

ASCAP PlayBack™

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PUBLISHED BY THE AMERICAN SOCIETY OF COMPOSERS, AUTHORS & PUBLISHERS

MAY - JUNE 1994

ENNIO MORRICONE ACCEPTS ASCAP GOLDEN SOUNDTRACK AWARD

PROPOSED NEW BILLS THREATEN COPYRIGHTS

ASCAP MEMBERS URGED TO VOICE THEIR OPPOSITION

Members of the U.S. Congress are once again being pressured by groups of business owners who use music and yet seek to avoid their legal obligation to pay for the copyrighted music used to enhance their establishments. Recently, a bill, H.R. 3288, was introduced in the U.S. House of Representatives by Cong. Craig Thomas (R-WY) and Ed Pastor (D-AZ). This legislation would exempt most businesses which use mechanical music (i.e., music performed via compact disc, tapes, records, videocassette or rebroadcast over radio and TV sets) from paying fees to songwriters, composers and music publishers under the Copyright Law. Another draft bill, with similar language which may be even more far-reaching, is being circulated on Capitol Hill by Cong. Bill Hughes (D-NJ).

Among those lobbying in favor of this legislation are members of the National Licensed Beverage Association (NLBA) and the National Restaurant Association (NRA). Their "rationale" is that unless an establishment charges patrons to hear music, the music is "incidental" to the establishment's main purpose, even as they use your music to enhance their business.

ASCAP has responded by submitting a lengthy rebuttal of the NLBA/NRA position and by offering to negotiate with any person or group over the issues raised. As always, ASCAP is prepared to negotiate directly with industry representatives to work out an amicable licensing agreement, and initial meetings have been held with the NLBA and NRA. Certainly, a negotiated solution would be far more preferable than an imposed legislative one.

Until that becomes a reality, it is vital that ASCAP members voice their opposition to this legislation which, if it prevails, will be a first step toward greater erosion of their copyrights.

Many members will recall ASCAP's grass roots campaign which helped defeat the "Source Licensing" bills of the 1980's. With H.R. 3288 and similar bills on the horizon, ASCAP is moving ahead with a new grass roots campaign. If ASCAP staffers should contact you about lending your support, please respond as so many of you have in the past. It is crucial that this latest attempt to erode your livelihood be defeated.

NEW ASCAP ACE SYSTEM GOES ON-LINE

SONG TITLE DATA BASE SERVICE OFFERED TO MTV, HBO, POLYGRAM AND AIMP

In March, ASCAP Chief Operating Officer John LoFrumento announced that the Society has begun offering ASCAP song title, writer, publisher, and recording artist information to members, music users, researchers and the public through a new on-line service known as the "ASCAP Clearance Express" (ACE) system. ASCAP becomes the first performing rights organization to make such a service available.

The service, which has been in development for almost a year, is currently being tested by MTV/VH-1, HBO, the PolyGram companies and the Association of Independent Music Publishers (AIMP), and will shortly be offered to CBS and ABC as well. By this summer, it will also be available to anyone with a PC capable of on-line communications.

Representing a major step in improving ASCAP'S service to members and customers through computer technologies, ACE will prove especially helpful to those interested in obtaining real time clearance information for television, advertising and films. Commenting on the ACE system, LoFrumento said, "ASCAP is taking a hard look at all technologies which will assist our members, our licensees and the music community. The feedback on our ACE System test has been quite positive and we expect to make the service widely available soon. We view ACE as an important beginning to putting the convenience of on-line access at the service of our members and customers."



(l-r) Producer George Martin, composer Bill Conti, Ennio Morricone, ASCAP President Marilyn Bergman, Warren Beatty, producer Quincy Jones, and film producer Jeff Apple. Beatty presented the Golden Soundtrack Award to Morricone, with following remarks made by Bergman, Conti and Apple.

ITALIAN COMPOSER HONORED AT FILM AND TELEVISION AWARDS

Ennio Morricone, the brilliant Italian maestro of classic film scores such as *A Fistful of Dollars*, *The Good, the Bad and the Ugly*, *Days of Heaven*, *The Mission*, *Cinema Paradiso*, and *The Untouchables*, was presented with ASCAP's Golden Soundtrack Award for Lifetime Achievement in Film and Television Music at the Society's recent 1994 Film and Television Awards.

The event, now in its ninth year, celebrates the often unsung heroes of the big and small screen, the men and women who create the musical landscape against which a story unfolds. This year Morricone was honored for a career that has produced not only a staggering number of film scores—more than 350, and counting—but some of the most memorable scores of all time.

Having risen to prominence for his work on the late director Sergio Leone's westerns, especially the haunting marching music for the desperadoes in *The Good, the Bad, and the Ugly*, Morricone has garnered three Oscar nominations, for *Days of Heaven*, *The Mission* and *The Untouchables*.

Although the composer resides in his native Italy, in recent years he has become a Hollywood favorite, scoring for recent films such as Warren Beatty's *Bugsy*, Wolfgang Peterson's *In the Line of Fire*, Franco Zeffirelli's *Hamlet*, and Mike Nichols' upcoming *Wolf*, starring Jack Nicholson.

This year's honorees for Most Performed Themes on TV were Judy Hart Angelo, Bill Conti, Dan Foliart, Jesse Frederick, Gary Portnoy, and Jonathan Wolff. Awards for Most Performed Background Scores on TV went to David Kurtz, Gary Remal Malkin, Dennis McCarthy, Earl Rose, and Christopher Stone.

