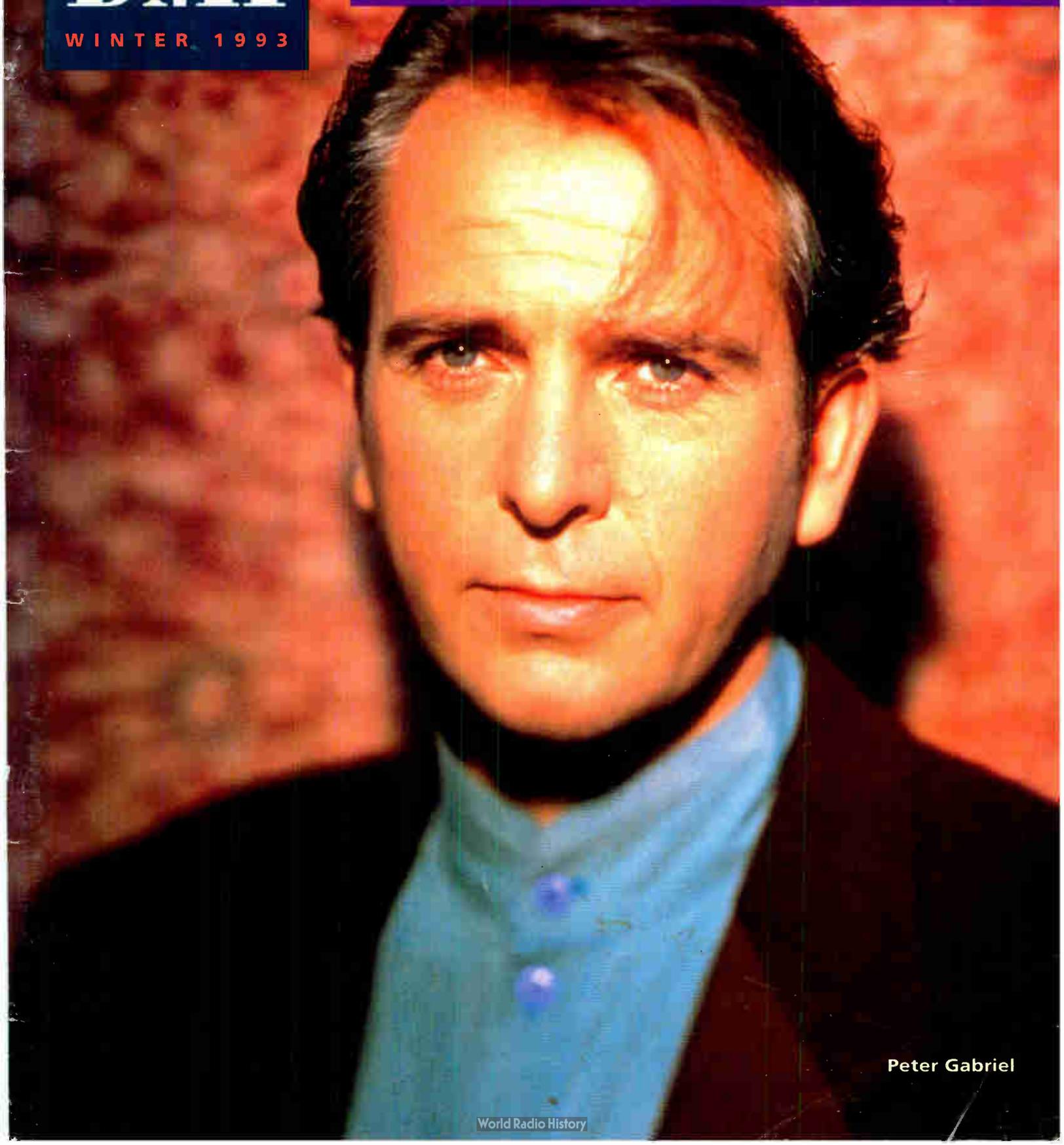


# BMI

WINTER 1993

# MUSIC WORLD<sup>®</sup>



Peter Gabriel

# *Look Who's got Credit for the Biggest Films of 1992*

**JOHN BARRY (BMI)**

Chaplin

**GARY CHANG (BMI)**

Under Siege

**RANDY EDELMAN (BMI)**

The Distinguished Gentleman  
Last of the Mohicans

**DANNY ELFMAN (BMI)**

Batman Returns

**GEORGE FENTON (BMI/PRS)**

Hero

**JERRY GOLDSMITH (BMI)**

Basic Instinct

**MILES GOODMAN (BMI)**

Housesitter

**MICHAEL KAMEN (BMI)**

The Last Boy Scout  
Lethal Weapon 3

**ALAN MENKEN (BMI)**

Aladdin  
Beauty and the Beast

**DAVID NEWMAN (BMI)**

Hoffa

**THOMAS NEWMAN (BMI)**

Fried Green Tomatoes  
Scent of a Woman

**LENNIE NIEHAUS (BMI)**

Unforgiven

**ALAN SILVESTRI (BMI)**

The Bodyguard  
Death Becomes Her  
Father of the Bride

**BENNIE WALLACE (BMI)**

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**JOHN WILLIAMS (BMI)**

Far and Away  
Home Alone 2  
Hook  
JFK

**HANS ZIMMER (BMI/PRS)**

A League of Their Own  
Toys

# BMI

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## A New World Order In Copyright Protection

We are at the edge of a new world order in copyright protection and compensation; one that will be arriving within just the next few years. This was the message that was repeated in panel after panel during the recent CISAC Congress in sister cities of Liege, Belgium and Maastricht, Holland. Digital technology for sound recording and transmission and the emergence of

major new international trade blocks will have a profound effect on the current systems for protecting and compensating creators.

Technologies such as digital broadcasting, digital music carriers such as the Mini-Disk and Digital Compact Cassette, and cable television digital audio services all promise exciting expansion of the audience for musical creations. But they also will make unauthorized copying and uncompensated public performances easier than ever before.

The consolidation of trade regions such as the European Economic Community, the North American Free Trade Area, and the Asian Pacific Trade Area, and regional copyright organizations such as Europe's

GESAC, should promote the free exchange of recorded music and broader international transmission of music and video.

We at BMI are excited and challenged by these developments and feel that they will enhance the opportunities for all creators and copyright holders. We foresee a world of music that becomes more and more internationalized, with ever greater use of BMI's American repertoire abroad and ever growing acceptance of foreign repertoire here in the United States.

Many of the composers and songwriters profiled in this issue of *MusicWorld* are leading examples of this growing internationalization. They are members of foreign copyright societies whose works BMI represents in the United States. They include our cover subject Peter Gabriel and film composer Hans Zimmer, both members of Britain's copyright society, PRS; Braulio, a member of Spain's SGAE; and Marco Antonio Solis of Mexico's SACM. We are proud to represent their works, and the works of all the outstanding composers featured in this issue of *MusicWorld*.



Frances W. Preston



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Bobby Blue Bland  
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Wilton Pickett  
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**Creedence Clearwater Revival**



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# LATIN MUSIC

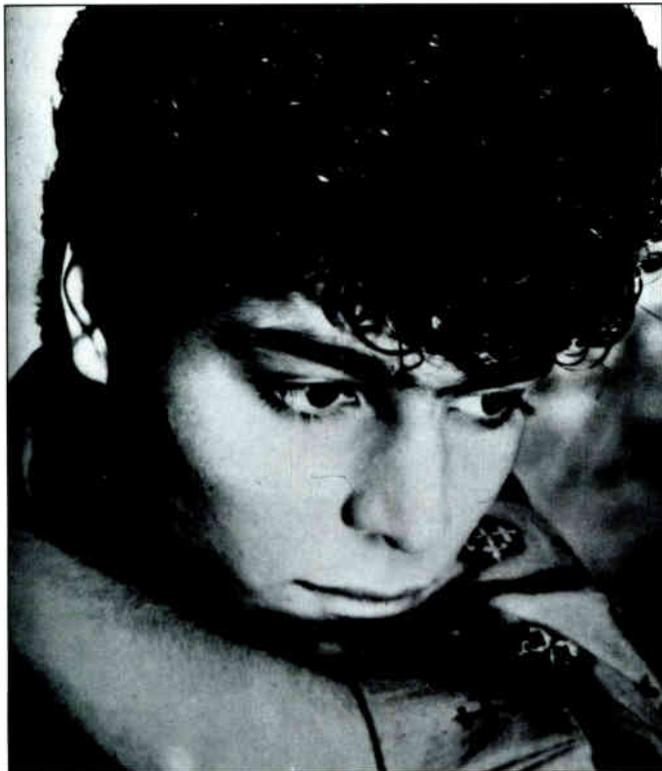
## MOVES INTO THE

# MAINSTREAM

by Carlos Agudelo

It was not that long ago that Latin music was seen by mainstream America as an exotic blend of genres brought to the United States by foreign artists catering to immigrants. And less than a decade ago, Latin records were still struggling to find their way among the country's biggest distributors, rackjobbers and retail chains.

This was so despite the fact that the so-called "Latin tinge" had been present since the last century, leaving its mark in places ranging from Hollywood to the immigrant barrios of New



Chayanne

York, Miami and Chicago, to bilingual centers like San Antonio and other cities of the Southwest; despite the scores of radio stations that through the years have broadcast full-time in Spanish to an ever-increasing population; and despite the many record companies, from divisions of multinational corporations to independents, long established throughout the country, from Puerto Rico and the eastern seaboard to California.

Despite this presence, Spanish-language music was considered until recently as catering to a marginal market with its own rules, distribution networks, radio stations and customers. It was as if the language barrier were some sort of Great Wall separating a whole segment of America's cultural mix from the rest.

Maybe it was the growth of the Hispanic population in the last decade, when it rose from 14.9 million to 22.3 million, that

pushed Latin music into the mainstream consciousness and into the retail chains. Maybe it was the presence of artists like Gloria Estefan breaking the mold with catchy tunes such as "Conga," where the Afro-Cuban groove underlined the whole message; or Linda Ronstadt insisting on singing Mexican music or boleros, temporarily putting aside her career as an established pop Anglo



Juan Luis Guerra

# LA MUSICA LATINA

SE ENTREGA AL

# MERCADO PRINCIPAL

por Carlos Agudelo

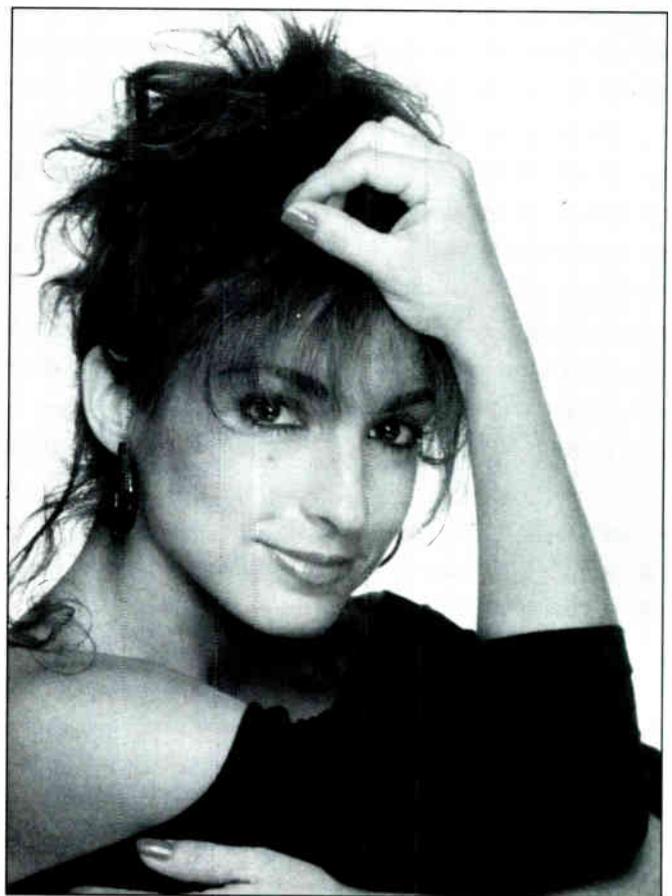
Hasta hace no mucho tiempo la música latina era vista en los principales medios americanos como una mezcla exótica de géneros traídos a Estados Unidos por artistas extranjeros, destinada a inmigrantes. Y hace menos de una década, los discos latinos todavía luchaban por entrar a los más grandes distribuidores del país, *rackjobbers* y cadenas de tiendas de discos.

Esto a pesar de que el llamado "tinte latino" ha estado presente desde el siglo pasado, dejando su marca en numerosos lugares, desde Hollywood hasta los barrios inmigrantes de Nueva York, Miami y Chicago, pasando por centros bilingües como San Antonio y otras ciudades del suroeste; a pesar de las muchas estaciones de radio que a lo largo de los años han transmitido de tiempo completo en español a una población en constante crecimiento; y a pesar de la existencia de muchas compañías de discos, incluyendo divisiones de corporaciones multinacionales y compañías independientes establecidas a lo largo y ancho del país, desde Puerto Rico y la Costa Este hasta California.

A pesar de esta presencia, la música en español fue considerada hasta hace poco como dedicada a un mercado marginal con sus propias reglas, redes de distribución, estaciones de radio y clientes. Era como si la barrera lingüística fuera una especie de Gran Muralla separando todo un segmento de la vida cultural

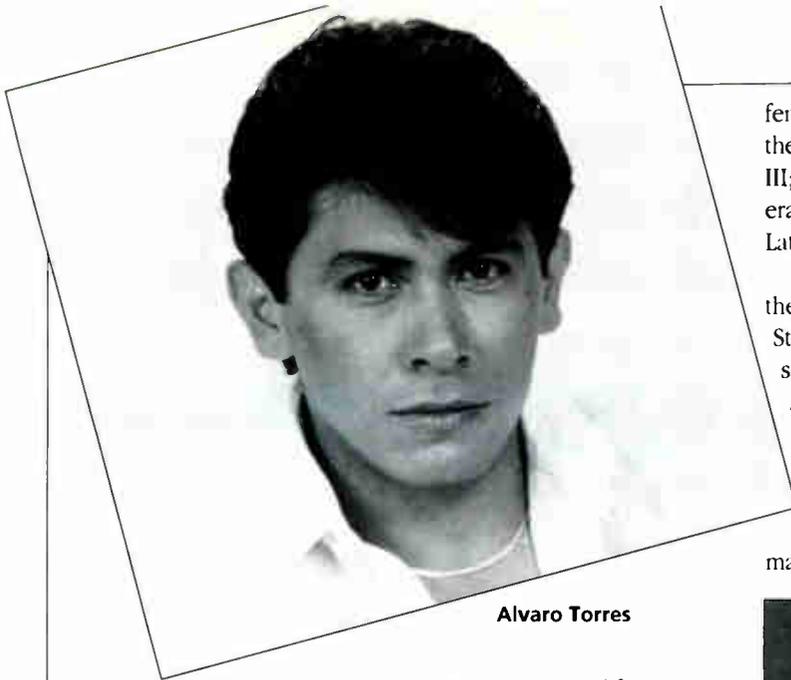
americana del resto del país.

Tal vez fue el crecimiento de la población hispana en la última década, cuando pasó de 14.9 millones a 22.3 millones, el que llevó la música latina a la atención del público en general y a ser aceptada en las cadenas de tiendas de discos. Tal vez fue la presencia de artistas como Gloria Estefan, rompiendo el molde con temas pegajosos como "Conga", en el que la nota



Gloria Estefan

afro-cubana subraya todo el mensaje; o Linda Ronstadt insistiendo en cantar música mexicana o boleros, dejando a un lado temporalmente su carrera como cantante establecida de música pop en inglés, y en el proceso dando nueva vida a uno de los más ricos repertorios del mundo; o Los Lobos, interpretando



**Alvaro Torres**

singer, and in the process giving new life to one of the richest repertoires in the world; or Los Lobos, performing rock music along with the old “La Bamba” tune as it was sung more than 30 years ago by a Latin kid from California named Ritchie Valens (Ricardo Valenzuela).

Whatever the reasons may be, the truth of the matter is that Latin music is rapidly becoming a part of the cultural mainstream. Nowadays, a singer like Jon Secada, produced by Emilio Estefan, tops the charts, not only in the United States but throughout Latin America, singing both in English and Spanish. Something similar happened with Juan Luis Guerra, who went from being the leader of an obscure Dominican band playing an alien rhythm called merengue to become one of the world's best-selling artists.

So not only is Latin music growing at a pace much faster than the mainstream market, but it is also becoming one of the country's hottest export items. Take salsa, for example: It's not a secret that artists such as Eddie Palmieri and Ray Barretto perform more gigs overseas, particularly in Europe and Japan, than in New York City, considered the salsa capital of the world. Both of them have already transcended the salsa field and are considered — along with such rising stars as Dave Valentin, Nestor Torres and Michel Camilo — as the vanguard of a genre that has established an identity of its own: Latin jazz.

