

# PLAYBACK

APRIL - MAY 2001 USA \$3.95/Canada \$4.95



**Grammy Winners**  
**Sundance Film Festival**  
**Rock & Roll Hall of Fame**  
**South By Southwest**

**Plus:**

**Jamie O'Neal**  
**The Tories**  
**Hans Zimmer**  
**Matthew Shipp**  
**Jackie DeShannon**

**Arturo Sandoval**  
**Latin Jazz Giant**

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*It's not about sales. Or charts. Or egos. On Grammy*

**Congratulations to our Grammy Winners for 2001.**



**STEELY DAN**

Two Against Nature  
 ★ Album of the Year  
 ★ Best Pop Vocal Album  
 "Cousin Dupree"  
 ★ Best Pop Performance By A Duo or Group With Vocal

**U2 (PRS)**

"Beautiful Day"  
 ★ Record of the Year  
 ★ Song of the Year  
 ★ Best Rock Performance By A Duo or Group with Vocal

**D'ANGELO**

"Untitled (How Does It Feel)"  
 ★ Best Male R&B Vocal Performance  
 Voodoo  
 ★ Best R&B Album

**DESTINY'S CHILD**

"Say My Name"  
 ★ Best R&B Performance By A Duo or Group with Vocal  
 ★ Best R&B Song

**DR. DRE**

"Forgot About Dre"  
 ★ Best Rap Performance By A Duo or Group  
 ★ Producer of the Year, Non-Classical

**PEPE AGUILAR (SACM)**

Por Una Mujer Bonita  
 ★ Best Mexican/Mexican-American Album

**TOM BEE, DOUGLAS SPOTTED EAGLE**

Gathering of Nations Pow Wow  
 ★ Best Native American Music Album

**BEENIE MAN (PRS)**

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**BROOKLYN TABERNACLE CHOIR**

Carol Cymbala, Choir Director  
 Live - God Is Working  
 ★ Best Gospel Choir or Chorus Album

**JOHNNY CASH**

"Solitary Man"  
 ★ Best Male Country Vocal Performance

**LASHAWN DANIELS**

"Say My Name"  
 ★ Best R&B Song

**DEFTONES**

"Elite"  
 ★ Best Metal Performance

**BRIAN ENO (PRS)**

DANIEL LANOIS  
 "Beautiful Day"  
 ★ Record of the Year

**FOO FIGHTERS**

"There Is Nothing Left To Lose"  
 ★ Best Rock Album

**EMMYLOU HARRIS**

Red Dirt Girl  
 ★ Best Contemporary Folk Album

**JOE JACKSON (PRS)**

Symphony No. 1  
 ★ Best Pop Instrumental Album

**LENNY KRAVITZ**

"Again"  
 ★ Best Male Rock Vocal Performance

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**METALLICA**

"The Call of the Ktulu"  
 ★ Best Rock Instrumental Performance

*night, it was about the music. Yours.*



**JONI MITCHELL**  
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**RANDY NEWMAN**  
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**ROBERT NICHOLS**  
**DAVE RUSSELL**  
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**PETRA**  
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★ Best Rock Gospel Album

**TITO PUENTE**  
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Aida  
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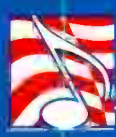
**MARK D. SANDERS**  
"I Hope You Dance"  
★ Best Country Song

**RICKY SKAGGS AND KENTUCKY THUNDER**  
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## PRESIDENT'S LETTER

What a difference a year makes. In 2001, with a new President and a new Congress in Washington, we face a political landscape that has changed dramatically from last year. Just how this will affect ASCAP members remains to be seen, but we are sure to face new challenges. The Senate Judiciary Committee, which has jurisdiction over copyright issues, continues to be chaired by Senator Orrin Hatch of Utah – who, incidentally, is an ASCAP songwriter member. Senator Patrick Leahy of Vermont remains the top-ranking Democrat on the committee. On the House side, however, we have major changes. The new Chairman of the House Judiciary Committee is someone whose name might ring a bell: Congressman Jim Sensenbrenner, Republican of Wisconsin. You may recall that Congressman Sensenbrenner authored the so-called "Fairness in Music Licensing" Bill which very unfairly exempted many establishments who use our music from paying licensing fees.

We have had our differences with Congressman Sensenbrenner in the past, but I hope he will be a fair Chairman. Fortunately,

Congressman John Conyers of Michigan, a very strong supporter of creators' rights, remains as the senior Democrat on the House Judiciary Committee. A number of pro-copyright members have left the committee and we will be working diligently with their replacements to educate them about copyright and the need to protect our works.

We all know that the revolution in communication, symbolized by the Internet, is posing enormous problems, as well as many opportunities, for those of us who create America's music. One of the challenges we face every day is a lack of understanding about the value of intellectual property and the importance of copyright, not only on the part of the public but by those who shape public policy. The voices of composers and songwriters must be heard asserting our rights wherever and whenever possible. We know how vital it is to have our rights enforced, our money collected and that if our music is filling someone's pockets, ours must be filled as well. That is ASCAP's mission.

Marilyn Bergman  
President and Chairman of the Board

## PLAYBACK

Executive Editor PHIL CROSLAND

Editor in Chief ERIK PHILBROOK

Senior Editors LAUREN IOSSA, KAREN SHERRY, JIM STEINBLATT

Contributors BARBARA ALEJANDRO, PARRISH ELLIS, LISA GANZENMULLER, MICHELLE GOBLE, ERIKA LEWIS, DANA GRAHAM NEWMAN, VANESSA RODRIGUEZ, TIFFANY SIMS, ESTHER SANSOURUS, PAULINE STACK, WILLIAM THOMAS, DAMIEN WEST

Design BROADMAN ASSOCIATES

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Executive Vice President, Membership Group TODD BRABEC

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### ASCAP OFFICES

#### ATLANTA

PMB-400  
541 10th Street NW  
Atlanta, GA 30318-5713  
(404) 635-1758  
Fax: (404) 627-2404

#### LOS ANGELES

7920 West Sunset Blvd., 3rd Floor  
Los Angeles, CA 90046  
(323) 883-1000  
Fax: (323) 883-1049

#### MIAMI

420 Lincoln Rd, Suite 2  
Miami Beach, FL 33139  
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Fax: (305) 673-2446

#### CHICAGO

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Chicago, IL 60641  
(773) 472-1157  
Fax: (773) 472-1158

#### NASHVILLE

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Nashville, TN 37203  
(615) 742-5000  
Fax: (615) 742-5020

#### NEW YORK

One Lincoln Plaza  
New York, NY 10023  
(212) 621-6000  
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#### LONDON

8 Cork Street  
London W1X1PB  
England  
011-44-207-439-0909  
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#### PUERTO RICO

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Local A  
Urb. Belisa  
Rio Piedras, PR 00927  
(787) 281-0782  
Fax: (787) 767-2805

Member Services: 1-800-95ASCAP  
Web site: <http://www.ascap.com>  
Email: [info@ascap.com](mailto:info@ascap.com)

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# PLAYBACK

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## Features



### 7 ROCK AND ROLL HALL OF FAME 2001

Aerosmith, Steely Dan and Johnnie Johnson (pictured) join the ranks of rock legends inducted this year into the Rock and Roll Hall of Fame.



### 13 KINGS AND QUEENS OF THE CASTLE

Desmond Child, Deston Songs and the Exeme Writers Group hosted the second annual Sandcastle in Miami Beach, Florida, bringing together songwriters, composers and artists, including John Bettis (pictured), from a variety of genres of music to exchange new ideas and material.



### 16 SUNDANCE DAYS

ASCAP hosted three days of "Basics and Eggs" discussion breakfasts and presented six full days of member performances, featuring Deana Carter (pictured), Nickel Creek, Old 97s and others at the Sundance Film Festival in January.



### 24 FOR LOVE OR COUNTRY

A recent HBO film, *For Love Or Country*, depicted the life of virtuoso jazz composer/trumpeter Arturo Sandoval who, in 1990, came to the United States from Cuba, bringing with him a wealth of musical talent. Here he talks about his life and music.



### 30 THE ASCAP/AUSTIN INQUIRER

An investigation of the cultural phenomenon known as the South by Southwest Music and Media Conference and how ASCAP is largely responsible for exposing new music in the Texas capital.



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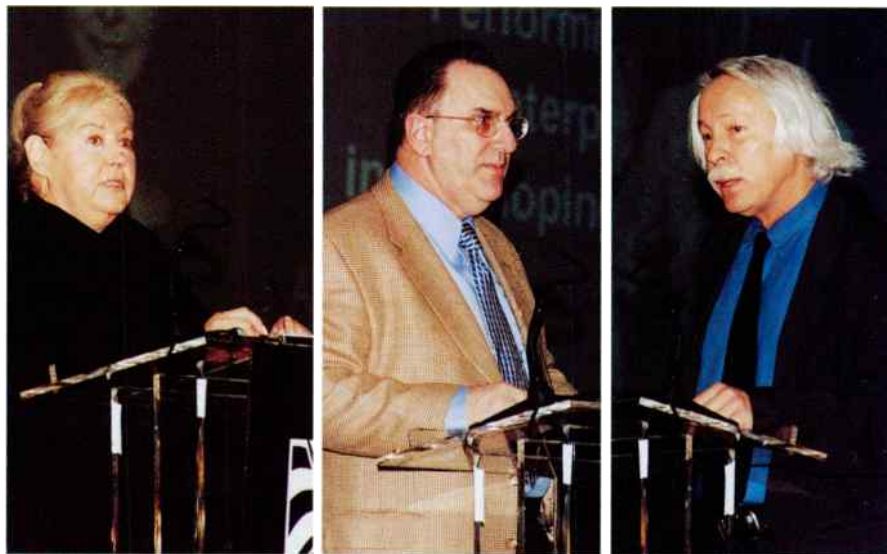
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# ASCAP Holds Membership Meetings in Los Angeles, New York and Nashville

## 2000 Revenues Exceed \$576 Million, The Beatles Catalog To Be Licensed Through ASCAP

**H**undreds of ASCAP members gathered at the Society's annual membership meetings held recently in Los Angeles, New York City and Nashville, hosted by ASCAP President and Chairman Marilyn Bergman. ASCAP CEO John LoFrumento announced that in 2000 the Society's revenues had reached \$576 million and that with an operating ratio of 15.6%, 2000 marked the sec-



Pictured (l-r) at the Nashville Membership Meeting are ASCAP President and Chairman Marilyn Bergman, ASCAP CEO John LoFrumento and ASCAP Executive VP of Membership Todd Brabec.

ond year in a row that ASCAP has reported an operating ratio under 16%, lower than any other American performing rights organization. LoFrumento also announced that the Society's distributions had reached an all-time high of \$479.1 million and cited that distributions have grown by almost \$200 million in ten years, compared to the \$288.6 million distributed in 1991.

Among other topics, Bergman discussed the legislative highlights of the past year, including the bill former President Clinton signed, effectively repealing the "Work For Hire" law, which ASCAP had opposed since it was enacted in 1999. Bergman also presented an overview of the new political landscape,

including the new administration and the new Congress, and discussed what it meant to copyright holders.

ASCAP Executive Vice President of Membership Todd Brabec announced that, for the first time, ASCAP's membership had increased to more than 110,000 songwriters, composers and music publishers. Brabec also announced that the Beatles catalog, owned and administered by Sony/ATV Music, is now being licensed through ASCAP. More detailed information about ASCAP's success in 2000 will be available in the Society's annual report, available in an upcoming issue of *Playback*.

## ASCAP ELECTS BOARD OF DIRECTORS



Mark Isham



Kathy Spanberger



Paul Williams

The results of the biennial election for ASCAP's Board of Directors have been announced by ASCAP President and Chairman of the Board Marilyn Bergman. The twelve writer and twelve publisher members have been elected to serve on the Board for a two-year term commencing April 1, 2001.

The writer members who were re-elected in the at-large field are: Lyricist **Marilyn Bergman**; songwriter **John Bettis**; composer **Cy Coleman**; lyricist **Hal David**; songwriter **Jimmy Jam**; composer **Johanny Mandel**; composer **David Raksin**; songwriter **Jimmy Webb**; and composer **Doug Wood**. Newly elected as writer directors are composer **Mark Isham** and songwriter **Paul Williams**. Re-elected in the Symphonic and Concert field is composer **Stephen Paulus**.

The publisher directors re-elected in the at-large field are **Freddy Bienstock**, Bienstock Publishing Company; **Joanne Boris**, EMI Music Publishing; **John L. Eastman**, Edwin H. Morris & Co., Inc.; **Nicholas Firth**, BMG Songs, Inc.; **Donna Hilley**, Sony/ATV Tunes

LLC; **Dean Kay**, Lichelle Music Company; **Leeds Levy**, Chrysalis Music; **Jay R. Morgenstern**, Warner Bros. Music; **David Renzer**, MCA Music Publishing/ Polygram International Publishing; and **Irwin Z. Robinson**, Famous Music Corporation. Newly elected as a publisher director is **Kathy Spanberger**, Songs of Peer. Re-elected as publisher director in the Symphony and Concert field is **Arnold Broido**, Theodore Presser Company.

New writer Board member **Mark Isham** is a composer, musician and recording artist. His dynamic and diverse musical career includes a Grammy Award, an Emmy Award and multiple Grammy, Oscar and Golden Globe nominations for his material both as a composer and a recording artist/instrumentalist. His wide range of talents and eclectic musical interests have produced over 50 film scores, including those for *Kiss the Girls*, *Varsity Blues*, *At First Sight*, *A River Runs Through It*, *Rules of Engagement* and *Men of Honor*, and several albums of electric jazz, classic acoustic jazz and New Age

# Rock and Roll Hall of Fame Class of 2001



Aerosmith



Steely Dan



Johnnie Johnson

**M**anhattan's Waldorf-Astoria was the site of one of Rock and Roll's biggest nights on March 19th as the Rock and Roll Hall of Fame held its 16th Annual Induction Dinner. Among the legends honored that night were ASCAP members Aerosmith, Steely Dan and Johnnie Johnson.

Aerosmith was America's answer to the hard-rocking British groups like the Rolling Stones, the Who and Led Zeppelin. Almost alone among American bands, Aerosmith matched those British legends in power, intensity and notoriety. Led Zeppelin's Jimmy Page even deemed the band "the ideal rock and roll band." Having formed in the '70's and still going strong today (the band has just released a new album, *Just Push Play*, on Columbia, which debuted at number two on the *Billboard* 200 chart),

the band has surpassed many of their influences in terms of longevity and popularity. The group has created some of the greatest rock and roll music of the last three decades, including milestone albums as *Toys in the Attic*, *Rocks* and *Pump* and classic songs like "Dream On," "Sweet Emotion," "Walk This Way," "Last Child," "Back in the Saddle," "Draw the Line" and "Janie's Got a Gun."

Steely Dan formed in 1972 and have done nothing by the books for almost three decades. They recorded prolifically in the Seventies but only toured once, preferring the controlled environment of the studio. This allowed them to make seven classic, ultra-nuanced and literate albums from 1972 to 1980, which produced such hits as "Reeling in the Years," "Do It Again," and "Rikki Don't Lose That Number." After a long hiatus, Steely Dan re-formed in 1993 for the express purpose of touring. Last year, they released *Two Against Nature*, their first studio album of all-new material in 20 years, and subsequently won Grammys this year for Best Album, Best Pop Vocal Album and Best Pop Performance By a Duo.

Johnnie Johnson is one of the unsung heroes of rock and roll. He has been called "the world's greatest living blues pianist" and "the founding father of rock and roll," but relatively few know his name. Johnson began playing the piano in 1928; he was four years old when his parents brought a new piano into their home in Fairmont, West Virginia. By nine he was playing jazz tunes by Count Basie, Oscar Peterson and

Earl "Fatha" Hines on the local radio station. Later, when fronting the Johnnie Johnson Trio, an R&B band, in St. Louis, he had to replace an ailing saxophonist, so he called a guitar-playing friend to sit in. His name was Chuck Berry. Berry's rocking hillbilly style melded with Johnson's jazz-tinged blues and boogie, and rock and roll was the result. Johnson's musical contributions to Berry's songs were essential to their success. The humble, overlooked pianist finally received some long-overdue recognition in the 1985 Chuck Berry film documentary *Hail! Hail! Rock and Roll*, wherein Keith Richards and others testified to the importance of Johnson's piano stylings.

music in addition to dozens of special projects and recordings. As a trumpet player he is highly in demand and has been a guest soloist for some of today's top recording artists in jazz, pop, rock, classical and country music.

New writer Board member **Paul Williams** is a songwriter, composer and actor. He has won both a Grammy and an Academy Award for his song "Evergreen." He also won a Grammy for Best Recording for Children for his work as producer on *The Muppet Movie*. In addition, he has received Grammy nominations for "We've Only Just Begun," "You and Me Against the World," "The Rainbow Connection," *Bugsy Malone*, *Phantom of the Paradise*, *The Muppet Christmas Carol* and *Lena Horne Live*; and Academy Award nominations for "Nice to Be Around," "The Rainbow Connection," *Bugsy Malone*, *Phantom of the Paradise* and *The Muppet Movie*. Among Williams other songs are "An Old Fashioned Love Song," "The Love Boat

Theme," "Out in the Country," "Cried Like a Baby" and many others.

New publisher Board member **Kathy Spanberger** is currently celebrating her 22nd year with Peermusic, having joined the company in 1979. After serving as Managing Director of Peer's Australian operations, she returned to the United States in the mid-Eighties and was promoted to Vice President of the U.S. Companies. In 1993 she became Senior Vice President; in 1995 she became Chief Operating Officer; and in 2000 she was appointed President of Peermusic's North American operations. She is also responsible for all creative and administrative operations in the firm's offices in Los Angeles, New York, Nashville, Miami, Puerto Rico and Toronto. In addition, she also serves as Director of Peer's Australian, South African and Southeast Asian corporations. Spanberger previously served on the ASCAP Board from 1997 to 1998.



## ASCAP Debuts Spanish-Language Web Site

ASCAP has announced the official launch of its new Spanish language Web site, [www.ascaplato.com](http://www.ascaplato.com). The site is designed to serve the growing number of Spanish speaking members of ASCAP as well as the Latin music community as a whole. In addition to providing important information about ASCAP and its activities, the site will feature extensive coverage of Latin music, including exclusive interviews with songwriters and composers as well as announcements of Latin music events in the U.S.

[ascaplato.com](http://ascaplato.com) will be linked to ASCAP's award-winning Web site, [www.ascap.com](http://www.ascap.com), which is the most visited professional music Web site of its kind, providing an immediate traffic builder to the new Spanish language site. [ascaplato.com](http://ascaplato.com) is not a translation of [ascap.com](http://ascap.com), but a new site with original content geared toward the interests of the Latin community.

The launch of [ascaplato.com](http://ascaplato.com) is our latest effort to expand support for our community of Latin members," explains ASCAP Vice President of Latin Repertory Alexandra Liouti-Koff. "In the past few years, we have added to our Latin membership staff and have increased the number of showcases, workshops and other career development programs for our members. [ascaplato.com](http://ascaplato.com) gives our members a place to go for the most important and up-to-date information and provides another media and communications outlet to highlight our members and their work."

ASCAP members are the dominant creative force in Latin music. On *Billboard* magazine's 2000 year-end charts, ASCAP-licensed writers secured 80% of the top ten Hot Latin Tracks; 70% of the top ten Latin Pop Airplay titles; 90% of the top ten Regional Mexican Airplay titles; and 80% of the top ten Tropical/Salsa Airplay titles.

Among the ASCAP members featured on the site for its launch are Rodolfo "Nava" Barrera and the chart-topping Son By Four. The site also contains information about the ASCAP payment system and showcases in Puerto Rico and Miami.