Top TV Series awards for themes and dramatic underscores went to John Addison for *Murder, She Wrote*; Judy Hart Angelo, Gary Portnoy, and Craig Safan for *Cheers*; Bill Conti for *Primetime Live*; Dan Foliart for *Home Improvement* and with Howard Pearl for *Roseanne*;

ASCAP CELEBRATES ITS BEVY OF BAMMIE WINNERS

Every year, San Francisco's music community comes out to honor its home-grown heroes in what has become a rite of spring — the Bay Area Music Awards. 1994's 17th annual awards ceremony, held recently at the Bill Graham Civic Auditorium in San Francisco, reflected a boon year for ASCAP members.

This year's Outstanding Album Award went to slick crooner Chris Isaak for *San Francisco Days*, containing the hit "Can't Do a Thing (To Stop Me)," which was nominated for Outstanding Song. Isaak and his band, Silvertone, also landed an award for Outstanding Group.

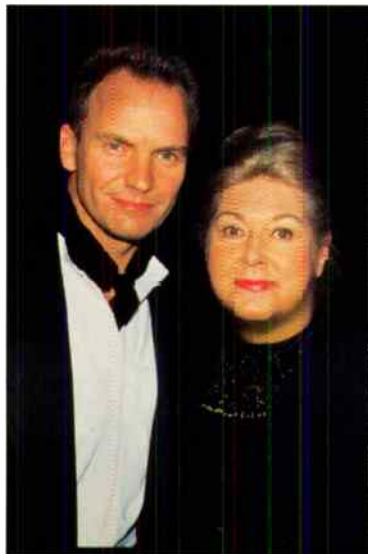
Other ASCAP winners included Tony Toni Toné's *Sons*

of *Soul* for Outstanding Urban/Contemporary Album; 4 Non Blondes' "What's Up" for Outstanding Song (non-blond lead singer and Bammies co-host Linda Perry also won for Outstanding Vocalist); and Sammy Hagar who received the special Arthur M. Sohcot Award which "salutes an individual who, through excellence in performance and/or professional activity, or through dedicated public service, has contributed to the betterment of the local community."

Rounding out this "outstanding" group of ASCAP Bammie winners was venerable favorite Neil Young, who was voted Bay Area Musician of the Year — Hey, Hey, My, My!

RAINFOREST FOUNDATION BENEFIT CONCERT

Rock star/rainforest protector Sting (PRS) is seen here with ASCAP President Marilyn Bergman following a benefit concert he hosted at New York's Carnegie Hall. Sting gathered together many of his friends to perform, including ASCAP members Whitney Houston, Elton John (PRS) and harmonica virtuoso Larry Adler. The event raised more than a million dollars.



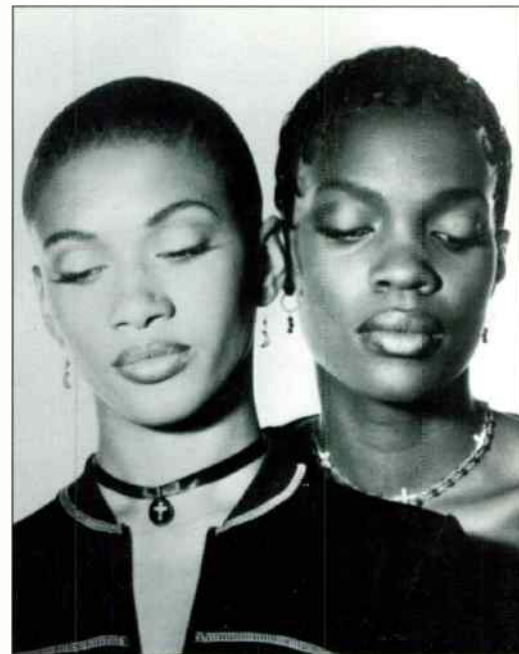
NEW MEMBERS



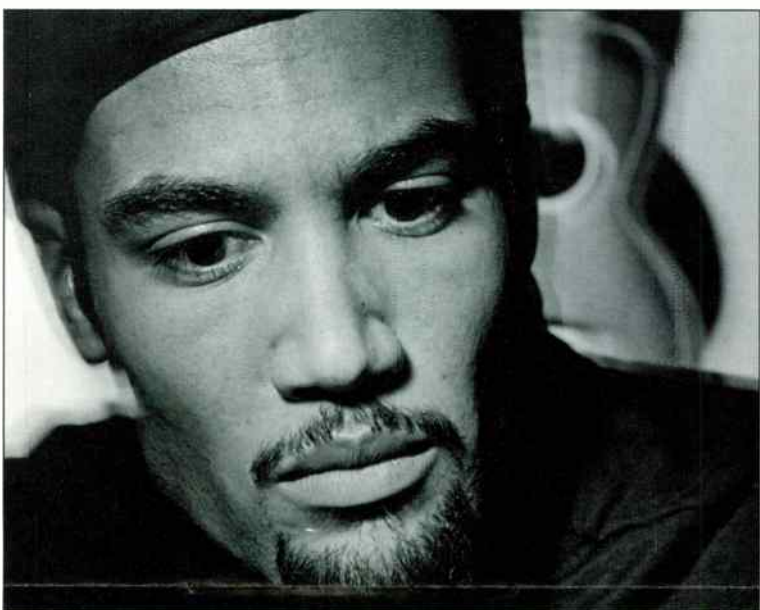
THE MAVERICKS



BELINDA TAKAHASHI



ZHANÉ



BEN HARPER



POINT OF GRACE



GREEN DAY

THE MAVERICKS — A few years ago, the Mavericks were the only young band in Miami who saw themselves as country stars. While their peers pursued rock or dance music, this band craved the sounds of Ray Price, Buck Owens and Ernest Tubb. Their perseverance paid off; when MCA flew the band to Nashville for a 1990 showcase, they signed them before they finished their soundcheck.