In the Southwest, artists have for all practical purposes already achieved at a musical level what politicians and bureaucrats are trying to do with the North American Free Trade Agreement: to eliminate all barriers and create a unified cultural universe. Norteño music, conjunto music, banda music, cumbia, ranchera, corridos — all of them are coming together on both sides of the border, flowing freely and creating a kaleidoscope of musical expressions.

The Mexican influence has been paramount in the creation of Tex-Mex music or *música tejana*, a genre that began booming only five years ago and is now one of the most dynamic segments of the industry. Tejano music is now spreading in all directions, becoming intertwined with country music, as is the case of Grammy Award winners Little Joe Hernandez and the Texas Tornados. Singer Selena Quintanilla, the most prominent of a new generation of

female Tex-Mex singers, has acquired great popularity through the benefit of songs penned by her brother Abe Quintanilla III; she has also recorded in English. A spokeswoman for several corporate brands, she is a symbol of a new generation of Latinos in the United States.

Demographics aside, perhaps the most important aspect of the music's popularity is the fact that Latinos in the United States are developing an identity of their own. Perhaps they should be known as American Latinos rather than Latin Americans. This phenomenon involves cultural elements, the most important of which are the language and the music.

This new identity accounts for the fact that more and more Latin artists are now American-born or raised and many of them — far more than in the past — live in the U.S. A



**Little Joe and BMI's Bill Velez**

perfect example is Miami, a city that has become the Latin Hollywood, the place of residence of many foreign-born artists, from Puerto Rican Chayanne to Spaniard Braulio, the Estefans, and many more. There is even a “Miami sound” that can be heard at its best in the music of Cuban-born singer, composer and bandleader Willie Chirino.

Right now it is safe to say that several music genres — Tex-Mex, Latin jazz and urban Latin rap, for example — have been created and nurtured in the United States, by Latinos for Latinos. Salsa has long been a U.S. genre inasmuch as Puerto Rico is part of this country and New York continues to be the cradle of numerous bands, the place from which Latin rhythms are spreading to the rest of the world.

Perhaps the biggest trend in Latin music right now is the rise of the *grupos*, which are ensembles of four or more musicians playing music ranging from straight norteño to pop ballads. On the pop side are artists such as Los Temerarios, whose record company claims to have sold a million-and-a-half copies of their last album in the Americas, including Chile and Argentina. Their



**Los Temerarios**

música de rock con el viejo tema "La Bamba" tal como fuera cantado hace más de 30 años por un chico latino de California llamado Ritchie Valens (Ricardo Valenzuela).

Cualquiera que hayan sido las razones, la verdad del caso es que la música latina está rápidamente convirtiéndose en una parte integral del mundo cultural Americano. Por estos días, un cantante como Jon Secada, producido por Emilio Estefan, está de primero en las listas, no solamente en Estados Unidos sino a través de toda América Latina, cantando en inglés y en español. Algo similar pasa con Juan Luis Guerra, quien pasó de ser el líder de una oscura banda dominicana que tocaba un ritmo extraño llamado merengue a ser uno de los artistas más vendedores del mundo.

Así que no solo la música latina está creciendo a un ritmo mucho más rápido que el del mercado en general, sino que también se ha convertido en uno de los productos más calientes de exportación del país. Un ejemplo es la salsa: no es un secreto que artistas como Eddie Palmieri y Ray Barretto tocan tanto o más en el exterior, particularmente en Europa y Japón, que en la ciudad de Nueva York, considerada como la capital salsera del mundo. Ambos han trascendido el campo de la salsa y son considerados—junto con jóvenes estrellas como Dave Valentín, Néstor Torres y Michel Camilo—como la vanguardia de un género que ya ha establecido su propia identidad: el jazz latino.

En el suroeste, para todos los propósitos prácticos, los artistas han logrado a un nivel musical lo que los políticos y burócratas están tratando de hacer con el Tratado Norteamericano de Libre Comercio: eliminar todas las barreras y

crear un universo cultural unificado. Música norteña, conjunto, banda, cumbia, ranchera, corridos—todos estos géneros están surgiendo en ambos lados de la frontera, fluyendo libremente y creando un caleidoscopio de expresiones musicales.

La influencia mexicana ha sido determinante en la creación de la música tex mex o música tejana, un género que comenzó a explotar apenas hace cinco años y que es actualmente uno de los segmentos más dinámicos de la industria. La música tejana ahora se está expandiendo en todas direcciones, entrelanzándose con la música *country* como en el caso de los ganadores de premios Grammy, Little Joe Hernández y Texas Tornados. Selena Quintanilla, la más prominente de la nueva generación de cantantes tejanas, ha adquirido gran popularidad con el beneficio de temas creados por su hermano Abe Quintanilla III; ella también ha grabado en inglés. Como portavoz de varias marcas corporativas, Selena también es un símbolo de una nueva generación de latinos en Estados Unidos.

Aparte del factor demográfico, tal vez el aspecto más importante en el crecimiento de la popularidad de la música es el hecho de que los latinos en Estados Unidos están desarrollando su propia identidad. Tal vez de ahora en adelante deben ser llamados Americanos Latinos en lugar de Latino Americanos. Este fenómeno envuelve elementos culturales, de los cuales los más importantes son el lenguaje y la música.

Esta nueva identidad da cuenta del hecho de que más y más artistas



**Selena**



**Texas Tornados**



**Linda Ronstadt**

blend of pop ballads with a slight Mexican touch has become as popular as rice cakes, at least in South Korea, where their music is now becoming increasingly popular.

On the norteño side are Los Tigres del Norte, perhaps the hottest group of its kind, and Los Caminantes, another ensemble that combines traditional folk and dance music. And in the middle are Los Bukis, the most successful group of them all, under the direction of lead singer and composer Marco Antonio Solís.

The popularity of these million-selling artists goes far beyond the music. Practically all of them have been featured in one or more movies. Bronco, a group that regularly attracts crowds of 20,000 to 50,000 people in stadiums and arenas in Mexico and the United States with its blend of norteño music, cumbias and pop ballads in different proportions, even has its own cartoon series, complete with special promotions and merchandising. It is common to see the members of the group posing behind the

stage during intermission, with fans lined up as far as the eye can see for the privilege of having their picture taken with them, at \$10 a shot.

The growth of the market has even led some of the major record companies to try to push open one of its last frontiers: the youth segment of the Latin population. The 18-and-under market has usually been neglected, in part because radio stations in Spanish are committed to the adult population. Young, assimilated Latinos are an integral part of the audience of power stations in markets such as Los Angeles, New York and Miami.



Perhaps the most important aspect of the music's popularity is the fact that Latinos in the United States are developing an identity of their own.



Lately, however, the younger generation has become more receptive to Spanish-language music, thanks to the advent of genres such as Latin rap, still spoken but with backgrounds as diverse as the Latin genres they represent. Reggae in Spanish, a mixture of Caribbean rhythms born in Panama, has become the latest rage among Latin youngsters in the country's major metropolitan areas. And slowly but surely, there seems to be a change of attitude on the part of radio stations, some of which are already beginning to program with the younger Latin population in mind.

Established Latin music such as international pop ballads with the romantic twist given to them by gifted singer-composers such as Salvadoran Alvaro Torres, straight salsa, and traditional Mexican music



**Los Bukis**

latinos han nacido o sido criados en el país y muchos de ellos—muchos más que en el pasado—viven en Estados Unidos. Un ejemplo perfecto es Miami, una ciudad que se ha convertido en el Hollywood latino, el lugar de residencia de muchos artistas, desde el puertorriqueño Chayanne hasta el español Braulio, los Estefan y muchos más. Hay incluso un “sonido de Miami”, que puede ser oído en su mejor forma en la música del cantante, compositor y director de orquesta cubano Willie Chirino.

En este momento se puede afirmar que varios géneros musicales—tex-mex, jazz latino y rap latino urbano, por ejemplo, han sido creados y alimentados en Estados Unidos, por latinos para latinos. Salsa siempre ha sido un género americano en la medida en que Puerto Rico es parte del país y Nueva York continúa siendo la cuna de numerosas bandas, el lugar desde el que los ritmos latinos están extendiéndose al resto del mundo.

Tal vez la tendencia más grande en la música latina ahora mismo es el surgimiento de los grupos, compuestos por cuatro o más músicos tocando temas que van desde el norteño puro hasta las baladas pop. En el lado pop están artistas como Los Temerarios, cuya compañía de discos reclama haber vendido un millón y medio de copias en las Américas, incluyendo Chile y Argentina. Su mezcla de baladas pop con un ligero toque mexi-



**Braulio**



cano se ha vuelto tan popular como pan de arroz, por lo menos en Corea del Sur, donde su música está ganando popularidad.

En el lado norteño están Los Tigres del Norte, tal vez el grupo más caliente de su tipo, y Los Caminantes, otra grupo que combina la música tradicional folklórica y bailable. Y en el medio están Los Bukis, el grupo más exitoso de todos, bajo la dirección del cantante y compositor Marco Antonio Solís.

La popularidad de estos artistas vendedores de millones va mucho más allá de la música. Prácticamente todos ellos han

aparecido en una o más películas. Bronco, un grupo que regularmente atrae multitudes de 20,000 a 50,000 personas en estadios y arenas en México y Estados Unidos con su mezcla de música norteña, cumbias y baladas pop en diferentes proporciones, tienen hasta su propia serie de tiras cómicas, completa con promociones especiales y mercancías. Es común ver a los miembros del grupo posando tras bastidores durante los intermedios, con admiradores y admiradoras alineados hasta donde alcanza la vista por el privilegio de hacerse tomar una fotografía con ellos, a razón de \$10 por foto.

El crecimiento del mercado ha llevado a algunas de las compañías más grandes a tratar de abrir una de las últimas fronteras: el segmento juvenil de la población latina. El mercado de los menores de 18 años ha sido usualmente descuidado, en parte debido a que las estaciones de radio en español están dedicadas a la población adulta. Latinos jóvenes y asimilados son una parte integral de la audiencia de estaciones *Power* en mercados como Los Angeles, Nueva York y Miami.



**Nestor Torres**

Ultimamente, sin embargo, la generación joven se ha vuelto más receptiva a la música en español, gracias al surgimiento de géneros como el rap latino, hablado y con fondos musicales tan diversos como los géneros latinos que representa. El reggae en español, una mezcla de géneros caribeño nacida en Panamá, se ha convertido en la última locura entre jóvenes latinos en las áreas metropolitanas más grandes del país. Y lenta pero seguramente, se empieza a notar un cambio de actitud de parte de las estaciones de radio, algunas de las cuales están empezando a programar con la población latina más joven en mente.

La música latina establecida como la balada pop internacional—con el giro romántico que le dan talentosos

are still strong and growing. The United States is still a favorite market for music from Spain, Mexico, Venezuela and Argentina, among other countries. It is also an important market for Brazilian music. Avant garde artists such as Caetano Veloso, Ivan Lins, Djavan and Gilberto Gil, to mention just a few, are favorites of an increasing number of Latinos, even though Brazilian music belongs more in the domain of jazz and pop, where great masters such as Antonio Carlos Jobim reign supreme.



**Caetano Veloso**

Last but not least, the whole universe of Latin music, with its enormous variety, is coming back in CD form. Thousands of titles originally released many years ago are now being made available by record companies in the United States. The fact that there are no CD plants in Latin America has also fueled the Latin industry in the U.S., whose exports to countries south of the border and even Europe and Japan represent an important part of their income.

Standard oldies such as boleros are in fashion again, recycled for the benefit of a new generation. Young artists such as Luis Miguel, a mega-seller in the Spanish-speaking world, can have the luxury of recording an album of old boleros with extraordinary success.

Although there are no figures as to what the market share of the Spanish-language music is, the most recent Arbitron surveys show Latin music with a 4.5 percent share as the seventh strongest format in the country. Persons of Hispanic origin comprise about 10 percent of the total population of the U.S.; the population is expected to reach the 30 million plateau by the year 2000, with purchasing power of more than \$300 billion.



**Los Caminantes**



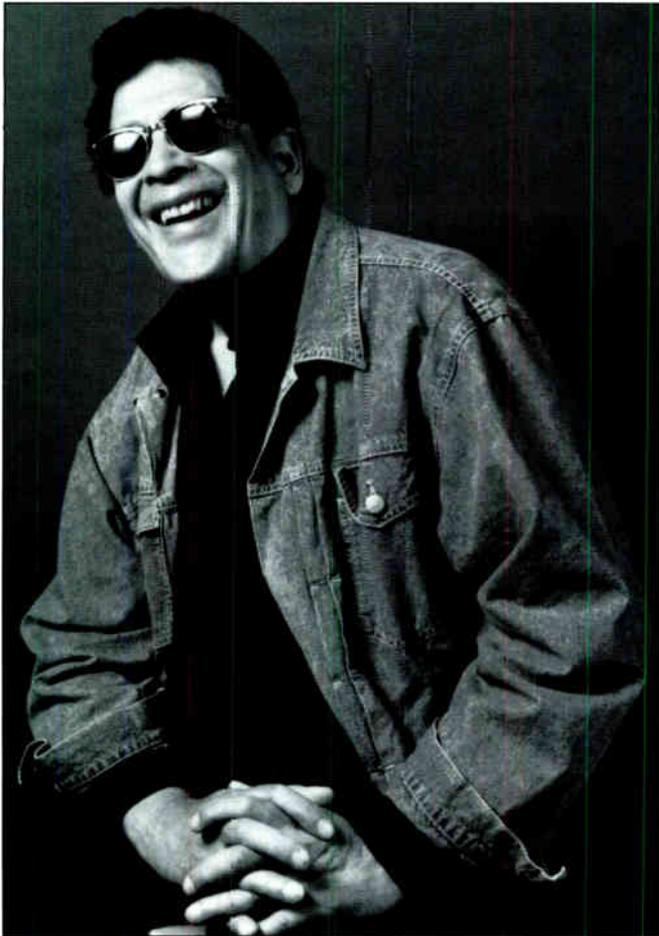
**Willie Chirino**

An increasingly assertive identity, a growing population, a blend of many cultures and musical genres, and the Latin's love for parties are all coming together in the Latin world in the United States. Hopefully the day will come when Latin music will be accepted unconditionally, with its wonderful diversity and enormous possibilities for enjoyment.

*Carlos Agudelo is a freelance journalist, and is former Latin music columnist for Billboard and former executive editor of Mús magazine.*

canta-autores como el salvadoreño Alvaro Torres—salsa pura, y música mexicana tradicional siguen siendo fuertes y crecen. Estados Unidos es un mercado favorito para música de España, México, Venezuela y Argentina, entre otros países. Es también una plaza importante para la música brasilera. Artistas de vanguardia como Caetano Veloso, Ivan Lins, Djavan y Gilberto Gil, para mencionar sólo unos cuantos, son favoritos de un creciente número de latinos, aunque la música brasilera pertenezca más al terreno de el jazz y el pop, donde grandes maestros como Antonio Carlos Jobin reinan supremos.

Finalmente, el universo completo de la música latina, con su enorme variedad está regresando en forma de discos compactos. Miles de títulos lanzados originalmente hace muchos años están siendo relanzados por compañías de discos en

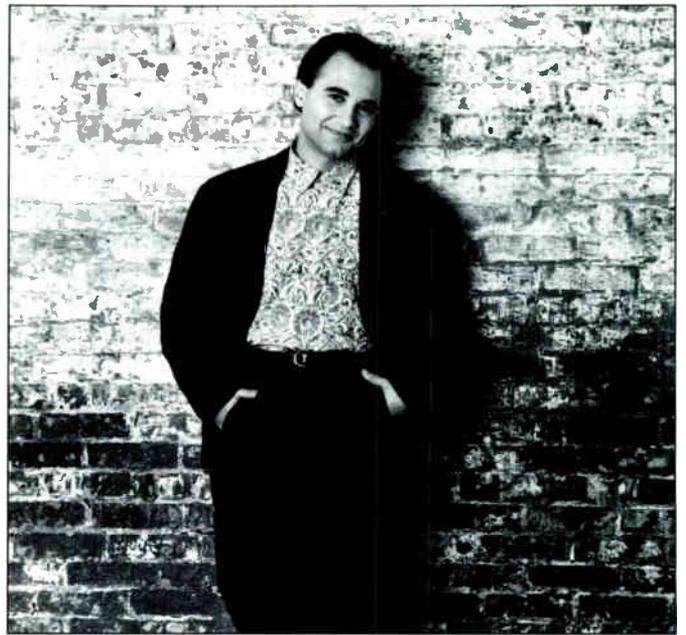


**Ray Barretto**

Estados Unidos. El hecho de que no haya plantas manufactureras de discos compactos en América Latina también ha alimentado la industria en Estados Unidos, donde las exportaciones a países del sur de la frontera y aun a Europa y Japón representan una importante parte de sus ingresos.

