

BMI

SUMMER 1989

MUSICWORLD



New Music '89

R.E.M.

New Music

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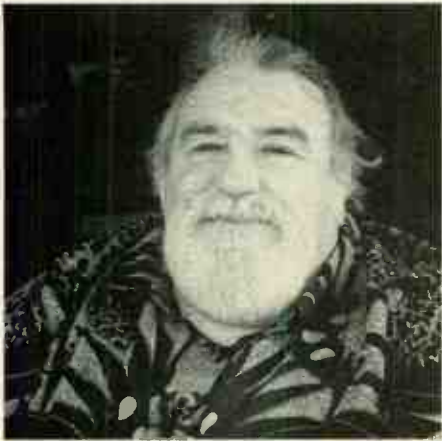


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at the BMI
Radio Booth
5th Floor Lobby



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College Radio Comes Of Age

Our summer issue of *MusicWorld* is once again a celebration of new music — the diverse musical styles that help shape the future of our industry.

This year BMI began a significant new program to foster and develop new music across America: our comprehensive college radio logging and royalty payment system. Begun January 1, 1989, this system will compensate BMI writers and composers whose works are used in college radio, using the same system that we have applied to commercial radio. All radio stations operated by BMI-licensed colleges and universities will participate in this nationwide college logging program.

Response from the college radio community — more than 500 stations to date — has been overwhelmingly supportive. College radio program directors and DJs, whose work with BMI radio logs has often been their first experience in performing rights, have conscientiously and comprehensively given us the information that BMI needs to compensate the writers and composers whose works are used on college radio.

This new royalty distribution will be especially welcome, I know, to the many writers and composers whose songs are aired uniquely or primarily on college radio, including such diverse songwriter/artists as Boston's Throwing Muses, the Connells from the Carolinas, and West Coast duo Mojo Nixon and Skid Roper. Although it is still early in the process, it appears that hundreds of new composers will receive their first royalty payment under this system. It is our

hope that this early recognition will give songwriters the creative and financial encouragement they need to continue to develop their craft.

BMI's college radio logging and royalty system is another of the innovative steps we have taken over the years to open our doors to *all* writers and composers of *all* types and genres of music.

We thank college radio for responding with such enthusiasm to the BMI logging system and we welcome into our family the many new writers and composers who will share in the fruits of this comprehensive college radio logging and royalty payment system.



Frances W. Preston

BMI

MUSICWORLD

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Bob Mould

Solo Success.

It isn't often that *Rolling Stone* doles out four stars to a first-time solo artist's album review. But then it's even less often that bands get the kind of unblemished press accolades once accorded Minneapolis' Hüsker Dü. Bob Mould has emerged from that trio with the blindingly simple (and simultaneously maddeningly complex) *Workbook* (Virgin) collection featuring introspective lyrics, inspired acoustic/

electric guitar work and vocals with a Celtic wail usually credited to another continent's North Country. Hüsker's break-up was apparently a painful one and Bob spares his listeners no angst on *Workbook*. However, his music is far from gloomy, and audiences at his recent tour dates were positively exuberant. Golden Palominos drummer Anton Fier and Pere Ubu's Tony Malmone worked on the disc and dB Chris Stamey joined the stage show, raising Mould's already flawless cult credentials to an astronomical level. The demise of Hüsker Dü will be lamented by their countless fans but Bob Mould has the potential to expand that base just as far as he wants.

— Pat Baird

a mid-day press conference/reception/awards presentation to salute the best local talent in the pop, R&B, folk, jazz and classical music categories . . . Winners of the 1988 Philadelphia Music Awards included **Joan Jett** (Outstanding Female Vocalist), **Hall and Oates** (Best Pop/Rock Album), **Teddy Pendergrass** (Best Urban Album), **Todd Rundgren** (Producer of the Year), **Roxie Moore** (Best Songwriter in Gospel Music, for her work with the **Dixie Hummingbirds**) and **McCoy Tyner** (Best Jazz Artist). The Philadelphia

Music Foundation, one of the most active regional organizations in the country, and sponsor of the aforementioned event, is planning several high profile functions in coming months: the annual Hall of Fame Awards, October 6, and a full-day Music Business Conference, October 28 . . . **Scott Robinson**, the jazz composer-saxophonist-trumpeter, recently returned from Paris where his quartet, featuring pianist **Horace Parlan**, performed at the Magnetic Terrace Jazz Club.

The New Mexico Songwriters and Musicians Association held its

second annual Seminar and Showcase, June 3-4 in Albuquerque. BMI's **Dexter Moore** spoke on a music industry panel and attended a showcase of eight music groups, held on two stages in Los Altos Park . . . The San Diego Songwriters Guild is presenting its third annual Songwriters Seminar, August 26, at Seminars by the Bay in the California city. This all-day event will feature panels on film and TV music, New Age/alternative music and more, plus a luncheon. For additional information, call SDSG at (619) 457-0414, x326.

A predominance of BMI affiliates and BMI-licensed material were winners at the recent Boston Music Awards at the Wang Theater. The victors included the group **Treat Her Right** (Rising Star), **Janet LaValley** of the band **Tribe** (Outstanding Female Vocalist — independent label), *Tribe* by the band of the same name (Outstanding Pop/Rock Album — independent label), "Certified Love" by **T.H. & the Wreckage** (Outstanding Pop/Rock Single — independent label), "In The Pink" by **Willie Loco Alexander** (Outstanding Song/Songwriter — independent label), **Pat Metheny Group** (Outstanding Jazz Act — major label), **John Lincoln Wright & the Sour Mash Boys** (Outstanding Country Act), **Duke Robillard** (Outstanding Blues Act), **Pat Metheny** (Outstanding Guitarist), **Tim Archibald** (Outstanding Bassist), **Lyle Mays** (Outstanding Keyboardist), **Terri Lyne Carrington** (Outstanding Percussionist), **Bob Gay** (Outstanding Reed/Brass Player) and **Tom Rush** (Hall of Fame Award).

Songwriter-producer-performer **Don Dixon** and his wife, singer **Marti Jones**, recently played a benefit in Canton, Ohio, for restoration of the Palace Theatre there, reports our Cleveland voice **Anastasia Pantsios**. Canton is Marti's home and Don's adopted home. They split their time between Canton and Charlotte, North Carolina, where Don does most of his work at Reflections Recording. He's completing work on his third album for Enigma, while Marti just signed a deal with RCA and begins work on her album during the summer . . . **Jim Steinman**, who was responsible for penning such early **Meat Loaf** hits as "Two Out Of Three Ain't Bad," "You Took The Words Right Out Of My Mouth" and "Paradise By The Dashboard Light," is producing a new Meat Loaf album. They go into the studio in

HITHER AND YON

A number of BMI writers are beaming a little brighter these days since they have some brand new statuettes for their mantles, to wit: **Crowded House**, who won the Australian Aria Awards for Best Album and Best Adult Contemporary Album (*Temple Of Low Men*) and Song of The Year ("Better Be Home Soon," written by **Neil Finn**) . . . BMI writers also picked up seven of the 12 recent Soul Train Awards. **Anita Baker** won three (Best R&B/Urban Contemporary Album, Song & Single — Female, all for *Giving You The Best That I Got*), as did **Michael Jackson** (Best R&B/Urban, and the Sammy Davis, Jr. Award). Other winners included: **Kenny G** for Best Jazz Album (*Silhouette*) and **Take Six** for Best Gospel Album (*Take Six*).

Marking his 10th season as conductor of the Boston Pops, **John Williams** leads the esteemed ensemble through an 11-city tour this summer. Williams recently completed the score for *Stanley And Iris*, a film about illiteracy, starring **Jane Fonda** and **Robert DeNiro** . . . Scarecrow Press has announced that a book by **Barbara Pruet** about the late **Marty Robbins**, the country music great, will be published in the fall. It will include a bibliography, discography, a listing of his songs, several interviews and a number of previously unpublished photos . . . Grand Ole Opry star **Roy Clark** is taking on the role of advocate for children all over the world. He recently was appointed the first "national ambassador" for the U.S. Committee for UNICEF.

The Mellon Jazz Festival, which took place June 16-25 in Philadelphia, was dedicated to composer-arranger-instrumentalist **Benny Golson** . . . Speaking of Philadelphia: The music community gathered on May 10 at the University of the Arts in that city for



BMI/GARY GERSHOFF

Lacy J. Dalton

"I'm a radical environmentalist," declares Lacy J. Dalton, the only country artist in a field of rock all-stars (among them Sting, Iggy Pop, Ringo Starr, Mick Fleetwood, Pink Floyd) who joined hands recently in a consciousness-raising recording effort on behalf of the world's vanishing rain forests. "It's really a life-and-death situation," continues the Universal Records artist, who regularly participates in benefit concerts for causes like hunger and battered women, but had never before transferred her concerns directly to disc. "We're losing our rain forests at the rate of one football field per second. So I'm helping out. I decided that this year, I really wanted to do something about the environment. I have an 18-year-old son, and I feel very, very bad about dumping all this crap onto his lap. It's like we've left the water running, burned all the wood, and left cruddy food in the refrigerator. And that's what we're leaving our kids. People don't understand how severe the problem is." For Dalton, it all comes down to survival. On a more personal level, the issue of survival is also the focus of her latest album, *Survivor*. "The best things I do are autobiographical, and *Survivor* is a 100 percent autobiographical album," she says. "I once wrote an album, *Can't Run Away From Your Heart*, about the breakup of a long, unhealthy love affair. But now the key is 'survivor', and the songs on the album are about survivors. Because it's clear to me that the best performers seem to write about what is really happening to us right now."

— Jim Bessman

THE GANG'S ALL HERE.

"I've been dreaming about this for the last seven years," explains Roxx Gang vocalist/songwriter Kevin Steele. The band's first national club tour started at the beginning of May, and they're about to hook up with Ian Hunter and Alice Cooper for some even bigger dates — something that Steele's still pinching himself over. The Tampa-based group is a self-proclaimed "band of gypsies" who actually come from all parts of the U.S., including Cleveland and L.A., and they've got the distinction of being Virgin's first heavy metal signing.

JEFF KATZ



Roxx Gang

Although the Roxx Gang has been together for only two years, individually, the group members have paid their dues in a variety of cover bands over a period of 12 years. And being signed out of Tampa is no easy feat. Reveals the 25-year-old frontman, "We consider it quite an accomplishment being signed out of there. They don't encourage original music down there whatsoever, and there's no bands who look or act like us down there. It was a total uphill battle. Fortunately for us, we got a great entertainment lawyer and our management came together, and the songwriting and everything started falling together all at once. And all of a sudden we were doing showcases for five major labels, including Atlantic, Epic, Virgin and Gene Simmons' new label. They all came down to Florida to see us — and I give them credit for doing that because it's a lot easier for them to take a limo and go around the corner to the Whisky (to see a new group) than to come . . . see us!" The Roxx Gang is currently enjoying success with their debut LP, *Things You've Never Done Before*, and its first single/video, "No Easy Way Out." But Steele says that he wants his band's claim to fame to be their live shows. "Live is where we really shine. Everybody lives to play live in this band and making albums and videos comes second. To us, being in a rock 'n' roll band means playing live . . . and so far, the audiences have been great. We've gotten killer receptions everywhere we've gone."

— Anne M. Raso

September.

From Minneapolis-St. Paul's **Michael Welch** comes news of **Billy McLaughlin**, who was voted the Twin Cities' Best Acoustic Guitarist at the conclusion of an evening-long competition at the Cabooze, a Minneapolis rock house in the grand old tradition . . . Expect to hear more about **the Gear Daddies**, a local Twin Cities country/rock quartet. The band is piloted by **Martin Zeller**, who, like the rest of the group, is from Austin, Minnesota. Zeller, says correspondent Welch, is one of those rare songwriters who addresses the plight of the common man without speaking down to him or badly about him . . . Chicago-born blues guitarist **Jim Kahr** who, for over a decade, has been successful in Europe, touring and/or recording with **Bobby "Blue" Bland**, **John Lee Hooker**, **Freddie King**, **Big Joe Turner**, **T-Bone Walker** and others, recently returned home and recorded a homage to the Windy City, "Chicago (Doin' It To Me)." He was backed by the cream of Chicago blues session players.

BMI and the Songwriters Association of Washington, D.C. presented a local songwriting workshop, May 6, at the Crystal City Hyatt Hotel. Participants included BMI's **Mark Fried**, BMG Music's **Michael Halytan**. Peer Music's **Frank Carrado** and songwriter **Jane Bach**. The next day at the Bayou, a nitery in the nation's capital, The Washington Area Music Association held its fourth annual WAMMIE awards. Among the winners were guitarist **Danny Gatton**, recipient of four awards in the jazz and roots categories; **Tom Principato**, a winner of three awards for blues; and **Bill Kite**, guitarist with the group, **the Baltek**, who was named best instrumentalist, alternative rock. The band **Frontier Theory** was cited for making the best rock/pop recording. Legendary guitarist **Roy Buchanan** was inducted posthumously into WAMA's Hall of

GOOD 'N GRUNGY.

The guys in Jane's Addiction are too iconoclastic to be just another hard rock band. Sure they rock hard, and they rock gritty. "In the studio," drummer Steve Perkins insists, "we don't want to be slick and clean. We put out our first album, and it was grungy and live, and we wanted to keep that same feeling, only progress a little. Progress a lot, but we are a grungy, street band." But these guys are also experimenters. They are playful when they play. So there was no second guessing about putting a jazzy snack like "Thank You Boys" on their recent album, *Nothing's Shocking*, even though it wasn't in tune with their image, or what people perceive as their image. "That was just something we threw together one day," guitarist David Navarro claims. "In practice," Perkins adds. "Just a typical jazz change thing," Navarro continues. "We just thought it sounded fun." Fun is serious for these Los Angelenos. Fun is what the whole thing is all about. And while they do take chances, danger is the name of the game. It's doing what comes naturally. "Our music is done as spontaneously as you would put on your clothes,"

vocalist Perry Farrell asserts. "A lot of times, people think that you're shooting for something, and maybe you're not necessarily shooting for it. That's how it comes out. And that's cool. It is enigmatic, but it wasn't done on purpose, it's just kind of how it all — when it finally laid itself to rest — came out that way. The thought process is a lot more relaxed than people might think. And it's better that way, because you're not scared to do something because there's no set plan." For some people, anarchy is not just a way to go, it is a way of life.

— Hank Bordowitz

Jane's Addiction



JOHN SCARPATI



FRANK FENNELL

Discussing Irish Rock Week are (l-r): Derek O'Brien of Ryanair; Deke O'Brien of IMRO, the Irish performing rights organization; BMI's Phil Graham; and Irish Rock Week coordinator Robert Stephenson.

Luck Of The Irish.

