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ASCAP PlayBack

VOLUME 4 ISSUE 3 PUBLISHED BY THE AMERICAN SOCIETY OF

PUBLISHERS SPECIAL SUMMER ISSUE 1997

BECK

International
Man of
Mystery



PHOTO BY SCOTT WEINER

1996
ANNUAL
REPORT
INSIDE

ASCAP PlayBack™

http://www.ascap.com

VOLUME 4 ISSUE 3

PUBLISHED BY THE AMERICAN SOCIETY OF COMPOSERS, AUTHORS & PUBLISHERS

SPECIAL SUMMER ISSUE 1997

SOCIETY HONORS TOPS IN POP, RHYTHM & SOUL AND FILM & TV MUSIC

GLEN BALLARD NAMED POP SONGWRITER OF THE YEAR

BERNIE TAUPIN RECEIVES GOLDEN WORD



WINNER'S ROW: ASCAP President and Chairman Marilyn Bergman congratulated three of ASCAP's big winners at this year's annual Pop Awards. Pictured (l-r) are Walter Afanasieff, writer of the Pop Song of the Year, "One Sweet Day;" Songwriter of the Year Glen Ballard, who co-wrote four Alanis Morissette mega-hits last year; Bergman and longtime Elton John collaborator Bernie Taupin, who was presented with the ASCAP Golden Word Award.

HILLARY RODHAM CLINTON "POPS" IN AT THE AWARDS



VERY SPECIAL GUESTS: Sharing an exciting moment on stage at ASCAP's Pop Awards are (l-r) California Senator Barbara Boxer, Marilyn Bergman and First Lady Hillary Rodham Clinton.

Those attending ASCAP's 14th annual Pop Awards on May 19th in Beverly Hills to honor the Society's top writers and publishers for 1996 were treated to a special surprise when First Lady Hillary Rodham Clinton and California Senator Barbara Boxer joined ASCAP President and Chairman Marilyn Bergman on stage. Recent Grammy Award winner Clinton spoke to the audience about her admiration for songwriters and composers.

ASCAP showed its admiration for songwriters and composers by presenting its top awards for pop music performed in 1996. Veteran writer/producer Glen Ballard, with four Alanis Morissette hits to his credit last year - he co-wrote "Hand In My Pocket," "Ironic," "You Learn," and "You Oughta Know" with Morissette - was named ASCAP's Pop Songwriter of the Year. Venerable writer/producer Quincy Jones presented the award to Ballard.

The Pop Song of the Year honor was presented to Walter Afanasieff for his hit "One Sweet Day," published by Sony/ATV Tunes LLC and WallyWorld Music.

EMI Music Publishing and Warner/Chappell shared the Publisher of the Year honor, as each represented 11 out of the 51 award-winning songs.

In a special presentation, longtime Elton John collaborator Bernie Taupin was presented with the ASCAP Golden Word Award in "honor of his extraordinary contribution to the art and craft of lyric writing."

Beck and the Presidents of the United States of America both received ASCAP's College Radio Award in recognition of their popularity in the college radio market.

Highlights of the evening included performances by Gordon Kennedy and Tommy Sims and Bruce Hornsby. For a complete listing of award winners and photo coverage, see pages 4-5.

JOHNNY MANDEL RECEIVES HENRY MANCINI AWARD AT ANNUAL FILM & TV MUSIC CEREMONY

ASCAP honored its top members in the film and television world at its 12th annual Film and Television Music Awards ceremony held on April 29th, 1997 at the Beverly Hilton in Beverly Hills, California. Receiving the highest honor of the evening, the Henry Mancini Award, was film composer and ASCAP Board member Johnny Mandel, best known for the song "Suicide is Painless" (Theme from M*A*S*H) and the Academy Award-winning "Shadow of Your Smile" from the movie *The Sandpiper*.

Mandel began his career at a young age, writing big band arrangements at the age of 12, and later arranging, writing and/or performing with the swing bands of the '40s and early '50s, including those of Alvino Rey, Artie Shaw, Jimmy Dorsey, Buddy Rich and the Henry Jerome Orchestra. He also got into radio and television work through Sid Caesar's "Your Show of Shows," while attending Julliard and the Manhattan School of Music. He then spent a year with the Count Basie Orchestra, before settling in Los Angeles to do session work for the likes of Frank Sinatra, Tony Bennett, Chet Baker, Peggy Lee (with whom he co-wrote "The Shining Sea"), Anita O'Day, Mel Torme and countless others, as well as work in the "Rat Pack"-era Las Vegas shows. Mandel's film work began with *I*



STARS OF SONG AND SCREEN: Pictured (l-r) at ASCAP's 12th annual Film & Television Music Awards ceremony are *West Side Story* actor George Chakiris, film director and Opus Award recipient Robert Wise, ASCAP President and Chairman Marilyn Bergman, Henry Mancini Recipient and ASCAP Board member Johnny Mandel and *West Side Story* actor Russ Tamblyn. Chakiris and Tamblyn honored Wise.

Want to Live in 1958 and has continued ever since with *An American Dream*, *The Russians Are Coming!*, *The Russians Are Coming!*, *The Last Detail*, *Deathrap*, *Caddyshack*, *The Verdict* and many others. Through the '70s, '80s and '90s, Mandel has continued to add to his prolific career, working with Michael Jackson, Quincy Jones, Miles Davis, Barbra Streisand and Natalie Cole, for which he arranged seven songs on her Grammy-winning *Unforgettable* album. An ASCAP member since 1956 and an ASCAP Board member since 1989, Mandel joins a prestigious list of fellow winners of the Mancini Award (formerly the Golden Soundtrack Award), including Randy Newman, Bill

Conti, Ennio Morricone, Maurice Jarre, David Raksin, Elmer Bernstein, Henry Mancini, Miklos Rozsa and Alex North.

ASCAP also presented director Robert Wise with the first Opus Award, which recognizes directors who make music an important part of motion pictures. His credits include such classic films as *West Side Story*, for which he won an Academy Award, and the Rodgers and Hammerstein musical *The Sound of Music*. Wise also won an Oscar for editing *Citizen Kane*.

The Top Box Office Film Award, honoring those composers with scores from the top box office films of 1996, were presented to Paul Buckmaster for *12 Monkeys*;

Continued on Page 7

SEAN "PUFFY" COMBS AND JERMAINE DUPRI NAMED SONGWRITERS OF THE YEAR AT ASCAP'S RHYTHM AND SOUL AWARDS



"Puffy" Combs

ASCAP celebrated the 10th Anniversary of its Rhythm and Soul Music Awards on June 3rd at the Manhattan Center in New York. ASCAP Board member Jimmy Jam and longtime writing and producing partner Terry Lewis played hosts as more than 500 winners and guests were on hand to help ASCAP celebrate the top writers and publishers of Rhythm and Soul music for 1996.

Sean "Puffy" Combs, CEO of Bad Boy Entertainment, and Jermaine Dupri, CEO of So So Def Records, were both honored as Songwriters of the Year. Combs, who won the award last year, won this year for his work



Jermaine Dupri

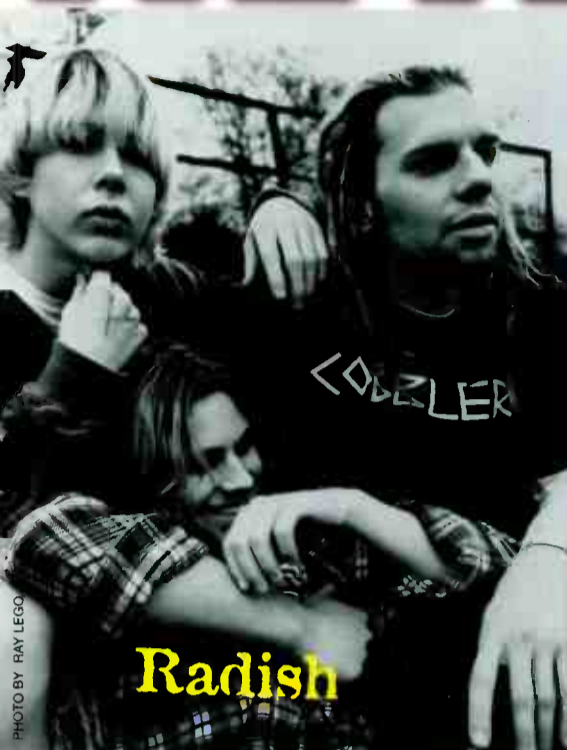
on such songs as "No One Else," "Only You," and "Soon As I Get Home." Dupri's honor comes from the success of his work on "Always Be My Baby," "Keep On, Keepin' On," and "Tonight's Tha Night." President of Arista Records Clive Davis presented the award to Combs, while Michael Maukdin, Executive VP of Columbia black music and Senior VP of Columbia Records Group, presented the award to his son, Dupri.

EMI Music Publishing was named ASCAP's Rhythm and Soul Publisher of the Year for representing the highest number of most performed songs in 1996.

Highlights of the evening included a special presentation to Vivian Scott, VP of black music for Epic Records Group, for her industry leadership and support and performances by Sandy B. and the Melanie Daniels Allstar Gospel Choir, as well as a musical tribute to the late Notorious B.I.G. (Christopher Wallace) that featured 112, Faith Evans (Wallace's widow), rap act the Lox and Sean "Puffy" Combs performing the hit single "I'LL BE MISSING YOU." For a complete listing of winners, please see pages 10 and 11.

ASCAP AND JUSTICE DEPARTMENT AGREE TO MODIFY FOREIGN CONSENT DECREE - SEE PAGE 13

NEW MEMBERS



RADISH

After recording an impressive three-song demo, alternative rock upstart Radish was courted by every major record company in the business before signing to Mercury. For many artists, such an accomplishment would represent the culmination of a lifelong dream, but for 15 year-old Radish singer/songwriter Ben Kweller, it marks the beginning of what seems sure to be a fruitful and rewarding career. Joined by drummer John Kent, 17, and bassist Bryan Blur, 29, Kweller hopes that people will see beyond his age to the strength of his songwriting, which, he is quick to point out, he has been working at since he was seven. Age issues aside, Radish's debut album speaks for itself. Combining heavy guitars with simple pop songs that people can sing along to, Kweller's self-proclaimed "sugar metal" is rock candy for the ears.

CHRIS HAJIAN

Film composer Chris Hajian is currently working on Trimark Film's zany new comedy *Chairman of the Board*, his first major commercial studio release. Previously, he scored numerous independent films, including two Sundance entries *Mr. Vincent* (1997) and *Nothing to Lose* (1996) as well as the soon to be released *Other Voices, Other Rooms* - based on the Truman Capote book. As a producer and songwriter, Hajian's most recent record is *OH*, Late Show with David Letterman singer/bassist Will Lee's debut solo album, which hit the top 25 on the Adult Contemporary Charts.

SMALLTOWN POETS

Having found they shared the same artistic, musical and spiritual interests when they were in a high school creative writing class together, Michael Johnston and Danny Stephens knew that they wanted to forge their Christian faith and love for music into a lifelong craft. The result, after a few years of bringing together kindred souls, is Smalltown Poets, a five member group who draw upon a Southeastern modern rock sound to help convey honest, poetic songs that take a close look at their real life experiences. The first radio single from the band's Ardent/ForeFront debut album is entitled "Everything I Hate."

DAVID KERSH

For the past five years David Kersh has been electrifying audiences on the Texas dance hall circuit with his incredible voice. Singing four hours a night, five or six nights a week for the most demanding of country fans has given the 25 year old artist from Humble, Texas keen musical instincts. On his new Curb debut, Kersh offers everything from the driving spirit of "young country" to the old-time sound of honky-tonk to the heart-tugging impact of the classic ballad. He tackles the knockout punch of "Breaking Hearts and Taking Names" as easily as as he does the minor key mood-setter "Love of A Man" and the bluesy power of "Louisiana Country Mile."