**GARTH BROOKS PERFORMS AT ASCAP 2001 CRS LUNCHEON**

Garth Brooks was ASCAP's special guest performer at the Society's Country Radio Seminar (CRS)2001 luncheon in Nashville recently. Pictured (above, l-r) are CRS's Paul Allen, Mike Dungan of Capitol Records, Brooks, ASCAP Senior Vice President Connie Bradley and Westwood One's Ed Salamon at the event.

**BENEFIT UPDATE**

**ASCAP And Sibelius Music Notation Software To Offer New Member Card Benefit**

ASCAP has announced the addition of an exciting new member benefit. The Society has made an agreement with Sibelius Software, Ltd., the leading supplier of music notation software. The agreement provides for significant discounts on the Sibelius software and free training sessions exclusively designed for ASCAP members to help them get the most out of the software.

Sibelius is a music notation program designed to notate, edit, playback and publish music of every kind, to the highest professional standards. ASCAP members will be offered special benefits from Sibelius that are not available anywhere else, including a free 14-page booklet entitled "The ASCAP Insider's Guide to Using Sibelius," which is a brief, yet in-depth reference guide for using

the program. Members can also sign up for a free Sibelius training session conducted by a Sibelius representative in New York City, Los Angeles or Nashville. In addition, Sibelius is offering a special price to ASCAP members of \$50 off the Educational\* price of \$299 and \$150 off the Professional price of \$599, plus shipping charges.

Sibelius was a recent co-sponsor of the ASCAP Foundation's successful new music showcase series, "Thru the Walls." With the support of Sibelius, the ASCAP Foundation was able to highlight "boundary-defying" music by contemporary composers at The Cutting Room in New York City in January and February (see full story on page 40).

ASCAP Senior Vice President of Marketing Phil Crosland said, "This addition to our well-stocked portfolio of benefit options further strengthens the growing reputation of the ASCAP Member Card as the Success Card – a tool to better the careers and the lives of hard-working composers, songwriters and music publishers."

Bill Reilly, Chief Operating Officer of Sibelius' North American operations, commented, "We are excited to bring ASCAP members this exclusive opportunity to work with Sibelius, the music notation program of the 21st century. Sibelius is designed specifically to enhance the creative process by providing a straightforward, easy-to-use method of making composition less about paper and more about music. ASCAP represents the world's best composers and songwriters and we look forward to our continuing associa-

tion with the organization and it's members."

The ASCAP Member Card was introduced in April 1998, providing members with an array of exclusive benefit options including MusicPro insurance, Guitar Center benefits and discounts on musical instruments and accessories, promotional merchandise, music supplies, CD manufacturing and much more. The card is available to current ASCAP writer and publisher members and estates of writer members.

This special ASCAP offer is available only from Sibelius. To order, call 888-474-2354 between the hours of 7:30 AM-6:00 PM CST Monday-Friday, or if you are ordering the professional version you may order directly from the Web site: [www.sibelius.com/ascap](http://www.sibelius.com/ascap). Orders are generally processed within 24-48 hours.

*\* Educational purchasers will need to qualify by completing an educational verification form prior to purchase. To view and print out this form via the Sibelius Web site, go to [www.sibelius.com/ascap](http://www.sibelius.com/ascap), then click the hyperlink "Educational Verification Form." You can then determine if you qualify for the Educational price. If so please complete the form and follow the ordering instructions on the Web site. When placing your order you will need to identify that you are purchasing under the special ASCAP offer and provide your ASCAP member number.*



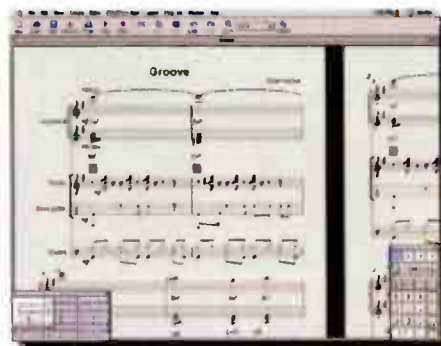
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## CREATIVE CONTROL IN THE DIGITAL AGE

In March, ASCAP President and Chairman **Marilyn Bergman** participated on a panel at a University of Southern California conference entitled "Artists, Technology and The Ownership of Creative Content." The panel brought together legal scholars, songwriters, filmmakers, copyright attorneys, policymakers and others to explore how the arts, entertainment, commerce and society may find a new rapprochement in the digital age. Pictured at the conference are panelists (front row, l-r) U.S. Court of Federal Claims Judge **Edward J. Damich**, Executive VP of Intellectual Property for Sony Pictures Entertainment **Jarred Jussim**, ASCAP Chief Counsel **I. Fred Koenigsberg**, Marilyn Bergman and former Grateful Dead lyricist **John Perry Barlow** and (back row, l-r) Vogel Capital Management CEO **Harold Vogel**, Center for the Public Domain Consultant **Gigi Sohn**, Reverend **Madison Shockley**, former Chief of Staff to President Clinton **John Podesta**, U.S. Register of Copyrights **Mary Beth Peters** and film director **Nicholas Meyer**.



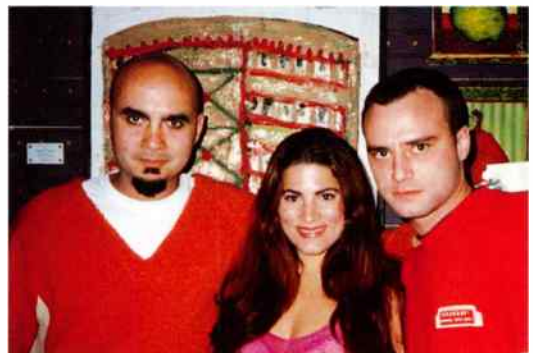
## GETTING RECORDS TO RADIO 2001

The National Association of Record Industry Professionals presented a panel in January entitled "Getting Records to Radio 2001: Promo Execs Reveal Hits and Headaches." Panel highlights included discussion on how much hits cost, the future of getting records to radio when digital downloading is commonplace, and how aspiring artists can improve their chances of being heard. Panelists included **Bryan Farrish** of Bryan Farrish Radio Promotions, VP of Promotions for Gold Circle Entertainment **Mike Klein**, NARIP President **Tess Taylor**, National Director of Alternative Promotion for Jeff McClusky & Associates **Thomas Westfall**, Adult Alternative Editor for Radio and Records **John Schoenberger** and Music Director for KCRW 89.9 FM and host of "Morning Becomes Eclectic" **Nic Harcourt**. Pictured, above right, after the panel are (l-r) ASCAP's **Mike Todd**, **Tess Taylor** and CEO of *offthecharts.com* and author of *Beyond the Charts: MP3 and the Digital Music Revolution* **Bruce Haring**.



## COPYRIGHT CHAMPION

On Friday, February 9th, three-time Academy Award winning composer/lyricist and Director of The ASCAP Foundation NY/LA Musical Theatre Workshops **Stephen Schwartz** honored **Senator Orrin Hatch** (R-UT) on behalf of the Society in Salt Lake City, Utah. Schwartz presented Hatch with a special gift in recognition of all his efforts supporting music copyright legislation. In addition, **Stephen** and Broadway stars **Karen Morrow** and **Jason Graae** gave master classes and performed with and for over 1,000 high school musical theatre students from throughout the state of Utah. The students treated Stephen to a special performance of many of his most popular songs from his musicals such as *Pippin* and *Godspell*. Pictured (l-r) are **Stephen Schwartz**, **Senator Hatch**, **Karen Morrow**, ASCAP's **Michael A. Kerker** and **Jason Graae**.



## BLUE MERIDIAN WINS BEST ROCK BAND HONOR

**Blue Meridian**, a rock band from Florida, recently won the Best Rock Band and Best Rock CD awards at the Orlando Weekly Awards. Pictured with **Blue Meridian** is ASCAP's **Vanessa Rodriguez** (center).



## GUITAR MAN

ASCAP writer and New Wave guitar legend **Richard Lloyd** recently visited ASCAP's New York offices following the release of his new solo album, *The Cover Doesn't Matter* (Upsetter Music). Pictured (l-r) are ASCAP's **Jim Steinblatt** and **Marcy Drexler** with **Lloyd**.

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## THE TORIES

The Tories stopped by the ASCAP offices in Los Angeles to play some tracks from their new 02 Records release, *Upside of Down*. Pictured (l-r) are The Tories' Bryan Head, ASCAP's Mike Todd, The Tories' J.J. Farris, ASCAP's Shawn LeMone, The Tories' James Duffee, ASCAP's Kevin Coogan, Christi Miller and The Tories' Steve Bertrand.



## AMPT MUSIC SERIES

ASCAP's Tanya Diaz and Vanessa Rodriguez are pictured above with Ed Sanford, manager of Ciara (pictured on right) at ASCAP and Heineken's AMPT Music Series showcase held in Miami.



## FIRST-EVER NATIVE AMERICAN MUSIC ALBUM GRAMMY WINNERS

ASCAP writers Tom Bee and Douglas Spotted Eagle were the winners of the first-ever Grammy presented for Best Native American Music Album. Bee and Eagle co-produced the winning album, *Gathering of Nations Pow Wow*. Pictured at the Grammy Awards are (l-r) ASCAP's Kevin Coogan, Douglas Spotted Eagle, ASCAP's Nancy Knutsen, Tom Bee and ASCAP's Pamela Allen.



## SALIVA

ASCAP's Margaret Spoddig was in Memphis to catch ASCAP members Saliva, who have a new album, *Every Six Seconds*, on Island Records. Pictured (l-r) are Saliva's Paul, Wayne, ASCAP's Spoddig, and Saliva's Josey, Dave and Chris.



## ROCK AND ROLL HALL OF FAMERS AEROSMITH

Aerosmith are among this year's inductees for the Rock and Roll Hall of Fame (see story on page 7). ASCAP caught up with the group at their Boston studio to listen to some tracks from their new album, *Push To Play*. Pictured (l-r) are Aerosmith's Steven Tyler, Joe Perry, co-producer Mark Hudson (who co-produced with Marti Frederiksen, not pictured), ASCAP's Michael Stack and (seated) ASCAP's John Alexander.



## LARS WINS A GRAMMY

Metallica won a Grammy this year for Best Rock Instrumental Performance for their collaboration with Michael Kamen and The San Francisco Symphony Orchestra on *The Call of the Ktulu*. Pictured at the Warner Brothers post-Grammy party are (l-r) Tom DeSavia, Metallica's Lars Ulrich, ASCAP's Loretta Muñoz and Vector Management's Ken Levitan.

# ASCAP ACTION



## DIANE WARREN HONORED WITH HOLLYWOOD WALK OF FAME STAR

Award-winning songwriter **Diane Warren** was honored with the 2,170th star on the Hollywood Walk of Fame on Wednesday, January 31. For more than two decades, Warren's songs, performed by an exceptional variety of artists, have dominated the charts and have earned her more ASCAP Songwriter of the Year honors than any other writer. In the last year alone, such artists as Aerosmith, Faith Hill, Celine Dion, Vanessa Williams, and LeAnn Rimes have graced the charts with her songs, with Rimes' recording of "How do I Live" charting for 60 weeks.

Since she began her career, Warren has also written for such legends of song as Elton John, Tina Turner, Barbra Streisand, Aretha Franklin, Roberta Flack, and Roy Orbison. Some of her hits include "I Don't Want to Miss a Thing," recorded by Aerosmith for the film *Armageddon*, "If You Asked Me To," "Have You Ever," "From the Heart," "Because You Loved Me," "Un-Break My Heart," "I Turn to You," and many, many more. Warren is pictured at the Walk of Fame ceremony in Hollywood.



## CHAMBERS-MADE

Far left, Reprise recording artist **Kasey Chambers**, one of Australia's rising stars, performed at New York City's Bowery Ballroom, where she opened for Robert Earl Keen. Pictured after the show are ASCAP's **Loretta Muñoz** and Chambers.

## ON THE HORIZON

ASCAP's **Margaret Spoddig** (right) stopped by to say hello to **Matthew Scannell** from Vertical Horizon at their New York Hammerstein Ballroom appearance on Friday, February 23.

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# A Sandcastle Grows in Miami

**Desmond Child**, Deston Songs and the Extreme Writer's Group (Gaylord Entertainment) hosted the second annual Sandcastle in Miami Beach. The five-day writer summit, held in the private and inspiring setting of Child's estate, which houses Deston Productions and the Gentlemen's Club recording studios, was founded to bring together songwriters, composers and artists from a variety of genres of music, such as pop, R&B and hip hop, country, rock, Latin, etc., to meet, exchange ideas and collaborate on new material.

Last year's Sandcastle resulted in six recordings by major artists from songs that were penned at the summit. The international smash hit performed by **Ricky Martin** and **Christina Aguilera**, "Nobody Wants to be Lonely," was written by Desmond Child, **Gary Burr** and **Victoria Shaw** at the 2000 Sandcastle. The five day event ended with a stunning SRO special performance of "Sandcastle/Miami Songwriter's in the Round" at Club Nostalgia. The writers performed some of their newly penned works as well as their "hits."

This year's participants, coming from such places as Europe, Australia, New York, Miami, Nashville and Los Angeles, included: **Bill Deasy**, **Brett James**, **Candace Beu & Christie Beu** ("Little Women"), **Darrell Brown**, **Dean Grakel**, **Dennis Matkosky**, **Desmond Child**, **Gary Burr**, **Hunter Davis**, **Jodi Horovitz**, **John Bettis**, **Julio Iglesias, Jr.**, **Julia Sierra**, **Keith Brown**, **Kevin Bowe**, **Manny Lopez**, **Maria Vidal**, **Mark Hudson**, **Michael Mangini**, **Michael Peterson**, **Michael Post**, **Peter Amato**, **Randy Cantor**, **Richie Sambora**, **Richie Supa**, **Robbie Nevil**, **Robbie Seidman**, **Robert Ellis Orrall**, **Shannon Lawson**, **Steve Greenberg**, **Steve Mandile**, **Tina Arena**, **Ty Lacy**, **Victoria Shaw**, **Wayne Hector** and **Will Robinson**. Publishers represented at the recent summit included: Deston Songs: **Beka Callaway/Nashville**; **Jessica Reyes/ Miami** **Totty Saizarbitoria/ Miami**; **Susan Saunders/NY**; **Winston Simone/NY**; Extreme Writers Group (Gaylord Entertainment): **Jason Hauser** and **Michael Martin**.



(Back row, l-r) **Will Robinson** (to the left of the lamp), **Tina Arena**, **Darrell Brown**, **Brett James** and **Peter Amato** (middle row, l-r) **Ty Lacy**, **ASCAP's Loretta Muñoz**, **Keith Brown** and **Maria Vidal** and (in front) **Will Robinson**.



Above left, **Mark Hudson**, **ASCAP's Loretta Muñoz** and **Richie Supa**.

Above right, **Gary Burr**, **Christie Beu**, **Desmond Child** and **Candace Beu**.



Left, **Darrell Brown** and **Dennis Matkosky**.

Right, **Robbie Nevil**.

Below left, **Kevin Bowe**, **Hunter Davis** and **Chris Faulk**.

Below right, **Robbie Seidman** and **Diane Velazquez**.





## CLAUDIA BRANT SHOWCASE

Pictured (l-r) are writer/producer **Jimmy Greco**, ASCAP's **Vanessa Rodriguez**, actor **Michael De Laurentis**, ASCAP's **Alexandra Lioutikoff** and writer/producer **Ray Contreras** at the Claudia Brant showcase at the Peermusic offices in Los Angeles.



## FACE TO FACE

Left, writer/producer **Screwface** stopped by the Society's New York City office to meet with ASCAP's **Kenny Ferracho** (left) and **Keith Johnson** (right).



## ROGER IN ROYAL COMPANY

ASCAP Senior Vice President/International **Roger Greenaway**, the writer of such hits as "I'd Like to Teach the World to Sing," "You've Got Your Troubles" and "Long Cool Woman (In a Black Dress)," was among the distinguished British subjects to receive the prestigious Order of the British Empire (O.B.E.) by her majesty, **Queen Elizabeth II**, in a ceremony at Buckingham Palace in London on March 13.



## FOLK ALLIANCE 2001

The ASCAP Presents/Quiet on the Set Showcase, organized by ASCAP's **Brendan Okrent** was a well-attended and well-received highlight of the Folk Alliance 2001 Conference in Vancouver, British Columbia this past February. This year's show featured singer/songwriters who are or will be making an impact in the 21st Century. Pictured at a pre-Showcase dinner at a Vancouver restaurant are (seated, l-r): **Valerie Vigoda** of Groovelily, **Erin McKeowen** and **Jennifer Kimball**; and (standing, l-r) ASCAP's **Jim Steinblatt**, **Gene Lewin** of Groovelily, **Mark Erelli**, **Christopher Williams**, **Brendan Okrent**, **Brendan Milburn** of Groovelily, **Cheryl & Andy Winston**, and **Jonathan Kingham**. All performed at the showcase. Also pictured on stage at ASCAP's Vancouver showcase is singer/songwriter **Mary Gauthier** (left), joined by guest harmonica player **Julian Dawson**.



## ESSRA MOHAWK

After a stint as a Brill Building teenage genius in the mid '60s, **Essra Mohawk** joined Frank Zappa's Mothers of Invention and set off on a wild musical journey. Some of her adventures included releasing wildly disparate solo albums for Warner Bros. and Elektra/Asylum; singing for Schoolhouse Rock, writing "Change of Heart" for Cyndi Lauper and singing back-up in the Jerry Garcia Band. Now, Mohawk has a new CD, *Primordial Lover*; on Rhino. For more info, go to [www.rhinohandmade.com](http://www.rhinohandmade.com) or visit Mohawk's site at [www.rockersusa.com/essramohawk](http://www.rockersusa.com/essramohawk).

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# SUNDANCE FILM FESTIVAL

ASCAP played a starring role at the 2001 Sundance Film Festival in Park City, Utah as the Society presented six full days of member performances at the Sundance Music Café and hosted three "Basics and Eggs" film music discussion breakfasts.

At the 2001 Sundance Film Festival, held in snowy Park City, Utah, ASCAP music once again filled the rafters at the Elks Lodge on Main Street. For six days during the festival, the Music Café, produced by ASCAP, featured performances from ASCAP writers and composers from across the musical spectrum. Filmmakers and filmgoers packed the café daily to enjoy some of the best music in the country, from folk, blues and pop to film music, rock, country and bluegrass.

ASCAP members at this year's festival included The Billy Nayer Show (whose frontman, songwriter Corey McAbee, also wrote and directed a film, *The American Astronaut*, that was in competition and featured music from the band), Deana Carter, Amy Correia, Fisher, Micah Green, Chris Keup, Joseph LoDuca, Billy Mann, Nickel Creek, Old 97's, Phil Roy, Jill Sobule and Otis Taylor.

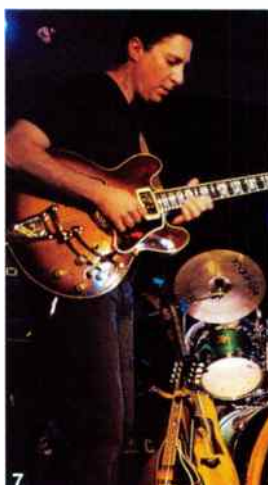
For three days, ASCAP's Film and Television staff also hosted a "Film Music Basics and Eggs," breakfast discussion series that was open to filmmakers, writers, composers and film and music industry professionals. The breakfasts provided an informal venue for people to meet, network and share ideas about the ins and outs of music in film (not to mention the opportunity to eat a hearty breakfast prepared by

ASCAP staffers). Among those who attended the breakfasts were composers Shawn Clement, Richard Tuttobene and Michael Sena, songwriter John Wolf (aka Math and Science), writer/composer Roddy Bottum (formerly of Faith No More) and many more.

