

# PLAYBACK

FEBRUARY - MARCH 2002  
USA \$3.95 / CANADA \$4.95



## Mary J. Blige

### The Power of Positive Thinking

Country Music Awards, Ampt Music Series,  
Film Scoring Workshop, WebNoize,  
Gretchen Peters, Matt Serletic, Suzanne Vega,  
George Harrison (1944-2001)

PHOTO BY PHIL KNOTT

World Radio History



# The POWER of Recognition

## RECORD OF THE YEAR

India.Arie  
Alicia Keys  
Kerry "Krucial" Brothers  
Outkast  
Earthtone III  
Train  
Brendan O'Brien  
Nick DiDia  
U2 (PRS)  
Brian Eno (PRS)  
Daniel Lanois

## ALBUM OF THE YEAR

India.Arie  
Dave Way  
Mark Niemiec  
Outkast  
Earthtone III  
U2 (PRS)  
Brian Eno (PRS)  
Daniel Lanois  
Tim Palmer  
Richard Stannard  
Mike Piersante

## SONG OF THE YEAR

Charlie Colin  
Rob Hotchkiss  
Pat Monahan  
Jimmy Stafford  
Alicia Keys  
U2 (PRS)  
India.Arie  
Nelly Furtado (SOCAN)

## BEST NEW ARTIST

India.Arie  
David Gray (PRS)  
Nelly Furtado (SOCAN)  
Alicia Keys  
Linkin Park

## BEST FEMALE POP VOCAL PERFORMANCE

Nelly Furtado (SOCAN)

## BEST MALE POP VOCAL PERFORMANCE

Craig David (PRS)  
Brian McKnight  
James Taylor

## BEST POP PERFORMANCE BY A DUO OR GROUP WITH VOCAL

\*NSYNC  
U2 (PRS)  
Backstreet Boys

## BEST POP COLLABORATION WITH VOCALS

Christina Aguilera  
Pink  
Tony Bennett  
Billy Joel  
Brian McKnight  
Justin Timberlake  
Shaggy  
Ricardo "RikRok" Ducent

## BEST POP INSTRUMENTAL PERFORMANCE

Kirk Whalum  
Larry Carlton

## BEST DANCE RECORDING

Lionel Richie

## BEST POP INSTRUMENTAL ALBUM

Acoustic Alchemy (PRS)  
Larry Carlton  
Neal Schon  
Kirk Whalum

## BEST POP VOCAL ALBUM

Nelly Furtado (SOCAN)  
\*NSYNC

## BEST TRADITIONAL POP VOCAL ALBUM

Betty Buckley  
Michael Feinstein

## BEST FEMALE ROCK VOCAL PERFORMANCE

Tori Amos  
Melissa Etheridge

## BEST MALE ROCK VOCAL PERFORMANCE

Lenny Kravitz  
John Mellencamp

## BEST ROCK PERFORMANCE BY A DUO OR GROUP WITH VOCAL

Aerosmith  
Coldplay (PRS)  
Dave Matthews Band  
Train  
U2 (PRS)

## BEST HARD ROCK PERFORMANCE

Linkin Park  
P.O.D.  
Saliva

## BEST METAL PERFORMANCE

Black Sabbath  
Slayer

Slipknot  
System of a Down  
Tool

## BEST ROCK INSTRUMENTAL PERFORMANCE

Godsmack  
Joe Satriani  
Steve Vai

## BEST ROCK SONG

Charlie Colin  
Rob Hotchkiss  
Pat Monahan  
Jimmy Stafford  
U2 (PRS)  
Steven Tyler  
Guy Berryman (PRS)  
Jon Buckland (PRS)  
Will Champion (PRS)  
Chris Martin (PRS)

## BEST ROCK ALBUM

Aerosmith  
Linkin Park  
U2 (PRS)

## BEST ALTERNATIVE MUSIC ALBUM

Tori Amos  
Coldplay (PRS)  
Radiohead (PRS)  
Bjork (STEP)

## BEST FEMALE R&B VOCAL PERFORMANCE

India.Arie  
Mary J. Blige  
Blu Cantrell  
Alicia Keys  
Jill Scott

## BEST MALE R&B VOCAL PERFORMANCE

Case  
Maxwell  
Brian McKnight  
Musiq Soulchild  
Usher

## BEST R&B PERFORMANCE BY A DUO OR GROUP WITH VOCAL

City High  
Destiny's Child  
Carl Thomas  
The Isley Brothers  
I12

## BEST R&B SONG

Erykah Badu  
Alicia Keys

Missy "Misdemeanor" Elliott  
Timbaland  
Brian McKnight  
India.Arie

## BEST R&B ALBUM

India.Arie  
Mary J. Blige  
Destiny's Child  
Alicia Keys

## BEST TRADITIONAL R&B VOCAL ALBUM

Gladys Knight

## BEST RAP SOLO PERFORMANCE

DMX  
Missy "Misdemeanor" Elliott  
Nelly  
Afroman

## BEST RAP PERFORMANCE BY A DUO OR GROUP

Outkast  
Gorillaz  
Beanie Sigel  
Memphis Bleek  
P. Diddy  
Black Rob

## BEST RAP/SUNG COLLABORATION

Eve  
Gwen Stefani  
Case  
Ludacris  
Jagged Edge  
Nelly  
Mystic  
Planet Asia

## BEST RAP ALBUM

Eve  
Ludacris  
Outkast

## BEST FEMALE COUNTRY VOCAL PERFORMANCE

Jamie O'Neal  
Trisha Yearwood

## BEST MALE COUNTRY VOCAL PERFORMANCE

Johnny Cash  
Lyle Lovett

## BEST COUNTRY PERFORMANCE BY A DUO OR GROUP WITH VOCAL

Diamond Rio

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# ASCAP Congratulates Our GRAMMY® Nominees for 2002.

**BEST COUNTRY COLLABORATION WITH VOCALS**  
Emmellou Harris  
Garth Brooks  
Jo Dee Messina  
Tricia Yearwood

**BEST COUNTRY INSTRUMENTAL PERFORMANCE**  
Brad Paisley  
Leon Russell

**BEST COUNTRY SONG**  
Jamie O'Neal  
Lisa Drew  
Steven Dale Jones  
Gary Baker  
Frank Myers  
Richie McDonald

**BEST COUNTRY ALBUM**  
Trisha Yearwood  
Diamond Rio

**BEST BLUEGRASS ALBUM**  
Ricky Skaggs  
Kentucky Thunder

**BEST NEW AGE ALBUM**  
Phillip Aaberg  
David Darling

**BEST CONTEMPORARY JAZZ ALBUM**  
Bunny Brunel  
Marous Miller  
Mike Sterr

**BEST JAZZ VOCAL ALBUM**  
Dianne Reeves

**BEST JAZZ INSTRUMENTAL SOLO**  
Regina Carter  
Pat Martino

**BEST JAZZ INSTRUMENTAL ALBUM, INDIVIDUAL OF GROUP**  
Pat Martino

**BEST LARGE JAZZ ENSEMBLE ALBUM**  
Rob McConnell Tete (SOCAN)  
Bob Mintzer Big Band

**BEST LATIN JAZZ ALBUM**  
Tito Puente  
Chico O'Farrill

**BEST ROCK GOSPEL ALBUM**  
The Choir  
Sonicflood

**BEST POP/CONTEMPORARY GOSPEL ALBUM**  
Avalon  
Michael W. Smith

**BEST SOUTHERN, COUNTRY, OR BLUEGRASS GOSPEL ALBUM**  
Bill & Gloria Gainer  
Randy Travis

**BEST GOSPEL CHOIR OR CHORUS ALBUM**  
Carol Cymbala and The Brooklyn Tabernacle Choir

**BEST LATIN POP ALBUM**  
Juan Gabriel  
Jaci Velásquez

**BEST LATIN ROCK/ALTERNATIVE ALBUM**  
Ozomatli

**BEST TRADITIONAL TROPICAL LATIN ALBUM**  
Carlos Vives

**BEST SALSA ALBUM**  
Frankie Negron  
Tito Nieves  
Gilberto Santa Rosa

**BEST MERENGUE ALBUM**  
Grupo Mania  
Toño Rosario  
Olga Tañón

**BEST MEXICAN/MEXICAN-AMERICAN ALBUM**  
Pepe Aguilar (SACM)  
Vicente Fernández

**BEST TEJANO ALBUM**  
Emilo Navaira

**BEST TRADITIONAL BLUES ALBUM**  
Maria Muddar  
James Blood Ulmer

**BEST CONTEMPORARY FOLK ALBUM**  
Buddy and Julie Miller

**BEST REGGAE ALBUM**  
Beres Hammond (PRS)  
Luciano (PRS)  
Damian Marley

**BEST WORLD MUSIC ALBUM**  
Ravi Shankar (PRS)

**BEST MUSICAL ALBUM FOR CHILDREN**  
Cathy Fink  
Marcy Marxer

**BEST SPOKEN WORD ALBUM FOR CHILDREN**  
Tom Chapin

**BEST SPOKEN WORD ALBUM**  
Quincy Jones

**BEST MUSICAL SHOW ALBUM**  
Billy Stratus  
Martin Koch (STIM)  
Phil Ramone  
Stephen Flaherty  
Lynn Ahrens  
Dr. Seuss  
Stephen Sondheim

**BEST SCORE SOUNDTRACK ALBUM FOR A MOTION PICTURE, TELEVISION OR OTHER VISUAL MEDIA**  
Tan Dun  
Mark Isham

**BEST SONG WRITTEN FOR A MOTION PICTURE, TELEVISION OR OTHER VISUAL MEDIA**  
Jorge Calandrelli  
Tan Dun  
James Schamus  
Diane Warren  
Brian McKnight

**BEST INSTRUMENTAL COMPOSITION**  
Alan Silvestri  
John Patitucci  
Tan Dun

**BEST INSTRUMENTAL ARRANGEMENT**  
Bob Florence

**BEST INSTRUMENTAL ARRANGEMENT ACCOMPANYING VOCALIST**  
Paul Buckmaster  
Claus Ogerman (GEMA)  
Johnny Mandell

**BEST ALBUM NOTES**  
Gerald Early

**BEST HISTORICAL ALBUM**  
Mark Wilder  
Harry Belafonte

**BEST ENGINEERED ALBUM, NON-CLASSICAL**  
Martin Brumback

**PRODUCER OF THE YEAR, NON-CLASSICAL**  
Dr. Dre  
Jimmy Jam  
Terry Lewis

**BEST REMIXED RECORDING, NON-CLASSICAL**  
E-Smoove  
Steve "Silk" Hurley  
K-Klass (PRS)

**BEST CLASSICAL ALBUM**  
Pierre Boulez (GEMA)  
Sir Charles Mackerras (PRS)  
Brian Couzens (PRS)

**BEST ORCHESTRAL PERFORMANCE**  
Pierre Boulez (GEMA)

**BEST OPERA RECORDING**  
Sir Charles Mackerras (PRS)

**BEST INSTRUMENTAL SOLOIST(S) PERFORMANCE (WITH ORCHESTRA)**  
Reinbert de Leeuw (BUMA)  
Pierre Boulez (GEMA)

**BEST INSTRUMENTAL SOLOIST PERFORMANCE (WITHOUT ORCHESTRA)**  
Marc-André Hatzelin (SOCAN)

**BEST CHAMBER MUSIC PERFORMANCE**  
Pierre Boulez (GEMA)  
Jian Wang (CHA)

**BEST SMALL ENSEMBLE PERFORMANCE (WITH OR WITHOUT CONDUCTOR)**  
Deanman Maroney  
Jordi Savall (SACEM)

**BEST CLASSICAL VOCAL PERFORMANCE**  
Christopher Hogwood (PRS)

**BEST CLASSICAL CONTEMPORARY COMPOSITION**  
Pierre Boulez (GEMA)  
Poul Ruders (KODA)  
Kaia Saariaho (TEOSTO)  
John Tavener (PRS)

**BEST CLASSICAL CROSSOVER ALBUM**  
Bennd Ruf (GEMA)  
Enrique Chia  
Evelyn Glennie (PRS)

**BEST SHORT FORM MUSIC VIDEO**  
Aerosmith  
Missy "Misdemeanor" Elliott  
Ludacris  
Madonna  
Outkast

**BEST LONG FORM MUSIC VIDEO**  
Freddie Mercury (PRS)  
Bob Marley

There is no more distinguished honor in the music world than a GRAMMY nomination. In 2002, the incredible creativity of ASCAP members was recognized once again in over 85 categories. ASCAP is proud to salute them as well as congratulate this year's Lifetime Achievement and Trustee Award Honorees: Count Basie, Perry Como, Rosemary Clooney, Al Green, Joni Mitchell, Tom Dowd, and Alan Freed.

The  
ADVANTAGE  
of ASCAP



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MARILYN BERGMAN | PRESIDENT  
& CHAIRMAN OF THE BOARD

# PRESIDENT'S LETTER



These past months have reminded me of how vital a role music plays in our lives, lifting spirits, bringing people together, healing. I feel very fortunate and especially proud to represent this organization of women and men who create and make music and contribute so very much to the world.

I am pleased to report that there have been some encouraging developments for ASCAP and its members. The new consent decree, agreed upon by ASCAP and the Department of Justice after over five years of negotiation, was approved and is now in effect. The Second Amended Final Judgement, or AFJ2, is a positive thing for ASCAP members and for those who use our music. For members, AFJ2 eliminates most of the requirements that were imposed on ASCAP by the 1960 Order, but not on other performing rights organizations. AFJ2 creates a level playing field and that is beneficial for everyone.

For those who use our music, AFJ2 defines many previously undefined terms, such as those referring to particular types of licenses. This should reduce needless litigation. Also, rate proceedings, which in the past have dragged on for years in the courts, will be streamlined. This will save considerable effort and money for both ASCAP members and music users. New types of music uses, such as the Internet, are also taken into account in the new licensing provisions.

ASCAP's basic principles, of course, will not change. We are a membership organization with a Board of Directors that is elected by members

and answers only to its members. We believe firmly in a transparent distribution system, one that is open and accessible, and in a uniform application of distribution rules. Also, we believe writers and publishers should have the freedom, if they so choose, to resign from membership without constraint. Other U.S. performing rights organizations don't make it easy for their affiliates to resign, which I think speaks to one of our great strengths as a membership association. We have an exceptional track record of longstanding members, and I think the reason is that ASCAP members know this is truly their organization. No other U.S. performing rights organization can make that claim.

In our efforts to keep our members fully informed, we have posted several key documents on the ASCAP website. They include the membership application and agreement, the Articles of Association, AFJ2, all the distribution rules and formulas, and a compendium of ASCAP's rules, regulations, and policies adopted by the Board. I trust you will find them useful.

On a final note, since this is Grammy season, I'd like to congratulate all of our members who were nominated for a Grammy Award this year. From Mary J. Blige, who is featured on this issue's cover, to U2 to Emmylou Harris to Tan Dun and so many others from across the musical spectrum, ASCAP creators are giving the world exactly what it needs right now – great music.

Marilyn Bergman  
President and Chairman of the Board

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## PLAYBACK

VOLUME 9 ISSUE 1 FEBRUARY - MARCH 2002

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Playback is produced by the  
ASCAP Marketing Dept.  
© Playback 2002  
by the American Society of  
Composers, Authors &  
Publishers,  
ASCAP Building,  
One Lincoln Plaza,  
New York, NY 10023.  
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ISSN-1080-1391



Billy Johnson's Roadshow on the road with ASCAP Presents...Heineken Ampt Music Series

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Featuring a "stars and stripes" theme to honor the U.S. Armed Forces and the victims of terrorism, ASCAP's Country Music Awards presented awards to the ASCAP writers and publishers of the most performed country songs of 2000. Pictured is Phil Vasser, Songwriter/Artist of The Year.



