



ASCAP

AMERICAN SOCIETY OF  
COMPOSERS, AUTHORS AND PUBLISHERS

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

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

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

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

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

ASCAP – Puerto Rico  
1519 Ponce de Leon Ave.  
Suite 505  
Santurce, PR 00909  
(787) 725-1688  
Fax: (787) 721-1190

Member Services: 1-800-95ASCAP

Web Site: <http://www.ascap.com>

E-Mail: [info@ascap.com](mailto:info@ascap.com)

ACE (ASCAP Clearance Express): (212) 621-6509

ACE Helpline: (212) 621-6521

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# ASCAP PlayBack™

VOLUME 4 ISSUE 2 PUBLISHED BY THE AMERICAN SOCIETY OF COMPOSERS, AUTHORS & PUBLISHERS MARCH - APRIL 1997



Film Composer Hans Zimmer  
Golden Boy of the Silver Screen

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# ASCAP PlayBack™

http://www.ascap.com

VOLUME 4 ISSUE 2

PUBLISHED BY THE AMERICAN SOCIETY OF COMPOSERS, AUTHORS & PUBLISHERS

MARCH - APRIL 1997

## PIANO MAN BILLY JOEL RECEIVES FOUNDERS AWARD IN NATION'S CAPITAL

### ASCAP ELECTS JIMMY JAM, JOHN EASTMAN AND KATHY SPANBERGER TO THE BOARD

The results of the biennial election for ASCAP's Board of Directors were 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, 1997.

The writer members who were re-elected in the at-large field are: lyricist Marilyn Bergman; songwriter John Bettis; composer John Cacavas; composer Cy Coleman; lyricist Hal David; lyricist Arthur Hamilton; songwriter Wayland Holyfield; composer Johnny Mandel; composer David Raksin; and composer Mary Rodgers. Elected for the first time as a writer member of the Board is songwriter Jimmy Jam. Re-elected in the

Symphonic and Concert field is composer Stephen Paulus.

The publisher directors re-elected in the at-large field are Martin Bandier, EMI Music Publishing; Freddy Bienstock, Bienstock Publishing Company; Leon Brettler, Shapiro, Bernstein & 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; and Irwin Z. Robinson, Famous Music Corporation. Newly elected publishers are John L. Eastman, Edwin H. Morris & Co., Inc., and Kathy Spanberger. Songs of Peer Ltd. Re-elected as publisher director in the Symphony and Concert field is Arnold Broido, Theodore Presser Company.

### JOHN LOFRUMENTO APPOINTED CHIEF EXECUTIVE OFFICER

Following a unanimous vote by the ASCAP Board of Directors, John A. LoFrumento has been appointed Chief Executive Officer of the Society. It was announced recently by ASCAP President and Chairman Marilyn Bergman.

In this new capacity, LoFrumento will set and direct the strategic growth of ASCAP. Formerly, LoFrumento served as Executive Vice President and Chief Operating Officer of the Society.

"John is a uniquely talented executive," stated Bergman. "His business acumen and understanding of the evolving opportunities that exist within the entertainment community have helped make ASCAP the leading performance rights organization for



John LoFrumento

songwriters, composers and music publishers alike. ASCAP is indeed fortunate to have John's energy and dedication."

"I am grateful to the Board of Directors for this opportunity," added LoFrumento. "ASCAP will continue to set the pace for the performing rights industry as we expand our licensing activities even further, while intensifying our focus on international payments, defending creators' rights at home and abroad, and ultimately, maximizing distributions and services to our members."

### ASCAP PRESENTS TOP HONOR TO JOEL

ASCAP presented its Founders Award to multi-platinum songwriter and recording artist Billy Joel on Tuesday, March 18, 1997 in the House Ways and Means Committee Room in the Longworth House Office Building, Washington, D.C. The award recognizes Joel's outstanding contributions to and influence on popular music.

Joining ASCAP President and Chairman Marilyn Bergman in honoring Billy Joel was Garth Brooks ("The Thunder Rolls" and "Standing Outside the Fire"), previous Founders Award recipients Ashford and Simpson ("Ain't No Mountain High Enough," "I'm Every Woman"), Cy Coleman (Will Rogers Follies, "If My Friends Could See Me Now"), Marvin Hamlisch (A Chorus Line, "The Way We Were") and Jimmy Webb ("Up, Up and Away," "MacArthur Park").

"One of the true musical pioneers, Billy Joel has paved the way for many of today's artists," stated Bergman. "He is a true inspiration, and we are proud to recognize his achievements with our Founders Award."

Since the beginning of his career more than twenty years ago, Billy Joel has continued to be among the world's most prolific and successful songwriters and recording artists. He has written and recorded an unprecedented catalog of chart-toppers, selling more than 58 million albums in the United States alone.

Among his many hits are "Just The Way You Are," "Piano Man," "She's Always A Woman," "Only The Good Die Young," "We Didn't Start The Fire," "Uptown Girl," "New



PHOTO BY FOCUSED IMAGES

**PIONEERING SPIRIT:** In Washington D.C., the ASCAP Founders Award was presented to Billy Joel by Marilyn Bergman and Garth Brooks, who hit big with a cover of Joel's song "Shameless" a few years back. Shown backstage at the gala event are (l-r) participants Marvin Hamlisch, ASCAP Board member Jimmy Jam, Valerie Simpson and Nikolas Ashford, Billy Joel, Jimmy Webb, Marilyn Bergman, Garth Brooks, and ASCAP Board member Cy Coleman.

York State of Mind," "It's Still Rock and Roll To Me," and "River of Dreams." His songs have been recorded by Frank Sinatra, Barbra Streisand, Garth Brooks, Kenny Rogers, Johnny Mathis, Barry White, Ronnie Spector and many other artists.

The ASCAP Founders Award is one of the most prestigious

honors that the Society bestows on songwriters. Past recipients have included Bob Dylan, Paul McCartney, Smokey Robinson, Jerry Leiber and Mike Stoller, Don Henley and Glenn Fry, Tito Puente, Jule Styne and Hal David and Burt Bacharach.



PHOTO BY FOCUSED IMAGES

**SENATORS MEET ASCAP:** Shown backstage at the Billy Joel ASCAP Founders Award event are (l-r) U.S. Senator Fred Thompson of Tennessee, ASCAP member and Garth's wife Sandy Brooks, ASCAP member Garth Brooks, ASCAP Board Member Donna Hilley of Sony/ATV Cross Keys Publishing, U.S. Senator Orrin Hatch of Utah, ASCAP Nashville Vice President Connie Bradley, and U.S. Senator Patrick Leahy of Vermont.

### WYNTON MARSALIS, CHARLES OSGOOD AMONG ASCAP-DEEMS TAYLOR AWARD WINNERS



ASCAP held its 29th annual ASCAP-Deems Taylor Awards for outstanding print and media coverage of music at a special reception at the Stanley H. Kaplan Penthouse at Lincoln Center. The evening was hosted by Marilyn Bergman. The annual awards event, presented in honor of Deems Taylor, a distin-

guished composer, music critic and editor, who served as ASCAP's President from 1942-1948, annually distributes cash prizes to winning authors, journalists and broadcast producers and personalities.

The ASCAP-Deems Taylor Broadcast Award in television was presented to Sony Classical Film & Video, for their outstanding four-part series entitled *Marsalis on Music*, which

was produced for PBS. Host/creator Wynton Marsalis and executive producers Peter Gelb and Pat Jaffe were honored as well.

The ASCAP-Deems Taylor Broadcast Award in radio was presented to the National Public Radio Program "Performance Today," hosted by Martin Goldsmith. In addition to Goldsmith, ASCAP honored

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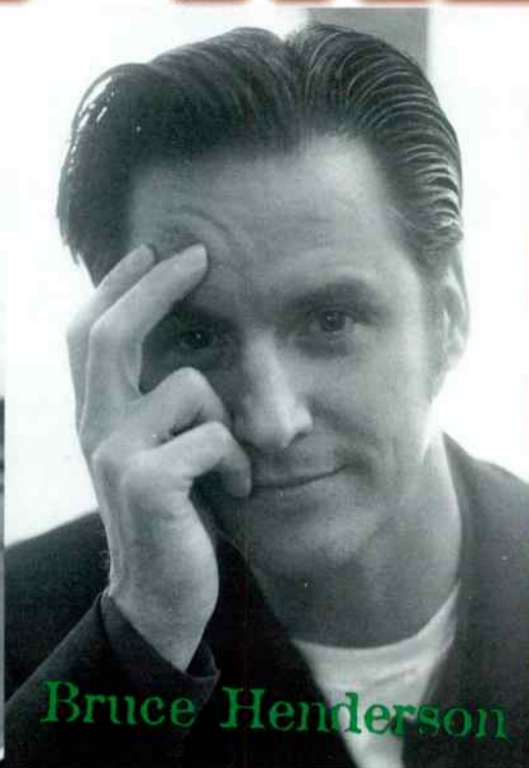
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# NEW MEMBERS



**Erykah Badu**



**Bruce Henderson**



**Tortoise**

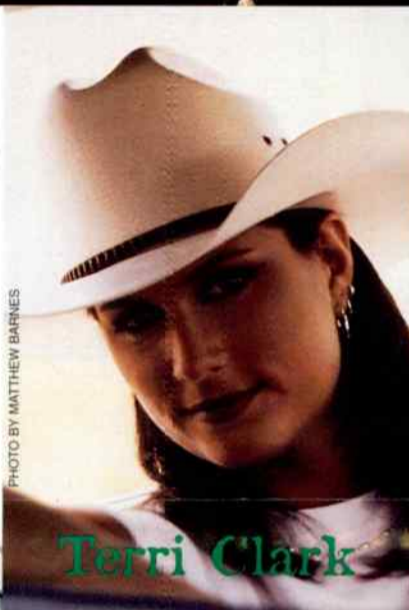


**John Frizzell**



**Nonchalant**

**Taral Hicks**



**Terri Clark**



**Keith Crouch**

## ERYKAH BADU

Already the subject of features in *Time*, *Vibe*, *Spin*, *the Source*, *Rolling Stone* and *Billboard*, Dallas-based Erykah Badu's debut album, *Baduism* (Kedu/Universal), has created a buzz many artists only dream about. Not surprising for Badu, who as a schoolgirl mastered dance and drama in addition to passionately constructing rhymes and poems, all while dreaming of becoming the next world-class diva. Her original compositions ranging in style from jazz and blues to hip-hop and soul are delivered with startlingly sensual vocals. Check out her top ten hit "On & On."

## BRUCE HENDERSON

Although he was raised in Oklahoma and cut his musical teeth in Austin, Texas, New York singer/songwriter Henderson is still howling at the same moon — even if it is obscured by the Empire State Building. As the charismatic frontman for the High Plains Drifters, one of the Big Apple's most critically-acclaimed roots rock bands, Henderson's cinematic good looks and Hank Williams-high voice helped win over East Coast fans to his bittersweet, Southwestern-flavored songs of love and longing. On his upcoming Stewart Lerman-produced solo debut album, *The Wheels Roll* (Omad/Paradigm), Henderson is again backed by the High Plains Drifters, featuring guitarists Andy York (Mellencamp/Jason and the Scorchers) and G.E. Smith (Bob Dylan, Saturday Night Live Band). Among the gems to be found on the album is "Swimming Through the Ashes," co-written with film director and Henderson fan Robert Altman.

## TORTOISE

Like its namesake in the classic fable of *The Tortoise and The Hare*, the band Tortoise needn't rely on flash and speed to attain its goals. Nor do they need a frontman. The group (Doug McCombs, John Herndon, Dan Bitney, John McEntire and Dave Pajo) are a musical democracy, creating hypnotic compositions with such instruments as a vibraphone, a programming sequencer, a sampler, marimbas, organs and pianos, that explore texture, space and mood rather than traditional song structures. Displaying excellent ensemble musicianship and precision, the band is best known for being able to recreate live what they intricately recorded on their most recent album, *Millions Now Living Will Never Die* (Thrill Jockey).

## JOHN FRIZZELL

One of the youngest people currently composing for major theatrical films, 30-year-old native New Yorker Frizzell got a series of first breaks working with esteemed mentors such as jazz great Joe Pass and celebrated composers Ryuichi Sakamoto and James Newton Howard. Early on, Frizzell was an orchestrator for *Wild Palms* and *VR5* on television and quickly moved on to composing for independent films. Then this past fall, he completed his first studio feature, *Rich Man's Wife*, the HBO movie *Crime of the Century* and the hit flick, *Beavis and Butthead Do America*. Most recently, he scored *Dante's Peak* and is currently working on the score for the fourth *Aliens* movie.

## NONCHALANT

This new mistress of the microphone has arrived to breathe some fresh air into hip-hop. While offering grooves thick enough to glide to, the songs on her debut album, *Until the Day* (MCA), also give fans something to think about: "5 O'Clock" challenges the dope dealer who lets his mind rot along with the community he poisons; "It's All Love" assures us that a positive spirit still glows amid the gloom of urban warfare; "Thank You" is a tribute to the Creator, inspired by Nonchalant's influences, including Marvin Gaye, Phyllis Hyman, Rakim, MC Lyte and Yo-Yo. On the strong messages in her music, Nonchalant says, "Everyone looks to artists for guidance, and I'm going to reach too many young minds not to take some responsibility."

## TARAL HICKS

She burst onto the screen at 17 as the female lead in Robert De Niro's directorial debut, *A Bronx Tale*. Now, she has burst onto the scene as one of Motown Records' stars in the making. Despite the fact that she could easily make her name as an actress (she appears in the Touchstone film *The Preacher's Wife* with Denzel Washington and Whitney Houston), Hicks knows where her heart and soul lies: in making and singing great R & B music. Her first single, "Ooh, Ooh Baby," a pop/R&B gem, showcases a vibrant new force in urban music.

## TERRI CLARK

Thousands of people travel to Nashville every year seeking fame and fortune in the music business. Some return home; some stay and spend years working hard to gain some level of recognition. Then there's Terri Clark. In 1995, she sold a million copies of her debut album, *All of This*. Her debut single, "Better Things To Do," went all the way to No. 1. She won *Billboard* magazine's Top New Female Vocalist of 1995 award. She even became the opening act for George Strait, starred in ads for Wrangler jeans and became a certifiable radio star. Now, Clark is back with a new album, *Just the Same* (Mercury Nashville), and more great songs that show an artist in full command of her gifts.

## KEITH CROUCH

"I feel that the first instrument is the voice, therefore everything else should surround and uplift it," says writer/producer Crouch. Keith practiced this philosophy while writing and producing for Atlantic Records recording artist Brandy, for whom he wrote and produced five songs on her last album. The result: Brandy's album has sold more than 3 million copies and garnered two number one and top five R & B singles. Keith also received three top ten singles and earned top honors in *Billboard's* 1995 year-end issue. Originally inspired by the gospel music introduced to him by his father and grandfather, both pastors, and by the music of his uncle Andrae Crouch, Keith recently released his own solo inspirational album.

# PlayBack™

Executive Editor  
KAREN SHERRY  
Editor in Chief  
ERIK PHILBROOK

Senior Editor  
JIM STEINBLATT

Contributors

New York  
Jem Aswad  
Sam Perlman  
William Thomas

Nashville  
Eve Vaupel Abdo

Los Angeles  
Dana Newman

Production Assistants  
Barbara Alejandro  
Esther SanSaurus

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# MUSIC LICENSING BILLS INTRODUCED - AGAIN

## WHY ARE THEY CALLED THE "FAIRNESS" BILLS?

As predicted, some members of the United States Congress are at it again. For the third Congress in a row, and despite two previous Music Licensing bills dying a well-deserved death in the last four years, they're back - and still trying to take the property of America's musical creators.

