

SUPERSTARS OF THE STUDIO

PLAYBACK

JULY/AUGUST 1998



ASCAP

MEMBER MAGAZINE

**Film & TV
And Pop
Awards**

**Mitchell
Froom**

R&B Roundtable

**New
Latin Corner**

Sinatra
Remembered



ASCAP

members

6th Avenue Heartache

Writer: Jakob Dylan
Publishers: Brother Jumbo Music
Warner/Chappell Music, Inc.

Always Be My Baby

Writers: Jermaine Dupri
Manuel Lonnie Seal
Publishers: Air Control Music Inc.
EMI Music Publishing
Full Keel Music Co.
So So Def Music

Counting Blue Cars

Writers: Scott Alexander
Rodney Browning
Greg Kolanek
George Pendergast
J.R. Richards
Publishers: Bigger Than Peanut Butter
Music
EMI Music Publishing
Mono Rat Music

Crash Into Me

Writer: Dave Matthews
Publisher: Colden Grey Ltd.

The Difference

Writer: Jakob Dylan
Publishers: Brother Jumbo Music
Warner/Chappell Music,
Inc.

Don't Cry For Me Argentina

Writers: Tim Rice (PRS)
Andrew Lloyd Webber (PRS)
Publisher: MCA Music Publishing

Don't Leave Me

Writers: Bunny DeBarge
Chauncey Hannibal
Teddy Riley
Publishers: Chauncey Black Music
Donril Music
EMI Music Publishing
Smokin' Sounds Music Ltd.
Warner/Chappell Music,
Inc.
Zomba Enterprises Inc.

Don't Let Go (Love)

Writers: Andrea Martin
Ivan Matias
Publishers: Almo Music Corp.
One Of Ghetto Ho
Sailandra Publishing
Warner/Chappell Music,
Inc.

Don't Speak

Writers: Eric Stefani
Gwen Stefani
Publishers: Knock Yourself Out Music
MCA Music Publishing

Fly Like An Eagle

Writer: Steve Miller
Publisher: Sailor Music

Foolish Games

Writer: Jewel
Publishers: Warner/Chappell Music,
Inc.
Wiggly Tooth Music

For You I Will

Writer: Diane Warren
Publishers: REALSONGS
Warner/Chappell Music,
Inc.

The Freshmen

Writer: Brian Vander Ark
Publishers: LMNO Pop Music
EMI Music Publishing

Give Me One Reason

Writer: Tracy Chapman
Publishers: Purple Rabbit Music
EMI Music Publishing

Hard To Say I'm Sorry

Writer: Peter Cetera
Publisher: BMG Songs, Inc.

Head Over Feet

Writer: Glen Ballard
Publishers: Acrostation Corporation
MCA Music Publishing

How Do I Live

Writer: Diane Warren
Publisher: REALSONGS

I Can Love You Like That

Writers: Mariëth Derry
Steve Diamond
Jennifer Kimball
Publishers: Criterion Music Corp.
Diamond Cuts
Friends And Angels Music
Full Keel Music Co.
Second Wave Music

I Finally Found Someone

Writers: Bryan Adams
Marvin Hamlisch
Robert John "Mutt" Lange
Barbra Streisand
Publishers: Badams Music Ltd.
Emanuel Music
TSP Music Inc.
Zomba Enterprises Inc.

I Go Elind

Writers: Philip Comparelli (SOCAN)
Bradley Merritt (SOCAN)
Darryl Neudorf (SOCAN)
Neil Osborne (SOCAN)
Publisher: Sony/ATV Tunes LLC

I Love You Always Forever

Writer: Donna Lewis
Publisher: Warner/Chappell Music,
Inc.

If We Fall In Love Tonight

Writers: Jimmy Jam
Terry Lewis
Publishers: EMI Music Publishing
Flyte Tyme Tunes

Just Another Day

Writer: John Mellencamp
Publisher: Full Keel Music Co.

Key West Intermezzo (I Saw You First)

Writers: George Green
John Mellencamp
Publishers: EMI Music Publishing
Full Keel Music Co.
Katback Music

Let's Make A Night To Remember

Writers: Bryan Adams
Robert John "Mutt" Lange
Publishers: Badams Music Ltd.
Zomba Enterprises Inc.

Men In Black

Writers: Theresa McFaddin
Patrice Rushen
Will Smith
Publishers: Baby Fingers Music
New Columbia Pictures
Music
Treyball Music
Yamina Music



THE ASCAP COLLEGE RADIO AWARD

Trent Reznor & Nine Inch Nails
The Mighty Mighty Bosstones



Because You Loved Me

Writer: Diane Warren
Publishers: REALSONGS
Touchstone Pictures Music
and Songs Inc.

Butterfly Kisses

Writer: Randy Thomas
Publisher: PolyGram International
Publishing, Inc.

Change The World

Writers: Gordon Kennedy
Tommy Sims
Publishers: Bases Loaded Music
MCA Music Publishing
PolyGram International
Publishing, Inc.

ASCAP PUBLISHER OF THE YEAR

Warner/Chappell Music, Inc.





POP *the charts.*



MMMBop

Writers: Isaac Hanson
Taylor Hanson
Zachary Hanson
Publisher: Jam N' Bread Music

Mouth

Writer: Merrill Bainbridge (APRA)
Publishers: MiCA Music Publishing
Mouth Music Pty. Ltd. (APRA)

Nobody

Writer: Keith Sweat
Publishers: E/A Music Inc.
Keith Sweat Publishing
Warner/Chappell Music, Inc.

Ore Headlight

Writer: Jakob Dylan
Publishers: Brother Jumbo Music
Warner/Chappell Music, Inc.

Standing Outside A Broken Phone Booth With Money In My Hand

Writers: Leonard Feather
Chris O'Connor
Publishers: BMG Songs, Inc.
Fiction Songs Ltd.
Model Music Co.
Moonfood

Twisted

Writers: Eric McCaine
Keith Sweat
Publishers: Deep Sound Music
E/A Music Inc.
Keith Sweat Publishing
Warner/Chappell Music, Inc.
Zomba Enterprises Inc.

Un-break My Heart

Writer: Diane Warren
Publisher: REALSONGS

Wannabe

Writers: Victoria Adams (PRS)
Melanie Brown (PRS)
Emma Bunton (PRS)
Melanie Chisholm (PRS)
Geri Halliwell (PRS)
Matthew Rowe (PRS)
Richard Stannard (PRS)
Publishers: Full Keel Music Co.
PolyGram International Publishing, Inc.

When You Love A Woman

Writers: Jonathan Cain
Steve Perry
Neal Schon
Publishers: Fingers Of Joy Music
Love Barch Music
So Much Music

Where Do You Go

Writers: Peter Bischof-Fallenstein (GEMA)
Franz Reuther (GEMA)
Publisher: BMG Songs, Inc.

You Learn

Writer: Glen Ballard
Publishers: Acersession Corporation
MCA Music Publishing

You Were Meant For Me

Writer: Jewel
Publishers: Warner/Chappell Music, Inc.
Wiggly Tooth Music

Ooh Aah...Just A Little Bit

Writer: Steve Rodway (PRS)
Publisher: Songs Of Peer Ltd.

Push

Writer: Matt Serletic
Publisher: Melusic Music

Quit Playing Games (With My Heart)

Writers: Herbert Crichlow (STIM)
Max Martin (STIM)
Publisher: Zomba Enterprises Inc.

Say You'll Be There

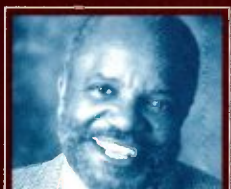
Writers: Victoria Adams (PRS)
Melanie Brown (PRS)
Emma Bunton (PRS)
Melanie Chisholm (PRS)
Geri Halliwell (PRS)
Publisher: Full Keel Music Co.

Secret Garden

Writer: Bruce Springsteen
Publisher: Bruce Springsteen

Spiderwebs

Writers: Tony Kanal
Gwen Stefani
Publishers: Knock Yourself Out Music
MCA Music Publishing



THE ASCAP AMERICAN LEGEND AWARD
Berry Gordy

Staring At The Sun

Writers: Bono (PRS)
Adam Clayton (PRS)
The Edge (PRS)
Larry Mullen, Jr. (PRS)
Publisher: PolyGram International Publishing, Inc.

Sunny Came Home

Writers: Shawn Colvin
John Leventhal
Lev-A-Tunes
Sered Songs Ltd.
Warner/Chappell Music, Inc.



ASCAP SONG OF THE YEAR
"Un-break My Heart"
Writer: Diane Warren
Publisher: REALSONGS
ASCAP SONGWRITER OF THE YEAR
Diane Warren

No Diggity

Writers: Chauncey Hannibal
Taddy Riley
Lynise Walters
Publishers: Chauncey Black Music
Donril Music
Funky Mama Music
Warner/Chappell Music, Inc.
Queen Pen Music
Smokin' Sounds Music Ltd.
Zomba Enterprises Inc.

Congratulations to our 1998 POP Award winners.

ASCAP

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AMERICAN SOCIETY OF COMPOSERS, AUTHORS AND PUBLISHERS
e-mail: info@ascap.com web: http://www.ascap.com



PRESIDENT'S LETTER



Shortly before midnight on Thursday, May 14th, an era ended.

For over 50 years Frank Sinatra honored songs and songwriters like no other singer before or since. He was the supreme interpreter. Not only

respecting songs, but finding in them subtleties and layers of meaning that made every performance an emotional experience. His voice underscored generations, telling us stories, helping us in and out of love, helping us grow up as we watched him grow old.

He introduced us to the classics in the American songbook, songs that were to become my primers, my lessons in songwriting. His taste was impeccable: Irving Berlin, the Gershwins, Cole Porter,

Rodgers and Hart, Harold Arlen, Johnny Mercer, Sammy Cahn, Jimmy Van Heusen and Johnny Burke...the masters...our teachers.

Those of us who had the great fortune of seeing him perform live will never forget the experience. And those of us who had the even greater fortune of hearing him sing songs we'd written will always treasure the thrill.

This issue of *Playback* is dedicated to Frank Sinatra. I think it's most appropriate; he who celebrated songs and their songwriters with every one of his performances. His legacy of films and recordings will, I know, inspire artists and creators for years to come.

Marilyn Bergman
President and Chairman of the Board

PLAYBACK

Executive Editor PHIL CROSLAND

Editor in Chief ERIK PHILBROOK

Senior Editors JEM ASWAD, JIM STEINBLATT

Contributors BARBARA ALEJANDRO, MICHELLE GOBLE,
DANA GRAHAM NEWMAN, SAM PERLMAN, TIFFANY SIMS,
ESTHER SANSOURUS, WILLIAM THOMAS

Design BROADMAN ASSOCIATES

ASCAP Board of Directors

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Chief Executive Officer JOHN A. LOFRUMENTO



ASCAP OFFICES

ATLANTA

541-400 10th Street NW
Atlanta, GA 30318
Ph: (404)753-4679
Fax: (404)755-4373

LOS ANGELES

7920 Sunset Blvd. Suite 300
Los Angeles, CA 90046
(323) 883-1000
Fax: (323) 883-1049

MIAMI

844 Alton Road, Suite 1
Miami Beach, FL 33139
(305) 673-3446
Fax: (305) 673-2446

MIDWEST

1608 W. Belmont Avenue
Suite 200
Chicago, IL 60657
(773) 472-1157
Fax: (773) 472-1158

NASHVILLE

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

NEW YORK

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

LONDON

8 Cork Street
London W1X1PB
England
011-44-171-439-0909
Fax: 011-44-171-434-0073

PUERTO RICO

1-800-244-3087

Member Services: 1-800-95ASCAP
Web Site: <http://www.ascap.com>
E-Mail: info@ascap.com
ACE (ASCAP Clearance Express):
(212) 621-6509
ACE Helpline: (212) 621-6521

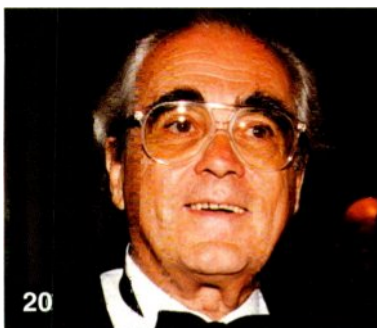
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Superstars of the Studio



The Voice



Film and TV Awards



Pop Awards



Mitchell Froom

PLAYBACK

VOLUME 5 ISSUE 3 PUBLISHED BY THE AMERICAN SOCIETY OF COMPOSERS, AUTHORS & PUBLISHERS
JULY/AUGUST 1998

FEATURES

8 SUPERSTARS OF THE STUDIO

At the Guitar Center in Los Angeles, ASCAP presented a "Mt. Rushmore" panel of songwriter/producers, including Jimmy Jam, Rob Cavallo, Glen Ballard and Don Was.

16 FRANK SINATRA

There will never be another Frank Sinatra, but there will always be the songs he sang. Noted author and lyricist Gene Lees celebrates the artist who helped define American music. Also, many of his friends and colleagues pay tribute. Contents photo by William P. Gottlieb/Retna.

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Michel Legrand was honored with the Henry Mancini Award at this year's celebration of ASCAP film and television music.

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In a star-studded tribute, Berry Gordy received the first-ever ASCAP American Legend Award.

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ASCAP celebrates gospel music's most performed writers and publishers as well as ASCAP's Gospel Music Association/Dove Award nominees.

32 MITCHELL FROOM'S WEIRD SCIENCE

The producer of albums for such acclaimed artists as Bonnie Raitt, Sheryl Crow, Elvis Costello, Crowded House, Los Lobos, Suzanne Vega and others has released his own album, *Dopamine*, featuring Froom's experimental compositions and a little help from his friends.

34 R&B ROUNDTABLE

They say "what goes around comes around." At ASCAP's recent R&B roundtable discussion, what was going around was a lot of great advice from noted R&B industry reps.

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ASCAP ONLINE (www.ascap.com) Visit ASCAP on the Web for additional exclusive interviews, up-to-the-minute press releases on legislative issues and other news, workshop and showcase announcements and much more.

HEADLINES

Top Film and Television Composers and Songwriters Honored at 13th Annual Gala

Michel Legrand Receives Henry Mancini Award for Lifetime Achievement

From the harrowing moments when the Titanic hits the iceberg, to the romance of *My Best Friend's Wedding*, to the urban adventures of "Seinfeld" and "Friends," the music of film and television evokes our emotions, making us laugh, cry, or grip our seats in terror — and compels us to keep watching. To salute the creators behind the year's most celebrated music, the Society honored the writers and publishers of the biggest box office movie music and the most performed television music of the year at its 13th annual Film and Television Awards gala on April 28th at the Beverly Hilton Hotel in Los Angeles.

"The composers and lyricists that we honor continue to break new boundaries in the art of film and television music," stated ASCAP President and Chairman Marilyn Bergman. "Yet because their work is so closely bound to the visual medium, people are not often aware of what they do. We are proud and honored to observe their achievements with these awards."

The special highlight of the evening was the presentation of the Henry Mancini Award for Lifetime



LEGRAND LIFE: Pictured at ASCAP's 13th Annual Film and TV Awards are (l-r) Alan Bergman, Henry Mancini Award recipient Michel Legrand, ASCAP President and Chairman Marilyn Bergman, Quincy Jones and Sydney Pollack.

Achievement to Michel Legrand. Marilyn presented the award to Legrand in recognition of his extensive musical contributions and outstanding achievements as a composer. In presenting the award, Bergman was joined by Quincy Jones, director Norman Jewison and Legrand's longtime collaborator, lyricist Alan Bergman.

A five-time Grammy Award winner and three-time Oscar winner, Michel Legrand is considered one of today's top film composers. His many film score and song credits include the Academy Award-winning score from *Yentl*, "The Windmills of Your Mind" from *The Thomas Crown Affair* (both co-written with Alan and Marilyn Bergman), "I Will Wait for You" from *The Umbrellas of Cherbourg*,

which received three Academy Award nominations, as well as *The Summer of '42* and countless others. A virtuoso jazz pianist and conductor, Legrand has worked with such legendary stars as Barbra Streisand, Miles Davis, Neil Diamond, Maurice Chevalier, Ray Charles, Aretha Franklin, and Lena Horne, to name a few. His most recent works include the score to Robert Altman's *Pret A Porter (Ready to Wear)* and the upcoming *Madeline*, which he is in the process of finishing. Prior Henry Mancini Award recipients include Johnny Mandel and Randy Newman. For an in-depth interview with Legrand, visit ASCAP online (www.ascap.com) and click on "What's New."

Among those attending the event were: Quincy Jones, Alan Bergman,

directors Sydney Pollack and Norman Jewison, composers James Newton Howard (*My Best Friend's Wedding*), John Debney (*Liar, Liar* and *I Know What You Did Last Summer*), John Powell (*Face/Off*), Marc Shaiman (*George of the Jungle*), Jonathan Wolff ("Seinfeld"), Marco Beltrami (*Scream* and *Scream 2*), Mark Snow ("X-Files"), and many others.

In 1997, ASCAP composers and songwriters wrote the musical themes and background scores of the majority of the top 20 year end Nielsen rated primetime network series, including the top three: the number one comedy, "Seinfeld," the number one dramatic series, "E.R.," and last season's highest rated new entry, "Veronica's Closet." In addition, the number one-ranking Fox series, "The X-Files," and the two most popular first run syndicated series, "Hercules" and "Xena," are also scored by ASCAP composers.

Award recipients in the categories of most performed themes, underscores and songs are determined by the greatest number of performance credits accumulated throughout the ASCAP survey year, from October 1st to September 30th. Top TV series are determined by Nielsen ratings, and films by box office receipts from last year.

For a complete list of winners and photos from the event, see page 19.

Film and TV Foreign Revenues Maximized with Innovative Verification System

ASCAP CEO John LoFrumento has made public the completion and formal utilization of a database designed to serve ASCAP's film and television writers, composers and publishers with the highest standard of accuracy. The innovative database, developed by ASCAP's International Television Monitoring Unit (ITMU), verifies the thoroughness and correctness of television performance statements received from affiliated foreign societies. Currently, the program includes all census stations in eight countries: Ireland, France, Germany, Switzerland, Austria, Italy, Spain and the United Kingdom.

ASCAP recently expanded its

ITMU staff with several linguists who speak French, German, Italian and Spanish. ASCAP further plans to increase the number of countries monitored as the program advances. In the coming months, the ITMU database will be cross-referenced with other internal systems as well as with electronic statements provided by affiliated foreign societies, permitting ASCAP to generate much more detailed information on foreign activity to members.

"Our ultimate goal," explained LoFrumento, "is to be able to examine proactively all members' foreign statements by cross-referencing ASCAP's data with foreign

performance statements. Member revenues have clearly been enhanced in those areas where this system has been incorporated."

