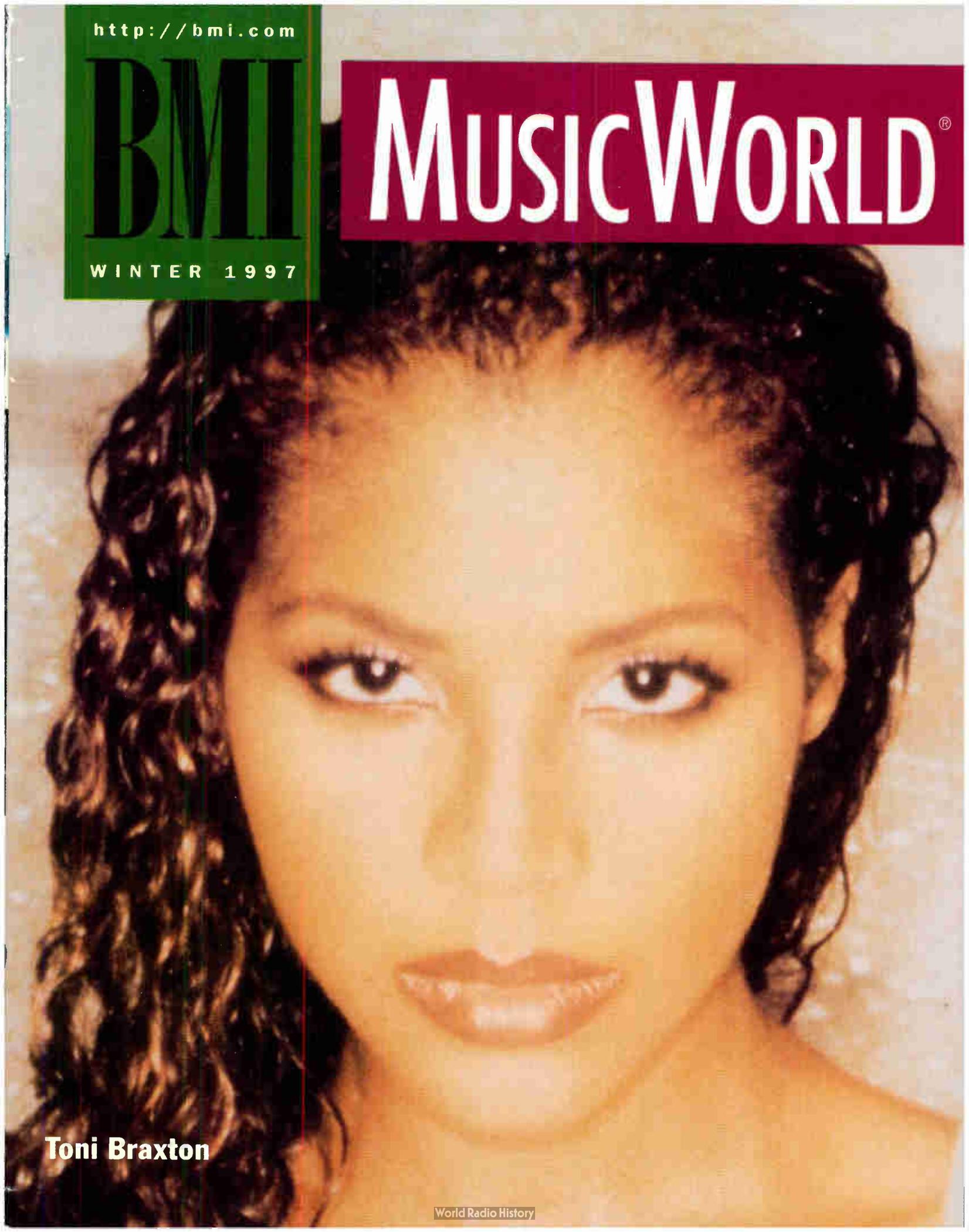


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Toni Braxton

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The Spinners



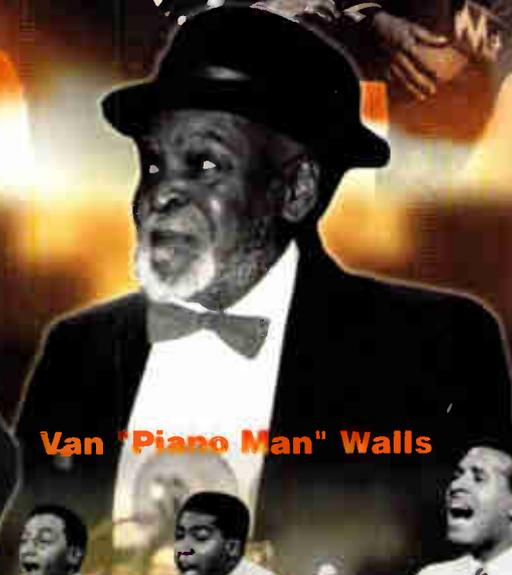
Little Milton



Clarence
"Gatemouth"
Brown



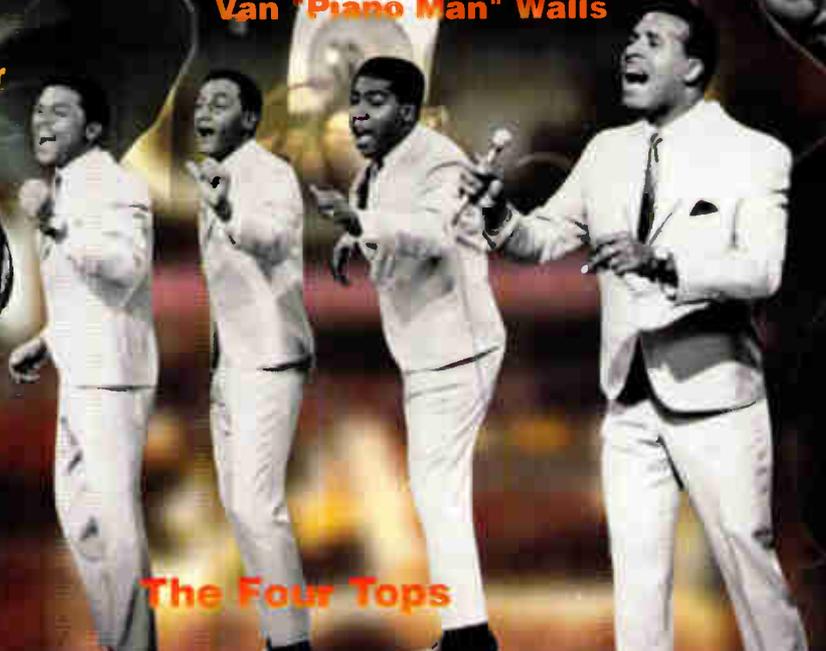
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Van "Piano Man" Walls



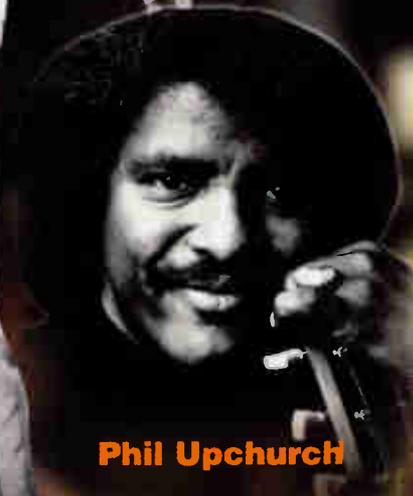
William Bell



The Four Tops



Gary U.S. Bonds



Phil Upchurch

Lifetime Achievement Award

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Gloria Lynne
Smokey Robinson & The Miracles
Ruby and The Romantics



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New York

320 West 57th St.
New York, NY 10019
(212) 586-2000
Fax: (212) 245-8986
e-mail: newyork@bmi.com

Los Angeles

8730 Sunset Blvd., Third Floor West
Los Angeles, CA 90069
(310) 659-9109
Fax: (310) 657-6947
e-mail: losangeles@bmi.com

Nashville

10 Music Square East
Nashville, TN 37203
(615) 401-2000
Fax: (615) 401-2707
e-mail: nashville@bmi.com

London

79 Harley House
Marylebone Road
London NW1 5HN
England
011-44171-935-8517
Fax: 011-44171-487-5091
e-mail: london@bmi.com

Landmark Compromise Is a Giant Step Forward

We are pleased to report that the National Licensed Beverage Association (NLBA) and BMI, along with the other U.S. performing rights organizations, have announced a new three-year group license agreement for the restaurant and licensed beverage industry. The new agreement will incorporate the breakthrough compromise on television and radio transmissions reached in October, 1995 by the performing rights organizations and the NLBA for the use of radio and television in eating and drinking establishments.

While this agreement marks a giant step forward in the battle against damaging anti-copyright legislation, the fight is far from over. New bills that would virtually exempt all businesses from having to pay for the use of your music are being introduced in both the House and Senate. We also expect at least 15 licensing bills to be introduced on the state level this year. BMI will actively defend the rights of all music creators and will use all our resources to make sure that the anti-music licensing coalition does not erode the rights of songwriters, composers and publishers. For more details on these developments and information on how you can aid the fight, please see the "News Briefs" section, beginning on page 10 of this issue.

Our congratulations go to Steve Diamond and Jennifer Kimball, co-writers of "I Can Love You Like That," winner of the Robert J. Burton Award as the Most Performed Country Song of the Year, and to its publisher, Diamond Cuts; Ronnie Dunn and Tom Shapiro, co-winners of the Country Songwriter of the Year award; Sony/ATV Tree, Country Publisher of the Year; and to all the winners at our 44th annual Country Awards dinner (story, page 32). Congratulations also go to Seal, Elton John, Don Black and all those honored at our annual BMI/PRS Awards dinner (story, page 40).

Frances W. Preston




MUSICWORLD®

Editor

Robbin Ahrold
Vice President, Corporate Relations

Managing Editor

Howard Levitt

Senior Editor

Pat Baird

Contributing Editors

Hanna Bolte, Ellen Wood

Editorial Staff

John Coletta, Evon Handras, Caroline Newcomb, Dana Nicolella, Greg Stanuszek

Circulation Director

Dana Nicolella

Design: Jenkins & Page

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Marilyn Manson

Even the devil believes in me... if there is one," the man known as Marilyn Manson has boasted. Yes, there was a time when rock & roll was dangerous, theatrical and unpredictable. And with records like 1996's *Antichrist Superstar* and 1994's *Portrait Of An American Family* (Nothing/Interscope), the lineup known as Marilyn Manson marks a return to that time.

The band emerged out of sunny South Florida in 1991, with leader Marilyn Manson — known to his parents as Brian Warner — taking his and the band's moniker from society's obsession with celebrities, the two in this case being Monroe and Charlie. (The current lineup features Madonna Wayne Gacy, Twiggy Ramirez, Zim



Zum and Ginger Fish.)

Marilyn Manson's menacing vibe and over-the-top

theatrics (think a scarier Kiss meets a smarter, more subversive Alice Cooper) attract-

ed the attention of Trent Reznor of Nine Inch Nails (no slouch in the theatrics department himself), who signed MM to his label.

While Mr. Manson takes much of his visual and lyrical inspiration from children's movies (*Willy Wonka* and *Chitty Chitty Bang Bang* being prime examples), the band is not for the faint of heart.

Yet behind the shock-rock antics lurks a smart man, one with a definite point of view and a sense of humor. But don't mistake the band for "joke rock." "There's a lot of people that are very confused by what I do," Manson told *Mean Street* magazine. "Not only the people who understand what I'm saying, but the people who don't, need to be afraid because they deserve to be."

Marilyn Manson: not just for Halloween anymore.

Katherine Turman

Joshua Redman

Pat Metheny called him "the most important new musician in 20 years." Michael Brecker labeled him a "genius."



Others have merely compared him favorably to such giants as Ornette Coleman and Charlie Parker.

At the age of 27, tenor saxophonist Joshua Redman is the most acclaimed young jazz musician to emerge

since Wynton Marsalis began earning similar accolades in the early '80s. And it's not just critics and fellow artists who are singing his praises. His five albums on Warner Bros.

Records have produced sales worldwide of over 500,000 units, an extraordinary total for a jazz musician. It's no wonder that Redman's label treated him like a pop star by developing a well tailored marketing strategy for his most recent album, *Freedom In The Groove*.

It has undoubtedly helped Redman's career that his music possesses significant crossover potential. *Freedom In The Groove* is inspired by such r&b giants as Stevie Wonder and Aretha Franklin, as well as by bebop legends such as Charlie Parker.

Amazingly, Redman might have found himself toting a briefcase instead of a saxophone had he not won the 1991 Thelonious Monk Institute of Jazz International Saxophone Competition. Until that point, the 1990 Harvard graduate had planned to attend law school. He had already been accepted to Yale Law School when he decided to give a career in jazz a serious shot.

Musically, Redman has a genetic advantage. His father is avant-garde jazz saxophonist Dewey Redman. But Joshua was raised by his mother in



The Cardigans

It was just a year ago that I could quit — what do you call it when you get pay from the government? Support? — when I could make my living on this,” happily notes Nina Persson, the 22-year-old blonde bombshell who fronts Swedish jazz-pop export The Cardigans. “That’s when I realized that this could be a job for a while.” Prior to this, she adds, “We were really miserable, really poor, and we all had to live in the same flat to make it.”

Perhaps that’s why the group’s two stateside releases, the indie *Life* and a new *First Band On The Moon* for Mercury, sound so warm and cozy. With all the crystal clarity of an ice-blue cocktail trickling slowly into its glass, the Cardigans sidle into a cool lounge-act groove revolving around Persson’s aloof, restrained vocals. She even minces across sunshiny renditions of Black Sabbath’s “Iron Man” and “Sabbath, Bloody Sabbath,” shooing away all the gloom from the old headbanging staples. Not bad, considering the girl never wanted to sing in the first place.

Persson was attending art school four years ago when some musician chums literally “forced me to sing — that

was how I started, and I don’t think I was very good at the time. But I found it to be good fun, just a hobby for all of us in the beginning.” And since she trills in perfect English, it was easy for the Cardigans to become America’s new alternative-chart darlings. And for its reluctant leader, in the process, to finally get her just reward: her very own Stockholm apartment.

“It was a real salvation to finally be able to move to my own place,” purrs Persson. “Now I can never imagine living with anyone again. And now I can spoil myself constantly!”

Tom Lanham

Berkeley, California and only saw his father when he visited the Bay Area. As a result, he was influenced as much by his Sonny Rollins’ records as he was by his father.

Today Redman is mainly interested in making his own unique musical statement.

“Ultimately, I think music expresses your life and your experiences,” he said recently. “It’s not a matter of consciously trying to acknowledge or ignore influences. It’s a matter of getting in touch with yourself.”

Jon Matsumoto

311

To hear 311 singer-guitarist Nick Hexum tell it, mainstream success for himself and the band was only a matter of time.

“I’ve thought since I was small [that] I was going to be a singer in a big band and make lots of records” he says. “I’ve always known this was going to happen.”

311’s destiny — a slow and steady ride down the road to riches — was set into motion in 1992 when, after conquering the Omaha, NE scene, the funk-rap-rock group moved their base of operations to Los Angeles.

From that point on, the band (Hexum, singer-scratcher S.A. Martinez, guitarist Tim Mahoney, bassist P-Nut, drummer Chad Sexton) has been on a steady climb toward commercial and artistic success.

Building on the early buzz that surrounded their live performances, 311 has achieved the multi-platinum-level sales and the regular airplay that was denied their first two albums. And they’ve done it all on their own terms, going so far as to book their own tours from the start.

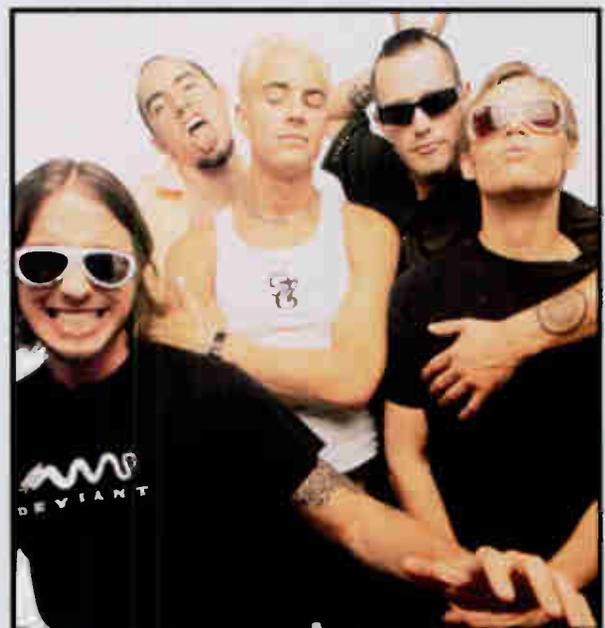
Now, in the face of their success, 311 is ready to evolve beyond what fans have already heard on their three Capricorn albums (*Music*, *Grassroots*, *311*).

A preview of the new, more mature 311 was given at a string of West Coast dates in December, which ranged from co-headlining a few radio station Christmas parties to playing before 200 crazed fans at a “secret” Hollywood club show.

Such news songs as “Jupiter” and “No Control” were performed without lyrics and indicated a confident move towards spacey, more guitar-oriented material.

311 will record and self-produce (along with their long-time sound engineer) their fourth album this spring, with a late-summer release planned.

Troy J. Augusto



ALISON DYER

Paul Brandt

Paul Brandt's got something special going for him in an industry with too many look-alikes, too many sound-alikes. He looks, and with his rich and sensitive baritone, sounds different.