U.S. Congressman James Sensenbrenner (R-WI-9) has introduced H.R. 789, the so-called "Fairness in Music Licensing Act of 1997." This legislation is even more objectionable than the previous House bill (same bill number) which died in the last session of Congress. A virtually identical Senate companion bill, S. 28, has been introduced by U.S. Senators Jesse Helms (R) of North Carolina and Strom Thurmond (R) of

our music is played in bars, restaurants, and other retail stores. If enacted into law, these bills would drastically reduce revenue from ASCAP's licensing of our music in these businesses, as well as on for-profit radio stations.

On a positive note, Copyright Term Extension legislation would ensure a continued flow of earnings to U.S. copyright owners for music that would otherwise fall into the public domain. By bringing our U.S. copyright term into harmony with the greater copyright term length in the European Union countries, "Life Plus 70" would also ensure a continued flow of revenue from Europe to the U.S. for American music. If the "Life Plus 70" Bill is not passed, it will cost all of us - songwriters, composers and publishers and our children and grandchildren - millions of dollars as our music enters the public domain. 1. Urge your Representatives to oppose H.R. 789 and S.28 or any



**ASCAP VIRGINIANS IN CONGRESS:** U.S. Representative Tom Davis (R) of Virginia recently met with a group of ASCAP members and other concerned members of the music community. Pictured at the meeting in Washington, D.C. are (l-r), entertainment attorney and artist manager Jon Simson, jazz vocalist/arranger Deater O'Neill, Congressman Davis, composer Sally Davis Wills, Washington Area Music Association (WAMA) Board member and journalist Maria Villifana, and artist manager Sherrie Fornoff of SLF Management.

European music is in the U.S.

**THE U.S. CONGRESS MUST BE PERSUADED TO PROTECT YOUR RIGHTS AS A MUSIC CREATOR!!**

If you would like additional information on issues or need to know who your Representatives in Congress might be, please contact ASCAP's Public Affairs Dept. @ (212) 621-6314. Please send copies of any legislator correspondence to:

ASCAP Public Affairs, One Lincoln Plaza, New York, NY 10023. (212) 595-3342 fax. Or E-Mail [mcoleman@ascap.com](mailto:mcoleman@ascap.com).

**ASCAP LEGISLATIVE ISSUES U.S. CONGRESS 1997**

All 1996 bills died at the end of Fall 1996 session. Note new bill numbers for 1997 session.

**"COPYRIGHT TERM EXTENSION": H.R. 604 "LIFE PLUS 70"**

- Bill to extend the length of Copyright in the United States from current standard of author's "Life Plus 50" years to "Life Plus 70" years.

- ASCAP members strongly supported this legislation in 1995-96 Congress.

**"FAIRNESS IN MUSIC LICENSING ACT": H.R. 789 / S. 28**

- Bill to exempt bars, restaurants and taverns from paying license fees to songwriters, composers and publish-



**SENATOR COLLINS MEETS THE FAMILY:** U.S. Senator Susan Collins (R) of Maine met with members of the ASCAP family in her Portland office. Pictured here are (l-r) ASCAP member and composer John Stuart, artist manager/entrepreneur Richard Julio, songwriter Christine Horne of sixties influenced rockers The Brood, Senator Collins, composer and Meet the Composer founder John Duffy, and, in front, young artist Charlotte Stuart, who presented Senator Collins with her original drawing of a treehouse.

South Carolina. Once again, it is time for ASCAP members to get involved.

The 105th Congress brings with it a continued threat to the American music community. For the third Congress in a row, misleadingly named "Fairness in Music Licensing" bills, H.R. 789 and S.28, have been introduced in Congress. On a positive note, the highly beneficial "Life Plus 70" bills, H.R. 604 and S. 505 - the Copyright Term Extension legislation - have again been introduced.

Even if you have written to your Senators and Congressman before, it is crucial that you write again.

Passage of the dangerous Music Licensing Bills would cost all of us - songwriters, composers and music publishers - millions of dollars in lost income. We would not be paid when

Music Licensing legislation in Congress that seeks to prevent compensation to America's music community. Business owners must pay to use your copyrighted music. That is only fair. They play your music because it adds value to their businesses. If they are permitted to play your music for free, they will profit at the expense of your creative efforts and those of all ASCAP members from across the country.

2. Implore your Representatives to support passage of H.R. 604 and S. 505, the Copyright Extension legislation, on the grounds that it will benefit the United States balance of trade. American copyrighted music is far more popular in Europe than



**MORELLA'S CHIEF MEETS MUSICIANS:** ASCAP members recently met with Congresswoman Connie Morella's Chief of Staff regarding Copyright Term Extension legislation and the Music Licensing bills. Shown at the meeting on Capitol Hill are (l-r) Maryland entertainment attorney and artist manager Robert Keene, Harriet Eichler, wife of composer Julian Eichler, composer James Kessler, Congresswoman Morella's Chief of Staff William Miller, composer/guitarist Ney Mello, songwriter and performer Stephen Israel, Tony, Obie, Emmy and Grammy winning songwriter Murray Horwitz, and composer and concert pianist Louise Kupelian.



**MAINE MEMBERS SPEAK:** ASCAP members from Maine recently met with their Representative in Congress to express their opposition to the Music Licensing bills and their strong support of Copyright Term Extension legislation currently before Congress. Shown here are (l-r) ASCAP members songwriter/performer Dave Mallett, composer/conductor Gordon Bowie, songwriter/performer Jewel Clark, Congressman John Baldacci (D) of Maine, songwriter/producer Shawn Bagley, and Emmy Award-winning composer John Duffy. Congressman Baldacci's family also owns and operates Mama Baldacci's Restaurant, a well known fixture in his hometown of Bangor.

**OUR COPYRIGHTS AND OUR RIGHTS WILL CONTINUE TO BE THREATENED UNLESS WE SPEAK OUT NOW.**

CALL AND FAX YOUR REPRESENTATIVES TODAY.

U. S. House of Representatives  
Washington, DC 20515

Your Senators (2)  
U.S. Senate  
Washington, DC 20510

Call the U.S. Capitol Switchboard:  
(202) 224-3121

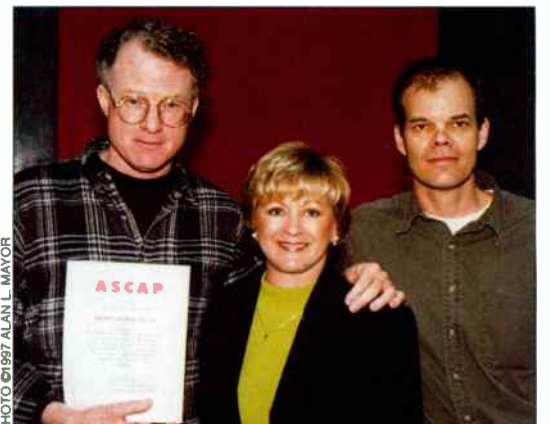
ers for copyrighted music played over radio and TV played in their places of business.

- Additional provisions are designed to make religious music cheaper for various for-profit religious format broadcasters through a new type of per-program music license.

- Supported by National Restaurant Association and the National Religious Broadcasters, among others.
- Bill was used by its proponents to hold the Copyright Term Extension bill hostage in 1996 session of Congress, hurting all copyright owners.

- ASCAP members successfully opposed these bills in 1995-96 Congress.

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# Nashville News

**LYLE LOVETT RECEIVES NARAS GOVERNOR'S AWARD:** Lyle Lovett received the first Governor's Award given by the Texas Branch of NARAS at the Four Seasons Hotel in Austin, Texas. Hosting the event were Asleep At The Wheel's Ray Benson and Governor Ann Richards. *Pictured above (l-r) are: President of NARAS' Texas Chapter Freddie Martinez, Jr., Jimmie Vaughan, Lisa Loeb, NARAS' Carlyne Majer, ASCAP's Connie Bradley, NARAS' Rob Senn, Ruben Ramos, Lovett, Jimmie Dale Gilmore, Richards, Benson, Willie Nelson and NARAS Chairman Joel Katz.*

**REASONS FOR A NUMBER ONE:** "Running Out of Reasons to Run" was recently honored with an ASCAP #1 party. The song, written by Bob Regan and George Teren, was published by AMR Publications, Sierra Home Music and Zomba Songs and recorded by Rick Trevino. *Pictured above are ASCAP's Connie Bradley (center) congratulating writers Regan (left) and Teren.*



**WARREN NAMED OVERALL AMERICAN SONGWRITER AWARDS WINNER:** ASCAP recently held a reception for the *American Songwriter Magazine* 1996 Professional Songwriter Awards in the Society's Nashville offices where Diane Warren received one of the top awards. *Pictured above (l-r) are Billboard's Deborah Evans Price, American Songwriter editor Vernell Hackett, Steve Dukes, Christopher Omartian accepting for Michael Omartian, Mark Hall, Word's Don Cason, Jeb Stuart Anderson, Scott Krippayne, MCA's Tony Brown, American Songwriter Amateur winner Garrett Dawson, Word's Lynn Keesecker, Diane Warren, Sony/ATV's Greg Dorschel, MCA's Bruce Hinton, Realsongs Doreen Dorian, Starstruck's Mike Sebastian, ASCAP's Connie Bradley, Columbia's Blake Chancey and American Songwriter's Jim Sharp.*

**THE FEAR OF BEING ALONE:** The Society recently held a #1 party for "The Fear of Being Alone" written by Walt Aldridge and Bruce Miller, recorded by Reba McEntire. *Pictured above (l-r) during the reception are MCA's David Haley, Miller, Rick Hall of Rick Hall Music, Aldridge, ASCAP's Connie Bradley and producer John Guess.*



**ONE WAY TO NUMBER ONE:** ASCAP presented member Keith Hinton with a #1 pin, certificate and jacket honoring his #1 song "One Way Ticket" recorded by LeAnn Rimes at Warner Chappell Music Group's number one party held at Jules in Cummins Station. *Pictured above (l-r) are Mike Curb of Curb Records, songwriter Judy Rodman, Hinton, producer Chuck Howard, ASCAP's John Briggs, Warner Chappell's Kurt Denny and Dale Bobo.*

**FOURTH ANNUAL KERRVILLE MUSIC AWARDS:** ASCAP congratulated the 1996 Hall of Fame Inductees Tom Paxton and Ray Wyle Hubbard at the Kerrville Music Awards in Austin, Texas. *Pictured above (l-r) are ASCAP's John Briggs, Paxton, Hubbard and Kerrville Festival's founder/producer Rod Kennedy.*

## ASCAP'S DEPARTMENT OF NEW MEDIA EXPANDS WEB SITE AND ONLINE LICENSING EFFORTS

ASCAP's licensing presence along the information superhighway continues to grow. The Department of New Media, headed by Director of Legal Affairs, Bennett M. Lincoff, was established to focus on two key areas: the licensing of performances of works in the ASCAP repertory transmitted over computer online services, and the development and implementation of ASCAP's World Wide Web site. According to Lincoff, a large and growing number of web sites have taken licenses with ASCAP, and the Department of New Media expects a further increase in Internet revenue in 1997.

From ASCAP's web site, licensees are encouraged to access ACE, the ASCAP Clearance Express. ACE is an online title clearance system, designed to be an easier and more direct way to obtain ASCAP title, writer, and publisher information. The ACE system has proven to be a particularly valuable service to the Society's per program licensees, whose unique music use often prompts the need

for such information. With that, the per program radio licensees have been able to benefit even further from our PARIS software package. PARIS (Per program Account Reporting Information System) was developed by ASCAP in conjunction with the Radio Music License Committee, and was designed to aid stations in submitting their monthly per program reports.

In the last *PlayBack*, it was reported that an agreement had been reached between ASCAP and the Radio Music License Committee regarding the major terms of the blanket and per program radio licenses for the period January 1, 1996 to December 31, 2000. Most notable is the fact that the license fee rate will not increase. Blanket license terms include more allowable deductions, which will reduce costs for many stations who have itemized in the past, and will also allow some stations who previously could not itemize, to do so. There is also a flat fee schedule for smaller sta-

tions. Per program licensees will be able to use significantly more ASCAP music in a "feature" capacity, at a greatly reduced rate. ASCAP's web site has interactive versions of the new radio annual report forms. The blanket annual report and the per program annual report both do calculation of fees for the user and present them with a completed PDF

document which can be printed and mailed to ASCAP.

We would like to acknowledge that the great comedienne and ASCAP member, Gilda Radner, was recently inducted posthumously into the Broadcasting & Cable Hall of Fame. Radner, known best for her work on *Saturday Night Live*, joined the Society in 1979.



**MEMBERS MEET ATLANTA STAFF:** ASCAP Board member Wayland Holyfield joined ASCAP members Carl Jackson and Jim Weatherly for a special first-ever dinner with ASCAP's General Licensing Department. *Holyfield (far left), Jackson (far right) and Weatherly (third from right in rear) are pictured with General Licensing Team Leaders after treating them to a performance of some of their songs.*

**P**op Quiz: 1. What German-born jingle writer co-created the worldwide hit song, "Video Killed the Radio Star," which subsequently became the first-ever music video shown on MTV? 2. Which young film composer wrote the score for *The Lion King*, Disney's highest grossing animated film of all time, which also proved to be the most successful soundtrack in the history of Walt Disney Records, selling over 12 million copies worldwide? 3. What top Oscar and Grammy-winning composer has scored more than 65 feature films and has no formal music training? 4. Which music studio owner not only runs his own fully-staffed complex employing some of Hollywood's most accomplished composers, but was also recently named Head of Music at Dreamworks SKG, where he supervises music for all their film and television projects?

The answer to all of these questions is 39-year-old Hans Zimmer. But the answer only begs a bigger question: How can one man do all of this? If you happen to be Hans Zimmer, you do it because you're good at it, you love it, and you never forgot the years of hard work that have earned you a position in the elite ranks of Hollywood's most sought-after film composers

PHOTO BY MIKE ANSELL



# Hans Zimmer

BY ERIK PHILBROOK

## They shoot, he scores.

After a childhood that Zimmer claims only included "two weeks of piano lessons," his musical story begins in England, where he was educated and where, after teaming up with Trevor Horn and Geoff Downes as the Buggles to create "Video Killed the Radio Star," he became a pioneer in the use of digital synthesizers, advanced computer technology and electronic keyboards (including their use with live orchestras in composing music for film and television).

By combining electronic and classical music, Zimmer caught the ear of the late film composer Stanley Myers; the two set up shop with Lillie Yard Studio in London and went to work on a number of films, including *My Beautiful Laundrette*, which won a Best Picture Evening Standard Award. In 1986, Zimmer worked solo on the film *Vardo*; then worked with Ryuichi Sakamoto and David Byrne to produce the soundtrack for the award-winning epic *The Last Emperor*. His subsequent score for *A World Apart*, a small film about South Africa, became a turning point. It was then that Barry Levinson hired him to compose the score for *Rain Man*.

Arriving in Los Angeles in 1988 to work on that film, Zimmer thought he'd be in town for a couple of weeks and would then promptly return to his home in London. But, as it happens in Tinsel Town, success got in the way. After receiving his Oscar nomination for *Rain Man*, which won the Academy Award for Best Picture, Zimmer was a marked man. Hollywood's top directors took notice and the list of films with "Music by Hans Zimmer" in the credits grew longer and longer. He went on to score the music for *Driving Miss Daisy*,

*Black Rain*, *Bird on a Wire*, *Days of Thunder*, *Pacific Heights*, *Green Card*, *Backdraft*, *Thelma & Louise*, *A League of Their Own*, *Toys*, *True Romance* and several other films. Then he scored big time with *The Lion King*, which earned him not only the Academy Award but the Golden Globe for Best Original Score, two Grammys, the American Music Award for Best Album of the Year and the Chicago Film Critics Award for Best Score.

Zimmer's work for *The Lion King* helped raise the attention given to film scores to an unprecedented level. Zimmer says that Hollywood has really come to appreciate a film's score as more than just background music. Who can forget the opening scene in *The Lion King* when, as the music crescendos with a mesmerizing African rhythm, the animal kingdom runs, jumps, slithers and strides to see Simba's cub — triumphantly held up to the majestic crash of percussion?