An indication of the musical explosion happening in Ireland is the difficulty the organizers of the third Irish Rock Week in London had in choosing which bands should play: there are hundreds crowding Dublin venues and studios (and garages). Organized by London-based Irish promoter and band manager Robert Stephenson, this year's event was sponsored by BMI, local Irish airline Ryanair, and the Popular Music Industry Association of Ireland. This year, 18 made the trek to the popular North West London venue Mean Fiddler, owned by Irish ex-patriate Vince Power. The proceedings were opened by veteran Rory Gallagher, but it was an unsigned group, the Foremen, who almost stole the spotlight with their youthful enthusiasm. Due to touring and recording commitments, many top Irish acts couldn't make appearances during Irish Rock Week. However, current favorites to follow in the footsteps of groups such as Hothouse Flowers are Something Happens and Aslan, who each headlined a night during the week-long extravaganza

— Dermot Hayes

Fame.

The Copyright Society of the South, a new copyright information organization, has been launched jointly by the Nashville music community and the Vanderbilt University School of Law. It will provide seminars, speakers and a forum for exchange on the subjects of copyright and entertainment law . . . The child in us must envy BMI writer **Bill Pruyn**: He really *did* join the circus. As musical director for the Ringling Brothers-Barnum & Bailey Circus, Bill is in charge of choosing music to enhance each performance. A great deal of the time he simply writes the music he needs for a particular act. In April, he had a truly memorable experience: conducting the Marine Band when members of the circus visited the White House to participate in a program on the behalf of literacy, which, of course, is a primary interest of First Lady **Barbara Bush** . . . Things are heating up for songwriters in Alaska, thanks to the Alaska Songwriters Association. Less than two years old, the group has 12 times more the members than at its inception . . . **Chip Taylor's** 1966 hit, "Wild Thing," has gained a whole new audience with a vicious version recorded by comic **Sam Kinison**. In Madison, Wisc., says our correspondent **Michael St. John**, singer-songwriter-guitarist **Dean Richard** has taken new approach with the golden oldie by recording a "respectable" reading of the classic rocker . . . **C.J. Summerfield** (aka **William Caplinger**), who excels as a guitarist and keyboard player, recently returned to Madison after a whirlwind tour of the East Coast with **Firetown**.

Edited by Burt Korall

Street

TIMOTHY WHITE



Full Force

Rap music — provocative, often political, and nearly always controversial — is an oral-rhythmic pastiche of what's going on, laid on top of percussive breakbeats rooted in African-American drum music.

Music:

The Sounds of a New



Doug E. Fresh & the Get Fresh Crew



M.C. Lyte & D.J. K-Rock

Generation

by Havelock Nelson

No discussion of rhythm & blues would be complete without BMI. Since the '40s, when its doors were opened to *all* types of music, BMI has been a supportive home to black composers the likes of Chuck Berry, Little Richard, B. B. King and Jackie Wilson. Legends. The list goes on and on, but the gritty, visceral music created by these folks and others eventually filtered into mainstream America and rocked the world.

The tradition of trickle-up pop continues today, into the '90s, and BMI remains on the cutting edge. Its writer roster includes established composers like acappella king Bobby McFerrin, retronuevo queen Anita Baker and crossover quasar Michael Jackson. But the hottest, coolest and freshest in rap, dance and progressive r&b are also among BMI's ranks. These are the new Jacks and Jills who look to the streets for inspiration; urban assassins who bum-rush their way into minds and bodies everywhere.

Rap music — provocative, often political, and nearly always controversial — is an oral-rhythmic pastiche of what's going on, laid on top of percussive breakbeats rooted in African-American drum music. "It gives you the news on all phases of life," adds Public Enemy's main voice, Chuck D. "The good, the bad, the pretty and the ugly."

On its second LP, *It Takes A Nation Of Millions To Hold Us Back*, Public Enemy looks mostly at the bad and the ugly; what they perceive as the ills ravaging black America. Chuck, his one-man cheering section (and comic relief) Flavor Flav, and deejay Terminator X shoot pointed messages at the media, drug dealers and users, the white establishment and the minority underclass. "We're taking up a lot of issues," says Chuck, "but the lyrics aren't being said in a way that is preachy. And the music is pumpin'." That's important. "The rap audience likes records they can feel," says PE's producer Hank Shocklee, who, along with Eric "Vietnam" Sadler, comes up with much of the group's music. "They don't want things that sound synthetic." If Public Enemy are sometimes criticized for their militant politics, rapper Slick Rick has been taking heat in some quarters for his

**If rap is
king in the
streets,
hip-hip
clearly
rules on
the dance
floor.**



Kool Moe Dee

attitude toward women. "Treat her like a prostitute/Don't treat no girly well until you know the scoop" is an example of his philosophy. But many of the storylines on Rick's fast-selling debut album, *Great Adventures Of Slick Rick*, stress positive themes, encouraging young people to stay in school and to follow their dreams.

Two rappers proud of the positive messages in their raps are Doug E. Fresh, an active participant in numerous urban anti-drug, pro-education causes and new west-coast phenom Too Short, who chose the title track from his first LP to challenge young drug abusers because "Life is too short!"

Rapping, whose pioneers include Kool Moe Dee and Kurtis Blow, was first brought to wide public attention with the 1982 release of Grandmaster Flash & The Furious 5's "The Message," which filled the airwaves with a stark picture of life in the urban jungle. If Kool Moe Dee, still going strong with his certifiable radio hit "How Ya Like Me Now?", is considered by some

the grandfather of rap, then M. C. Lyte is one of its youngest daughters. Barely into her teens, this new artist has won a legion of fans, spicing her debut *Lyte As A Rock* with attitudes simultaneously alluring and sassy as well as wide-eyed and innocent.

If rap is king in the streets, hip-hip clearly rules on the dance floor. Created with liberal doses of scratching (manual manipulation of vinyl records on dual-turntables), sampling (borrowed bits and pieces of sound from existing recordings) and funky Latin rhythms, hip-hop was pioneered by dance club deejays, anxious to find the optimal sounds to keep their notoriously fickle patrons dancing.

Writer/producer artist Jellybean Benitez and his longtime protege, Little Loogie Vega, were among the first to bring hip-hop to the pop market by creating hundreds of remixed dance versions of current hit records for artists as varied as Madonna, Duran Duran and the Rolling Stones. Other artists who have used the irresistible hip-hip style to best advantage include urban



Slick Rick

AL CINDOR

rapper/producers Stetsasonic and Eric B. & Rakim, who seem to have made a career sampling old James Brown Records. Stetsasonic's leader, Daddy O, reminds critics of sampling (who suspect that "borrowing" actual pieces of old records is more theft than art) that a whole generation of young rap fans is scouring record stores seeking out classic James Brown discs having been introduced to the Godfather of Soul by countless hip-hop samples. Doubtless, the controversy over sampling will rage on for many years to come.

If there is any question that hip-hop is not fully entrenched at the top of the pop charts, one need only study the last few years' output from the writing/production team known as Full Force. Three brothers and three cousins from Brooklyn, New York, have turned percussive street-beats, a glistening production style and a penchant for unforgettable hooks into top 10 gold for Lisa Lisa & Cult Jam, Samantha Fox and Cheryl "Pepsi" Riley. Artists themselves, it appears likely that Full Force will continue to own significant chunks of

the charts for some time to come.

Another dance-floor nurtured new music style currently burning up the airwaves is a phenomenon known as house music. Birthed in Chicago dance clubs, house is unashamedly rhythmic: a nasty second-cousin to the thumping, repetitive 4/4 beats of the disco era. Created by club deejays, as was hip-hop, house-style music first reached an unsuspecting public in remixes of top 40 hits. The style has launched its own stars, however, in recent months, including Ten City, Inner City and noted "sample king" Todd Terry.

Ten City, which scored with the singles "Devotion," "Right Back To You," and the infectious "That's The Way Love Is," offer the smoothest sound in house: a subdivision of brutal disco called deep-house. It features bowed strings and other acoustic instruments as opposed to sampled sounds. "We want to make music that involves the house feel, but has a lot more spirit and soul than mechanical-sounding dance records do," notes Ten City's lead voice Byron Cooley.



PAUL COX

Jellybean



Eric B. & Rakim

Stetsasonic

**Another dance-floor
nurtured new
music style currently
burning up the
airwaves is a
phenomenon known
as house music.**



Ten City



Inner City

Both Todd Terry and Inner City are techno and proud of it. Terry, the guiding force behind club classics "Dum Dum Cry" by Masters At Work, "A Day In The Life" by Black Riot and "Can You Party?" by Royal House, is stepping out in true house style with an album of his own, the *Todd Terry Project*. Inspired by Terry's innovative productions, Inner City's main man Kevin Saunderson helped to forge the hits "Good Life" and "Big Fun" by taking a basic, poly-rhythmic conga track, slowly adding bits and pieces of sampled snippets and, finally, Paris Gray's hypnotic lead vocals.

Some up-and-coming artists with roots in the streets defy categorization but demand attention. De La Soul, dubbed by critics as neo-psychedelic rappers, placed no less than 23 wildly different tracks on their debut LP, *3 Feet High And Rising*, challenging listeners to dive into what *Rolling Stone* termed "a dense psychedelic pastiche of recombinant r&b, ingeniously incorporating countless odd snippets." This trio's undeniable individuality is reflected in their chosen pseudonyms



De La Soul

(Trugoy the Dove, Posdnous and P.A. Pacemaster Mace), their clothing ("We don't wear no fads," offers Trugoy) and their lyrics ("a new style of speak," as they claim in the song "Potholes In My Lawn").

On another end of the spectrum, four young men from New York's South Bronx are breaking the established boundaries with an arresting combination of in-your-face hard rock, funk, rap and reggae on their LP, *Harder Than You*. 24-7 SPYZ rapid acceptance suggests that not only is it now acceptable for a black band to play hard rock, there are greater opportunities for the fusion of divergent musical forms heretofore strictly segregated in the marketplace.

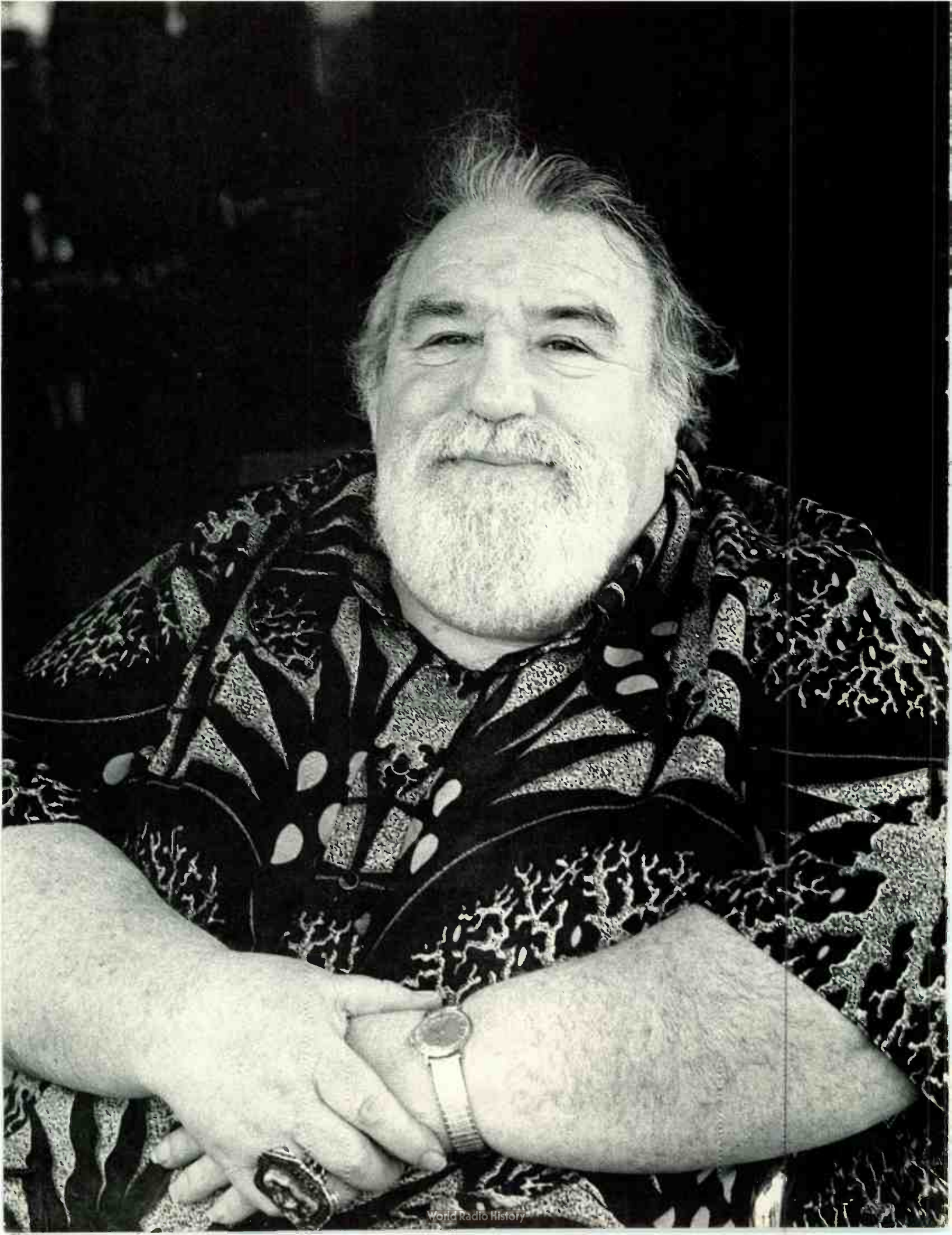
So there you have it, a glimpse into the creative world of street music's new generation. Unfortunately, space doesn't allow us to mention everyone in this posse; but just turn on the radio or check out your city's hippest dance floor, and you'll make their acquaintance.

Havelock Nelson is a New York-based writer who writes frequently about black pop. His work has appeared in Billboard, Musician, The Village Voice, High Fidelity, Black Beat and other publications.



CARLO ONTAL

24-7 SPYZ



Doc



COURTESY DOC POMUS

Doc and Big Joe Turner

POMUS

P R O F I L E

by David McGee

Doc Pomus has a toothache. Now for most people, a toothache is simply one more quickly remedied, albeit painful and annoying, malady. A few minutes in a dentist's chair and the choppers are good as new. But this is a different sort of toothache, one Rod Serling might appreciate both for the utter simplicity of the problem and its solution and for the complexity of the surprising revelation that occurs when Doc Pomus tries to spell relief.

What happened was that early on a morning in his 63rd year, one of popular music's most revered songwriters awoke with a toothache and wound up facing the truth about himself. At 5:30 a.m. on the day in question, Pomus reacted to his pain by turning on the television set, hoping to find an interesting program that would prove distracting until a more opportune moment when a dentist could be summoned. As he scanned through the channels, he came upon the all-night CBS news roundup *Nightwatch*, which happened to be featuring an interview with Pomus's long-time friend, B.B. King. When the interview was over, Pomus had gained a new perspective on himself and his work. All of it made possible by an untimely toothache.