Further on up Main Street, as part of Slamdance (Park City's alternative film festival), ASCAP presented a roundtable film music discussion featuring a panel of film music experts, including Bug Music's Jonathan Palmer, moderator and Slamdance's Steve Montal, Blue Focus Management's Robert Messenger, ASCAP composer Ryan Shore, ASCAP's Pamela Allen and Windswept's John Anderson.

Music was not only in the air at Sundance, it was also on the big screen. Many films this year were about music, such as the festival "Audience" and "Directing" Award winner, *Hedwig and the Angry Inch*, a musical featuring the songs of ASCAP member Stephen Trask; *The American Astronaut*, featuring music by writer/director Cory McAbee's The Billy Nayer Show; *We Sold Our Souls for Rock 'n Roll*, a documentary about Ozzy Osbourne's Ozzfest, featuring an assortment of ASCAP heavy metal bands.

PHOTOS BY E. WILDER



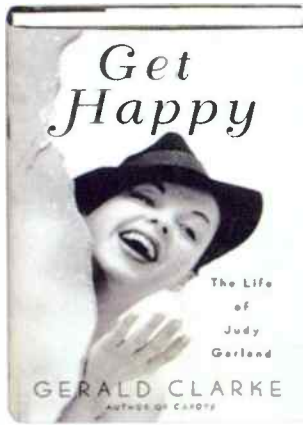
## SUNDANCING DAYS ARE HERE AGAIN

1. Old 97's.
2. Cory McAbee of The Billy Nayer Show.
3. Phil Roy with Jill Sobule.
4. Semisonic's John Munson, Dan Wilson, ASCAP's Erik Philbrook and Semisonic's Jake Slichter.
5. (l-r) ASCAP's Sue Devine, Fisher's Ron Wasserman, actress Valerie Bertinelli and son Wolfgang, Fisher's Kathy Fisher, Fisher manager Elliot Cahn and Fisher's Jim Cushionery.
6. Amy Correia.
7. Composer Joseph LoDuca and ensemble.

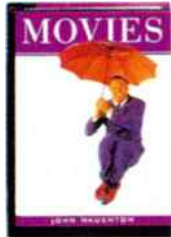




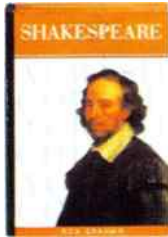
8. (Seated, l-r) ASCAP's Mke Doyle, Deana Carter and Billy Mann and (in back, l-r) ASCAP's Loretta Muñoz and Brendan Okrent.  
 9. (Back row, l-r) Old 97's Ken Bethea, ASCAP's Loretta Muñoz, Emmylou Harris (seated, l-r) Nickel Creek's Sara Watkins, Old 97's Philip Peeples, Murry Hammond and Rhett Miller and (in front, l-r) singer/songwriter Grey Delisle, Nickel Creek's Chris Thile and Sean Watkins and actress Mary Kay Place.  
 10. (l-r) Slamdance panelists: Bug Music's Jonathan Palmer, Slamdance's Steve Montal, Blue Focus Management's Robert Messinger, composer Ryan Shore, ASCAP's Pamela Allen and Windswept's John Anderson.  
 11. Air Edel's Tamara Krutchkoff, ASCAP's Mike Todd and Kevin Coogan and composer Michael Sena.  
 12. Writer/composer Roddy Bottum, ASCAP's Coogan and composer Joel Goodman.  
 13. Gold Circle's Alison Taylor, songwriter John Wolf (aka Math and Science) and Gold Circle's Sharon Liveton  
 14. Otis Taylor.  
 15. ASCAP's Jeanie Weems and Pamela Allen cooking up a storm at the Basics and Eggs breakfast.  
 16. ASCAP's Sue Devine with Chris Keup.  
 17. (l-r) DJ/Music Supervisor Chris Douridas, Micah Green, ASCAP's Brendan Okrent and Randy Grimmatt.  
 18. Nickel Creek.



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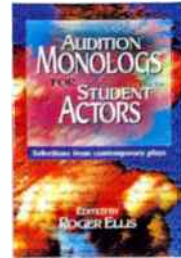
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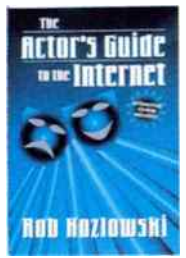
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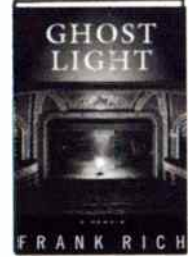
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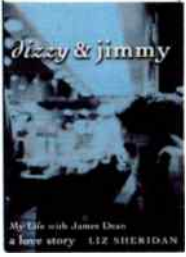
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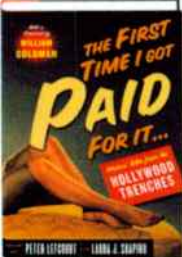
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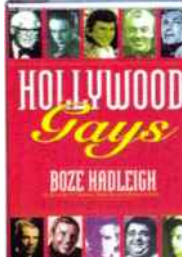
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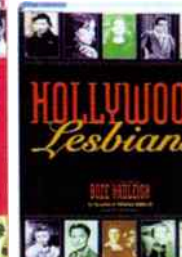
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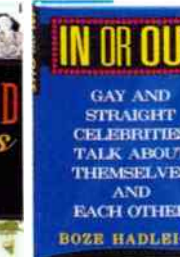
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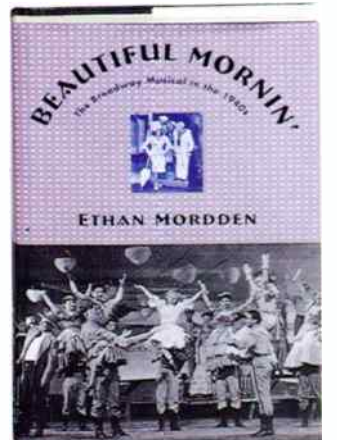
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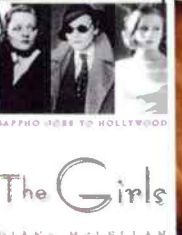
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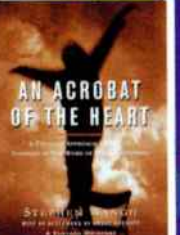
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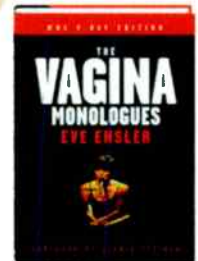
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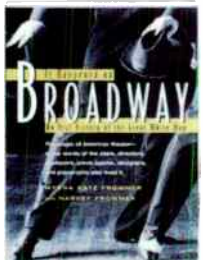
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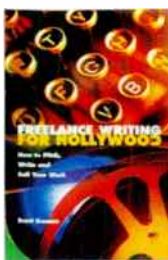
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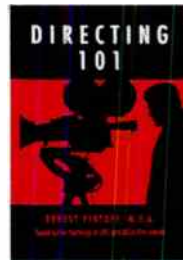
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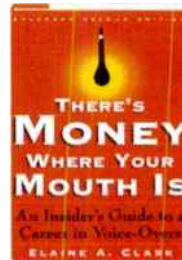
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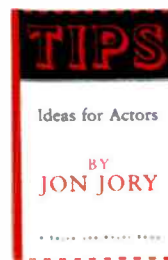
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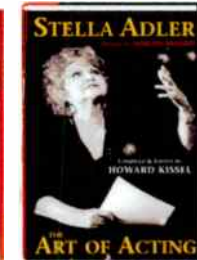
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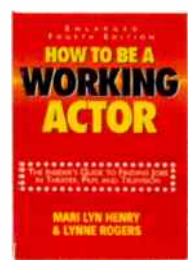
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# Rhythm and Soul and Los Angeles



Above, Jawz of Life rocking the crowd during the showcase and, right, ASCAP's Charis Henry greeting Tim Thomas.



## Atlanta SWAPmeet

The Second Annual Atlanta SWAPmeet and Showcase, held at the Cotton Club, featured local Atlanta acts the Trick, Guvnhi, Live on Arrival and Jawz of Life. Hosted by award-winning songwriter Johntá Austin, the event drew an SRO crowd of songwriters, producers and other industry professionals such as Air Control Music's Leotis Clyburn, Jive Records' Jimmy Maynes, Sony Music's Bill Brown and Stone Stafford and Hitco's Shakir Stewart, to name a few.



ASCAP's Keith Johnson and Ian Burke with Dee Dee and attorney James Moore.

PHOTOS BY ERIC JOHNSON



Jive recording act Nivea and ASCAP's Burke.



ASCAP's Jeanie Weems and writer/producer/artist Jason Edmonds.



ASCAP's Keith Johnson interviewing Air Control Music's Leotis Clyburn with Johnta Austin.



Jive recording artists Sol as they perform a cappella during the SWAPmeet.



ASCAP's Henry and writer/producer Jay Mack sharing a moment.



ASCAP's Kenny Ferracho interviewing writer/producer Eric McCaine and Free.



Sony Music's Stone Stafford with former ASCAP rep and current Sony Music executive Bill Brown sharing a moment on stage.



ASCAP's Alonzo Robinson, attorney Jonathan Leonard, Johntá Austin and ASCAP's Ferracho.

# SWAPmeets in Atlanta Create A Buzz

## L.A. SWAPmeet

ASCAP's Rhythm and Soul Team produced another successful "SWAPmeet" event at The Gig in Los Angeles, bringing together writers, producers, artists and industry executives to share musical ideas in a relaxed and fun atmosphere. Pictured at The Gig are:



Edmonds Music VP LaRhonda Sutton while playing tracks that need lyricists.

PHOTOS BY VLADIMIR



Two writers swapping information while attending the SWAPmeet.



ASCAP's Keith Johnson and host Shep Crawford enjoying some onstage banter.



Below, the legendary Larry Dunn of EWF and Shep Crawford share writer/producer tales.



Terrance and Perry from the group State of Mind and Step while networking at the event.



Writer/composer Frank Fitzpatrick looks on while his music is played for the audience.



Chaz Foley listens while his songs are played.

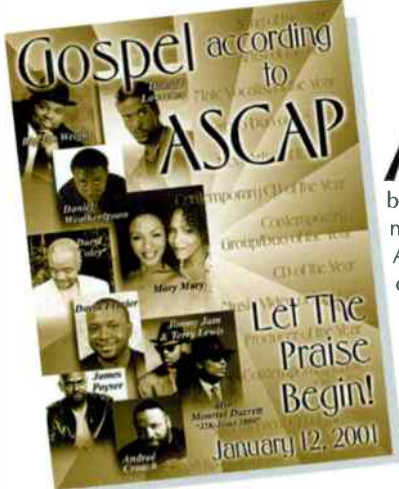
Below, Vocalist Ronee Martin along with Kenneth Crouch performing.



Below, Fred Crawford, L.T. Hutton and ASCAP's Henry.



Below, ASCAP's Alonzo Robinson looks on as Donald Harrison (center) and Shep Crawford discuss Donald's songs.



**A**s gospel continues to make headway in the mainstream arena, ASCAP continues to be at the forefront of the gospel music explosion. Recently, ASCAP's Rhythm & Soul Team descended upon Atlanta, Georgia as an official sponsor of the 16th Annual Stellar Awards. The weekend festivities kicked off with two "stellar" panels, as ASCAP's Jeanie Weems joined Dr. Bobby Jones and others for

Gospel recording artists Mary Mary (Tina and Erica Atkins) served as co-host for the evening as well as honorees for receiving six Stellar nominations for their highly acclaimed album, *Thankful*. The complete list of honorees included some of the industry's most talented writers and performers: Donald Lawrence, Big Jim Wright, Jimmy Jam & Terry Lewis, Daniel Weatherspoon, David Frazier, Daryl Coley, James Poyser, Andrae Crouch and Montrel Darrett.

Among those who attended the reception were Grammy nominee and Stellar performer LaShawn Daniels, Tamika and LaTocha Scott of Xscape, songwriters Anthony Dent, Johnta Austin and Travon Potts, Fred Jerkins, Brian Cox, Sony Music executive Stone Stafford and Air Control Music Publishing's Leotis Clyburn. "This is really great what you guys are doing, thanks for the support," Stellar nominee Daniel Weatherspoon said at the start of the event. Weatherspoon was nominated for Producer of the Year for Tri-City Singers' *tri-city4.com*. That nomination also included ASCAP's Donald Lawrence and James Poyser. Says Lawrence, "I love the fact that mainstream music is opening up for [gospel music] because it gives the people who have been working hard the chance to get out and do some other things that they've always wanted to do." Lawrence received a total of four Stellar Award nominations with the Tri-City singers.

The weekend culminated with the Stellar Award program which saw ASCAP members Donald Lawrence and Mary Mary walk away with multiple Stellar Awards, while the prestigious James Cleveland Award was presented to The Williams Brothers. For more coverage and a complete list of ASCAP nominees and winners, please visit [www.ascap.com](http://www.ascap.com).

an informative dialog on Music and Television before an SRO crowd. Later, the Rhythm & Soul Team partnered with Sister 2 Sister magazine to host the Official Welcome Luncheon, which featured soul-stirring performances by Nyse Shenay and Church Howse recording act, Ted & Sheri.

At twilight, Planet Hollywood was the hottest ticket in town as the Rhythm & Soul team hosted a reception honoring the achievements of ASCAP's 2001 Stellar Award nominees. Aptly titled, "Let The Praise Begin!," the reception featured scintillating performances by singer/songwriter Sean Hall and Tommy Boy Gospel artist DeLeon Richards, and plaque presentations to all nominees in attendance.



Above, LaShawn Daniels, LeToya Luckett and ASCAP's Keith Johnson



Above, ASCAP's Kim E. Parker with writer/producer Rodney Jerkins after his performance during the Stellar Awards.



Above left, Pictured (l-r) are Mary Mary's Erica Atkins, ASCAP's Jeanie Weems and Ian Burke and Mary Mary's Tina Atkins.



Above, Singer/songwriter Sean Hall performing at Planet Hollywood.



Far left, Stellar Award winner Donald Lawrence accepting his recognition plaque from ASCAP's Kenny Ferracho.

Left, DeLeon Richards performing.

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# ARTURO SANDOVAL

## Latin Jazz Giant

By John Rieger



**T**he name of virtuoso trumpet player Arturo Sandoval is virtually synonymous with Afro-Cuban Jazz, and the two are, in fact, almost exact contemporaries. A friend and protégé of the great Dizzy Gillespie, Sandoval was born in Cuba in 1949, just two years after Gillespie began his pathfinding

experiments blending Latin rhythms with American Bebop.

In the early 70's, Sandoval was a founding member of the group Irakere, whose explosive mixture of jazz, rock and traditional Cuban music earned him the first of four Grammys and twelve nominations.

From 1982 to 1990 he was voted Cuba's Best Instrumentalist. He has also maintained a parallel career performing as a guest artist with some of the world's great symphony orchestras.

In 1990, seeking greater artistic freedom, Sandoval and his family defected to the



United States. Last year he had the unusual honor of creating and performing the score to the HBO movie *For Love or Country*, the story of his own life. This Tom Sawyer-esque moment was the occasion for this interview with John Rieger, Executive Editor for *Behind the Beat*, the creator of ASCAP's Audio Portraits on ASCAP.com.

**Rieger: Well first, I can't help observing that it's not very many artists who are invited to create the music for a movie about their own life story.**

Sandoval: (laughing) It's kind of unique, you know, to be able to be alive and active. Most of the time when they do those things people have passed away, or they are ready to die.

**When you saw your story on HBO, did it remind you of you? Did they do a good job?**

Beautiful. Otherwise I didn't approve it. This is the instruction I got from HBO: "If you see something, or you hear something, or you read something that you don't agree with, let us know right away."

**Does that mean you didn't let them put in any of the bad stuff?**

(laughing) No, no! They put in what they want. I didn't say anything, because they are professionals. They know what they have to do.

**When did you start to play the trumpet?**

I started in music playing different instruments. I was nine or ten years old when I started in a small brass band in my home village. I started with percussion, and then they gave me several things to try, and then little by little I started to look to the trumpet with the corner of the eye. You know, saying, "Wow, I think that's the one, I like it." That was after one or two years of trying different instruments when I really realized the trumpet was the one.

**How old would you say you were when you realized**



Arturo Sandoval and Andy Garcia on the set of HBO's movie of Sandoval's story, *Far Love or Country*. Garcia portrayed Sandoval in the film.

**you were a trumpet player?**  
I was eleven.

**And when did you look at yourself and say, "I'm ready to be a professional?"**

**"I am a citizen of the world. Anywhere I go in the world where people embrace my music, my family and myself, that's my place."**

At eleven! (laughing) I had no choice!

**Then you were a young man with plenty of confidence?**

Oh, yes. Actually, at eleven, when I started to meet people, the trumpet teacher there in my village – not really a teacher but

an old trumpet player – and a lot of other people gave me advice and lessons. A few people discouraged me very, very much. They said, "No, I don't see any kind of abilities, any kind of talent at all. I think you should do

something else," and that probably gave me the inspiration and the strength to really practice like crazy for so many years.

**They made you mad?**

Yeah. And I cried. I remember I cried a lot. But at the same time I was crying, I was practicing.

**There's a very interesting story associated with the song "The Man I Love" that appears on the soundtrack album.**

That arrangement of "The Man I Love" was done in the early 60's by Armando Romeu. Armando Romeu was my orchestrator and harmony teacher in Cuba. Besides he was the conductor of the Orquesta Cubana de Musica Moderna, the very first big band I played with in the early 60's. He was also the conductor of the Orchestra in the famous Tropicana cabaret in Cuba in the 30's, 40's and 50's and he's a great, great, great arranger, a very enthusiastic musician. He's still alive. He's 92 years old.

*Continued on page 45*



**LUIS FONSI**

Ana Rosa Santiago de ASCAP Puerto Rico firma a Luis Fonsi, cantante/compositor del sello discográfico, Universal Music Latino. Ana Rosa Santiago of ASCAP Puerto Rico signs singer/songwriter Luis Fonsi of Universal Music Latino's label.



**CRESCENT MOON STUDIOS**

Compositores GianMarco y George Noriega trabajan con Emilio Estefan, Jr. de Estefan Music Publishing en nuevas producciones en el estudio de grabación de Emilio, Crescent Moon Studios, en Miami.

ASCAP writers GianMarco and George Noriega work with Emilio Estefan, Jr. of Estefan Music Publishing on new productions at Emilio's studio, Crescent Moon Studios, in Miami.



**NUEVA OFICINA DE ASCAP EN MIAMI**

Durante la inauguración de la nueva oficina de ASCAP Miami, bailan compositor Pedro Azael con Maria Lozano de Sony Music Publishing, y Alexandra Lioutikoff con otros nuevos miembros afiliados con ASCAP. Eran tan felices al oír que era la última mudanza para esa oficina, que empezaron todos a bailar para celebrar la gran noticia!

**NEW ASCAP MIAMI OFFICE**

ASCAP writer Pedro Azael and Maria Lozano of Sony Music Publishing dance along with Alexandra Lioutikoff and new ASCAP members during the inauguration of the new ASCAP Miami office. They were so happy to hear it was the last move for the office that they all started dancing in celebration of the good news!



**EL ANIVERSARIO DE AL BORDE!**

ASCAP auspicia el aniversario de Al Borde! con dos presentaciones en el Key Club y el Salon Corona, destacando grupos de rock en español locales: Bayu, Viva Malphace!, Das Estrangeiros, Sociedad Anonima, El Leon, entre otros. Retratos aquí está el grupo, Das Estrangeiros.