Canciones viejas y estándares como los boleros están de moda otra vez, reciclados para el beneficio de una nueva generación. Artistas jóvenes como Luis Miguel, un mega-vendedor en el mundo de habla española, puede darse el lujo de grabar un álbum de boleros viejos con extraordinario éxito.

Aunque no hay cifras sobre la proporción del mercado que le corresponde a la música en español, las más recientes



encuestas de Arbitrón muestran a la música latina como el séptimo formato musical en el país, con un 4.5% de la audiencia radial. Las personas de origen hispano comprenden más del 10% del total de la población en Estados Unidos: se espera que los hispanos sean 30 millones para el año 2,000, con un poder de compra de más de \$300 billones.



El aspecto más importante en el crecimiento de la popularidad de la música es el hecho de que los latinos en Estados Unidos están desarrollando su propia identidad.



Una identidad crecientemente asertiva, el crecimiento de la población y la mezcla de muchas culturas y géneros, y el amor de los latinos por la fiesta, han cohesionado el mundo latino de Estados Unidos. Ojalá llegue el día en que la música latina sea aceptada incondicionalmente, con su maravillosa diversidad y enormes posibilidades de ser disfrutada.

*Carlos Agudelo es un periodista independiente y, anteriormente, fue columnista de la música Latina para la Billboard y editor ejecutivo de la revista Más.*



# Queen

by Wayne Robins

The inclusion of Queen's 1975 rock mock-opera "Bohemian Rhapsody" in a memorable scene from the runaway movie hit *Wayne's World* sparked a resurgence in the band's popularity.

For the last year or so, I've had the eerie feeling that about once a week, another Queen CD, cassette, or videotape shows up in the mail. That perception, as it turns out, was just about true.

Between February, 1991 and last November, Hollywood Records has released 19 Queen albums, much of it on compact disc for the first time. Hollywood paid handsomely for that privilege — \$10 million by some industry estimates. Industry wags mocked what was thought of as the naiveté of Hollywood Records chief Peter Paterno, for unloading a convoy of Brinks' trucks for the stagnant catalog of a band that had been totally passé in the states for most of the previous decade.

The supposed error in judgment seemed to be made indelible by the unexpected AIDS death of Queen's flamboyant leader Freddie Mercury in November, 1991, which meant there would be no new hits to goose sales of the burdensome catalog. But then something strange happened: Queen got hot.

The trigger was the inclusion of the band's 1975 rock mock-opera "Bohemian Rhapsody" a memorable scene from the runaway movie hit *Wayne's World*. Joyriding around suburban Aurora, Illinois, Wayne, Garth and their underachieving buddies lip-synched their way to teen nir-

vana when "Bohemian Rhapsody" came on their car radio. Soon, the 17-year-old 6-minute track was back in rotation on real radio stations, and eventually hit the top five. (It peaked at number 9 when it was

## Re-Born In

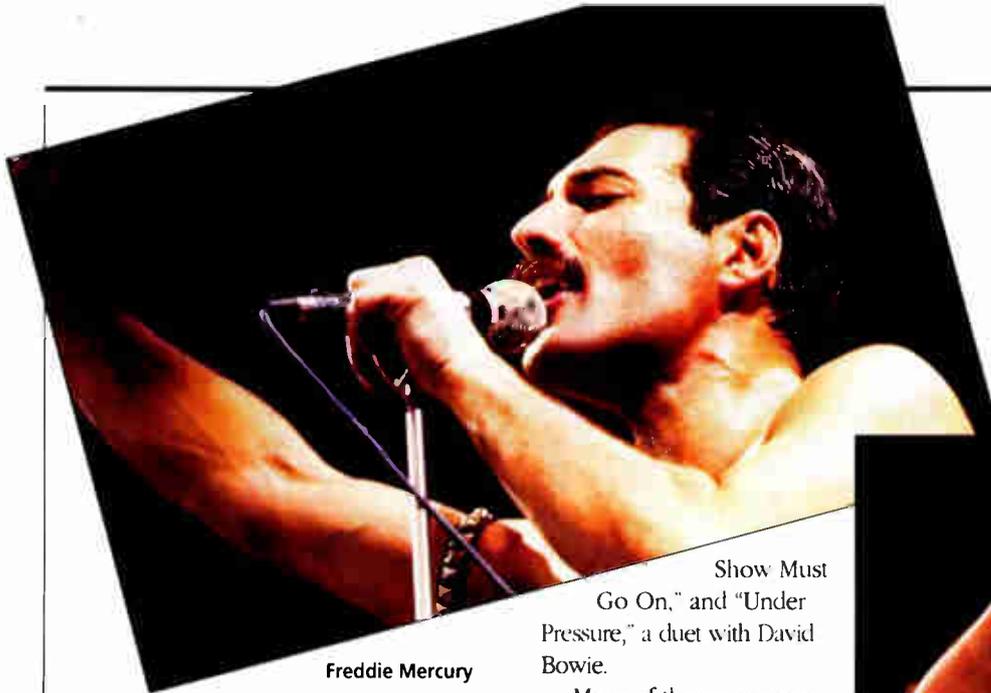
## The U.S.A.

first released.) "Now you've got 12 or 14-year-olds going into record stores asking for 'Bohemian Rap City,'" Roy Thomas Baker, the record's producer, said in an interview last year.

The hit brought the *Wayne's World* soundtrack to the top of the charts, and gave new life to the Queen catalog. In addition to 15 previously released albums, Hollywood has released two best-of compilations, *Classic Queen* and *Greatest Hits*. The thought occurred that it may have taken the best efforts of some Caltech computer science majors to come up with two such Queen compilations without any overlap. But it wasn't as difficult as it seemed.

"Queen is on EMI for the rest of the world, and they had already put out

Queen (l-r): John Deacon, Brian May, Freddie Mercury, Roger Taylor



Freddie Mercury

*Greatest Hits* as an album,” says Sharon Swab, the Hollywood Records a&r executive who works with Queen. “They were doing a *Greatest Hits II*, and we wanted to put out the same album here. But some of the songs that were hits in England weren’t hits here. So we wanted

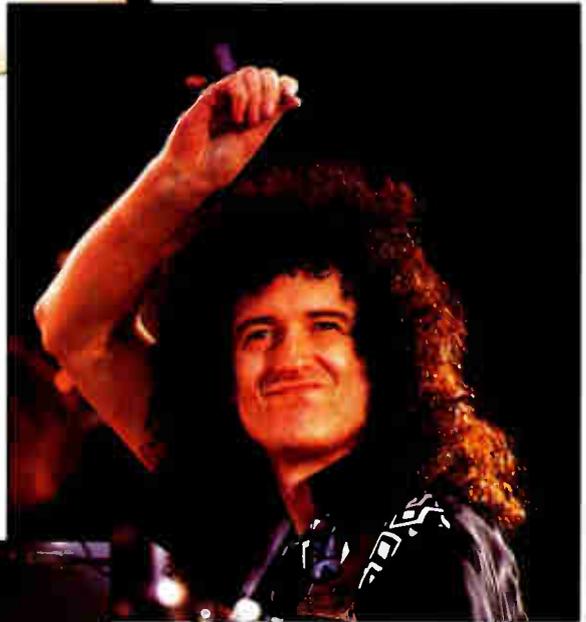
Show Must Go On,” and “Under Pressure,” a duet with David Bowie.

Many of these songs are familiar to Queen fans, though they were more or less non-hits. “Under Pressure” may have become an FM staple, but it never went higher than number 29 in 1981. It wasn’t until Vanilla Ice sampled its

ings fared far better in England, Europe and Japan, where enthusiasm for the band never dwindled.

“We were getting to the point where we thought we owned the system,” Brian May of Queen told the CMJ Music Marathon in a keynote address last October. “But it all went wrong.”

“I think what was going on in rock & roll in the States was different than the



Brian May

rest of the world at that particular time,” Sharon Swab of Hollywood Records says. “When they came out with *Hot Space* and some of their records that were



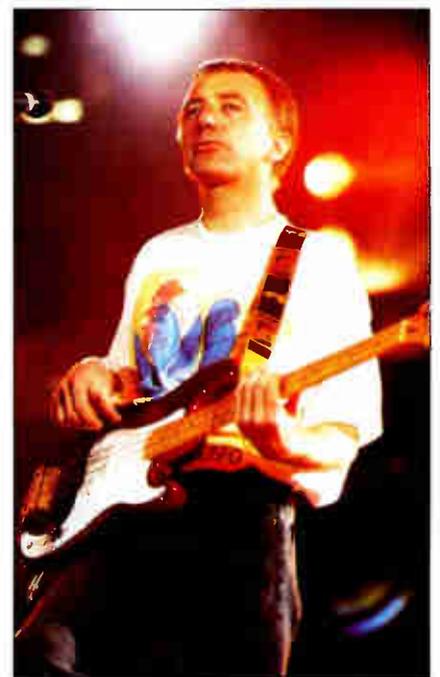
Roger Taylor

to have a comparable record tailored to what was bigger in the United States. So instead of *Greatest Hits II*, we called it *Classic Queen*, and tied it in with the release of *Wayne’s World* as well.”

So *Classic Queen* features “Bohemian Rhapsody,” “Hammer To Fall,” “Stone Cold Crazy” (which has been covered by Metallica and is part of their live repertory). “Radio Ga Ga,” “Keep Yourself Alive,” “One Vision,” and the more poignant-than-ever “The

surging bass line for his “Ice Ice Baby” that any part of the performance achieved mass acceptance.

In fact, despite Queen’s reputation as a superstar band, they hadn’t had a top 10 studio album in the United States since *The Game* topped the charts for five weeks in 1980. Its successors: the soundtrack to *Flash Gordon* (1980), *Hot Space* (1982), and *The Works* (1984) each peaked at number 23. Those albums and subsequent Queen record-



John Deacon



more dance-oriented, the rock audience in the States got turned off." Said May: "It was perceived by people as selling out to disco. To us it was an experiment, which I still stand by."

There were some other miscalculations. Sensitive radio programmers thought Queen was hitting the hand that fed them with "Radio Ga Ga." And a video the band did for "I Want To Break Free" featured the members of Queen in drag. "Drag is part of the English tradition," Swab notes. "But it didn't get a great response here. Whether it was homophobia or whatever, it didn't work." Intriguingly, some of the Queen material deemed commercially unsuccessful the first time around has stirred surprising interest when reissued. Swab says that "A Kind Of Magic," which barely charted when released in 1986, has been among the better sellers in the Queen catalog.

During the '80s Freddie Mercury did a number of solo recordings, most of which were never released in America. Hollywood has put 11 of those tracks together on *The Great Pretender* album.

The title song, Mercury's cover of the Platters' classic, was released as a single in Britain in the mid-1980s. (Recently, it was heard on the soundtrack to the movie *Night And The City*.) Some tracks are from a solo album called *Mr. Bad Guy*, which had limited release in the States. "Time" and "In My Defence" were from Dave Clark's (of the Dave Clark 5) musical *Time*. Another track, "Love Kills," was from the Giorgio Moroder soundtrack to the movie *Metropolis*, while

"Exercises In Free Love" showcases Mercury's operatic leanings: It was originally the B-side of the single "Barcelona," which Mercury recorded with the Spanish soprano Montserrat Caballe. The song, not surprisingly, was a huge hit in Spain, and was a staple at last summer's Barcelona Olympics.

**"Now you've got 12 or 14-year-olds going into record stores asking for 'Bohemian Rap City,'" says Roy Thomas Baker, the record's producer.**

Well, that's all there is to the Queen legacy.

Not! as Wayne and Garth might say. Hollywood has also released three home video compilations: companion pieces to *Classic Queen* and *Greatest Hits*, and CD and video packages to Queen's *Live At Wembley* concert in 1986, an oversized, over-the-top concert spectacle filmed before an audience of 150,000 over two nights. It includes the

arena anthems "We Will Rock You," "We Are The Champions," and "Another One Bites The Dust," a cover of Little Richard's "Tutti Frutti," and such retrospectively tragic tunes as "Who Wants To Live Forever."

Whether anyone will release the star-studded Freddie Mercury tribute from Wembley, *The Concert For AIDS Awareness*, that featured appearances from Mercury's famous fans ranging from Elton John to Axl Rose, is another question. Negotiating performance rights among all the performers and their labels could keep a mid-sized law firm busy for a year.

Queen guitarist Brian May has a solo album, *Back To The Light*, due in early 1993. And there will be at least one more Queen album. Swab says Mercury had done vocals on four new tracks before he died, and that the band finished them up. It's possible they'll be on an album along with other Queen material from the can later this year.

Meanwhile, the success of the catalog — Hollywood estimates it sold 7 million Queen CDs and cassettes in 1992 alone — has some at the label feeling vindicated. "We all believed, and Peter [Paterno] more than anyone, believed in this band," Swab says. "He believed it was a great catalog, and he thought it was a wise business decision, and he was right. Good music, hopefully, always wins out."

*Wayne Robins is a pop music writer for Newsday and New York Newsday.*

# LONDONBEAT TAKES TOP HONOR AT BMI-PRS AWARDS



The members of Londonbeat sing a few bars of "I've Been Thinking About You" as Warner Chappell's Robin Godfrey-Cass and BMI's Phil Graham and Frances Preston look on.

"I've Been Thinking About You," written by Jimmy Chambers, George Chandler, Jimmy Helms and Willie M of Londonbeat and published by Warner Chappell Music Ltd., was named 1992 Song of the Year at the annual BMI-PRS Awards Dinner, held October 14 at the Dorchester Hotel in London. The song went to the #1 spot on both the U.S. national pop and dance singles charts.

Hosted by BMI president & CEO Frances W. Preston, the annual dinner honors the PRS (Performing Right Society) songwriters, composers and publishers of the past year's most performed pop, college and motion picture scores on U.S. radio and television. Joining Preston for the awards presentations was Phil Graham, BMI

vice president, European writer/publisher relations.

In addition to "I've Been Thinking About You," this year's award winning songs were: "Close To You," written by PRS members Gary Benson and Winston Sela and recorded by Maxi Priest; "Cry For Help," written by Rick Astley; "I'll Be There," written by Trevor Steel, John Christoforou, John Holliday and Milan Zekavica of Escape Club; "I'm Not In Love" written by 10cc members Graham Gouldman and Eric Stewart; "Lily Was Here," written by Dave Stewart; "No Son of Mine" written by Genesis' Phil Collins, Mike Rutherford and Tony Banks; "One And Only Man" written by Jim Capaldi and Steve Winwood; "Unbelievable" written

by EMF's Ian Dench, James Atkin, Zachary Foley, Mark DeCleodt and Deran Brownson, and Vanilla Ice's "Ice Ice Baby."

"Right Here, Right Now," written by Jesus Jones's Mike Edwards, was cited as the Most Performed College Radio Song.

Film composers Hans Zimmer and John Du Prez were recognized for their scores to *Backdraft* and *Teenage Mutant Ninja Turtles II*, respectively, two of the top grossing films in the U.S. in the past year.

BMI also announced that John Lennon and Paul McCartney's "And I Love Her" and Elton John's "Your Song" have reached the three million performance plateau. Reaching the two million performance plateau are: Elton John's "Crocodile Rock"; "I'm Not In Love"; "It's Not Unusual" written by Les Reed and Gordon Mills; "Talking In Your Sleep" written by Roger Cook and Bobby Wood; "What Kind of Fool Am I" written by Leslie Bricusse and Anthony Newley, and "To Sir With Love," written by PRS members Don Black and Mark London. Twenty-two songs were honored for having reached the one million performance mark.



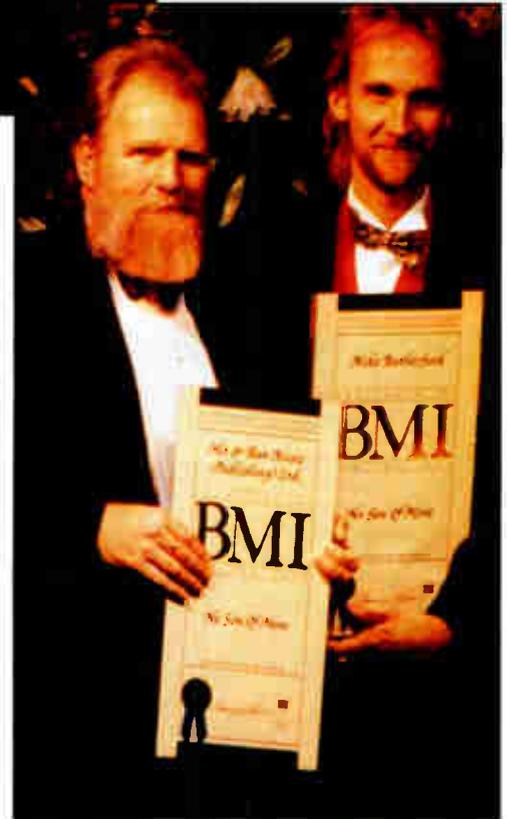
Londonbeat's Jimmy Chambers, Jimmy Helms, Willie M, and George Chandler proudly show off the medallions they received for "I've Been Thinking About You," the BMI-PRS Song of the Year.



