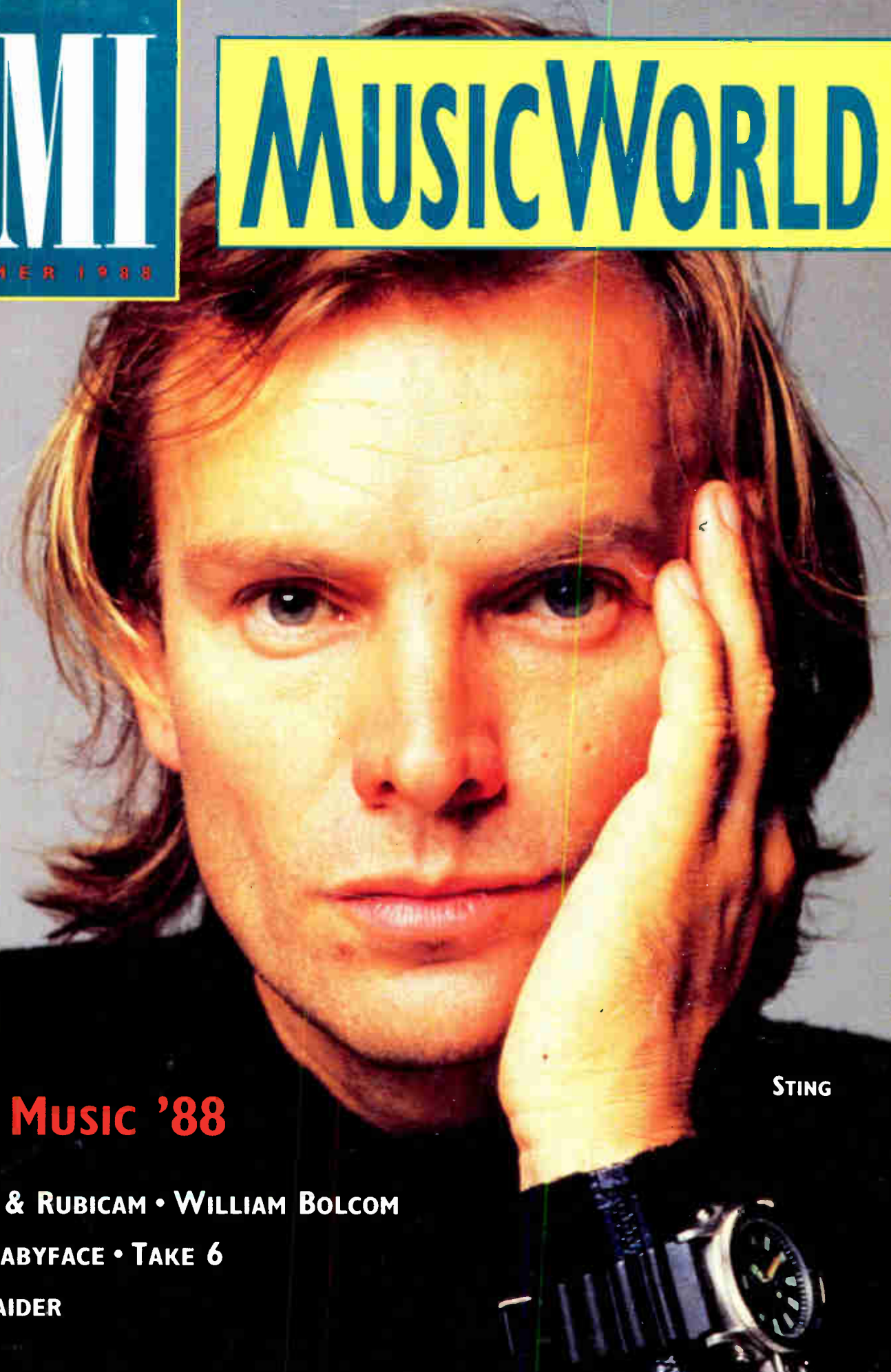


BMI

SUMMER 1988

MUSICWORLD



STING

NEW MUSIC '88

MERRILL & RUBICAM • WILLIAM BOLCOM

L.A. & BABYFACE • TAKE 6

SLAVE RAIDER

We opened the door to R&B songwriters and publishers when other doors were closed.
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We've assembled a team of responsive,
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who are excited by R&B and
who are behind you
all the way.



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New York

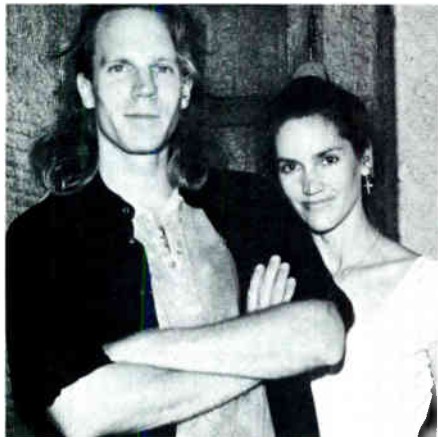
Nashville

Los Angeles

London

World Radio History

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Helping New Music Get an Airing

Summer is the season for America's music lovers to not only enjoy the live music in shows by their favorite stars, but to discover *new* talent who will become the stars of the future. BMI Writer Relations executives are deeply involved in the "new music" scene year round, but even for us the summer months offer special opportunities to hear new songs and get to know new songwriters.

The New Music Seminar in New York, which offers showcases of new bands and panels on topics such as songwriting and music publishing, has become an annual focus for BMI's Writer Relations team. Our New Music Seminar '88 delegates include New York Writer Relations staffers Rick Sanjek, Alan Fried, Mark Fried, Allison Smith, Jill Strauser and Eric Coles; Kurt Denny and Jody Williams from the Nashville office; Barbara Cane, Cynthia Miska and Gloria Hawkins from our Los Angeles office; and London's Phil Graham. All of them will be available to answer questions on BMI, performing rights, and to give young songwriters the kind of help and professional networking that have become BMI's stock in trade.



This year at NMS '88 BMI's exhibit will facilitate one important aspect of music industry networking: getting young songwriters' material on the air. New York FM stations operated by New York University and Farleigh Dickenson University (WNYU-FM and WFDU-FM) will originate day-long broadcasts of new music and interviews with young songwriter/artists from a BMI remote broadcast studio in the lobby of the convention hotel. Over the four-day run of the convention, BMI hopes to bring more than 200 young songwriters' material to the attention of the influential New York audience. And BMI will be promoting the broadcasts to executives in Big Apple offices of every major music publishing

and record company. So it seems right that we devote our summer issue of *MusicWorld*, once again, to "new music" with profiles of five BMI songwriting and composing teams who are offering music that is catching America's attention as never before.

Our heartiest congratulations to BMI Pop Award winners whom we feted on May 2 (see page 36) and our Film and Television honorees whom we saluted on May 26 (see page 44). This year's events garnered the attention of television, radio, national wire services and syndicated newspaper coverage as never before. The media has come to view them as the "Grammys" or "Emmys" for America's songwriters and composers. Congratulations to all!

Frances W. Preston

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ON THE SCENE



CAROL PEEBCE

Factory

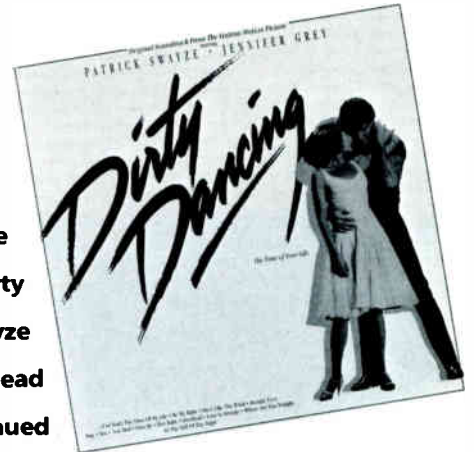
HITHER AND YON

Miles Davis goes to the Soviet Union in August. He is to give three concerts in Moscow, one of which will be seen and heard on Russian television and in the Soviet-bloc countries as well. The Soviet State Agency, Gos-konzert, is to provide facilities for a documentary film, slated to be made during the Davis visit. Bo Johnson, the Swedish concert producer, made arrangements for the Davis performances in the Soviet Union. . . . **Linda Ronstadt** is returning to Broadway in July for an 13-evening engagement. She will play at the Minskoff Theater. Her vehicle: "Canciones de Mi Padre," with a cast of 21 that

WAMA

WAMA Jam. There's more to Washington, D.C. than Reaganomics—a hearty and fresh music scene flourishes there also. BMI, in conjunction with WAMA (Washington Area Music Association) recently sponsored a showcase featuring top local talent. It was a highly successful and influential event, as A&R representatives from such major labels as Atlantic, Elektra, EMI-Manhattan, MCA, Polygram and Virgin were present. Featured performers included Big Bang Theory, Factory, Beyond Words, Kingface, and Easter Isles. The showcase went a long way toward increasing awareness of the area's wealth of musical talent.

Blowin' Up A Storm. "She's Like The Wind," from the multi-platinum soundtrack of the smash film "Dirty Dancing," has taken off like a tornado for co-writers Patrick Swayze and Stacy Wideltz. Swayze's musical career was fostered as lead singer and guitarist in his own band, long since defunct, and continued when he starred in the hit musical "Grease" in New York. Wideltz's efforts in the last few years have been focused on theme music for television shows, including "The Richard Simmons Show" and ABC's "The Home Show" (both co-written with Wendy Fraser), as well as such film scores as "Return To Horror High" and "Stranded." The team has high hopes for more hits, perhaps in another film starring Swayze, who claims to take his songwriting as seriously as other aspects of his diverse career.



Patrick Swayze and Stacy Wideltz

includes Danny Valdez, mariachi musicians and folk dancers. The songs she will sing she "learned as a child." They stem from her Mexican background . . . Puerto Rico paid tribute to its 116 radio stations during the month of May. The honorable **Rafael Hernandez Colon**, the island's governor, highlighted the celebration by issuing a proclamation declaring May "Radio Month" in Puerto Rico. The Puerto Rican Broadcasters Association held its annual gathering during the month, and dedicated its 1988 event to retiring executive president **Jose Luis Torregrosa**.

From **Guy Arnston** in Chicago comes news of **Corky Siegel** and **Jim Schwall**. The duo recently reunited for the 15th anniversary of progressive rock radio station WXRT-FM, and the resulting tapes have been issued by Alligator Records as "The Siegel-Schwall Reunion Concert" . . . Downtown Boston will resonate to the music of several topflight performers during the hot weather season. Among those appearing at "Concerts on the Common" are

Gloria Estefan and the Miami Sound Machine, Kool and the Gang, Eddie Palmieri, Willie Nelson, Anita Baker and George Benson . . . Nashville songwriter **Ben Houston** is spending the summer in New York City. He has been chosen for the lead role in a new play now being written by songwriter **Paul Simon**. The show will be a tribute to the doo-wop style of R&B of the 1950s . . . The Portland (Oregon) Music Association recently sold out the local 11,000-seat Memorial Stadium for the Fourth Annual Mayor's Ball—a 54-band concert—and gave \$40,000 to the charity Loaves and Fishes, which funds a meals-on-wheels program.

BMI's **Melodye Busbin** reports that **John D. Loudermilk** has received the American Guild of Authors and Composers' highest accolade. Loudermilk, who has dedicated his life to songwriting and songwriters, is the first Nashville recipient of the Guild's "Aggie" award . . . The Vista International Hotel in Washington, D.C. recently played host to the Third Annual Baltimore-Washington Music

Forum. BMI's **Rick Sanjek** and **Mark Fried** participated in the one-day event as did a variety of record people, representatives from radio and a number of personal managers . . . **Phil Woods**, the jazz composer and alto saxophonist, performs with his quintet at the Umbria (Italy) Jazz Festival in July . . . **Dave Grusin**, the composer-arranger-music executive, received an Honorary Doctor of Music degree from Boston's Berklee College of Music during the educational institution's commencement exercises in May. He also was principal speaker at this event . . . **Roger Kellaway's** "The David Street Blues" was introduced at Kennedy Center in Washington, D.C., June 6. A tribute to the city of Jerusalem and the the 40th anniversary of Israel, the work was performed by pianist Kellaway, the National Symphony Orchestra and a jazz group featuring saxophonist-clarinetist **Paquito D'Rivera** . . . Pianist **Adam Makowicz** recently performed on four consecutive evenings at Weill Hall in New York City.

Deele, a Cincinnati-based sextet, is enjoying its first top 10 pop hit with "Two Occasions."



Mark Wright & Rhonda Kye Fleming

Vocal Virtuosity. In May, RCA released the first in series of songwriter albums, showcasing the writers' vocal talents as well as their songs. Two of the featured writer/performers on the "Signatures" LP are BMI tunesmiths: Rhonda Kye Fleming and Mark Wright. Fleming performs "She Must Be Beautiful" and "Every Love," while Wright performs his "Many Forgiving Years" and "Darkest Stretch Of The Road."



Bob Israel

Big Score. All you have to do to experience the ubiquitous talents of Bob Israel and his Score Productions, Inc. is turn on the television, where their credits include the themes for "Family Feud," "One Life To Live," "Texas," "Swiss Family Robinson," "Get Smart" and televised special events such as the Royal Wedding. The company is Israel's brainchild, born after he discovered the need for an organization devoted entirely to contemporary TV scoring. It all began for the classically schooled Israel when he was offered a job as an assistant at David Susskind's Talent Associates. He hungrily absorbed the television industry, and eventually combined his newly acquired knowledge with his extensive background in music to form Score Productions in late 1963. Since then, Score has been creating some of the most exciting and innovative music on TV. As demand increased, the company added on associate creative director Michael Camilo, who is a composer, arranger and jazz pianist, and executive vice president/producer Michael Wirth.



LAURIE ALLEN

Gathered at the Minnesota Music Awards (l-r, back row): BMI's Alan Fried and Kurt Denny; Matt Wilson of Trip Shakespeare; Steve Knill, GMM; writer/artist Shawn Casselle; producers Tom Tucker and Dale Strength; Larry Osterman, GMM; artist/writer Kelly Raines; Michael Gallelli, Atlantic Records; (middle row) Mark Eichner, RCA Records; Kathy Yochis, GMM; BMI's Barbara Cane; Doug Brown, GMM; Daniel Bergman of Hop the Train; (bottom) assistant engineer Tom Tucker; and Brain Edblod of Hop the Train.



Breaking The Ice. Every spring for the past eight years, Minnesota musicians of all shapes, sizes and genres have gathered for an evening of parties, prizes and power-shmoozing, otherwise known as the Minnesota Music Awards or the "Minnies." This year BMI stepped in and gave the Minnesota Music Academy (the non-profit organization behind the awards and other events designed to showcase and assist local players and writers) some valuable support by sponsoring "Icebreaker." The '88 Awards were a serious success. They turned into a six-day event, and Minnesota music was celebrated over that period by showcases and seminars. Bobby Weinstein represented BMI and presented the award for Best Gospel Choral Group during the show itself, and BMI bought tickets to the show for all award nominees. More importantly, though, BMI sponsored two seminars for musicians. The final day of "Icebreaker '88" was split into two sections, "Music Publishing" and "Record Label A&R Panel," both sponsored by BMI and both well attended. Local musicians received insight from the industry personnel, including Weinstein and Kevin Odegard from the National Academy of Songwriters, about getting record contracts, working with record and publishing companies and alternatives to the "get-signed-make-a-record-tour" program. The Minnesota Music Academy called the seminars and the entire week an unqualified success with over 14,000 people attending the many events offered.

The Solar Records band previously has had its basic success on the black charts . . . BMI writer/artists took top prizes at this year's Northwest Area Music Awards (nicknamed the "Rocky's"). Held this spring in Seattle, the award winners included the **Young Fresh Fellows** (Band of the Year, Best Northwest Rock Band, Best Record), **Robert Cray** and his band (Artist of the Year, Best Band-Blues/R&B, Best Male Vocalist and Best Electric Guitarist). **Steve Flynn**, a member of Jr. Cadillac, a Seattle rock outfit, won the Best Keyboardist Award. **Paul Speer** and **David Lanz** were named best local New Age Band. Songwriter **Scott McCaughey** and drummer **Ted Hutchinson** won individual awards, and a Lifetime Achievement Award was presented to **Tom Ogilvy**.

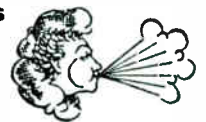
ZZ Top is working hard to raise funds to honor the memory of blues legend **Muddy Waters**, the group's spiritual and musical godfather. It is the band's hope to help raise \$1,000,000 to fund a permanent Muddy Waters exhibit and to expand the existing Waters museum housed within the Carnegie Public Library in Clarksdale, Mississippi. Friends and fans are urged to send their donations to: Muddy Waters Fund, Carnegie Public Library, 114 Delta, Clarksdale, MS 38614 . . . When the Country Music Association held its meeting in Phoenix, the Arizona Songwriters Association offered "An Evening With CMA," featuring such guest speakers as songwriter **Thom Schuyler**, BMI's **Roger Sovine** and publisher **Dean Kay** . . . BMI's **Rick Riccobono** participated in the Utah Songwriters Association's main event of the year: The Annual Intermountain Songwriters Seminar, June 4 . . . **Herbie Hancock** and **Chick Corea** embarked on a 20-city tour, June 3,

with their respective bands: the Headhunters and the Elektric Band. This Benson & Hedges Command Performance Concert series marks the first time in 10 years that the two leading keyboard artists have worked together . . . **Little Richard** will be one of the leading attractions on "The Colors Of Success," a sitcom with weekly music performances, that will be syndicated during the forthcoming

TV season . . . BMI's **Dexter Moore** elaborated on copyright and song criticism, June 20, during an event sponsored by the San Diego Songwriters Association in the California city . . . Recordings by **Chuck Berry** ("Maybellene"), **Charlie Parker** (the album titled "Charlie Parker With Strings") and **Elvis Presley** ("Hound Dog") have been inducted into the Recording Academy's Hall of Fame.

Contributors to "On The Scene" include Liz Derringer; Michael St. John, Madison and Milwaukee; Michael Welch, Minneapolis; Anastasia Pantisios, Cleveland; Guy Arnston, Chicago; John L. Simson, Washington, D.C.; Ernie Santosuosso, Boston. BMI's Melodye Busbin covered Nashville; BMI's Marv Mattis and Pat Luboff filed a report from a series of Western cities and Alaska. Section Editors: Burt Korall and Pat Baird.

Windy City Winners. BMI sponsored the 1988 Chicago Choice Picks Workshop Series, June 18 and 19, at Columbia College's Ferguson Theater in the Windy City. The event is a prelude to the Chicago Choice Picks Showcase Weekend, set for September 23-25. The Workshop Series offered four panels, consisting of international, national and local music industry figures. They were designed to provide the fundamentals of music business for those who are serious about a career in that arena. The panel subjects included: Marketing, moderated by former Illinois Entertainer/WAM editor, Guy Arnston, with panelists Reid Hyams, Chicago Trax Recording; Dave Kendall, MTV "120 Minutes" producer; Moira McCormick, Billboard midwest editor, and Joe Shanahan, Cabaret Metro/Smart Bar. Management, moderated by The Management Co.'s Peter Bell, with panelists Nat Burgess, the Agency for the Performing Arts; Gary Hobbib, manager of the Del Fuegos and the Replacements; Jefferson Holt, manager of R.E.M. Publishing, moderated by Rick Sanjek, assistant vice president, writer/publisher relations, BMI, with panelists George Guim, Warner/Chappell Music director of international talent & repertoire; Bob Epstein, music, film, and TV attorney. Record Deal, moderated by Peter Katsis talent buyer for the Riveria Theatre/manager of Nicholas Tremulis, with panelists Marvin Gleicher, Geffen Records Promotion Representative; Mitchell Krasnow, Elektra Records midwest A&R director; Denny Nowak, Elektra/Asylum Records regional marketing director/independent producer; Martin Sexton, Fiction Records U.K. A&R representative; and Rick Striecker, Warner Bros. Records, director of business affairs. Come September, Chicago Choice Picks expects to present six to ten acts to 50 or more national A&R reps during Showcase Weekend. This will be the third annual event of this kind in Chicago.





The Rathskeller—better known as the “Rat”—helped spark the rebirth of local music by opening to bands who played their own music instead of other people’s hits.