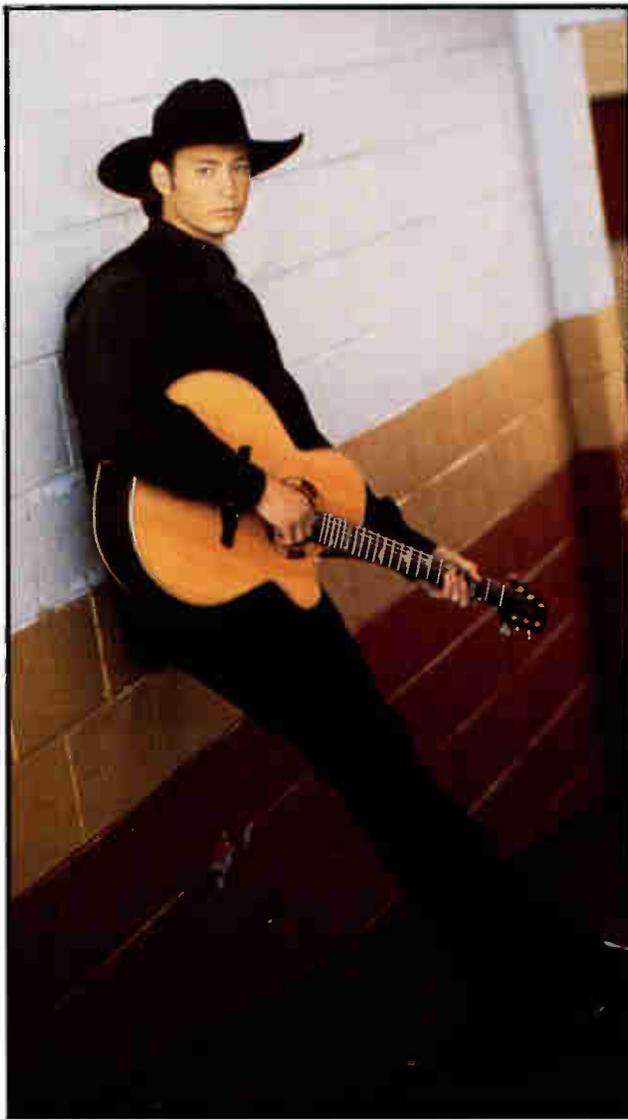
His first single, "My Heart Has A History," soared to number 5 on the charts, and his debut Warner/Reprise Records album, *Calm Before The Storm*, climbed to No. 14, establishing him as a talent to be reckoned with.

Mix medicine and music, and you've got the prescription for Paul's success. Following the lead of his mother, a nurse, and his father, a paramedic, Paul earned a nursing degree and worked as a pediatric nurse at a children's hospital in Calgary. "I couldn't write the songs I write and look at life the way I do if I hadn't had that experience," Paul reveals. "When you help a woman through childbirth or work with a dying child, you learn some important lessons."

But he followed the musical muse, entering, and winning, talent contests, and eventually gaining the attention of a record label when he won for best original Canadian country song in a competition sponsored by SOCAN, the Canadian performance society. The song was "Calm Before The Storm," which would become the title song of his first album, one of the six songs he wrote or co-wrote.

"It's really exciting to be able to write something down and be recognized for your thoughts in the form of a song," observes Brandt, who equates his musical mission with the good works he once pursued in medicine. "My music is just another way for me to make a difference now, and I look at this opportunity as a responsibility. I'm fortunate to be able to perform and hopefully change the way people sometimes look at things. That's a privilege."

Gerry Wood



TAMARA REYNOLDS

Leah Andreone

It's more than "Alright." It's more than "OK." It's Leah Andreone — the newest voice to emerge amidst the wave of female singer/songwriter success stories. With a vocal style and sound that's been compared to Tori Amos, Kate Bush and even Alanis Morissette, her RCA debut *Veiled* is ultimately her own.

The 23-year-old relocated to Los Angeles from San Diego in the hopes of garnering some record label interest, but with no luck. A poorly produced demo of mostly cover songs that no

one seemed to be interested in left her scrambling for the rent despite the tips she was earning at a Sunset Boulevard diner. But it was at that very diner where Andreone got her big break.

After overhearing a group of label executives at one of her tables talking about trying to find new talent, she begged the restaurant manager to let her go home to get her demo. She returned just in time to hand the tape to one of the guys as he was leaving. The next day, that RCA rep came back to the diner with a recording contract in hand, and just a few months later,

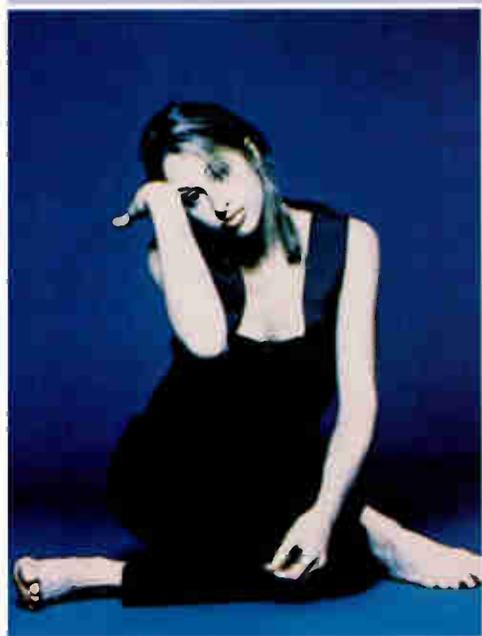
Andreone was in the studio laying down the tracks for what would eventually become *Veiled*.

The catchy "It's Alright, It's OK" is the album's first single and showcases Andreone's penchant for pure pop, while songs like "Hell To Pay" and "Problem Child" demonstrate a darker, emotional side that seems to be the theme of the entire disc.

Ironically, none of the songs from her original demo ever made it to the studio. Andreone feels that "they were reflective of a past time. I wanted to start over on my first album."

Dana Nicoletta

MICHAEL HALSBAND



Jean Claude "Poke" Olivier

I hate losing," says Jean Claude "Poke" Olivier, adding "and I never want my records to be limited to just one segment." Last year, with his "partner for life" Red Hot Lover Tone, the producer completed multi-format, chart-topping gold and platinum disks for such performers as Nas (*It Was Written*), L.L. Cool J (*Mr. Smith*) and Foxy Brown (*Ill Na Na*), as well as remixes for acts like Mariah Carey ("Underneath the Stars"), Notorious B.I.G. ("One More Chance") and Michael Jackson ("They Don't Care About Us").

This year, songs he wrote with Carey and the female trio Allure will see the light of day. And there are plans for him to work elbow-to-elbow with g-funk pioneer Dr. Dre, supervising the eagerly awaited album by the Firm, a collective featuring rappers Nas, AZ, Nature and Foxy Brown.

A label executive — he and Tone's imprint through Crave/Sony Music is Trackmasters Entertainment — as well as one of the world's most popular music producers, Poke still has a playful side, but when it comes to dealing with the industry with a hole in the middle, there is no doubt he's all business.

"More than anything, this thing we're in is a business," he emphasizes. "And you've got to make strategic moves like a business. You've got to understand what people like and what makes the artists you're



working with tick. So me and Tone do our homework and we create tracks that fit each of our acts like a tailor-made suit.

"Like L.L. is the sexiest man alive in hip-hop, so for him we came up with a lot of erotic songs like 'Doin' It,' 'Loungin' and 'Hey Lover,' which featured Boyz II Men.

"For Nas, we figured out that his problem was he didn't get enough radio exposure from any of his previous singles so we strove to give him jams like 'If I Ruled The World' and 'Street Dreams' that have that winning, cross-over appeal." *Havelock Nelson*

Cake

Sacramento, CA quintet Cake recently celebrated its 5-year anniversary, and not unlike the race car driver in their hit "The Distance," they're driving and striving away from the no-hit-wonder tag that initially dogged their decidedly unique brand of horn-flavored groove rock.

The band — whose name doesn't refer to dessert but to substance buildup, like mud caking on shoes — rose in 1991 from the same fertile soil that gave the world Cracker. And like that band's David Lowery, Cake singer and main lyricist John McCrea revels in clever contradictions and wry observations.

As evidenced on Cake's second Capricorn album, *Fashion Nugget*, the current apple of McCrea's lyrical eye seems to be that timeless societal trophy, the automobile, which is referenced in such songs as "Race Car Ya-Yas," "The Distance" and "Stickshifts And Safetybelts" as both a provider and a killer of dreams.

"I think the car is American sexuality," says McCrea. "I'm sorry, but that's who we are. It's so appropriate it's a cliché."

The band member's divergent musical interests — ranging from disco, rap and funk to rock, folk and country — are revealed by their eclectic choice of cover



songs: an honorable take on Willie Nelson's "Sad Songs And Waltzes," Celia Cruz's "Perhaps, Perhaps, Perhaps" and *Fashion Nugget's* second single, a cocky update on Gloria Gaynor's song of freedom, "I Will Survive."

But it's not just diversity that helped the group beat the dreaded sophomore jinx. McCrea says that sonically, the current album is a pronounced improvement over 1994's critically acclaimed *Motorcade Of Generosity*.

"Whatever slickness is there, in comparison to the first record, is there by a miracle," laughs McCrea, "because we produced it ourselves." *TA*

Robi Rosa

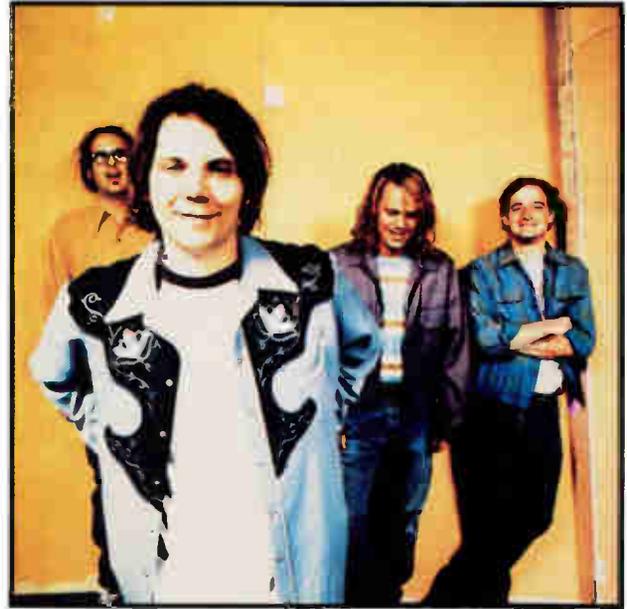
Robi Rosa has many talents (and names): He is an extraordinary artist (Robi Rosa), composer (Ian Blake) and producer (Draco Cornelius).

He started his musical career at the age of 8, in Puerto Rico, with a group called Admir. This exposure provided him the opportunity to become a member of the teenage group Menuedo. He performed with them for three years; then feeling it was time to move on, he moved to California and participated with two groups, Maggie's Dream and Sweet & Low, where he searched for his own musical identity.

It was time for Robi to project himself as soloist, and in 1993, he recorded his first album, *Frio*, on the Sony Discos label. He released his second album, *Vagabundo*, which gave him an opportunity to express himself musically, in 1996. He defines his music as "A life-style, my life-style, creative and as experimental as possible with appreciation for the lyrics." Robi's pseudonym as a writer is Ian Blake, and plans are on the way for a video production on the track "Penelope" and an international tour schedule that will cover Puerto Rico and Central and South America.

Another aspect of this multifaceted artist that not many know about is his production skills. Besides producing his own albums, in 1994 he was invited to co-produce Ricky Martin's latest release, *A Medio Vivir*. Most of the songs on this album were co-written and co-produced by Draco (Robi's pseudonym as a producer); included are such mega-hits as "María," "Fuego De Noche Nieve De Día," "Volverás," and "Revolución." It is no surprise that Robi has been tapped again to co-produce Ricky Martin's forthcoming album.

Jessie Lema



MARINA CHAVEZ

Wilco

When Jeff Tweedy was a member of the vaunted cult band Uncle Tupelo, he used to spend a year polishing the five or six songs he would

Fluffy

The cover photo of *Black Eye* — the roughhousing glam-punk debut from London lasses Fluffy (on the Enclave label) — is one scary scenario, indeed. It's a real-life shot of a hapless, terrified rat, caught in the razored claws of a demonic black cat. The rodent's end is surely nigh. And, strangely enough, that's a fairly accurate metaphor for the music you'll find inside: These four miniskirted, platform-heeled vixens play feral, fanged rock & roll, and woe to the bumbling male-guitar rat that crosses their path.

Bassist Helen Storer doesn't believe "that England gets us because they kinda don't get the..." "Irony!" chimes in scrappy singer/guitarist

Amanda Rootes, whose fave songwriting subjects are — in no particular order — sex, drunken revelry, female empowerment, and creepy, possessive boyfriends.

"Yeah, *irony*," Storer continues. "Over here, people go 'Yeah, they're a cool band — they're into CBGB's and the New York punk scene,' whereas over in Britain they're like, 'What was CBGB's? We're only interested in anoraks, baggy trousers and birds!'"

Fluffy doesn't back down from controversy. Their first UK single, "Hypersonic," caused quite an overseas stir: Rootes not only penned it as an ode to a popular vibrator model, but pasted a graphic photograph of one on its sleeve. "It's the '90s — it seemed like a natural, normal thing," she defends. "But everyone was really shocked by it."

contribute to one of the group's albums. The rest of the material was penned by bandmate Jay Farrar.

But now that he's the leader and sole creative beacon for Wilco, Tweedy is a veritable songwriting machine. His new group's second album, *Being There*, is a two-CD effort containing a whopping 19 songs. The Chicago-based quintet was so confident in its material that it agreed to take a royalty cut in order for Reprise Records to price the sprawling opus as a fan-friendly single disc.

Being There has generated an avalanche of positive press. The album deftly combines elements of bittersweet country, high stepping rock and moody pop. Wilco is generally more stylistically expansive than Uncle Tupelo, which toed a stricter country-folk line. Tweedy feels *Being There* is more immediate and accessible than any of the four discs his old band released.

After Uncle Tupelo dissolved in 1994, Farrar founded Son Volt while Tweedy started up Wilco. He claims that there is no acrimony between the two gifted songwriters, but he also acknowledges that a competitive spirit probably does exist between the former bandmates.

"I'm sure there is some rivalry there," Tweedy said last year.

Wilco bassist John Stirratt, who was also a member of Uncle Tupelo, hopes the group will be a commercial success and not just a critical favorite. "It's unbelievable how people are digging this record," he said shortly after the album was released last November. JM

Wayne Kirkpatrick

Wayne Kirkpatrick totes a hook-and-title book, well-worn pages of song ideas held together with a rubberband.

Within the text are marks next to his completed songs. Among the ones checked off are Eric Clapton's smash "Change The World" (from the *Phenomenon* soundtrack) and crossover hits by Christian stars Amy Grant and Michael W. Smith.

"Whenever an idea hits me or I hear somebody say something that would be a good song title, I write it down," explains Kirkpatrick of his book. "When I'm trying to come up with an idea for a piece of music, it's the first place I go to."



Leaving Louisiana State University (located in his native Baton Rouge) in 1982 to pursue a life in songwriting, Kirkpatrick moved to Nashville and enrolled in Belmont University's music business program, where he became initiated to such things as the ins and outs of a publishing deal.

He never completed his schooling, but his time at Belmont enabled him to meet important contacts, leading to a long (and still active) writing partnership with fellow Nashvillians Grant and Smith.

His credits include, among others, Grant's "Every Heartbeat," "Good For Me," "Lead Me On" and "Stay For Awhile" and Smith's "Place In This World," "Somebody Loves Me," "Rocketown," "Emily," "Pray For Me" and "Go West Young Man."

Extending his career while strengthening his ties with Grant and Smith, Kirkpatrick eventually toured with each of the singers and helped produce some of their albums.

He is currently wrapping up production work on Grant's yet untitled next album, due out the first half of this year.

Michael Gray



ELAINE CONSTATINE

Again, it's an ironic thing." Just like the band's deceptively nice moniker, snaps Rootes. "The name came from this lesbian novel called 'Fluffy Butch,' and

because my boyfriend was always calling us 'butch slags.' So we thought it was a great joke to call ourselves Fluffy, because we play loud, hard music and any-

one who takes it on face value that we're just four girls called Fluffy will be in for a rude awakening when they see us live!"

TL

Legislative Update

The fight against damaging anti-copyright legislation introduced during the 104th U. S. Congress is not over. Senators Strom Thurmond (R-SC) and Jesse Helms (R-NC) have introduced Senate Bill S. 28. This bill would virtually exempt all businesses from having to pay for the use of music. This is a deliberate attempt to eliminate performance royalties completely. We will be contacting you once again to write letters to your Senators and Congressional Representatives.

Representative F. James Sensenbrenner (R-WI) has circulated a "Dear Colleague" letter to the newly elected 105th Congress, asking other members to co-sponsor a new bill similar to last year's HR 789. Representatives Sonny Bono (R-CA) and Howard Berman

(D-CA) will be circulating their own letter, asking their colleagues not to support this proposed bill. BMI will actively defend the rights of all music creators and will use all its resources to make sure that the anti-music licensing coalition does not erode the rights of songwriters. At the same time, we will be pursuing the passage of Copyright Term Extension, The NII (National Information Infrastructure) Copyright Protection Act, and the ratification of the WIPO (World Intellectual Property Organization) treaty recently signed in Geneva, Switzerland. We will be calling on you as soon as the Sensenbrenner bill is introduced to make your views known to your representatives. Again, it is of utmost importance that all songwriters, composers and publishers continue to fight to protect their rights. Remember, individuals can support BMI in its political fight to protect copyright by sending a contri-

bution to the BMI PAC at 320 West 57th St., New York, NY 10019.

At the state level, we expect at least 15 licensing bills to be introduced this year, including damaging bills drafted by the North Dakota, Hawaii, Minnesota, and Rhode Island State Restaurant Associations. BMI will be monitoring these states to make sure that none of these draconian bills are passed by their legislatures. We will be facing a number of different issues at the state level in the future, but in 1997 we hope to reap the benefits of the concentrated educational and political efforts made during the past two years.

Opponents of damaging anti-copyright legislation attended a fundraiser for Washington Governor Gary Locke. Pictured at the event are (l-r): Richard Smith, director of Jam PAC; Governor Locke; Susan Silver, manager of Soundgarden and Alice In Chains; and BMI's Fred Cannon.

Agreement Reached With National Licensed Beverage Assn.

The National Licensed Beverage Association (NLBA) and BMI, along with the other U.S. performing rights organizations, have announced a new three-year group license agreement for the restaurant and licensed beverage industry. The new agreement, retroactive to January 1, 1997, will be administered entirely by the NLBA and is an outgrowth of the landmark compromise on performance rights reached by the organizations in October, 1995. The innovative group agreement will cover fees for all three U.S. performing rights organizations.

The NLBA will offer the new agreement to current and new members as a comprehensive performing rights licensing package covering the combined repertoires of BMI and the other U.S. performing rights organizations. The group agreement is a user-friendly, administratively simple tier structure with fees based on ranges of square footage. Fees for each range cover both live and recorded music.

While it is expected that the volume-discounted fees offered in this agreement will result in reduced performance rights fees for many NLBA members, each NLBA member will retain the option to enter individual licenses at non-discounted rates.

According to Debra Leach, NLBA's executive director, the





NLBA president Jim Simpson, BMI songwriter Stephen Bishop, NLBA executive director Debra Leach, and BMI's Tom Annastas are pictured after the announcement of the new three-year group license agreement for the restaurant and licensed beverage industry.

agreement is a first in that both the music and business industries worked together to negotiate a business issue thus avoiding a protracted legislative process. The outcome is a working document that will benefit both the restaurant/beverage industries and songwriters alike.