Overall ASCAP distributions were \$416.6 million in 1997, an increase of 5% from 1996. Included in this total were distributions of \$132.2 million for foreign performances of ASCAP members, an increase of 6.7% from 1996. LoFrumento credits the increased growth rate of payments for foreign performances in large part to the efforts of ASCAP's enhanced International Department and the new systems innovations benefiting members. (ASCAP's complete

1997 annual report will be included in the next issue of *Playback*).

And, in addition to being assured of the most accurate foreign performance tracking, ASCAP members have a unique opportunity to take advantage of a foreign tax credit as a result of enhanced year-end reporting of earnings. Commencing for calendar year 1996, ASCAP was the first U.S. performing right organization to provide this advantage. For the 1997 tax year, this will mean a potential tax saving for members of up to \$3 million.

HEADLINES

Motown Founder Berry Gordy Honored With First ASCAP American Legend Award At Pop Music Fete

Diane Warren Named Songwriter Of The Year

Jewel, Dave Matthews, Jakob Dylan, Steve Miller, No Doubt, Diane Warren, Glen Ballard, Jimmy Jam and Terry Lewis, Jermaine Dupri, Dishwalla, Journey, Tracy Chapman, Trent Reznor, The Mighty Mighty Bosstones, The Verve Pipe, Patrice Rushen, Teddy Riley, Primitive Radio Gods, Blackstreet, Peter Dinklage and Berry Gordy were among those honored at the 15th annual ASCAP Pop Music Awards held at the Beverly Hilton Hotel on May 18th. Over 700 leading songwriters, recording artists, and music industry notables gathered to salute the songwriters and publishers of ASCAP's most performed songs of 1997 at the black-tie gala, hosted by ASCAP President and Chairman Marilyn Bergman. The event featured a pool side cocktail party, dinner and awards ceremony with performances by Smokey Robinson, Az Yet, Xscape, and Brian Vander Ark of The Verve Pipe. Toni Braxton, Dick Clark and David Foster were guest presenters. Other music luminaries in attendance were Rick James, Tina Turner, Suzanne de Passe, Leiber & Stoller, Alan Bergman, Martin Page, Tonic and Johnny Mandel.

A highlight of the evening was the presentation of the first ASCAP American Legend Award to songwriter and Motown Records founder Berry Gordy for his outstanding achievements as a songwriter and as the visionary who created the legend of Motown. "This award recognizes a music personality whose body of work has made a significant impact on American culture and influenced the way we hear music today," said Bergman. "Berry Gordy is uniquely deserving of this inaugural award." As a songwriter, Berry's credits include such classics as "Lonely Teardrops," "Money," "Shop Around," "Do You Love Me," "ABC," and "You've Made Me So Very Happy." Motown celebrates its 40th anniversary this year. The tribute featured performances by



BERRY HAPPY: Motown founder and songwriter Berry Gordy was honored with ASCAP's first-ever American Legend Award at the recent Pop Music Awards in Los Angeles. Pictured (l-r) are Smokey Robinson, Gordy and Marilyn Bergman.

Smokey Robinson, who sang a song he wrote especially for Gordy, and by LaFace recording artists Az Yet, who sang "Lonely Teardrops." Dick Clark co-presented the award to Gordy with Bergman and Smokey Robinson.

For an unprecedented fourth time, Diane Warren took home honors as ASCAP Songwriter of the Year – a first in ASCAP history – with the most award-winning songs. Warren's "Un-break My Heart," recorded by Toni Braxton, was also named ASCAP's Song of the Year. Toni Braxton was on hand to present the Song of the Year award to Diane. "How Do I Live?," "For You I Will," and "Because You Loved Me," were her other winning songs.

Producer David Foster co-presented Songwriter of the Year honors to Warren with Marilyn Bergman. Another highlight of the presentation to Warren was a performance of her current Top Ten single, "The Arms of the One Who Loves You," by multi-platinum So So Def recording artists XSCAPE. The single just went gold. One of today's premiere songwriters, 75 of Warren's songs have been Top Ten hits and her publishing company, Realsongs, is the most successful female-owned and operated business in the recording industry.

Marilyn Bergman opened the evening with a tribute to Frank Sinatra, saying, "It is only fitting

that on a night when ASCAP honors songs and their writers, we honor a man who for 50 years honored songs and songwriters." Bergman told the assembled writers and publishers that the night was dedicated to Frank Sinatra. Virtually all of Sinatra's greatest hits were written by ASCAP members and Sinatra was a member of ASCAP himself.

ASCAP CEO John LoFrumento presented Warner/Chappell Music with Publisher of the Year honors for the hit songs, "6th Avenue Heartache," "The Difference," "Don't Leave Me," "Don't Let Go (Love)," "Foolish Games," "For You I Will," "I Love You Always Forever," "Nobody," "One Headlight," "Sunny Came Home," "Twisted," and "You Were Meant for Me."

KCRW's Nic Harcourt presented two ASCAP College Radio Awards to artists whose collective body of work over the year garnered the most performances on college radio. Winners were Trent Reznor/Nine Inch Nails and The Mighty Mighty Bosstones.

The Verve Pipe's Brian Vander Ark gave a rare solo acoustic performance of his winning song, "The Freshman," during the awards ceremony.

See page 26 for photos from the Pop Music Awards.

Record-Breaking Radio Collections Announced For 1997; Widest ASCAP Radio Distributions Being Made Thanks to Improved Tracking

ASCAP CEO John LoFrumento has announced that the Society collected a record-breaking \$125 million in radio receipts in 1997, an increase of 9% over the previous year. LoFrumento attributed the increase to the continuing value of ASCAP music to radio broadcasters and to the dedication of the ASCAP Broadcast Licensing staff.

LoFrumento also made note of the fact that increased ASCAP collections are being matched by improvements in terms of ASCAP's radio distributions: "More ASCAP members than ever before have been included in the Society's survey of radio performances and I believe that several elements contribute to this general inclusiveness: The continued growth of domestic radio; the increased use of the ASCAP repertoire on radio, and ASCAP's radio performance tracking system."

According to ASCAP COO Al Wallace, "ASCAP is the only performing rights organization that uses three sources to track radio performances providing unmatched accuracy for the benefit of its members. ASCAP utilizes BDS (Broadcast Data Systems), station logs and audio tape audits."

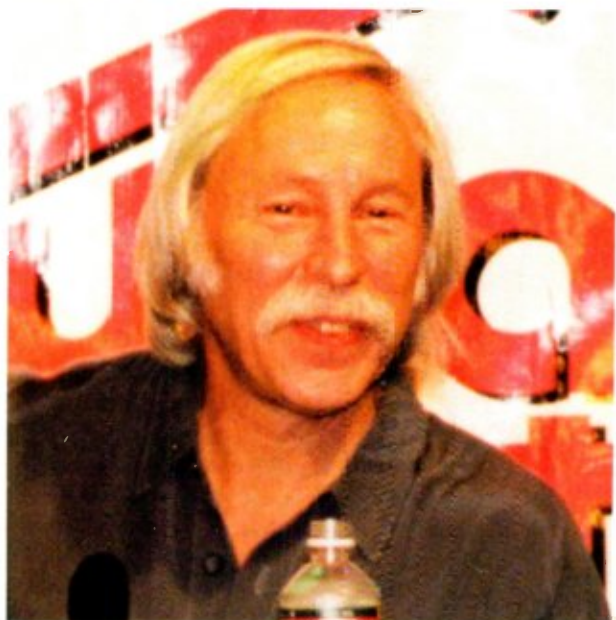
Wallace added that "ASCAP has been a pioneer user of BDS since its introduction in 1994 and currently subscribes to BDS technology that tracks performances on nearly 1,000 U.S. radio stations."

According to BDS Senior VP & General Manager Joe Wallace, "ASCAP has been BDS's largest performing rights customer for the past four years, and we appreciate their demand for absolute accuracy."



SUPERSTARS OF THE STUDIO: On May 20th, an SRO crowd of ASCAP members packed the Guitar Center on Sunset Boulevard in Hollywood to hear some of today's top producers speak at an ASCAP panel. Entitled "Two Hats Are Better Than One: The Songwriter/Producer Advantage," the panel featured songwriter/producers Glen Ballard (Alanis Morissette, Wilson Phillips), Rob Cavallo (Green Day, Goo Goo Dolls), Jimmy Jam (Janet Jackson, Mary J. Blige), Don Was (Rolling Stones, Bonnie Raitt) along with ASCAP Senior Vice President/Director of Membership Todd Brabec as moderator. The star panel kept the audience enthralled with their wisdom and words of advice on how songwriters can successfully utilize their songwriting talents to become accomplished producers as well. *Watch for excerpts of the panel discussion in an upcoming issue of Playback.*

Above, Jimmy Jam (left) and Rob Cavallo share a good moment. To the right, top to bottom, Glen Ballard, Don Was and ASCAP's Todd Brabec round out the "Superstars of the Studio" panel.



ASCAP ACTION



INTO THE WOODS: ASCAP sponsored a hole at the recent Hootie & the Blowfish Monday after the Master Pro-Am Golf Tournament in Columbia, South Carolina. The event, created by avid golfers Hootie and the Blowfish and televised by ESPN, is the largest single day fundraiser in the history of Columbia, South Carolina. Celebrity participants have included athletes Dan Marino and Brett Favre as well as musicians Edwin McCain and Alice Cooper. Pictured at this year's event are (l-r) Tiger Woods, former ASCAP membership rep and new Vice-President of Artist Relations for Push Records Jonathan Love and Hootie and the Blowfish's Darius Rucker.



MAKING AN IMPACT: In Reno, Nevada, at the 12th anniversary of the IMPACT Super Summit, a conference created to be an educational and radio showcase venue for radio, retail and distribution industry personnel, Sean "Puffy" Combs received the conference's Man of the Year Award. Pictured (left photo, l-r) are ASCAP's new Atlanta rep Ian Burke, Xscape's Tameka Cottle, SoSo Def CEO Jermaine Dupri, ASCAP's Charis Henry and Xscape's Kandi Burruss. Pictured (right photo, l-r) are Bad Boy's D-Mac, ASCAP's Henry and Bad Boy Entertainment CEO Sean "Puffy" Combs.



PHOTOGRAPH BY JEFF KOZERA

TEO MACERO HOLDS COURT: Musician/composer/record producer Teo Macero has worked with some of the greatest names in the music world, most notably Miles, Mingus and Monk. He has been credited with not only producing some of Miles Davis' classic acoustic bands (as he did on *Kind of Blue*), but also worked with the bandleader on his pivotal electric albums – and the birth of jazz-rock fusion (as he did on *Bitches Brew*). Longtime Macero fan and ASCAP member Vernon Reid, whose solo album Macero recently produced, hosted an intimate evening with the legendary producer and a group of ASCAP members at ASCAP on April 16th to hear the producer's tales of the trade. Pictured at the event (l-r) are ASCAP's Sam Perlman and Loretta Muñoz, Macero, ASCAP's Lauren Iossa, Reid and ASCAP's Marcy Drexler.



PHOTOGRAPH BY CHRISTOPHER SMITH

SOMETHING TO BRAGG ABOUT: Woody Guthrie's daughter Nora, who wanted to give life to a collection of her father's unfinished songs, approached singer/songwriter Billy Bragg (PRS) with a once-in-a-lifetime proposal; she asked him to complete her father's songs. The resulting album, *Mermaid Avenue* (Elektra/EEG), written by Bragg and Jeff Tweedy and Jay Bennett of Wilco is a wonderful testament to Guthrie's spirit. ASCAP's Sue Devine greeted Bragg, Wilco and Nora Guthrie backstage at the Guinness Fleadh Festival in New York. Pictured (l-r) are Devine, Woody's granddaughter Anna Rotante, Bragg, Nora Guthrie and Woody's grandson Cole Rotante.



BLUES SHMOOZE: ASCAP hosted a unique hospitality suite at the 1998 American Hotel and Motel Association Convention in Reno, Nevada. The ASCAP Blues Cafe featured entertainment by the legendary Elvin Bishop, who performed such hits as "Fooled Around and Fell In Love" and "Traveling Shoes." Elvin's new album, *The Skin I'm In* (Alligator Records) will be released later this summer. Pictured prior to the performance are (l-r) ASCAP's Jim Steinblatt and Bonnie King, Bishop and ASCAP's Laurie Hughes.



JONI, JONI, JONI: On May 21 and 22, Joni Mitchell shared the stage with Bob Dylan and Van Morrison at a legendary concert held at UCLA's Pauley Pavilion in Los Angeles. ASCAP's Randy Grimm visited Mitchell after the performance.

ASCAP ACTION



PHOTOGRAPH BY SUSAN SAN GIOVANNI

NOT SO QUIET ON THE SET: At the New York City club Fez on April 20th, ASCAP presented an eclectic lineup of up-and-coming artists. Pictured (above, l-r) are Adam Gibson, Andy Tubman, David Lenat and Dan DiPietro from the mood-swinging Andy Tubman band; and (above right, l-r) are ASCAP's Sue Devine with Mark Zubek, Jen Chapin (Harry Chapin's daughter), Bennett Paster, Ethan Eubanks and John Caban from the Jen Chapin band and ASCAP's Sam Perlman. Other performers included Mikel Rouse and Passion Fruit.



PHOTOGRAPH BY SUSAN SAN GIOVANNI



PHOTOGRAPH BY JULIE ISERNER

HIP HOP, YOU DON'T STOP: In Chicago, ASCAP participated in a panel at the Music Forum Series, sponsored by the Shure Brothers, Inc., with additional support from the City of Chicago Department of Cultural Affairs. The event drew approximately 400 members of the hip hop community in Chicago. Pictured on the panel (l-r) are ASCAP's Bill Brown, CEO of Creator's Way Kevin Brinson, the Rap Coalition's Wendy Day and Mike "Hitman" Wilson.

SOUL WOMAN: ASCAP presented a neo-classic soul showcase at Luna Park in L. A. on May 27th featuring performances by Niki Crawford, Cordarryl Faulkner, Billie, Catero and (pictured below) Sarah Jo Martin with special performances by Domino and Who's Who.



PHOTOGRAPH BY KEITH O. JOHNSON

NEWMAN'S OWN: At the 1998 BCFM (Broadcast & Cable Financial Management Association) conference in New Orleans, ASCAP and Lifetime Television sponsored the closing party which featured pop/film music great Randy Newman performing some of his best-loved songs. Pictured backstage are (l-r) ASCAP's Senior Vice President of Licensing Vincent Candilora, Newman and WCOS-TV Finance Manager and member of the Television Music License Committee Bruce Chastine. A new Randy Newman release is slated for late 1998.

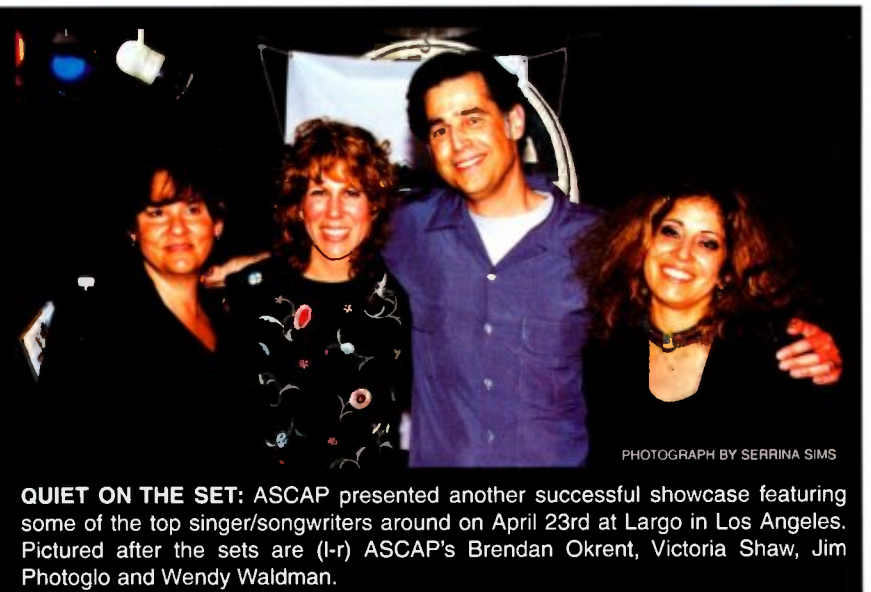


PHOTOGRAPH BY NUNO DI NUNO

LILITH PHAIR: On April 16th, ASCAP's Randy Grimmert greeted Liz Phair (below) at the El Rey Theater in L. A. for the press conference to launch this summer's Lilith Fair tour. Phair will join many of music's top female artists in what will be one of the most popular musical events of the season.



PHOTOGRAPH BY DANA NEWMAN



PHOTOGRAPH BY SERRINA SIMS

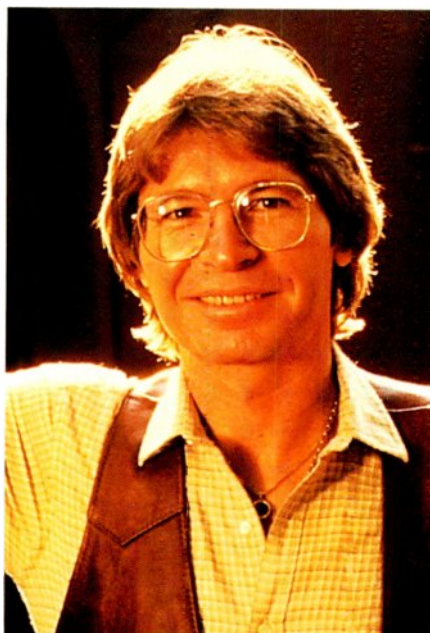
QUIET ON THE SET: ASCAP presented another successful showcase featuring some of the top singer/songwriters around on April 23rd at Largo in Los Angeles. Pictured after the sets are (l-r) ASCAP's Brendan Okrent, Victoria Shaw, Jim Photoglo and Wendy Waldman.

Camp Scholarship Program Launched In Memory Of John Denver

ASCAP Foundation President Marilyn Bergman has announced the establishment of a new annual program for aspiring young musicians --the John Denver/ASCAP Foundation Camp Scholarship program, in memory of the late Colorado singer-songwriter and ASCAP member. Each year, the scholarship fund will provide full tuition, room and board to two Colorado middle school students at the renowned Perry-Mansfield Performing Arts Summer Camp program (four weeks) in the Colorado Rocky Mountains near Steamboat Springs.

The estate of John Denver has endorsed the new ASCAP Foundation scholarship. Denver, whose music has been loved for decades worldwide, wrote and recorded such hits as "Rocky Mountain High," "Country Roads," "Annie's Song" and "Sunshine on My Shoulders." Killed in a tragic plane crash in October 1997, Denver was, to many, a musical symbol of the state of Colorado.

Candidates for the John Denver/ASCAP Foundation Camp Scholarships must be Colorado residents, middle school age (ready to enter grade 6, 7, 8 or 9) and must demonstrate financial need



and provide evidence of musical abilities and some performance experience. Those wishing to apply or make nominations for the Scholarship should contact the Perry-Mansfield Performing Arts School and Camp directly for details at (907) 879-7125.

