

The ABCs Of Songwriting; Gold Picks Cherry Lane

IS SONGWRITING AN ART best left to genetics, nurtured by experience, or can it blossom with the knowledge and application of classroom techniques?

Here is one answer, admittedly advanced by a songwriter, **Jack Perricone**, who is chair of the songwriting department of Boston's **Berklee College of Music**. "Built into the question, 'Can songwriting be taught?' is the knowledge that many folks believe songwriting can't be taught, and the ability to write a song is a gift from heaven—either you've 'got it' or you don't!

"Songwriters are all assumed to be self-taught. But note, in that assumption is the fact that *some teaching did take place!* The 'self-taught' songwriter has somehow figured out how songs are constructed, and through analysis and trial and error has learned how to do it.

"If we study 'natural' songwriters, from **Irving Berlin** to **Richard Marx**, [we] discover that they were immersed in song from an early age, and had developed what I term a 'song sense.' They continued to passionately pursue the craft of songwriting and allowed their talents to blossom. Many other songwriters, from **Gershwin** to **Bacharach**, while not specifically studying songwriting, did study music in a formal way.

"In the heyday of Tin Pan Alley, writers gathered in publishing houses which acted as 'schools,' sharing songs and picking up each other's approaches and techniques. Most songwriting greats, such as **Berlin**, **Gershwin**, and **Jerome Kern**, served as songpluggers or house pianists, listening in on the shoptalk, and getting a bead on the industry and their craft.

"That environment no longer exists, and that void partially accounts for the existence of a songwriting department at **Berklee College Of Music**. Anyone who has taught music most of his life knows that if someone has a belief in self and some talent, that person can be taught to be, at the least, a competent musician, and possibly develop into a great musician through training and practice.

"Yes, I believe songwriting, which is a subset of music composition, can be taught just as well as any of the arts can be taught."

CHERRY LANE MINES GOLD: **Julie Gold**, winner of a 1990 song-of-the-year Grammy for "From A Distance," as performed by **Bette Midler**, has signed a co-publishing deal with **Cherry Lane Music**, reports **Peter Primont**, president/CEO. The BMI-cleared writer, with some 32 covers of the song, is a

member of the **Philo** label/touring group the **Four Bitchin' Babes**, along with **Christine Lavin**, **Megon McDonough**, and **Sally Fingerett**. **Cherry Lane** is now the worldwide administrator of "From A Distance." One of her more recent songs, "The Journey," is on **Lea Salonga's** first solo album.

GETTING A 'Hold' On Things: **BMI** has made what is believed to be the industry's first licensing deal for "on hold" music from its source, signing up Miami-based **Telephonetics**, said to be the largest producer of hold messages and music, with

such clients as **AT&T**, **Ford**, **Xerox**, **General Electric**, and **Pepsico**. **Telephonetics** was formed a decade ago as a result of an idea by its president, CEO **Alan J. Kvares**. While both **BMI** and **ASCAP** have deals with end-users, the **BMI/Telephonetics** deal is the first with a producer, which until six months ago programmed public domain music. According to **BMI** VP of licensing **Tom Anastas**, a "few" discussions are under way with other firms, while a spokesman for **ASCAP** says the society has had discussions with **Telephonetics** on a licensing deal. **Words & Music** was put on hold while seeking more information on the deal from **BMI**. Sure enough, music was broadcast over the phone line. The staffer was quick to note that **BMI** has an on-hold deal with its writers and publishers—the music, by the way, is all **BMI**-cleared. A performance right is a performance right.

HARDLY EXTINCT: **Morton Gould** has written music for almost every medium and, to a large extent, in every form, from classical scores to ballet to musical theater to film and movie soundtracks to, believe it or not, rap. Well, it's a 1992 piece called "Jogger And The Dinosaur For Rapper And Orchestra" that is set for its **New York** premiere Nov. 20, as performed by the **Little Orchestra Society** at **Lincoln Center**. For the past seven years, he's been president of **ASCAP**. He's a charmer who can deftly puncture pretension and lighten the load of heavy evenings of "in recognition of your great contributions..." And Dec. 10, he'll be 80 years old. Delightfully, he doesn't act it.