Zimmer's most recent scores have included *Broken Arrow*, *The Fan*, last summer's blockbuster *The Rock* and this past winter, *The Preacher's Wife*. He is currently at work on *The Peacemaker* starring George Clooney and Nicole Kidman. When that film is released later this year, it will be the first feature from the well-known Dreamworks SKG studio team comprised of former Walt Disney Studios Chairman Jeffrey Katzenberg, director Steven Spielberg and entertainment mogul David Geffen.

As head of music for Dreamworks, Zimmer is also working on the score for the upcoming animated feature, *The Prince of Egypt*.

Aside from his prolific work as a composer, Zimmer also has interests in other businesses, most notably Media Ventures, a small entertainment conglomerate which he has co-owned and operated with partner and Grammy-winning music producer and engineer Jay Rifkin for 20 years. Originally built as a music studio, the company has grown into a complex Zimmer describes as "the '90s version of the hippie commune."

He goes on to confide, "It's a lonely job being a composer, so we all sort of club together. When I get stuck, it's nice wandering down the hall and seeing someone else being stuck. You feel you're not the only idiot."

The company now boasts a record label called Mojo Music, a division called Cyberia Inc., which develops music for commercials and now film production.

Just as Zimmer's legendary song "Video Killed the Radio Star," helped launch the marriage of music and visuals (when the song's video kick-started MTV's debut many years ago), so, too, his new work remains in the forefront of the musical and the visual.

Moreover, as one of the first composers to integrate new technology smoothly into the composing process, Zimmer remains an expert in the use of digital tools, surrounding himself with synthesizers, sound processors and samplers.

"I wouldn't have a career without the technology," Zimmer has ruminated. "I hear these tunes in my head all the time, and these things let me make those tunes happen. It's as simple as that."

In the last issue of *PlayBack*, we brought you Part I of a roundtable discussion between four noted A&R executives to provide an overview of what these people actually do. They gathered in the conference room of the Work Group in Sony's Santa Monica complex for what proved to be an extensive and pithy roundtable discussion.

#### THE PARTICIPANTS

Capitol's **Matt Aberle**, who's responsible for the Smoking Popes, formerly worked at Restless and a pair of now-defunct startup labels, Morgan Creek and Imago (where his proudest moment came when he managed to remove predecessor Hugo Burnham's speed-dial to his mum in the U.K.).

**Jim Barber**, who works for Geffen/DGC out of Atlanta, signed Lisa Loeb & Nine Stories, Girls Against Boys, Young American Primitive and FroSTed. He previously managed drivin'n'cryin and Adam Schmitt, while at the same time acting as an A&R consultant for Zoo Entertainment.

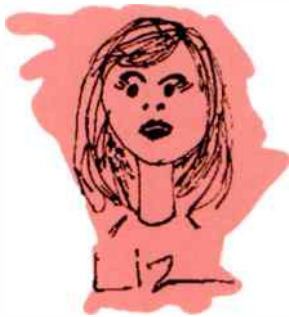
**Liz Brooks** switched coasts as well as labels two years ago, coming to the Work Group from Virgin's Vernon Yard Recordings in New York. Prior to that she was a director of marketing for Polygram London and headed promotion at Relativity. Recently, she's been A&Ring album projects by her bands Pond and Protein. She's looking forward to A&Ring the next album by Work's newest acquisition, Midnight Oil.

Our token VP, Warner Bros.' **Geoffrey Weiss** (Cool for August, You Am I, Mark Eitzel), moved into A&R from product management at the Bunny after performing a similar function at A&M. Weiss and Barber both worked at Big Time way back in the '80s.

Moderating the discussion was veteran music journalist **Bud Scoppa**, who successfully impersonated an A&R VP at Zoo (Matthew Sweet, the Odds, Neal Casal) and Arista, after doing stints as an A&M product manager and a Mercury publicity guy.

#### THE GAP BETWEEN LABEL AND ARTIST

**Scoppa:** The aspect of being an A&R person that I think makes it somewhat more tricky than any other area – is that fundamentally, you are serving two masters. It's a tightrope walk between the poles of



art and commerce. That's where you find yourself every day, and it's a fairly unique set of responsibilities. Your basic passion about the idea of doing this job really has to be strong in order for you to surmount the self-questioning that

takes place as you're going through the A&R process. Sometimes you've got nothing except your self-belief.

**Brooks:** It's a tough balance to strike. You've got two things to safeguard: the artist's vision, music and integrity; and your company and their investment. Let alone the things that go on in your own head about the way a record should go, or how the live show should be coming together, or the snare sound, or any of the other minutiae that keep you up at night.

**Barber:** However, as one of my management clients used to say, in response to pressure like that, "Start your own damn band! If that means so much to you, what are you doing working for a record company? What are you doing being a manager?" You have that limitation. You can make suggestions but you can't tell them what to do. Your picture is not on the record, and you're not the one who's going to have to answer to friends, fans and other musicians as to why the record sounds the way it does. And they will.

**Brooks:** I've had battles with bands over, say, a certain mix ending up on a record and felt very, very, very strongly about one particular mix of one particular song being on the record. You end up saying, "Okay, I'm going to hate it if Mix 1 goes on, and my radio people are going to hate it, and I kind of think that radio is going to hate it. But this is your record, and if you're going to listen to your record and find yourself hating it, that I cannot live with." It is vital input. It's neces-



sary. The dialogue has got to take place.

**Aberle:** I had a situation with a band that I got to a third draft of a contract on. They were doing demos and felt like they were ready to go in the studio immediately, and I felt differently – I felt they had about half an album's worth of material. I told the band I felt like they needed to keep writing. They completely flew off the handle. The singer's quote to me was, "This is straight out of 'Steve Albini 101.' I sign to a major label, and you want to change my music." I, in turn, said, "The first lesson of 'Steve Albini 101' is never to sign to a major label for a lot of money. I'm not telling you to change your music or to edit a song, or to come in and do a double chorus at the end and forget about the vamp section. I'd never do that – that's not my job. But I'm always going to tell bands what I think and what I feel is right." If they don't believe in it, they don't believe in it. That's

# ZEN AND THE ART OF A&R

## A BRIEF LOOK AT A MISUNDERSTOOD PROFESSION

### PART II



fine. But when they want a million-dollar deal, their firm and complete creative control, and they don't want to hear anything, you have to conclude that the give and take is not there.

**Brooks:** It's a good thing that that discussion happens - even if it is in third draft - so long as it happens before execution copies. It's to your credit that you said, "I think you need to write more songs," instead of saying, "I need to win this one. Let's do the deal." A lot of people in today's climate would just be, like, "Yeah, I signed them. I got it."

#### BUZZ BANDS AND BIDDING WARS

**Weiss:** I think the biggest problem with the current state of A&R is A&R people listening to each other too much, and having this sort of conventional wisdom and group-think about everything. There is almost a generic A&R perspective now on what's cool, and what's not cool, and what works.

**Scoppa:** And it's not helpful, I don't think.

**Weiss:** Well, it probably was helpful. There was a moment in time when there was a generation of music fans and of A&R people who were disenfranchised because the record companies were out of touch. They went out and they hired a bunch of smart young people who all came up through similar channels, and now there are too many of those people thinking too similar thoughts. What that means is that when a pretty good band makes a pretty good tape and plays a few pretty good shows, they get offered crazy amounts of money by six record companies who all have A&R people thinking identically. Hopefully some of those bands will be really successful and people will keep their jobs.

**Scoppa:** Some of them will fall apart from the pressure that is

imposed upon them from the crazy money and being signed too soon.

**Weiss:** It is amazing to me how narrowcast the A&R perspective has become. It has probably always been true, I'm sure; we just haven't been around to see it in previous decades, but A&R people are not taking risks.

**Scoppa:** Have any of you gotten involved in bidding war scenarios?

**Aberle:** I have. We all have, I think.

**Barber:** I think it's a mistake. You should never do it. [Laughter]

**Weiss:** You're the king, Jim.

**Barber:** I found myself incredibly shocked. I'll talk about the two that I actually managed to sign. In the case of Girls Against Boys – who I signed along with Luke Wood – I just did what was important to me, and all of a sudden there were all of these other people hanging around. I found out about neither artist when they were trying to get a



record deal. One of my management clients bought me a copy of one of the old Girls Against Boys records, and I played it for a long time. As Bud will confirm, I saw Lisa Loeb with 25 or 30 other people at SXSW in 1993. Then I walk into this job, and all of a sudden there's a line around the block to work with both of these bands. It's kind of complicated to deal with it because they become very high-profile signings, and you have to get your entire company involved in closing the deals. I'm fortunate enough to work at a place where the company does a good job of selling itself to potential artists. I don't know if anybody will believe me when I say I didn't get involved with these bands because everyone else was getting involved with them. I'm not sure exactly how that happens.

**Aberle:** Obviously you got involved with them because you loved both bands. I signed the Smoking Popes, which five labels wanted, and it was only because I loved them and I was there first. Actually, I wasn't – 510 Records was there first – but I was definitely there before the bidding war ensued. I went after the band because I loved the band, and that's all there is to it.

**Barber:** I'm sure there are people involved in all of those situations who are getting involved because they feel there is something going on and they need to be a part of it.

**Brooks:** At that point it's no longer

about the band or about the music. It becomes about corporations winning.

**Barber:** I think maybe calling them "competitive signings" is better, because I know that not every case is a bidding war. The person, or the company, willing to make the biggest offer isn't necessarily the one who gets the signing.

**Scoppa:** It must be scary to be sitting in an auction room and raising your hand, knowing that every time you raise your hand – or somebody else does – the turnaround point for this act is going to be harder to attain and the commensurate expectation level harder to satisfy. If you were there first, it has got to anger you that all of these weasels are following you around.

**Weiss:** I don't think being there first in 1995 means anything at all. It's a contest that's about money. It's about personality. It's about pedigree. A lot of it is just about strength of character and the bond you can form with the artist. But being first? If I made an offer on a crappy band tomorrow – and I'm not a high-profile A&R person – there will be two people making an offer on them the day after tomorrow. Because whoever the lawyer is – even if they don't have a lawyer – a lawyer will call them up the day I make an offer and say, "Warner Bros. has an offer on the table. I can get you more money."

**Brooks:** I just had that happen to me in spades. I feel like I've been beaten up. But there will be another one, hopefully.

**Weiss:** With Cool For August, I was far from first. There were publishing companies and other record companies there way before I was. I didn't go because of them. I went because their manager was a friend of mine. I went down to the rehearsal space and I thought they were absolutely incredible. I didn't even know there were other labels involved at that point, because everyone was being very coy. I gave them some demo money, and it was non-exclusive because, by that time, I knew there was other



interest. By the time that we got the demos back, it was very clear to me that I wanted to sign them, and it was very clear that maybe other people had the inside track. We won because we convinced them that we were the best label for them to be at, not because we had any moral high ground to stand on. We weren't first, we were third.

*This article originally appeared in Next magazine and in the ASCAP Art & Commerce section of ASCAP's web site (<http://www.ascap.com>). Illustrations by Bud Scoppa.*

"I figured I'd send it in and it'd get thrown into some refrigerator box full of tapes that never get listened to, and now - I really can't believe this - it's up for these awards."

You might not have heard his name yet, but Adam Schlesinger is a strong candidate for ASCAP's renaissance man of 1997: he's in two happening bands (Fountains Of Wayne and Ivy); he's a very busy television and jingle composer; he's a "principal" (along with the Smashing Pumpkins' James Iha and D'arcy) of the independent Scratchie Records; and he was recently nominated for Grammy, Academy and Golden Globe Awards for composing the theme song to Tom Hanks' recent film, *That Thing You Do*.

To sample some of Adam's rock work you need only refer to Fountains Of Wayne's self-titled debut outing of pristine power-pop - or better yet, check them out live, where the songs take on an added rock flavor courtesy of Posies drummer Brian Young and ex-Beltower guitarist



FOUNTAINS OF WAYNE: (l to r) Brian Young, Chris Collingwood, Adam Schlesinger and Jody Porter.

to have a few chances for some things to be successful than just one, and that's kind of been my attitude all along."

That said, pure luck led him to his work in television music. "A friend of mine was producing a show called

Maryland State Lottery. I demo'd a lot of things for them that they didn't use, which is pretty common for that business."

He was also rather surprised to discover that he's his own best agent. "Steven and I were talking with some agents, and we got this sense that, unless you're a big film composer or Mike Post or someone like that, an agent won't really do that much for you. A lot of the agents we met basically said as much, and told us just to keep doing what we're doing."

However, it was sheer talent that got him "That Thing You Do." "I have a publishing deal with PolyGram, and they're very familiar with songs I had written with a '60s feel, so I guess they just thought I should give it a shot. The film company had the title and some specific guidelines of what they wanted: they wanted it to be upbeat, and they wanted it to be kind of Beatlesque, and they wanted it to sound like a one-hit wonder from 1964.

"I figured I'd send it in and it'd get thrown into some refrigerator box full of tapes that never get listened to, and now - I really can't believe this - it's up for these awards. I will say that when my grandparents found out,

# ADAM SCHLESINGER

## Those Things He Do - By Jem Aswad

Jody Porter. (Adam and Fountains cohort Chris Collingwood played most of the instruments on the album - Adam even played drums - but when he plays live you'll find him in a solid bass/backing vocals role). Likewise, his other band, Ivy, will be releasing its second full-length album later this year.

Yet the way that Adam has managed to branch out into many different areas of songwriting is what really sets him apart from the pack. "I've always tried to be involved in a lot of different things at once," he says. "The nature of the music business is such that it's better

they just flipped," he laughs. "I think that was the first thing that meant anything to them in terms of placing what I do in a larger context."

Adam says. "I did that with a partner named Steven Gold - he's a composer who also does a lot of TV music, and he's more familiar with the format in which those things have to be delivered. We got a bunch of other jobs through that: an HBO comedy special, *The Dana Carvey Show*, some stuff for *Saturday Night Live*, a *People* magazine TV special. I haven't done a ton of jingles, but we did a few spots for a company called Crushing - promos for TNT, a Gillette commercial, some radio ads for the

Jem Aswad is ASCAP's Online Editor - check out the "Art & Commerce" area of ASCAP's web site (<http://www.ascap.com>) for a longer version of this interview.



## On a new album, songwriter Irving Burgie records "Day-O," "Jamaica Farewell" and his other Caribbean-flavored classics for the first time - By Erik Philbrook

Singer/songwriter/folklorist/teacher Irving Burgie is a modest man. Even so, he wants the world to know his name. It's not as if he hasn't made his musical mark yet. For more than forty years now, the world has been singing along to his songs. One song in particular has become an international phenomenon. In fact, you only have to utter the song's two-syllable title to incite just about anyone, anywhere to start singing its joyous refrain: "Day-O, Day-ay-ay-O, daylight come and me wan' go home." You know the rest.

What you might not know is that Burgie wrote eight of the eleven songs on Harry Belafonte's 1956 album, *Calypso*, which became the first album in America to sell over a million copies. The album stayed at #1 on the Billboard charts for 36 weeks and stayed on the charts for a year and a half. *Calypso* also went #1 in most countries around the world and the songs, including "Day-O," and "Jamaica Farewell," became standards. Burgie went on to write a total of 35 songs for Belafonte, as well as several hits for the Kingston Trio and other groups.

PlayBack talked to Burgie at his home in Brooklyn after he had just returned from a gig at the Bluebird Cafe in Nashville. Burgie is currently touring in support of his new album, *Island in the Sun - The Songs of Irving Burgie* (EMI/Angel), on which, essentially, he performs his now-

classic songs, including "Day-O," "Jamaica Farewell," "Angelina" and "Land of the Sea and Sun" as he originally conceived them.

Your songs evoke Caribbean island life so beautifully, yet you grew up in Brooklyn. How were you able to capture that feeling in song?