**AL BORDE! ANNIVERSARY**

ASCAP Sponsored Al Borde! Anniversary with two shows at the Key Club and Salon Corona, featuring local Rock en Espanol bands Bayu, Viva Malphace!, Das Estrangeiros, Sociedad Anonima, El Leon, among others. Pictured are Das Estrangeiros.



**PACO**

Gabriela Benitez de ASCAP L.A. firma a Paco, la estrella de Costa Rica después de su primera presentación en Los Angeles en el Viper Room en Hollywood, CA.

ASCAP's Gabriela Benitez is pictured with recent ASCAP member signing and Costa Rican star Paco after his first show in Los Angeles at the Viper Room in Hollywood.



**MDO**

Recientemente, Vanessa Rodriguez de ASCAP se juntó con el grupo de pop, MDO, que ha hecho crossover al ingles, para revisar su catálogo registrado con la sociedad.

ASCAP's Vanessa Rodriguez recently met with the successful Pop crossover group, MDO, in Miami to discuss their catalog registered with the Society.



### MICHAEL STUART FIRMA CON ASCAP

Marta Ibarra de Caribbean Waves Music, el cantautor salsero Michael Stuart y Ana Rosa Santiago de ASCAP PR se toman una foto después de su firma con ASCAP.

### MICHAEL STUART SIGNS WITH ASCAP

Pictured (l-r) are Marta Ibarra of Caribbean Waves Music, singer/songwriter Michael Stuart and ASCAP's PR representative Ana Rosa Santiago after Stuart signed as a member with ASCAP.



### LEYENDA DE LA MUSICA LATINA, JOHNNY PACHECO, FIRMA CON ASCAP

Johnny Pacheco, una leyenda de la música latina desde la época de los "Fania All-Stars," estaba en las oficinas de ASCAP al principio de este año para firmar con ASCAP como compositor. La Vice Presidente Ejecutiva de Comunicación Karen Sherry y el representante del departamento latino, Jorge Rodríguez, le dieron la bienvenida. También estaban presentes su esposa, Cuqui, y el productor de televisión para Univision, Mapi del Vilar. Retratados están Cuqui Pacheco, Jorge Rodríguez, Johnny Pacheco y Karen Sherry.

### LATIN MUSIC LEGEND, JOHNNY PACHECO, SIGNS WITH ASCAP

In January, Latin music legend from the "Fania All-Stars" era, Johnny Pacheco, was at ASCAP's New York office to sign up as a new member. ASCAP Senior VP of Industry Affairs Karen Sherry and ASCAP's Jorge F. Rodríguez from the New York Latin Department welcomed him. Joining Pacheco was his wife, Cuqui, and Univision television producer Mapi del Vilar. Pictured (l-r) are Cuqui Pacheco, Jorge F. Rodríguez, Johnny Pacheco and Karen Sherry.

## JIMMYRAY PRODUCTIONS

Ray Contreras y Jimmy Greco son JimmyRay Productions, uno de los equipos de compositores/productores más calientes que ha salido de la ciudad de Nueva York en los años recientes. Formado en el 1997, los socios han trabajado juntos en los géneros de la música latina y R&B. Uno de sus más recientes proyectos es escribir y producir temas para el disco de Jennifer Lopez, *J. LO*, y también para el artista internacional Coco Lee de Asia, los cuales están lanzando en la disquera Epic. Ambos han alcanzado ventas al nivel platino.

Salen frecuentemente por las listas de *Billboard* de Hot Latin Tracks, como resultado de tener éxitos como "Enamorado de Ti" (WEA Latina), interpretado por Frankie Negrón y también el éxito del momento, "Quiero", (BMG US Latin) interpretado por Jerry Rivera. Jimmy y Ray también han estado encima de las listas en México con artistas como Sentidos Opuestos - EMI (han llegado a ventas al nivel oro) tanto como con artista de Sony, Lucero, (quien ha llegado al número uno con temas en pop/balada).

Las próximas canciones y producciones incluyen a Angela Via (Atlantic), Frankie Negrón (WEA Latina), diva juvenil Ana Christina (Sony) Kaci (Curb), Tito Nieves (WEA Latina) y Huey Dunbar (Sony). Además de trabajar con disqueras, Jimmy y Ray también tienen sus propios artistas que están desarrollando. Para más información, buscan su Web site, [www.jimmyrayproductions.com](http://www.jimmyrayproductions.com) o llaman la oficina al 718-631-5031.

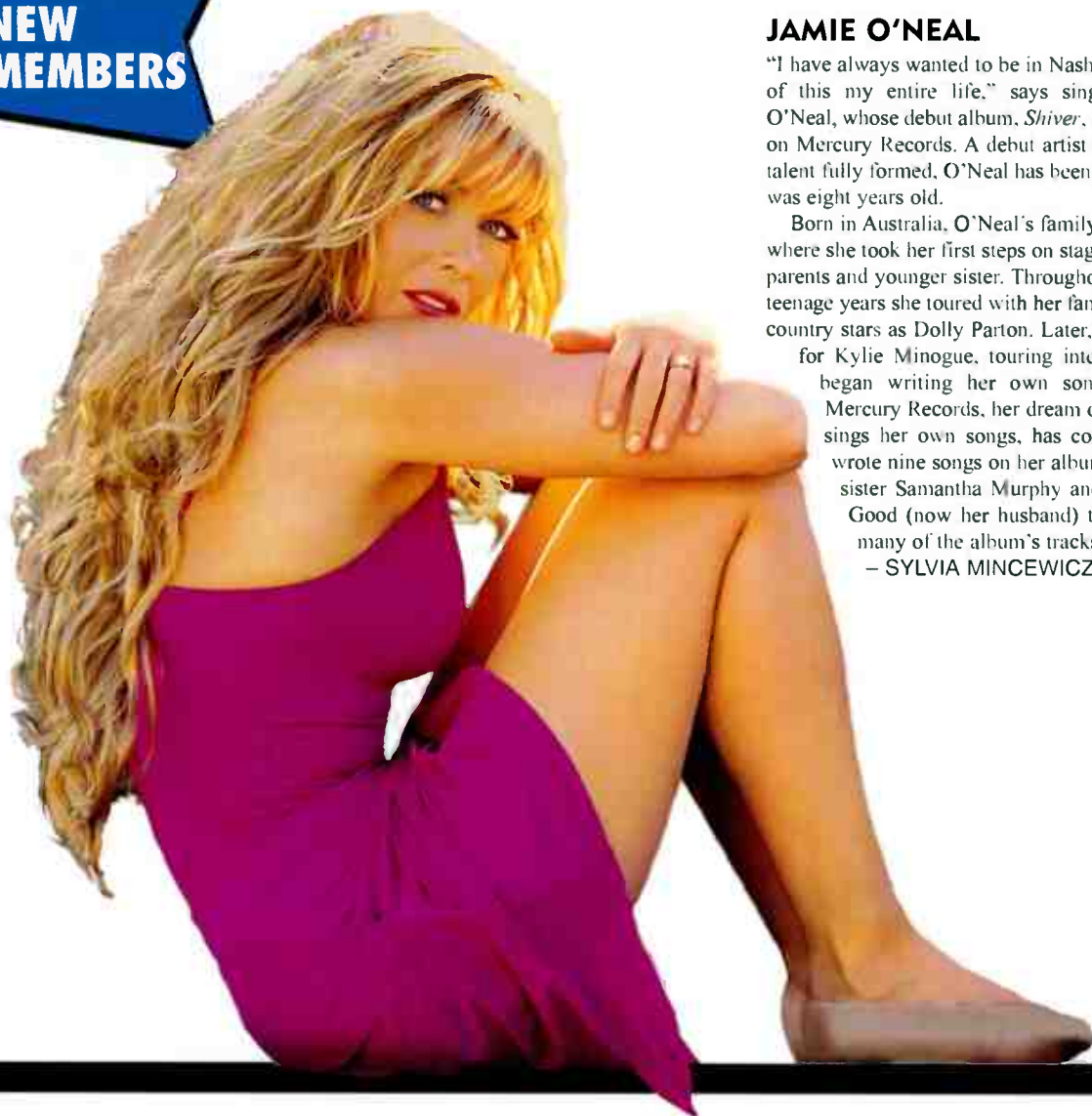
Ray Contreras and Jimmy Greco are JimmyRay Productions, one of the hottest new writer/producer teams to come out of New York City in recent years. Formed in 1997, the partners have been working in the Latin and Pop R&B markets. They have written and produced for Jennifer Lopez's new number one Platinum-selling album, *J.Lo*, on Epic Records. On Epic 550, they wrote and produced an album for International artist Coco Lee, which went platinum throughout Asia.

*Billboard's* Hot Latin Tracks is familiar with their work as a result of their having co-written Frankie Negrón's hit single "Enamorado de Ti" (Wea Latina) as well as Jerry Rivera's (BMG) current hit "Quiero". Jimmy and Ray have been topping the charts in México with such acts as Sentidos Opuestos (EMI) for whom they recently produced a Gold-selling album as well as with Sony Pop star



Lucero who went to number one. Upcoming songs and productions include *Angela Via* (Atlantic), *Frankie Negrón* (WEA Latina), *Teenage Diva Ana Christina* (Sony), *Kaci* (Curb) *Tito Nieves* (WEA Latina) and *Huey Dunbar* (Sony). In addition to being hired by the major labels, Jimmy and Ray also have their own artists that they are currently developing. For more information, go to [www.jimmyrayproductions.com](http://www.jimmyrayproductions.com) or call their office at 718-631-5031.

## NEW MEMBERS



### JAMIE O'NEAL

"I have always wanted to be in Nashville. I have dreamed of this my entire life," says singer/songwriter Jamie O'Neal, whose debut album, *Shiver*, has just been released on Mercury Records. A debut artist who arrives with her talent fully formed, O'Neal has been performing since she was eight years old.

Born in Australia, O'Neal's family moved to Las Vegas where she took her first steps on stage, appearing with her parents and younger sister. Throughout her childhood and teenage years she toured with her family, opening for such country stars as Dolly Parton. Later, O'Neal sang backup for Kylie Minogue, touring internationally until she began writing her own songs. Now signed to Mercury Records, her dream of being an artist who sings her own songs, has come true. O'Neal co-wrote nine songs on her album and has invited her sister Samantha Murphy and songwriter Rodney Good (now her husband) to sing harmonies on many of the album's tracks.

— SYLVIA MINCEWICZ

### THE TORIES

Formed in Los Angeles in 1995, The Tories (signed to N2K Records) have generated an international following through extensive touring, top ten video exposure on M2, numerous local and national television appearances ("Entertainment Tonight," MTV, VH-1, WB, FOX, USA, E!, ESPN) and by composing and performing "Time For You," the theme song for NBC's hit television series *Jessie*. With their new release, *The Upside of Down*, (l-r) Steve Bertrand (vocals/guitar), J.J. Farris (guitar/vocals) and James Guffee (bass/vocals), who together with drummer Bryan Head (Black Lab) and producer Stuart Brawley (Foo Fighters, Don Henley, Michael Jackson) explore a darker sound that still retains elements of hope and humor.

— SYLVIA MINCEWICZ





## JOHNNY PACHECO

Latin jazz composer/saxophonist Johnny Pacheco was born in the Dominican Republic in 1935. After relocating to New York in the late '40s, he learned to play sax, percussion and flute in high school. After playing with Charlie Palmieri's flute and strings orchestra, he left in 1959 to organize his own group. With his first recording, *Pacheco y Su Charanga*, released by Alegre Records in 1961, Pacheco changed the sound of music throughout Latin America and ushered in the "Pachanga" (a strenuous dance) era. He then founded the Fania label with attorney Gerald Masucci and proceeded to release some of the best Latin music of the '60s and '70s, helping to kick off the rise of salsa music in New York City and around the country. Among Pacheco's classic albums are *Que Suene la Flauta*, *Gran Pacheco Te Invita a Bailar* and *Pacheco at the New York World's Fair (Live)*.

— ERIK PHILBROOK



## CARLOS VIVES

A native of Colombia, Carlos Vives is one of the biggest names in Latin Music. He has popularized the accordion-based vallenato music by blending it with elements of rock and roll. His first album, *Clasicos de la Provincia*, sold over a million copies and was followed by two equally successful albums. Last year Vives was nominated in six categories for the Annual Latin Grammy Awards, as well as by the 42nd Annual Grammy Awards for Best Traditional Tropical Performance. His single, "Fruta Fresca," from his latest album, *El Amor de mi Tierra*, stayed at #1 on the *Billboard* Hot Latin Tracks chart for six weeks (totaling 26 weeks on the charts) and the album was #2 on the Top 50 Latin Albums for the year 2000. Vives has just finished an extensive world tour that included cities in the U.S., Spain and Central and Latin America. EMI Music Publishing signed a three-year worldwide publishing administration of his catalog beginning in late 2000.

— SYLVIA MINCEWICZ



## DOGGY'S ANGELS

These California natives were brought together under the watchful eye of rap impresario, Snoop Doggy Dogg. But how did they live up to the expectations of one of rap's legendary writer/performer/producers? They used their collective feminine prowess. Once they were in the studio, Big Chan, Coniyac and Kola formed an intense bond through their writing and it wasn't long before they were blowing their mentor (and others) away with incredible hooks and fierce delivery. The next step, naturally, was to take it to the masses. When it was all said and done, Doggy's Angels had released their self-titled debut album on the Doggystyle/TVT Records label. The first single, "Baby If You're Ready," proves that female rappers can flow just as strong as a man, all the while remaining feminine without compromise. The album features some of the West Coast's hottest producers, including Battlecat and Meech Wells. With the all of the right people in their corner and the personal talent to support them, Doggy's Angels are destined for respect! — ERIKA LEWIS



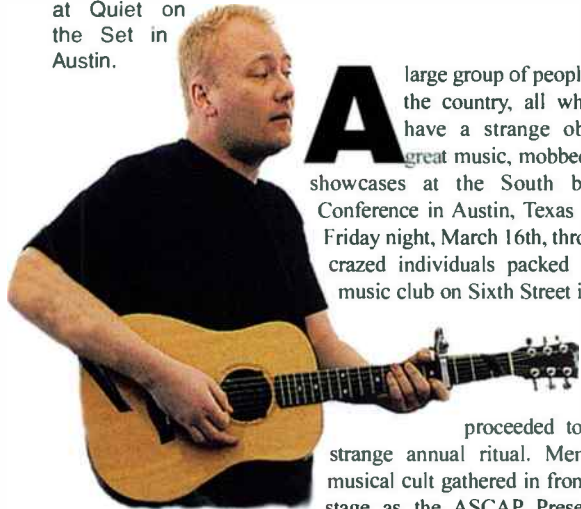
2001 AUSTIN NEWS FROM SXSW

# INQUIRER

## SECRET CULT OF MUSIC FANS ATTEND ANNUAL ASCAP RITUAL AT SXSW

### Guests At Afternoon BBQ Lunch Seized By Powerful Singer/Songwriter Performances

Mike Doughty at Quiet on the Set in Austin.



**A** large group of people from around the country, all who admit they have a strange obsession with great music, mobbed two ASCAP showcases at the South by Southwest Conference in Austin, Texas in March. On Friday night, March 16th, throngs of music-crazed individuals packed The Drink, a music club on Sixth Street in Austin, and

proceeded to engage in a strange annual ritual. Members of this musical cult gathered in front of the club's stage as the ASCAP Presents showcase

started and immediately began to sway and nod their heads hypnotically, appearing almost to lose themselves completely in the music.

As the showcase got underway, each act seemed to create their own hold on the audience. From the Spanish rock of Orixia, the classic rock stylings of Stargunn and the power-soul of Mo Solid Gold to the high drama of alternative rockers Travisty Theory and the roots rock passion of the Gas Giants, the showcase never broke its powerful spell on the audience.

A calm afternoon buffet lunch at Club Deville, hosted by ASCAP and featuring some of Austin's best food from nearby Stubb's BBQ, was disrupted on Saturday afternoon, March 17, as a group of talented singer/songwriters seized the attention of those gathered and held them captive with extraordinary performances of songs, loaded with strong lyrics and melodies.

The event, ASCAP's Quiet on the Set, began, as planned, with music industry reps and other invited guests enjoying a wonderful spread of brisket, ribs, coleslaw, baked beans and other local culinary delights. Then,

suddenly, two twin brothers – Ricky and Randy Jackson, aka Motor– took



Members of Orixia with ASCAP's Vanessa Rodriguez.

to the small stage set up outside in a back courtyard. With acoustic guitars and unusually tight harmonies, they seized the moment and drew everyone present to the courtyard, where the crowd was unable to leave.

Following in Motor's footsteps was Brent J. Dickey, who continued to hold the audience hostage with his own brand of smart power-pop. Then, as he ended his set, and some saw a chance to escape, along came Mike Doughty, formerly of Soul Coughing, who took the reins and continued to hold the audience, accompanied only by a small guitar.

Finally, a one-two punch came in the form of Rebecca Lord and Bleu. Lord, backed by an incredible band, including songwriter/producer Chris Keup, overpowered the hostages with heavenly vocals and bittersweet songs that stuck in the head. Bleu, whose mighty red muttonchops belied his incredible vocal prowess, capped the ordeal by sitting alone, utilizing a guitar and sampled backing tracks. His voice, a force of nature, devastated those present. As the showcase ended, and everyone spilled out into the street and began to share their experience with people on the outside, they all agreed that their lives would never be the same.

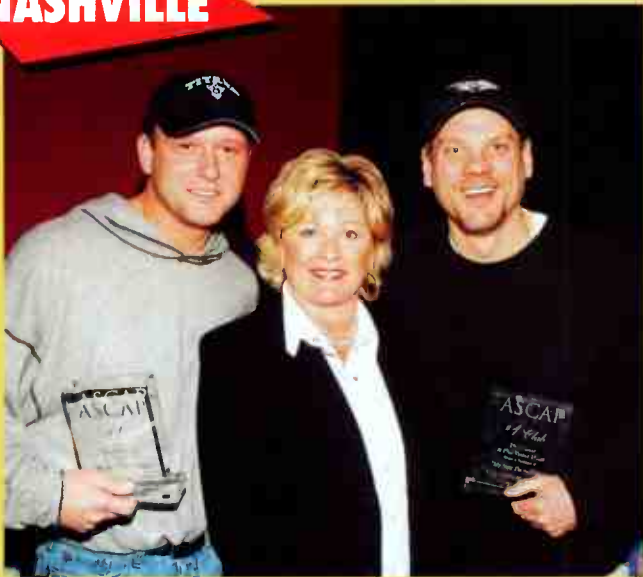
**ASCAP FILM DEPARTMENT OUT IN FULL FORCE AT SXSW**  
At this year's SXSW Music and Media Conference, ASCAP hosted a reception at Stubb's BBQ for filmmakers, composers and other film industry reps who were in Austin for the SXSW film festival and conference. A special performance was given by Universal recording artist Minibar.  
In addition, ASCAP film department reps, along with the Public Affairs Department, co-presented a "Basics and Eggs" discussion breakfast at the Driskill Hotel, which was attended by several leaders from Austin's film community.



Chrysalis Music Publishing's Jeff Brabec and ASCAP's Todd Brabec present their "Making Money in Music" panel at the Austin Convention Center.



