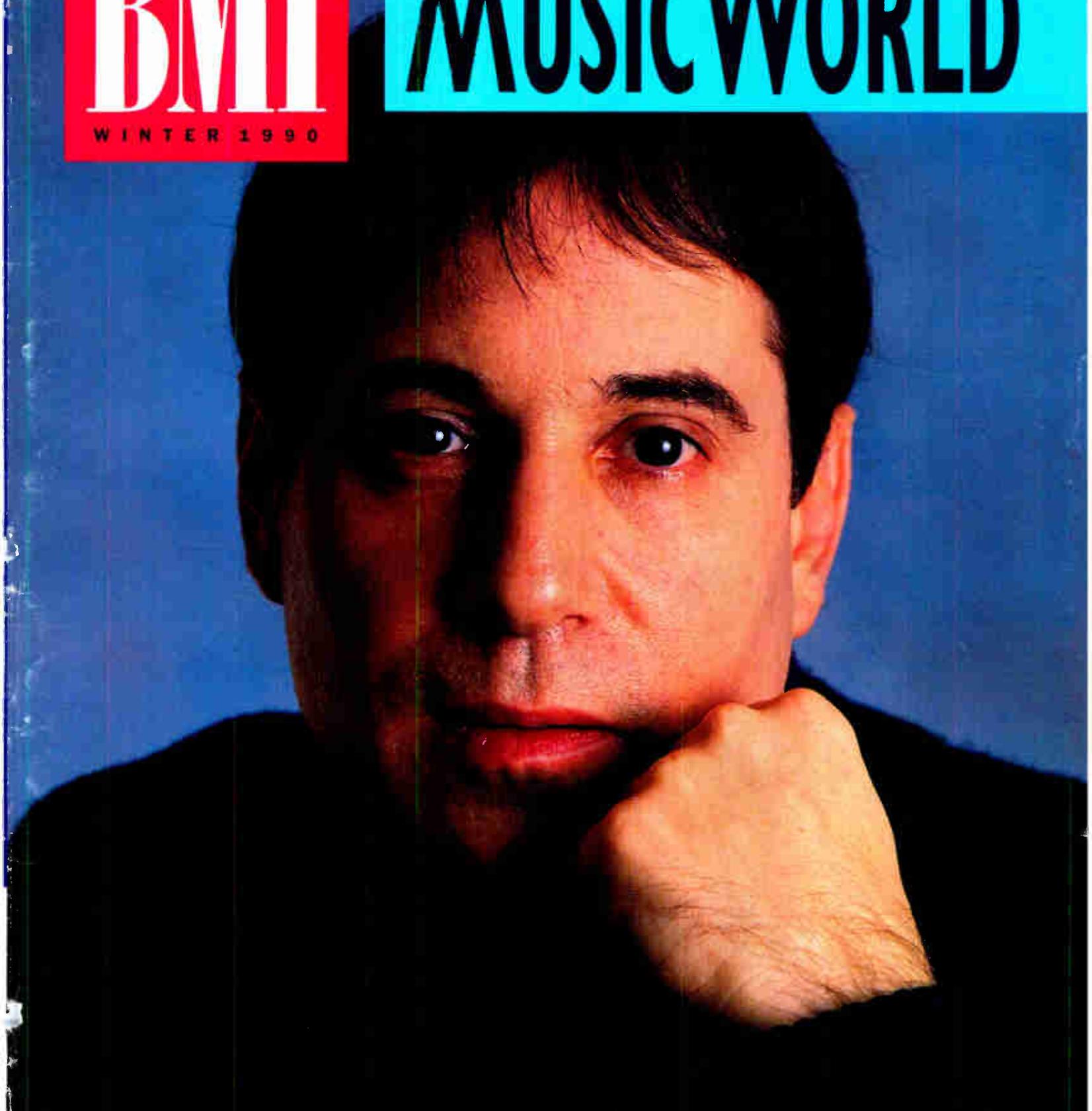


BMI

WINTER 1990

MUSICWORLD



PAUL SIMON



PROUDLY
CONGRATULATES
ALL
THE PRS
WRITERS
AND
PUBLISHERS
OF THE
MOST
PERFORMED
WORKS OF
1988

MOST PERFORMED POP SONGS

Breakout
Andrew Connell
Corinne Drewery
Martin Jackson
Virgin Music (Publishers) Ltd.

Candle In The Wind
Elton John
Dick James Music Ltd.

Carrie
Mic Michaeli
Joey Tempest
EMI Music Publishing Ltd.

The Flame
Nick Graham
Hit & Run Music (Publishing) Ltd.

I Heard A Rumour
Matt Aitken
Sarah Oallin
Siobhan Fahey
Mike Stock
Peter Waterman
Keren Woodward
All Boys Music Ltd.
In A Bunch Music Ltd.
Warner Chappell Music Ltd.

I've Been In Love Before
Nick Van Eede
Virgin Music (Publishers) Ltd.

Mary's Prayer
Gary Clark
Warner Chappell Music Ltd.

Never Gonna Give You Up
Matt Aitken
Mike Stock
Peter Waterman
All Boys Music Ltd.

Roll With It
Steve Winwood
FS Ltd.

Shattered Dreams
Clark Datchler
Virgin Music (Publishers) Ltd.

Sign Your Name
Terence Trent D'Arby
Virgin Music (Publishers) Ltd.

Together Forever
Matt Aitken
Mike Stock
Peter Waterman
All Boys Music Ltd.

Valerie
Steve Winwood
FS Ltd.

When Smokey Sings
Martin Fry
Mark White
Virgin Music (Publishers) Ltd.

Wishing Well
Terence Trent D'Arby
Virgin Music (Publishers) Ltd.

MOST PERFORMED COUNTRY SONGS

Chains Of Gold
Rondor Music (London) Ltd.

Maybe Your Baby's Got The Blues
Graham Lyle
Good Single Ltd.
Rondor Music (London) Ltd.

MOTION PICTURE AND TELEVISION AWARDS

FILM MUSIC

Rain Man
Hans Zimmer

MOST PERFORMED MOTION PICTURE SONG

Two Hearts from Buster
Phil Collins

TELEVISION MUSIC

The Wonder Years
John Lennon
Paul McCartney

TELEVISION MUSIC ORIGINAL SCORE

The Impossible Spy
Richard Hartley

MILLION-AIR PERFORMANCE AWARDS

FOUR MILLION PERFORMANCE SONG

Something
George Harrison
Harrisongs Ltd.

MILLION PERFORMANCE SONGS

All You Need Is Love
John Lennon
Paul McCartney
Northern Songs Ltd.

Band Of Gold
Jack Taylor

Can't Buy Me Love
John Lennon
Paul McCartney
Northern Songs Ltd.

Everybody Wants To Rule The World
Roland Orzabal
Ian Stanley
10 Music Ltd.
Virgin Music (Publishers) Ltd.

The Finer Things
Steve Winwood
FS Ltd.

Higher Love
Steve Winwood
FS Ltd.

In Too Deep
Tony Banks
Phil Collins
Mike Rutherford
Hit & Run Music (Publishing) Ltd.

Jumpin' Jack Flash
Mick Jagger
Keith Richards

Layla
Eric Clapton
Throat Music Ltd.

Memory
T.S. Elliot
Trevor Nunn
Andrew Lloyd Webber
Faber Music Ltd.
The Really Useful Group PLC

Separate Lives
Hit & Run Music (Publishing) Ltd.

Time
Alan Parsons
Eric Woolfson
Woolfsongs Ltd.

Time Of The Seasons
Rod Argent
Verulam Music Co. Ltd.

To Love Somebody
Gibb Brothers Music
BMG Music Publishing Ltd.

Valerie
Steve Winwood
FS Ltd.

World Without Love
John Lennon
Paul McCartney
Northern Songs Ltd.



CONTENTS



Tom Snow page 14



Eurythmics page 18



Dennis Morgan page 38



Don Black page 42

Publisher's Letter:	
50 Years Of Great Music.....	2

FEATURES

MIDEM To Salute Lalo Schifrin	7
Rock & Roll Hall Of Fame: A Home For BMI Hitmakers.....	10
Country's Best Gather Under BMI Big Top.....	26
BMI Honors PRS Songwriters, Publishers.....	36
New York Gets The Blues.....	46
Metal Madness In L.A.....	53

PROFILES

Tom Snow: Stoking The Engine Room Fires.....	14
Eurythmics: Intensity Fosters Success.....	18
Paul Simon: Mastering That Cross-Cultural Sound	22
Dennis Morgan: Songs That Speak Of Everyday Life.....	38
Don Black: In Touch And In Demand	42

COLUMNS

On the Scene.....	4
On Public Policy.....	9
Kudos.....	48
In Concert.....	54
Music People.....	55

Rock & Roll Hall of Fame page 10



BMI**MUSICWORLD****50 Years Of
Great Music**

This year BMI celebrates its fiftieth anniversary. Fifty years of success in any endeavor deserves some measure of recognition. But in the case of BMI, 1990 marks a very special anniversary indeed, for a look back at the past five decades gives us an opportunity not only to reflect on BMI's achievements but on the phenomenal growth of the entire music industry. BMI has played a key role in that growth, and its presence has allowed an immense variety of music to flourish as never before.

In 1940, many types of music had limited professional access to the mainstream of the American music business, and to the American audience at large. The songwriters of some indigenous American forms of music were rarely paid for public performance of their creations. Today we know these sounds as country music, jazz and rhythm & blues —

the styles that gave birth to rock & roll, now the most performed music in the world.

Foreign songwriters, composers and music publishers also benefit from BMI's appearance on the scene, as they have been able to enjoy the benefits of free market competition and a new choice of performing rights representation in America. And music users, from cable, to radio and television broadcasters, to tens of thousands of retail and service establishments, have — thanks to BMI — expanded access to a worldwide repertoire that includes rock, country, R&B, jazz, heavy metal, classical, gospel, rap, pop standards, hit film and television music, Broadway musicals, and more.

BMI songwriter Paul Simon, one of this year's Rock & Roll Hall of Fame inductees, is our cover subject for this issue of *MusicWorld*. We offer our congratulations to Paul

and Art Garfunkel; Holland, Dozier, Holland; Gerry Goffin and Carole King; The Who; The Kinks; Hank Ballard; Bobby Darin; The Four Tops and The Platters — all inductees this year into the Rock & Roll Hall of Fame. BMI is especially glad to represent over 75 percent of the membership of the Rock & Roll Hall of Fame.

Their accomplishments, and those of all of BMI's songwriters, composers and publishers, reflect the credo with which BMI started in 1940. An early BMI ad in the music trades said: "BMI has dropped the bars, and now the new writers, the younger writers, those you may not have heard, can bring you their music." Indeed you have! Thank you all for 50 great years of music!

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Frances W. Preston

50 ans de musique extraordinaire

BMI célèbre cette année son cinquantième anniversaire. Cinquante ans de succès dans une entreprise quelconque méritent effectivement d'être soulignés. Mais, dans le cas de BMI, 1990 marque un anniversaire très spécial, car un retour en arrière sur les cinquante dernières années nous permet non seulement d'évaluer les réalisations de BMI, mais aussi la croissance phénoménale de l'industrie musicale considérée globalement. BMI a joué un rôle de premier plan dans cette croissance et elle a permis à un très vaste éventail de genres musicaux de prospérer comme jamais auparavant.

En 1940, plusieurs types de musique avaient un accès limité au secteur américain de la musique professionnelle et au public américain en général. Les compositeurs de chansons pour certains genres de musique typiquement américaine étaient rarement payés pour la représentation publique de leurs créations. Nous connaissons actuellement ces genres musicaux sous les noms de country music, jazz et rhythm & blues, les genres qui ont donné naissance au rock & roll, la musique qui est jouée le plus souvent dans le monde entier à l'heure actuelle.

Les compositeurs de chansons et de musique et les éditeurs musicaux étrangers tirent aussi profit de la présence de BMI sur la scène musicale, car ils ont pu bénéficier de la libre concurrence sur le marché et d'une nouvelle défense de leurs droits de représentation en Amérique. Et les utilisateurs de musique, allant du câble aux stations de radio et de télévision et à des dizaines de milliers d'établissements de vente au détail et de service, ont, grâce à BMI, un accès plus vaste à un répertoire mondial comprenant rock, country, R&B, jazz, heavy metal, classique, gospel, rap, pop, musique de film et musique de télévision, comédies musicales de Broadway, et davantage.

Le compositeur de chansons BMI Paul Simon, qui a été nommé cette année au Rock & Roll Hall of Fame, fait la couverture de ce numéro de *Music World*. Nous félicitons Paul et Art Garfunkel; Holland, Dozier, Holland; Gerry Goffin et Carole King; The Who; The Kinks; Hank Ballard; Bobby Darin; The Four Tops et The Platters — qui viennent tous d'être nommés cette année au Rock & Roll Hall of Fame. BMI est particulièrement fière de représenter plus de 75 pour 100 des membres du Rock & Roll Hall of Fame.

Leurs réalisations et celles de tous les compositeurs de chansons et de musique et éditeurs de BMI, reflètent la philosophie adoptée par BMI dès sa constitution en 1940. L'une des premières réclames de BMI dans les publications professionnelles se lisait comme suit: "BMI a franchi les barrières et maintenant les nouveaux compositeurs, les jeunes compositeurs, ceux que vous n'avez peut-être pas entendus, peuvent vous apporter leur musique." Vous l'avez effectivement fait! Nous vous remercions tous de 50 années extraordinaires de musique!

50 años de música extraordinaria

Este año BMI celebra su quincuagésimo aniversario. En cualquier empresa, cincuenta años de éxito merecen un cierto reconocimiento. Pero en el caso de BMI, 1990 marca un aniversario verdaderamente muy especial, pues si echamos un vistazo a las últimas cinco décadas tendremos no sólo la oportunidad de reflexionar sobre los logros, sino también sobre el crecimiento fenomenal de la industria de la música en general. BMI jugó un papel clave en ese crecimiento, y su presencia ha permitido el florecimiento de una variedad musical inigualada.

En 1940, muchos géneros de música tenían acceso profesional muy limitado a la corriente principal de la industria de la música en los Estados Unidos y al gran público americano en general. Rara vez se pagaba a los autores de ciertos géneros de música autóctona americana por la ejecución de sus creaciones en público. Hoy día conocemos estos sonidos como música country, jazz y rhythm & blues — los estilos que dieron luz al rock & roll, el cual es ahora la música ejecutada con mayor frecuencia en el mundo.

Los escritores de canciones, compositores y editoras de música en el extranjero también se benefician de la presencia de BMI en la escena, ya que han podido disfrutar de los beneficios de la concurrencia de un mercado libre y de una opción más de representación de sus derechos de difusión en América. Los usuarios de la música, desde las difusoras a cable a las difusoras de radio y televisión y las decenas de miles de tiendas al por menor y establecimientos de servicio, han ampliado el acceso a un repertorio mundial que abarca rock, country, R&B, jazz, heavy metal, clásico, gospel, rap, pop standards, música de sucesos cinematográficos y de televisión, obras musicales de Broadway, y más — todo ello gracias a BMI.

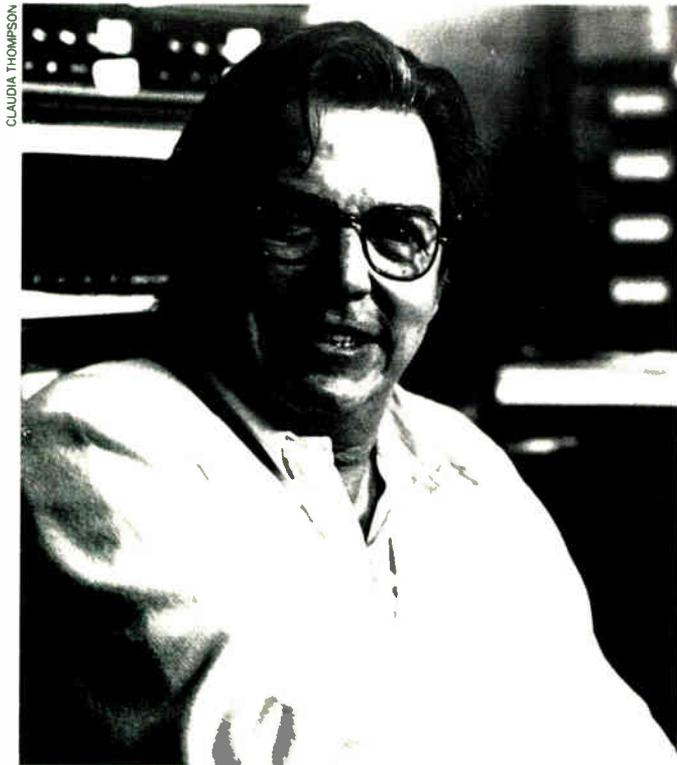
El escritor de canciones Paul Simon, uno de los seleccionados este año para el Salón de la Fama de Rock & Roll, luce en la portada del último número de *Music World*. Nuestras felicitaciones a Paul y a Art Garfunkel; a Holland, Dozier, Holland; a Gerry Goffin y Carole King; The Who; The Kinks; Hank Ballard; Bobby Darin; The Four Tops y The Platters — todos ellos seleccionados este año para el Salón de la Fama de Rock & Roll. BMI se complace muy especialmente en representar más del 75 por ciento de los miembros del Salón de la Fama de Rock & Roll.

Sus logros, y los de todos los escritores de canciones, compositores y editoras, reflejan el credo con el que BMI empezó en 1940. Uno de los anuncios que salió en las revistas especializadas de la industria de la época decía: "BMI bajó las barreras, y ahora los nuevos escritores, los escritores más jóvenes, aquellos que ustedes quizás aun no hayan oído, pueden llevarles su música." ¡Y realmente, así fue! ¡Les agradecemos por estos cincuenta fantásticos años de música!

THE BOY FROM BRAZIL.

Antonio Carlos Jobim, the father of the bossa nova and composer of a number of internationally-admired standards, — “The Girl From Ipanema,” “Desafinado,” among others — feels the world is getting smaller “because of jets, satellites, the fax, the general ease of communication,” and notes that “music is truly an international phenomenon, with the U.S. of A the melting pot of the world. You hear all kinds of music here, European, Japanese, Cuban, Puerto Rican — everything. How does Jobim, a Brazilian composer living in New York, feel about Brazilian music? “The country has economic problems. But despite the difficulties in my homeland, there is a stream of music from there that fills the world — some of it quite wonderful,” he asserts. “I particularly like the work of composer-singers Caetana Veloso, Chico Buarque and Tonino Horta and Milton Nascimento.” Does present-day Brazilian music seem new? “It’s more modern, more visual, colorful, particularly because of the effect of the media” says Jobim. “A renovation of the past, it is more acoustic, influenced by jazz, rock & roll and, like yesterday’s Brazilian music, there is a swinging pulse that helps shape its identity.”