PRINT ON PRINT: The following are the best-selling folios from **Hal Leonard Publications**:

1. **Aladdin**, Soundtrack
2. **Pearl Jam**, Ten
3. **Yanni**, In My Time
4. **Indigo Girls**, Rites Of Passage
5. **Nirvana**, Nevermind



by Irv Lichtman

INTERACTIVE BUSINESSES SEEK THEIR AUDIENCES

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for music-based product.

"Interactive products hold unlimited opportunity for increasing the exposure of artists, their music, and everything about them," Biondi said.

Biondi sees **MTV's** viewers as the "early adapters" to interactivity. "How quickly we are able to harness these new technologies will depend on how soon we can identify the winning applications."

However, **David Serlin**, executive VP at **ICTV**, a **Santa Clara, Calif.**, software developer, later noted that while the **MTV** generation might be the most comfortable with new technology, it is the pre-**MTV** generation that controls the discretionary dollars that will have to pay for enhanced **TV** services.

"The mass-market consumer is not a computer user," he said, "and if they can't use the technology, it won't make money for a while."

"The word 'interactive' is abused more than it's used," he added. "How people actually will interact, and how they will act when they are not in focus groups, but really spending their own discretionary dollars, is still unknown."

Indeed, **Biondi** said, "interactivity is not going to kill all other businesses. The traditional business of supplying prerecorded music to consumers through retail outlets will not likely disappear for a long time, if ever."

PROGRAMMING ON DEMAND

What interactive **TV** might actually look like was revealed Nov. 4 in a

panel on "Interactivity & Direct Marketing," moderated by media consultant **Garry Wall**. Panelist **Greg Riker**, director of future home technology at **Microsoft Corp.**, demonstrated the software his firm has been developing to provide programming on demand.

"The possibilities for music on demand are incredibly powerful," he said. "People will have the ability to construct the stream of music coming to them... You can own a copy of a video in your own system and watch it in the best format possible."

A typical screen of the future could showcase the music video image, as well as computer icons that open windows to an artist's discography, lyrics, biography, and tour information, plus information regarding ticket and product sales.

"The perception of music video will change," **Riker** predicted. "The activity of learning about artists through video is the new use of [this medium]."

Interactive technology will transform the relationship between the consumer and the **TV**, **Riker** added.

"Interactive **TV** will shift the center of commerce for the viewer; one will be able to bypass the phone and make a purchase using the remote control," he said.

For now, several music networks are easing into the direct-marketing realm, albeit with traditional technology, as described by panelists from **MOR Music TV** and **Black Entertainment Television**. **MOR**, a **St. Petersburg, Fla.**-based music network, sells

product via the phone using music video as the commercial enticement, and **BET**, which launched its own **BET Direct** line earlier this year, recently signed an agreement to explore direct-marketing possibilities with the **Home Shopping Network**.

NEW AVENUES OF EXPOSURE

Technological marvels on the electronic horizon transcend the television/direct-marketing business, however. A panel titled "Distribution & Promotion," moderated by **PLG's** **Steve Leeds**, explored other technology applications and new opportunities for exposing artists via visual images.

The primary benefit record labels will reap from the multimedia revolution is the increase in venues in which to showcase artists' videos, said **Alan Mintz**, senior VP, **West Coast**, of **Epic Records**. However, he noted, it is incumbent upon record labels to expose an act in the proper way. "We run the risk of burning our act out through excessive play."

Chris Castle, **A&M's** VP of business and legal affairs, said his label is carefully choosing new and developing artists to link with video games for an upcoming cross-promotion with the **3DO** multimedia format.

In the cross-promotion, music from **A&M** acts will be incorporated into the bed of the game, and video clips will be accessible during breaks in the action, he said. The act's audio product—or an actual game soundtrack—will be packaged or cross-promoted with the game title. "You're dealing with a captive, if not addicted, audience," he said.

Ed Newquist, VP of films at **Burbank-based Iwerks Entertainment**, said his firm offers yet another new realm of exposure. He described **Iwerks' foray** into the movie/theme park business, with its "Cinetropolis," set to open in **Connecticut** this December. The park will feature outlets for large-format films, simulator rides, and nightclubs featuring music video in the round. **Iwerks** is the firm that developed the "Reactor" unit that showcased the **Peter Gabriel** ride-motion video "Kiss That Frog."

Implications for interactive technology supersede entertainment, noted **Maurice Welsh**, director of new media marketing at **Pacific Bell**. In the future, data will be available to create systems to track sales, support invoicing, and legally prove that a transaction from **Party A** to **Party B** did in fact take place, he said.