1. (l-r) **Rob Laufer, Dan Potruch, Brent J. Dickey and Dan Rothchild** at Quiet on the Set.
2. **Mo Solid Gold** and ASCAP's **Jackey Simms** on Sixth Street
3. ASCAP's **John Alexander, Ian McLagen**, artist manager **Andy Morris**, ASCAP's **Jan Mirkin** and **Margaret Spoddig**.
4. **Rebecca Lord** at the Quiet on the Set showcase.
5. ASCAP's **Randy Grimmert**, Hanson's **Isaac**, Motor's **Randy Jackson**, Hanson's **Taylor**, and Motor's **Ricky Jackson**.
6. ASCAP's **Courtney Hard, Bleu**, Bleu's manager **Pete Galli** and ASCAP's **Brendan Okrent** at Quiet on the Set.
7. Gwenmars' **Mike Thrasher**, ASCAP's **Randy Grimmert**, Gwenmars' **John Boutin**, Gwenmars' **Matt Westfield** and ASCAP's **Sean Devine**.
8. **Stargunn**.
9. ASCAP and Hamstein Publishing's hospitality boat.
10. Universal recording artists **Minibar** performing at the ASCAP Film and TV reception at Stubb's BBQ.
11. Austin Studios' **Stephanie Schmid** and **Suzanne Quinn**, ASCAP's **Kevin Coogan**, Co-Founders and Executive Producers of the Austin Heart of Film Festival **Barbara Morgan** and **Marsha Milam** and ASCAP's **Sue Devine** at ASCAP's Basics and Eggs discussion breakfast.
12. **Travisty Theory**.
13. The Gas Giants' **Robin Wilson** with ASCAP's **Loretta Muñoz**.



**MY NEXT THIRTY YEARS**

ASCAP recently honored **Phil Vassar** for his number one song "My Next Thirty Years," recorded by Curb artist **Tim McGraw**. Pictured (l-r) are McGraw, ASCAP's **Connie Bradley** and Vassar.



**WE DANCED**

ASCAP recently hosted a party to honor **Brad Paisley** and **Chris DuBois** for their number one song "We Danced." Pictured (l-r) are producer **Frank Rogers**, Paisley, **Connie Bradley** and DuBois.



**ALDRIDGE AT NASHVILLE WRITERS SERIES**

**Walt Aldridge** was the recent guest speaker at ASCAP's monthly writers series. Pictured with Aldridge (left) is ASCAP's **Chad Green**.



**BORN TO FLY**

In Nashville, ASCAP held a party to honor **Darrell Scott**, **Sara Evans** and **Marcus Hummon** for their number one song "Born to Fly." Pictured (l-r) are Hummon, Scott, Evans and ASCAP's **Herky Williams**.



**VASSAR AND WISEMAN SCORE ANOTHER #1 WITH "JUST ANOTHER DAY IN PARADISE"**

ASCAP recently honored **Phil Vassar** and **Craig Wiseman** for their number one song "Just Another Day In Paradise," also recorded by Vassar on Arista Nashville. Pictured (l-r) are EMI's **Gary Overton**, producer **Byron Gallimore**, Vassar, Wiseman, **Connie Bradley** and Almo's **David Conrad**.





**I HOPE YOU DANCE**

Mark D. Sanders, writer of the Grammy-winning Country Song of The Year, "I Hope You Dance," is pictured after his big win with ASCAP's John Briggs.



**WORLEY MEETS LEGENDARY SONGWRITER BERNIE TAUPIN**

DreamWorks/Nashville 2000 debuting writer/artist Darryl Worley is pictured backstage at the Wildhorse Saloon in Nashville with legendary songwriter Bernie Taupin.



**FORMER ASCAP/NASHVILLE INTERN INDUCTED IN THE OPRY**

Pictured at the Grand Old Opry at the induction ceremony are (l-r) Tim Owens, ASCAP's Marc Driskill, inductee Brad Paisley and Kelley Lovelace.



**RADIO EMBRACES CANCER PATIENT'S SONG PERFORMED BY JOHN RICH**

Katie Darnell remembers where she was the first time she heard her song on the radio. She was sitting in bed at Vanderbilt Children's Hospital in Nashville, waiting to take her morning medicine.

"Rescue Me," based on the 17-year-old's battles with cancer and performed by former Lonestar singer John Rich is now being played at country radio stations in more than a dozen cities. Rich first heard Darnell's song when he and Nashville rocker Big Kenny visited the hospital during a holiday program in December sponsored by the National Academy of Recording Arts & Sciences' MusicCares division. Darnell met Rich and offered to play "Rescue Me."

After asking Darnell for a cassette recording of the song, Rich and Kenny recorded "Rescue Me" in a Nashville studio with local musicians. It didn't take long for radio to discover this song. Pictured (l-r) are Rich, Darnell and Kenny after a face painting session.



**ENNIO MORRICONE DISCUSSES MALENA**

On January 18, the Society of Composers and Lyricists, with co-sponsorship from Miramax Films and ASCAP, presented another in the series of "Composer to Composer" at West Hollywood's Pacific Design Center, this time featuring legendary Italian composer **Ennio Morricone**. This was a rare opportunity for the film composer community in Los Angeles to meet and listen to Morricone, who rarely visits the United States. A screening of his Golden Globe and Oscar nominated film *Malena* was followed by a question and answer session, moderated by journalist and ASCAP friend **Jon Burlingame**, and Miramax then treated the crowd to a reception where Morricone patiently and generously autographed old LP's, CD's and other memorabilia from the collections of his most ardent fans. Pictured (clockwise, l-r) SIAE composer Morricone with ASCAP Senior Vice President **Nancy Knutsen**; Knutsen with (from left) newly elected SCL president **Ray Colcord**, past president **Jim DiPasquale**, and outgoing president **Richard Bellis**; and Morricone signing autographs for attendees.



**READING, WRITING AND COMPOSING**

Composer **Elliot Goldenthal**, Bad Boy Entertainment's **John Eaton** and ASCAP's Executive VP of Membership **Todd Brabec** presented a lecture in February at NYU's film school. They spoke to students and faculty about the legal and creative aspects of Music in Film. The evening was hosted by ASCAP composer and NYU Film School Professor **Brane Zivcovic**. Pictured (top photo, l-r) are ASCAP's **Sue Devine**, Eaton, ASCAP's **Gary Ford**, Zivcovic and Brabec, and (bottom photo) Goldenthal and Brabec.



**A DUN DEAL**

Sony Classical held a reception in December at Beverly Hills' Spago Restaurant to celebrate the success of ASCAP composer **Tan Dun** and his Golden Globe-nominated score to the box office hit film *Crouching Tiger, Hidden Dragon*, which features cello solos by the world-renowned YoYo Ma. Dun later received the Academy Award for his score. Pictured (l-r) are composers agent **Michael Gorfaine** of the Gorfaine/Schwartz Agency, Dun and ASCAP's **Nancy Knutsen**.

# THE 2001 ASCAP/IAJE COMMISSIONS HONORING BILLY TAYLOR



**BILLY TAYLOR**

The American Society of Composers, Authors and Publishers in cooperation with the International Association of Jazz Educators celebrate the 80th Birthday of Billy Taylor by commissioning two works to be premiered at the annual IAJE Conference in January 2002 in Long Beach, CA.

**IAJE MEMBERS ARE ELIGIBLE FOR ONE OF THE FOLLOWING COMMISSIONS:**

1. An established jazz composer. Award....\$7500 (US)
2. An emerging jazz composer who has not reached his/her 35th birthday by June 1, 2001. Award....\$3000 (US)
3. Past recipients of the ASCAP/IAJE Commissions are not eligible.

\*Winner will be compensated for copying costs, travel and lodging for conference.

Deadline: **June 1, 2001** postmark. Late or incomplete applications will not be accepted. See application and requirements on opposite page. This application form (on reverse side of this page) may be duplicated for your convenience.

Notification of awards by August 1, 2001.



# THE 2001 ASCAP/IAJE COMMISSIONS HONORING BILLY TAYLOR

## APPLICATION FORM

**Procedure:** Application and all required supplemental materials must be complete in one package.

**Deadline:** Materials mailed to IAJE office must be postmarked no later than June 1, 2001.

**Mail To:** ASCAP/IAJE Commissions, International Association of Jazz Educators, 2803 Claflin Rd., P.O. Box 724,  
Manhattan, KS 66505 USA. Telephone: (785) 776-8744

**Notification:** By August 1, 2001 all candidates will be notified of status.

PLEASE TYPE OR PRINT CLEARLY

Name \_\_\_\_\_

Mailing Address \_\_\_\_\_  
\_\_\_\_\_

City \_\_\_\_\_ State/Prov. \_\_\_\_\_ Zip/Post Code \_\_\_\_\_

Date of Birth \_\_\_\_\_

Tel: \_\_\_\_\_ Fax: \_\_\_\_\_ Email: \_\_\_\_\_

I am applying in the:

**Established Jazz Composer Category.**

Complete the application form; submit an up-to-date Bio outlining your professional experience in the field of composition; submit tapes or CD's representing a sampling of your work, including recent work.

**Emerging Jazz Composer Category.**

Complete the application form; submit an up-to-date Bio outlining your education, compositional efforts and professional experience; a one-page narrative explaining your goals in the field of composition; and scores of 3 original compositions in the jazz idiom. A cassette or CD of one of your submitted scores is also required. Please identify your compositions below (beginning with the work on your recording). Please send copies of your scores, not original manuscript. Label audio cassette with name, title of work, recording length, date and performing ensemble.

*Incomplete applications will not be judged.*

Name of Composition

Instrumentation

Date Composed

A \_\_\_\_\_

B \_\_\_\_\_

C \_\_\_\_\_

**Award Requirements**

- > Commissioned works must be for an ensemble of no less than four (4) and no more than eighteen (18) musicians.
- > Due to ASCAP rules, recipients must be U.S. citizens or permanent residents.
- > Recipients must agree to attend the IAJE Annual Conference, January 9-12, 2002 in Long Beach, CA, for the premiere performance, participate in the rehearsal and performance of their work, and participate in related conference panels or seminars.
- > Recipients agree to make the composition available for publication, reading and distribution for educational use.  
(IAJE will endeavor to engage a suitable publisher within the educational industry.)
- > Any subsequent recordings (audio and/or video) and performances of the commissioned work must credit ASCAP and IAJE as follows: "ASCAP/IAJE Commission honoring Billy Taylor."
- > Award recipients must be members of IAJE.

**I HAVE READ AND UNDERSTOOD THE REQUIREMENTS AND PROCEDURES FOR THE 2001 ASCAP/IAJE COMMISSIONS.**

**IF SELECTED, I AGREE TO COMPLY WITH THESE REQUIREMENTS AND UNDERSTAND THAT FAILURE TO DO SO WILL VOID MY COMMISSION.**

APPLICANT SIGNATURE \_\_\_\_\_

DATE \_\_\_\_\_

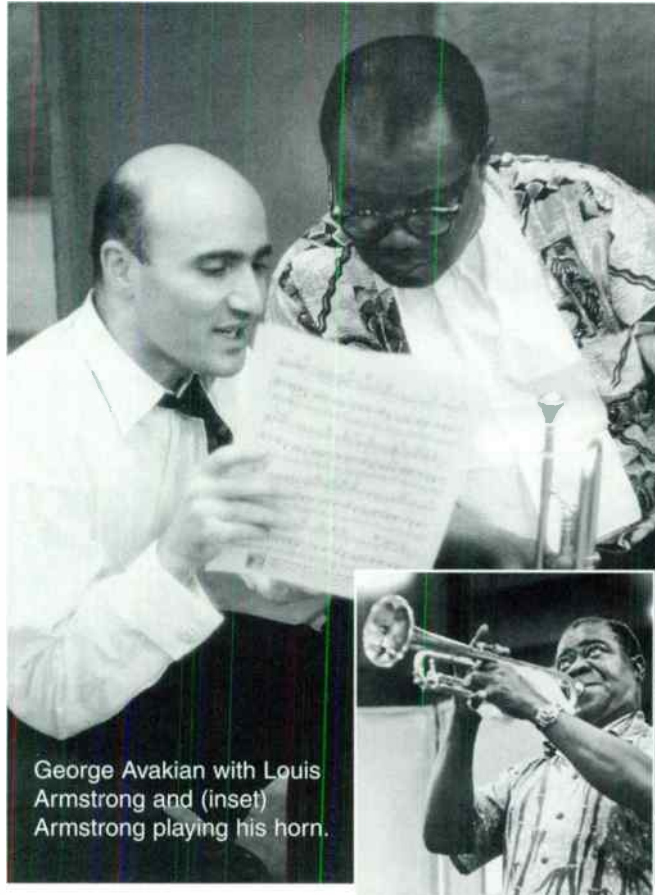
# Armstrong Remembered at 100

## Pioneering Producer George Avakian On Why Satchmo Endures

**A**t the recent Grammy Awards, the honor for “Best Historical Album” was presented to *Louis Armstrong: The Complete Hot Five and Hot Seven Recordings* (Columbia/Legacy), the celebrated 1920s recordings that revolutionized American music. Armstrong occupied a central place in the widely-seen Ken Burns’ *Jazz* documentary series. Not coincidentally, since last summer the world has been celebrating the centennial of Armstrong, one of the founders of jazz and, perhaps, the most recognizable American musician on the planet during his lifetime. A strong advocate of education, Armstrong established the Louis Armstrong Educational Foundation in 1969 to nurture promising young talent.

Those in the Baby Boom generation remember him best singing and playing “Hello Dolly!” on television variety programs like *The Ed Sullivan Show* and *The Hollywood Palace*. Nevertheless, Armstrong’s nearly 50 years of recordings are well represented in the CD era. And those who were privileged to know Louis Armstrong still speak of him with love...and awe.

In an effort to learn more about why Armstrong, who died three decades ago, continues to exert such a fascination, *Playback* recently spent some time with one of Louie’s close associates, George Avakian. A recording legend in his own right, Avakian was the pioneering producer of the first pop music LP’s, and a force in the recording careers of Miles Davis, Duke Ellington, Johnny Mathis, Benny Goodman and Sonny Rollins. Over 60 years ago, in his college days, Avakian’s enthusiasm helped spur Columbia Records to begin reissuing classic jazz, including Armstrong, a program Avakian was put in charge of. He later produced several of Satchmo’s most significant recordings of the 1950s: *Louis Armstrong Plays W.C. Handy*, *Ambassador Satch* and *Satchmo the Great*. He was kind enough to share a number of Louis Armstrong impressions and insights.



George Avakian with Louis Armstrong and (inset) Armstrong playing his horn.

### Why does Louis Armstrong endure?

That’s easy. Louie’s performance in every way reflects his personality and his outlook on life. Of all the artists I’ve ever worked with, he was the most sympathetic, kind, human, thoughtful – he just was a wonderful, wonderful man. He was having a good time and so was his audience. Louie always said, “I just want to bring happiness to everybody,” and he did. Louie would have been a great actor if he’d been given decent parts.

### Louie had such a rough upbringing and yet had the sunniest personality. Why was that?

Part of it was that he saw a different side of that seamy life. As a young boy, he had a little wagon that he’d load up with coal to sell to the prostitutes of Storyville to keep them warm in their cribs. He did this by going to a family named Karnofsky who were in the junk, rag and bottles business.

They liked him so much and they realized that he didn’t have much to eat at home, that they’d often keep him for supper at their house and he participated in the family rituals and gatherings. And the Karnofskys had a collection of records by artists like Caruso and the Irish tenor John McCormack, so Louie loved those records as a child and played them all his life. He said they were what made him feel that he should treat every trumpet solo as if it were an operatic aria. All the kindness of the Karnofsky family made a huge impression on him and Louie always wore a Star of David around his neck.

### A little-known facet of Armstrong is his songwriting.

Yes, Louis wrote some compositions like “Potato Head Blues,” “Someday You’ll Be Sorry,” “Struttin’ With Some Barbecue,” “Hear Me Talkin’ to You” and “Gully Low Blues.” The best pieces were the early ones. In the 1940s, as hits were being written

and recorded by the trumpeter, Louis Jordan, Armstrong was pushed by his manager to write hits, as well, with disastrous results, though some good songs were issued. While looking around the Library of Congress, I’ve located a couple of “lost” early songs written by Louis for the King Oliver Band which are wonderful and will soon be recorded by a band led by the Armstrong historian and tuba player, David Ostwald.

**I have heard that some people dismissed Armstrong as an “Uncle Tom” because he was so popular with white audiences and because he wasn’t political.**

People said he was an “Uncle Tom” but he was really the only one to stand up and yell at the top of his lungs to criticize Eisenhower during the 1957 school segregation crisis in Little Rock, Arkansas. (As Armstrong announced he was cancelling a State Department tour of the Soviet Union because Arkansas Governor Faubus called out the Arkansas National Guard to prevent the integration of Little Rock schools, he called President Eisenhower “two-faced” for not stopping Faubus).

### What is it about Armstrong’s trumpet playing and singing that elicit such superlatives?

Apart from the originality, his playing was all so heartfelt – there’s no show to it, even though he’s the most fabulous trumpet player when he wants to be. It’s just absolutely from the inside gut. The *Hot Fives* and *Sevens* were the most influential recordings – every jazz style grew out of them. Some may now call some of the playing clichéd. But it wasn’t clichéd when Armstrong played them first. And about his vocals, people don’t understand how much Bing Crosby and Frank Sinatra got from him. Their voices were pure, Armstrong’s wasn’t, but it’s the feeling and the phrasing that matters. There aren’t any more like Louis Armstrong and there won’t be any, period. ■

– BY JIM STEINBLATT

# Music Sets the Tone As Composer Hans Zimmer Opens the Flanders International Film Festival

**T**he annual Flanders International Film Festival, held in Ghent, Belgium, in October, is probably the only festival of its kind which focuses on the impact of music in film. Each year, the festival honors film composers from throughout the world, presents a live orchestral concert featuring highlights from great film scores, as well as a seminar on the collaboration between director and composer, which for the past two years has been moderated by ASCAP Senior Vice President Nancy Knutsen. This year's concert featured the music of Oscar and Golden Globe winner Hans Zimmer and was unique in that much of Zimmer's work has been scored electronically and had never been performed live. In addition to the massive forces of the Flemish Radio Orchestra, Hans brought many of the musicians he has collaborated with on past films, and alongside the orchestra was a rack of synthesizers and a full rock rhythm section. The concert also featured two choirs, with a particularly colorful performance by Nonhlanhla Keswa who accompanied Hans and Lebo M. on music from *The Lion King*, one of the evening's most spectacular moments.

Long recognized as one of Hollywood's most innovative talents and a pioneer in the use of digital synthesizers, electronic keyboards and the latest in computer technology, Zimmer first made his mark in pop music as a member of the Buggles. The group's single, "Video Killed the Radio Star," became a worldwide hit and the first music video ever aired on MTV. Zimmer then entered film music through a collaboration with famed composer Stanley Myers and, in 1988, his career took off when he was asked to score *Rain Man*.

Zimmer has composed over 50 scores for major motion pictures, including *As Good As It Gets*, *Thelma & Louise*, *Backdraft*, *The Thin Red Line* and *Prince of Egypt*. His score for 1994's *The Lion King* earned him an Academy Award for Best Original Score, a Golden Globe, an American Music Award, a Tony Award and two Grammys.



PHOTOS BY ROBERT MILLARD

Above, Hans Zimmer at the keyboard during the concert.

Left, Hans and PRS composer John Powell (*Chicken Run*), whose own score was accompanied by a choir of kazoos.



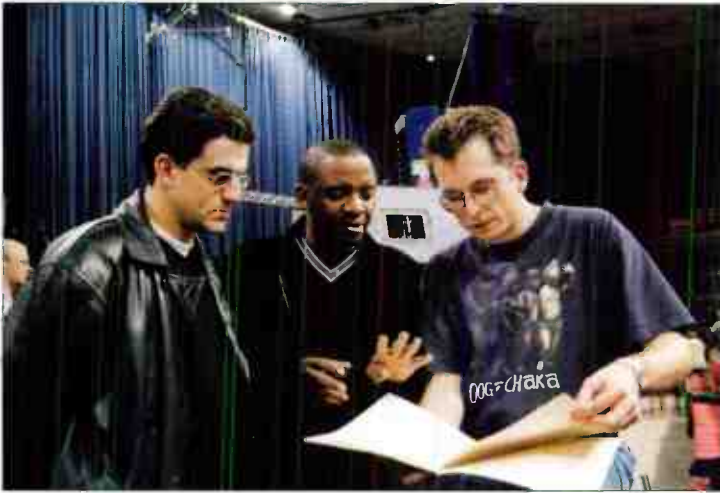
One of the highlights of the evening was the performance by Lebo M. (right), best known as the original voice and spirit of *The Lion King*, first recognized as the only African working on the Disney smash film during the fall of apartheid. With him was 17-year old, newly discovered Nonhlanhla Keswa (left) from Soweto, South Africa.