PAUL ROBICHAU

BOSTON

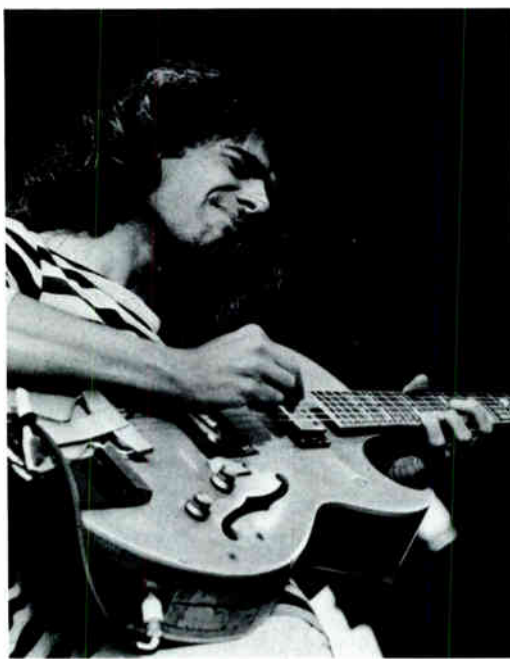


©1973 RON POWNALL

Aerosmith started out playing free shows in exchange for practice space. They're seen here playing at Boston College in 1973.

Pat Metheny played rock & roll cover tunes in and around Boston before hitting on the electric jazz that would shape his future.

PAUL ROBICHEAU



MICHAEL PUTLANDREINA



Although MGM's attempt to market a "Bosstown Sound" in the late '60s met with limited success, one of the groups involved, Ultimate Spinach, featured guitarist Jeff "Skunk" Baxter, who later moved on to fame with Steely Dan and the Doobie Brothers.

TESTING GROUND FOR HOT SOUNDS

by Brett Milano

There's a classic in-joke in Rob Reiner's movie, *This Is Spinal Tap*: The Tap boys are on a disastrous comeback tour, when they find out their Boston gig has been cancelled. "Never mind," assures their manager, "Boston's not a big college town."

The joke, of course, is that Boston is a big college town. It's also a big music town, where national acts tend to catch on first, where the underground has a long and loud history, and

where volumes of vinyl still get released every month. (It's also where the real-life Spinal Tap played one of only two gigs to support the movie, but that's another story.) Things have changed since Chuck Berry sang "They're really rockin' in Boston" on "Sweet Little Sixteen." That was in 1958, before the punk explosion, the fusion-jazz upswing, and the recent surge of independent rock. As usual, Chuck was years ahead of his time.

In 1967, Chick Corea released his debut album, laying the groundwork for a career that's still going strong.



PAUL ROBICHEAU

Even then, however, Boston was heating up. The mid-'50s saw Symphony Sid, the New York jazz DJ who was saluted by name in a Louis Jordan song, take his show to WBUS and introduce "race records" to white audiences. It also saw Arnie "Woo Woo" Ginsburg, Boston's first great rock & roll DJ, take to the air on WMEX. Ginsburg played the oddball records that New York DJs hedged on, and was reportedly the first on the East Coast to take a chance on the Kingsmen's "Louie Louie" (played as a joke, but the kids ate it up). Jazz was king in the local clubs, where Storyville and the Jazz Workshop were across the street from each other in Copley Square. Local players could still get stuck backing strippers for a living, but the jazz clubs gave them a chance to cut loose. Teen-age doo-wop groups were also forming, and a few even made the charts (notably the Tuneweavers with "Happy Happy Birthday Baby"), but there was still no definable "Boston sound."

By the next decade, there'd be a few dozen. The '60s counterculture hit Boston in a big way: Some of it came from the Cambridge folk clubs, where bluesmen like Spider John Koerner and young singer/songwriters like Tom Rush were building a reputation. Some of it came from the Tea Party, the legendary '60s venue where Jimi Hendrix made his local debut. Some came from the Velvet Underground, the influential New York band who lived in Boston during the summer of '67, and even recruited Bostonian guitarist Doug Yule to replace the straying John Cale. And some of the action came from garages across the city: Boston's leading garage band was the Remains, whose national hit "Don't Look Back" earned them the opening slot for the Beatles at Shea Stadium. Then there was the group Chameleon Church, whose harmonica player, one Chevy Chase, later became famous in another line of work.

Two other events went largely unnoticed: In 1967 a young Chelsea pianist named Chick Corea released his debut album, *Tones For Joan's Bones*, laying the groundwork for a career that's still

PAUL ROBICHEAU



Scruffy the Cat has been one of Boston's best-loved club bands for many years.

going strong. And in the late '60s, a bunch of scruffy rockers—including Berklee School of Music dropout Brad Whitford on guitar—moved into a Boston University basement, playing free shows in exchange for practice space. The rest of the world wouldn't hear of Aerosmith for another few years.

Nationally, all this was overshadowed by a hype that didn't quite work: the attempt by MGM Records to market the "Bosstown Sound." The bands involved—Ultimate Spinach, Orpheus and Beacon Street Union—all proved too off-center to hit big, but left a few ripples behind. Orpheus scored a hit single with "Can't Find The Time"; and Ultimate Spinach is now remembered

PAUL ROBICHEAU



Willie Alexander (r), seen here receiving a Boston Music "Hall of Fame" Award from promoter Fred Taylor, gave the city one of its first underground punk hits.



PHOTO: ROB BUCHHEIM/PAU

Kirstin Hersh has helped make the Throwing Muses one of the most striking bands to hit town in years.

as the first band of guitarist Jeff "Skunk" Baxter, who graduated to Steely Dan, Doobie Brothers and studio ace status. Beacon Street Union released one of the single weirdest albums of the psychedelic era, *The Clown Died In Marvin Gardens*, before singer John Lincoln Wright had a musical change of heart and became a leading light of Boston's country music circuit.

Common wisdom holds that the local scene exploded again circa 1977, but sparks had been flying for years. A skinny kid named Willie Alexander—formerly of a very late Velvet Underground lineup—put a spin on the Lizzie Borden legend, released "Hit Her Wid De Axe," and gave the city one of its first underground punk hits. A young guitarist named Pat Metheny played rock & roll cover tunes in various combos, sometimes with his brother Mike, before hitting on the electric jazz that would shape his future. Fifteen-year-old rocker John Felice formed the aptly named Real Kids, and cut the cult single "All Kindsa Girls." Most importantly, a Kenmore Square club called the Rathskellar—known from then on as the Rat—opened to bands who played their own music instead of other people's hits. If any event sparked the rebirth of local music, that was it.

Walk into the Rat today and you'll note that it hasn't changed: same beer stains on the walls, same barbeque in the kitchen, same local 45s on the jukebox, same classic rock & roll ambience. Boston's first punk compilation, *Live At The Rat*, came out in 1978 on the club's own label; and some of that era's stars are still flourishing today. Singer/guitarist Johnny Angel, late of City Thrills and the Blackjacks, now leads the Swinging Erudites, notorious for their Bangles parody "Walk With An Erection." Singer/organist Jeff "Monoman" Conolly still fronts the Lyres, one of the ultimate pure-and-raunchy garage bands. This was also a launching spot for international bands: When the Police and R.E.M. played stadiums in later years, they took care to mention they'd played the Rat first.

The Rat was also the birthplace of radio station WBCN's Rock & Roll Rumble, a city-wide battle of the bands that holds its 10th anniversary this year. The Neighborhoods, who won the first Rumble, now have three albums out, and topped a few critics' lists with last year's *Reptile Man*. But winning isn't everything: The same year saw Mission of Burma, one of Boston's best-remembered bands, finish the rumble dead last—proof that their abrasive sound was ahead of its time. Mission of Burma broke up in 1982, but reunion rumors turn up every year, thanks most recently to the release of a Burma CD, concert video and album of previously unreleased songs.

It's only a two-minute walk from the Rat to the Berklee School of Music, but the atmosphere is worlds away. If Rat bands favor three well-bashed chords, Berklee has long been a training ground

for serious jazz chops. Buddy Rich, for one, used to recruit band members from the school; and B.B. King recently got an honorary degree. The current cast includes sax player George

The local scene exploded again circa 1977, but sparks had been flying for years.

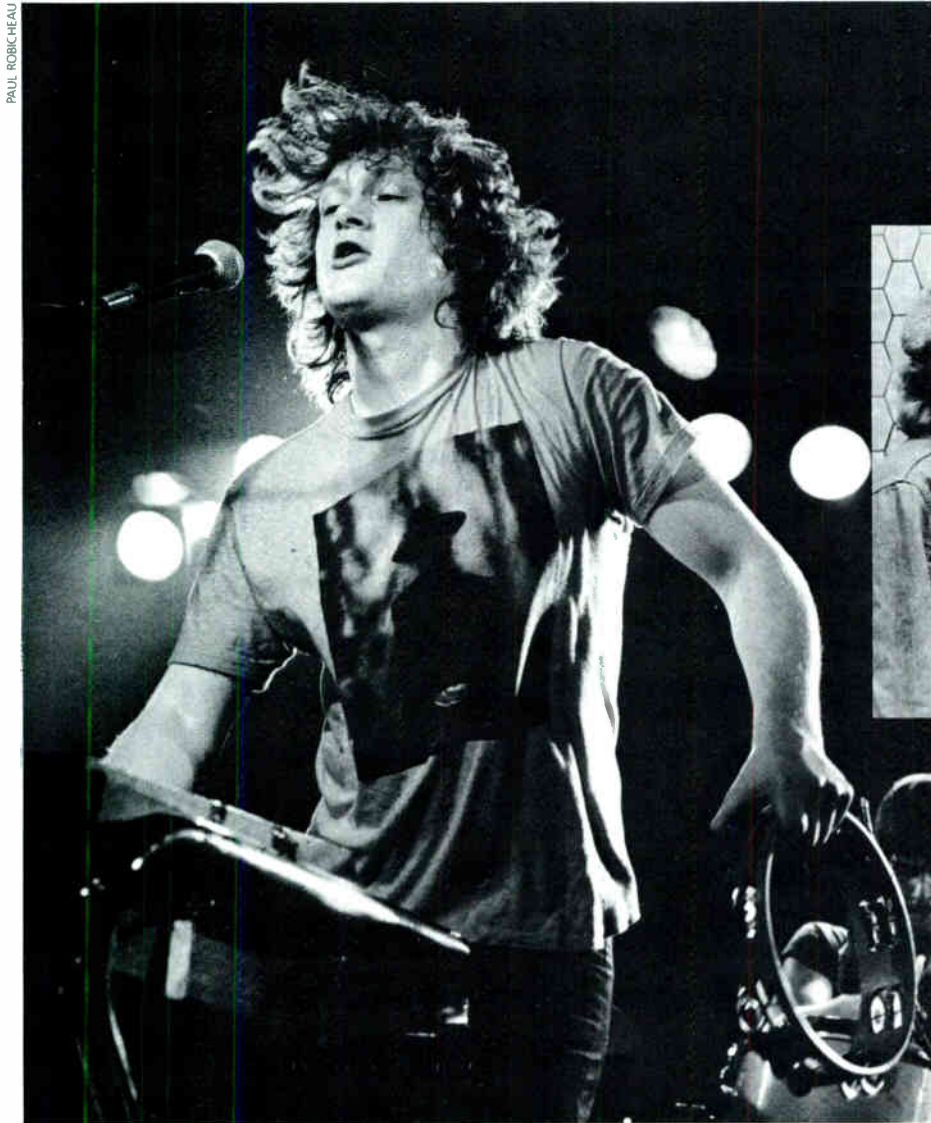
Corzone and guitarist Mick Goodrick, both jazz performers who double as Berklee professors. Another occasional visitor is drummer Bob Moses, who last year released one of Boston's most ambitious jazz albums: *The Story Of Moses*, a two-record concept piece with guest solos by Pat Metheny and narration by street performer Brother Blue.

Storyville and the Jazz Workshop are long gone, but one can still find two major jazz clubs across one street: now it's Ryles and the 1369 Club, in an otherwise quiet corner of Cambridge.

The Berklee influence has also found its way to the local rock scene, where it's not unusual to find a heavy-metal band with a conservatory-trained guitarist, or a pop group (such as New Man) of well-schooled players. There's a long-standing rivalry between Boston's "mainstream" school and its "garage" or "underground" school, but there's ample room for both. The city now boasts two major FM rock stations (the alternative minded WFNX and the more mainstream WBCN); an active college radio scene; at least a half-dozen

The Neighborhoods, who won WBCN's first Rock & Roll Rumble, now have three albums out, and have become the darlings of critics.





PAUL ROBICHEAU

Singer/organist Jeff "Monoman" Conolly fronts the Lyres, one the ultimate pure-and-raunchy garage bands.



L JORI LARK

The Cave Dogs are popular purveyors of party pop.

fanzines; and a few homegrown record labels—notably Rounder, one of the country's premier roots-music labels, and Ace of Hearts, home of the Lyres. And there's the newly instituted Boston Music Awards, where proto-punk Willie Alexander was honored last year with a Hall of Fame award.

One can only be glad that it's all here: Dumptruck's thoughtful folk-punk and Scruffy the Cat's boozy hedonism; Jon Butcher's melodic arena rock and Shout's between-the-eyes metal; Bob Moses' jazz experiments and Lyle Mays' keyboard excursions; and all the various shades of pop—Big Dipper's snarling tunes, Salem 66's moody elegance, and the Cave Dogs' party pop.

Every band has its supporters, but there are a few acts that seem to draw everybody's attention. Throwing Muses are widely considered one of the most striking bands to hit town in years, thanks to Kirstin Hersh and Tanya Donnelly's emotionally daring songs. Most folks agree that the club scene would be less fun if R&B stomper Barrence Whitfield didn't tear the roof off on a weekly basis. And local heroes like Pat Metheny and George Thorogood still draw a crowd whenever they make a surprise club appearance. If one's not in a rockin' mood, there's always the Boston Pops with its acclaimed conductor, John Williams, who adds his well-known movie

themes to the Pops' classical repertoire every summer.

That diversity is the key to Boston music today. If the late '50s belonged to the jazzers, the '60s to the hippies and the '70s to the punks, the Boston scene circa 1988 belongs to just about everybody.

Brett Milano is music critic for the Boston Globe and Boston Rock, and is contributing editor to Tower Records' Pulse magazine.



Metal
Madness
from
Minnesota

SLAVE RAIDER

P R O F I L E

by Dan Hedges

The record company president didn't even twitch.

"It was a marketing meeting," Chainsaw Caine recalls, talking about his first visit to the corporate cloisters of RCA. "There were tons of people in there. I guess it was strange, barging in with my chainsaw blaring and stuff. A couple of 'em looked a little nervous. But I walked right up to the president, put the saw next to his head, and it was, 'This is what happens if you don't push my band's album'."

So much for subtlety. But with the oily chainsaw, eye patch, and an *Escape from Minnesota* stubble tough enough to grate concrete, Caine is no pretty picture anyway.

And the band in question?

Meet Slave Raider, greasepainted denizens of the fabled twin cities of Minneapolis and St. Paul, whose demolition-strength debut album, *Take the World by Storm*, moved (in its original indie version) 15,000 copies in Minnesota alone.

Their angle?

Blatantly day-after-Halloween. The Road Warrior, after rear-ending a truckload of L'Oreal. But while Caine admits that he, guitarists Nicci Wikkid and Lance Sabin,

drummer "The Rock," and bassist Letitia Rae cop their visual inspiration from the likes of Alice Cooper and Kiss, he notes: "We're *not* a glam band. We use the makeup more like warpaint."

Necessary overkill?

All part of the plan.

In the beginning, Caine admits, "some people laughed at us. But within a few songs, they were tapping their feet. I mean, Iron Maiden have a great stage show and great songs, and *they're* up there in spandex pants. Seeing Slave Raider isn't so much a concert as an event anyway. Our show is oriented toward getting people involved. The circus is in town."

Although they now write their own material, Slave Raider was originally a cover band, with vast chunks of their sometimes two-hour shows devoted to Led Zeppelin's greatest hits. Caine says it helped them focus, "locked the band into a feel before we started writing our own stuff. In New York and L.A., bands tend to do original material. But in the midwest, people just like to go out, drink, and listen to stuff they're familiar with. So we did it to build a following and make enough money so we could have time to

Slave Raider's debut album, *Take the World by Storm*, moved 15,000 copies in Minnesota alone.





"Seeing Slave Raider isn't so much a concert as an event . . . Our show is oriented toward getting people involved. The circus is in town."

work on our own music."

Caine is a transplanted Chicagoan. Through producer Randy Schwoerer, he plugged into Minneapolis' Good Music organization, which in turn hooked him up with the other four members of the band. None had worked together before.

As Caine admits, "It was tough for a long time because we weren't making any money. We reached the point where we were playing six nights a week, but with equipment rentals and the whole routine, we were pulling in maybe 40 bucks a week. The agency went out of their way to help us, lent us money, and the main thing was having Randy pushing, getting the agents hyped up."

The Good Music System, as those involved call it, is designed to bring local bands up through the ranks. "We worked with Randy through the Development System that helps bands hone an image and get a show together," Caine explains. "Then there's the Good Music Agency, Good Music Management, Metro Studios, rehearsal space . . ."

A rock & roll trade school and company town rolled into one.

"Yeah. We did the album at Metro. The company helped us get the finances together, which is what I guess good management's all about."

Slave Raider's main focus, however, was always on building a live rep. As Caine points out, their three years of plying the midwestern bar and roller rink circuit proved gruelling, but essential.



"You've got to have your s**t together from the start, so if you do get a deal, you'll be able to make a success of it. Simply being together can be tough. You're on the road, relying on each other, and if your personalities don't mix. . . . By being out there before you sign with a record company, you learn to handle these pressures."

But the five were in no rush. It was constant hounding by Raid (the band's name for their rabid club following) that convinced them to cut *Take the World by Storm* independently. "They all got the local radio stations to play it, which helped turn a younger audience onto us," Caine states. "The 14- and 15-year-olds. That's when we started playing ballrooms. In Minnesota, kids of all ages can come to them, so bands really get exposed to the record buying public."

Winning four categories in the '86 Minnesota Awards helped too. But it was exposure in Britain's heavy metal bible, *Kerrang!*, that caught the eye of Jive Records (marketed here by RCA), which remixed the LP and released it nationally. "It's strange," Caine admits. "We're getting ready now to record a second album, while promoting one that's only just been released."

Eight hundred decibels of *déjà vu*?

"Well, around the Twin Cities, they've seen us play those songs a million times. But when we finally play them in front of new audiences, having that time and experience on stage will be beneficial. The album's still the es-



sence of our show anyway, so in that way it's not old at all."

As for the chainsaw? Just window dressing, Caine says. "We started bringing it on stage last year for a song called 'Wrecking Machine' that'll be on the next album. The crowds love it."

And the possibilities? Forget about it. Laser-powered chainsaws, exploding chainsaws, chainsaws rising from the dead . . .

"Or a giant saw that tilts down and turns into an escalator so the band can walk down to the stage. The sky's the limit."

Still, art has its drawbacks. As Caine admits, "The damn thing just smokes

the whole room up. It's real obnoxious. It blows blue smoke all over because I've got it hopped up so it'll sound real loud. But I don't chop s**t up or anything. There's not enough room onstage and it might be dangerous, though for the hell of it, I *did* once carve up one of those record store standup displays. Of Prince."

Black and Decker Voodoo, midwestern style?

"Yeah. The metalers liked it a lot."

Dan Hedges is freelance music journalist who has contributed to Musician and Spin, among other publications, and has authored several books on rock music.

**"Simply being together
can be tough.
You're on the road,
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While Chainsaw Caine admits that he, guitarists Nicci Wikkid and Lance Sabin, drummer "The Rock," and bassist Letitia Rae cop their visual inspiration from the likes of Alice Cooper and Kiss, he notes: "We're not a glam band. We use the makeup more like warpaint."



L.A. & BABYFACE

P R O F I L E

L.A. (r) and 'Face, as they are known among record company A&R execs, have become one of the industry's the most in-demand production teams.

Antonio "L.A." Reid and Kenny "Babyface" Edmonds have created some formidable grooves in their young careers as producers/songwriters, but none of those tracks seem to top the stride they themselves have hit upon as R&B/pop's hottest new production team. Indeed, the Los Angeles-based Reid and Edmonds, or L.A. and 'Face, as they are known among record company A&R execs, have become one of the industry's the most in-demand production teams.

Two certified top 10 smash singles written and produced by the duo—the Whispers' "Rock Steady," and "Girlfriend," the funky MCA debut from Pebbles—spearhead a rapidly swelling L.A./Face repertoire that includes productions for new and upcoming acts such as MCA's Bobby Brown, Johnny Gill and MacBand; Karyn White on Warners, and choreographer-turned-singer Paula Abdul (on Virgin), among others.

If you haven't knowingly taken in the L.A./Face sound, then perhaps you have unwittingly. Their ballad, "Follow My Rainbow," from Sheena Easton's forthcoming album, which the two are producing, was

by Steven Ivory

performed by the singer in a dramatic, cliff-hanging episode of "Miami Vice."

Reid and Edmonds don't stop at prime time TV. The Solar Records Cincinnati band they augment, The Deele, is enjoying breakthrough success with two Reid/Edmonds-produced hits: the tender top 10 soul ballad "Two Occasions" and the equally syrupy "Shoot Em Up Movies." The Deele itself is in fact, two occasions: the band and vocalist/guitarist, Edmonds, who from within the unit also steers a solo career as the suave Babyface, specializing in passionate mid-tempo love grooves and champagne ballads.