The telling moment occurred when

Nightwatch host Charlie Rose asked King to name his favorite songs. King mentioned two by name: Willie Nelson's version of "You Were Always On My Mind," and a song recorded by blues singer Johnny Adams, "The World I Never Made," the latter written by one Doc Pomus.

Sitting there in his bed, jaw aflame, Pomus drank in King's inclusion of "The World I Never Made" and finally realized what it all meant in the larger scope of the Pomus canon and the Pomus life. "The thing that really moved me about B.B.'s answer," he explains, "is that the song is one that I've written in the last few years that represents to me a different approach to writing. This is one of those songs I've written to an older audience. When I was writing 20, 25, 30 years ago, a large part of the thrust of my writing was geared towards young people. But today the thrust of my writing is to older people. I went back to my roots. When I started writing songs, I was writing blues and rhythm & blues to an adult audience. So here I'm going back again to those kinds of roots, to all the adults who are out there

Going Back To His Roots

“That’s what keeps me going: hoping that some singer I really love will record a song of mine.”

stumbling in the night. But I can’t write a song for a Madonna or a Bon Jovi. It’s just not my reality anymore.”

Revelation. Reality. A man speaking only to his time, in the tradition of all great artists. A man who has come full circle in his work, who knows who he is — “the quintessential person,” by his own estimation — and how best to employ his gift.

Just as Pomus’s toothache helped him establish a context for his work today, so



COURTESY DOC POMUS

A young Doc is pictured with the legendary Duke Ellington.

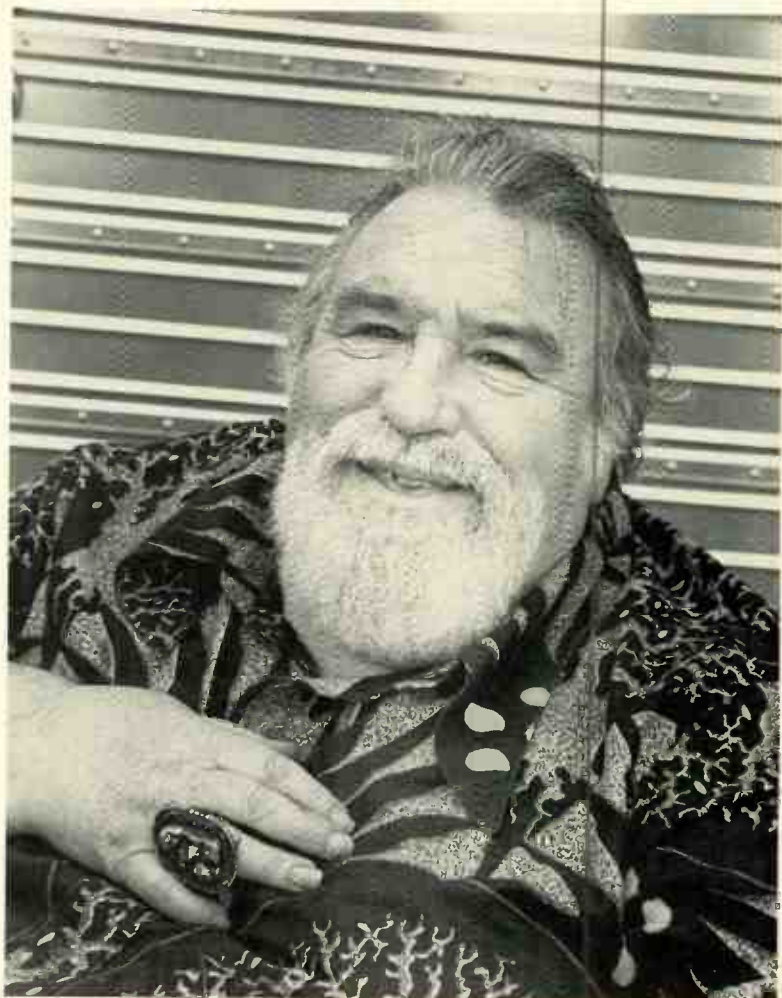
must his comments about his current reality be considered in the context of a storied career. Born Jerome Felder in the Williamsburg section of Brooklyn, he began his career as a teenager playing and singing the blues in neighborhood clubs, hence the need to adopt a stage name to keep his mother and father — who disapproved of such activity — from seeing his given name on the marquees. After a brief stab at recording, which produced one minor hit, “Heartlessly,” on Dawn



EBET ROBERTS

Doc and Lone Star Roadhouse owner Mort Cooperman are good friends, and Doc is a frequent visitor at the N.Y.C. venue.

While Doc retains great affection for his earlier songs, his focus now is on plumbing his own perceptions of the world as an older adult.



EBET ROBERTS

Records, Pomus decided to concentrate on honing his songwriting skills. In 1955 he began collaborating with one of his cousin's young friends, fellow named Mort Shuman, who had a way with music and a desire to write. The two teamed up and became, along with Jerry Lieber and Mike Stoller, the preeminent rock & roll songwriting team of the 1950s and early '60s, producing some two dozen hits for Elvis Presley, another half dozen for the Drifters, a couple for Dion and the Belmonts, and a host of songs successfully recorded by one-note artists such as the Mystics ("Hushabye") and Terry Stafford ("Suspicion," originally cut by Presley).

When Shuman moved to Paris in 1965, Pomus bowed out of songwriting for a decade. Upon returning to the active list, he again hit his stride with a group of gritty, street-smart, urban romantic vignettes penned for Willy DeVille's critically acclaimed 1980 album, *Le Chat Bleu*. A

"When I was writing 20, 25, 30 years ago, a large part of the thrust of my writing was geared towards young people. But today the thrust of my writing is to older people."

fruitful collaboration with Dr. John then ensued, first on the artist's solo albums for Horizon and Clean Cuts, and most memorably on B.B. King's 1981 Grammy winning LP, *There Must Be a Better World Somewhere*. In recent years he has continued writing with Dr. John, Willy DeVille and with a Los Angeles-based songwriter, Kenny Hirsch. Among his



COURTESY DOC POMUS

Doc began his career playing and singing the blues in neighborhood clubs.

collaborations with Hirsch of which he is most proud is the theme song for Easter Seals, "One More Time," which was recorded by Ray Charles. (Pomus has an ongoing interest in Easter Seals, having contracted polio when he was five years old.)

While Pomus retains great affection for his earlier songs, his focus now is on plumbing his own perceptions of the world as an older adult. The aim is to try and make sense of the internal chaos afflicting so many of his contemporaries. "Basically we're out there kind of lost," he explains. "We have a lot of problems — problems with women, problems with finances, problems with just trying to figure out who we are, and mostly trying to get through the night. You're out there at night and there's a world surrounding you and it looks cold and it looks distant. You don't feel like you're really a part of it. I always figured I am the quintessential person; what I feel is what a lot of other people feel. In writing about my own feelings, I hope I'm writing about a lot of the feelings that older people have. Younger people haven't lived the years in this world to experience a lot of these things to the depths, and the feelings aren't as extended as they are with older people. After all, I'm 63 years old; I'm operating with a wide, wide range of experience."

To fuel his creative intellect, Pomus

reads voraciously — everything from sports (primarily boxing) to mysteries to biography — keeping two or three books going at a time. He also admits to being "a TV nut," which of course helped see him through a recent toothache. He's also a devoted father to his two children, Geoffrey, 26, a law student at New York Law School, and Sharyn, 31, a professional photographer with a studio in Manhattan. These activities he describes as "hobbies." For his heart's inspiration, he returns to what he knows best. "Love of music," he announces. "I love music. First of all I can always put on a Joe Turner record; I can always put on a Ray Charles record. And I can always hope. I had a song on the last Ray Charles album. The album went nowhere, who knows why? But the point is, what a thrill it was for me to hear Ray Charles do the song. Can't get any better than that. That's what keeps me going: hoping that some singer I really love will record a song of mine. Or that I'll come



COURTESY DOC POMUS

Says Mort Shuman (l) of his work with Pomus: "It's difficult to talk about somebody who was our mentor, your father figure and your best buddy all rolled into one, but let me say that everything that I know about rhythm & blues and all that followed, I owe to Doc."

across some great new talent and write a song for that great new talent. Or come across a great co-writer. I'm always hoping."

David McGee is senior editor of Pro Sound News and writes frequently about popular music on a freelance basis.



Karyn



PHILEMON MITCHELL

WHITE

P R O F I L E

by Doug Pullen

If it weren't for "Superwoman," Karyn White might be known as the singer who passed on "Don't Be Cruel." She was offered the song by the red hot BMI writing/production team of Antonio "L.A." Reid and Kenny "Babyface" Edmonds, who supervised her platinum debut album released last August on Warner Bros.

"I heard the track and thought, 'Man, I love this track,'" the 23-year-old vocal dynamo from Los Angeles said recently after a rousing performance in Kalamazoo, Michigan, on Bobby Brown's "Don't Be Cruel Tour."

"It had a lot of rapping in it. I thought, 'I don't know. This is too hip-hop.' And I wasn't really comfortable with rapping."

Not this chanteuse, who idolized Diana Ross as a kid. She had other ideas and eventually her producers agreed. The song went on to become Bobby Brown's breakthrough hit.

Now the diminutive dynamo is winding down a three-month tour as the King of Stage's opening act. Thanks to the tour, which has played to SRO crowds around the country, and the smash success of "Superwoman," another Reid/Edmonds composition, pop music audiences are finding out about the woman who Warner's A&R vice president Benny Medina says

could be their next Randy Crawford, Chaka Khan, possibly even Madonna.

"She's a terrifically motivated and focused young artist with a tremendous voice," says Medina. "She's one of a new breed of future stars."

"Superwoman," a working woman's poignant plea to her unappreciative mate, is the song that has all but ensured that stardom. Though written by men, White says it touched a nerve among American women and zoomed to the top of the charts, giving the former backup singer her first No. 1 crossover hit and her second gold single (the first being the dance track "The Way You Love Me").

Her latest single, "Love Saw It," a duet with Babyface, joins them as R&B chart-toppers and could do big things on the pop charts.

"It was really a shock," White says of the success of her post-feminist anthem. "I remember Benny Medina said this is gonna be one of the biggest records. I felt it was good, but you never know what the public is going to like, I'm just grateful to have it. It's helped me establish an

**'Superwoman'
Sends Her
Soaring**

audience.”

It’s an audience that the promising songwriter hopes will grow as her career develops. She’s got big dreams — making movies, starting her own record and production companies — and expects to realize them in due time.

“This is all in me,” she says.

Like many young black kids, White got her start singing in her church choir, which her mother directed, but even at the ripe old age of seven she remembers wanting to be a pop star, just like her idol, Diana Ross.

“I just loved the idea of performing,” she says.

She used talent shows and pageants to break away from the confines of gospel music, and spent her high school years honing her performing skills in a summer performing arts program, which culminated in a major production called *Ebony Showcase*. At 16, she joined the local R&B group *Legacy*, but was dismissed a year later after their management decided to revamp the group’s sound and lineup.

“That was really devastating at that time,” White recalls. “I’d never been kicked out of anything.”

But she didn’t give up on her dream. Within a year she got a job singing backup for O’Bryan while trying to polish her songwriting skills. By the time she was 18 she sold a song she wrote with Robert Brookins, “Automatic Passion,” to Stephanie Mills.

That didn’t necessarily open any doors. Repeated attempts to fill Jody Watley’s place in *Shalamar* failed. And when Jeff Lorber discovered her, she was working at a bus depot.

Lorber was looking for a female singer to counter Michael Jeffries in his new band, Lorber’s first all-out assault on contemporary R&B. They cut an album, *Private Passion*, and took it on tour. White got her first serious introduction to the American public and, with her theatrical bent, added an explosive element to Lorber’s shows.

“She seemed to be the right person for the gig,” Lorber has said. “When I first heard her song, I liked her voice, but I was surprised to find out what a great dancer and performer she is.”

Anyone who’s seen her on the “Don’t Be Cruel Tour” knows of what he speaks.

**“I’m just at a
point where I’m growing
vocally, and
writing-wise I feel that
I’m growing too.”**

White packs a lot of ammunition into her 35-minute set, which includes her version of Lorber’s hit “Facts of Love,” as well as “The Way You Love Me,” “Love Saw It” and, of course, “Superwoman,” a tour-de-force in which she bares her gospel roots and milks the song for every drop of emotive power.

She’s such a dynamo, in fact, that it won’t be long before Karyn White will headline her own tour.

Her deal with Warner Bros. is a direct result of the Lorber connection. And it’s obvious the label is grooming her for major stardom. Admittedly ambitious. White is surprisingly shy off stage and says with modesty that she’s more of a student of the



PHILEMON MITCHELL

business, not a superstar in the making.

"I've really learned a lot from all the people I've worked with, especially L.A. and Babyface," the appreciative young singer says. "I'm just at a point where I'm growing vocally, and writing-wise I feel that I'm growing too."

Although White has big plans for her future — international success, movies, TV and, of course, lots of albums and tours — it's her songwriting on which she'd like to concentrate more. Though she collaborated with Steve Harvey and Daryl Simmons on a couple of tracks on her album — the ballad "Slow Down" and "Tell Me Tomorrow" — White is only beginning to come into her own as a songwriter.

a good song, whether it's a hit or not. She especially admires the architecture of Wonder's musical constructions. "The music, the lyrics and the melody all complement each other well, and it always felt good to sing (his songs). Sometimes when I used to write I'd try to cram in words and it didn't feel good. It has to feel good. Music is about expression."

White likes to start with a melody and isn't satisfied unless it's infectious. Since she doesn't read or write music, she commits the melody that's floating around in her head to tape. That can be quite complicated, especially when she's in the middle of something and doesn't have a tape recorder handy.

"If I'm shopping at the mall," she explains, "I'll call home and sing the melody on the tape recorder."

If Karyn White has her way — and given her sterling success thus far, why shouldn't she? — the telephone could play an important role in her next album, which she hopes to begin working on (with Reid and Edmonds) after she completes short headlining tours of Europe and Japan this summer.

And she's happy that she's finally getting praise for her versatile voice — instead of her shapely body and dance happy videos. White says she appreciates the comparisons to Whitney Houston and, like her golden-throated contemporary,



She remembers with some embarrassment, her first stab at the craft, an opus called "I Must Be Me" she wrote when she was 14.

"Oh, God, it was corny," she blushes.

Since she can't read or write music and didn't receive any formal training, White says she took her lessons from the people who's songs she admired most, people like Stevie Wonder, Burt Bacharach, Prince and, of course, Reid and Edmonds.

She says that simplicity, good hooks and honest emotions are the key ingredients to

White likes

to start with a melody

and isn't satisfied unless

it's infectious.

wants to sing "songs that are timeless, songs that will be around for a while, memorable songs."

Songs like "Superwoman."

"I'm really grateful that God has blessed me with this talent," she says. "I'm just glad that I'm making money doing something I love to do."

Doug Pullen is a staff writer for the Kalamazoo Gazette.



R.E.M.