In making the announcement, Marilyn Bergman said, "This scholarship program at the Perry-Mansfield Summer Camp is a meaningful way to perpetuate the memory of John Denver, a wonderful human being and a gifted man of music. I know that we at The ASCAP Foundation hope to establish similar programs at additional music and arts camps in other states, as well. The summer camp experience and music study go hand in hand."

Individuals and organizations interested in contributing to the John Denver/ASCAP Foundation Scholarship Fund may do so by sending a donation to: The John Denver/ASCAP Foundation Camp Scholarship Fund, The ASCAP Foundation, One Lincoln Plaza, New York, NY 10023.

The ASCAP Foundation Names Winners of the 1998 Morton Gould Young Composer Awards

ASCAP Foundation President Marilyn Bergman has announced the 23 winners of the 1998 ASCAP Foundation Morton Gould Young Composer Awards.

Established in 1979, this program of The ASCAP Foundation awards grants to composers under 30 years of age whose works are recognized through a national competition. Morton Gould was President of ASCAP and The ASCAP Foundation from 1986 - 1994. Among America's most eminent and versatile composers, Gould was awarded the Pulitzer Prize for Music in 1995. The ASCAP Foundation honored his lifelong commitment to nurturing young creators by renaming its annual Young Composers Award program in his memory following his death in 1996. The winning composers share over \$20,000, including the annual Leo Kaplan Award, given in memory of the distinguished jurist and music lover who served from 1967 to 1995 as ASCAP Special Distribution Advisor.

Congratulating the award recipients, Marilyn Bergman said, "This annual program, which celebrates and encourages new musical tal-

ent, is something I feel very strongly about and was of special significance to my friend and predecessor, Morton Gould. We extend our heartfelt congratulations to the award recipients who hail from all parts of the country, and our appreciation to the dedicated panel of ASCAP composers who had the difficult task of choosing from among 425 submissions."

The six ASCAP composers serving as judges in this year's competition were: Samuel Adler, Martin Bresnick, Paul Lansky, Libby Larson, Steven Rosenhaus and Zhou Long.

The ASCAP Foundation is dedicated to supporting the American composer and encouraging the development of American music through educational programs. Included in these are songwriting workshops, grants, scholarships to young composers, music education programs, and public service projects for senior composers and lyricists. The programs of The ASCAP Foundation are supported by contributions from ASCAP members and music lovers throughout the United States.

The 1998 recipients are:

Christopher Bailey of New York, NY
Lisa Bielawa of Bronx, NY
Kevin Beavers of Keyser, WV
Nicholas Brooke of Princeton, NJ
Julia Scott Carey of Wellesley, MA
Adrian Childs of Chicago, IL
Stefan Freund of Bloomington, IN
Ralf Gawlick of Brookline, MA
Daniel Kellogg of Philadelphia, PA
Martin Kennedy of Tuscaloosa, AL
John Kline of Miami, FL
Maya Levina of Brooklyn, NY
Shafer Mahoney of West Park, NY
Gregory Merti of New Milford, CT
Andrew Norman of Modesto, CA
Carter Pann of La Grange, IL
Robert Paterson of Ithaca, NY

Carlos Rafael Rivera of Miami, FL
Mark Seto of Cupertino, CA
John Supko of Centerville, VA
Francine Trestler of Great Neck, NY
David Wish of Olympia, WA
Howard Yermish of Philadelphia, PA.

In addition, the following participants in the competition were recognized by the judges with Honorable Mentions:

David Birchfield of New York, NY
Mason Bates of Richmond, VA
Dan Cooper of New York, NY
D. Edward Davis of Hawthorne Woods, IL
Jason Eckardt of New York, NY
Aaron Einbond of New York, NY
Garrett Fisher of Seattle, WA
Gabiella Frank of Berkeley, CA

Christopher Gable of Minneapolis, MN
Michael Gittens of Brooklyn, NY
Olivia Herman of Cambridge, MA
Jonathan Holland of Flint, MI
James Kallembach of Monticello, IL
Peter Knell of Pasadena, CA
David Mallamud of Philadelphia, PA
Duncan Neilson of New York, NY
John Orle of Lynnewood, IL
Paul Richards of Austin, TX
Joseph Rubenstein of New York, NY
Eric Samuelson of New York, NY
Laurie San Martin of Berkeley, CA
Kurt Sander of Chicago, IL
Matthew Schumaker of San Francisco, CA
Gregory Spears of Virginia Beach, VA
Belinda Takahashi of Rochester, NY
Ken Ueno of Pacific Palisades, CA.

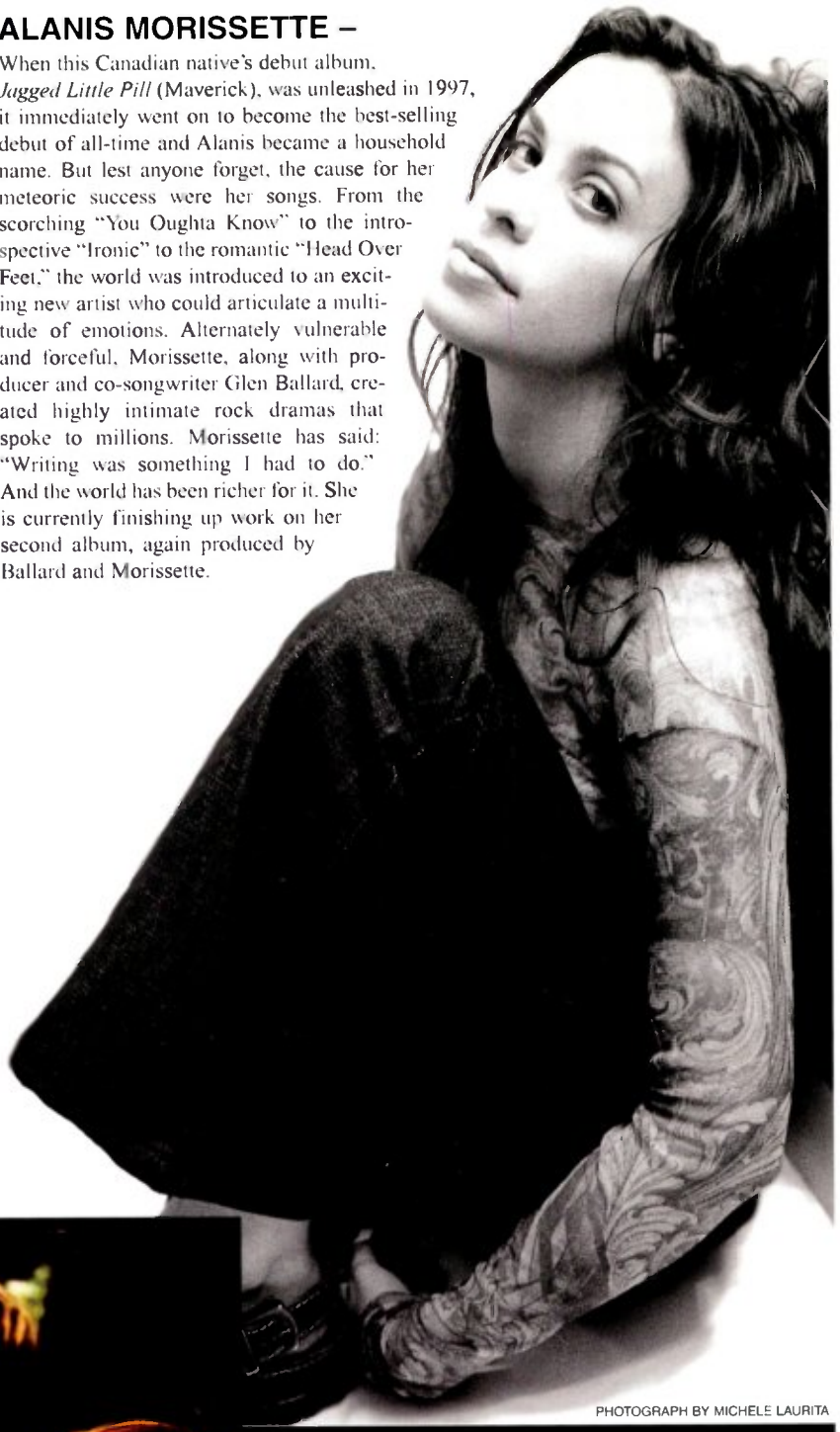
NEW MEMBERS



LUIS DIEGO HERRA — As a youth, Luis Diego Herra attended the Conservatorio Castella, a high school for the performing arts in San Jose, Costa Rica. His father being a sculptor, it was not surprising that Herra started studying the visual arts. But, upon discovering the trumpet, his musical destiny was sealed. Herra has now taught music at the University of Costa Rica since 1977. As a conductor, he has led the National Symphony Orchestra of Costa Rica and many orchestras throughout Latin America. As a composer, he has written over 40 works, including *Symphony No.1* which won the National Prize in 1990 and *Concerto for Marimba and Orchestra*, commissioned by the Orchestra Sinfonica de Panama. Herra's work blends the traditions of classical music with innovations derived from popular Latin dance music and other sources. A major supporter of promoting contemporary music and composition as well as the performance of chamber music in Costa Rica, he is also a founding member of Centro de Musica Contemporanea Costarricense.

ALANIS MORISSETTE —

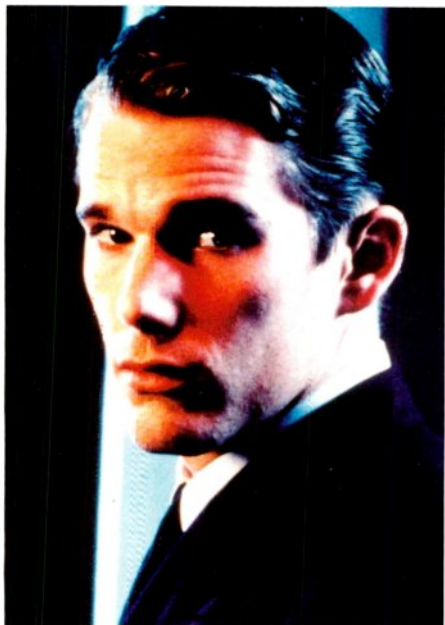
When this Canadian native's debut album, *Jagged Little Pill* (Maverick), was unleashed in 1997, it immediately went on to become the best-selling debut of all-time and Alanis became a household name. But lest anyone forget, the cause for her meteoric success were her songs. From the scorching "You Oughta Know" to the introspective "Ironic" to the romantic "Head Over Feet," the world was introduced to an exciting new artist who could articulate a multitude of emotions. Alternately vulnerable and forceful, Morissette, along with producer and co-songwriter Glen Ballard, created highly intimate rock dramas that spoke to millions. Morissette has said: "Writing was something I had to do." And the world has been richer for it. She is currently finishing up work on her second album, again produced by Ballard and Morissette.



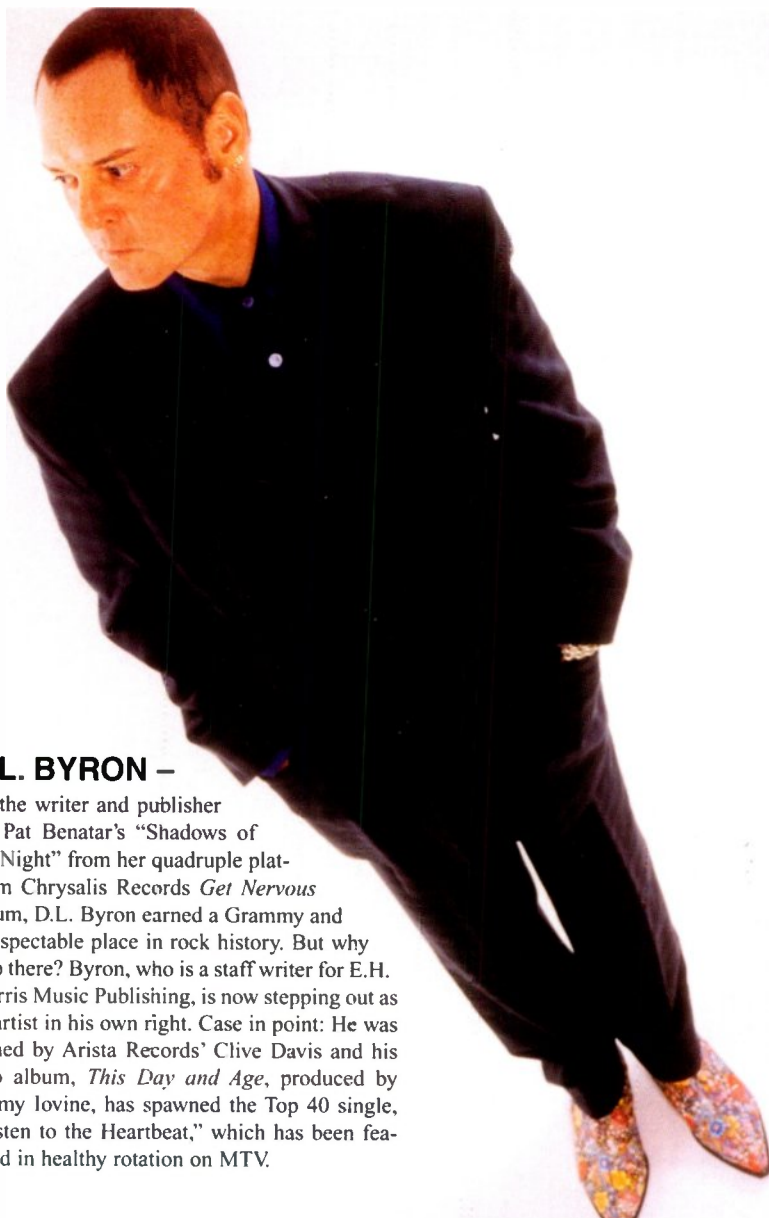
PHOTOGRAPH BY MICHELE LAURITA



SIXPENCE NONE THE RICHER — Born from the musically fertile soil of Austin, Texas, Sixpence None the Richer recorded two critically acclaimed albums for a small independent label and toured with the 10,000 Maniacs and The Smithereens. Now their new self-titled album, the flagship release for the new Squint Entertainment label, is gaining high praise. Produced by Steve Taylor and mixed by Russ Long and Bob Clearmountain, the album unfolds in a linear fashion, revealing a journey from despair to frustration to renewed commitment and rebirth. *Billboard* recently declared that "the heart of Sixpence remains songwriter/guitarist Matt Slocum's literate, pensive songs and lead vocalist Leigh Nash's ethereal delivery...she distinguishes herself with an edge of soulful passion." The band's growing popularity should expand even further when they take to the Lilith Fair stage this summer.



ETHAN HAWKE — You know him as the leading man in such films as *Dead Poets Society*, *Reality Bites*, *Before Sunrise* and more recently, *Great Expectations* and *Gattaca*. But Hawke isn't one to sit around idly waiting for his next acting project. He is also the author of a novel, *The Hottest State* (Little Brown); he has directed a short film, *Straight to One*, starring Josh Hamilton, and the music video for Lisa Loeb's hit song, "Stay"; and he is the founder and Artistic Director of the New York-based theater group, Malaparte. Now Hawke can add "composer" to his impressive list of credits. He recently wrote some of the music featured in Richard Linklater's *The Newton Boys* (20th Century Fox), in which he also stars.



D.L. BYRON —

As the writer and publisher for Pat Benatar's "Shadows of the Night" from her quadruple platinum Chrysalis Records *Get Nervous* album, D.L. Byron earned a Grammy and a respectable place in rock history. But why stop there? Byron, who is a staff writer for E.H. Morris Music Publishing, is now stepping out as an artist in his own right. Case in point: He was signed by Arista Records' Clive Davis and his solo album, *This Day and Age*, produced by Jimmy Iovine, has spawned the Top 40 single, "Listen to the Heartbeat," which has been featured in healthy rotation on MTV.



SKAVOOVIE AND THE EPITONES —

Boston, 1992: Ten high school kids, all only 16 years old, decide to start a band. They soon play their own prom. They begin playing clubs all over their home town of Boston and are met with overwhelming enthusiasm. They take their music on the road and launch their first national tour before their senior year. Sweet musical dreams are made of this.

By taking a creative approach to old-school ska, mixing-in fresh jazz improvisations from the horn section, Skavoovie and the Epitones present a spicy blend that has proven wildly popular not just on the Boston scene, but nationwide. As CMJ wrote, "Skavoovie and the Epitones play infectious ska just brimming with boisterous shouting and raucous squawking horns." With their own version of swinging ska, Skavoovie will have you moving from your head to your feet."

First building a devoted legion of fans and selling out clubs, it wasn't long before Skavoovie's first album, *Fat Footin'*, became the fastest selling debut record in the Moon Ska label's history. Now, in 1998, with seven national tours under its belt and a brilliant second album, *Ripe* (which has already sold more than 10,000 copies), Skavoovie have become one of ska's most promising young stars.



THE VOICE

There Are Three Magical Words That Have Always Brought Joy To A Songwriter's Heart: "Sung by Sinatra." Author and Lyricist GENE LEES Explains Why.

Much nonsense was written about Frank Sinatra when his career first crested in the early 1940's. It was said, for example, that he had learned an Indian trick of breathing in through the nose while sustaining a singing line. Neither he nor any other singer ever accomplished this physical impossibility, although a few brass players can do something akin to it.

More foolishness has been written since he died, including the recurring statement that he learned to breathe from Tommy Dorsey. You learn to breathe when you get a rap on the bottom as you hang upside down, and as for Dorsey's breath control, as excellent as it was, the technique of it — diaphragmatic breathing — goes back quite a distance to European brass playing. What Dorsey did was catch a sly breath at some convenient point near the end of an eight-measure phrase and hold his melodic line into the start of the next eight bars. And that is something Sinatra *did* learn to do. It lent his line a deceptively seamless quality. As for Sinatra's breathing, it was what all well-schooled singers are taught, in and out of opera. And Sinatra was a very studied artist.

Henry Pleasants, the music historian and opera expert, told me once that every opera singer he knew had a collection of Sinatra records. "They know how good he is," he said.

Much too much is made of the fact that he listened to Billie Holiday. Had he not done so, he would have been about the only singer who didn't. What is not mentioned is that his work, by internal evidence, indicates that he listened heavily to Mildred Bailey, who had a genius for altering the inflections of melodies to bring the meaning of the lyrics into a kind of bas relief. And that is an art that Sinatra brought to perfection.

The intelligent evolution of the American song had been going on since early in the century, and by a certain series of cosmic shocks – Irving Berlin, Jerome Kern, George Gershwin, Rodgers and Hart, Howard Dietz and Arthur Schwartz, Cole Porter, Johnny Mercer, Yip Harburg, Kay Swift, Dorothy Fields, and more – it had been raised to a level of art of extraordinary musical and lyrical literacy. I once asked Harold Arlen, to whom I had just been introduced by my friend Johnny Mercer, "Were you and George Gershwin and the rest aware in the 1930's that what you were creating was art music?"