Nevertheless, Reid and Edmonds' high profile as fast-writing, hit-producing upstarts certainly aids The Deele's situation. L.A. and 'Face have learned that nurturing careers behind the scenes calls for a strategy of its own. "We're not interested in producing everyone who asks," says the soft-spoken but direct Edmonds, his nickname obviously

**The
New
'Dynamic
Duo'**



derived from his boyish good looks. "Working with new artists is more challenging because they're working to prove something."

L.A. and Babyface represent a growing breed of young, inventive black producers whose work has become increasingly valuable among labels. Unlike yesteryear's general stereotype of the record producer—an older gentleman in an argyle sweater who sat quietly next to his faithful engineer and directed his subject from the control booth—the younger producers are often self-contained wonders who compose, direct, and arrange. Not only do they often play many of the instrumental tracks, but some of them are quite proficient at arranging vocals, strings and horns. To A&R people—many of whom are also younger today—the new breed is a godsend. Because of their relative youth, the new producers usually have one foot in the studio and an ear to the streets, where social trends that shape black pop music shift in a matter of months. And in their zeal to become producers, many of them bring in hit product under budget—often meager to begin with—and on time.

Solar Records head Dick Griffey gave L.A. and 'Face their first break as producers outside the confines of The Deele in 1986 on projects

cess of the group's recent hit, "Rock Steady," that got the duo's phone ringing and created what Edmonds deems vital to a producer's longevity. "It was that buzz. People—A&R people, artists, other producers—all talking about you favorably. Not many of the young crop realize it, but that buzz has a lot to do

"Working with new artists is more challenging because they're working to prove something."

with your getting that next gig. I know producers who are talented, but who are considered bad news by A&R people. If the grapevine says you're not worth the hassle, they'll avoid you like a disease."

"Rock Steady" brought more work but, according to Reid, "A&R folks basically seemed content with us not making money." Edmonds agrees: "A hit record is supposed to raise your worth. This is Hollywood and that's just business. When 'Rock Steady' went top seven/pop on the *Billboard* charts, we knew things should start changing. The fact is, a lot of young 'hot' producers aren't being paid 'hot' prices."

To this end, Reid and Edmonds

Avant speaks, people listen. He's one of the most respected people in the business."

Avant's strategy was to immediately elevate the duo's paydays to the big leagues. "He said, 'You guys are making hits and hits make millions for the company,'" Edmonds recalls. "So, no more working for peanuts. Ask for what you deserve." In making our next deal at the time, we did just that and haven't looked back since." Likewise, Reid and Edmonds take a hard line in building their publishing company: "We'd like it printed that we don't take outside material any longer," says Edmonds, sounding like a man weary of getting his share of unsolicited tapes. "If we do produce a song written from outside our company or the Deele writers, we insist on having the publishing and here's why: if you're a songwriter, as I am, sooner or later you'll have your own publishing company and you should. But if you write the occasional song, come to us and we place and produce it, I feel we should have the publishing because our working with it increases its chances for success. We've Leon Sylvers—they all stand strong on their songs and their publishing and so do we."

Creatively, to understand the L.A./Face style is to understand the men. In interviews, Edmonds seems more seri-



by Solar acts Dynasty and Carrie Lucas that never got released. Still, the experience prepared the two for working with labelmates The Whispers. It was the suc-

turned to Tabu Records president and black music dealmaker Clarence Avant, who now oversees their affairs as producers. Says Reid, "When Clarence

ous, L.A. more laidback. Reid sums up their creative process by saying, "'Face brings the class and I bring the street. Although," he laughs, "lately, he's been



L.A. and Babyface collected their BMI Pop Awards while working in the studio. On hand to celebrate the occasion were (l-r): Peter Van Brundt of Hip Trip Music; L.A.; Hank Caldwell of Solar Records; Babyface; Sandra Dixon of Hip Trip; and BMI's Dexter Moore.

bringing some funk and I've been bringing some class!" Generally, they write together. In the studio, they toil as a unit right up until the mix process; then Reid takes over. "I'd do it if I had to," says Edmonds, "but thank God I've got

strengths is that we create fast."

Reid and Edmonds see every song they write as a potential hit, and are picky about who records what. And once an artist chooses a song, they'd better move fast: lulling around with the paperwork might urge them to give the tune to someone else. An example: "Girlfriend" was originally slated for Vanessa Williams' Wing/Polygram debut, but according to Reid, her record company "took its time about getting things going and it gave us time to realize the song was *made* for Pebbles. She had the style and attitude it took to really put the song across. As far as songwriting goes, we're just concerned with good lyrics and strong melodies."

And though they acknowledge that "Girlfriend" may not become an elevator classic anytime soon ("Two Occasions", on the other hand is a classic"), they are proud of their affiliation as BMI writers. "I think BMI considers us important to their membership and that makes us feel good," says Edmonds.

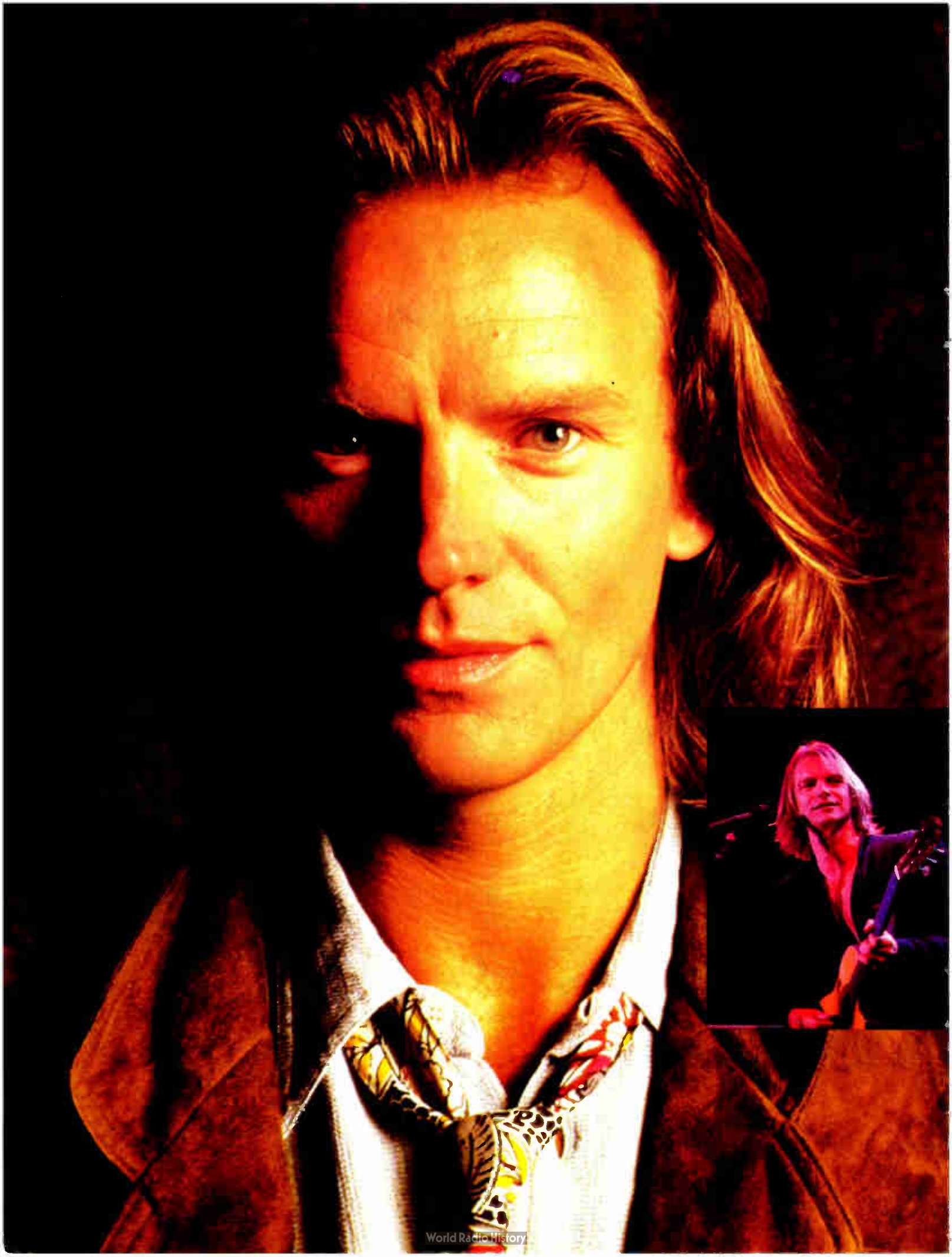
Adds Reid, "When you consider the people who are BMI writers, it makes you proud to be among that number. Keeps you on your toes, too."

In the future, aside from producing (for Virgin) an act comprised of Edmonds' two brothers and a cousin, the pair have decided to confine their projects to artists they've already established relationships with. And of course, there are new Deele and Babyface albums to be concerned with, in addition to a tour possibly with Pebbles. In any case, "we just want to continue doing quality work," says Edmonds. "We want to make everything we do count. Then, the rest takes care of itself."

Steven Ivory is an L.A.-based music journalist.



a partner who is into it. While he's doing that, I'll be coming up with more songs. When the mix is finished, he'll come in on those songs. One of our



Dreams of an Ex-Policeman

STING

P R O F I L E

by Karen Mayer

Sting probably regrets that he mentioned his dreams in an interview a few years ago, because now everybody asks him what he's been dreaming about lately. A tiresome question perhaps—but an important one, because Sting's dreams are the source of so much of his music.

In fact, Sting could never remember his dreams until he began undergoing Jungian analysis, but then he started to write them down, including his now famous dream of the blue turtles, a dream that came to him during the 18 months he spent composing his first solo album and working with a new band comprising saxophone virtuoso Branford Marsalis, bassist Daryl Jones, keyboard player Kenny Kirkland, and drummer Omar Hakim.

"In the dream I'm looking at my garden at home," he explains, "and my garden is small and very well-ordered and disciplined, very English, with a flowerbed, a nice square lawn, and lilac trees and potted plants around it. Out of one of the walls crawl these four enormous, prehistoric blue turtles. They're massive and athletic and very virile, very macho, and they come out and start somersaulting and doing backflips and rolling around, totally and utterly wrecking my garden. And in the dream, far from being angry, I'm actually laughing at this spectacle, I'm very happy about it.

"I wake up in a cold sweat and I write the dream down and I wonder what the hell it's about. So my interpretation is this: The four blue turtles are the guys in the band, and what they're doing is they're destroying my easy options, my formula for making music,

"I don't feel like I need a gang around me; I feel very much like I'm on my own."



EBET ROBERTS

"I feel they're very useful to a writer," says the former convent school English teacher. "If you spend half of your life asleep, as I do, and a lot of that time is spent dreaming, they must have some purpose. For a creative writer, it allows you some sort of reservoir of creative images or symbols that you can use."

my formula for success. And in doing so, they're churning up the ground. Now if you take the symbolism further, to churn up a piece of land is what farmers do when they want next year's crop to be a fruitful one. So the dream, to me, was a very positive one; it's a confirming dream, and I can see this process happening. Yes, it's dangerous. It's not an easy formula, but ultimately it will be successful. So I called the album *The Dream Of The Blue Turtles*."

The album, of course, was wildly successful, and after its release in 1985, Sting spent a year on the road, first with the *Blue Turtles* band and then with the Amnesty International U.S. tour, which included three benefit performances with his old Police mates, Stewart Copeland and Andy Summers. But he didn't dream—and he didn't write, not for more than six months. He was worried about writer's block, said Sting at the time, but not too worried: "My main function really is to write songs; that's what I do, what I do for a living. And I write songs that are largely about myself or my response to what's happening to me, and I think you need time and space to work that out when you lead such a hectic life, whizzing around the world, a different country every day. It takes it out of you, it burns up brain cells, and I think I owe to myself to relax for a while and work it out."

And so Sting dropped out—out of sight in a New York apartment for six

months—and proceeded to work it all out, even as speculation about a full-scale Police reunion ran rampant. But going back to where he'd already been would have been the easy solution, and Sting wanted to move ahead. "Everything we set out to do we achieved tenfold," he says of the Police. "It was like, this is it, basically. How can we better this? The answer is to go somewhere else and try and start again. That's more exciting. I don't feel like I need a gang around me; I feel very much like I'm on my own."

This determination to remain independent also prompted Sting to drop the *Blue Turtles* band from his second solo album, *Nothing Like The Sun*. "I never really wanted to get into the situation where I was limited to the same musicians for the rest of my life," he explains. "I am still very great friends with all those guys, but I wanted the flexibility to use different musicians." Those "different musicians" include both Mark Knopfler and Eric Clapton ("I've sang on their records as a back-up singer, so I figured they owed me a favor"); jazz composer Gil Evans, who died shortly after the album was released; Branford Marsalis and Kenny Kirkland from the first album; and ex-Policeman Andy Summers.

As the album progressed, Sting began to dream again, but dreams play only a minor role in *Nothing Like The Sun*. "A couple of tracks were inspired by dreams," he notes, "but most of it wasn't. Most of it was very conscious and awake." The album title itself comes from Shakespeare. "From 'Sonnet Number 63,'" intones Sting in his most professorial tones, "and it begins 'My Mistress' eyes are nothing like the sun.' And the bard goes on

to explain how his love is not particularly beautiful, but despite all this he still loves her more than any other. And it's a sonnet about real women as opposed to figures of fantasy. And I hope that in my work and in my life generally I've come to the realization that women can be my friends without being objects of fantasy." Adds the 36-year-old singer: "I think maybe it's a mark of maturity, learning to accept women as they

"My main function really is to write songs; that's . . . what I do for a living."

are without wanting to impose some image upon them." It is in this spirit that Sting dedicated *The Sun* to his mother, who died shortly before the album was completed. He chooses his words carefully: "I really only got to know her well because she was dying, she had only two years to live. That was a very useful time for both of us, and getting to know her, in a way, dictated my relationship with all women."

And women are the subject of one of *The Sun's* most haunting songs, a mournful elegy born not of dreams, but of living nightmares. Entitled "They Dance Alone (Gueca Solo)," it was written after Sting completed the Amnesty Revue in 1986. "I met a couple of people from Chile on the tour who had been victims of political oppression, and they told me of this extraordinary phenomenon that takes place there. There are thousands of people that go missing in Chile, and they're rather cynically called the disappeared because they may never turn up again. Some of them have been murdered for political reasons, or they're taken into prison and tortured—awful things happen to them. The women who are left, the mothers and the daughters and the wives of these people, have no recourse. They can't go to the police because it's maybe the police that've done it, so they do this dance called the *gueca*, which is



Sting and girlfriend Trudie Styler.

LESTER COHEN

a traditional courting dance normally with a man and a woman, and they dance it with invisible partners and have pictures of their loved ones pinned to their clothes. And they dance it in a public place, and it's an incredibly powerful demonstration of grief and protest, but it's a very feminine way of doing it."

Obviously affected by the story, even after the catharsis of writing about it, Sting continues, "When men protest, they burn cars and throw petrol bombs, and the whole cycle of violence just starts again. But these women are so clever, there's a victory implicit in what in what they do. So the end of the song is a sort of a dance of victory, it's very joyful at the end."

Stung will be doing another Amnesty tour this fall, and *Nothing Like the Sun* reflects his heightened political and social conscience, not just in "They Dance Alone," but in "Fragile," "History Will Teach Us Nothing," and "Rock Steady," a humorous song with a serious intent, inspired by his fascination with America's television evangelism. But the prevailing imagery on the album is that of the heart—"Straight to My Heart," "Be Still My Beating Heart," and "Lazarus Heart," a song fashioned from a nightmare.

"I saw the titles when I tried to compile this record," recalls Sting, "and I drew attention to it in the liner notes, saying it seems to be a very pervasive image, the image of the broken heart or the heart as the seat of the emotions. Clearly it can't be, it has to be somewhere in the brain, the heart just pumps blood around. But I don't know the answer, why the most popular image in music is that of a broken heart." So perhaps it should be the stomach, since that's usually where you get the butterflies caused by emotion? "Well, there you go," he says, laughing. "But it's not terribly poetic, you know. It doesn't quite have the romantic imagery of the heart beating. Perhaps somebody should look into it, some learned person."

Some learned person. What a good description for Sting himself, the liter-

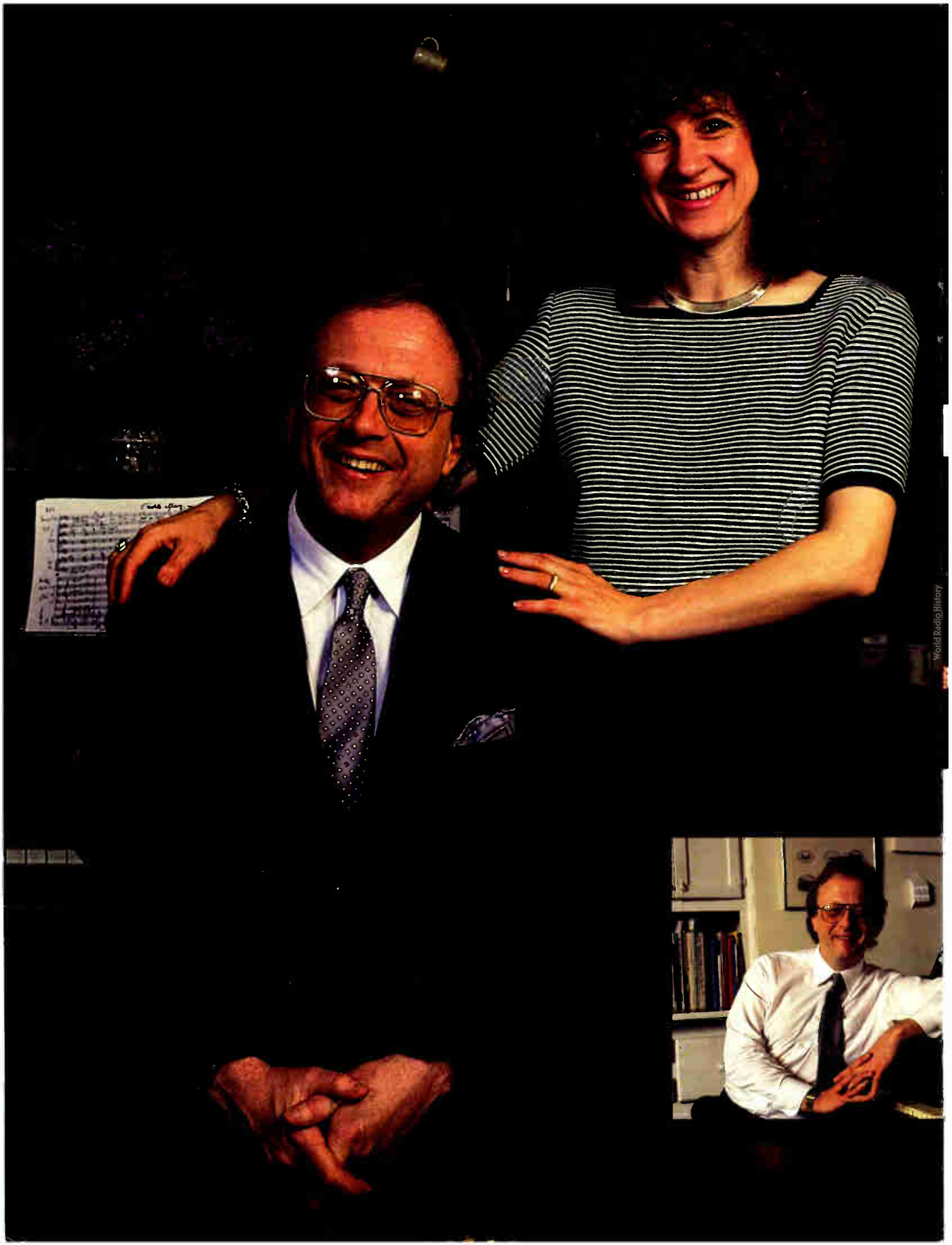


"Everything we set out to do we achieved tenfold," Sting says of the Police.

ate, articulate teacher turned writer; the jazz player turned rock star; the rock star turned musical explorer; the musician turned actor; the dreamer turned political observer. But how much of this serious, intellectual public image reflects the private person, the man behind the screen? "If you look at the press and the way people slant things, they present this kind of somber image," he admits. "But I'm as much a fool as anybody, and I do have a sense of humor.

I laugh a lot. I'm very happy. I have four beautiful kids and a good life, so I'm not crying in my beer all hours of the day. At the same time, it doesn't immunize me from some very frightening realities about the world. You just have to read the news; it's very upsetting. I'm no safer than you are."

Karen Mayer is a freelance writer living in Los Angeles.