BELINDA TAKAHASHI—Calling Belinda Takahashi an overachiever is an understatement. Currently at the Eastman School of Music where she is pursuing a Ph.D. in composition, Belinda has won numerous prizes and awards and has studied with David Loeb, Warren Benson and Samuel Adler, among others. Her music has been performed by many chamber music groups and ensembles, including the Cleveland Chamber Symphony. She was also founder of the contemporary music ensemble Sonic Furniture, which has performed extensively throughout the Midwest.

ZHANÉ — Jean Norris and Renee Neufville were students at Temple University in Philadelphia when they discovered the power of their combined voices. Now known as Zhané, the duo's jazzy attitude, hip-hop flavor and songwriting skills have taken them to the top of the charts with 1993's summer smash single "Hey, Mr. DJ." Their infectious debut album, *Pronounced Jah-nay*, is now out from Motown.

BEN HARPER — "The preservation of acoustic music — not rock 'n' roll on acoustic instruments, but acoustic music — is vital to me," admits 23-year-old songwriter/guitarist/singer Ben Harper. That clean, uncluttered approach is succinctly captured on Harper's debut album for Virgin Records, *Welcome to the Cruel World*. Harper has toured with Taj Mahal, and recently worked with actor Morgan Freeman on a children's film about Harriet Tubman, contributing music to accompany Freeman's narration.

POINT OF GRACE — In Arkadelphia, Arkansas, four exuberant young women who shared a deep religious faith and a strong talent for songwriting and singing decided to join their talents. The result? This remarkable group who have won a large fan base around the country with their inspired brand of Christian music.

GREEN DAY — Blending raw punk force with great pop melodies and lyrics dripping with cynicism, Berkeley, California's Green Day have risen from the underground to offer mainstream America the ultimate anthems for post-teen angst. Having toured the U.S. and Europe several times and recorded two albums on the independent label Lookout, *Dookie*, the band's new major label release from Warner Bros., is sure to give Green Day a banner year.



LUSCIOUS JACKSON

LUSCIOUS JACKSON — Straight out of N.Y.C.'s Greenwich Village, Luscious Jackson stirs a mix of old school hip-hop, punk rock folk music, and unmitigated sass. Their debut EP, *In Search of Manny*, made a splash with critics everywhere, and now having toured with Bettie Serveert, Urge Overkill, and the Breeders, the band will soon release their first full-length album.

<p>Executive Editor KAREN SHERRY</p> <p>Senior Editor LAUREN IOSSA</p> <p>Editor ERIK PHILBROOK</p> <p><u>Contributors</u> Los Angeles Loretta Muñoz Nashville Eve Vaupel Abdo New York Jim Steinblatt, Jeff Sapan, William Thomas</p> <p>Design & Production Broadman Associates</p> <p>Production Assistants Lynn M. Downing Esther SanSaurus, Tom Botte</p>	<p>PlayBack™</p> <p>ASCAP Officers</p> <p>President Marilyn Bergman</p> <p>Vice Presidents Cy Coleman Jay Morgenstern</p> <p>Treasurer Arnold Broido</p> <p>Secretary Arthur Hamilton</p> <p>Assistant Treasurer John McKellen</p> <p>Assistant Secretary Wayland Holyfield</p> <p>Special Counsel I. Fred Koenigsberg</p> <p>President Emeritus Morton Gould</p>	<p>ASCAP Communications Committee</p> <p>Arthur Hamilton Wayland Holyfield Dean Kay Donna Hilley</p> <p>Photography Bill Bernstein, RJ Capak, Lester Cohen</p> <p><i>ASCAP PlayBack is recorded on microfilm by University Microfilm International, Ann Arbor, Mich, 48106. ASCAP PlayBack ©1994 by American Society of Composers, Authors & Publishers, ASCAP Building, One Lincoln Plaza, New York, NY 10023. All rights reserved.</i></p>
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COUNTRY

THE 27TH ANNUAL NSAI ACHIEVEMENT AWARDS

ASCAP recently congratulated their Nashville Songwriter Association International Achievement Award winners at the Vanderbilt Plaza Hotel in Nashville. Those honored included:

- Kerry Kurt Phillips** for "Prop Me Up Beside the Jukebox"
- Victoria Shaw** for "I Love the Way You Love Me"
- Taylor Rhodes** for "Cryin'"
- Gretchen Peters** for "Let That Pony Run"
- Alan Jackson and Jim McBride** for "Chattahoochee"
- Casey Kelly and Bob Regan** for "Soon"
- Chris McCarty** for "Wide River"
- Johny MacRae and Steve Clark** for "When You Leave That Way You Can Never Go Back"
- Allen Shamblin** for "In This Life"
- Jon Robbin and Barbara Cloyd** for "I Guess You Had to Be There"



ASCAP/CRS LUNCHEON: ASCAP sponsored a luncheon for the 25th Annual Country Radio Seminar registrants at the Opryland Hotel in Nashville. The luncheon featured Mercury recording artist Kathy Mattea and Columbia recording artist Ricky Van Shelton. Pictured (l-r) Country Radio Broadcaster's (CRB) Executive Director Dave Nichols, CRB's President Ed Salamon, Mattea, ASCAP's Merlin Littlefield, Connie Bradley and Van Shelton.