COWARD

Citing such musical influences as diverse as the Cars and Billy Joel, the four members of Coward are quick to express their desire to put the "show" back into live rock. Vocalist/guitarist Sheppard and guitarist Joey Sykes, co-writers of all the smart, supercharged rock songs on the band's new Elektra release, also believe that, above all else, songwriting is most important: "We just appreciate a great song," says Sykes. "Like Cheap Trick or Kiss, different bands but they both possess good songwriting instincts. We're not trying to be clever or anything, and we're certainly not trying to follow any trend." Sheppard adds that they just want to give their audience "a reason to tear the place down."

STEVE OEDEKERK

Filmmaker Steve Oedecker first met actor/ megastar (and fellow ASCAP member) Jim Carrey on Fox's hit comedy show *In Living Color*. Oedecker's job as a writer on that show led to a working friendship with Carrey who eventually approached Oedecker to work on *Ace Ventura*, *Pet Detective* and to write and direct *Ace Ventura II: When Nature Calls*. Those two films helped make Carrey a household name and Oedecker a major player in Hollywood. Moving from writer to director to composer, in 1996 Oedecker provided musical contributions to another hit comedy film - Eddie Murphy's *The Nutty Professor*. He is currently the writer/director of the Touchstone Pictures release *Nothing to Lose* and executive producer of the upcoming Warner Bros. film *Edwards & Hunt*.

LEE ANN WOMACK

As a staff songwriter for Tree publishing since 1995, Lee Ann Womack has co-written with such heavyweights as Bill Anderson, Sam Hogin, Ed Hill and Mark Wright. But it is her debut album as an artist on Decca Records, the legendary label of Ernest Tubb, Patsy Cline, Loretta Lynn and many other of her musical heroes, that is drawing her the greatest attention. In songs both intimate and plain-spoken, the Texas native weds the primal emotional power of a Connie Smith or Reba McEntire to the sensibilities and dilemmas of modern women.

DAVE MASON

As an original member of the highly revered supergroup Traffic, Dave Mason's guitar chops became so widely respected he was in constant demand and performed on seminal recordings by such artists as the Rolling Stones, Jimi Hendrix, Eric Clapton, George Harrison and Fleetwood Mac, to name just a few. Now Mason, who is also the writer of such landmark rock songs as "Feelin' Alright," "Only You Know and I Know," "Dear Mr. Fantasy," "Paper Sun" and "We Just Disagree" is gearing up for the future with a new band, a new series of live performances and a whole new attitude. In addition, he is returning to the studio and writing a book about the world of rock and roll.

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ASCAP members are keeping up the pressure on Members of Congress regarding H.R. 789 and S. 28, the so-called "Fairness in Music Licensing Acts of 1997."

ASCAP Members and hit songwriters Robert Sterling (Songwriter/Producer of group Point of Grace), George David Weiss ("What A Wonderful World"), and Paul Williams ("Evergreen") were among the witnesses who testified at a U.S. House Subcommittee on Courts and Intellectual Property "field hearing" which was held June 27 in Nashville. The Intellectual Property Subcommittee, part of the U.S. House Judiciary Committee, is chaired by Congressman Howard Coble (R-NC-6) of North Carolina. 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. These bills will hurt every songwriter, composer and music publisher in America.

On a positive note, the highly beneficial "Life Plus 70" bills, H.R. 604 and S. 505 – the much-needed Copyright Term Extension legislation – have again been introduced. Important new bills to clear up the "La Cienega" problem have also just been introduced in the U.S. House, as bill numbers H.R. 1967 and H.R. 1621. Chairman Howard Coble has introduced H.R. 1967, and California Congressman Sonny Bono (R-CA-44) is the Sponsor of H.R. 1621.

Unfortunately, the political hardball being played by the National Restaurant Association and the National Religious Broadcasters,

who represent a fringe group of for-profit radio station owners, has resulted in the positive "Life Plus 70" and "La Cienega" legislation being blocked by their allies on Capitol Hill. This has in effect meant that all of your copyrights – your musical property – are being held hostage by their selfish interests.

ASCAP LEGISLATIVE ISSUES U.S. CONGRESS 1997

Note new bill numbers for 1997 session:

"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 publishers for copyrighted music performed over radio and TV and 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. This will have a devastating impact on the ASCAP earnings of religious songwriters, composers and music publishers.

- Bill primarily supported by the National Restaurant Association and the National Religious Broadcasters, among others.

- Bill used by its proponents to hold the Copyright Term Extension bill hostage in both 1995-96 and 1997 session of Congress, hurting all copyright owners.

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

"COPYRIGHT TERM EXTENSION" H.R. 604 / S. 505 "LIFE PLUS 70"

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

- Designed to help U.S. balance of trade immensely.

ASCAP members strongly support-

MEMBERS KEEP UP THE PRESSURE ON MUSIC LICENSING BILLS

ASCAP MEMBERS TESTIFY AGAINST UNFAIR LEGISLATION AT CONGRESSIONAL HEARING HELD IN NASHVILLE



GOSPEL SPEAKS : The Coalition for the Protection of America's Gospel Music Heritage recently appeared before the Congressional Intellectual Property Subcommittee, appealing the attack by the National Religious Broadcasters via two congressional bills, the H.R. 789 and S. 28 "Fairness in Music Licensing Act," which seeks to curtail the ability of music creators to collect earned royalties for the use of their works. Pictured after the hearing at the U.S. Customs House are: (standing, l-r) ASCAP members Paul Williams, McSpadden/Smith Publishing's Marty Wheeler, the Coalition's chairman Robert Sterling, ASCAP's Dan Keen, BMG Songs' Elywn Raymer, Brentwood-Benson Music's Pete Carlson, Word Music's Don Cason and Ty Lucy; and (kneeling, l-r) are McSpadden/Smith Publishing's Shawn McSpadden and Sparrow Records' Grant Cunningham.

ed this legislation in 1995-96 Congress. Bill was blocked by supporters of H.R. 789 and S. 28.

"LA CIENEGA LEGISLATION" H.R. 1967 AND H.R. 1621

- Will clear up the legal limbo of song copyrights jeopardized by the "La Cienega v. Z Z Top" court case, which puts many pre-1978 copyrights at risk.

- Will resolve possible loss of thousands of copyrights due to conflicting Federal court decisions in the Ninth and Second Circuit Courts.

Without this legislation, thousands of popular songs could go into the Public Domain. ASCAP strongly supports this legislation.

OUR COPYRIGHTS AND OUR RIGHTS WILL CONTINUE TO BE THREATENED UNLESS WE SPEAK OUT NOW! WRITE, CALL AND FAX YOUR REPRESENTATIVES TODAY.

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Washington, D.C. 20515

Your Senators (2)
U.S. Senate

Washington, D.C. 20510

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

As we were going to press, another House hearing was held on H.R. 789. We will report on that hearing in the next issue of *PlayBack*.

If you would like additional information on issues or need to know who your Representatives in Congress are, 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, fax (212) 595-3342. Or E-Mail mcoleman@ascap.com.

ASCAP AND NLBA REACH AGREEMENT

The National Licensed Beverage Association (NLBA), representing the retail alcohol beverage hospitality industry, and the three performing rights organizations, ASCAP, BMI and SESAC, have negotiated new group music license agreements for the on-premise licensed beverage industry. The new business agreement is especially notable because the NLBA was an early sponsor of federal legislation that would drastically alter performing rights and reduce the income of writers and publishers. ASCAP is proud to have reached a business resolution of these issues.

The new agreements, retroactive to January 1, 1997, will be administered by the NLBA and are a result of the landmark compromise on performance rights reached by the four organizations in October 1995. The group agreements will cover fees for all music sources from all three PROs.

Debra Leach, NLBA Executive Director, said of the agreements, "We think this new arrangement will serve our members" best interests because it's both fair and affordable. We have more in our deal for our members than we would have ever gotten in legislation. It's definitely the way to go."

The NLBA will offer the new agreements to current and new members as a single, comprehensive performing rights licensing package. The new group agreement is a user-

friendly, administratively simple, tier structure with fees based on ranges of square footage. Fees for each range



NAB CRYSTAL RADIO AWARDS: ASCAP Board member Jimmy Jam was guest speaker at the annual National Association of Broadcasters Radio Awards luncheon in Las Vegas. Pictured (l-r) are Jam, NAB President Eddie Fritts and ASCAP Vice-President/Licensing Vincent Candilora.

cover both live and recorded music.

It is expected that the volume of discounted fees offered in this group agreement will result in reduced performance rights fees for many NLBA members, but each NLBA member may retain the option to enter individual ASCAP, SESAC and BMI licenses at non-discounted rates.

In addition to providing this comprehensive performance rights license package, NLBA and the performing rights organizations are working together to provide value-added services for those who choose the group agreement. For example, studies on how music can enhance business and advice on how to use music to increase profits will be made available to NLBA member participants.

The four organizations will work together with NLBA's affiliate organizations to educate current and

potential members about the agreement's benefits. The group agreement is a first of its kind since both the music and licensed beverage industries worked together to negotiate a business issue, thus, avoiding a complicated legislative process. The outcome of the negotiations the NLBA held individually with each of the PROs is a working document that is simple to understand and will benefit both the restaurant/beverage industry and songwriters.

ASCAP President and Chairman Marilyn Bergman said "We are delighted to have reached this agreement with the National Licensed Beverage Association. It is a good one for both our organizations. Fairness was the key — fairness to

NLBA members, and fairness to the songwriter and publisher members of ASCAP. This agreement demonstrates that the music licensing issue can be resolved in the marketplace if the parties involved are willing to work in good faith and in a spirit of compromise. We look forward to this new era of good will with the NLBA."

LICENSING NOTES

ASCAP once again had the honor of sponsoring the 1997 NAB Crystal Awards, which are given to stations in recognition of their year-round commitment to community service. The ten winning ASCAP licensees were KBHP-FM (Bemidji, MN), KKBT-FM (Los Angeles, CA), KMAS-AM (Shelton, WA), KMBZ-AM (Kansas City, MO), KWOA-AM (Worthington, MN), WJLS-FM (Beckley, WV), WKLX-FM (Rochester, NY), WLTE-FM (Minneapolis, MN), WMMX-FM (Dayton, OH), and WSM-AM (Nashville, TN). ASCAP Board of Directors member Jimmy Jam spoke on behalf of ASCAP to the 1,000 plus radio executives in attendance.

ASCAP member Cuco Pena recently presented a plaque to the Puerto Rico Broadcasters Association, commemorating its 50th anniversary. ASCAP also sponsored a day long seminar at the American Hotel & Motel Association convention.

ASCAP CONGRATULATES THE 1997 POP AWARD WINNERS



Song of the Year:
One Sweet Day
Writer: Walter Afanasieff
Publishers: Sony ATV/Tunes LLC
and WallyWorld Music
Publishers of the Year:
Warner/Chappell Music, Inc.
EMI Music Publishing
Songwriter of the Year:
Glen Ballard
ASCAP Golden Word Award:
Bernie Taupin
College Radio Awards:
Presidents of the U.S.A.
Beck

AND ...

Always Be My Baby by Jermaine Dupri and Manuel Lonnie Seal. Published by Air Control Music Inc., EMI Music Publishing, Full Keel Music Co. and So So Def Music.

As I Lay Me Down by Sophie B. Hawkins. Published by Broken Plate Music and The Night Rainbow Music.

Baby I Love Your Way by Peter Frampton. Published by Almo Music Corp. and Nuages Music Ltd.

Back For Good by Gary Barlow (PRS). Published by EMI Music Publishing.