The soundtrack album has sold over 15 million copies to date. He received another Golden Globe this year for his score to *Gladiator*, which also received an Academy Award nomination.

Among the composers and soloists who have worked with Zimmer are John Powell, Lisa Gerrard and Lebo M., who collaborated with Zimmer on his Flanders concert. Also participating in the concert was composer/conductor Gavin Greenaway, composer/conductor and music director of the Flanders Film Festival Dirk Brossé, singer Nonhlanhla Keswa and the Flemish Radio Orchestra.



Hans with ASCAP's Nancy Knutsen following the energetic performance.

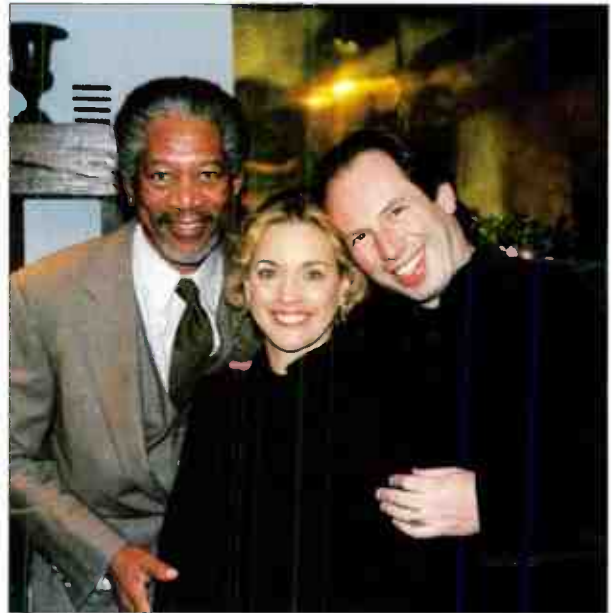


Left, at rehearsal for the concert, music director of the Festival and SABAM composer Dirk Brossé, who conducted the Flemish Radio Orchestra, with Lebo M. and ASCAP composer Gavin Greenaway, who conducted the guitarists and rhythm section.

Below, as a special treat to Hans, he was introduced at the concert by renowned actor Morgan Freeman, star of *Driving Miss Daisy*, which Hans scored. At a dinner following the performance, Freeman and Zimmer were joined by *Driving Miss Daisy* producer Lili Fini Zanuck.



Also performing with Hans was PRS composer Lisa Gerrard, his collaborator on *Gladiator*. The pair went on to win the 2001 Golden Globe Award for their score to this film, which won the Academy Award for Best Picture.



Elliot Goldenthal, featured at the 1999 festival, was also on hand to greet Hans and to participate in the seminar.



At the film music seminar in Ghent, one of the panels featured (from left), PRS composer Patrick Doyle, ASCAP's Nancy Knutsen, French film director Regis Wargnier (*Indochine* and *East/West*), whose films Patrick scored, and Air Edell managing Director Maggie Rodford of London, who also was a producer of the Zimmer concert.



The *Lion King* choir, and a local Belgian choir, behind the walls of synth gear, at the concert.



## MATTHEW SHIPP

The future of jazz has never been more hotly-debated than it is now that the music has entered its second century. One of the builders of that future is certainly Matthew Shipp, the acclaimed and prolific young composer and pianist who, in just the past ten years, has recorded 19 albums as a leader, including his very latest, *Matthew Shipp's New Orbit* (Thirsty Ear). Even with his solid credentials and a career that's definitely on the upswing, Shipp would love to stop recording as a front man, and concentrate on performing. "I love the recording process but I don't see the use of having 25 or 30 albums in my bin, says Shipp. "My vision is out there and well-documented." Of course, such economic realities as paying the rent may cause Shipp to make additional forays into the studio. So will his new position as A&R director for Thirsty Ear's new specialty Blue Series label, to which he already signed saxophonist Tim Berne and violinist Matt Maneri.

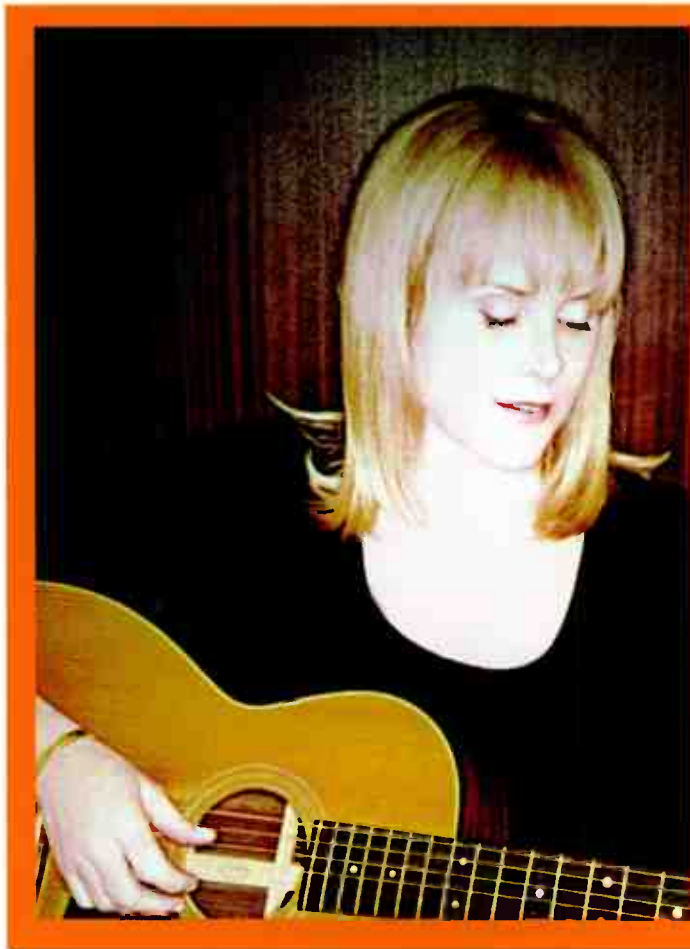
The Wilmington, Delaware-born Shipp was introduced to music by his jazz-loving parents. At 12, he saw jazz pianist Ahmad Jamal on television and made up his mind to become a professional musician. "Here was this cat," says Shipp, "who was the repository of a secret underground language and he can just articulate it." It wasn't long before Shipp began feeling the influence of pianist Sun Ra and saxophonist John Coltrane, as well. "I was very interested in the whole continuum of how jazz and mysticism work together," explains Shipp. "There are two kinds of models for that – Coltrane, in how he used music in his quest for transcendence through the actual sound, and Sun Ra, in how he appropriated myths into his musical personality."

Following studies at the University of Delaware and the New England Conservatory of Music, Shipp made his way to New York, where he did what he had to do to support himself – playing in pit bands, working as a church organist, gospel pianist, art school model, and messenger. Despite the distractions, he remained focused on his personal musical development. As Shipp remembers it, "My style came together one



morning in September 1983 – I woke and could play in this style." And he continued in that direction with New York players he met early on, some of whom he still works with – like bassist William Parker, drummer Gerald Cleaver and trumpeter Wadada Leo Smith, all of whom are featured on the *New Orbit* album.

Asked to describe his musical philosophy in his own words, Shipp does so very succinctly: "I view the piano as a magic carpet of lush tones and I've decided to take people on a ride." Is that ride, perhaps, too avant-garde for most listeners? "For a person who has listened to Miles Davis or John Coltrane, it's very accessible – it's not music that should scare people off." – JIM STEINBLATT



## JACKIE DESHANNON

*You Know Me* (Varese Sarabande) is the well-chosen title of Jackie DeShannon's new album, the first by the singer-songwriter in decades. People of all ages "know" DeShannon, whether they realize it or not – as the chart topping singer of the Bacharach-David classic, "What the World Needs Now (Is Love)," as the writer of the Searchers' signature British Invasion hit, "When You Walk in the Room," and as co-writer of her own hit recording of "Put A Little Love In Your Heart" and of "Bette Davis Eyes," a #1 hit for Kim Carnes in 1981.

Why the long layover? "Over the years, it has not been to my advantage to work under the conditions in which I have worked, says DeShannon. "Had I been with a producer like John Hammond or someone of that stature I would have had a different career. My career has been like looking through a kaleidoscope; you have bits and pieces but I was not allowed to fulfill what would have been something else entirely." DeShannon lays a great deal of the blame on attitudes toward women in the music industry. "I was just about the only woman out here then writing and producing," she says. "The ones performing today have all the advantages of being able to write, produce and stage their own shows. I never had that – it was always a dream – until now."

DeShannon's return to performing and recording was promoted by hearing some of her own music again on a Sixties program on Los Angeles' KRLA radio. The host of the program, Hal Lifson, has become her manager and helped turn her around. "I got excited again. And the result is I would trade any of the past for this album because I think it brings all of Jackie DeShannon to the surface. Fans have responded to the material in a way that overwhelms me," says Jackie, whose comeback performance at L.A.'s Whiskey-Au-Go-Go was a well-reviewed triumph. – JIM STEINBLATT



## CLEM SNIDE

I didn't grow up in the great Garden State, and I don't spend a whole lot of time cruising the New Jersey Turnpike, but something about the album *Your Favorite Music* reminds me of gliding over the meadowlands, gawking at the improbable juxtaposition of wetlands, endless railroad yards, wildlife, and the Manhattan skyline.

This is exactly what Eef Barzelay, the songwriter for the New York-based quartet Clem Snide, had in mind while writing the songs for *Your Favorite Music*. Finding himself in a very turbulent period of his life, Eef created music to serve as an outlet for his feelings of isolation, emptiness and restlessness; and delivers the songs with a self-assured, sarcastic sense of humor. Eef's music is given life through his voice and guitar playing; but the tasteful colorings of the drums, upright bass, cello, violin, keyboard and sampled sounds allow these songs to breathe and mature with each listen.

### **What kind of comments do people usually make about your songs after hearing you perform them live?**

People that are into the band will come up to us after the show and be very excited. But, personally, I don't want to know; I kind of enjoy the anonymity of it – they might get something from the song that I would never have thought of. I think that a good song should be enigmatic enough that you want to listen to it over and over again and it might make you feel a certain way that you can't quite explain.

### **After reading your bio, I was interested specifically in the recent period of your life when you dropped out of school and moved back in with your parents and, in your words, "tried to return to the womb". Obviously, that had a major influence in your songwriting. Could you talk about how that spurred your creative drive?**

Songs on *Your Favorite Music* are from a specific period in my life and it was a time of upheaval. I broke up with this girl that I was living with in Manhattan and was forced to move back into my parent's house. and I think I was still sort of working out issues about childhood, and the time in everyone's life when they are forced to mature, which is usually at a younger age in other cultures. So the melancholy tone of that record is apparent sim-

Clem Snide's Barzelay is pictured drawing inspiration for a new song.



ply because I just wasn't feeling very chipper at that time.

### **Can you write when you are not immersed in emotional upheaval? In other words, can you create on command even if there is nothing going on in your life? Furthermore, could you write for other artists?**

I've been trying to write from a different angle lately. I'm always a couple of records ahead of myself. Right now I'm trying to write from a woman's perspective, which, if I ever get to do the project, will be years from now. When I started writing, it was definitely for catharsis. As I've grown older, I've sort of stepped outside of myself and not been so wrapped up in my own feelings. I've got this quote that I like from T.S. Eliot where he said "I am striving for a complete separation of the mind that creates and the man that suffered"...I'm kind of going for that. I'm trying to take on different characters and write less about myself. In answer to your other question, yeah, I welcome the opportunity. I wish somebody would call me and say, "Nelly Furtado is working on a new album, can you write some songs for it?"

### **You cite the New Jersey Turnpike as one of your influences, which I found interesting and refreshing. Usually, people will list other musicians or authors as influences. But to list an actual physical location, it really helped me to visualize a setting in which to interpret your songs.**

Well, again that goes back to the period when I was living in New Jersey and making the commute to work in Manhattan everyday. There's this one stretch of the NJT just before the George Washington Bridge where you have the meadowlands, you can see Manhattan in the distance, and the suburbs are encroaching. For me that was the one moment of peace that I had in an otherwise anguished existence. That half-hour bus ride was just so pleasant. I find that when I write a song, it has to be somewhere. It has to take place somewhere in my mind's eye. Once I have a picture in my head, then it takes care of itself, but I have to set the scene somewhere. – PARRISH ELLIS

*Clem Snide's Your Favorite Music was re-released by spinART records on March 24. Their new CD, The Ghost of Fashion, will be released by spinART on June 5.*

# The ASCAP Foundation Presents A New Music Showcase

## “Thru The Walls”

### The Series Highlights “Boundary-Defying Music” by Contemporary Composers



The ASCAP Foundation presented the first two installments of “Thru the Walls,” a new music performance showcase at the Cutting Room in Manhattan in January and February. Sponsored in part by Sibelius, the music notation software

company, the first two Thru the Walls showcases were hosted by prominent record producer Tony Visconti and were designed to showcase the work of composers whose concert music defies boundaries and genres. The showcases featured composer/performers on everything from violas to steel drums to string quartet and electric instruments. Frank J. Oteri (composer and editor of [www.NewMusicBox.com](http://www.NewMusicBox.com)) emceed the events. Thru the Walls was conceived and produced by ASCAP composer/performer Martha Mooke.

The first showcase featured Martha Mooke (electric violas), performing solo and with Randy Hudson (electric ebow guitar) in their duo *Bowing*; Eve Beglarian (keyboards, electronics) with Margaret Lancaster (flute), Kathy Supove (new music for *Twisted Tutu*) and Phil Kline; and Ben Neill (“mutant” trumpet) with electroacoustic percussionist Jim Mussen.

The second showcase featured Kitty Brazelton, composer/voice on electric bass with Nioka Workman on electric cello, Judith Davidoff on violin, Harvey Price on steel drums and Tony Lewis on drums presenting excerpts from her forthcoming *MASS*; Arthur Kampela, composer/guitar/voice with José Moura on electric bass, Graziela Bortz on french horn, Darcio Gianelli on trombone and Gregor Kitzis on violin; and Todd Reynolds, composer/electric and acoustic violins, and Evan Ziporyn, composer/clarinet and bass clarinet, with the extraordinary string quartet Ethel, featuring Ralph Farris on viola and Dorothy Lawson on cello and Mary Rowell on violins.



From the top: Producer Tony Visconti and surprise guest David Bowie; Eve Beglarian; and Ben Neill.

The ASCAP Foundation is dedicated to supporting American music creators and encouraging the development of American music through educational, professional and talent development programs, including songwriting workshops, grants, scholarships, music education programs, and public service projects. The ASCAP Foundation programs are generously supported by contributions from ASCAP members and music lovers throughout the United States. We welcome your contributions which are tax-deductible to the full extent allowed by law. For more information, contact: The ASCAP Foundation, One Lincoln Plaza, New York, NY 10023, 212-621-6219, [www.ascapfoundation.org](http://www.ascapfoundation.org).



1. (l-r) NewMusicBox.com's and emcee Frank Oteri, ASCAP's Cia Toscanini and Fran Richard, and performer and Thru the Walls creator Martha Mooke, producer and host Tony Visconti, Sibelius's Peter Kirn, performers Eve Beglarian and Ben Neill.  
 2. Martha Mooke.  
 3. Kitty Brazelton  
 4. Arthur Kampela  
 5. Todd Reynolds and Evan Ziporyn.  
 6. (l-r) Todd Reynolds, Ralph Farris, Evan Ziporyn, Dorothy Lawson and Mary Rowell.

# ASCAP "Adventurous Programming" Awards Presented At Chamber Music America Conference



**A**SCAP recently honored 12 chamber music ensembles and presenters for their adventurous programming during the 2000 concert season, at Chamber Music America's Annual Conference in New York City at the Crowne Plaza Hotel. These ASCAP Awards, presented for the fourteenth year, are made in recognition of performances of the music of our time, with specific emphasis on works written since 1975.

ASCAP's Vice President of Concert Music Frances Richard presented the awards with assistance from ASCAP composer Peter Schickele. Richard commented: "ASCAP is very proud of its long association with Chamber Music America. Together, we created these Annual Adventurous Programming Awards to salute those whose great performances of music composed by contemporaries of your audience remind us all that we are

engaged in a living art form."

The presentation of Awards concluded with the introduction of the many ASCAP composers present and a reception. Recipients for the 2000 Season received plaques and cash awards. The honorees were:

**Self-Presenting Ensembles** (3 or more Annual Events) **1st Prize** (tie): American Baroque (Emeryville, CA); Cygnus Ensemble (Sunnyside, NY)

**2nd Prize** (tie): Dinosaur Annex Music Ensemble (Boston, MA); Synchronia (St. Louis, MO)

**Touring Ensembles** (10 or more Annual Events) **1st Prize** (tie): Cuarteto Latinamericano (Pittsburgh, PA); eighth blackbird (Evanston, IL)

**2nd Prize:** Paul Drescher Ensemble, Electro-Acoustic Band (San Francisco, CA); Special Commendation, Rova Saxophone Quartet (San

Francisco, CA) **Presenting Organizations** (10 or more Annual Events)

**1st Prize:** Mohawk Trail Concerts (Shelburne Falls, MA)

**Presenting Organizations** (9 or fewer Annual Events)

**1st Prize:** Hancher Auditorium/ University of Iowa (Iowa City, IA)

**Festivals** (8 or more Annual Events)

**1st Prize:** "An Inside Look at Contemporary Music;" Orion Chamber Ensemble (Addison, IL) and Mostly Music (Chicago, IL)

The ASCAP Adventurous Programming Awards were conceived 14 years ago to encourage ensembles and presenters to program new works as a salute to Chamber Music America's leadership in the field. The winning members of Chamber Music America are chosen by a panel of experts selected by CMA.



1. ASCAP members at the CMA reception.  
 2. ASCAP's **Fran Richard** with Director of the Hancher Auditorium/University of Iowa's **Judy Hurtig**.  
 3. **Fran Richard** with Synchronia percussionist **Don Parker**.  
 4. Artistic Director for Dinosaur Annex Music Ensemble **Scott Wheeler**.  
 5. Composer **Peter Schickele** with Executive Director and clarinetist for the Orion Chamber Ensemble **Kathryn Pirtle** and the Executive Director of Mostly Music **Joyce Turner Hilkevitch**.



### IAJE 2001

In New York City at this year's International Association of Jazz Educators (IAJE) Annual Conference, the IAJE and ASCAP presented commissions honoring the Louis Armstrong Centennial. This year's recipients were **Edward Partyka** (Emerging Composer) and **Chuck Owen** (Established Composer). Pictured (l-r) are filmmaker and ASCAP member **Ken Burns** with ASCAP's **Cia Toscanini** and **Fran Richard** (Burns was honored this year for his acclaimed PBS documentary, *Jazz*); IAJE's **Greg Carroll**, ASCAP's **Ken Cicerale**, Richard, Partyka, Toscanini and IAJE past president and current Executive Director of JAI **Chuck Iwanusa**, and (inset) **Chuck Owen**.