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The second annual installment of the ASCAP Presents...Heineken Ampt Music Series finished another successful round of showcases in such great cities as Atlanta, Minneapolis, Portland, Oregon, New Orleans and Nashville. Pictured is Tony Rich in Atlanta.



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The late singer, songwriter, guitarist and former Beatle George Harrison changed the world with his music. Fellow ASCAP members Ravi Shankar and Philip Glass pay tribute to his unique talent and contributions.



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ASCAP's internationally-renowned Film Scoring Workshop featured aspiring Film/TV composers chosen from across the country and around the world. "It has proven to be priceless in starting a film scoring career as a working professional," said composer Kenya Tillery (pictured).



### 20 HAIL MARY

2002 Grammy nominee Mary J. Blige's new album, *No More Drama*, shows a whole new side of the Queen of Hip Hop Soul. Here she discusses her new outlook on life and her music.



### 44 MATT OF ALL TRADES

Songwriter/producer/record label president and newly appointed Chairman/CEO of Virgin Records America Matt Serletic is doing it all...and doing it very well. Here he talks about what makes a "great" song and his approach to producing has led to megahits for such artists as matchbox twenty, Santana, Collective Soul and others.

#### ADVERTISING IN PLAYBACK

A limited number of advertisements are now being accepted by *Playback*. For more information concerning circulation, advertising rates and specifications, please contact: Jay Eisenberg, Publishers' Representative, Inc., P.O. Box 2620, 19640 Pacific Coast Highway, Malibu, CA 90265, Tel. 310-317-8716, Fax: 310-571-0307, E-mail: Pubrep@worldnet.att.net.

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# ASCAP Celebrates the 39th Annual Country Music Awards



PHOTO BY ALAN L. MAYOR

## TOP HONORS

At ASCAP's Country Music Awards in November, **Phil Vassar** was named Songwriter/Artist of the Year, **Keith Follese** was named Songwriter of the Year, "I Hope You Dance" and "The Way You Love Me" tied for Song of the Year and EMI Music Publishing received the Publisher of the Year Award. Pictured at the event, (l-r) are EMI Music Publishing Nashville Executive VP/GM **Gary Overton**, EMI Music Publishing Worldwide Executive VP **Bob Flax**, **Mark D. Sanders**, who co-wrote "I Hope You Dance," **Follese**, **Michael Dulaney** who co-wrote "The Way You Love Me" with Follese, and ASCAP's **Connie Bradley** and ASCAP CEO **John LoFrumento**.



**Phil Vassar**, ASCAP Country Songwriter/Artist of the Year.

**M**ore than 1,000 music industry professionals from throughout the world joined country music stars for the 39th annual ASCAP Country Music Awards at Nashville's Opryland Hotel on November 3rd, proving that ASCAP songs are at the heart of the success of country music

The black-tie gala evening, which this year featured a "Stars & Stripes" theme in tribute to the U.S. armed forces and the nation's victims of terrorism, was hosted by ASCAP Senior Vice President **Connie Bradley** and ASCAP CEO **John**

**LoFrumento**. ASCAP Vice President **John Briggs** joined **Bradley** in presenting awards to the ASCAP writers and publishers of the most performed country songs of 2000.

The evening's top writer and publisher awards were: ASCAP Songwriter of the Year: **Keith Follese** for "The Way You Love Me," and "Smile." Songwriter/Artist of the Year: **Phil Vassar** for "Carlene," "My Next Thirty Years," and "Just Another Day In Paradise." Publisher of the Year: **EMI Music Publishing** for "Carlene," "Cold Day In July," "Don't Lie," "I Need You," "Just Another Day In Paradise," "Me Neither," "My Next Thirty Years," "Some Things Never Change," "There Is No Arizona," "This Woman Needs," "We Danced," and "Without You."

There was a tie for ASCAP Country Song of the Year, the award for the most performed country song of 2000. Sharing the award were: "I Hope You Dance" written by **Mark D. Sanders**, and published by **Soda Creek Songs** and **Universal Music Publishing Group**; and "The Way You Love Me" written by **Keith Follese** and **Michael Dulaney**, and published by **Airstream Dreams Music**, **Coyote House Music**, **Famous Music Corporation**, **Follazoo Crew Music**, **Scott and Soda** and **Warner/Chappell Music**.

The ASCAP Partners In Music Award annually recognizes ASCAP licensees who are exceptional in promotion and expanding the reach of country music. This year's recipient was the **Country Music Hall of Fame**, noted as one of the top musical heritage museums in the world. ASCAP Senior Vice President/Director of Licensing **Vincent Candilora** presented the award to **E.W. Wendell** and **Kyle Young** of the **Country Music Hall of Fame**.

ASCAP member **Harold Shedd** was presented with a special ASCAP award by **Randy Owen** for his outstanding ability to discover, develop and produce some of the great legends of country music. **Shedd** has produced milestone albums for such artists as **Alabama**, **Shania Twain**, **Billy Ray Cyrus**, **Reba McEntire**, **K.T. Oslin**, **Toby Keith**, the **Kentucky Headhunters** and **Glen Campbell**. **VFR** recording artist **Mark McGuinn** honored **Shedd** with a special performance.

The evening was further highlighted by performances of two ASCAP members who are among country music's hottest new stars: **Lee Ann Womack** and **Carolyn Dawn Johnson**.

*Complete photo coverage begins on page 26. A complete list of winners appears on page 46.*



Above, **Greg Barnhill** opens ASCAP's Country Music Awards by performing "America The Beautiful" with the **Mt. Juliet High School Drum Corp**.

# British Writers and Publishers Honored at ASCAP/PRS Awards in London

In October, ASCAP hosted its 20th annual awards dinner in London honoring members of the British Performing Rights Society (PRS), whose songs were among the most performed in the U.S. in 2000.

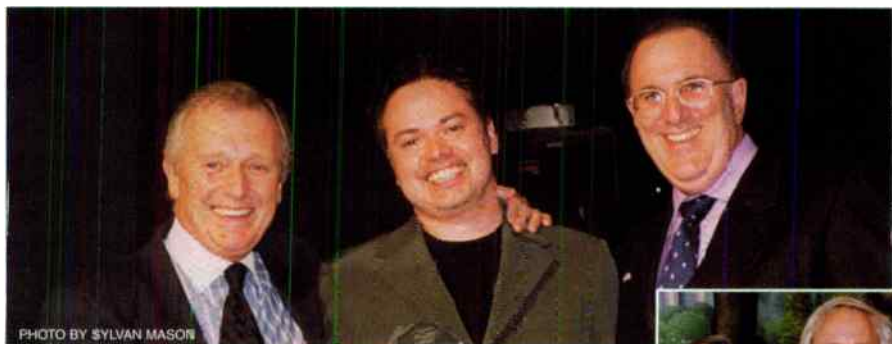
Robert John Lange and Paul Barry shared Songwriter of the Year honors. In 2000, Lange had tracks covered by two of the biggest-selling female artists on the multi-platinum albums *Oops! I Did It Again* by Britney Spears and *Celine Dion's Greatest Hits* and topped the UK charts with 3 tracks co-written and produced on The Corrs' platinum album *In Blue*, including the Number One single "Breathless." Barry, the co-writer (with Steve Torch and Brian Higgins) of Cher's international smash hit "Believe," added to his worldwide success with songs he wrote for Enrique Iglesias, including "Bailamos" (Number One in 7 countries, including the U.S.), "Rhythm Divine" and the Number One U.S. hit "Be With You." He also wrote songs for Ricky Martin, Rod Stewart, Tina Turner, as well as half the songs on Lionel Richie's album, *Renaissance*, including the hit singles "Angel," "Don't Stop the Music," and "Tender Heart."

The Song of the Year honor was presented to Mark Barry, Christian Burns and Stephen McNally (BBMack) and Phil Thornalley for their smash hit "Back Here," published by Strongsongs Publishing and BMG Music



## BACK HERE

Pop trio BBMack's smash hit "Back Here," written by Mark Barry, Christian Burns, Stephen McNally and Phil Thornalley, was presented with the ASCAP/PRS Song of the Year honor in London. Pictured (l-r) are BBMack's Barry and McNally, Strongsongs' Anna Jolly, BMG's Paul Curran, co-writer Thornalley, BBMack's Burns, Strongsongs' Graham Williams, PRS's Andrew Potter and ASCAP CEO John LoFrumento.



## LONDON CALLING

Pictured (l-r) at the 2001 ASCAP/PRS Awards held in London are ASCAP Senior Vice President/International Roger Greenaway, Songwriter of the Year honoree Paul Barry, ASCAP CEO John LoFrumento and (inset) Publisher of the Year Rive Droite's Laurent Dreux-Leblanc with ASCAP Executive Vice President Todd Brabec.

Publishing Ltd. Publisher of the Year honors went to Rive Droite Music Ltd..

Film Awards for scores were presented to composers Lisa Gerrard for *Gladiator*; John Powell for *Chicken Run*; John Altman for *RKO 281* and Stephen Warbeck for *Quills*.

The Club Award was presented to Sonique's "It Feels So Good," written by Simon Belofsky\*, Linus Burdick, Sonia Clark and Graeme Pleeth\* and published by BMG Music Publishing Ltd. The College Award was presented to Radiohead for *Kid A*, written by Colin Greenwood, Jonathan Greenwood, Edward O'Brien, Philip Selway and Thom York and published by Warner/Chappell Music Ltd.

A highlight of the evening was a special performance by singer/songwriter and ASCAP Board member Paul Williams.

Other ASCAP/PRS award-winning songs and their writers and publishers honored at the event included "Babylon" by David Gray (Chrysalis Music); "Bailamos" by Paul Berry and Mark Taylor (Rive Droite Music Ltd.); "Beautiful Day" by Adam Clayton, David Evans, Paul Hewson and Laurence Mullen (Blue Mountain Music Ltd); "Believe" by Paul Barry, Brian Higgins and Steve Torch (Rive Droite Music Ltd, EMI Music Publishing); "Be With

You" by Paul Barry, Enrique Iglesias (ASCAP) and Mark Taylor (Rive Droite Music Ltd, EMI Music Publishing);

"Breathless" by Andrea Corr\*, Caroline Corr\*, James Corr\*, Sharon Corr\* and Robert John Lange (Zomba Music Publishers Ltd); "Come Together" by John Lennon\* and Paul McCartney (Sony/ATV – Northern Songs);

"From This Moment On" by Robert John "Mutt" Lange and Eillean Twain\* (Zomba Music Publishers Ltd); "Help" by John Lennon\* and Paul McCartney (Sony/ATV –Northern Songs);

"Here Comes the Sun" by George Harrison (Harrisonsong Ltd); "Here With Me" by Dido Armstrong, Pascal Gabriel and Paul Stratham (EMI Music Publishing); "I'm Holdin On To Love" by Robert John Lange and Eillean Twain\* (Zomba Music Publishing Ltd); "In My Life" by John Lennon\* and Paul McCartney (Sony/ATV – Northern Songs); "It Feels So Good" by Simon Belofsky\*, Linus Burdick, Sonia Clarke and Graeme Pleeth\* (BMG Music Publishing Ltd, Universal Music Publishing Ltd); "I Will Love Again" by Paul Barry and Mark Taylor (Rive Droite Music Ltd); "Rock & Roll (Part 1)" by Michael Farr and Paul Gadd (Universal/MCA Music Ltd); "Rhythm Divine" by Paul Barry and Mark Taylor (Rive Droite Music Ltd); "She Drives Me Crazy" by Roland Gift and David Steele (EMI Virgin Music); "Sweet Dreams Are Made of This" by Ann Lennox and David Stewart (BMG Music Publishing Ltd); "That Don't Impress Me Much," by Robert John Lange and Eillean Twain\* (Zomba Music Publishers Ltd); "Torn" by Scott Cutler (ASCAP), Anne Previn\* and Philip Thornalley (BMG Music Publishing Ltd); "You'll Be In My Heart" by Phil Collins; and "You're Still the One" by "Robert John Lange and Eillean Twain\* (Zomba Music Publishers Ltd). \*Share not licensed by ASCAP.



Singer/songwriter and ASCAP Board member Paul Williams performing at the Awards Dinner



# Sixth Annual ASCAP Foundation Awards Presented in New York

**Broadway's Richard Adler Receives Foundation Richard Rodgers Award;**

**ASCAP Foundation Lifetime Achievement Honors to Jay McShann in Blues and Jerry Ragovoy in Rock & Roll**

The sixth annual ASCAP Foundation Awards and Scholarships Reception was held on December 6th at the Walter Reade Theater at Manhattan's Lincoln Center. Honors were presented to a wide variety of Award, Scholarship, Fellowship and Residency recipients, all of whom benefit from programs of The ASCAP Foundation. The reception was hosted by The ASCAP Foundation President **Marilyn Bergman**.

A highlight of the evening was the presentation of The ASCAP Foundation **Richard**



## AMERICAN MUSICAL THEATER MASTER

The ASCAP Foundation President **Marilyn Bergman** is pictured with Richard Rodgers Award honoree **Richard Adler**, co-writer (with Jerry Ross) of such Broadway classics as *Pajama Game* and *Damn Yankees*.

**Rodgers Award** to Broadway lyricist and composer **Richard Adler** for his lifetime achievements in the American musical theater. Adler is the co-writer (with the late Jerry Ross) of the Broadway classics, *Pajama Game* and *Damn Yankees*. Adler performed a medley of his hits, including "Hey There," "Whatever Lola Wants," "Steam Heat" and "You've Gotta Have Heart."

The first ASCAP Foundation Lifetime Achievement Award in the field of Rock & Roll was presented to the songwriter/ producer **Jerry Ragovoy**, whose credits include "Time Is On My Side," "Piece of My Heart," "Pata Pata," "Stay with Me," and "Get It While You Can." Ragovoy accompanied R&B vocalist **Howard Tate** in a performance of "Get It While You Can," the Janis Joplin hit originally recorded by Tate in the 1960s.

The ASCAP Foundation Lifetime Achievement Award in the Field of Blues was presented to Kansas City music legend **Jay McShann**, a pianist, bandleader, recording star and songwriter whose credits include "Confessin' the Blues," "Hootie's Blues," and "Jumpin' the Blues." McShann was unable to attend due to ill-

ness, but singer-guitarist **Duke Robillard** and pianist **Bruce Katz** performed one of McShann's songs, "Lonely Boy Blues," in his honor.

A complete list of recipients follows:

- Louis Armstrong Scholarship (Queens College) – **Pedro André Tavares**
- Leiber & Stoller Scholarship – **Justin Bahrami & Elizabeth Ziman**
- Leonard Bernstein Fellowship at Tanglewood – **David T. Little**
- Max Dreyfus Scholarship (NYU Tisch) – **Matthew J. Boresi**
- Henry Mancini Institute Scholarships – **Joshua Hartman & Nicolás Sorin**
- Michael Bassler Scholarship – **Melodie Nicholson**
- Dreyfus/Warner Chappell/ CCNY Scholarship – **Warren T. Loy**
- Ira Gershwin Award (LaGuardia HS) – **Alexandra Conway & Samantha Brenner**
- Frederick Loewe Scholarship (NYU Tisch) – **Christian Imboden**
- Metropolitan Opera Guild Composer-in-Residence – **Stephen Weinstock**
- Rudolf Nissim Prize – **Kevin Beavers**
- Richard Rodgers New Horizon Award – **Laurence O' Keefe**
- ASCAP Foundation Lifetime Achievement Award (Blues) – **Jay McShann**
- ASCAP Foundation Lifetime Achievement Award (Rock & Roll) – **Jerry Ragovoy**
- ASCAP Foundation Richard Rodgers Award – **Richard Adler**

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



**Clockwise from far left:**

The ASCAP Foundation's **Colleen McDonough**, the ASCAP Foundation Lifetime Achievement honoree **Jerry Ragovoy**, R&B vocal great **Howard Tate** and The ASCAP Foundation Executive Director **Karen Sherry**.