William BOLCOM

P R O F I L E

by John Bridges

Bolcom is well aware that he doesn't fit the accepted image of the academically trained, university-sequestered concert composer.

For the moment, William Bolcom is not acting like a Pulitzer Prize-winning composer. For the moment, he is maneuvering his way through his "typical Village apartment—complete with the tub in the kitchen." Normally, he shares the space—which is roughly the size of your average bathmat—with his wife, the singer Joan Morris, and a seven-foot Baldwin grand. But today a celebrity photographer has been added to the obstacle course. The living room is littered with light poles; the floor is a maze of electrical cords.

Bolcom, decked out in an Italian-cut, double-breasted blazer and looking rather like a soft-featured Michael Caine, is cracking jokes and making quick phone calls to friends—he has lots of friends. Checking out her appearance in a mirror tucked inside a closet door, Morris is humming one of the Cole Porter tunes she and Bolcom will start recording the next day for Omega. She has a new suit—a nifty little black and white number from Saks. "I haven't even gotten the check for the Pulitzer yet," Bolcom sighs, "and it's spent already. She's wearing it."

This is the man who has just won the 1988 version of the most prestigious—although certainly not the richest—prize in the classical music world, awarded for his magical little

set of "12 New Etudes for Piano." He is not ungrateful. "It's always nice and lovely when people tell you that they like something you've done," Bolcom admits. Neither, however, is he particularly impressed. "The stock question is, 'How do you feel about winning the Pulitzer?'" he says. "The stock answer is, 'It's better than a kick in the teeth.'"

William Bolcom, who just turned 50 on May 26, has never been guilty of what he describes as "approved behavior."

Admittedly, he ranks among the most successful "serious" composers of his generation. Other composers may get more commissions and more plaques and silver trays—although Bolcom, with two Guggenheim Fellowships and four Rockefeller Foundation grants under his belt, has created new works, on command, for the St. Paul Chamber Orchestra, the American Composers Orchestra and the St. Louis Symphony. But Bolcom actually gets performed.

"I haven't followed canon law," he admits. "The world reveres other composers, but they don't play their music. They play my stuff, but I'm certainly not revered."

**New
Horizons
for
'Serious'
Music**



The “12 New Etudes” have already been recorded—exquisitely, and probably definitively—by the young Canadian pianist Marc-André Hamelin for New World Records. Bolcom’s massive 1984 setting of William Blake’s *Songs of Innocence and Experience*, a three-hour “entertainment” requiring a gargantuan orchestra, a rock band and a stageful of full-grown and pint-sized choristers, has already been rapturously received in Stuttgart, Chicago and New York, not to mention Ann Arbor, Michigan, where Bolcom teaches composition at the University of Michigan.

In fact, more than one Pulitzer watcher has been bemused by the fact that the coveted award has been quite so long in coming Bolcom’s way. The *Songs* finished a close second for the 1986 prize, and Bolcom readily admits that he was “a bit surprised that the Blake didn’t win.” The “12 Etudes”—written for Bolcom and Morris’ close friend, the late pianist Paul Jacobs, who was dying of AIDS even as the studies were being composed—he describes as “not major.”

However, Bolcom doesn’t grumble. “Lots of people ask me if I don’t think I should’ve won a couple of years back,” he says. “I tell ‘em, ‘No, it’s worth \$2,000 more now.’”

The truth of the matter is, Bolcom is well aware that he doesn’t fit the accepted image of the academically trained, university-sequestered concert composer. His training included studies with Darius Milhaud, and he has paid his dues to the modernist 12-tone school. “You have to remember that I played the American premiere of Stockhausen’s *Kontra-Punkte*,” he insists. But he also loves to recount the experience of his second-year examinations at the Paris Conservatory. “The second movement of the piece I’d written had something in it that sounded like variations on ‘Rock My Soul in the Bosom of Abraham.’ Believe me, faces fell.”

To this day, anything can turn up—at any moment—in a Bolcom score. A major figure in the rage for ragtime



composer Scott Joplin in the 1970s, Bolcom has turned out a flock of rags on his own. Along with his favorite cohort in unconventionality, the poet-playwright Arnold Weinstein, he has written a slew of very grown-up cabaret songs and a now-legendary musical theater piece entitled *Dynamite Tonight*. Their latest work-in-progress is a magnum opus currently being called *Casino Paradise*.

“The point is, I don’t believe in categories. Categories come from the world of merchandising.”

Purely on his own, Bolcom has been responsible for such madness as “Lime Jello Marshmallow Cottage Cheese Surprise,” a ruthless send-up of ladies luncheons that often turns up on the concerts he shares with Morris. Nothing is sacrosanct. The Blake *Songs* includes

everything from a mock Renaissance madrigal to a 19th-century parlor song. Its finale is a grandiose burst of reggae euphoria.

“The point is, I don’t believe in categories. Categories come from the world of merchandising,” says the Seattle-born Bolcom, who spent a good portion of his apprentice years playing piano in burlesque houses on Saturday nights and showing up for church jobs on Sunday mornings. “Now-a-days, popular music is stuck in its corner, and concert music is stuck in another one: symphony orchestras are dying all over the country.

“Classical composers are shooting themselves in the foot. They’re stultifying.”

These are not the words of a man much concerned with pleasing the establishment—or with assuring his own immortality. “I tried for a long time to be a good boy,” Bolcom maintains, none too convincingly. “My teachers used to ask me, ‘What is this manic impulse you have to be so antisocial?’ My first wife used to refer to me as ‘my



husband who used to be a serious composer'; she couldn't stand it when I'd do pop stuff.

"But nobody wants to be another Beethoven. Beethoven would be horrified if he came back and saw we were still playing his stuff. Nobody wants to be the last word."

Nevertheless, Bolcom enjoys a sort of popularity that might easily rankle some of his more high-minded concert-music colleagues. "George Rochberg says I'm the only classical composer in the country who drives a Cadillac," confesses Bolcom, who is, in truth, the owner of a "worn out Seville."

In addition to their Greenwich Village walk-up, Bolcom and Morris maintain a small farm house near Ann Arbor. "We tend to live in small spaces," he says. But they also spend a sizable portion of their time on the road, presenting their revelatory excursions into the American popular song—evenings thick with material chosen from their 14 albums of classics and near-

classics by the likes of Jerome Kern, the Gershwins and Irving Berlin. The sort of thing Bolcom describes as "the DNA molecules of our cultures."

**"... in an age of TV,
people seem to have lost
the ability to respond to
live performance."**

"I have to create my music in hotel rooms, on the fly," he explains, without the slightest hint of grouching. "I can compose in La Rochelle or Podunk, Iowa. You just learn to carry your home on your back."

Given the fact that he is a rare creature in this day and age—a composer who happens to maintain a continuing career as a pianist—Bolcom remains a good deal more interested in pleasing his audiences rather than his peers. "You have to keep on performing, too; you can maintain contact with all three points

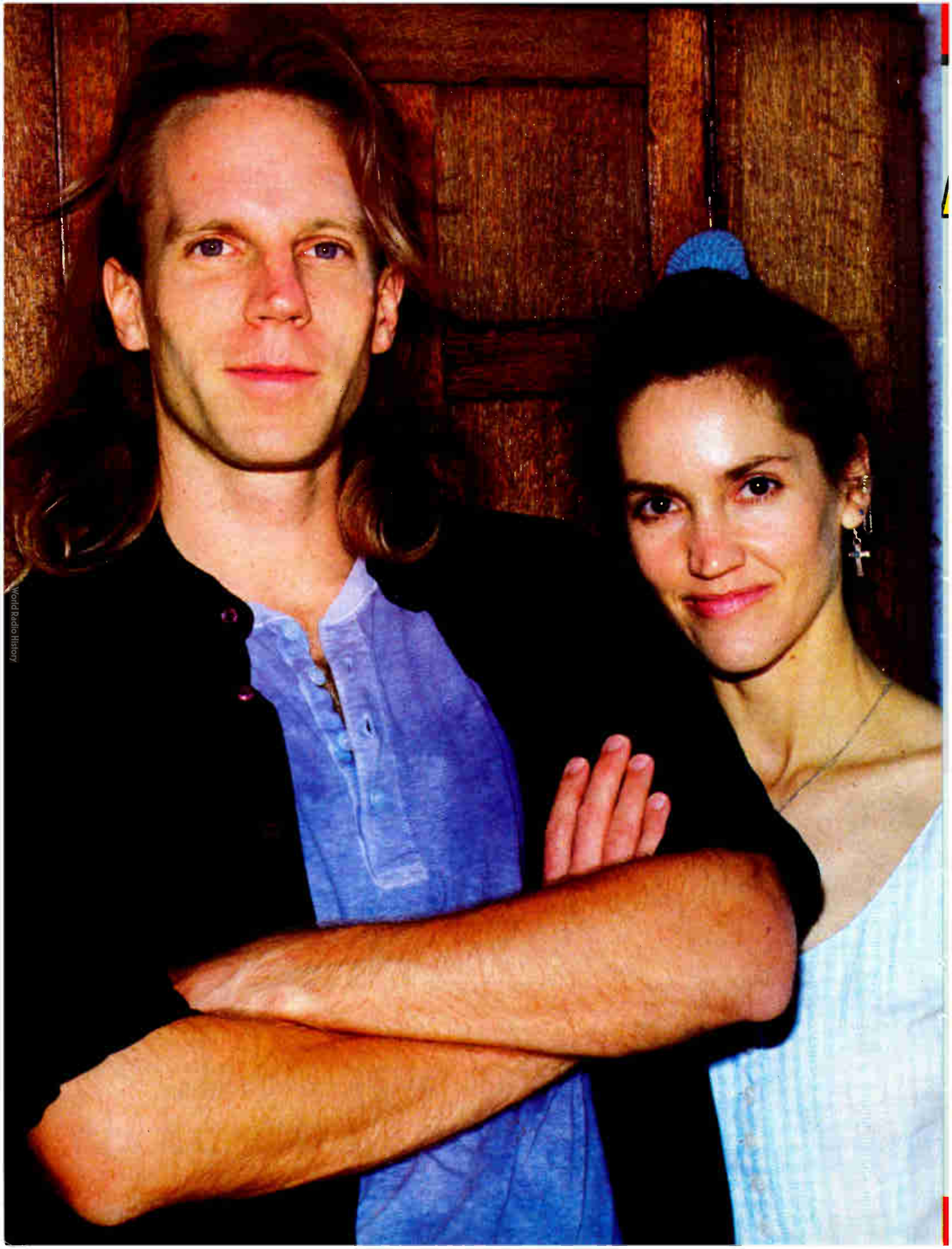
of the triangle of music: You keep in touch with the piece, the performance, and the audience.

"When I write, I write for a performer, I don't write for the clarinet; I write for the clarinetist—for people who are there. When it comes to audiences, the downside of technology is that, in an age of TV, people seem to have lost the ability to respond to live performance.

"Sometimes, when Joan and I are performing, after the first or second number I take a minute out to chide the latecomers in the audience," says Bolcom. Once again, he is playing his favorite role as knight-crusader and burr in the saddle of social propriety. But all appearances to the contrary, Bill Bolcom insists that he isn't trying to make trouble. He doesn't really mean to bite the hand that feeds him.

"I do it," he says, "just to let them know we're really there."

John Bridges is the classical music and dance critic for the Tennessean in Nashville.



World Radio History

THE 1980s

Boy

GEORGE MERRILL

Meets Girl

SHANNON RUBICAM

They Make

Music

P R O F I L E

by Paul Grein

Things don't always go according to plan—especially in a business as unpredictable as pop music.

Just ask George Merrill and Shannon Rubicam. The Seattle natives are best-known for writing a pair of super-charged pop/dance smashes for Whitney Houston: “How Will I Know” and the Grammy winning “I Wanna Dance With Somebody (Who Loves Me).”

The irony: Merrill and Rubicam were so focused on their career as artists (the two comprise the duo Boy Meets Girl), they weren't even thinking about writing for other acts.

An added irony: The team had had little experience writing uptempo dance songs, having specialized in moody, midtempo ballads.

As a result of the success of the songs, Merrill and Rubicam—who were married in May—have had to rethink their career plans and re-adjust their musical direction.

“I kind of had a set idea of how things would be and they weren't that way,” says Rubicam, sitting with her husband in the recording studio of producer Richard Landis' Los Angeles home.

“Publishing hasn't been our main thrust ever, really, though it certainly happened first,” she continues, a young-looking 36. “I always thought it would be the other way around: that we'd be artists and then maybe people would want to do our songs.”

Merrill, 32 agrees. “We started out as artists and then before anything else happened, we had some great success with publishing, so I think we got known as songwriters-for-hire. That's something that Shannon and I still want to pursue, but the first thing has always been the idea of doing our own songs.”

“How Will I Know” and “I Wanna Dance With Somebody” are two of the most irresistible dance hits of recent years, but Rubicam insists that she and Merrill were strangers to the genre when they wrote them.

“We hardly ever wrote uptempo songs,” she says. “We wrote these kind of midtempo, hypnotic, dreamy tunes.” Merrill agrees that “How Will I Know” was a big departure for them. “We took a little bit of a left turn with that song,” he says. “We just went completely for fun on that song, and it comes across as that. It feels like a burst of fun.”

The success of the two Houston hits wasn't

lost on executives at A&M Records, which released Boy Meets Girl's self-titled debut album in 1985.

"I think it was confusing to A&M," says Rubicam. "All of a sudden they heard that we could write 'hit hits,' and they say, 'Why don't you do that for yourselves?' We were writing in a different style for ourselves, and we still do really, but there wasn't at that point a blending between the two. There was sort of a hit song style over here and our own style over there. Now I think we've met in the middle."

Rubicam feels that they didn't fully appreciate "How Will I Know" because it came so easily to them. "It was one of those songs that we just tossed out because we were right in the middle of our own album. Sometimes you overthink yourself and cancel out ideas that might be good. At that time, we were overthinking ourselves a lot on our album."

Boy Meets Girl and A&M parted company after that one album, but the duo was signed to RCA in January. Its debut album for the label is due in August. The first single from the album reflects the duo's modified approach: It's an upbeat rock/pop/dance tune called "Waiting For A Star To Fall."

That doesn't mean the album is filled with "How Will I Knows" and "I Wanna Dance With Somebody."

"This is the serious nature of us being able to come out," says Merrill. "We have a lot to say right now about some personal stuff we went through. We feel like we have a soap box and we'd like to use it."



Shannon and George with daughter Hilary, who's going on five.

"And we have a soap opera," adds Rubicam with a laugh, "so why not tell everyone about it?"

Merrill and Rubicam got their start in the music business writing for Thom Bell's publishing company in Seattle. Through Bell, they met Deniece Williams, who recorded two of their songs and hired them as backup singers in her touring band. "That started us moving in the professional music arena," says Rubicam. "Before, we were really on the fringes."

The pair also had an early cover by Phyllis Hyman, but Merrill readily concedes: "The first noticeable success was with Whitney Houston."

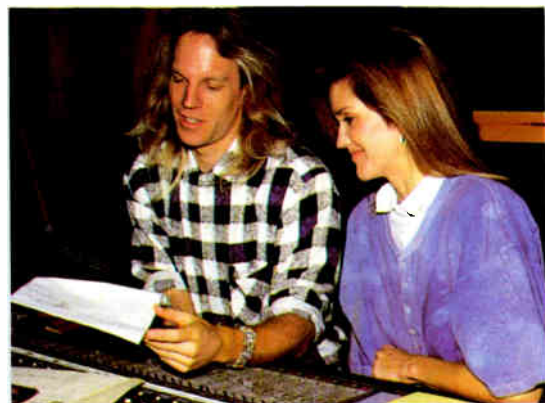
The songwriting team says they learned a lot from the "How Will I Know" experience. The two wrote the song and sent it to producer Narada Michael Walden, who in the course of arranging it, reworked it extensively. Because his contributions to the song

were so vast, he took a co-writing credit.

Rubicam allows that she and Merrill were initially chagrined at having to split the writing credit with Walden. "We felt bad about it for a while," she says. "It was a hard lesson." But she also acknowledges: "It wouldn't have been what it is if he hadn't done his thing. He really did some good things for it arrangementally, and took it up that few notches it needed to go."

Rubicam adds that the incident ultimately made them work harder on their second hit, which was also produced by Walden. "We decided to accept it and learn from it and write an airtight 'I Wanna Dance With Somebody,'" she says.

"That's the way you learn in this business, and if it has to be a little harsh, you learn it quicker," Rubicam notes. "It makes you sharper. So when we were writing 'I Wanna Dance With Somebody,' we wrote it as clearly and as thoroughly as we could, and got the



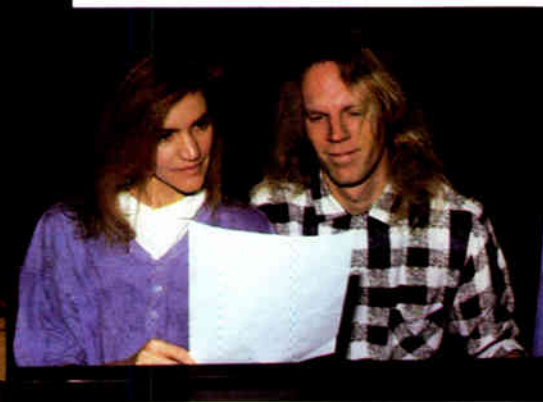


"We have a lot to say right now about some personal stuff we went through."

who's going on five.

Rubicam says that she stays home most days to be with their daughter, an option made possible because of their profession. "It's a choice, and I'm lucky enough to be able to make that choice,"

"We don't go to the music room every day and write a song. It just has never worked that way for us."



she says. "I don't have to be gone all the time just to make ends meet."

She adds that the family likes to travel. "That's part of what we want to do in life, really—gathering ideas along the way and writing about them. And this is a good way to finance that."

Other interests for Rubicam include horses, reading and other forms of writing. "I don't know what it will be yet, but I need to move my ideas into a little longer format," she says.

Merrill's main goal is to get more involved in producing. He produced six of the cuts on the new *Boy Meets Girl* album (the other four were handled by Arif Mardin) and has also produced the groups Edison Jones and the Way Moves.

Though Merrill and Rubicam have had a taste of big time success (Their songs have helped sell 14 million Whitney Houston albums in the U.S. alone), they are remarkably unpretentious.

And though they've been together personally and professionally for more than a decade, they're still obviously very much in love.

Boy Meets Girl, quite clearly, isn't just the name of their act.

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

arrangement to where we really liked it and could stand behind it."

The pair wrote all of the songs on their two albums together (except for one that was written by Merrill alone). They have occasionally collaborated with third parties. They teamed with Thom Bell on "The Touch," a song from their first album; with Henry Mancini on "Simply Meant To Be" from "Blind Date"; and with Dean Pitchford on "I Know You By Heart."

The latter pairing was especially appropriate, because Merrill and Rubicam had sung background vocals on Deniece Williams' "Let's Hear It For The Boy," which Pitchford co-wrote. In fact, they say, "Boy" was an inspiration for "How Will I Know."

"We weren't trying to copy 'Let's Hear It For The Boy,'" says Rubicam, "but we had just sung those backup vocals. Also, a car would drive by and we'd hear the song on the radio. What

we wanted was something that would feel as fresh as that is, and as fun. So it was part of the inspiration, just as far as feel goes."

Merrill and Rubicam aren't especially prolific. "We don't go to the music room every day and write a song," Merrill says. "It just has never worked that way for us."

He adds that they try to avoid being too much the perfectionists. "You can get it too perfect, so it's nice to take an attitude of levity and looseness," he says. "There's a little bit of that coming across on this album. There's a lot of little late-night mistakes; little things that happened where we kind of got a sly grin and left it in."

Merrill and Rubicam, who have lived in Venice, California for six years, have numerous interests outside of music. The main one is their daughter, Hilary,

Sensational!



1988 POP MUSIC AWARDS

We proudly congratulate
the writers and publishers of the year's most
performed songs



**SONGWRITER
OF THE YEAR**

Will Jennings



MOST PERFORMED SONG

Shake You Down

written by

Gregory Abbott

published by

**Grabbit Music
SBK-Blackwood Music, Inc.**

**PUBLISHER
OF THE YEAR**

**Warner
Music
Group**

Gregory Abbott's "Shake You Down" was named Song of the Year and Will Jennings was cited as Songwriter of the Year at BMI's annual Pop Awards ceremonies, held May 2 in The Grand Ballroom of New York's Plaza Hotel. Hosted by Frances W. Preston, the ceremonies honored 96 writers and 82 publishers of 78 songs with Citations of Achievement. Warner Music Group, with 17 awards, took Publisher of the Year honors. As the accompanying photos show, the industry turned out in force for the gala event.