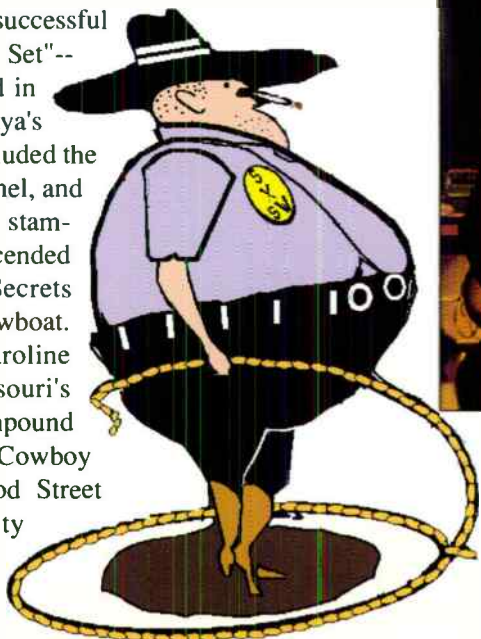
TNN MUSIC CITY NEWS SONGWRITER AWARDS: ASCAP recently met backstage with their winners of the TNN Music City News Songwriter Awards at the Grand Ole Opry in Nashville. Song of the Year went to "Chattahoochee" written by Alan Jackson (who is also the artist) and Jim McBride. Pictured backstage after the show (l-r) are McBride, ASCAP's Merlin Littlefield, Wayne Perry ("What Part of No"), Jackson, who also won for "She Got the Rhythm and I Got the Blues" with co-member Randy Travis, and "Tonight I Climbed the Wall", Kim Carnes ("The Heart Won't Lie"), ASCAP's Chris DuBois, Gary Nicholson ("One More Last Chance") and Eric Kaz ("I Cross My Heart").



AN EXTRAVAGANZA: ASCAP recently hosted the kick-off reception for the Nashville Entertainment Association Extravaganza in Nashville. Pictured during the reception are (l-r) committee members Randy Talmadge, NEA Executive Director Sherry Bond, writer/musician Steve Cropper, committee members Teena Camp, Steve West and ASCAP's Chris Dubois.

ASCAP CORRALS HOT ARTISTS AT '94 SOUTH BY SOUTHWEST MUSIC AND MEDIA CONFERENCE

ASCAP continued its tradition of presenting some of the nation's rising musical stars at this year's South by Southwest Music and Media Conference held recently in Austin, Texas. MCA recording artists Rodney Crowell and special guests the Mavericks kicked off the three-day event at ASCAP's free opening night outdoor concert at Brazos Street Stage. The next day ASCAP presented its highly successful showcase program, "Quiet on the Set"--the first time ever in Austin. Held in the intimate ambience of Ruta Maya's Coffee House, the acoustic acts included the Borrowers, Gene Cook, Tom Kimmel, and David Rice. On the final night, a stampede of eager music lovers descended upon ASCAP's Best Kept Secrets Showcase at the popular club, Showboat. Artists including Houston's Caroline Wonderland, Kansas City, Missouri's Molly McGuire, Milwaukee's Compound Red, Seattle's Sage, New Orleans's Cowboy Mouth, and New York City's God Street Wine performed to the capacity crowd, treating them to the rich and diverse music surfacing across America.



Performers at ASCAP events at the 1994 South by Southwest Music and Media Conference included (clockwise from top left): MOLLY MCGUIRE, Virgin Records recording artist SAM PHILLIPS, DAVID RICE and COWBOY MOUTH.

UP AND COMING



The subdudes: (l-r) Johnny Ray Allen, Tommy Malone, Steve Amadee, and John Magnie.

The subdudes, who believe spelling their band's name in the lower-case is more descriptive of their music, are currently making quite a large noise in the new world of AAA (Adult Alternative Albums) radio with their High Street/Windham Hill album, *Annunciation*. The quartet's members, all veterans of various New Orleans bands, have been tantalizingly close to music business success before and have no illusions about their current high profile. What they do have is a strong commitment to keeping the subdudes intact as a creative and performing unit and to continue making their music in their own way.

Classifying the music of the subdudes is no easy task. As keyboard player John

Magnie explains it, "About four hyphenated terms are used, but it's hard to put us in one category." With country, soul, jazz, blues and rock influences filtered through the unique musical environment of New Orleans, the subdudes' sound transcends trendiness and tradition.

The AAA radio format, which is only about one year old, is a key element in helping the subdudes gain the national audience they were unable to find with two earlier major label albums. Bass player Johnny Ray Allen believes that "beside making music you like you've got to have a place to take it to. There's lots of good music without a market. The AAA stations have been great for us. They seem to be filling a gap for the "Baby Boomers" with artists like us, Shawn Colvin, the Band and Bonnie Raitt."

Three of the subdudes--guitarist Tommy Malone, percussionist Steve Amadee and Allen--have all been close since attending high school together in New Orleans. Originally the least musical by inclination, Johnny Ray discovered a talent within himself for writing songs. "It never dawned on me to try, but after I did I became obsessed right away. When the band played the first one I wrote, it made me feel so great, I'll never forget that feeling." Magnie, the only subdude not native to New Orleans, grew up in Colorado, but "was hit hard by the music of the legendary New Orleans pianist Professor Longhair (Roy Byrd) and made his way south to meet

him. What Magnie expected to be just a visit to the Crescent City became a 13 year stay, where he became part of the city's music scene.