He looked at me with a surprised look that suggested that no one else had ever raised that question. As he considered the question, I remember, Gershwin's wonderful oil portrait of Kern was looking right at us from the wall of his living room. Arlen said, "Yes." Pause. "We were."

And finally in Frank Sinatra this incredible body of music, created in a few decades, got the singer it deserved. From the beginning, Sinatra showed a taste not so much for current tunes as for older masterworks created by some of the aforementioned lyricists and writers. Some reporter wrote in the '40s that he sang his songs as if he believed them.

Exactly. Great interpretive art demands this. And this material was better than Americans (enthralled by European art music) on the whole perceived. That something like the Harold Arlen-Johnny Mercer song "One for My Baby," is an astounding and poignant short story about a drunk, worthy of comparison with anything in the history of song, too



easily slips by general public attention. But when Sinatra sang it, you got the point. As Julius La Rosa, one of the finest of the many singers influenced by Sinatra, put it: "He could turn a thirty-two-bar song into a three act play."

Sinatra was heavily influenced by jazz. It infused every nuance of the way he phrased a song. He could sit on a rhythm section with an insouciant swing that no one else ever really captured again. When the late critic and songwriter Leonard Feather ran a poll of jazz musicians to determine their favorite singer, Sinatra won more votes than all the other singers put together. Among

those who named him: Nat Cole, himself one of the greatest singers, Miles Davis and Lester Young.

I was enthralled by Sinatra by the time I was fifteen years old. "I am the tongue of my unspoken brothers," Thomas Wolfe wrote in a book that influenced me considerably. Frank was the tongue of the unspoken young. He expressed what the girls wanted to hear, and what the boys wanted to say but were unable to articulate. It would be interesting to know how many of the aging baby-boomers are the consequence of romances Sinatra aided and abetted. His impact went far, far beyond music.

I was, as my friend La Rosa was, one of the kids listening to him. I did not dream of writing songs, did not dream that I would ever hear him sing my words. But I wrote the songs eventually, and he recorded some of them. I was in the studio when he recorded "Quiet Nights of Quiet Stars," my English-language adaptation of Antonio Carlos Jobim's "Corcovado." Jobim (who took the song to Sinatra) was playing guitar on the session. I sat there in a trance as I heard Sinatra bring my words to life. He made the definitive versions of the three songs of mine that he recorded. I think every other songwriter who heard him do their work would say the same.

His almost-always-definitive readings of the great American songs hang on the walls of my mind like paintings in a haunted museum.

I feel as if a mountain has vanished from the landscape of my life, and it is profoundly disconcerting.

In this I am not alone.

Lyricist and author of many books, Gene Lees is a three-time winner of the ASCAP-Deems Taylor Award for his writing about music. His latest book is *Singers and the Song* II (Oxford University Press), which contains studies of Sinatra, Peggy Lee, Johnny Mercer, Arthur Schwartz, Harry Warren, E.Y. Harburg and more.

SINATRA REMEMBERED

"One of Sinatra's favorite toasts to make with glass in hand was, 'May you live to be 100 and may the last voice you hear be mine.' The master is gone but his voice will live forever."

– Vocalist **TONY BENNETT**

"The day after he died, television was filled with his specials, his films, his concert appearances. That voice, that smile, that style was everywhere you looked. If there was ever any question of how superb an artist he was, what an influence he was on generations, it was clear that we had lost one of the greatest entertainers that ever lived. We were privileged to have known him and to have written for him. To 'get a Sinatra record' was like receiving a medal of honor to any songwriter! At the end of a show he'd sometimes leave the audience with the words: 'Sleep warm.' That's what we wish for him."

– Lyricists **ALAN AND MARILYN BERGMAN**

"More than any other influence, I learned about singing by listening to Frank Sinatra through the years. I was his fan, his friend and, above all, his admirer."

– Vocalist **ROSEMARY CLOONEY**

"Sinatra gave me two of the most meaningful moments in my songwriting career. He gave me my first record, 'Why Try To Change Me Now,' and my first hit, 'Witchcraft,' and then contrary to public custom, gave me credit for them."

– Composer and ASCAP Board member **CY COLEMAN**

"Preparing to record our 'Lonely Town,' Frank turned down orchestration after orchestration for over a year, aiming for what he heard in his head - a Vaughn Williams sound. He finally got it. He approached all of his work that way, preparing meticulously with attention to every detail, the end result being unique: passion combined with a feeling of easy improvisation and superb musicianship. One of a kind."

– Lyricists **BETTY COMDEN AND ADOLPH GREEN**

"Sinatra was a consummate professional. He, in my opinion, was certainly the most

outstanding entertainment figure of our time."

– Film Director (*The Manchurian Candidate*) **JOHN FRANKENHEIMER**

"One of the major singers, performers, actors and unique human beings of the 20th Century has just left the room. Frank knew how to do it. Everything. And I thank God that I lived in his lifetime, and had the opportunity to work with someone of his magni-



A movie poster from *On the Town* (1949) directed by Gene Kelly and Stanley Donen. The film was developed from a Betty Comden/Adolph Green/Leonard Bernstein Broadway musical inspired by Jerome Robbins' ballet *Fancy Free*.

tude. It humbles me to have been a small part of his gigantic presence."

– Composer/Arranger/Producer **QUINCY JONES**

"'That's Life' is the only song I know of recorded by Frank Sinatra, James Brown, David Lee Roth and Kate Smith! The Sinatra stamp of approval validated the song in almost every genre of music. It validated me, as well, by providing a calling card that has opened door after door throughout my career. I can never undervalue Mr. Sinatra's importance in my life and will be eternally grateful."

– Songwriter and ASCAP Board member **DEAN KAY**

"When Sinatra came along, he totally redefined the art of popular singing for the century. After that, there was Sinatra and there were those who tried to sound like him. But there can only be one original. And that's as good as it gets."

– Songwriter and ASCAP Board member **JOHNNY MANDEL**

"I worked with Frank for a very long time and I was privileged to stand in the wings to listen and watch him perform at many concerts. I was with him at the Paramount Theatre when he was working with Tommy and Jimmy Dorsey in 1956. One night, when he was finished with his last show of the evening, we put on our hats and coats and started to walk out the stage entrance. The stage manager said, 'You can't go out that way, there are thousands of people waiting for you.' Frank looked at me and said, 'I know a way out.' He said, 'Put up your coat collar' and I followed him. We went into the orchestra pit and came up into the audience as they were leaving. We started walking with the crowd. People were saying, 'Hurry, let's go to the back entrance and see Sinatra.' As we reached the outside of the theatre where the limo was waiting, someone shouted, 'There he is!' With that, we started to run and made it inside the limo just as the crowd was upon us. We went on to have a peaceful dinner."

– Senior VP of Operations for Warner/Chappell Music **FRANK MILITARY**

"He was a marvelous singer with fabulous phrasing who cared a great deal about music. He dramatized the words with great style and always credited both the composer and the lyricist. I am very proud that he recorded 'Laura' four times. He said it was his favorite ballad."

– Composer and ASCAP Board member **DAVID RAKSIN**

"After all is said and done he remains the greatest singer of the 20th Century. He was the man who set the pace for everyone and inspired so many to add "perfection" to their middle name, including myself. I'll never forget the shared experience of working on his last recordings (*Duets I and II*)."

– Producer **PHIL RAMONE**

"While the world is saddened by the fact that he won't be with us anymore, for those who knew him well, his passing is met with joy and some surprise; nobody expected that he would be with us for 82 years and then die of natural causes. He had a cast-iron stomach and a marshmallow heart."

– Television Producer **GEORGE SCHLATTER**

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- Marco Beltrami**
Scream
 - Marco Beltrami**
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 - Carter Burwell**
Conspiracy Theory
 - John Debney**
I Know What You Did Last Summer
 - John Debney**
Liar Liar
 - John Frizzell**
Dante's Peak
 - Elliot Goldenthal**
Batman & Robin
 - James Horner**
Titanic
 - James Newton Howard**
Dante's Peak
 - James Newton Howard**
My Best Friend's Wedding
 - Joel McNeely**
Air Force One
 - John Powell**
Face/Off
 - Marc Shaiman**
George of the Jungle
 - Alan Silvestri**
Contact
 - David Zippel**
Hercules
- MOST PERFORMED THEMES
- Dan Foliart**
 - Michael Karp**
 - James Latham**
 - Shelly Palmer**
 - Jonathan Wolff**

MOST PERFORMED
UNDERScore

- Joseph LoDuca**
- William Olvis**
- Gary Remal Malkin**
- Jeff Rona**
- Mark Snow**

TOP TV SERIES

- Ed Alton**
The Single Guy
- Ed Alton**
Suddenly Susan
- Jay Chattaway**
Star Trek: Deep Space Nine
- Bill Conti**
PrimeTime Live
- Alan Elliott**
The Naked Truth
- Dan Foliart**
Home Improvement
- James Newton Howard**
E.R.
- Michael Karp**
Dateline NBC
- Joseph LoDuca**
Hercules: The Legendary Journeys
- Joseph LoDuca**
Xena: Warrior Princess
- Dennis McCarthy**
Star Trek: Deep Space Nine
- Michael Skloff**
Friends
- Michael Skloff**
Veronica's Closet
- Mark Snow**
The X-Files
- Jonathan Wolff**
The Naked Truth
- Jonathan Wolff**
Seinfeld
- David Zippel**
Veronica's Closet

MOST PERFORMED SONGS FROM
MOTION PICTURES

- "Don't Let Go (Love)"**
from SET IT OFF
- Writers: Andrea Martin
Ivan Matias
- Publishers: Alma Music Corp.
Sailandra Publishing
WB Music Corp.
- "For You I Will"**
from SPACE JAM
- Writer: Diane Warren
- Publishers: Realsongs
WB Music Corp.

- "How Do I Live"**
from CON AIR
- Writer: Diane Warren
- Publisher: Realsongs

- "I Finally Found Someone"**
from THE MIRROR HAS TWO FACES
- Writers: Bryan Adams
Robert John "Mutt" Lange
Marvin Hamlisch
Barbra Streisand
- Publishers: TSP Music Inc.
Badams Music Ltd.
Emanuel Music
Zomba Enterprises

- "Men In Black"**
from MEN IN BLACK
- Writers: Will Smith
Theresa McFadden
Patrice Rushen
- Publishers: Treyball Music
New Columbia Pictures Music
Baby Fingers Music
Yamina Music



HENRY MANCINI AWARD
Michel Legrand
Three Time Oscar Winning Composer

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13th ANNUAL FILM

FILM & TV PHOTOGRAPHS BY LESTER COHEN



Award winner John Debney with wife Lola and director Sidney Pollack



Award winner Diane Warren, ASCAP's Jeanie Weems and RealSongs' Doreen Dorion.



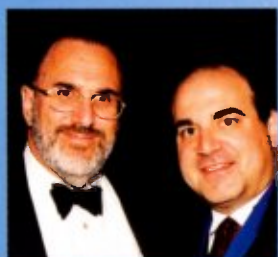
Composer James Newton Howard accepting award from Nancy Knutsen and actor Michael Dorn



Senior VP of Music at MGM Michael Sandoval



Award winner Dan Foliart



ASCAP CEO John LoFrumento with award winner Shelly Palmer



Actor Michael Dorn ("Star Trek: Deep Space Nine") and award winner Dennis McCarthy



Mark Snow accepting an award from ASCAP's Todd Brabec



Jerry Leiber and ASCAP Board member and composer Johnny Mandel



Director Norman Jewison (who co-presented the Mancini Award to Michel Legrand) and Ginny Mancini



Award winner Marco Beltrami with ASCAP's Nancy Knutsen

& TV AWARDS



Composer Earl Rose



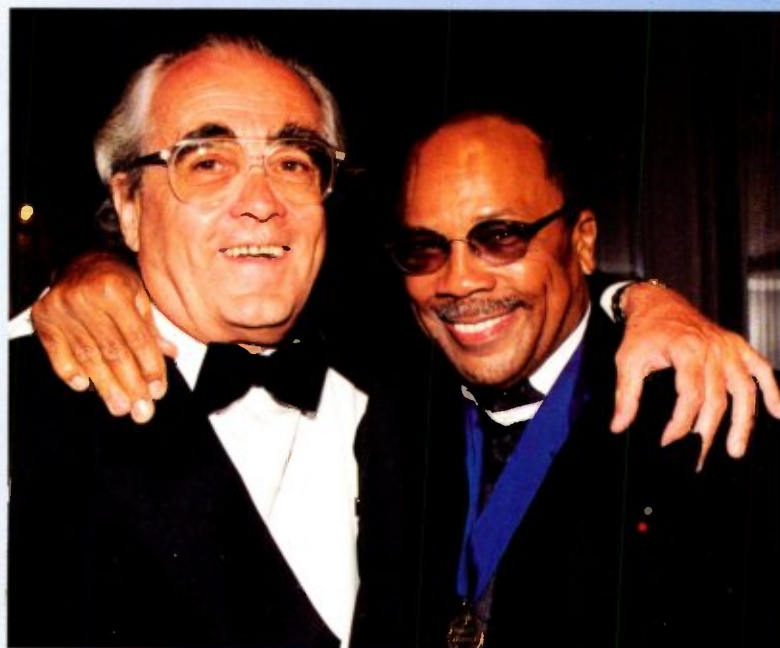
Composer Jonathan Wolff accepting award from Nancy Knutsen



Award winner Ed Alton, Marilyn Bergman, and award winners Jeff Rona, David Zippel and Joseph LoDuca



SCL Vice-President and composer Charles Bernstein



Henry Mancini Award recipient Michel Legrand with Quincy Jones



Composer Paul Buckmaster



Composer Ron Ramin



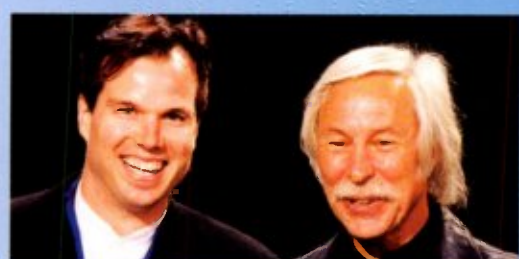
Composer Robert Folk



Award winner John Powell (PRS)



SCL Secretary/Treasurer and composer Gary Woods with ASCAP Board member Dean Kay



Award winner John Latham and ASCAP's Todd Brabec



Award winner Marc Shaiman



Felice Mancini and MCA Music President David Renzer



ASCAP CEO John LoFrumento and award winner Gary Remal-Malkin



Lyricist Alan Bergman with Michel Legrand

FASTBALL

The Austin, Texas-based band Fastball prematurely kicked-off the 1998 summer song season when their undeniably catchy tune, "The Way," shot to Number One on *Billboard's* Modern Rock chart this spring. The Mexican-flavored hit appears on the band's Hollywood Records album *All the Pain Money Can Buy*, an impressive collection of power popcraft through and through. The trio, consisting of drummer Joey Shuffield, bassist Tony Scalzo and guitarist Miles Zuniga, were featured in ASCAP's 1996 South by Southwest Showcase in Austin. This summer they are on tour with Everclear and will be featured at more than 15 of the H.O.R.D.E. Festival shows.

PHOTOGRAPH BY MICHAEL HALSBAND



PHOTOGRAPH BY STORM HALE

OZOMATLI – There is “multi-faceted,” and then there’s Ozomatli. This explosive pan-Los Angeles group works a constantly-shifting fusion of funk, hip hop, rock, ska, and several styles of Latin music, sung in both English and Spanish (not simultaneously – but we’re sure they’d try if asked!). The 11-member outfit is as ethnically mixed as the city they call home and the music they play. “We represent all the ghettos of LA,” says bassist/bandleader Wil-Dog. “We wanted to make a change in our neighborhoods. Our vibe is kind of like Amnesty International, but in a ghetto sort of way.” With four horn players, four percussionists, guitar, bass, several singers, and a world-class turntablist (the great Cut Chemist), the group practically is its

own neighborhood. The original Ozomatli is “the Aztec god of dance and the natural impulse inside us which powers us to move,” and the group’s positive, joyous attitude finds its perfect articulation in their raucous, explosive live shows, which often find half of the band in the crowd and half of the crowd onstage. Much of this energy is captured on the group’s just-released self-titled Almo Records debut (which can sound like a compilation, depending on where you drop the beam), following on the heels of their four-song debut EP, *Ya Llego*, which they pressed themselves to sell at shows and ended up moving more than 13,000 copies. If that is any indication of what’s in store for Ozomatli, you’ll be seeing their name emblazoned on many articles of clothing before the year is out.



PHOTOGRAPH BY BOB BERG

SUE FOLEY – It is not a typical Canadian young girl’s dream to want to grow up and become a blues guitarist. But for Sue Foley, there was no question. “When I was about 13, I asked my father for a guitar and started practicing like crazy, she says. “I just went for it. I started getting into blues, and next thing I knew I was going to blues jams and playing with the big guys.”

To play with the big guys, Foley hit the North American blues circuit and moved to possibly the greatest modern blues mecca, Austin, Texas, to perfect her craft. In Austin, home of other first-class blues artists such as Stevie Ray Vaughn and Marcia Ball, Foley joined the Antone’s nightclub scene and put out four albums on the Antone’s label.

Now, with more than a decade of blues street cred under her belt, Foley has just released her fifth album, *Ten Days in September* (Shanachie), and reveals a new side of herself. In eleven original songs, Foley, the songwriter, displays a wide grasp of styles, from R&B to ballads to roots rock, and reaches greater emotional depths. “I was on the road for about ten years doing the circuit,” Foley explains, “and it was hard to change styles when you’re moving all the time. So I took a long break and had a child and let the ashes fall, as they say.” Rising from those ashes is an exciting artist in a bold new phase of her career.



MICHAEL NATHANIEL HERSCH –

At the age of 26, Michael Nathaniel Hersch is already being recognized as one of the most gifted composers of his generation. Recently he became the next youngest composer to win a Guggenheim Fellowship in Music since Aaron Copland did 70 years ago. Also, in just two years he has also been awarded an Ives Scholarship from the American Academy of Arts & Letters, the American Composers Award, the New York Youth Symphony’s “First Music” prize and two ASCAP Foundation grants. In May, Carnegie Hall gave Hersch a commission from its prestigious new program, the “Ellen Taaffe Zwilich Young Composers Workshop at Carnegie Hall.” Talk about being on a roll. This summer he will attend the Norfolk Festival in Connecticut and then will accompany one of his teachers, the composer Christopher Rouse, to the Pacific Music Festival in Sapporo, Japan. He is the only young composer invited to attend the festival.



ASCAP MEMBERS KEEP THE PRESSURE ON THE U.S. SENATE

Over the past few months, ASCAP President and Chairman Marilyn Bergman has asked ASCAP members to write to their Senators to stop the dangerous "Music Licensing" legislation, Senate Bill S. 28, or any similar amendment which could be attached to a pending Senate bill. The damaging "Music Licensing" language, largely lifted from House Bill H.R. 789, would allow thousands of bars, restaurant and retail stores to use ASCAP members' music played over the radio and TV for free.