Roger Cook, Steve Winwood, Ray Davies, Donovan, BMI's Del Eryant.



Phil Graham, Roger Taylor, Brian May, John Deacon, Frances Preston, EMI Music's Martin Bandier and Peter Reichardt.



Hit & Run Music's Tony Smith, Mike Rutherford.



BMG Music's Paul Curran, Rick Astley, Frances Preston



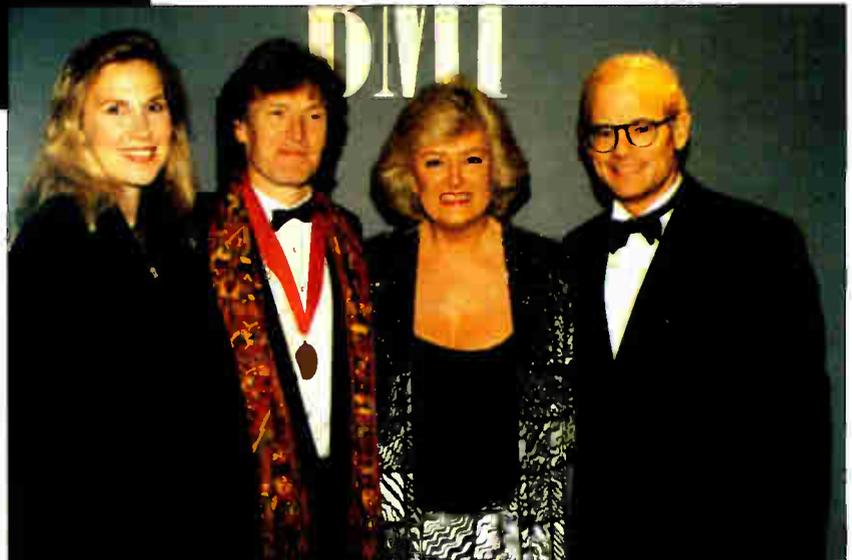
Phil Graham, Mary McCartney, Frances Preston, MCA Music's Nick Phillips.



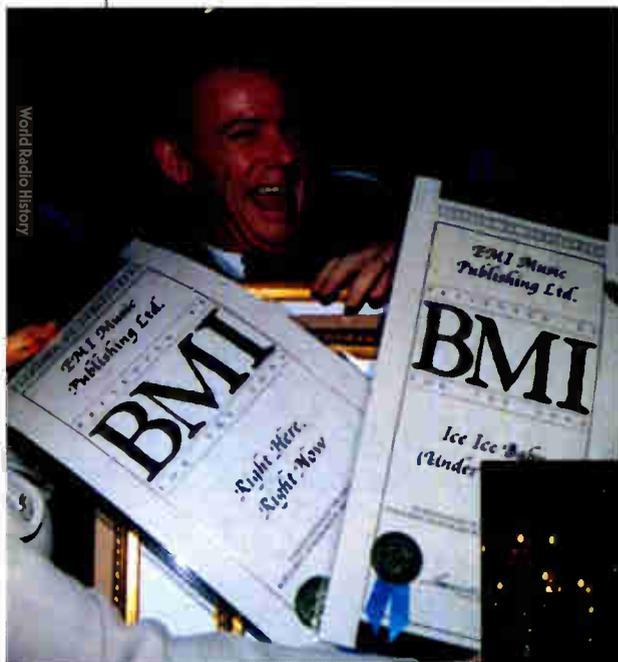
Frances Preston, Michael Kamen.



Phil Graham, Paul Rodgers, Island Music's Richard Manners, Frances Preston.



Genia and Steve Winwood, Frances Preston, Bill Roedy.



EMI Music's Peter Reichardt is buried under an avalanche of awards.



Nick Van Eede, BMI's Ekke Schnabel, Graham Gouldman.



Mike Rutherford, Roger Taylor.



Lene Bausager, Rick Astley.



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

# BMI

Congratulations to The PRS Writers  
And Publishers Of BMI's Most Performed  
Works In the United States of 1991

## **MOST PERFORMED COLLEGE RADIO SONG OF 1991**

**Right Here, Right Now**  
Jesus Jones

**Michael Edwards**  
EMI Music Publishing Ltd.



Pictured are (l.-r.): Robin Godfrey-Cass, Managing Director and Senior Vice President International A&R, Warner Chappell Music, BMI's Vice President, European Writer/Publisher Relations, Phil Graham, Londonbeat and BMI President and CEO Frances Preston.

## **BMI/PRS MOST PERFORMED SONG OF 1991**

**I've Been Thinking About You**  
Londonbeat

**Jimmy Chambers, George Chandler,  
Jimmy Helms, Willy M**  
Warner Chappell Music Ltd.

World Radio History

# MOST PERFORMED POP SONGS

## Close To You

Gary Benson  
Winston Sela  
E G Music Ltd.

Warner Chappell International  
Forever Music Ltd.  
W S Music Ltd.

## Cry For Help

Rick Astley

BMG Music Publishing International

## I'll Be There

Trevor Steel  
John Christoforou  
John Holliday  
Milan Zekavica

Warner Chappell Music Ltd.

## I'm Not In Love

Graham Gouldman  
Eric Stewart

## I've Been Thinking About You

Londonbeat  
Jimmy Chambers  
George Chandler  
Jimmy Helms  
Willy M

Warner Chappell Music Ltd.

## Ice Ice Baby

Floyd Brown\*  
Mario Johnson\*  
Vanilla Ice\*  
Brian May  
David Bowie  
John Deacon  
Freddie Mercury  
Roger Taylor

EMI Music Publishing Ltd.

## Lily Was Here

David A. Stewart

BMG Music Publishing Ltd.

## No Son Of Mine

Phil Collins  
Mike Rutherford  
Tony Banks

Hit & Run Music (Publishing) Ltd.

## One And Only Man

Jim Capaldi  
Steve Winwood

Warner Chappell Music Ltd.

Freedom Songs Ltd.

F S Ltd.

## Unbelievable

Ian Dench  
James Atkin  
Zachary Foley  
Mark DeCloedt  
Deran Brownson

Warner Chappell Music Ltd.

# MILLION-AIR PERFORMANCE SONGS

## THREE MILLION PERFORMANCE SONGS

### And I Love Her

John Lennon  
Paul McCartney  
Northern Songs Ltd.

### Your Song

Elton John  
Bernie Taupin\*  
Polygram Music Publishing

## TWO MILLION PERFORMANCE SONGS

### Crocodile Rock

Elton John  
Bernie Taupin\*  
Polygram Music Publishing

### I'm Not In Love

Graham Gouldman  
Eric Stewart

### It's Not Unusual

Gordon Mills  
Les Reed  
Valley Music Ltd.

### Talkin' In Your Sleep

Roger Cook  
Bobby Wood\*

### To Sir With Love

Don Black  
Mark London  
Screen Gems EMI Music

### What Kind Of Fool Am I

Leslie Bricusse\*  
Anthony Newley  
Tro Essex Music Ltd.

## MILLION PERFORMANCE SONGS

### A Little In Love

Alan Tarney  
ATV Music Ltd.

### All Right Now

Andy Fraser\*  
Paul Rodgers  
Blue Mountain Music

### All Those Years Ago

George Harrison  
Ganga Publishing B.V

### All Time High

John Barry\*  
Tim Rice

### Apache

Jerry Lordan  
EMI Music Publishing Ltd.

# MOST PERFORMED MOTION PICTURE AND TELEVISION SONGS

**Back Draft**  
Hans Zimmer

**Teenage Mutant Ninja Turtles II  
The Secret Of The Ooze**  
John Du Prez

**Black Is Black**  
Michelle Grainger  
Steve Wadey  
Tony Hayes  
EMI Music Publishing Ltd.

**Do You Remember**  
Phil Collins  
Hit & Run Music (Publishing) Ltd.

**Have Mercy**  
Paul Kennerley  
Rondor Music (London) Ltd.

### Holding On

Will Jennings\*  
Steve Winwood  
F S Ltd.

### I Don't Want To Spoil

**The Party**  
John Lennon  
Paul McCartney  
Northern Songs Ltd.

### I'm Happy Just To Dance With You

John Lennon  
Paul McCartney  
Northern Songs Ltd.

**I've Been In Love Before**  
Nick Van Eede  
EMI Virgin Music Publishing Ltd.

### Mellow Yellow

Donovan  
Donovan Music Ltd.

### Red Rubber Ball

Paul Simon\*  
Pattern Music Ltd.

### Ruby Tuesday

Mick Jagger  
Keith Richards

### Strawberry Fields

**Forever**  
John Lennon  
Paul McCartney  
Northern Songs Ltd.

### The Flame

Nick Graham  
Hit & Run Music (Publishing) Ltd.

### We Don't Need Another Hero

Graham Lyle  
Good Single Ltd.  
Rondor Music (London) Ltd.

### What Is Life

George Harrison  
Harrisongs Ltd.

### When Smokey Sings

Martin Fry  
Mark White  
EMI 10 Music Publishing Ltd.

### You Really Got Me

Ray Davies  
Edward Kassner  
Music Company Ltd.

\*Writer's share licensed by BMI, but writer not a member of PRS.

World Radio History





# Peter Gabriel

by Spencer Bright

Peter Gabriel has never lost that childlike sense of wonder at the new sounds waiting to be discovered.

One of Peter Gabriel's favorite pursuits as a boy on his parents farm in Surrey, England was to build a dam in the brook running at the end of the land. He would set the twigs and branches alight, wait for the water to reach the hot ash, and delight in the sizzling sound it made.

Gabriel has never lost that childlike sense of wonder at the new sounds waiting to be discovered. In his quest as a songwriter he has practically trawled the world to find something new for his ears, the better to express himself. It is the same with words. In his quest for lyrical themes, he dips into poetry and literature, or seizes on a word or phrase to form the basis of a song.

The process of songwriting is rarely spontaneous for Gabriel, who is a PRS songwriter who licenses his works in the U.S. through BMI. He usually starts with rhythms, improvising in the studio with other musicians to build up the texture of the song, then maybe strip it down, or even start afresh.

The lyrics are polished off when the music is complete, but that can take time. Daniel Lanois, who has produced Gabriel's last four albums, was so frustrated waiting for his lyrics during the sessions for the *So* album he nailed shut the door of a room where Gabriel was writing. It was meant as a joke, but Gabriel didn't see it that way.



CHUCK PULIN

**Striving**

**For**

**Catharsis**

Gabriel's reputation as a slow writer is not as bad as it appears. So, his 1986 breakthrough seven million seller, is often cited as his last album. But Gabriel regards *Passion*, his 1989 score for Martin Scorsese's film *The Last Temptation Of Christ*, not only as a fully fledged album,

but the record that contains much of his best work and the work from which he learned the most.

His *Us* album is a synthesis of all the world music influences that Gabriel did so much to bring to western ears during the '80s. It's also his first real record of love songs. It's not exactly boy-meets-girl-loses-girl, but it does describe a period of his life where his marriage and another serious relationship both floundered.

He's aware that it's not currently hip for a musician to pour his heart out, but if that's where his soul was when he was writing then he makes no apologies. "If there's something which is powerful and important and alive for you, then it's right to write about it," he says.

It's too easy to see the intellectual and ponderous side of Gabriel's nature, while ignoring his lively sense of humor. *Sledgehammer* showed him at play, re-creating the spirit and style of the music that turned him on as a teenager: '60s soul, in particular Otis Redding.

Writing a pretty tune just for the sake of it would not be Gabriel's style. There always have to be different layers of

meaning to even the catchiest of his songs. Ostensibly, *Sledgehammer* was about sex, but it was also about breaking down barriers.

Rhythm was always the primary fascination for Gabriel. He started off as a drummer at school where his chums included Tony Banks, Mike Rutherford and Ant Phillips; together they formed Genesis and had their first record out in 1968, a year after leaving school.

Gabriel was the main lyricist throughout his Genesis career; the music was more of a group effort. Genesis defined progressive art rock. The music fluctuated from dreamy, folky acoustics to swirling organ- and flute-drenched rock. The "Alice In Wonderland" fairy tale surreal imagery so memorably captured on those early Genesis sleeves for *Foxtrot*, *Nursery Cryme* and *Selling England By The Pound* owed much to Gabriel's childhood memories.

As Genesis found success, Gabriel became disillusioned with composing by committee. His final fling with Genesis came in 1974 with *The Lamb Lies Down On Broadway*; almost operatic in its scope and vision. Its central

character, Rael, was a prototype punk/new waver two years before that musical revolution. The tensions involved in bringing *The Lamb* to fruition convinced Gabriel he had to be in total control of his musical destiny.

When Gabriel's first solo record came out in 1977, there were remnants of Genesis pomp — remember "Moribund The Burgermeister" — but also a more direct melodic approach with "Solsbury Hill" and "Here Comes The Flood."

Here was a new, bolder Gabriel in charge of his life. In song he could appear resolute, but privately, Gabriel can be excruciatingly shy; sometimes it's as if he has to force the words out of his mouth.

He has always believed in confronting demons. He strives in his songwriting for catharsis, to effect transformation. Being a performer, a singer and songwriter, it's a tough profession for him to be in. It's a medium where he is forced to express himself; there is no hiding place.

Gabriel's songwriting leapt forward on his third solo album. Released in May 1980, it contained many sounds that would influence some of the most



GUIDO HARARI



"If there's something which is powerful and important and alive for you, then it's right to write about it."

important music of the decade. He got his old Genesis mate Phil Collins in as a session drummer, and together with producer Hugh Padgham they created the gated reverb drum sound that appeared on Gabriel's song "Intruder" and was used extensively on Collins's *Face Value* album. Gabriel was one of the first musicians to record with the Fairlight synthesizer, and he was excited by the possibilities of sampling long before it infiltrated the hip-hop and dance scenes.

Another Gabriel song from the third album, "Biko," included a newsreel recording of uplifting singing at Biko's funeral in South Africa. The song helped crystallize Gabriel's interest in African rhythms, and led to his involvement with Amnesty International for whom "Biko" almost became a theme tune.

Gabriel was being drawn to the music of the Third World, and it led to him setting up WOMAD (World of Music, Arts



and Dance) in 1982, to draw together musicians from around the world at festivals. This cross-pollination has become

human rights, but the new album does not have a single social conscience song. Technology and world music



increasingly crucial in Gabriel's songwriting, and four or five songs on the *Us* album grew out of African rhythms, while only one track does not feature an exotic instrument.