The new agreement will incorporate the breakthrough compromise on television and radio transmissions reached in October, 1995 by the performing rights organizations and the NLBA for the use of radio and television in eating and drinking establishments.

In addition to providing this comprehensive performance rights license package, NLBA and the performing rights organizations are working together to provide value-added packages for those who opt for the group agreement. For example, studies on how music enhances businesses and advice on how to use music to increase profits will be made available to

NLBA member participants.

The organizations will work together and with NLBA's state affiliate organizations to educate current and potential members about the agreement's benefits.

BMI Web Site Gets New "Look & Feel"

BMI recently began to enhance and streamline the interface of its World Wide Web site, bmi.com, creating an all new "look and feel." We have greatly expanded the wealth of information available, and reorganized the contents in order to enhance the ease with which visitors can find the information they seek in the more than 1,500 pages currently maintained on the site.

The most significant enhancement is the creation of five new index pages:

- * **songwriters' toolbox**, with links to all documents in which songwriter visitors may be interested, including copyright and music publishing informational brochures, executive directories, a calen-

dar of events, and downloadable copyright and song registration forms;

- * **required reading**, with links to all of the recent issues of *BMI MusicWorld*[®], as well as the Copy Writes column with recent news notes on BMI songwriters;

- * **hyper repertoire**, with links to BMI's massive searchable song title database as well as awards and honors information;

- * a **what's new** page, to highlight new features added to the site each day;

- * **licensing toolbox**, with links to all documents in which BMI customer visitors may be interested, including the BMI Beat, BMI Licensing's

semi-annual newsletter, executive directories, answers to frequently asked questions about licensing music for radio and cable, and a wealth of other music licensing information.

"We've been committed to realizing the full potential of this powerful medium of communication ever since we launched the web site," explains Robbin Ahrold, BMI's vice president, corporate relations. "And we've been watching the traffic on the site carefully to determine how best to serve our visitors. This restructuring allows us to continue our aggressive expansion, while streamlining navigation."



'YOU'VE LOST THAT LOVIN' FEELIN''

by Fred Bronson

With almost seven million plays on U.S. radio, Barry Mann, Cynthia Weil and Phil Spector's masterpiece "You've Lost That Lovin' Feelin'" has surpassed John Lennon and Paul McCartney's "Yesterday" (at 6.7 million) as the most-played song in history, according to BMI. "You've Lost That

Lovin' Feelin'," published by ABKCO Music, Screen Gems-EMI, and Mother Bertha, has been amassing over 100,000 performances per quarter.

The husband-and-wife songwriting team of Mann and Weil and producer Spector, architect of the "Wall of Sound," composed what has become one of the best-known songs of the rock era in 1964. The Ronettes, signed to Spector's Philles label, were appearing at the Cow Palace in San Francisco on a bill that included Jan & Dean, Little Stevie Wonder, and two guys from Orange County, California who had already scored a couple of minor hits on the Billboard Hot 100. They were



known as the Righteous Brothers.

Spector was the musical director for the whole show, and was so impressed with Bill Medley and Bobby Hatfield that he purchased their contract from Moonglow Records and signed them to his label. The producer asked New York songwriters Mann and Weil to fly to California and create a song for the Righteous Brothers.

Mann and Weil (inducted into the Songwriters Hall of Fame in 1987) had already turned out several hits for Spector (who will be inducted into the Hall of Fame this year), including "Uptown" and "He's Sure The Boy I Love" for the Crystals and "Walking In The Rain" for the Ronettes, as well as hits like "On Broadway" for the Drifters, "My Dad" for Paul Petersen, and "Blame It On The Bossa Nova" for Eydie Gorme. Barry and Cynthia arrived in Los Angeles and checked into the Chateau Marmont on the Sunset Strip, where the first order of business

Cynthia Weil and Barry Mann

TOPS LIST OF MOST-PERFORMED SONGS



was to rent a piano.

Familiar with the Righteous Brothers' rock & roll hits like "Little Latin Lupe Lu" and "My Babe," Mann and Weil decided to take them in a new direction and write a ballad for Medley and Hatfield. Barry Mann and Cynthia's favorite song at the time was the Four Tops' "Baby I Need Your Loving," written by Brian Holland, Lamont Dozier, and Eddie

Holland. With that Motown song as inspiration, the songwriters composed a song that included the dummy lyrics, "You've lost that lovin' feelin'." Spector liked that line so much, he insisted on keeping it. The song was completed at Spector's house, where Mann, Weil, and Spector wrote the bridge together.

Mann and Weil were back in New York when the recording was completed. The first time they heard Medley's deep baritone introduction dragging out the words, "You never close your eyes anymore when I kiss your lips . . ." was over the telephone. "When Phil played it for me over the phone, I said, 'Phil, you have it on the wrong speed,'" Mann laughs.

The recording, filled with swirling strings, pounding tambourines, and a chorus of what seemed like a million voices, was way too long for top 40 radio, which was more accustomed to two-and-a-half minute pop odes. Songs were considered long at three minutes, and "You've Lost That Lovin' Feelin'" ran three minutes and 50 seconds. So Spector fudged a bit on the

label and listed the time as 3:05. Although the Righteous Brothers were mostly a Southern California attraction up to this point, "You've Lost That Lovin' Feelin'" made an impressive debut on Billboard's Hot 100 at No. 77 the week of Dec. 12, 1964. It wasn't the highest debut that week; that honor fell to Dean Martin's "You're Nobody Till Somebody Loves You." But the following week, "You've Lost That Lovin' Feelin'" was No. 60 with a bullet, surpassing Martin. In its third chart week, the single zoomed to No. 34 and was already the Righteous Brothers'

Phil Spector was honored at a 1988 BMI Awards presentation.

biggest chart hit to that date.

When the record moved 34-14, it seemed a certainty for No. 1 — except another single took a bigger move that week, jumping over the Righteous Brothers: Petula Clark's "Downtown" vaulted 41-12. Sure enough, "Downtown" moved into pole position on Jan. 23, 1965, with "You've Lost That Lovin' Feelin'" right behind it at No. 2. The following week, the Philles record lost its bullet while "Downtown" continued to lead the pack. But on Feb. 6, the Mann-Weil-Spector classic moved to the top rung where it reigned for two weeks.

While the Righteous Brothers' recording of "You've Lost That Lovin' Feelin'" remains the definitive version, the song has returned to the Hot 100 four more times. Dionne Warwick had a top 20 hit with the song in 1969. Two years later, Roberta Flack & Donny Hathaway recorded a duet that made the chart, and in 1979 Long John Baldry & Kathi MacDonald also charted with a duet version. Although it only peaked at No. 89, it is one of Mann and Weil's favorite covers. In 1980, Daryl Hall & John Oates brought "You've Lost That Lovin' Feelin'" back to the chart for a fifth time, peaking at No. 12.

Setting a new record for broadcast performances is one more honor on a list of crowning achievements for Barry Mann, Cynthia Weil, and Phil Spector. Brooklyn-born Mann took up songwriting early. By

the time he was 13, he had already written his first tune, an ode to an "evil horde" that he can still recite today. He gave up plans to be an architect to pursue his songwriting. The first Barry Mann song ever recorded was "A Little Less Talk And A Little More Action," written with Joe Shapiro. The first hit was "She Say (Oom Dooby Doom)," a 1959 top 20 record for the Diamonds. When Barry's friend Jack Keller went to work for Don Kirshner and Al Nevins' publishing company, he suggested that Barry also be signed.

About a year after Barry joined Aldon, he and Howard Greenfield were invited to play a song for Teddy Randazzo. "I walked in and saw this cute girl," he remembers. "She asked Teddy who I was and found out I worked for Aldon." It didn't take Cynthia Weil very long to come by the Aldon office to play her songs. "We became romantically involved before we

started writing together," says Barry.

They were married in 1961, the same year their first song, "Painting The Town With Teardrops," was recorded. It didn't make it, but their second composition did. "Bless You" was written for the Drifters, but ended up with a very young Tony Orlando. At the same time, Barry had a hit with a song he had recorded himself, "Who Put The Bomp (In The Bomp, Bomp, Bomp)," written with Gerry Goffin.

The list of Mann-Weil songs has been growing ever since. Their hits through the decades include "Never Gonna Let You Go" for Sergio Mendes, "Somewhere Out There" for Linda Ronstadt and James Ingram, "(You're My) Soul And Inspiration" for the Righteous Brothers, "Here You Come Again" for Dolly Parton, "I Just Can't Help Believing" for B.J. Thomas, "Hungry" and "Kicks" for Paul Revere & the Raiders, and "Only In America" for Jay & the Americans, among many, many others.

Phil Spector is also a New York native, born in the Bronx. His family moved to Los Angeles in 1953, and in 1958 he formed a group called the Teddy Bears and wrote and produced their No. 1 hit, "To Know Him Is To Love Him." While recording *The Teddy Bears Sing!* album, Spector met former promotion man Lester Sill, a mentor to Jerry Leiber and Mike

Stoller. Sill arranged for Spector to apprentice with Leiber and Stoller, which allowed the young producer to work with the Coasters, the Drifters, and Ben E. King. Later, back in Los Angeles, Spector and Sill started a new record company, named by joining their first names: Philles. The label's roster included the Crystals, the Ronettes, Bob B. Soxx & the Blue Jeans, and Darlene Love before Spector signed the Righteous Brothers.

**A LOT OF INGREDIENTS WENT INTO
CREATING ONE OF THE MOST
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ERA: THE PURE POP POETRY OF THE
VERY TALENTED BARRY MANN AND
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BARITONE AND FALSETTO VOCALS OF
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FEELIN'," WHICH NOW STANDS ALONE
AS THE MOST-PLAYED SONG IN
HISTORY.**

Fred Bronson is the author of The Billboard Book Of Number One Hits, Billboard's Hottest Hot 100 Hits, and co-author (with Adam White) of The Billboard Book Of Number One Rhythm & Blues Hits. He also writes the popular "Chart Beat" column in Billboard and "Fred's Trivia Corner" for Billboard Online (www.billboard.com).

YOU'VE LOST THAT LOVIN' FEELIN'

By PHIL SPECTOR, BARRY MANN and CYNTHIA WEIL



PHOTO: BMI ARCHIVE

Recorded by The RIGHTEOUS BROTHERS on Philles Records

SCREEN GEMS-COLUMBIA MUSIC, INC.



Jan 3 Chart

75C

A lot of ingredients went into creating one of the most unforgettable songs of the rock era: the pure pop poetry of the very talented Barry Mann and Cynthia Weil, the genius of Phil Spector, and the passionate baritone and

falsetto vocals of the gifted Righteous Brothers. The result was "You've Lost That Lovin' Feelin'," which now stands alone as the most-played song in history. It's one for the record books.



Toni Braxton

by Gary Graff

What's remarkable about Toni Braxton's ascension is that when she was growing up, she couldn't listen freely to the kind of music she's making now.

True pop divas are a rare breed. Every year, scores of aspiring singers are presented as the Next Great Voice. Most don't live up to the hype. They come and go, occasionally salvaging careers with minor roles in films or TV shows.

The rare talents stay — and the even rarer ones thrive, taking that acknowledged instrument (their voice) and making it not just a style, but a whole mode of expression, a personality that connects on an entirely different level than just the next hit song. What's remarkable about Toni Braxton's ascension to that level is that when she was growing up, she couldn't listen freely to the kind of music she's making now.

In Severn, MD, Braxton was raised under the rule of the strict Apostolic Church, of which her father, Michael, was a minister. The sect eschewed popular culture, right down to Disney movies. Women were not allowed to wear pants, sandals or makeup. And secular music was certainly a no-no, though Braxton and her siblings — four sisters and a brother — sang in church and were schooled by her mother Evelyn, an amateur opera singer. But the Braxton kids, who attended public school, weren't unknowing about what went on in the rest of the world. Nor were they about to be denied.



WALTER MCBRIDETNA LTD.

A VOICE WITH A

DIFFERENCE

"I used to sneak 'Soul Train' when my parents would leave the house to go shopping," Braxton, 28, remembers. That was on Saturdays, when her parents went on long shopping excursions. The younger Braxtons would flip on the TV, crank up the radio and leave their chores until the half-hour before the folks came home. And they'd lose themselves to the sounds of '70s R&B. "One time I got caught," she remembers with a laugh. "My parents came home 20 minutes after

they left, and I didn't hear them coming in. I was sitting in the den watching 'Soul Train,' and it was my day for the dishes — and there they were, stacked up in the sink. So I can't say I got in trouble just for watching the show."

Things changed for the family when Braxton was about 11 and her parents joined the United Methodist faith. And she more than made up for lost time. Right now, Braxton is on the top tier of female singers, right up there with Whitney Houston and Madonna. She has two multi-million selling albums to her name, a bundle of hit singles and a cabinet full of Grammy, American Music and Soul Train awards. She's considered the "first lady of LaFace," not only because she was the first woman signed to the label founded by writer-producers Antonio "L.A." Reid and Kenneth "Babyface" Edmonds, but also because she's its most successful artist.

"She has just a great voice. . ." Babyface told the *Los Angeles Times*. "I can't compare her to another singer that I've ever worked with. She's gonna be a much bigger star than she already is. . . someone who's going to be around for a long time."

The thing that you notice about Braxton is her voice: it's not just good — it's different. Her range is closer to Barry White than to Diana Ross; in fact, she likes to record at night because, as she told *Newsweek*, "you haven't heard deep until you've heard me at 6 a.m. You'd swear I was a man." But that's perfect for sad love songs, which is what Braxton made her name with in early hits such as "Love Shoulda Brought U Home" and "Another Sad Love Song," though her more recent material has taken on a more erotic flavor.

From church choirs she began singing with three of her sisters (they now record as the Braxtons). There were other endeavors — a Miss Black America concert, various stabs at higher education (community college, business school, studying teaching at Bowie State University) and day jobs (court recorder, secretary) — but Braxton never lost the singing bug.

Then came a series of breaks. One day, songwriter Bill Pettaway — who later wrote the Milli Vanilli hit "Girl You

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Know It's True" — heard Braxton singing as she filled her car at an Annapolis gas station. They struck up a conversation, and he helped hook the Braxtons up with Arista Records. Their debut single, "The Good Life," came out in 1990, and while it stiffed, it did catch the ears of L.A. and Babyface, who were just getting ready to start LaFace.

They swept Braxton from the group, and then came her next break. The duo was putting together the soundtrack for the Eddie Murphy film *Boomerang*. Anita Baker was slated to sing two of the songs, but she was pregnant and didn't feel up to it. But she did suggest that they use the young woman she'd heard on the demo tape of "Love Shoulda Brought U Home."

Give Baker two A&R points: Braxton's version of the song was a Top 40 hit, as was her duet with Babyface on "Give U My Heart." That set the stage for the *Toni Braxton* album, which sold more than 11 million copies worldwide on the strength of five hit singles — "Another Sad Love Song," "Breathe Again," "You Mean the World to Me," "I



WALTER MCBRIDGEMAN LTD.

Belong to You" and "How Many Ways."

"The 'First Lady of LaFace' thing was a trip," Braxton says. "I kept thinking 'Don't let them down.' Some people think this is an overnight thing for me, but I've been trying for a long time."

It was, in fact, one of pop's most auspicious debuts. Besides the commercial triumphs, Braxton won two trophies at her first American Music Awards in 1994 and followed that with a pair of Grammys — including Best New Artist — less than a month later. Two weeks after that, *Toni Braxton* was named R&B Album of the Year at the Soul Train Awards, while the World Music Awards in Monaco named her the world's Best-selling R&B Newcomer of the Year.

"Of course I hoped the album would do well," she says, "but I never dreamed it would take off the way it did. I mean, I would hear people telling me about how well it was doing, but I didn't think about it . . ."

There was no sophomore slump in Braxton's future, either. And *Secrets* takes a step in a different direction, from her look to her music. The change is in your face as soon as you pick up the album: there's Braxton, staring out in a sexy, full-lipped pout. Gone are the pageboy haircut and innocent, youthful expression. With a long weave rolling down her back, this time Braxton — all 5'2" and 98 pounds of her — is seductive, simmering and seeking satisfaction. The look reflects the lyrics: "Just come on over here/And I will take care/Of your every need/'Cause I've got love to give you" she commands on the first cut, Tony Rich's "Come On Over Here." And on the next song, "You're Making Me High," she purrs about her carnal desires.

"The goal for this album was not only to grow musically, but also offer sides of Toni that no one has ever seen," Babyface told the *Times*. "Toni has a unique emotion that's all her own." Adds Braxton: "The motivation of this album was to include a little bit of everything. Our aim was to come up with material that would have a familiar feel for people who bought the first album without being musically redundant. There's nothing on my debut record that is even close to a track like 'You're Makin' Me High,' which shows another dimension of who I am."

Braxton hopes to have more of those dimensions to show fans in the future. She co-executive produced *Secrets* with L.A. and Babyface, and she also co-wrote four of its songs. Her glamorous image — a front for what she calls a "T-shirt and sneaker girl at home" — has lots of folks planning her acting future, but Braxton says that even though she's getting lots of scripts, mostly for romantic comedies, she has just as much interest in producing and directing

"I don't want young girls to see me and say 'Oh, she can sing,'" Braxton tells *Essence* magazine. "I want them to see that I'm a businesswoman who's serious about her money. I want an empire. . . And I've only just begun."

Gary Graff is a Detroit-based music writer (currently on strike from the Detroit Free Press) and editor of MusicHound Rock: The Essential Album Guide (Visible Ink Press).





Shania Twain

by **Bob Millard**

While Shania Twain's sophisticated, sexy videos for tunes such as "Any Man Of Mine" drew fire from purists, there is more to the 31-year-old Canadian singer than meets the eye.

There is something to be said for second chances.

While Shania Twain's eponymous debut album made few waves in 1993, her second — *The Woman In Me* — teed off to become the biggest selling album recorded by a female country music artist. A brash, catchy mix of rock and country sounds and pop attitudes, boasting more hooks than a Mississippi River trotline, by the end of 1996 it had sold more than eight million copies for Mercury Records.

What made the difference? One change was the influence of internationally renowned producer Mutt Lange, whom Twain married half-way through his collaboration with her on the second CD. The critical difference, though, was contained in the *Billboard* magazine headline "Twain Writes Her Way To Stardom On Mercury Set." Twain had cut none of her own tunes on the first album, and almost no one else's on the second.

"It wasn't really me," she says now. "I don't hate the album, but I'm better singing songs I write. . . I write my own music and I prefer it that way."

Songs make a difference.