Guitar great **Duke Robillard** performed in tribute to Jay McShann, who was honored with an ASCAP Foundation Lifetime Achievement Award for his outstanding achievements in the field of Blues.

**Richard Adler** and Richard Rodgers New Horizons Award recipient **Larry O'Keefe**, who was honored for his musical *Bat Boy*.

**Natasha Sinha**, a 2001 11-year old recipient of The ASCAP Foundation Morton Gould Young Composer Award, who performed an original work.



# ASCAP Deems Taylor Awards Honor Tops in Print, Broadcast and New Media Coverage of Music

The Society honored the winners of the 34th Annual ASCAP Deems Taylor Awards for outstanding print, broadcast and new media coverage of music at a special reception hosted by ASCAP President and Chairman Marilyn Bergman at Manhattan's Walter Reade Theatre on December 5th. Over the years, tens of thousands of dollars have been distributed in cash prizes to winning authors, journalists and broadcast producers and personalities.

The ASCAP Deems Taylor **Radio Broadcast Award** honored the widely syndicated radio program *Pipedreams*, and was presented to program host and producer **Michael Barone** and **Minnesota Public Radio**. Cited in the **Television Broadcast** category was *America: A Tribute to Heroes*, the all-star benefit program presented in the wake of the September 11 tragedies in a joint and commercial-free production by the ABC, CBS, Fox and NBC Networks, all of which were honored together with supervising producer **Joel Gallen**. In addition, The **ASCAP President's Award** for outstanding achievement was presented to *Jazz*, the ten-part PBS documentary by **Ken Burns**. *Jazz* co-producer **Peter Miller** accepted the award on behalf of Burns.

ASCAP Deems Taylor **Internet Awards** were presented to **William Duckworth** for his cutting-edge New Music Internet site, *monroestreet.com/Cathedral*; and to Experience Music Project and designer **Diane Andolsek** for the interactive site, *emplive.com*.

The authors and publishers of the eight books to be honored at the ceremony are:

- ◆ **Whitney Balliett** for *Collected Works: A Journal of Jazz, 1954-2000*, by St. Martin's Press
- ◆ **David Cairns** for *Berlioz: The Making of An Artist, 1803-1832*, by University of California Press
- ◆ **Eric Chafe** for *Analyzing Bach Contatas*, by Oxford University Press
- ◆ **Benjamin Filene** for *Romancing the Folk: Public Memory & American Roots Music*, by University of North Carolina Press
- ◆ **Albert Glinsky** for *Theremin: Ether Music & Espionage*, by University of Illinois Press
- ◆ **Constance Valis Hill** for *Brotherhood in Rhythm: The Jazz Tap Dancing of the Nicholas Brothers* by Oxford University Press
- ◆ **Michael Tenzer** for *Gamelan Gong Kebyar*, by University of Chicago Press
- ◆ **Andrew Ward** for *Dark Midnight When I Rise*, by Farrar, Straus & Giroux

The nine writers and editors of journal, magazine and newspaper articles, program notes and/or liner notes and their respective publish-



## MAKING MUSIC MATTER

Pictured (clockwise from top left, l-r) are *monroestreet.com*'s **William Duckworth**, Experience Music Project's **Diane Andolsek** with ASCAP CEO **John LoFrumento**; Host and Producer of Minnesota Public Radio's "Pipedreams" **Michael Barone** with ASCAP President **Marilyn Bergman**; **Livingston Taylor** performing; CBS Senior VP of Marketing **Ann O'Grady** and Fox VP of Publicity and Communications **Sonya McNair** and *The Village Voice*'s **Robert Christgau**, *Billboard*'s **Bill Holland** and Fantasy, Inc.'s **Joel Selvin**.

ers honored at the ceremony were:

- ◆ **J. Peter Burkholder** for his article "Twentieth Century and the Orchestra as Museum," published by Watson-Guption Publications
- ◆ **Robert Christgau** for his article "Let's Get Busy in Hawaiian," published by *The Village Voice*
- ◆ **Robert Gordon** for his article "Northern Light," published by *Oxford American*
- ◆ **Kim H. Kowalke** for his article "I'm an American!.: Whitman, Weill, and Cultural Identity," published by Garland Press
- ◆ **Sean Mitchell** for his article "Dave Alvin's Reality Road," published by *The Los Angeles Times Magazine*
- ◆ **Robert G. O'Meally** for his liner notes "Louis Armstrong. The Complete Hot Five & Hot Seven Recordings," issued by Sony Music Entertainment
- ◆ **Gayle Murchison** for her essay "Dean of Afro-American Composers" or "Harlem Renaissance Man," published by University of California Press
- ◆ **Neil Tesser** for his liner notes "Coltrane Jazz & Coltrane Plays the Blues," issued by Rhino Records
- ◆ **Robert W. Watson** for his liner notes "Alec Wilder and American Song," issued by Albany Records

ASCAP Deems Taylor **Special Recognition Awards** were presented to **Robert Gottlieb** and **Robert Kimball** for *Reading Lyrics*, published by Pantheon Books; **Bill Holland** for his series, "Work For Hire," published by *Billboard Magazine*; **Richard Meltzer** for *A Whore Just Like the Rest* published by Da Capo Press; **Carol Oja** for *Making Music Modern* published by Oxford University Press; **Joel Selvin** for his liner notes to the reissues of two Creedence Clearwater Revival albums, *Pendulum* and *Bayou Country*, issued by Fantasy, Inc; **Mark Slobin** for *Fiddler on the Move*, published by Oxford University Press; and **Livingston Taylor** for *Stage Performance*, published by Pocket Books.

Deems Taylor, for whom the ASCAP Deems Taylor Awards program was named, served as ASCAP President from 1942 to 1948, and as a member of the ASCAP Board of Directors from 1933 to 1966. He was not only a highly regarded composer of concert music and operas (*Through the Looking Glass, the Siren Song*), but a distinguished music critic, journalist, commentator and broadcast personality. He was the memorable narrator of the animated Disney classic, *Fantasia*, and served as the commentator for radio broadcasts of the New York Philharmonic and the Metropolitan Opera.

# WEBNOIZE 2001



## WEBNOIZE PANEL IN ACTION

Pictured (l-r) are ASCAP's Webnoize panelists Eric Bazilian, Jeff Rona, panel moderator and ASCAP Board member Dean Kay, Bob Thiele Jr., John Debney and (inset) attendee ASCAP Executive Vice President Todd Brabec.



# ASCAP and Webnoize Bring Together Leading Artists to Discuss the Creators' Role in the Future of Digital Entertainment

**O**n October 26, Webnoize ([www.webnoize.com](http://www.webnoize.com)), the leading authority on the digital entertainment economy, presented a special public forum, produced and sponsored by ASCAP, as part of its two-day digital entertainment conference held at the Century Plaza Hotel and Spa in Los Angeles. This panel session, entitled "Creators at a Crossroad: Get Up, Stand Up," featured distinguished composers and songwriters from a variety of music genres discussing the opportunities and their evolving roles as creators within a fast-changing entertainment industry. ASCAP's top-flight group of panelists and speakers ana-

lyzed the role and response of music creators in regard to the growing online music world.

The participants included songwriter/producer/artist Eric Bazilian ("One of Us," The Hooters), composer John Debney (*The Princess Diaries*, *Cats and Dogs*), composer Jeff Rona (*Exit Wounds*, "Chicago Hope") and songwriter/producer Bob Thiele Jr. ("Hope In A Hopeless World," "Still On Your Side"). The panel was moderated by ASCAP Board member and songwriter/publisher Dean Kay ("That's Life").

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## ASCAP Employees for Relief Fund Offers Assistance to Victims of World Trade Center Tragedy

Like so many of their fellow citizens across the nation, ASCAP's staff rallied to support the victims of the September 11th attacks on the World Trade Center. Included among the victims was ASCAP Licensing Manager Jane Simpkin, a passenger on one of the ill-fated airliners (see coverage in October issue of *Playback*).

In the wake of these events, ASCAP employees established a charitable organization, The ASCAP Employees for Relief, Inc., in memory of Jane Simpkin and ASCAP CEO John LoFrumento pledged to match employee contributions dollar for dollar. A committee of ten employees was established to manage contributions and disbursements. The monies raised by the ASCAP Employees for Relief was contributed to working people who have been adversely affected in the World Trade Center area and had the potential to slip through the cracks of the overall relief effort.

Two organizations selected by the ASCAP Employees for Relief Committee thus far assist employees and families of ASCAP customers in the hotel and restaurant industries. Another donation has been made to a fund aiding World Trade Center maintenance workers.

Over 90% of the fund's monies have been distributed to organizations and some to individuals who met the following criteria:

- Worked or lived in the World Trade Center area on or immediately prior to 9/11
- Have been adversely affected by the events of 9/11, and
- Do not appear to be properly or adequately covered by either their employers or other existing organizations

The ASCAP Employees for Relief Fund individual grant program gave priority to those individuals involved in some way with music.

## ASCAP's New Online Works Registration



ASCAP CEO John A. LoFrumento has announced the launch of ASCAP's Online Works Registration – the latest addition to the Society's technological tool kit of innovations to speed and simplify a challenging process for its members.

With the advent of ASCAP's Online Works Registration, titles can be registered online in minutes. This user-friendly system walks members through a minimum of four registration steps. Successfully registered works are submitted directly to the title database and then, subsequently, to ASCAP's ACE database. Throughout the process, a system tutorial will answer any questions that may arise. Users are also able to maintain a master list of previously used entitled parties for future registrations and refer to registered works through a direct link to ACE.

ASCAP Online Works Registration joins

other recently introduced online tools that make it more convenient for ASCAP members to conduct their business and pursue their creativity. The redesigned ASCAP website, which was unveiled earlier this year, features Collaborator Corner™, the exciting new way for songwriters and composers to learn about and contact potential collaborators. Those with an existing project, or those seeking to share their experience or skills, can benefit from ASCAP's Collaborator Corner.

Since its inception, the Collaborator Corner has displayed more than 500 postings, representing a diversity of musical genres. The revamped [www.ascap.com](http://www.ascap.com) also features the much enhanced ACE (ASCAP Clearance Express) author and title database. And ASCAP Customers have responded very positively to the web site features that permit them to submit reports and payments online.

ASCAP Online Works Registration is the result of a rapidly increasing volume in title registrations from a growing number of members – now over 125,000 songwriters, composers and music publishers. So throw away those cumbersome paper forms, have your member code ready and start registering your future works at [www.ascap.com](http://www.ascap.com).

## ASCAP and Official Software LLC Announce Major New Partnership Benefiting ASCAP Members

ASCAP recently entered into a new co-marketing agreement with Official Software, LLC in order to provide ASCAP members with an easy, step-by-step online copyright filing process which can be accessed through the ASCAP web site, <http://www.ascap.com/benefits>.

Official Copyright™ software reduces filing time and dramatically simplifies filing while providing full strength protection under U.S. Copyright law. An easy step-by-step interview simplifies choices, from which form to select to protect the underlying work or the recorded performance, a collection of works, lyrics or sheet music to the published CD, graphics, web sites, music video or multimedia performances. Band names can also be legally protected with U.S. registration using the Official Trademark™ software product. There are answers to often asked questions, automated form completion and powerful tools to manage and track registrations for the life of the work. The new co-marketing agreement provides ASCAP members with an exclusive introductory discount of 50% on all on-line forms now through March 15, 2002. After March 1, ASCAP Members will enjoy an ongoing 20% discount on all Official Software copyright filing services, including the award-winning CD-ROM software.

ASCAP Senior Vice President of New Media Chris Amenita said, "Official Copyright software is an excellent product, one that will serve a vital need of our members. They'd rather be creating new songs and compositions than struggling with paperwork. And since so many of our ASCAP members are quite sophisticated about computers, the Official Copyright software or online services should be popular with them, particularly in light of the ASCAP members-only discount."



## More on "God Bless America"

After the events of September 11, 2001, America embraced music for solace and strength unlike any other time in our nation's history. Irving Berlin's "God Bless America," in particular, with its beautiful melody and simple, powerful theme, achieved a newfound popularity. While the song has always promoted pride in our country, it has done much more.

"God Bless America" was first published in 1938. Almost as soon as the song began generating revenue, Irving Berlin established The God Bless America Fund to benefit American youth. While "God Bless America" is responsible for nearly 80% of the revenue collected and distributed by the Fund, it is joined by 17 other songs that were donated by Berlin to the Fund. These songs, including the score to his WW-II all-soldier musical, *This is the Army*, are: "American Eagles," "Any Bonds

Today," "Freedom Train," "Give Me Your Tired, Your Poor," "How About a Cheer for the Navy," "I Left My Heart At the Stage Door Canteen," "I'm Getting Tired," "Ladies of the Chorus," "Mandy," "Oh How I Hate to Get Up in the Morning," "That's What the Well Dressed Man in Harlem Will Wear," "This Army's Made A Man," "This is a Great Country," "This is the Army Mr. Jones," "What Does He Look Like" and With My Head in the Clouds."

Over \$6,000,000 has been distributed to date, primarily to two youth organizations with which Mr. and Mrs. Berlin were personally involved: the Girl Scout Council of Greater New York, and the Greater New York Councils of the Boy Scouts of America. These councils do not discriminate on any basis and are committed to serving all segments of New York City's diverse youth population.

The trustees of The God Bless America Fund are working with the two councils to ensure that funding is allocated for New York City children affected by the tragic events of September 11, 2001.

# George Harrison, World-Music Catalyst And Great-Souled Man

## A Childlike Simplicity, Full of Love and Fun

By Ravi Shankar

I feel I have been cheated by George. Why did he have to go so soon at such a young age when I really wanted to go first? In moments like this, it is so hard to express the feeling of emptiness and sadness within. Like a film flashing by, everything comes to my mind since I met him more than 30 years ago. His childlike quality, his shy but naughty little smile, his passion for all the music he loved and the serious quest for religion, particularly the old Vedic Hindu tradition, always amazed me as well as attracted me. The down-to-earth quality in George was something I could relate to with such joy. He would crack up when I told him all my jokes; we had such fun! We always competed with each other in punning. When I told him that I was known as a “pundit” because of my punning, he said something hilarious, connecting the old Hindu scriptures of the four Vedas (Rigveda, Samveda, Atharvaveda and Yajurveda). He said: “Do you know the four Wether brothers? They are Ric, Sam, Arthur and George Wethers.”

The only solid lessons on sitar he had from me were in the summer and autumn of 1966, which he couldn't pursue as much as we both wanted. He was very talented and would have become a great sitar player if only he could have given some time. His love, knowledge and understanding of Indian music developed immensely over the years. I gave him a copy of the book *Autobiography of a Yogi* by Swami Yogananda, and my brother, Rajendra, gave him a book by Swami Vivekananda. He had such thirst for the knowledge and wisdom of Indian traditions. In many ways he was more Indian than many Indians.

Though I had been performing all over the world since 1954, my association with George attracted a whole young generation to sitar and to me from the mid-1960's. Even though I didn't make any records jamming with him or any other pop or rock star, I was treated like a superstar, being the Beatle George's guru. Then came Monterey, Woodstock and finally the big Bangladesh concert, which he totally handled in producing. Because of George we had Bob Dylan, Eric Clapton, Leon Russell and other eminent musicians.