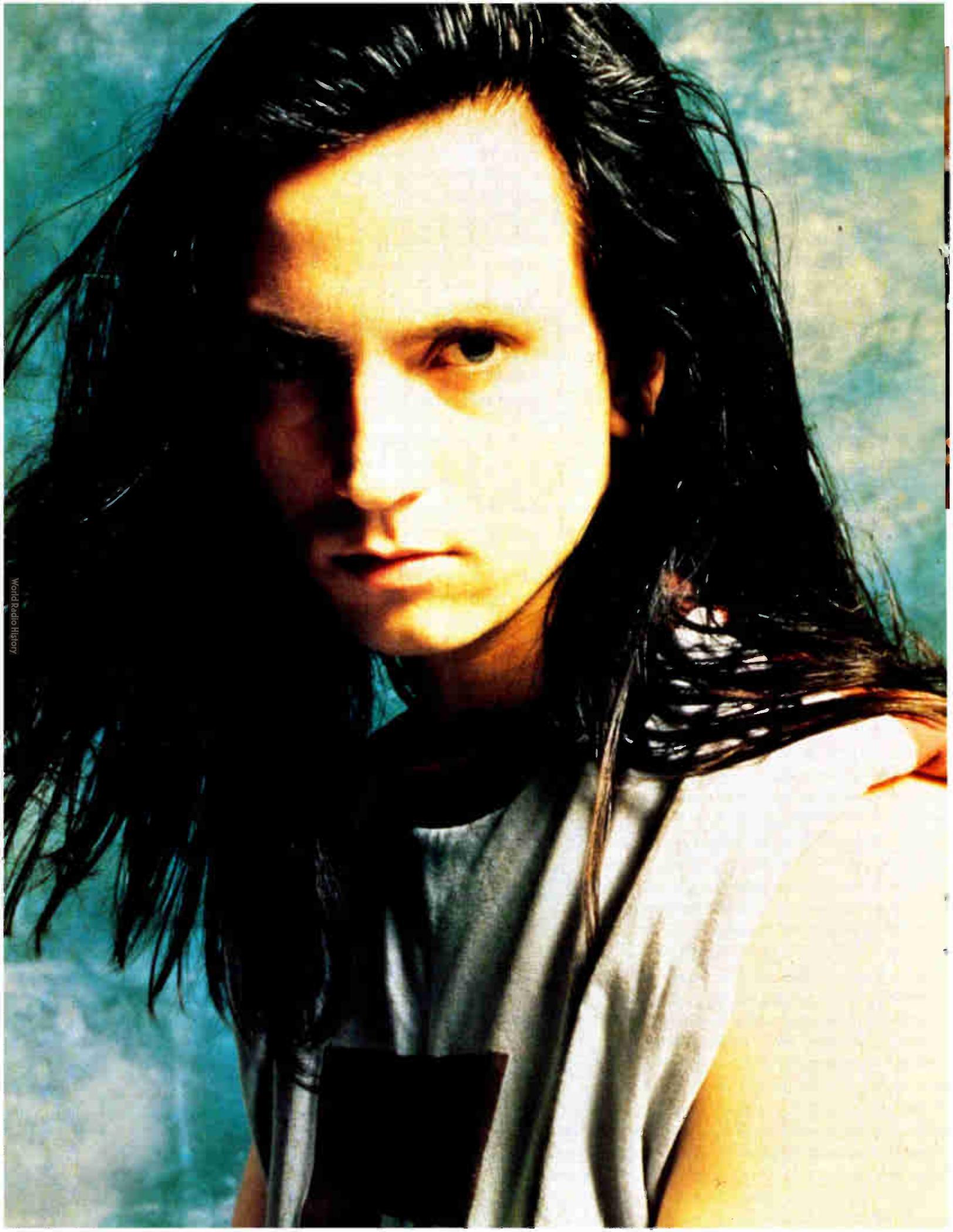
Nothing ever stays the same in Gabriel's febrile mind. He's always taken a perverse delight in being willfully unpredictable. He left Genesis when they were at their then peak. For a while in the '80s he seemed to be the artist most closely associated with

look likely to always play a part in his composing. But there's always a chance he'll go off on a tangent next time in his search for the musical Holy Grail.

*Spencer Bright is a rock critic and writer for the London Daily Mail. He is author of "Peter Gabriel: An Authorized Biography" and is currently working with Boy George on his autobiography, "Take It Like A Man."*

GUIDO HARARI

CHUCK PULIN



# J.

by Martin A. Lee

Jens Mueller was well-known among musicians in East Berlin before the Wall came down, which prompted him to refashion himself as J. the expatriot.

The crowd was hushed as J. stood on stage with long black hair and guitar in hand, singing a haunted rendition of the famous words of Paster Martin Niemoeller: "First they came for the Jews, and I did not speak out because I was not a Jew. Then they came for the communists., but I did not speak out . . ." His vivid blue eyes and fixed gaze are a picture of intensity as J. adds his own refrain: "Then they came for the gypsies. . . "

How ironic that the venue for this performance should be a club in Lyon, France, where 50 years earlier Gestapo butcher Klaus Barbie tortured and murdered tens of thousands. And now the fascist beast is reawakening in Europe, particularly in Germany, J.'s native turf.

Born and raised in East Berlin, J. quickly saw the dark side of the changes wrought by unification in 1990 — parades of uniformed Nazis seig heiling openly in German cities, a wave of terror directed against immigrants and people of color, police favoring violent racists when they come to intervene, surging anti-Semitism, hundreds of thousands of people losing their jobs because of their political opinions.

The oppressive nationalism engulfing Germany didn't mix well with J.'s free musical spirit. He had never joined a state youth organization while growing up in

the Communist-run German Democratic Republic (GDR), and he wasn't going to toe the line while the "new" Germany did a rapid goose-step to the right.

**Waging**  
 .....  
**A Hip Hop**  
 .....  
**War**  
 .....  
**of Words**  
 .....  
**Against**  
 .....  
**Bigotry**  
 .....

J. moved to Paris, where he recently recorded an album, *We Are The Majority*, whose title track could well be the anthem for a revitalized anti-racist movement throughout Europe. Scheduled for American release by A&M in January, it marks the stunning, English-language

debut of a multi-talented, 22-year-old songwriter and musician, who mixes elements of rap, pop and rock with hardhitting political lyrics and funky romantic riffs — including a tune about being in love with someone who has a sex-change operation.

J. not only performs all the vocals, but also plays drums, keyboards, guitar and every other instrument on the album. Many of his songs condemn the rising neo-Nazi movement and what J. describes as the current government's shameful treatment of the East German people.

J. started causing a stir in the music world even before he put the finishing touches on *We Are The Majority*. *Billboard* broke a decades-old tradition last September when it ran a lead story about J. while he was still an unknown artist who had yet to release an album. *Actuel*, an influential Parisian magazine, featured J. (along with Axl Rose and Johnny Depp) in a photo spread of three rock mega-stars — before the final mix of his album was completed. This was after *The Face* in London published an effusive preview of the anti-fascist rapper.

The unprecedented build-up was boosted by photographer Jean-Baptiste Mondino, who had crafted Madonna's controversial "Justify My Love" video. An evocative Mondino photo — which shows J. in a St. Sebastian-like pose with scars across his bare-chested torso — adorns the album cover.

Mondino rarely "comes down from the mountain to work with musicians," said one of his associates, but he was eager to make an exception for J. Eminently photogenic, J. could pass for a character from a Dr. Seuss story, as he gallivants around in black tights and cape, a purple shag carpet for a coat, and a foppish hat atop his languid six foot frame.

The day after the Lyon concert, Mondino began shooting footage of J. for the video of the British single, "Born On The Wrong Side of Town," which moved quickly onto the charts in November. J.'s bitter feelings toward the German government are most evident in this song, which tells about the way things were in the East prior to unification when, as he says, "Everyone had a job guaranteed. Didn't have much but we had our dignity, and they came and promised liberty. All they delivered is poverty."

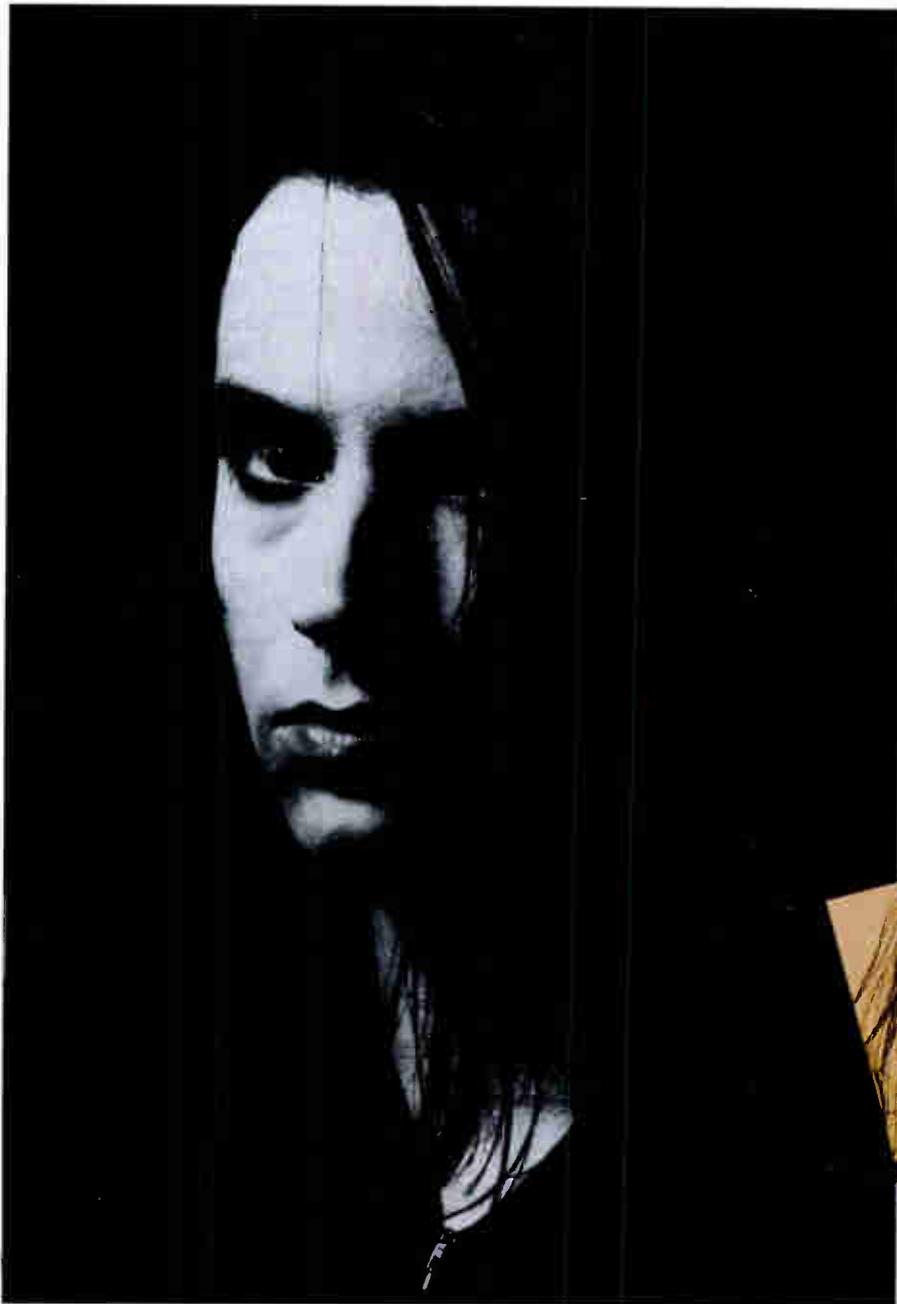
"Best Thaing," a sexy love song, was an immediate hit single in France and Italy, while A&M is planning at least two singles for the U.S.: "Keep the Promise," which is reminiscent of Public Enemy, to be followed (most likely) by "Come Over Here," a wistful, melodic romance.

Jens Mueller was well-known among musicians in East Berlin before the Wall came down, which prompted him to refashion himself as J. the expatriot. "There were a lot of clubs in the East," J. recalls. "The concert scene was really happening. I played with many different artists. There wasn't the pressure of the

◆  
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◆  
charts . . . If we wanted to cut an album we had to go to the state record company and nobody really wanted to have anything to do with them."





Instead J. made his own cassette tapes that circulated underground among his fans and fellow musicians. One tape found its way into the hands of Jack Rieley, a producer best known for his work with the Beach Boys and Kool and the Gang. Although the quality of the tape was poor, Rieley was impressed by J.'s abundant talent. By the time they left Berlin, Rieley was J.'s manager and partner.

"When I came to Paris," said J., "I saw how little the international press reported on what was happening in Germany. Even human rights groups weren't complaining. I thought I must tell the news media somehow, put their noses into it, so they'll take a look and investigate."

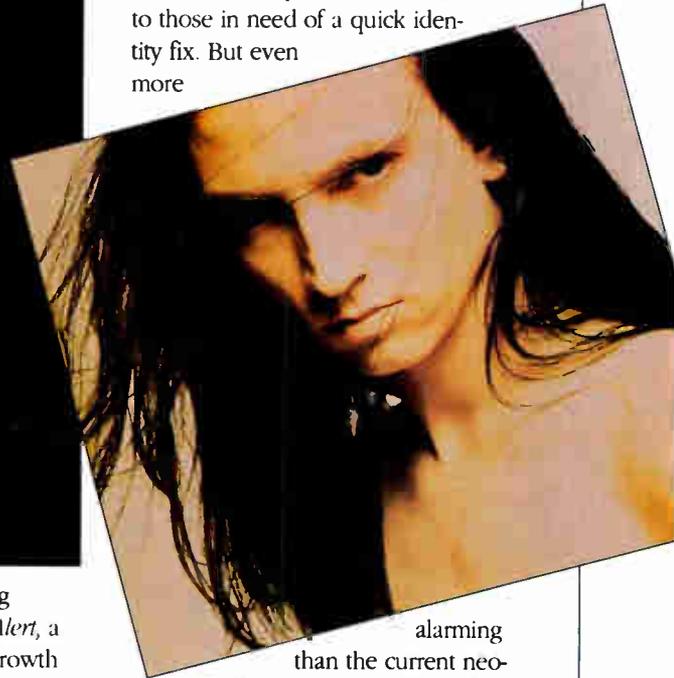
With money from his recording advance, he launched *Germany Alert*, a fax newsletter that monitors the growth of the extreme right and other disturbing trends in the Fatherland. He put together a team of reporters, who passed along news they weren't able to publish in mainstream German media that have become increasingly nationalistic in recent years. They were thankful to find an outlet in *Germany Alert*, which is distributed via fax to the members of the international press. Nearly every dispatch contains startling revelations.

What are we to make, for example, of top government officials who speak blithely of "Middle Germany" when describing what until recently had been

East Germany? Listed in the German budget — which also refers to "Middle Germany" — are millions of Deutschmarks earmarked in support of groups that seek to reclaim parts of Poland, Czechoslovakia, and the Baltics — the so-called Eastern Territories.

J. worries about the deteriorating situation in East Germany, which is "treated like a colony," he claims. "The cost of living there is almost as high as in the West, but people only get 60 percent of the western salaries — that's if they are working at all." Contending that unemployment is much higher than government officials are willing to acknowledge, J. warns that "young people are getting desperate. They don't have anything. They are standing at the edge of an abyss. They don't know what to do."

J. fears that East Germany's no-future generation is a ripe target for neo-Nazi recruiters who peddle ultra-nationalism to those in need of a quick identity fix. But even more



alarming than the current neo-Nazi revival, as J. tells it, is the emergence once again of an imperial German state that is bent on expanding its economic and political control over other parts of Europe, while criminalizing lawful dissent at home.

This is what comes across with a sense of urgency in his music, as J. wages a hip-hop war of words against bigots of all persuasions.

*Martin A. Lee is the co-author of "Acid Dreams: The CIA, LSD And The Sixties Rebellion", and publisher of EXTRA! the magazine of the media watch group FAIR.*

# COPYRIGHT ORGANIZATIONS FLOCK TO CISAC CONGRESS



Senior executives of copyright organizations representing the major economic areas of the world and the governing bodies of CISAC gathered on a panel to initiate the 38th CISAC Congress at Maastricht, Holland and Liege, Belgium in October. More than 600 executives from copyright organizations in over 100 countries attended the week-long conference.



The dramatic impact of new digital technologies on authors' rights was the subject of a keynote panel chaired by Jean-Loup Tournier, president of SACEM and European Copyright Organization GESAC. Shown at a press reception following the panel are (l-r): MCA senior vice president Robert D. Hadl, editor and futurist David Baron, and Tournier.



Congress organizers at BUMA/STEMRA and SABAM provided excellent facilities and outstanding hospitality to the world-wide delegates. BUMA/STEMRA general manager Hein Endlich (l) and marketing director George Knops shared the major responsibilities for the Congress with colleagues from SABAM.



Shown congratulating Thielemans are Roman Vlad, president of Italian copyright society SIAE and current president of CISAC, Mr. Jan Corbet, managing director of Belgian society SABAM and co-host of the Congress, and Mr. Jean Darlier, SABAM.



As the evening began, BUMA/STEMRA managing director G.E. Willemsen offered a welcome toast to the delegates.

A social highlight of the convention was the closing banquet held at the Chateau Neercanne near Maastricht. The evening's high point came in a special performance by jazz harmonica legend Toots Thielemans. Thielemans (r) graciously thanked BMI from the stage for representing his works throughout his career, and warmly greeted Frances Preston following the performance.



Copyright development in the world's largest trading areas was a topic of one of the key panels at the Congress. Shown at a press reception following the panel discussion are (l-r): Mr. G. Larrea Richerand (SACM), Mr. M. Watanabe (Asian Pacific Economic Community — APAC), BMI's Frances Preston, Mr. Shimpei Matsuoka (JASRAC), Dr. J.F. Verstrynge (European Economic Community), Gloria Messinger (ASCAP) and Lewis Flacks (U.S. Copyright office).



# Hans Zimmer

by Julius Robinson

Hans Zimmer has carved a niche for himself as one of the most innovative film composers in the business.

Film composer Hans Zimmer leans back in a chair at his Century City recording studio, his gaunt face looking a bit gray in the light of a computer screen. With his lilting German/British accent, Zimmer is recalling a defining moment in his early career, working on the score for the 1981 film *Eureka*, starring Gene Hackman and directed by Nicholas Roeg. While watching the rough cut with Roeg, Zimmer asked the director what was needed musically for a scene where Hackman discovers gold:

"Roeg looked at me like I was an imbecile and said, 'The sound of the earth being raped.' I knew I'd finally found the business I should be in," recalls Zimmer.