While Twain's sophisticated, sexy videos for tunes such as "Any Man Of Mine" drew fire from purists objecting to John and Bo Derek's "10"-style visual imaging of Twain, there is more to the



NOT JUST ANOTHER

PRETTY FACE

31-year-old Canadian singer than meets the eye. Besides the key ingredient of an instantly identifiable voice, Twain brings stellar songwriting instincts to her collaboration with Lange, who penned 10 songs on the album with Twain and one by himself. Reading song credits on her first album, you'd think she wasn't a writer at all, but she had been performing everything from Dolly Parton country to George Gershwin, plus writing original tunes from a very tender age. "Because I started writing music so young — I was only 10 — as a songwriter I wanted to

draw from everything," Twain explains.

Despite being personally more interested in the Carpenters, Twain was heavily influenced by the country music played constantly around her parents' Timmons, Ontario house. As a result her first tunes, as she puts it, "were country-ish."

"But I was listening to Stevie Wonder; I listened to the Bee Gees; to classical; to everything," she continues. "So I really wanted to draw from everything, but country was all my parents ever knew ... so I was a little country girl with this huge guitar that was bigger than I was. My whole repertoire was country... [And] it was a serious career for me. My parents were managing me as if I was a child professional. My mother explained it by saying I had to get some stage

presence. They'd create dialogue for me. That's my dues paying."

Her repertoire of hits is what 15 years ago was known as "crossover." That's too small a word for the Shania Twain phenomenon, though. She doesn't just leak over from one format to the other — she demolishes the fences separating them. She stands tall in both, as indicated by her twin pop and country BMI citations for "Any Man Of Mine" for 1995. She earned her third citation for one of BMI's most performed country songs of 1995 for "(If You're Not In It For Love) I'm Outta Here."

The most important fan of Twain's modestly successful first album was Mutt Lange, who loved the voice long before he even met the singer. Their collaboration was crucial to bringing

out Twain's delightful pop-country sensibility. Coming from a rock records background with production clients including Def Leppard, AC/DC and the Cars, Lange was unencumbered by fear of country radio's oft-voiced preference for sound-alike artists to fit specific demographics. Still, it wasn't Lange only who put the pop in Twain's music.

"People think the pop stuff is coming from Mutt," she says. "But what they don't understand is that almost the opposite is true. His real love as a listener is country. He'd like the whole thing to be steel and fiddle. I grew up singing country, and I need to draw from other musics just for inspiration. So when I get a chance to branch out in another direction, I take it."

The story of their connection is the stuff of show business mythology: older star takes younger talent under his wing and both take off to new heights of personal and professional collaboration.

"We basically got together because of my first album," she explains. "He was intrigued by my voice and wanted to know if I was a songwriter. We got together over the phone and started exchanging song ideas. We were compatible right off the bat, [so] we started literally writing 'The Woman In Me' over the phone. . . It wasn't love at first sight with me [when I finally met him face to face]. I had already fallen in love with his mind before I ever had any romantic inclinations towards him."

Regardless of the contributions of Lange as husband/producer/co-writer/mentor, there is no denying that the beautiful, diminutive brunette is a tough little survivor. Reared in a poor family, her mother pushed her in the direction of the musical talent that was obvious by the time she was ready for the first grade. "She knew I was talented and she lived with the hope that my abilities were my chance to do something special," Twain recalls.

In 1987, when Twain was only 21, her mother and father were killed in an auto accident that also nearly killed one of Shania's younger brothers. She turned to performing full-time in Canada to support her 13- and 14-year-old brothers to adulthood. She couldn't go to Nashville to seek a recording career until they were able to leave the home she made for them



as sister/mom. During those years, she put all her feelings into her music. "I've always expressed myself through my music, my emotions and my thoughts," she confesses. "I never really kept a diary. My diary was always my writing book. I would a lot of times translate out my emotions and you wouldn't literally be able to read them out as my own experience."

She may have appeared slight and helpless when she got to Nashville, but she wasn't. Like her one country music idol — Dolly Parton — Twain had gumption, was business-oriented yet creative. And she hasn't been afraid to use all her assets in building her success, pushing the envelope in country for using sexiness to sell records while not quite breaking any traditional

taboos of the culture. She also understood the personal value of her music.

"I liked to escape my personal life through my music," she says. "Music was all I ever had. I would play 'til my fingers were bruised, and I loved it!"

One thing she didn't particularly enjoy was the pressure of performing. Her mother had to push her to get on stages, and used to wake her at 1 in the morning to go sing in bars after alcohol sales had cut off because that was when minors were allowed to enter. The industry was surprised when Twain didn't mount a concert tour to take advantage of her second CD's success. Despite the fact of an earlier album, Twain didn't feel she had enough hits to build a show around until "Whose Bed Have Your Boots Been Under," "Any Man Of Mine," "(If You're Not In It For Love) I'm Outta Here," "The Woman In Me," "You Win My Love" and "No One Needs To Know" became smashes. She did a lengthy meet-&-greet tour of shopping malls, but only performed on a handful of awards shows. She plans to tour in 1997, in support of a third album that she and Lange left their Lake Placid, New York home for Christmas holidays in the Caribbean to finish writing. "We're a two-guitar family," she says, laughing. "This is a chance for us to get away from the phones, from any interruptions, and just write songs. For the last two years we've been writing a lot individually and now we're coming together with the ideas we've got banked up."

The forthcoming album promises to be more hooky, iconoclastic, rock-beat country music like *The Woman In Me*, but with a twist.

"We've got some exciting titles, some exciting concepts for the next album," she says. "I'm very big on titles and concepts when I go about writing a song. I often have a whole list of just titles. We're basically gonna come up with stuff that's really gonna make you think. Stuff you can laugh with; stuff you can cry to; just a lot more of the same stuff, but we're gonna reach deeper inside ourselves [and allow] fewer inhibitions."

Bob Millard is a freelance writer based in Nashville.

" I GREW UP SINGING

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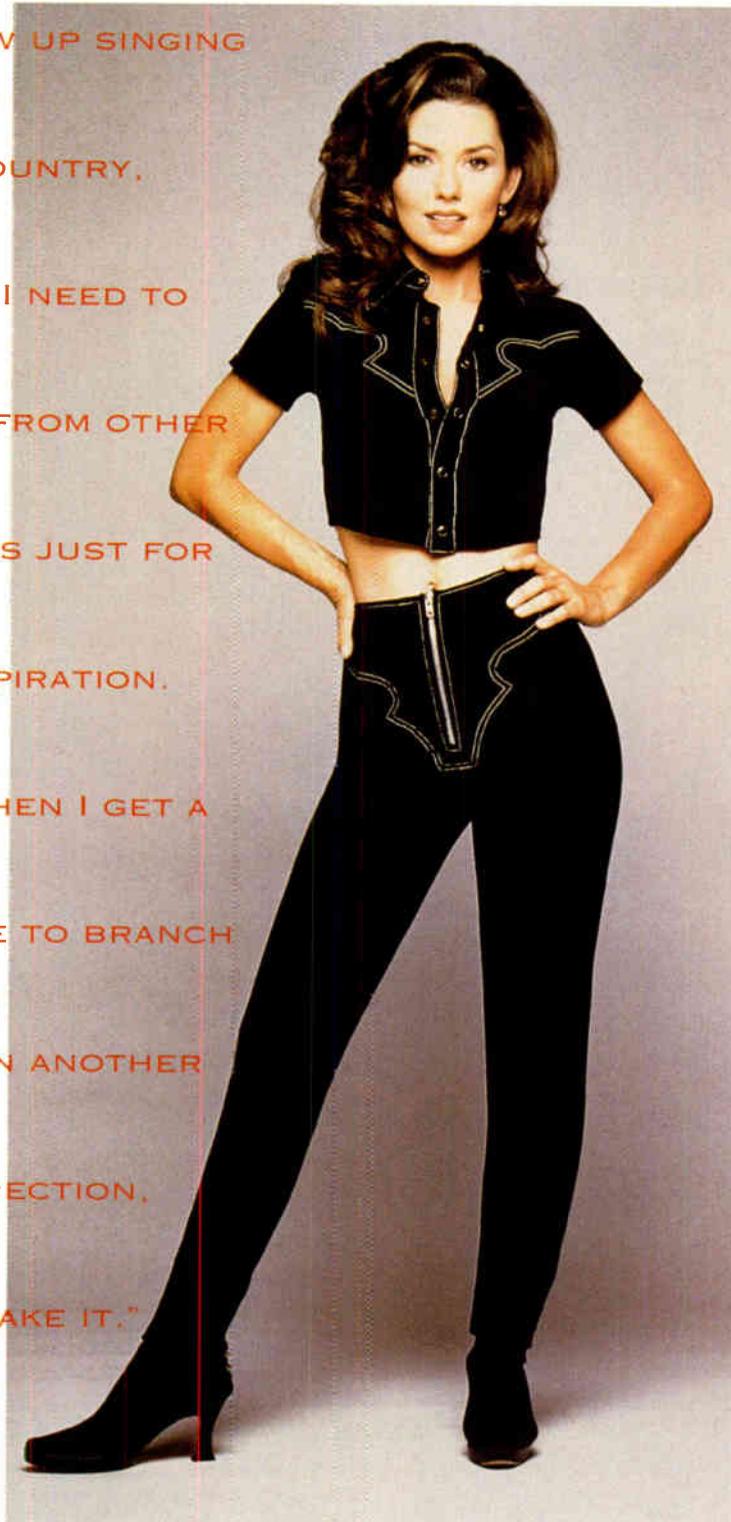
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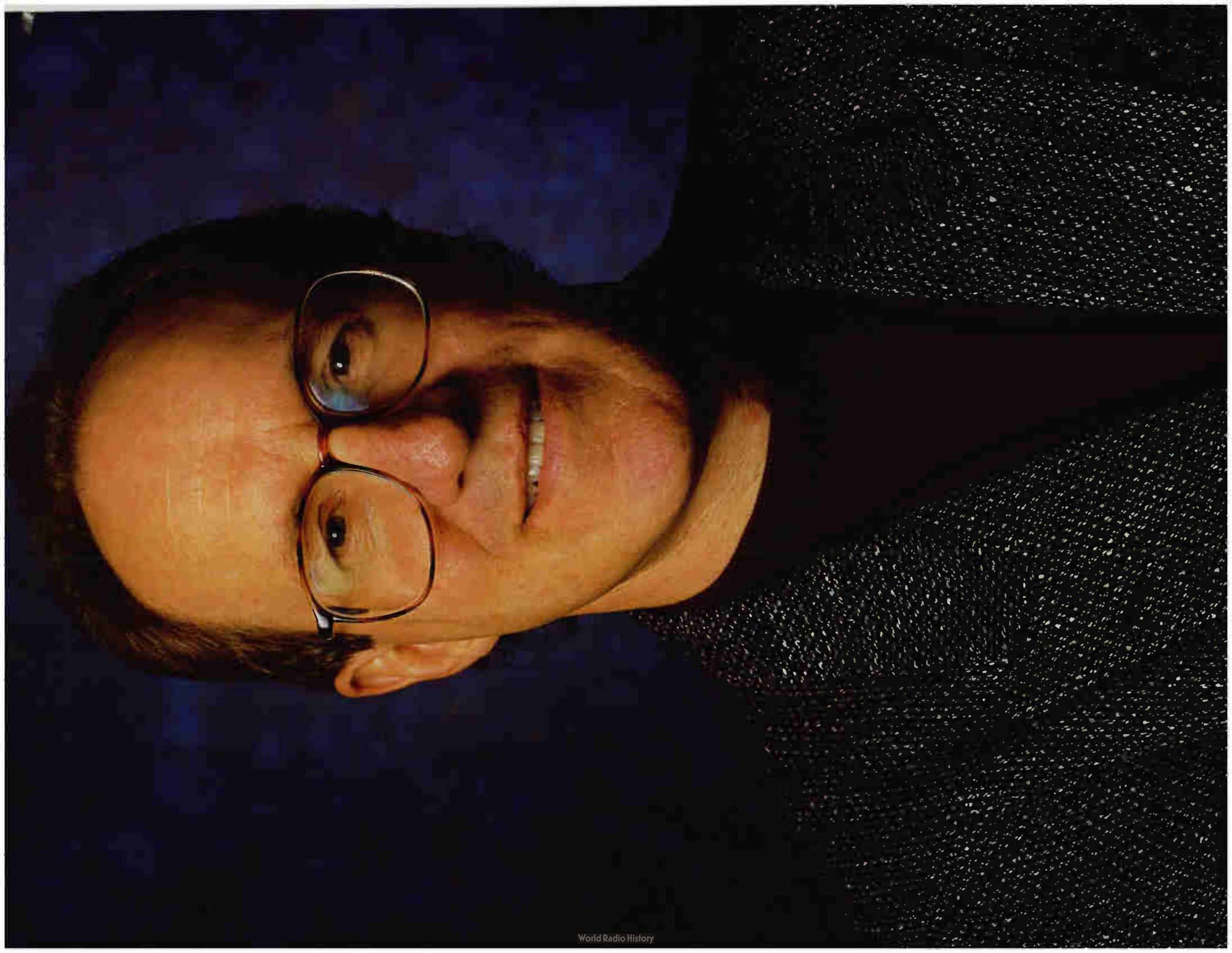
CHANCE TO BRANCH

OUT IN ANOTHER

DIRECTION,

I TAKE IT."





William Ross

by Jennifer Clay

William Ross feels like he's blessed, like he's one of the lucky ones who followed his heart, instincts and emotion — and the result is a successful and enjoyable career.

"I went back to playing the piano because it felt like me, whereas a lot of the other things I was doing didn't. The more I did it, the more I liked it," remembers William Ross. "If you do something you really enjoy, it generates its own energy."

Justifiably, Ross feels like he's blessed, like he's one of the lucky ones who followed his heart, instincts and emotion — and the result is a successful and enjoyable career creating sonic landscapes. He's written arrangements for some of the biggest stars, including Kenneth "Babyface" Edmonds, Kenny G, Whitney Houston, Michael Jackson and Barbra Streisand. He's orchestrated over 50 movies, including *Forrest Gump*, *Waiting To Exhale* and *Father Of The Bride*. He's composed for television ("Matlock," "MacGyver") and almost a dozen motion pictures, including *The Amazing Panda Adventure* (one of his favorite scores), *The Evening Star*, and the upcoming *Smile Like Yours*.

Overwhelmed by a record of pianist Van Cliburn playing a Tchaikovsky concerto, Bill made his first sound decision at the age of five, when he begged his parents for piano lessons. He gave it up for surfing and baseball in his teens, and three years of studying pre-med and another year of physical anthropology (which he earned a degree in from the

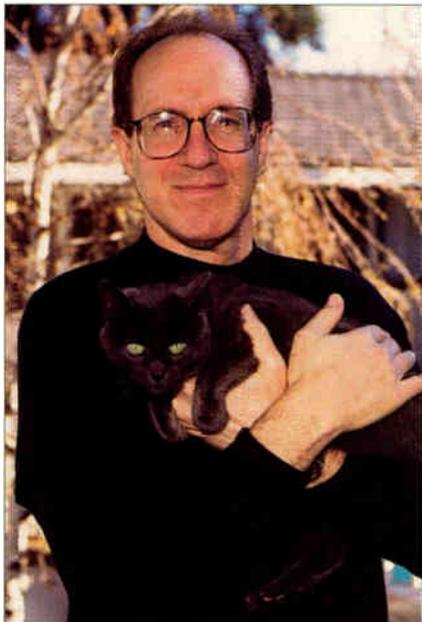


ORCHESTRATING A

SUCCESSFUL CAREER

University of California, Santa Barbara) — but he couldn't stay away.

"I got to the point where I couldn't go forward with my life in college. I didn't have any real sense of where I wanted to go; it had been mapped out for me," recalls Bill. "I had always been interested in music, but had never thought of it as a career. I wasn't sure what to do for a real job. So what I ended up doing was saying 'what do I feel like doing right now?' I felt like playing the piano, so I did that. The next day, I still felt like playing the piano. One day at a time."



After graduating from college he spent two years studying music at a community college with the intention of becoming a music teacher, but soon learned teaching wasn't in his future and he preferred to study music his way. "That's kind of what this whole thing has been to me is just a drive to know more. I have an insatiable curiosity. I hear scores and I want to crawl

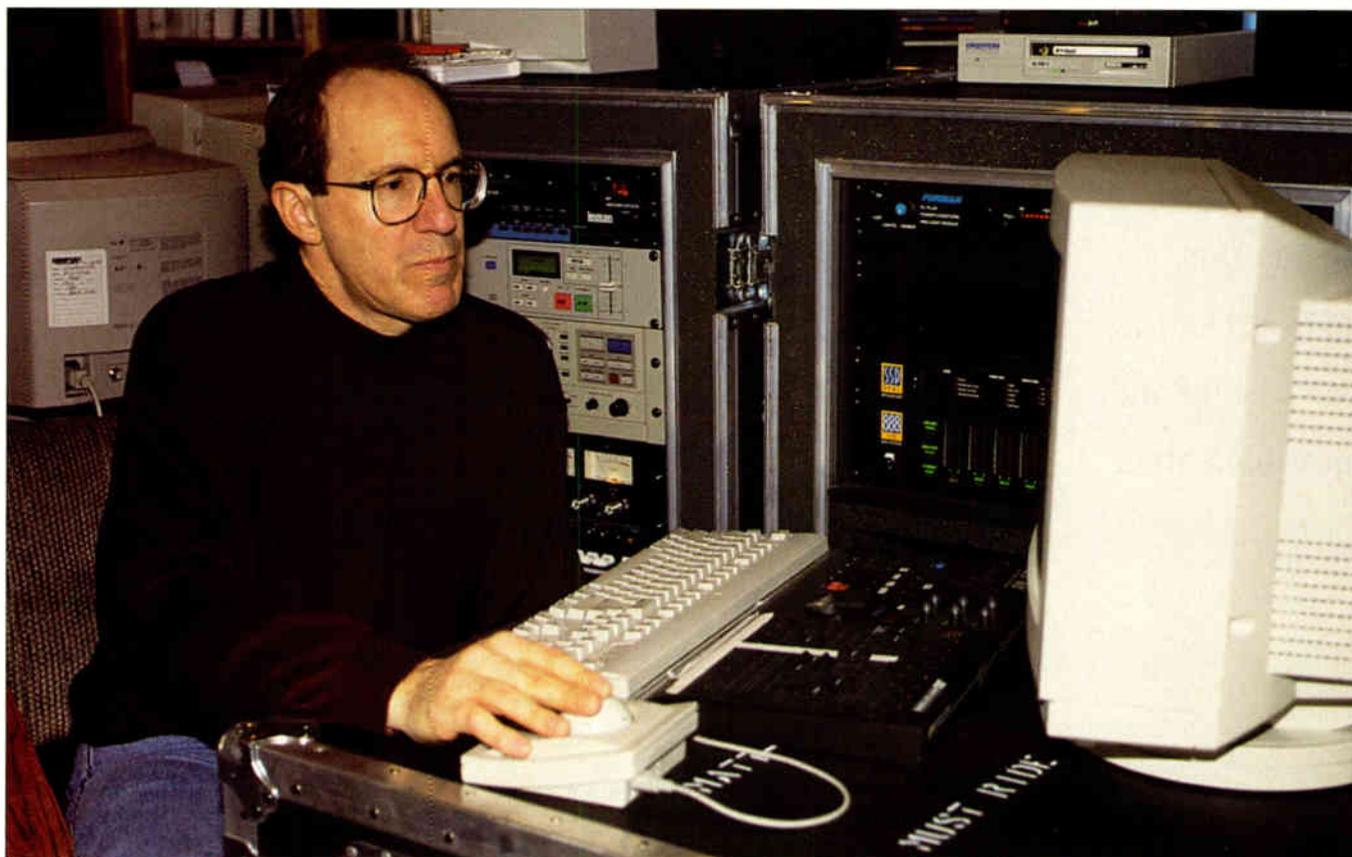
inside them and understand them. I love that part of it, it makes it an endless process," he says. "Ninety-nine percent of what I know about orchestration is from taking the scores apart. Unless you have the energy and desire to sit and absorb it, study it, it will never go beyond something that you know intellectually. It has to somehow pass through and become part of your chemistry." Ross pauses, then continues: "For me it became an internal part of my being, working through the notes, penciling them out, taking them apart."