P R O F I L E

by Harold DeMuir

Do you like peanuts?," Michael Stipe asks enigmatically, momentarily disappearing into a shadowy corner of the Georgia bar and eventually returning bearing a box of — you guessed it — peanuts. "You know," the singer says, cracking open a shell and surveying its contents, "there's this peanut disease that makes peanuts powdery, and it can kill you, it really can. Be careful what peanuts you eat."

Across the street, in the small band-owned office building that houses R.E.M.'s Athens, Georgia headquarters, plans are afoot for what is to be the homespun combo's busiest and most commercially successful year to date. After a six-year, seven-disc stint with I.R.S., the quartet's first Warner Bros. LP, *Green*, has finally consolidated R.E.M.'s steadily-increasing audience into

a multi-platinum, arena-venue legion, while maintaining the band's musical iconoclasm.

"There was a definite kind of record that we *should* have made with this one, to make us millionaires and to make our new record

company happy, and this *isn't* that record," guitarist Peter Buck says of *Green*. "But I think this record is much better than that record would have been."

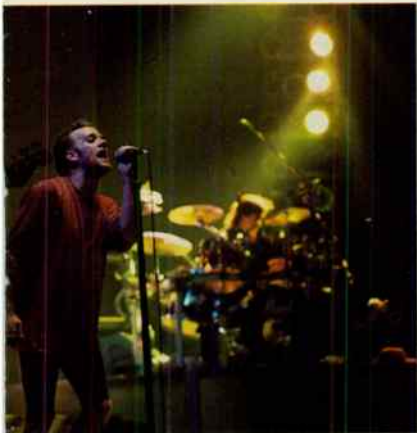
Indeed, *Green* is in several ways a departure. For one thing, the band members composed several of the album's tracks while jamming on unfamiliar instruments, some of which they ended up playing on the album. "That's why a lot of it doesn't sound like an R.E.M. record," says drummer Bill Berry.

"We literally sat around in the studio for weeks, forcing ourselves to play around with these instruments until something came out."

"Sometimes this gets to be like a job, and when it gets like that we need to shake ourselves up," explains Buck. "The element of surprise is good — the mistakes you make, and the weird things that happen when you don't know what you're doing. A lot of our best stuff has come out of us not knowing what we're doing."

From the ingenuous exuberance of "Get Up" and "Stand," to the metallic fierceness of "Orange

**It's Not
Easy Being
'Green'**



PAUL NATHAN

BRIAN BRANNEN/LGI

Crush” and “Turn You Inside Out,” to the pastoral poignancy of “The Wrong Child” and “You Are The Everything,” *Green* scarcely sounds like the work of a jaded eight-year-old band. Buck likens the disc to 1985’s *Fables Of The Reconstruction* — another instance in which R.E.M., faced with a pivotal career crossroads, came up with a difficult, seemingly uncommercial effort that expanded their following anyway.

“*Fables* is a monumentally f**ked-up record in a lot of ways,” says Buck, “but a lot of my friends think it’s our best. One of the reasons I like it, as much as I think it’s a failure, is that there’s a lot of *us* in it. We fought a lot, and we were all in miserable physical and mental states when we made it. But because of that chaotic situation, a little more weird soul showed through. The album after that (*Life’s Rich Pageant*) was a good, competent record, but it didn’t have



PAUL NATHAN

the same kinds of highs.”

The fact that R.E.M. can still evince a childlike wonder in their music, as they do so much on *Green*, can be credited largely to Stipe’s concerted effort to write “positive” lyrics. Quite a contrast with the band’s previous LP, *Document*, which concerned itself largely with political turmoil.

“This record’s meant to be more uplifting,” says Stipe. “*Document* spewed a lot of vitriol, and this one doesn’t. Having vented that spleen, now I can kind of go beyond it and pick up the crayons again. I

feel like a lot of the writing is very naive and simple, and that gives it a lot of beauty and space.

“I just felt it was time for people to be uplifted by music. I wanted to make a record that people would listen to and it would make them incredibly happy. I don’t feel like I’ve fully succeeded in that goal, but I thought that maybe the way to achieve that was to turn inward and check out the geography inside.”

Comments Buck, “Michael worked really hard to make the songs not so angry and not so cynical. And I thought, that’s a great idea. Then I listened to the record and there’s *still* songs that depress me. I’m sure that Michael thinks that ‘Wrong Child’ is uplifting because it’s about acceptance. But to me, it’s still very sad.”

Asked why R.E.M. has hit the bigtime while most of their roots-conscious contemporaries continue to languish in

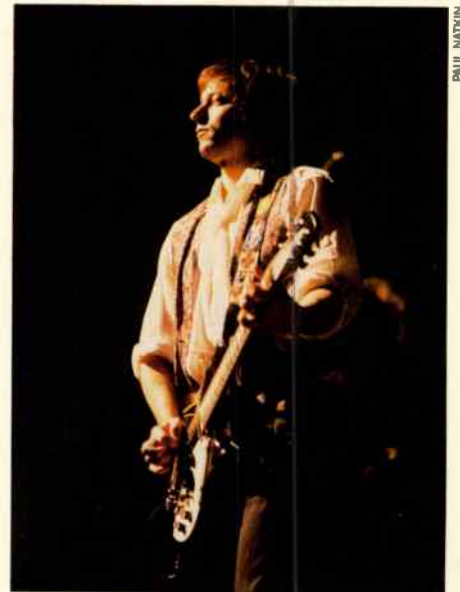
“There’s always the temptation to do something that you might hate yourself for later, but we’ve always managed to catch ourselves before we give in to those kind of things.”

underground obscurity, Buck responds, “Because we knew what we were doing early on, and because we worked really hard. Of our peer group of all the little American bands that came around in ‘81 and ‘82, we were the first to put out an independent single, we were the first to tour America, and we were the first to get signed to a record deal. And it wasn’t just a coincidence — some of the bands in our peer group had been playing for three years before us, and we kind of took the bull by the horns and worked a little bit harder.”

Bassist Mike Mills adds, “We were very fortunate to have smart management, and that’s definitely made a big difference, but it’s mainly that we just *worked* a lot harder than any band I know. We played anywhere and everywhere for years — bike bars, pizza parlors, gay clubs, the horrible discos that had New Wave every Tuesday . . .”

“The adjustment has always been real easy,” says Berry. “We started touring on weekends when we were in school, and then we pushed it to Fridays and Mondays when we felt confident enough to cut classes. Since then we’ve gradually moved from one level to the next, so that it was never like we woke up one morning and we were rock stars. We’ve always been just these guys who live in Athens and try to make good records.”

Through it all R.E.M. has staunchly resisted commercial pandering and thus



PAUL NATHAN

avoided many of the routine indignities of the music industry. “It’s a constant war of vigilance, just to make sure that we don’t do the wrong thing,” says Buck.

“There’s always the temptation,” Mills admits, “to do something that you might hate yourself for later, but we’ve always managed to catch ourselves before we give in to those kind of things. None of us are unreasonable, but there are certain standard industry things that this band won’t go for.”

One concession that R.E.M. is making to industry standards is their current tour



PAUL NATKIN

The fact that R.E.M. can still evince a childlike wonder in their music, as they do so much on *Green*, can be credited largely to Stipe's concerted effort to write "positive" lyrics.



PAUL NATKIN

(with the four-man lineup augmented by former dB's leader Peter Holsapple on second guitar and keyboards) of arena-sized venues — the sort of places the band once swore they'd never play. "It's not something that we're dying to do," admits Mills, "but what are the options? We talked it over and thought about it for months, and there was just no way out of it. So now we have to look at it as a chance to see how good this band can be. Here's a pair of shoes, let's see if we can step into them."

"I'm real ambivalent about it," says Buck, "and I'm not sure that once we've done it, I'll want to do it again. We'll see."

Surprisingly, it's Stipe, R.E.M.'s most self-conscious artiste, who expresses the fewest reservations about the band's mass-market status. "We've yet to play to an audience that I felt was too big. Maybe it's the preacher's son in me, but my attitude is kind of, the more the merrier. I feel much more confident and comfortable with all of my chips on the table, rather than balanced on my shoulder in some Dr. Seuss fashion."

"There's a handful of bands," Stipe continues, "that could have really done something but chose instead to make jokes of themselves, and I think we can avoid that. I think we could do some pretty extreme things and get away with it. I'd say we're swimming up the right creek — we're still swimming up, and that's good."

Buck, meanwhile, is consoled by the conviction that R.E.M.'s best work still lies ahead of them. "I think we've sort of flirted



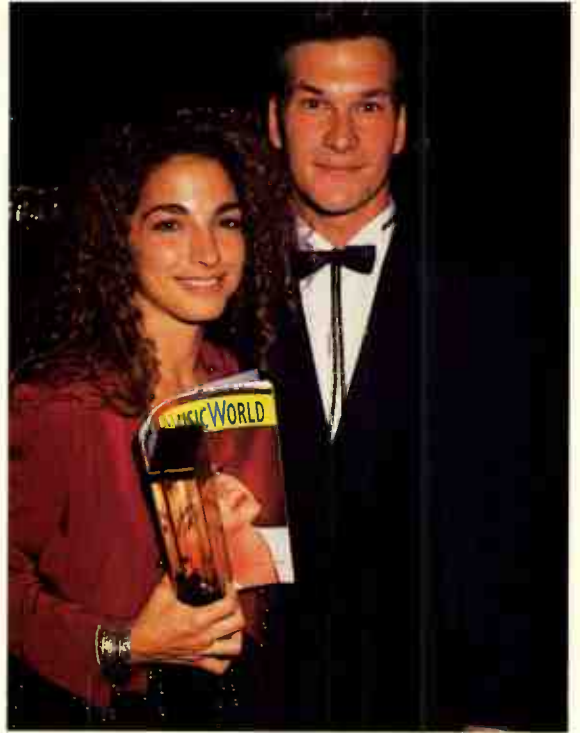
SIMON FOWLER / LONDON FEATURES

with greatness," he states, "but we've yet to make a record as good as *Revolver* or *Highway 61 Revisited* or *Exile On Main Street* or *Big Star Third*. I don't know what it'll take to push us onto that level, but I think we've got it in us."

Harold DeMuir is a New York-based journalist whose work has appeared in Creem, New Musical Express, Melody Maker, BAM, The New Trouser Press Record Guide and other pop music publications.

BMI Pop Awards

Gloria Estefan was named Songwriter of the Year, and the Steve Winwood/Will Jennings composition "Valerie" took Song of the Year honors as the stars turned out for the annual BMI Pop Awards ceremonies, held May 23 at the Beverly Wilshire Hotel in Los Angeles. BMI President and CEO Frances W. Preston hosted the black tie affair, and presented Citations of Achievement to the writers and publishers of the 66 most-performed songs of the past year. The Warner Music Group, with eight awards, was cited as Publisher of the Year.



▲ Songwriter of the Year Gloria Estefan gets a grip on three important items: her BMI award, a copy of *MusicWorld* featuring her on the cover, and film star/songwriter Patrick Swayze.

Light Up The Night



◀ Will Jennings (second from left) celebrates the success of "Valerie" (co-written with Steve Winwood), honored as Song of the Year, with Frances Preston, Willin' David Music's David Briggs, and Warner Music Group chief Les Bider.

▼ Gloria Estefan chats with Lamont Dozier.





◀ Warner Music Group was named Publisher of the Year, and turned out a full complement of staffers for the occasion. Pictured (l-r): BMI's Rick Riccobono; Warner Music's Les Bider; Frances Preston; Warner's Jay Morgenstern, George Guim, Shopan Entesari, Tim Wipperman, Al Kohn, Michael Sandoval, Ira Jaffey, Jack Rosner, Jeff Wilson, Shari Saba, Judy Stakee, Bob Stabile, and Steve Stone.

Virgin Songs was a one of the evening's big winners, taking home six awards. Pictured onstage are (l-r): Frances Preston; Virgin Songs' Kaz Utsunomiya; Ellen Shipley; Belinda Carlisle; Virgin Songs' Richard Griffiths; Rick Riccobono; and Virgin Songs' Donna Young. ▶



◀ Frances Preston congratulates (l-r) Longitude Music's Phil Kahl, Joel Sill, and Chuck Kaye.

All Boys Music was a big winner with three awards, and the company's Robert John Jones (second from left) and Al Jason (r) joined Frances Preston and Rick Riccobono onstage. ▶



▲ "Sittin' On The Dock Of The Bay" was a winner for the fourth time. Celebrating its success are (l-r): Frances Preston; Irving Music's Lance Freed; Michael Bolton; Zelma Redding, wife of the late Otis Redding; Rick Riccobono; Steve Cropper; and Irving Music's Brenda Andrews.



▲ Pictured (l-r): Carole Jennings; BMI's Harry Warner; Judy Freed; Will Jennings; Zelma Redding; BMI's Charlie Feldman; and Irving Music's Lance Freed.



▲ Hot songwriting/production team L.A. (c) and Babyface (r) show off their award with BMI's Dexter Moore.

Eric Carmen shares a light moment with BMI's Jean Banks. ▼



Dean Kay (l) and Jeff Brabec of Songs of Polygram International head for the stage to pick up their awards.



▲ Tom Snow (l) and Dean Pitchford enjoy the festivities.

Songwriting duo Stacy Wideltz (l) and Patrick Swayze discuss their work while being interviewed by TV's "Entertainment Tonight." ▼



▲ Pictured (l-r): Michael Bolton, BMI's Del Bryant, Gloria Estefan, BMI's Rick Sanjek, NAS president Kevin Odegard, and Emilio Estefan.

Pictured (l-r): Bettina Trager, Dennis Lambert, Cynthia Well, and Marilyn Arthur.





◀ The folks from SBK are no strangers to BMI Awards, and this year was no exception, as the company took home two citations. Flanked by Frances Preston and Rick Riccobono, Deirdre O'Hara, Eddie Schwartz and Pat Lucas display their awards.

Jeff Hull and Brenda Russell receive congratulations from Frances Preston. ▼



▲ Preston Glass (c) made his award a family affair, as he's joined onstage by (l-r) Frances Preston, daughter Gemia, BMI's Barbara Cane, and wife Gina.



▲ Publishing chieftains Freddy Bienstock, Les Bider, and Jay Morgenstern.



◀ Pictured (l-r): award-winning songwriter Lewis Martnee; BMI's Rick Sanjek; David Phillips; and Joe Esposito.



The "family portrait" is a tradition at BMI awards celebrations, as winners and guests gather around Frances Preston.

**Grusin
Takes Top
Honor At**

BMI Film/TV

BMI's annual Motion Picture and Television Awards attracted more than 700 guests to Beverly Wilshire Hotel in Los Angeles on May 24, as BMI President and CEO Frances W. Preston hosted ceremonies honoring composers and songwriters of the year's top motion pictures and prime-time network television shows. The highlight of the evening was the presentation of Richard Kirk Award to world renowned composer and jazz artist Dave Grusin. In addition, Pioneer Awards, given to composers celebrating their 25th consecutive year with BMI, were presented to Harry Geller, Tom McIntosh and Gil Melle.