Be My Lover by Ulli Brenner (GEMA), Lane McCray, Jr. (GEMA), Amir Saraf (GEMA) and Melanie Thornton (GEMA). Published by BMG Songs, Inc.

Because You Loved Me by Diane Warren. Published by Realsongs and Touchstone Pictures Music And Songs Inc.

Blessed by Bernie Taupin. Published by Wretched Music.



Co-Publisher of the Year Warner/Chappell: Pictured (l-r) are Warner/Chappell's Rick Shoemaker, Shari Saba, Ed Pierson, Judy Stakee, Barbara Quinn, Rachelle Fields, Kenny MacPherson, Denise Weathersby, Executive VP/General Manager of Warner/Chappell and ASCAP Board member Jay Morgenstern, Greg Sowders, Ira Pianko and Chairman and CEO of Warner/Chappell Les Bider.



Co-Publisher of the Year EMI Music Publishing: Pictured (l-r) are EMI's Hugo Burnham, Hatson Miller, Stacy Leib, Sharona Sabbag, Evan Lamberg, Carla Berkowitz, Sharon Ambrose, Bob Flax, Jody Gerson and Big Jon Platt.



Pictured (l-r) Dishwalla's George Pendergast, Scott Alexander, Jim Wood, Dust Brother John King holding son Otis, Dust Brother Mike Simpson, Dishwalla's Rodney Browning and J.R. Richards. Dishwalla won an award for their hit song "Counting Blue Cars."



Pictured (l-r) are Warner/Chappell's Kenny MacPherson, Manager/Publisher of Donna Lewis Ltd. Martin Harris, award winner Donna Lewis ("I Love You Always Forever"), ASCAP Executive VP/Director of Membership Todd Brabec and ASCAP's Loretta Muñoz.



Award winner Marqueze Ethridge, co-writer of "Waterfalls."



College Radio Award winner Beck.



Songwriter of the Year honoree Glen Ballard accepting his award from presenter Quincy Jones.



ASCAP Golden Word Award honoree Bernie Taupin and Marilyn Bergman.



Performer Bruce Hornsby.



(l-r) ASCAP's Ron Sobel congratulates Sony/ATV's Kathleen Carey and Jody Graham for publishing the Song of the Year, Walter Afanasieff's "One Sweet Day."



(l-r) Award winners Gordon Kennedy ("Change the World"), Dianne Warren ("Because You Loved Me") and Tommy Sims ("Change the World")

Breakfast At Tiffany's by Todd Pipes. Published by Lorene Lorene Publishing and Warner/Chappell Music, Inc.

Carnival by Natalie Merchant. Published by Indian Love Bride Music.

Change The World by Gordon Kennedy and Tommy Sims. Published by Bases Loaded Music, MCA Music Publishing and PolyGram International Publishing, Inc.

Closer To Free by Sam Llanas and Kurt Neumann. Published by Lla-Mann Music.

Colors Of The Wind by Stephen Schwartz. Published by Walt Disney Music Company.

Count On Me by Michael Houston and Whitney Houston. Published by Aurianna Publishing and Nipoy Music Inc.

Counting Blue Cars by Scott Alexander, Rodney Browning, Greg Kolanek, George Pendergast and J.R. Richards. Published by Bigger Than Peanut Butter Music, EMI Music Publishing and Mono Rat Music.

Fantasy by Adrian Belew, Chris Frantz, Dave "Jam" Hall, Steven Stanley and Tina Weymouth. Published by Metered Music Inc., Stone Jam Publishing, Inc. and Warner/Chappell Music, Inc.

Follow You Down by Scott Johnson, Bill Leen, Phil Rhodes, Jesse Valenzuela and Robin Wilson. Published by Bonneville Salt Flats Music, Corporate Teapot Music, Philthy Music, Rutle Corps Music, Warner/Chappell Music, Inc. and You Sound Bitter Music.

Forever by Walter Afanasieff. Published by Sony/ATV Tunes LLC and WallyWorld Music.

Gangsta's Paradise by Coolio, Larry Sanders "L.V." and Stevie Wonder. Published by Black Bull Music, Inc., Boo Daddy Publishing, Jobete Music Co., Inc., Large Variety Music and T-Boy Music LLC.

Give Me One Reason by Tracy Chapman. Published by EMI Music Publishing and Purple Rabbit Music.

Good Intentions by Dean Dinning, Randy Guss, Todd Nichols and Glen Phillips. Published by Sony/ATV Tunes LLC and Wet Sprocket Songs.

Hand In My Pocket by Glen Ballard. Published by Aerostation Corporation and MCA Music Publishing.

Have You Ever Really Loved A Woman by Bryan Adams and Robert John "Mutt" Lange. Published by Badams Music Ltd. and Zomba Enterprises Inc.

I Can Love You Like That by Maribeth Derry and Jennifer Kimbal. Published by Criterion Music Corp. Friends And Angels Music, Full Keel Music Co. and Second Wave Music.

I Could Fall In Love by Keith Thomas. Published by Sony/ATV Tunes LLC and Yellow Elephant Music, Inc.

I Love You Always Forever by Donna Lewis. Published by Donna Lewis Ltd. and Warner/Chappell Music, Inc.

I Swear by Gary Baker and Frank Myers. Published by Morganactive Songs, Inc. and Rick Hall Music, Inc.

I Want To Come Over by Melissa Etheridge. Published by MLE Music, Inc.

In The House Of Stone And Light by Martin Page. Published by EMI Music Publishing and Martin Page Music.

Ironic by Glen Ballard. Published by Aerostation Corporation and MCA Music Publishing.

I'll Be There For You by David Crane, Marta Kauffman, Michael Skloff and Phil Solem. Published by Warner/Chappell Music, Inc.

Jealousy by Natalie Merchant. Published by Indian Love Bride Music.

Like Jesus To A Child by George Michael. Published by Warner/Chappell Music, Inc.

Old Man And Me by Mark Bryan, Dean Felber, Darius Rucker and Jim Sonefeld. Published by EMI Music Publishing and Monica's Reluctance To Lob.

One Of Us by Eric Bazilian. Published by Human Boy Music and Warner/Chappell Music, Inc.

One Sweet Day by Walter Afanasieff. Published by Sony/ATV Tunes LLC and WallyWorld Music.

Only Wanna Be With You by Mark Bryan, Dean Felber, Darius Rucker and Jim Sonefeld. Published

by EMI Music Publishing and Monica's Reluctance To Lob.

Roll To Me by Justin Currie (PRS). Published by PolyGram International Publishing, Inc.

Runaway by Jimmy Jam and Terry Lewis. Published by EMI Music Publishing and Flyte Tyme Tunes.

So Far Away by Carole King. Published by EMI Music Publishing.

Tell Me by Darryl Brown and Bryce Wilson. Published by Almo Music Corp., Dream Team Publishing and Groove 78 Music.

Til I Hear It From You by Jesse Valenzuela and Robin Wilson. Published by Bonneville Salt Flats Music, New Regency Music, Rutle Corps Music and Warner/Chappell Music, Inc.

Time by Mark Bryan, Dean Felber, Darius Rucker and Jim Sonefeld. Published by EMI Music Publishing and Monica's Reluctance To Lob.

Unchained Melody by Alex North and Hy Zaret. Published by Frank Music Corp.

Waterfalls by Marqueze Ethridge and Lisa "Left Eye" Lopes. Published by Belt Star Music, EMI Music Publishing and Tizbiz Music.

Who Will Save Your Soul by Jewel. Published by Warner/Chappell Music, Inc. and Wiggly Tooth Music.

Wonder by Natalie Merchant. Published by Indian Love Bride Music.

The World I Know by Ross Childress. Published by Warner/Chappell Music, Inc.

You Learn by Glen Ballard. Published by Aerostation Corporation and MCA Music Publishing.

You Oughta Know by Glen Ballard. Published by Aerostation Corporation and MCA Music Publishing.

You'll See by Madonna. Published by Warner/Chappell Music, Inc. and Webo Girl Music.

You're Makin' Me High by Bryce Wilson. Published by Almo Music Corp. and Groove 78 Music.

PHOTOS BY LESTER COHEN



Award winner Terry Lewis (top) and ASCAP Board member and award winner Jimmy Jam ("Runaway").



(l-r) ASCAP's Brian Ciment, the Bodencans' Kurt Neumann and Sam Llanas, who won an award for their song, "Closer to Free," and ASCAP's Alonzo Robinson



College Radio Award winners the Presidents of the United States of America.

BECK The New Solution

By Erik Philbrook

When Beck Hansen took the stage to perform at this year's Grammy Awards at Madison Square Garden, he could barely contain the grin that crept onto his boyish face. This was his moment. Dressed in a smart black suit and tie, he launched into "Where It's At," the funky, thick-grooved hit with the indelible chorus, "I got two turntables and a microphone," from his best-selling album, *Odelay*, and jerk-danced his way into the musical history books. Although his performance wasn't quite as pop culture-shaking as, say, Michael Jackson's moonwalking performance of "Billie Jean" on the Motown Anniversary TV Special more than a decade ago, it did signal an important event in a generation's claim for artistic respect. Beck walked away with two Grammys that night – for Best Alternative Music Performance and Best Male Rock Vocal Performance – and made the official transition from great hype to great hope.

Today Beck is a well known artist – an international star. Yet the speed of his ascent and his eclectic, iconoclastic music and persona make him a mystery to many who still associate his name with that of the legendary English guitarist Jeff Beck. Even so, he is one of the most interesting success stories of the decade. It was only four years ago that BMG Songs Vice President Margaret Mittleman was enjoying a street fair in Silverlake, California, when she caught Beck performing for the crowd. Immediately, she realized she was experiencing exceptional musical talent. She took his music around to her colleagues at BMG and convinced them that here was an artist who was going to be around for awhile. So, they signed the unknown singer/songwriter to BMG Songs. And that was the beginning.

Still in his early twenties when he was signed, Beck

Yet Beck proved he had many sides – and much more to say. He quickly released two more albums on independent labels: *One Foot in the Grave* (K Records), a strong acoustic album of country blues, folk and quirky pop, and the more experimental *Stereopathetic Soulmanure* (Flipside), which was a collection of early recordings.

As pundits prophesied whether or not Beck would ever live up to the hype surrounding the success of "Loser," he took to the road, performing around the world in Europe, Australia, Japan and across the U.S. Whenever time and touring permitted, he began recording the songs that would comprise *Odelay*, the album that would secure his position as a songwriter with staying power.

On *Odelay*, Beck worked with producers and fellow ASCAP members John King and Mike Simpson, a.k.a. the Dust Brothers, who previously were responsible for hip-hop hits for Tone-Loc and Young M.C as well as the innovative Beastie Boys album, *Paul's Boutique*. On that album, as on *Odelay*, the listener is taken on a sonic joyride where familiar sounds – and song structures – are mutated and melded with surprising new audio effects to create something totally fresh.

Beck is an eclectic songwriter. Blurring the lines that often compartmentalize genres, he audaciously blends folk, blues, country and rock sounds with those of hip-hop, jazz and Tin Pan Alley. For Beck, the vast catalog of music from the past is a candy store from which he chooses nuggets to flavor his own compositions. He does this with such reverence and respect for the music he is sampling, that he is, in effect, paying tribute to the artists from whom he is borrowing. Some examples of Beck's sampling on *Odelay* include a sample from

good ol' song, and I still like to write that way sometimes."

In answer to some of the critics who have frowned upon his lyrical style, Beck says, "I couldn't sing my songs every night if I thought, 'Oh, I just scribbled this down – it doesn't really mean anything.' It's got to have some connection to me. It's weird that in America, almost every review I see says, 'Oh, the lyrics are nonsense; they don't mean anything.' I've written hundreds of songs, and I got bored of saying things the same way. I wanted to use the language differently.