Hans Zimmer is a master synthesist, film composer and — many moons ago — a member of the ill-fated rock band the Buggles. (The Buggles meteoric rise and fall with their one and only hit, 1979's "Video Killed The Radio Star," is the stuff of rock legend. The song's video was the first ever played on MTV.)

With scores for films including *Driving Miss Daisy* (Grammy-nominated), *Rain Man* (Oscar-nominated), *A League Of Their Own*, *Thelma And Louise*, *Regarding Henry*, *Backdraft*, *Green Card*, *My Beautiful Laundrette* — to name only a few — Zimmer has carved a niche for himself as one of the most innovative film composers in the business.

Currently, Zimmer is in the midst of scoring another important and unusual film, *Toys*. Barry Levinson's surreal fantasy set in a toy factory. The Twentieth Century Fox film stars Robin Williams, LL Cool J, Michael Gambon and Joan Cusack.

For the *Toys* score, Levinson has essentially reunited the Buggles, recruiting producer/songwriter Trevor Horn to co write songs and score sequences. It was the first time Zimmer and Horn had worked together since the film *Days Of Thunder*.

## The Team

## Approach

## To Film

## Scoring

According to Zimmer, Levinson's idea was to shoot much of the film to pre written music. Zimmer describes *Toys* as a fantastic story about innocence, love and war — *Brazil* meets *Doctor Strangelove* with a dose of Monty Python.



Hans in his studio.



Hans with orchestrator/conductor Shirley Walker in the studio at Fox.

"I think the film says that if you have the courage to be silly, loose, flamboyant, and imaginative in this hard world, you might survive better," says Zimmer. "There's a gravestone in the film that reads 'Let Joy and Innocence Prevail,' which is the name of one of the songs Trevor and I wrote for the film.

Zimmer sees himself as more than simply "the composer" on any film, but as a member of the creative team. He is not shy about contributing ideas to the overall vision of a picture. So Levinson's freewheeling filmmaking style, not surprisingly, suits Zimmer very well.

"The whole end of *Rain Man* was a collaboration between Barry and I," says

Zimmer. "Barry knew what he wanted, but it was a delicate balancing act to get just the right amount of emotion into the sequence; in other words, it had to feel true and restrained, as opposed to sentimental or 'Hollywood sweeping.' You had to feel, without dialog, that in the context of the story this was the only possible solution, that *Rain Man* had to go back and this was okay, because it was the right thing to do for both of them. So it really came down to rhythm, the pacing of the cuts.

"I was parked in his office writing, and he was cutting film at home. I'd write a little bit of music, send it over. He'd put it up against the film, cut a little

more, video the sequence with a home video camera, and send it back to me. We could work very fast, a foot at a time, and find a balance on the ending."

Zimmer's enthusiasm for the team approach extends to his view of individual credits. He has no problem sharing the spotlight with Horn on *Toys*. In fact, Zimmer recently did a rewrite on a score for a major studio, and received no credit at all.

"I'm the one who wanted to go uncredited," says Zimmer. "There's a big thing in this town about credits. I can't think of anywhere else in the world where people care that much. You know you've done it, and if you've done a good job, isn't that enough? Who am I writing this stuff for?"

Despite this stated disdain for personal recognition, Zimmer's scores themselves are often so compelling that they break with the conventional wisdom that film music should be felt, not heard. *Driving Miss Daisy*, for example, was a theme that audiences heard, and now associate with the film.

"It's a double-edged sword," contends Zimmer. "It's my tune. But there's a lot of people out there who said, 'He must've

**"There's a big thing in [L.A.] about credits. I can't think of anywhere else in the world where people care that much. You know you've done it, and if you've done a good job, isn't that enough?"**

stolen it.' Part of your job as a film composer is to do something that is new but somehow familiar."

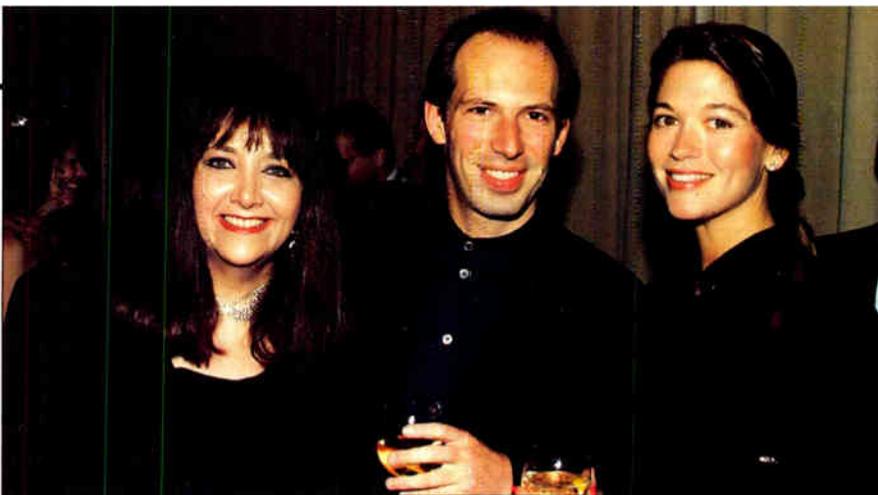
The old adage "less is more" is a lesson that Zimmer learned working with the taut, visually oriented director Ridley Scott. "On *Thelma And Louise*, the first couple of themes I wrote sounded like crap," says Zimmer. "Then someone mentioned to me that this must be an easy score because I didn't need the Big Theme. That was it, the clue. All I had to find were these little emotional bridges, and it's only at the end of the film that you hear the theme, for the first time virtually."

Born in Germany, Zimmer is a refugee of the German school system. Expelled from nine different schools around Europe, he ended up in England, skipping classes to play in bands. After building his own studio in Brighton, Zimmer began writing commercial jingles at a company co-owned by George Martin, and eventually found himself working on projects with the Beatles' legendary producer.

It was in those days that Zimmer, Trevor Horn and Geoff Downes began working at the Nova Studio in London, recording on down time. The band evolved into the Buggles and "Video Killed The Radio Star" became a number one hit the week before Zimmer turned 21.

"The most thrilling moment in my life was walking down the street in London that summer in 1979," recounts Zimmer. "There was a car driving by with the window down, and our song is on the radio. Of course everything falls apart from that moment on. We have a hit and we don't know about the mechanics of having a hit. We've got one song, we're supposed to do an album, but we haven't got any other songs. Every rock cliché applies. 'Where is the money?,' we asked. Well, the manager had the money in 20,000 different companies.

"I remember while we were working on the Buggles album, Downes picks me up in his really beaten up old Ford, the pit of cars, everything held together with string. We're so tired we can't even start driving. It's so depressing — we have a number one single and we can't even afford a new car. If you're young and you have a smash, that's what you have to learn in order to pay your dues."



Hans, BMI's Doreen Ringer Ross (l), and girlfriend Suzanne Keith.



Hans and Suzanne at home.

By December 1979 the Buggles were dead. Still writing jingles, Zimmer met film composer Stanley Myers, and Myers brought him in as an assistant on low budget art films.

*My Beautiful Laundrette*, originally made for TV, became an internationally acclaimed film, and suddenly Zimmer was part of Stephen Frears' masterpiece.

"The first 40 or so films I did in England I never even wrote out," recalls Zimmer. "I'd just sit in front of the film with a synthesizer and improvise everything."

Now Zimmer works with Shirley Walker, an orchestrator who conducts his sessions. Using a Fairlight, Zimmer likes to create mock scores first, using samples.

Zimmer maintains a London studio, although he finds himself in Los Angeles most of time.

"I live in London, it's just that I don't notice I live there," says Zimmer, who is a PRS (the British performing rights society) composer who licenses his work in the U.S.

through BMI. "Los Angeles is the place where it happens. One of the reasons I believe I work a lot here is because I have a different sensibility than an American.

"I've done a lot of films about America like *Rain Man* and *Driving Miss Daisy*," reflects Zimmer. "But everything I knew about America before coming here I learned from Italian spaghetti



Hans with his agent, Sam Schwartz.

westerns. The America that is in my head never existed, because I learned it all from the movies.

"I'd never been to Georgia before I did *Driving Miss Daisy*, but I do have an opinionated mother who says similar things," smiles Zimmer. "So I'd phone her up if I needed to figure out what Miss Daisy would be doing in any situation."

*Julius Robinson's songs have appeared in numerous feature films and television shows, including Firebirds, Betsy's Wedding and Doogie Howser. His company, Skywriter Productions, develops new artists for the music industry.*

# THE JAZZ FORECAST

S U N N Y & B R I G H T

by Lee Jeske



When veteran jazz impresario George Wein put together a band of hot young jazz musicians a couple of years ago (a group that will no doubt be referred to as an “all-star” band in the not-too-distant future), he dubbed

them the Jazz Futures. The double entendre was clear as spring water: not only did these well-schooled, well-managed, well-dressed young players represent the future of jazz — the artistic future of one of the 20th Century’s great artistic fortunes — but, for a jazz businessman like Wein, they represented *his* future, and the future of jazz record labels, club owners, writers, publishers and, most importantly of all, fans.

These Jazz Futures were, to a music that seemed to be shriveling up like a raisin in the sun a couple of decades ago, like stock futures: money in the bank.

Consider this list: John Campbell, Antonio Hart, Geoff Keezer, Winard Harper, Kevin Eubanks, Ed Neumeister, Renee Rosnes, Wallace Roney, Mark Whitfield, Ralph Moore, Carl Allen, Roy Hargrove, Christopher Hollyday, Benny Green, Delfeayo Marsalis, Chris McBride, Phillip Johnston, Ted Rosenthal, Don Byron, Terri Lyne Carrington and Bobby Watson.



Terri Lyne Carrington

For example, Don Byron plays, of all things, both Yiddish novelty music (klezmer) and experimental jazz. Terri Lyne Carrington’s drums have been the sparkplug of jazz-funk bands. John



Delfeayo Marsalis

Now define them, characterize them. You can’t. What kind of music do they play? They play jazz. What does that mean? In the case of many of them, it means a variation of the bebop and hard bop pioneered in the ‘40s and ‘50s by giants like Charlie Parker, Dizzy Gillespie, Miles Davis, and Art Blakey. But that’s not all it means.



Bobby Watson



**Chris McBride with BMI's Jean Banks**

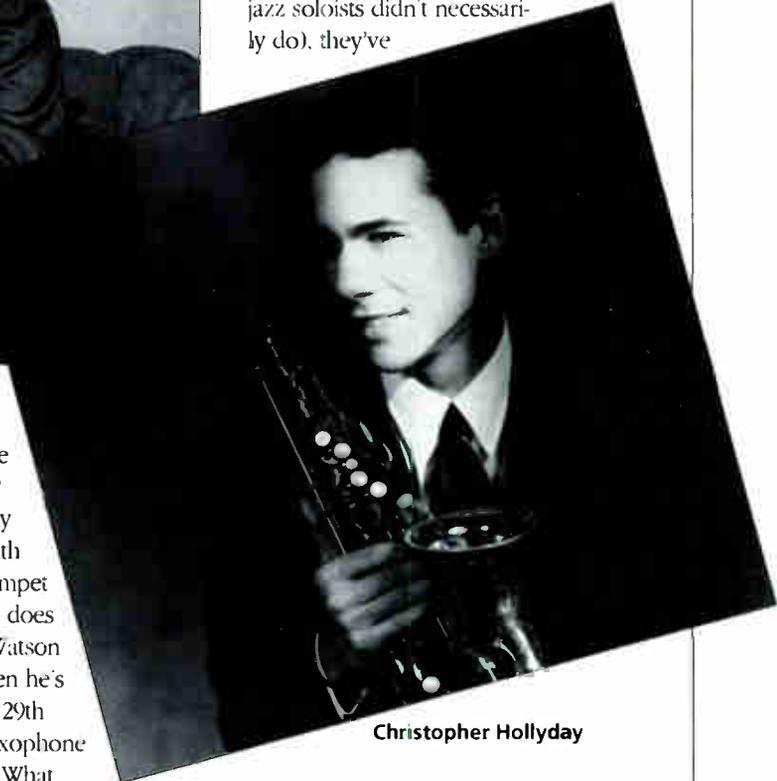
Campbell can knock out the swinging music of '20s and '30s piano professors. Kevin Eubanks can be found going from jazz fusion to backing country singers in "The Tonight Show" band. Etcetera. They all play everything, none of them are

by anything. Hargrove plays hard bop, right? But what does he play when he's dueting with 86-year-old swing trumpet Doc Cheatham? What does

Bobby Watson play when he's with the 29th Street Saxophone Quarter? What does Ted Rosenthal play when he's performing his

cleverly rearranged versions of Thelonious Monk tunes? What was Delfeayo Marsalis playing the week he sat in with Fats Domino in New York?

You want to find a common thread to link these players? They all compose music (something earlier generations of jazz soloists didn't necessarily do). they've



**Christopher Hollyday**

all already led their own bands (ditto), and they're all dead serious about their music.

Pundits make generalizations, hoping that somehow they'll stick. Jazz pundits are constantly trying to find pigeonholes in which to place musicians, and musicians are constantly trying to fly out of those holes. It's the nature of the business.

One of the generalizations currently making the rounds is that jazz was dying a slow, ugly death until Wynton and Branford Marsalis galloped out of New Orleans in the late '70s to rescue it from death by jazz-rock, which many saw as an artistic dead end.

But by the time Wynton Marsalis joined Art Blakey (who never, ever stopped



**Mark Whitfield with BMI's Charlie Feldman**

willing to be held down by any category. Listen to a set by Phillip Johnston's The Microscopic Septet: in one hour you'll hear ragtime, swing, bebop, free jazz, fusion, cool jazz, old jazz, new jazz, red jazz, blue jazz.

Pin these players down. You can't. You can't by race, by gender, by style,



**Kevin Eubanks**

leading a fine hard bop band — the Marsalis Brothers were just the latest in a constant 30-year stream of hot young Jazz Messengers), the road was beginning to bend. The two most important signposts were raised in 1976: When bebop veteran Dexter Gordon returned home from Europe for a week-long stand at the Village Vanguard and was hailed as a conquering hero; and when Herbie Hancock, Wayne Shorter, Freddie Hubbard, Ron Carter and Tony Williams — five of the reigning kings of jazz fusion — returned to their hard bop roots and formed V.S.O.P., an idea that landed them on the cover of *Newsweek* as part of a story heralding the “return” of jazz.



Carl Allen

doors of those who ruled “entertainment” — radio programmers, television bookers, recording companies — they were dismissed as too serious, too artistic. Jazz musicians — and their support system — became fragmented and confused, willing to put on any clothes for any occasion: funny hats to get on TV, mortarboards to get into universities.



Benny Green

“I’m an artist.”  
 “I’m an entertainer.”  
 “I’m an artist.”  
 “I’m an entertainer.”

Things have changed. Jazz is an art form, serious American music. Jazz is

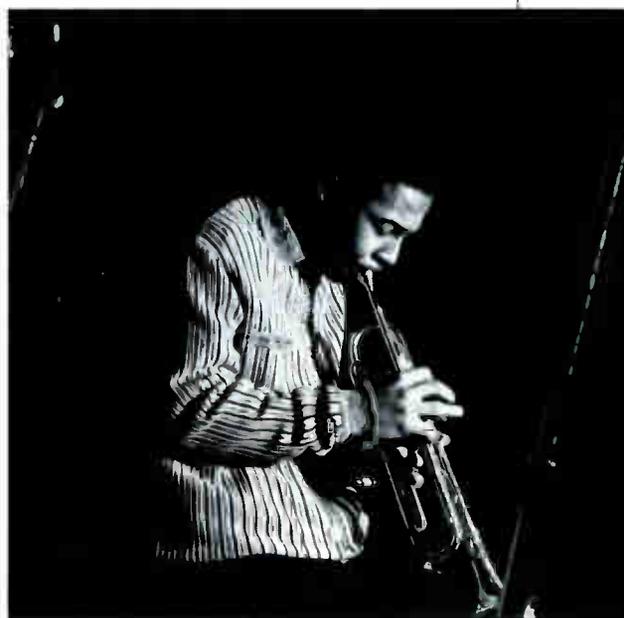


Ed Neumeister

Jazz was not dying in the late '70s, but there was a serious problem: nobody knew what jazz was. “America’s only native art form” was bandied about by some, but not by those who counted:

universities, arts organizations, philanthropies, etc.