After a year or so, when he spent time with me in Varanasi at my house, he suggested we make a couple of records and perhaps tour the United States. We did the first recording in the A&M Studios for his Dark Horse label. It was then that he met dear Olivia (whom he married in 1978). In the summer of 1974 the second album was recorded (*Festival of India*) at his own studio. I'll never forget those couple of months when we worked on this album. I did

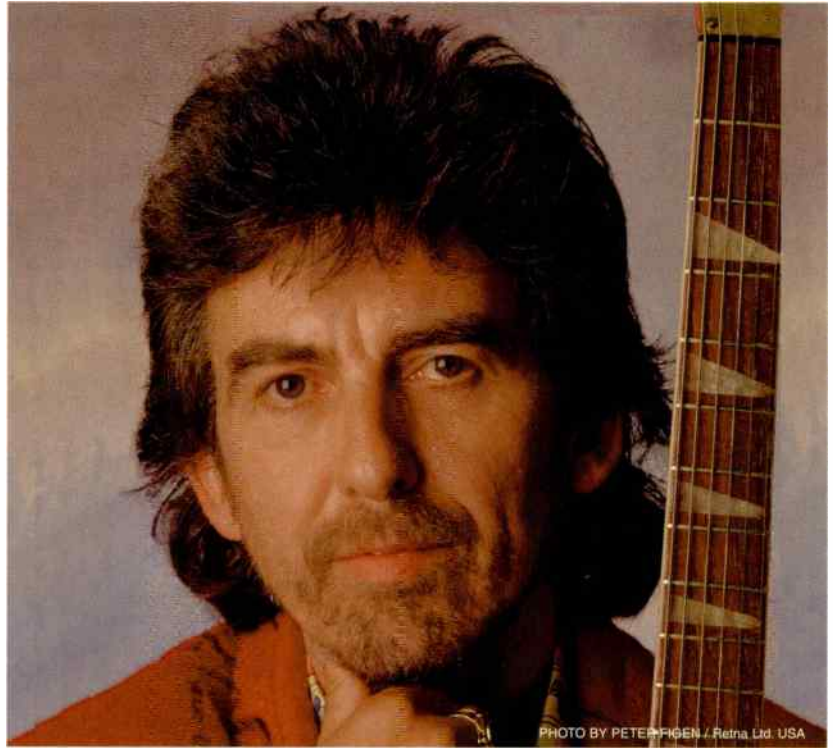


PHOTO BY PETER FIGEN / Retna Ltd. USA

all the compositions on the M4 while traveling from London to his home in Henley. George created such an atmosphere with such love and regard. We would start rehearsals in a beautiful large hall with a view to his lovely garden. We would have Indian food and snack between rehearsals.

The recording was finished with simultaneous editing, which George was doing himself, always asking me to hear when he was satisfied. After this period of creative joy we went to tour the United States, giving more than 30 performances. George had a special 737 Boeing jetliner completely refurbished for us to travel in.

What touched me so much was his worry about my health and well being. He would tell me always not to travel and exert myself so much. Then from the role of disciple and friend he became more of a son to me, especially after my own son Shubho died in 1992. He would fly and be with me whenever I was in the hospital or not well with my heart problems. His love and concern touched me deeply.

I'll never forget how much love, care and time he gave to another project he did for me while staying in our house here in Encinitas. He went through all the details, right from choosing all the artwork, to writing the notes, to producing the four-CD boxed set *In Celebration*, selections from my 40 years of sitar performances and compositions. The last wonderful musical experience I had with him was when we made the CD *Chants of India*. We did some songs in Madras and the major part at his own studio in his mansion at Henley.

His nearness and attention in producing the record always inspired me so. Even the complex compositions came out of me so spontaneously.

Another one of many funny incidents was when George, Olivia and their son, Dhani, came to India in 1995 and spent a few weeks. We went to Jaipur, Jodhpur and Udaipur. In Bombay, Delhi and Calcutta people recognized George and created a stampede, which George hated. But we had no such problem in Rajasthan and he enjoyed it so much. On our last stop, Udaipur, while we were walking in the busy main streets shopping – ornaments of silver, colorful materials, dresses, turbans, having tea and snacks – all of a sudden there was a big crowd which surrounded us. I was terrified thinking they had recognized George, but it was actually me they were after. Then the funniest thing happened. George, realizing the situation, immediately became my bodyguard. “Move, move. No, no. Don't bother Panditji.” And cordoning me with both his hands, he brought me to our waiting car and saved me from those autograph hunters. The others were already seated, and when the car started, we burst out laughing.

My daughter Anoushka and my wife, Sukanya, also were so attached to him. He had a beautiful and loving wife in Olivia and a wonderful son in Dhani. He had a magnanimous heart and always cared so much. He was a fearless and beautiful soul always conscious of God. I loved him dearly. Though he is gone physically, he will always be alive and vibrant in my heart. ■

# Open to the Influence Of Unfamiliar Cultures

By Philip Glass



**W**e all naturally remember George Harrison as one of the cornerstones (but weren't they all?) of the late-20th-century phenomenon known as the Beatles. But for some, George, who died on November 29 at the age of 58, was an icon of

another phenomenon, equally influential in shaping the music of today. I'm referring to the world-music culture, which, starting in the 60's, has become an inescapable aspect of our music life. George was among the first Western musicians to recognize the importance of music traditions millenniums old, which themselves had roots in indigenous music, both popular and classical. Using his considerable influence and popularity, he was one of those few who pushed open the door that, until then, had separated the music of much of the world from the West.

His close, lifelong friendship with Ravi Shankar was the opening of this new world for George. They met in London in 1966, and shortly after he went to India for a six-week visit. He bought a sitar in Delhi, and not long after it was heard in new Beatles recordings, beginning with "Norwegian Wood" from *Rubber Soul*, then "Within You Without You" from *Sgt. Pepper* and going on from there. I never met George. But what we shared was our encounters with Indian classical music through Ravi Shankar. My first meeting with Ravi was in 1965 in Paris and, for me, the experience was as powerful, and as important for my musical development, as it was for George. I, likewise, was drawn to



PHOTO BY CLIVE ARROWSMITH / Camera Press / Redux Ltd.  
Ravi Shankar and George Harrison in 1967

India and, in fact, was in Bombay in 1966 when George was there. He was staying at the prestigious Taj Mahal Hotel where he had begun studying the sitar with Ravi. (I, unknown to Ravi, was staying only a few blocks away in the distinctly unprestigious, but quite comfortable, Salvation Army lodgings.) In Ravi's autobiography, *Raga Mala*, (with a forward by George Harrison and many additional contributions by him), he writes generously and quite touchingly of the early years of their friendship.

The role that Ravi played in George's life was so important I think a few words must be included about him as well. By the time they met, Ravi was 46 – an acclaimed master musician who had been playing and traveling in the West for decades. It's impossible to overstate the importance and influence his long-term presence has had for Western music as a whole.

He was first involved in the tradition of Western concert music through Yehudi Menuhin, whom he met in London in 1956, and later with many other musicians in the classical

**"I see the great musical adventure of our time as the emergence of a world-music culture, which crosses lines of geography, race and gender. From this perspective, the impact of George Harrison's life and times has been enormous."**

field. Besides composing a series of concertos for sitar and orchestra, he performed frequently in chamber music ensembles with his friends. In fact, I met Ravi, Menuhin and Jean-Pierre Rampal in New Delhi in January 1998 when they were wrapping up what was to be their last tour together.

I can speak personally for Ravi's influence on the "experimental" music of the 60's. He was as great a mentor for me as he was for George. He set the musical direction for the first few years of my amplified ensemble, and he has remained a close friend, sometime collaborator and music confidant up until the present.

Ravi's contact with pop culture began in the 60's with Rory McEwan, whom he met in 1963. However, it was George, no doubt, who brought Ravi to a larger public. Ravi writes about the effect of George on his career in the following way: "I was planning to leave India again in February 1967, for a long, long tour. I had already become well known by then through my classical career and the recitals I had given at some folk clubs, even before my contact with George. But from the Bombay incident onwards" – George was recognized by a bellhop

at the Taj Mahal, which created a huge uproar – "there was such a big flash all around the world in the newspapers connecting him and me, about how I had become George's guru. It was like wildfire, creating such a big explosion of fascination with the sitar that there was a tremendous demand for my concerts. I had become a superstar!"

After that Ravi appeared at the Monterey Pop Festival in June 1967 (which he seems to have enjoyed). Later he was at Woodstock in August 1969 (which he did not enjoy at all). Still later came the concert for Bangladesh in August 1971 – surely the most important of these events. Ravi had asked George to help him organize the concert. George, besides writing his song "Bangladesh," arrived with Bob Dylan, Eric Clapton, Billy Preston, Leon Russell and others. Eventually there would be a Grammy Award-winning album.

Beyond being involved with the music of India, George was sincerely and deeply touched by its culture and religion. Anyone seriously involved with India eventually (sooner than later) will have to take on the whole culture. In my own case it led to an opera about Gandhi (*Satyagraha*), and a lifelong interest in the philosophy, history, art, people, food, et al. of India. My empathy with George comes about through this broader encounter with Indian culture, which we equally shared, enjoyed and were inspired by.

This rediscovered interest in ancient, spiritual traditions (mainly Eastern) seems to have swept through a host of artists, writers and musicians at this time. The likes of John Cage, Allen Ginsberg, George Harrison and many others were all deeply distressed and affected by the ethos of postmodern American-European life. It seemed that the materialism of the society as a whole had extended well past the simple consumerism of our capitalist environment and invaded the world of culture itself, producing a plethora of inhibited and cold works of art in the fields of dance, theater and music – from trashy "pop" to intellectual exercises in modernism.

My view of mid-to-late-20th-century music is born from this experience. For me the great event of the 20th century was not the continuation of the central European avant-garde to its last final gasp. I see the great musical adventure of our time as the emergence of a world-music culture, which crosses lines of geography, race and gender. From this perspective, the impact of George Harrison's life and times has been enormous. He played a major role in bringing several generations of young musicians out of the parched and dying desert of Eurocentric music into a new world. I have no doubt that this part of his legacy will be his most enduring. And not only that. He opened the doors to this new world of music with deep conviction, great energy and his own remarkable clarity and simplicity. And then, of course, there was the Beatles. ■

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**ATLANTIS RISES AGAIN**

ASCAP presented another successful showcase at the 2001 Atlantis Music Conference in Atlanta, Georgia. Pictured (clockwise from top left, l-r) are showcase performer **David Dunning**, ASCAP's **Courtney Hard** and bassist **Gregg Lee**; showcase performers **Aerial: Shawn Smith, Coleen McCall, Jeff Blackwell, Michael Angelo Wolfe, Heath Cummings**, ASCAP's **Courtney Hard** and Aerial manager **Brian Ogden**; and ASCAP's **Hard** with **Butch Walker**, who won the Atlanta Local Songwriters Award. Aerial's large and loyal Atlanta following packed the venue to see their favorite band perform for music industry reps.



**ASCAP PARTNERS WITH NARAS TO CONDUCT PANEL IN ORLANDO**

ASCAP and NARAS co-sponsored a panel held in Orlando in November. Pictured (l-r) are A&R executive of Palm Pictures **Joe Galdo**. Seven Mary Three's drummer; Mellon Bank's **Alan Randolph**, songwriter/producer **Richie Suppa**, ASCAP's **Alexandra Lioutikoff**, NARAS' **Neil Crilly**, ASCAP songwriter/producer **Tony Battaglia**.



**112 WEEKEND**

ASCAP's **Ian Burke** takes time during the 112 Weekend Platinum Gala held at Planet Hollywood in Atlanta to pose with Bad Boy Records multi-platinum group 112.



**HAPPY BIRTHDAY**

ASCAP member and Bay Area music legend **Dan Hicks** recently celebrated his 60th birthday with a performance at San Francisco's Warfield Theater that featured most of his musical collaborators over the past four decades. To mark the occasion, ASCAP presented Hicks with a special citation noting his achievements as a songwriter and performer. Pictured onstage at the Warfield are (l-r) Hicks with ASCAP's **Jim Steinblatt**.

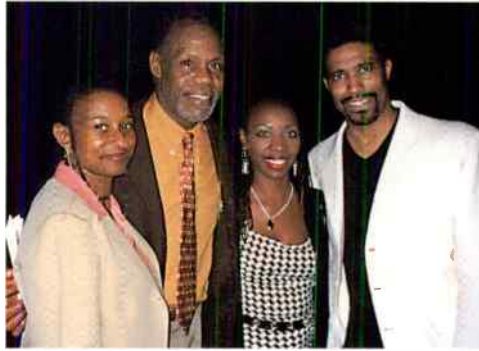


**BROTHA RAHIM AT THE DRAGONFLY**

ASCAP's **Charis Henry** stopped by to check out **Brotha Rahim** and band members, the **Midnight Shadows** in a powerful performance of good vibes and great music. Pictured (l-r) are the **Midnight Shadows' Jazz and Rebecca, Henry, Brotha Rahim** and the **Midnight Shadows' Unique**.

## CONGRESSIONAL BLACK CAUCUS JAZZ CONCERT

ASCAP sponsored the Annual Congressional black Caucus's Jazz Concert held at the Washington Convention Center. The master of ceremonies, legendary actor and jazz lover **Danny Glover**, with ASCAP's **Esther Sansaurus** introduced local DC jazz vocalist and ASCAP member **Igwe**. The Lionel Hampton Orchestra with vocalist **Carla Cook** headlined the program. Pictured (l-r) are **Palumbo & Cerrell's Gardine Hailes**, **Glover**, ASCAP's **SanSaurus** and **Igwe**.



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## OH SUZANNE

Suzanne Vega recently performed at New York City's Bowery Ballroom in support of her accomplished new Interscope album, *Songs in Red and Grey*. Pictured backstage (l-r) are ASCAP's **Courtney Hard**, manager **Nancy Jeffries**, ASCAP's **Loretta Muñoz**, **Vega** and ASCAP's **Lauren Iossa**.



## MUSIC BUSINESS 101

In New York, ASCAP co-presented a new Music Business 101 panel with representatives from Westrax Recording Studio, entitled "How to Best Utilize Your Time in a Recording Studio On a Limited Budget." Pictured (l-r) are Westrax's Chief Engineer **Jeremy Harris**, Westrax owner **Peter Link**, studio performer **Jenny Burton**, ASCAP's **Toni Cheeseman** and **Damien West** and Westrax studio manager **Neil Edris**.



## HOW SWEDE IT IS

On October 17 at the New York City's Tribeca Grand Hotel, ASCAP participated in a Swedish Pop Music Seminar organized by the Consulate General of Sweden. Many noted speakers and attendees were present including ABBA's **Benny Andersson** and **Bjorn Ulvaeus**, Swedish Consulate General **Ollie Westberg**, *Billboard's* **Fred Bronson**, former VP of A&R for RCA

**Dave Novik**, *Details* magazine's **Ethan Smith**, Zomba Music's **Eric Beall** and Universal Music/Sweden's **Gert Holmfred** and **Marko Soderstrom**. Various Swedish music companies were on hand to discuss their success and ABBA was presented with a Gold 20 Million Sales Award. ASCAP's **Gary Ford** spoke on one panel focusing on the Swedish pop sound on the international scene, and ASCAP's **Margaret Spoddig** spoke on another panel dealing with the Swedish pop phenomenon from an industry perspective. Pictured (l-r) are ASCAP's **Spoddig**, **Benny Andersson** and ASCAP's **Ford**.



## MIAMI MEETING

Pictured (l-r) ASCAP writer **Kevin "She'kspere" Briggs** and Latin producer **Luis Alva** recently met with ASCAP's **Ian Burke** in Miami.