— Burt Korall



Antonio Carlos Jobim

HITHER & YON

Bob Brookmeyer, musical director of the BMI Jazz Composers Workshop, is working on a commissioned, full-length opera, *Gott Im Wuppertal (God in Wuppertal)*, for the Wuppertaler Bühnen (Opera House) in Wuppertal, West Germany. A work for full orchestra, small free jazz ensemble, 15 voices and a children’s choir, it will have a libretto in German by Gerold Theobalt from a book by Liza Kristwaldt, a writer living in West Berlin. The premiere date is April 14, 1991. “The work is intended to be revolutionary and to address many of the problems existing in opera today,” says Brookmeyer. . . **Tom Scott**, musical director of the CBS late-night TV entry, *The Pat*

Sajak Show, recently received the dubious honor of being roasted by the Los Angeles chapter of the National Academy of Recording Arts and Sciences (NARAS). He was among a select few musicians who were presented with turkeys for outstanding achievements in silliness, such as Best Studio Tan, Best Noodler, Noisiest Jewelry, Most Impressive Warm-Up, Most Sampled and Best Phone Hog. According to our Western correspondent **Pat Luboff**, Scott got his bird for being the Most “Yo Cat.” Horn player and funny man **Jack Sheldon** emceed the frivolities.

From Boston, **Ernie Santoso** reports that **Barry Manilow** brought his biographical revue to Wang Center in the Massachusetts city for five days (October 30-

November 5) and had a virtually sold-out engagement. When Manilow, then Bette Midler’s musical director, tried out his solo wings in 1974, he was booked into Boston’s popular jazz club Paul’s Mall . . . The Philadelphia Music Foundation, in cooperation with Combs College and Radio Station WRTI Jazz 90 in Philadelphia, was responsible for the recent special showing of *Song of the Spirit*, a film about the legendary tenor saxophonist-composer **Lester Young**. The showing took place at the Federal Reserve Bank of Philadelphia . . . **Pat Burgos**, president of the Alaska Songwriters Association, is working on plans for the organization’s third annual Songwriters Workshop. The date is set for February 11, 1990: the

place: Grand Central Station in Anchorage.

Antonio Reid and **Kenny Edmonds**, aka **L.A. Reid & Babyface**, who have been wildly successful at practically everything they’ve touched in the past two years, recently signed the dotted line for their next new challenge, La Face Records. The company and studio complex will be based in Atlanta and will operate as a joint venture between the writing/producing team and **Clive Davis & Arista Ventures**. They will sign a minimum of four acts per year to La Face/Arista, produce or co-produce four albums and write for the artists as well. It’s rumored that one of their few outside projects next year will be the new **Whitney Houston** album. Whitney’s in

good company: L.A. & Babyface have already scored 12 Top 10 Pop hits and even more on the R&B charts . . . **Mick Hanly**, signed to Ireland's Ringsend Records, picked up the "Singer/Songwriter Of The Year Award" at the recent Irish Music Awards. Labelmate **Delores Keane** just enjoyed the #1 single in fair Eire. Ringsend (named for an area of Dublin) is close to a pan-European distribution deal and hopes to have product out in the U.S. early next year . . . While the late **Keith Whitley's** toddler son **Jesse** crawled all over his daddy's donated motorcycle. Whitley and four other BMI songwriters were inducted recently into the Country Music Hall of Fame & Museum Walkway of Stars. Polishing off their brass plaques in the Museum's foyer were **the Desert Rose Band**, **Patty Loveless**, **Irlene Mandrell** and **Lacy J. Dalton**. **Lorrie Morgan's** Whitley's widow, donated Keith's Harley-Davidson to the Museum for permanent display . . . Just in case you think the Midwest is just for metal music, BMI publisher **Carol Davis'** New Age label Visual Musik, out of Omaha, is here to disprove the theory. The independently-distributed label features such artists as **Neal Davis**, **Doug Markley**, **Scott Duncan** and the band **Zurich**, among others. Carol started her company as a home/office videos enterprise two years, featuring videos of atmospheric music and pastoral scenes. She recently expanded into audio but continues to produce videos.

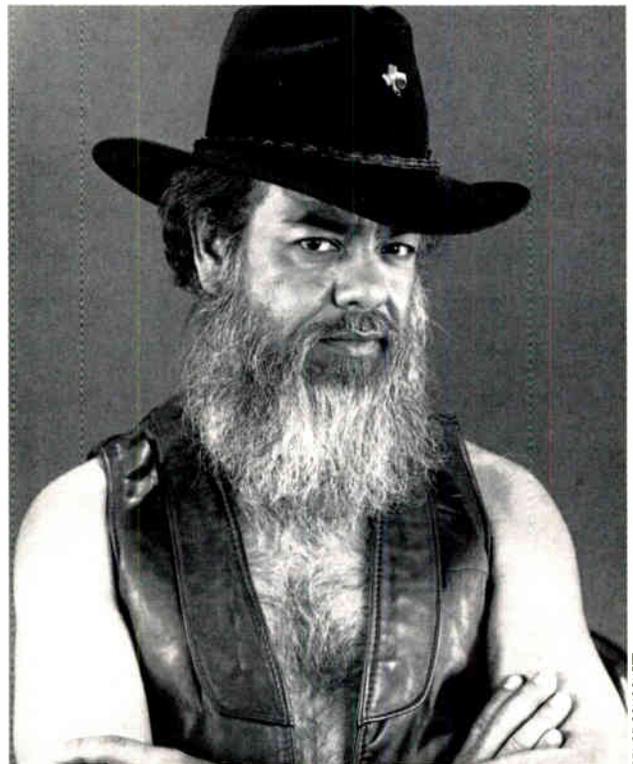
Latin/jazz artist-composer **Hilton Ruiz** was "Musician of Honor" at the San Juan (Puerto Rico) Festival in November . . . **B.B. King** plans to add speaking engagements and lectures to his agenda early in 1990. The bluesman will comment on the history of the blues. He intends to demonstrate points by playing and singing, using other musicians and tapes as well. King's speaking

All In La Familia.

Joe Hernandez of the Little Joe y la Familia band was scheduled to perform a weekend concert in the Rio Grande Valley the weekend of the tragic school bus accident that claimed 20 lives and left 60 other students injured. In the face of such overwhelming sorrow, the concert was cancelled, but for survivors of the accident, that turned out to be some good news. With his schedule open, Joe decided to visit the hospitalized victims and share his own story of triumph over tragedy. Hernandez expressed deep-felt sympathy that 20 lives were lost in the accident, but told the children that accepting the fact that it happened would be the painful first step in the healing process. He shared that he also was a teenager when he first had to deal with the death of a loved one. "I lost my brother when I was 13," said Hernandez. "We were real close." While he urged the youngsters to cope with the crisis, he reminded them that facing reality did not mean they should forget the dead. After autographing T-shirts at the hospital, Hernandez went to the homes of some victims' families in Alton, Texas.

— Cindy Dupree

engagements are being coordinated by Robert P. Walker Enterprises, a lecture bureau based in Boston . . . BMI's **Mark Fried** and the Songwriters Association of Washington, D.C. put together a songwriters workshop, held the afternoon of November 18 at the Post Office Pavilion in the nation's capital. That evening BMI co-sponsored "The First Annual Dance Party For All Reasons," a black-tie benefit concert featuring **King Creole and the Coconuts**. The event took place at the Citadel, a local movie soundstage. Proceeds went to the Washington Area Music Association.



Little Joe

BRUCE SCHOCKETT

ENID FARBER



Yomo Toro

Yomo Toro is unique as sidemen go, in that he claims to be New York's only *cuatro* player. If you want that 10-string, guitar-like instrument on your record, you have to call Yomo. For the 30-odd years that he's been playing professionally, this — for the most part — has

meant playing for Latin musicians, and Yomo Toro has played with the best of them, from Willie Colon to Tito Puente to Eydie Gorme. His visibility among the non-Spanish audience is rising thanks to a contract with Island/Antilles New Directions Records: he can be heard on a new record by David Byrne and has been rumored to be part of Paul Simon's new super-secret sessions. He has had his own local Spanish TV show, and he has made several albums of his own over the past three decades. "I did some stuff with small companies," Toro explains, "but these companies don't distribute to American stores. They stay with the Spanish markets, always." Toro is one of the greatest exponents of Jibaro music, which, at its most basic, is the Puerto Rican equivalent of bluegrass. "Jibaro is a music from the mountains," he notes. "Because I'm a Jibaro, I put some flavor there, too." With his forthcoming release, this one on *Mango*, expect Yomo to explore both his roots and the new aspects of his music that might be more accessible to his music — all with astonishing technique.

— Hank Bordowitz

There's a really promising group out of Chicago, says our Windy City writer **Guy Arnston**. Called **Big Shoulders**, the rock & roll band in question, including **Ken Saydak** (piano, organ, accordion, lead vocals), **Larry Clyman** (guitar), **Ron Sorin** (harmonica), **Gary Krolak** (fretless bass) and **Lenny Marsh** (drums, percussion), has been playing "rock, blues and polkas in an ever growing succession of rootsy taverns

and classy clubs around Lake Michigan," says Arnston. The group's first album, appropriately titled *Big Shoulders*, was released at Thanksgiving time. Dates supportive of the album, which is on the Rounder label, are being played in the Plains states, in Texas, Louisiana and on the West Coast. *Musician* magazine is planning showcase dates for Big Shoulders in New York and Boston.

It looks like the Rock & Roll Hall of Fame project in Cleveland is safe, at least for the time being, asserts our Cleveland reporter **Anastasia Pantisios**. Funds have been pledged and the groundbreaking is tentatively slated for sometime in 1990... BMI was the major sponsor of the third annual San Diego Songwriters Guild Seminar, a recent all-day event entitled "The Commercial Marketplace: Alternate Directions."

Keynote speaker was Seattle-based **Michael Tomlinson**. Among the panelists were BMI's **Dexter Moore** and **Kathleen Laccinole**, songwriters **Patty** and **Michael Silversher**, and attorney **Kent Klavens** . . . In her interviews, **Debbie Turner**, the new Miss America, credits **Lionel Hampton** with being the great inspiration of her life.

The National Endowment for the Arts recently awarded National Heritage Fellowships to **Earl Scruggs**, "for his revolutionary style of banjo picking," and Nashville-based group **the Fairfield Four**, now numbering six, whose roots reach back into the 1920s . . . The legendary **Bill Monroe** recently marked his 50th anniversary on the Grand Ole Opry. The Nashville Network honored him with a live telecast from the Grand Ole Opry House, featuring special guests, taped salutes and a performance by Monroe and his **Bluegrass Boys** . . . **Melody Busbin**, our Southern correspondent, tells us that Gospel music's Dove Awards are returning to television, this time as a National Cable Month special on TNN in April 1990. A 90-minute show, it will be telecast live from the Tennessee Performing Arts Center in Nashville.

The National Aeronautics and Space Administration recently presented "Rediscovery," a 25-minute, four-movement work by **Jane Ira Bloom** in the Galaxy Theater, Spaceport USA-Galaxy Center of the John F. Kennedy Space Center in Florida. A suite for soprano saxophone and electronics, it featured Bloom on soprano saxophone, a chamber orchestra supplied by Florida's Brevard Symphony Orchestra and **Kirk Nurock** (piano and conductor), **Rufus Reid** (bass), **Laurie Frink** (trumpet), **Art Baron** (trombone) and **Jerry Granelli** (drums and electronic percussion) . . . Music man **Don Kirshner** is working on his memoirs, *The Man With the*

MIDEM To Salute Lalo Schifrin

Golden Ear, with author Michael Uslan. Publishers are bidding for the autobiography. It is reported that the book will be the basis of a Broadway show or a movie . . . On February 2 and 3, 1990, the Penfield Jazz Ensembles will present their 20th annual fund-raiser in the Penfield (NY) High School Auditorium. Guest artists for the concerts will be saxophonist-clarinetist-composer **Paquito D'Rivera** . . . Composer-arranger **Tom Talbert** is reorganizing a big band in Los Angeles.

A **Bill Evans** Archives has been opened at Southeastern Louisiana University, Hammond, La., the pianist-composer's alma mater. It includes Evans memorabilia, taped interviews with historians and musicians, Evans' teachers and classmates. Also being collected are Evans recordings as well as a listing of artists who have recorded Evans' music . . . Pianist-composer **Ahmad Jamal**, who rates among the favorite attractions at the Regattabar in Boston, helped launch the new decade there when he appeared in the room for four nights . . . *Music World's* Madison-Milwaukee correspondent **Michael St. John** has created lyrics to music by **Michael Stone** and made something of a statement on a song called "The End Of Bigotry." Recorded locally, it features acoustic guitar, electric guitar, keyboards, drums, vocals by all the musicians, by **Kelly DeHaven**, Tex-Mex crooner **Cris Plata** and 10 Madison-area school children of various ethnic backgrounds. Half the proceeds from the cassette single, released the day after Thanksgiving, are to be contributed to the Exchange Center for the Prevention of Child Abuse, a United Way agency in Madison. Most of those involved with the recording contributed their services gratis.

— Edited by Burt Korall

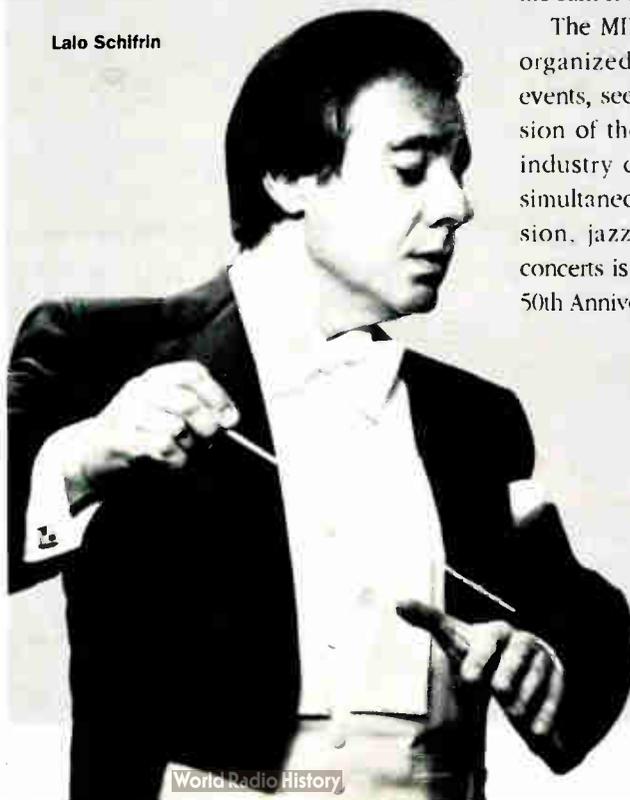
A concert salute to BMI composer-musician Lalo Schifrin will head a two-day event dedicated to the relationship between music and the cinema at MIDEM 1990.

Scheduled for the Grand Auditorium at the Palais des Festivals in Cannes on the evening of January 23, the concert precedes a day-long conference on January 24 exploring current developments in cinema music.

Schifrin will conduct and play in the star-studded tribute to his pioneering work as film composer and arranger. He will also salute other distinguished contributors to the art of film music. Trumpeter Dizzy Gillespie will play the solo (made famous in the classic version of Bunny Berigan) to Vernon Duke's "I Can't Get Started," while Julia Migenes will join Schifrin to sing "Over The Wall," the theme from the award-winning film "Berlin Blues."

Schifrin's concert will illustrate the many facets of his music, from jazz to classical. He will be joined by the National Orchestra of Lyons and by jazzmen Ray Brown (bass) and Grady Tate (drums).

Lalo Schifrin



Schifrin compositions to be performed at the gala concert include selections from his film scores for *The Fox*, *Cool Hand Luke*, and *Bullitt*, and symphonic interpretations of his award-winning television scores for "Mission Impossible" and "Mannix," among others.

MIDEM 1990, which affords BMI the opportunity to inaugurate its 50th Anniversary year among the international music publishing community, also includes in its schedule several additional concerts featuring the works of major BMI composers and songwriters.

A schedule of 12 premier jazz concerts spotlights a tribute to late BMI jazz giant Charlie Parker by many contemporary jazz composers who worked as friends and colleagues, including Phil Woods, Red Rodney, Roy Haynes and Johnny Griffin.

BMI's aggressive support for the development of the Memphis sound of the 1960s will be recalled in a concert salute by the legendary Booker T and the MG's, including guitarist/composer Steve Cropper, guitarist Phil Upchurch, vocalist Carla Thomas, and singer Sam Moore of the Sam & Dave partnership.

The MIDEM Organization, which has organized and supported all of these events, sees them as a significant expansion of the musical side of the annual industry conference and market. The simultaneous agenda of film and television, jazz, and classic r&b and rock concerts is a welcome beginning to BMI's 50th Anniversary year.

REAL

One year ago, BMI announced its comprehensive, national logging system to determine royalty payments for songwriters whose works are played on college radio.

ROYALTIES

This November, we are pleased to make the first of these royalty distributions to those whose music is used on college radio.

FOR

The payments are based on the enthusiastic cooperation of the staffs of more than 1,000 college radio stations who have given us, hour-by-hour and song-by-song, information on what they have been playing.

REAL

No other organization matches this advanced college logging and distribution system, the most extensive and accurate in the performing rights world today. If you are writing music for college or alternative radio, we invite you to join the more than 90,000 composers, in all forms of music, that BMI proudly represents.

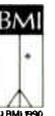
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World Radio History



A Happy Coincidence

by Robert W. Kastenmeier

The year 1990 marks a happy coincidence in American copyright annals: the 50th anniversary of BMI, organized specifically to foster indigenous American music, and the bicentennial of the first federal copyright statute.

The Constitution contemplates a balance between the rights of authors and the widespread dissemination of information to the public. "The Congress shall have Power . . . To Promote the Progress of Science and useful Arts, by securing for limited Times to Authors and Inventors the exclusive Right to their respective Writings and Discoveries." These 32 words confer upon Congress the general authority to promote broad policy objectives: to give authors the opportunity to reap economic rewards for their works; to protect works under copyright for limited times; the benefit the public by sharing of the fruits of creativity, and by fueling the public domain once the term of protection has tolled.

The simple injunctions of the framers have enabled our copyright system to flourish in three American revolutions. In the agrarian age, the first copyright statute forged a sound copyright for a developing nation, along the way protecting the books of Noah Webster, the maps of Lewis and Clark, and the charts of early American sea captains.

In the second revolution, the industrial age necessitated a powerful and expansive law, which was accomplished in the 1909 general revision. This age witnessed the growth of broadcasting and sound recordings. For the first time, copyright owners realized royalties from public performances of their music.

We are now in the third American revolution. During this information age, I authored legislation which, after a long and arduous process, culminated in the second omnibus revision of the copyright law. In 1976, we made the statute flexible enough to incorporate coverage of cable television, jukeboxes, choreography, holograms, and electronic video games. In recent years, the Congress has enacted copyright laws relating to semiconductor chips, satellite dishes, and computer software.

The information revolution is worldwide, with goods and services rapidly moving across oceans and frontiers. The changing technologies of creativity, communications and copying are universal. Trade and treaties have moved to the legislative foreground. On March 1, 1989, the United States joined the world's most important copyright treaty, the Berne Convention. As author of the implementing legislation, I was pleased to work with representatives of BMI on the proposal.

The formation of BMI in 1939 was itself revolutionary, fostering competition in music licensing. BMI's open door policy offered composers of widely divergent musical genres their first opportunities to share in performing rights income. As a consequence, BMI represents the world's largest group of composers, writers, and publishers: their diverse music has gained wide international popularity. Performing rights societies have a special role in the information age, pointing the way to new methods of handling multiple users. In a high-tech context, collective licensing merges the two objectives of making works freely available to the public and ensuring that authors receive fair compensation for the use of their works, in this way living up to the promise of the first copyright statute.