I grew up in a West Indian neighborhood in Brooklyn and we ate the same foods. You could buy sugar cane and mauby and peas and rice and whatever. Half of my family from the West Indies were all living up here, so I had my aunts and uncles and cousins just like anywhere else. So the music was all around the house and on boat rides and picnics.

Tell us about your formal music studies?

I grew up in the Tin Pan Alley days, so I knew everything that came over the radio by heart. But I didn't take music seriously until I was in the army. During the war, I went overseas in 1943, in China, Burma and India. A guy in my outfit was an alto sax player and I started studying theory with him, and singing in the little chapel in the choir. He helped me along vocally. I studied music pretty seriously while over there, cause we had the time out there in the jungles, and when I came back I got into Juilliard that summer. Stayed there for a couple of years and then went to the University of Arizona, then to USC. When

I studied, it was all classics: the Italian anthology, then the French songs, then the German Lieder.

With such a "serious" music background, how did you happen to start writing in a folk style?

By the time I came out of my formal studies in 1949, the folk thing had really gotten big, and I started studying folk music. I did



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research and even had a little program while I was at USC broadcasting folk music once a week. After that, I came back to New York, played some hootenannies, and knocked around with the progressive movement so to speak. I had

taken Caribbean music for granted. At that time, there was all sorts of things going on, with all of these countries crying for independence, India, Indonesia, Africa. The whole civil rights movement was brewing in America and there were a lot of ideologies getting together and I started writing songs for my act. Although I could read music and write it, I never thought of myself as a songwriter until I wrote "Jamaica Farewell," which was the first song I ever wrote. I make songwriters green with envy when I tell them that.

How did you get hooked up with Harry Belafonte?

I was doing a lot of research into the folklore of the Caribbean when we went into the Village Vanguard with Max Gordon in 1954. Then I ran into a scriptwriter for Harry Belafonte. His sister had told him

about me and he wanted to hear what I had, so I let him listen to my stuff, which by that point included "Day-O" and "Jamaica Farewell."

When they heard the stuff, they were just getting ready to book the Ed Sullivan show/Colgate Comedy Hour in the 8:00 time slot on Sunday. They hired Harry to do a John Henry show, and when they heard the material, they switched the whole thing to the Caribbean, around these songs. They did the program in October of 1955 and it was a smash. Harry was working at the Waldorf at the time, so we recorded the thing for RCA at Webster Hall. RCA originally made a couple hundred thousand copies, and the thing just went and went and went.

"Day-O" was used most memorably in the film *Beetlejuice* and has since almost become a theme song for good vibrations in subsequent commercials and movies. How do you feel about that?

Two generations had had the song before, but after *Beetlejuice* all the little kindergarten kids and high school kids were walking around singing the song. It really gave it another tremendous shot all over again. I think it's great.

At 72, you've had a career most songwriters only dream about. What do you hope to accomplish with your new album?

Everybody knows my music, but nobody really knows me. People in the business know me, but the public doesn't really know who I am. I'd really like to establish that in the next year, and just have fun and play, 'cause I enjoy it.





Burton Lane

## ASCAP Presents a Musical Tribute to Songwriting Great Burton Lane

On Friday, March 21, ASCAP presented a standing-room-only musical tribute to composer Burton Lane which was open to the public at Broadway's Booth Theatre.

Among those who participated in celebrating the music of Mr. Lane were Tony Bennett who performed "You're All The World To Me" and "Old Devil Moon," Alan Bergman who performed "Look To The Rainbow" and "I Can Hardly Wait," four singers from *Leading Men Don't Dance* who performed "One More Walk Around The Garden," ASCAP President & Chairman of the Board Marilyn Bergman, Craig Carnelia who performed "On That Great Come And Get It Day" and "Too Late Now" and Cy Coleman who performed "How Could You Believe Me..." and "When I'm Not Near The Girl I Love."

Other highlights included Judy Collins who performed "How Are Things In Glocca Morra?," Mary Bond Davis who performed "Necessity," Michael Feinstein who performed "Babes On Broadway," "Anything Can Happen In New York" and "How About You," Debbie Gravitte who performed "Come Back To Me," Joel Grey who performed "Something Sort of Grandish," Jo Sullivan Loesser who performed "Moments Like This," Dorothy Loudon who performed "What Did I Have That I Don't Have," Billy Porter who performed "I Ain't Never Felt So Good Before" and "Heading For New Orleans," Hal Prince and Charles Strouse who performed "I Hear Music" and "Everything I Have Is Yours."

Burton Lane, who died on January 5, was a lifelong ASCAP member since 1933 and served on the ASCAP Board of Directors from 1985-1996. Lane enjoyed a long and successful career in Tin Pan Alley, on Broadway and in Hollywood. Among his lyricist collaborators were E.Y. "Yip" Harburg, Alan Jay Lerner, Ira Gershwin, Frank Loesser, Harold Adamson, Ted Koehler, Ralph Freed, and Al Dublin. The standards listed above originated in Lane's work for such Broadway musical classics as *Finian's Rainbow* and *On A Clear Day You Can See Forever* and in such Hollywood musicals as *Babes On Broadway*, *Dancing Lady*, *Royal Wedding* and *Ship Ahoy*.

Among the honors Lane achieved in his lifetime were a Grammy for the original cast recording of *On A Clear Day You Can See Forever*, induction into the Songwriters Hall Of Fame and two Oscar nominations ("How About You" and "Too Late Now").

Through his leadership as a member of the Board of Trustees of YAI/National Institute for People with Disabilities, Burton Lane helped raise awareness of the needs of the disabled and drew upon the talents of his friends and colleagues to help him help those who so often are hidden from society. In honor of Burton, YAI is establishing the Burton Lane Memorial Fund in hopes of establishing a residential facility named for Burton and Lynn Lane.

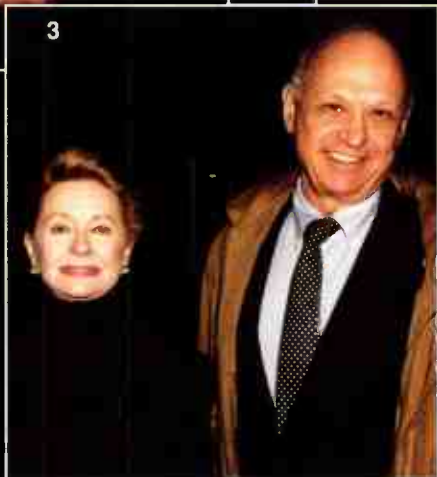
Contributions to honor Burton's dedication to the developmentally disabled and to help create this tribute may be made payable to YAI/National Institute for People with Disabilities and sent to: YAI/National Institute for People with Disabilities, 460 West 34th St., New York, NY 10001-2382, Attn: Burton Lane Fund. Contributions to YAI are tax deductible to the extent provided by law. For additional information about the Burton and Lynn Lane tribute please call: Virginia C. Keim, Director of Development (212) 273-6518.



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PHOTOS BY STEVEN BAMBERG

1. Cy Coleman; 2. Burton's widow, Lynn Lane (left), and Judy Collins; 3. Jo Sullivan Loesser and Charles Strouse; 4. Joel Grey; 5. Michael Feinstein; 6. Craig Carnelia; 7. Tony Bennett; 8. Mary Bond Davis; 9. (l-r) Alan Bergman, Hal Prince, Senior Vice President of Creative Services for Warner/Chappell Music, Frank Military and ASCAP Board members Jay Morgenstern and Hal David; 10. Billy Porter; 11. (l-r) George Dvorsky, Richard Muenz, Scott Holmes and Byron Nease from *Leading Men Don't Dance*; 12. Dorothy Loudon; and 13. ASCAP's Michael Kerker and Debbie Gravitte.

# GLEN BALLARD AND BEN HARPER HIGHLIGHT 1997 ASCAP FOUNDATION/LESTER SILL WEST COAST SONGWRITERS WORKSHOP

The ASCAP Foundation's highly-regarded workshop series for up-and-coming songwriters continued its long-standing tradition of excellence for bringing music creators and the music community-at-large together at the 1997 ASCAP Foundation/Lester Sill West Coast Songwriters Workshop held in Los Angeles from January 13-February 5. This year's West Coast workshop, renamed in 1996 after the late ASCAP Board member and music industry pioneer Lester Sill, proved to be as exciting, informative and innovative as past workshops while expanding the opportunities for participants even further. The ASCAP Foundation/Lester Sill workshop is only one of many that the Foundation offers in a number of genres and funds on an annual basis. Workshops are provided free to those writers selected to participate.

This year over one hundred submissions were received from hopeful participants all over the West Coast. Fourteen individuals were selected based on their respective two-song submissions. Writers were chosen from all music genres, regardless of performance rights membership or affiliation. Because of a generous donation by TAXI, the independent A&R organization, each participant was given a free year-long membership with TAXI.

At each session of the workshop guests were invited to speak about their role in the music industry. On January 15th, Grammy-winning writer/producer and ASCAP writer Glen Ballard kicked off the workshop with insights and advice about songwriting, the music industry and the development of a career. Ballard, who co-wrote and produced the largest-selling debut record of all time and third largest-selling record of all time, Alanis Morissette's *Jagged Little Pill*, shared his insights with the participants.

After Ballard's visit, a number of workshop sessions were devoted to the business side of songwriting. Music industry professionals Judy Stakke (Warner/Chappell Publishing), Julie Larson (Reprise Records, A&R), attorney Jeff Light (Myman, Abell, Fineman & Greenspan), copyright administrator Lisa Thomas (Lisa Thomas Music Services), Marianne Goode (Rondor Music Publishing), independent music supervisor Sharon Boyle (Sharon Boyle & Associates), film and television music executive Celest Ray (Spelling Entertainment), ASCAP's Nancy Knutsen and Grammy-nominated producer Don Gehman (who has produced ASCAP writers Tracy Chapman, Hootie & the Blowfish and John Mellencamp, among others) were on hand on various nights of the workshop to offer their valuable thoughts and perspectives on their roles within the music industry.

The last session of the workshop was a visit with ASCAP writer and Virgin Records artist Ben Harper and his co-producer JP Plunier. Harper, who was finishing his third Virgin Records' release, *The Will to Live*, spoke about songwriting, the music business and life on the road. Harper gave advice on songwriting and concluded by performing some of his recently-written songs for the group.

For the first time the workshop sessions were followed by a series of "ASCAP Presents...Writers in the Round" performance showcases at Largo, a popular L.A. music venue. On February 6th, 13th and 20th, participants in the workshop were



Pictured with the participants at the ASCAP Foundation/Lester Sill West Coast Songwriters Workshop are (front row, l-r) ASCAP's Ron Sobel, Glen Ballard, ASCAP's Randy Grimmer and Brendan Okrent.

able to play "in the round" featuring their own material, some of which was written or co-written during the workshop.

The first showcase at Largo was opened with remarks by ASCAP Board member Arthur Hamilton, whose numerous song credits include the oft-covered standard "Cry Me A River," and who founded the West Coast workshop nearly two decades ago. Hamilton was on hand to recount the history of the workshop from the early days of meetings in a local home to the current four-week, eight-session workshop. Performers on the first evening were participants Jeff Lewis, Jon Igoldsby, Sander Selover, Bennett Cale and Sydney Forest. The next installment featured Greg Hosterman, Michele Goodreau and Billy West. The final show featured Jeff Lewis, Jeremy Kay, Renee Stahl and Tim Burlingame. At the close of each show, the participants performed a cover song by a writer whose work they admired.

Next year's workshop will be held in Los Angeles in the latter part of January and the beginning of February. Submissions for the workshop should be received no later than November 30, 1997. Interested songwriters may apply by sending a tape with two songs, accompanying lyrics, a bio and a letter stating why he or she would like to participate to:

**ASCAP**

**Attn: Lester Sill Songwriters  
Workshop, 7920 Sunset Boulevard,  
#300, Los Angeles, CA 90046**



## GLEN BALLARD SPEAKS

ASCAP writer Glen Ballard's work with Curtis Stigers, Wilson Phillips, Barbra Streisand, Quincy Jones, George Strait, and most recently with Alanis Morissette,

strengths. One must be allowed to follow one's own instinct so that the bud is not killed before it has a chance to blossom.

Publishers are now more than anything about artist, writer or producer development. I've survived all of the trends that have come and gone in the publishing world and publishers now have a different function than when I started writing songs. Publishers have seen the value in people with raw talent and helping them develop. Publishers represent economic and artistic support out of the spotlight. My collaboration with Alanis Morissette came through my publishing company.

I find collaboration really enjoyable. It's always enriching to work with different people who bring different things to the process. When MCA was on the Universal lot it was sort of like the Brill Building west. There were a lot of songwriters around at that time to collaborate with and there was a great sense of solidarity between us. It was great training.

The first thing any songwriter has to learn is to be brutal about their work. If you have a question about it, it's probably not good enough. It's a constant struggle to not fall into clichés. Detail is important and big themes should be reinforced by detail. Life is made up of little events that are very important. Songwriting is about constantly reaching for something more interesting.



## BEN HARPER SPEAKS

ASCAP writer member Ben Harper is one of today's most gifted and critically acclaimed songwriters. His newest Virgin Records release, *The Will To Live*, will be released this spring as the follow-up to his earlier releases *Welcome To The Cruel World* and *Fight For Your Mind*. Ben and his frequent co-writer and co-producer, JP Plunier, helped close the ASCAP Foundation/Lester Sill West Coast Writers Workshop.

I used to play any and every coffeehouse and open mic I could with a hat in front of me. I played in a lot of places and through the help of JP (Ben's co-producer and manager) we were able to get 30-40 people at some of the early gigs. People who hadn't heard of me would come because JP would call everyone he knew. From there we were able to meet with labels and publishers and eventually ended up at Virgin (Records) and EMI (Music Publishing).

Continued on Page 15

has led to several Grammys, millions of records sold and several *Billboard* #1 songs. In his visit to the ASCAP Foundation/Lester Sill West Coast Songwriters Workshop, he shared some of his insights gained over his twenty-two years of writing songs and producing hit records:

For me, a real song is something that has a real idea both musically and lyrically. It is a melody that makes sense and lyrically has a real focus to it. Songwriters have about three-and-a-half minutes to make a point. A real song can impart all kinds of emotional, intellectual and spiritual information that is really unavailable in any other medium. These are songs you can listen to twenty years from now and still be touched by...there is something that transcends the vogue of the moment.

Every time you sit down to write a song, it's like reinventing the wheel. And, each time out it's more of a learning experience than anything. It's extremely challenging and it's a hell of a hard way to make a living. I don't care who you are and where you are, this is a business of rejection.

The great challenge of remaining creative for any length of time is that you have to have a very thick skin about the rejection part and you have to have the thinnest of skins as a creative person to be able to feel all of the things that make you special as an artist. You have to be able to withstand people's criticisms and still be sensitive to the things that move you.

I find inspiration by being open to life. The minute I'm jaded by life, then I'm not an artist anymore. The first thing is to not guess what other people think about the art. I try to make it creatively successful in the very narrow sense of what's going on right then and there. I want it to resonate with me in my deepest creative place first. The hope is that then other people will like it.

As I developed as a songwriter, there were a lot of hits and misses. When I first began to write songs, I was doing it for fun and operating out of utter naïveté. It's very important for anyone to not start off creatively by projecting themselves into the marketplace immediately. That doesn't allow the artist to develop his or her own

# Today's Musical Citizens

By Jim Steinblatt

The main role of composers and lyricists is, of course, to create works and songs for performance. They also have a responsibility to each other to act as good musical citizens, bringing about performance opportunities, funding assistance, peer support and encouragement, as well as creating arenas for the discussion of important issues facing artists. The creation of ASCAP back in 1914 was probably one of the first major examples of American musical citizenship in the Twentieth Century. Since then, a wide variety of national and regional music creator groups in every musical genre and discipline have been formed to address many different needs. In every case, it is the selfless work of responsible individual musical citizens within these groups that helps make a difference. *PlayBack* takes a look at some members who are making an impact as leaders of national organizations within the symphonic and jazz music worlds. In future issues, we plan to profile more members within other genres and organizations who are also hardworking musical citizens.