## STRANGE LITTLE GIRL

Singer/songwriter **Tori Amos** performed at New York City's Beacon Theatre in support of her new album, *Strange Little Girl*, which features an intriguing mix of covers. Pictured backstage after her show (l-r) are **Amos** and ASCAP's **Loretta Muñoz**.

## NORTHERN CALIFORNIA SONGWRITERS ASSOCIATION CONFERENCE

Number one Country writer **Steve Seskin**, NCSA President **Ian Crombie** and ASCAP's **Todd Brabec** are pictured at the Northern California Songwriters Association Conference in Palo Alto, California.



**The First Annual Billboard R&B/Hip Hop Conference and Awards**

ASCAP's R&S Creative Team was in full force at the 2001 Billboard R&B/Hip Hop Conference and Awards show held in New York City late last year. Pictured (l-r) are:

1. WVEE 103FM Morning Show Host DJ "Griff" with ASCAP's **Charis Henry**.

2. Songwriter **Shamora Crawford** after the ASCAP-sponsored panel during the conference.

3. Billboard/Hip Hop Awards host **Alex Thomas**.

4 ASCAP's **Keith Johnson, Henry, member Carvin Higgins** with ASCAP's **Jeanie Weems** and **Kenny Ferracho**.

5. ASCAP's **Burke** congratulates winner and member **Jaheim**.

6. Billboard R&B/Hip Hop Awards top winner and member **Musiq Soulchild** with Burke and WVEE 103FM DJ "Griff."

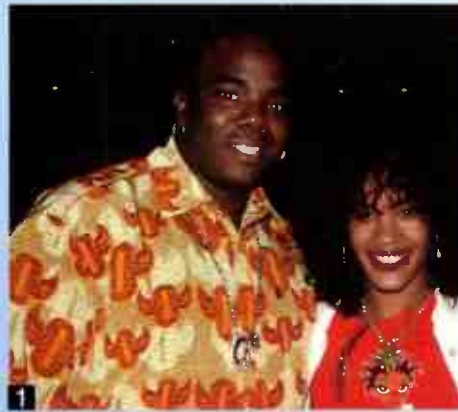
7. ASCAP's **Charis Henry** with producer/songwriter **Chris Henderson**.

8. Naughty by Nature's **Treach** takes a moment during the awards show to pose with ASCAP's **Dana Williams**.

9. **Henry** hangs with singer/songwriter **Bootsy Collins**.

10. **Burke** with Interscope artist **Bilal**.

11. **Weems** greets event co-host and member **Angie Martinez**.







### UP CLOSE AT MAKOR

Two recent "ASCAP Presents...Up Close at Makor" showcases featured an eclectic group of singer/songwriters representing a wide array of musical styles and eras. Performers included **James Talley**, **Sid Selvidge**, **Martha Wainwright** and **Tim Moore**. Veteran singer/songwriter James Talley has recently returned to recording and performing with two albums on his own Cimarron label, *Woody Guthrie and Songs of My Oklahoma Home* and *Nashville City Blues*. Memphis, Tennessee's Sid Selvidge is one that city's finest folk, rock and blues singer/songwriters. He is also the producer of the nationally-syndicated public radio program, "Blues Caravan." Tim Moore recorded five acclaimed pop rock albums in the 70's and 80's and is best known for writing the hits

"Second Avenue" (Art Garfunkle) and "Rock and Roll Love Letter" (Bay City Rollers). **Martha Wainwright**, daughter of renowned artists **Kate McGarrigle** and **Loudon Wainwright III** and younger sister of **Rufus Wainwright**, has performed and recorded extensively with her family and has released two acclaimed independent CDs of her own songs. Pictured clockwise (l-r) are **Tim Moore** performing; **Sid Selvidge** with ASCAP's **Jim Steinblatt**; **James Talley** performing; Singer/songwriter **Teddy Thompson** (son of **Richard Thompson**), **Kate McGarrigle**, **Steinblatt**, **Martha Wainwright**, **Steeley Dan's Donald Fagen** and his wife, songwriter **Libby Titus**.

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than the sum of their individual effects.



## THE SYNERGY LOUNGE: A STIMULANT FOR CREATIVITY

ASCAP's Rhythm & Soul Creative Team presented another successful evening in their Synergy Lounge Series at The Embassy Recording Studios in North Hollywood in September. Special thanks go to producers Buster and Shavoni for the donation of their studio.

Pictured are:

1. T.P. Mobb's **Gorden Campbell** accompanies **Tena Jones** while performing her impromptu version of "Silver and Gold" while **Slim** assists on percussions.
2. **Paul Richardson** is joined by **Rex Rideout** on keys and **Slim** on percussions.
3. **Ronee Martin** accompanied by **Gordon Chambers**.
4. Singer/songwriter **Niki Crawford** entertains.
5. The crowd watches songwriter/producer **Shavoni** on bass with T.P. Mobb's **Gorden Campbell** on keys and **Macy Gray's** percussionist **Izzy** on drums. Looking on are **Ofoesho** (left corner), **Buster** (left) and **Paul Richardson** (floor).





## POP SONGWRITERS WORKSHOP

Songwriters in New York City had the opportunity to have their songs critiqued by a panel of music industry professionals at a recent workshop sponsored by ASCAP. Pictured (l-r) at the event are ASCAP's **Sue Devine**, Senior Creative Director for Zomba **Alexia Baum**, Senior VP of A&R for Epic Records **Michael Caplan**, ASCAP's **Toni Cheeseman**, Grammy-nominated songwriter and panel moderator **Phil Galdston**, ASCAP's **Marcy Drexler**, Creative Director for Spirit Music **Holly Levine Schwartz** and Director of A&R for Boombacker Records and Vice Chairman of NARAS **Carlos Alomar**.



Above, left, Panel moderator **Phil Galdston** responds to questions from the audience. **Michael Caplan** looks on, and, right, panel members listen to Music Supervisor **Sue Jacobs** (*Before Night Falls* and *Happiness*) as she talks to the audience.



## HENRY MANCINI INSTITUTE

2001 marked the fifth anniversary of the Henry Mancini Institute, which presented a special award to Quincy Jones. Pictured (l-r) at the reception in Los Angeles are ASCAP's **Christi Miller**, Quincy Jones and ASCAP's **Kim E. Parker**. Also pictured are **Herbie Hancock** and **Terri Lyne Carrington**.



## LUCY IN THE LIVING ROOM

Acclaimed singer/songwriter **Lucy Kaplansky** (left) has just released a fine new album, *Every Single Day*, on Red House Records. Kaplansky, who is also known for her work with the trio Cry, Cry (with fellow singer/songwriters **Dar Williams** and **Richard Schindell**), recently stopped by the ASCAP Living Room at the Society's New York office and met with ASCAP's **Margaret Spoddig**.



## SOCAN WINNER

Pictured at the SOCAN Awards in Toronto are ASCAP's **Todd Brabec**, songwriter **Johnny Douglas**, and ASCAP's **Ralph Murphy**. All three were celebrating Douglas' SOCAN Rock Music award for the song, "Boom," performed by the band Trinet.

## DEAR JOHN WESLEY HARDING

ASCAP writer **John Wesley Harding** recently moved to Brooklyn, New York, after a period living on the West Coast. Harding, who has long maintained a loyal following for his smart folk/pop songs, tours frequently. Last year, he released the critically-acclaimed *Confessions of St. Ace* (Mammoth), which included the song, "I'm Wrong About Everything." The song also has the distinct honor of appearing on the coveted *High Fidelity* soundtrack. He is set to release a new album this year. Harding (right) is pictured with ASCAP's **Jim Steinblatt**.



# MARY J. BLIGE



PHOTO BY PHI. KNOTT

# and the Power of Positive Thinking

– By Erika Lewis

**T**oday, Mary J. Blige loves herself. Why wouldn't she? She is the undisputed Queen of Hip-Hop Soul. She has released seven chart-topping albums in less than ten years. And she has received numerous accolades and awards, including two 2002 Grammy nominations. But however remarkable her success appears on the surface, it is not the root of her current self-confidence. The new love in Mary's life comes from a much higher source.

Back in 1992, Mary J. Blige burst onto the scene with her debut release, *What's the 411?* She brought a new sound driven by youthful emotion and personal experience. The album was an immediate success, as was her follow-up release *My Life*. But many of her fans did not know that this was one of the most unsettling periods in her life. She has referred to it as her period of "little identity." By the time she released *Share My World* and *Mary*, things were changing. Mary was completing a period of transformation and began to discover what truly matters – her self.

*No More Drama* is her new personal creed and the title of her fifth studio album release. Staying true to form, her latest release offers a plethora of amazing producers including tracks by Dr. Dre, The Neptunes, Missy Elliott, Swizz Beats, Rockwilder, Chucky Thompson and ASCAP Board member Jimmy Jam and his partner Terry Lewis. Mary has provided her audience with not only the inspiration to hit the dance floor, but also the chance to absorb her words of confidence and motivation as in the songs "Keep It Moving" and "Dance For Me."

**Playback: What was your goal with your latest project, *No More Drama*? Do you feel you've met it?**

Mary J. Blige: The goal with this project was to express myself from a positive place where I was never able to express myself before. It's a place of knowing that I take full responsibility for all of my actions. I'm not pointing the finger or preaching to anyone and telling anyone to put a drink down or stop partying. I'm talking to Mary, saying Mary, at the end of the day, these are the choices you made. You made those other choices before and you saw the bed that you had to lay in. And as long as I'm keeping it moving, it's like the song says – if you're not with me, you're against me. If you're not with my decision for trying to make a positive confession for my life, then beat it.

**Tell me about the inspiration behind some of the songs on the album.**

"PMS" is, well, I don't even have to explain to the women and the men about that one; "Destiny" is about exactly that. Every child wonders what its destiny is. Many people think that destiny is death but death is an enemy of God, so destiny is what you want. You can have life or death and destiny is life for me; "Where I've Been" is about where I lived. You know what I'm saying, how I lived and how I would never forget it. "Flying Away" is about the love that I know that I've drawn to me because of what I am right now. And how I want to keep him. I want to keep him up. I don't want to tear him down when he doesn't have a job or you know what I'm saying; "Never been" – never been loved, never been kissed, never been in love like this. Never thought that I even had love in me like this to even give it to other people, let alone a relationship.

**It's an amazing thing once you've realized it's there, right?**

Yeah and it's in you though. It starts in you and you know what "Testimony" is about.

**"Testimony" seems so relevant to what we're all going through right now with everything that's going on.**

I think "Testimony" and "No More Drama" pretty much sums it up. When it's your choice, we have a choice of whether we win or lose. And I choose to win. Like I said in *No More Drama*, I'm not kidding.

**You wrote most of the material on this album. What are some of the benefits of writing your own material?**

Well, a major benefit is that you definitely see a bigger royalty check at the end of the day. It is nice when other people hear what you do and want you to write songs for them, because if the right star gets a hold of you – that's another check.

**How long have you been writing?**

I've been writing ever since the *My Life* album. I was writing before I was in the music business but just poems and stuff.

**Do you have a creative process you go through when you write?**

No, I just write what I'm feeling, what I'm seeing and what I'm dealing with. Writing at home is cool. The studio is cool too, with the actual music playing, so you can draw from it. I don't really need the music. I'll write without it, but once I get the music, I'm able to piece everything together and choose what atmosphere fits with what I'm saying.

**Do you recognize a difference in your creative process at this point in your life then in your earlier days?**

Yeah. My creative process right now is, like, anywhere and at any time I can write a song. Before it was not a confident thing. So, I couldn't write anywhere at any time. I had to have a place where I could concentrate and - well now, it's like I'm confident in what I do and I'm confident in what I'm doing for people through my music and through my lyrics.

**There is a spoken word track on this release. Are we going to see more of that in the future?**

Yeah. I mean, if need be, you'll definitely see more of that.

**On your past albums, you always had an amazing remake of an R&B classic. That is missing on *No More Drama*. Was that done on purpose?**

It was. We had so many good songs. And it's like you know what, it is time for Mary J. Blige to let people see her. I didn't want to do anything that would take the attention off of Mary J. Blige. Like a remake of a song by Aretha Franklin or Chaka Khan or

*Continued on next page*

Continued from page 21

anybody that I love is always excellent for a Mary J. Blige album. But I didn't want to take the attention off of me this time. I wanted to keep it on me and what was going on with me. Because my fans have been so consistent in just staying with me, I wanted to give them all of me.

**How do you choose the producers that you've worked with?**

I've selected them either by them submitting music to me or by me always wanting to work with them. I've always wanted to work with Dr. Dre. I worked with him before on his album. And the Neptunes always had something for me. Every time I would see them, Pharrell would say he had a song or something for me.

**Looking at all of your albums is almost like looking at a who's who of producers. Many of the names are producers you worked with early in their careers before they became mainstream names. Do you believe you have any "next big thing" producers on *No More Drama*?**

Yeah, I think that Kenny Flav and Kiyamma Griffin and Ron Lawrence are three people that the industry needs to look out for. I was one of the first to come out with Kenny Flav and Kiyamma worked on the *Mary* album. This is my first time working with him Ron Lawrence. But yeah, those are the ones.

**You often collaborate on your albums, including this one. How do you choose with whom you collaborate? Do you have a personal relationship with them first?**

Well you really don't have to be friends or fake like you are friends. But what you do have to have is respect for the artists and what they do. Chemistry can come across as respect and respect carries a long, long, long way. It looks like love, because that's exactly what it is. As far as people like Aretha Franklin that I've worked with – that was a respect thing for years. My mother loves her and I loved what she did and I respected her the minute I met her. The same thing with Elton John. I like a lot of his music. A lot of people into R&B don't know what Elton John has done for music. And a lot of people in (R&B) music don't know what George Michael has done for music. But I do know and I remember and I let them know that I respect their music. We have a chemistry once that's solidified. I met with Lenny Kravitz through Roberta Cavalli, after one of the Elton John concerts. Lenny is a real person. He stands up for what he believes. He's not fake. I respect that. That's why



there was chemistry when he played on the songs. And I respect everything about Eve. She is a positive role model and a positive sister in rap. When she wrote her verse, I was very impressed. I mean I knew she could write but I have even more respect for her after what she said on "Where I've Been".

**On *No More Drama* it seems like your greatest messages on the album are self-love, happiness and positivity. How do you maintain that in your life?** It's not easy, but the bottom line is: I'm created from a higher power that's bigger than people you know what I mean? I can't do anything other than try to do the best that I can so that when this is all over for me, I go to a place that the Creator created for me just for being obedient. And it's not easy. It's not easy because for me the choice that I made is to want to be a better person because it hurts too much to be a terrible person. So this is all for me and for God.

**In giving back, you have been recognized for your charitable work with AIDS education and anti-drug campaigns to name a few. Can you speak about the importance of the charity work that you do?**

Well the charity work is like this: You can give money and the money will be spent. You can give shoes and clothes and stuff like that. You can give a person a house, but if you give them the information and the knowledge on how to go about working and sustaining their money or how to keep their houses, you have helped them far more than you can imagine. Because

it's easy to give money, but the charity is giving the knowledge. You know what I'm saying, that's free. It's been given to me freely, so I give it freely through my music and all my albums and stuff like that. People are like why do you let people get so personal in your life? Why not? I mean, they see it when they see me and buy the records. Why would I put a bunch of stuff on there that later doesn't match up with who I am? Then I'm a fraud. So the knowledge is free and that's the charity.