To them, jazz was entertainment, not something to be taken seriously as “art.” Yet when jazz lined up at the



Roy Hargrove

fun, a good-time music. They are not incompatible. Finally, the world seems to be recognizing that. Lincoln Center, the Smithsonian Institution, Carnegie Hall, the Juilliard School of Music, PBS and other arts organizations have begun to embrace jazz. Major record labels are recording jazz abundantly, while treating their vast storehouses of classic recordings with the kind of respect and care previously lavished only on classical records. And, most importantly, a new breeding ground has been found for young musicians: schools.

Our crop of jazz futures studied jazz in conservatories and colleges, where jazz used to be something you played after class. They've studied jazz theory and composition, jazz history and literature. They know about business, they've heard about the pitfalls, they're headed in a straight path. And they've had the benefit of all the jazz reissues coming out — the chance to buy the recordings of the masters on

spanking new CDs rather than having to search them out in expensive collectors stores or indifferent second-hand shops.

I'm looking at a 1989 profile (by Gene Kalbacher in *Hot House* magazine)



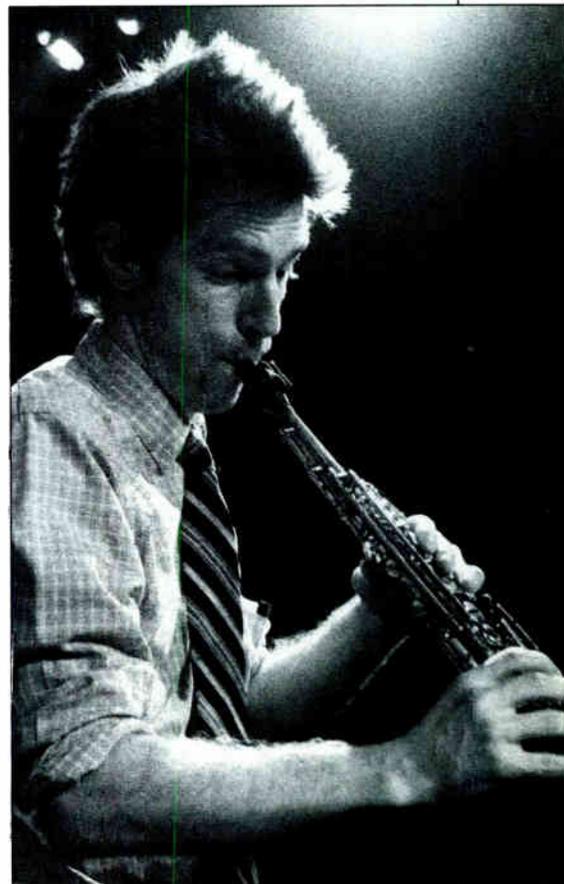
**Geoff Keezer**



**Ted Rosenthal**

Jazz was not dying in the late '70s, but there was a serious problem: nobody knew what jazz was.

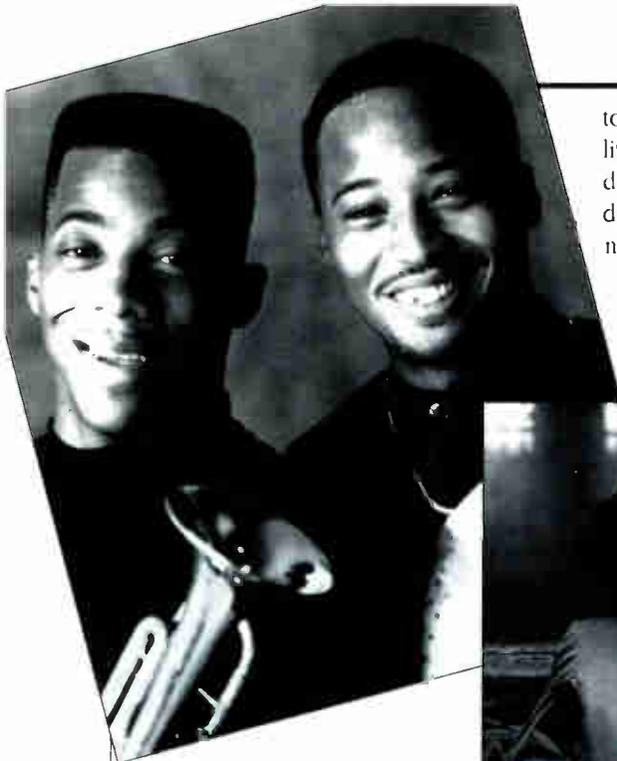
of then 28-year-old drummer Carl Allen. Allen, it says, holds a Bachelor of Music degree in Jazz Studies and Performance from William Patterson College. Along with his work as a sideman and as a leader, Allen, it says, "heads several businesses (one involving real estate management and concert promotion, the other an anti-drug workshop whose motto is 'You don't have to be high to swing')."



**Phillip Johnston**

Allen, it says, "gets rankled when he isn't briefed on the harmonic game plan by another bandleader.

Oftentimes people see the drummer as someone not interested in the harmonic aspects. At a jam session, let's say, the horn-playing leader may turn to the pianist and bass player and call, "Time After Time" in G." Then, when the drummer asks what's to be played, the leader says, "Just swing" or "Just play time." That's an insult to me. You wouldn't turn to the piano player and say, "Just comp," without telling him the tune and the key. Different key signatures give a different character to a tune. When I play "Take The 'A' Train" in C, it has a totally different character than it would have in F."



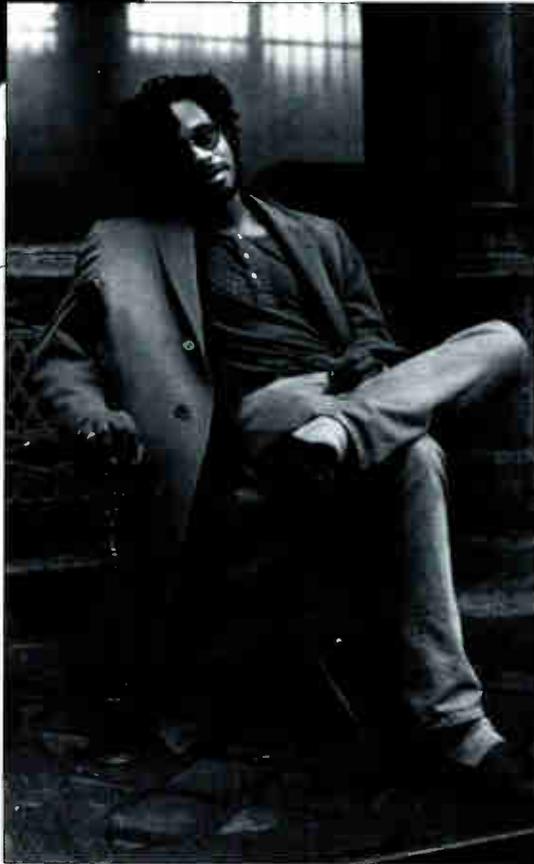
**The Harper Brothers**

Anybody out there still worried about the future of jazz? Anybody out there still worried about our jazz futures?

Let's pluck another drummer from our list: Terri Lyne Carrington. When I was a college student in Boston in the mid-'70s, I used to get my jazz education at, among other places, Sandy's Jazz Revival in Beverly, Mass., a dandy club that regularly featured the likes of Earl Hines, Anita O'Day, Illinois Jacquet, Clark Terry and Big Joe Turner. As a regular visi-

tor to Sandy's, I frequently saw a dainty little 10-year-old girl — *girl!* — sit in on drums with the band, prodded by her dad, who was obviously friends with most of the musicians.

Ten years later, I — now a working jazz journalist — went to see that same girl — now a 20-year-old musician — make her New York



**Don Byron**

concert debut, an evening entitled "The Musical Artistry of Terri Lyne Carrington." Five years after that, she had already become one of New York's busiest sidemen (sidepeople?), had notched a number one album (*Real Life Story*), and had taken, and left, the job as drummer on "The Arsenio Hall Show."

Here's what she told me then: "A few days ago, I was thinking, 'Wow, I'd really like to do something like this,' or 'I've never done this to quite the level I'd like to,' or 'I really want to get into this' . . . and I was kind of almost disgusted with my career. I just feel like I haven't done enough."

"People always say to me, 'Well, you're so young.' I don't want to hear that. There's no guarantee. I just believe in doing the best you can, as much as



**Renee Rosnes**



**Wallace Roney**

you can, the most you can, when you can. As soon as you get too complacent or comfortable, there are going to be a lot of other people on your tail, people who really do have that drive, and that can be the difference between you getting what you want or them getting it."

Take a look around. Jazz futures? Bright and sunny. Say amen, somebody.

*Lee Jeske, New York editor of Cash Box, is also jazz critic for The New York Post.*



**John Campbell**

# BMI, CONGRESSIONAL BLACK CAUCUS HONOR MODERN JAZZ QUARTET

BMI and the Congressional Black Caucus Foundation recently honored the 40th anniversary of the Modern Jazz Quartet at a special concert performance in the Washington Convention Center. As part of the CBCF's Eighth Annual Jazz Issues Forum, Quartet members were recognized for their invaluable contributions to the evolution of jazz with a plaque commemorating their entry into the Congressional Record and an award in appreciation for their long-time relationship with BMI.



Pictured on stage at the Convention Center are Quartet members John Lewis, Percy Heath, Connie Kay, and Milt Jackson; CBCF co-founder Congressman John Conyers, Jr.; BMI president and CEO Frances W. Preston; and D.C. City Council chairman John A. Wilson.



Preceding their performance, Quartet members joined Congressman Conyers for a panel discussion entitled "The Survival and Evolution of a People's Music." Moderated by Suzan Jenkins, executive director of the Rhythm & Blues Foundation, the panel explored the survival of jazz as a unique American art form. Pictured with Jenkins (l) is Dorothy Green, producer of the Smithsonian Jazz Masterworks Orchestra.

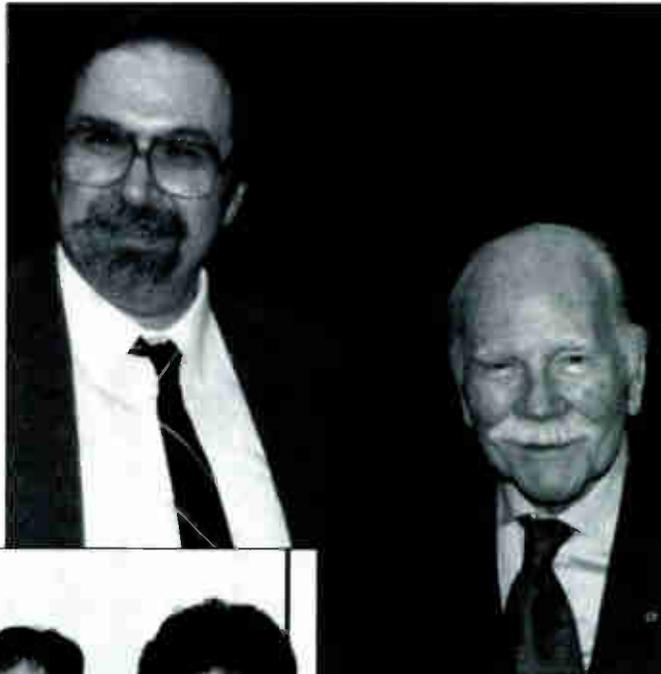


Pictured just prior to the presentation of the awards are Congressman Conyers, Preston, and BMI's Dexter Moore



Pictured performing are John Lewis on piano and Percy Heath on bass.

# BMI CONCERT



**Elliott Schwartz (l) and Otto Luening** are pictured at a special symposium and retrospective in honor of the 40th anniversary of the 1st Electronic Music Concert, which took place in October of 1952 at the Museum of Modern Art in New York. The special symposium was held during the annual College Music Society Convention in San Diego and featured a day-long series of lectures, panel discussions and concerts. The groundbreaking original concert, which was sponsored by BMI and the American Composers Alliance (ACA), featured electronic music by Luening and the late Vladimir Ussachevsky.



Backstage at Alice Tully Hall in New York, composer **Richard Danielpour** and soprano **Dawn Upshaw** were greeted by executives from Associated Music Publishers. The occasion was the world premiere of Danielpour's song cycle, *Sonnets To Orpheus*, which was commissioned by the Chamber Music Society of Lincoln Center. Pictured (l-r) are: AMP's **Ed Matthew**, **William Holab**, **Diana Jaensch**, Danielpour, Upshaw, and AMP's **Susan Feder**.



**Mario Davidovsky (c)** was welcomed to the Blair School of Music at Vanderbilt University in Nashville by composer **Michael Kurek (l)** and Dean **John F. Sawyer**. Davidovsky is the first visiting composer in a new Composer-in-Residence program sponsored by BMI. His residency included lectures and a concert featuring Davidovsky's music.



**Elliott Carter** and **Max Roach** recently received the prestigious American Eagle Award from the National Music Council (NMC). Pictured at a luncheon in their honor are (l-r): NMC board chairman **William Warfield**, BMI's **Frances Preston**, Carter, NMC president **Cathy French** and Roach.

BETH GWINN

BMIGARY GERSHOFF



**Fredrick Kaufman (l)** stopped by BMI's New York headquarters to see BMI's **Ralph Jackson** and discuss his new position as artistic director of the St. Cyprien International Festival of the Arts. The 1992 summer festival, held in the French city of St. Cyprien, featured works by Kaufman, Lukas Foss and George Crumb. The 1993 festival will continue to feature contemporary American music on every program.



**David Shifrin (l)**, artistic director and clarinetist of the Chamber Music Society of Lincoln Center, is pictured with composer **Bruce Adolphe**, who is the newly appointed music administrator and director of education at the Chamber Music Society. Adolphe will be assisting Shifrin with the new William Schuman Concert Series, which will feature only the works of living composers. Adolphe also plans to present an extensive series of pre-concert lectures for all the Chamber Music Society programs.



**James Primosch (r)**, winner of the prestigious 1992 Cleveland Arts Prize, is pictured with BMI's **Ralph Jackson** during a recent visit to New York. The prize is given by the Women's Club of Cleveland to residents or former residents of Cleveland who have received national recognition in the arts. Primosch is currently on the composition faculty of the University of Pennsylvania.



Composer **David Leisner** and members of the Saturday Brass Quintet accept applause on stage at the Quick Center for the Performing Arts at Fairfield University. The occasion was the world premiere of *Ad Majorem Dei Gloriam* which was commissioned by Fairfield University for their 50th Anniversary Celebration. Pictured are (l-r): **Chuck Olsen**, **Larry Di Bello**, **Kyle Turner**, **Leisner**, **Richard Kessler** and **Terry Szor**.

# NEW YORK MUSIC AWARDS HONOR GOTHAM'S OWN

**N**ew York City honored its own once again, as the Beacon Theatre welcomed the Seventh Annual New York Music Awards in October. Co-sponsored since its inception by BMI, the event continues to recognize the diverse hometown music that is the lifeblood of the city's music industry.



The BMI New Songwriter Award was presented to Kenny Diaz, pictured here with his award, next to MCA recording artist Safire, and surrounded by BMI's Cat Jackson, Mark Fried, Bobby Weinstein, Charlie Feldman, Jeff Cohen and Thomas Valentino.



Joe Public walked away with three awards, including Debut Group of the Year, Best Debut Album, and Best R&B Group. Pictured (l-r, front) are: Joe Public's Dew and Kev, and (standing) Joe Public's JR, BMI's Mark Fried, Joe Public's Jake, manager Lionel Job, and BMI's Eric Coles and Thomas Valentino.

PHOTOS: BMI/GARY GERSHOFF



Pictured congratulating Charlie Rock, writer of the Best Dance Record "What Goes Around Comes Around," are BMI's Bobby Weinstein (l) and Charlie Feldman.



Jazz great Betty Carter joined the party at the China Club with an award in each hand. Carter was honored with the Lifetime Achievement Award and named 1992's Best Jazz Vocalist. Pictured with Carter at the China Club (l-r) are: BMI's Thomas Valentino, Cat Jackson, Charlie Feldman and Bobby Weinstein.



Bringing Irish roots into rock & roll, Black 47 picked up the award for Best Band on an Independent Label. Pictured following the presentation (l-r) are: Black 47's Fred Parcells and David Conrad, BMI's Jeff Cohen, Black 47's Geoff Blyth, Thomas Hamlin, Larry Kirwan, BMI's Charlie Feldman, Black 47's Chris Byrne, and BMI's Thomas Valentino and Cat Jackson.



The Raw Poets, winners of the Best Unsigned Rock Band Award, came to the awards with a special friend who has been a tremendous influence on their career. Rock legend Roger Daltrey spoke of an accident involving his limo, one of the Poets, and a demo tape. He has been working with them ever since. Pictured relaxing in the China Club (l-r) are: Raw Poet's Galto, BMI's Mark Fried, Raw Poet's Mullane, Roger Daltrey, Raw Poet's Cob and Fish, and BMI's Charlie Feldman.