## STEPHEN D. BECK

### Society for Electro-Acoustic Music (SEAMUS)



President of the Society for Electro-Acoustic Music (SEAMUS), Stephen D. Beck has extensive credentials as a creator and researcher in the fields of interactive computer music and virtual instruments. He chairs the Louisiana State University Festival of Contemporary Music and teaches computer music and composition at LSU. Beck's musical activism stems from his belief that "composing is not just about writing music. It is about communicating ideas, both inside and outside the concert hall." As SEAMUS President he helps to "facilitate opportunities for young composers and to develop tools and resources which all composers can use to promote, distribute and perform their music."

## SHELLY BERG

### International Association of Jazz Educators (IAJE)



The current President of the IAJE, pianist, composer, orchestrator and educator Shelly Berg has cut a broad swath through the jazz and music worlds – he has performed as sideman, orchestrated recordings for many top players in the jazz and rock fields, done solo albums of his own, scored television programs, composed advertising music, and has written for many symphony orchestras. Despite his myriad professional activities, Berg cherishes his work with IAJE. As he explains, "No other voluntary pursuit for my art form is of greater import. With our programs for education and outreach, we have the expertise and human resources to not only cultivate the future jazz greats, but also the next generation of discriminating listeners. Jazz is truly America's great musical gift to the cultural landscape, and we are the curators of that endowment."

## FRITZ BERGMANN

### American Composers Forum



Long active in the American (formerly the Minnesota) Composers Forum, Fritz Bergmann now serves that vital contemporary music advocacy organization as Director of Operations. The Forum has been helpful in advancing Bergmann's composing career through performance opportunities and general supportiveness. "The relatively open aesthetic attitude at the Forum," he says, "was particularly refreshing and left me feeling free (even encouraged) to explore my own compositional voice." Bergmann has, in turn, been one of the architects of the Forum's growth from a regional to a national service organization with members in all 50 states. The involvement has been particularly rewarding for Bergmann — "I get to work with strange and wonderful creative people, listen to a lot of new and different music, and work to build broader appreciation and support for the art and the people who create it." The Minnesota Composers Forum was originally founded twenty years ago by Libby Larsen and current ASCAP Board member Stephen Paulus.

## MARSHALL BIALOSKY

### National Association of Composers/USA (NACUSA)



For over twenty years, Marshall Bialosky has served as president of the Los Angeles-based National Association of Composers/USA. He takes great pride in his enviable record of accomplishment: programming concerts featuring the music, as he says, "of relatively unknown, although not undeserving, composers throughout the United States." He serves his audience by making the programs "just the right balance of difficult and more accessible music." Under Bialosky's leadership, NACUSA has carried on with determination despite limited support from local media, achieving "a reputation for high quality performance at our concerts and for playing non-gimmicky music of exceptional merit."

## RANDALL DAVIDSON

### American Music Center (AMC)



Minnesota-based Randall Davidson has written many notable works, from ballets to choral pieces to a series of grand opera commercials commissioned by Nike. He currently serves as President of the American Music Center, characterizing that job as "a contribution to every American composer creating jazz or church music or symphonies or electro-acoustic music or music theater or dance music. The AMC is developing programs that encourage composers to become entrepreneurs ... to work in partnerships with performers and producers." Davidson feels energetic and optimistic — "I remember having this feeling in the late 60's and early 70's when music also played an important part in changing people's lives."

## STEFANIA de KENESSEY

### International Alliance for Women in Music



Budapest-born composer Stefania de Kenessey draws from a variety of old and new sources to create music that is thoroughly modern, yet melodic and accessible. She brought that same broad vision to her work on behalf of the music community as former President of the International Alliance for Women in Music, a group that grew out of the merger de Kenessey shepherded in 1995 of American Women Composers and the International League of Women Composers. The name of the combined organization, says de Kenessey, "reflects a matter of substance of great importance to me personally — that the organization be opened up to 1) performers, whose support is crucial to women composers, and 2) men, as well as women, who are committed to the fight for fairness and equality for women."

## DAVID GOMPPER

### Society of Composers, Inc. (SCI)



Society of Composers, Inc. President David Gompper, an award-winning composer, is currently Associate Professor of Composition and Director of the Center for New Music at the University of Iowa. His experiences as student and teacher in places as varied as Britain, Korea and Nigeria have given him international insight. SCI, says Gompper, "supports eight regional and one national conference every year, publishes a Journal of Scores, a compact disc series and a monthly newsletter." Gompper's role as SCI President is "to create a network for composers both in the university and beyond."

## CHARLES IWANUSA, JR.

### International Association of Jazz Educators



Former president of the International Association of Jazz Educators (IAJE) and award-winning composer Chuck Iwanusa helped turn the organization into a leading arts advocacy group during his administration, taking strong positions in support of the National Endowment for the Arts, as well as ASCAP's struggle to defeat the anti-music licensing legislation in Congress. And his organization partnered with ASCAP in establishing the ASCAP/IAJE Dizzy Gillespie Commissions program. Iwanusa is currently Associate Dean/Director of of the Mannes/New School Jazz and Contemporary Music Program in New York, where he is developing a Master of Music Degree in Jazz Performance, Jazz History and Composition. Of his devotion to that uniquely American musical genre, Iwanusa says: "Jazz is a music of optimism and hope and has always been a rewarding part of my life. Being a jazz educator provides me with an opportunity to share this optimism with others."

## DEON NIELSEN PRICE

### International Alliance for Women in Music (IAWM)



Deon Price, a prize-winning composer, pianist, educator and author, was elected to the presidency of the International Alliance for Women in Music last June. She was actively involved for years in two of the IAWM's parent organizations — the International League of Women Composers and the International Congress on Women in Music. When IAWM was first formed in 1995, Price was asked to serve as treasurer, where she supervised the incorporation of IAWM as a non-profit corporation, set up the bank accounts and applied for Federal tax-exempt status. She points proudly to the results of "our first advocacy project, protesting the discriminatory hiring practices of the Vienna Philharmonic, which has been so successful in raising public awareness."

## GREG A. STEINKE

### Society of Composers, Inc. (SCI)



Composer/oboist/educator Greg Steinke is currently Dean of the College of Fine Arts at Millikin University in Illinois. Steinke has just stepped down from the presidency of SCI following nine years in that position. Looking back on the experience, he says, "It's been a very fulfilling and exciting time to work on behalf of my colleagues and students. SCI embraces diverse music and my work with the organization has taken me to all ends of the country, including Alaska."

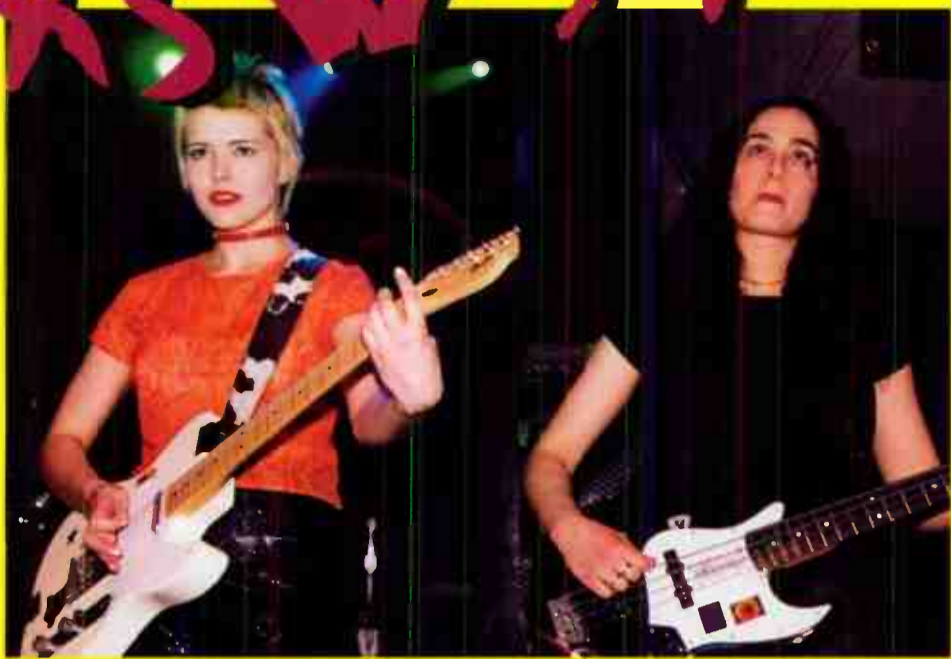
## TED WIPRUD

### Meet The Composer, Inc.



As Meet The Composer, Inc.'s Director of Programs, Ted Wiprud oversees the distribution of the largest source of funds for commissioning and presenting contemporary American composers. Two of Meet The Composer's major national programs are managed directly by Wiprud — New Residencies, which pays composers to write for both arts and community organizations in three-year partnerships; and Commissioning Music/USA, a partnership with the National Endowment for the Arts. Wiprud says his work at Meet The Composer permits him "to promote the love of music on a larger scale. Now, in addition to contributing my own musical voice, I can help make opportunities for so many others, both people getting started and the living masters." Meet The Composer, Inc. was founded by ASCAP composer John Duffy, who served as President and Director from 1978 to 1995.

# SXSW 97



## ASCAP PRESENTS

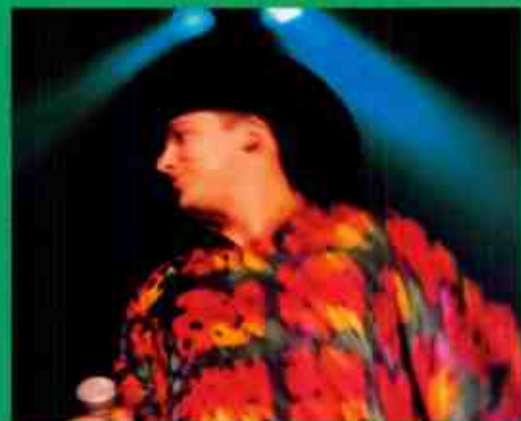
They came. They rocked. They conquered. We're speaking, of course, about the six bands that were featured in the "ASCAP Presents" showcase at Steamboat in Austin, Texas on March 14th, during this year's South by Southwest Music and Media Conference. Pictured (clockwise from top left) are members of the six bands, including, respectively, The Friggs, from Camden, New Jersey, a group of four women who play garage rock that hits as hard as surf music and swings as much as rockabilly (*The New York Times*); 12 Rods, from Minneapolis by way of Oxford, Ohio, who released an album titled *Gay?* last year; The Etheopeons, from Nashville, who play music ranging from haunting ballads to lush jangly rockers; Boston band The Gravel Pit, whose second album, *The Gravel Pit Manifesto*, was selected one of last year's 10 best records by Boston Globe critic Michael Saunders; The Candy Butchers, from New York, who have a publishing deal with Warner Chappell and released an EP entitled *Live at the Bonbonniere* last fall; and Verbena, from Birmingham, Alabama, who are signed to Merge in the U.S. and Setanta in England.



## QUIET ON THE SET

They came. They strummed. They conquered. ASCAP presented its popular acoustic showcase, "Quiet on the Set," at the legendary BBQ joint Stubbs on Saturday afternoon, March 15th. Featured were five extraordinary singer/songwriters who each seized the spotlight...er...sunlight. Pictured (clockwise from top right) are Sony/WORK recording artist Dan Bern (lives in his van), Tim Easton (Columbus, Ohio), Michelle Lewis (New York City), Peter Mulvey (Milwaukee) and Jude (L.A.).

For a special report on this year's conference, see "The SXSW Files" in the Playback section of ASCAP's website: [www.ascap.com](http://www.ascap.com)



## TEJANO CONCERTS

ASCAP co-sponsored a reception preceding a sold-out Tejano Concierto Y Baile, hosted by the Texas Branch of NARAS, which was held on Thursday, March 13th, at the Austin Coliseum.

Two highlights of the concert featured performances by ASCAP members Bobby Pulido (top photo) and La Diferenzia (pictured in bottom photo is La Diferenzia's Ricardo Castillon). Pulido is a recent Tejano Music Award winner. San Antonio-based La Diferenzia recently released their third album on Arista Texas, *Canta Conmigo*.





**Paddy Moloney** (above) from the Chieftans (PRS) accepted the Grammy on behalf of his band for their album, *Santiago*, which won Best World Music Album.



**Seal and Bonnie Raitt** (left) presented a Grammy to **Eric Clapton**. Raitt took home the Grammy for Best Rock Instrumental Performance for "SRV Shuffle," which appears on the album, *A Tribute to Stevie Ray Vaughan*.

**Celine Dion and Diane Warren** (right photo) share a congratulatory moment after the Grammys. Warren won the Grammy for Best Song Written Specifically For A Motion Picture Or For Television for "Because You Loved Me" (Theme from *Up Close and Personal*) which Dion performs.



**Gordon Kennedy & Tommy Sims**

Song Of The Year  
"Change The World"

**Pierre Boulez** (IGEMA)  
Best Small Ensemble Performance (With or Without Conductor)  
"Boulez: ...Explosante-Fixe..."

**James Cotton**  
Best Traditional Blues Album  
"Deep In The Blues"

**LL Cool J**  
Best Rap Solo Performance  
"Hey Lover"

**Ruben Blades**  
Best Tropical Latin Performance  
"La Rosa De Los Vientos"

**Bob Belden**  
Best Historical Album  
"The Complete Columbia Studio Recordings"



**Bill Whelan**  
Best Musical Show Album  
"Riverdance"

**Count Basie Orchestra**  
Best Large Jazz Ensemble Performance  
"Live At Manchester Craftsmen's Guild"



**Tracy Chapman**

Best Rock Song  
"Give Me One Reason"

**Al Franken**  
Best Spoken Comedy Album  
"Rush Limbaugh Is A Big Fat Idiot"

**Bone Thugs-N-Harmony**  
Best Rap Performance By A Duo Or Group  
"Tha Crossroads"



**Diane Warren**

Best Song Written Specifically For A Motion Picture Or For Television  
"Because You Loved Me"  
(Theme from "Up Close & Personal")

**Alan Broadbent & Gordon Jenkins**  
Best Instrumental Arrangement With Accompanying Vocal(s)  
"When I Fall In Love"

**Brian Couzens**  
Best Opera Recording  
"Britten: Peter Grimes"



Presenters **Quincy Jones** and **Liza Minelli**.

**Roy Bittan, Jeff Bova, Jean-Jacques Goldman** (SACEM), **Dan Hill** (ISOCAN), **Rick Nowels, Billy Steinberg and Ric Wake**  
Album Of The Year  
"Falling Into You"

**Earl Wild**  
Best Instrumental Soloist Performance (Without Orchestra)  
"The Romantic Master (Works Of Saint-Saens; Handel, Etc.)"



**Beck**

Best Male Rock Vocal Performance  
"Where It's At"  
Best Alternative Music Performance  
"Odelay"



**Andrae Crouch, Clay Crosse, Bryan Duncan, First Call, Brooklyn Tabernacle Choir, Twyla Paris, Michael W. Smith and Wayne Watson**

Best Pop Contemporary Gospel Album  
"Tribute-The Songs Of Andrae Crouch"



**Bonnie Raitt**

Best Rock Instrumental Performance  
"SRV Shuffle"



**Lyle Lovett** (above) accepted the Grammy for Best Country Album, *The Road to Ensenada*.

**Gordon Kennedy and Tommy Sims** (right), co-writers of the hit song "Change the World" performed by **Eric Clapton** and **Babyface**, accepted the Grammy for Song of the Year.



**Bruce Springsteen** (far right) whose album, *The Ghost of Tom Joad*, won the Grammy for Best Contemporary Folk Album, performed the title song at the show.



# WELCOME TO GRAMMY WINNERS'



**The Fugees** (left) performed at the show and won two Grammys: Best R&B Performance By A Duo or Group With Vocal for "Killing Me Softly With His Song" and Best Rap Album for *The Score*.