Seated in the comfortable environs of his two-room writing studio, surrounded by high-tech digital editing equipment, a piano, and remembrances and awards of his accomplishments — mounted gold and platinum records from numerous artists for his arrangements and several framed movie posters from the films he's composed — the composer speaks modestly yet passionately of his achievements as he reflects on his 20-year career path of arranging, orchestrating and composing. "My career has been climbing small steps, one at a time. Fortunately, it's been up stairs," he quips, laughing.

In 1996, Ross climbed several steps

quickly with little time to breath. Like clockwork, movie after movie fell into place. While working on *Tin Cup*, he was called to arrange a short piano sequence that was to appear at the end of *The Evening Star*. After the quick session, he ended up getting the picture and began work on it while *Tin Cup* had a 2-week hiatus. When *Tin Cup* was finished, he returned to *The Evening Star* with about three weeks to work on it. The day after he finished that, he spotted *My Fellow Americans*, for which he ended up recording over two hours of music because of scenes changing. Happy with the work he did on *The Evening Star*, Rysher Entertainment asked Bill to compose the romantic comedy *Smile Like Yours* (due this spring).

Thankfully, each followed the other perfectly, allowing enough time for Bill's writing process: immersion in the film for emotion, seclusion for ideas, hopefully at least a week of early hours and long days, bouncing ideas off everyone (even the gardener), and the freedom to sleep on it — "the magical part." All his creating is accomplished in his studio, which is in the backyard of his San Fernando Valley home — steps from his family, the pool and tennis





court. "I can write a lot of music in a day; that doesn't bother me. What is sacred for me is the time to germinate the material," he says, adding that he likes to have at least a week to write and digest his work.

"The problem is the time — the biggest single factor in my life. The 800-pound gorilla that sits wherever it wants. For me, there's the music and there's the children and my wife — and that's it. There's no time for anything else," admits Bill, who is able to relax only because he finished the score for *Smile Like Yours* the previous day.

"Every film presents a challenge or a series of challenges. At least, I look at it that way. I kind of feel like I want the music to do something. I'm always looking at a picture from the point of view of what the music could do here, what it could bring to this moment and make it better. I look at it in terms of where the weak areas are emotionally and where the strong areas are — I get the emotional landscape of the film," he explains. "And in *Smile Like Yours*, I wanted to warm up certain people and light a fire. Make it a little romantic. And I got a

"I'm always looking at a picture from the point of view of what the music could do here, what it could bring to this moment and make it better. I look at it in terms of where the weak areas are emotionally and where the strong areas are — I get the emotional landscape of the film."

theme that I really love. Sometimes you write a theme and you think it's good, but as you work with it for a while, it doesn't have as much substance as you thought. This time, I could write for a month on this theme. Those are the things that fascinate me about this job.

"For me, I treat every project as *Gone With The Wind*, whatever movie it is. That's just something I've had to do because when I'm working— whatever it is — it's got my name on it. It's something that I've invested myself, my soul in, so I really bust my butt to make it as good as I am capable of making it at that particular moment," he avows.

"You have to love it to be able to get to a certain level because it's so insane. I'm sure there are exceptions, but in general, you can't get through what you have to get through without loving it," Bill concludes. "Going back to the idea that when you really love something, your body and your mind generate the energy to do it. That's the way it works for me."

Jennifer Clay is a freelance writer based in Los Angeles.

FILM MUSIC SUPERVISORS:

by Ashley DeNoux

Silence may be golden, but when it comes to movies, the sound of music can bring a film to life, serve as a great marketing tool and generate business. Along with the score, most pictures include highlights from strategically selected and placed songs, which then become the bulk of the film's soundtrack album. Although the sound decisions are made by numerous people, music supervisors and music producers are responsible for finding and securing songs that will appear in the film and the soundtrack. BMI asked four top executives — Sharon Boyle, independent music supervisor; Randy Gerston, Senior Vice President of Music, Rysher Entertainment; Robert Kraft, Executive Vice President of Music, 20th Century Fox; and Karyn Rachtman, Vice President of A&R and Soundtracks, Capitol Records — about the process and importance of a soundtrack.

How do you go about selecting artists and songs for a film? And how do you hear about bands?

Sharon Boyle: Before we even begin the selection process, it's a matter of trying to come together with the

producer, the director, the studio, anyone involved with the direction of the film. Generally, there will be some idea of the direction they would like to go. There are times that they know exactly what they want, and there are times when they don't have any idea what they want and



Sharon Boyle is an independent music supervisor who heads up her own firm (Sharon Boyle & Associates). Some of the films she has supervised are *Colors*, *Something Wild*, *Married To The Mob*, *The Silence Of The Lambs*, and *Mortal Kombat*. Coming up: David Schwimmer's *Since You've Been Gone*.

LESTER COHEN

MAKING SOUND DECISIONS

they want you to tell them, and most people fall somewhere in the middle.

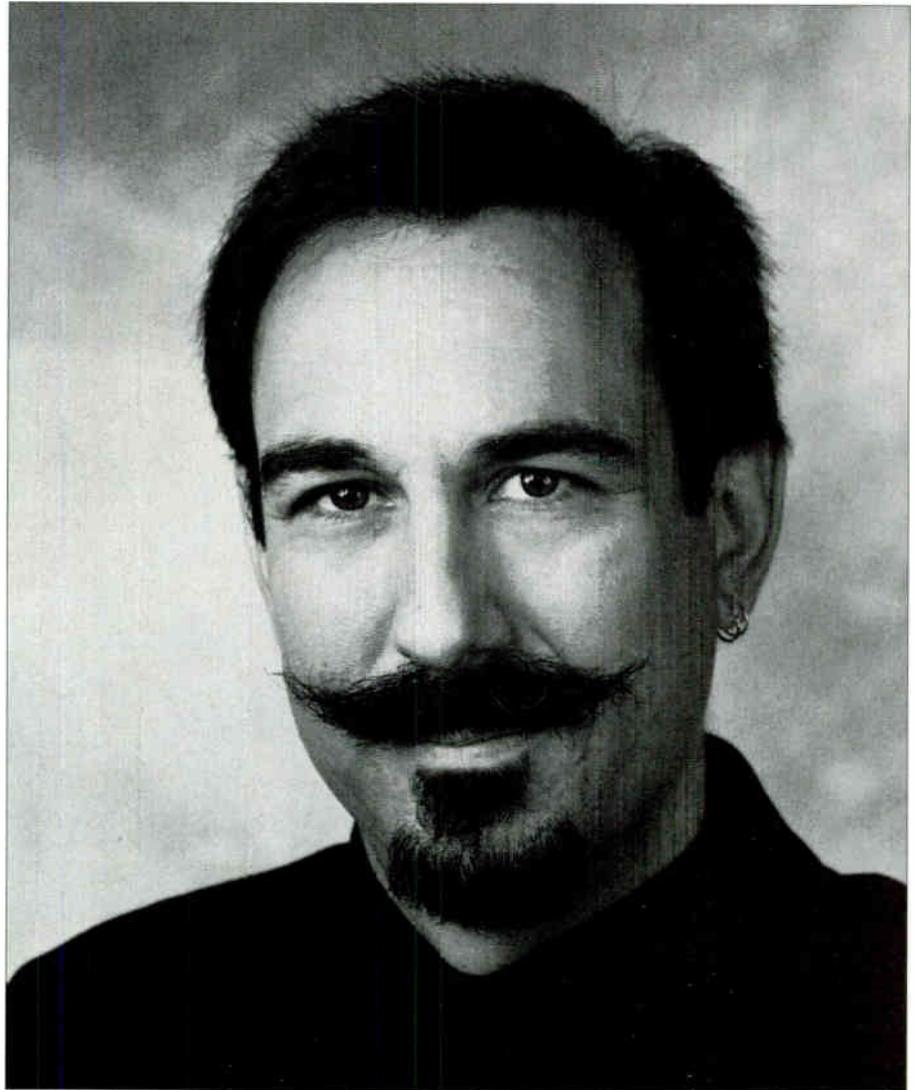
Finding artists and bands is kind of an on-going process. On a daily basis in this company, we are constantly solicited by people. We have quite a wealth of material — what is actually out there in the way of catalog, and what is coming up, which is of particular interest to me because I'm building a record that's not going to come out for six months, until the release of the film.

Karyn Rachtman: With every film, it's different. The better relationships — trusting somebody who's steered you in the right direction before, a publisher or record company that really gets the project. And product being sent to me is really helpful and it really works. Also, you listen to the radio and watch MTV, and a lot of times the director has a band he wants.

Many of the films I've done have depended on hidden-released tracks — hidden gems that nobody has polished up before. So often with films, you'll have a track that's a B-side in Europe, like the Garbage track (“#1 Crush”) on *Romeo & Juliet*. A lot of times you do want to find songs that are written specifically for the film that are recorded for the record, like Everclear's “Local God” on *Romeo & Juliet*.

Robert Kraft: We first rule out Pearl Jam, U2 and Seal because everyone wants them. People show up with movies and want the biggest acts you can get to cut the most fabulous songs, and what you do is roll up your sleeves and assess what the director is aspiring to do; how much money you have to spend on a record or songs; and probably the most instrumental decision that gets made between a studio and filmmaker, particularly at Fox where we don't have a record label, is picking a label because of its roster.

Also, I listen to the radio, read the

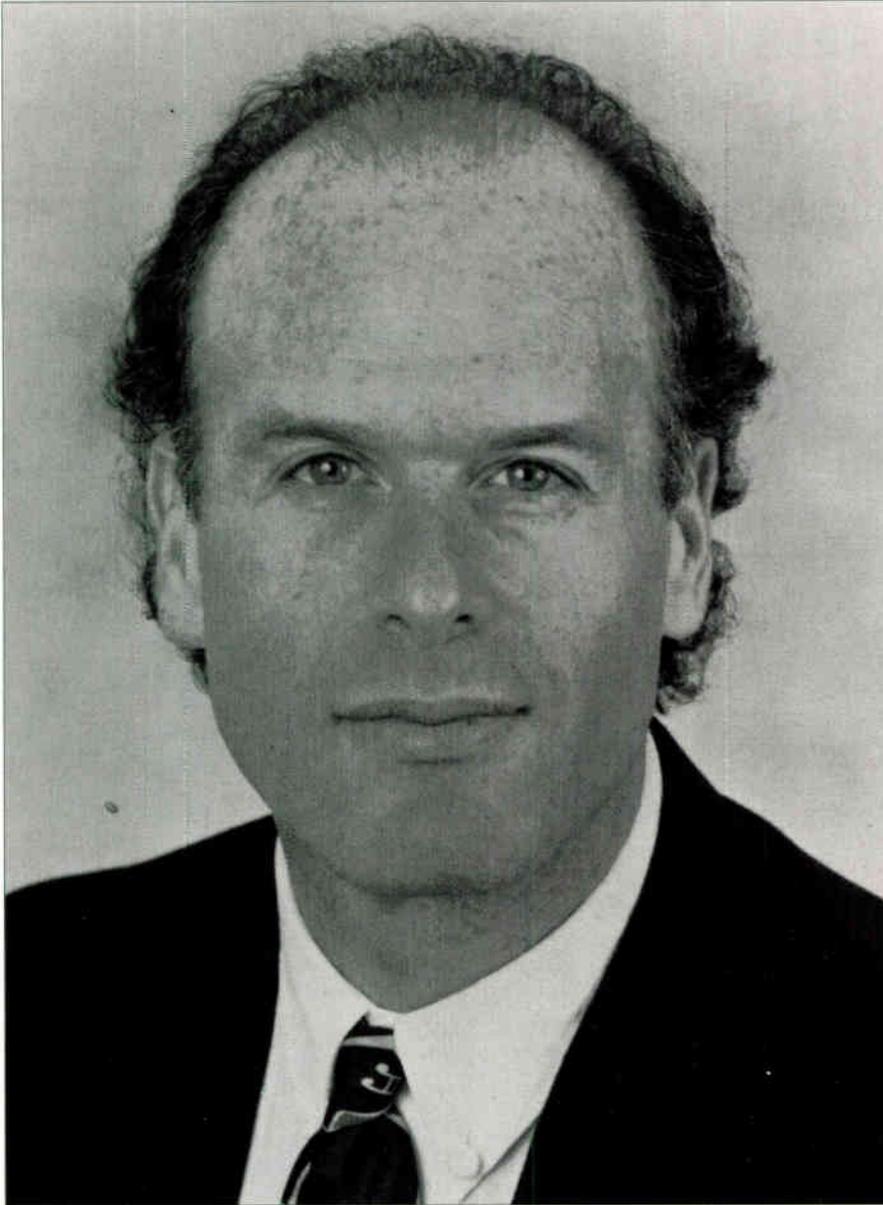


Randy Gerston is Senior Vice President of Music at Rysher Entertainment, where he oversees all music for television and film — including *Big Night*, *2 Days In The Valley*, *The Evening Star*, and the upcoming movies *Smile Like Yours* and *Private Parts*. Previously, he served as the music supervisor at Lightstorm Entertainment and was responsible for supervising *Strange Days*, *Tombstone* and *True Lies*.

trades, have people around me that are very in touch with the street and what's coming out, and I'm always getting sent new stuff. I'm pretty consistently informed. You're calling labels, you're calling publishing companies to solicit ideas from them, to ask for an artist's tape, and then they are also soliciting you on the new artists or artists they have that they would like to aggressively license into films.

How much input do you have in selecting the songs that actually appear within the film?

Boyle: If you come in very early, you have a lot of input. It's an opportunity to bring them as many things as possible to determine a direction to start developing a record. The soundtrack labels really like to be involved as well; and they



Robert Kraft is the Executive Vice President of 20th Century Fox Music, where he oversees all music for television (including "The X Files," "Chicago Hope," "The Simpsons") and film (including *Waiting To Exhale*, *That Thing You Do*, *The Crucible*, *One Fine Day*, *Independence Day*, and the upcoming *Speed 2*, *Titanic*). As a composer, songwriter, recording artist and record producer, he has been nominated several times for Grammys, Oscars, and Golden Globes, receiving three awards for *The Little Mermaid*.

have their agenda, too. On the other hand, the film has to have a very specific set of songs that work for it and for the director. There are many times when there are songs that have already been chosen that they are completely married to, that will never get kicked out, they will always remain with the picture. And then . . . I call it the committee, because there are a lot of people that get involved with the music these days. You have studios that have a lot of input into what songs are there — based on the fact that they want a great, strong record.

Kraft: There's very little separation between the two. How much? As much as the filmmaker wants. Since filmmaking is often by committee — there is a director, a studio, a producer, a record company — I sit at the table with the decision makers, but I don't have final say.

How closely do you work with the director and composer?

Randy Gerston: The directors come in all shapes and sizes. Some of them are real music savvy. Some know, or think

they know, exactly what they want. Some of them know, or think they know, or don't know how much their ideas might cost — and their budget might not allow for it, their music might not allow for it. So sometimes it's a question of coming up with other ideas that the music budget can afford. And then there are directors who don't know anything about music, or don't have that much of a vision about music or a particular song: They may rely more heavily on a music supervisor to come to the table with a lot of ideas.

I get involved very heavily with directors on what kind of composers they need for their movie. Again, it's the same thing: Some of them know exactly what they want, and who they want, and they may have worked with them before, or they may have loved a score that a composer did on another film. And some of them say, "Hey, send me some tapes. Give me your ideas."

Boyle: It's a better working relationship when you can exchange ideas as often as possible with directors. If we have the opportunity to be brought in before the film is finished, we can be talking about ideas early on and have a longer time to set things up. This way, it allows you to plan around artists' tours, and try and find out who's interested.

A lot of the films I work on, I'm brought in at a very early stage — sometimes before the composer is even brought on. I'm often asked to give suggestions as to who the composer should be based on the direction of the film music that we want to go with, the underscore.

Rachtman: It's always different but I always work extremely closely with the director. I've been extremely lucky to work with some of the most fantastic and wonderful directors of our time: Quentin Tarantino, Ben Stiller, Baz Luhrmann, Allison Anders, Robert Rodriguez. And they all have impeccable taste in music, which makes me look really good.

What impact has MTV had on the role of soundtracks and/or music in films?

Boyle: MTV can really help market a picture — if they like a video, if it is chosen to be played. It can really make

a big marketing contribution, so everyone always looks at that. If you want to get your film video on MTV, then you have to take a look at the artists that they actually play. There are exceptions, and sometimes artists are broken through film soundtracks, but it's not a guarantee. Now, if you don't have to have it, then you can go along in any direction. I think sometimes when you are doing a soundtrack record, there are a lot of politics involved, and in some cases it can take up a lot of time, and it forces the director into compromises that they might not otherwise make.

Kraft: If you can get a song on MTV, that is a good thing. That has never changed. Every film that you make, that has any pop sensibility, you hope that you can get MTV or VH1 playing it. The radio, MTV and VH1 are great avenues to advertise your picture.