After bringing down the house with her performance, Kathy Troccoli joined the party at the China Club. Pictured (l-r) are: BMI's John Coletta, Troccoli, BMI's Leslie Morgan, and manager Cindy Dupree.

# Nashville Turns Out For Martell Foundation Fundraisers

**T**his year's T.J. Martell Foundation events in Nashville raised over \$115,000 for cancer, leukemia and AIDS research at the newly established Frances Williams Preston Laboratory at Vanderbilt University Medical Center. The events included the Charlie Daniels Volunteer Jam, golf and tennis tournaments, a bowling party, a silent auction, and Steven Curtis Chapman's Nashville concert.



Pictured at the Nashville kick-off reception are (l-r): Paul Jankowski, events co-chairman; Jimmy Bowen, fundraising chairman; Frances Preston; Tony Martell, president, T.J. Martell Foundation; BMI's Roger Sovine, events co-chairman; and Dr. Roscoe R. Robinson, vice chancellor for Health Affairs at Vanderbilt University Medical Center.



T.J. Martell Foundation fundraising chairman Jimmy Bowen, Steven Curtis Chapman, Frances Preston, and Billy Ray Hearn, co-chairman and CEO, The Sparrow Corporation, gather backstage at Starwood Amphitheatre after Chapman's *The Great Adventure* concert. Proceeds from the show were donated to the Martell Foundation.

BETH GWINN



RICHARD CRICHTON



Frances Preston (c) congratulates players from the Martell tennis tournament (l-r): BMI's Joe Moscheo, first place team winner; Rick Blackburn, tennis chairman; Skip Stevens, first place team winner; and Tom Collins, second place team winner.

Celebrity golf host Vince Gill, Frances Preston, Vanderbilt University chancellor Joe B. Wyatt and Bronson Ingram get together at Woodmont Country Club.



Proceeds from Charlie Daniel's 15th Volunteer Jam benefitted the Martell Foundation. Pictured backstage at the event are (l-r): Pee Wee King, Frances Preston and Charlie Daniels.

DON PUTNAM

BETH GWINN

BETH GWINN

# BMI Nashville Hosts Princess Margaret

BMI Nashville had the honor of welcoming Her Royal Highness, The Princess Margaret, Countess of Snowdon to their Music Row offices on the occasion of her first visit to Music City. The evening was highlighted by performances by Chet Atkins (Beatles medley), Jimmy Buffett ("Margaritaville"), Billy Dean ("Somewhere In My Broken Heart"), Nanci Griffith ("From A Distance"), Emmylou Harris ("To Daddy") and Angela Kaset ("Something In Red"). Also in attendance were Tennessee Governor Ned McWherter, Representative Bob Clement, Nashville Mayor Phil Bredesen and wife Andrea Conte, Dolly Parton, and Brenda Lee. The Princess, a follower of country music, was gifted with an autographed Gibson guitar as a remembrance of the reception.



Pictured at the presentation are (l-r): BMI's Joyce Rice, Angela Kaset, Princess Margaret, Nanci Griffith, Chet Atkins, Emmylou Harris, BMI's Frances Preston, Jimmy Buffett, and Billy Dean.



Dolly Parton and Princess Margaret.



BMI's Roger Sovine, Frances Preston and Joyce Rice with Princess Margaret.



Tennessee Governor Ned McWherter, U.S. Representative Bob Clement, BMI's Joyce Rice and Princess Margaret.

PHOTOS: DON PUTNAM



◀ **Per Gessle Honored.** Honoring the success of songwriter **Per Gessle**, BMI held a reception in the State Suite at the New York Plaza Hotel. A member of Swedish super-group Roxette, Gessle received BMI Million-Air Awards acknowledging over one million U.S. broadcast performances of "Listen To Your Heart" and "It Must Have Been Love." He also received BMI Pop Awards for these two songs and for "Fading Like A Flower Every Time You Leave," listed among those songs with the most broadcast performances for 1991. Pictured (l-r) are: attorney **Robert Thorne**, BMI's **Phil Graham**, Gessle, BMI's **Frances W. Preston**, BMI Records North America chairman **Charles Koppelman**, and BMI's **Del Bryant**.



◀ **His Songs.** While New York's Madison Square Garden sold out a week's worth of tickets for **Elton John** the performer, BMI executives went backstage to honor Elton John the songwriter. With special citations of achievement, the awards acknowledged over 3 million broadcast performances for "Your Song," over 2 million for "Goodbye Yellow Brick Road" and "Crocodile Rock," and over 1 million for "Candle In The Wind" and "Honky Cat." Pictured backstage at the Garden (l-r) are: BMI's **Del Bryant**, John, and BMI's **Rick Riccobono**.



▲ **Free At Last.** **Jim Free** (c) of **Charles E. Walker Associates** received the Country Music Association's **Connie B. Gay Award** during the CMA's annual membership meeting. The award is bestowed annually to an individual who has done the most for

the CMA during the previous year. Free has served as a liaison between the CMA and Congress for several years. Offering congratulations are CMA chairman of the board **Thom Schuyler** (l) and BMI's **Roger Sovine**, who is a CMA director-at-large.

# MUSIC PEOPLE



▲ **Penn In Hand.** RCA recording artist **Michael Penn** recently played sold-out shows at The Roxy in Los Angeles. Pictured after one of the shows (l-r) are:

RCA's **Joe Galante**, BMI's **Del Bryant**, Penn; BMI's **Frances Preston**, manager **Nick Wechsler**.



◀ **If I Didn't Have A Hit.** Irving Music and Opryland Music recently honored **Max D. Barnes** and **Skip Ewing** for "If I Didn't Have You," a number one record for Randy Travis. Pictured (l-r) are: BMI's **Jody Williams**, Irving's **David Conrad**, Ewing, Barnes, Opryland's **Troy Tomlinson**, Irving's **Mary Del Frank**, and BMI's **Thomas Cain** and **Harry Warner**.



◀ **His Way.** While in England appearing on the "Des O'Connor Show," **Paul Anka** (l) received a BMI 3 million performance award for "My Way." Presenting him with the award is BMI's **Phil Graham**.

▲ **Bread Winners.** **Paul Overstreet** recently debuted his newest venture before an audience of Broadway producers and sponsors at BMI headquarters in New York City. Overstreet collaborated on the songs for the play *Breaking Bread* with **Diane Charlotte Lampert**, author of the book on which the play is based, and co-writer of the award winning song "Break It To Me Gently." Pictured at the performance are (l-r): director **Tom Bullard**, Lampert, Overstreet, and BMI's **Frances W. Preston** and **Jean Banks**.



▶ **New Music Mavens.** BMI's New Music Nights showcase series recently was held at Los Angeles' Club Lingerie in conjunction with *The LA Weekly* and KXLU Radio. Pictured here, BMI's **Barbara Cane** (l) welcomes Maverick Music's **Abbey Konowich** and **Connie Breeze** of *Hits* magazine to the event.



# MUSIC PEOPLE



▲ **Playing Politics.** In the midst of election season, BMI's **Charlie Feldman** stopped by a fundraising luncheon for Massachusetts Congressman **Joseph P. Kennedy** held at Manhattan's 21 Club in October. Pictured (l-r) are: EMI Records Group, North America's **Daniel Glass**, Kennedy and Feldman.



**Mix Masters.** Twenty-two countries were represented at the 1992 DMC International DJ Mixing Championships held recently in London, and it was a team from the United States that came out on top. The American Championships, co-sponsored by BMI, began several months earlier with heats in Los Angeles, Miami, and New York. Regional finalists competed for the national title at Home Base in New York City, and BMI presented the team of mixers from San Francisco with the honor of representing the United States at the International Finals. The team returned from the competition in London with a gold-

plated turntable and mixer, gold embossed leather sleeve jackets, and the international title. Pictured above accepting their awards at the American Finals (l-r) are the international champions **Apollo**, **Mixmaster Mike**, and **Q-Bert**, with BMI's **Cat Jackson** and **Eric Coles**. Pictured at left at the Palladium for the New York Heat with Jackson (front, center) and Coles (front, right), are the judges for the competition: **Todd Terry** (rear, left), emcee **DJ Red Alert** (standing), **Afrika Bambaataa** (rear, center), **Danny Tenaglia** (rear, right), and **Moby** (front, left).



► **Tres Trey.** Following the success of the single "Someone To Hold," music industry executives recently gathered at Tatou in New York City to preview the new album by Epic recording artist/songwriter **Trey Lorenz** (l). The self-titled debut album features collaborative efforts by Lorenz and pop superstar **Mariah Carey** (c), who co-wrote two tracks, produced one, and co-produced five others. Pictured with Lorenz and Carey is BMI's **Thomas Valentino**.



BHICARY GERSHOFF



◀ **Souther Signs with EMI.** J.D. Souther (c) is congratulated on his recent signing of a worldwide publishing agreement with EMI Music Publishing. Pictured congratulating him are BMI's **Rick Riccobono** (l) and EMI Music Publishing's **Jody Gerson**.



▲ **Bunny Hop.** BMI's **Doreen Ringer Ross** (r) helped the legendary **Chuck Jones** (l) celebrate his 80th birthday at the Hollywood Bowl performance of "Bugs Bunny On Broadway." Jones and Ringer Ross are pictured with "Bugs on Broadway" creator/executive producer **George Dougherty**.



▲ **Wolftrap Salute.** BMI joined members of Congress, patrons of the arts and media executives for a salute to Wolftrap, the capital's performing arts center. Pictured with BMI's **Frances Preston** (r) are (l-r): U.S. Register of Copyrights **Ralph Oman** and **Ann Oman**, Tennessee Congressman **John Tanner** and **Betty Ann Tanner**, **Martha Dale Fritts**, chairwoman of the salute, and **Edward O. Fritts**, president of the National Association of Broadcasters.

▶ **The Real Deal.** BMI held a reception to introduce new Nashville Symphony assistant conductor **Karen Lynne Deal** to the city. In addition to her position with the Nashville Symphony, she will also serve as music director and conductor of the Nashville Ballet. Pictured (l-r) are: Nashville Symphony executive director **Steven Greil**, BMI's **Roger Sovine**, Deal, and BMI's **Joe Moscheo**.





◀ **Paradise Found.** BMI execs made a visit to the set of the show *Casino Paradise*, greeting members of cast and crew. Pictured surrounding composer **Bill Bolcom** and cast member **Joan Morris** (both seated) are (l-r) BMI's **Norma Grossman**, cast member **Andre De Shields**, lyricist **Arnold Weinstein**, music director **Roger Trefousse**, cast member **Eddie Korbich**, and BMI's **Jean Banks**.

▶ **Laying Time Comin'.** Songwriter/publisher **Layng Martine, Jr.** (c) was the guest of honor at a BMI reception recognizing the #1 status of Reba McEntire's single "The Greatest Man I Never Knew." Congratulating Martine are BMI's **Roger Sovine** (l) and **Jody Williams**.



◀ **House Party.** It was a full house on the set of the ABC-TV comedy of the same name when BMI executives visited to congratulate twins **Mary-Kate** and **Ashley Olsen** on the release of their first album, *Brother For Sale* (BMG). That's Ashley and Mary-Kate nestled in the laps of BMI's **Frances Preston** and **Ralph King**, president of Rincon Childrens Entertainment. Pictured in rear (l-r) are: Zoom Express's **John Scilipote**, Zoom Express's **Bob Hinkle**, BMI's **Del Bryant**, BMG's **Ron Osher**, and attorney **Robert Thorne**.

▶ **Brand New Men.** Following their performance at Radio City Music Hall, BMI's **Thomas Valentino** (c) visited **Kix Brooks** (r) and **Ronnie Dunn** backstage to congratulate them on the platinum status achieved by Brooks & Dunn's *Brand New Men* album.



**MUSIC  
PEOPLE**



◀ **Lion's Share.** The annual CMJ Convention moved into New York City at the end of October, and BMI took opening night at the Lion's Den in Greenwich Village for an acoustic showcase featuring performances by The Cages, David Slomin and the Downtown Philharmonic, Godschild, Mark Johnson, Junkhouse, and Chris Moore. Pictured at the Lion's Den (l-r) are: The Cages' **Aven**, BMI's **Jeff Cohen** and **Julie Gordon**, singer/songwriter **Mark Johnson**, and The Cages' **Clayton Cages**.



◀ **Path Mark.** Quality Records' artist **Joshua Path** celebrated the release of his debut album, *Headrush*, with a special performance at The Roxy in Hollywood. Pictured backstage after the performance are (l-r): Quality Record's **Russ Regan**, Path, BMI's **Barbara Cane**, and Krystone Management's **Susan Butler**.

▶ **City Folks.** BMI sponsored a brunch for the delegates to the first In The City U.K. music industry seminar, held in Manchester. Pictured at the event are (l-r): In The City executive director **Yvette Livesey**, BMI's **Phil Graham**, the Famous Group's **Jerry Love**, BMI consultant **Allan McDougall**, and Factory Records' **Anthony Wilson**, also a director of In The City.



◀ **Wired.** On tour following the release of his latest album, *Walk The Wire*, singer/songwriter **Dan Seals** (c) recently headlined at New York City's Bottom Line. Pictured with him backstage following the performance are BMI's **Del Bryant** (l) and **Mark Fried**.



DON PUTNAM

◀ **Taking It To The Max.** It was a momentous occasion when **Max D. Barnes** was inducted into the Nashville Songwriters Hall of Fame this past fall. On hand for the ceremonies were (l-r): Nashville Songwriters Foundation's **Terry Choate**, NSAI's **Richard Leigh** and **Pat Rogers**, Barnes, and BMI's **Roger Sovine** and **Del Bryant**.

# MUSIC PEOPLE



▲ **New Generation.** BMI's **Barbara Cane** and **Dexter Moore** recently welcomed **Marvin Gaye III** and **Lou Rawls II** to BMI and also congratulated them on their signing to Capitol Records with their band NuBreed. Pictured (l-r, back) are: **Kevin Turner**, Moore, producer **Jonathan Elias**, manager **Mac Haskell**, (foreground) Cane, Rawls, and Gaye.



▲ **Drummin' Man.** Onstage at Lincoln Center's Avery Fisher Hall in New York, **Bill Cosby** reveals still another of his many talents. The occasion was the finals of the sixth annual Thelonious Monk International Jazz Instrumental

Composition — this time for drums — which he hosted. During the program, Cosby announced that a special BMI Composers Award would be presented annually at the Monk Competition, beginning in 1993.



ALAN MAYOR

▶ **Feat Of Clay.** Texas based singer/songwriter Clay Blaker (seated) walked the dotted line when he recently signed agreements with BMI and Famous Music Publishing. Blaker has had four George Strait cuts, including "She Lays It All On The Line," featured in the movie *Pure Country*. With Blaker are (l-r): Famous Music's **Susan Burns**, manager **Claudia Kemmerer**, and BMI's **Jody Williams**.



◀ **Azar Signs On.** Greenville, Mississippi native **Steve Azar** (seated) has signed with BMI for representation of his songwriting catalog. Managed by Barron-Sanjek Management, Azar has built a strong following throughout the Mississippi/Arkansas/Tennessee/Alabama region and in adjoining states playing state fairs, colleges and clubs. Pictured (l-r) with Azar are: Barron-Sanjek's **Rick Sanjek**, BMI's **Roger Sovine**, Barron-Sanjek's **Jay Barron**, and BMI's **Jody Williams**.



◀ **Back In Action.** The New York office of Polygram Songs recently welcomed songwriters **Tom Meltzer** (l) and **Paul Foglino** (r) to its roster. Both are members of country/pop band Five Chinese Brothers. Pictured putting their backs to good use are BMI's **Jeff Cohen** and Polygram's **Lori Rittner**.



#### BMI Staff/Titles

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

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Vice President, Corporate Relations

**Tom Annastas**  
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**Patsy Bradley**  
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**Del Bryant**  
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# BMI

## *Student Composer*

### AWARDS

We proudly congratulate the winners of the 40th Annual BMI Student Composer Awards and express our gratitude to the distinguished judging panel



#### **WINNERS:**

(left to right) Pierre Jalbert, Shafer Mahoney, David Collins, Corinne Tatiana Nordmann, Milton Babbitt (Awards Chairman), Anthony Bonamici (First William Schuman Prize Winner), Petros Ovsepyan, Jeremy Gill

#### **JUDGES:**

Donald Erb, Bernard Rands, Gunther Schuller, Jose Serebrier, Steven Stucky, Milton Babbitt (Chairman), Ulysses Kay (Consultant)

#### **PRELIMINARY JUDGES:**

Tina Davidson, Lee Hyla, Aaron Jay Kernis

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