"But I didn't want to be pretentious or pompous in the way some songwriters suddenly decide, 'OK, now I'm a poet; I'm going to turn these lyrics into poetry.' For me, the words still have to be funky. Especially in the area of music I'm working in: It's not art music; it's not conceptual. The words have got to feel good, and they have to sound good; they have to fit the rhythm. That's the hardest thing. You got a melody, you got this thing that's musical, and you want to stick words on it. Words can really weigh something down. And if you put in the wrong words, I'm telling you, it'll ruin the music; it'll ruin the melody."

Permeating all of Beck's songs, whether they are upbeat or dark, or whether you understand them or not, is an unmistakable sense of fun. You feel that this is an artist with a voracious appetite for sounds, styles and syllables who, instead of fearing the chaos of modern life, embraces it passionately. As our information-overloaded culture rolls toward the end of the millennium, Beck seems to be surfing it like the perfect wave.

As our information-overloaded culture rolls toward the end of the millennium, Beck seems to be surfing it like the perfect wave.

was a well-traveled musical veteran. Born and raised in Los Angeles, Beck started playing acoustic guitar as a teenager and was initially inspired by American folk music and Delta Blues. He immersed himself in the music of Fred McDowell, Woody Guthrie and others from the folk and blues tradition. But it was when he took a bus across the country to New York City in the late eighties and happened upon the East Village anti-folk scene that he discovered his musical calling. It was in that scene, which focused on freeing folk music from its 1960s protest clichés, that Beck flourished. It made him realize that there are no restrictions when it comes to subject matter for songs.

Eventually, Beck made his way back to Los Angeles and played whenever and wherever he could – at Raji's, Al's Bar and parties. He then met hip-hop producer Karl Stephenson and together began recording the material that would become *Mellow Gold*, Beck's breakthrough album.

In the summer of 1993, the L.A. independent label Bongload Records, released Beck's "Loser" as a 12-inch single. With absolutely no promotion, the song, a percolating mix of slide guitar, hip-hop rhythms and wordplay that impressed even the most jaded Beat poets, caught on at radio stations nationwide. Inadvertently (or inevitably), the song became an anthem for the so-called Generation X and Beck, with his long hair, second-hand clothes and low-budget approach, was hailed as a slacker poster boy – much to his chagrin. Even as he was signed to Geffen and released a solid album, *Mellow Gold*, some still called him a one-hit wonder.

"Venus" (written by Brad Baker and performed by Joe Thomas) in "The New Pollution;" elements of "I Can Only Give You Everything" (written by Philip Coulter and Thomas Scott) in "Devil's Haircut" and a sample of "The Moog and Me" (written and performed by Dick Hyman) in "Sissyneck." In one song, Beck even samples Schubert's "Unfinished Symphony #9 in B Minor."

However, if you were to strip all of Beck's clever samplings from the mix, what would remain would still be his most innovative creation: his lyrics. It has been said that, not since Dylan, has a pop songwriter done more in pushing the limits of, and playing with, language to create new meaning. Consider this verse from "The New Pollution":

*She's got a hand on the wheel of pain
She can talk to the mangling strangers
She can sleep with a fiery ball
Throwing truckers to the dying embers
She's alone in the new pollution*
(lyrics printed with permission)

When asked about such a lyric, Beck told *Rolling Stone*: "I'm not trying to confuse people. I want to communicate. A song like "The New Pollution" – I mean, pollution, it's a presence in our lives. And isn't it interesting to use a word like that – something with such horrible connotations – in the context of almost a love song? That's where you create friction. That's where you can start to get someplace where you aren't dealing in the banalities of everyday, pedestrian rock lyrics. Not that I mean to be snobby about it – I can appreciate the



PHOTO BY JUSTIN THOMAS

Nashville News



ASCAP COUNTRY SONGWRITERS WORKSHOP: (above) ASCAP held their Seventeenth Annual Country Songwriters Workshop at the Nashville offices. Sharon Vaughn has been moderating the panels held on Wednesdays for six consecutive weeks. Pictured above is the panel representing songwriters. They are (l-r): ASCAP's John Briggs, Gary Burr, Craig Wiseman, Sharon Vaughn (standing in the back), Mark Sanders and ASCAP's Chris DuBois.



A FLOCK OF DOVES: (above) ASCAP hosted a Gospel Music Dinner for the Dove Award nominees at their Nashville office. Pictured are the nominees with ASCAP's Connie Bradley (front left) and Dan Keen (front, second from right) and ASCAP CEO John LoFrumento (back row, far right).

ASCAP PUTS ON THE DOG: ASCAP writer member Kerry Kurt Phillips recently announced his joint publishing venture, Kerry Kurt Music, with A.P.I./Texas Wedge Music and L.A. based Windswept Pacific Music. Phillips has been with A.P.I. since 1988 and has penned three #1 records including "Pickup Man" by Joe Diffie. Along with numerous songwriter awards from ASCAP, NSAI and the Songwriter's Guild, Phillips has eight gold and thirteen platinum albums to his credit, accounting for over 20 million album sales. Phillips most recent singles include: "Maybe We Should Just Sleep On It" by Tim McGraw and "It's All the Same to Me" by Billy Ray Cyrus. Pictured (seated, l-r) are: ASCAP's Connie Bradley and her dog "Lucky," Phillips and Danny Morrison and (standing, l-r) A.P.I.'s Kent Earls, Johnny Slate, Stacey Slate and ASCAP's Shelby Kennedy.



OPEN HOUSE: Famous/Froehlig/Palmer Music recently held an open house in their Nashville offices. Pictured (l-r) are: ASCAP's Pat Rolfe and Connie Bradley, ASCAP Board member and Chairman & CEO of Famous Music Irwin Robinson, Famous Music's Pat Finch and Froehlig/Palmer's Celia Froehlig.

FILM & TV AWARDS

Continued from Page 1

Nicholas Glennie-Smith for *The Rock*; Elliot Goldenthal for *A Time to Kill*; James Horner for *Courage Under Fire* and *Ransom*; James Newton Howard for *Primal Fear* and *Space Jam*; Stephen Schwartz for *The Hunchback of Notre Dame*; Marc Shaiman for *The First Wives Club* and Nancy Wilson for *Jerry Maguire*.

Awards for Most Performed Songs for Motion Pictures, which honor songs that were featured in a motion picture and earned the highest number of credits in the 1996 survey year were presented to Diane Warren for "Because You Loved Me" from *Up Close and Personal* (published by Realsongs and Touchstone Pictures); Gordon Kennedy and Tommy Sims for "Change the World" from *Phenomenon* (Bases Loaded Music, PolyGram International, MCA Music Publishing) with a special mention to Ronny Vance; Michael Houston and Whitney Houston for "Count On Me" from *Waiting to Exhale* (Aurianna Publishing, Nippy Music Inc.); Coolio, Larry James Sanders and Stevie Wonder for "Gangsta's Paradise" from *Dangerous Minds* (Black Bull Music, Inc., Boo Daddy Publishing, Jobete Music Co. Inc., Large Variety Music, T-Boy Music LLC); and Jesse Valenzuela and Robin Wilson for "Til I Hear It From You" from *Empire Records* (Bonneville Salt Flats Music, New Regency Music, Rutle Corps Music, Warner Bros. Music Corp.)

Top TV Series Awards, honoring writers who

have composed the themes and dramatic underscore for the highest rated series in 1996, were presented to Ed Alton ("The Single Guy" and "Suddenly Susan"); Jay Chattaway and Dennis McCarthy ("Star Trek: Deep Space Nine"); Bill Conti ("Primetime Live"); John D'Andrea, Joe Henry and Cory Lerios ("Baywatch"); Dan Foliart ("Home Improvement"); James Newton Howard ("E.R."); Michael Karp ("Dateline NBC"); Joseph LoDuca ("Hercules: The Legendary Journeys" and "Xena: Warrior Princess"); Shelly Palmer ("Spin City"); Ron Ramin and Christopher Stone ("Walker, Texas Ranger"); Michael Skloff ("Friends"); Mark Snow ("X-Files"); Tim Truman ("Melrose Place"); Jonathan Wolff ("Caroline in the City" and "Seinfeld").

Honorees receiving awards for Most Performed Themes on television in the 1996 survey year were Jesse Frederick, Dan Foliart, Michael Karp, Richard Krizman and Johnathan Wolff.

Recipients of Most Performed Underscore Awards included John D'Andrea, Dick DeBenedictis, Cory Lerios, Joseph LoDuca, William Olvis and Mark Snow.

Bill Conti, who won a Top TV Series Award this year for "Primetime Live", is the only person to have won awards at all 12 ASCAP Film & TV Awards ceremonies.

In a special tribute to Johnny Mandel, Roger Kellaway performed "Suicide is Painless" and "Emily" and Dori Caymmi performed "Shadow of Your Smile." See pages 8-9 for complete photo coverage of ASCAP's Film & TV Awards.



COME BLOW YOUR HORN: ASCAP recently honored Pulitzer Prize recipient Wynton Marsalis (inset) with a special luncheon for his oratorio "Blood on the Fields." As an active member since 1982, ASCAP honored Marsalis not only for being the first jazz composer ever to receive the prestigious Pulitzer, but also for his works as a composer and performer in the fields of jazz and classical music. Pictured above at the luncheon are (l - r) jazz critic and historian Stanley Crouch, ASCAP President and Chairman Marilyn Bergman and Marsalis.





BOX TOPS: Pictured (l-r) are composer James Newton Howard who won two Top Box Office Film awards for *Primal Fear* and *Space Jam* as well as a Top TV Series Award for "E.R.," ASCAP's Nancy Knutsen, Marilyn Bergman and composer Elliot Goldenthal who won a Top Box Office Film award for *A Time to Kill*.

WRITA'S PARADISE: Picture below (l-r) are Jobete Music's Alison Witlin O'Donnell, Steveland Morris Music's John Paul Rosa, Marilyn Bergman and songwriter Larry "L.V." Sanders, winner of a Most Performed Song award for "Gangsta's Paradise" from the film *Dangerous Minds*.



LIVING LEGENDS: Jazz legend Benny Carter is pictured with Henry Mancini Award recipient Johnny Mandel.



FAMILY PICTURE: In photo at left is Composer Jesse Frederick, winner of a Most Performed Themes award with his wife Holly.

JAZZ GREATS: Pictured below (l-r) are composer Dori Caymmi, who performed "Shadow of Your Smile" as part of the tribute to Johnny Mandel; composer Paul Buckmaster, winner of a Top Box Office Film award for *12 Monkeys*; Horace Silver; ASCAP's Nancy Knutsen and Bill Henderson.





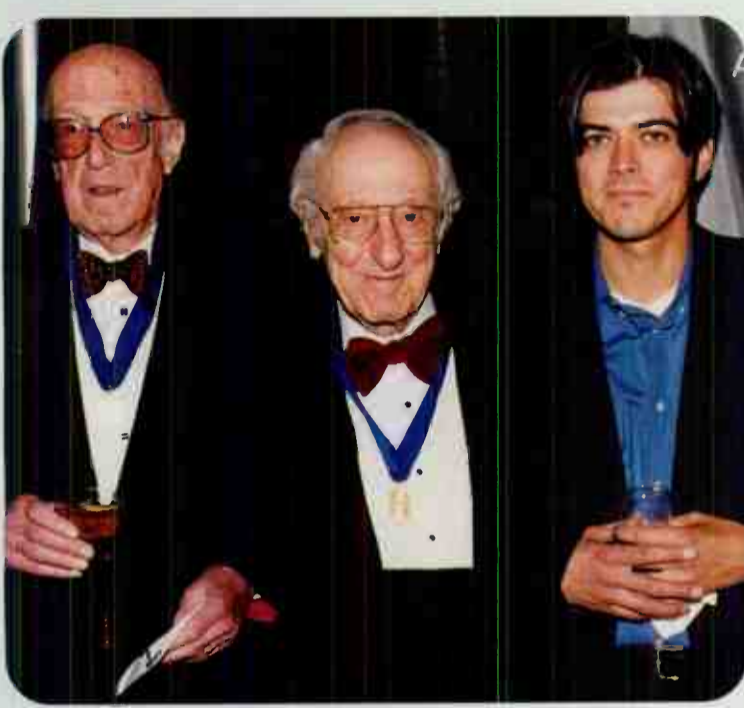
TV
AWARDS



UP CLOSE AND MUSICAL: Songwriter Diane Warren, winner of a Most Performed Song for "Because You Loved Me," from *Up Close and Personal* and ASCAP's Todd Brabec.