**Beck** (below) rocked the house with his song, "Where It's At," which also won him the Grammy for Best Male Rock Vocal Performance. He also won the Grammy for Best Alternative Music Performance for his brilliant album, *Odelay*.



**Lyle Lovett**  
Best Country Album  
*The Road To Ensenada*

**The Chieftans** (1997)  
Best World Music Album  
*Santiago*

**La Mafia**  
Best Mexican-American/Tejano Music Performance  
*Un Millon De Rosas*



**Bruce Springsteen**  
Best Contemporary Folk Album  
*The Ghost Of Tom Joad*



**Tracy Chapman** (above) performed "Give Me One Reason," a song which put her back on the top of the charts in 1996 and deservedly won her the Grammy for Best Rock Song.

**Michael Tilson Thomas**  
Best Orchestral Performance  
*Prokofiev: Romeo & Juliet (Scenes From The Ballet)*



**Dave Matthews Band**  
Best Rock Performance By A Duo Or Group With Vocal  
*So Much To Say*

**Bunny Wailer**  
Best Reggae Album  
*Hall of Fame - A Tribute To Bob Marley's 50th Anniversary*



**Enrique Iglesias**  
Best Latin Pop Performance  
*Enrique Iglesias*

**Vassar Clements, Laurie Lewis and Tim O'Brien**  
Best Bluegrass Album  
*True Life Blues: The Songs of Bill Monroe*

**Nat King Cole**  
Best Pop Collaboration With Vocals  
*When I Fall in Love*



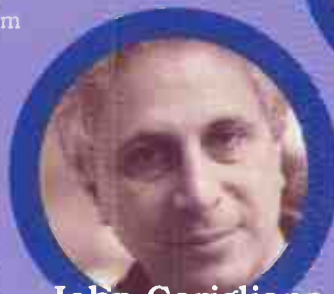
**Fugees**  
Best R&B Performance By A Duo or Group With Vocal  
*"Killing Me Softly With His Song"*  
Best Rap Album  
*The Score*

**ASCAP Congratulates - Lifetime Achievement Award Winners:** Buddy Holly, Stephane Grappelli (1996) and Frank Zappa

**Trustee Award Winners:** Herb Alpert, Burt Bacharach, Hal David and Jerry Moss

**Song Hall of Fame Winners:** Louis Armstrong "Mack the Knife" Marc Blumberg, Berthold Brecht and Kurt Weill - Writers  
Gene Autry, "Back in the Saddle" Gene Autry and Ray Whitley - Writers  
George Gershwin "An American In Paris" Nathaniel Shilkret, "An American In Paris" George Gershwin - Writer

**Bruce Swedien**  
Best Engineered Album, Non-Classical  
*Q's Jook Joint*



**John Corigliano**  
Best Classical Contemporary Composition  
*"String Quartet"*

**Luther Vandross**  
Best Male R&B Vocal Performance  
*"Your Secret Love"*

**Leonard Slatkin**  
Best Classical Album  
*Corigliano: Of Rage and Remembrance (Sym. No. 1)*

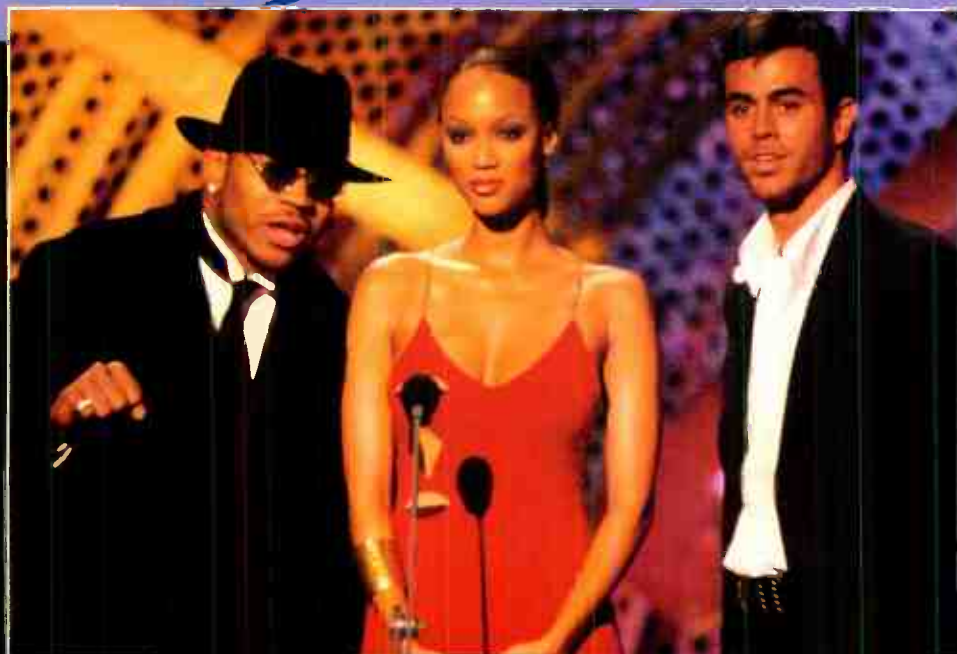


ASCAP

Pictured (below, left, l-r) are **LL Cool J**, who won the Grammy for Best Rap Solo Performance, model **Tyra Banks** and **Enrique Iglesias**, who won the Grammy for Best Latin Pop Performance.

**Bill Whelan**, (below) composer of the music for *Riverdance*, winner of the Grammy for Best Musical Show Album.

# ASCAP'S 1997 CIRCLE





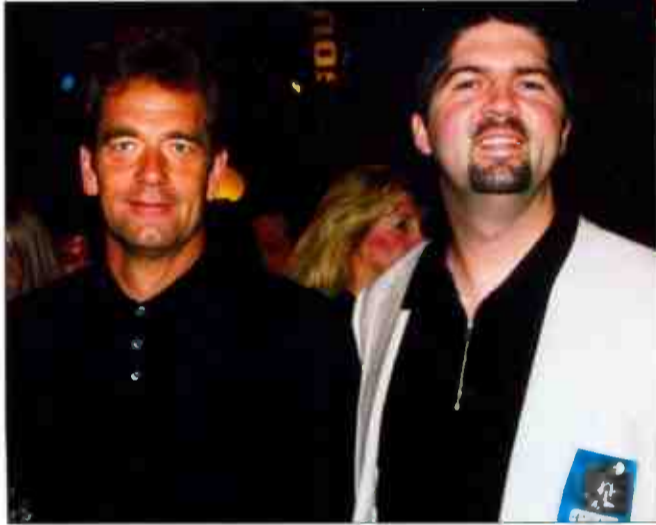
# THE BAMMIES

## 20th Annual Bay Area Music Awards

**ALL SMILES:** ASCAP members won big at the 20th annual Bay Area Music Awards held recently in San Francisco. The biggest winner of them all was Tracy Chapman who walked away with honors for Album of the Year for *New Beginning*, Song of the Year for "Give Me One Reason," Outstanding Female Vocalist and Musician of the Year. Pictured above (l-r) are ASCAP's Todd Brabec, Chapman and San Francisco Mayor Willie Brown.



**CONGRATS, CHRIS!:** ASCAP's Eileen Grobe (photo above) congratulates Chris Isaak upon winning the Bammie for Outstanding Male Vocalist.



**METAL MEN:** The Bammies shone brightly on Metallica, bestowing on them the honor of Outstanding Group. In addition, Lars Ulrich was named Outstanding Drummer, Kirk Hammett was named Outstanding Guitarist and Jason Newstead was named Outstanding Bassist. Pictured above (l-r) after the awards are Hammett, Todd Brabec and Newstead.



**GOOD NEWS:** Pictured left (l-r) are Huey Lewis and ASCAP's Randy Grimm.

**ABLE AND CAIN:** ASCAP's Todd Brabec is pictured above with Journey's Jonathan Cain, winner of a Bammie award for Outstanding Keyboardist.



PHOTOS BY LESTER COHEN

**HOSTS WITH THE MOST:** Pictured at the Society of Composers and Lyricists annual reception for Academy Award nominees held at ASCAP Board member John Cacavas' home are (l-r) PRS lyricist Sir Tim Rice who received the Academy Award for Original Song for "You Must Love Me" from *Evita*, co-written with Lord Andrew Lloyd Webber; SCL First Vice President and Motion Picture Academy Governor Charles Bernstein; reception host Cacavas; Motion Picture Academy President Arthur Hiller; ASCAP Board member and Academy Governor Arthur Hamilton; APRA composer David Hirschfelder and reception host Bonnie Cacavas.

**AND THE OSCAR GOES TO:** The Society of Composers and Lyricists held its third annual reception for Academy Award nominees for Original Dramatic Score, Musical or Comedy Score and Best Original Song categories at the home of ASCAP Board member John Cacavas in Beverly Hills on the eve of the Oscars presentations. ASCAP was represented this year in 13 of the 15 nominations. Pictured above at the reception are (l-r) ASCAP's Todd Brabec, nominees David Hirschfelder (APRA) for *Shine*; Adam Schlesinger for "That Thing You Do," the title song from the movie; Patrick Doyle (PRS) for *Hamlet*; ASCAP's Nancy Knutsen; nominees Randy Newman for *James and the Giant Peach*; Marc Shaiman for *The First Wives Club*; Diane Warren for "Because You Loved Me" from *Up Close and Personal*; Elliot Goldenthal for *Michael Collins* and Stephen Schwartz for *The Hunchback of Notre Dame*; and ASCAP President and Chairman Marilyn Bergman.

Unable to attend the nominees reception were Bryan Adams, Marvin Hamlisch, James Newton Howard, Robert John "Mutt" Lange, Barbra Streisand, Andrew Lloyd Webber, Gabriel Yared and Hans Zimmer.

On the following night, the Oscar for Best Original Song went to Andrew Lloyd Webber (PRS) and Tim Rice (PRS) for "You Must Love Me" from *Evita*. The Oscar for Best Original Dramatic Score went to Gabriel Yared (SACEM) for *The English Patient*. Webber, Rice and Yared all license the use of their music in the U.S. through ASCAP.

# ASCAP SONGWRITER GERALD MARKS DIES IN NEW YORK AT 96

## Tin Pan Alley Veteran Was Composer of Song Classic "All of Me"

Veteran songwriter and former ASCAP Board member Gerald Marks died at his Manhattan home at the age of 96. Best-known as the composer of "All of Me," the 1931 hit he co-wrote with lyricist Seymour Simons, Marks also



Gerald Marks

was the composer of "Is It True What They Say About Dixie?," "Oh, Suzannah, Dust Off That Old Pianna," and the famous series of children's songs, "Sing a Song of Safety." One of the last surviving links to the golden age of Tin Pan Alley, Marks

remained vigorously active as a lecturer-raconteur on the subject of songwriting until recently, performing his one-man presentation, "What I Found in the Alley" for appreciative audiences in Washington, New York and other cities. He served on the ASCAP Board of Directors from 1970 to 1981.

Marks was born in Saginaw, Michigan on October 13, 1900. He joined ASCAP in 1931 after the successful introduction of "All of Me" by vaudeville star Belle Baker. In the years since, "All of Me" has been recorded hundreds of times, including four versions by Frank Sinatra and a hit country rendition by Willie Nelson on his *Stardust* album. Among Marks's collaborators were

Sammy Lerner, Irving Caesar, and in special projects, Carl Sandburg, Francis Cardinal Spellman and General Omar Bradley.

Marks, who toured American military installations around the world as an entertainer during World War II, was honored by invitations to the White House during the presidencies of Franklin Roosevelt, Dwight Eisenhower, Gerald Ford and Bill Clinton. Over the years, he was the recipient of many special citations by religious, civic and cultural organizations and was presented with an honorary doctorate by the University of Charleston, West Virginia.

Commenting on the death of Marks, ASCAP President and Chairman Marilyn Bergman said, "The passing of the wonderful man who composed 'All of Me' is a sad occasion for all of us — his friends and colleagues at ASCAP. Few have served the Society and the songwriting profession with the devotion and charm of Gerald Marks, a former member of the ASCAP Board and a beloved member of the ASCAP family since 1931. In the words of Gerald's greatest song, 'Your goodbye left us with eyes that cry.'"

Marks was predeceased by his wife, Edna Berger Marks in 1996. He is survived by his niece, Harriet Bloomberg, of Long Beach, New York.

## OSGOOD AMONG ASCAP-DEEMS TAYLOR AWARD WINNERS

Continued from Page 1

executive producer Don Lee and senior producer for music Benjamin Roe.

Special recognition was also given to Rolling Stone Press/Fireside Books for *The New Rolling Stone Encyclopedia of Rock & Roll*, edited by Patricia Romanowski and Holly George-Warren and Rolling Stone Press/Little, Brown & Company for *Rolling Stone Images of Rock & Roll*, text by Anthony DeCurtis and design by Fred Woodward.

A special honor, the ASCAP President's Award was presented to radio/tv commentator and journalist Charles Osgood for his outstanding coverage and support of music creators over the years on the shows, *The Osgood File* and *CBS Sunday Morning*.

The authors and publishers of the nine books honored at the ceremony were:

- **Reid Badger** for *A Life in Ragtime*, by Oxford University Press.

- **Benjamin Brinner** for *Knowing Music, Making Music*, by the University of Chicago Press.

- **David Epstein** for *Shaping Time*, by Schirmer Books.

- **Will Friedwald** for *Sinatra! The Song is You*, by Scribner.

- **Daniel Hertz** for *Haydn, Mozart and the Viennese School, 1740-1780*, by W.W. Norton & Company.

- **Milan Kundera and Linda Asher** (translator) for *Testaments Betrayed*, by HarperCollins.

- **Tom Piazza** for the *The Guide to*

*Classic Recorded Jazz*, by University of Iowa Press.

- **Charles Rosen** for *The Romantic Generation*, by Harvard University Press.

- **Maynard Solomon** for *Mozart*, by HarperCollins Publishers.

The six writers and editors of journal, magazine and newspaper articles, program notes and/or liner notes and their respective publishers honored at the ceremony were:

- **Brian Cullman** for his article "Vodou Rising" in *The Village Voice*.

- **Kathy Kemp** for her article "Sweet Soul Man" in the *Birmingham Post-Herald*.

- **Ralph Locke** for his article "Paradoxes of the Woman Music Patron in America" in *Musical Quarterly*.

- **Alex Ross** for his article "Mahlermania" in *The New Yorker*.

- **Mike Sager** for his article "Requiem for a Gangsta" in *GQ*.

- **Zan Stewart** for his liner notes "Out There: The Angelic Passion of Eric Dolphy" published by Fantasy, Inc.

Nine distinguished ASCAP writer and publisher members served as judges for this past year's ASCAP-Deems Taylor competition: Charles Dodge, Deborah Frost, Phil Galdston, Meyer Kupferman, James McBride, Larry John McNally, Richard Miller, Frank Owens and George Perle.



PHOTO BY JEFF KOZERA

**GETTING THE WORD OUT:** Pictured at ASCAP's 29th Annual ASCAP-Deems Taylor Awards for print and media coverage of music are (l-r) Charles Osgood, who received a President's Award for outstanding coverage of music creators on his shows *The Osgood File* and *CBS Sunday Morning*, Marilyn Bergman and Wynton Marsalis, who was honored for the four-part PBS series, *Marsalis on Music*. Marsalis recently won the Pulitzer Prize for Music for his epic opera, *Blood on the Fields*.