Rachtman: I think there is a sad side to it: The studios look at MTV as such a great marketing tool that they look at music as a marketing tool. They try to force music and hit songs for the demographics into films where it might not necessarily belong because they can get the MTV marketing out of it. If they

get a video with some film footage — hell, that's a free commercial. It's worth a hell of a lot of money, but sometimes it's not good for the film; in some ways, it can hurt. I don't do films like that. I only do films where music is a really crucial part of the movie and it's not like a marketing excuse.

What do you think a soundtrack album brings to a film? What's the importance of a soundtrack album within the film community?

Rachtman: I think, in those that I have worked on, that I have chosen to work on, it's a definite souvenir of the movie. . .

Boyle: A soundtrack can bring part of the music budget to a film. Generally, there is some established music budget, the exception being some of the independent films that actually do not budget for music, hoping that someone will be interested in picking them up — like a *Clerks*, *Swingers* and *Trainspotting*.

If you can get a song that you can use in your trailers, in your TV and radio ads, it really helps call attention to that film. When I did *Mortal Kombat* for example, that theme was everywhere. They used it for trailers, for promotions. Every time you heard it, you knew exactly what you were about to hear; it becomes very recognizable. It later paid off in the picture.

Kraft: The soundtracks function now not only to support the drama of the film, but they're obviously huge marketing tools. The soundtrack label helps to support a lot of the music in the movie; they have to help pay for the record and pay for the band.

Gerston: Soundtrack albums can be good if there is a strong single on the album and that song is prominently featured in the movie; the audience can make the connection when they are seeing the film, and the song has real impact. Then the record company has something they can hang their hat on from a promotional perspective and go after the song, which can in turn help the movie.

Ashley DeNoux is a freelance writer based in Los Angeles.



Karyn Rachtman, who is currently the Vice President of A&R & Soundtracks at Capitol Records, has independently supervised music for movies including *Pulp Fiction*, *Get Shorty*, *Reservoir Dogs*, *Reality Bites*, *Clueless* and *Grace Of My Heart*. While at Capitol, she has overseen such films as *William Shakespeare's Romeo & Juliet* and *Stealing Beauty*.

BMI AWARDS BRING OUT COUNTRY'S BEST

Top honors at BMI's 44th annual Country Awards were presented to "I Can Love You Like That," songwriters Ronnie Dunn and Tom Shapiro, and publishing titan Sony/ATV Tree. BMI president & CEO Frances W. Preston and vice president Roger Sovine hosted this salute to the creators of the year's most performed country songs. In all, Citations of Achievement were awarded to the writers and publishers of 77 songs during the black-tie gala, held at BMI's Music Row offices.

"I Can Love You Like That" earned the 28th Robert J. Burton Award as the Most Performed Country Song of the Year for writers Steve Diamond and Jennifer Kimball and publisher Diamond Cuts.

Ronnie Dunn and Tom Shapiro shared the title of BMI Country Songwriter of the Year by placing five songs each on the most performed list. Half of superstar Arista duo Brooks & Dunn, Dunn won awards for "Darned If I Don't (Danged If I Do)," sung by Shenandoah, and four Brooks & Dunn hits:

"I'll Never Forgive My Heart," "Little Miss Honky Tonk," "Whiskey Under the Bridge" and "You're Gonna Miss Me When I'm Gone."

Shapiro's award-winning compositions were "Better Things To Do" (recorded by Terri Clark); "Don't Stop" (Wade Hayes); "That Ain't My Truck" (Rhett Akins); "Thinkin' About You" (Trisha Yearwood); "This Is Me" (Randy Travis). Shapiro was also named Country Songwriter of the Year in 1993.

With 19 songs, Sony/ATV Tree enjoyed BMI Country Publisher of the Year accolades for the fifth consecutive year. The distinction is given to the publishing concern with the highest percentage of copyright ownership in award songs. This is the 23rd publisher triumph for Sony/ATV Tree.

A highlight of the evening was the surprise special award given to Vince Gill in recognition of his humanitarian efforts. Reading from the inscription, Frances Preston said, "With this award, we applaud you not for your many creative achievements, but for the size of your heart."



The evening's big winners celebrate together (l-r): Steve Diamond, co-writer of "I Can Love You Like That," winner of the Robert J. Burton Award as the Most Performed Country Song of the Year; Teri Muench of Diamond Cuts, publisher of "I Can Love You Like That"; Tom Shapiro, co-winner of the Country Songwriter of the Year award; Donna Hilley, representing Country Publisher of the Year Sony/ATV Tree; Ronnie Dunn, co-winner of the Country Songwriter of the Year award; Frances Preston; Jennifer Kimball, co-writer of "I Can Love You Like That"; and Roger Sovine

PHOTOS: RICHARD CRICHTON, LARRY HILL, ALAN MAYOR, DON PUTNAM, KAY WILLIAMS

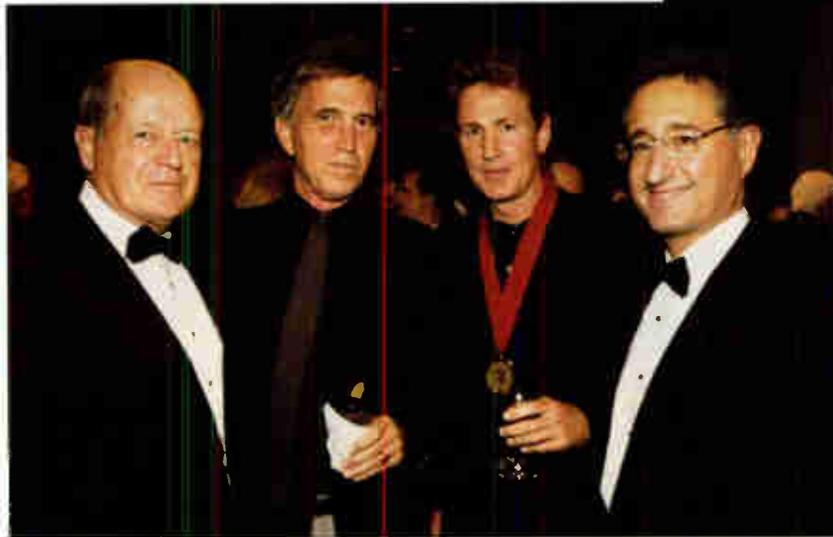


Vince Gill accepts his BMI Humanitarian Award as Frances Preston offers congratulations.

Jim Fifield, Bob Flax, Frances Preston, Martin Bandier



BMI board chairman Don Thurston, Paul Craft, David Ball, BMI's Del Bryant



Hayden Nicholas, Frances Preston, Clint Black

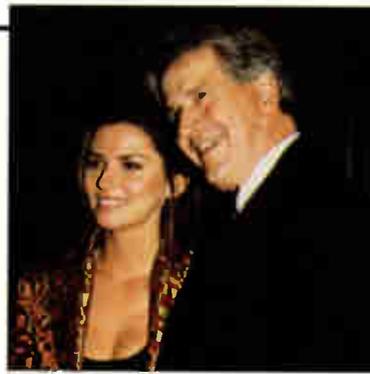


William Booth, Kathleen Carey, Scott Francis, Stuart Prager, Harvey Shapiro, Don Cook, Dale Dodson, Chris Waters, Ronnie Dunn, Jody Graham-Dunitz, Richard Rowe, Frances Preston, Walter Campbell, Donna Hilley, Roger Sovine





Margaret Formby, Kix Brooks, Mary Thomas, BMI board member Clint Formby



Shania Twain, BMI's Harry Warner

Rick Shoemaker, Jay Morgenstern, Tim Wipperman, Henry Paul, Jeff Black, Frances Preston, Les Bider



BMI's Barbara Cane, BMI's Christian Ulf-Hansen, Hugh and Judy Prestwood, Paul and Julie Overstreet, Jim Lauderdale



George Jones, Frances Preston, BMI board member George Willoughby



Pat Finch, Ira Jaffe, Marty Raybon, Frances Preston, Bill LaBounty, Mike McGuire, Irwin Robinson



Pat Bunch, Doug and Anona Johnson, Rick and June Bowles, Teri and Paul Nelson



Wade Hayes, BMI's Joyce Rice



Pam Rose, Bob DiPiero, Pam Tillis, Kim Carnes, Dave Ellingson



Ronnie Gant, Bob Beckham, Mike Geiger, Woody Mullis, Noel Nutt, Frances Preston

Del Bryant, Chuck and Becky Jones, Chris and Vonda Waters



Skip Ewing, Rodney Crowell





Woody Bomar, Frances Preston, Reba McEntire, Bob DiPiero, Kerry O'Neil, Terry Wakefield

BMI board member Neil Smith, Suzy Bogguss, Doug Crider



BMI board member Phil Jones, BMI's Joyce Rice, Steve Cropper



Teddy Gentry, Amy Smith Heinz, Stewart Haris, Frances Preston, Demetria Harris

Richard Landis, Stan Mores, Buck Moore, Frances Preston

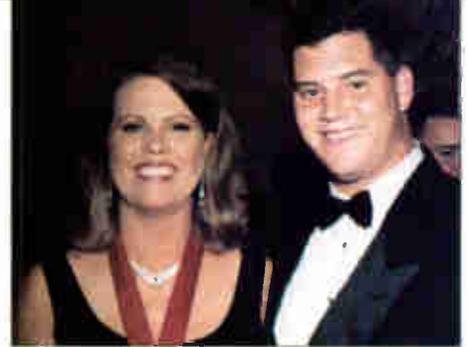


David Corlew, Jennifer Hicks, Thom McHugh, Danny Strick, Randy Hart, Frances Preston, Keith Follse, Dorothy Follse, Adrionne Follse, Sigurd Follse, Tom O'Grady





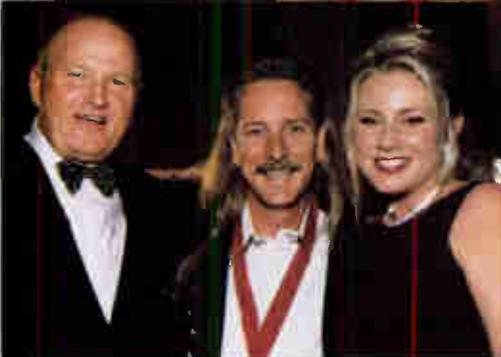
Melissa Kij, Noel Fox, Ronnie Rogers, Randy Owen, Frances Preston, Teddy Gentry, Eddie Tidwell



Karen Staley, BMI's Mark Mason



Jack Purcell, Tia Sillers, Christy Seamans, Gary Harrison



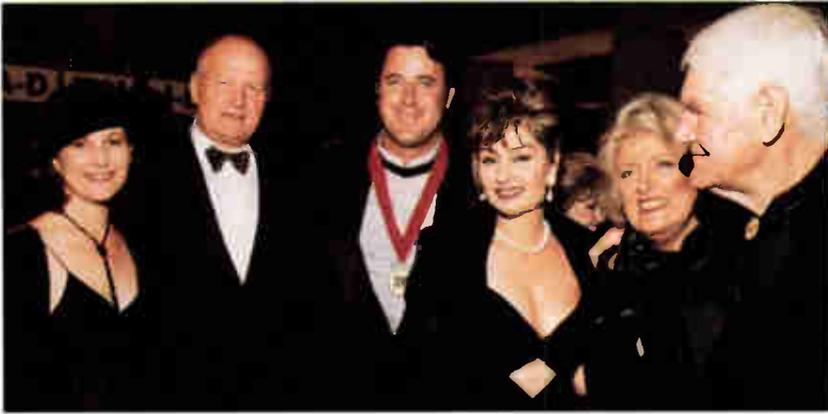
Roger Sovine, Dean & Laura Dillon



Chuck Cannon, Kent Robbins



Jonathan Stone, Ree Guyer Buchanan, Frances Preston, Brad Parker, Will Rambeaux, Evan Medow, Roger Sovine



Melanie Howard, Roger Sovine, Vince and Janis Gill, Frances Preston, Harlan Howard

BMI's Thomas Cain, John Scott Sherrill



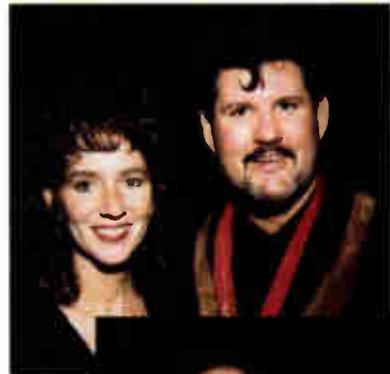
Robb Senn, Mike Greene,
BMI's Charlie Feldman, Nancy
Shapiro



David Simone, Carl Goff, Frances Preston,
Doug Howard, Roger Sovine



Sarah and Monty Powell



Liz Allison, Joe Diffie, Greta Cole, Kenny Chesney, Jim Foster, Jeff Hanna, Matraca Berg, BMI's Clay Bradley



BMI's Alison Smith, BMI board member David Sherman

Stan Mores, George Richey, Tammy Wynette, K. T. Oslin, Mindy McCready



Stephen Allen Davis, Morgan Carter, Al Gallico



Michael and Suzanne Clark, Patsy and Max D. Barnes

David Conrad, Karen Conrad, Roger Sovine, Frances Preston, Lance Freed



Troy Tomlinson, Skip Ewing, Bryan White, Frances Preston, Mike Whelan

SEAL TAKES TOP HONOR AT BMI/PRS AWARDS

"Kiss From A Rose," written and performed by Seal and published by Perfect Songs Ltd., was honored at the Annual BMI/PRS Awards Dinner with the Robert Musel Award. The award, named for BMI's long-time UK consultant, annually honors the BMI song from the repertoire of the Performing Right Society (PRS) that has received the most radio and television airplay in the US. "Kiss From A Rose," featured in the movie *Batman Forever*, was also named the Most Performed Song from a Film. The gala awards dinner, held in the Ballroom of London's Dorchester Hotel, was hosted by BMI president and CEO Frances W. Preston, assisted by BMI vice president, European writer/publisher relations Phillip Graham.

"Comedown," written by Gavin Rossdale and performed by London band Bush, won the Most Performed College Radio Song of the Year Award. Last year's Song of the Year winners Elton John and Tim Rice picked up their second consecutive awards for "Can You Feel The Love Tonight" from Disney's full-length animated feature *The Lion King*. A second-time award also went to John Lennon and Paul McCartney's theme to the top-rated television show *Grace Under Fire*.

Phil Graham, Elspeth Hutchinson, PRS chief executive John Hutchinson and Frances Preston



Jill Sinclair shows off the Robert Musel Award honoring Seal's "Kiss From A Rose" as Trevor Horn, Liam Teeling, and BMI's Phil Graham and Frances Preston look on.



Elton John received the BMI Humanitarian Award for his work with the Elton John AIDS Foundation.



Don Black (r) was honored with a BMI Lifetime Achievement Award, presented by UK television personality Michael Aspel (l) during a "This Is Your Life" segment, as Phil Graham looks on.



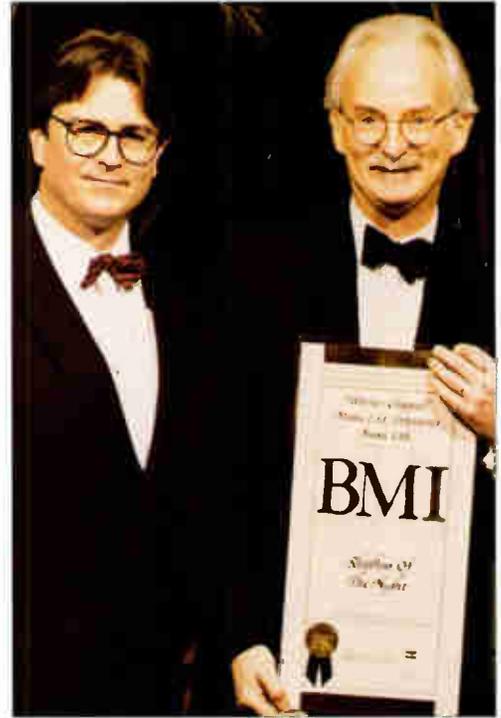
TERRY LOTT

TERRY LOTT



Frank Musker, BMI's Bob Musel, and Dominic Bugatti

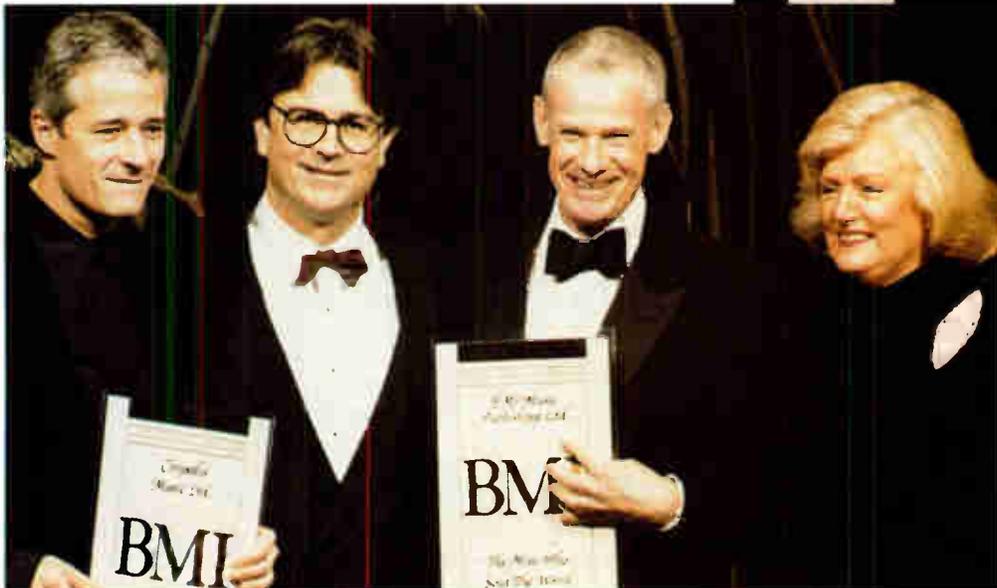
Phil Graham, Ed Heine



BMI's Christian Ulf-Hansen, Claudia Dorrell, Dave Dorrell, Edwyn Collins



David Freeman, Peter Green

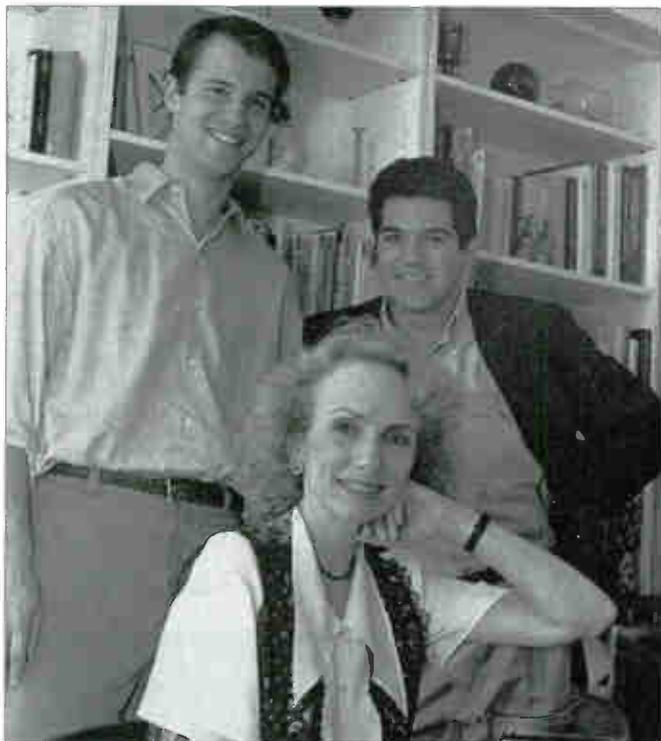


Jeremy Lascelles, Phil Graham, Peter Reichardt, Frances Preston

IN



CONCERT



BARRY GOLDBERG

NYU

The New York Youth Symphony (NYYS) opened their 1996-97 Carnegie Hall concert series with the premiere of Theodore Shapiro's flute concerto, *Ophelia*. Commissioned by the NYYS as part of the annual First Music project, the concerto was written especially for flute soloist Eugenia Zukerman, who is pictured with Shapiro (l) and NYYS music director Miguel Harth-Bedoya.