CRITIC'S DARLING: *M*A*S*H* director Robert Altman, seen here with his wife Katherine, was on hand to co-present the Henry Mancini Award to Johnny Mandel.



MEN IN BLACK: Songwriters Jay Livingston and Ray Evans (left and center), co-writers of such classic American gems as "Mona Lisa," "Whatever Will Be, Will Be (Que Sera, Sera)" and "Silver Bells," were honored at the awards for their 60 year collaboration which produced these hits and many more. They are pictured here with songwriter Jesse Valenzuela, member of the Gin Blossoms and recipient of a Most Performed Song award for "Til I Hear it From You" from the film *Empire Records*.

THE GANG'S ALL HERE: Pictured below (l-r) are composer John D'Andrea, winner of a Most Performed Underscore award and a Top TV Series award for "Baywatch"; ASCAP CEO John LoFrumento, composer Cory Lerios, also winner of a Most Performed Underscore award and a Top TV Series award for "Baywatch"; ASCAP Senior Vice President/Membership Todd Brabec and composer Mark Snow, winner of a Top TV Series award for "X-Files."



SMILE AND THE WORLD... In photo at right Composer Marc Shaiman is pictured accepting his award for Top Box Office Film for his score for the film *The First Wives Club* while ASCAP's Jeanie Weems looks on.

KEEPING COMPOSED: Pictured below (l-r) are composers Cory Lerios, Joseph LoDuca, winner of a Top TV Series award for "Xena: Warrior Princess" and "Hercules: The Legendary Journeys," ASCAP's Todd Brabec, composers Mark Snow and Chris Stone, winner of a Top TV Series award for "Walker, Texas Ranger."



PHOTOS BY LESTER COHEN





WINNING BIG: Pictured (top left photo, l-r) are ASCAP VP/Director of Membership Todd Brabec, host Terry Lewis, Michael Mauldin, Songwriter of the Year Jermaine Dupri, ASCAP Board member and host Jimmy Jam and ASCAP CEO John LoFrumento; and (top right photo, l-r) Songwriter of the Year Sean "Puffy" Combs and Arista President Clive Davis, who presented the honor to Combs.



ASCAP OUR 1997 RHYTHM & SOUL



**PUBLISHER OF THE YEAR
EMI MUSIC PUBLISHING**



R&B SONG OF THE YEAR
"You're Making Me High"
Writer: Bryce Wilson
Publishers: Almo Music Corp.
Groove 78 Music

RAP SONG OF THE YEAR
"How Do U Want It"
Writers: Bruce Fisher, Johnny Lee Jackson
Jo-Jo, K-Ci, Stanley Richardson
Leon Ware
Publishers: Almo Music Corp.
BMG Songs, Inc.
Cord Kayla Music Publishing
EMI Music Publishing
LBN Publishing

DANCE SONG OF THE YEAR
"Make The World Go Round"
Writers: Thomas Del Grosso Jr.
Brinsley Evans
Publishers: Class Clown Publishing
EMI Music Publishing
Jelly's Jam, L.L.C.

REGGAE ARTISTS OF THE YEAR
Shaggy (#1 Reggae Artist of the Year)
Bob Marley
Bob Marley & The Wailers
Capleton (PRS)
Maxi Priest (PRS)

SPECIAL RECOGNITION:
Vivian Scott

AIN'T NOBODY
Writers: Dallas Austin, Treach
Publishers: DARP Music
EMI Music Publishing
Naughty Music

**ALL THE THINGS (YOUR
MAN WON'T DO) - DON'T
BE A MENACE SOUNDTRACK**
Writer: JOE Joshua Thompson
Publisher: PolyGram International
Publishing, Inc.

ALWAYS BE MY BABY
Writers: Jermaine Dupri
Manuel Seal
Publishers: Air Control Music Inc.
EMI Music Publishing
Full Keel Music Co.
So So Def Music

**BEFORE YOU WALK OUT OF
MY LIFE**
Writer: Andrea Martin
Publisher: Almo Music Corp.
Sailorita Publishing

DAY BY DAY
Writers: Capleton, Dapt
Timothy McKenley
Publishers: Capital Music
Deshawn Publishing Co.
Karen D. Gordon Music

ELEVATORS (ME & YOU)
Writers: Andre "Big Boy" Benjamin
Antwan Patton
Publishers: Chrysalis Music
EMI Music Publishing
Gnat Booty Music

EVERYTHING REMAINS RAW
Writer: Easy Mo Bee
Publishers: Bec Mo Easy Music
EMI Music Publishing

GET MONEY
Writers: Roy Ayers
James Bedford Jr.
Sylvia Striplin
The Notorious B.I.G.
Publishers: AFI Music
B.I.G. Poppa Music
Chrysalis Music
EMI Music Publishing
Justin Combs Publishing

GET ON UP
Writers: Jo-Jo, K-Ci
Mr. Dalvin
Publishers: Cord Kayla
Music Publishing
EMI Music Publishing
LBN Publishing
Mr. Dalvin DeGere Music

I FOUND IT
Writers: David Anthony
Daphne Rubin-Vega
Publishers: BMG Songs, Inc.
D. O.K. Music, S. Plum Music
Yuh Big Music

I WILL SURVIVE
Writers: Dino Fekaris
Freddie Perren
Publishers: Perren Vibes Music Inc.
PolyGram International
Publishing, Inc.

KEEP ON JUMPIN'
Writers: Patrick P. Adams
Kenneth Morris
Publishers: Keep On Music (SOCAN)
Leeds Music, MCA Music,
a Division of Universal Studios, Inc.
On Backstreet Music Inc.
Patrick Adams Associates Inc.

**KEEP ON, KEEPIN' ON -
SUNSET PARK SOUNDTRACK**
Writers: Jermaine Dupri, MC Lyte
Publishers: EMI Music Publishing
So So Def Music
Top Billin' Music Inc.

LADY
Writers: D'Angelo, Raphael Saadiq
Publishers: I200 AM Music/Midnight
Songs Inc.
Ah Choo Music
PolyGram International
Publishing, Inc.
Tony! Toni! Toné! Music

**LAST NIGHT - THE NUTTY
PROFESSOR SOUNDTRACK**
Writer: Keith Andes
Publishers: EMI Music Publishing
Keiande Songs

LIKE THIS AND LIKE THAT
Writers: Dallas Austin, Colin Wolfe
Publishers: DARP Music
EMI Music Publishing
Nuthouse Music
Warner/Chappell Music, Inc.

LOOKING AT YOU
Writers: Alan Paul Carnell (PRS)
Lucia Holm (PRS)
Publisher: BMG Songs, Inc.



FAITH IN MUSIC: Pictured (above, top photo) award winner Faith Evans, who participated in the night's musical tribute to her late husband, the Notorious B.I.G. and (above, bottom photo) performer Sandy B. Pictured (at right, l-r) are EMI's Evan Lamberg, EMI's Chairman & CEO and ASCAP Board member Martin Bandier, award winner Al B. Sure, ASCAP's Todd Brabec and Loretta Muñoz.



ONE LOVE: Rita Marley is pictured accepting on behalf of her late husband Bob Marley, whose great catalog of performed music earned him an honor as one of the Reggae Artists of the Year.



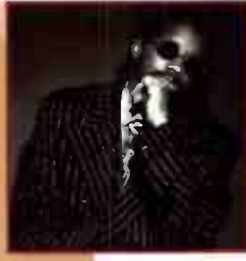
CONGRATULATES MUSIC AWARD WINNERS

SONGWRITERS OF THE YEAR



SEAN "PUFFY" COMBS
"No One Else"
"Only You"
"Soon As I Get Home"

JERMAINE DUPRI
"Always Be My Baby"
"Keep On, Keepin' On - Sunset Park Soundtrack"
"Tonight's Tha Night"



LOUNGIN
Writers: Al B. Sure
LL Cool J, Kyle West
Publishers: Across 110th Street Publishing
Def Jam Music Inc.
EMI Music Publishing
LL Cool J Music

ONE MORE TRY
Writers: Rollo Armstrong (PRS)
Rob Dougan (PRS), Kristine W.
Publishers: BMG Songs, Inc.
EMI Music Publishing

THA CROSSROADS
Writers: Anthony "Kanye West" Henderson
Steven "Layzie Bone" Howze
Ernest Isley, Marvin Isley
O'Kelly Isley, Ronald Isley
Rudolph Isley, Chris Jasper
Bryan "Bizzy Bone" McCane
Charles "Wish Bone" Scruggs
Publishers: Bowins Music Inc.
EMI Music Publishing
Ruthless Attack Music

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

MOVE YOUR BODY
Writers: Derek A. Jenkins
Dwayne "Spea" Richardson
Joanne Yvonne Thomas
Stephan B. Wilson
Publishers: B-Boom Publishing
Chrysalis Music
M-Word Music

ONLY YOU
Writers: Sean "Puffy" Combs, Stevie J.
Danna Tavaris Jones, Michael Keith
Combs
Dj Roger J., Marvin Chandrick
The Notorious B.I.G.
Publishers: B.I.G. Foxy Music
EMI Music Publishing
Justin Combs Publishing
Sounds From The Soul
Steven A. Jordan Music

THE LOVER THAT YOU ARE
Writers: Carlo Bianco, David Morales
Publishers: 10th Planet Music
Def Mix Music
EMI Music Publishing
Jelly's Jams, LLC.

WHAT KIND OF MAN
Writers: Jeffrey Allen, Ricky Kinchen
Keri "Keri" Carter, P. Diddy, Stokely
Lawrence Wooten
Publishers: EMI Music Publishing
Mint Factory Tunes

NO DIGGITY
Writers: Chauncey Hannibal
Teddy Riley
Publishers: Chauncey Black Music
Donril Music
Smokin' Sounds Music Ltd.
Warner/Chappell Music, Inc.
Zomba Enterprises Inc.

PO PIMP
Writers: Samuel C. Lindley
Carl Mitchell
Publisher: N The Water Publishing Inc.

TONITE'S THA NIGHT
Writer: Jermaine Dupri
Publishers: EMI Music Publishing
So So Def Music

WOO-HAH!! GOT YOU ALL IN CHECK
Writer: Galt MacDermot (SOCAN)
Publisher: MacDermot Music (SOCAN)

NO ONE ELSE
Writers: Sean "Puffy" Combs
Da Brat, KRS-One, Terri Robinson
Publishers: Air Control Music Inc.
EMI Music Publishing, Evolve Music
Justin Combs Publishing
Thevin' Tantrum Music
Warner/Chappell Music, Inc.
Zomba Enterprises Inc.

PONY
Writers: Stephen J. Gerritt
Ginuwine, Timbaland
Publishers: Gold Daddy Music
Herbiscious Music, Virginia Beach Music

TOUCH ME TEASE ME - THE NUTTY PROFESSOR SOUNDTRACK
Writers: Mary J. Blige, Foxy Brown, Case
Keaney "Smoove" Kornegay
Daryl L. Young
Publishers: SS Fierce Music
Baby Spice Music
Currenzy Ar Ya
EMI Music Publishing
Mary J. Blige Music
MCA Music, a Division of Universal Studios, Inc., Peck Music Inc.
Warner/Chappell Music, Inc.