The evening's two big individual winners, Will Jennings (l) and Gregory Abbott, share a happy moment. Jennings was named

Songwriter of the Year and Abbott's "Shake You Down" took Song of the Year honors. ▼

**Gregory Abbott,
Will Jennings,
Warner Music**

TOP POPS



Happy representatives of the Warner Music Group gather onstage to accept Publisher of the Year accolades. Pictured (l-r): Warner Music Group's Les Bider; Frances Preston; Warner Music Group's Jay Morgenstern, Tim Wipperman, Susan Dodes, Frank Military, Jody Gerson and Mary Beth Roberts; and BMI's Stan Catron and Rick Sanjek. ►

Foreign Imported Productions and Publishing, Inc. received an award for "Words Get In The Way." Pictured (l-r): Kiki Garcia, Frances Preston, Emilio Estefan, George Casas, Clay Ostwald, and Stan Catron. ▶



◀ Richard Griffiths (l) of Virgin Songs, Inc. and writer Nick Van Eede of Cutting Crew celebrate their award for "(I Just) Died In Your Arms" with Frances Preston and Stan Catron (r).



Writer Dennis Morgan (c) and his Little Shop of Morgansongs won an award for "I Knew You Were Waiting (For Me)". Congratulating him are Frances Preston and Stan Catron. ▶



- | | | | |
|---|---|--|--|
| <p>ALL CRIED OUT
Curtis T. Bedeau (Curt-T)
Gerard R. Charles (Baby Gerry)
Hugh L. Clarke (Shy Shy)
Brian P. George (B-Fine)
Lucien J. George (Bowlegged Lou)
Paul Anthony George
Mokojumbi Music
My My Music Publishing, Inc.
Willesden Music, Inc.
ALL I WANTED
Steve Morse
Steve Walsh
Dangling Participle Music
Hard Fought Music
Stark Raving Music
ANOTHER NIGHT
Roy Freehand
Screen Gems-EMI Music, Inc.
BABY GRAND
Billy Joel
Joelsongs
BACK IN THE HIGH LIFE
Will Jennings
Steve Winwood (PRS)
Blue Sky Rider Songs
Warner-Tamerlane Pub. Corp.
Willin' David Music
THE BEST OF ME
David Foster
Jeremy Michael Lubbock
Foster Frees Music, Inc.
Hollysongs
Nerpub Music
BIG LOVE
Lindsey Buckingham
Now Sounds Music
BIG TIME
Peter Gabriel (PRS)
Hidden Pun Music, Inc.
C'EST LA VIE
Duncan Pain
AFG House Music
CHANGE OF HEART
Esra Mohawk
Reilla Music Corp.
Stone and Muffin Music
DANCING ON THE CEILING
(Second Award)
Michael Frenchik
Carlos Rios
Skegee Music
DIDN'T WE ALMOST HAVE IT ALL
Will Jennings
Blue Sky Rider Songs
Willin' David Music
(I JUST) DIED IN YOUR ARMS
Nick Van Eede (PRS)
Virgin Songs, Inc.
DOING IT ALL FOR MY BABY
Mike Duke
Lew Bob Songs
Vogue Music
DON'T DREAM IT'S OVER
Neil Finn (APRA)
Roundhead Music
DON'T FORGET ME
(WHEN I'M GONE)
Jim Vallance (PROC)
Irving Music, Inc.
DREAMTIME
Daryl Hall
John Beeby (PRS)
Careers Music, Inc.
Hallowed Hall Music Co.
Warner-Tamerlane Pub. Corp.
EVERYBODY HAVE FUN TONIGHT
Nick Feldman (PRS)
Jack Hues (PRS)
Warner-Tamerlane Pub. Corp.
FALLING IN LOVE (UH-OH)
Lawrence Dermer
Joe Galdo
Rafael Vigil
Foreign Imported Productions and Publishing, Inc.</p> | <p>THE FINER THINGS
Will Jennings
Steve Winwood (PRS)
Blue Sky Rider Songs
Warner-Tamerlane Pub. Corp.
Willin' David Music
GLORY OF LOVE (THEME FROM THE
KARATE KID PART II)
(Second Award)
David Foster
Air Bear Music
HEAD TO TOE
Curtis T. Bedeau (Curt-T)
Gerard R. Charles (Baby Gerry)
Hugh L. Clarke (Shy Shy)
Brian P. George (B-Fine)
Lucien J. George (Bowlegged Lou)
Paul Anthony George
Forceful Music
My My Music Publishing, Inc.
Willesden Music, Inc.
HEARTBEAT
Wendy Waldman
Cotillon Music, Inc.
Moon And Stars Music
HEAVEN IN YOUR EYES
John Dexter (PROC)
Ensign Music Corporation
Irving Music, Inc.
HIGHER LOVE (Second Award)
Will Jennings
Steve Winwood (PRS)
Blue Sky Rider Songs
Warner-Tamerlane Pub. Corp.
Willin' David Music
I JUST CAN'T STOP LOVING YOU
Michael Jackson
Mijac Music
I KNEW YOU WERE WAITING
(FOR ME)
Dennis Morgan
Little Shop of Morgansongs
I WANNA DANCE WITH SOMEBODY
(WHO LOVES ME)
George Merrill
Shannon Rubicam
Boy Meets Girl Music
Irving Music, Inc.
I WANNA GO BACK
Danny Chauncey
Danny Tunes
I'D STILL SAY YES
Kenneth Edmonds (Babyface)
Hip Chic Music
Hip Trip Music Co.
IF SHE KNEW WHAT SHE WANTS
Julius Shear
Music Corporation of America, Inc.
I'LL STILL BE LOVING YOU
Pat Bunch
Mary Ann Kennedy
Pam Rose
Choy La Rue Music
Flamingo Rose Music
Pat Bunch Publishing
Warner-Tamerlane Pub. Corp.
IN TOO DEEP
Tony Banks (PRS)
Phil Collins (PRS)
Mike Rutherford (PRS)
Hidden Pun Music, Inc.
IS IT LOVE
Steven George
John Lang
Pat Mastelotto
Richard Page
Entente Music
Poppy Due Music
Warner-Tamerlane Pub. Corp.
IS THIS LOVE
Frankie Sullivan
Rude Music
JIMMY LEE
Preston Glass
Bell Boy Music
KEEP YOUR HANDS TO YOURSELF
Danny Baird
Eleksylum Music, Inc.
No Surrender Music
Warner-Tamerlane Pub. Corp.</p> | <p>KISS HIM GOODBYE (Second Award)
Gary De Carlo
Dale Frashuer
Paul Leka
Unichappell Music, Inc.
LA BAMBA
Ritchie Valens
Picture Our Music
Warner-Tamerlane Pub. Corp.
LA ISLA BONITA
Patrick Leonard
Johnny Yuma Music
LEAN ON ME (Second Award)
Bill Withers
Interior Music Corp.
LET'S WAIT AWHILE
Melanie Renee Andrews
Janet Jackson
Black Ice Publishing
Help The Bear Music, Inc.
LOOKING FOR A NEW LOVE
Jody Watley
Rightsong Music, Inc.
LOVE ALWAYS
Carole Bayer Sager
Carole Bayer Sager Music
LOVE POWER
Carole Bayer Sager
Carole Bayer Sager Music
LOVE WILL CONQUER ALL
Cynthia Weil
Dyad Music, Ltd.
A MATTER OF TRUST
Billy Joel
Joelsongs
MOONLIGHTING (THEME)
Al Jarreau
ABC Circle Music, Inc.
THE NEXT TIME I FALL
Bobby Caldwell
SBK-Blackwood Music, Inc.
Sin Drome Music
NOTHING'S GONNA CHANGE MY
LOVE FOR YOU
Gerald Goffin
Screen Gems-EMI Music, Inc.
ONE HEARTBEAT
Steven R. Le Gassick
Brian Ray
Bright Ray Music
Chubu Music
Le Gassick Publishing Co.
Somkey Music Publishing Company
OPEN YOUR HEART
Gardner Cole
Bertus Publishing
Doraffo Music, Inc.
Warner-Tamerlane Pub. Corp.
RESPECT YOURSELF
Luther Ingram
Bonny Rice
Irving Music, Inc.
Klondike Enterprises, Ltd.
SEVEN WONDERS
Stevie Nicks
Welsh Witch Music
SHAKE YOU DOWN
Gregory Abbott
Grabblit Music
SBK-Blackwood Music, Inc.
SOMEDAY
Jim Vallance
Irving Music, Inc.
SOMETHING SO STRONG
Neil Finn (APRA)
Roundhead Music
SOMEWHERE OUT THERE
Barry Mann
Cynthia Weil
Music Corporation of America, Inc.
SONGBIRD
Kenny G.
Breezy Music Publishing
High Tech Music
Kuzu Music
SBK-Blackwood Music, Inc.
STAND BY ME (Fourth Award)
Ben E. King
ADT Enterprises, Inc.
Unichappell Music, Inc.</p> | <p>STONE LOVE
Robert Bell
Ronald Bell
George Brown
Claydes Smith
James Warren Taylor
Dennis Thomas
Curtis Williams
Delightful Music, Ltd.
STOP TO LOVE
Nat Adderley, Jr.
Dillard Music
SWEET LOVE
Anita Baker
Derglenn Publishing
TAKE ME HOME TONIGHT
(BE MY BABY)
Jeff Barry
Eille Greenwich
Michael Leeson (PRS)
Phil Spector
Peter Vale (PRS)
Mother Bertha Music, Inc.
Trio Music Co., Inc.
Unichappell Music, Inc.
THAT'S WHY I'M HERE
James Taylor
Country Road Music, Inc.
THIS COULD BE THE NIGHT
SBK-Blackwood Music, Inc.
THIS IS THE TIME
Billy Joel
Joelsongs
TWENTY YEARS AGO
Wood Newton
Michael Spriggs
Dan Tyler
Warner House of Music
TWO PEOPLE
Graham Lyle (PRS)
Irving Music, Inc.
VICTORY
Robert Bell
Ronald Bell
Claydes Smith
James Warren Taylor
Curtis Williams
Delightful Music, Ltd.
WALK LIKE AN EGYPTIAN
Liam Sternberg
Peer International
WE DON'T HAVE TO TAKE OUR
CLOTHES OFF
Preston Glass
Bell Boy Music
WHO'S THAT GIRL
Patrick Leonard
Johnny Yuma Music
WHY DOES IT HAVE TO BE
(WRONG OR RIGHT)
Randy Sharp
Rumble Seat Music
Warner-Tamerlane Pub. Corp.
WILL YOU STILL LOVE ME?
David Foster
Tom Keane
Air Bear Music
Music Corporation of America, Inc.
Young Millionaires Club Music
WORDS GET IN THE WAY
(Second Award)
Gloria Estefan
Foreign Imported Productions and Publishing, Inc.
YOU CAN CALL ME AL
Paul Simon
Paul Simon
YOU KEEP ME HANGIN' ON
(Second Award)
Lamont Dozier
Brian Holland
Eddie Holland
Stone Agate Music</p> |
|---|---|--|--|



◀The success of the Song of the Year, "Shake You Down," draws big smiles from (l-r): Frances Preston; writer Gregory Abbott; SBK-Blackwood Music Inc.'s Charles Koppelman and Martin Bandier; and BMI's Stan Catron and Rick Sanjek.



Preston Glass scored with "Jimmy Lee" and "We Don't Have To Take Our Clothes Off." With him are Frances Preston and Gina Glass.

▲"Stop To Love" was a winner for Nat Adderly Jr., the writer, and Nat Adderly Sr., both of Dillard Music. They're flanked by Frances Preston and Stan Catron.



Frances Preston, writer Roy Freeland, Chuck Rue and John Titta of Screen-Gems EMI Music, Inc., and Stan Catron smile over the success of "Another Night." ▶



Members of the writing/production team Full Force took home honors for "All Cried Out" and "Head To Toe." Pictured (l-r):

writer Paul Anthony; Frances Preston; writer B-Fine; Don Oriolo of My My Music; writer Baby Gerry; David Renzer and Paul Katz of Willesden Music Inc.; and Stan Catron. ▼



Frances Preston chats with Lou Reed. ▼



▲ Exchanging congratulations for the success of "Heaven In Your Eyes" are (l-r): Frances Preston; Lance Freed and Brenda Andrews of Irving Music Inc.; Jerry Love of Ensign Music Corp.; and Stan Catron.





◀ Frances Preston enthuses over the awards to writer Essra Mohawk and Stone and Muffin Music for "Change Of Heart."



Pictured onstage with the awards for "I'll Still Be Loving You" are (l-r): Frances Preston; writer Pat Bunch of Pat Bunch Publishing; Jay Morgenstern of Warner-Tamerlane Music; writer Pam Rose of Flamingo Rose Music; writer May Ann Kennedy of Choy La Rue Music; Tim Wipperman of Warner-Tamerlane; and Rick Sanjek. ▶



◀ A proud line-up shows off the award for "Will You Still Love Me?" Picture (l-r) are: Frances Preston; writer Tom Keane of Young Millionaires Club Music; John McKellen, Susan Henderson, Carol Ware, Mark Koren and Danny Strick of Music Corporation of America, and Stan Catron.



"Walk Like An Egyptian" walked away with an award. Pictured (l-r): Frances Preston; writer Liam Sternberg; and Ralph Peer II and Cathy Spanberger of Peer International. ▶

1988 MOTION PICTURE



Congratulates and thanks our composers and songwriters whose scores and songs have so enhanced the year's top motion pictures and television shows

FILM MUSIC AWARDS

THE WITCHES OF EASTWICK
PREDATOR
THE SECRET OF MY SUCCESS
LETHAL WEAPON
STAKEOUT

JOHN WILLIAMS
ALAN SILVESTRI
DAVID FOSTER

MICHAEL KAMEN
ERIC CLAPTON (PRS)
ARTHUR B. RUBINSTEIN

THE LIVING DAYLIGHTS
ROBOCOP
LA BAMBA

OUTRAGEOUS FORTUNE
THROW MOMMA FROM THE TRAIN

JOHN BARRY
BASIL POLEDOURIS
MILES GOODMAN
CARLOS SANTANA
ALAN SILVESTRI
DAVID NEWMAN

MOST PERFORMED MOTION PICTURE SONGS

SOMEWHERE OUT THERE
(An American Tail)
IN TOO DEEP
(Mona Lisa)

STAND BY ME
(Stand By Me)

BARRY MANN
CYNTHIA WEIL
PHIL COLLINS (PRS)
TONY BANKS (PRS)
MIKE RUTHERFORD (PRS)
BEN E. KING

OSCAR WINNERS

THE LAST EMPEROR

CONG SU (GEMA)
RYUICHI SAKAKIYO
(JASRAC)

AND TELEVISION AWARDS

TELEVISION MUSIC AWARDS

THE COSBY SHOW STU GARDNER
A DIFFERENT WORLD BILL COSBY
STU GARDNER
BILL COSBY
GOLDEN GIRLS ANDREW GOLD
GROWING PAINS STEVE DORFF
WHO'S THE BOSS ROBERT KRAFT
MARTIN CONAN
BLAKE MONTGOMERY
NIGHT COURT JACK ELLIOTT

THE WONDER YEARS W. G. "SNUFFY" WALDEN
PAUL McARTNEY (PRS)
JOHN LENNON (PRS)
MOONLIGHTING AL JARREAU
L.A. LAW MIKE POST
MATLOCK ARTIE KANE
BRUCE BARBOCK
FAMILY TIES JEFF BARRY
TOM SCOTT

EMMY WINNERS

LIBERTY WEEKEND-
OPENING CEREMONIES LARRY GROSSMAN
WELCOME TO LIBERTY
SANTA BARBARA DOMINIC MONAGHAN

A special salute to our Richard Kirk Award winner
and to the BMI Pioneers, who continue to
inspire us all

RICHARD KIRK AWARD

LALO SCHIFRIN

PIONEER AWARDS

In Recognition of 25 Years
of Continuous Affiliation with BMI

AL CAPPS HERBIE HANCOCK
PAUL HENNING PETER MATZ
PETE RUGOLO LALO SCHIFRIN





SCHIFRIN tops

BMI Film & TV Galaxy

Highlighted by the presentation of the prestigious Richard Kirk Award to world-renowned composer Lalo Schifrin, BMI's annual Motion Picture/Television Awards Dinner drew more than 750 guests to a black tie dinner at

Los Angeles' Beverly Wilshire Hotel, hosted by Frances Preston. The event, which salutes the composers and songwriters whose work graces the year's top motion pictures and prime-time network television shows, also featured

the presentation of six Pioneer Awards, given to composers celebrating their 25th consecutive year with BMI. Recipients included Schifrin, Alan Capps, Herbie Hancock, Paul Henning, Peter Matz, and Pete Rugolo.



◀ Award winners and BMI executives gather with Frances Preston for a traditional "family portrait." Pictured (l-r) are: (standing) Bruce Babcock, Lennie Niehaus, Stu Gardner, Pete Rugolo, Richard Kirk, BMI's Doreen Ringer, Jeff Barry, Frances Preston, Andrew Gold, Artie Kane, Basil Poledouris, and Alan Silvestri; (kneeling) W.G. "Snuffy" Walden, Herbie Hancock, David Foster, Lalo Schifrin, Steve Dorff, Al Jarreau, BMI's Ron Anton, and Robert Kraft.

Lalo Schifrin (r), winner of this year's Richard Kirk Award, enjoys the moment with Earle Hagen, who took home the award last year. ▼



▲ Stu Gardner (l), who was honored for his work on "The Cosby Show" and "A Different World," is joined by Pioneer Award winners Herbie Hancock (c) and Pete Rugolo.



▲ "Family Ties" was well-represented by (l-r) award winners Tom Scott and Jeff Barry, who are joined by Scott Valentine, one of the show's stars.



▲ Alan Silvestri (l) won awards for his scores to "Predator" and "Outrageous Fortune." Here he's congratulated by BMI's Ron Anton.

David Foster (l), who won an award for "Secret Of My Success," and Robert Kraft, honored for his work on "Who's The Boss," share a laugh with Frances Preston. ▼



▲ Basil Poledouris (c), who was honored for his score for "Robocop," accepts congratulations from BMI's Robbin Ahrold (l) and Doreen Ringer.

Steve Dorff's work on "Growing Pains" was worthy of an award, and Frances Preston saw fit to offer the show's young Jeremy Miller a BMI affiliation on the spot. Pictured (l-r) are: Preston; Dorff; Miller; "Growing Pains" producer Dan Guntzelman; and BMI's Ron Anton. ►





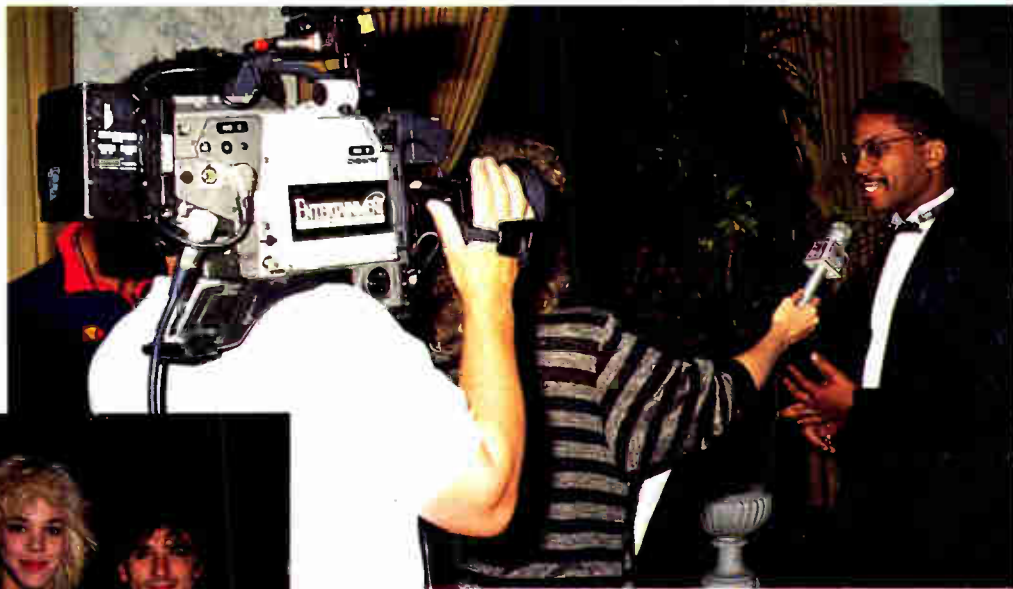
◀ Cynthia Weil and Barry Mann, who co-wrote "Somewhere Out There," this year's Most Performed Song from a Movie, are flanked by Frances Preston and Ron Anton.



▲ Al Jarreau (second from right) won honors for his work on "Moonlighting," and receives congratulations from (l-r) BMI's Ron Anton, Frances Preston, and Doreen Ringer.