## Kevin Beavers Named 21st Annual Recipient Of The ASCAP Foundation Rudolf Nissim Prize

### Three Composers Receive Special Distinction



Kevin Beavers

The winner of the 21st Annual ASCAP Foundation Rudolf Nissim Prize has been announced by President of The ASCAP Foundation Marilyn Bergman. Selected from among 280 submissions, the \$5,000 Nissim prize was awarded to Kevin Beavers for *Native Tongue*, a 20-minute work for orchestra commissioned and recently performed by the Detroit Civic Orchestra, the youth orchestra of the Detroit Symphony. Beavers received both his Masters and DMA degrees from the University of Michigan, where he studied composition with the late William Albright, William Bolcom, Evan Chambers and Michael Daugherty. He also studied with John Beall as an undergraduate at West Virginia University.

Beavers, who is 29, grew up in the Appalachian town of Keyser, West Virginia where he became an active musician, playing trumpet and composing. He recently won the Philadelphia Orchestra's Centennial Composition Competition for *Sinfonia* which was performed both in Philadelphia and at Carnegie Hall under Maestro Wolfgang Sawallisch. He has been commissioned by the Tanglewood Festival Orchestra, the New York Youth Symphony, the University of Michigan Symphonic Band and the Brooklyn Friends of Chamber Music (for the Cassatt Quartet). Beavers has received many awards including, The ASCAP Foundation Morton Gould Young Composer Awards, the National Endowment for the Arts, the Charles Ives

Scholarship from the American Academy of Arts and Letters, the Lee Ettelson Prize, Regents Fellowships from the University of Michigan, and most recently a grant from the Netherlands-America Foundation to live and work in Amsterdam.

The Nissim jury recognized three composers for Special Distinction: P.Q. Phan of Bloomington, IN for *La Vita Del Necropoli*; Mike McFerron of Lockport, IL for *Perspectives* for orchestra; and Richard Romiti of Bellingham, MA for *Palingenesis* for flute and orchestra.

The Nissim Competition is funded by The ASCAP Foundation, through a bequest of the late Dr. Rudolf Nissim, former head of ASCAP's International Department. Nissim joined the ASCAP staff immediately after emigrating to the United States from Austria in 1940. The Nissim Competition is open to all ASCAP composer members with concert works requiring a conductor, which have not been professionally performed. To encourage the professional premiere of the prize-winning work, ASCAP makes supplementary funds available.

## Augusta Read Thomas Renews Contract With Chicago Symphony



Augusta Read Thomas

ASCAP composer Augusta Read Thomas has renewed her contract as the Chicago Symphony Orchestra's Composer in Residence through the 2005-06 season. Thomas has held the position since 1997. Her contract calls for three new commissions – a work for chamber ensemble and two for symphony orchestra. She will also continue to collaborate with programming MusicNow, the orchestra's contemporary music series.

A collection of clothing and gear featuring our signature logo for our members and friends who take pride in their association with ASCAP.

To order, call 1-877-91ASCAP, fax 1-617-292-3033 or purchases can now be completely processed online at [www.ascap.com](http://www.ascap.com). See more ASCAPwear on our Web site!

No sales tax except on shipments to Massachusetts. Logo colors and placement are subject to change.

## KIKWEAR JACKET

Hip, urban jacket with acetate lining. Full zip front, front chest pocket and two side pockets. ASCAP and Kikwear logos stitched in silver. **Color:** Black. **Sizes:** S-XL. **\$69.00.**



## FLEECE JACKET

100% polyester pullover fleece with metal zipper and straight hemmed, non-binding bottom. Embroidered logo. **Color:** Black. **Sizes:** S-XXL. **\$46.00.**



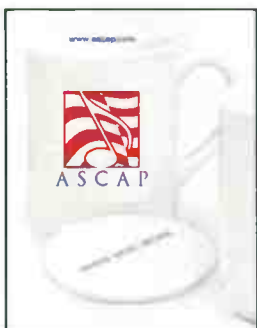
## T-SHIRT

100% heavyweight preshrunk cotton with screened red, white and blue ASCAP logo. **Color:** Black. **Sizes:** M-XL. **\$10.00.**



## KNIT BOXER

100% cotton jersey boxer with ASCAP letter logo encircling the elastic waistband. **Colors:** Black or Heather Gray. **Sizes:** S-XL. **\$17.00.**



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This 11 oz. coffee mug comes with a porcelain top that acts as both a coaster or a cover to keep your beverages warm. **Color:** White. **\$11.25.**



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## BLACK TWILL CAP

100% cotton with silver logo. **\$12.00.**



## TRI-PANEL COURIER BAG

Color-blocked courier styling to sling across the body when running to trains or meetings. Detailed organizer beneath the flap. 100% Polyester. **Color:** Navy/ Black with 3-color ASCAP logo embroidered on front flap. 21"L x 16"H x 3"W. **\$27.00.**



## VERTICAL COMPUTER BRIEFCASE

600D nylon, structured rubber bottom, computer section collapses when not in use, ergonomic shoulder strap, back pocket with zipper closure, large front organizer section, front zippered flap pocket. 12"H x 16"W x 5 5/8"D. **Color:** Black. **\$35.50.**



## DUFFEL BAG

Made of 420D nylon. Two zippered end pockets, one zippered front pocket, 19" polypropylene webbed handles and detachable shoulder strap. Black with 3-color ASCAP logo embroidered on side of bag. 20"L x 10"H x 9"W. **\$23.00.**



## CANYON JACKET

High-count 100% laundered Taslon Nylon with durable water repellent finish and Nylon Taffeta lining. Stand-up collar with hood in snap down storm flap. Double entry front gusset pockets with snap down compartment. Machine wash and dry. **Colors:** Black with Yellow/ Red or Hunter Green with Navy/Red (as shown). **Sizes:** S-L. **\$72.00.**

# ARTURO SANDOVAL

## Latin Jazz Giant

*Continued from page 25*

### Now when you asked him if you could use the arrangement, what happened?

The problem was how to go there and pick up the arrangement and send it here, because he's almost blind, he's very old, and he couldn't find it by himself.

### So he had this brilliant arrangement stored somewhere, and he couldn't see well enough to find it and send it to you?

That's right. And then my wife's cousin went to his house, with his permission and his orientation. He told her where she should look to find the arrangement, in the many many boxes full of music he's got at his house, and she found it! Of course he's very, very happy to know his arrangement is the one to open the movie, and one of the first cuts off the record. Warner Brothers is going to publish the arrangement. And he's extremely happy about the whole thing.

### A lot of musicians have the opportunity to do tributes to other musicians, but in your movie you get to portray Dizzy Gillespie's actual playing. You actually get to play his parts in the film. What was that like?

(chuckling) To play the Dizzy part, in "Night in Tunisia" especially, was very difficult and very easy at the same time. I felt very familiar with his style, number one, but because of the amount of respect I feel for him I never ever try to imitate him at all, you know, because I believe, as much as you like your hero, you shouldn't imitate your hero. I listened to him, I tried to catch as much as I could, all my life, of his playing and his musicianship, but I never tried to imitate him. But in this case I really had to, because physically we don't



have him anymore, and I wanted to really get his sound and his way of playing in the movie, of course.

### What is the essence of that sound? What do you try to do when you try and imitate Dizzy?

I strongly believe he's the most musical trumpet player who ever lived. Nobody who played the trumpet ever had so much music in his head, so much creativity and such a strong concept of harmony and changes and melody as Dizzy Gillespie has.

Dizzy had a lot of humor in his music, because he had a lot of humor in his character, in his mentality, you know. He was full of joy in his brain, and he reflects that in his music. I remember a few things he taught me; for example, he taught me to play the jews harp, and how to scat. All the things I learned listening to him I was trying to put in my little version of him.

### Now, the jews harp, I never heard Dizzy Gillespie play the jews harp.

Oh yeah! He played it a lot. He gave me one of his, and he taught me how to play it.

### And you say he taught you how to scat-sing. I've

### never understood, where do all those syllables come from?

(laughing) That's a good question! You know what? Don't even think that you're gonna understand anything. You never will. It's about saying whatever you want. When you scat, it's no rules. You understand what I mean? It's a bunch of onomatopoeic sounds, but not necessarily any kind of rule. The only thing I do is, you know, just do sounds with my mouth (laughing).

### Let's talk about your song "Iya."

"Iya" is something I wrote for Irakere in the early 70's. We recorded it in '78 in Carnegie Hall in New York. That record won a Grammy. That was our first visit in America. "Iya" has a lot of Bebop lines. The concept is Bebop with Afro-Cuban Batas and a kind of very African, Afro-Cuban traditional percussion. It also has a little bit of the influence in the 70's of electronics—a couple of synthesizers, electric guitar—but it's mainly Bebop — Bebop with Cuban rhythm.

Those two musics really combine very easily. Effortlessly. You don't have to suffer to put it together, you know, any kind of Bebop tune with a Cuban rhythm. Any Bebop tune, you

put a Latino rhythm in the back, it sounds good.

### Do you feel that your career is still going strong?

Man, I'm 51 years old, but I feel strong like a bull, you know. That's the only thing I ask from God: Health — to keep doing exactly what I'm doing.

### And has it changed your career coming to America? Do you miss Cuba?

I got all my family here, and I am a citizen of the world. Anywhere I go in the world where people embrace my music, my family and myself, that's my place. And I feel great here in America. I get a lot of admiration and respect for what I do, and that's as much as I need. I miss Cuba in a certain way, but I'm happy here in Miami, believe me. I am very happy. And I would someday love to go back and visit Cuba, but I'm gonna die here in Miami. ■

*John Rieger (jrieger@behindthebeat.net) is Executive Editor of BEHINDtheBEAT, the Audio Feature Service for New Music Releases, www.behindthebeat.net.*

# Special NARAS Discount Offered to ASCAP Members

The National Academy of Recording Arts & Sciences (NARAS) is pleased to make a special offer to ASCAP members to become members of the Academy at a reduced group rate of \$50 through March 31, 2002.

Membership in the Recording Academy® brings with it outstanding benefits, including: ● Participation in the Grammy® Awards process. ● Special member prices at chapter events and greatly reduced prices on CDs, movie tickets and more.

● Networking, professional development and other career enhancing opportunities. ● The Recording Academy also fights for the rights of its members on such important issues as "work for hire," piracy and censorship. It is a leading voice for music education in the schools and takes care of music people in need through MusicCares.®

Take advantage of this limited, one-time-only offer today. ASCAP members can request an application form by phone (call your local chapter or call 310-392--3777), by mail (The Recording Academy, 3402 Pico Blvd., Santa Monica, CA 90405) or download from our Web site ([http://www.grammy.com/memberservices/naras\\_app.pdf](http://www.grammy.com/memberservices/naras_app.pdf))

NARAS invites you to add your voice to the over 17,000 Recording Academy members throughout the world and begin getting the privileges of membership today.

## ASCAP 2001 DISTRIBUTIONS THROUGH JULY

**May 24** - Writers' and Publishers' International Distribution.

**June 21** - Publishers' Quarterly BCO\* Distribution for 4Q2000 performances.

**July 12** - Writers' Quarterly BCO Distribution for 4Q2000 performances.

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

Note: Dates are subject to change.

### NOTICE: FRIENDS OF WALTER GROSS

Helene Spierman, the niece of composer Walter Gross ("Tenderly" and other songs) is interested in hearing from people who knew her uncle, performed his music, played his orchestrations, heard him play the piano or worked with him in any capacity. She is developing a Web site and would like as much input as possible. Please contact her at [helenespierman@juno.com](mailto:helenespierman@juno.com) or by regular mail at 33 Court St. Valley Stream, New York 11580 or by phone at 516-256-4210.

## PLAYBACK EVENTS CALENDAR

Dates and times are subject to change. Contact your local membership office for further details of ASCAP events.

- |   |   |  |
|---|---|--|
| <p>★ <b>April 21-22</b><br/>New York Music and Internet Expo – Todd and Jeff Brabec <i>Music, Money, and Success</i> seminar at 12:30 Saturday 21st, held at Madison Square Gardens Expo Center, New York</p> <p>★ <b>April 21-26</b><br/>National Association of Broadcasters (NAB) 2001 The Convergence Marketplace Las Vegas, NV</p> <p>★ <b>April 21</b><br/>American Classical Music Hall of Fame Induction Ceremony Cincinnati, OH</p> <p>★ <b>April 24</b><br/>NAB Crystal Radio Awards – Sponsored by ASCAP Las Vegas, NV</p> <p>★ <b>April 25</b><br/>Straight Talk, Nashville</p> <p>★ <b>April 25 - 29</b><br/>Impact Super Summit, Dallas, TX</p> <p>★ <b>April 28</b><br/>The California Music Awards (formerly the Bammies), Oakland, CA</p> <p>★ <b>May 2</b><br/>ASCAP Writers Night at The Bluebird at 6PM, Nashville</p> <p>★ <b>May 2</b><br/>Straight Talk, Nashville</p> | <p>★ <b>May 2-6</b><br/>Opera America Conference, Atlanta, GA</p> <p>★ <b>May 9</b><br/>Straight Talk, Nashville</p> <p>★ <b>May 15-20</b><br/>National Public Radio Conference, Seattle, WA</p> <p>★ <b>May 15-20</b><br/>Symposium on Women in Music at Lawrence University Conservatory of Music, Appleton, WI</p> <p>★ <b>May 16</b><br/>Real Stories Panel: Artist, Management &amp; Label Relationships at 5th floor ASCAP office 7-9PM, New York</p> <p>★ <b>May 16</b><br/>Straight Talk, Nashville</p> <p>★ <b>May 23-27</b><br/>Columbia College Chicago – Center for Black Music Research 27th Annual Conference, Trinidad &amp; Tobago</p> <p>★ <b>May 23</b><br/>Straight Talk, Nashville</p> <p>★ <b>May 30</b><br/>Straight Talk, Nashville</p> <p>★ <b>June 4-9</b><br/>5th Annual Black Film Festival, Acapulco, MEX</p> <p>★ <b>June 6</b><br/>ASCAP Writers Night at The Bluebird 6PM, Nashville</p> | <p>★ <b>June 6</b><br/>Straight Talk, Nashville</p> <p>★ <b>June 6-8</b><br/>ASCAP Presents at the Buddy Baker Film Scoring Workshop at NYU, New York</p> <p>★ <b>June 6-10</b><br/>Nashville Independent Film Festival, Nashville</p> <p>★ <b>June 6-9</b><br/>Chorus America Conference, Toronto, CAN</p> <p>★ <b>June 8-16</b><br/>Film Festival, Atlanta</p> <p>★ <b>June 13</b><br/>Straight Talk, Nashville</p> <p>★ <b>June 14-17</b><br/>Fan Fair, Nashville</p> <p>★ <b>June 25</b><br/>LA Music Week panel featuring Todd Brabec (Exec.VP ASCAP) and Jeff Brabec (VP Chrysalis Music) based on their book <i>Music, Money and Success: The Insider's Guide to Making Money in the Music Industry</i> (Schirmer Books/Music Sales). 7:00 p.m. Borders Books and Music, 14651 Ventura Boulevard, Sherman Oaks, CA 91403. For more information call ASCAP: 323-883-1000 ext. 222</p> <p>★ <b>June 27</b><br/>Straight Talk, Nashville</p> |
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## IN MEMORIAM

- |                    |                 |                       |
|--------------------|-----------------|-----------------------|
| Hal Blair          | Stan Freeman    | Charles Trenet        |
| Les Brown          | Sidney Herrman  | (SACEM)               |
| Sandy Bull         | John Jarrard    | Guy Wood              |
| Frankie Carle      | Portia Nelson   | Ms. Willie Mae Wright |
| Morton Downey, Jr. | Joey Ramone     | Iannis Xenakis        |
| Dale Evans         | George T. Simon | (SACEM)               |
| John Fahey         |                 |                       |



## COMMISSIONED

**Richard J. Chiarappa** to compose theme music and to conduct the 2001 World Scholar-Athlete Games Symphony Orchestra. The games, from June 22 through July 1, will bring together 2,000 high-school age scholars from around the world for programs in sports and the arts at the University of Rhode Island in Newport, Rhode Island.

**Frank Ferko** by the Elmhurst Symphony Orchestra to compose a 15-minute orchestral work to celebrate the new century and new millennium for a May 2001 premiere.

**Noel Goemanne** by Monsignor Wrenn, Pastor of St. John the Evangelist Catholic Church in New York City, to compose a Mass for the dedication of the church's new stained glass windows. "Missa Cecilia" is written for SATB-choir, soli, and congregation with organ, set to English text, except for Kyrie. The premiere will be under direction of Peter J. Basch, the choirmaster-organist at the Church of St. John.

**Stuart Hinds** by Greg Steinke to compose a work for oboe and overtone singer and a work for SATB chorus with overtone singing commissioned by the University of Nebraska/Omaha Concert Choir.

**Steven Paxton** by 20th Century Unlimited of Santa Fe to compose *The Diary of Perpetua* for mezzo-soprano, harp and percussion, premiered on January 21, 2001 at St. John's College, Santa Fe, New Mexico by Janice Felty, Giuseppina Ciarla and Gregg Koyle.

**Nicholas Scarim** by Carnegie Hall to write a song for this year's *Link UP!* program. Entitled "A Simple Melody," the song will be performed by the Orchestra of St. Luke's, conducted by John Morris Russell at Carnegie Hall at ten concerts in May of 2001. The performances will include audience participation by thousands of school children who will join the orchestra, singing and playing recorders which they'll bring to

the concert. Scarim has also composed a sequence of 12 recorder lessons for the *Link UP!* textbook and produced a companion play-along CD of accompaniments for teachers.

**Bennett Siems** by the Harriet Tubman Center for victims of domestic violence in Minneapolis. Siems will spend the summer of 2001 creating pieces to be performed by and for the center's clients.

## FEATURED

**Ronnie Britton's** song "Da Spanish Mob" as the theme song for Michael Del Rio and Nelson Vasquez' off-Broadway comedy of the same name, which opened at the Teatro Latea in New York City on February 28.

**Kenji Bunch, Gregory Merti, Stefan Freund and Mason Bates'** works written in tribute to Beethoven at the Beethoven Festival, performed by the Phoenix Symphony in its 2001-2002 season.

**DCvers'** songs in *Southern Comfort*, a film directed by Kate Davis, winner of the Grand Jury prize for best documentary at the 2001 Sundance Film Festival. After a two-week run at New York City's Film Forum theatre, the film will debut on TV in the fall on HBO.

**Mehuman Jonson's** song "Giant" has been selected as the San Francisco Giants theme song for the 2001 baseball season. She will be performing the National Anthem at an opening game this spring.

**Collette McLafferty** from *Edible Red* made her television debut on The Learning Channel's "A Makeover Story." The show featured live footage of "As You Do," available off their self titled CD. For more information, check out [www.ediblered.com](http://www.ediblered.com).

**Larry Ridley**, a Benny Golson Award recipient, as a featured performer with the Howard University Band under the direction of Professor Fred Irby III at the Keter Betts Tribute on March 15, 2001 at the Andrew Rankin Chapel on the Howard University campus.



## TVT MUSIC PUBLISHING

TVT Music Publishing has entered into an exclusive sub-publishing agreement with BMG Music Publishing International. Shown at the BMG offices are (left to right): **Andrew Jenkins**, Vice President. BMG Music Publishing International; **Stephen J. Finfer**, GM-TVT Music Publishing and **Ron Solleveld**, Vice President, BMG Music Publishing International.

**Richie Rosati** as a co-host of the National PBS Elton John Concert breaks for the March 2001 PBS TV Drive. Rosati currently has a dance single, "Metropolis," that is airing on dance stations across the country. Released by Strong Island/ZYX Records, the single is available on MP3.com. For more information on Richie Rosati visit him online at: [www.angelfire.com/ri/richierosati](http://www.angelfire.com/ri/richierosati).