As we recall the contributions of the arts and sciences and renew our consciousness of statutory beginnings, we can hope that the United States will continue to enjoy the fruits of American creativity. In the days and years ahead, I look forward to working with BMI to ensure that our legal system protects the rights of authors and promotes the interests of the public.

Robert W. Kastenmeier is Chairman, Subcommittee on Courts, Intellectual Property, and the Administration of Justice, which has jurisdiction over copyright law. He has been a member of the House of Representatives since 1958.



Rock & Roll



Carole King and Gerry Goffin, circa 1963.

BMI ARCHIVES

by Harold DeMuir

This year's Rock & Roll Hall of Fame inductees are an impressively varied group of artist/songwriters whose accomplishments provide an instructive cross-section of the musical styles of the '50s and '60s. BMI once again demonstrated its vital role in supporting the growth and spread of rock & roll, as BMI writer/artists continue to dominate the list of inductees, accounting for more than 75 percent of those honored since the Hall of Fame was established.

The team of Gerry Goffin and Carole King is one of two prolific songwriting teams being honored in this year's list of inductees. Possibly the best known of New York's Brill Building writers (though they actually worked out of a neighboring building), in their years together the pair produced a dazzling array of hits for artists as diverse as the Chiffons, the Drifters, Aretha Franklin, Herman's Hermits and the Monkees. Their work as a duo has won the prolific pair 19 BMI Awards for such songs as "Take Good Care of My Baby," "I'm Into Something Good" and "You Make Me Feel Like A Natural Woman." Five of their compositions — "One Fine Day," "The Loco Motion," "Will You Still Love Me Tomorrow," "Up On The Roof" and "Go



Lamont Dozier, Brian (with guitar) and Eddie Holland working with the Supremes in the early '60s.

BMI ARCHIVES

Away Little Girl" — have been designated Million-Airs by BMI, and the last three of those have in fact been performed over two million times.

The Hall of Fame is also honoring the trio of Brian Holland, Lamont Dozier and Eddie Holland, whose extensive catalog of hits was a cornerstone in the development of Motown Records in the '60s. The Detroit-based trio's fruitful association with Motown resulted in 33 BMI Awards, with 13 of their songs emerging as Million-Airs. Seven of those — "You Can't Hurry Love" (two million performances), "Stop In The Name Of Love," "You Keep Me Hangin' On," "Where Did Our Love Go," "Baby Love," "I Hear A Symphony" and "The Happening" — were hits for The Supremes.

Another three Holland-Dozier-Holland Million-Airs — "Baby I Need Your Lovin'," "I Can't Help Myself (Sugar Pie Honey

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Bunch)" and "Reach Out (I'll Be There)" — helped launch the career of another new inductee, The Four Tops. Alone amongst their contemporaries, the close-knit Tops have spanned three decades with their original lineup — lead singer Levi Stubbs, Renaldo "Obie" Benson, Abdul "Duke" Fakir and Lawrence Payton — remaining intact. Though they first began recording for the Chess label in 1956, it wasn't until nearly a decade later at Motown that the quartet hit its stride, making nearly 30 appearances on the pop chart during their association with the label.



The Four Tops

MICHAEL OCHS ARCHIVES

Hall Of Fame

A Home For BMI Hitmakers

Simon and Garfunkel bridged their era's musical generation gap with a folk-pop hybrid that appealed to rock fans as well as their parents, thanks in large part to Paul Simon's literate lyrics. The duo's partnership spawned no less than eleven Simon-penned Million-Airs, including "Bridge Over Troubled Waters," "The Sound of Silence," "I Am A Rock," "Mrs. Robinson," "Scarborough Fair" (co-written by Garfunkel), "The Boxer" and the 1975 reunion effort "My Little Town." As a solo artist, Simon has produced nine BMI Award winners, five of them — "Mother and Child Reunion," "Love Me Like A Rock," "Kodachrome," "50 Ways To Leave Your Lover" and "Slip Slidin' Away" — reaching Million-Air status. Simon's composition "Red Rubber Ball," a hit in 1966 for The Cyrkle, also earned a BMI Award.

Though he originally came to prominence as a handsome '50s teen heartthrob, Bobby Darin proved himself to have a good deal more versatility and staying power than most of his contemporaries, emerging not only as a talented songwriter but as an Oscar-nominated actor — not to mention later musical phases as folk-influenced singer/songwriter and slick Vegas-style entertainer. Among the hits that Darin wrote himself were "Dream Lover" and "Things," both certified as BMI Million-Airs and winners of BMI Awards. Darin's

Simon & Garfunkel



BMI ARCHIVES



MICHAEL OCHS ARCHIVES

Hank Ballard



MICHAEL OCHS ARCHIVES

Bobby Darin

"Splish Splash" and "Eighteen Yellow Roses" were also BMI Award winners.

Hank Ballard was a rarity in the early rock & roll era, a performer who also wrote much of his own material. Mixing gospel-inspired R&B with humorously

risque (for their time) lyrics, Ballard and his band the Midnighters produced a string of R&B hits that frequently crossed over into the pop charts. In 1954, Ballard scored a trio of Top 10 hits with his much-banned "Annie" trilogy — "Work With Me, Annie," "Annie Had A Baby" and "Annie's Aunt Fanny." 1960 saw Ballard and the Midnighters log another pair of rollicking smashes,

"Finger Poppin' Time" and "Let's Go, Let's Go, Let's Go." That same year, Chubby Checker revived an old Ballard b-side,

"The Twist," and the rest is history.

In direct contrast to Ballard's raucous approach stood The Platters. Though the sexually-integrated black vocal quintet's style owed more to mainstream white pop than it did to rhythm & blues, The Platters' impressive streak of hits (most of them during the second half of the '50s) scored equally well with black and white audiences. Driven by lead singer Tony Williams' keening tenor, The Platters' Top Five hits included "Only You," "The Great Pretender," "The Magic Touch," "My Prayer," "Twilight Time" and "Smoke Gets In Your Eyes." A later Platters lineup (minus Williams) appeared with an updated soul sound and two late-'60s hits, "With This Ring" and "I Love You 1000 Times."

The two durable English acts elected to the Hall of Fame this year both came to prominence during the "British Invasion" of the '60s. Each band produced a distinctive songwriter who helped expand rock's lyrical vocabulary, and helped speed rock's official elevation to Serious Art Form. The Kinks' Ray Davies, a member of the British Performing Rights Society (PRS), has penned four BMI Award winners: the vintage Kinks hits "You Really Got Me," "All Day And All Of The Night" and "A Well Respected Man," plus "Dandy," a hit for

MICHAEL OCHS ARCHIVES



The Platters

Herman's Hermits.

The other British inductee, The Who, is an equally durable institution that, while relatively non-prolific as a recording act, has produced an enviable string of AOR airplay classics. Such timeless rock anthems as "My Generation," "Substitute," "I Can't Explain," "Behind Blue Eyes," "Squeeze Box," "Won't Get Fooled Again" and "You Better You Bet" all sprang from the pen of Pete Townshend (PRS), who also scored solo successes with "Rough Boys" and "Let My Love Open The Door" and wrote Who frontman Roger Daltrey's solo hit "After The Fire." Perhaps his most notable accomplishment is the creation of the *Tommy*, the prototypical "rock opera," universally hailed as a classic work. Who bassist John Entwistle also contributed such compositions as "Boris The Spider" and "Trick Of The Light" to The Who's repertoire.

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



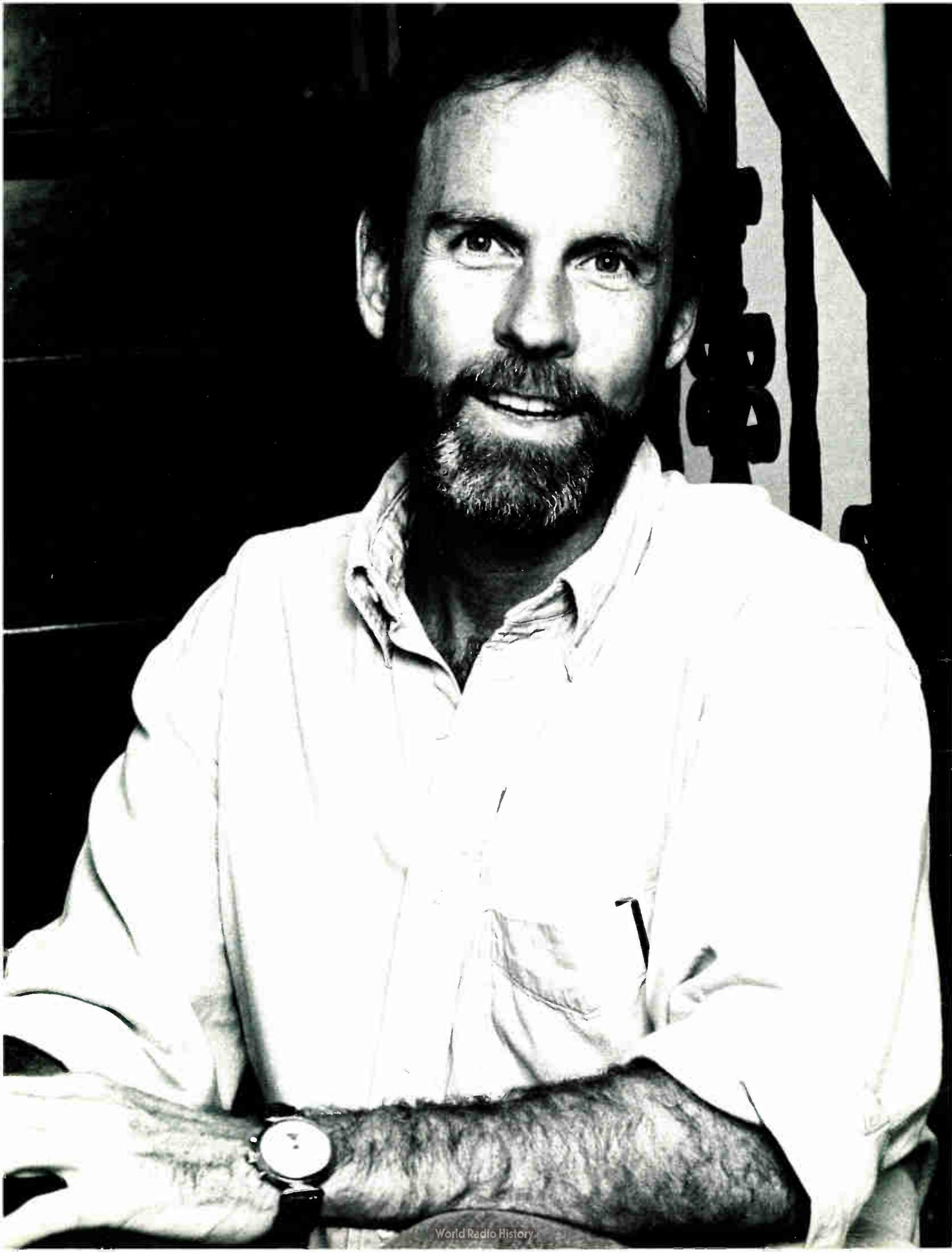
The Kinks

MICHAEL OCHS ARCHIVES



The Who

BMI ARCHIVES



Tom

8
8
7



SNOW

P R O F I L E

by Julius Robinson

My hastily scribbled directions to Tom Snow's house seemed simple. Head north off Sunset Boulevard into the Hollywood hills. Drive up above the smog, up high to a peak where a mild-mannered gentleman named Snow writes hit songs. I make a wrong turn and get lost on a winding dirt road. A couple of locals offer directions, grinning like Sherpas on the trail to Everest. Hollywood was never scarier.

Tom Snow greets me warmly, apologizing for his precipitously located home. He leads me through a large parlor with a panoramic view of L.A. to the "engine room," as he calls it, a studio containing a Lynn 9000, various keyboards and a midi-modified acoustic grand.

A small bathroom serves as a vocal booth. Snow recently recorded vocals with Bill Champlin of Chicago in his musical water closet. "Bill wants to use the vocal he got in here for his new solo album," says Snow quite seriously.

Tom Snow, age 42, can afford to be a bit eccentric. He is part of that elite cadre of hit songwriters who have shaped the sound of the '80s, having written some of the most memorable pop songs of the era. His tunes include Deniece Williams' huge hit "Let's Hear It For The Boy," written by Snow and lyricist Dean Pitchford, from

the film *Footloose*. Then there's "He's So Shy," written by Snow and legendary wordsmith Cynthia Weil, a giant smash for the Pointer Sisters. Snow is also a first-class balladeer, penning chestnuts like "If Ever You're In My Arms Again," written with Michael Masser and Cynthia Weil, recorded by Peabo Bryson. And let's not forget Barry Manilow's "Somewhere Down The Road," written by Snow and Cynthia Weil.

Despite his success, Snow has always been a bit skittish about hearing the final vinyl. "I'm a nervous guy. When I hear the finished version of my songs, I usually don't think anybody is going to like them. One exception was when Clive Davis played me Melissa Manchester's version of 'You Should Hear What She Says About You' over the phone. I knew it was a smash."

We sit to talk on a patio overlooking a steep canyon. Daughter Tina Snow comes out and says hi, then leaves on official business. She runs her dad's publishing interest. Since '80, Tom has owned his own songs.

"You don't have the security of an advance check when you self-publish," Snow complains.

Stoking The Engine Room Fires



“There are times when I feel lost and insecure, and I wish I had a suite of offices to go down to and say, ‘hi gang.’ But I’ve made this independent thing work for me.”

“There are times when I feel lost and insecure, and I wish I had a suite of offices to go down to and say, ‘hi gang.’ But I’ve made this independent thing work for me.”

Snow is especially proud of the new Linda Ronstadt/Aaron Neville cover of his song “Don’t Know Much,” written in 1979 with Barry Mann and Cynthia Weil for Barry’s solo album and also recorded by Bette Midler and Bill Medley. The tune is climbing steadily up the charts, and looks to be another big hit for Snow.

“Steve Tyrell brought it to Linda Ronstadt when he was working with her on ‘Somewhere Out There,’” explains Snow. “It’s a prime example of a back catalog working overtime.”

“‘Don’t Know Much’ has a great strength — Cynthia Weil’s lyric,” emphasizes Snow, who is always happy to credit his collaborators. “Like they say, writing is writing. Publishing is timing.”

Snow’s timing has been good enough to garner him a wall of gold and platinum albums, as well as numerous awards including 1988 BMI Million-Airs Award for “He’s So Shy.”

He’s also been honored by Grammy and Academy award nominations for “Let’s Hear It for the Boy,” from *Footloose*. Rumor has it that his song “After All,” recorded by Cher & Peter Cetera from the Tri-Star Picture *Chances Are*, may also garner an Oscar nomination.

Facing rejection is the toughest part of the business for Snow. Even harder is seeing a project flounder. The recent film *Sing*, for which Snow had written several songs with collaborator Dean Pitchford, was an especially hard bullet to bite.

“Tri-Star was being consumed by another company when *Sing* was coming out. A bad piece of timing and luck. Perhaps the big movie musical format, like *Footloose*, may not have been as fresh in people’s minds. *Sing* just seemed to be an orphan. I think the soundtrack was great. Dean

Pitchford did terrific work, he put five years into it. This business builds character.”

Born in Princeton, New Jersey, Tom Snow’s father Bill was an actor and aviator. Tom grew up in homes his folks built in Sarasota, Florida and Martha’s Vineyard.

His first piano lessons came in third grade.

“My mother demanded I continue; I just wanted to play sports,” he recalls. “In my teens I found it was a good way to get into parties and impress girls.”

Tom attended Berklee College of Music in Boston from ‘65 to ‘69. He

still hadn’t written a song. Young Tom wanted to be a jazz pianist, à la Bill Evans, Cannonball Adderly, or Thelonious Monk, his idols.

Switching from performance to composition, Snow came out of Berklee writing seven-minute epic songs. “I was the typical starving, self-indulgent composer-songwriter.”

Snow admits he had to teach himself to write commercially: “How did I learn? Through constant rejection. Learning to let go of all that training. I was afraid to be simple.” Snow credits songwriter John Farrar, who he met later, for influencing his work, teaching him rewriting. The two would collaborate on several songs, including “Make A Move On Me,” performed by Olivia Newton-John.

Relocating to L.A. in August ‘69, Snow remembers being totally lost with only \$300 in his pocket, bumming around, sleeping on the beach. He got a job working at a record store at the Santa Monica mall.

He started writing with a co-worker, doing little gigs at McCabes. He got signed to Clean Records, as Fondler and Snow. They cut an album. Snow left the band and Peter Asher produced an album with him that never got released.

Snow did the “singer/songwriter routine,” playing the Troubadour in the



“Like they say, writing is writing. Publishing is timing.”

mid-seventies. He made two records for Capitol, in '75 and '76, and "created a nice buzz in the business." When the deal fell through with Capitol, Tom Snow admits he hit rock-bottom.

It was at this point he decided to start writing for other people.

"It's funny, because in school, I used to dream of being Burt Bacharach. I'd analyze every new Dionne Warwick album and thrill to the compositional aspect to his writing. There was a composer inside a songwriter."

In 1978, he met and began writing with Leo Sayer. Snow got five cuts on Leo's album. But his first cover that year was with Rita Coolidge, called "You," for which he received a BMI Award. At Tom Snow's first BMI awards ceremony, he got up his courage and asked Barry Mann and Cynthia Weil to write.

"Cynthia was a little cagey at first," recalls Snow with a smile. "She asked around about me. We finally did get together, and the second or third song we wrote was 'He's So Shy.'"

Tom's career "snow-balled" from that point on. The next few years would bring a flood of cuts with people like Diana

Ross, Olivia Newton-John, Cher, Anne Murray, The Pointer Sisters, Dolly Parton, Dionne Warwick, Al Jarreau, Bette Midler, Tina Turner, Ringo Starr and Smokey Robinson.

Despite the demands of a busy writing schedule, Snow takes time off every year in August to relax and spend time with his wife Mary Belle.

Mary Belle has been spending time supervising the building of the Snow's new home outside of Santa Fe in the village of Tesuque, New Mexico. Snow plans to include a recording studio there, and go out a week or 10 days at a stretch.

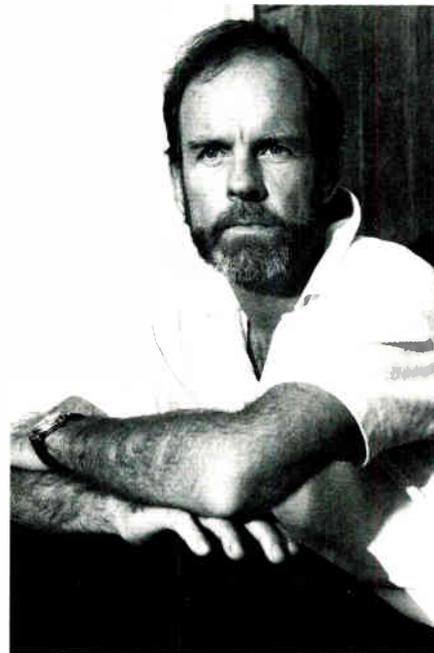
Currently, Snow is writing with Peter Cetera, working with Marilyn Scott on her new album on MCA, and doing a cut with Jody Watley.