Interestingly, when the present subdudes line-up finally came together, they broke out from the pack of struggling bands by moving to the town of Fort Collins, Colorado and bringing their spicy New Orleans sound with them.

Whatever the future may bring, the subdudes are in for the long haul. As Allen declares, "Lots of people don't have the stamina or aren't as crazy as we've been to continue. You really need endurance to go on without money. But we know that this is probably the best music any of us will ever make, so why quit?"

FILM AND TV AWARDS

Continued from Page 1

Jesse Frederick for *Full House*; Quincy D. Jones III, Will Smith and Jeffrey Townes for *Fresh Prince of Bel Air*; John Morris and J.A.C. Redford for *Coach*; Jeff Sturges for *Murder, She Wrote*; and Jonathan Wolff for *Seinfeld*.

Awards for composers with scores in Top Box Office Films went to Bill Conti for *Rookie of the Year*; Anne Dudley for *The Crying Game*; Elliot Goldenthal for *Demolition Man*; James Horner for *The Pelican Brief*; Trevor Jones for *Cliffhanger*; Ennio Morricone for *In the Line of Fire*; James Newton Howard for *Dave* and *The Fugitive*; Marc Shaiman for *A Few Good Men* and *Sleepless in Seattle*; Howard Shore for *Mrs. Doubtfire*; and Toru Takemitsu for *Rising Sun*.

The evening also featured a special performance by the 17-piece SCL All-Star Big Band, comprising prominent film and TV composers, and led by ASCAP composer Alf Clausen.



Composer Bruce Broughton (Tombstone), right, presents James Newton Howard two Top Box Office Film awards for his work on the hits *Dave* and *The Fugitive*.



Jonathan Wolff, after winning an award for Top TV Series for *Seinfeld*.



Quincy D. Jones III, won a Top TV Series award for his work on *Fresh Prince of Bel Air*, which was presented to him by his father, producer Quincy Jones.



The SCL All-Star Big Band.

CROSSTALK

Dear ASCAP:

Please accept my congratulations on the new format for *ASCAP PlayBack*. I became an ASCAP member late last year following a lengthy tenure at another performing rights organization. The accessibility, friendliness and enthusiasm in my career by ASCAP's Los Angeles staff following my move from New York are what brought me over. Since I am so new, the benefits in terms of increased royalties and career advancement remain to be seen, but what I read in *PlayBack* is encouraging.

I'm writing to suggest a practical addition to *PlayBack*...how about a regular, or, at least, occasional column devoted to information on the changing world of music publishing? I'm sure other writers are just as interested in keeping up with news on this front as well as information on workshops, panels, seminars and the like that ASCAP and other industry organizations have to offer.

Marsha Malamet
Los Angeles, California

ASCAP Replies:

Thank you for your letter and welcome to ASCAP! You've joined at a time when the Society is doing more than ever to give members an open channel for communication as well as improved services. A key element of *ASCAP PlayBack's* new format is to provide timely information on ASCAP's workshops, seminars, and panels. Your suggestion for a publishing column is an excellent one, and we expect to initiate one in our next issue. Please stay tuned!

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INTERVIEW WITH SOUNDGARDEN'S CHRIS CORNELL

By ERIK PHILBROOK



Soundgarden: (l-r) Kim Thayil, Chris Cornell, Ben Shepherd, Matt Cameron and (resting) Bill.

Once upon a time in a kingdom far, far away called Seattle, a group of young bands turned their amps up loud and began to play. The sound they created was so enormous, so captivating, that people put down their espressos in awe. Word about this sound quickly spread across the land and soon record execs donned flannel shirts and journeyed to this new musical mecca, bearing gifts. The rest, as they say, is rock and roll history.

The oft-told Seattle tale is now the stuff of legend, but to hear Soundgarden's singer/songwriter Chris Cornell tell it, they knew not what they had done. "We didn't start thinking about what we were doing in terms of what it meant until it reached the outside world and people started writing about it from their own perspective. Coming from Seattle, we were very isolated, so we didn't have a lot of outside attention. We were into the U.S. post-punk scene mostly and we just wanted to fit in with that peer group and do the music we loved. As far as what it meant in a big way, or how it was going to have a greater effect, we really had no idea."

While Soundgarden simply played the music they loved, which is best described as metal with a punk spirit and a college education, they unwittingly helped create a whole new genre of music which the world has now come to know, for better or worse, as "grunge."

Cornell could live without the G-word, thank you. "It allowed us to escape the *metal* tag for awhile, but I also think there are a lot of different names for the music that we do, and grunge is just one of them. You can tell me what reggae is. You can probably tell me what jazz is. You can tell me what rock is. But I don't know if you can tell me what grunge is, because I don't think anybody can give a definition that accomplishes it. If you can call Soundgarden grunge and then call Pearl Jam grunge...then what the hell is grunge?"

He does offer the fact that Mudhoney was the first band to get that label. "They were touring in the UK and were having huge success at the time. And all the band members had matching haircuts – for some reason they like that over there – so the British press jumped on it, and they just love to make up labels and use colorful adjectives like 'grunge.' And then it sort of became that because Mudhoney was so associated with Sub-Pop (Soundgarden's original label) that basically anybody associated with Sub-Pop were all subject to getting that tag. But to me, Mudhoney sounded like a lot of sixties bands that were guitar-rock based, like Blue Cheer. It was really just dirty rock guitars and crappy sounding drums."