▲ Dave Grusin graciously accepts the Richard Kirk Award as Frances Preston looks on.



◀ Barbara Orbison (r) accepted an award on behalf of her late husband Roy. Here she's pictured with (l-r) Angel and Steve Cropper, Priscilla Cole, and Siedah Garrett.



▲ Pictured (l-r): Grace and Al Gallico, B.J. Thomas, and Steve Dorff.

Enjoying the pre-dinner activities are (l-r): BMI's Bobby Weinstein and Charlie Feldman; Franne Golde; SBK's Victoria Clare; Eddie Schwartz; and BMI's Mark Fried. ▼



▲ At the evening's conclusion, the award-winners gather around Frances Preston for the traditional BMI "family portrait."



◀ Dave Grusin autographs a blow-up of a special *MusicWorld* cover as Frances Preston lends her support.



Pictured (l-r): NAS president Kevin Odegard, Allee Willis and Stephen Bishop. ▼



◀ Celebrating a successful year for Mijac Music are (l-r) Frances Preston, Mijac's Dale Kawashima, artist Siedah Garrett, and BMI's Rick Riccobono.



Awards



▲ Sharing a laugh are (l-r): directors Barry Levinson and Sidney Pollack, BMI's Doreen Ringer, and Dave Grusin.



▲ Stu Gardner holds his awards for "The Cosby Show" and "A Different World."



▲ Mike Post (r) offers his congratulations to Dave Grusin.

Beetlejuice co-star Catherine O'Hara is pictured with friend Bo Welch. ▼



◀ Composers Danny Elfman, Alan Silvestri, Ralph Grierson, Michael Kamen, and agent Richard Kraft flank BMI's Doreen Ringer (third from left).



▲ Stephanie Kramer (r), star of "Hunter," is pictured with BMI's Gloria Hawkins.



▲ Pictured are (l-r): Devo's Mark Mothersbaugh, songwriter/artist Nancy Ferguson, songwriter/producer/artist Jeff "Skunk" Baxter, and BMI's Dreen Ringer.



▲ Alan Silvestri (l) and David Newman enjoy the festivities.

Pioneer Award recipient Harry Geller (r) is joined by his family (l-r): daughter Joanne (named after her mom), wife Joanne, and son Paul. ▼



▲ The camera caught this talented trio of TV stars (l-r): "Night Court's" Marsha Warfield, Michael Damian of "The Young & The Restless," and "A Different World" star Dawnn Lewis.

Lalo Schifrin (l) tickles Dean Pitchford's funnybone.▼



▲ "Hogan Family" star Sandy Duncan is interviewed by "Entertainment Tonight."



▲ Carrie Hamilton chats with BMI's Mark Kimbell.



▲ "L.A. Law" producers (l-r, front) Scott Goldstein and Rick Wallace, executive producer Steven Bochco, producers Bill Finkelstein and Philip Goldfarb (rear, right) are joined by BMI's Phil Graham (rear, left) and Charlie Feldman (rear, second from right).



▲ Danny Elfman (l) and Hans Zimmer.



Michael KAMEN

P R O F I L E



by Adam White

It's not a house you would recognize from the urban nightmare of *Die Hard* or *Lethal Weapon*, the fevered chaos of *Brazil* or the Oriental camp of *Shanghai Surprise*. But the high ceilings, marble floors and elegant living quarters of Michael Kamen's 150-year-old home in London's Holland Park district do, indeed, connect with the above movies.

The giveaway is the den. Light shafting through an ample Victorian window falls on a Kurtzweil keyboard, a couple of cassette decks and assorted other electronic tools of Kamen's trade. He is a composer of film music, whose work with the likes of musicians Eric Clapton and George Harrison, directors Terry Gilliam and Richard Donner, and producers Joel Silver and Ridley Scott has made him in-demand and successful

on both sides of the Atlantic.

It's quite a journey from Juilliard, where Kamen and a few friends decided to loosen up from their classical music studies one '60s night — it was Halloween — and rock out under the name of Emile and the Detectives. "I remember shoving the microphone literally into my throat so that no one could tell I didn't know the words to 'Get Off Of My Cloud,' or something," he laughs.

Later, Kamen became a founder member of the New York Rock Ensemble, recording several critically-acclaimed albums between the late '60s and early '70s; a composer of ballet scores, performed both in the U.S. and Europe; music director for David Bowie's "Diamond Dogs" tour in 1974; and collaborator (as arranger, orchestrator, producer) with Pink Floyd, Eurythmics, Kate Bush, Daryl Hall and Queen through the '70s and '80s.

Back at the Holland Park house, however, Kamen is contemplating an afternoon meeting with the producers of the next James Bond

**An
Instinct For
Success**





Michael and daughters Sasha (l), and Zoe.

adventure, *Licensed To Kill*. He'll be scoring the movie, and probably having fun with the now-legendary signature theme — just as he did once before. “[The Bond producers] said to me, ‘Do you mind using it?’ I said, ‘I didn’t mind using it, liberally, when I wrote the music for *Brazil*.’”

The Terry Gilliam picture wasn't Kamen's first movie project, “but it was my baptism by fire,” he says. “I'd done four, maybe five features, and all were reasonably good efforts. There was *The Dead Zone* for David Cronenberg, which was reasonable; *Venom*, which was an effort; and *The Next Man*, starring Sean Connery.”

Ironically, it was *Venom* — post-*Jaws* schlock about a reptile loose in a house during a hostage siege — which brought Kamen to *Brazil*. While working with Pink Floyd, he met percussionist Ray Cooper. “Ray was listening to the tracks and asked who did the orchestral stuff. I raised my hand, so to speak, and he asked me if I'd considered working in film. I replied ‘Yes,’ and mentioned *Venom*.”

What Kamen didn't know was that Cooper doubled as an executive of Handmade Films, the movie production company in which George Harrison has an interest. “George and I watched *Venom*,” Kamen recalls Cooper saying. “It was

rubbish, but the music was fantastic.’ Of course, I was flattered to death, because the Beatles were my icons, and just to have somebody tell me George Harrison had listened to my music . . .”

Cooper subsequently introduced Gilliam to Kamen, who took on the score — and almost lost. “I must have spent seven months on that film, which was a luxury and a nightmare,” he says. “It was, ‘This is the scene, and it might be in this place in the film and it might be this long,’ and ‘What if we tried connecting it to that part,’ or ‘What if we did this...’ Whole scenes could shift. It was the kind of process which requires you to forget when it was or what it was!”

Kamen's admiration for Gilliam then and now is obvious, however — not least because the composer has written the score for the director's *Adventures Of Baron Munchausen*. “It's another film about something,” he explains, “which is rarer and rarer these days. But there's no way to describe it, and it's unlike working on any other kind of film.

“I'll spend a month on something like *Die Hard*, and a month, maybe more, on a *Lethal Weapon*. But *Munchausen* was six, seven months. Terry is plagued by a kind of Orson Welles syndrome, which extends to everything, no matter what. It's a constant with his movies: chaos as a driving force.”

Although his diverse assignments obviously call upon different styles and textures of music, Kamen says he tries to

be “emotionally involved” as often as possible. “You don't make a rent-paying piece of music and a non-rent-paying piece. It is true that in some cases, as you're doing the work, you're tossing it off more than your labor of love. But at the end of the day, they're all your children. You can't treat them badly.”

New York-born Kamen, 41, has tended his offspring in London for the past six years. “I came over originally to work with Pink Floyd on arrangements for *The Wall*, intending to stay for a week. We got along very well, and they asked me to help produce the movie soundtrack. That turned into a two-and-a-half year involvement with various projects for the band and solo members, mostly Roger Waters.

“I must have spent seven months on [Brazil], which was a luxury and a nightmare.”

“At one point, I was commuting between London and New York. My wife is English and we have family here, so it was, ‘Let's come over for a year and put the kids in English schools.’ Then you wind up working to English school schedules, and it became, ‘Let's do another year’ and so on.”

Kamen calls his working style “basically



The Kamen family (l-r): Michael, Sasha, Zoe, and Sandra.



Michael calls his working style “basically trusting my instincts more than anything else.”

trusting my instincts more than anything else,” built on his classical training. “Any knowledge I bring as an oboist, who used to play reams of Bach and great baroque music. At Juilliard, there was a conductor who trained some of the top-notch conductors. He was a cantankerous old French guy, but his innate musicianship was obvious. I loved him dearly, and learned more playing in an orchestra under him than anywhere else in the world.”

He continues, “I’m a very facile improviser, I can improvise orchestral-sounding things, which I guess is a talent. I can look at a piece of film — I use a Kurtzweil a lot, which is good for me because it’s got a basic orchestral palette — and then turn the picture off, and make a piece of music which captures the motion. As I said, I’ve learned to trust my instincts.”

Among the composer’s recent projects is *Lethal Weapon II*, reuniting him with Eric Clapton and David Sanborn (the three worked on the first film’s score). Then he hopes to find the time to consummate a six-year-old recording project “which I call Concerto for Sanborn & Orchestra” for Warner Bros. Records. The theory, Kamen explains, is to make orchestral music for popular instruments, to mix “the intensity, energy and melodic sense” of rock with the classical form.

This harks back, of course, to the New York Rock Ensemble — of which Sanborn was a member *circa* 1973. The popular/classical fusion is “what I’ve always done in my mind,” agrees Kamen,

**“I’m a very facile
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“and I’m very much looking forward to it. There’s a recognition that, in addition to the monetary value, there’s a musical value to allowing some of these characters, the Claptons and the Sanborns, to continue to push against slightly unknown barriers. Not to get mystical about it, but there’s still room for growth. Which is nice to know, because a lot of pop music is certainly frozen.”

Kamen originally carried his concerto concept to CBS Records, but says it lost momentum there when Masterworks A&R executive Christine Reed left the company, and when Warner Bros became reluctant to let their increasingly valuable asset — Sanborn — participate in a competitive label’s project. “At that point, I was doing *Lethal Weapon* with David and meeting with [WB president] Lenny Waronker. So they said, ‘Why don’t you just bring it over here?’”

Kamen hopes to get seriously started on the work this summer or fall. “I’ve been busy, David’s been busy,” he explains. “I’ve written the piece, but not had time to get the parts ready and get them to him. But we’ll do it.”

Adam White is a freelance writer based in London, and serves as MusicWorld’s European correspondent.

You Can

"Downtown" has
come to designate
just about any
avant-garde/experimental
music or
performance art.



Peter Zummo

WOODARD/ZUMMO

Always

by Cole Gagne

Contemporary classical music encompasses so many genres that it is increasingly hard to determine just what to call it. Having rejected the term "serious music" decades ago, BMI uses "concert music" to refer to a wide range of new works that not only defy simple categorization but are probably better off not being pigeonholed. This music is performed by groups ranging from traditional symphony orchestras, long-established string quartets and academy-based new music groups to composer-led performing ensembles, improvisational networks, or daringly experimental soloists. Often the more adventuresome combine elements of jazz, pop, and rock within an avant-garde context.

If someone describes a certain music to you as "downtown," you probably aren't speaking with a musician. The term is more common to music critics, who want to categorize something for you, and to the performance and recording industries, who want to sell something to you.

But clichés of journalism and marketing can be revealing — a cliché, after all, isn't untrue, just unexplored. When you start exploring "downtown," however, it seems to reveal very little. It gives no clue as to



Malcolm Goldstein

ANTARAVIAN

how a given music is composed, or even if it's composed at all. The D-word is applied equally to improvisations by violinist Malcolm Goldstein; the operas of Robert Ashley, in which improvising musicians work within specified parameters; and even traditionally notated scores by Morton Feldman, performed by an established concert-music ensemble.

"Downtown" is also feeble at preparing you for how the music actually sounds: A

raucous set by Elliott Sharp's band Carbon is as much a downtown delicacy as La Monte Young playing "The Well-Tuned Piano," his approximately five-hour aurora borealis of overtones. But not all downtown musics work in extremes: A performance by accordionist Guy Klucevsek, or by Peter Gordon and his Love of Life Orchestra, can be a tuneful, downright entertaining evening.

"Downtown" has come to designate just

Go



TERRY STEVENSON

Rhys Chatham

'Downtown'

about any avant-garde/experimental music or performance art (especially when it includes populist dollops of jazz, rock, world music, etc.); in New York City, a lot of this experimentation was occurring in the southern end of Manhattan, where most of its makers lived. With the Juilliard School, Manhattan School of Music, and

La Monte Young



PHOTO CONTACT

Columbia University located further north, "uptown" became the tag for the concert music being produced by academia after the model of European modernism. In reality, both downtown and uptown music are played all over New York: You can hear Glenn Branca's visceral, high-volume music for electric guitar ensemble at Lincoln Center, or a 12-tone composition by Milton Babbitt performed at the Greenwich House Auditorium. Bang on a Can, a relatively new festival held each May in lower Manhattan (this year at the RAPP Arts Center), offers a lively selection of uptown and downtown musics.

Far more divisive than uptown and downtown's geographical separation is their conceptual split over which structures and sounds are available to composers. Although the downtown scene is typified



GENE BACHNATO

Morton Feldman

by a personal-music aesthetic, with the composer as the sole or principal player of his or her music, many of these musicians have written pieces for other performers and ensembles. And without having to recant, either — Laurie Anderson's "It's Cold Outside" for orchestra, John Zorn's string quartet "Cat o' Nine Tails," and Rhys Chatham's "The Last World" for soprano and tape fit in quite naturally with the more personal works of these composers. "The downtown composers think of themselves as incorporating both uptown and downtown notions," Robert Ashley observes. "Whereas I think uptown composers make a real distinction between downtown and uptown."

"Blue" Gene Tyranny can support that observation from personal experience. Arguably the quintessential downtown musicmaker, he is a gifted improviser as

The downtown music scene originated in lower Manhattan because living spaces were cheap there.

Nothing is cheap there anymore, and a new generation of artists simply cannot afford to live and work in the region that has become their label.



Robert Ashley



Guy Klucevsek



Steve Reich

well as an assured and original composer, whose sound ranges from the pop-derived flash of "The World's Greatest Piano Player" to the otherworldly electronics of "Harvey Milk (Portrait)." A prodigious pianist with a thorough classical training, Tyranny was performing a host of modern and contemporary works (including Satie, Ives, Webern, Cage, Feldman, and Young) while still a teenager; composing too, everything from graph scores to traditional tonal pieces to tape music. In 1961, Tyranny applied to Juilliard. "At the time, I didn't realize the enormous political thing between the Cageites and the academics themselves. It was very, very strong, and I just walked into it, like this dumb kid from Texas. I'd just got off the plane, and I said, 'Hi! How y'all? How ya doin?' And they had their guns ready. I couldn't believe it . . ."

Despite the hostility, Tyranny was accepted by Juilliard, "But I had already made up my mind to catch a bus with the money I had left to go to Ann Arbor." In Michigan, he wound up making music not in the University, but in that uptown's downtown, with the groundbreaking composers of the legendary ONCE Group (including Roger Reynolds, Gordon Mumma, and Robert Ashley).