Snow's new ambition harkens back to his training at Berklee — he wants to score films. He wrote a couple of orchestral cues for *After All*, a Maurice Jarre score. And he has just finished scoring a television show, *Pee Wee's Playhouse*. Snow has signed to Bart-Milander, a top composer's agency.

Will Tom Snow give up the treacherous world of songwriting for the equally risky world of film scoring?

"I've worked too hard, too long to learn my craft; I'd be crazy to turn my back on songwriting," says Snow. "Besides, it gives my songwriting a lift. Being able to stretch harmonically and rhythmically freshens up the songwriting."

Julius Robinson is West Coast editor of Cash Box magazine.



Tom and wife Mary Belle.





World Radio History



FRANK CAMMI/STILLS/RETNA



MONTE GORTON/THE NEW YORK TIMES

EURYTHMICS

P R O F I L E

by Harry Weinger

Our music is based on opposition, the friction between pain and beauty," says Scotswoman Annie Lennox, Eurythmics lead singer and Main Face.

She and partner Dave Stewart have been collectively making emotionally explosive, yet always liberating, music from that point of view for more than 10 years now. It has garnered Eurythmics an international success rate — 20 hit singles and counting — that is unsurpassed by any other duo. Each a bum they have made together has been a healing effort, with differing sound and texture; each one has also introduced a new (often outrageous) Stewart-Lennox persona.

We Too Are One, their latest album, is another fine example of that melting pot of tension and uninhibited insight. Its texture is consciously more subdued, optimistic even, than Eurythmics' last LP, 1987's electronic *Savage*. Importantly, the songs are no less revealing or compelling.

Foreshadowing the album was a series of very different individual experiences for Stewart and Lennox. Stewart married Siobhan Fahey (ex- of Bananarama and now of Shakespear's Sister) and they have a child together. He continued a production binge (including Soviet star Boris

Grebenshikov), wrote two film scores, created Anxious Records, his own label, and is in the midst of production on a cable television program.

Lennox, meanwhile, suffered the death of her father and the birth of a stillborn child. Understandably, her musical activity was limited; a singular contribution to the U.S. charts was a duet with Al Green on "Put A Little Love In Your Heart" (a cover of Jackie DeShannon's 1969 gold single), for the "Scrooged" film soundtrack.

It must have been daunting, then, for the pair to consider returning to the studio as Eurythmics. Adding to the ups and downs was the fact that for Stewart and Lennox, who were once live-in lovers, their writing and recording approach has carried with it a gut-wrenching kind of honesty.

"It's like . . . psychic wrestling," Lennox said in a recent interview. "Every time we go to make an album, we both feel the challenge is to sort of plough your psychic depths in a way — to bring out the best of your abilities and all the things you perceive, and articulate them in the best way you know."

**Intensity
Fosters
Success**



DAVE LEWIS/LONDON FEATURES

"It's frightening because it's so intense and argumentative," Stewart said recently. "We're really critical of each other's stuff to the point where sometimes I really like something I'm doing and Annie doesn't and it turns into an argument."

This "rough patch" creative process has led to some of the most mature work the two has ever produced. Like preceding works the songs also express turmoil with ambiguity — close, but not too — yet they raise enough emotional flags to aid between-the-lines analyses. *We Too Are One* has moments of real sadness and

"I still have to convince myself I'm a songwriter," Lennox says. "Without it, though, I think I would probably wonder who I was."

rage; still overall it is a hopeful record.

Giving the LP more of a "band" feel than other Eurythmics albums are sidemen Charlie Wilson of the Gap Band, bassists Nathan East and Larry Klein, keyboardist Pat Seymour, the Tower of Power Horns and drummer Ollo Romo. They get things churning on "Revival": the song is upbeat, uplifting, though sung by Lennox with a voice that implies a strange sarcasm.

"You Hurt Me (And I Hate You)" and "Don't Ask Me Why" echo frank emotions, but the emphatic lyrics reveal a Lennox unattached to those feelings; she has let them go, and it's the other half that has to deal with the pain. Certainly the song "We Two Are One" rings with optimism: while it is both a tribute to the survival of the group as well as an ironic commentary on partnerships, Lennox's utterly convincing vocal (with Wilson's gospel-like response) also carries a universal, positive message.

Stewart recently revealed how these songs came to be:

"When we were first writing Annie had lots of words that she'd collected and they are not set words, they are random lines/thoughts . . . and, I usually don't try and write anything until I am just sitting down ready for the album," he said. "I don't actually write songs in that I just play them from beginning to end, like automatic writing/painting. I just play a song from beginning to end without actually knowing how they are going to turn out. Every song on this album is like that.

"So, over two years Annie will have written a selection of words that will relate to something very strong. Then we'd start singing over a section of the song until we found a good feel, and basically piece it together like that. Once we've married it together and changed the words slightly, it becomes a bit more polarized."

This inventive pairing began in 1977. As the legend goes, Stewart met a waitressing Lennox at a London restaurant and immediately proposed matrimony. He had long since broken up his first band, Longdancer

— reportedly the first to sign with Elton John's Rocket label — and his first marriage. He and Lennox became romancing roommates, and they soon launched the jangly psychedelic pop band the Tourists, a precursor of sorts to several late-'80s bands. The group scored two U.K. Top 10 hits in 1979-80 before disbanding.

In 1981, combining a mutual passion for European electronic music and American rhythm and blues, Dave Stewart and Annie Lennox formed Eurythmics. Their first album, *In The Garden*, received

“I just play a song from beginning to end without actually knowing how they are going to turn out,” says Stewart. “Every song on this album is like that.”

good notices but was not released in the United States. With *Sweet Dreams*, in 1983, the world was introduced to Stewart and Lennox in full stride.

Eurythmics' songs were unabashedly pop — nice to the ear — but they pricked at the senses with an unswerving irony. Sophisticated videos featuring Lennox in non-gender-specific attire fueled more interest in the group; their visual uniqueness also signalled that the duo alone had absolute control over their image. The Top 10 singles “Sweet Dreams (Are Made Of This)” and “Love Is A Stranger” brought them a huge audience, setting the stage for superstardom.

On came four albums in slightly less than four years. They were powerful and playful — indicting of past lovers, celebratory of pure feeling. Hit singles included “Who's That Girl,” “Right By Your Side,” “Here Comes The Rain Again,” “Sexcrime (1984),” “Would I Lie To You,” “There Must Be An Angel (Playing With My Heart),” “Sisters Are Doin' It For Themselves” (a duet with Aretha Franklin), “It's Alright (Baby's Coming Back),” “I Need A Man,” et al. The group unwittingly became a media magnet, and Stewart and Lennox remain tabloid fodder across Europe and the U.K.

After the time off for personal/professional woodshedding, the duo are

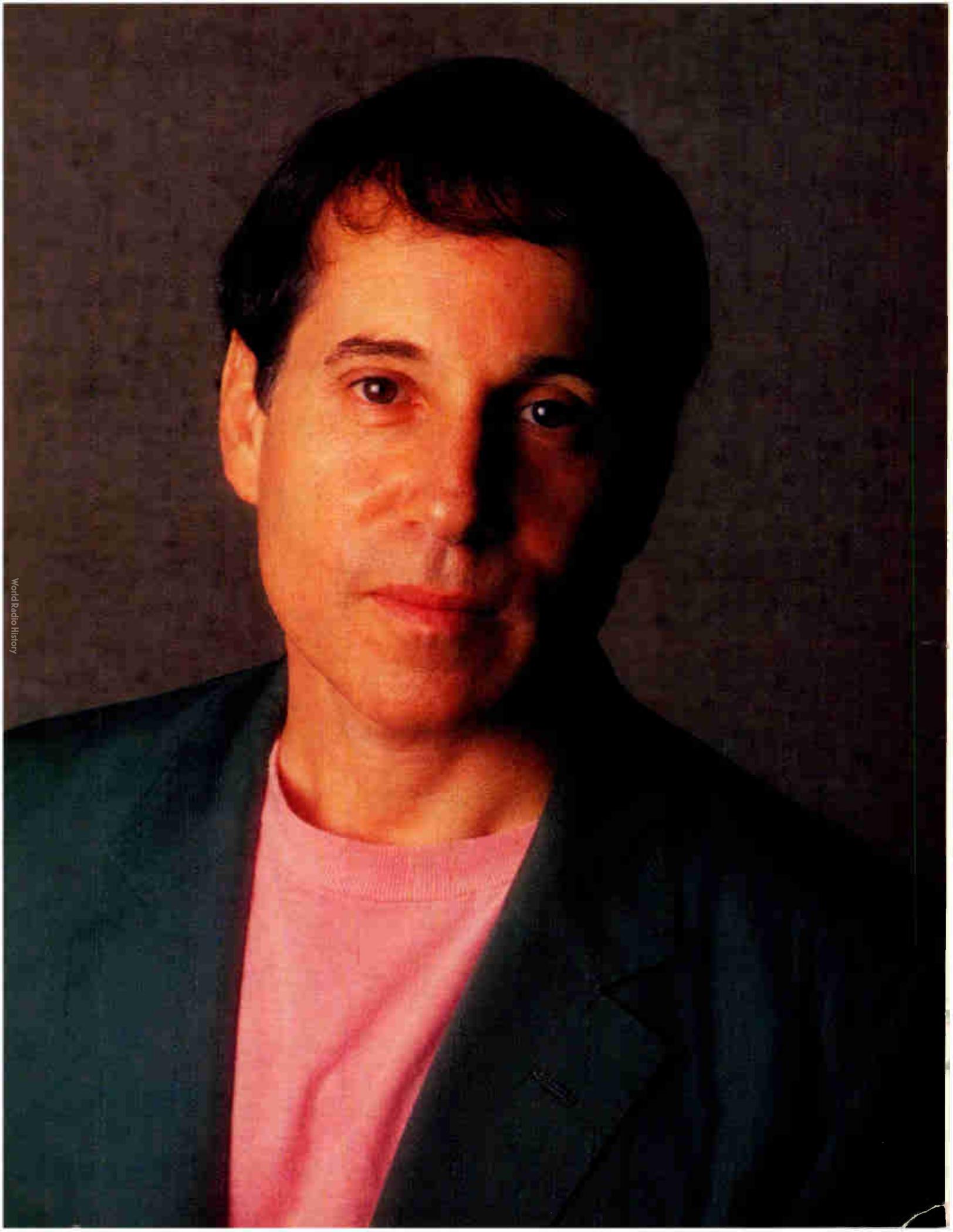
refreshed. Yet despite Eurythmics' immense success worldwide, its leaders share every songwriter's anxiety: I'm Just Not Good Enough.

“I still have to convince myself I'm a songwriter,” Lennox says. “Without it, though, I think I would probably wonder who I was. It's not so much that the fact we make music defines my existence as that it qualifies it, it gives me a reason for being. But I have to say that without Dave's encouragement, I don't think I would be all that hot.”

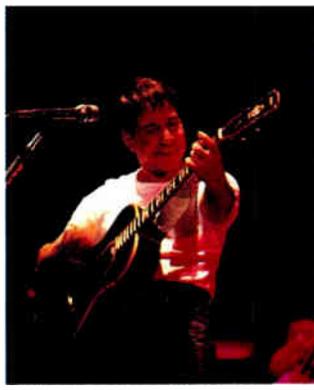
“I have phases when I'm always churning out stuff, but then I look back and I've made loads of tapes and they all sound stupid!” Dave admitted. In this brash revelation, however, he does provide sound advice. “At the end of the day I'll just say, ‘Never mind, we'll do some more tomorrow!’”

Harry Weinger is a New York-based music journalist and ex-record company maven. His most recent articles have appeared in Rolling Stone, Spin and CD Review. He is currently compiling a James Brown box set for release in fall 1990.





Paul



RAJ RAMA/LGI

SIMON

P R O F I L E

by Mark Coleman

Paul Simon is the first to admit he's something of a perfectionist. "No, it's not unusual for me to spend months on a song," he says. During a recent interview at New York City recording studio, this veteran singer/songwriter's speaking voice sounded deliberate, thoughtful; even in conversation. Paul Simon builds to a point slowly but surely. Simon took a break from assembling his next album — the follow-up to his groundbreaking, Grammy-winning *Graceland* LP — to discuss how his approach to songwriting has evolved over the years, and just how much the influence of African and other international rhythms has changed the way he works.

"First I decide on what musical elements I want to work with," begins Simon. "On this particular album I'm doing now, the elements are drums from Brazil and guitars from West Africa. *Graceland* was a fusion of American and South African; this is a fusion of Brazilian, West African and American.

"The two cultures are related," he continues. "Originally, I was thinking about using percussion from West Africa because it's a natural progression from South Africa. South Africans are thought to be the great singers of the continent,

while the West Africans are thought to be the great drummers of the continent. But the West African drummers and drums were sent into the Americas with the slave trade, and those drums, those rhythms, have remained in the cultures of Brazil, the Caribbean countries and in America." At this point, he stops to catch his breath, and smiles. "The conga drum comes from the Congo — that's how it got the name!"

Not long after his *Graceland* tour with LadySmith Black Mambazo, Miriam Makeba and other South African musicians concluded in mid-1987, Simon was introduced to Brazilian music, and musicians, by the singer-songwriter Milton Nascimento. He jammed and recorded demo tracks with local players during a couple of exploratory missions to Brazil in 1988, then returned to the States and began working with a guitarist from the West African nation of Cameroon named Vincent Ngni.

"West African and Brazilian music, though related, have never been combined before."

Mastering The Cross-Cultural Sound

asserts Simon. "At least *I've* never heard any West African guitarists play with 10 Brazilian drummers." So far, about half the album's songs have been written — "lyrics come last" — and though Paul already has a title in mind he won't divulge it.

"Right now we're trying to create that basic rhythm scheme, or color scheme," he

would be all acoustic," recalls Simon. "Then we started to go more toward electric guitars and that's where we've ended up. Had I not been sequencing earlier on, I might have just continued along, found myself not making the album I wanted to — or only partially making the album I wanted. These are all things you learn after

be much more akin to blues, or jazz, or folk music than people thought. They're going to go on to the end, or until the music dries up, which doesn't have anything to do with age."

Nor does Paul find it surprising that today's teenagers — including his own son — like a lot of the same music as their parents. "That was something you could see was going to happen. My parents didn't like rock & roll, didn't understand it, but after my generation, it's all connected.

"I think it's great because the generations can understand each other on a certain level now," he continues, after a pause. "I do think parents of my age are more closely related to their kids than my parents were. You understand it; you did the same thing, the culture remains the same. As the nuclear family breaks down, you don't have grandparents and parents and everyone living together, so popular culture becomes something of a substitute. Kids today have a tremendous yearning for family. I think that's what the Grateful Dead are about. In that sense, I think it's a good thing. In terms of the actual music . . . it hasn't developed the way I hoped it would."

There's the rub. "I just find the rock & roll chord changes boring," says Simon, flat out. "I like the old rock & roll but I can't play those changes anymore."

It has been intimated that he — along with Sting, David Byrne and Peter Gabriel



Miriam Makeba and Hugh Masekela join Paul onstage during the "Graceland" tour.

says, "and once that's done, *then* I put in my melodic sense and lyrical sense, and that combination becomes the album. We're usually up to the fifth master — five major edits — before a track is over. But we're also mixing as we go along, and I'm also sequencing the album right from the beginning. As opposed to cutting all the tracks and then trying to shuffle them and see which way they fit best. By not sequencing early on, you find yourself

camouflaging mistakes later. And when you're sequencing early on, you can see your mistakes and correct them. Themes begin to emerge, and you can see where the album is going to go.

"At one point, this album seemed like it

doing it . . . *forever*, because I started making records when I was 15!"

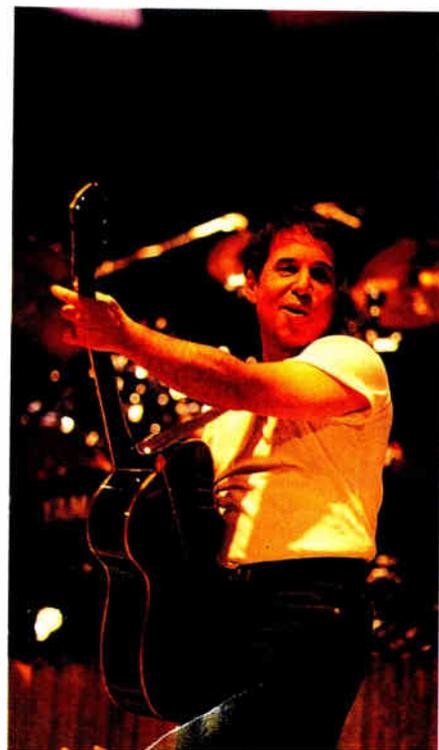
Paul Simon will be inducted into the Rock & Roll Hall of Fame this year, commemorating his 25

year-plus career both solo and as half of Simon & Garfunkel, and he doesn't seem at all surprised by how long that teenage fad of the '50s has lasted.

"When I made my first record, there were a lot of 15-year-olds making records," he says with a hint of

a smile. "Elvis Presley was 21 — that seemed pretty old to be making records, I thought. Simon & Garfunkel had their first hit when we were 24, 25. So the assumption of rock & roll was always that it was very young. Rock & roll is really going to

**"I just find
the rock & roll
chord changes boring.
I like the old
rock & roll but I can't
play those changes
anymore."**



AL THELEMANS/UGI

“Working with African musicians, rather than studio musicians, has been absolutely refreshing for me. And for them: essentially, they are studio musicians, except they’re African studio musicians.”

— has used the Third World’s musical resources for his own gain, but Simon sees his cross-cultural experiments as a fair exchange.

“Working with African musicians, rather than studio musicians, has been absolutely refreshing for me,” declares Simon. “And for them: essentially, they are studio musicians, except they’re African studio musicians. They’re happy to participate in the mix, and obviously, so am I, and so is Sting or David Byrne. The learning, process for those African musicians on *Graceland* was the equivalent for what it

was for me. Go and listen to their records now, and see what they have absorbed.

“Also, you can’t infer from the fact that maybe someone has absorbed the Western influence and *not* made a good record, that the Western influence is corrupting

them somehow. Maybe they just haven’t figured it out yet; it’s a tough puzzle. The next record will be better.”

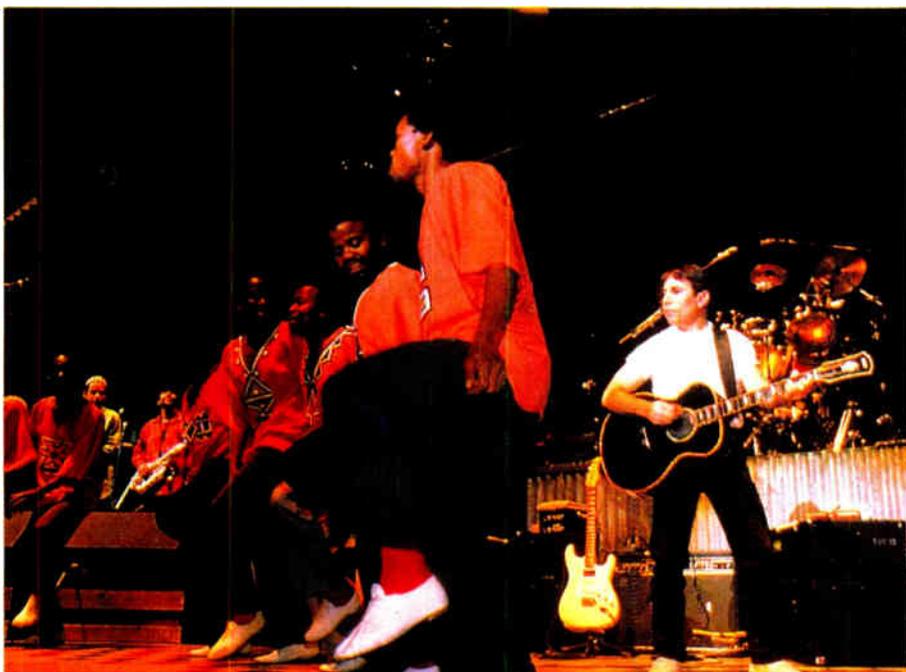
This international music puzzle is something Paul Simon has been piecing together since his first solo album in 1971, when he recorded “El Condor Pasa” with the South American folk group Las Incas (later Urubamba) and traveled to Kingston, Jamaica to cut the reggae-flavored hit “Mother And Child Reunion.”