**You have mentioned how it was a conscious effort to eliminate negativity around you. Can you touch on how negativity can come in all different forms?**

Yeah, it comes in all different forms, and it comes through you. We are so afraid to look at the man in the mirror and say gosh, I'm wrong. I'm not a nice person. I'm really disrespectful to other people and to myself. You know if you're doing things that are disrespectful to yourself and not self-worthy. When that is the case, you really can't do anything for anybody else. So what I say to the generation coming up is – confess something positive so something positive can come back. Don't do things because you always think you're gonna get something back, but do things for positive results. Know that for so long we have been told that we don't have any control over our destiny, but we do. We have control of our destiny. We were created in the image of a God who is the head spirit of our spirits. And we need to know that we have so much power that flows through us that we can choose. We've been given a free will to live as we please. So choose what you want. You know people choose bad, people choose negative, some people choose good, some people choose positive. I chose being positive because I've been on the negative side for too long. So make your choice. That's the bottom line, you have a choice. ■

The future for Mary J. Blige includes touring, acting and the debut of her own label, MJB Records. Her label's roster includes artists and producers featured on *No More Drama*, as well as some new acts. She boasts that the talent on her label is amazing.

To many, Mary J. Blige is not only the Queen of Hip-Hop Soul, but also a guiding light. Through all of her struggles, she was determined to find and maintain her own musical voice. By doing so, she has become one of the most successful R&B/hip hop writer/performers in the country, and has paved the way for many others who have followed her path.



Billy Johnson's Roadshow.

# ASCAP AND HEINEKEN GET AMPT AGAIN!

**T**he second annual installment of the ASCAP Presents...

Heineken Ampt Music Series finished another successful round of showcasing up and coming members around the country. The recent series of showcases was held in five of the most vibrant music cities: Atlanta, Minneapolis, Portland, Oregon, New Orleans and Nashville.

This unique program, initiated by ASCAP and Heineken USA in the Fall of 2000, features top local artists and bands (both signed and unsigned) in their home cities and regions. The shows are designed to bring deserving performers and songwriters to the attention of both the music industry and the public, in keeping with



**1** ASCAP's Mike Doyle with ASCAP Ampt Award recipient and manager of 12th & Porter John Bruton and Sales and Merchandising Specialist for Heineken USA Bryan Hansen in Nashville; **2** Man of the Year in Portland; **3** Tony Rich in Atlanta and **4** Algebra in Atlanta.



**2** PHOTO MARTIN THIEL



**3** PHOTO BY SPARK ST. JUDE AND QUINN



**4** PHOTO BY SPARK ST. JUDE AND QUINN

## NEW COMPILATION CD PROMOTES AMPT SHOWCASE PERFORMERS

To help support the ASCAP/Heineken Ampt Showcase Series, ASCAP has released a special promotional CD, the

fourth volume of ASCAP's *Ear CD Compilation Series*, featuring many of the performers from the showcases held in Atlanta, Minneapolis, Portland, New Orleans and Nashville.

All 12 tracks from the CD can be heard in their entirety on the ASCAP website at *The Ear, Vol 4*. The featured artists are Man of the Year, My Regrets, Cameron Meshell, Dazy Head Mazy, Wes Cunningham, A. C. Cotton, The Bella Fayes, hue, Jason Blackwell, Seck, Rob Giles and Billy Johnson's Roadshow.

ASCAP's long-standing commitment to developing new musical talent and Heineken USA's efforts to support performing arts.

Heineken Ampt ASCAP Recognition Awards were presented at each showcase calling attention to the contributions of a key non-performing

player in the music community of each of the five cities. This year, ASCAP Ampt Award recipients were Mark S. Willis of Willis Entertainment, Inc (Atlanta); Lynne Bengtson of The Fine Line Music Café (Minneapolis); Terry Currier, President of Music Millennium (Portland, Oregon); Jan Ramsey, Publisher and Editor-in-Chief of *OffBeat Magazine* (New Orleans); and John Bruton, Manager of 12th and Porter (Nashville).

*Continued on page 24*

**ASCAP presents**  
**Heineken**  
**ampt**  
**music series**

ASCAP and Heineken got together to present their nationwide Ampt Music Series. Here's a photo journal from Atlanta, Portland, Minneapolis, New Orleans and Nashville.

# ATLANTA



PHOTOS BY SPARK ST JUDE AND QUINN HOOD



1. ASCAP's Ian Burke with ASCAP Ampt Award recipient Mark Willis and Heineken USA District Manager Ben Gaines; 2. Jason Blackwell with ASCAP's Ian Burke, Jeanie Weems and Keith Johnson; 3. Seek with ASCAP's Ian Burke and Heineken's Ben Gaines.

# PORTLAND



PHOTOS BY MARTIN THIEL



1. ASCAP's Tom DeSavia, ASCAP Ampt Award recipient Terry Currier and Heineken's Mike Olson;

2. My Regrets' Caleb Spiegel, ASCAP's Tom DeSavia and Wade Metzler, Kevin Friedman, ASCAP's Sascha Von Tiergarten, My Regrets' Dano Capristo, Michael Pieretti, ASCAP Ampt Award recipient Terry Currier and My Regrets' Gilles;



3. A. C. Cotton.  
 4. Bella Faves members Jason Henry, Davey Hall, Adam Wayne, Lael Alderman and Shane Fisher.





PHOTOS BY CHARD SENNOTT

# MINNEAPOLIS

1. ASCAP's Shawn Murphy with members of Latona's Thirst and Heineken rep Jill Budik; 2. Dazy Head Mazy; 3. Budik, ASCAP Ampt Award recipient from the Fine Line Music Cafe Lynne Bengston and Murphy



# NEW ORLEANS

1. Cameron Meshell and ASCAP's Tom DeSavia; 2. Cameron Meshell performing; 3. Heineken's District Manager Eddie Theady, Senior Programmer for WWOZ 90.7 FM and Board member of the New Orleans Jazz and Heritage Foundation Michael "Mr. Jazz" Gourrier, ASCAP Ampt Award recipient and Publisher and Editor in Chief of Offbeat Magazine Jan Ramsey, with ASCAP's Tom DeSavia and Kevin Coogan.



PHOTOS BY A.J. SISCO



# NASHVILLE

1. Wes Cunningham; 2. Rob Giles; 3. Wes Cunningham, Sixpence None the Richer's Matt Slocum, ASCAP's Loretta Munoz, Nickel Creek's Sean Watkins and ASCAP's Dan Keen; 4. hue performing.



PHOTOS BY ERIC ENGLAND



# ASCAP Country



Bruce Burch, Gary Overton, Chris DuBois, Connie Bradley, Frank Rogers, Liz O'Sullivan, Greg Hill and Steve Williams.

Jason Deere, John Massa and Kristyn Osborn for "I Will...But."



Lee Ann Womack, Rodney Crowell and Brian Ahern.

Lance Freed, Connie Bradley, David Conrad, Annie Roboff, Holly Lamar, Jo Dee Messina and Byron Gallimore.



Scott Henricks, Connie Bradley, John Bettis and Ben Vaughn

Roxie Dean, Scott Hendricks, Connie Bradley, Tim Wipperman, Martha Irwin-Ramage, Michael Knotts, and Robin Lee Bruce.



Far left, David Corlew, Connie Bradley and Tim Wipperman.

Left, Bobby Rymer, Craig Wiseman, Karen Conrad, Connie Bradley, Scott Francis and Chris Oglesby.

# Music Awards



Terry Wakefield, Woody Bomar, Larry Boone and Don Cook.



Curtis Green, Darrell Scott and Pat Finch.



Dale Bobo, Deanna Bryant, Liz Hengber, Cris Lacy and Kos Weaver.



Above, Bob Regan, Karen Conrad, Michelle Berlin and Ron Stuve.



Far left, Kent Marcus, Gary Burr and Pat Higdon.



Left, Jenny Yates and Bob Doyle for "When You Come Back To Me."



Far left, Lisa Drew and Glenn Middleworth for "There Is No Arizona."



Left, Keith Follese and Steve Markland for "Smile."

# ASCAP Country Music Awards – Continued



Neil and Lana Thrasher and Scot Sherrod.



Ron Harbin Jr., Woody Bomar, Arthur Buenahora, Ron Harbin, Anthony Smith and Connie Bradley.



Kim Wiggins and Kenny Beard for "I Can't Lie To Me."



Mark Brown, Gordon Kennedy and Molly Reynolds.



Jeannie Winn, Lisa Ramsey, Jackie Chancey, Bonnie Baker, Glenn Middleworth, Jon Mabe, Connie Harrington and Kristyn Osborn.



Rod Parkin, Kevin Lamb, Connie Bradley, Rick Carnes and Karen Giesbrecht.



Woody Bomar, Arthur Buenahora, Chris Cagle, Don Pfrimmer, Walter Campbell and Missi Gallimore.



Bob McDill and Pat Higdon for "It Must Be Love."



Mark Weiss, Hopie Lee, Connie Bradley, Rory Lee and Heidi Lee.



Gary Overton and Chet Biggers for "Don't Lie."



Far left, Monty Powell for "It's A Love Thing," and Connie Bradley.



Left, Steve Fox, Janice Jackson and Joe Scaife.



Troy Tomlinson, Mike Whehlan, Kim Wiggins, and Jimmy Wayne.



Brad Allen and Keith Follese for "The Way You Love Me."



Dennis Matkosky, Emmett Martin, Steve Rice and Jeff Tweel.



John Briggs and Bekka Matthews of Realsong.



David Conrad, Scott Gunter and Pat Flynn.



Scot Sherrod and Gene Ellsworth for "The Visit."



Walt Aldridge, Mark Hall, Rodney Hall and Brad Crisler.



Peggy and Buzz Cason for "Love's The Only House."



Shannon and Richard Leigh for "Cold Day In July."



Paul Scholten and Tom Damphier.



Far left, Connie Bradley, Tim Buppert and John Briggs.

Left, De: Gray and Charlie Daniels, Jr.



Jerome Earnest and Todd Cerny.



John Briggs and Tena Clark for "That's The Beat Of A Heart."

# NEW MEMBERS

## THE STROKES

One of the most heralded rock bands to emerge on this side of the Atlantic in recent memory, The Strokes attracted a tidal wave of industry and public attention in anticipation of their cleverly named debut CD *Is This It?* After the dust settled, however, many reviewers and hipster critics were asking themselves the same question, some claiming that the young group of well bred NYC sons had not lived up to their promise. All subjectivity and jaded criticism aside, one can't help but acknowledge The Strokes' ability to write melodically concise rock songs with sharp hooks and layered arrangements that look back fondly on the punk and new wave halcyon days of the Cars and the Clash. The lead singer and songwriter, twenty three year old Julian Casablancas, delivers often harsh commentary on New York culture and the rock star lifestyle with a voice that can sound simultaneously like Jim Morrison and a raspy Sinatra singing through a speakerphone. Julian and company are erudite scholars of the revolutionary rock bands. The driving eighth-note backbeats of The Velvet Underground, the simple but searing guitar solos of The Rolling Stones, and the lyrical guitar and bass counter melodies of The Talking Heads all fit together in a rowdy and rousing blend of savvy rock songs.

BY PARRISH ELLIS



## ST. LUNATICS

More than a few heads had to check out their maps when St. Lunatics crewmember Nelly hit the scene last year with his now multi-platinum debut, *Country Grammar*. The St. Louis, Missouri-based rapper copped a style, flow and attitude that held little respect for geography: his music claimed the Midwest, but his country drawl was straight up southern. From the start, Nelly made it clear that his offering represents just a small portion of the talent within this St. Louis-bred hip hop crew the St. Lunatics. Now with the release of their Universal Records debut disc, *Free City*, the St. Lunatics are preparing to give the entire hip hop nation a geography lesson – one that will surely challenge your understanding of where the Mason-Dixon Line begins and ends.

BY ADRIENN BANYAI



PHOTO BY MONDO GONZALEZ

## FREDDIE RAVEL

The dawn of the new millennium has seen a ravenous cultural appetite develop for all things Latin, from the success of pop artists like Marc Anthony, Enrique Iglesias and Christina Aguilera to an unprecedented interest in Latin jazz. Listeners eager for more of the real deal will be pleased to discover the multi-cultural excitement of Freddie Ravel. His fiery and sensual self-titled GRP debut recording draws upon his lifelong passions for jazz and R&B, his diverse heritage and his intense spirituality.

Born and raised in Los Angeles, Ravel began his musical education at age 7, and later studied jazz and classical composition at Cal State Northridge. He was soon established as one of the top session players, cited by *The Hollywood Reporter* as "one of L.A.'s truly great keyboardists." Contemporary jazz audiences are best aware of the composer/keyboardist from his two popular previous recordings, 1991's *Midnight Passion* and 1996's *Sol to Soul* – enduring favorites at the NAC radio format where they still receive heavy airplay. R&B fans worldwide know him from his recordings and performances with Earth, Wind & Fire in the mid-'90s. Ravel was also featured on Al Jarreau's GRP release *Tomorrow Today*, co-writing the Latin-flavored title track and touring with the legendary singer to all corners of the globe.

His work on the motion picture *Evita* included appearing with Madonna and a featured piano solo on the pop diva's popular house remix of "Don't Cry For Me Argentina." Ravel's all-star resumé also includes his work with Quincy Jones, Sergio Mendes, Tony Bennett, Bobby McFerrin, and countless others.

Exploring his previous recordings, his orchestral works, and especially the engaging and vibrant music of his eponymous #1 GRP/Universal release, it's clear that Freddie Ravel has indeed done his job, and then some.

BY ADRIENN BANYAI

## PROPHET JONES

You might say that Prophet Jones raps with melody: "Our vocals are old school R&B, but we're influenced by today's hip hop," says Prophet Jones member Goldee. Prophet Jones – Goldee, P. Rowe, Hollywood, and K. D. – originally started as Majesty back in 1997, when University Records President Haqq Islam united the foursome. Today, they are compared to hip-hop soul quartet Jodeci. The name Prophet Jones describes a group of guys that have an extraordinary gift for speaking to people through their music – "Prophet." However, they appear no different than the guy next door – "Jones." Prophet Jones have already gained a loyal following from opening shows for the likes of Mya, Sisqo, the Ruff Ryders and Eve. They sing everything from club anthems to soothing ballads, and their diversity shines through on their self-titled University Records/Motown Records debut, from the bouncy first single "Woof," to the mellow, yet sensual "Come Inside," to the seamless wedding song, "Life Time," and their take on The O'Jays' "Cry Together," which indeed surprised some listeners. "We just wanted to give back to the great songwriters who come before us," says K. D.

BY ADRIENN BANYAI



PHOTO BY CLAY PATRICK McBRIDE



## RASCAL FLATTS

The music of Rascal Flatts is probably a pretty good indication of where Nashville-produced country music is headed in the new millennium. As a new group of country fans comes of age, a generation that grew up in the '80s during the golden era of catchy melodic pop, the future looks even brighter for these Lyric Street recording artists. Comprised of cousins Jay DeMarcus (vocals, multi-instrumentalist) and Gary Levox (lead vocals), with friend Joe Don Rooney (vocals, guitar), Rascal Flatts is a true vocal powerhouse. Their high and tight three part harmonies allude to a gospel and bluegrass upbringing, and their singing isn't far removed from the legendary, effortless vocal harmonies of Alabama. Country may be where their hearts reside, but they get plenty of opportunities to showcase their affinity for sweetened pop hooks on the hit tracks "Praying for Daylight" and "This Everyday Love" from their certified gold-and-climbing self-titled debut. Contemporary country radio has already jumped on board, and it won't be long before Rascal Flatts develops a devoted audience eager for more of their finely tuned musical talents.

BY PARRISH ELLIS





## MATHEW KNOWLES

Mathew Knowles is the founder and CEO of Music World Entertainment, a well-known artist management company based out of Houston, Texas. He also heads the newly formed label on Columbia Record, Music World Music, intending to bring to the music industry new and exciting musical acts.