Although New York may have provided the classifications, the actual species of music are found everywhere. Roulette



Anne Le Baron

Intermedium was formed in 1978 by a group of innovative composers at the University of Illinois in Urbana — a downtown not only to the school, but also to the city of Chicago, where they held concerts in galleries and lofts. Two of its founders, Jim Staley and David Weinstein, shifted the operation to New York and opened the performance space Roulette in Staley's (yes, downtown) loft. They've been presenting concerts at 228 West Broadway since 1981, and have made Roulette a fixture of the city's new-music scene. The variety of composer-performers and improvisers who appear there range from Anne Le Baron to Marilyn Crispell, Robert Dick, Butch Morris, and Bernadette Speach.

One indication of that scene's vitality is the cooperation possible between its different performance spaces. When Roulette gave its first series, it had the helping co-sponsorship of Experimental Intermedia Foundation. EIF knew perfectly well what the new kids were going through: Formed in 1968 by artists and composers who needed a forum for their work, EIF began giving concerts in 1973 at 224 Centre Street, the loft of EIF's co-founder, Phill Niblock. Today, the space is more active and valued than ever and has just celebrated its fifteenth anniversary with retrospective concerts of music by Jon



Elliott Sharp

CATHERINE CERESOLI



Glenn Branca

Far more divisive than uptown and downtown's geographical separation is their conceptual split over which structures and sounds are available to composers.



Marilyn Crispell

BMI

Gibson, Rhys Chatham, and many other composers who were heard in EIF's first six-concert series. "It's a rock, like Gibraltar," says Robert Ashley. "The values are so clean over there: when you go over to Niblock's you expect something."

The Kitchen Center for Video, Music, Dance, Performance, and Film first opened its doors in 1971, at a space on Mercer Street. When the building partially collapsed, it was condemned and razed; by 1974, the Kitchen was at Broome Street in Manhattan's SoHo district.

When the Kitchen outgrew this home, it could not afford the additional SoHo space — as the neighborhood became more

fashionable, co-ops, condos, and boutiques multiplied and squeezed out almost everything else. Eventually, the Kitchen relocated to 512 West 19th Street: "Way over by the Hudson River, a demonstration of how artists are being pushed out of New York," asserts executive director Barbara Tsumagari.

Although the Kitchen owns its current space, Tsumagari alludes to a very real problem. EIF is currently in an uncertain real-estate situation; Dance Theater Workshop, a venue for new music as well as dance, resides only a couple of blocks east of the Kitchen, and now it too is in a state of flux. And the real-estate feeding frenzy gripping the city will probably swallow up more spaces before it collapses on itself. The downtown music scene originated in lower Manhattan because living spaces were cheap there. Nothing is cheap there anymore, and a new generation of artists simply cannot afford to live and work in the region that has become their label. One gratifying exception is the Knitting Factory on Houston Street. Booking mostly avant-garde jazz and rock, with a sprinkling of more experimental concert composers, seems to have done the trick. The Knitting Factory has been home to such varied artists as John King, Conrad Cummings,

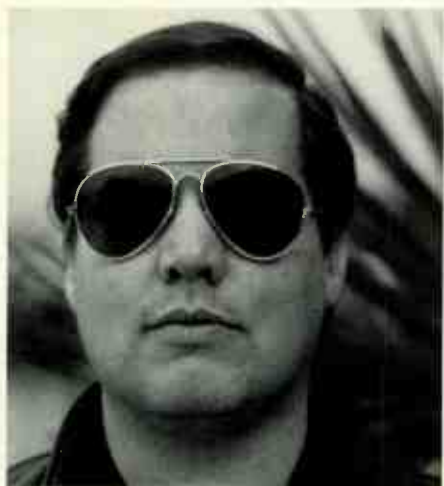


Peter Gordon

Gerry Hemingway, Mark Helias, Elliot Sharp and Peter Zummo.

Brooklyn has become New York City's downtown, absorbing the people who have been priced out of Manhattan. What kind of performance scene will develop there remains to be seen; but crossing the East River to hear new music doesn't seem so weird, thanks to Brooklyn Academy of Music. In the last 20 years, BAM has become a home away from home for downtown music: Glenn Branca, Laurie Anderson, Peter Gordon, Steve Reich, and a host of others have given major works there. And in the fall of 1989, BAM will host the tenth anniversary of New Music America. This festival of contemporary music, inaugurated at the Kitchen in 1979, has played cities across the country and is returning to New York in a city-wide festival which will also be, in effect, a tribute to the quality and endurance of the series' co-sponsors: Roulette, EIF, the Kitchen, Dance Theater Workshop, the Knitting Factory . . .

Cole Gagne is the co-author of Soundpieces: Interviews With American Composers and co-composer of Plastic Music's Agamemnon. His book on Glenn Branca, Fred Frith, "Blue" Gene Tyranny, and the Residents is scheduled for release in 1990.



'Blue' Gene Tyranny



Robert Dick

STEVE J. SHERMAN

by Barbara A. Petersen

New York's Carnegie Hall has announced plans for its centennial, highlighted by a commissioning program linking 10 composers with 10 performers and ensembles. The half-million dollar program includes commissions to BMI writers **William Bolcom, Bernard Rands, Terry Riley, Steven Stucky and Joan Tower**, as well as **Toru Takemitsu (JASRAC)** and **Luigi Nono (SIAE)**. . . . **Gunther Schuller** received the \$50,000 William Schuman Award for lifetime achievement in music from Columbia University's School of the Arts at a ceremony on January 26. Following the presentation, Schuller emceed the Gala Opening of "Music Uptown," the new series in the renovated Kathryn Bache Miller Theatre on the Columbia campus. Schuller also served as the 1988-89 Lucilla and Wiley Housewright Eminent Scholar in Music at Florida State University, Tallahassee, and was a featured guest conductor/composer at the Society of Composers, Inc. Festival hosted by FSU.

Lalo Schifrin, who joined the judges' panel of the BMI Student Composer Awards this year, has made plans to perform a work by one of the Student Composers each year at his gala Young Musicians Foundation concert at UCLA. This year, the YMF orchestra will



Stephen Jaffe, 1989 Brandeis University Creative Arts Award winner.



Chinary Ung won the 1989 Grawemeyer Award for Music, in the amount of \$150,000. Congratulating Ung on his impressive accomplishment are BMI's Dr. Barbara Petersen (left), Frances Preston, (second from right), and Ralph Jackson (right).

perform "Copper" by **Michael Torke**, who won Student Composer Awards in 1982, '83 and '84.

Recent honors, awards, and fellowships to BMI composers reflect precedent-setting accomplishments for our family of concert artists. **Chinary Ung** has won the 1989 Grawemeyer Award for Music, in the amount of \$150,000. He received the Award for his "Inner Voices," an orchestral work premiered by the Philadelphia Orchestra and commissioned by the Pennsylvania Arts Council in 1986. . . . **Luciano Berio** was awarded the Ernst-von-Siemens-Musikpreis in Munich; this award, in the amount of 150,000 Deutsch Marks, is considered the "Nobel Prize" for music. . . . **Richard Danielpour** and **David C. Rakowski** have received 1989 Guggenheim Fellowships in Music. . . . **Stephen Jaffe** won the Brandeis University Creative Arts Award Citation in Music for 1989. **Walter K. Winslow** has been named a Rome Prize Fellowship recipient and will spend next year at the American Academy in Rome. Composer/arranger **Philip Brunelle** received Sweden's highest music award, the Stig Anderson Prize, in recognition of his contribution to the world of music as conductor and impresario.

BMI composers were awarded several honors at the American Academy and Institute of Arts and Letters Ceremonial May 17: **Karel Husa** received an Academy-Institute Award in music, **Steven Mackey** a Goddard Lieberston Fellowship, **Ursula Mamlok** the Walter Hinrichsen Award, and **Suzanne G. Sheppard** a Charles Ives Fellowship.

Timothy A. Kramer, Fulbright grant recipient, is studying with composer Martin C. Redel in Detmold, West Germany. **David Ward-Steinman**, another Fulbright grantee, begins a year in Australia this summer. **David Stock's** "Symphony in One Movement" won the Mid-Atlantic Consortium for New Music Performance Award, which includes five performances by consortium orchestras. Stock wrote the work 25 years ago as his M.A. thesis at Carnegie-Mellon University.

Edward J. Miller's recent multiple award achievements include prizes from the Hoboken Chamber Orchestra, the Putnam County Museum (Parkersburg, WV), and the University of Michigan in Flint. . . . **Michael Schelle** was named a National Arts Associate by the Indianapolis Alumnae Chapter of SAI (Sigma Alpha Iota, the international music fraternity) and Distinguished Composer of the Year by the Music Teachers National Association. . . .

Jan Swafford's "Music Like Steel and Like Fire" won the keyboard division of the Delius Composition Contest.

The National Orchestral Association, in residence at the Manhattan School of Music, has begun its New Music Orchestral Project under artistic director Jorge Mester. Of 300 orchestral works submitted, 16 were selected for rehearsal and private recording. Eight of those works were selected for public performance, including compositions by **David Evan Thomas, Marc-Antonio Consoli,**



Richard Danielpour, winner of a 1989 Guggenheim Fellowship.

Brian Fennelly, Martin Herman, and **Ramon Zupko**. . . The Toledo (OH) Chapter of Women In Communications, Inc. has named **Dr. Marilyn Shrude** as one of its 1989 Women of Achievement Honorees. Further, **Patsy Rogers** received honorable mention for her "Flamingos And Bears" in the Denver Women's Chorus first choral music competition.

The Houston Symphony is the first major orchestra in the U.S. to assume full costs of its composer-in-residence program. **Tobias Picker** will spend a fifth year with the orchestra; the first four were co-sponsored by the Meet the Composer Orchestra Residency program. . . . The festival "Settembre Musica-1989," in Turin, Italy, will highlight a retrospective of works by **Elliott Carter**. According to Dr. Enzo Restagno, co-artistic director, Carter is the first American composer to be featured at this annual festival.

In Denmark, local bands are expected to sing in Danish; if they don't, the media and record companies tend to lack interest. Nevertheless, Hotel Hunger chose English, and persevered with the help of producer Jan Eliasson.



Hotel Hunger

Scandinavian



Roxette

by Adam White

Roxette's rapid rise up the U.S. charts has refocused media and industry attention on Scandinavia as an exciting source for new talent. Among the hot names hoping to follow the Swedish band to stardom are Denmark's Disneyland After Dark and Hotel Hunger, and Sweden's Time Gallery.

The pair of musicians who are Roxette, Per Gessle and Marie Fredriksson, come in the wake of such illustrious Swedish stars as Abba and Europe, not to mention Norway's A-ha. In fact, Gessle even had one of his songs featured on the first solo album by Abba's Frida. Before that, he was lead singer, songwriter and frontman of leading Swedish band Gyllene Tider.

Meanwhile, Marie Fredriksson was her country's most popular female singer/songwriter, whose three albums generated more than 300,000 in sales. She and Gessle formed Roxette in 1986, and their debut album, *Pearls Of Passion*, went gold in Sweden. *Look Sharp!* was their next

MIKAEL JANSEN

release, which included "The Look" and secured their U.S. deal.

For their part, Disneyland After Dark have been together since 1983, when Jesper Binzer, Stig Pedersen and Peter Jensen formed a trio to play a blend of punk-rock and country music. Binzer's brother subsequently joined, and the quartet cut a couple of albums, *Call Of The Wild* (1986) and *D.A.D. Draws A Circle* (1987).

In the summer of '88, Disneyland After Dark did some gigs in New York and Los Angeles, starting the buzz which eventually led to a major-label bidding war this year. The band, signed in Denmark to leading indie Medley Records, has completed a third album, *No Fuel Left For The Pilgrims*. Now they're looking forward to making an international name for themselves, and for Denmark's rock scene.

Medley is also the label home of Time Gallery, who attracted the attention of top



Disneyland After Dark

Scene Heats Up

U.S. record producer Keith Olsen (Fleetwood Mac, Pat Benatar) not long ago. The band, which comes from the Swedish city of Malmo, comprises Fredrik Bergengren, Johan Stentorp, Carl Colt, and lead vocalist Patrik de Vee. They produced their debut album with Olsen.

Denmark's Hotel Hunger flew in the face of conventional wisdom in trying to establish their name. Local bands are expected to sing in Danish; if they don't, the media and record companies tend to lack interest. Nevertheless, the five musicians — Jimmy Jorgensen, Henrik Anderson, Freddie Pedersen, Paul Mortensen and Michael Ziegler — chose English, and persevered with the help of producer Jan Eliasson.

The subsequent album caught the attention of Megaforce Records in the U.S., and a deal was struck. The outcome is Hotel Hunger's current release, *This Is Where The Fun Starts*, and the hope that this is also where the hits start.

For One 2 Many, the international



Time Gallery

success of fellow Norwegians A-ha helped open industry doors outside their homeland. The band was formed by Dag Kolsrud, who was a manager on A-ha's 1986 world tour, and he chose guitarist Jan Gisle and vocalist Camilla Grieschel.

They began recording and a single, "Downtown," was sufficiently successful in Norway to attract the attention of record companies elsewhere, including A&M. Last year, their debut album, *Mirror*, was released in most major markets.

Meanwhile, A-ha — Pal Waaktaar, Magne Furuholmen and Morten Harket — have been touring the world in support of their third album for Warner Bros. Likewise, Europe has been on the road promoting their current Epic release, *Out Of This World*. In the U.S., the album reached platinum just a few months ago.

Adam White is a freelance writer based in London, and serves as MusicWorld's European correspondent.

Same Time, Next Year

Last year's *New Music* issue featured profiles of the writer/artists listed below. On these pages, we present brief updates on their careers to see where their music has taken them over the past 12 months.

L.A. & Babyface



In one sense, nothing has changed for Antonio "L.A." Reid and Kenny "Babyface" Edmonds. They were the hottest young production/songwriting team on the L.A. studio scene this time last year — and they still are. Their hits of the past 12 months could satisfy others for a lifetime: Bobby Brown's "Roni," Sheena Easton's "The Lover In Me," the Boys' "Dial My Heart" and Karyn White's "The Way You

Love Me". In January of this past year, in fact, those tunes, written and produced by L.A. and Face, gave the pair four simultaneous bulleted Top 40 singles on the *Billboard* charts, with a fifth (White's "Superwoman") just entering the Hot 100. And there were other hits as well: "Knocked Out" (for Paula Abdul), "Don't Be Cruel" and "Every Little Step" (Bobby Brown again) and "Girlfriend" (Pebbles). It was certainly no surprise that the duo received a Grammy nomination for Producer of the Year or that they were prominently featured by *Rolling Stone* in an article on "Black Music's New Hit Doctors." Latest credits for the pair include writing and producing material for After 7, a new group including Babyface's two brothers and L.A.'s cousin, whose debut LP is due in August on Virgin Records. In addition, Babyface will be releasing a solo LP.