“In a way, if you keep doing it, you can finally figure out how to do it right,” he says. “I know what I like to do now, and I know what I want to accomplish here — but I’m not sure I can do it. I’m not sure I have the skills, but I always think that, on every album, I see where I want to be, and I’m not sure I can quite get there. But I do think *Graceland* is better than “Mother And Child Reunion.” And I think this album learns from *Graceland*.”

Mark Coleman is a freelance writer based in New York. He has written for Rolling Stone, Spin and L.A. Weekly, among other publications.



JACOB SALLOW / LGI



ILPO MUSTO / LONDON FEATURES

Paul performs with LadySmith Black Mambazo.

Country's Best Gather Under BMI Big Top

Country's brightest stars came out to honor their peers, as BMI's Annual Country Awards Dinner, hosted by Frances Preston and held in a new, specially designed tent, was once again the highlight of Country Music Week. The Robert J. Burton Award for Most Performed Country Song of the Year went to Greg Fowler, Teddy Gentry and Randy Owen, writers of "Fallin' Again," while Songwriter of the Year honors were shared by Mike Geiger, Paul Kennerley and Paul Overstreet. Tree Publishing Co. took home the Publisher of the Year award, marking the 18th time they have been so honored.



▲ Roger Sovine (l) and Frances Preston congratulate Songwriters of the Year Paul Overstreet, Paul Kennerley, and Mike Geiger.



▲ A happy group celebrates the Robert J. Burton Award for Most Performed Country Award Song of the Year, "Fallin' Again." Pictured (l-r): Roger Sovine; Cliff Williamson of Maypop Music; co-writers Randy Owen and Greg Fowler; Frances Preston; Kevin Lamb of Maypop Music; and co-writer Teddy Gentry.



CLARK THOMAS



▲ Tree Publishing Co. took home Publisher of the Year honors. Pictured (l-r): Roger Sovine; Tree's Walter Campbell, Dan Wilson, Betty Fowler, Harriane Condra, Charlotte Lowther, Donna Hilley, Tracy Gershon, Paul Worley, and Tree president Buddy Killen; and Frances Preston.



CLARK THOMAS

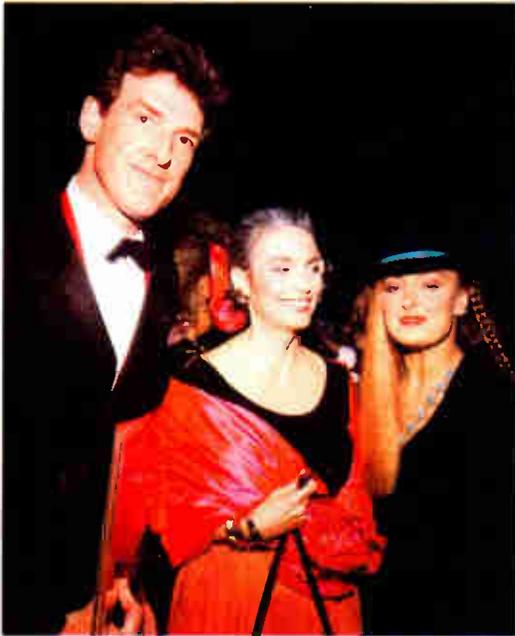
► Proudly displaying their awards (l-r) are: Henry Hurt, Careers Music, Inc.; songwriter Craig Karp; Roger Sovine; Tim Wipperman of Warner-Tamerlane Pub. Corp.; Nick Firth of Careers Music, Inc.; Les Bider of Warner-Tamerlane Pub. Corp.; Mark Brown and Steve Stone, both of Warner-Tamerlane Pub. Corp.; songwriter Dave Gibson; and Frances Preston.



PHOTOS: ALAN MAYOR, HOPE POWELL, TROY PUTMAN, DON PUTNAM



◀ EMI Music Publishing's Jim Fifield; BMI's Del Bryant; EMI Music Publishing's Charles Koppelman and Martin Bandier; and BMI's Rick Riccobono smile for the camera.

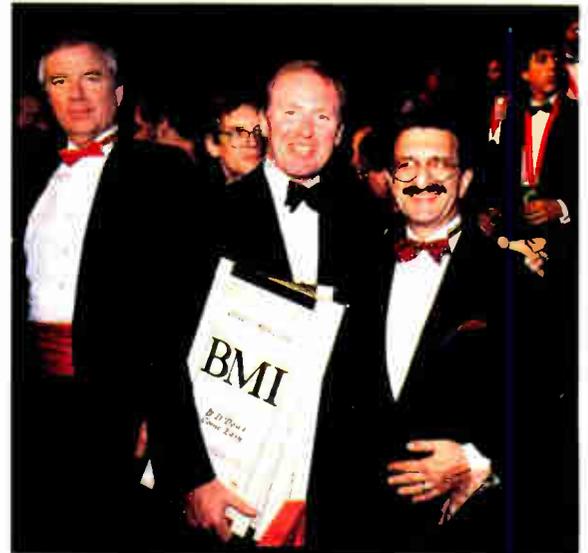


▲ Paul Kennerley, Emmylou Harris, and Wynonna Judd.



▲ Julie Overstreet, Jerry Crutchfield and Paul Overstreet engage in some table talk.

▼ Songs of Polygram International's Dean Kay, Careers Music's Nick Firth, and EMI Music Publishing's Irwin Robinson share a wealth of publishing expertise.



◀ Pictured onstage are (l-r):Lynn Gann of Tom Collins Music Corporation; Roger Sovine; Tom Collins; songwriters Roger Murrah and James Dean Hicks; and Frances Preston.





▲ Naomi Judd picks up writer and publisher awards for "Change Of Heart" as Roger Sovine and Frances Preston look on.



▲ BMI's Rick Sanjek; Janine and Eddie Rabbitt; BMI's Harry Warner; Lane Brody; and BMI's Charlie Feldman.

► This happy group includes (l-r): Roger Sovine; Ron Chancey of It's On Hold Music; Charlie Monk and Jerry Flowers, both of Acuff-Rose Music, Inc.; songwriter Ricky Ray Rector; Songwriter of theYear co-winner Mike Geiger; and Frances Preston.



▲ Ginger Bowen, Capitol Records' Steve Wariner, and Jimmy Bowen pause for a chat.

► Waylon Jennings; John McFee; and Jody Williams





▲ Bob DiPiero, John Scott Sherrill, Gene Nelson, and Paul Nelson pause during the partying.

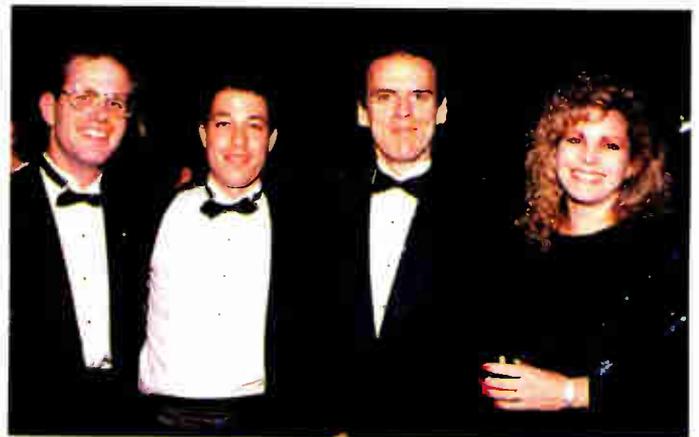


▲ Jim Malloy of Music Of The World; John Mason of Music Of The World; Cornelia Walker; Roger Sovine; Frances Preston; songwriter Billy Joe Walker Jr.; Billy Meshel of Music Of The World; and Gary Smith of Music Of The World enjoy the evening's festivities.



◀ Cliffie Stone (third from left) with sons Steve, Jonathan, and Curtis Stone.

▼ Holly Dunn, Tammy Wynette, John McFee, and Chris Hillman.



▲ The camera catches BMI's Kurt Denny; Will Botwin; John Hiatt; and CRGI Music's Cherie Fonorow.

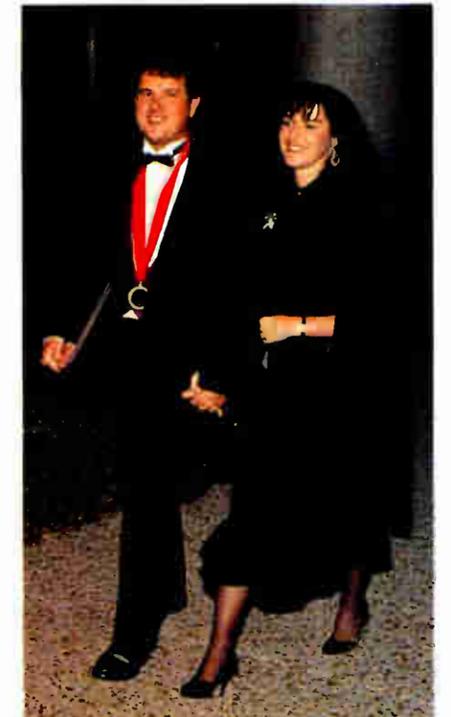


Winners and guests gather after the dinner for the traditional BMI "family portrait."

BMI 50th ANNIVERSARY



▲ Winning combinations (l-r): Angel & Skip Ewing; Max D. & Patsy Barnes.



▲ Bill & Laura Lloyd.



▲ Kathy Mattea, Roger Murrah, and Craig Karp.



▼ Harlan Howard, Roger and Mary Miller.



▲ Kurt Howell, John McFee, Kathy Mattea, John Vezner, Wendy Waldman, and Brad Parker.

The Explosion of American Music 1940-1990

Performing rights income for all creators of music

Access to all styles of music for all licensees

Strengthened and expanded rights for creators and copyright holders

Revolutionary new logging and distribution policies

Breakthrough technology for the benefit of creators and copyright holders

BMI...THE OPEN DOOR TO AMERICA'S MUSIC





A happy group of winners and guests surrounds Frances Preston after the awards presentation.

BMI Honors PRS

BMI held its annual awards ceremony for PRS (Performing Right Society)

Songwriters,

songwriters and publishers at The Inn On The Park in London, honoring 20 songs for airplay in the U.S. Hosted by Frances Preston, the ceremonies cited such multiple winners as Steve Winwood;

Mike Stock, Matt Aitken and Peter Waterman; and Terence Trent D'Arby, and was attended by many major players from Britain's songwriting community.

Pictured (l-r) are: Warner-Chappell Music's Stuart Newton; BMI's Phil Graham and Frances Preston; and Warner-Chappell Music's Robin Godfrey-Cass.





Pictured (l-r): Frances Preston; BMI's Bob Musel; Kevin McMichael; Virgin Music's Steve Lewis; Nick Van Eede; and BMI's Phil Graham.

Publishers



Swing Out Sister's Andrew Connell (l) and Corinne Drewery chat with Steve Winwood.



Pictured (l-r) are: BMI's Bob Musel; writer Matt Aitken; All Boys Music's Lucy Anderson; BMI's Phil Graham; writers Mike Stock and Pete Waterman; and David Howells of All Boys.



Dennis



MORGAN

P R O F I L E

by Holly Gleason

Dennis Morgan is one songwriter, to paraphrase Johnny Cash, who refuses to walk the line. Dennis Morgan follows his muse, whether that means pop, rock, r&b or country, and that can get a little confusing when it comes time to categorize just what he does.

"I'm just making music for me," laughs the amiable songwriter with a shrug. "I'm just a writer writer, a person who writes all kinds of songs . . . I try to go with the feeling and see where that takes me.

"After all, there are formats — you can't get away from formats. But, I think it's important to write for yourself and let the songs fall where they will. If it's a pop song, that's fine; if it's a country song, okay. But, it's better to let the song have its head than trying to force a song to be something it isn't."

That may do a great deal to explain Morgan's incredible cross-format success. After all, this is a 42-time BMI Award winner, a two-time BMI Pop Songwriter of the Year, a four-time BMI Country Songwriter of the Year and the winner of annual Robert Burton Award for the most performed country song of the year in 1983 for "Nobody."

That's impressive in and of itself but, there's even more. His songs have received three

Grammy nominations and "I Knew You Were Waiting For Me" scored Aretha Franklin and George Michael the Grammy for Best R&B Performance, Duo or Group.

And that's still not all. Recordings of Morgan's songs sold a staggering 90,000,000 records worldwide (28 million of those in the last four years), scored an impressive 50 Top 40 hits worldwide, had approximately 100 *Billboard* chart singles and 21 #1 records in various formats.

Running stats like these could leave even an Olympic runner breathless, but that's okay. When you do good work, it's something to be proud of and Morgan, who opened his own publishing company four-and-half years ago, is certainly pleased with the body of work he's amassed.

"It still comes down to: can you walk away — after you've had a session with somebody — can you whistle a melody? Can you tap out a rhythm?" Morgan says. "You can't set out to write a hit. You can't map out a strategy to put you on top. You have to just set out and write songs."

**Songs That
Speak Of
Everyday Life**



"Of course, the secret to the whole thing remains hits. Can you write 'em? Can you continue to write 'em? And it doesn't necessarily have to be a #1, either! Take the Milli Vanilli cut ("Take It As It Comes" from their already quadruple platinum debut); that'll be over 10,000,000 worldwide before it's done . . . and that's a lot of records."

Morgan staunchly believes that being true to one's muse is the answer. But, he believes it's inspiration filtered through years of discipline that enables him to write songs that people like Rod Stewart (who cut "My Heart Can't Tell You No"), Fleetwood Mac (who included "When It Comes To Love" on their *Greatest Hits*) and Animation (who scored a Top 5 hit with "Room To Move") want to record.

"The seven years I spent in the publishing house writing was equal to the greatest experience of a lifetime. It's a real controlled, disciplined way of writing and you learn so much about the craft, which is a very important part of it," Morgan explains. "And I'm very grateful for that, because it was just like the whole Brill Building experience was for Gerry Goffin and Carole King.

"The bottom line is that you need that discipline. You need to be able to sit down and really work on getting the song right. There's a lot more to it than just coming up with a melody and putting together some

lines that rhyme.

"Take 'My Heart Can't Tell You No'; there were so many different approaches and angles to that song. It took a long time to find the one that was right. So, you just keep going 'til you find the one that sounds simple and rings true, because usually the simplest one is the best."

Certainly Morgan's evolution as a writer is as simple and straight forward as it gets. A Minnesota native who started playing guitar at 12 and was completely enamored with the Beatles, Morgan moved to Nashville at 20 to write songs after discovering the overlapping influences of the music he loved the best.

"Music captured my attention when I was 10, 11 years old. It was the most important thing in my life — and still is. Then in 1969, 1970, Kris Kristofferson started attracting my attention to country — and I realized those writers, Felice and Boudleaux Bryant, influenced the Beatles with all those songs they wrote for the Everlys.

"So, that's when I decided to move to Nashville. And that's also when I realized that all the music is interconnected, that if you just write the songs the way they should be written, they'll fall where they're meant to."

And that's been the secret of Morgan's ability to avoid being stereotyped as one kind of songwriter. Certainly his initial success as a writer came with partner Rhonda Kye Fleming on the country charts with hits like "Nobody" for Sylvia, "Smokey Mountain Rain" for Ronnie Milsap and "Sleepin' Single In A Double Bed" and "Years" for Barbara Mandrell. Not only did he write those hits, but Morgan's songs have been recorded by artists as diverse and respected as George Jones, Kenny Rogers,

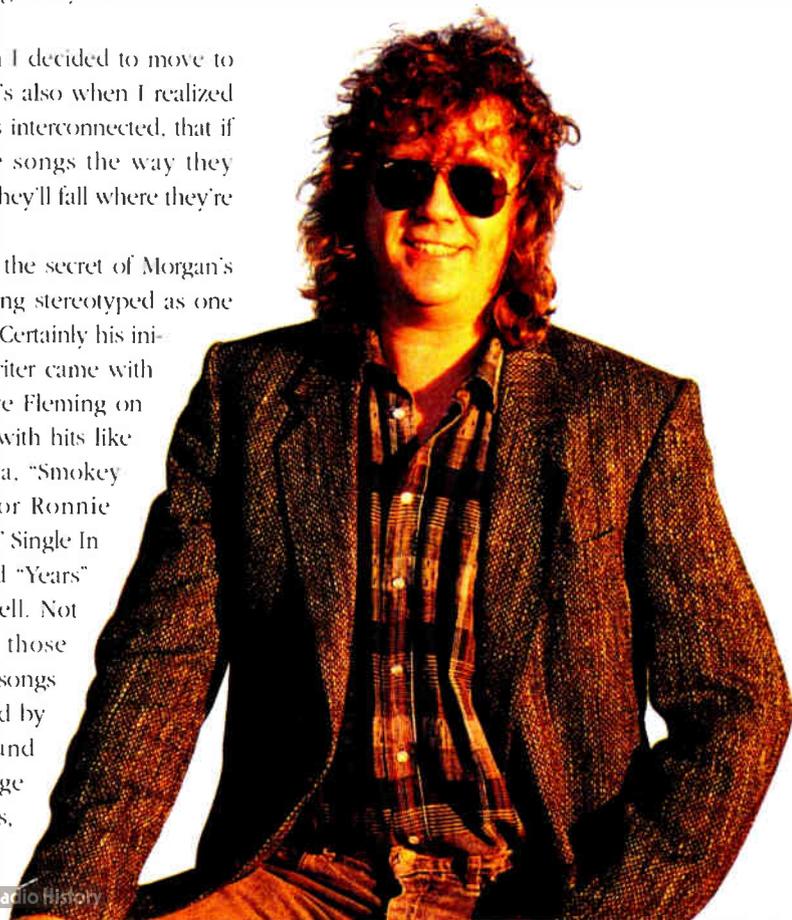
Johnny Cash, Reba McEntire, Alabama and Steve Wariner.

That's pretty impressive stuff on its own. But, it wasn't long until Dennis Morgan's songs began stepping out onto the pop and urban charts. Jermaine Jackson, Joe Cocker, Don Johnson, Jellybean Benitez, Ray Charles, Lala, Dusty Springfield and Peabo Bryson have all gotten in on Morgan's magic, helping increase his sales figures considerably.

Further proving the universality of Morgan's appeal, his "Love Changes Every-thing" was a recent #1 international success. And there's talk that before it's all over the Milli Vanilli cut could become a single.