### SONGWRITERS WORKSHOP

Continued from Page 9

*I really have a passion and a love for music. When I started playing I was doing more traditional blues and the more I played blues, the more I realized that those songs were not right for my voice, so I began to write out of necessity.*

*I loved playing those songs and they gave me strong vocal inspiration. I spent a couple of years playing slide guitar only and then I started playing the lap-slide. When I began to play the lap-slide, I could apply the fast blues riff from straight blues and it sounded totally different and unique. I thought it was great that I was able to play blues-based music but with a different voice.*

*I grew up around traditional music through my parents' store (a rare musical instrument store in Southern California's Inland Empire) and a large part of my musical roots came from there. But during my musical informative years, I listened a lot to hip hop. There was a passion I felt in my heart for the music that led to songwriting.*

*I listen to a lot of music for inspiration, but I also find inspiration in my own life*

*and from the lives of people around me. As a songwriter, I'm always writing. Writing isn't about nine to five or day or night. It's about what's going on at that moment with you or the people around you and how you can put that in a song.*

*I feel a responsibility as a songwriter because the music that I loved the most has played a large role in inspiring me as a man. It has also inspired me as a social statement that helps strengthen the heart and spirit of humankind. Songs don't have to be political, they don't have to be love songs, but they do have to come from the heart.*

*You can only be so objective about your own work, so it's good to be able to take constructive criticism from someone. Songwriters, including me, have big egos, but you really have to step away from your ego and say I can use some help. It's good to have an objective opinion on what you do.*

*Music to me is not a joke. I don't want to be overly clever or cute. I take songwriting seriously because I love it so much and respect it so much and I want to bring something new to it. It's a blessing to be able to do this for a living.*

## MUSIC LICENSING BILLS INTRODUCED

Continued from Page 3

**THE REAL FACTS ON THE "FAIRNESS" BILL: H.R. 789 / S. 28 SILENCES AMERICA'S MUSIC!**

**A powerful business lobby is pushing Congress for an unfair bill that will cost thousands of small business owners millions in lost income. Here are the facts:**

**FACT** – The powerful National Restaurant Association (NRA) is advancing H.R. 789 and S. 28, a new bill in the U. S. House and Senate that will crush thousands of small business people – American songwriters, composers and music publishers – by allowing bars, restaurants, taverns, and retail stores to use copyrighted music – a songwriter's property – for free.

**FACT** – The restaurant business is a \$289.7 billion industry versus tens of thousands of small songwriters composers and music publishers whose income, by comparison, is minuscule.

**FACT** – The average cost for a restaurant business that uses ASCAP members' music is \$1.58 a day. That's less than the cost of one draft beer.

**FACT** – The bill would cost American songwriters, composers, and music publishers tens of millions of dollars in lost income. Only a small percentage of ASCAP songwriters can even earn a living from creating the music that all of us love. The bill is a threat to the livelihoods of songwriters and composers who often have to work more than one job to earn a decent living.

**FACT** – This bill says that music – often a critical part of a bar or restaurant's atmosphere is not as important as peanuts, parsley, flowers, etc., which, of course, every establishment pays for.

**FACT** – The bill violates U.S. treaty obligations such as GATT and threatens America's "copyright industries" who recorded more than \$34 billion in foreign sales last year.

**FACT** – The 1996 Congressional elections indicated that the American people want less government in their lives. This bill actually increases the role of government.

**FACT** – Music licensing fees account for less than one percent of expenses for a full service restaurant. In contrast, labor accounts for more than 29 percent.

**FACT** – H.R. 789/S. 28 not only confiscates the intellectual property of songwriters, composers and music publishers, but it will set a dangerous precedent that could trigger other special interests to attack the property of other artists, reporters, authors, graphic designers, photographers, etc.

**FACT** – A national opinion poll conducted by Yankelovich Partners for MasterCard reported that customers come to a restaurant not just to be fed, but for the ambiance. Music is part of that restaurant ambiance.

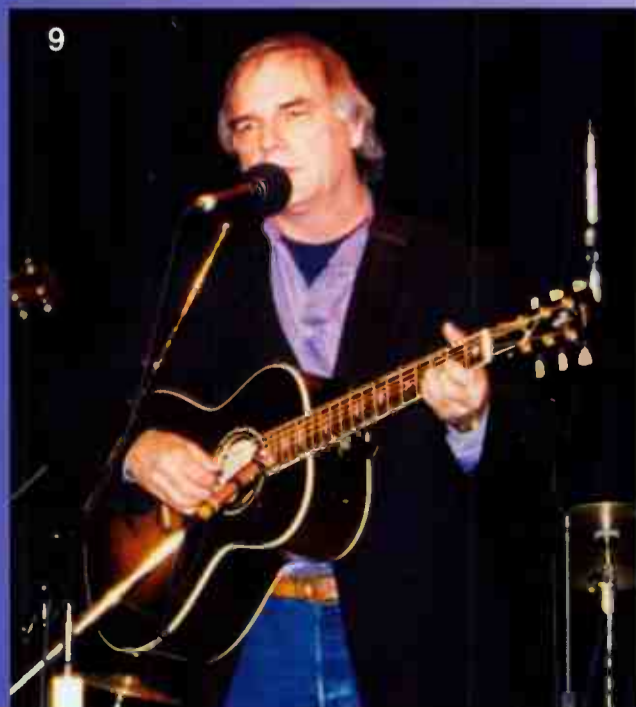
**Why can't the restaurant industry pay fair rates for the music that it uses?**



## A Tribute to Townes Van Zandt

On February 23, 1997, the stage of New York's Bottom Line night club came alive with the unique, often darkly beautiful songs of ASCAP member Townes Van Zandt, who died suddenly on January 1 at the age of 52. Townes was the creator of "Pancho and Lefty," "If I Needed You" and other acknowledged singer-songwriter classics. ASCAP and *Guitar World Acoustic* magazine jointly produced a special tribute to Townes, *To Live Is To Fly*, featuring a number of his musical friends and admirers. Proceeds from the two sold-out performances were earmarked for a college fund established for Townes' young daughter, Katie Belle. In addition to the artists shown here, Alias recording artist Paul K and the band \$2 Guitar also performed.

1. Nashville-based chanteuse Jonell Mosser, who in 1996 issued a full album of Van Zandt songs *Around Townes* on the Winter Harvest label) performed "Tower Song."
2. The soaring tenor of West Texas' Buddhist cowboy, Jimmie Dale Gilmore, opened the evening with Townes's "No Lonesome Tune."
3. Texas music legend and Townes protege Joe Ely turned in a blistering performance of Van Zandt's first "serious" song, "Waitin' Around to Die."
4. Pictured backstage at The Bottom Line are (l-r) Gadfly recording artist Chip Taylor (who performed "Pueblo Waltz"), Jeanene (Mrs. Townes) Van Zandt, *Guitar World Acoustic* editor and tribute co-producer Harold Steinblatt and ASCAP's Ron Sobel.
5. 1997 Grammy folk nominee Gillian Welch (right) and her musical partner David Rawlings performed a rousing rendition of "Snowin' on Raton."
6. Relaxing prior to the performance are (l-r): John "J.T." Van Zandt (Townes's eldest son), ASCAP member and California-rock queen Rosie Flores, who performed Townes's signature song, "Pancho and Lefty," tribute co-producer Jim Steinblatt of ASCAP, and WNEW-FM radio personality Vin Scelsa, who hosted and simulcast the tribute on his program. In a surprise onstage appearance, "J.T." performed a moving version of his father's song "The Highway Kind."
7. ASCAP member and Hightone artist Tom Russell, treated the audience to the dark beauty of Van Zandt's tragic ballad, "Tecumseh Valley."
8. ASCAP member and Ripe & Ready recording artist Mary Lee Kortes led her trio, Mary Lee's Corvette, in "If I Had No Place to Fall."
9. Philo artist David Olney performed a passionate rendition of "Dollar Bill Blues" to honor his friend, Townes.
10. Geffen recording artist Margo Timmins of Cowboy Junkies was joined by her brother and bandmate Michael Timmins in a searing version of the Van Zandt classic, "To Live is to Fly."



# Note Book

## COMING UP!

### LOS ANGELES

**Cabaret At UCLA:** UCLA Center for the Performing Arts and ASCAP are proud to present this series highlighting the music and words of the great American songbook. The following event takes place at UCLA's Shoenberg Hall - call (310) 825-2101 or (213) 365-3500 for tickets and information - *Too Marvelous for Words: An Evening Celebrating Johnny Mercer*, **Saturday, June 7, 1997 at 8:00 PM.** The legendary Margaret Whiting hosts this musical tribute to lyricist Johnny Mercer ("Moon River," "Come Rain Or Come Shine") with special guest Alan Bergman (lyricist of "Yentl," "The Way We Were," and many others). Other appearances include previous winners of the Johnny Mercer Award for Outstanding New American Songwriters.

### NEW YORK

**The ASCAP 17th Annual Musical Theatre Workshop:** Free and open to the public - seating is on a first come/first served basis (no reservations). The ASCAP Musical Theatre Workshop, directed by composer/lyricist Stephen Schwartz, offers musical theatre writers the opportunity to present their works-in-progress before a panel of theatre professionals, including directors, musical directors, producers, critics, and fellow composers. Although the works to be critiqued for this year have already been chosen, the event is an entertaining

and educational experience for all. **ASCAP Building, 1 Lincoln Plaza, 5th floor - 7:00 p.m. May 6, 7, 13, 14.**

### NASHVILLE

**ASCAP Songwriting Contest** to Highlight Annual Key West Songwriters Fest: ASCAP will be a co-sponsor of the second annual *Key West Songwriters Fest* at the famous **Florida seaport in May.** In connection with the Fest, ASCAP will initiate a special songwriting contest open to aspiring south Florida composers and lyricists. The contest will be judged by a panel of prominent Nashville music publishers. The contest winner will be awarded a single song publishing contract with the major Austin-based publisher Hamstein Music.

Songwriters interested in entering the contest should submit a tape of two original songs along with biographical information to: **Dr. Ink Music, P.O. Box 1049, Franklin, TN 37605-1049** no later than **May 9, 1997.** The winners will be announced at Key West's The Turtle Kraals (231 Margaret Street) on Sunday, June 1st at 1 pm. For club information, contact **Alan McFee at The Turtle Kralls (305/294-2640).**

Top songwriters will be headlining at the Key West Songwriters Fest, performing at a variety of area clubs from **May 30 through June 1.** All Songwriters Fest concerts are free and open to the public.

### ASCAP 1997 DISTRIBUTIONS THROUGH JULY

**March 21:** Publishers' Quarterly BCO Distribution for 3Q96 performances; 1996 Annual BCO\* Distribution; 1996 Annual SRE\*\* Distribution

**April 11:** Writers' Quarterly BCO Distribution for 3Q96 performances; 1996 Annual BCO Distribution; 1996 Annual SRE Distribution.

**April 23-25:** Writers and Publishers' International Distribution

**June 20:** Publishers' Quarterly BCO Distribution for 4Q96 performances

**July 11:** Writers' Quarterly BCO Distribution for 4Q96 performances

\*BCO - Domestic performances of Broadcast, Cable and Other Surveyed Media\*\*SRE - Symphony, Concert, Recital & Educational Performances

## RAP ARTIST CHRISTOPHER "NOTORIOUS B.I.G." WALLACE, 24

A prominent writer and performer of gangsta rap music, Christopher Wallace, also known as The Notorious B.I.G. and Biggie Smalls, was killed in a drive-by shooting on March 9th in Los Angeles.

Born in Brooklyn, Wallace's debut album on Bad Boy Entertainment sold more than 1.5 million albums. He was an active performer who appeared on several recordings, including those by artists such as Michael Jackson and R. Kelly. His posthumous release, *Life After Death* (Bad Boy/Arista) rose to #1 on the Billboard charts the week of April 12th.



**FEELING MINNESOTA:** ASCAP held a reception for ASCAP Board member and composer Stephen Paulus after a premiere of his new String Quartet was presented at Lincoln Center. *Pictured (l-r) are ASCAP Chief Executive Officer John LoFrumento, Executive Director of the American Composers Forum Linda Hoeschler, ASCAP's Director of Symphony and Concert Fran Richard, Paulus and Judy and David Ranheim from the Minnesota Commissioning Club.*

**FROM BAYWATCH TO LIME CREEK TO ATLANTA:** ASCAP honored songwriter Joe Henry with a belated Top TV Series award for co-writing "I'm Always Here," with Cory Lerios and John D'Andrea, the main-title for *Baywatch*. The show was one of the highest-rated series in 1995. Henry just completed co-writing songs with Gary Burr (ASCAP's 1995 Country Songwriter of the Year) on Burr's recently released CD, *Lime Creek*. He also co-wrote "The Flame," with John Jarvis, which Trisha Yearwood performed to close the 1996 Summer Olympic Games in Atlanta.



Joe Henry

## ASCAP MEMBER BENEFITS UPDATE

In the spring of 1996, ASCAP announced the first of its new exclusive membership benefit options - participation in a credit union with a wide array of financial services. Hundreds of ASCAP members took advantage of this option and joined the IAG Federal Credit Union. However, a judicial challenge to credit unions by the banking industry resulted in a temporary suspension of new credit union memberships during the latter part of 1996. That suspension has now been lifted pending a U.S. Supreme Court review later this year. IAG is once again offering participation in the Credit Union to ASCAP members.

The IAG Federal Credit Union is one of the largest and most highly rated credit unions in the

country with assets in excess of \$500 million and approximately 50,000 members. Since this service is only available to membership organizations, ASCAP is the only performing rights society to provide it. IAG provides ASCAP members with such services and conveniences as low-cost interest bearing checking accounts, worldwide ATM availability, 24-hour customer service, discount brokerage and self-employed retirement plans, among others. They have also developed customized services for ASCAP members unique to their financial circumstances. These include direct deposit of performance royalties and loans based on catalog valuation.

To receive an ASCAP/IAG Federal Credit Union application, please call 1-800-431-2754.

## GIFTED OPERA COMPOSER HUGO WEISGALL, 84

One of America's most important opera composers, Hugo Weisgall, died on Tuesday, March 13th, in Manhasset, Long Island. His prolific output included orchestral, chamber and choral works, eight major songs cycles and music for ballet. His opera *Six Characters in Search of an Author* brought Weisgall national acclaim when it was first performed by the New York City Opera in 1959. His other opera include *Nine Rivers from Jordan, Esther, Ahtaliah, The Gardens of Adonis, Jenny/or The Hundred Nights, Will You Marry Me?, The Tenor* and his most frequently performed opera, *The Stronger*.

Born in Czechoslovakia and coming to the U.S. in 1920 with his parents, Weisgall was recognized by the Ford Foundation, the National Endowment for the Arts, and the Guggenheim Foundation. He twice served as composer-in-residence at the American Academy in Rome, was President of the American Music Center for 10 years, and also served as President of the American Academy and Institute of Arts and Letters. Former director of the Composer-in-Residence Program for the Lyric Opera of Chicago, he at various times served on the faculty of Queens College, the Juilliard School, and the Jewish Theological Seminary in New York.

## SONGWRITER BEN RALEIGH DIES AT 76 LYRICIST OF "WONDERFUL, WONDERFUL," "LOVE IS A HURTIN' THING," "TELL LAURA I LOVE HER"

Ben Raleigh, a versatile songwriter who composed lyrics for songs in many styles, died on February 26, 1997 of injuries from a fire at his Hollywood, California home. Raleigh, who was 76, enjoyed a long songwriting career in collaboration with many composers including Bernie Wayne, Herb Alpert, Jeff Barry, Sherman Edwards, David Axelrod, Otis Blackwell and Joe Zawinul.

Raleigh, a native of New York City, wrote the lyrics for numerous chart hits for many artists. They include Lou Rawls ("Love Is a Hurtin' Thing," "Dead End Street"), Johnny Mathis ("Wonderful, Wonderful"), Nat King Cole ("Faith Can Move Mountains"), Lesley Gore ("She's A Fool," "That's the Way Boys Are") and Ray Peterson ("Tell Laura I Love Her"). Raleigh's first hit, "Laughing on the Outside, Crying on the Inside," co-written with Bernie Wayne, was a Top Ten hit in 1946 for five artists (Sammy Kaye, Dinah Shore, Andy Russell, Teddy Walters and the Merry Macs). Raleigh also wrote the lyrics for the theme of the popular animated television series, "Scooby Doo, Where Are You?"