YOU'RE THE ONE
Writers: Allstar, Cheryl "Coco" Gamble, Tamara "Taj" Johnson
Leanne "Leele" Lyons
Andrea Martin, Ivan Matias
Publishers: Almo Music Corp.
Al's Street Music Inc.
One Of Ghetto Ho
Sailandra Publishing
Warner/Chappell Music, Inc.
Wonder Woman Sings Music

ONE SWEET DAY
Writer: Walter Afanasieff
Publishers: Sony/ATV Tunes LLC
WallyWorld Music

SOON AS I GET HOME
Writers: Sean "Puffy" Combs
Publishers: EMI Music Publishing
Justin Combs Publishing

STAND UP
Writers: Latanza, Waters Brown
Dewey B., Kevin Nance
Publishers: Boca Music Ltd. (PRS)
EMI Music Publishing
Ghetto Thinkin' Music
Shpidops Music, Tio Brown Music

THE WRITE STUFF: Pictured (top left photo, l-r) are Warner Chappell Music's John Tita and Rachelle Fields, award winner Mary J. Blige, ASCAP's Audra Washington and award winner Manuel Seal; and pictured (top right photo, l-r) are award winner David Anthony, ASCAP's Bill Brown, award winner Claudia Cuseta, ASCAP's Jeanie Weems and BMG Music Publishing's Derrick Thompson.



DRESSED FOR SUCCESS: Pictured (above) are award winners Lauren Scott and Marvin Pecent and (below) is award presenter, ASCAP member and best-selling author James McBride.

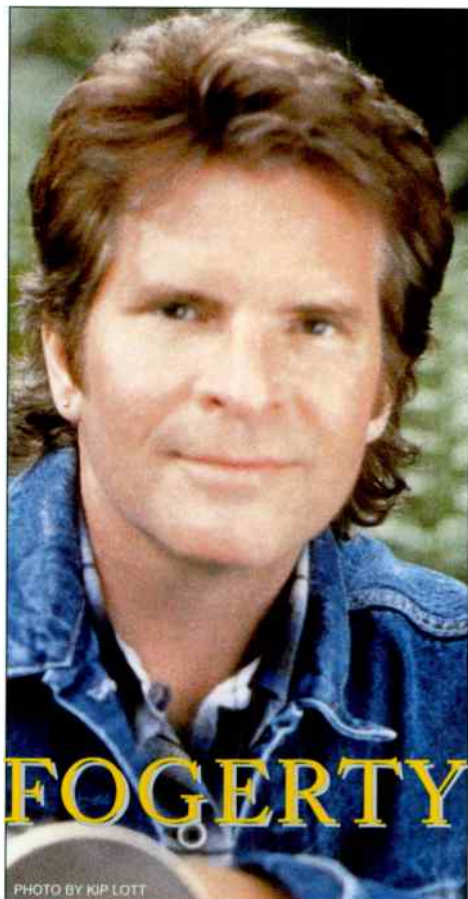


PROUD MOTHER: Pictured (above, l-r) are award winner Stevie J., Ms. Voletta Walker, the mother of the late Notorious B.I.G. who accepted an award on his behalf, Songwriter of the Year Sean "Puffy" Combs and ASCAP's Alonzo Robinson. Pictured (at left) are performers 112, who participated in the musical tribute to the Notorious B.I.G.

PHOTOS BY JIM CARROLL, DUBAKA K. LEIGH AND ANDREW LEPLAY

John Fogerty is of average height, but he bestrides the stage of Manhattan's Hammerstein Ballroom like a colossus — a giant of rock & roll. The rapt audience comprises fans ranging in age from teens to at least 50 plus, every one of them "getting off" on the combination of guitar and vocal bravado, timeless songs and nostalgia. Fogerty, the creative force behind the great and fondly-remembered 60's and 70's band, Creedence Clearwater Revival, is back after a lengthy absence from touring and recording. Amazingly, he has lost none of the soul, grit, power and pure showmanship which he first became known for nearly thirty years ago. Life experience and the uncertain roller coaster of his post-Creedence career may even have helped shape him into a better songwriter, musician and singer. Reviewing the concert, *New York Times* critic Jon Pareles hit the nail on the head when he wrote, "The music wasn't nostalgic, just sure of its shape. As he was in the 1960s, Fogerty is still unfashionable, and still indelible."

JOHN FOGERTY - BACK TO THE SWAMP By Jim Steinblatt



Those distinctively American song classics he wrote for Creedence — such as "Proud Mary," "Bad Moon Rising," "Green River," "Down on the Corner" and "Fortunate Son" — are now supplemented with a fine crop of new Fogerty originals on his just-released album, *Blue Moon Swamp* (Warner Bros.). In what is a continuation rather than a re-creation of what he accomplished with Creedence, the 1997 material mines rich verbal imagery of the American South — magnolias, hot rods, swamps, trains — and archetypal American musical styles like rhythm & blues, country, gospel, bluegrass and rockabilly. As he prepared to embark on his Blue Moon Swamp tour, Fogerty took some time to speak to *PlayBack* about his music, past and present.

What really inspired you to go into music in the first place when you were a kid?

I think around the time I was four years old, it was already pretty common knowledge around my family that I was very musical. I had already begun to sing songs. I sang in church, you know, just like Aretha, but it's a little different (chuckle) They would take me to church with them and they told me that when I was two years old in diapers, I would be kind of rockin' around in the church singin', "Shoo-Fly Pie and Apple Pan Dowdy," an old Dinah Shore song.

What about your parents, were they musical?

Yes. I can remember them driving along in the car singing together, singing, just singing. No accompaniment, no radio or anything. Singing in harmony to each other. They sang old pop songs like "Mr. Moon, Moon, silver shiny moon, won't you please shine down on me." Another song, I think, was, "By the light of the silvery moon."

Did you actually start writing songs early on or were you trying to learn to play your instruments at first?

You know what? I used to make up stuff, I must've been in about the third or fourth grade. I remember walkin' to school and I had a Muddy Waters feel going — I was listenin' to R&B, 'cause my older brothers did. But this is 1954 or so, before real rock and roll, you know, before Elvis. And I was makin' up a song, somethin' to do with "Wash Day Blues." I was, workin' out the words like, "I put 'em in the washin' machine and I add some soap. Doo-doo, doo-doo," and add a little blues lick (chuckle).

Was it in high school that you started playing more with other people?

Yeah, exactly. I had a terrible Stella guitar with the strings, you know, way up off the neck. And I talked my mom into letting me use my paper route money to buy a guitar. And when I got a guitar in my hands, right from the get-go (that was in the Eighth Grade) I now had power. I had electric guitar. And I met (Creedence drummer) Doug Clifford somewhere shortly after that, and he had a snare drum and we started blastin' away, forming a garage band, like kids do.

And that evolved. You were called the Blue Velvets at the beginning?

Yeah. Right at the end of that school year, we met (Creedence bass player) Stu Cook. We enlisted Stu to be a piano player, because, God knows, nobody knew anybody that played electric bass. But, at that point, even when it was just guitar and drums, when it was just me and Doug, I was already making up instrumentals on the guitar.

So you started playing jobs?

Well, I talked the teacher in the Eighth Grade, the music teacher, in to lettin' us play a sock hop thing, right, at the end of the year. By the way, I must say, the point is all these were instrumentals. I or anyone else was much too shy to sing. We had role models. We had the Ventures, we had Duane Eddy.

Right, those were the days of the instrumental bands.

They wrote their own songs, so I began writing instrumentals and arranging as much as a guy could do with a drum and a guitar. We'd be in study hall. I'd be sitting there arranging, meaning, let's say it's a song I've written called, "Johnny's Dream" — a ballad. And I would write it out where the drummer plays brushes here, and the brush is, you know, on the snare, but the stick is on the head and I would write out what the pattern on the kick drum was, and then I was writing out what the chords on the piano were. I didn't read music, or write music, so I had to write it out in pictures.

Did you have music lessons?

My mother took me for some folk guitar lessons with a guy named Barry Olivier in Berkeley. At that moment, what they called the "folk scare" was happening — the Kingston Trio and all that. So it immediately immersed me in the world of folk. Berkeley was the center, ground zero. Pete Seeger, Joan Baez, Alan Lomax, Jesse Fuller and Lightnin' Hopkins all came there. It started out as just lessons with Barry Olivier, but all the lessons turned into little folk seminars where he would just talk and then they'd have these festivals where all these great people would come to either play or just talk. That's why that stuff is so ingrained in me. But that was like an accident — if my mom had taken me down to the mom and pop music store on the corner, my environment would've been much different.

Well, I guess the Blue Velvets evolved into the Golliwogs, your pre-Creedence group. I know you went to the Army. That was a busy time for you — and a busy time in music with so much development in rock & roll. I guess you were feeling all of it.

Well, I was feeling it but, I must say, inside, I felt like my potential was to be like those people who were becoming famous. I don't think I ever thought of myself in terms of the Beatles or Elvis, but I thought of myself in terms of, perhaps the Stones or the Jeff Beck, bands like the Yardbirds. Through high school, we were the Blue Velvets, then we found a little record

company (Fantasy Records, ed.), which after Creedence Clearwater, became a big little record company. It was basically when I went in the Army and then came out that we really made the conscious decision to change the name. And also, by coincidence, in the Army, I would do all this endless marching, and I would think about my songwriting and I began writing what I consider my first real song, meaning lyrically — a song called "Porterville." And I had what it was about and I had how the melody went, and when I got home, I finally wrote it down. I consider that a big leap from what I had been writing before.

Of course, you were a group that developed in the Bay area, but you stood apart from what was the San Francisco kind of thing. Did you feel like you were different than the other bands that were happening at the time in that part of the country?

Yeah, very much so. I kind of transformed us and reinvented us into a derivative of Stax and Sun (the great Memphis record labels — ed.)

liked his earthiness and, of course, he was in movies, so there was something visual. I also must say I saw a movie late one night on TV and it was this black guy singing and playing the guitar, and I must've been eight years old and I asked my mom, "Who's that?" and she said, "That's Josh White." And it just went into my memory banks and stayed. It was one of the most chilling things I had ever seen. I did really enjoy Leiber and Stoller because I was really into the Coasters and, of course, Elvis did a lot of their songs. And I thought that was a cool thing to just write songs. And Lennon and McCartney, they elevated rock and roll.

What's your songwriting process like?

Well, it's been the same from my earliest songs until now. I have to be alone, usually. And usually, I have to feel comfortable, in other words, I'm not just about to get a knock on the door from a bill collector or a decorator coming to knock my wall out. And I go through chords and guitar riffs. I try to invent something new

and fresh for the guitar to say. And then I try somehow putting a song to that. If I can come up with a signature guitar thing, then I try to come up with a melody. I write a melody that is really no song, yet. It just has to be a melody that will stand by itself. Then I start searchin' around in my back log. I keep a little book that I've had since 1967. A small binder note book; the first title in it is "Proud Mary," and I've had it ever since. So I'll go through that book, maybe and see if there's a title in there that I've written in there that fits what I'm workin' on right now. If I find somethin', great. If I don't, well, then I gotta keep lookin'. Eventually, I get the melody and the guitar part workin' out. And if I've got enough faith in the whole thing, then I will start tryin' to write the lyrics. The lyrics are always last, because lyrics are tough for me. They don't flow out of me like to a poet, because I'm music first. I'm words second. I think guys like Dylan are probably words first, music second. So, that's been the same process for almost 30 years.

And with this new record you moved away from what I guess was a very big sound on the Eye of the Zombie album (John Fogerty's previous album, released in 1986 — ed.).