Aside from what Morgan thinks are the obvious differences between country and pop — "country deals with more mature situations and it also tends to be a bit slower" — what determines a great song remains the same regardless of style.

"You can't set out to write a hit. You can't map out a strategy to put you on top. You have to just set out and write songs."





Dennis and wife June.

“The bottom line is that you need that discipline. You need to be able to sit down and really work on getting the song right.”

“It all goes back to the song every time — or should,” he says flatly. “You have to ask yourself, ‘Is this song entertaining? Will it sell records for the person who cuts it? Does it say something?’

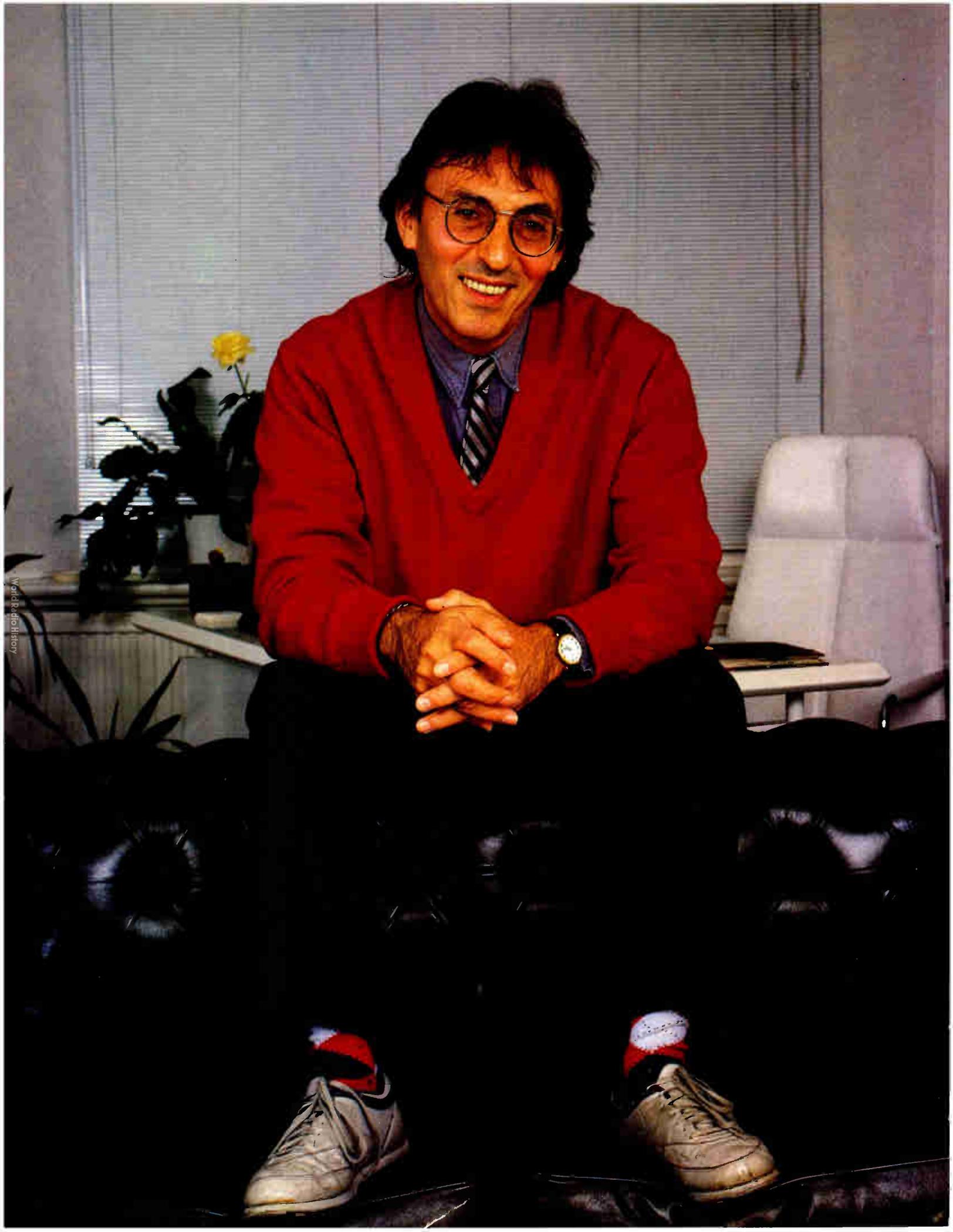
“And it doesn’t have to be particularly profound, either, just come from a honest place . . . Look at ‘Memphis’ By Chuck Berry, on the surface a very simple song. Lyrically, he was singing a song about his kids, but there was so much to that song — it’s life, that’s what it’s all about.

“All the best songs are like that. Listen to ‘Everything’s Broken’ by Bob Dylan or something as dead simple as ‘Crossroads’ by Robert Johnson — you know, ‘I’m standing at the crossroads . . .’ If that’s not related to everyday life, what is?

“I think a song has to get to you. It has to really touch your emotions. If it can do that, that’s most of the battle, because in the end, it all comes down to one thing: if the song speaks, you don’t have to.”

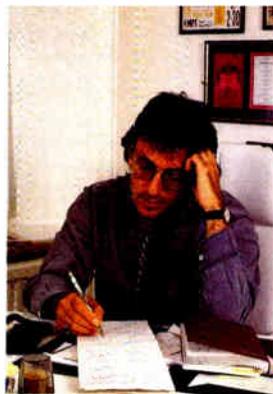


Holly Gleason is features editor of Hits magazine, and her work has appeared in Rolling Stone, Harper’s Bazaar, and The Saturday Evening Post.



World Radio History

Don BLACK



P R O F I L E

by Martin Townshend

Success may delight songwriters, but it's the shared pain of honorable failure that really unites them.

When Don Black's *Barmitzrab Boy* closed, in 1978, he received a call and an invitation to lunch from Andrew Lloyd Webber.

Lloyd Webber, perhaps mindful of the fate his own musical, *Jeeves*, had suffered, three years previously, was keen to point out how good he thought Black's lyrics were.

Black himself was astounded.

"The thing is that when a show closes people usually say, 'diabolical. What a lousy evening.' They don't usually bother to dismantle it. But Andrew sat me down and he said, '*Barmitzrab Boy* — there was a lot wrong with it, but the lyrics were terrific.'"

That meeting, which led first to the concept album *Tell Me On A Sunday*; then to the musical, *Song And Dance* and finally, last year, to the block-busting *Aspects Of Love*, is central to the relationship between 50-year-old Black and the world's most successful modern composer of stage musicals.

"I think Andrew admires people that have a go," says Black. "He knows how tough it is. I think he respects me because I took on a

Barmitzrab Boy. I've done musicals that never opened. We share the same wounds."

Having a go" is certainly the key to the character of Don Black

Born in 1939 in Hackney, East London, the youngest of a family of five, he grew up with an obsession for words ("I was always asking my teachers what 'ubiquitous' meant — or 'diagnosis'!") — and with a family obsessed by show business.

"We were all desperate to do something," he laughs. "My mother was always interested in show business, but in a very peripheral way — her ambition was to be an usherette at the Hackney Empire. We were all encouraged to do impressions at home, and my eldest brother Michael, who's now an agent, became a compere for people like Louis Armstrong."

Don himself became first a reviewer for the *Musical Express*, then a song-plugger for pianist Joe Henderson and then — almost perversely — a stand-up comic.

"I was always interested in comedy and it was at a time when these comedians came over from America — people like Alan King, Bob Hope and

In Touch
And In
Demand



Says Black of collaborator Andrew Lloyd Webber (pictured above): “[He] has got shows running all over the world because he’s the only one who takes musical theatre seriously, and he’s passionate about it.”

Danny Kaye. I used to go and see them all, my brother Michael was often the compere, and I thought I’d just have a go at it basically!”

The experience was not a particularly happy one.

“The main problem was that I looked very young,” laughs Don, “and I was stealing a lot of material from all these great Americans, all these mother-in-law jokes.

“Still,” he says, “it stood me in good stead. I think that when you write shows, if you know where the jokes go roughly, and you know a little about comedy, it’s an advantage. It’s hard to explain why, but other writers, I’m sure, will know.”

It was after returning to his somewhat reluctant career as a song-plugger that Don met Matt Monro, a fast-rising British singer who was still, nevertheless, employed as a London bus driver.

The two became friendly. Don confiding his love of the great story-telling American songwriters like Porter, Gershwin, Lerner and Loewe, and enthusing over Monro’s rich and powerful tones.

As a result, Monro brought a tune to him — an Austrian Eurovision Song Contest entry with the unlikely title of “Warum Nur Warum” — and suggested that Don add a lyric.

Don wrote “Walk Away,” and a hit was born. It reached #4 in Britain, in September, 1964, and became Monro’s second American hit three months later.

At 25, Don Black was finally a songwriter.

“What I tried to achieve with ‘Walk Away,’ and subsequently with songs like ‘Take That Look Off Your Face’ from *Tell Me On A Sunday*; is an intelligent story. It’s a vignette if you like, a little slice of life in three minutes and if you can do it honestly and directly, it will come out effortlessly, and it will also touch a lot of nerves.”

Black worked with Frances Lai, Michel Legrand, and, more than anyone else, John Barry — their biggest break coming in 1966, when they won an Oscar for the movie theme, “Born Free.”

“It changed my life because . . . Oscars do!” Don laughs. “But it was an odd one because Carl Foreman, the film’s producer, wasn’t happy with John’s tune and he thought the lyric was too much of a social comment and not enough about lions, and I think he’d have taken it out if it hadn’t been too late.

“But the social comment side of it struck a real chord at the ceremony — especially since they had this multi-racial children’s choir singing it. When I met Carl, afterwards, with the Academy Award in my

hand, he said, ‘well, I must admit it grows on you!’”

Don has subsequently composed over 100 film themes, including “Ben” for Michael Jackson (soundtrack to a film of the same title, about a boy’s love for a pet rat); “To Sir With Love,” with Mark London, for Lulu; “Days Like These,” for *The Italian Job*, with Quincy Jones, and the themes to *True Grit* and *Gold*, both with Elmer Bernstein.

But the major milestone in his career, his first ever stage musical, was another collaboration with John Barry.

Billy, based on Keith Waterhouse’s novel “Billy Liar,” opened in 1974 and ran for nearly three years at London’s Theatre Royal, Drury Lane.

It established Black as a lyricist able to span contemporary pop, operatically styled ballads and big production numbers with the same economy and power.

“As a lyric writer I think you always have to go into theatre, eventually. Pop music is so restricted, it’s how many emotions you can cover with a title and a catchy phrase, whereas in theatre you have the scope to cover every emotion.

Although Black’s next musical, *Bar-mitzvah Boy*, proved a surprising stumbling block, Black’s style eventually found a sympathetic match in the ambitious scale and precise detailing of Andrew Lloyd Webber.

Black believes the secret of Lloyd Webber’s success — and indeed the only way that any lyricist or composer can possibly survive — lies in a thorough knowledge of the relevant musical history, a willingness to embrace contemporary



styles and themes and, above all, *passion*.

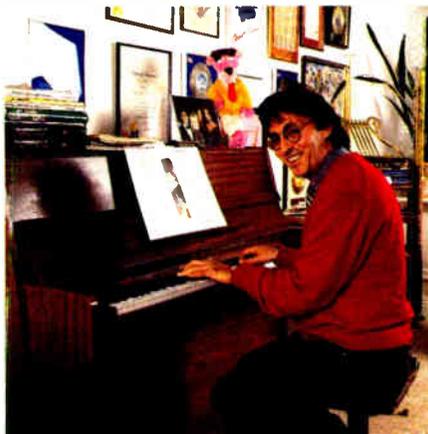
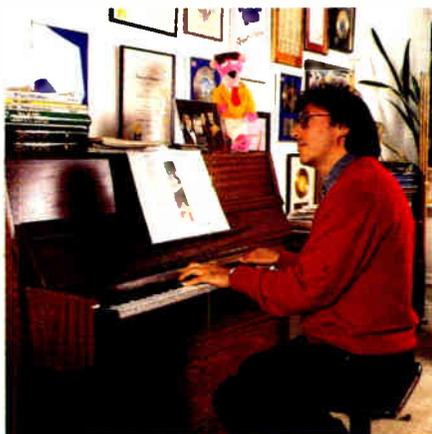
“So many people think songwriting is easy, and so many songwriters think they can write musicals, but they really haven’t got a clue because they’ve never seen *Carousel* or *Oklahoma*,” Don points out.

“I’ve seen the most embarrassing musicals by pop people because they simply haven’t done their homework.

“Andrew Lloyd Webber has got shows running all over the world because he’s the only one who takes musical theatre seriously, and he’s passionate about it. Paul McCartney’s always talking about doing a



"I keep in touch — not through desperation, but because this business is my life."



musical, Elton John — but in my humble opinion I don't think they'll ever do it because it's too much effort, and because it's very speculative.

"Also, lyrically, it's very difficult. Songs have to further the story, they have to be integrated. It's not just a question of writing 12 pop songs and slotting them in.

"Andrew is also unique," Don says, "in that he looks at every aspect of a musical — the orchestration, the set designs, everything — and he has a great talent for construction. He knows how to build a musical, where this theme should come in,

where the interval comes, he's an architect, above all."

Also, Don says, Lloyd Webber likes to have hits in his shows and in Don he's found a partner who, at 50, is keener than ever to stay fresh and compete in the charts.

He keeps in close touch with his two sons, Clive, who works for EMI in London, and Grant, who manages a band called Wild Weekend — "they keep me young and trendy." And recently he's worked with Simon Climie, composer of George Michael and Aretha Franklin's multi-million

seller, "I Knew You Were Waiting (For Me)," and new bands including The Marines and One 2 Many.

"Times have changed of course," says Don, "and it's frustrating sometimes that records seem to have taken over from songs — and that there's now this tremendous emphasis on *sounds*, which means that lyrics can get diluted.

"But I think it's wrong to get cynical and bitter about this business because it's littered with people from the sixties who are very much out of touch. There's a reason why they haven't sustained their impact and a lot of it is that most of them haven't read a *Music Week*, a *Cashbox* or *Billboard* for ages. They're very out of touch, and I *keep* in touch — not through desperation, but because this business is my life."

Don's next project is a Broadway version of the 1953 Red Astaire/Cyd Charisse musical, *The Bandwagon*.

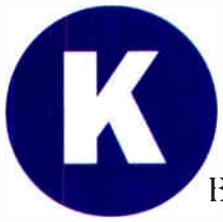
"They've asked me to do the book, too," he says, "which will be a first. It's a challenge, but you've got to do new things. I don't want to write 'Born Free' over and over again."



NEW YORK GETS THE



Pictured backstage are (l-r): BMI's Rick Sanjek; Ed Bradley of CBS-TV's "60 Minutes"; Jimmy Witherspoon; Dr. John; and BMI's Neil Gillis.



Key blues artists and composers performed at the Beacon Theater this past

November as part of a blues festival sponsored by Benson & Hedges. The three presentations, organized by George Wein and his Festival Productions, included BMI writers Etta James, Willie Dixon, Albert King, Dr. John, Clarence "Gatemouth" Brown, Jimmy Witherspoon, Jimmy McGriff, John Lee Hooker, The Fabulous Thunderbirds, Buddy Guy and Junior Wells. Artist Fred Brown, a music enthusiast, is represented here by his painting

BLUES

of Willie Dixon, John Lee Hooker and Bo Diddley, one of 37 paintings of primary blues figures that this New York-based artist has done. Brown plans to do a history of American music in paintings. He plans future works on various musical genres, and indicates that he won't be finished until "all the indigenous American styles are portrayed on canvas."



Clarence "Gatemouth" Brown takes time out with BMI's Rick Sanjek (r) and Neil Gillis.

BMI/CHUCK POLIN

Albert King and BMI's Neil Gillis give the thumbs-up sign after King's performance.



BMI/CHUCK POLIN

K U D O S



◀ **LEGENDS IN THEIR OWN TIME.** "Grammy Living Legends," a musical tribute honoring the outstanding contributions and achievements of four contemporary artists, was aired on the CBS-TV network this past November. **Andrew Lloyd Webber**, one of the honorees, is pictured with **Deniece Williams** (l) and his wife **Sarah Brightman**, who performed as part of their special tribute to his work. Below, honoree **Willie Nelson** was joined onstage by friend **Kris Kristofferson** for a performance in front of the black-tie crowd. Also honored were Smokey Robinson and Liza Minnelli. ▼



◀ **JOLLY GOOD FELLOW.** BMI hosted a reception at its Los Angeles office for **Korey Ireland**, winner of the 1989 Pete Carpenter Fellowship. A composition major at Williams College in Massachusetts, Ireland will spend two months in Los Angeles receiving private tutorials with such noted BMI composers as **Earle Hagen** and **Mike Post**, and visiting seminars and scoring sessions led by top industry writers. Pictured (l-r): Earle Hagen; **Mary Beth** (Mrs. Pete) **Carpenter**; Ireland; BMI's **Doreen Ringer**; and Mike Post.

DOLE/PUTNAM



▲ **FAR EAST FESTIVITIES.** JASRAC, the Japanese performing rights society, celebrated its 50th anniversary recently, and BMI's **Frances Preston** and **Ekke Schnabel** traveled to Tokyo to join in the festivities. Pictured (l-r) are: JASRAC president **Miyuki Ishimoto**; **Schnabel**; **Preston**; JASRAC chairman **Tadashi Yoshida** and managing director **Shimpei Matsuoka**.

▼ **THERE'S GOLD IN THEM THERE HILLS.** During a break from work on his solo album, **Andrew Gold** dropped by BMI's Los Angeles office to pick up his fifth Motion Picture and Television Award for "Thank You For Being A Friend," the theme from NBC's *The Golden Girls*. Pictured with Gold are BMI's **Barbara Cane** (l) and **Doreen Ringer**.



BMI/CAROLINE DAVIS

► **TO THE VICTORS GO THE SPOILS.** Writers of *The Tournament*, the winning musical in the BMI 18th University Musical Show Competition, show off their prize checks (l-r): BMI's **Norma Grossman** and **Bobby Weinstein**; **Howard Tuelle**, chairman of Western Connecticut State University music department; BMI's **Rick Sanjek**; **Raymond J. Small**; **Joseph Unfried**; and BMI's **Jean Banks**. Small, composer-lyricist, received \$5,000 and split \$1,000 with Unfried, co-librettist. Tuelle accepted \$2,500 on behalf of the department of music, which sponsored the production.



CINDY DUPREE



ROBBIN AHROLD

▼ **PHILLY FAME.** Philadelphia's own **Harold Melvin** and **Teddy Pendergrass** (below) share a special moment on stage after being inducted into the Philadelphia Music Foundation Hall of Fame. The two BMI songwriter performers, along with Stanley Clark, Todd Rundgren and Ed McMahon, were also honored with stars placed in the city's Walk of Fame. Pictured at left during the awards dinner are BMI's **Frances Preston** and writer-producer **Leon Huff**. ◀



SCOTT WEINER

► **LIFE OF THE PARTY.** A reception was recently hosted by BMI, along with 19th Street Productions and Sparrow Records, honoring **Steven Curtis Chapman** in celebration of the release of his latest album, *More To This Life*. He is also a winner of BMI Gospel Awards and GMA Dove Awards. Shown in BMI's Nashville office are (l-r): **Michael Puryear** of Lorenz Creative Services; **Peter York** of Sparrow Records; Chapman; producer **Phil Naish**; **Steve Lorenz** of Lorenz Creative Services; and BMI's **Joe Moscheo**.