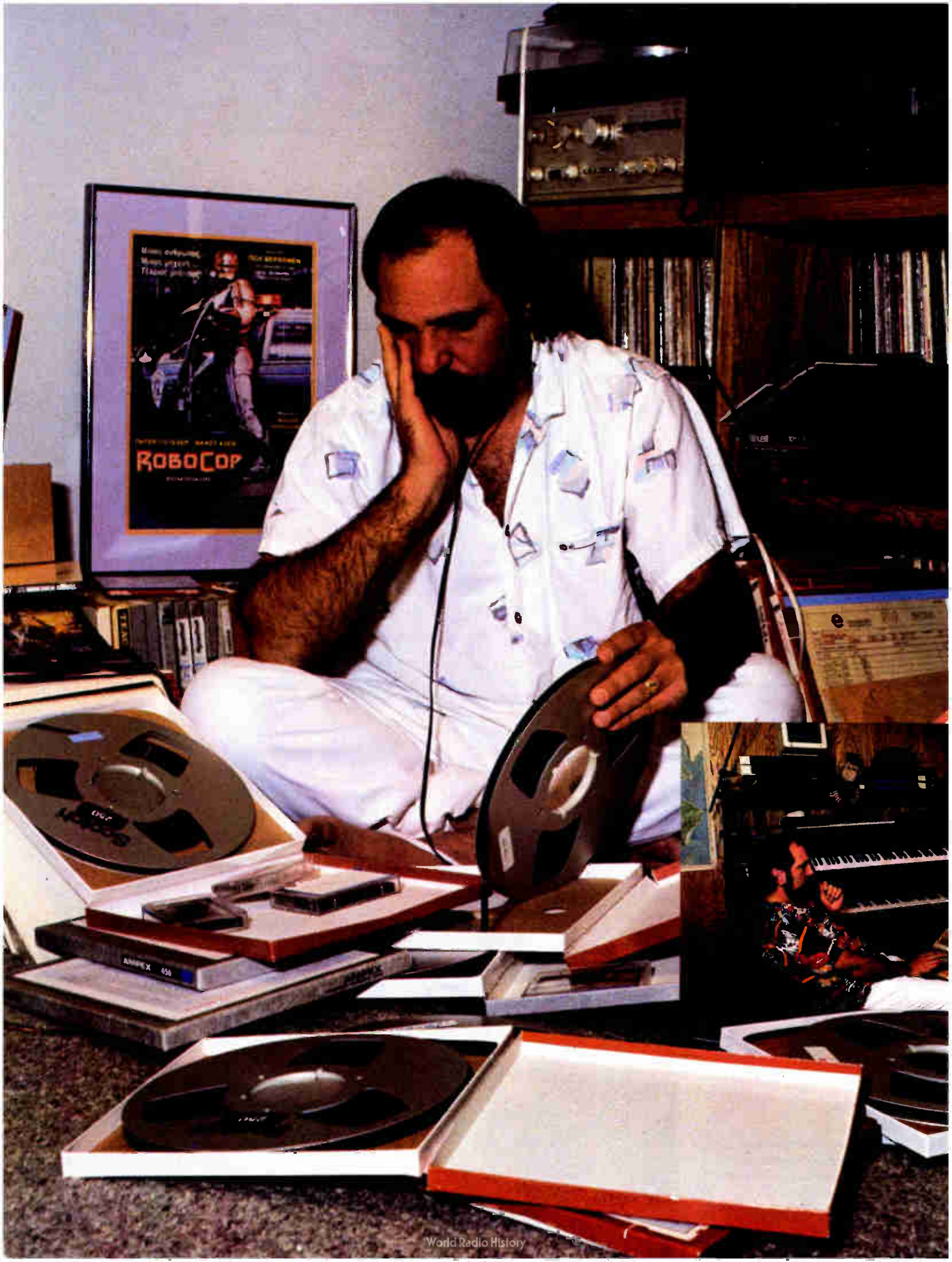
▲ Pictured (l-r) are: BMI's Ron Anton; David Newman, a winner for "Throw Momma From The Train"; BMI's Doreen Ringer; and Stephen Bishop, last year's honoree for Most Performed Song.



▲ Media coverage of the event included CNN, VH-1 and L.A. TV stations as well as AP and UPI wire service photos. Here, Herbie Hancock is interviewed for a TV spot.



Singer/songwriter/actress Carrie Hamilton is accompanied by Steve Cooper, drummer in Hamilton's band, Big Business. ▶



Basil POLEDOURIS

P R O F I L E



by Victoria Sheff

Every once in a while, you will meet someone who gives true meaning to the phrase “living on the edge,” and film composer Basil Poledouris does just that. You sense it the moment he answers the telephone: “Hello? No this is a bad time, very bad,” Poledouris says calmly—too calmly. “I have four people coming over to hear a film theme in about an hour, and I have to write it. Uh—can I call you back?”

A week later, no call. You dial him again. “Hello? I’ve got to call you back. I’m just in the middle of writing some music they needed yesterday,” he replies in the same calm voice. “I’ll call you back.”

This scenario reenacts itself several times until, finally, you get a call from Bobbie Poledouris, Basil’s wife and the Henry Kissinger of the Poledouris household. She says apologetically: “I’m so sorry, but it’s been madness around here. You understand deadlines, don’t you?” Without waiting for answer, she continues: “Basil went to sleep about seven this morning. He’s been up for days. I don’t have the heart to wake him. I don’t know why he does this to himself,” she sighs. There is a pause, and then: “I’m sure he’ll talk to you first thing in the morning.

Can you come over at 11?”

Going up the steep driveway to his blue, ranch-style home in Encino, it is easy to imagine Poledouris, the successful film composer (“Robocop,” “Blue Lagoon,” “Conan” and many others), as the mad scientist, cackling wildly on his front porch. There are however, no signs of life inside or around his house. A maroon Mercedes sits silently in the garage.

Soon you are greeted by Bobbie Poledouris and the family dog, Lilly. Bobbie invites you in, sits you down in the kitchen, and gives you coffee, lox and bagels, and insights into her favorite subject: her husband. At last, Basil bounces in barefoot, his right hand clutching a mug of steaming black coffee. The mystery man flashes a warm greeting with his dark brown eyes. He is quite affable, and quite capable of creating a relaxed mood. He is dressed in a Hawaiian shirt and blue jeans, and his thinning, longish dark hair is askew, reminding you more of someone out of a Cheech and Chong movie than the mad scientist.

Bobbie Poledouris looks on while Basil chats on the phone.

**Living
on the
Edge**



Basil uses his Mac Plus computer to sequence a film cue while Jocko, his stuffed monkey, looks on.

Eventually, our trio sits down at the long wooden kitchen table, which faces a rather sparse backyard. A small swimming pool and the skeleton of a half-completed music studio (city codes have halted construction) dominate the dusty area. Basil lights a Camel and takes a sip of coffee. On the wall beside him are lots of pictures of his favorite place: Catalina. Basil confesses his love of sailing (frequently to Catalina) is almost as strong as his love of music. "The two are so intertwined it's hard to separate them, except you can't earn money sailing," he grins. Behind him is an old Steinway (the one on which he used to practice as a child in hopes of becoming a concert pianist), and various other keyboards sprawled across a living room. It's very unpretentious and cozy—a place where you can really hunker down and make some good music.

Unlike some of his contemporaries who view scoring films as simply a job, Poledouris says he is picky about his projects: "There has to be something to catch on to or I'll turn it down. It's so difficult to write a film score. If you don't like the thing

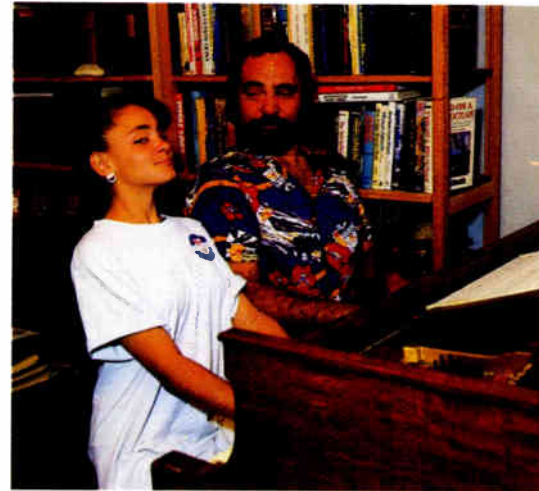
you're writing for, it's impossible. It's just too painful and isn't worth it."

Initially, he reads the script, views the film, or stages of it, then decides whether or not he is the man for the job. His theory is that "the very germs of the theme come almost immediately after reading the script or seeing the film. If it doesn't, then I know it's not the film for me."

Asking composers to describe the process by which they come up with themes is a little like asking them to describe God, and Poledouris proved no exception. "I'll hear a sound or a sound of instruments that will either represent the whole idea or an individual character or situation," he says. "Getting the theme is a maddening process." He uncrosses his legs and shifts positions in his chair. "When I say theme, I'm talking about eight to sixteen bars of melodic and harmonic material. That's where I start, but where the ideas come from, I don't know," he shrugs.

"It's terrifying, because it's like you are standing on the edge of a cliff and you are staring into the face of chaos. Your choices are infinite. Without some-

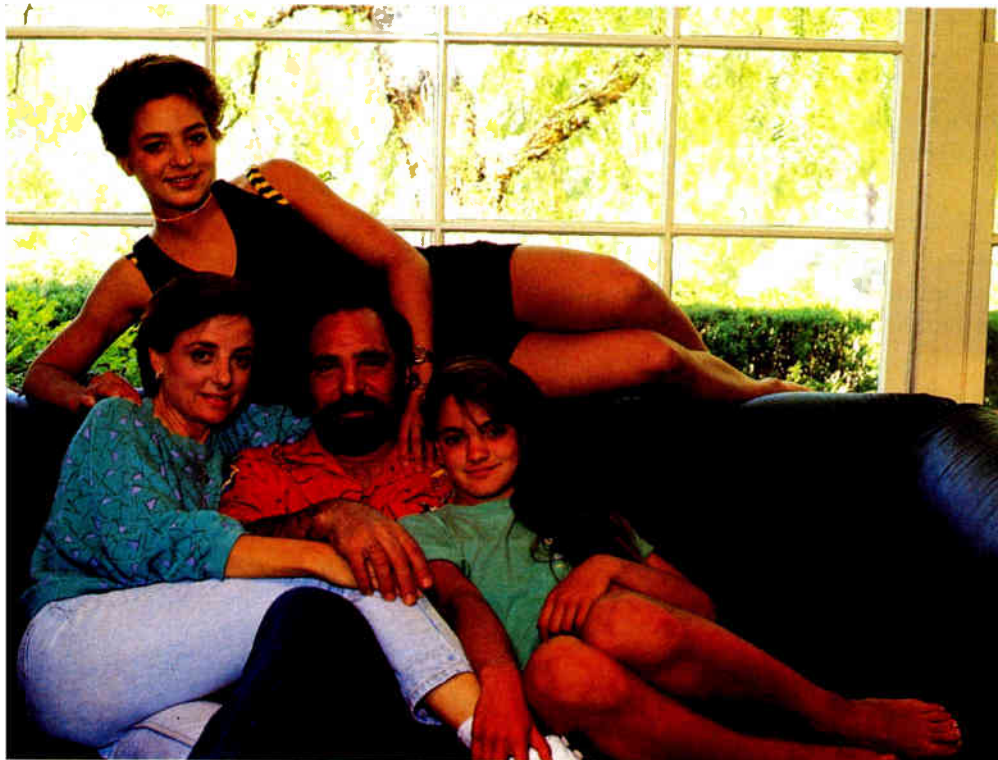
thing to start from, like a thematic notion, you could do anything," he offers. "It's like being a hitchhiker and you're not sure where your journey will end."



Basil spends time trading musical ideas and jokes with daughter Alexis at the piano.

Are there emotional sparks that might ignite the elusive "thematic notion"? Leaning forward, he says in a soft voice: "If I'm really into a movie, and there's time, I will dream about the picture. Sometimes the dreams are in color and," he says wide-eyed, "sometimes they have scores behind them. Ideas will come for the scores from those dreams. Immediately, I'll get up and write it. It happened on 'Conan' and started in 'Blue Lagoon' as well. In that one my wife was a dolphin with beautiful music all around," the mystery man giggles.

"Honestly, dreams are very important," he continues. "They can be scary. When I was doing 'Robocop' I sent my wife and daughters to Palm Springs so I would have no distractions (I tell my daughters the only time you can disturb me when I'm working is if there's blood. Instinctively, they stay away.) One night, I was sleeping in the bedroom when suddenly, I woke up and saw a mysterious man standing in one corner of the room. I got up, or thought I got up, and he grabbed me. Instantly, I woke up. It frightened me so much that I couldn't go back to sleep. I got up and wrote the death music to 'Robocop' trembling in fear, which was exactly what it needed." He looks bewildered.



A Poledouris family portrait: daughter Zoë (top), age 14; and (l-r) Bobbie, Basil, and daughter Alexis, age 11.

Even with the help of the “boogie man,” Poledouris says “Robocop” was the most difficult of his films to score and the most successful. “Robocop” has made millions at the box office, and the soundtrack album, recorded at Abbey Road Studios in London, has become a huge hit. He describes the music as “symphonic punk.”

“The script was very Kafka-like,” he notes. “You had this situation in which a man was killed, and was resurrected as a machine. I mean the guy was larger than life and conquers all people. On the other hand, there is this sort of dark side—a human trapped in this machine body. Because it was science fiction, set in the future, I knew it would have to appeal to a younger audience, who were used to pop-sounding, electronic music. But, basically, I’m an orchestral kind of guy. It took me three weeks to decide, to blend the two together. So you have this sense of shifting realities.”

Ultimately, the project took 12 weeks, with lots of Camels, coffee and sleepless nights to pull it all together.

There were a lot of sleepless nights for the boy who grew up in Garden Grove, California—the creative process seems to work that way with him. A graduate of USC, he spent his first post-graduate years working on educational films for Sadler Productions, where he scored such epics as a docudrama on a day in the life of a fruit fly (no kidding!). There was also a film on toilet training. His big break came in 1977 when he was asked to score the surfing film “Big

**“If I’m really into a movie
... I will dream about
the picture.”**

Wednesday.” A series of film successes followed, along with several made-for-TV films. His latest project is a pilot called “Intrigue,” starring Scott Glenn and Robert Loggia.

According to Poledouris, three themes for a film is par for the course. His score for the TV show “Amerika”

had nine. “Basically,” he says, “I had to score the idea of freedom.”

What instrument could possibly do that?

“Strings,” he replies.

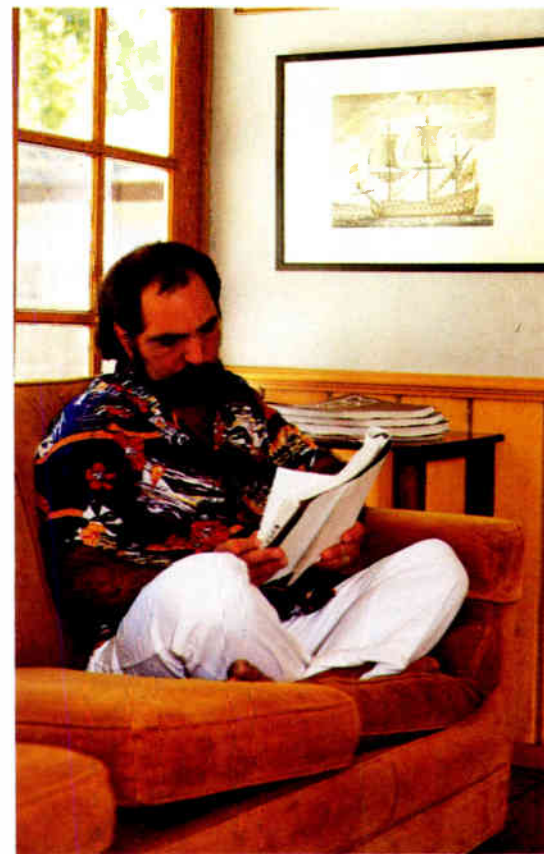
Once the music and the key instruments are chosen, scoring begins. Poledouris sits down with the director and a music editor, usually Tom Villano, and the group decides where to put the music in the film. This process is called “spotting,” which means “knowing when you are going to use a particular theme.” The mystery man now turns instructor: “Sometimes it’s obvious—when the bad guys are on the screen, you use that theme. When the good guys are on, you use that theme. But the real craft of film scoring is making these things serve, making the thematic material grow and change and have enough variable in it to sustain the whole two hours, without mere repetition.”

Next, Villano makes a timing sheet from the material they’ve chosen, mapping the areas music should be heard—and felt—in the film. Poledouris uses this as his blueprint for scoring: “I lay out on sketch paper where these various things occur. It’s dictated purely by the action, the dialogue or the emotion.

I give everything I have to writing this stuff, and it’s very consuming,” he says, lighting another cigarette. “I go into a completely different world, a different reality. Phone calls are out of the question.” This solves an earlier mystery. He continues: “It’s like holding electrical wires. You can’t let go of them until you finish, which is another reason why a lot of writers will procrastinate until the last possible moment. You know that once you grab those wires, there’s no way out. There’s no way you can take a weekend off. You have to finish.”

Bobbie Poledouris notes: “Because he never comes out of his room, I feed him in there. I’ve thought of giving him a big plastic dog bowl that says ‘Basil’ on it and just shoving it under the door.” They both laugh.

Basil gets himself another cup of coffee and settles down again. “The work



“I give everything I have to writing this stuff, and it’s very consuming.”

is as much a physical thing of stamina as it is mental. I mean it’s exhausting. There’s a wonderful line in the movie ‘The Name Of The Rose’ in which a bunch of monks are copying books over and over, and one says, ‘The hand writes, but the body aches.’ That’s exactly what it’s like.”

Much like his relationship with Bobbie, which he says has grown stronger and more secure over their 20 years together, so too has his attitude toward writing music. “It’s just in the last three years that I’ve learned to overcome a lot of self-doubt. Experience has proved that no matter how awful I think something is, it truly isn’t,” he smiles. “And, of course, it has taken 23 feature films to do that.”

Victoria Sheff reports on the entertainment industry for People magazine.



Take 6 performed at BMI's annual gospel awards luncheon during the Gospel Music Association's business convention in Nashville, and received a standing ovation.

STARS ON THE RISE





DON PUTNAM

ROBBIN AHROLD

TAKE 6

P R O F I L E

by Michael McCall

The members of Take 6 are in the bathroom, highstepping on the gleaming tile, snapping their fingers, smiling and careening their high harmonies off the walls. Located in a historic Nashville school, West End High, the high ceilings and polished tile add even more dimension to the group's heavenly a cappella arrangements. The echo chamber effect turns six voices into 12, then 18. It sounds beautiful.

Nonetheless, the multiple stalls seem a strange setting for a young group whose first album updates Christian spirituals like "Mary, Don't You Weep" and "David and Goliath," interspersing them with contemporary originals with an underlying gospel message.

But the performance, which a camera crew is documenting as part of a long-form group video, is more meaningful than it might seem. As it turns out, school restrooms play a big role in the group's history.

"We were born in the bathroom," laughs Claude McKnight, one of the group's founders. A tall, elegant young man, McKnight pauses for a few seconds as he tells of the group's origins, smiling devilishly as listeners envision a group of crystalline-voiced young Christians forging their futures under the bright glare of bulbs reflecting off of white porcelain.

As the saying goes, God works in mysterious ways. Take 6 now takes those words to heart.

After his words receive the usual surprise reaction, McKnight, who sings in high tenor and speaks in low baritone, will widen his grin and explain: "You see, I was rehearsing

with an old group in the bathroom of Oakwood College (A small Christian school in northern Alabama). They usually have the best acoustics. Well, we were harmonizing when I heard this flush."

The sudden interruption by the loud sound of violently swirling water stopped the singing and drew the singers' gazes toward a stall door. Out walked Mark Kibble. The harmonizers didn't know him. But the smiling man stepped over and added his voice to the impromptu proceedings.

"I knew there was somebody else in the room," McKnight remembers. "I just didn't know he could sing."

Kibble quickly proved he could. The impressed McKnight quickly struck up an artistic alliance with his new-found friend. "I've been trying to get the group out of the bathroom ever since," Kibble now jokes.

McKnight and Kibble's partnership began that day in 1980, and before long they were practicing and occasionally performing under the name Alliance. As the years passed, group members came and went, most of them drawn from the ranks of Oakwood College's music department.

By the time the group started following the advice of supporters and traveling to Nashville to try and catch the attention of record business executives, a stable roster of six nicely blending voices existed. In addition to McKnight and Kibble (also a tenor), the group now consists of tenors Mervyn Warren and David Thomas, baritone Cedric Dent and bass voice Alvin Chea.

The group changed its name shortly before recording their debut album on Reprise Records,

also titled *Take 6*. Released in March, the album sounds much closer to heaven than most men's room vocalists ever get. Produced and arranged by McKnight, Kibble and Warren, the jazz-influenced complexity of the arrangements and fresh reworkings of common themes make the young group sound wiser and more experienced than their age or resumes purport.