Composer, author and pianist Claudette Sorel addressed a gala dinner at the National Arts Club in New York City, highlighting the many achievements of women composers. Sorel has established a special awards program in cooperation with New York University to honor women in music.



STEVE FRIEDMAN

On hand at a gala evening saluting the American Composers Orchestra (ACO) were (l-r) ACO publicist Bette Snapp, ACO president Francis Thorne, BMI's Ralph Jackson and the ACO's composer-in-residence Robert Beaser. The annual event was held at the Plaza Hotel in New York City and raised funds to support the orchestra's annual concert series in Carnegie Hall.

Newly appointed Young Concert Artists (YCA) composer-in-residence Kevin Putz (l) is pictured with YCA director Susan Wadsworth, YCA marimbist Makoto Nakura and BMI's Ralph Jackson. Putz will create a new marimba work to be premiered in 1997.



Peermusic's Classical executives from both their New York and Hamburg offices were on hand to celebrate the holidays with a party for composers and friends in the peermusic New York headquarters. Pictured (l-r) composer Jerome Kitzke, Reinhart Slender, and Todd Vunderink.



Shafer Mahoney (l), who represented the United States in the 1996 International Forum of Young Composers, is pictured with Lorraine Vaillancourt, conductor of the Nouvel Ensemble Moderne (NEM). Seven composers were selected by an international jury to write works for the NEM and to spend four weeks in Montreal working with the ensemble in rehearsals, analysis miniforums, debates, panel discussions and concerts.



The American Composers Alliance (ACA) board of directors recently held their year-end meeting at BMI's New York headquarters. Pictured (l-r) are Matthew Harris, Francis Thorne, BMI's Emily Good, ACA president Richard Brooks, Michael Dellaira, ACA executive director Bob Goldfarb, Hubert Howe, Judith Shatin and BMI's Ralph Jackson.

RALPH JACKSON

BMA/GARY GERSHOFF

GARY GERSHOFF/BMI

BERNARD PREFONTAINE

BORSTLAP WINS MONK/BMI COMPOSERS COMPETITION

Dutch pianist Michiel Borstlap was named the winner of the 1990 Thelonious

Monk Institute of Jazz and BMI Composers Competition during the Institute's 10th Anniversary Jazz Gala, held at the Kennedy Center in Washington, DC. The BMI Composers Competition Award is presented each year to the young, aspiring composer who best demonstrates originality, creativity and excellence in jazz composition. The winner receives a \$10,000 grand prize. Jazz greats Herbie Hancock and Wayne Shorter performed Borstlap's winning composition, "Memory Of Enchantment," a lyrical duet for keyboard and saxophone.



Pictured backstage after the performance are (l-r) Herbie Hancock, Michiel Borstlap, BMI's Frances W. Preston, and Wayne Shorter.



Michiel Borstlap (l) is pictured with Jon Gordon, also a BMI composer, winner of the 1996 Thelonious Monk International Jazz Saxophone Competition.

Herbie Hancock on piano and Wayne Shorter on saxophone perform Borstlap's "Memory Of Enchantment."



TERRY ARTHUR/BMI

ROBBIN AHROLD/BMI

TERRY ARTHUR/BMI

SHERYL CROW ROCKS NAB RADIO SHOW

BMI HOSTED A SPECIAL EVENING at the 1996 NAB Radio Show in Los Angeles. Approximately 400 radio broadcasters from around the country — ranging from station owners to general managers and program directors — were treated to a solo concert by 3-time Grammy Award-winning artist and BMI songwriter Sheryl Crow.



Prior to the performance, BMI's Frances Preston presented Crow with a BMI Million-Air Award for her debut hit "All I Wanna Do," which has been played on radio over one million times. Pictured (l-r) are BMI's Richard Conlon, BMI Board chairman Don Thurston, BMI's Barbara Cane, Sheryl Crow, Preston, and BMI's John Shaker and Del Bryant.



Crow played for over an hour with selected tunes from her latest album, *Sheryl Crow*, as well as crowd favorites from her Grammy-winning debut album, *Tuesday Nite Music Club*. At the end of her performance, Crow thanked BMI and the broadcasters in attendance for their support during her lean years.

Prior to the show, BMI songwriters Stephen Bishop ("On and On"), Barry Mann and Cynthia Weil ("You've Lost That Lovin' Feelin'") and Jerry Fuller ("Travelin' Man") met with broadcasters. Pictured (l-r) are: Fuller, Mann, Crow, Weil, and Bishop.

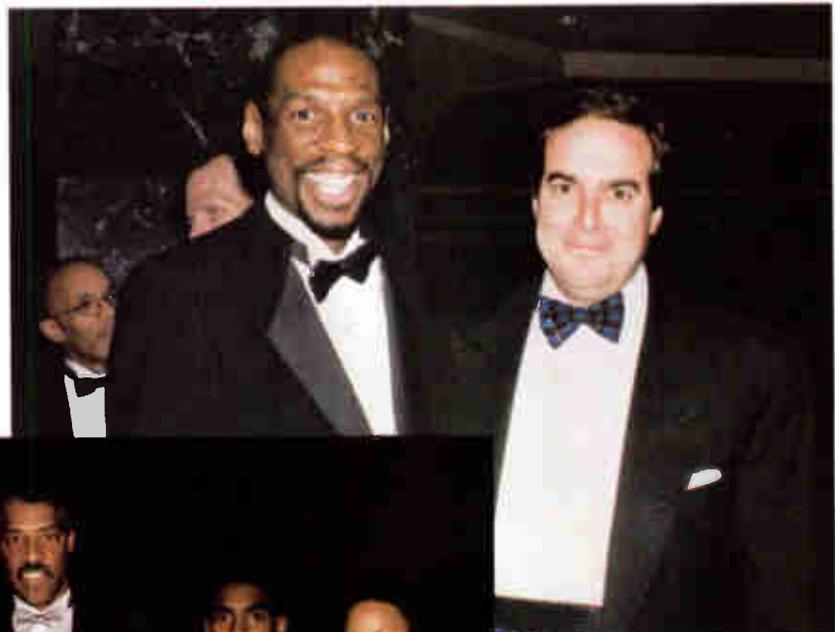


BMI
 BOOSTS
 NAMIC
 HOLIDAY
 GALA

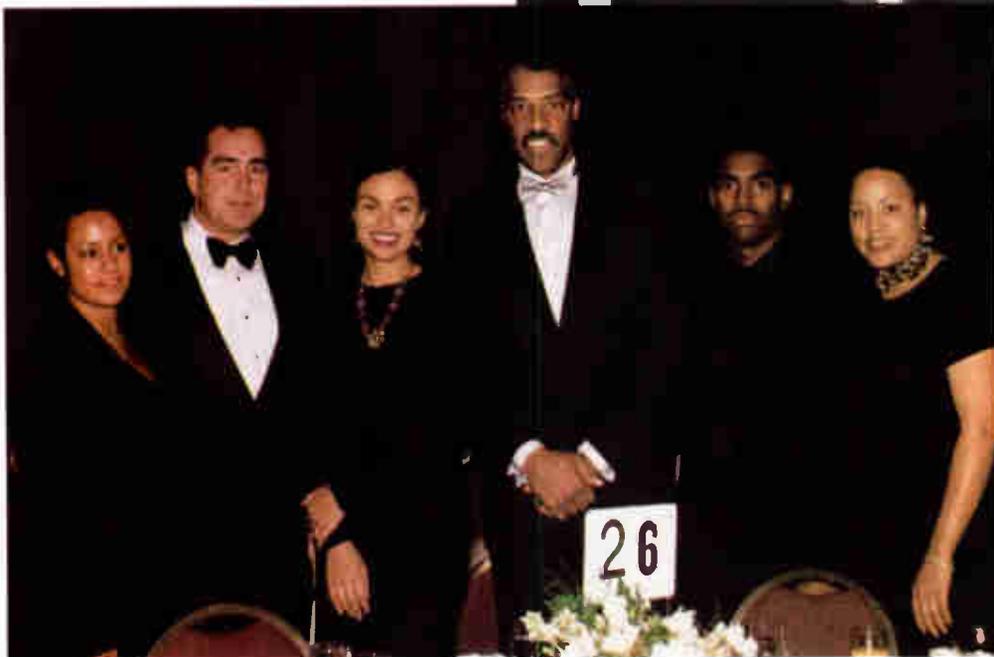
The New York chapter of the National Association of Minorities in Communications (NAMIC) held its fifth Annual Holiday Gala, benefiting the Rheedlen Centers for Children and Families. The event raised \$75,000. NAMIC is an organization that promotes diversity and creates an environment for its members to access information and resources in order to thrive in the communications industry.



Amel Larrieux (pictured here) and Bryce Wilson of R&B group Groove Theory entertained the more than 600 broadcast executives in attendance.



Rheedlen Centers president Geoffrey Canada (l) is pictured with BMI's John Shaker.



The evening was hosted by Julius "Dr. J" Erving. Pictured (l-r) are: BMI's Kamala Gordon and Richard Conlon, Amel Larrieux, Julius "Dr. J" Erving, Bryce Wilson, and Groove Theory manager Lynn Scott.

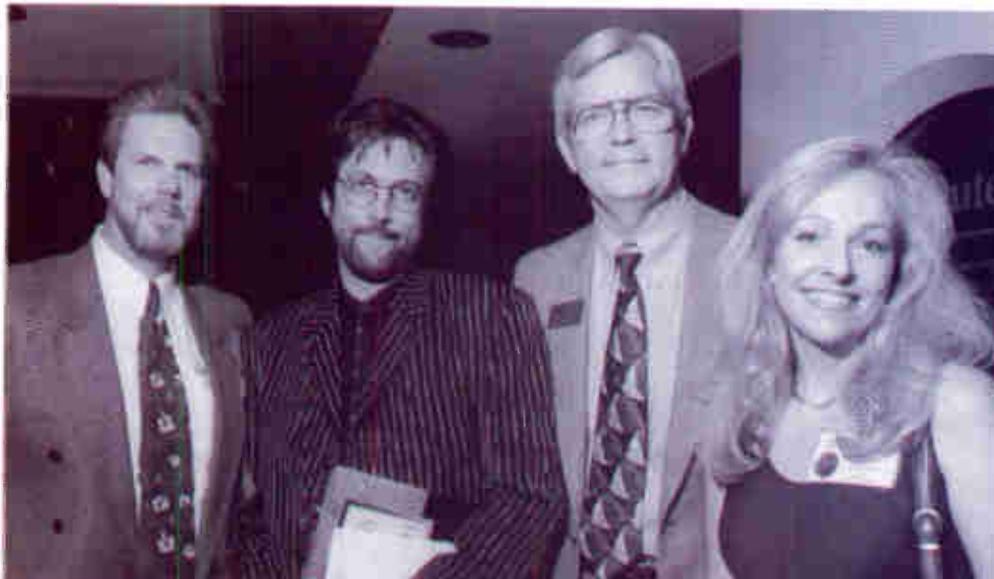
BMI SONGWRITERS SHINE AT TRADE, BROADCASTER ASSOCIATION SHOWS



The Ohio Association of Broadcasters was recently treated to a special BMI-sponsored evening reception and performance by songwriter Michael O'Hara at the Columbus Museum of Art. O'Hara, composer of many top R&B songs, including the Anita Baker hit "Just Because," entertained the crowd for about 30 minutes. He thanked broadcasters and BMI for their support and, afterward, greeted broadcasters and posed for photos. Pictured (l-r) are: BMI's Scott Andrews, O'Hara, and John Blessingame, OAB president and general manager of WGAR-FM.

RANDALL READER

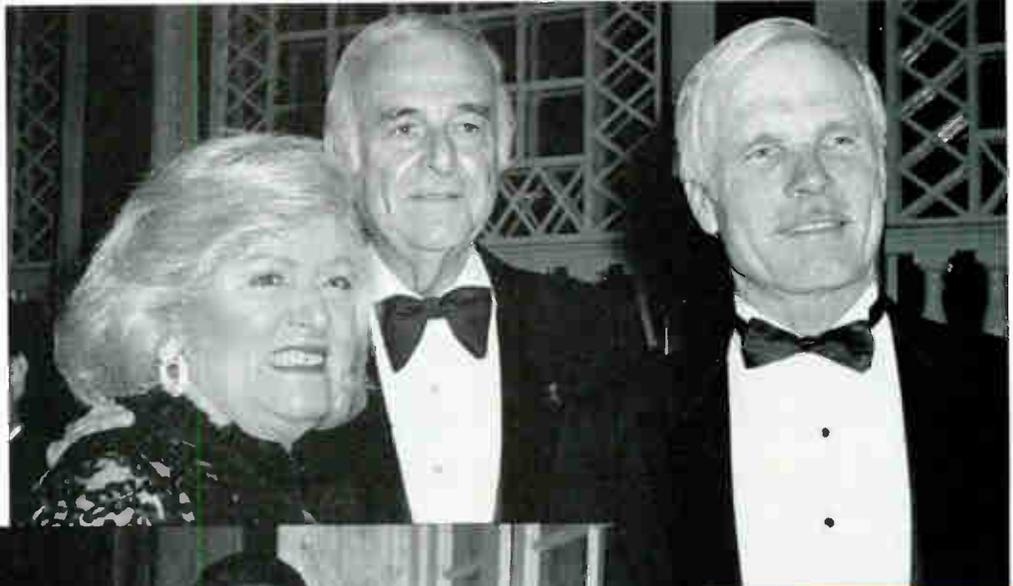
Stephen Bishop was also on hand at the January 1997 NLBA (National Licensed Beverage Assn.) annual convention and trade show in Las Vegas, and joined with BMI representatives in presenting framed posters to NLBA executives. Pictured (l-r) are: BMI's Paul Bell, Bishop, NLBA executive director Debra Leach, and NLBA president Jim Simpson.



The beautiful Monterey Bay Aquarium was the setting for a BMI-sponsored opening reception for the California Broadcasters Association's Annual Convention. BMI songwriter Stephen Bishop, whose songs include "On And On" and "It Might Be You" (theme from *Tootsie*), met broadcasters and discussed the songwriting process, as featured in his new book "Songs In The Rough." Pictured (l-r) are: Dino Corbin, CBA president/general manager of KHSL-TV; Bishop; Stan Statham, CBA executive director; and BMI's Nancy Logan.

DUNCAN CAMERON

► **Friars Honor Turner.** Time Warner's new vice chairman **Ted Turner**, recently honored with the Friars Foundation Applause Award for Lifetime Achievement, is pictured here with BMI's **Frances Preston**, the 1994 Award recipient. Preston, the first woman to ever receive the Applause Award and one of the first woman members of the Friars' Club, also serves on the Club's Board of Governors. Joining in the festivities at New York's Plaza Hotel are (l-r): Preston; Cy Leslie, chairman, Leslie Group Inc.; and Turner.



SAMUEL S. TEICHER



MUSIC PEOPLE

◀ **Filling The Bill.** Kenneth "Babyface" Edmonds was recently honored with the Bill of Rights Award from the ACLU in Los Angeles. Pictured at the event are (l-r): BMI's Del Bryant and Cheryl Dickerson, Babyface, and BMI's Linda Livingston.



KAY WILLIAMS

▲ **Called By The Hall.** BMI songwriters **Buck Owens**, **Jerry Chesnut**, **Kenny O'Dell** and **Norro Wilson** became the newest members of the Nashville Songwriters Hall of Fame during an induction dinner presented by the Nashville Songwriters Foundation/Nashville Songwriters Association International during Country Music Week. Pictured are (l-r): NSAI president **Pat Alger**, NSAI executive director **Carol Fox**, BMI's **Frances Preston**, **Owens**, **O'Dell**, NSF chairman **Terry Choate**, **Chesnut**, **Wilson**, **Al Gallico**, and BMI's **Roger Sovine**.

► **More Than A Sandwich.** The New York chapter of NARAS recently held its second annual Heroes Awards, honoring members of the music community for their outstanding contributions to the recording industry. Pictured at New York's Laura Belle are (l-r): award recipient Tommy LiPuma, president, GRP Records; award recipient Irv Lichtman, deputy editor, *Billboard*; award recipient Michael Kamen, BMI composer; Michael Greene, president and CEO, NARAS; award recipient Suzanne Vega, songwriter/performer; and BMI's Charlie Feldman, who also serves as president of NY NARAS.



▲ **Once In A Lifetime.** Joni Mitchell recently received the Lifetime Achievement Award from the NAS (National Association of Songwriters). Pictured at the presentation are (l-r): BMI's Nancy Logan, Michael Crepezzi, Doreen Ringer Ross, and Linda Livingston; Mitchell; BMI's Elisa Randazzo; Sam Feldman, manager; and David Altschul, vice chairman and general counsel, Reprise Records.