Needless to say the word – and the music it attempted to describe – caught on in a phenomenal way. Yet while fellow Seattle bands like Pearl Jam and Nirvana unexpectedly experienced the immense and overwhelming adulation that happens when, in the words of Paul Simon, "every generation throws a hero up the pop charts," Soundgarden went about their business, gaining respect and an ever-widening fan base. Their last album, *Badmotorfinger*, went platinum and they achieved prime billing on the second Lollapalooza tour, the successful traveling circus of alternative bands. They were also able to grow beyond cult status by having their music selected by hip Hollywood directors Quentin Tarantino and Cameron Crowe for respective use in *True Romance* and *Singles*. Now poised for the American leg of a world tour in support of their ambitious new album, *Superunknown*, which seized the #1 slot on the *Billboard* album chart upon its release, Soundgarden, the once and future kings of the Seattle scene, are well-prepared for their crowning glory.

Cornell attributes the band's success to the tight-knit bond between himself, guitarist Kim Thayil, drummer Matt Cameron, and bassist Ben Shepherd. "Yeah, we're just like the Monkees; we all live in the same house, sleep in the

same bed, and wear matching nightcaps," he jokes. "We've always been mob-like in terms of how we interact as a band and how we approach our music. We don't want too much outside influence because we trust each other quite a bit. A lot of producers think we should fight more so it creates a tension and we'll get more off our chest and they'll be able to capture it in the studio, but we just don't have a tumultuous relationship."

While the band is highly collaborative in the creation of the music, Cornell has assumed the role of chief lyricist. "The main rule is that I rarely ever write finished lyrics and then attach them to the music, because I think the music often determines where a song is going to end up. They should fit well together. For the new album, there were songs I wrote that weren't really finished – "My Wave" is a good example – and we would work on them together as a band. Kim would also bring in parts that he wouldn't want to arrange without the vocals. So a lot of time I would take his bits home and try to pick a song out of that." The result of this process, as heard on *Superunknown*, are mesmerizing works in which Cornell's vocals (which, by the way, can reach heights attained only by certain opera divas) and Kim Thayil's Guild six-string are like dual guitars driving home unforgettable hooks. Rich with ominous melodies, songs as diverse as "Spoonman," "Black Hole Sun" and "Fourth of July," stick in the mind like vivid dreams.

And how does the notorious climate of the Northwest figure into Soundgarden's particularly dark brand of rock? "Just like Springsteen writes about New Jersey and where he grew up, there are moods in different parts of the world that are going to show up in the music. In Seattle, it's dark a lot of the time, and raining, and you're shut in a lot. Rather than sunny and beautiful Jimmy Buffet-partying-on-a-yacht songs, it's probably going to create gloomier music." And legions of Soundgarden fans couldn't be happier.

NOTEBOOK



On ASCAP's Music Circuit (top row): At ASCAP's "HIP-HOP TAKING A BAD RAP" FORUM chaired by Billboard Rap Music Editor Havelock Nelson: (l-r) music journalist Kim Green, ASCAP's Randy Lee, author Tricia Rose, Polygram recording artist Daddy-O, Nelson, ASCAP's Audra Washington, songwriter/producer Mtume, Senior Director of Rap Promotion for Polygram Label Group, Sincere, ASCAP's Alonza Robinson, and

songwriter/recording artist KRS-1: Arista recording artists Diamond Rio honored with a gala platinum record celebration co-sponsored by ASCAP. International Artists Management and the William Morris Agency: (l-r) Diamond Rio's Gene Johnson, Dana Williams, Jimmy Olander, Brian Prout, Marty Roe and Dan Truman; (bottom row) ASCAP's Shelby Kennedy (left) with MCA recording star George Strait backstage following a con-

cert in Murfreesboro, Tennessee; ASCAP's Merlin Littlefield and Connie Bradley with Garth Brooks after the star's appearance at Memphis' Pyramid; ASCAP members Blind Melon (l-r) Christopher Thorn, Shannon Hoon, Rogers Stevens, ASCAP's Michael Badami, and band members Brad Smith and Glen Graham at a recent Standing Room Only concert at the Palladium in Los Angeles.

1994 East Coast R & B Songwriters Workshop

The 1994 ASCAP East Coast R & B Songwriters Workshop gives songwriters the opportunity to play their songs before a panel of noted music industry professionals, including songwriters, publishers, producers and record company executives. The session is designed to enrich participants' knowledge of the industry and to help establish contacts and possible collaboration partnership.

The workshop will take place on Wednesday, June 22, 1994, from 6:00 p.m. to 9:30 p.m., at ASCAP's Manhattan offices, 1 Lincoln Plaza on Broadway (between 63rd and 64th street). Writers interested in applying for participation must submit a cassette tape containing two original songs, along with typed or neatly written lyric sheets, and a brief music resume/bio to: ASCAP R & B Songwriters Workshop, 1 Lincoln Plaza, New York, NY 10023.

Deadline for entries must be postmarked no later than Friday, June 3, 1994. Please do not submit multiple entries. Tapes will not be returned.

NEW IRS AUDIT HANDBOOK TARGETS MUSIC INDUSTRY

The IRS has released a music industry handbook to their examiners as part of a new program to assist them in their review and audit of tax returns. The program, described as the Market Segment Specialization Program (MSSP), involves the development of specific industry oriented questionnaires together with narrative explanations of the particular industry and related IRS audit issues. The music industry audit techniques handbook was written by the IRS using knowledge and audit results obtained from audits performed in various segments of the music industry.