But the youthfulness of the group members shines through in the group's exuberance and willingness to freshen standard hymns with humor and/or to rewrite passages to give them a new twist.

The group takes music as ancient as the Old Testament and makes it sound as new as the latest digital technology. The a cappella harmonies, as well as some of the song selections, update the tradition of past harmony gospel groups like the Swan Silvertones and the Golden Gate Quartet. But the jazzy swing of the arrangements reveals the sophistication of the Manhattan Transfer or the Nylons.

Though not easily described or comfortably slipped into an existing pop format, the group started receiving plaudits

levels. For six people, they have the most amazing blend of harmonies, and then, some of the most ingenious arrangements and lyrics that I've heard in a long time."

The reaction after the album's release was just as immediate and full of praise. The group was invited to perform at the prestigious Master Series concert, an annual Nashville music event that benefits the W.O. Smith Community School of Music, and which annually features "master musicians."

The group also performed at BMI's annual gospel awards luncheon during the Gospel Music Association's business convention in Nashville. *Take 6* received another standing ovation, with singer BeBe Winans leading the crowd to its feet, leaping up to swirl his cloth napkin above his head before the group finished.

Since then, they have been invited as guests of gospel stars Sandi Patti and Larnelle Harris to join the two on a sold-out concert bill at Radio City Music Hall. Singer Al Jarreau also has invited the group to join him as opening act on some of his summer concerts.

The escalator began moving for the

Nashville division, had been passed a tape of the group by songwriter Mac MacAnally. Norman arrived uninvited. And he stayed until the showcase finished.

"He came back to meet us after the show, but we didn't really understand who he was," Warren now says, shrugging and smiling.

They soon found out. Two days after the show, Norman contacted Hamilton and expressed interest in discussing a record contract with the group. Less than eight months later, the record was in the stores. Says baritone singer Dent, slowing his words for dramatic emphasis: "It happened very, very quickly."

Of course, fame's catapult tends to quickly complicate lives. A few members of *Take 6* were planning to spend 1988 finishing college degrees. Now, they find themselves cramming classwork between short European tours and flights to showcases in places like Los Angeles.

Dent, for instance, is pursuing a doctorate degree in music from the University of Maryland. Bass singer Chea is in his senior year at Oakwood, studying communications and English. Thomas recently suspended his studies after his sophomore year at Oakwood to concentrate on the group's pursuits. (Warren owns a master's degree in music theory from the University of Alabama, while Kibble and McKnight own non-musical bachelor degrees.)

"We didn't have a lot of expectation," McKnight says. Adds Dent: "We're trying to take this all in stride. But it's sobering how quickly it can happen. I suppose this means that we can find ourselves going in the other direction just as quickly."

Michael McCall is senior music editor for the Nashville Banner.



The group puts on an impromptu performance at Sam Goody's in New York.

even before the record reached retail stores. The back of the album cover includes comments from a number of other stars, including gospel singers Sandi Patti and Marvin Winans. Beach Boy Brian Wilson, who knows something about harmonies and brilliant arrangements, is quoted as saying: "I think the group is incredible on two

group when their manager, Gail Hamilton, set up a private concert at a Nashville nightclub and invited various record executives. Her guest list focused on the gospel industry, where she thought the group might gain a better chance of acceptance.

At about the same time, Jim Ed Norman, the head of Warner Bros. Record's

Last year's *New Music* issue featured profiles of the artist/writers listed below. On this page, we present brief updates on their careers in an effort to see where their music has taken them over the past 12 months.

BACK TO THE FUTURE



FIRETOWN

Firetown's last album, *In The Heart Of The Heart Country*, earned the group nationwide notoriety and respect. This was particularly impressive in view of the fact that the band wrote, produced, recorded, shot a video, and distributed the self-financed project before impressing Atlantic Records and receiving an international recording contract. After extensive touring, the band is currently recording in New York with producer Michael Frondelli, who produced Henry Lee Summer's smash debut album.



BOBBY MCFERRIN

Bobby McFerrin is more than a musician: he's an endearing entertainer. Self-motivated and schooled in music, McFerrin delved into the deepest part of his creative being and surfaced with a unique vocal personality, which he expanded to create his first solo album on the Blue Note label, *Spontaneous Inventions*, in 1986. Since then he has been seen promoting Levi's 501 Jeans and teaching children the alphabet on "Sesame Street," not to mention doing the theme for

"The Cosby Show" and performing solo on a cross-country tour. His new album, *Simple Pleasures*, finds McFerrin on the EMI/Manhattan label.



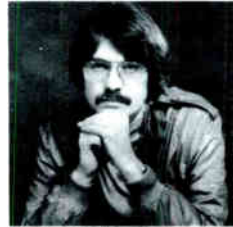
SMITHEREENS

Heads are turning eastward where innovative and new sounds continue to emerge. New Jersey natives, the Smithereens have walked away with numerous accolades and rewards for their first album on Enigma, *Especially For You*, which yielded the hits "Blood And Roses" and "Behind The Wall Of Sleep." After extensive worldwide touring, the band wearily returned home to design, compose and complete their current critically acclaimed LP, *Green Thoughts*.



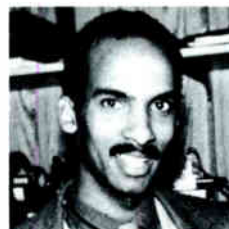
TOM KIMMEL

Polygram recording artist Tom Kimmel recently interrupted work on his new album to perform his acclaimed song "Heroes" in a ceremony honoring law enforcement officers killed in the line of duty during the past year. Kimmel's new album, still untitled, is produced by Steve Hillage.



JOHN HARBISON

John Harbison's first and second symphonies have received over 30 performances with some of the major orchestras in the United States, including the Los Angeles Philharmonic, the San Francisco Symphony, and the Boston Philharmonic. His publishers are discussing the commission of a third symphony by the Baltimore Symphony Orchestra and a viola concerto by the New Jersey Symphony. Future commissions include a work for Dawn Upshaw and James Levine for the Lincoln Center Great Performer Series, the *Concerto for Brass and Orchestra* with the Los Angeles Philharmonic, and two brass quintets for the Eastman Ensemble. CBS-TV is hoping to broadcast the Eastman works *Twelve Days of Christmas* and *Two Choral Preludes for Advent* on Christmas Eve, 1988. The Santa Fe Chamber Music Festival has just named Harbison as the composer in residence for 1991.



PRESTON GLASS

Preston Glass, the 28-year-old songwriter/producer, has been keeping himself busy lately. In

the past year, Glass has worked with an impressive array of stars, including Earth, Wind & Fire, Anita Pointer, and Leata Gallo-way, as well as producing four songs for Tyka Nelson. Previous accomplishments include songwriting for Whitney Houston, Jermaine Jackson, Kenny G., George Benson and Aretha Franklin. In addition to all of these activities, Glass is demoing his works with PGP—the Preston Glass Project.



POISON

At first, neither the music industry nor the public knew what to make of this visually flamboyant quartet. In the space of less than one year, Poison became a major attraction, startling the critics who passed them off as another hyped up group more interested in their clothes and hairspray than in creating dynamic and funky rock & roll. Their debut album, *Look What The Cat Dragged In*, went quadruple platinum, and the band is enjoying continued success with their second LP, *Open Up & Say AHH*.

Liz Derringer, a freelance writer and broadcast journalist based in New York, wrote all these updates except the John Harbison capsule, which was provided by BMI's Debra Jeanne Snyder.



STEVE J. SHERMAN

▲ **THE 36TH** Annual BMI Student Composers Awards were announced at a press conference and luncheon held at New York's Tavern on the Green. BMI gave out \$15,000 in cash awards to 12 prize-winning com-

posers, ranging in age from 13 to 26. Pictured at the event are (front row, l-r): award winners **Dalit Warsaw, Sarah Peebles** and **Sharon Hershey**; judge and permanent consultant **Ulysses Kay**; BMI's **Frances Pres-**

ton and **Barbara Petersen**; **Milton Babbitt**, chairman of the Student Composer Awards; and award winner **Joshua Burdick**; (back row) award winners **Daniel Schechter, Roderick Watkins, Daniel Nelson, Paul**

Marquardt, Nicholas Hopkins, Jonathan Elliott, and Carlos Sanchez-Gutierrez. Not pictured is award winner **David Dzubay.**

STUDENT COMPOSERS AWARDS

THE FINAL JUDGES got together at BMI's New York headquarters to select the winners for the Student Composer Awards. Pictured (l-r): **Jane Brockman,**

Ainslee Cox, Corey Field, BMI's Ralph Jackson, Frank Lewin, Karen Larsson-Poné, and Harvey Sollberger. Also present was **David Felder.** ▼



BARBARA A. PETERSEN



DEBRA JEANNE SNYDER

▲ **THE THREE PRELIMINARY JUDGES** met with Student Composer Awards director **Barbara Petersen** and permanent consultant **Ulysses Kay** to discuss

their selections for presentation to the final judges. Pictured (l-r) are: **Jalalu Kalvert Nelson, Kay, David Leisner, Louis Karchin, and Petersen.**

DON PUTNAM



◀ **BMI SONGWRITERS** were big winners at the 19th Annual Dove Awards. **Larnelle Harris** was honored at BMI's gospel Springfest luncheon for his nominations in the categories of Song of the Year and Songwriter of the Year. He went on to win three Doves: Songwriter of the Year, Male Vocalist of the Year, and Inspirational Album of the Year. Pictured (l-r): BMI's **Joe Moscheo**; Harris; and BMI's **Roger Sovine**.

DOVE AWARDS

AT THE SPRINGFEST LUNCHEON, **Sandi Patti**, who won Doves in the Song of the Year, Female Vocalist of the Year, and Artist of the Year categories, was honored for her Song of the Year nomination. BMI president **Frances Preston**, who was unable to attend, sent a special gift to Patti and her husband, **John Helvering**: two hand-painted rocking chairs for their newborn twins, Jennifer and Jonathon. Pictured (l-r): BMI's **Roger Sovine** and **Joe Moscheo**; Patti; and Helvering. ▶



DON PUTNAM



DON PUTNAM

◀ **GOSPEL VETERAN Cleophus Robinson** was honored at BMI's annual Springfest luncheon during GMA week with a special citation of achievement for his long and outstanding contributions to gospel music. Pictured at the presentation (l-r): BMI's **Joe Moscheo**; Robinson; and BMI's **Roger Sovine**.

PRESTON HONORED. American Women in Radio and Television (AWRT) honored BMI's **Frances Preston** (left) with its 1988 Achievement Award. The award was presented by AWRT president **Marlene Belles** during the organization's 37th annual convention, held this year in Pittsburgh. ▶



ROBBIN ARHOLD

STEVE J. SHERMAN



◀ **PULITZER POWER.** BMI hosted a luncheon for 1988 Pulitzer Prize winner **William Bolcom** in its New York headquarters, and presented him with a silver champagne icer complete with a bottle of Dom Perignon. Bolcom and wife **Joan Morris** responded with an impromptu performance of his work *Line Jello Marshmallow Cottage Cheese Surprise*. Pictured (l-r): Bolcolm, Morris, and BMI's **Frances Preston**.

SOAR LIKE AN EAGLE. **Dave Brubeck** was recently honored with the National Music Council's American Eagle Award at an affair held at the Essex House in New York. Pictured at the event are: (l-r): NMC president **Ezra Laderman**; Brubeck; and BMI's **Frances Preston**. ▶



SAM SEGEL

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▲ SEE SAW. British production/songwriting phenoms **Mike Stock, Matt Aitken** and **Peter Waterman** (known to industryites as SAW) took home a bevy of prizes at the Ivor Novello Awards in London. Pictured at the event are (l-r): Aitken; Waterman; BMI's **Phil Graham**; Stock; and BMI's **Bob Musel**.



SAM SEIGEL

◀ ONE FOR THE BOOK. BMI and Oxford University Press hosted a party to mark the release of "American Popular Music And Its Business: The First Four Hundred Years," a three volume effort by the late **Russell Sanjek**. Held at BMI's New York headquarters, the party was attended by colleagues and friends of Sanjek, one of BMI's first employees and vice president, public relations and advertising, for a number of years. Pictured (l-r) at the event are BMI's **Frances Preston**; **Sheldon Meyer**, senior vice president, special editorial, Oxford University Press, who served as Sanjek's editor; and the Sanjek family: sons **Roger, David** and **Rick** surrounding their mother, **Betty**.



A NEW LEAF. The American Composers Alliance 1988 Laurel Leaf Award was presented to the American Music Center at a reception held at BMI's New York headquarters. Pictured (l-r) are: AMC executive director **Nancy S. Clarke**; AMC president **Earl Brown**; and ACA president **Eleanor Cory**.



STEVE J. SHERMAN

AN EXCELLENT CHOICE. A BMI Commendation of Excellence in concert music was presented to the American Composers Alliance in honor of its 50th anniversary. Pictured at the presentation (l-r) are: ACA executive director **Rosalie Calabrese**; ACA president **Eleanor Cory**; and BMI's **Frances Preston** and **Barbara Petersen**.



STEVE J. SHERMAN

CHRIS HUNTER



WEEKLY EVENT. The L.A. Weekly Music Awards spotlighted many BMI writer/artists, and company execs were on hand to congratulate them. Pictured (l-r): BMI's **Ron Anton** and **Rick Riccobono**; **Pamela Des Barres**, author of "I'm With The Band"; **Merill Ward** of SWA, nominated for Best Hard Rock Band; BMI's **Cynthia Miska**; and **Inger Lorre** of the *Nymphs*, nominated for Best New Band.

RANSOM DEMAND. Alabama Governor **Guy Hunt** (left) recently presented the first Alabama Prize to conductor/flutist **Ransom Wilson**. The prize, consisting of a \$10,000 cash stipend and a Tiffany etched glass bowl, is to be given annually to an Alabama native or resident for excellence in the visual or performing arts.



BETH GWINN



◀ **GOOD NEWS.** Two legendary BMI writer/performers shared a special moment at the 22nd Annual Music City News Awards when **George Jones** (l) had the pleasure of presenting the Living Legend Award to **Conway Twitty**. Jones was last year's recipient of the Living Legend honor.

STATLERS SCORE. The Statlers, longtime favorites of the Music City News awards, continued their winning tradition by picking up two 1988 MCN awards, one for Vocal Group of the Year and another for Country Music Video of the Year with their "Maple Street Memories" clip. Pictured (l-r): **Jimmy Fortune**; **Don Reid**; **Phil Balsiey**; and **Harold Reid**. ▶



BETH GWINN



◀ **IS THERE A DOCTOR IN THE HOUSE?** Jazz vocalist **Joe Williams** (left) and pianist/composer/producer **Dave Grusin** were conferred the Honorary Degree of Doctor of Music by Berklee College of Music at commencement ceremonies at the Berklee Performance Center. Grusin, who also served as principal speaker, addressed the class of 519 graduates, the largest graduating class in the history of the college.

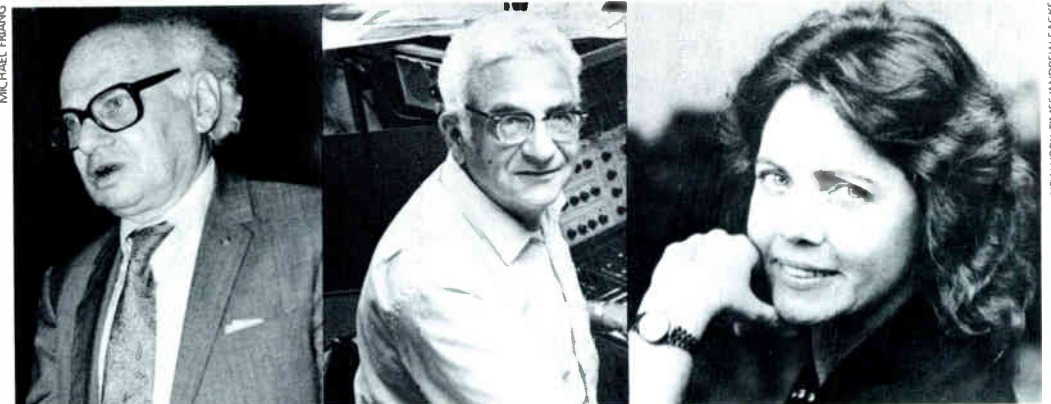
The New York City Ballet's "Festival of American Music" presented this spring included the premieres of works commissioned from **Michael Torke**, **Charles Wuorinen** and **Ellen Taaffe Zwilich**. Other composers whose works were included: **John Adams**, **Milton Babbitt**, **William Bolcom**, **Elliott Carter**, **Ray Charles**, **Lukas Foss**, **Peter Gena**, **Charles Ives**, **Robert Moran**, **Steve Reich**, **Christopher Rouse**, **Roger Sessions**, **Joan Tower** and **John Williams**.

Delivering spring commencement addresses: **Hale Smith** at the Cleveland Institute, where he also received an honorary doctorate along with the 1988 Distinguished Alumni Award; **William Schuman** at New York's Juilliard School, of which he is president emeritus. Schuman was also the recipient of an honorary degree at Yale University's 287th commencement exercises in May; **Milton Babbitt** at Northwestern University School of Music. Babbitt received an honorary Doctor of Fine Arts degree from the university and in the days preceding was honored by the Schoenberg Institute of USC and the Mississippi Institute of Arts and Letters. In addition, Babbitt received the American Academy and Institute of Arts and Letters' highest honor, the Gold Medal, at its annual awards ceremony in late May. . . *Musical America* is offering BMI composers and publishers its 1988 *International Directory of the Performing Arts* at half price. Contact: **Heather Wood**, (212) 887-8496.

In May, BMI's Concert Music Administration hosted the judging session for the Music Publisher's Association Paul Revere Awards given for graphic excellence. The committee: **Neil Ratliff**, **Ralph Satz** and **Iris Weinstein**. Awards were presented at MPA's annual meeting June 1. . . American Public Radio



PAUL KOLNIK



MICHAEL FRANG

NEW YORK TIMES/ANDREW SACKS

At top, the New York City Ballet in a performance of Charles Ives' songs. At bottom (L-R) Milton Babbitt, Frank Lewin, Ellen Taaffe Zwilich.

selected **John Zorn's** "Forbidden Fruit" and **Tina Davidson's** "Transparent Victims" as U.S. representatives to the International Rostrum of Composers held in Paris in June. Organized by the International Music Council, the Rostrum brings together the representatives of the broadcast networks of 35 nations to exchange the best contemporary music. . . The New Jersey Council of the Arts awarded a \$15,000 Distinguished Artist Fellowship to composer **Frank Lewin** for the completion of his opera, *Burning Bright*, fashioned from the play of the same name by John Steinbeck.

The National Flute Association, Inc. will hold its 16th annual convention in San Diego, California, August 18-21. Premieres of works commissioned by NFA will include those of Pulitzer Prize winner **Mario Davidovsky** and **Robert Dick**. . . Ellen Taaffe Zwilich's "Symbolon," the first American symphonic composition specifically commissioned for premiere in the Soviet Union, was presented in Moscow and Leningrad in May. The Pulitzer Prize winning composer attended, traveling with the New York Philharmonic. The first New York performance was June 13.

Cornell University held its 20th Festival of Contemporary Music March 3-6 featuring works by composers who had studied, taught or held guest residencies at the university. Among the composers whose works were heard: **Byron Adams**, **Elliott Carter**, **Thomas C. Duffy**, **Jack Gallagher**, **Duane Heller**, **Karel Husa**, **Malcolm Lewis**, **Harris Lindenfeld**, **Dexter Morrill**, **Robert Palmer**, **Steve Reich**, **Amy Rubin**, **Ann Silsbee**, **Steven Stucky**, **Mark Alan Taggart**, **Gil Trythall**, **Andrew Waggoner**, **Donald M. Wilson** and **Yehudi Wyner**.

Whipple Named National Director, Sales & Licensing

Tim Whipple has been named to the position of director, sales and licensing for BMI. He will report to Tom Annastas, assistant vice president, general licensing.

"Tim has been a key member of the general licensing development team at BMI over the past several months," said Annastas. "His leadership in designing new strategic approaches to the expansion of general licensing revenues are a major contribution to the company's future. His new position will now permit him to implement the new strategies as head of the field marketing team."

Whipple will be responsible for all aspects of strategy and day-to-day management of BMI's field sales operations. He will be responsible for overseeing the expansion of BMI's general licensing effort through the adoption of direct marketing and telemarketing techniques to enhance the traditional field sales mechanism.

Whipple brings more than 10 years experience in music marketing to his new position, in addition to personal talents as a

musician. For the past five years, he has been director of BMI's San Francisco licensing office. In that role he piloted many of the new marketing techniques that will be adopted by BMI's licensing department.

He joined BMI in 1980 as a field representative in the Florida office. Prior to that, he worked as

stage manager of Gasman Concert Hall, Coral Gables, Florida.

Whipple will be based at BMI's New York headquarters.