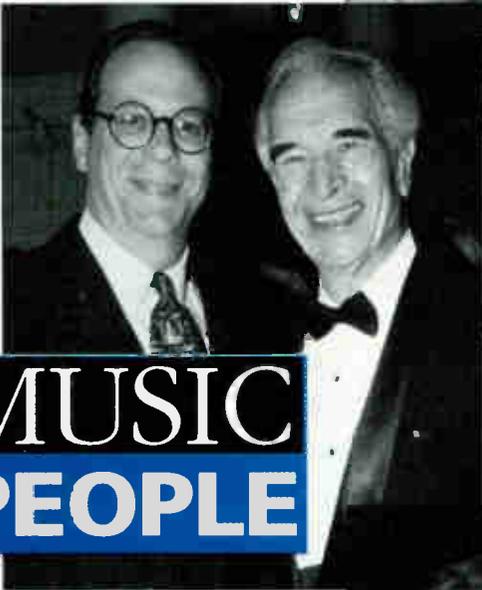
► **Food For Thought.** BNA Records award-winning group Lonestar accepts a check from BMI's Roger Sovine during Lonestar's first annual Music Row Can Drive to benefit Second Harvest Food Bank. Additionally, the staff of BMI contributed in excess of 10 cases of staples to the food drive. At the end of the drive, monetary contributions totaling enough to buy close to 250 turkeys and more than 2,000 pounds of food had been collected. Pictured (l-r) are: Lonestar's Dean Sams and Richie McDonald, Sovine, Lonestar's Keech Rainwater, BMI's David Preston and Lonestar's Michael Britt. John Rich from Lonestar is kneeling.



RI CAPAK

CAROLINE NEWCOMB

▼ **Outstanding Achievement.** Jazz great Dave Brubeck (r) and his wife Iola were recently honored by Northwood University with its Achievement in Arts Award. Pictured with Brubeck is BMI's Charlie Feldman.



ROBBIN AHRELD

MUSIC PEOPLE

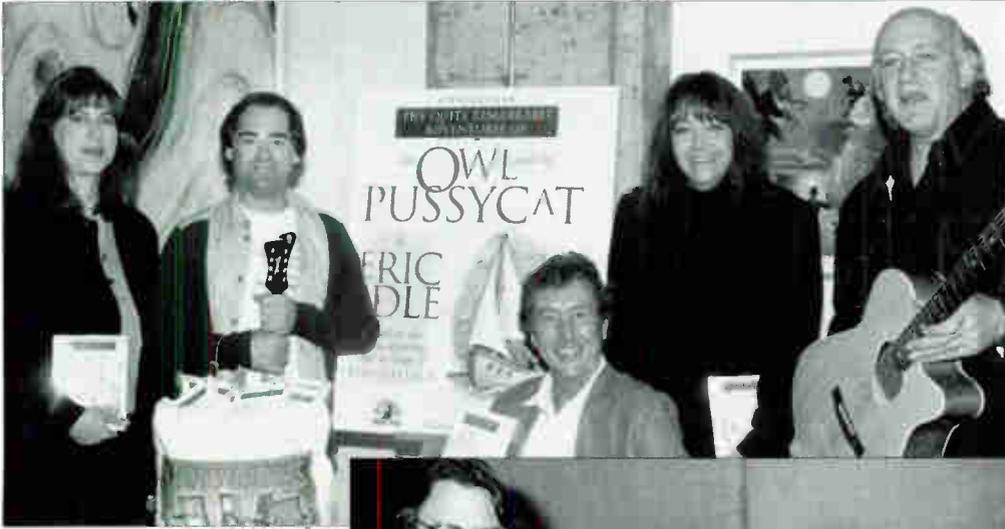
▲ **Movie Music Makers.** Michael Kamen conducted a concert at the British/American Film Music Festival in London, which was sponsored by BMI. Pictured at a post-concert reception are (l-r): BMI's Phil Graham, Nigel Clarke of the Royal Academy of Music, orchestrator Nick Ingram, Kamen, and BMI's Doreen Ringer Ross and Christian Ulf-Hansen.

ALAN MAYOR

► **Desperate Men?** BMI recently hosted a reception celebrating the release of a new CD by legendary songwriter Hank Cochran and contemporary performer/songwriter Billy Don Burns, entitled *Desperate Men: The Legend And The Outlaw*. The CD is available on Small Dog-A-Barkin' Records (distributed by Rounder Records). Pictured at the event are (l-r): Burns, Cochran, BMI's Roger Sovine and founder/owner of Small Dog-A-Barkin' Records John Hartford.



▲ **It's the Law.** The 13th Annual Entertainment and Communications Law Moot Court National Competition, presented by BMI and the Cardozo Moot Court Honor Society, featured 24 teams from 20 schools. Shown at the reception at BMI's New York office are (l-r): Robin Harrison Kaplan, student; Elaine Cheng, student; Dean Ellen Cherrick; Samantha Leventhal, student; BMI's Thea Zavin; Professor Marci Hamilton; Judge Stephen Reinhardt, US Court of Appeals for the Ninth Circuit; BMI's Judy Saffer; Shira Mermelstein, student; and Miriam Nunberg, student.



◀ **Idle Hands.** Actor/songwriter Eric Idle celebrated the release of his first children's book, "The Quite Remarkable Adventures Of The Owl And The Pussycat," and corresponding CD-ROM at Storyopolis in Los Angeles. Pictured (l-r) are: Storyopolis's Dawn Heinrichs, Danny Ferrington of Ferrington Guitars, Idle, BMI's Doreen Ringer Ross, and composer John DuPrez, who collaborated with Idle on the project.

▶ **A Real Drag.** BMI hosted its In The City Showcase/Brunch, held for the first time in Dublin and co-sponsored by CD manufacturers Discronics. This year's showcase featured the debut European appearance of Knoxville-based American band Superdrag. Pictured (l-r, back) are: BMI's Phil Graham, Superdrag's Tom Poppas, BMI's Nikki Terry, Superdrag's John Davis, BMI's Natalie Hicks, Superdrag's Don Cook and BMI's Jeff Cohen; (front) BMI's Christian Ulf-Hansen and Superdrag's Brandon Fisher.



▲ **Good Vibes.** Jazz legend Lionel Hampton was recently honored by Jazz at Lincoln Center and BMI. Pictured during the Center's fundraiser are (l-r): Hampton, Natalie Cole, and BMI's Charlie Feldman.



▶ **Bacon Bits.** The Bacon Brothers Band recently performed to enthusiastic crowds at the Bottom Line in New York. Pictured backstage after the performance are (l-r): Michael Bacon, BMI's Del Bryant, and Kevin Bacon.

ROBBIN AHRCOLD



▲ **Pumped Up.** Big Al Anderson and friends are pictured celebrating the release of his new album on Imprint Records, *Pay Before You Pump*. Pictured at the BMI-hosted event are (l-r, back): Jeff Hanna, Al Kooper, Robert Ellis Orral, Gary Nicholson, Anderson, Benmont Tench, Gretchen Peters and Harlan Howard; (front row) Matraca Berg, Bill Lloyd, BMI's Roger Sovine, Stacy Dean Campbell, Imprint's Roy Wunch, Ray Kennedy, Tammy Rogers and Imprint's Bud Schaeztle.



▲ **Headed In The Right Direction.** During BMI's showcase at this year's North by Northwest music convention, many BMI writers stopped by to enjoy Allen Clapp & his Orcestra, Truly, Cake, John Cale and Pond at La Luna in Portland, Oregon. BMI's Elisa Randazzo and John Cale are shown prior to his performance at the BMI showcase at NXNW.



▲ **Big Mouth.** New York rock band Danielle's Mouth, whose debut album on NuNoise is gaining critical acclaim, recently stopped by the BMI offices for a chat. Pictured (l-r) are: BMI's Del Bryant, lead singer Danielle Gerber, producer Joe Mardin, and BMI's Frances Preston.



◀ **Just Joshin'.** Jazzman Joshua Redman is caught on camera after a NY NARAS brownbag lunch-interview hosted by BMI. Pictured (l-r) are: Jeff Levenson, director, A&R, Warner Music; Redman; and BMI's Robbin Ahrold.

BETH GWINN

BMI / CHUCK PUJIN

MUSIC PEOPLE



◀ **Prized Possession.** Blue Gorilla/Mercury recording artist Joan Osborne, who performed at a concert honoring the award recipients of the Nobel Peace Prize the night after the ceremony, held in Norway, brought home a prize herself: PolyGram Norway surprised her backstage with a plaque for platinum sales of her hit single "One Of Us." Pictured at the aftershow party are (l-r): Cato Ingebretson, PolyGram Norway; BMI's Jeff Cohen; Osborne; Jose Ramos-Horta, Nobel Peace Prize winner; and Lene Pederson, PolyGram Norway.

▼ **Full House.** R&B songstress Brenda Russell recently performed at the House of Blues in Los Angeles. Pictured after the show are (l-r): songwriters Alan Roy Scott, Allan Rich, Russell, Kurt Farquhar, and BMI's Linda Livingsten.



▲ **Winning The War.** BMI hosted a screening party to celebrate composer Basil Poledouris's score for Emilio Estevez's film, *The War At Home*, which stars Martin Sheen, Kathy Bates, and Estevez, who also directed. Pictured after the screening are (l-r) Estevez, BMI's Doreen Ringer Ross, Poledouris, and Randall Kleiser.

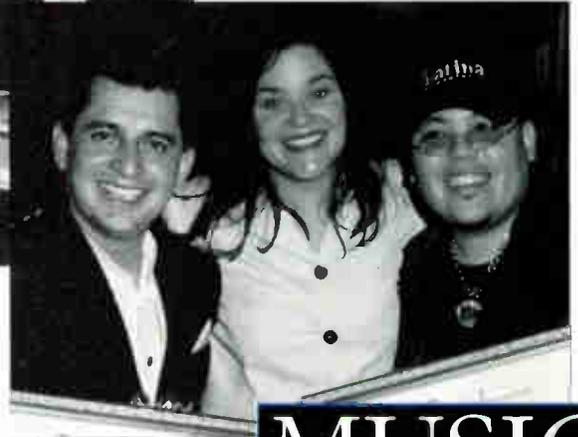


▲ **Their Number's Up.** BMI recently hosted a platinum record party with Capricorn Records for BMI songwriters and Capricorn recording artists 311 in Los Angeles. Shown after the band was presented with their platinum records are (l-r): BMI's Mark Mason; 311's Nicholas Hexum; band manager Adam Raspler; 311's P-Nut, Timothy J. Mahoney, Chad Sexton and S A Martinez; BMI's Clay Bradley; Phil Walden, president, Capricorn Records; and BMI's Rick Riccobono.



◀ **Good Air.** A meeting of the CISAC Ibero-American Committee was held recently in Buenos Aires, Argentina. Pictured at the event are (l-r) BMI's Ekke Schnabel and Marlene Cassidy, and Karen Buse of PRS.

▶ **Appreciative Audience.** BMI recently awarded two of Latin music's leading composers with Certificates of Appreciation for outstanding contributions to the world of Tejano. Pictured at the wrap-up party for the filming of *Selena* in Corpus Christi are (l-r): Pete Astudillo, BMI's Diane Almodovar, and A.B. Quintanilla III, the brother of the late Selena, whose life was the theme of the movie.



MUSIC PEOPLE



▼ **Serry Session.** Pictured celebrating John Serry's winning the *Jazziz Magazine* Grand Prize and following a recital by Serry at Steinway Hall are (l-r): BMI's Jean Banks, Serry, Telarc's Kathy de John, Steinway's Bob Perretti, and Telarc's Robin Tomchin and Lisa Knorr.

▲ **Catching Some Rays.** Pictured after their performance at the BMI showcase at the Crocodile in Seattle are members of Tim/Kerr recording group ManRay and visiting BMI representatives. Pictured (l-r) are: Caroline Syran, Crocodile Cafe; BMI's Nadine Condon; ManRay's Duff Drew, Josh White, Mark Plampin and Jon Whitney; and BMI's Barbara Cane.





◀ **Film Forum.** BMI sponsored a panel at the IFFM (Independent Feature Film Market) in New York entitled "Music: The Independent's Guide to Scoring and Licensing." Panelists included (l-r, standing): Ulu Grosbbard, Director of *Georgia*; Jeffrey Kimball, VP, music at Miramax Films; BMI's Doreen Ringer Ross, panel coordinator; Mark Mothersbaugh, composer and founding member of Devo; (seated) Kathryn Malta, director, creative affairs, Motion Pictures/Television at Sony Music Licensing; Karyn Rachtman, VP of soundtracks and A&R at Capitol Records.

▼ **Bluesman Extraordinaire.** John Lee Hooker is congratulated by BMI's Linda Livingston prior to receiving his Lifetime Achievement Award from the Blues Foundation. The awards dinner was held at BB King's Blues Club in Los Angeles.

LESTER COHEN



▲ **Hill Tops.** Teen singing sensation Jordan Hill dropped by the BMI L.A. offices to say hello and sign her writer contract. Hill records for David Foster's 143 Records label. Pictured (l-r, standing) are: Brian Avnet, president of 143 Records; BMI's Barbara Cane, Rick Riccobono and Paige Sober; (seated) BMI's Jan Gross and Hill.

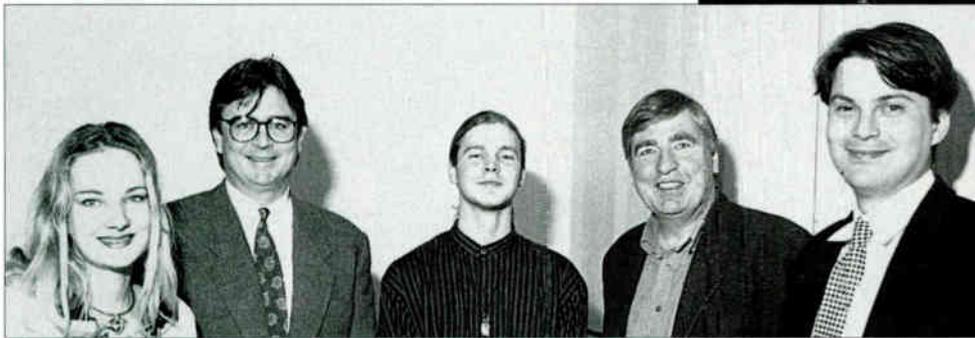


◀ **No Bones About It.** BMI recently sponsored a performance by Leon Redbone at the Chancellor Broadcasting Management Conference in Squaw Valley, California. Pictured (l-r) are: Chancellor's George Toulas, Chancellor's Skip Weller, Redbone; Chancellor president/CEO Steven Dinetz, and BMI's Doreen Cardinale.



▲ **Point Of View.** BMI's Burt Korall recently moderated a panel during the International Association of Jazz Educator's (IAJE) convention held in Chicago and entitled "The Jazz Composer From the Point of View of the Composer and the Instrumentalist." Pictured (l-r): Bill Kirchner, composer/arranger/saxophonist/music critic; Ed Shaughnessy, drummer; Ted Rosenthal, pianist/composer; Korall; BMI's Jean Banks; Bobby Watson, alto saxophonist/composer/band leader; and Jim McNeely, musical director of the BMI Jazz Composers Workshop. Pianist/composer Benny Green, not pictured, was also a participant.

▼ **Getting Technical.** CISAC recently held a Licensing & Repertoire Promotion Technical Committee meeting, held in Dublin and hosted by the Irish Music Rights Organization (IMRO). Pictured at the event are (l-r): BMI's Marvin Berenson, IMRO director of services Eamon Shackleton, and PRS legal services head David Uwemedimo.



◀ **College Of Musical Knowledge.** BMI sponsored a scholarship at the University of Westminster (London) Commercial Music School. Pictured (l-r) are: scholarship recipient Kwela Herrmans, BMI's Phil Graham, scholarship recipient Ben Westwood and Dave Laing, and Norton York of the University of Westminster.

BMI Staff/Titles

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

Frances W. Preston
President & CEO

Robbin Ahrold
Vice President, Corporate Relations

Diane Almodovar
Director, Latin Music

Tom Annastas
Vice President, General Licensing

Jean Banks
Senior Director, Theatre & Jazz

Marvin Berenson
Senior Vice President & General Counsel

Clay Bradley
Director, Writer/Publisher Relations, Nashville

Patsy Bradley
Senior Director, Publisher Administration, Nashville

Del Bryant
Senior Vice President, Performing Rights, Writer/Publisher Relations

Thomas Cain
Senior Director, Writer/Publisher Relations, Nashville

Barbara Cane
Assistant Vice President, Writer/Publisher Relations, Los Angeles

Fred Cannon
Vice President, Government Relations

Marlene Cassidy
Director, International Relations

Jeff Cohen
Senior Director, Writer/Publisher Relations, New York

Richard Conlon
Vice President, Marketing & Business Development, Licensing

Cheryl Dickerson
Senior Director, Writer/Publisher Relations, Los Angeles

Olivia Dunn
Director, Performing Rights

Charlie Feldman
Vice President, Writer/Publisher Relations, New York

Emily Good
Associate Director, Concert Music Administration

Kamala Gordon
Director, Writer/Publisher Relations, New York

Phil Graham
Vice President, European Writer/Publisher Relations

Norma Grossman
Director, Musical Theatre

Ralph Jackson
Senior Director, Concert Music Relations

Marc Kleiner
Director, Writer/Publisher Relations, New York

Linda Livingston
Director, Film/TV Relations, Los Angeles

Mark Mason
Associate Director, Writer/Publisher Relations, Nashville

Bob Musel
Senior Advisor, European Relations, London

Dr. Barbara A. Petersen
Assistant Vice President, Concert Music Administration

Elisa Randazzo
Associate Director, Writer/Publisher Relations, Los Angeles

Rick Riccobono
Vice President, Writer/Publisher Relations, Los Angeles

Joyce Rice
Director, Writer/Publisher Relations, Nashville

Doreen Ringer Ross
Assistant Vice President, Film/TV Relations

Gary Roth
Senior Legal Counsel

Judith Saffer
Assistant General Counsel

David Sanjek
Director, Archives

Ekke Schnabel
Senior Vice President, International

John Shaker
Senior Vice President, Licensing

Alison Smith
Vice President, Performing Rights

Paige Sober
Senior Director, Writer/Publisher Relations, Los Angeles

Roger Sovine
Vice President, Writer/Publisher Relations, Nashville

Christian Ulf-Hansen
Director, UK Writer/Publisher Relations

Harry Warner
Assistant Vice President, Writer/Publisher Relations, Nashville

Bobby Weinstein
Assistant Vice President, Writer/Publisher Relations, New York

Fred Willms
Senior Vice President, Finance & Operations, & Chief Financial Officer

Thea Zavin
Senior Vice President & Special Counsel

seal

joan osborne

alanis morissette

oasis

the smashing pumpkins

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