ALAN L. MAYOR

RICK DIAMOND



◀ **HAIL TO THE CHIEF.** BMI executives visited Australia recently to congratulate new APRA (the Australian performing rights society) chief **Jim Lahore**. Pictured (l-r) are: APRA's **Alex Jeliba**, **Kerry Roche**; BMI's **Ekke Schnabel**; APRA's **Sally Howard**; BMI's **Frances Preston**; Lahore; APRA's **Jennifer Pascoe**, **Glenda Callaghan**, **Grant Webeck**, and **John Sturman**.

▶ **GEORGIA ON THEIR MINDS.** BMI executives were out in force at the 11th Annual Georgia Music Hall of Fame Awards held in Atlanta. Shown here taking time out for a photo opportunity are (l-r): **Joe South**, 1981 Georgia Music Hall of Fame inductee; BMI's **Roger Sovine**; **Ray Stevens**, 1980 inductee and performer in this year's show; **Lionel Hampton**, who also performed; BMI's **Harry Warner**; **Harold Shedd**, one of this year's inductees in the non-performing category; and BMI's **Joe Moscheo**.



RICK DIAMOND

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JAVIER MENDOZA



◀ **ROYAL EVENT.** At **B.B. King's** induction into the Guitar Center's Rock Walk in Hollywood, BMI's **Rick Riccobono** presented him with an engraved Tiffany crystal to commemorate his 31 years with BMI. Pictured (l-r): MCA Records' **Andy McKaie**; Riccobono; King; and radio personality **Jim Ladd**.

K U D O S



◀ **SHAG MUSIC LOVERS UNITE.** Myrtle Beach Music Association sponsored the Shag convention this year, a perfect opportunity for BMI to honor **Lloyd Price** for his beach hit "Lawdy Miss Clawdy." Pictured (l-r) are BMI's **Bobby Weinstein**, Price, and former BMI VP and MBMA supporter **Stanley Catron**.

▼ **BARRY'S BACK.** BMI and A&M Records co-hosted a party at L.A.'s Spago restaurant to honor **Barry White** on his latest release, *The Man Is Back*, and the album's first single, "Super Lover." Pictured (l-r) are: **Ron DeBlasio** and **Ned Shankman**. Barry White's managers: **Quincy Jones**; Barry White; A&M president **Gil Friesen**; **Dawnn Lewis**, star of "A Different World"; and BMI's **Rick Riccobono**.



BMI/LESTER COHEN



TROY PUTMAN

◀ **MEMORY LANE.** Tree Publishing Co., Inc. held a celebration marking the 25th anniversary of songwriting veteran **Red Lane** as a Tree writer. This is also Lane's 25th year as a member of the BMI family, and he is responsible for a variety of BMI award-winning hits such as "They Don't Make Love Like They Used To," "New Looks From An Old Lover," "Miss Emily's Picture" and "Mississippi Woman," among others. Shown at Tree's reception are (l-r): Tree president **Buddy Killen**; Lane; Tree's **Paul Worley**; and BMI's **Roger Sovine**.

METAL



LESTER COHEN

The show by Epic Records' Suicidal Tendencies was a highlight of the event and the guys stopped by the booth to talk about it. Here's (l-r) lead singer Mike Muir and lead guitarist Rocky George with KNAC PD Tom Marshall, KNAC MD Michael Davis, Foundations Forum honcho Walter O'Brien and BMI's Julie Gordon.

MADNESS IN L.A.

Legendary metalist Ronnie James Dio shares trade secrets with KNAC mid-day air personality Long Paul in the BMI broadcast booth. KNAC's live remote from The Sheraton Universal covered the whole L.A. area.



LESTER COHEN

More than 2500 metal maniacs showed up at the second annual Foundations Forum in Los Angeles to pitch their tapes, perform at the showcases or share their expertise on the myriad of panels geared to educate musicians and industryites alike. Thanks to KNAC-FM (Long Beach), the BMI broadcast booth was in high gear throughout the three-day event, hosting dozens of artists for on-air interviews.

New Jersey's Britny Fox gave a special daytime performance at the Forum. Caught backstage (l-r) are: David Renzer of Willesden Music; BMI's Mark Fried; Johnny Dee, Billy Childs, Michael Kelly Smith and Dizzy Dean Davidson (all of the band); and BMI's Julie Gordon.



LARRY BUSACCA

We stole Columbia Records' Heaven's Edge away from their record company's booth to say hello to the folks at BMI. Pictured here (l-r) are: Philadelphia's own George Guidotti, and Steve Parry of Heaven's Edge; BMI's Kelly Horde; and band members Mark Evans, Dave Rath and Reggis Wu.



LESTER COHEN

Chinary Ung and **George Tsontakis** were co-first prize winners and **Michael Daugherty** won 4th prize in the 1989 Kennedy Center Friedheim Awards for chamber music. The winning works were Ung's "Spiral" performed by Aequalis, Tsontakis' "String Quartet No. 4" performed by the American String Quartet, and Daugherty's "Snap! Blue Like An Orange" performed by the University of Southern California Chamber Ensemble. The judges were **Victory Aitay**, **Joel Sachs** and **Daniel Webster**.

Special congratulations to **Richard Hervig**, who has been elected president of the American Composers Alliance, and to **Larry Bell**, who will serve as the new ACA secretary. New ACA board members are **Larry Alan Smith**, **Beth Anderson**, **Richard Cameron Wolfe** and **Paul Nash**.

Luciano Berio, **Christine Berl**, **Leon Kirchner**, **Peter Lieberson**, **Tobias Picker**, **Tison Street** and **Toru Takemitsu** (JAS-RAC) were among the composers recently commissioned by pianist **Peter Serkin**. The works were performed by Serkin in 10 North American cities in the fall of 1989. The project is sponsored by the Performing Arts Department of the 92nd Street Y in New York City and premiere performances are also sponsored by the Kennedy Center, the Chicago Symphony and the UCLA Center for the Performing Arts.

The International Critics Awards (IRCA), meeting in Busseto, Italy, named the Arditi Quartet's edition of the complete **Elliott Carter** Quartets on Etcetera one of the three best classical CDs of the year . . . **George Crumb** was the 1989 winner of the Prince Pierre de Monaco Prix de Composition Musicale. He was recently honored for his life's work at a dinner at the Royal Palace . . . **John Harbison** was among the 29 winners of the 1989 MacArthur Fellowships. The five-year awards



Winners of the Kennedy Center Friedheim Awards for chamber music gather at a backstage reception in their honor. Picture (l-r): BMI's Ralph Jackson; co-first prize winner Chinary Ung; Kennedy Center artistic director Marta Istomin; co-first prize winner George Tsontakis; and fourth prize winner Michael Daugherty.

range from \$30,000 to \$75,000 annually.

The International League of Women Composers has received funding from **Ellen Taaffe Zwilich** to establish a special prize in their Search for New Music Competition to recognize the best composition submitted by a student 21 years of age or under . . . American Composers Alliance and Town Hall in New York City have joined forces to commission a work by ACA member **Philip Carlsen** for the Manhattan Marimba Quartet, which will be premiered in the 1990-91 season. The panel of judges included **Laura Kaminsky** of Town Hall, James Preiss, representing the Quartet, and four members of ACA: **Richard Hervig**, **Tobias Picker**, **David Stock** and **Larry Alan Smith**.

William Schuman recently received the prestigious American Eagle Award presented by the National Music Council at a luncheon at New York's Essex House . . .

Muhai Richard Abrams, **Robert Aldridge**, **Tim Berne**, **Todd Brief**, **Marilyn Crispell**, **Steve Elson**, **David Felder**, **Jana Haimsohn**, **David Olan**, **Mathew Rosenblum**, **Anna Rubin**, **Alice Shields** and "Blue" **Gene Tyranny** (**Robert Sheff**) were among the recipients of the 1989 New York Foundation for the Arts

Artists' Fellowships . . . **David Anram** was awarded a honorary Doctor of Music by the University of Hartford.

Fourteen-year-old **Justine F. Chen** won the First Annual Competition for Young Composers sponsored by Interlochen Arts Academy for her work "A Day At The Circus" for string quartet. Justine received an Honorable Mention from the judges in the 1984 BMI Awards to Student Composers. **Deric Marshall's** work, "Foret Russe," a winning composition in the 1987-88 BMI Student Composer Awards, was

given its west coast premiere during American Music Week by the Artea Chamber Orchestra in San Francisco conducted by **Dusan Bobb**. Another former Student Composer Award winner, **David Soley**, was commissioned by the New York Youth Symphony's First Music program to write an orchestral work for their May, 1990 Carnegie Hall concert.

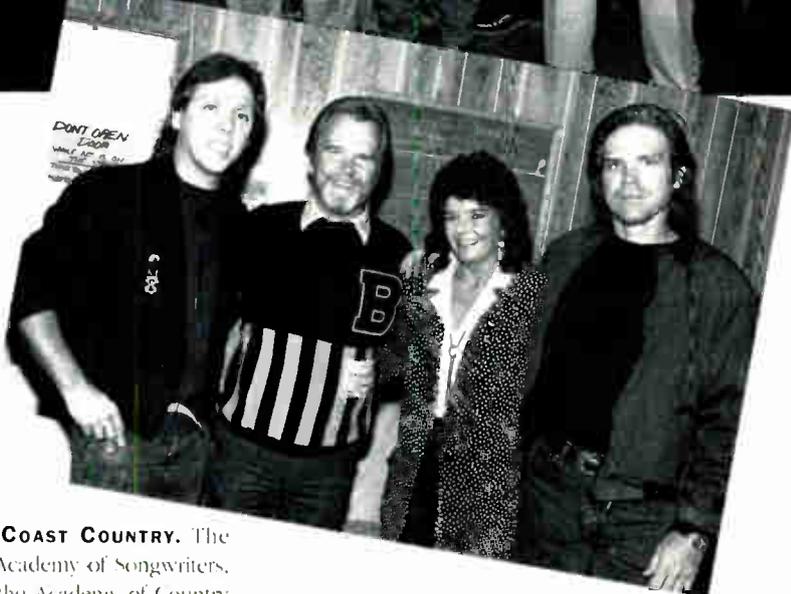
Meet the Composer recently announced the 1989 grant recipients of their Reader's Digest Commissioning Program. Grant awards totaling \$429,500, which will fund commissioning fees for 32 composers, were made to 19 consortia. Funded projects include an orchestral work by **Tod Machover**, commissioned by the Saint Paul Chamber Orchestra, the Richmond and New Mexico Symphonies; a work by **La Monte Young** for the Kronos Quartet, co-sponsored by Hancher Auditorium at the University of Iowa and Walker Art Center; and commissions for **John Luther Adams**, **Christian Marclay** (SUISA) and **Richard Teitelbaum** to be broadcast by New Radio and Performing Arts, KPFT Pacific Radio and KUAC-FM.



George Crumb is toasted following his 60th birthday concert, performed by the Aeolian Chamber Players at New York's Symphony Space. Pictured (l-r): Lewis Kaplan, director of the Aeolian Chamber Players; George Crumb; Allan Miller, artistic director of Symphony Space; and BMI's Judith Saffer and Ralph Jackson.



◀ **52 MILLION & COUNTING.** A recent songwriters get-together produced this photo of some of the architects of rock-pop songwriting. Together, their songs account for more than 52 million performances! Naming just a few of their songs, here's **Otis Blackwell** ("Don't Be Cruel," "Fever"); **Chip Taylor** ("Wild Thing," "Angel of the Morning"); **I. Russell Brown** ("Tie A Yellow Ribbon," "Knock Three Times"); **Reggie Lucas** ("The Closer I Get To You," "Never Knew Love Like This Before"); **Alan Gordon** ("Happy Together," "My Heart Belongs To Me"); **Keith Diamond** ("Caribbean Queen," "Suddenly"); **Lemel Humes** ("Come Share My Love"), and BMI's **Bobby Weinstein** ("Goin' Out Of My Head," "Hurts So Bad").



BMI/LESTER COHEN

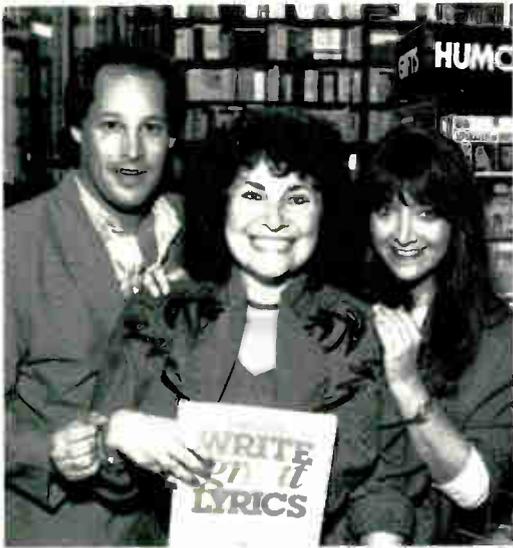
▶ **WEST COAST COUNTRY.** The National Academy of Songwriters, BMI and the Academy of Country Music recently sponsored a seminar in Los Angeles on "The L.A. Country Music Scene," featuring writers, producers, journalists and music industry executives. Among the panelists were (l-r) songwriter **John McFee** of Southern Pacific; ACM chairman of the board **Gene Weed**; BMI's **Paige Sober**; and songwriter **J.C. Crowley**.



BMI/DOREEN RINGER

MUSIC PEOPLE

▼ **MAKING A SCORE.** Renowned composer **Bob Cobert**, whose many credits include *Dark Shadows* and an Emmy nomination for *War And Remembrance*, shared his talents during an afternoon seminar at BMI Los Angeles. It was a *Winds Of War* day as Cobert screened the epic miniseries and discussed his musical contributions and all aspects of the scoring process. Bob (center) is surrounded by Earle Hagen Workshop alumni and other aspiring composers.



◀ **BOOKMAKERS.** Award-winning lyricist **Pamela Phillips-Oland** comes to the songwriter's rescue with her recently published "You Can Write Great Lyrics" (Writer's Digest Books). A professional songwriter for more than 15 years, Pamela has had more than 150 of her songs recorded, by the likes of Whitney Houston, Aretha Franklin, Gladys Knight and The Jacksons,

among others. She has been a staff writer with A&M's Almo-Irving Music since 1985 and teaches lyric writing at UCLA Extension. Pictured at a book signing at West Hollywood's Book Soup are (l-r) Pamela's music publisher **Derek Alpert**, Irving Music; Phillips-Oland; and BMI's **Doreen Ringer**.

MUSIC PEOPLE



MELODIE GIMPLE

▲ **RIB ROAST.** BMI's **Frances Preston** is pictured with **Tom Scott** (l). GRP recording artist and musical director of the Pat Sajak Show, and **Stix Hooper**, founder of the Crusaders and president of

the Los Angeles chapter of NARAS. The occasion was the chapter's "Yo-Cat" Roast, where Scott and other top studio players were lambasted.

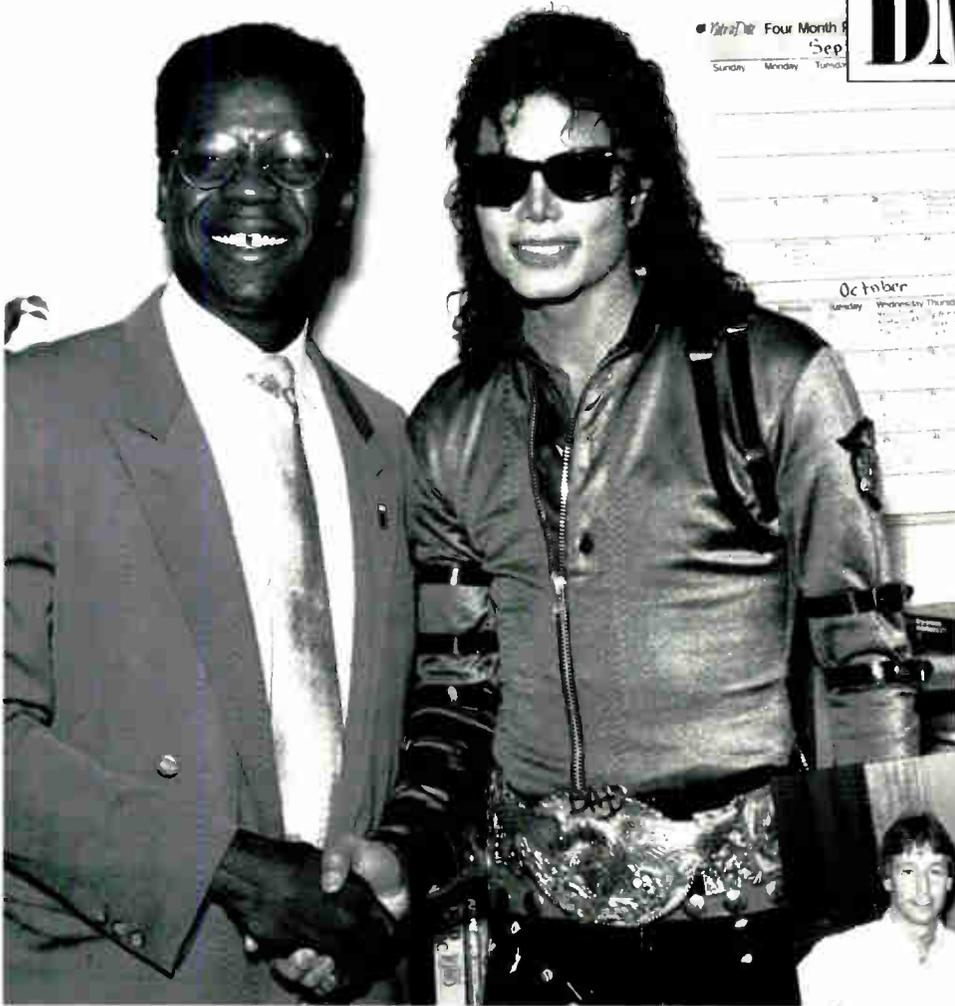


▲ **TAKING IT TO HARTT.** Composer **David Amram** (c) was presented a Doctor of Music degree early in September at the University of Hartford. Pictured (l-r): BMI's **Burt Korall**; **Jackie McLean**, professor and chairperson of African-American music, Hartt School of Music of the University of Hartford; BMI's **Jean Banks**; and **Rev. John Garcia Gensel**, pastor to the jazz community.



MONICA LAUREN

◀ **SHOWCASE EVENT.** Among the featured panels at the Los Angeles Songwriters Showcase Expo was the BMI-sponsored session "Getting Your Songs Into TV And Film," moderated by BMI's **Doreen Ringer**. Pictured (l-r): BMI writer artist **Jeff "Skunk" Baxter**; **Danny Holloway**, Island Records and Music; **Peter Afterman** of Inaudible Productions; **Doreen Ringer**; and Lorimar Films' **Greg Sill**.