You may recall that in the May/June edition of *Playback*, we reported that on March 25, the U.S. House of Representatives passed the much-needed "Copyright Term Extension" bill by a wide margin, but with the "Music Licensing" language attached as an amendment. This move has provoked outrage among songwriters, composers and music publishers and has now shifted our focus to the U.S. Senate. Both bills are pending before the Senate Judiciary Committee, chaired by Senator Orrin Hatch (R) of Utah, a staunch ally of the music community.

The two previous defeats for the dangerous "Music Licensing" bill in the U.S. Congress in 1993-94 and 1995-96, coupled with ASCAP members' ongoing resistance in the current session of the 105th Congress had resulted in slow going for the badly misnamed "Fairness in Music Licensing" bills. The "Music Licensing" bill had again appeared badly stalled, until Congressman James Sensenbrenner (R) of Wisconsin was able to attach the language to the much-needed "Copyright Term Extension" bill.

This poison pill "Music Licensing" amendment will more than negate the benefits of the additional 20 years of copyright protection afforded by the important "Life Plus 70" legislation. Meanwhile, more valuable copyrights are falling into the Public Domain every year

as the "Term Extension" bills are delayed by this legislative roadblock.

ASCAP members must turn up the pressure in the Senate now for passage of the "Copyright Term Extension" bill, S.505, on a freestanding basis, without the "Music Licensing" amendment. Further, our Senators must understand that the "Music Licensing" amendment, which could cost songwriters, composers and music publishers some 15-20% of their ASCAP earnings, must not be attached to any other pending Senate legislation.

We have been heartened by the outpouring of letters, E-mails and faxes from concerned ASCAP members across the country. Here are just a few samples of the thousands of letters we have received so far. We hope that you will heed the call from these ASCAP members to their individual Senators, and that you will be inspired to sit down and send a brief letter of your own.

Now is the time to write to your Senators. The Senate will take up the much-needed "Copyright Term Extension" bill during the remaining months prior to the November Congressional elections. There are less than 40 working days remaining in the current session of Congress. An attempt to attach the damaging "Music Licensing" amendment to the "Life Plus 70" legislation will likely be made in the remaining days of this Congress.

Speak out now. We have nothing to lose but our Copyrights!

YOUR LETTERS SHOULD BE ADDRESSED TO:

The Honorable (Name)
United States Senate
Washington, D.C. 20510

Regarding
"Copyright Term Extension"
Senate Bill S. 505

"Fairness in Music Licensing"
Senate Bill S. 28

If you would like additional information or need to know how to reach your two U.S. Senators, please contact Meghan Coleman in ASCAP's Public Affairs Dept. @ 800-274-5254. Please send copies of any correspondence to or from your legislators to ASCAP Public Affairs, One Lincoln Plaza, New York, NY10023, or fax to 212-595-3342. E-mail mcoleman@ascap.com.

A SAMPLE OF ASCAP MEMBER LETTERS

April 10, 1998
The Honorable Barbara Boxer
U.S. Senate
Washington, D.C. 20510

Dear Senator Boxer: (Dear Senator Feinstein:)

I am writing to urge you to oppose Senate Bill S.28, the "Fairness in Music Licensing" bill.

I am a songwriter, and well understand the forces behind the Sensenbrenner amendment in the recently passed House bill. They have nothing to do with fairness, and everything to do with greed. The similar Senate Bill, S.28, and any other maneuvers of this sort clearly represent an attack on the small business people of the music world by commercial interests that wish to appropriate the private property of others for their own gain. Unfortunately, these interests have successfully enlisted the support of a number of our less principled Congressional Representatives.

I trust that you will take a stand against this campaign for unfair music licensing, and strongly oppose S.28.

Please keep me informed of your position on this bill and any similar measures.

Ken Stone
Burbank, CA

April 10, 1998
The Honorable Bill Frist
U.S. Senate
Washington, D.C. 20510

Dear Senator Frist: (Dear Senator Thompson:)

My wife and I are both songwriters and small business owners. We derive the majority of our income from the exploitation of copyrights, and we know that the value of a copyright is its ability to earn many times over. It is valuable personal property.

The licensing of music for use in public places is a major source of such revenue for writers and publishers. The music played in restaurants and stores enhance the revenue-producing environments of those establishments.

It would be a major injustice to allow proprietors to make money by exploiting copyrights without compensating the creators.

I ask you to oppose S.28 and anything similar to the unfair Congressman Sensenbrenner's Music Licensing amendment so that the rights of the music creators will continue to be protected.

Ralph D. Henley
Nashville, TN

April 10, 1998
The Honorable Dianne Feinstein
United States Senate
Washington, D.C. 20510

Dear Senator Feinstein: (Dear Senator Boxer:)

Please vote against the passage of the Sensenbrenner Music Licensing amendment, which would destroy my livelihood, and that of other composers and lyricists. This legislation is SO unfair to those of us in the business of creating music – most of whom are small business people like myself. The irony is that it's couched in language that makes it appear to be protecting small business rights!

Please don't let the massive restaurant and

“The House apparently combined H.R. 2589 (‘Life plus 70’) with a bill previously labeled H.R. 789 (Fairness in Music Licensing), passed them together, and sent them to the Senate. The combination is as nefarious a piece of business as ever I have seen in my life.” – Barry K. Moritz

retail industry lobbies blind you to the rights of intellectual property – this legislation represents the loss of MILLIONS of dollars – there is nothing “Fair” in the “Fairness in Music Licensing Bill!!”

Marilyn Harris, Songwriter
Van Nuys, CA

April 28, 1998

**The Honorable Barbara Boxer
The Honorable Dianne Feinstein
United States Senate
Washington, D.C. 20510**

Dear Senators Boxer and Feinstein:

I am an attorney in North Hollywood who represents composers, lyricists, songwriters and music publishers. I am also a writer and publisher member of ASCAP.

I am writing to support the pending legislation regarding the extension of the term for protection under The Copyright Act of 1976 (17 U.S.C.) that has recently passed the House. I believe that extending the term of copyright under U.S. law will benefit copyright owners greatly and would equalize the treatment of U.S. copyrights in foreign territories, where the term is already longer than ours.

I would OBJECT, however, to the amendment proposed by Congressman Sensenbrenner that is similar to Senate bill S.28, eliminating the need for restaurants to pay royalties for the use of music in their establishments. The arguments offered by the restaurant owners are that the fees shouldn't be paid because the music doesn't add anything to the dining experience of their patrons. I would argue that, if the restaurants pay for parsley to brighten up their plates or colored linen for a classier look, they should pay for the background music that DOES add to the dining experience. If the music really added nothing, the restaurants wouldn't play it.

Passage of this amendment would eliminate millions of dollars in payments to the creators and owners of the music in question, many of whom are individuals or small businesses that depend on this revenue in order to exist, or to create more music. While ASCAP, BMI and SESAC are large organizations, they merely represent the interests of thousands of writers and publishers.

Article One, Section 8 of the Constitution states, “Congress shall have the power... to promote the progress of science and the useful arts, by securing for limited times to authors and inventors the EXCLUSIVE RIGHT (emphasis added) to their respective writings and discoveries...” It is this exclusive right that is being eliminated by this amendment

based upon S.28.

I would urge you to eliminate this amendment to the Copyright Term Extension bill and to pass those portions of the bill that benefit the creators and owners of music.

Steven Winogradsky
North Hollywood, CA

April, 1998

**The Honorable Charles S. Robb
The Honorable John W. Warner
United States Senate
Washington, D.C. 20510**

Dear Senator Robb: (Dear Senator Warner:)

I am writing you concerning a particularly threatening piece of legislation passed by the House on Wednesday, March 27. The House apparently combined H.R. 2589 (“Life plus 70”) with a bill previously labeled H.R. 789 (“Fairness in Music Licensing”), passed them together, and sent them to the Senate.

The combination is as nefarious a piece of business as ever I have seen in my life. It combines a laudatory bill to fairly establish international standards for copyrights (H.R. 2589) with the seriously flawed patchwork of logically inconsistent, economically stupid, conceptually misguided, special interest driven, and culturally damaging clauses of H.R. 789 - non-humorously mislabeled as “Fairness in Music Licensing.” H.R. 789 (“Fairness in Music Licensing”) amends sections of current code (e.g., elements of Sections 110, 191, and 504 of title 17, Section 652 of title 28 United States Code).

I am urging you to protect a valuable segment of our society and an important element of our lives from attack. I strongly request that the “Fairness in Music Licensing” elements of the be dropped from the combined bill.

Alternatively, I strongly request you to take action to separately consider the “Life Plus 70” and “Fairness in Music Licensing” components of the bill, to vote against the “Fairness in Music Licensing” component, and to vote for the “Life Plus 70” component.

After reviewing the “105th Congress Status Profile for H.R. 789,” I sent a scathing review of the bill to my Congressman Owen Pickett. I will be happy to send a copy to you or your staff should you want additional specific information. The evaluation documents a patchwork of attempted fixes – that are logically inconsistent, contain inflationary elements, weaken protection of intellectual property, are subject to misinterpretation, and can be HIGHLY detrimental to the interests of all but a very few influence peddlers.

It would appear as if the special interests of

the National Restaurant Association and the misguided National Federation of Independent Businesses (of which I used to be a member) outspent those who believe as I do about this issue. After several unsuccessful prior attempts, they have finally pushed their bill through the House.

I must wonder why special interest groups with political and economic clout are allowed to exploit, without compensation, a highly creative component of our society, when the exploitation involves the generation of profit for the exploiters. As written, the bill is literally taking a livelihood from people who depend on income from their creative activities and opening wide doors for further abuse of intellectual property.

Intellectual property is still PROPERTY! Consider the economic impact of failing to protect intellectual property. What would happen if government-sponsored collections of special interest groups didn't have to pay Microsoft for the use of its software? As bad as our balance of payments is, how much worse would it be if we didn't export our IDEAS?

I am not an attorney, but an experienced businessman who has dealt with issues of intellectual property for more than 25 years (software). I am also a published composer of music with radio credits. It is from those two perspectives that I offer the following evaluation.

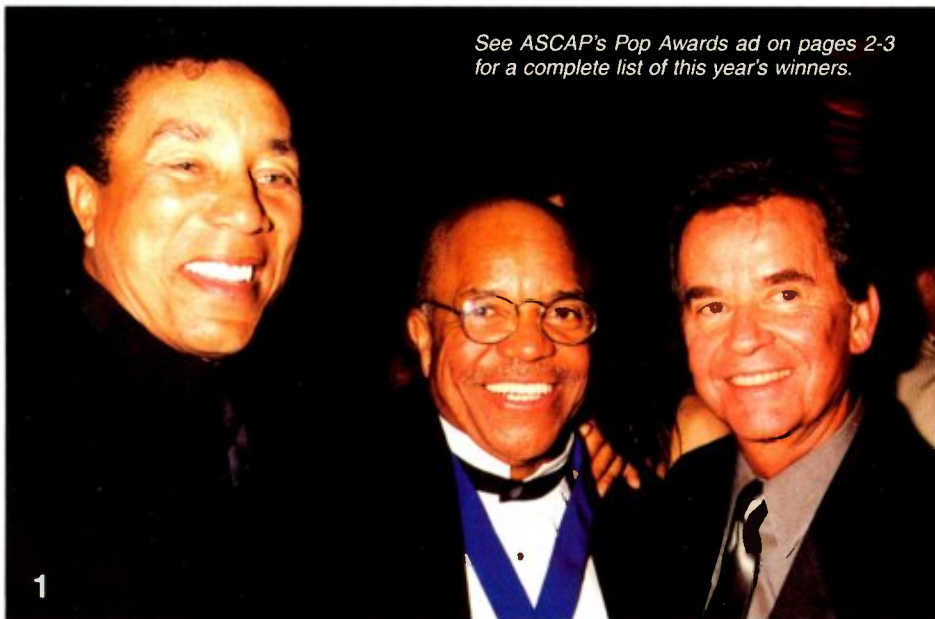
If I have the talent and tenacity to earn money by writing, performing, and otherwise CREATING music, I feel it a personal affront for the government to excuse or exclude the payment of fees when my work is exploited in the making of profit by others or the bringing of pleasure through its uncontrolled consumption. I always have the right and ability, should I choose to do so, to freely contribute any of my work rather than establish a schedule of fees for its use.

Thank you again for the opportunity of contributing to the working of our country and toward the provision of liberty and JUSTICE for ALL.

Barry K. Moritz
Virginia Beach, VA

AS WE WENT TO PRESS, we received more good news. The World Intellectual Property Organization (WIPO) implementation bill, passed by the Senate 99-0 in April, has now been passed by both the House Judiciary and Telecommunications Committees. The bill now goes to the House Commerce Committee. Watch for more details in the next issue of *Playback* or visit www.ascap.com.

See ASCAP's Pop Awards ad on pages 2-3 for a complete list of this year's winners.



1. **LEGENDS:** (l-r) Smokey Robinson, ASCAP American Legend Award winner Berry Gordy and Dick Clark.

2. Smokey Robinson performing a song he wrote for the Berry Gordy tribute.

3. Producer/songwriter Glen Ballard with award winner No Doubt's Gwen Stefani.

4. ASCAP's Todd Brabec with award winner Steve Miller.

5. AZ Yet performing for the tribute to Berry Gordy.

6. Berry Gordy with Jermaine Dupree, ASCAP's 1997 Rhythm and Soul Songwriter of the Year (shared with Puffy Combs).



POP MUSIC AWARDS

7. Pictured onstage during the acceptance of the award for "Head Over Feet" are (l-r) MCA's David Renzer, Donna Caseine, ASCAP's Jeanie Weems, songwriter Glen Ballard, MCA's Betsy Anthony Brodey and ASCAP's Alonzo Robinson.

8. ASCAP's Loretta Muñoz with Xscape's Tameka Cottle, Diane Warren and Xscape's Kandi Burruss and LaTocha Scott.

9. **SONGWRITER OF THE YEAR:** (l-r) RealSongs' Doreen Dorion, four-time Songwriter of the Year Award winner Diane Warren and Toni Braxton.

10. (l-r) Award winner No Doubt's Tony Kanal, Gwen Stefani, songwriter Eric Stefani and No Doubt producer Matthew Wilder.

11. The Verve Pipe's Brian Vander Ark performing his award-winning song "The Freshman."

12. (l-r) Award winner Journey's Jonathan Cain, ASCAP's Brendan Okrent, Journey's Neil Schon and ASCAP's Ron Sobel.

13. Pictured onstage during the acceptance for the award for "Men in Black" are (l-r) Freddie Washington, ASCAP's Loretta Muñoz, Georgette Studnicka, co-songwriters (with Will Smith) Theresa McFadden and Patrice Rushen and ASCAP's John Alexander.

14. **PUBLISHER OF THE YEAR:** Pictured (l-r) are ASCAP CEO John LoFrumento with Warner/Chappell's Greg Sowder, Brad Rosenberger, J.B. Brenner, Rick Shoemaker, Joie Alvarez, David Andreone, Barbara Quinn, Judy Stakee, Executive VP/General Manager of Warner/Chappell and ASCAP Board Member Jay Morgenstern, Marilyn Bergman, Warner/Chappell's Denise Weathersby, Ed Pierson and Warner/Chappell's Chairman and CEO Les Bider.



PHOTOGRAPHS BY LESTER COHEN

Film & Television



FLYING HIGH: The Flying Neutrinos, one of New York's hottest swing and dance bands, have been touring a circuit of film events, including a recent benefit party (pictured) for the Independent Feature Project following a screening of the Sony Classical film release, *The Opposite of Sex*. Music for this benefit was provided by ASCAP. The band has also played for Columbia/Tristar's *Godzilla* Screening Party, FoxTV Network's Premiere Party, a NY Women in Film & TV benefit, and the Museum of Modern Art's annual benefit.



AESTHETICALLY SPEAKING: ASCAP sponsored a panel on Film Music Aesthetics at the Avignon/New York Film Festival, open to New York area independent filmmakers and ASCAP composers and songwriters. Pictured (left, l-r) are composer Angelo Badalamenti (*"Twin Peaks," Cousins*), ASCAP's Sue Devine, composer Carter Burwell (*Fargo, Conspiracy Theory*), Avignon/NY Festival's Wendy Corn and Jerome Rudis and Clear Music's Barry Cole.



NEW YORK STATE OF MIND: ASCAP Film/TV Department hosted a reception for film music executives in the New York area. Schmoozing above (l-r) are music supervisor Alex Steyermark, ASCAP's Cia Toscanini and Fran Richard and Boosey & Hawkes' Linda Golding.

COMPOSER TO COMPOSER: ASCAP Board member David Raksin graced the Composer to Composer forum on April 22nd at the Directors Guild Theater in L.A. offering an insightful look into his rich musical career. He thrilled the capacity audience with first-hand accounts of the golden era of film and score. One of the highlights was an explanation of his music for *Forever Amber*, from which Raksin built a majority of the expansive score from a single motif. The PBS Great Performances documentary "Music for the Movies: The Hollywood Sound," which features Raksin, was screened prior to the event. Pictured at right (l-r) is Raksin with ASCAP's Bill McRae.



L.A. INDEPENDENT FILM FESTIVAL: ASCAP was a co-sponsor of the opening night gala for the Los Angeles Independent Film Festival held recently at the Peermusic Mansion. Pictured (above, l-r) are ASCAP's Kevin Coogan, publisher and editor of *FilmScore Monthly* Lukas Kendall, COO of Peermusic and ASCAP Board member Kathy Spanberger, Los Angeles Independent Film Festival's Managing Director Linda Rattner and Peermusic's Manager of Film, Television and New Media Brady Benton.



NASHVILLE



KISS: ASCAP held a Number One party to celebrate "This Kiss" written by Beth Nielsen Chapman and Annie Roboff and recorded by Faith Hill. Pictured (l-r) are Hill, Roboff and Chapman.

NASHVILLE PHOTOGRAPHS BY ALAN L. MAYOR



SHE MADE IT ALL THE WAY: A Number One party was held to honor writers Garth Brooks, Kim Williams and Kent Blazy for their number one hit, "She's Gonna Make It," recorded by Brooks. Pictured (left, l-r) are Raymond and Kolleen Brooks, Garth and Sandy Brooks, Kim and Phyllis Williams and Kent and Sharon Blazy.



TWO PINA COLADAS: ASCAP also recently threw a Number One party to honor writers Sandy Mason, Benita Hill and Shawn Camp for their number one song, "Two Pina Coladas," recorded by Garth Brooks and produced by Allen Reynolds. Pictured (above, l-r) are Capitol's Pat Quigley, ASCAP's Connie Bradley, Brooks, Reynolds, Mason, Hill and Camp.