## PULITZER PRIZE-WINNING COMPOSER ROSS FINNEY, 90

Composer and teacher Ross Lee Finney, who in the early 1940's helped create the Americana musical style that evoked everything from Midwestern prairies to New England Hymns, and whose style continued to evolve for almost seven decades, died on February 5, 1997. He was 90.

Widely admired and respected as a composer, Finney received numerous awards, commissions and honors during his lifetime. Among these are the Pulitzer Prize in 1937; two Guggenheim Fellowships; the Boston Symphony Award in 1956; Brandeis University's Gold Medal in 1967; commissions from Yehudi Menuhin and the Koussevitsky Foundation, and others. His works included eight string quartets, four symphonies, numerous chamber works and song cycles, two ballets ("Heyoka" and "The Joshua Tree") and two stage works ("The Nun's Priest's Tale" and "Weep Torn Land").

Justly acknowledged as an excellent teacher, Finney retired from his position as head of the Composition Department at the University of Michigan, Ann Arbor, in 1974. A book of his essays, *Thinking About Music: The Collected Writings of Ross Lee Finney*, and an autobiography, *Profile of a Lifetime*, were both published in 1992.

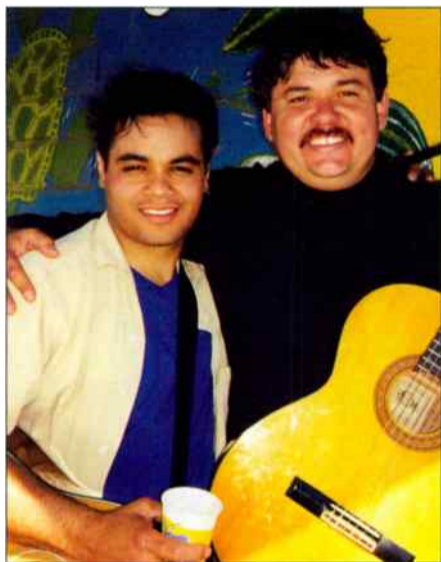
# Stepping Out



**A NAS HONOR:** The National Academy of Songwriters (NAS) recently honored ASCAP members Smokey Robinson, Jerry Leiber & Mike Stoller and Joni Mitchell with Lifetime Achievement Awards at the Regent Beverly Wilshire Hotel in Beverly Hills, California. Pictured at the event (l-r) are ASCAP's Loretta Muñoz, Mike Stoller, Jerry Leiber and ASCAP's Ron Sobel.



**ESSRA MOHAWK ROCKS:** Essra Mohawk has one of the more interesting singer/songwriter resumes you might ever see. She has recorded with the likes of John Mellencamp, Larry Carlton and Carole King. She has written with Al Jarreau, Al Stewart and Eric Bazilian. And she has opened live for Jimi Hendrix and Cream, and has performed with the Grateful Dead and Frank Zappa. Her songs have been covered by Cyndi Lauper ("Change of Heart"), The Shangri-Las ("I'll Never Learn") and Tina Turner ("Stronger Than the Wind"). Rita Coolidge has just cut a Mohawk song for her forthcoming album. Essra is also a featured vocalist on the popular Schoolhouse Rock videos on such songs as "Interjections," as well as the Bob Dorough-penned favorites "Sufferin' Till Suffrage," and "Mother Necessity." Currently working on an album with collaborator Tim Drummond under the name The Killer Groove Band, Mohawk is also touring with Dorough and other original singers from the Schoolhouse Rock series.



**OFF CAMERA:** Ricardo Castillon, lead singer of La Diferenzia, and Beto Ramon, the songwriter of "Mundo Sin Guitarras," the band's first single and video from their forthcoming album, *Canta Conmigo*, take a break from playing their guitars at the video shoot in San Antonio. The album was released on March 25.

**THE PAUSE THAT REFRESHES:** Former ASCAP South by Southwest showcase participants and current Mercury label darlings the Refreshments played New York's Irving Plaza recently. At the show they shared a moment with good friend ASCAP's Marcy Drexler. Pictured (l-r) are band members Roger Clyne, Paul Naffah, Brian Blush, Drexler and band member Buddy Edwards. The Refreshments can also be heard playing the theme song to the new cartoon hit "King of the Hill."



**AMOS N' ASCAP:** Tori Amos performed a sold out show on January 23rd at the The Theater at Madison Square Garden. The show, broadcast the following night on the Lifetime Television cable network, was a benefit for RAINN, the Rape, Abuse and Incest National Network, founded by Ms. Amos and her manager, Arthur Spivak. RAINN operates the nation's only toll-free, 24-hour sexual abuse hotline, 1-800-656-HOPE. Shown before the concert are (l-r) Tori Amos, ASCAP's Loretta Muñoz, Jem Aswad and Arthur Spivak. Opening the show, as a special guest of Ms. Amos, was ASCAP member and MCA Music Publishing songwriter Willy Porter.



**THE SECRET IS OUT:** ASCAP and Sony Music Publishing co-hosted a reception for Gretchen Peters at Mortons, Berkeley Square, London, in celebration of the release of Gretchen's new album, *The Secret of Life* in the UK. The guests were from all areas of the British media. Pictured (l-r) are ASCAP's Senior Vice-President/International Roger Greenaway, Vice-President of Sony ATV Music/Europe William Booth, Gretchen Peters, Creative Managers Sony Music/UK Miller Williams and Julie Sawyer, Managing Director Sony Music/UK Blair MacDonald, Creative Affairs, Sony Music/Japan June Shinozaki and ASCAP's Michael Stack.



**HEADS OF THE CLASS:** The Heads (Jerry Harrison, Tina Weymouth and Chris Franz), featuring singer/songwriter Johnette Napolitano, played New York City's Irving Plaza recently in support of their album *No Talking, Just Head*. Pictured backstage after the show are (l-r) ASCAP's Sam Perlman and Bill Brown, Harrison, Napolitano, Franz, ASCAP's Diane Snyder, Weymouth and ASCAP's Loretta Munoz.



**LIVINGSTON AND EVANS, I PRESUME:** Jay Livingston and Ray Evans, co-writers of such classic American gems as "Mona Lisa," "Whatever Will Be, Will Be (Que Sera, Que Sera)," "Silver Bells," as well as "The Mr. Ed Theme" and the "Theme to Bonanza," were warmly received at the recent ASCAP membership meeting in L.A. in February. Livingston and Evans were recognized for their 60th anniversary as collaborators.

# Stepping Out

**WOMEN IN MUSIC TOUCHSTONE AWARDS:** On January 28, Women in Music hosted its first annual Touchstone Awards luncheon honoring women in the music industry whose work and visionary spirit have inspired and guided others. Among the honorees were ASCAP member Valerie Simpson and ASCAP Vice President/Director of Communications Karen Sherry. Pictured at the event (standing, l-r) are honoree Jocelyn Cooper-Gilstrap, Senior Vice President at Universal Music Entertainment Group and President of Midnight Songs; Karen Sherry; presenter and ASCAP member Phil Ramone; honoree Ina Meibach, Esq.; Valerie Simpson; and (seated, l-r) honoree Ethel Gabriel, the first female A&R record producer; and Mistress of Ceremonies and ASCAP member Leslie Gore.



## COMMISSIONED

**Harold Blumenfeld's** *Voci Luminose* for two violins and orchestra by the UMEA Sinfoni Orkester of Sweden. The work was premiered by the orchestra on November 8, 1996, with Martin and Cecilia Gelland as soloists, and telecast nationally in Sweden on December 18.

**Howard Jonathan Fredrics** by the Diffusion i mEdia label to compose a new work for tape, "Screams for Lima," which will be included in the upcoming 1997 Electroclips release.

**Maurice Gardner's** Concerto for String Quartet and Chamber Orchestra, *Unicinium*, by the Florida Department of State Division of Cultural Affairs to be premiered in Miami in March 1997 by the Miami String Quartet and the Miami Chamber Symphony.

**Claude White** by the Dallas Opera to compose a one act opera to be premiered in 1998. The new work will be performed in two versions, a fully staged production conducted by the composer, and a recorded version for live puppet performance.

**Meredith Monk's** latest music-theater work, *The Politics of Quiet*, co-commissioned by the House Foundation for the Arts, Inc., the Lied Center for the Performing Arts, Pittsburgh Dance Council, Three Rivers Arts Festival and Walker Art Center. The Lied Center hosted the American premiere in September 1996.

## HONORED

**Alan Bergman and David Raksin** for being selected to represent the Society of Composers and Lyricists on the National Film Preservation Board. The board was established on October 11, 1996, when President Clinton signed the National Film Registry. The newly established board is a federal entity and will function as part of the Library of Congress.

**Charles Dodge** for being named the 1996 recipient of the SEAMUS Award by the Society for Electro-Acoustic Music in the United States. Dodge gained recognition early in his career for his orchestral and chamber music and for realizing the vast potential of the computer for broadening the composer's palette.

**Haven Gillespie** by Centre College's Norton Center for the Arts (Danville, Kentucky) with a dedication of the Gillespie Fountain and Plaza on April 26. The dedication was followed by "the Great Centre Jazz Summit" featuring Gillespie arrangements.

**Petr Kotik and Roscoe Mitchell** by the Foundation for Contemporary Performance Arts, Inc. with \$20,000 grants for the merit and imaginativeness

of their works. The Foundation was established in 1963 by ASCAP member John Cage and Jasper Johns to encourage, sponsor and promote innovative work in the arts.

**Gloria Nissenson and Elaine Lifton's** *Firehouse Five (4 C's and A Q)*. 15 fire safety songs for children, as a winner of a 1996 Parents' Choice Award.

**Jane R. Snyder** with the President's Award from the Songwriters Guild of America. The award was presented by SGA President **George David Weiss** at the Guild's New York office on January 29, 1997.

**Rachel Sumner** with the Gold Award in the 1996 National Parenting Publications Awards for her children's release, *Sleepy Time Lullabies* (Rachel's Records) featuring original and traditional lullabies with a subliminal heartbeat.

## PERFORMED

The **Consortium of Vermont Composers** celebrated its first decade of activity with four concerts on November 2, 3, 9 and 10, featuring the works of ASCAP members **Dennis Bathory-Kitsz, Gilles Yves Bonneau, Sara Doncaster, David Gunn, Maria Lattimore, Peggy Madden, Erik Nielsen, Don Stewart** and **Gwyneth Walker**.

**Glyn David's** uplifting and insightful original lyric compositions at the 53rd Presidential Inaugural Ball held by Vice-President Al Gore's state of Tennessee at Union Station in Washington D.C. Originally scheduled to play for 45 minutes, David was asked to play for almost three hours when Fire Marshals closed the doors due to large crowds that prevented headliner **Hootie and the Blowfish** from getting access into the hall.

**Anthony Vazzana's** song cycle, *Whisper and Chants*, for soprano and chamber ensemble and based on the poems of Jake Zeitlin, at the Museum of Tolerance in L.A. on November 14th, and again on Nov. 16th at the Presbyterian Church in Pasadena with the world famous soprano **Phyllis Bryn-Julson** and the Southwest Chamber Music Society.

**Ambassador Vivian Walton** by the Board of County Commissioners of Montgomery County, Ohio, for establishing the Brotherhood peace program and, through her compositions and song, helping to shield America's youth from drug addictions

## PREMIERED

**David Louis Feinberg's** *Neis Gadol Hayah Sham*, a choral setting of traditional Hebrew texts, on December 8, 1996 at the Waldorf Astoria Hotel, as part of a choral concert at Yeshiva University's 72nd Annual Hanukkah Dinner and Convocation.

**Garrison Hull's** orchestral work, *A Profound Whisper*, on February 2 in the Agudas Achim Congregation Sanctuary by the Virginia Chamber Orchestra and the Alexandria Choral Society in Alexandria, VA.

**Frederick Koch's** world premiere of his Cantata for "Peace" by the Coryton Ensemble with baritone Andrew White on April 6.

**Dan Locklair's** musical composition, "Since Dawn (A Tone Poem for Narrator, Chorus, and Orchestra)," based on the poem Maya Angelou wrote for Bill Clinton's 1993 presidential inauguration, "On the Pulse of Morning" by the Winston Salem Piedmont Triad Symphony on September 28 at Wake Forest University in Winston-Salem, NC.

**David Rackley's** composition for wind orchestra, "Overture Calafia," on September 29, 1996 by the Cal Poly State University Wind Orchestra under the direction of William V Johnson. The work was commissioned to commemorate the opening of the San Luis Obispo, CA's new Performing Arts Center.

## RELEASED

**Chris Bennett's** new CD, *Less is More* (Pacific Street Records), featuring six of her original compositions, including her Grammy-nominated "Theme from Midnight Express," which she co-wrote with Giorgio Moroder for the movie of the same title.

**Warren Bloom's** first solo CD, *Thanks for the Fantasy*, on Rockin' Chair Records, featuring 22 original songs encompassing elements of classic rock, reggae, folk, country and jazz. Bloom has previously recorded with Hall & Oates and has had a song performed by Pat Benatar.

**Ed Chalfin, Ted Lehrman** and **Steve Morris's** song, "Music to My Eyes," on *Can We Talk*, a new CD by Emel on BMG/Expressive. The album was originally released in Germany, Austria and Switzerland and most recently in Taiwan and Malaysia.

**Bob Dawson's** solo recording, *Breaking the Waves*, on Audio Alternatives. Pianist Dawson breaks new ground by combining pop, new age and classical with "bluegrass" piano.

**George Duning's** score to the classic 1955 film, *Picnic*, starring William Holden, Kim Novak and Cliff Robertson on MCA Records.

**Roland Vazquez's** latest CD, *Further Dance* (RVCD), featuring the Roland Vazquez Quintet performing 9 Vazquez originals and 2 duo improvisations.

**Walter Duda's** latest CD, *No Matter What*, on World Alert Records, featuring

original compositions written, arranged and coproduced by Duda.

**Jenner Johnson's** original songs on his debut CD, *The Garden*. A sample of Johnson's acoustic-based, melodic alternative songs can be found online at <http://www.iuma.com/iuma/bands/jen>.

**Michelle Lewis's** new commercial release, *Cheerleader Gone Wrong* (Quetzela Music).

**Karen Mason's** second CD, *Better Days*, on Zevely Records, featuring songs by her longtime partner **Brian Lasser**.

**Mark Mercury's** CD, *The Art of Space*, on Blue Chromium Records, featuring a blend of contemporary classical and futuristic electronic music.

**Stephen Paulus's** educational videotape, *Stephen Paulus on Composing for Chorus with the Dale Warland Singers, Brass Quintet, Guitar, Flute and Percussion and the Northfield Youth Choir* from the American Choral Catalog, Ltd.

**Robert Poremski's** music for "Awaken the Healer Within, A Guided Healing Meditation with Reverend Susan Bassik," the first release by RP Records in the Sound and Light Series.

**Adryan Russ and Doug Haverty's** *Inside Out*, a DRG Records CD/cassette of the all-female off-Broadway musical recently published by Samuel French.

**Cathie Ryan's** solo debut CD on Shanachie Records. Ryan is the former lead singer of the Irish folk group Cherish the Ladies.

**Todd Wayne's** new CD, *Behind Closed Doors* (Signal Recording Co.) containing 11 rock/jazz songs written and produced by Wayne.

## FEATURED

**Cadillac Moon** in a scene in the upcoming Warner Brothers film, *Devil's Advocate*, starring Al Pacino and Keanu Reeves. The band played their new song, "Show Me Your Tatoo," live in a Florida Bar. Their new album is out now.

## SIGNED

**Frank Ferko** to a 5-year recording contract with Arsis Audio. Mr. Ferko's recording of the *The Hildegard Organ Cycle* – both composed and performed by Mr. Ferko – was released on Arsis in October 1996.

SEND "STEPPING OUT" ITEMS

TO: THE EDITOR  
ASCAP PLAYBACK  
ONE LINCOLN PLAZA  
NEW YORK, NY 10023