▲ **THE GRADUATE.** Gardner Street Elementary School in Hollywood recently dedicated its auditorium to its most famous alumn, **Michael Jackson.** On hand to share in the occasion was BMI's **Dexter Moore.**

▼ **IT'S A JUNGLE OUT THERE.** Warner Bros. recording artists **the Jungle Brothers** dropped by BMI's N.Y. headquarters to celebrate their album release. Pictured (l-r): **Mike G.** (seated) of the Jungle Brothers; BMI's **Mark Fried**; manager **Ed Chalpin**; **Afrika** of the Jungle Brothers; and **Ali Shaheed** of **A Tribe Called Quest.**



BMI/CINDY DUPREE



WILLIAM BALLINGER

MUSIC PEOPLE

◀ **ALL STARS.** New York's Town Hall was the site of the All-Star Talent Show for urban artists. Lending their support to the up-and-comers were (l-r): **Regina Belle**; BMI's **Eric Coles**; **Shirley Murdoch**; BMI's **Cathy Jackson**; and **Kool Moe Dee.**

► **FOLLOW THE LEADER.** Atlanta's **Follow For Now** was one of the hottest bands at the first annual New South Music Seminar, held this past October in Atlanta. After the show, the band's members signed writers' agreements with BMI. Pictured (l-r): band members **Enrique** and **Jamie Adams** (standing); manager **Dan Nolen** and daughter **Maggie**; **Billy Fields** (standing); BMI's **Kurt Denny**; manager **Mike Reeves**; and band members **David Ryan Harris** and **Chris Tinsley**.



MUSIC PEOPLE



▲ **LEADING SCORERS.** UCLA Extension, in association with BMI, presented "Film Music Dialogues," a seminar with some of the industry's top film score composers. Pictured at the Director's Guild Theatre are (l-r): **Mark Shaiman** (*When Harry Met Sally*); film music

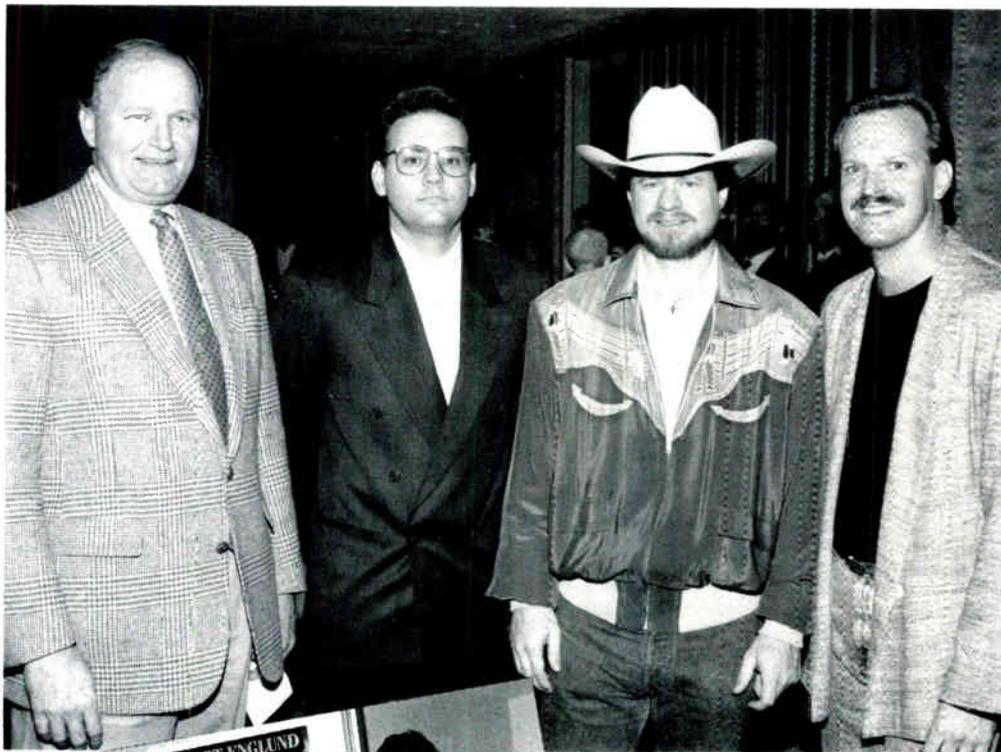
agent and panel moderator **Richard Kraft**; **David Newman** (*Throw Momma From The Train*, *Heathers*); BMI's **Doreen Ringer**; **Hans Zimmer** (*Black Rain*, *Rain Man*); and **Randy Edelman** (*Ghostbusters II*, *Twins*).

▼ **ON THE FLY.** Songwriter supreme **Curtis Mayfield** — "People Get Ready," "Monkey Time," "It's All Right," "He Don't Love You Like I Do" and "Superfly" — is currently on a club tour, and met with BMI's **Greg Sowers** backstage at a recent concert at the Strand in Redondo Beach, California. Curtis is completing a new album and is working on the soundtrack to *Superfly II*.



► **VAN GOGH TRIBUTE.** Don McLean, the songwriter artist who composed and recorded "Vincent," a BMI Pop Award winner and BMI Million-Air Award song, recently re-recorded the song for a PBS television special in honor of the anniversary of the birth of Vincent Van Gogh. The special, entitled "To Paint The Stars," is part of a broader PBS series entitled *Moods &*

Music based on studies of creativity in the arts in relation to mental illness, particularly manic depression. McLean took time out for a photo with (l-r): BMI's Roger Sovine; Patrisha McLean; Dave Burgess, publisher and producer on the song; Dr. Kay Redfield Jamison, producer of *Moods & Music*; and BMI's Jody Williams.



◀ **GETTING THE WORD OUT.** Word Records has announced a distribution agreement with RCA Records involving the development of RCA recording artist **Paul Overstreet** and his current project, *Sowin' Lore*. Word vice president **Neal Joseph** made this announcement at a reception held in BMI's Nashville office. Shown at the BMI reception are (l-r): BMI's **Roger Sovine**; RCA's **Randy Goodman**; Overstreet; and Joseph.



◀ **PHANTOM PHOTO.** The spirit of Halloween pervaded BMI when the Film/TV Relations department hosted a preview screening of 21st Century Film Corp.'s *Phantom Of The Opera*, starring Robert Englund (best known for his work as "Freddy" from *Nightmare On Elm Street*). Pictured are (l-r, standing) **William Ashford**, 21st Century;

MUSIC PEOPLE

BMI writer **Harriet Schock**, who wrote the film's lyrics; BMI's **Doreen Ringer**; **David Gerber**, of Restless Records, a division of Enigma, which is releasing the soundtrack album; (kneeling) BMI writer **Misha Segal**, the film's composer; and **Gaylon Horton**, music supervisor for the film.



◀ **HIGH TIMES FOR LO-CAL.** BMI hosted a "get-acquainted" luncheon for the Lo-Cal Composers Ensemble when BMI's **Doreen Ringer** was named to the board of directors of this group devoted to producing performances of new music. Lo-Cal is seeking grants to help with the recording of their first compact disc, and has joined forces with other Los Angeles music organizations to found New Music Los Angeles (NMLA), a not-for-profit association dedicated to the progress of contemporary music in Southern California and to the production of a large-scale, yearly new

music festival. Pictured (l-r, seated): founding member and Lo-Cal president **Carlos Rodriguez**, Lo-Cal vice president **Murielle Hodler-Hamilton**; (standing) BMI's **Kathleen Laccinole**; Lo-Cal composers **Christopher Caliendo**, **Chris Guardino** and **Joel Hamilton**; Doreen Ringer; Lo-Cal composer **Enrique Gonzalez**; BMI's **Mark Kimbell** and **Michael McGehee**; and Lo-Cal composer **Jane Brockman**.

BMI/CAROLINE DAVIS

MUSIC PEOPLE



▲ **IDOL GOSSIP.** BMI's **Bill Velez** (r) gives Latin teen idol **Chayanne** a congratulatory pat on the back following his signing with BMI in Miami. The Discos CBS Intl. artist picked up MTV's first award for Best Latin Video and hit the top of the Latin charts several times this year.



BMI/GARY GERSHOFF

▲ **OUT TO LUNCH.** Pop songwriters **Steve Dorff** (left) and **John Bettis** (second from right), along with Emmy Award-winning writer **Rick Hawkins** (second from left), previewed their musical *Lunch* with a week of performances at BMI's New York headquarters. Sharing a pre-show moment with the trio is BMI's **Jean Banks**.

▶ **DANCIN' AT M.K.'s.** BMI's **Cathy Jackson** takes a turn around the dance floor with **Wiz** from **Kid N' Play** at a recent **Awesome 2** soiree the famed N.Y. club.

BMI/CHUCK POLIN

MICHAEL DEL ROSSI



▲ **ON THE HUNT.** This happy group of Polygram and BMI executives gathered at the Lonestar Roadhouse in New York recently to congratulate Polygram's **Kentucky HeadHunters** on the success of the band's showcase for New York label staffers. Pictured (l-r): Polygram's **Jim Urie**; BMI's **Kurt Denny**; KHH **Fred Young**; Polygram's **Harold Shedd**; KHH **Greg Martin**; Polygram's **Robert**

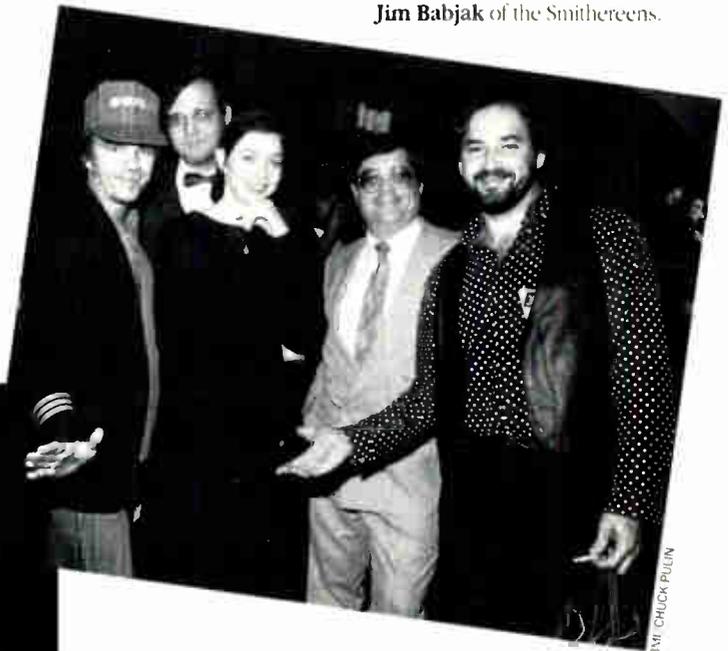
Jamieson; BMI's **Charlie Feldman**; KHH **Richard Young**; Polygram's **Alan Voss**; KHH **Doug Phelps**; Polygram's **Paul Lucks**; KHH **Ricky Phelps**; Polygram's **Jim Caparro** and **Madeline Scarpulla**; **Mitchell Fox**, manager of the KHH; and Polygram's **Rand Hoffman**.

MUSIC PEOPLE

▼ **COLLEGE CAPERS.** The recent CMJ (College Media Journal) Convention and Music Awards was once again one of the fall highlights in New York. Pictured backstage following the awards show are (l-r): songwriters **Mark Johnson**, **Dennis Diken** of the **Smithereens**, and **Nanci Griffith**; BMI's **Rick Sanjek**; and **Jim Babjak** of the **Smithereens**.



JOHN BELLUSSIMO



BMI/CHUCK PULIN

◀ **URBAN COUNTRY.** The Marlboro Country Festival at New York's Madison Square Garden proved once again that country music fans are everywhere. Pictured backstage at the Garden are (l-r): country DJ **Lee Arnold**; **Merle Haggard**; and BMI's **Rick Sanjek**.



JANELLE HARTMAN

◀ **LARNELLE HARRIS**, top gospel songwriter artist, performed a benefit concert in New York City recently to a SRO crowd at the Lamb's Theatre. All proceeds from the event went to The Lamb's Center for Health and Social Services, an outreach facility to the homeless located in midtown Manhattan. Pictured at the BMI-sponsored post-concert reception are (l-r) **Cindy Wilt**, production manager in association with Greg Nelson (Larnelle's producer); BMI's **Cindy Dupree**; Larnelle; **David Best**, executive director of The Lamb's Center, and **Marilyn Best**.

▼ **WHERE'S THE SCOOTER?** The **Singing Rizzutos** recently signed writers' agreements with BMI in Nashville. In addition, they have signed a developmental deal with Polygram. Pictured (l-r, seated): **Allison, Rachel, Heather** and **Jaymie Rizzuto**; (standing) BMI's **Harry Warner**; Polygram's **Sandy Neese** and **Harold Shedd**; career consultant **Joe Thrasher**; Polgram's **Paul Lucks**; and **Terry Cline** of the Halsey Company.



BETH GWINN

MUSIC PEOPLE



LINDSEY SAPP

▲ **Yo! No!** A recent New York concert sponsored by Musicians Against Drugs brought a slew of the best rappers to The Ritz, and BMI's **Cathy Jackson** was there to help. Pictured (l-r): **Kraze of Whistle**; **Stan Desire** of Desire Management; Jackson; **Moet**; **Silver** of Whistle; **Kangol** of UTFO; **L.L. Cool J.**; and **Raheim** of **Grandmaster Flash**.



◀ **FESTIVE ATMOSPHERE.** BMI hosted a luncheon in for participants of the 3rd annual International Marketplace of Festivals (IMOF '89), which was held in Nashville for the first time. IMOF '89 is promising to be one of the major cultural events aimed at helping to strengthen peace and friendship through music and art. Shown here at the podium with key leaders of the International Federation of Festival Organizations (FIDOF) are (l-r) BMI's **Harry Warner**; professor **Armando Moreno**, FIDOF secretary general; BMI's **Roger Sovine**; and **Jim Halsey**, president of FIDOF.

DON PUTNAM



◀ **HAIL TO THE CHIEFS.** BMI hosted its annual luncheon for the past presidents of the Nashville chapter of NARAS in the BMI offices. Gathered for the occasion were (l-r): (standing) **Don Light**; **Craig Benson**; BMI's **Joe Moscheo** and **Roger Sovine**; **Merlin Littlefield**; **Buddy Killen**; **Ralph Murphy**; **John Sturdivant**; **Jim Black**; **Mort Nasatir**; **Don Butler**; **Harold Bradley**; **Kirke Martin**; (seated) **Bill Denny**; **Bill Ivey**; **Nancy Shapiro**, NARAS, Nashville executive director; **Jimmy Gilmer**; and **Danny Davis**.

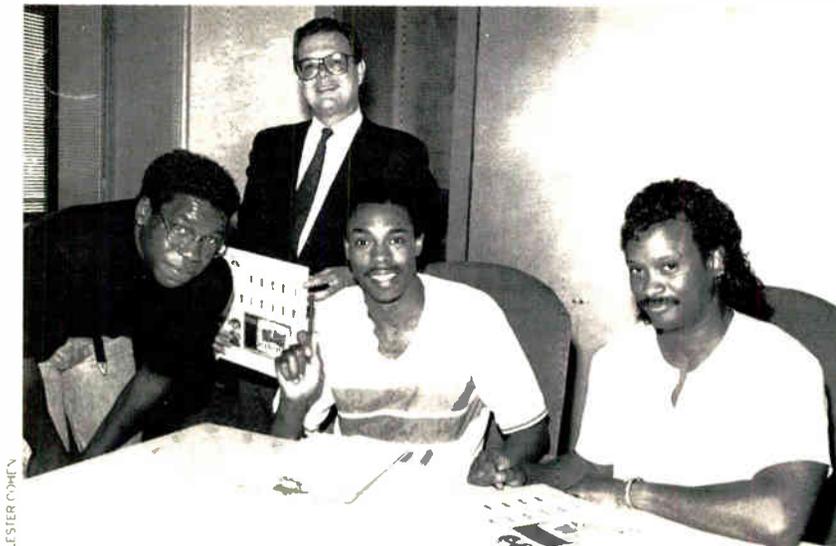


ALAN L. MAYOR

▲ **WEDDING BELLS.** Nashville's Tennessee Performing Arts Center (TPAC) hosted an original production this fall of a new musical entitled *Rock Wedding*, written by playwright composer **Jan Scarborough**. The casting and staffing of the company was done locally, with the exception NYC director choreographer **Derek Wolshonak** and artistic consultant **Mark Medoff**. BMI hosted a cast party at its Nashville office on the premiere evening of the play. Pictured at the celebration are (l-r): TPAC producer **Steve Loftin**; Scarborough; BMI's **Harry Warner**; actress **Lari White**; and actor **David Lackey**.

MUSIC PEOPLE

▼ **VISIONARIES.** Actor/comedian **Michael Winslow**, best known as "Officer Jones" in the *Police Academy* films, recently signed with BMI and brought along copies of his album, *Vocal Vision*, on his Vocalstique label. Pictured (l-r): BMI's **Dexter Moore** and **Rick Riccobono**; Winslow; and *Vocal Vision* co-writer and producer **Gary Bell**.



BMI/LESTER COHEN

BMI



▼ CREDIT WHERE CREDIT'S DUE.

Once again, a splendid group of photographers was responsible for the superb coverage of BMI's Country Awards, which appears on pages 26-33. We'd thought we'd take this opportunity to put them on the other side of the lens. Pictured (l-r) are: **Troy Putman, Hope Powell, Alan Mayor and Don Putnam.**



MUSIC PEOPLE

▲ **WOOD SHED.** Longtime BMI songwriter **Wood Newton** recently signed an exclusive writer's agreement with Blue Water Music. Newton has written such hits as "Twenty Years Ago," "Bobbie Sue" and "What I Didn't Do." Offering congratulations to Newton in BMI's Nashville office were (l-r): **Mike Porter** (seated) of Blue Water Music; BMI's **Roger Sovine** and **Jody Williams**; and Newton.

BMI Staff/Titles

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

Frances W. Preston
President & CEO

Robbin Ahrold
Vice President, Corporate Relations

Jean Banks
Senior Director, Theatre & Jazz

Patsy Bradley
Senior Director, Publisher Administration,
Nashville

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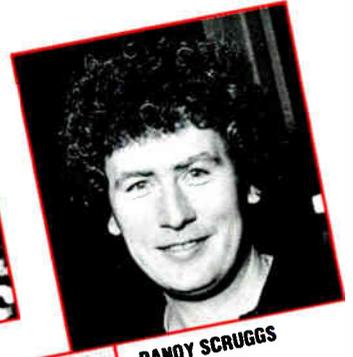
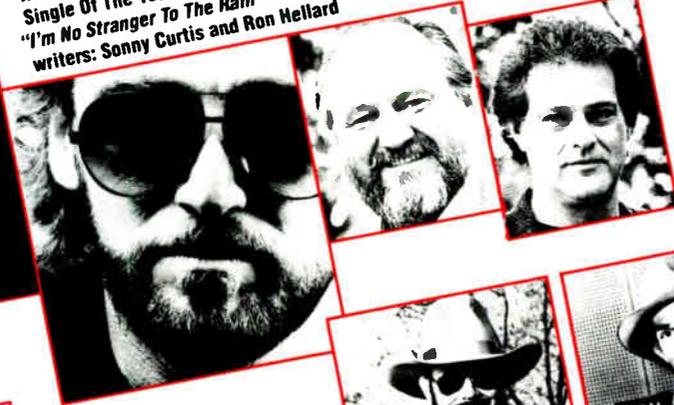
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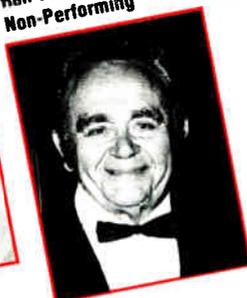
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