Although he holds a degree in Management and Economics, and worked long years with Xerox Corporation, believing in his daughter's dream, he eventually gave up his work and agreed to manage her singing group. This bold and risky move proved to be one of his most noteworthy accomplishments. As manager and executive producer of ten-time platinum, super-girl group, Destiny's Child, Mathew has proven to be instrumental in their worldwide success. Thus far, signed to the Music World Music label is his ultra-talented daughter, Solange, little sister of Beyonce Knowles, of Destiny's Child. Her debut effort, *Solo Star*, is slated for release January 2002. Solange currently has a song on the *Osmosis Jones* soundtrack, which is scheduled to be the second single released off of the album. Also signed as solo projects to Mathew's label are the three ladies of Destiny's Child: Beyonce Knowles, Kelly Rowland and Michelle Williams.

BY ADRIENN BANYAI

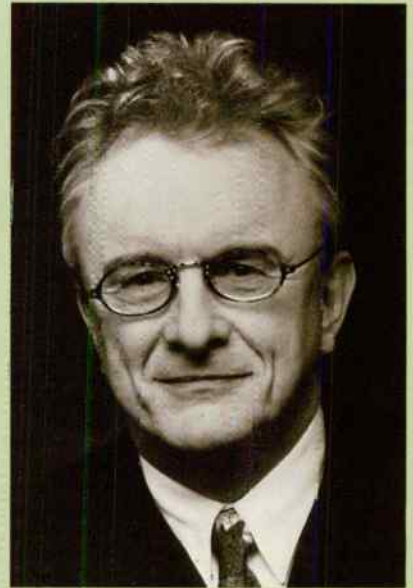
## PETER ASHER

Peter Asher's legendary career began in 1964 as one-half of the singing duo Peter & Gordon, who amassed nine Top 20 records (three of them gold) during their career. In 1968, Asher became head of A&R for the Beatles newly formed record company, Apple Records, where he signed and produced James Taylor.

In 1971, Asher moved to the U.S. and founded Peter Asher Management, representing James Taylor and, beginning in 1973, the management and production of Linda Ronstadt as well. His company became one of the most successful Artist Management companies in the United States, handling such artists as Joni Mitchell, Randy Newman and Carole King, as well as James and Linda.

In addition, as a producer, Asher has worked with such diverse artists as 10,000 Maniacs, Diana Ross, Neil Diamond, Ringo Starr, Cher, Kenny Loggins, Dan Fogelberg, Heart, the Dixie Chicks and Billy Joel, among many others. He has been awarded 37 RIAA-certified gold albums and 22 platinum albums in the U.S., and many more internationally. Asher has also produced eight Grammy Award-winning recordings, and in 1977 and 1989 was honored with the Grammy Award for "Producer of the Year." In February, 1995, Asher was named Senior Vice President of Sony Music Entertainment.

BY ERIK PHILBROOK



## SEVENDUST

In a radio-dominated industry crowded with angry "nu-metal" bands, Sevendust brings a surprisingly original and dynamic sound to the airwaves. The machine gun double-bass rolls, heavily distorted guitar crunch, and primal screams that define heavy metal are certainly present; however, close vocal harmonies, unexpected rhythmic shifts, contagious choruses, and inventive arrangements set the young band apart from the often formulaic world of contemporary loud rock. Lead singer Lajon Witherspoon's exceptionally melodic and expressive voice is a welcome anomaly in a role usually inhabited by guys that shout indecipherable lyrics with the monotonous, head numbing cadence of a jackhammer.

The studio production is excellent on their new CD, *Animosity* (TVT Records), but Sevendust is a band best experienced live. Due to a non-stop touring schedule of more than three hundred gigs over an eighteen month stretch in support of 1999's (seemingly incongruous) *Home*, Sevendust have made a name for themselves as relentless road warriors who strive to deliver impassioned performance every night. In fact, they get so fired up to play that all of the band members suffer from recurring, self-inflicted physical injuries more commonly associated with professional football players than musicians...

...from shinsplints to knee surgery. Though their determination to rock may be taking a toll on their bodies, it has helped them sell over 2 million records and occasionally steal the spotlight from more established heavy rockers like Creed, Fuel and Staind who have offered them opening slots on their national tours and at high profile festivals like Woodstock '99. After three albums and four hard fought years of blood, sweat and torn tendons, Sevendust looks and sounds like a band that has found their own niche.

BY PARRISH ELLIS



# Julio Iglesias Honored as "Person of the Year" by LARAS

Julio Iglesias fue honrado como "Persona del Año" por LARAS, la organización de los Grammys el pasado 10 de septiembre del 2001 en Los Angeles.



Julio Iglesias was honored as the "Person of the Year" by LARAS, the Latin Grammy Organization, held on September 10, 2001 in Los Angeles.



Vanessa Rodríguez, Ana Rosa Santiago y Gabriela Benítez de ASCAP se toman una foto con el simpático artista de música regional mexicana, Pedro Fernández, durante el coctel de la cena.

ASCAP's Vanessa Rodríguez, Regional Mexican artist Pedro Fernandez, ASCAP's Ana Rosa Santiago and Gabriela Benitez gathered at the cocktail reception at the recent LARAS "Person of the Year" Dinner.



La sensación pop del año, Paulina Rubio, se retrata con Vanessa Rodríguez de ASCAP Miami en la fiesta que siguió a la cena.

Pop performer sensation Paulina Rubio and ASCAP's Vanessa Rodríguez are pictured at the "Person of the Year" after party.



## ASCAP IN SAN FRANCISCO

ASCAP estuvo de visita en San Francisco reuniéndose con grupos como Cielo Ceniza. Orixa. Los Mocosos. Martin Franco. Ripe y el reconocido compositor, músico y productor Narada Michael Walden. En la foto aparecen en "Tarpan Studios" el compositor, Paul González, Narada Michael Walden y Gabriela Benítez de ASCAP.

ASCAP visited San Francisco and met with local groups such as Cielo Ceniza. Orixa. Los Mocosos. Martin Franco. Ripe and the great songwriter, musician and producer Narada

Michael Walden. Walden has worked with artists such as Mariah Carey, Whitney Houston, Elton John, James Brown, Barbara Streisand, Carlos Santana and Sting. Pictured (l-r) at Tarpan Studios are songwriter Paul Gonzalez, Narada Michael Walden and ASCAP's Gabriela Benitez.



## LOS ADOLESCENTES IN NEW YORK

Con gran éxito se presentó en el nuevo club EXIT-2 de Nueva York, el 27 de Noviembre del presente año la orquesta de Venezuela, "Los Adolescentes." En la foto miembros de la orquesta, con su líder y miembro de ASCAP Porfi Baloa (vestido de negro) y Jorge F. Rodríguez del Departamento Latino de Nueva York.

The group Los Adolescentes visited New York and enlivened the audience with their uptempo merengue sound on November 27 at club Exit-2. Pictured are members of the band, with their lead vocalist and member of ASCAP Porfi Baloa (dressed in black) and ASCAP's Jorge Rodriguez of New York's Latin Membership Department.

## ORLANDO DEMO LISTENING PANEL

El 19 de noviembre del 2001, ASCAP llevó a cabo un "Demo Listening Panel" en Orlando con el autor y productor, Lewis Martínez, Julio Bague de Peermusic; Vanessa Rodríguez de ASCAP; Karl Avanzini de ASCAP; Bob Fichetti y Jack Kapaneka de Transcontinental Publishing; y Moe Rodríguez de ASCAP.

ASCAP held a highly-acclaimed Demo Listening Panel in Orlando on November 19, 2001 with songwriter/producer Lewis Martínez. Peermusic's Julio Bague, ASCAP's Vanessa Rodríguez, ASCAP's Karl Avanzini, Transcontinental Publishing's Bob Fichetti and Jack Kapaneka and ASCAP's Moe Rodríguez.





### ALEJANDRA GUZMAN SIGNS

El artista femenino de rock en español, Alejandra Guzmán, firma con ASCAP en las oficinas de Miami. Ana Rosa Santiago, Alexandra Lioutikoff y Vanessa Rodríguez están fotografiadas con ella.

At left, female rock en español artist **Alejandra Guzman** signed with ASCAP in the Miami office. ASCAP's **Ana Rosa Santiago, Alexandra Lioutikoff** and **Vanessa Rodriguez** are pictured with her.

### NEW SIGNING: ALAZÁN Y ZAMMY

ASCAP firmó a los compositores Mexicanos Juan Francisco Rodríguez Del Bosque, mejor conocido como Alazán, y a su mujer y co-autora Roxana Zamudio Trejo (Zammy). Este dúo ha escrito numerosos éxitos grabados, entre otros, por artistas como Grupo Límite, Conjunto Primavera, Pepe Aguilar, Intocable, Graciela Beltrán y Pandora. En la foto aparecen, de izquierda a derecha: **Zammy, Gabriela Benítez de ASCAP** y **Alazán**.

At right, ASCAP signed Mexican songwriters Juan Francisco Rodríguez Del Bosque, better known as **Alazán** and his wife and co-writer **Roxana Zamudio Trejo (Zammy)**. This duo has written several hits recorded by Grupo Límite, Conjunto Primavera, Pepe Aguilar, Intocable, Graciela Beltrán, Pandora, among others. Pictured left to right are: **Zammy, ASCAP's Gabriela Benítez** and **Alazán**.



### SOUNDS OF JOY FILL HOLIDAY SHOWCASE AT BILLBOARD LIVE

Sonidos de alegría en el "showcase" de Navidad en Billboard Todos los socios, compositores y editoras disfrutaron del último evento del año de ASCAP en Miami, donde se llevó a cabo un "showcase" donde se destacaron varios grupos de distintas regiones. Diestra - rock electrónico de Atlanta; Skapulario - latin ska de Puerto Rico; Rico Monaco & the Sol Sons - pop alternativo de Orlando; Amy Sánchez - pop de Miami; y Alih Jey, artista nueva de Universal que tiene su primer hit "It's Okay" sonando en la radio y en los charts de *Billboard* Latino. En la foto cantautor/productor **Roberto Blades**, **Mrs. Ordonez**, **Vanessa Rodríguez de ASCAP**, cantautor **José Luis Morin** y **Ricardo Ordonez** de Lideres Publishing en el showcase.

ASCAP held their last event of the year at Billboard Live in Miami where various bands from different regions performed including: **Diestra**- rock electronic group from Atlanta; **Skapulario** – Latin ska band from Puerto Rico; **Rico Monaco & the Sol Sons** – pop alternative bands from Orlando; **Amy Sanches** – pop artist from Miami; y **Alih Jey**, new artist for Universal Music Latino whose first single "It's Okay" charted on *Billboard's* Hot Latin Tracks. Pictured above (l-r) are songwriter/producer **Robert Blades**, **Mrs. Ordonez**, ASCAP's **Vanessa Rodriguez**, songwriter **Jose Luis Morin** and **Ricardo Ordonez** of Lideres Publishing at Billboard Live on December 7th.



**Diestra** performing at the Billboard Live showcase.



### SKAPULARIO

Skapulario, grupo de "latin ska" de Puerto Rico.

**Skapulario**, Latin ska band from Puerto Rico pictured at the Billboard Live showcase.

# 53rd Annual Creative Arts Emmys

**T**he 53rd annual Creative Arts Emmys were held on Saturday, September 8 at the Pasadena Civic Auditorium. ASCAP composers received awards in four of the five music categories as follows:

Outstanding Music Composition For A Series (Dramatic Underscore): "Star Trek: Voyager - End Game" – **Jay Chattaway**

Outstanding Music Composition For Miniseries, Movie or Special (Dramatic Underscore): "For Love or Country: The Arturo Sandoval Story"– **Arturo Sandoval**

Outstanding Music Direction: "Barbra Streisand: Timeless"– **Marvin Hamlisch**

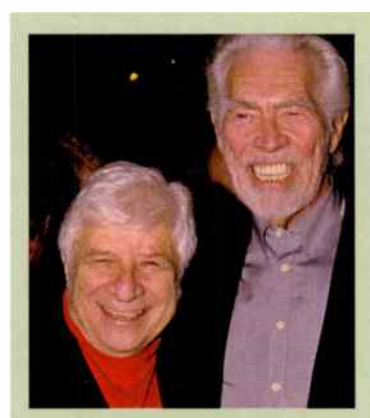
Outstanding Main Title Theme Music: "Gideon's Crossing"– **James Newton Howard**



Pictured above at the ceremonies are ASCAP's **Mike Todd**, Emmy winner **Arturo Sandoval**, who composed the score to his own life story, composer and Television Academy Governor **Ian Fraser** and ASCAP's **Kevin Coogan**.



On the left, ASCAP's **Shawn LeMone** (left) and **Pamela Allen** (right) congratulate new ASCAP member **Marc Bonilla**, who was nominated for his Main Title Theme from "Big Apple."



### **BERNSTEIN HONORED**

The Academy of Motion Picture Arts & Sciences honored **Elmer Bernstein** on the occasion of his 50th Anniversary in film scoring. Pictured, left, with Bernstein at the reception is actor **James Coburn**.



### **IRIS**

Sony Classical Records and the Society of Composers and Lyricists hosted a reception in December at the Beverly Hills Hotel honoring composer **James Horner** for his score from the Miramax film, *Iris*, based on the life of the late famed novelist, **Iris Murdoch**. Virtuoso violinist **Joshua Bell**, also an ASCAP member, was the featured soloist on the soundtrack. Pictured (l-r) are **Horner**, ASCAP's **Nancy Knutsen** and **Bell**.



### **FOLIART FEATURED BY ASMASC**

Composer **Dan Foliart** was the featured guest at the monthly luncheon series sponsored by ASMASC (American Society of Music Arrangers and Composers) in Los Angeles. Dan, (3rd from left), who has received 24 ASCAP Film and TV Music Awards since 1990, was congratulated by ASCAP's **Mike Todd**, **Pamela Allen**, **Diana Szyzkiewicz**, **Christi Miller**, and ASMASC President **Ian Fraser**.

# Creative Arts Emmys Reception

ASCAP and The Society of Composers and Lyricists were among the co-hosts at the annual cocktail reception honoring nominees in the music categories for the Creative Arts Emmys, as well as winners of the Daytime and News & Documentary Emmys held late last year. The event was held at the Academy of Television Arts and Sciences in North Hollywood on August 23.



Pictured (l-r) are ASCAP Executive Vice President **Todd Brabec** with composer and SCL member **Dan Foliart**, ASCAP President and Chairman **Marilyn Bergman** and **Alan Bergman**, writer **Adam Small**, and composer and SCL President **Ray Colcord**.



Pictured (l-r) are: **Jay Chattaway**, who received an Emmy for "Star Trek: Voyager"; ASCAP's **Jeanie Weems**; **Robert "Bob" Klein**, nominated for co-writing "Colonoscopy" with comedian **Robert Klein**; **Russ Landau**, nominated for his theme to "Survivor"; **Alf Clausen**, nominated for "The Simpsons"; ASCAP Senior Vice President **Nancy Knutsen**, and behind her **Mark Watters**, a winner in the News and Documentary Emmys for "Alaska, Dances of the Caribou"; **Shirley Walker**, who received a Daytime

Emmy for "Batman Beyond"; new ASCAP member **Marc Bonilla**, nominated for his theme to "Big Apple"; ASCAP's **Marilyn Bergman** and **Alan Bergman**, nominated for "On the Way to Becoming Me" from "The American Film Institute Lifetime Achievement Award: Tribute to Barbra Streisand"; ASCAP's **Mike Todd**; Academy Music Governor **Ian Fraser**, nominated for "Christmas in Washington"; and ASCAP's **Shawn LeMone**. **Jay Chattaway** (inset) received his nomination certificate from the Chairman & CEO of the Academy of Television Arts and Sciences, **Meryl Marshall-Daniels**.