DOING LUNCH: A group of songwriters gathered at ASCAP to have lunch and talk with ASCAP President and Chairman Marilyn Bergman. Pictured (above, l-r) are Jim McBride, ASCAP's Connie Bradley, Pat Alger, Mark D. Sanders, Bergman, Tim Nichols, Trace Adkins, Steve Diamond and Sandy Knox.

CHRISTIAN MUSIC AWARDS

ASCAP Celebrates Gospel Music's Most Performed Writers and Publishers and ASCAP's GMA Dove Award Nominees

More than 300 music industry leaders joined dozens of Christian Music's top stars, including Michael W. Smith, 4Him, Third Day, Crystal Lewis, Anointed, Jaci Velasquez, Scott Krippayne, Small Town Poets, Chris Rice and Avalon at the 20th Annual ASCAP Christian Music Awards Dinner at Nashville's Richland Country Club. This year's award ceremonies marked the first time that ASCAP has honored the top twenty-five most performed Christian songs of the prior year. The event was hosted by ASCAP's Connie Bradley and Dan Keens.

Songwriter of the Year honors went to Mark Heimermann ("Un Lugar Celestial," "Under the Influence," and "Give It Up"); The Song of the Year honor went to "Beauty for Ashes" written by Crystal Lewis and published by Metro One; and the Publisher of the Year was EMI Christian Music Publishing. Mark Heimermann was also co-writer and



Songwriter of The Year
Mark Heimermann

producer of the 1996 Dove Song of the Year, "Jesus Freak." Crystal Lewis is a Myrrh Records artist and an ASCAP "1 Club Songwriter."

The Society also presented honors to Chris Rice and Michael W. Smith who were nominated for Dove Awards in the Songwriter of the Year Category.

In a touching tribute to Rich Mullins, the incomparable Christian writer/artist killed in an auto accident last year, ASCAP announced the ASCAP/Rich Mullins scholarship for an aspiring Christian writer/artist to attend the Academy of Gospel Music Arts next year.

In addition, special citations were presented to Forefront Records in recognition of its ten years of leadership and artistic excellence in Contemporary Christian Music, and John Styll and his publication *CCM Magazine* for 20 years of contributing to Christian Music's health and growth.



(l-r) Michael W. Smith and Chris Rice were honored by ASCAP for each receiving Dove Award nominations for Songwriter of the Year.

1998 CHRISTIAN MUSIC AWARD WINNERS

25 Most Performed Songs of 1997

"Awesome God"

writer: Rich Mullins
publisher: BMG Songs

"Beauty For Ashes"

writer: Crystal Lewis
publisher: Metro One

"Give It Up"

writers: Mark Heimermann, Rikk Kittleman and Janna Potter
publishers: Birdwing Music/EMI, Fun Attic Music and Lightning Blind Music

"Hands Tied Behind My Back"

writers: Chris Harris and David Mullen
publishers: Fun Attic Music, Seat Of The Pants Music and Word Music

"Hope For The Hopeless"

writer: Connie Harrington
publisher: BMG Songs

"Hope To Carry On"

writer: Rich Mullins
publisher: BMG Songs

"How Great Thou Art"

writer: Stuart K. Hine
publisher: Manna Music

"I Can't Let Go"

writer: Sterling Gittens
publisher: Jeremy Paul Larsen Music and Rick Bob Songs

"If I Know God"

writer: Dwight Liles
publisher: Ariose Music/EMI

"Jesus Is The Answer"

writers: Andrae Crouch and Sandra Crouch
publisher: Bud-John Songs/EMI

"Keep The Candle Burning"

writers: Lowell Alexander & Jeff Borders
publisher: Milene Music, Molto Bravo! Music and Sony/ATV Cross Keys

"Listen"

writers: Cindy Morgan & Cova Morgan
publisher: Lola Max Music and Word Music

"Make It A Promise"

writers: Robbie Buchanan and Bob Farrell
publishers: Bob Farrell Music, Nanacub Music and Summerdawn Music

"Mercy River"

writer: Rhonda Gunn
publisher: Damascus Road Music

"Miracles"

writer: Leonard Ahlstrom
publisher: Point To Point Music and Sunday Shoes Music

"More"

writers: Scott Krippayne and Tony Miracle
publishers: Above The Rim Music, BMG Songs, Meadowgreen Music/EMI and Sugar Pete Songs

"On My Way To Paradise"

writer: Randy Thomas
publisher: Polygram International

"People Get Ready...Jesus Is Coming"

writer: Crystal Lewis
publisher: Metro One

"Take Me Back"

writer: Andrae Crouch
publisher: Bud-John Songs/EMI

"Talk To Me"

writer: Connie Harrington
publisher: BMG Songs

"The Measure Of A Man"

writers: Mark Harris and Stephanie Lewis
publishers: Birdwing Music/EMI, Paragon Music and Point Clear Music

"Through All The Years"

writers: Loren Balman and David Mullen
publisher: Seat Of The Pants Music and Word Music

"Un Lugar Celestial"

writers: Bob Farrell, Mark Heimermann and David Velasquez
publishers: Bob Farrell Music, Briante Music, Fun Attic Music and Summerdawn Music

"Under The Influence"

writer: Mark Heimermann
publisher: Fun Attic Music

"Waiting In The Wings"

writers: Ty Lacy and Ne-Cee Walls
publisher: Ariose Music/EMI and Word Music

ASCAP-Honored Songs Nominated for Dove Song of The Year

"A Baby's Prayer"

writer: Scott Brasher,
publishers: Molto Bravo! Music and Sony/ATV Cross Keys

"Hope To Carry On"

writer: Rich Mullins
publisher: BMG Songs, Inc.

"Live The Life"

writer: Michael W. Smith
publishers: Deer Valley Music and Milene Music

"On My Knees"

writers: David Mullen and Nicole Coleman-Mullen
publishers: Seat Of The Pants Music and Word Music

"People Get Ready...Jesus Is Coming"

writer: Brian Ray
publisher: Metro One

"Shout To The Lord"

writer: Darlence Zschech
publisher: Hillsong Publishing/Integrity's Hosanna! Music



PUBLISHER OF THE YEAR - EMI CHRISTIAN MUSIC PUBLISHING: Pictured (l-r) are EMI's Craig Dunnegan, Steve Rice and Bill Hearn.



SONG OF THE YEAR - "BEAUTY FOR ASHES": Pictured (l-r) are ASCAP's Connie Bradley, Crystal Lewis, writer of "Beauty for Ashes," and Metro One's Bryan Ray, publisher of the song.



EXCELLENT: Dan Brock and Eddie DeGarmo (l-r) of Forefront Records, who received special citations for their ten years of leadership and artistic excellence in contemporary Christian music.



CCM HONORED: Dan Keen (left) presents John Styll and CCM Magazine with a special citation.



MULLINS REMEMBERED: Producer Reed Arvin was on hand as ASCAP announced the new Rich Mullins/ASCAP Scholarship, in honor of the late Christian music songwriter. Arvin was a longtime friend of Mullins.

PHOTOGRAPHS BY ALAN L. MAYOR



MITCHELL

Once an L.A. session keyboardist, Mitchell Froom took a leap into producing in the early eighties and never looked back. His impressive list of producees now includes some of the most highly-acclaimed artists of our time, including Elvis Costello, Sheryl Crow, Crowded House, Los Lobos, Paul McCartney, Ron Sexsmith, Richard Thompson, his wife Suzanne Vega and, most recently, Bonnie Raitt. As a member of the Latin Playboys with David Hidalgo and Louie Perez of Los Lobos and producer/engineer Tchad Blake, he belongs to one of the coolest musical side projects of the past decade. Now, living in New York City, he has released *Dopamine* (Atlantic), an album of music written and arranged by Froom and featuring lyrics and vocals by many of his producees and friends. Extraordinarily eclectic, the album combines streetwise grooves with hallucinatory melodies, Eastern and Latin rhythms with spaced-out jazz. It is an emotional, unforgettable trip through a sonic landscape both familiar and out-of-this-world. For sophisticated listeners and fans of this unique producer/arranger/musician/composer, here, at last, is a Froom of one's own.

Playback: Was becoming a producer a fluke?

Froom: It was somewhat of a fluke. In some ways it was a natural outgrowth of struggling in bands and eventually moving to Los Angeles and eventually becoming a session musician and then getting the opportunity to produce something at a low level and then building up from there.

Your first high-profile producing effort was on the first Crowded House album. How did you become connected with them?

Neil Finn (Crowded House) was in L.A. looking for a record deal. He had been turned down by every top producer. I had scored a play and Neil liked the music. I had done a solo album as well, which was actually a soundtrack to a movie I scored called *Café Flesh*. It became a cult porn film. He liked the spirit of those recordings. We sat down with a drum machine and worked on the songs to see what we could come up with, and that felt pretty good. So he gave me the chance and it worked out.

And you ended up getting a songwriting credit on the hit "Something So Strong."

It was generous of him to give that to me. The main thing I did was to turn it from a ballad into sort of an uptempo R&B sort of thing. I've done that on quite a few songs; taking different sections and putting them together in a way that they weren't originally designed.

A lot of the artists you have worked with are some of the most interesting and accomplished songwriters of our time: Neil Finn, Ron Sexsmith, Elvis Costello, Richard Thompson, etc. Have you ever considered becoming a songwriter?

I write music and I have written many songs with people. Occasionally I write vocal melody, but I don't write lyrics. I'm half a songwriter. But I've learned a tremendous amount from the people I've worked with. I've studied music from a lot of dif-

ELL FROMM

ferent angles. If I'm working, let's say, with a classic singer/songwriter, a big part of my job is to figure out the rhythm of the song, and to figure out the problem spots in the song, and then how to deal with all of that. So, what is required is to learn to hear music the way that person would hear it.

I can come up with a number of musical suggestions, most of which fail, because they are not what that person would do. The ones that succeed help me to learn about them. Usually, I find that if, for example, a song needs another section of music, whatever it may be – whether its just a break or a musical bridge – the most successful thing you can do is find it somewhere in the catalog of music that that person has written. You can learn a lot about each individual's distinctive way of writing music by going through that process.

No matter which artist you happen to be working with, a distinct "From" style, with signature idiosyncrasies, permeates the music. On *Dopamine* these idiosyncrasies are given full reign. How did that feel?

That was the idea of it. If I am making a record for someone else, my goal is to push that person's idiosyncrasies to the foreground. So, in this case, I tried the best I could to do the same with my own music. In fact, I recorded all the music before anyone sang on it, so as to show as much as I could what it is that might be distinctive about my tastes in music or recording approach or arrangement skills.

Some of the tracks on the album are very surreal, such as the Ron Sexsmith track, "Overcast," in which his vocals achieve an otherworldly dimension. What was your goal for this song?

That song was a funny experience. Basically, I had the piano and the drums finished, and then I had sketched out all the other parts, like strings and horns. I liked the piece, but I almost thought it was a little too straight for this album. So I played it for him, and he said, 'give me a day.' When he came back, he said he had something, so I said okay. I thought well, let's have him sing through one of those old reel-to-reel recording machines with the little microphone. He liked the sound of it a lot. It is an old sound. It's actually closer to the way vocals would have been recorded in the forties in terms of fidelities. He sang the song once. After having lived with this piece of music for a few years, I was suddenly hearing the record go by. At the end you can even hear him throwing down the mic. There's a big clink sound. I knew it was a great moment, because something I was doubtful about became one of my favorite tracks.

You have also become known for using a wide-range of interesting keyboards in your work. When did you get into that?

On Crowded House's second album, I really brought out this instrument called the Chamberlin. It's actually the American version of the Mellotron. I'm not taking any huge credit for it, but I had found one and it seemed to work and it seemed to bring back some interest in the sound. Some people say that I did the same thing for the Hammond B3 on "Something So Strong," but it was just because that song became a hit song. The B3 had never really gone away. I also use the Wurlitzer piano a lot. People seem to like that too.

You must have a nice collection.

I don't have the space for them, but I have about 60 or 70 different keyboard instruments. I'm always looking for something different. Like with the Chamberlin, I used it a lot when I first got it, and then I investigated it further and tried to get more of its sound library and used other kinds of sounds. And then I started "effecting" those sounds more, distorting them and doing weird things to them. And then I looked for different instruments. It's a constant process of keeping something alive and not hearing the same sounds over and over again and not doing things the same way.

Some of the songs on *Dopamine* don't sound like they could have been composed on a keyboard. Are there other instruments that you use?

Some of the songs came out of rhythms that I was goofing around with. I use samplers, that's it. I don't use synthesizers. They're awful.

One aspect of your musical style is your attention to groove. I have found that you often come up with off-kilter bass lines that will pull a song in interesting directions.

I'm very interested in groove. As a musician playing on records I'm working on, I usually find that my role is in thinking in half-time while others are thinking in regular-time or double-time. That's how the great combos would make their sound distinct. Somebody would be thinking in half time while somebody else would be thinking in double-time. A simple example would be Pete Townshend when he plays big, long chords while Keith Moon goes absolutely crazy on the drums. So the two together create this great musical sound that has a lot of energy and groove to it.

What's next for you?

Well, the new Latin Playboys album is finished, and should be out this Fall. I think it's pretty cool.

How did the Latin Playboys project first come about?

After Los Lobos' *Kiko* record, the band really had come across a lot of new ideas. At the same time, Tehad and I had come onto a lot of new ideas. So there was all this energy in the studio and I think David Hidalgo just kept going after we were finished with the record. He had this little four-track at home and would record in the kitchen late at night. He put together these tapes and he gave them to me. It was the best demo tape I had ever heard in my life. So I played it to Tehad and we said 'We can't redo this. This is great.' The sound of the four-track cassette brings out a lot of character of what is going on. So Hidalgo brought in his tape machine and we transferred the tapes to 24-track in the studio. Then we asked Warner Brothers for a small budget as an experiment to see what we could do with these tapes. So we added vocals and atmospheric sounds, and 12 days later we came out with a finished piece and we went to the record company and asked if they would release it.

I'll never forget the day we played it for them. It was an amazing day. A completely blank face. It was one of the truly great record guys, Lenny Waronker. Being the great person that he is, he said, "Well, if you guys want to put this out, we'll put this out."

***Dopamine* also covers a lot of ground in terms of ethnic music styles. Did you pick up your affinity for Latin music from your association with Los Lobos?**

No, not really. My favorite kind of music has always been hybrid music. If you juxtapose a blues feeling with an Indian rhythm or something else, you get music that jumps out at you and has tension. Living in the city, I'm sure you're aware of it, you walk down the street and you hear a lot of clashing of sounds. You get a taxi cab that is playing very loud Indian music and then there's a guy playing hip hop in the car next to it. You can get a lot of great ideas just from hearing that noise.

To read an extended version of this interview with Mitchell Fromm, visit ASCAP online at www.ascap.com.

BY ERIK PHILBROOK

R&B ROUNDTABLE

The devil's work is never done, and neither is ours. In our ongoing crusade to promote understanding between artists and the music industry, here is another installment in our ongoing roundtable series – focusing on one of the fastest-changing genres of music in the world: R&B.

As with all of our panel discussions, the intention is to give some insight into the way executives work and think, provide practical advice on how musicians can best present themselves to the music industry, and to hear some perspectives on where the business is going. A much longer version of this article appears in the "Art & Commerce" section of the ASCAP web site (www.ascap.com).

THE PARTICIPANTS:

BILAL ALLAH – A&R Manager/
MCA Records.

NADINE BAKER – Senior Creative
Director/Polygram Music Publishing.

JOE "JOJO" BRIM – Director of
A&R/Def Jam and Def Soul Records.

JIMMY MAYNES – Director of
Member Relations/ASCAP.

A.J. MURRAY – Director Of A&R/
Spoiled Rotten Entertainment.

The discussion which follows took place in ASCAP's New York office on May 14th, 1998.

JOJO: Right now, the R&B industry is at a crossroads. You're going to see a lot of different styles – R&B has grown so much that the audience is becoming more diverse, and people like Puff Daddy and Erykah Badu can coexist. I think it's a great time for R&B music creatively.

NADINE: I think one of the great things about Erykah is that she had a successful album without any big-name producers. For the past couple of years urban music has been dominated by producers – the sound of the producer is sometimes more recognizable than the artist. The Puffys and Babyfaces and Jermaine Dupris will still be strong, but I think radio is opening up a bit to include things that are different. That "new retro soul" or whatever scene – Maxwell, Erykah, D'Angelo: those acts have strong performance skills and they're more well-rounded, so they're not totally dependent on airplay.

BILAL: Kids are the most important audience, because they dictate what is

going to happen, and kids are a lot more open and receptive right now. A couple of years ago, it was very "tunnelvision": if it wasn't coming from a particular zone, if it wasn't gangsta or this producer or that sample, they weren't feelin' it. But that audience has gotten older. Now, with the diversity that's occurring on mix

a responsibility to the artist and the consumer to stand for something. When a consumer feels like an artist stands for something, then they get right down with them – like Mary J. Blige. You know she stands for what she stands for. She's like your cousin that is sad and mad and hurt all the time

ZEN AND THE ART

tapes and on stations such as Hot 97 [WQHT in New York], where you get Public Announcement coexisting with Montell Jordan with [Master] P with Puffy with Destiny's Child – the kids just want to be blazed!

– and you buy into that because when you're sad, you can connect to her.

JIMMY: But suppose she came out next year with an album that had all new-name producers – good songs, but nobody reputable. Would she have the same kind of success?

JOJO: I think yes, but again, the emphasis will still be on the songs, and people will either love it or not. And then, after they'd already bought into it, they'd say "Oh word? - Nobody big on here!"

BILAL: But, if they announced tonight that Puff Daddy is producing her next album, the world would accept it almost before they even heard the songs. Puff would still have to blaze them, but that wouldn't really be a concern.

NADINE: But Mary has an advantage that a lot of the newer artists coming out don't: she has an image and an identity. Even if she had all no-name producers on her next record, a new Mary album would still be newsworthy. Which is the advantage she has over a lot of singers who are very producer-driven, whose identities have not been as strongly developed above and beyond the creative content of their albums. Mary tours and does different publicity things that showcase her personality, to the point where if, heaven forbid, she put out an album that had no hit songs, it would still sell. The longevity of a lot of these new artists depends on them marketing themselves beyond airplay.



Maxwell

JIMMY: So we're getting back to a time where the artist is the main thing?

BILAL: I think it's the *song* more than anything. If you don't have a hot single, you're over.

JOJO: But there's a missing element to that - what if it's a novelty record? One reason why Puffy has sold so many albums is because he makes the consumer buy *past* the single. I think that's important, and when you go into the singles game and the chart game, it's not about developing artists that the consumer cares about – which we try to do at Def Jam. We try to create culturally relevant artists. We like to think of ourselves as a good logo – like Pepsi, Levis – you kinda know what you're gonna get. So as A&R people, we have

JOJO: I like to find what we call "issue" records. Songs that are topical, relevant, that everybody can identify with.

JIMMY: Like "Sparkle"?