Sting



A superstar whose hyphenates (actor/musician/songwriter/singer/activist) nearly equal his many hits, Sting might have liked a pause to breathe this past year. With his hit LP of 1987, . . . *Nothing Like The Sun*, still riding the charts in September '88, Sting joined with Bruce Springsteen, Tracy Chapman, Peter Gabriel and Youssou N'Dour in a record-breaking worldwide concert trek on behalf of Amnesty International. The historic Human Rights Now! tour traveled to 20 countries in six weeks, climaxing in Buenos Aires in October with a

concert that was broadcast live on radio and taped for a December airing on HBO. Immediately following the Amnesty sprint, Sting and his band headed for Japan for a fall tour that was, excepting a later visit by Michael Jackson, the biggest ever to hit the Land of the Rising Sun. A Tokyo date from that tour aired this past April as a 60-minute edition of "HBO World Stage." Sting also kept the airwaves buzzing with continued efforts reflecting his political and social concerns. He lent his support to ARC, the British organization concerned with encouraging environmentally sound packaging concepts and, in November of 1988, helped establish The Rainforest Foundation, dedicated to increasing public awareness about the destruction of the Amazon rainforest and the threat to its native people. On the musical side, future plans for the former Gordon Summer include a Broadway production, still in the formative stages, of *Threepenny Opera*, with Sting as Mac the Knife.

William Bolcom



Even before he won the Pulitzer Prize in 1988, William Bolcom had already agreed to write such a large number of commissions that he is fully booked through 1993. In addition to writing music daily, he continues to perform in recital and record with his wife Joan Morris, and is in demand for composer residencies at such institutions as the University of Colorado, Duke University, Aspen Music Festival, Virginia Museum of the Arts, and American University in Cairo, Egypt. The 1988-89 concert season included dozens of Bolcom performances by orchestras, ballet

companies, and chamber ensembles throughout the U.S.A. and in Europe. His works have been included in recent tours by such ensembles as the Stuttgart Wind Quintet, Stanford University String Quartet, and Trio Basso of West Germany. Two albums of his music have just been released on the New World label. Among new works Bolcom is creating are the musical *Casino Paradise* for Philadelphia's American Music Theater Festival in 1990, a song cycle for Marilyn Horne in celebration of the centenary of Carnegie Hall in 1990-91, a duet for Yo Yo Ma and Emanuel Ax for 1990, a full-length opera (*McTeague*) for Chicago Lyric Opera's 1992 season, and a music drama for consortium of the New York Mostly Mozart Festival, San Luis Obispo Mozart Festival, and Chicago's Grant Park (1991).

Take 6



How else can you say it? Take 6 has definitely taken off since their debut LP was released last year. The six-man gospel jazz acappella group has caused a stir throughout the jazz, pop and gospel communities, and their joyful sound has crossed numerous musical categories, putting Take 6 on five different Billboard charts: black, contemporary jazz, pop,

inspirational and spiritual. The Grammys were certainly good to Take 6 as well. They won two awards in 1989: Best Jazz Vocal Performance by a Duo or Group and Best Soul Gospel Performance by a Duo or Group. They were also the first gospel group ever to be nominated for Best New Artist in the general category. At the Dove Awards, Take 6 took honors for

Group of the Year, New Artist of the Year, Contemporary Black Gospel Song, and Contemporary Black Gospel Album. The night before the Dove Awards, they picked up yet another accolade with a Soul Train Award for Best Gospel Album. When not adding to their new statuette collections, Take 6 took to the road, did guest shots with Stevie Wonder, Johnny Mathis, and Joe Sample, and even wrote and recorded a Levi's jingle. Take 6's second Reunion/Reprise LP should be out by the time you read this, and they'll be taking off yet again on the concert trail for various summer jazz festivals and a 30-date tour with Al Jarreau.

Boy Meets Girl



As summer of 1988 opened, the husband-and wife duo of George Merrill and Shannon Rubicam were best known for having written two pop/dance hits for Whitney Houston: "How Will I Know" and the Grammy-winning "I Wanna Dance With Somebody (Who Loves Me)." But towards the end of the season, the RCA debut of Boy Meets Girl, *Reel Life*, made the team hit-makers in their own right. Their first single from the album, "Waiting For A Star To Fall," went Top 5 in the United States, rang the Number One bell in Canada, and was a European Top 20 hit. The pair and their management team are keeping future plans under wraps, but given this duo's songwriting talents (they composed the entire LP themselves) and Merrill's production credits (more than half of the album, plus outside projects for groups Edison Jones and the Way Moves), you know it's only a matter of time before Boy Meets Girl meets the airwaves again.

Marianne Meyer, a New York-based freelance writer whose works have appeared in Rolling Stone, Interview, The Paper, Video, and Muppet, wrote all these updates except the William Bolcom capsule, which was provided by BMI's Barbara Petersen.

Basil Poledouris



Being in demand comes with the territory when you're a successful film composer like Basil Poledouris. With 23 feature films — including "Blue Lagoon," "Conan" and "Robocop" — under his belt last time we checked in, Basil is coming off another string of hits this year. Adding to his TV mini-series credits, Poledouris was responsible for the sweeping western score of the much-acclaimed "Lonesome Dove." On the big screen, feature filmgoers have heard Poledouris themes and variations in scores that proved his great versatility, from the chilling suspense of *Spellbinder* to the jungle drama *Farewell To The King*, along with *No Man's Land* and *Split Decision*. One of Basil's next big projects, which he'll be starting soon, is *The Hunt For Red October*, the hot espionage thriller by *Die Hard* director John McTiernan.

Slave Raider



True to their name, Slave Raider has made an all-out assault on the hard-rock scene, pillaging fans from other power rock outfits with adrenaline, chainsaws (real live ones!) and an ear for lean, mean, hook-laden songs. Shortly after we profiled the Twin Cities' musical SWAT team last year, Slave Raider took off for London (was it something we said?) to record their second LP, *What Do You Know About Rock & Roll?*, for Jive/RCA. The 13-track album, released just after the New Year, included two AOR favorites: a cover of Thin Lizzy's "Jailbreak" and a band

original, "Youngblood." Videos for the latter, "Make Some Noise" (from their 1986 debut, *Take The World By Storm*), and a new live shoot for the LP's title track left scorchmarks on MTV, and the band got great press from metal mainstays like *Circus*, *Kerrang!* and *RIP*. But the Raiders rightfully feel that their strongest asset is live performance, and so they took their apocalyptic musical roadshow around the country, increasing the numbers who have joined their fan squadron, "The Raid." One leg of the tour featured a live broadcast for the Z-Rock satellite music network, and time between road trips was spent writing new material in preparation for their third record release. Slave Raider was also named one of the 26 regionally popular and emerging national acts to be part of the 1989 Miller Genuine Draft Band network, the first metal band to be so honored.

K U D O S

Enjoying the festivities are (l-r): Telerep executive producer **Al Masini**; assistant producer **Noreen Donovan**; songwriter **Donna Weyant**; and BMI's **Bobby Weinstein**. ▼



CHUCK PULIN



GARY GERSHOFF

▲ To celebrate its 20th anniversary, the Songwriters' Hall of Fame taped a TV special, "The Magic Of Music," broadcast over the CBS network June 22. Pictured at a gala dinner held after the taping are (l-r):

songwriters **Barry Mann** and **Gregory Abbott**; BMI's **Rick Sanjek**; **Maria Elena Holly Diaz**, wife of the late Buddy Holly; BMI's **Del Bryant**; and songwriter **Cynthia Weil**.

SONGWRITERS' HALL OF FAME HIGHLIGHTS



◀ Songwriting great **Anthony Newley** (r) and BMI's **Rick Sanjek** mug for the camera at the post-taping celebration.

CHUCK PULIN



GARY GERSHOFF

▲ **Patti LaBelle** and **Michael Bolton**, both of whom appear on the broadcast, share a quiet moment after the TV taping.

BMI's 37th Annual Student Composer Awards honored 15 young composers for superior creative talent. The winners, ranging in age from 18 to 25, were honored with a reception at New York's Plaza Hotel where BMI's Frances Preston presented certificates of merit and scholarship grants. Pictured (l-r, front): **Milton Babbitt**, chairman of the awards; winners **Eric Samuelson**, **Cynthia Valenzuela**, **Carlos Sanchez Gutierrez**, **Augusta Read Thomas**, **Jannell M. Thome**; (center row): BMI's **Rick Sanjek**, **Barbara Petersen** and **Frances Preston**; winner **Mark Edward Bradshaw**; (rear): winners **Daniel Kastner**, **Robert Maggio**, **Mikel Kuehn**, **Corinne Tatiana Nordmann**, **David William Sanford**, **Anton Rovner**, **Aaron Feldman**, and **David Dzubay**. Not pictured is winner Christopher Howard. ▶



BMI/LARRY BUSACCA

STUDENT COMPOSER AWARDS HIGHLIGHTS



BMI/CINDY DUPREE

◀ This year's Student Composer Awards judges take a photo break with BMI execs. Pictured (l-r, seated): BMI's **Frances Preston**; **Milton Babbitt**, **Lalo Schifrin**; (standing), BMI's **Rick Sanjek** and **Ralph Jackson**; **Ursula Mamlok**, **Paul Drescher**; BMI's **Barbara Petersen**; **Gilbert Trythall**, **Stuart Saunders Smith**, **Larry Alan Smith**, **Michael Charry**, and **Bernard Rands**.



BMI/LARRY BUSACCA

▲ **Bernard Rand** (l), SCA '89 judge, and **Otto Luening** (r), previous SCA judge, enjoy the young composer celebration at the Plaza.



▲ Student Composer Awards preliminary judges are pictured with **Ulysses Kay** (l), permanent SCA consultant, and BMI's **Barbara Petersen** (c). They are (l-r) **Joelle Wallach**, **Gary Schneider**, and **Ronald Caltabiano**.



◀ **PULITZER PARTY.** BMI composer **Roger Reynolds** (r) won this year's Pulitzer Prize for Music with his "Whispers Out Of Time," a piece for string orchestra. A BMI luncheon in his honor brought out (l-r) BMI's **Rick Sanjek**; **Bruce Traub**, editor-in-chief, C.F. Peters Corp.; BMI's **Barbara Petersen**; and **Don Gillespie**, vice president, C.F. Peters Corp.

THEY KNOW THE SCORE. BMI recently hosted a luncheon at its Los Angeles office honoring **David Waters** and **Steven C. Vincent**, the first recipients of the annual BMI Scholarship in Film Scoring, a full-tuition scholarship for the Master Program in Film Scoring offered by UCLA Extension Department of the Arts. Pictured (l-r): BMI's **Teri Nelson** and **Mark Kimbell**; **Charles Schwartz**, UCLA Extension Program representative; BMI's **Doreen Ringer**; **Ronnie Rubin**, head of Performing and Integrated Arts, UCLA Extension, 10-time Oscar-nominated composer **Walter Scharf**, coordinator of the Master Program; Waters; Vincent; **Judy Silk**, UCLA Extension Program representative; BMI's **Kathleen Laccinole**, **Tim Blum** and **Rick Riccobono**. ▼

BMI/LESTER COHEN



▲ **THE KIDS ARE ALRIGHT.** The Kids of Widney High, a group of developmentally disabled and severely handicapped students in the Los Angeles Unified School District, were honored at a BMI awards ceremony celebrating the release of their Rounder Records album, *Special Music From Special Kids*. Through an unprecedented songwriting class led by Widney High teacher Michael Monagan, the children wrote music and lyrics and recorded their original songs, with Monagan serving as producer and arranger. The album, which is viewed as an educational milestone, has been endorsed by Snokey Robinson, James Garner,

Eunice Kennedy Shriver, professor and author Leo Buscaglia, John Schneider and teen star Tiffany. Pictured with their citations of exceptional achievement: (l-r, standing) **Vivian Aronin**, mother of the late **David Aronin**; **John Insinna**; **Keisha Dotson**; **Robert Ross**; BMI's **Gloria Hawkins**; **Phomma Yannaseng**; **Michael Monagan**; (seated) **Diane Reyes**; **Nancy Preston**; **Jerron Crook**; **Carl Brown**; **Brenda Garcia**; and **Tommy Yates**. Absent when photo was taken: **Gerardo Reyes** and **Norman Williams**.



BMI/C. IFF TUPSON



◀ **TAKIN' A WALK.** Blues greats **Bo Diddley** and **Willie Dixon** were recently inducted into the Sunset Blvd. Rock Walk, as Los Angeles Mayor Tom Bradley proclaimed "Rock & Roll Roots Day" in that city. Pictured (l-r) are: **Ray Sherr**, Rock Walk chairman; Diddley; Dixon; and BMI's **Rick Riccobono**.

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IT AIN'T OVER 'TIL IT'S OVER. BMI hosted a #1 party for songwriters **Kenny Bell** and **Larry Henley** to celebrate the success of their hit, "Is It Still Over," published by Ensign Music, Larry Henley Music, and Warner-Tamerlane. Pictured celebrating the song's #1 status on *Billboard's* country chart are (l-r): BMI's **Roger Sovine**; **Susan Burns** of Ensign Music; Henley; and **Tim Wipperman**, **Les Bider**, **Jay Morgenstern** and **Ira Pianko**, all of Warner Music Group. ▼



BMI/CHUCK PULIN



DON PUTNAM

▲ **VIRTUOSITY.** Bassist **Will Lee**, best known for his long-running spot in the Late Night with David Letterman's World's Most Dangerous Band, is also one of New York's foremost session musicians. The N.Y. Chapter of NARAS recognized his achievements this year with their coveted Virtuoso Award. Pictured (l-r) are: BMI's **Rick Sanjek**; Lee; and BMI's **Jean Banks** and **Neil Gillis**.



▲ **BEST MAN.** While in Australia, BMI's **Rick Riccobono** (r) stopped by **Pete Best's** studio in Sydney to present Best with a BMI Film/Television Award for his work on *Crocodile Dundee II*.

HELLO, "GOODBYE." BMI hosted a reception to honor songwriters **Tony and Troy Martin** on their first #1 single, "Baby's Gotten Good At Goodbye." The song is the first cut by these brothers, and is published by Co-Heart Music, the company recently formed by

Glenn Martin and Hank Cochran. Glenn Martin is the father of Tony and Troy Martin. Shown here in BMI's Nashville office are (l-r): BMI's **Harry Warner**; Glenn Martin; BMI's **Roger Sovine**; Tony Martin; Troy Martin; and **Hank Cochran.**▼



ALAN L. MAJOR



TROY PUTNAM

▲ **RINGIN' IN THE RAIN.** At a recent #1 party hosted by Tree Publishing Co., BMI executives made a special presentation of customized umbrellas to songwriters **Ron Hellard** and **Sonny Curtis** in honor of their co-written song "I'm No Stranger To The Rain," which was published by Tree. Tree

president **Buddy Killen** was also presented with the special rain gear. Posing for a photo opportunity are (l-r): **Walter Campbell** of Tree; Killen; BMI's **Harry Warner**; Hellard; BMI's **Roger Sovine**; Tree's **Dan Wilson**; Curtis; and BMI's **Kurt Denny** and **Jody Williams**.



