an unpublished collection of works for a single \$10 fee if all of the following requirements are met:

- You put all the works together in an orderly manner with a single title. (Any title describing the

collection is acceptable, even ones as general as “The Works of [Your Name],” “Love Songs I Have Written,” or anything of similar generality.) If you send lead sheets, you should fasten them together or put them in a folder. However, you could send a record or tape containing all of your songs instead.

- The copyright claimant for every selection and the entire collection must be the same. This means you are claiming to be the copyright owner of each song, as well as the collection of songs. That would usually be the case.

- All of the selections in the collection are by the same author, or if they are by different authors, at least one of the authors has contributed copyrighted material to each selection.

Keep in mind that the Copyright Office will only register the title of your collection, not the individual titles of your songs. However, there is a way, for one more \$10 payment, to get each song title registered. Once you receive the copyright registration certificate for the collection back, file form CA (Correction/Amplification), listing the individual titles in the collection, and the Copyright Office will then cross-reference the collection with the title of every song in it. Imagine—you can register 5 or 50 or 500 songs for \$20!

BMI’s Edward W. Chapin (right) and Alan Smith are pictured speaking at the Copyright Office hearing on lack of compliance with the registration provisions of the copyright law by the jukebox industry.



JAMES TRATCH

Continued from Page 51

It has taken a long time and a great deal of effort to establish these rights. It is clear from these three volumes that protecting them is, and will continue to be, equally challenging. Nobody—no industry, no user—has ever wanted to pay. Over the centuries, many of those already in the music business were equally selfish and set up a variety of self-serving associations that operated to keep out others. Starting with the 14th century guild of minstrels and troubadours organized to standardize fees and maintain “professional” standards and moving on to the notorious Stationer’s Company guild, which got royal assent in England to function as a printing monopoly, the passion to reduce or prohibit competition has been an ongoing problem in the free development and growth of popular music.

The licensing of performing rights, a world that Sanjek knew well both as a veteran BMI executive and as a member of the NARAS board, is another subject that receives major attention. There is considerable information here that will be fresh to many. The fact that France’s SACEM had an office in New York before ASCAP was founded—and closed it because the U.S. copyright law seemed unenforceable—is only one item. There are many others concerning the internal struggles, rivalries and royalty distribution policies of ASCAP in its first half century.

There is a good deal of information about discriminatory policies and internal politics in ASCAP’s history, with a close look at the decades of a self-perpetuating board. In dealing with this, Russell Sanjek seems to have been fairly successful in efforts to present an objective account. Since he was one of the first four employees of BMI—

ASCAP’s dynamic competition and now the world’s largest music licensing organization—he might have been tempted to turn this study into a polemic. He didn’t, though the picture of BMI’s rival is hardly flattering.

The story of the birth of BMI, which will soon be nearing half a century, is told with much more inside information than has been previously published. The fact that a movement to establish an organization to break ASCAP’s music licensing monopoly had begun in the early 1930s and that several other efforts were tested before BMI opened its doors in February of 1940 is but a small part of the BMI history Sanjek offers.

The many efforts to defeat both music licensing bodies in courts and legislatures and the quarter century of battles between the two organizations are described amply. The attempts of ASCAP’s leadership to con-

vince elected officials and the public that BMI was a massive conspiracy, trying to destroy “good” music by forcing junk on the airwaves, seem self-serving and naive in retrospect, but they represented the emotions and passions of an era of musical change.

Change is always threatening—and invigorating. That is one of the obvious conclusions that a reader of these volumes will almost surely reach. There is constant change in the magical world of popular music, and some things don’t change at all. Artist-writers suing a record company or publisher today for an alleged “short” count may find a comment Handel made centuries ago very relevant. Speaking of his publisher who somehow made considerable money on a work that brought almost nothing to the composer, Handel said, “Next time I’ll publish the opera and let Walsh write it.”

**AMERICAN
POPULAR
MUSIC AND
ITS
BUSINESS
THE FIRST
FOUR HUNDRED
YEARS**

RUSSELL SANJEK

Musical styles change. Instruments and technology change. What seems to remain constant are (1) the talents to create a wonderful and diverse treasure trove of popular music (2) the abilities to market those music works (3) the determination to rip off writers and publishers. Volume by volume, era by era, all this abounds in Russell Sanjek’s study.