He also described how video producers and promoters will be able to transmit digitized product via phone lines, cutting the time and cost of editing, dubbing, packaging, and shipping actual videocassettes.

All of these developments prompted a warning from **Ron Gertz**, CEO of the **Clearing House**, a **Los Angeles**-based licensing firm. **Gertz** said producers of multimedia product need to be aware of licensing and royalty issues covering the sources of information—from sheet music to photos—included in a multimedia title.

"We lawyers salivate at this kind of talk," said **Gertz**, whose firm clears licenses for music to appear in various productions, "because we know how it will impact our fees."

SOUL ASYLUM VID A 'RUNAWAY' SUCCESS

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eo, directed by **Graeme Joyce**.

Repeat winners included **Tom Phillips**, whose "Chattanooga Tom Show" won best local/regional country video show for the second straight year; **Ralph McDaniels**, whose "Video Music Box" picked up its second straight award for best local/regional rap video show this year; and **Armando Zapata** of "JBTV," which picked up best local/regional alternative/modern rock show this year. Last year, **Zapata** was with "Music Video 50," which won best local/regional dance show in 1992. **MTV Internacional** also took its second straight award for best local/regional Latin music video show in 1993.

A complete list of winners follows:

- GENERAL AWARDS**
Maximum Impact Clip: Soul Asylum, "Runaway Train" (Columbia).
Director Of The Year: **Mark Romanek**, Satellite Films.
- ALTERNATIVE/MODERN ROCK**
Clip Of The Year: **Blind Melon**, "No Rain" (Capitol).
New Artist Clip Of The Year: **Stone Temple Pilots**, "Plush" (Atlantic).
Best Local/Regional Show: **JBTv**, Chicago.
- CONTEMPORARY CHRISTIAN**
Clip Of The Year: **Geoff Moore & the Distance**, "Evolution... Redefined" (Forefront).
New Artist Clip Of The Year: **Two Hearts**, "Miracles" (Star Song).
Best Local/Regional Show: **Lightmusic**, Wall, Pa.
- DANCE**
Clip Of The Year: **RuPaul**, "Supermodel (You Better Work)" (Tommy Boy).
New Artist Clip Of The Year: **RuPaul**, "Supermodel (You Better Work)" (Tommy Boy).
Best Local/Regional Show: **Power Play**, Newark, N.J.

- HARD ROCK/METAL**
Clip Of The Year: **Tool**, "Sober" (Zoo).
New Artist Clip Of The Year: **Tool**, "Sober" (Zoo).
Best Local/Regional Show: **30 Minutes Of Rock**, Athens, Ga.
- LATIN**
Clip Of The Year: **Jon Secada**, "Sentir" (SBK/EMI Latin).
New Artist Clip Of The Year: **Ricky Martin**, "Me Amaras" (Sony Discos).
Best Local/Regional Show: **MTV International**, New York.
- ROCK**
Clip Of The Year: **Lenny Kravitz**, "Are You Gonna Go My Way" (Virgin).
New Artist Clip Of The Year: **Stone Temple Pilots**, "Wicked Garden" (Atlantic).
Best Local/Regional Show: **Music Link**, Denver.
- RAP**
Clip Of The Year: **Digable Planets**, "Rebirth of Slick" (Pendulum/EMI).
New Artist Clip Of The Year: **Onyx**, "Slam" (RAL/Chaos/Columbia).
Best Local/Regional Show: **Video Music Box**, New York.
- COUNTRY**
Clip Of The Year: **Mary-Chapin Carpenter**, "Passionate Kisses" (Columbia).
New Artist Clip Of The Year: **Little Texas**, "What Might Have Been" (Warner Bros.).
Best Local/Regional Show: **Chattanooga Tom Show**, Chattanooga, Tenn.
- R&B/URBAN**
Clip Of The Year: **Terence Trent D'Arby**, "Delicate" (Columbia).
New Artist Clip Of The Year: **Mary J. Blige**, "Real Love" (Uptown/MCA).
Best Local/Regional Show: **Hot Traxx**, San Diego.
- POP/AC**
Clip Of The Year: **Soul Asylum**, "Runaway Train" (Columbia).
New Artist Clip Of The Year: **Gin Blossoms**, "Hey Jealousy" (A&M).
Best Local/Regional Show: **TV23 Videos**, Cleveland.

DEBORAH RUSSELL