The 14-page document released on March 25, 1994 describes the music business from the perspective of the IRS including information about sources of revenue from performing rights royal-

ties, mechanical royalties, record companies and unions. It also provides the examiner with information pertaining to income earners such as songwriters, publishers, live performers, producers, managers, and music videos.

In order to be prepared for a possible IRS audit, members may want to familiarize themselves with the contents of the handbook or alert their accountants of its existence. You or your accountant can obtain the information by writing to the IRS Freedom of Information Reading Room, PO Box 795, Ben Franklin Station, Washington, D.C. 20044 and requesting a copy of the handbook entitled MSSP Entertainment: Music Industry-Section 7602--IRS Examinations.



FRIENDS AND COLLEAGUES CELEBRATE STANLEY ADAMS

ASCAP paid tribute to its dear friend and former president, Stanley Adams, at a special memorial in New York in March. Among those remembering Adams and/or performing some of his popular songs were, top row, (l-r): Group 5 members Richie Iacona and Kevin DiSimone, ASCAP Board member Burton Lane, former ASCAP President Morton Gould, ASCAP President Marilyn Bergman, former ASCAP President Hal David, performer Michael Feinstein, Nashville songwriter Bill Rice, Group 5 singer Jeff Lyons, performer Steve Ross, and Board member Cy Coleman, and (seated, l-r) Group 5 singers Holli Ross and Annette Sanders, Mr Adams' widow Berenice Adams, Group 5 singer Arlene Martell, and Nashville songwriter Sharon Rice.

In Memoriam

William Bergsma
John Candy
Ken Carson
Marvin Fischer

Nicolas Flagello
Alexei Haieff
Dan Hartman
Roy Smeck

NOTEBOOK

ASCAP STARTS NEW SURVEY OF POP CONCERTS

The Society recently moved toward greater accuracy in the distribution for pop concert performances in the United States. New programs are being put into place which will, for the first time, allow ASCAP to distribute license fees from pop concert licensees to the ASCAP writers, publishers and foreign affiliates whose works are performed in these concerts.

At the same time, ASCAP has moved toward increased collection of revenues from pop concert performances abroad. ASCAP has initiated a system which will monitor the international concert activity of popular American touring acts.

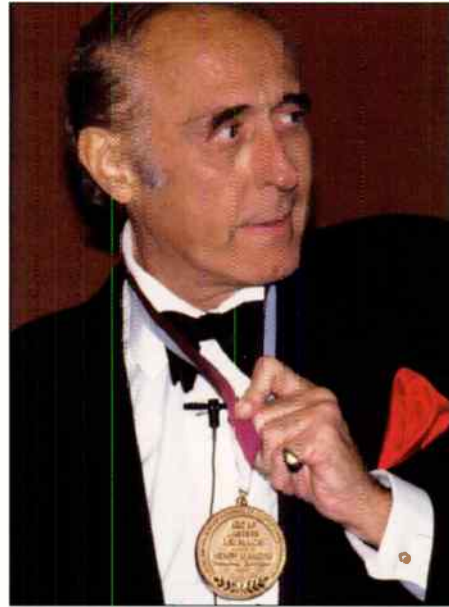
On the domestic side, the immediate goal is to begin crediting entitled writers and publishers in the September 1994 Domestic Concert Distribution. Based on recommendations of ASCAP's independent survey experts, the top 50 concert tours of 1993 have been identified (these 50 top tours account for the majority of the pop concert fees collected by ASCAP). ASCAP has requested from the appropriate tour managers the set lists for each concert on the tours in question, including songs performed by opening acts. Once this

information is received, the performances will be weighted by the revenue of the individual tours and used to distribute the license fees allocated to the pop concert survey.

Toward the end of 1994, actual venues will begin to be surveyed in the second phase of the domestic pop concert project, including performances other than those in the top 50 tours.

Unlike domestic pop concerts, which are licensed by ASCAP, those taking place abroad are licensed by the foreign societies in their respective territories. Yet, unless the foreign societies receive playlists or set lists identifying ASCAP songs performed at these concerts, no payments are received for these performances by ASCAP and no monies can be distributed to the appropriate ASCAP members. Now contacts are being made with managers of major touring acts requesting set lists which will allow ASCAP to better verify and collect income for these performances abroad.

Watch for additional information in *ASCAP PlayBack* on the broadening of ASCAP's survey and how you can help ASCAP efforts to obtain information to support this project.



Henry Mancini received the first ASCAP Masters Medallion at the "Tribute to Mancini: A 70th Birthday Celebration" held at UCLA on April 19th.

As more than a thousand people gathered to honor the composer for his extraordinary gifts as a music creator and friend, ASCAP President Marilyn Bergman presented him the Medallion, which is awarded to ASCAP members who show a mastery of all the elements of leadership in the music world.

ASCAP 1994 DISTRIBUTIONS THROUGH JUNE

May 20

Foreign Outgoing Distribution for affiliated Writers and Publishers, for 3Q93 performances.

June 22-23

Publisher's Quarterly BCO* Distribution for 4Q93 performances (with applicable SRE** Adjustments).

*BCO = Domestic performances of Broadcast, Cable and Other Surveyed media.