This is a dense book, overflowing with information. It is written in no-nonsense prose, but it will probably be read in 15 or 20 page “takes” by most people because it is not designed for casual skimming. Considering its size and the fact that the final volume was completed while the author was quite ill, it contains remarkably few errors or oversights. Those interested in special subjects will find the comprehensive index helpful, as is the bibliography.

The first volume setting the scene in Britain is particularly rich in social history. The second is a good introduction to music’s growth in America, and the third concentrates with gusto on this century in this country. The people, places, facts and dates of hundreds of important musical developments are a running link in this trilogy.

Since it is a history of human activity, it includes a good number of humorous incidents as well as business events. There are also more than a few surprises, such as the fact that a fifth of the first 20,000 British to come to New England returned home in disappointment. If their descendants want to learn how it turned out musically, they can read Russell Sanjek’s highly informative and comprehensive trilogy.

NEW BRAIN Boosts BMI Computer System

by Howard Colson

BMI took another giant step into the future recently when a special ribbon-cutting ceremony was held to unveil a new "supervisory brain" in the computer system at New York headquarters.

"Let's look at it this way," says Richard Kurtti, BMI's Assistant Vice President, Data Processing, "we're ready for the 1990s. And we're closer to the ideal we've set for ourselves: instant access to accurate information."

For two decades BMI has steadily and confidently moved into the computer age. There was a time when information about BMI's writers and publishers and the songs licensed was stored on 3x5 reference

cards—literally thousands upon thousands of them in storage bins in stacks that reached to the ceilings. Clerks sitting in tracked chairs sidled from file to file, making a correction here, a deletion there. It was recognized that

only through the development of a modern computerized data base could BMI better serve its writers and publishers and those who use the music it licenses.

The heart of BMI's data base is an IBM 4381, an unprepossessing blue box looking rather like a large refrigerator. The key to the 4381 is the supervisory

brain that "runs" the computer and gets the work done. It is in this area that BMI took its forward step. The new "supervisor" goes by the name Multiple Virtual Systems/Extended Architecture. To close associates,

... we're closer to the ideal we've set for ourselves: instant access to accurate information."

the name is MVS/XA, and it will gradually take over all data functions.

Among these functions are: servicing the many CRT screens through which information concerning songs and songwriters is available; storing performance and financial information; and even printing mailing labels for new issues of BMI

MusicWorld as they roll off the presses.

A big plus is the ease with which the average, relatively untrained individual can access data. Most recently, requests for certain data required that special programs be written. MVS/XA supports less complicated languages, ones not requiring special programs in many cases.

In short, BMI now has a faster, more powerful, more user-friendly "supervisor" on payroll.

Howard Colson is BMI's Assistant Vice President, Public Relations.

BMI STAFF/TITLES

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

Frances W. Preston
President & CEO

Robbin Ahrold
Vice President, Corporate Relations

Ron Anton
Vice President, Los Angeles

Jean Banks
Senior Director,
Writer/Publisher Relations,
New York

Patsy Bradley
Senior Director,
Publisher Administration, Nashville

Del Bryant
Assistant Vice President,
Performing Rights

Barbara Cane
Senior Director,
Writer/Publisher Relations,
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Stanley Catron
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Kurt Denny
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Burt Korall
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Bobby Weinstein
Assistant Vice President,
Writer/Publisher Relations,
New York

Jody Williams
Associate Director,
Writer/Publisher Relations,
Nashville

Thea Zavin
Senior Vice President &
Special Counsel

We opened the door to Gospel Music when other doors were closed.

We are proud to have supported the careers of Gospel greats such as Thomas Dorsey, James Cleveland and Sallie Martin, and that our roster today includes Larnelle Harris, Walter Hawkins, Mylon LeFevre, Sandi Patti and BeBe Winans.

We have assembled a team of music industry professionals who are leaders in Gospel Music and who care about you and your music.

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