▲ **CULTURAL EVENT.** **Juan A. Orrego-Salas** received the "Gabriela Mistral" Inter-American Culture Prize in Musical Arts and Sciences for 1988. The prize was presented in connection with a concert at the Hall of the Americas, Organization of American States, Washington, DC. Pictured (l-r) at the ceremony are **Dr. Enrique Martin de Campo**, Executive Secretary for Education, Science and Culture of OAS; **Val T. McComie**, Assistant Secretary General; and Orrego-Salas.

A Standing Ovation!

We proudly congratulate the 15 winners and commend all of the entrants in the 37th Annual Student Composer Awards. Your talent, dedication and superb accomplishments are truly worthy of our respect, our continuing support...and our applause. BRAVO!

BMI



Front Row (left to right): Milton Babbitt, chairman of the awards; winners Eric Samuelson, Cynthia Valenzuela, Carlos Sanchez Gutierrez, Augusta Read Thomas, Janell M. Thome.
Center Row (left to right): BMI's Rick Sanjek, Barbara Petersen and Frances Preston; winner Mark Edward Bradshaw.
Back Row (left to right): Winners Daniel Kastner, Robert Magglo, Mikel Kuehn, Corinne Tatiana Nordmann, David William Sanford, Anton Rovner, Aaron Feldman, and David Dzubyay. Winner Christopher Howard is not pictured.



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BMI

ROADHOUSE ROUNDUP. BMI once again brought a panel of experts directly to the people with another in the Lone Star Roadhouse seminar series. Speaking to some 300 attendees were: (standing, l-r) **Don Grierson**, Sr. VP, A&R, Epic/Portrait Records; **Jody Gerson**, VP, east coast creative, EMI Music Publishing, and writer/producer **Lemel Humes**. Seated are BMI's **Bobby Weinstein** (l), who served as moderator, and legendary songwriter **Doc Pomus**. ▼



BMI/CHUCK PULIN

BMI/CHUCK PULIN



▲ **HEART OF THE MATTER.** BMI's **Frances Preston** caught up with **Phil Collins** at a press conference announcing the selection of his "Two Hearts" (written with Lamont Dozier) as the theme for the Very Special Arts Foundation. Preston congratulated the two writers on the song's win of a Grammy, a Golden Globe, and an Ivor Novello Award in the U.K..

MUSIC PEOPLE

SETTING UP SHOP. At a recent reception in Nashville, Arista Records celebrated the opening of its new Nashville division. Pictured sharing in the celebration are (l-r): Arista's **Roy Lott** and **Tim DuBois**; **Ray Benson** of **Asleep At The Wheel**; Arista president **Clive Davis**; and BMI's **Roger Sovine**. ▶



DON PUTNAM



◀ **HANDS ACROSS THE WATER.** Huang Shuhai (l), Deputy Director, Legislative Affairs Bureau of the State Council of The People's Republic of China, presented a gift to BMI's **Frances Preston** and **Judith Saffer** in appreciation for a luncheon held at BMI to discuss the impact of China's proposed new copyright law as it will effect the international music community.

BMI/CINDY DUJREE



BMI/ANASTASIA PANTSIOS

▲ **CURRENT EVENT.** Cleveland was the site of "Undercurrents '89," which was co-sponsored by BMI and featured panel discussions and seminars on various music business topics. Pictured here, BMI's **Charlie Feldman** and songwriter **Marti Jones** exchange points of view during a session on songwriting.



LAURIE ALLEN

MUSIC PEOPLE

◀ **BREAKING THE ICE.** BMI was the main sponsor of the Minnesota Music Academy's "Icebreaker '89," a week-long celebration of that state's music, highlighted by the Minnesota Music Awards. The event also included seminars on various aspects of the music business. Pictured outside the Paisley Park Studio Complex are (l-r): are: Nashville entertainment attorney **Jim Zumwalt**; BMI's **Allan Fried** and **Charlie Feldman**; songwriter **Franne Golde**; **Judy Dworkin**, director of the Minnesota Music Academy; Warner/Chappell Music's **Judy Stakee**; Ensign Music's **Jim Vellutato**; and (foreground) **Doug Brown**, co-owner of Minneapolis's Good Music Management.

BMI

BMI/CHUCK PULIN



OLD FRIENDS. Tammy Wynette took time out during her recent performance at New York's Bottom Line to introduce BMI's **Frances Preston**, who she cited as a long-time friend and supporter. The two some paused backstage for the camera after the show. ▼

▲ **TIE SCORE.** MTV VJ **Julie Brown** found **Ken "Spider" Webb's** tie too delicious to resist following a BMI seminar at New York's LaGuardia High School. Brown and Webb (former WBLS-FM morning man) spoke to an audience of nearly 400 at the school, which was formerly Music & Art High School/Performing Arts High. Joining them were (l-r): BMI's **Bobby Weinstein**; attorney **Mark Levinsohn**; publisher **Debbie Benitez** of House of Fun Music; and LaGuardia's **Gabe Kosakoff**, chairman of the instrumental department.



TODD EBERLE

MUSIC PEOPLE

BMI/CHUCK PULIN



◀ **WALL OF FAME.** BMI's **Bobby Weinstein** is flanked by writers **Gregory Abbott** (l) and **Sheldon Harnick** at N.Y.'s newest bistro, Symphony Cafe. The West 56th St. restaurant donated a wall for display of plaques honoring the writers admitted to the Songwriters Hall of Fame.



◀ **NET PROFITS.** The Music City Tennis Invitational was held April 28-30 at Maryland Farms Racquet and Country Club in Nashville, for the benefit of Children's Hospital of Vanderbilt University Medical Center. As has been traditional, BMI hosted the kick-off party for the event. BMI's **Joe Moscheo** (l), serving as co-chairman for the event, confers with (l-r) **Barbara Morrison**; **Dr. Ian Burr**, medical director of Children's Hospital; and co-chairman **Ken Dudley**.

DON PUTNAM

MUSIC PEOPLE

HEAR ME, O MUSE. Throwing ▶ **Muses'** recent show at N.Y.'s Palladium was cause enough for celebration, but BMI's **Del Bryant** and **Mark Fried** added some extra zest and congrats on the release of the group's Sire LP *Hunkpapa*. Pictured (l-r) are: Muses **Tanya Donnelly** and **Leslie Langston**; Bryant and Fried; and Muses **David Narcizo** and **Kristen Hersh**.



BMI/JEFFREY KANE



▲ **HOT SPOT.** **Carl Perkins'** recent Bottom Line stint (which included a surprise guest appearance by Eric Clapton) was one of the hottest spots to be this spring. Shown here in front of the club are (l-r): WNEW-FM DJ **Jim Monaghan**; BMI's **Rick Sanjek**; Perkins, and band member fellow BMI songwriter **Murray Kellum**.

CHUCK PULIN

CAN'T SMILE WITHOUT THEM. **Barry Manilow** recently played an limited-run engagement at the Gershwin Theatre on Broadway in New York, which, due to public demand, was extended twice. Pictured at a post-performance gala at the Tower Suite of the Time-Life Building are Manilow (l) and Arista Records president **Clive Davis**. ▼



WARRING ABBOTT

DON PUTNAM



◀ **SPREADING THE WORD.** A "Spread Love" concert was held recently to benefit the Association for Retarded Citizens (ARC) of Tennessee. The show featured The Hi-Lo's; TV star Dawnn Lewis of "A Different World"; BeBe and CeCe Winans; Take 6; and the Thomas Cain Band featuring BMI's own Thomas Cain. Following the concert, BMI hosted a reception in the Nashville office for the performers and friends. Posing at the party were (l-r): **Claude V. McKnight, III** of Take 6; **BeBe Winans**; BMI's **Roger Sovine** and **Thomas Cain**; **Mark Kibble**, **Cedric Dent**, **Mervyn Warren** and **David Thomas**, all of Take 6.

MUSIC PEOPLE

BILLY DOUGLAS



▲ **LOST IN LIMBO.** The **Limbomaniacs'** concert at San Francisco's Kennel Club kicked off BMI's sponsorship of *S. F. Weekly's* New Music Showcase Series. Pictured (l-r, front): Limbomaniacs manager **David Lefkowitz**; group members **Pete** and **House**; BMI's **Julie Gordon**; and **Nadine Condon**, BMI's Bay Area music consultant; (back) group members **Mirv** and **Brain**; and *S. F. Weekly's* **Chris Mitchell**.

BMI/GARY GERSHOFF



▲ **DADDY'S HOME.** The members of one of Hoboken's hottest new bands, **Who's Your Daddy**, were happy to welcome their favorite local club, Live Tonight, into the BMI family. The recently renovated club, which features both live and taped music as well as comedy, is BMI's newest licensee in the area, and the members of Whose Your

Daddy are BMI songwriters. Pictured at Live Tonight are (l-r, rear): BMI licensing executive **Roger Chaffiotte**; Live Tonight co-owner and talent booker **Gus Henningburg**, and club co-owner **Rob Allan**. Seated are Whose Your Daddy members **Billy McGarvey**, **Bob Delevante**, **Mike Delevante** and **Brad Finkle**.



PAT BAIRD/EARTH MAMA STUDIOS

◀ **A CREDIT TO THEIR PROFESSION.** You may have noticed all the terrific pictures in this issue of BMI's Pop and Film/TV Awards Dinners. Now we'd like you to notice the terrific photographers who took them. Picture (l-r): **Alan Berliner**, **Jeffrey Mayer**, **Lester Cohen** and **Chris Hunter**.

GIRLS NIGHT OUT. Pop/folk duo **Indigo Girls** were wowing audiences all over the country on their recent tour, and their shows at New York's Bottom Line shows were no exception. Pictured backstage (l-r) are: manager **Russell Carter**; Indigo Girls **Emily Saliers** and **Amy Ray**; and BMI's **Alison Smith**. ▼



▲ **DOWNHILL RACERS.** Pictured during an off-slope break at this year's VH-1 celebrity ski outing are (l-r): BMI's **Frances Preston**; songwriter/artist **Michael Bolton**; and **Tom Freston**, president/CEO, MTV Networks.

MUSIC PEOPLE

BMI Staff/Titles

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

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Vice President, Corporate Relations

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Senior Director, Theatre & Jazz

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Jody Williams
Associate Director, Writer/Publisher Relations, Nashville

Thea Zavin
Senior Vice President & Special Counsel

Editor's Note

The photograph of Anita Baker appearing on page 30 of the spring 1989 issue of *MusicWorld* should have been credited to Steve Pyke/Retna.

The Reversionary Right Rapidly Revisited

by Theodora Zavin
Senior Vice President & Special Counsel, BMI

In the last issue, we mentioned pending litigation on the question of which publisher is entitled to collect performance royalties after the reversionary period starts. There have been some new developments in this area.

To recap briefly, the 1976 copyright law gave the writer the right to reclaim a work from the original publisher at a given time. The Supreme Court ruled by a 5-4 decision some years ago that, if a writer exercised this right and granted the work to a new publisher for the reversionary period, the first publisher still had the right to collect royalties on all recordings licensed prior to the reversion. We mentioned that, with the support of the Songwriters Guild of America, a test lawsuit had been brought to determine whether the original publisher could claim performance royalties for performances of recordings licensed prior to the reversion.

This test case has now been settled out of court with the original publisher instructing the performing rights organization to release all royalties for performances taking place after the date of reversion to the writer's newly-appointed publisher. Interestingly enough, the reason given by the publisher for the settlement was the publisher's conviction that it would be difficult and costly for a performing rights organization to differentiate between performances that used recordings licensed prior to the reversion and those licensed after the reversion.

Another lawsuit on the same point has been brought by the Estate of Harry Woods involving "When The Red, Red Robin Comes Bob-Bob-Bobbin' Along," which reverted in 1982. This suit seems less likely to be settled out of court and may result in a definite decision on the question. In the meantime,

The reason given by the publisher for the settlement was the publisher's conviction that it would be difficult and costly for a performing rights organization to differentiate between performances that used recordings licensed prior to the reversion and those licensed after the reversion.

according to George David Weiss, the president of SGA, efforts are being made by that organization to speak to members of Congress about the advisability of clarifying the statute on this point.

Writers and publishers should be aware that the copy-right law, not the writer's Will, determines who has the right to exercise the reversionary right or the renewal right for works published prior to 1978. If the author is deceased at the time the reversionary right goes into effect, the statute provides that

it may be exercised jointly by the surviving spouse and children and there is nothing that a writer can do by way of making a Will that can change this.

Sometimes a writer feels that something about his special family circumstances makes him want to give one member of his family the benefit of the renewal or reversionary rights, rather than dividing it between a spouse and all children. To take a specific example: A writer had three grown children, two of whom were entirely independent and one of

whom was sufficiently handicapped to make the writer concerned for that child's future. His preference would have been to give all the rights in his copyrights to the handicapped child. He could not do so. A writer who has a specific reason like this for feeling that one member of his family needs the economic benefit more than others will have to dispose of his property other than the copyrights in a way that will achieve this end.

Publishers also have a problem as to the identity of the person or people they have to deal with in negotiating a reversionary right. This right can be exercised during a period of years specified by the contract. Obviously, it would be advisable for the publisher to contract not only with the author but with the spouse and children as well. Even if the publisher operates with great caution and enters into a contract with the author, his spouse and children, he can still encounter difficulties, since later-born children or even illegitimate children can have a claim in the reversionary right. The publisher must also be aware of the fact that if the writer should divorce and remarry prior to the vesting of the reversionary right, there may be a new surviving spouse who must be dealt with. Publishers may also find that, unbeknownst to them, there may be problems as to who is the surviving spouse. There is one complicated situation still unresolved in which three women are claiming to be the surviving spouse of a deceased writer.

An awareness of the problem will be useful for both writers planning their estates and for publishers wishing to acquire reversionary or renewal rights. Both the writer and the publisher would be well advised to seek competent legal advice so as to avoid unpleasant surprises.



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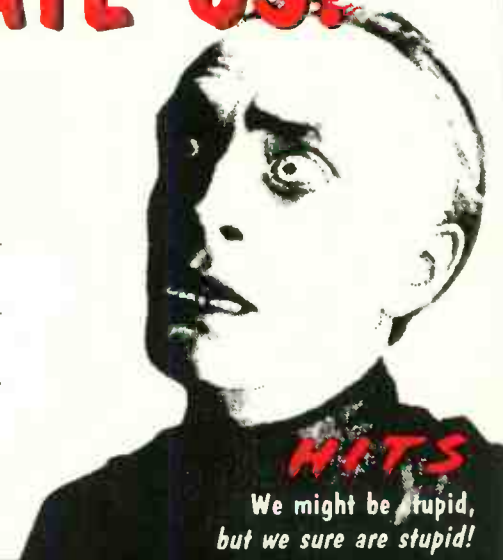
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