**SRE = Symphony, Concert, Recital, & Educational performances.

STEPPIN' OUT



(top left) ASCAP's Todd Brabec (right), Director of Membership, with Sammy Hagar, winner of 2 Bammies — Outstanding Vocalist and the very special Arthur M. Sohcot Award which "salutes a group or individual who, through excellence in performance and/or professional activity, or through dedicated public service, has contributed to the betterment of the local community." (top right) ASCAP's Tom DeSavia, Loretta Muñoz, and ASCAP member Chris Isaak, winner of 2 Bammies for Outstanding Album, San Francisco Days and Outstanding Group (Chris Isaak and Silvertone).

To Gerald Marks
It was great meeting you.
All the best,
Pim Cimrod

GERALD MARKS & FRIENDS

Gerald Marks, composer of "All of Me," and more than 400 other songs, recently enjoyed a 93rd birthday in the Oval Office. Pictured here with President Clinton and friend Ruthmary Campbell, Marks later performed for a packed crowd at the National Museum of American History/ Smithsonian Institute's American Song Series. He shared with the audience his hilarious anecdotes of Tin Pan Alley contained in his audio book "What I Found in the Alley," and considered the occasion one of the most enjoyable in his long career.

COMMISSIONED

Morton Gould's *STRING-MUSIC*, by the National Symphony Orchestra through a grant from the Hechinger Fund for New Orchestral Works, with Mstislav Rostropovich conducting at its world premier at Kennedy Center in Washington D.C. on March 10, 11 and 12, 1994.

Charles Kondek by the Lyric Opera of Chicago to provide Pulitzer Prize composer Shulamit Ran with an opera libretto based on the S. Ansky play "The Dybbuk."

FEATURED

David Pomeranz's score and seven original songs for a new animated feature film in claymation entitled *The Frog Prince*.

Mario Lombardo's *3 Psalms of David*, by the Choral Art Society of New Jersey, January 15, 1994.

PREMIERED

Christopher Caliendo's *Classical Jazz No. 2*, commissioned by Senator Pro-Tempore David Roberti, at Sheraton Universal Hotel's Grand Ballroom, Universal City, California, October 14, 1993.

Jennifer Higdon's "Autumn Reflection," by flutist Carol Wincenc at Hunter College, New York City, February 14, 1994.

Michael G. Cunningham's *Piano Concerto*, composed in 1968, finally premiered by the University of Wisconsin — Madison Symphony Orchestra on March 20, 1994.

Marga Richter's "...beside the still waters." *Variations and Interludes—A Concerto for Piano, Violin, Cello and Orchestra*, commissioned by Eastern Music Festival, Greensboro, North Carolina, July 3, 1993.

Lanette Lind's *Symphony No. 2*, "The Ugly Duckling," by the Raleigh Symphony Orchestra in November/ December 1993.

Frederick Koch's six new compositions, by Andrew White with the composer as pianist, at the Greenwich Theater in New York.

Russell Stanger's "Miyazaki" on April 16 and 17, 1994 in Miyazaki, Japan. The composer conducted the 96 piece Miyazaki Philharmonic Orchestra and the 420 voice Miyazaki Symphonic Chorus as part of that city's 70th anniversary celebration.

RELEASED

Phillip Kent Bimstein's *Garland Hirschi's Cows*, on Starkland Records.

Bonnie Lee Sanders' Bonnie's Broadway Moon Song Shoppe on CD from Original Cast Records.

Kim Perry's single and video for "Why Are All the Good Ones Gone" from her album, *Cheatin Roses*, on Zephyr Records.

SIGNED

Pat Falletta to a publishing agreement with Wood Monkey Music.

Diane Scanlon, to a publishing agreement with peer music.

Angelo, to a publishing agreement with Polygram International Publishing, Inc.

W. David Bowman to an exclusive publishing agreement with D.S.M. Producers and a long term publishing agreement with Nash Video Interactive for a CD-ROM soundtrack library that will be marketed worldwide.

PERFORMED

Garland Anderson's *Four Studies* by Paul Reilly, classical guitarist, at Vincennes University, March 20, 1994.

Melinda Wagner's *Tuesday Music*, a work commissioned by the Sylvia and Danny Kaye Playhouse, on January 19, 1994.

Akmal Parwez's "Kalpana," for flute, cello and piano, commissioned by New York University's New Music Ensemble, in Oceanside, New York, March 13, 1994.

Burton Lane's New York song "How About You" at the official opening of the Grand Central Terminal Spring Market.

SEND STEPPIN' OUT
ITEMS TO:
THE EDITOR, ASCAP PLAYBACK,
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ASCAP PlayBack™

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**Soundgarden:
An Interview With Chris Cornell**

AMERICAN SOCIETY OF COMPOSERS, AUTHORS AND PUBLISHERS

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ONE LINCOLN PLAZA, NEW YORK, N.Y. 10023

ASCAP OFFICES

ASCAP — Nashville
Two Music Square West
Nashville, TN 37203
(615) 742-5000
Fax: (615) 742-5020

ASCAP — London
52 Haymarket
Suites 10 & 11
London SW1Y4RP
England
011-44-71-973-0069
Fax: 011-44-71-973-0068

ASCAP — New York
One Lincoln Plaza
New York, NY 10023
(212) 621-6000
Fax: (212) 724-9064

ASCAP — Los Angeles
7920 Sunset Blvd. Suite 300
Los Angeles, CA 90046
(213) 883-1000
Fax: (213) 883-1049

ASCAP — Puerto Rico
1519 Ponce de Leon Ave., Suite 505
Santurce, PR 00910
(809) 725-1688
Fax: (809) 721-1190

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