**Bonnie Lee Sanders'** "It Seemed So Right At First," co-written by Bob Dorough and "Love Me Some More," co-written by Woody Regan, in *Never Again*, an independent film directed by Eric Schaeffer, starring Jill Clayburgh and Sandy Duncan to be released next spring. Bonnie appears in the movie and performs the songs.

**Leonard Lionnet's** score for "Islam: Empire of Faith," to air nationally on May 8th on PBS. The mini-series features Academy Award winner Ben Kingsley and three-time Emmy-winning director Robert Gardner. The series will air throughout the world via PBS and the BBC, which has recently acquired the series. An Emmy hopeful in 2001, Lionnet's score has been submitted to The Academy of Television Arts and Sciences for Outstanding Music Score in a Special, Mini-Series, or Movie for 2001. He also received much acclaim for his score on the

selective National Press Tour in January.

**Ed Shauaphy's** song, "Is That Your Final Answer," co-written by Paul Parnes, in *Sheet Music Magazine*. The song was inspired by the "So You Wanna Be A Millionaire" TV show.

**Lanny Sherwin's** "The Sky's the Limit," in the PBS TV show, *Tennessee's Wild Side*, aired on PBS stations throughout the state.

## HONORED

**William J. Adelman** (aka William Mylar) for receiving a nomination for a 2001 Sacramento Area Music Award (SAM-MIE) in Sacramento, CA.

**Tyree Sky Dillahay and Sean Webb** for being awarded the Grand Prize in the hip-hop category of this year's John Lennon Songwriting Contest for their Song "Thesis". The duo is professionally known as EMPC.

**Lisa Drew**, who participated in the 1992 ASCAP West Coast Pop Songwriters Workshop, for having her first #1 record on the *Billboard* country singles chart with **Jamie O'Neal's** "There Is No Arizona." Lisa is currently signed to Zomba Music, after five years with EMI Nashville.

**Robin Gathers and Women of Vision** for being named the Grand

Prize winners in the Large Group Category at the Academy of Gospel Music Arts (AMGA) "Seminar in the Rockies" in Estes, Park, Colorado. This accomplishment has placed WOV as one of the top unsigned contemporary gospel artists in the United States. WOV, composed of six women, has been blessed by God to have doors opened that no other group in the Central Illinois Area could enter. WOV will be releasing their first album this year, and will be going on their second mission trip to the West Indies.

**Peter Knell** for receiving First Prize in the Winnipeg Symphony Orchestra's New Music Festival: International Composers' Com-

petition for his orchestral work, "Virvatuli." The piece was performed by Bramwell Tovey and the Winnipeg Symphony Orchestra in January and was broadcast on the CBC in February. As a result of the award, the Winnipeg Symphony is commissioning a new work by Knell for next year's festival.

**Jon Gilbert Leavitt** for receiving the Outmusic Member's Choice Award (OMA) For Songwriter of the Year in March, 2001. Outmusic, founded in 1990, is the oldest organization for lesbian, gay and bisexual musicians.

**Jeff Moxcey** for winning first place in the country category of



### FERNANDO ORTEGA'S HOME

Myrrh Records artist **Fernando Ortega**, who recently joined ASCAP, dropped by the L.A. office to preview songs from his latest record, *Home*. Pictured (l-r) are Gaylord VP **Shari Saba**, ASCAP's **Brendan Okrent**, **Randy Grimmert** and Ortega's occasional co-writer and band member, **Jon Hughes**.



John Allee



Gary Matanky

### POET'S GARDEN

Dancing Ear Productions will present a world premiere musical, *Poet's Garden*, with book and lyrics by John Allee and Gary Matanky, and music by John Allee, under the direction of Michael Michetti and musical direction of Brian Murphy at the Matrix Theatre, in Los Angeles from April 17 through June 3. This musical play, which was inspired by Vincent van Gogh's masterpiece, *The Arlesienne*, is about a woman who is painted by both Van Gogh and Paul Gauguin and how her life is turned upside down when she befriends the artists.

John Allee said he was inspired to write "Poet's Garden" 12 years ago after attending an Impressionist and Post-Impressionist exhibition entitled, "A Day In the Country," at the Los Angeles County Museum of Art.

"It was there when I learned that Van Gogh and Gauguin knew each other. I was fascinated by their friendship and when I began exploring them further on my own, I was instantly struck by the fact that these two great fathers of modern painting chose to paint the same woman." Allee prepared the story outline and highlighted the dramatic points with his writing partner Gary Matanky, and then started working on the music.

John Allee and Gary Matanky were participants in The ASCAP Foundation/Disney Musical Theatre Workshop in 1996 and the ASCAP/Sammy Cahn Award for Excellence in Lyric Writing in 1996. They were also finalists for the Rodgers Award in New York City in 1994 for their musical, *The Boy Who Could Make Himself Disappear*.

Their new story explores the themes of identity, passion and the power of art to influence our lives. It is at once a multi-layered love-story and fictional biography. The characters in the musical are all based on actual people that Vincent van Gogh painted while he lived in Arles, France in the late 1880's. For more information please visit the production's Web site at [www.poetsgardenthemusical.com](http://www.poetsgardenthemusical.com).

the Great American Song Contest with his song, "Kiss You Where It Hurts." Moxcey was also a country finalist in the John Lennon Songwriting Contest for his song "Eternity," co-written with Lou Swigman.

**William Mylar** for being nominated for a Sacramento Area Music Award (Sammie) for 2001.

**Tom Rasely** for being awarded an Individual Artist Grant from the New York State Council on the Arts to create an instrumental work, "County Routes & County Roots," interpolating spoken voices into the fabric of a musical piece.

**Andrew Solomon** for winning the Tonos.com Rock Songwriting Challenge. Solomon, a participant in the ASCAP Foundation's East Coast Advanced Songwriters' Workshop, was also chosen by Grammy Award-winning producer Matt Serletic to head into the studio to work on one of his songs. Serletic is best known for producing Matchbox 20, Santana and Aerosmith.

**Pastor Oliver W. Wells** for being awarded the 2001 Grammy award for "Best Gospel Choir Performance" for shared production on the Brooklyn Tabernacle Choir album, *God Is Working*. He has also written numerous songs on that album.

**Lev Zhurhin** for his "Sicilienne" for violin and piano charting #1, and his "Spring Valley Sunset" staying in the top 10 at mp3.com on the experimental classical chart.

### PERFORMED

**Michael Barretto's** CD, *Sometimes I Go*, is currently getting great exposure on Australia's ABC Local Radio network.

**Tom Myron's** *Second Symphony* by the Atlantic Classical Orchestra, conducted by Andrew McMullan, at the Lyric Theater in Stuart, Florida on March 1 and 2. Response to the work, was so favorable that it will be repeated during the 2002-2003 season.

### PREMIERED

**Katrina Carlson's** songs from *Go Tigers!*, performed live at Park City, Utah's Cicero's on January 23rd as part of the Sundance Film Festival. All the tracks will soon be released on her first CD, *Apples for Eve*.

**John David Earnest's** second symphony, "The Hastening Light," a three-movement work for orchestra, soprano solo and chorus, based on poems by Walt Whitman, by the Walla Walla Symphony conducted by Yaacov Bergman, with soprano Georgine Resick, Whitman College Chorale and Walla Walla College Chorale in Cordiner Hall, Walla Walla, Washington on February 6, 2001.

**Kevin A. G. George's** "Dialog For Organ and Orchestra" by the University City Symphony Orchestra with soloist Lucious Weathersby in St. Louis, Missouri on March 25th and 30th.

**James Hoch's** *Symphony No. 1, op.29*, commissioned by the LSO, by La Crosse Symphony Orchestra conducted by Amy



## THE DARREN LYONS GROUP

The Darren Lyons Group is a modern jazz sextet featuring **Alex Esteban** on percussion, **Peter Stiltsman/Phil Magalanis** on keys, **Bernhard Ullrich** on sax, **Stefan Held/Brahm Shera** on bass, **Chad McLoughlin/Ben Butler** on guitar, and **Darren Lyons** on drums and percussion. The group's recent accomplishments include being chosen as the finalist at the Independent Music Awards 2000 and being selected to perform at the Bell Atlantic Jazz Festival 2000 at the Knitting Factory in NYC. The group has also been performing at

the Knitting Factory every Saturday for seven months and will continue until the end of April. In May and June they are heading for Holland and Belgium. Right now DLG is finishing their new CD entitled *Resonator* and are working on a promotional video, which will feature the group's performances, behind-the-scenes footage and interviews. For more information about the group, visit the DLG homepage at [www.darrenlyons.com](http://www.darrenlyons.com).

Mills at Viterbo University in La Crosse, Wisconsin in November, 2000.

**Lynn Job's** "Eulogy for St. John" (for 12 trumpets), winner of the Jory Copying Assistance Grant, American Music Center, by the University of Central Oklahoma Trumpet Choir, conducted by James Klages, at the regional College Music Society meeting at University of Arkansas-Fayetteville, on February 24th.

**Paul A. Kreiling's** "A Rite of Passage" concerto for orchestra by Arizona State University Orchestra conducted by Paul Kreiling at Grady Gammage Auditorium in Tempe, Arizona on March 7.

**Dan Locklair's** "A Pilgrim's Lot (A Concert Piece for Band)" by Wake Forest University Wind Ensemble, conducted by Kevin Bowen at Wake Forest University's Brendle Recital Hall on December 5th, 2000.

**Michael L. Ricciardi's** inspiring and lyrical new Christmas song, "Fly Me Home for Christmas," co-written with Randy Ames, by Trade Winds at Yongmite Club in Japan, near Tokyo Disneyland on December 23, 2000.

**Michael L. Ricciardi's** entire program of 20 songs in a show entitled, "I Love Those Shows," at the Ed Gould Theatre in Hollywood, CA on September 9th, 2000. Artists included Tony Westbrook, Terry Snyder, Adam Pardoneck and Shelly Little Feather. Songs were arranged and conducted by Timothy C. Doran.

**Ernest Stires'** "Chat Rooms" guitar concerto by the Vermont Youth Orchestra with Trey Anastasio as a soloist, conducted by Troy Peters at Troy, New York's Performance Hall on February 2nd.

**Raymond Torres-Santos's** commissioned choral work, "Jersey

Polyphony," was premiered by the Newark Boys Chorus and the North Jersey Philharmonic Glee Club at the New Jersey Performing Arts Center in Newark, New Jersey on March 4.

### RELEASED

**David Alpher's** "Land of the Father Suns," narrated by Garrison Keillor, on Flute Force's *Eyewitness* (Innova).

**Butch Berry's** *Live At The Skylight Cafe* CD, available at [www.mp3.com/butchberry](http://www.mp3.com/butchberry).

**Harold Blumenfeld's** *Mythologies*, a new compact disk of three works. The title work is a setting of poems by Nobel Prize poet Derek Walcott as performed by the Voices of Change, Dallas, with Donnie Ray Albert, baritone. The disk also includes Blumenfeld's complete setting of Hart Crane's *Voyages* cycle with baritone Pat Mason and guitarist David Starobin and the New York

Contemporary Chamber Ensemble conducted by Arthur Weisberg; and a Gregg Smith Singers recording of the composer's *War Lament*, to the World War poetry of Siegfried Sassoon, for large chorus and guitar. Liner notes are by William Gass and the composer.

**Broadway First Take series' Volume 2** featuring recently-discovered very first recordings of the now-classic songs from Broadway shows *Promises, Promises*, *Flower Drum Song*, and *La Cage Aux Folles*, released by JTC Music Group. The CD also features several songs which were later cut from the shows and have never been heard before. For more information visit [www.TownCrierRecordings.com/slider/bway.htm](http://www.TownCrierRecordings.com/slider/bway.htm).

**Candlewyck's** new CD entitled *Candlewyck* by acoustic duo of Chris Emerson (mandolin) and Ty Bennet (guitar). The CD will feature producer Glenn Tabor and guest artists: John Cowan, Terry Baucom, David Grier, Shawn Lane, Russell Moore, Don Rigby and others. Released on Votive Records.

**Sara Carlson's** latest CD, *Doorways* (Flame Music). Carlson, who has been hailed by *Billboard Magazine*, has performed in numerous venues in Europe and the U.S.. Her live performances are charged with a fusion of rhythmic, tribal and pop/rock

## PETER BETAN

Peter Betan is a singer/songwriter and a guitarist who plays his acoustic guitar with his own, unique finger-picking style. His style is diverse and mixes country, contemporary pop, new age, jazz, folk, rock and Latin into something entirely new. Betan began writing songs when he was ten years old and has never stopped. A native of New York City, he currently lives in Miami, where he's been a visible presence on the music scene for 14 years. He has made a name for himself by opening for such performers as Bob Dylan, John Sebastian and Michael McDonald and he has been named "Best Solo Musician" by *New Times Miami*. Betan has sold on his own about 75,000 copies of his three albums. He plays almost every night in Miami. "Just me and my guitar and nothing else," says Betan.



music and ecstatic dance, creating a unique experience both sonically and visually. Sara has had songs placed on Fox and Lifetime TV. For more info, check out [www.burn-one.com](http://www.burn-one.com).

**Jason Eckardt's** "Echoes' White Veil" on Marilyn Nonken's solo CD *American Spiritual* on CRI.

**Steve Eckels'** new CD, *Cowboy Classics*, features traditional cowboy songs performed on solo guitar. It's a historical first. For more information, check out [www.guitarmusicman.com](http://www.guitarmusicman.com).

**Cathy Fink and Marcy Marxer's** new CD, *All Wound Up: A Family Music Party!* It is a collaboration with Brave Combo on Rounder Records. Cathy Fink & Marcy Marxer have been awarded by Parents' Choice, Early Childhood News, The American Library Association, The National Parenting Publications and others. Brave Combo won a Grammy in 2000 for Best Polka Album.

**Morton Gould's** first Broadway musical score, *The World Premiere Recording of Billion Dollar Baby*, from 1945, with book and lyrics by Bettie Comden and Adolph Green. Featuring Tony-winner Kristin Chenoweth, the new CD features the entire score as well as dialogue and ballet music for a show often called

"ahead of its time." Released by Original Cast Records.

**Dominic John's** new CD, *Fallen World Record*, released on Circle One Records. The album is a blend of easy listening and rock and roll with poignancy. For more information check out [www.circleonerecords.com](http://www.circleonerecords.com).

**Mannix's** second CD, *Come to California*, co-produced by Ben Folds Five producer Caleb Southern, featuring songwriter/ vocalist/guitarist Joe Mannix, drummer/harmony vocalist Chris Peck, bassist Toby Graham and guitarist Todd Le Cuyer. For more information check out [www.mannixrock.com](http://www.mannixrock.com).

**Kevin McCluskey's** new CD, *Trust* (WaterBoat Music), featuring Paula Cole's guitarist Kevin Barry, the Burns Sisters, and bassist Michael Rivard of Jonatha Brooke and The Story. Of special note: WaterBoat Music donates all profits from sale of the CD to worthy causes such as the Sierra Club and the American Liver Foundation. For more details, visit [www.waterboat.com](http://www.waterboat.com).

**Alfred W. Murphy's** new release, *Louisiana Paradise*. It has been playing on TV for several months in the Louisiana area



## THE PROCESS

The Process is a rock/reggae fusion group from Detroit. Their latest CD, *Craven Dog*, continues to get more and more attention: Nirve TV and TravelChannel picked up their "legalization anthem," "Jah made the Herb." The song rose to #4 on mp3.com international reggae charts. *Craven Dog* is a concept album with heavy guitars, solid drums and a bit of eastern sound in its melodies and through their use of sitar. With a deep groove of some great arrangements of horns and strings, their mastery of fusion and with a strong message of peace and love, The Process continues fulfilling their fans' desires and gaining an ever-growing following. Their sixth release, entitled *Blood & Bones*, will be released in May. Check them out at [www.mp3.com/processmusic](http://www.mp3.com/processmusic).

**Mark Pont's** two releases: the contemporary, pop, rock, R&B of *No Time Like The Present* and the atmospheric, rhythmic, instrumental music of *Cosmopheric*. Available for sale at [www.mark-pont.com](http://www.mark-pont.com) and for TV and motion picture soundtracks.

**Pro's** modern rock tunes on a new CD entitled *Isn't this the Life?* on Access Records.

**James Quinn's** first CD, *Legacy One*, for virtual chorus and orchestra on the Pennicue label. It includes "Latin Mass" and "Reflections All in a Row" in four movements. It is available at [www.cdbaby.com](http://www.cdbaby.com).

**Teddy Richards'** new CD, *Sonic Bloom*. Richards is a singer/songwriter/guitarist best known as Aretha Franklin's son & guitarist. His music is a cross between Lenny Kravitz and Seal and the CD contains collaborations with INXS keyboardist / songwriter Andrew Farriss, Transister guitarist/songwriter Gary Clark and guitarist/songwriter/producer Oliver Leiber. The CD is available at [communities.msn.com/teddyrichards](http://communities.msn.com/teddyrichards) or by email: [teddyrichards@hotmail.com](mailto:teddyrichards@hotmail.com)

**Bobby Sweet's** second solo CD of organic country-folk, *Already Home*. Bobby has co-written songs for "Touched By An Angel," "Judging Amy," "Walker Texas Ranger." and other TV shows. To find out more check out [www.BobbySweet.com](http://www.BobbySweet.com).

**Janet Sullivan Whitaker's** third solo collection of original liturgical works, entitled *Land of the Living*, by Oregon Catholic Press on February 2nd. Companion songbook due out in the spring. For more info check out [www.novamuzik.com](http://www.novamuzik.com).

## SIGNED

**Sean Patrick McGraw** to Magnatone Publishing. McGraw is a singer/songwriter from upstate New York.

**Brian Nash** with Dreamworks Music Publishing. Nash earned his master's degree in business administration from Dartmouth and was the director of retail marketing for Polo/Ralf Lauren in New York prior to his move to Nashville to begin his songwriting career.

**Matt Rossi** to Balmur Corus Music in Nashville, TN.

**The Syrups** to a United Kingdom License and Distribution Agreement with Sujiro/Square Biz Records, London, England through Universal/U.K.



## E IS FOR ENVIRONMENT

"E-Town" is a non-profit organization and a nationally syndicated radio show that has been broadcasting live performances from A-list singer/songwriters for the past ten years. Aired over 33 commercial and 76 noncommercial stations around the country each week, the 59-minute program combines music from well-known rock, folk,

country and pop artists as well as lesser-known artists in a variety of genres. Hosts and musicians **Nick and Helen Forster** record the program live each week at the Boulder Theater in Boulder, Colorado, and feature two musical guests, one a well-known artist to attract a large audience, and the other an emerging artist for people to discover. But "E-Town" also adds a mission to the music on each show by featuring an interview with a writer, politician, policymaker or some other insightful person who discusses issues concerning the environment. Also on each show, the Forsters present an award to an ordinary citizen who improves his or her community by helping those in need or cleaning up the environment.

As "E-Town" gets set to celebrate their 10th anniversary on Earth Day this year, they are releasing *E-Town Live Two!*, an album containing memorable performances by such ASCAP members as **Shawn Colvin, Ben Harper, Tim O'Brien, Barenaked Ladies, Peter Dinklage, Suzanne Vega, Townes Van Zandt and Iris Dement**. For more information about "E-Town," visit [www.eton.org](http://www.eton.org).

Send submissions for Stepping Out via ASCAP's Web site, [www.ascap.com](http://www.ascap.com) (click on the Playback icon and follow the instructions) or send to:  
**The Editor, ASCAP,  
 One Lincoln Plaza  
 New York, NY 10023**



## “There’s a Good Reason Thousands of ASCAP Members Use TAXI to Pitch Their Material.”

*Scott Smith -- ASCAP Member*

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