JOJO: Yeah! R. Kelly knows what time it is! He's like, "This is what it's about. Half of you will get on my side, half will be on honey's side, we're gonna talk about this."

BILAL: I'm big on them. I don't wanna hear too many more "I love you, I'm sorry" joints. I'll take a couple of them on an album, but I want somebody to make a song like "Please Mr. Postman" – now *that's* a good issue!

Which goes back to my point: it's the joints! Start with a great idea, then a melody, arrangement, words. There are instances with a special artist, like [Master] P, where the idea and the concept shine through even before the songs. So sometimes it works in

to us through DeVante, who has a [consulting] deal with Def Jam. My other acts I found through talent shows, producers, demos.

JEM: Do you listen to unsolicited demos?

JOJO: Yes. Not a lot, but I give them to people who like to listen.

to send me demos. My suggestion to anyone is to entrench yourself in the community that you're trying to reach. I don't like to look for things – I like just to be on the streets and whatever comes to me or whatever I feel, that's what I go to.

duced me to the whole music industry. I was, what, 15?

JIMMY: He was just extremely aggressive. Whenever you're in a hiring position, you go with the people who make the most noise, who call the most, who ask the most questions. I sing in A.J.'s uncle's gospel choir, and I'd never even mentioned that I was in the music business. So A.J. had to research even to learn that – "I know you're working with that group, I saw your name on the record" – which to me was impressive. Then he called every day – "Can I roll with you to the studio?" – and that made the difference. I always try to help people into the game, especially kids who could have ended up on the street.

My first job was with Al B. Sure. I was the towel guy, I'd hold his bag while people took his picture, wait in the car while he was at "meetings" – that kind of gig. So I'd sit in the car for three or four hours at a time, listening to tapes, talking on the phone and when [then-Uptown boss] André [Harrell] came around, I made sure that everything looked perfectly organized. I worked on the "In Effect Mode" tour, and then Andre gave me a job in Uptown's promotion department. They didn't have a video department so I created one, I created a full-scale intern program, and from there – records, production, anything and everything. And now I'm happy at ASCAP.

But you do what you have to do. When I was on the road with Al, Jodeci came to see us in Charlotte – they were just kids. DeVante and JoJo followed our van back to the hotel, snuck in, knocked on my door, and sang "Forever My Lady." Then they came to New York and sang at Heavy D's birthday party for no money – we had to give them gas money to get home.

There's always going to be a young buck ready to out-hustle you. No night is long enough, no morning is early enough, no work is hard enough – you do what you've got to do.

NADINE: There's a lyric right there!

OF A&R, PART III: R&B

reverse, but Jojo's absolutely correct: without a strong idea, nobody's gonna care.

JOJO: You sit in your A&R chair or your producer's chair and you'll have ideas 24-7, but how far will the idea go? I've turned away songs, trying to make sure that I've got the right issues or the right situations for my artists. Even Montell Jordan – that's a perfect example. The worst record in his entire career was "This Is How We Do It." I wish he'd never even made it, because it was such a novelty record. Now all people think about is a big tall guy with his hat on backward saying, "This is how we do it."

JIMMY: You think he's still suffering from that?

JOJO: Not as much – every record he's put out is gold! But it's taken until now for people to start saying, "Y'know, my man's not that bad!" And I'm happy with a "not that bad," because of where he was. He was what I call "on the edge," which is when an artist might have slipped onto a [career] cliff by getting some wack joints. And people were getting ready to stomp on his fingers so he would fall – but he fixed himself!

JEM: And you forget later that they were on the cliff!

JOJO: Yeah! A real music executive will make you forget. You'll say, "Wasn't money wack?" "NAW! He was never wack! He was always HOT!" And you will think, "Money's hot!" That's the challenge I'm having with Montell. I'll be ecstatic when they announce him and don't say something about that song.

JEM: Who are you all working with, and how did they come to your attention?

JOJO: I was assigned Montell. Case came to us through Spoiled Rotten Entertainment – although Jimmy Maynes and I have known him since about '91. Playa came

The demo game is funny – you want to give everybody a shot but you can't, and you've got other artists so your time is limited. Besides, it's a crap shoot: I may feel good that day or not have that much to do, the package might look right – seriously!

NADINE: People always ask, "How do I get in? I don't know anybody." I always say, hang out where the music people are. I met one of my artists, Travon Potts, when he played keyboards for a remix I worked on. Years later we signed him to a publishing deal, knowing it was developmental, and now he has a song on the charts with Bebe Winans, and things upcoming with Monica and Public Announcement. I met Mass Avenue in a studio in Atlanta – no track record, another developmental situation. Ski had some stuff out already, and I met him through his manager. It's all been through relationships, and not even tight relationships – a chance meeting, run into somebody's manager or lawyer, you never know. There's no set formula, but if you're going to a set up a showcase and perform, you have a better chance of attracting a certain number of creative people. An attorney who has a lot of contacts and clients and dealings with labels and publishers is going to have more reach.

BILAL: My first project was Non-Chalant, who had a record called "Five 5 O' Clock" that did pretty well. Based on that success, I was asked to assist with the latest Mary J. Blige record. "Share My World." Currently I'm working with both of those artists, but lately I've been doing a lot of 12" rap deals. I just picked up the Heather B. single that they've been bangin' on Hot 97 for the last few weeks, and I also signed this kid from Harlem called More Money, who's been real popular on mix tapes.

I don't really encourage people

NADINE: Yeah, people are always saying "What are you looking for now?" I don't have a list – anything that grabs me.



Mary J. Blige

BILAL: Wherever you are, make sure you're the talk of your town. We all have family and we all travel. Have a demo to present when people are interested, but entrench yourself in your musical community first. And if you're the real deal, it'll happen.

A.J.: I'm a newcomer to the game. My artists are Drea – she's 17 and my first actual signing – and I've been assisting Jojo with the new Case record. I listen to demos all the time, being that my company is smaller.

JEM: How good are they?

A.J.: Sometimes I hear something interesting. Sometimes I want to hear more. But the people that have caught my ear I've met through someone.

JEM: How did you get started?

A.J.: This guy [Jimmy] intro-

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JEM ASWAD

MEMBERS OFFERED DISCOUNT TO ATTEND MIDEM CONVENTION IN MIAMI

ASCAP is pleased to announce a new collaboration with the Midem Latin America and Caribbean (MLAC) Convention which will provide new opportunities for ASCAP members to network at one of the premiere gatherings for Latin music professionals (see details on opposite page). For those members who are interested in attending the convention in Miami Beach from August 24-28, a special discount registration fee of \$265 plus tax is now being offered. The regular registration fee is \$399.

To take advantage of this new ASCAP benefit, you must:

1. Request your Midem registration form by calling 212-689-4220. Once completed, fax it to 212-689-4348.
2. Be sure to include your ASCAP Member Card number below your signature on the form. You must include your number to receive the discount fee of \$265 plus tax.
3. Please complete your forms and register before August 14, 1998. The special offer is only valid until that date. The registration fee after August 14th is \$542.

In addition to the week of scheduled Midem events, ASCAP will have a booth at the convention where you can meet and talk with ASCAP representatives. Other events include the opening night MIDEM cocktail party on August 24th and ASCAP's invitation-only Sixth Annual El Premio Awards on August 25th, honoring our award-winning Latin music writers and publishers.

On April 30th, ASCAP sponsored the first-ever **Latin Benefit Gala**, organized by the Latin Advisory Committee of the New York Chapter of NARAS. The event, held at the Grand Ballroom in New York City's Manhattan Center, helped raise money for MusiCares and the NARAS Foundation. MusiCares is a non-profit organization established by NARAS that operates with the primary purpose of ensuring

DESCUENTO OFRECIDO A MIEMBROS PARA ASISTIR A LA CONVENCION MIDEM EN MIAMI

ASCAP se complace en anunciar su nueva colaboración con la Convención Midem Latinoamérica y el Caribe (MLAC), la cual proveerá una nueva oportunidad a miembros a establecer nuevos contactos en una de las actividades más prestigiosas del ámbito de la música latina (ver detalles en la página opuesta).

Para aquellos miembros que estén interesados en registrarse en la convención en Miami Beach, que se llevará a cabo del 24 al 28 de agosto, ahora se les ofrece un descuento. El costo de la registraci3n general es \$399. ASCAP ofrece a sus miembros una tarifa especial de \$265, m1s impuestos. Para aprovecharse de las ventajas de su nuevo beneficio con ASCAP, Ud. debe seguir los siguientes pasos:

1. Solicite su formulario de registraci3n a MIDEM llamando al 212-689-4220. Despu3s que Ud.

la haya llenado, enviala via fax al 212-689-4348.

2. Aseg1rese de incluir el n1mero de identificaci3n que aparece bajo su firma en su Tarjeta de Miembro de ASCAP. Tiene que incluir su n1mero para recibir su tarifa especial de \$265, m1s impuestos.

3. Favor de completar sus formularios e inscribirse antes del 14 de agosto de 1998. La oferta especial es vigente solamente hasta esa fecha. La tarifa de registraci3n aumentar1 a \$542 despu3s del 14 de agosto.

Al participar en MIDEM, Ud. podr1 asistir a todos los eventos programados y tambi3n tendr1 acceso al estante de ASCAP en la convenci3n, donde tendr1 la oportunidad de compartir con ejecutivos y representantes de ASCAP. Otros eventos incluyen la Fiesta de C3ctel de MIDEM, celebrando el primer d1a de su apertura el 24 de agosto, y tambi3n la Sexta Edici3n del Premio ASCAP (mediante invitaci3n solamente) el 25 de agosto. All1, una vez m1s, ASCAP rendir1 homenaje a nuestros premiados compositores y editoras de la m1sica latina.

Para m1s informaci3n sobre su participaci3n en Midem con ASCAP, favor de comunicarse con Vanessa Rodr1guez al 305-673-3446. Esperamos encontrarlos all1.



Pictured at the Latin Benefit Gala are 1. (l-r) Karen Sherry, Tito Puente, Celia Cruz and RMM Record's Ralph Mercado; 2. Huey de DLG, Lisette Melendez and Sergio George from Sir George Records and 3. (l-r) Johnny Pacheco and Ch3in Garcia. Other ASCAP members who attended the event included Michael Greene, Ralph Mercado, producer Phil Ramone, David Guerra, Jose Bravo, Willie Cortes and Marti Cuevas of J&N Publishing.

For more information about your participation in Midem with ASCAP, contact Vanessa Rodriguez at 305-673-3446. We hope to see you there.

ing that music people have a place to turn during their times of need. The NARAS Foundation is a non-profit organization that is dedicated to advancing music education in schools. Latin music legends Tito Puente and Celia Cruz were presented with awards from ASCAP Vice-President/Director of Communications and President of the New York Chapter of NARAS Karen Sherry and President and CEO of NARAS Michael Greene.

El pasado jueves 30 de abril se celebr3 en la ciudad de Nueva York la **Primera Gala Ben3fica Latina** con el fin de recaudar fondos para las organizaciones MusiCares® y Naras Inc. Esta lucida presentaci3n de luminarias de la m1sica Latina tales como: Tito Puente, Celia Cruz, Huey de DLG, Lisette Mel3ndez y Fulanito fue auspiciada por ASCAP. MusiCares es una entidad sin fines de lucro establecida en 1989 por la Academia Nacional de las Artes y Ciencias de la Grabaci3n, tambi3n conocida como la Academia de Grabaci3n®. La Fundaci3n MusiCares opera con el prop3sito primordial de asegurarse que su

comunidad en la m1sica tenga un lugar donde recurrir en sus momentos de necesidad. La Fundaci3n NARAS es otra entidad sin fines de lucro dedicada a la extensi3n de la educaci3n musical en escuelas con la intenci3n de enriquecer nuestra herencia cultural. Michael Greene, Presidente y CEO de la "Academia de Grabaci3n" agradeci3 y reconoci3 el apoyo de ASCAP. Karen Sherry, Vice-Presidente y Directora de Comunicaciones de ASCAP comparti3 honores con Green efectuando la presentaci3n de un reconocimiento especial a Celia Cruz y Tito Puente.

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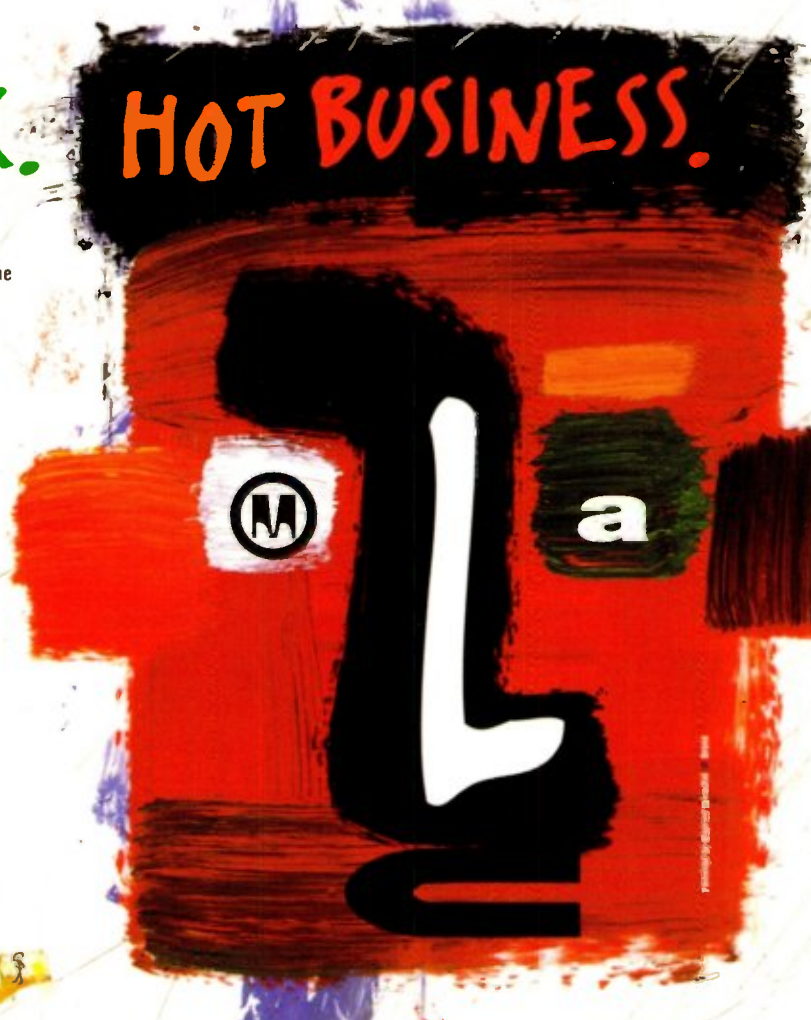
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PHOTOGRAPHS BY TYRONE TURNER

CPA MUSIC

TO THE MAX: Pictured before the "Using Hit Songs in Promos" panel at the Promax Conference in Toronto (l-r) are ASCAP's Robin Leventhal, ASCAP members and panelists Felix Cavaliere and Peter Frampton, Promax President Jim Chabin and ASCAP member and President of 615 Music Productions as well as panel moderator Randy Wachtler.

COMMERCIAL/PROMOTIONAL/ANNOUNCEMENT MUSIC MEMBERS MEET WITH ASCAP SENIOR STAFF:

During May, over 150 ASCAP members representing the Commercial/Promotional/Announcement (CPA) Music community met with ASCAP staff at meetings in New York and Los Angeles. These meetings were called by ASCAP to respond to the very serious concerns of CPA music members relating to allocations within the ASCAP payment system.

One of the key member facilitators for these meetings was Doug Wood of the Professional Composers of America (PCA). ASCAP COO Al Wallace led the executive group in explaining revenue distribution systems and provided background information regarding recent payment discrepancies. Wallace was pleased with the meetings, stating "I'm gratified we had the opportunity to hear the voices of a very important ASCAP constituency."

After an update from staff including ASCAP Chief Economist Peter Boyle and Senior VP of Strategy and New Media Marc Morgenstern,

Wallace turned the meeting over to members for questions. Topics covered were:

- The percentage allocation for CPA music

- television value CPA music
- New "watermaking" technologies
- Next steps

Wallace suggested that a

positive response, this committee has now been created. But an initial meeting scheduled with selected Board Members for mid-June had to be postponed because most of the Committee had a conflict with Promax in Toronto. The meeting will now take place during July.



PROMAX PANEL: Peter Frampton and Felix Cavaliere on the "Using Hit Songs in Promos" panel at the Promax Conference in Toronto.

- The valuation of music classifications
- The historical and future, trends for CPA music
- Board representation for this community
- How network and local

committee made up of members from the Commercial Music community be formed to provide input to ASCAP senior staff and meet directly with a group of members of the ASCAP Board. Based on a very

ASCAP SPONSORS PANEL AT PROMAX CONFERENCE IN TORONTO:

In June, ASCAP participated in the Promax Conference, the annual gathering of the association of promotion and marketing executives in the electronic media, held this year in Toronto, Canada. ASCAP members Peter Frampton ("Baby, I Love Your Way" and "Show Me the Way") and Felix Cavaliere ("Groovin" and "I've Been Lonely Too Long") discussed their experiences on a panel entitled "Using Hit Songs in Promos." ASCAP writer and publisher member and President of 615 Music Productions Randy Wachtler moderated the discussion. Other panelists included VP of On-Air Promotions for NBC-TV Jim Vescera and VP of Special Projects Promotion for ABC-TV Dan Holm.

NOTE BOOK

EAST COAST ADVANCED SONGWRITERS WORKSHOP

The ASCAP Foundation/East Coast Advanced Songwriters Workshop is held during the fourth quarter of each year, and focuses on the discovery, development and education of a select, advanced group of songwriters. The eight-session workshop (twice a week for four weeks) features prominent guest speakers giving advice on topics including A&R, music publishing, film and TV, artist management, legal issues, etc. Writers will also be teamed with one another for a collaborative partnership.

Dates: Held in New York City during November and December.

How to apply: Submit a tape containing two original songs with typed or neatly written lyrics, along with a brief resume or bio and a written explanation as to why you would like to participate in the workshop. Materials should be sent to the New York ASCAP office, attention: ASCAP Foundation/East Coast Advanced Songwriters Workshop, One Lincoln Plaza, New York, NY 10023.

Deadline for submissions: September 18, 1998. Tapes will not be returned.

ASCAP 1998 DISTRIBUTIONS THROUGH OCTOBER

September 22 - Publishers' Quarterly BCO* distribution for 1Q98 performances.

October 16 - Writers' Quarterly BCO Distribution for 1Q98 performances**

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

** Distributions to members of ASCAP-affiliated foreign societies for their performances in ASCAP's domestic survey are allocated quarterly at the same time as the domestic writers' distribution. Dates subject to change.

ASCAP ONLINE

NEW CONCERT AREA ADDED TO ASCAP WEBSITE

ASCAP Vice President of Concert Music Frances Richard has announced the launching of a brand new area of ASCAP's award-winning website (www.ascap.com), exclusively devoted to the genre of Concert music. "This new and important part of our website, ASCAP Concert Music, responds to the issues and concerns of the Concert and Symphonic music world, and provides a wealth of new and important information," said Richard.