I made a conscious effort about 1988 and decided that the machine drums and the synths in my little demo room — I looked at that stuff one day and said, "That's somebody else's job." That might be fine for some other guy, but I'm more organic, and I don't need that stuff. That's not what I should be doing. So, I kinda made a conscious effort to, you know, from then on, to play, what I call real music, with real musicians playing it and not comin' out of a box somewhere, where you push a button and it all goes by itself, if you know what I mean.

And you really went back to that roots Americana thing that you were talking about earlier with this particular record. More so than you've done in a long time.

Yeah, I think I just rediscovered who I really am. It's as simple as that. I'm very comfortable being who I am. I've already defined it, you might say. I've already figured out a style. There's things I love to think about and talk about and write about, so that's what I did on this record. I just sort of let the music and the arrangement get married to the songs again in a very big way. I feel that I'm much deeper than I've ever been, musically.

Do you ever feel like the incredible success that you had with Creedence boxes you in some-times?

The simple answer is, yes, at times I have felt that that was kind of a big shadow coming off of a very tall mountain. But, you know, it's a challenge, you could either say, all right, that's the best I could ever do and then turn into a lounge act in Vegas. Just take the easy way out. Or else you say, I want to climb up beyond the top of the mountain again, but that comes from digging deeper within yourself. That's kind of what I feel like I've done. I feel real comfortable with the past now, 'cause I don't think the mountain scares me any more.

Are there other songwriting mentors that you could point to? Writers more contemporary with you or a little before?

Well, I was a fan of Hoagy Carmichael, whom I would've never known about, except for my mom. A kid is not privy to those worlds. I

NoteBook

ASCAP OFFERS GENERAL LIABILITY STUDIO INSURANCE

Last year, ASCAP rolled out a number of exclusive membership benefit options, including insurance for musical instruments and equipment, computers and valuable papers. That program, which has been received with great enthusiasm, has also led to requests from members for additional insurance protection. There is an area of exposure that many members who own or operate recording or rehearsal studios face on a daily basis: **the threat of a lawsuit claiming bodily injury or property damage.** General liability insurance provides protection in the event an outside party sues you claiming that your negligence caused them to incur bodily injury or that their property was damaged.

Sterling & Sterling, Inc., the administrator for the instrument and equipment insurance program for ASCAP members, has developed an inexpensive general liability program to cover your exposure in your studio. The annual premium is \$300 regardless of your studio size or income, for \$1,000,000 in coverage. The carrier is Fireman's Fund Insurance Company. You can apply for coverage by calling Sterling & Sterling, Inc. at (800) 767-7837 or by filling out the postage paid card included as an insert in this issue. All inquiries will receive a response and an application can be mailed or faxed to you.

We will continue our efforts to offer each member the kinds of benefits and programs that can improve the quality of your life and increase the value of your ASCAP membership.

The following are some basic questions and answers on the new Studio Liability Insurance Program. *PlayBack* thanks John Romeo of Sterling & Sterling for his input and assistance.

Q: What is general liability insurance?

A: General liability insurance is designed to protect you against lawsuits claiming bodily injury or property damage. For example, if someone walked into your studio and slipped and broke their ankle, he or she might very well sue you for damages (bodily injury). Your general liability insurance would respond. Another example would be if you rented out your studio and someone plugged in his equipment to your board and his guitar blew out. He could sue you for damage to his property.

Q: Does this cover a member's property in any way? Will the member still need property insurance if he or she purchases the general liability insurance?

A: The property program referred to on page one is designed to protect the insured member's musical instruments, equipment and valuable papers. Once again the general liability program is designed to protect you against law suits claiming bodily injury or property damage. My recommendation is to purchase a property policy as well as the general liability policy.

Q: Why should our members be concerned about general liability insurance?

A: Quite simply, people get sued. Every business opens itself up to lawsuits simply by dealing with the public and a recording or rehearsal studio is no exception.

Q: Doesn't homeowner insurance cover this exposure?

A: Read your policy. Most exclude or severely limit what types of business operations they cover. My opinion is that a business is best covered by a business policy.

Q: Will the program cover bands on the road?

A: No. Our program is designed to cover "fixed locations," specifically music and/or recording studios.

Q: Does it matter how big or small an operation the studio is?

A: No. All eligible ASCAP members pay the same per studio, a flat \$300 per year.

Q: How much is the member insured for?

A: \$1,000,000 per occurrence with a \$2,000,000 aggregate against all claims that year.

Q: Does the studio have to be in the home?

A: No. The studio can be anywhere in your home or at a separate location in the USA or Canada.

Q: Is there a deductible that has to be absorbed by the member?

A: No. This is what is called "first dollar coverage."

Q: Who is the carrier?

A: Fireman's Fund, one of the nations largest and oldest insurance companies.

Q: What should a member with coverage do if sued?

A: Call Sterling & Sterling, Inc. as soon as you are aware of a problem. We have an 800 number for members: 1-800-767-STER.

ASCAP AND JUSTICE DEPARTMENT AGREE TO MODIFY FOREIGN CONSENT DECREE - CHANGE WILL GREATLY BENEFIT ASCAP MEMBERS

In line with ASCAP's ongoing initiatives in the foreign arena, which this past year resulted in a foreign tax credit to members, ASCAP is pleased to announce an important agreement between the Society and the U.S. Department of Justice which positively affects ASCAP's foreign operations.

ASCAP and the Department of Justice have asked the federal court to modify a consent decree entered in 1950 that governed ASCAP's foreign operations. The modifications will remove virtually all of the substantive provisions of the decree.

The modifications will have two significant effects for ASCAP's 68,000 songwriter and music publisher members: **1)** It will enable ASCAP to collect foreign home taping royalties which are due American writers and publishers. In Germany, for example, over \$3 million is being held which should be paid to ASCAP members. This is yet another aspect of the significant positive contribution to America's balance of trade made by the music industry. **2)** It will remove many burdensome administrative restrictions on ASCAP's ability to do business with foreign counterparts. This could save ASCAP's members considerable expense in administrative costs.

ASCAP President and Chairman Marilyn Bergman stated, "ASCAP has, for many years, asked the Department of Justice to join us in removing these impediments to competition and to American songwriters' ability to collect royalties from abroad. We are delighted that the Department has agreed with us that these obsolete and anticompetitive restrictions should be lifted." After an appropriate notice period, it is expected that the court will enter a final order making the changes in late October.

ASCAP MEMBERS' CREDIT UNION OFFERS LOANS

In March, 1996, ASCAP initiated the first of its exclusive member benefit options - the opportunity for ASCAP members to participate in the IAG Federal Credit Union. In addition to offering a wide array of banking services, one of the most attractive aspects of the Credit Union option was customized for ASCAP members: the ability to obtain secured loans based upon the valuation of a member's ASCAP catalog. Examples of ASCAP members who have taken advantage of this benefit include a young songwriter who obtained a \$2,500 loan to purchase studio time and a more established writer member who received a \$300,000 line of equity for home improvements on his residence. To find out more about the IAG loan program for ASCAP members, please call 1-800-431-2754.



ASCAP PRESENTS: Some special guests dropped in at ASCAP's showcase at New York City's Don Hill's to see the Toronto-based group Blaxam. Pictured (l-r) are Bon Jovi keyboardist and Blaxam co-manager David Bryan, Jon Bon Jovi, Mercury Record's Frank La Rocka, Foreigner's Mick Jones, ASCAP's Jonathan Love, Blaxam co-manager Scott Belong and Blaxam members Adrian Eccleston, Shannon Maracle, Dean Jarvis, Jacintha Tuku, Saidah Baba Talibah and Washington Savage.

ASCAP 1997 DISTRIBUTIONS THROUGH OCTOBER

August 20-22: Writers' and Publishers' International Distribution

September 19: Publishers' Quarterly BCO* Distribution for 1Q97 performances

October 10: Writers' Quarterly BCO* Distribution for 1Q97 performances

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

(Exact dates subject to change)



PHOTO BY SHERRY RAIN BARNETT

SSSSHHHHHHH! ARTISTS AT WORK: ASCAP presented a Quiet on the Set showcase at Luna Park in West Hollywood, California that featured such up and coming members as Alex Fox, Debra Davis, Karen Pernick, Jason Feddy, Kris McKay and Vanguard recording artists, Venice (pictured).



THE GOOD WORD: A recent ASCAP/IAAAM Literacy Lyric event was held at Hollywood's Atlas Grill. The event was part of an ongoing series of programs designed to motivate inner-city high school students to develop their reading skills and foster literacy through a focus on the craft of songwriting and musical production. Pictured at the Atlas Grill are (l-r) ASCAP member Erykah Badu, ASCAP's Jeanie Weens and ASCAP songwriter Andrae Crouch.

IN MEMORIAM

George Bassman
Robert Mitchum
Sidney Prosen
Fritz Spielman
Fran Ziffer-Burgio

Stepping Out



C'EST LA VIE: ASCAP celebrated ASCAP board member Cy Coleman's latest award-winning musical, *The Life*, with a special reception at B. Smith's Rooftop Cafe in New York. On hand to cheer the show were (l-r) ASCAP Board member Nicholas Firth, Phil Galdston, David Zippel, Stephen Flaherty, ASCAP CEO John A. LoFrumento, Coleman, Rupert Holmes, Ira Gasman, who wrote lyrics and co-authored the book for *The Life*, Ervin Drake, ASCAP's Michael A. Kerker, Charles Strouse and Craig Carnelia.



HALL OF FAMERS: Alan and Marilyn Bergman were honored with the Johnny Mercer Award at the National Academy of Popular Music's 28th Annual Songwriters' Hall of Fame Dinner on June 10th. Tony Bennett presented the award after performing the Bergmans' song "You Must Believe in Spring." Pictured (l-r) are Alan, Marilyn and Tony. Other performers honoring the Bergmans were Patti Austin and Debbie Gravitte.



JAZZ REACHES A NEW AUDIENCE: In April, the ASCAP Foundation was a co-sponsor with Jazzreach of the world premiere of *Get Hip!*, a jazz music educational program aimed at elementary school children with a score composed by ASCAP member Larry Goldings. Pictured (l-r) after the performance at Manhattan's Merkin Hall are Goldings, ASCAP's Jim Steinblatt, Jazzreach founder and artistic director Hans Schuman (who conceived the program) and program narrator Vernice Miller.



A LITTLE WARPED: ASCAP is a sponsor of one of this year's biggest and most anticipated summer concert series: The Vans Warped Tour 1997. A special feature of this tour is that 90% of the performers are ASCAP members. This year's tour also hosts a Locals Only showcase stage presented by ASCAP and Ernie Ball and booked by local promoters in each market with ASCAP's assistance. Pictured backstage at the Seattle stop on the tour are 22 Jacks' Kelly LeMieux, ASCAP's Eileen Grobe, 22 Jacks' Bill Franza and Blink 182's Mark Hoppus.



DOING LUNCH, TALKING FILM: A luncheon was held recently in Beverly Hills honoring visiting composers David Hirschfelder (APRA) for *Shine* and Patrick Doyle (PRS) for *Hamlet*, both of whom received Academy Award nominations for their scores. Pictured (l-r) are ASCAP's Nancy Knutsen; composers David Hirschfelder and Patrick Doyle; PRS Board member and Managing Director of Air-Edel/London Maggie Rodford, who represents Doyle; ASCAP Board member Leeds Levy (behind Rodford); and Hirschfelder's manager Peter Hoyland of H.I.T. Management, Melbourne.



PHIL IT UP: ASCAP's Todd Brabec (right) congratulates Phil Collins for being named MusiCares' Person of the Year at a gala held at New York's Waldorf Astoria.