Christopher W. Oberholtzer, a music performer major graduate of Berklee College of Music and Holyoke Community College, has been named marketing man-

ager for BMI, according to an announcement by Tom Annastas.

"Chris is typical of the young, enthusiastic, music-oriented people who will be making up our new marketing team," said Annastas. "He will be overseeing our direct mail and direct marketing operations."



Tim Whipple

Mark Segala (l) looks on as Del Bryant and Kurt Denny (seated) explain a point concerning writer royalty payments.



ROBBIN AHROLD

Licensing Summit. Pictured at the recent meeting of BMI's General Licensing department in Nashville are (l-r): David Kamen, Tom O'Brien, Maxine Brewster, Don Beaver, Cleve Murphy, Tim Whipple, Francis Preston, Tad Maloney, Tom Annastas, Barry Seivel, Bill Allman, Jack Dedloff, Michelle Reynolds, Larry Stevens and Mark Segala.



ROBBIN AHROLD

Songwriters Revolt Against Tax 'Reform'

by Lindsay Hooper

BMI and its president, Frances Preston, are leading a "tax revolt" of sorts on behalf of American songwriters before the Congress. The objective: to save American songwriters from what Preston has called "unfair and unintended" tax burdens imposed by the 1986 Tax Reform Act. While it is too soon to be certain, there is hope that this objective will become reality later this year.

BMI was the first to commit the resources of the company's Capitol Hill lobbyists to exempt songwriters from new "uniform capitalization rules." This new "reform" denies songwriters the ability to write off expenses incurred while writing a song until that song is actually sold and earning money.

BMI's effort to gain an exemption for the songwriters began back in 1987, just as the Authors Guild began its campaign on behalf of their authors. As soon as the impact of the "tax reforms" became evident, BMI lobbyist Jim Free began working Capitol Hill offices to spread the word. Free and I found many sympathetic ears in Congress. Senators Daniel Patrick Moynihan (D-NY), David L. Boren (D-OK), Malcolm Wallop (R-WY), Bill Bradley (D-NJ) and Thomas A. Daschle (D-SD), and Representatives Thomas J. Downey (D-NY), Edgar L. Jenkins (D-GA), Beryl Anthony

(D-AK), and Ronald G. Flippo (D-AL) tried to correct the problem. Their efforts, and ours, were stymied when the October stock market crash diverted Congress's attention.

However, that didn't stop our campaign to make the Congress aware of the songwriters' plight. Through 1987 and early 1988, our cause has been strengthened as ASCAP, SESAC, the Songwriter's Guild and other organizations representing freelance creators have joined the fight. Every organization must be commended for adding to the energy that has moved us closer to the goal.

We are pleased to report that legislation has just been introduced in the House by Downey's bill (H.R. 4473) already has 59 co-sponsors. Moynihan plans to introduce similar legislation in the Senate in the near future.

We believe that support for the exemption is even stronger than it was when the issue first came to Congress's attention in 1987. The challenge to the present Congress will be to attach the exemption legislation to a larger

package of technical tax corrections, which should be in place before Congress adjourns for November's general election.

Our message to Congress has been simple: the capitalization rules pose a disaster for songwriters. For example, say a songwriter cuts a demo of a new song and sends it to a music publisher in an effort to place the song, but the song is not recorded during the year when the expenses related to writing it were paid. Historically, the expenses related to the writing and production of the songwriter's work had been deductible on the songwriter's tax return for the year when the expenses were incurred. Beginning with tax reform in 1987, however those expenses are considered capitalized and are deductible at a much later date, when and if the song generates enough income to cover expenses.

In a situation where the songwriter cut two demos in 1987 and incurred \$5,000 in expenses, and a publisher liked and advanced royalties on only one of the songs, the new uniform capitalization rules allow the songwriter to deduct only half of his \$5,000 in expenses. Because the other song has not been

contracted for, half of the songwriter's expenses must be capitalized and allocated to the other song.

Preston and other leading songwriters' representatives are adamant about this issue because the capitalization rules will act to put a chill on creativity, simply because many songwriters have depended on the ability to deduct their expenses in a timely manner. A songwriter's ability to keep writing, under this law, may depend more on the pocketbook than on the inspiration.

It would be impossible to list all the songs we love today that found their way to an audience because their creators were not hampered by a stifling tax code. Tax law and music may appear to be strange bedfellows at first, but in the case of uniform capitalization, Congress has the opportunity to make the atmosphere a lot friendlier by allowing songwriters to deduct their legitimate business costs as in the past.

So the battle is moving forward, but it is not over. We need all the support we can get, particularly on the Ways and Means Committee in the House. We have already brought a group of Nashville songwriters in to lobby the Congress, and we plan to bring more songwriters to Washington in the near future. Every songwriter can help by writing letters to his or her House and Senate representatives.

Lindsay Hooper is vice president of the Washington, D.C. lobbying firm of Charles E. Walker Associates, which represents BMI on songwriter and copyright issues.

Congressman Tom Downey (D-NY) made a brief visit to BMI's Nashville office to meet with concerned songwriters regarding the Tax Reform Act. Pictured (l-r) are: (standing) BMI's Harry Warner; songwriters Thom Schuyler, Bob DiPiero (NSAI president), Roger Murrah and Mark James; (seated) Downey and BMI's Del Bryant.





DON PUTTAN

POWER HITTERS. BMI's Frances Preston hosted a post-game party at her home for the participants in the **Barbara Mandrell** Celebrity Softball Tournament. Pictured at the gala affair are (l-r):

Bob Hope, captain of the "Pepsi Challengers"; Preston; **Paul Shaffer**; **Oprah Winfrey**; and (seated) Mandrell, captain of the "AT&T Ringers."



LESTER COHEN

MUSIC PEOPLE

◀ **TOURISTS.** **Herbie Hancock** and **Chick Corea** were guests of honor at a party held to celebrate the L.A. launch of their nationwide tour. Pictured at the event are (l-r): BMI's **Del Bryant**; Hancock; BMI's **Rick Riccobono**; and Corea.

CHINAmericA FETE. BMI held a reception in honor of the premiere of ChinAmerica's "The American Music Hour," the first American pop music show to be broadcast in the People's Republic of China. Pictured at the event are (l-r) BMI's **Rick Riccobono**; **Jeff Barry**, ChinAmerica chief operating officer; **Little Richard**; and **Donald J. Altfeld**, ChinAmerica president and CEO. ▶



CHRIS HUNTER



CHRIS HUNTER

◀ **RECEPTIONISTS.** Beach Boy **Brian Wilson** stopped by the ChinAmerica reception and partied with new BMI writers **Mark (l)** and **Sean Douglas**, who are members of Warner Brothers/Paisley Park recording group **Good Question**.

MUSIC PEOPLE

PIANO MAN. Billy Joel's recent pre-telecast screening of ABC-TV's "Matter Of Trust: Billy Joel In The U.S.S.R." was followed by the donation of his now infamously tossed piano to New York's Hard Rock Cafe. A note to the squeamish: They're planning to hang it from the ceiling. That's BMI's **Rick Sanjek** (l) and **Bobby Weinstein** with Billy. ▶





◀ **NEW PACT.** BMI and JASRAC, the Japanese performing rights organization, recently signed a new mutual representation agreement. Pictured going over the details are BMI's **Ekke Schnabel** (left) and **Yasushi Akutagawa**, president of JASRAC.

THE GREENE-ING OF NASHVILLE.

BMI recently hosted a reception in its Nashville office for **Michael Greene**, who the National Academy of Recording Arts and Sciences (NARAS) has appointed to full-time, salaried position as president of the organization. Some of the past presidents of the Nashville chapter of NARAS got together for the event. Pictured (l-r, seated): BMI's **Roger Sovine**; **Greene**; **Nancy Shapiro**, executive director of the Nashville chapter; (l-r, standing) **John Sturdivant**; BMI's **Joe Moscheo**; **Mori Nasatir**, past national president; **Glenn Snoddy**; **Ralph Murphey**; **Bob Thompson**; **Jim Black**; **Bill Ivey**; and **Frank Jones**. ▶



ALAN L. MAYOR



LESTER COHEN

MUSIC PEOPLE

◀ **GETTING THE BUGS OUT.** BMI recently hosted a luncheon for Bug Music at BMI's L.A. offices. Pictured at the affair are (l-r): Bug Music's **Fred Bourgoise**; BMI's **Barbara Cane**; Bug Music's **Dan Bourgoise**; and BMI's **Ron Anton**, **Paige Sober**, and **Rick Riccobono**.

ARIEL HEART

MUSIC PEOPLE

TEA TIME. BMI held an "SST Tea" for SST Records at BMI's L.A. offices. Pictured (l-r): SST's **Greg Ginn**; BMI's **Allan McDougall**, **Rick Riccobono** and **Cynthia Miska**; and SST's **Chuck Dukowski**. ▶



DAN TELBURY

◀ **DOLLY LIGHTS UP LONDON.**

Dolly Parton recently made a visit to London to launch her debut album on CBS Records, *Rainbow*, and new single, "I Know You By Heart," a duet with Smokey Robinson. Pictured with Parton at a press conference in London are (l-r) **Tony Byworth** of Byworth-Wootton International; BMI's **Phil Graham** and **Del Bryant**; CMA European director **Martin Satterthwaite**; and manager **Jim Moray**.

TENNIS, ANYONE? The 15th Annual Music City Tennis Invitational was held in May at Maryland Farms Racquet & Country Club. Proceeds from the tournament went to benefit the Vanderbilt Children's Hospital. The pre-tournament briefing and kick-off party was held at BMI's Nashville office, and some of the tournament coordinators got together to show off a first-place trophy. Pictured (l-r): **Bill Wade**, tournament director; BMI's **Joe Moscheo**, who served as chairman of the tournament; **Nancy Stroman**, "Friends of the Hospital" volunteer coordinator; and **Ken Dudney**, committee member-at-large. ▶



BETH GWINN



ALAN L. MAYOR

METAL MADNESS. German metalists **Warlock's** recent stand at N.Y.'s Cat Club brought out a slew of BMI and record company execs as well as inveterate head bashers. Pictured (l-r) are: (front) **Dick Wingate**, VP, A&R, Polygram Records; BMI's **Rick Sanjek**; **Doro Pesch**, writer and Warlock lead singer; and band members **Michael Furich** and **Niko Arvanitis**; (back) Warlock's **Tommy Bolan** and **Tommy Jenriksen**; producer/writer **Joey Balin**; and **Bob Jamieson**, executive VP, Polygram. ▶



GARY GERSHOFF

◀ **NEW ADDRESS.** BMI's **Patsy Bradley** recently addressed the Nashville chapter of American Women in Radio and Television (AWRT). Pictured in BMI's Nashville office are the AWRT officers (l-r): **Jo Jewell**, president-elect; **Sandra Bobo**, president; Bradley; and **Christy Chilton**, treasurer.

MUSIC PEOPLE



ALAN L. MAYOR

◀ **YATES SIGNS ON.** Canadian singer/songwriter **Lori Lee Yates**, a newly-signed CBS artist, enjoyed a toast in her honor after signing a writer's agreement with BMI. Pictured celebrating in BMI's Nashville office are (l-r): **Roy Wunsch**, senior vice president, CBS Records, Nashville; BMI's **Roger Sovine**; Yates; BMI's **Kurt Denny**; **Larry Hamby**, vice president, A&R, CBS Records, Nashville; **Sylvain Coutu**, Yates' assistant manager; and **Abe Hoch**, Yates' manager.



EBET ROBERTS

◀ **'MEMORY' MAKER.** Singer/songwriter **John Kilzer**, who signed with Geffen Records in January, also recently signed a writer agreement with BMI in Memphis. His debut solo album, *Memory In The Making*, was released in late April, with the first single being "Red Blue Jeans." Taking time out to celebrate are (l-r): **John Hampton**, drummer and producer; attorney **Jim Zumwalt**; **Jack Malden**, guitars; BMI's **Kurt Denny**; bassist **Dave Smith**; Kilzer; and **Keith Sykes**, producer and publisher.

MUSIC PEOPLE

PARDON THEIR DUST. Reptile Records artist the **Dusters** have signed writer agreements with BMI, and stepped out with BMI's **Kurt Denny** (second from right) for a visit to the Country Music Hall of Fame and their favorite exhibit, the one on rockabilly music. The Dusters are also celebrating the release of their new album, *Red Hot And Ready To Roll*. ▶



ALAN L. MAYOR



LESTER COHEN

◀ **GOOD NEWS.** News broadcaster **Jerry Dunphy** recently signed on as a BMI writer. Pictured at the signing in L.A. are (l-r): BMI's **Bucky Wiener**; Dunphy; and BMI's **Ron Anton** and **Virginia Eady-Wiener**.



BETH GWINN

◀ **BACK IN THE U.S.S.R.** BMI songwriter/artist **Nick Seeger** recently went on a month-long tour of the Soviet Union, under the sponsorship of Aeroflot, the official airline of the U.S.S.R. This is the first time that the airline has sponsored an American artist's tour of the country. Seeger will follow up that visit with a two-month European tour, and upon his return will begin recording a new album with fellow BMI songwriter **Don Goodman** in Nashville. Pictured at BMI's Nashville office are (l-r): Goodman; BMI's **Kurt Denny**; Seeger; and BMI's **Jody Williams**.

BMI STAFF/TITLES

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

Frances W. Preston
President & CEO

Robbin Ahroid
Vice President, Corporate Relations

Ron Anton
Vice President, Los Angeles

Patsy Bradley
Senior Director,
Publisher Administration, Nashville

Del Bryant
Assistant Vice President,
Performing Rights

Barbara Cane
Senior Director,
Writer/Publisher Relations,
Los Angeles

Stanley Catron
Vice President, Performing Rights,
New York

Kurt Denny
Associate Director,
Writer/Publisher Relations, Nashville

Allan Fried
Associate Director,
Writer/Publisher Relations,
New York

Mark Fried
Associate Director,
Writer/Publisher Relations,
New York

Allan McDougall
Associate Director,
Writer/Publisher Relations,
Los Angeles

Marv Mattis
Assistant Vice President &
Senior Director, Los Angeles

Cynthia Miska
Associate Director,
Writer/Publisher Relations,
Los Angeles

Dexter Moore
Associate Director,
Writer/Publisher Relations,
Los Angeles

Joe Moscheo
Vice President, Special Projects

Bob Musel
Senior Advisor, European Relations,
London

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

Rick Riccobono
Assistant Vice President/
General Manager, Los Angeles

Doreen Ringer
Senior Director,
Film/Television Relations,
Los Angeles

Rick Sanjek
Assistant Vice President,
Writer/Publisher Relations,
New York

Ekke Schnabel
Vice President, International

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

Roger Sovine
Vice President, Nashville

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

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

Bucky Wiener
Director of Publisher Administration,
Los Angeles

Virginia Eady-Wiener
Director, Administration,
Los Angeles

Jody Williams
Associate Director,
Writer/Publisher Relations,
Nashville

Don't Sell What You Don't Own

by Gary F. Roth
Senior Attorney, BMI

You wrote a song 20 years ago when you were just starting out. Happily, you found a small music publisher who was willing to accept it. Unfortunately, the publisher, who is now inactive, was never able to get anyone to record your song.

You now have a relationship with a new publisher who you think can get a recording made of your old tune without any trouble. Or perhaps you want to record it yourself. So you decide to get in touch with the old publisher to whom you assigned it in order to try to get it back.

You call the last telephone number you can find for the publisher. The phone has been disconnected. You write to the last address you have for him; your letter is returned, marked "Moved-Left No Address." You call BMI's Information Department to get a current address. Our files show the publisher is "address unknown." You have a search made in the Copyright Office to see if your song was assigned to any other publisher who may be contactable. It hasn't. So you conclude that since the original publisher can't be found and your song has never been published or recorded, you can go ahead and record it or assign it to the new publisher because you've done everything possible you can do. Right? *Wrong!*

If the original publishing company is out of business, the owners probably divided the assets, and your song copyright being among them, would now be owned by them or their heirs. Although there has been no reason for them to have contacted you about an unrecorded, unpublished song, if you or another publisher get a hit record with it, it is likely that the true owners will suddenly appear and sue to collect all the royalties that were paid to the second publisher. He will ultimately look to you for reimbursement of his

losses, since you knew you didn't own the song when you gave it to him.

What's a writer to do? If you are faced with a "lost publisher" on a song that you want to get moving again, don't hide the true facts from the new publisher. Certainly don't change the title and try to pass it off as a new song. That could prove to be a very expensive charade. Tell the publisher about your attempts to contact the copyright owner. He may work with you to try other means to trace the owner or his successors, such as contacting newspapers or state agencies where the company did business or searching death and court records. If you are still unsuccessful, it is unlikely that the

**There are two other ways a copyright can be recaptured, regardless of what your agreement says. If you assigned the renewal copyright before 1978, you can claim the last 19 years of the renewal term. Also, assignments made since January 1, 1978 can be terminated after 35 or 40 years. Both of these are effective only if detailed procedures set out in the law are followed. They will be discussed in a future column.*

publisher would want to use the song and you'll have to consider it to be a part of your past that can't be revived. (You may have an out, though. If your song was copyrighted before 1978 and you didn't specifically grant the original publisher the renewal copyright, you can give the song to the new publisher for the renewal period, beginning in the 29th year of copyright.)*

How can you protect yourself from "losing" an unpublished song again? In all your agreements, ask for a reversion clause. Since an assignment of copyright is usually unconditional, the publisher is given full ownership rights, regardless of what happens to the song—unless you have a paragraph, known as a

A publisher who is confident enough in the saleability of your song to accept it is usually willing to give you a reversion clause. Insist on one. That way you can be assured that if you find a new publisher who thinks he can succeed with your creation where the original publisher couldn't, you indeed have the song to give him.

reversion clause, in your agreement with the publisher that allows the copyright to come back to you under certain circumstances. At the minimum, a reversion clause should provide that if within a certain number of years from the date of the contract, usually two or three, the publisher has not had a commercial recording of the song made and released as is customary in the industry, the contract will end and the copyright in the song will *automatically* revert back to you. The clause should be worded so that the re-assignment is made right in the agreement contingent only upon the specified time passing without a record having been released. In that way, if the publisher can't be located to sign a separate re-assignment, you can still treat the song as your own.

UPDATE: Berne Convention Act Nears Passage

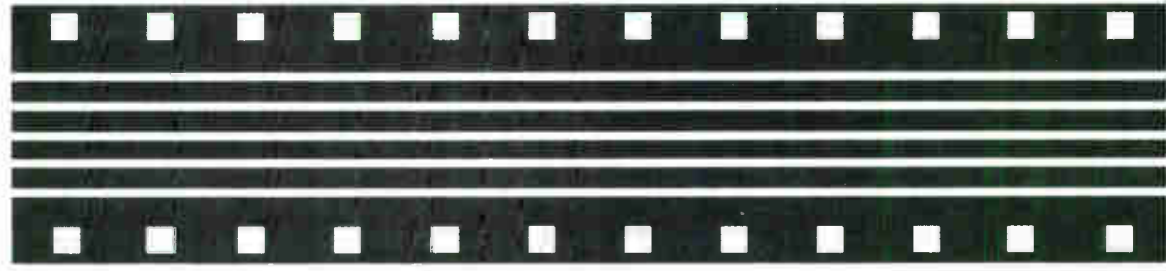
As this issue went to press, the House of Representatives unanimously passed the Berne Convention Implementation Act of 1988. The Act makes those changes to the Copyright Law necessary for the United States to join the Berne Convention, an international copyright treaty to which 76 countries belong. Joining Berne will give U.S. writers and publishers copyright protection in 24 more countries, will allow the U.S. to more effectively fight piracy abroad and will eliminate the need for publishing works in the U.S. and a Berne country at the same time in order to gain the benefits of Berne without belonging.

Passage of the Act and ratification of the Berne treaty by the Senate is expected to follow swiftly, as is President Reagan's approval.

In a later column, I will detail the changes that were made to the Copyright Law in order to accommodate it with Berne.

**If you are faced with a
"lost publisher" on a song that
you want to get moving again,
don't hide the true facts
from the new publisher.**

BMI



EARLE HAGEN

FILM SCORING WORKSHOP

COMING THIS FALL

The next Earle Hagen Film Scoring Workshop begins on October 4, 1988. The deadline for submissions is September 13. For further information, contact Doreen Ringer at BMI/Los Angeles. (213) 659-9109. 8730 Sunset Blvd., 3rd Floor West, Los Angeles, Ca. 90069.



BMI

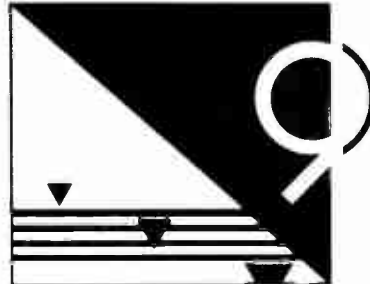
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