Launched in May at <http://www.ascap.com/concert/concert.html>, the site includes

ASCAP Concert News, with listings of premieres, honors, and other news in the concert music world; an ASCAP Primer for Composers and Publishers; listings of the various ASCAP competitions and commissions that are available to composers; an archive from the ASCAP news pages reaching back to September 1997 of articles of interest to the Concert music community; and a list of the ASCAP Concert music staff with e-mail and phone contact information.

Fran added "This is an important tool for ASCAP members and the symphonic music community to find, in one place, vital career and performance information. Now, with the help of ASCAP Concert News, this diverse community of composers and publishers can network more effectively to exchange ideas and information."

PULITZER PRIZE-WINNING COMPOSER MEL POWELL DIES AT 75



Mel Powell

Mel Powell, the Founding Dean of the School of Music for the California Institute of the Arts and a composer who won the Pulitzer Prize in 1990, died from liver cancer on Friday, April 24, in Sherman Oaks, California. He was 75.

Powell was widely known as a jazz pianist in the golden age of swing. In 1942, he joined Benny Goodman's band and later took a position with Glenn Miller's Army Air Force Band. Although he continued to play jazz and made recordings as a pianist until 1957, his interest in atonal improvisations took over.

After joining the Yale faculty in 1957 and serving as both the Chairman of the Composition Faculty and the Director of the Electronic Music Studio, Powell moved to California in 1969 to help start the music school at the new California Institute of the Arts. During the sixties, Powell's electronic music became well-known, including "Electronic Setting," "Events" and "Analogues 1-4." Although

he was considered a pioneer of the genre, Powell wrote extensively for chamber ensembles, singers, orchestras and choruses. His best-known works include "Setting for Cello and Orchestra," "Haiku Settings" for soprano and piano, "Little Companion Pieces" for string quartet and soprano, and the work that won him the Pulitzer Prize, "Duplicates," a concerto for two pianos and orchestra.

IN MEMORIAM

Ed Eliscu
Wally Gold

PHOTOGRAPH BY JEFF KOZERA



SAILOR'S DELIGHT: At ASCAP's New York office, the Society recently presented retiring Finance Manager for Philadelphia's WPVI-TV Bob Apfel with a framed autographed copy of the sheet music of Christopher Cross's hit song, "Sailing." An avid sailor, Apfel is also a member of the Television Music License Committee. Pictured (l-r) are Apfel, Executive Director of the Television Music License Committee Jack Zwaska, ASCAP Senior VP of Licensing Vincent Candilora and ASCAP CEO John LoFrumento.

NEW CIGNA DENTAL INSURANCE ENROLLMENT PERIOD

ASCAP members who wish to take advantage of our dental insurance option have another opportunity to do so. CIGNA Dental Health has announced its second 1998 enrollment period, which will be July 1st - September 10th for coverage effective November 1, 1998. To obtain enrollment forms, please call the plan's administrator, The Kooper Group, at 1-800-869-7188 between the hours of 9 a.m. to 5 p.m. EST. The Cigna Dental Health plan provides a wide range of dental services from routine dental exams and treatment to specialized preventive and restorative services. For more information, call the number above.

According to ASCAP Vice President of Marketing Phil Crosland, "During May 1998 the ASCAP website achieved nearly 2 1/2 million hits. We continue to make improvements that make the site the ultimate source for songwriters, composers and publishers worldwide. If you haven't checked out ASCAP on the web lately, please do so. We are constantly expanding and enhancing our award-winning site."

WEB STATS - Some of the most downloaded files from the site in May were ASCAP's Web License (605), the Blanket Radio License (64) and the Per Program License (24). In all, 788 files were downloaded. The most accessed directories other than ACE (ASCAP's Clearance Express) were *Playback* and *Art and Commerce*.

STEPPING OUT

COMMISSIONED

Charles Buckland to compose the theme music for the first Native American Music Awards on May 24th at the Fox Theater on Mashantucket Pequot Reservation at Foxwoods Resort Casino in Ledyard, CT.

Marc Engel and Jamie Lawrence by WNET/PBS to score the second and third seasons of the highly rated travel series, *Going Places*.

Gary Fitzgerald to compose an original score for CBS' *1998 Winter Highlights* video series and the theme to the PBS television series, "Animal Edens."

Jin Hi Kim's *Agate Slice* by Festival Nieuwe Muziek for vocal, violin and percussion at Festival Nieuwe Muziek, "Women in the Avant Garde," premiered on June 19th in Middelburg, the Netherlands.

Stephen Lockwood by the El Camino College Dance Department in Gardena, California, to compose the title score for its annual Spring Dance Department, "Fallen Angels," performed on campus on April 24th and 25th.

Tom Myron by the Portland String Quartet in celebration of the group's 30th anniversary. The work, for soprano and quartet, based on Muriel Rukeyser's poem "Kathe Kollwitz," will be premiered in Portland, Maine, in October 1998.

David Vayo by the Koussevitzky Music Foundation to compose a

work for the Dutch contemporary ensemble Orkest de Volharding.

Chen Yi's *Momentum* by the Peabody conservatory of Music. The work was given its world premiere on May 2nd at Alice Tully Hall, Lincoln Center, in New York City. Yi is a native of the People's Republic of China and a 1996 winner of a Guggenheim Award. She draws on Chinese traditional music to enrich the western classical repertoire.

FEATURED

Ray Baza's original compositions and indigenous Guam music for Continental Airlines at their booth at the Jacob Javitts Convention Centre on May 7th, 1998. The performance included original works from Baza and other composers from Guam.

Lori Eschler Frystak's first score for the feature film, *Relax...It's Just Sex*, which premiered at the Sundance Film Festival in February. The film, starring Jennifer Tilley, Lori Petty and Mitchell Anderson, and written and directed by P.J. Castellana, will also screen at the Seattle Film Festival in June and the San Francisco Film Festival in July.

Chris Hajian and Angelo Badalementi's collaborated score for the upcoming independent film, *The Story of a Bad Boy*. Produced by Jean Doumanian, the film features a screenplay by Tom Donaghy, who also makes his directing debut.

Jack Kugell, Eva King and Steve Kipner's song "Love Shouldn't Hurt" as the title song for an album to benefit the National Committee to Prevent Child Abuse (distributed by

Qwest Warners). Many top singers perform on the track, including Stephen Bishop, Carnie and Wendy Wilson, Stephen Stills and Chris Stills, Olivia Newton-John and All 4 One.

Guy Marshall and Cheri Brandon's song, "It's Up To You," on the Arista Records debut release of the band, The Tuesdays. The song is the first single on the album.

The Nails' songs on their website at: <http://ourworld.compuserve.com/homepages/dakaufman/nails.html>. The Nails created the Eighties cult hit "88 Lines about 44 Women."

Scott Lloyd Shelly's theme for the GRB Entertainment/Discovery Channel TV series, "Mega Movie Magic."

HONORED

Chris Allen with a plaque by B105 Radio in Duluth, MN, for his song "Mama Was Right." The song broke call-in records and Allen became the first non-major artist/writer to be honored by the station.

Easley Blackwood's 65th birthday with a performance of the composer's *Symphony #1* by the American Symphony Orchestra on May 13 at



BACK TO SCHOOL SPECIAL: Jerry Leiber and Mike Stoller, who together have been songwriting partners for nearly 50 years ("Hound Dog," "Jailhouse Rock," "Love Potion #9," "On Broadway" and on and on...and on) were recently the recipients of Honorary Doctorates in Music from Boston's famed Berklee College of Music. Leiber and Stoller received their doctorates from Dr. Lee Eliot Berk, President of Berklee College of Music, on May 2nd. The songwriting duo delivered the commencement address. Fellow ASCAP member Carly Simon (inset) was also conferred with an Honorary Doctorate in Music.



PLAYS WELL WITH OTHERS: ASCAP's Diane Snyder caught up with the members of Platinum-selling Capitol Records artist Marcy Playground after their recent New York City Show at Tramps. Marcy Playground have been dominating both MTV and Modern Rock charts with their single "Sex and Candy." Pictured (l-r) are drummer Dan Rieser, Snyder, singer/guitarist John Wozniak and bassist Dylan Keefe.

New York City's Avery Fisher Hall of Lincoln Center.

Arnold Broido with a Letter of Distinction Award for his important contributions to the field of contemporary American music by the American Music Center on May 4th, 1998. He joins previous recipients of the Letters of Distinction, including Leonard Bernstein, Merce Cunningham, the Kronos Quartet, John Cage, Dizzy Gillespie and Meet the Composer/John Duffy among others.

James Curnow for being named Composer of the Year by the Kentucky Music Teachers Association/National Music Teachers Association. Curnow is Composer-in-Residence at Asbury College, Wilmore, KY.

Bob Dawson for being asked to perform his unique musical message, "Breaking the Rules," for the Duchess of York on April 29. The performance was a celebration for the Duchess' special program known as "Chances for Children," an organization she conceived and initiated.

Merry Land for receiving an Achievement Award for

her song, "Sun, Wind and Rain" in the Unisong International Song Contest, which helps to raise money for Amnesty International.

Brian Lasser's song, "Hold Me," with a Daytime Emmy Award for Outstanding Original Song, which was featured on "Guiding Light." "Hold Me" is on Karen Mason's CD, *Better Days* (Zevly Records) and was produced by fellow ASCAP writer and Emmy Award nominee **Paul Rolnick**.

Sue Maskaleris with the first prize in the World category of the eighth annual *Billboard* Song Contest for her music and lyrics to "No, But I Wish". The jazz keyboardist/singer produced, arranged and performed on the cut, which includes a scorching, Arabic-flavored scatted violin solo.

Karen Pernick for winning the Debut Album of Year Award for her keenly-crafted album, *Apartment 12* (Shanachie), at the second annual GLAMA (Gay and Lesbian American Music Awards) on March 9 in New York City. The awards show was hosted by k.d. lang and Ru Paul.

Rolando Sanchez & Salsa Hawaii Band for receiving a Hawaii Music Award for Best Live Performance Video, Latin, at the Second Annual Hawaii Music Awards on April 26.

Larisa Stow as a finalist in the Los Angeles Lilith Fair Acoustic Talent Search.

Dr. Irwin Swack's "String Quartet No. 4" as winner of the Zoltan Kodaly International Competition and an honorary membership in the Kodaly Academy and Institute in Hungary.

David Van Tieghem for receiving a Drama Desk Award nomination for music and sound design for the stage play *Scotland Road*. Another stage play featuring Tieghem's music, *How I Learned to Drive*, received the 1998 Pulitzer Prize.

Roz Winter for winning one of the top prizes in the John Lennon Songwriting Contest for her song, "Healer of Hearts." Written by Winter and Steve Gaspar, the tune will be recorded by gospel superstar Bebe Winans and will be featured in an episode of "Touched by an Angel."

PERFORMED

Dottie Burman's musical revue, *I'm in Love with My Computer*, featuring comedy songs, show tunes and ballads from her new CD performed by Paul Greenwood and Shannon Wollman, in May and June at Don't Tell Mama in New York City. The songs, featuring Burman's lyrics with music by Burman, Rick Cummins and Robin Field, are available on the independent label, Burtley Productions.

Eric Comstock's songs in an SRO two-month run at the Blue Room at New York City's Supper Club. Singer/pianist/songwriter Comstock also has a new CD, *Young Man of Manhattan*, and is a recent recipient of a MAC cabaret award.

LaMont Johnson at Austin, Texas's premiere jazz location, The Top of the Marc, on February 15 for a video entitled "LaMont Johnson Trio - Live at the Top of the Marc". The video was shot by the Austin Music Network in association with MasterScores Video Productions.



A GREAT KNIGHT: ASCAP and Decca Record recently co-hosted a special reception at Manhattan's Baby Jupiter for Chris Knight, celebrating his two-night stand at New York City's Mercury Lounge and the release of Knight's self-titled debut album on Decca. Pictured at the reception are (l-r) songwriter/artist Larry John McNally, ASCAP's Loretta Muñoz, Knight, Knight's manager Rick Alter and ASCAP's Bill Brown.

STEPPING OUT

Dennis Livingston's children's musical, *Fatima the Weaver* (book by Julia Steiny) in a staged reading at the Open Eye Theater on May 16 and 17 in Margretville, New York.

Alan Shulman's *Threnody (For the Fallen Soldiers of Israel)* by the Vermeer Quartet at the Boutell Memorial Concert Hall of Northern Illinois University in DeKalb on March 31, 1998.

PREMIERED

James Cohn's Concerto for Trumpet and Strings on April 26, 1998, in Lexington Park, MD, by soloist Jeffrey Silbershlag and the St. Mary's College Orchestra.

Lucia Hwong's music for David Henry Hwang's play, *Golden Child*, on April 22 at the Longacre Theatre in New York City. *Golden Child* is currently running on Broadway and Lucia and David's previous collaboration was *M. Butterfly*, also on Broadway.

Frederick Koch's *Piano Trio No. 1* by the Cleveland Orchestra Piano Trio on March 29th at Akron University in Akron, OH.

The concert was sponsored by the Cleveland Composers Guild.

Paul Schuyler Phillips' concert premiere of "Celestial Harmonies," a five-movement ballet for string orchestra, by the Ocean State Chamber Orchestra on April 19, 1997 in Providence, RI. The dance premiere by the Brown Dance Ensemble accompanied by the Brown University Orchestra took place on October 31, 1997.

RELEASED

John Austin's new CD *Byzantium*, featuring Austin's blend of neo-classic folk played with a full rock band. The disk was recently selected by *Performing Songwriter* magazine as a notable D.I.Y. Achievement.

Laurie Burke's new CD, *DreamSongs*, featuring 12 original lullabies, written with songwriting partner Tony Carito, on Pacific Rose Records.

Everything's new CD, *Super Natural*, from Blackbird Recording Company. The band, who has opened for such acts as The Who and Ziggy Marley, was featured in *Billboard's* Heatseeker col-



AIN'T IT GRAND: Opryland Music Group signed writers Tommy Rocco and Ray Scott to an exclusive publishing agreement. Pictured (l-r) are Opryland's Jerry Bradley, Scott, ASCAP's Connie Bradley, Opryland's Troy Tomlinson, Rocco (center), Opryland's Mike Whelan and ASCAP's Pat Rolfe.

umn. The album will be distributed by Sire Records Group.

Carbon Haze's debut CD, *Full Code*, on Negative Gain Productions, featuring an interesting blend of techno and electronic/industrial music.

S. Kwaku Daddy's new CD, *Positive*, featuring music by drummer/composer/folklorist Daddy, available at record stores around the country and on the internet. Check it out at www.skwaku.com.

Philip Lasser's *The Alchemist Symphony* (RCA Red Seal), composed with Walter Taieb, and inspired by the best-selling book, *The Alchemist*, by Paulo Coelho.

The Nerve's punk rock debut album, *Go With Your Gut* (Crate of Cheese Records), featuring "Sensitive New Age Guy," which is also featured on *Malignant Pizza*, a compilation of New York Indie bands.

Julia Phiania's debut contemporary Christian music CD, *Heavenly Romance*, on Crownpoint Records. The eleven original songs are published by Carpenter's Daughter Music Company.

Brad Ross's new album, *Little by Little/The Times: The Music of Brad Ross* (Original Cast Records), featuring Brad's songs for the musical theatre sung by Lucie Arnaz, Andrea Marcovicci, Faith Prince, Nancy Dussault, Phillip Officer, Karen Ziemba, The Manhattan Rhythm Kings and others. Brad's lyric collaborators include Joe Keenan ("Frasier") and Hal Hackady (*Minnie's Boys*).

Michael Roth's CD of his new opera, *Their Thought & Back Again*, scored for soprano, alto, six dancers, string quartet and piano. The opera has been performed in San Diego and Los Angeles and features an experimental libretto derived using William Burroughs-style cut-ups. Available at *Rothmusik@aol.com*.



VERY GOOD: Muy Bueno Music Group recently signed singer/songwriter Clay Mills to an exclusive publishing agreement. Pictured (l-r) are Muy Bueno's Jeremy Stover and LaTricia Allen, Mills and ASCAP's Chris Dubois.



PASSING THROUGH: The Canadian music giant Gordon Lightfoot (right) recently celebrated the release of his new album, *A Painter Passing Through* (Reprise), with a sold-out concert at the Westbury Music Fair on Long Island, NY. On hand to greet him backstage was ASCAP's Jim Steinblatt.

Ernie Stire's debut CD, *Samson Riffs*, including eight compositions and featuring the performances of Stephanie Rogers on piano, Alvin Rogers on violin, Gerre Hancock on organ and Phish's Trey Anastasio on guitar. Stires plays piano. The album is available from Phish (802-862-5400).

Nina Storey's CD, *Shades*, on Red Lady Records, featuring Storey's sultry vocals, which have gained the

Colorado artist comparisons to Janis Joplin, Tori Amos and Billie Holiday. *The Denver Post* has called her one of Denver's best young songbirds.

Dick Weissman's new CD, *Reflections*, on Folk Era. Weissman mixes his virtuoso banjo playing with saxophone, banjo, dobro, slide banjo, flute and hub-cap guitar into a lush soundscape of banjo-jazz. Weissman has also pub-

lished six books on the music business and is Chairman of the Music Department at the University of Colorado-Denver. He was also an original "Papa" with John Phillips of The Mamas and Papas.

SIGNED

Richie Rosati's debut dance music CD, *Inside Your Love* (Universal Records Distribution Corp.) to a licensing deal with the AEI and Muzak Music Networks, the largest providers of business music in the world.

Betsy Walter's songs, "When The Angels Sing" and "I Will Always Be With You" (co-writer, Antonia Venezia), to SDB Music Group, an independent publisher in Nashville. Betsy is a former RCA Nashville and Windham Hill Records employee and producer.

Pat Walton to a one-year recording contract with DDP Records in Hollywood, CA. Walton is due to release his debut, self-titled CD, *The Pat Walton Story*, this year.



EVERYONE OUT OF THE POOL! Rudy Perez recently signed an exclusive worldwide publishing agreement with MCA Music Publishing. Perez is a versatile writer/producer whose writer credits include songs for Julio Iglesias, José Feliciano, Luis Miguel, Cristian Castro, Vicki Carr and others. He is currently wrapping up the new José Feliciano album on Polygram Latino and is also working on Julio Iglesias's next album. Pictured with Perez (right) is Ivan Alvarez, Vice President, Latin Music, MCA Music Publishing.



MO BETTER: The New York City-based jam band Mosaic was recently added to the lineup of the H.O.R.D.E. Tour this summer. Watch for them. They rock.

Send Stepping Out submissions electronically on ASCAP's website at www.ascap.com.

(simply click on the *Playback* icon and follow the instructions).

Or send to:

The Editor, *Playback*
ASCAP,
One Lincoln Plaza, New York, NY 10023

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