YOU RASCAL, YOU: ASCAP's Marcy Drexler is pictured with former Rascals member Felix Cavaliere at the NARAS Premiere Player Awards in Memphis. Cavaliere and the other Rascals, writers of the hits "Groovin'," "How Can I Be Sure" and "People Got To Be Free," were recently inducted into the Rock and Roll Hall of Fame.



BEST SELLER: "Some people spend \$20,000 on psychiatrists - I write books," says ASCAP publisher Jay Warner of National League Music. Each of his three books - *How to Have Your Hit Song Published* (Hal Leonard Publications), *American Singing Groups* (Billboard Books) and *Billboard's American Rock & Roll in Review* (Schirmer Books/Simon & Schuster) - has been a success in the crowded and competitive music book field.

Following a long career in music publishing, Warner turned his love for music and knowledge of the music business into books aimed at music professionals and music fans, alike. His newest book, *Billboard's American Rock & Roll in Review* takes an unusual approach to 30 years of the music's history: "It tells the stories," explains Warner, "of about 130 legendary rock & roll artists. Within the stories I intersperse the actual verbatim reviews from *Billboard* at the time the records were coming out, along with the date the review was issued and the chart position. As with my earlier books, I did extensive interviews. What developed was like an historic tree of ongoing musical influences right down through time. That added a unique dimension to the overall book."



WE SEE YOU: *Peekaboo*, a new interactive network for music and theater held its first Festival of New Music and Theater in the spring. ASCAP participated in a panel on the music business which featured ASCAP's Todd Brabec and brother Jeff, co-authors of the book, *Music, Money and Success: The Insider's Guide to the Music Industry* (Schirmer). Pictured after a panel discussion are (l-r): Jeff Brabec, Peekaboo President Ben Strouse, Todd Brabec and panelist and ASCAP songwriter Larry John McNally.

Stepping Out

COMMISSIONED

Philip Aaberg by the Montana Repertory Theater to compose the score for their 1997-98 season production of Harper Lee's *To Kill A Mockingbird*. The work was premiered in February of 1997 and will tour nationally through 1998.

W. David Bowman by the Delaware Valley Philharmonic Orchestra to be a judge, educator, arranger, orchestrator and conductor for their first annual Children's Composition Contest.

Charles Coleman by Kristjan Jarvi and the American Composer's Forum in a competition to compose a major work for chamber orchestra and three female voices entitled "Nine by Dickinson." It had its world premiere on April 30, 1997 at Merkin Hall in New York City.

Cindy Geary to score the Ireland Special of National Arts (syndicated nationally on PBS and Bravo). Geary recorded several original Celtic compositions which will be heard throughout the program.

John Jacobson by the Lambton County Board of Education to compose the theme song for the opening ceremonies of the Bluewater Bridge Second Span, a bridge linking Sarnia, Canada to Port Huron, Michigan, USA. Jacobson's "At the River" was performed on July 12 at the event.

David Kechley by the Ryoangi Duo to create a work for guitar and alto saxophone to be premiered at the World Saxophone Congress in Valencia, Spain.

Erich Stem by the Westover Hills United Methodist Church to compose a choral/orchestral work for performance by Richmond area chamber players in April as part of the Westover Hills 50th Anniversary Celebration.

Augusta Read Thomas' *Chanson* for cello and orchestra by the Boston Symphony Orchestra to celebrate the 70th birthday of Mstislav Rostropovich. The work was premiered at Symphony Hall in Boston on April 3-5 and at Carnegie Hall in New York on April 9-10.

HONORED

Garth Baxter's musical composition *Four Views of Love* with the 1997 Delius Composition Award for new music at the annual Delius Festival in Jacksonville, Florida in March.

Philip Kent Bimstein with a "New Residencies" grant, one of five awarded nationally by the New York-based non-profit Meet the Composer organization.

Ervin Drake by the New York Sheet Music Society on the occasion of his birthday on March 1, 1997.

Henry Gwiazda, Anne Kilstofte, Janika Vandervelde and **Zhang Ying** with 1997 Bush Artist Fellowships for Music Composition.

Daron Aric Hagen's *Shining Brow* (presented by the Chicago Opera Theater);

Carlisle Floyd's production of *Of Mice and Men* (presented by the Glimmerglass Opera); **David Carlson's** *Dreamkeepers* (presented by the Tulsa Opera); **Diedre Murray's** *You Don't Miss Water* (presented by the Vineyard Theatre) and **Conrad Susa's** production of *Dangerous Liaisons* (presented by the Washington Opera) for winning Opera America's Next Stage Grant Awards. The grants support the presentation of existing productions of under-performed works by North American artists.

Morris Rosenzweig with four of the country's most prestigious awards in the arts, all within the last year. He has been named a Fellow by the John Simon Guggenheim Foundation; honored by the American Academy of Arts and Letters; and has received major commissions by the Koussevitzky Foundation in the Library of Congress and Harvard University's Fromm Foundation.

Mike Taplinger for having a #1 hit song, "A Heartbeat Away," on the charts in Korea this spring for 5 weeks and selling over 500,000 copies on artist Yang Pa's debut CD.

Alex Torres as a recipient of a 1996 Albany-Schenectady League of Arts Award in New York. The League is the oldest continually operating arts council in the United States. Torres just released his second CD, entitled *On Track*.

FEATURED

Jim Ervin's "Take It or Leave It" in an episode of the WB television show "Sister, Sister." The song was produced by Jim Ervin with vocals by artist Jimmy Hodges.

James Roberts' music in the hit Off Broadway revue, *I Love You, You're Perfect, Now Change*, featuring book and lyrics by Joe Di Pietro. The show has passed its tenth sell-out month at the Westside Theatre in New York city.

Rayy Sly's song "Peace To the Streets," performed by his group **Quiet As Kept**, in an anti-violence campaign that has gained the attention of President Clinton, the NAACP, the Washington Post and others.

PERFORMED

Jerrold Fisher's overture to *The Charlatan and Desiree March*, from the comic operas by John Philip Sousa, restored, edited and arranged by Fisher, by New York Pops, Skitch Henderson, conductor, at Carnegie Hall.

Joshua Fried's *Headset Sextet* by the Bang on a Can All-Stars at Lincoln Center on March 17th, 1997.

Kay Gardner's *Ouroboros-Season's of Life: Women's Passages*, an oratorio for women's chorus, orchestra, and six soloists, by the Denver Women's Chorus (150 voices) in Denver, Colorado on June 7 and 8.

Richard Nanes' Symphony for Strings at Lincoln Center's Alice Tully Hall by New York Pro Arte on May 28, 1997.

Elaine Murray Stone's "Christopher Columbus Suite for Orchestra" on April 6th by the Florida Space Coast Philharmonic at the Fine Arts Auditorium, Cocoa, Florida.

Robert Strassburg's "Chelm," a comic folk opera based on the humorous stories about the Jews of the fabled community of Chelm, Poland, destroyed in the Holocaust, at the Brandeis Institute in Simi Valley, California.

PREMIERED

Adrienne Albert's "Sam's Dance," a Woodwind Quintet, by the Whole Bean Woodwind Quintet presented by the Pacific Composers Forum in Los Angeles on March 2.

Jeffrey Brody's Symphony for Organ, *Visions of the Apocalypse*, in its European premiere by organist Berj Zamkochian at the Vienna Konzerthaus on February 16.

Robert Cronin's *Aurea* for large orchestra in its world premiere by the Milwaukee Symphony Orchestra in Milwaukee on March 14-16.

Lori Dobbins' "Three for Two" for trumpet and percussion by Ronald Stewart, trumpet, and Nicholas Rosolanko, percussion, at SUNY at Stony Brook on March 6.

Carlisle Floyd's *Susannah* at simultaneous national premieres at Vancouver Opera and Deutsche Opera Berlin. The original premiere of the work took place in February, 1955 at Florida State University where Floyd used to teach. The work later earned Floyd a Guggenheim Fellowship and other awards.

Cass Harrison and Juan Marrero's "Fajardo, Farolero De Borinquen" at Interamericana University in Fajardo, Puerto Rico. The song was a gift to the city of Fajardo.

Kenneth LaFave's major new orchestral work, *Polyhymnia: Muse of hymns to the gods*, in its world premiere by the Saratov Philharmonic in Saratov, Russia, on May 14.

Jeffrey Mumford's *eight aspects of appreciation* for violin and viola in its world premiere by the Mann Duo on February 9 at the Phillips Collection.

Bruce Craig Roter's *A Camp David Overture (Prayer for Peace)* by the Albany-Georgia Symphony Orchestra on April 19. The work was inspired by the Camp David Peace Accords and is dedicated to its signatories, President Jimmy Carter, Prime Minister Menachem Begin and President Anwar el-Sadat.

Dalmazio Santini's *Capriccio Espanol* by world-class pianist Felipe J. Ramirez on April 17 at a special concert hosted by the Spanish Institute in New York City at the Center for American-Spanish Affairs.

Paul Siskind's *Fantasy-Variations on a Fragment by Schoenberg* by the Minnesota Orchestra during their subscription series in January.

RELEASED

Keith Clark's new Songbook/CD entitled *Songs of the City, Tales of Old San Francisco* (Keith Clark Publishers) featuring songs similar to the ones Clark recorded for Folkways in 1955, entitled *Ballads of La Salle County, Illinois*.

Brent Crockett's new age album *Oriental Time* (Brent Crockett Music) featuring the pianist/composer in new relaxing musical settings. (<http://www.lpcc.com/crockett>).

dead susan's new CD, *The Odds Are Far From Even* (Puckered Starfish Music) featuring the band's signature songs that are textured, dark and driven with a high intensity.

Con Fullam's songs on Maura Clarke's CD entitled *Stories from the Attic*.

Mark Gresham's new book on music, *Choral Conversations* (Thomas House Publications) that juxtaposes interviews with poet/science fiction writer Ray Bradbury, the late avant-garde composer John Cage and composer/humorist Peter Schickele (of P.D.Q. Bach fame). The book is based on Gresham's interviews for *Chorus* magazine, of which he was founding editor in chief.

Eric Hansen's debut CD, *Eric Hansen/Lucky* on Half Moon-Full Star Records featuring Hansen's passionate and playful, original acoustic-based songs.

Katie Kuhn's second CD featuring all original solo meditative piano compositions, *Saudade* (KTK Productions).

Paul Parnes' song "Two Heads Are Better Than One" for the Two-Headed Monster on "Monster Hits" video, released on "Sesame Street" and "Sony Wonder" and "Music for Little People" videos.

Steve Pullara's new children's album entitled *Hop Like a Frog* (Cool Beans Music) featuring a wide variety of fun, eclectic musical styles that will keep kids jumping for hours.

Spur's new release, *Moon Doggies*, a 14-track album of originals that showcase their own brand of supercharged rock. It is the band's second album following their successful debut, *Get Your Way*.

Trailer Park's new CD, entitled *Yard Work* (Majestic Records) featuring the Western Massachusetts-based band's self-described "barbeque" music.

Venice's first record for Vanguard, entitled *Born and Raised*, featuring **Kipp, Mark, Michael** and **Pat Lennon's** "soaring vocal harmonies that bring to mind classics like Fleetwood Mac and the Eagles" (Music Connection).

SIGNED

Michael Hoppe to a recording contract with Teldec Classics International. Teldec's first worldwide release of Hoppe's music is entitled *The Poet*, featuring eleven romances for cello and keyboard inspired by poets such as Carl Sandburg, Robert Frost and Kahlil Gibran.

Greg Kochanowicz to an exclusive publishing agreement with DSM Producers of New York for two rock/pop songs: "Give the Girls What They Want" and "Turn on the Fire."

Susie Mantell to a publishing agreement with LA-based music supervisor Marc Ferrari (MasterSource). Mantell's songs were recently heard on tv on "The Maury Povich Show" and "Another World."

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