## Alan & Marilyn Bergman, Michel Legrand Honored by American Society of Music Arrangers and Composers

In November, the American Society of Music Arrangers and Composers (ASMAC) presented its 2001 President's Award to acclaimed lyricists Alan and Marilyn Bergman and its Golden Score Award to esteemed composer Michel Legrand at the 63rd Anniversary Golden Score Awards at the Beverly Hilton Hotel. Alan and Marilyn are the first lyricists to be bestowed with this honor.

ASCAP President and Chairman Marilyn Bergman and Alan Bergman have been nominated for sixteen Academy Awards, winning three Oscars and two Grammys. They were the first songwriters ever to be nominated for three Academy Awards in the same year: "How Do You Keep The Music Playing?" written with Michel Legrand from *Best Friends*; "It Might

Be You," written with Dave Grusin from *Tootsie*; and "If We Were In Love," written with John Williams for *Yes, Giorgio*. They did it again with three nominations from the movie, *Yentl*, also written with Michel Legrand. Some of their most recognized lyrics include, "Papa, Can You Hear Me?" performed by Barbra Streisand in *Yentl*, "The Way We Were," composed by Marvin Hamlisch, and "You Don't Bring Me Flowers" which they wrote with Neil Diamond.

Michel Legrand has composed over 200 film and television scores, several musicals and has made well over one hundred albums. He has won three Oscars out of thirteen nominations as well as five Grammys and an Emmy nomination. His groundbreaking musical film *The Umbrellas of Cherbourg* earned him an Oscar nomination for "I Will Wait For You."

In addition to being a brilliant composer, he is a renowned orchestrator, conductor and pianist. His longtime collaboration with Alan and Marilyn Bergman has resulted in many memorable songs including "What Are You Doing The Rest Of Your Life?," "The Windmills of Your Mind," and the Academy Award-winning score from *Yentl*.



Pictured are: **Marilyn and Alan Bergman** holding their President's Award; and ASMAC President **Ian Fraser** with **Michel Legrand** and his Golden Score Award.

Workshop participant Haseo Nakanishi (Tokyo, Japan) at the podium on the night of the recording session.



## Aspiring Film/TV Composers Scoring in the Reel World



**Gilad Ben-Amram** (above) – "The workshop could be best described as 'A composer's complete survival guide.' By providing a clear understanding of the market, the workshop created a new path in my professional musical journey."

**W**here will the next generation of film music greats like Henry Mancini, Elmer Bernstein and James Newton Howard come from? Some of those future Oscar-winning composers may be found in the annual ASCAP Film Scoring Workshop. Last year's sessions took place in Los Angeles from July 10 through August 3 of 2001. The program was initiated in 1988 and has gained international recognition through the years. A jury of leading film composers made their

final selections, choosing from across the country and from as far away as Japan, Australia, Israel, Italy and Russia. The intensive month-long program features prestigious guest speakers from the highest levels of the film and television music industry and is widely known as a major educational/networking opportunity for aspiring film music creators. Sibelius Software (a widely used music notation program) provided two free programs and a workstation for the participants. Keyboard and MIX magazines provided free subscriptions and a complimentary issue for each participant. ASCAP was especially grateful to CNN Worldbeat which produced a segment profiling the workshop. This episode aired in 210 countries around the world, with highlights posted on their web site.

The ASCAP Film Scoring Workshop is partially funded by The ASCAP Foundation. Major contributions of resources, equipment and talent were also provided by Fox Music, Segue Music, Sabron Inc., Jo Ann Kane Music Service, Superscore and Media Ventures. For the fourth consecutive year, ASCAP composer Richard Bellis served as mentor, moderator and lecturer for this year's 17 participants. During the course of the workshop, participants were exposed to different aspects of scoring (both business and creative) at each session. Some of the earlier sessions included visiting 5.1 Ent./Immergent Records (a surround sound mixing studio and boutique record label); the studio of film composer John Debney; and Media Ventures, the studio founded by Academy Award and

Grammy Award-winning composer Hans Zimmer.

Five 3-minute clips in different styles (Dramatic, Comedy, Action, Suspense and Epic/Period) from recent feature films (courtesy of Fox Music, Columbia/Sony Pictures, Paramount Pictures, Universal Pictures and Warner Bros. Pictures) were chosen for the participants to compose their own original musical cue. Each original score was recorded with a 40-piece orchestra featuring top L.A. studio musicians from the Recording Musicians Association (RMA). Veteran film scoring engineer Armin Steiner mixed the session at the Newman Scoring Stage on the Fox Studios lot. The music was later transferred to picture for a screening at the Director's Guild of America Video Theater for the final review session.

Other leading professionals taking part in the Workshop included: composers Keith Arem, Charles Bernstein, Ray Colcord, John



### THE ENTIRE CAST AND CREW

Front row (l-r): Workshop participant Haseo Nakanishi; ASCAP's Christi Miller and Pamela Allen; participants Paola Prestini and Robert Duncan; ASCAP's Kevin Coogan; and guest composer Charles Bernstein. Middle row (l-r): ASCAP's Mike Todd; RMA orchestra contractor David Low; participants Erica Weis, Leah Curtis, Louis Bryne and Kenya Tillery; ASCAP's Nancy Knutson; participants Lee Levin, Ariel Blumenthal and Dana Niu; ASCAP's Kim E. Parker; participants Boris Elks and Cody Westheimer. Back row (l-r): participants Brian Belanger and Gilad Ben-Amram; Segue Music's Michael Ryan; participant Doug Emery; composer/score reader Dave Slonaker; participants Joan Szymko and Keith Hersch; guest composer Reinhold Heil ("Run Lola Run"); workshop instructor Richard Bellis; JoAnn Kane Music Service's Mark Graham and recording engineer Armin Steiner.



Gathered in the music office at the 20th Century Fox Newman Scoring Stage are (l-r) recording engineer Armin Steiner, ASCAP's Kevin Coogan and Nancy Knutsen, President of Fox Music Robert Kraft, Sr. VP & General Mgr. of Fox Music Inc. Mary Jo Mennella, Director of Operations for Sound & Scoring Stacey Robinson, and ASCAP's Mike Todd.

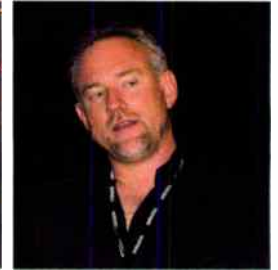


Four film music industry professionals candidly shared their points of view. Pictured (l-r): VP of BMG Publishing's Ron Broitman, Coogan, VP of Music for Paramount Television's David Grossman, Knutsen, President of Music for Miramax Films' Randy Spendlove and CEO of Segue Music's Dan Carlin.

Debney, Dan Foliart, Jim Latham, Jeff Rona, Dave Slonaker and Mark Watters; mixing engineer Avi Kipper; Randy Spendlove (President Music, Miramax Films); David Grossman (VP Music, Paramount Television); Ron Broitman (VP, BMG Music Publishing); Dan Carlin (CEO, Segue Music); music editor Michael Ryan (Segue Music); orchestra contractors David Low and Sandy DeCrescent (Sabron Inc.); Brian O'Connor (RMA President); Mike Horner (Business Affairs, Soundtrack Music Associates) and composer agent Cathy Schlessner (Soundtrack Music Associates).



Pictured (l-r) are recording Musician Association (RMA) President Brian O'Connor, Contractor David Low, Concertmaster André Granat, Segue music editor Michael Ryan, score reader Dave Slonaker, and Workshop lecturer/mentor Richard Bellis.



John Debney spoke to workshop participants about working with a director.

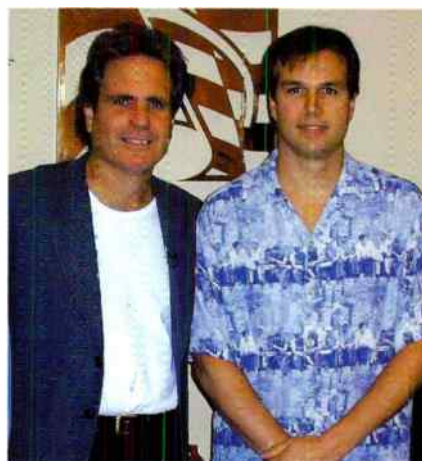


**Dana Niu** – "It was wonderful to have an intimate forum to talk and ask questions. I came away with new friends and colleagues, a better knowledge of the way things work, and a cue recorded with the industry's best. I have enjoyed the program immensely."

**Kenya T. Tillery** – "Due to the thorough clinical experience, my confidence in conducting an orchestra has become secure. The information provided and advice from experienced guests has proven to be priceless in starting a film scoring career as a working professional."



**Cody Westheimer** – "The workshop was an invaluable opportunity that proved to be one of the most fruitful learning experiences ever. The program is armed with a diligent staff and an amazing handful of industry speakers."



Workshop participants and composers Dan Foliart and Jim Latham

"One of our primary goals at ASCAP is to nurture composers and songwriters and to help promote their music in the rest of the world, as well as introducing the best new international musical talents to our own country. We are very proud of our annual Film Scoring Workshop and were honored when CNN WorldBeat chose to highlight this program. The WorldBeat series, which focused on the most innovative, unusual and intriguing musical activities and styles throughout the world, was invaluable in helping an organization like ours to keep abreast of the newest trends and creators in all genres of music." – ASCAP CEC John LoFrumento

"There are very few programs available for composers that offer the opportunity to be exposed to the realities of the film and television business, record with LA's top session players, and get first hand points-of-view from industry professionals in all aspects of the business. Since a majority of film and television work for composers is still found in Los Angeles, this is one of the reasons our program is so unique and successful each year. We are very grateful to those individuals and organizations that contribute and provide assistance to the ASCAP Film Scoring Workshop – it is a great way of cultivating our next generation of rising composers and hopefully educating them about ASCAP along the way."

– ASCAP Associate Director of Film and TV Music Mike Todd

## WORKSHOP APPLICATIONS

The application deadline for the ASCAP Film Scoring Workshop is April 1, 2002. The workshop is intended for composers who are pursuing film & television music as a career – it is not for hobbyists. Composers should submit a CD demonstrating the ability to write for orchestra with a dramatic sensibility for picture and a maximum of 15 minutes of music along with a bio or list of past experience in this field. For more information, please contact our Los Angeles office (323) 883-1000. Also, check the ASCAP Calendar for full details on the web at [www.ascap.com](http://www.ascap.com).



## SUZANNE VEGA

**A**fter a year of personal hardship, singer/songwriter Suzanne Vega turned her painful experiences into some of the best music she's ever created.

Suzanne Vega's latest CD, *Songs in Red and Gray*, is the New York City-based singer/songwriter's first recording in five years. The songs on the CD were written after Vega went through one of the most turbulent periods in her adult life. Vega responded by writing some of the most emotionally direct and musically nuanced songs in her career. She was interviewed by Steven Rosenfeld, who produces the Behind-theBeat audio profiles on [ascap.com](http://ascap.com).

**PLAYBACK:** *Songs in Red and Gray* is a very striking, very personal album. What was going on in your life at the time? It seems like you were going through a hard period and were asking some really big questions. The first song "Penitent" seems like you're asking for help and then wondering if you'd listen.

**SUZANNE VEGA:** Yeah, "Penitent" is about a moment when you're asking for guidance but at the same time you wonder if you would rebel against it when you receive it.

I started to write these songs after a pretty turbulent time in my life. In 1998, all these things that had been very stable and secure just all of a sudden fell by the wayside, including my marriage. I also broke off with my manager who I'd been with for 15 years, fired my assistant who I'd been with for seven years, and I sold my house, which I'd had for (laughs) ten years. So everything happened at once. And it wasn't anything I had planned.

So when I started writing these songs I was kind of looking back on recent events and really thinking about what I had just been through and just kind of starting from ground level.

PHOTO BY MELANIE NISSEN



**What I find so provocative about this song is that you really are asking and looking for something and wondering if you'll listen. Was there anyone specific that you were asking for advice in "Penitent?"**

I'm a spiritual person more than I'm a particularly religious one. So I was doing all kinds of things like casting Runes. I don't know if you know what Runes are, but they're like stones, and you can turn them over – and you can receive guidance from them.

And not only that, but horoscopes or anything that would give me a sense of guidance, as well as praying. And so some of it was praying to a not very clearly defined sort of God. I mean, I was raised a Buddhist, so I and my family don't actually practice a Christian religion. But in this case, it was sort of like an imaginary figure that I was talking to and asking for guidance from.

**That's really interesting. It makes me think of the song, "It Makes Me Wonder." It seems like you set high expectations for yourself and then pressured yourself to reach them. Is that what's going on in that song as well?**

That was some of it. I mean, I think in my life I tend to set really high expectations for myself. And I strive to meet them. I think for the first time in my life I've actually just had to let that go a little bit because that year when everything had sort of fallen apart, I needed to. I was just trying to take it day by day, take care of my daughter, keep things together.

In that song in particular there was the person I was involved with for a short period of time who did seem to have very high expectations of me and also of the relationship, and I found that was very hard. He was a very Christian person, and I found that hard to live up to. So that's partly what's happening in that song.

**I see. I suppose this is obvious, but what is "Widows Walk" about?**

"Widows Walk" is a song about my marriage, and the separation and the divorce of it, yes.

**There are some other songs where I get the sense that you're sharing intimate things about yourself and struggles. Like you're asking yourself questions, and going over answers again and again in your head. Would that be right?**

Yes, I think there's a sense in this album of struggling with my fate or struggling with my destiny. And the line in "Widow's Walk" refers to that, about becoming unruly. And "Penitent" raises the questions: What is my destiny? What am I meant to do at this time?

The song "Solitaire" also has the idea of being in struggle with your fate, trying to win over something, some aspect of your own life. So yes, they were basic questions I was asking myself at the time. And still do, actually.

**I thought "If I Were a Weapon" and "Harbor Song" were almost like you were letting us in on conversations inside your head about the way you might talk to yourself while you were walking down the street.**

Well, that's very funny because that's where I get a lot of my songs from. I'll be riding the subway and all of a sudden I'll hear a voice inside my mind saying exactly those things. And when I get home I write them down. So in some ways you kind of did hit the nail on the head, although I'm embarrassed to admit it.

**Can you talk more about your writing process? I read a transcript on the Web of an interview you did with songwriter Jack Hardy. You asked Jack if he had invisible rules for writing songs. Perhaps it begins when you're walking down the street, but you seem to make sure every word and nuance counts.**

Yeah, it starts with a voice in your mind when you're walking down the street, but then sometimes you have to refine it more. Other times you can keep it just as it is.

"Solitaire" took me about 45 minutes to write down the whole thing. And it was very fast, and I just thought of it as a very lightweight sort of funny song. Whereas "Widow's Walk" took me about a month to actually get right. And I kept going back to the songwriters' group. At the end of that interview that I did with Jack he says, 'Well I am still part of the songwriters' group, why don't you come down?'

And I did. I took him up on that invitation, and I started going back to the Greenwich Village Songwriter Exchange meetings which I hadn't done for 15 years or so. So I had this group of people that I knew that I could meet every Monday night, and I knew that I could try something out. And you can sing something that's half finished, you can sing something that doesn't make any sense. You can sing anything you want to, as long as it's straight – as long as it's basically sincere.

So it was a very good group to write this batch of songs with. I went down there every Monday and played and played whatever I had written. So all twelve songs on this album were showcased first at Jack Hardy's apartment.

**Could you talk a little bit about "Soap and Water?" These songs are really provocative if you stop to think about them, or if you open yourself up to the emotion in them. I was really struck by that one too.**

Well, that was the first song that I'd written. And it was hard to sing at first. And I found the melody was really sad. But I tried to put the truth of what I had been experiencing into a song, but not make it too sentimental. I wanted the ideas to be clear in it, you know, the idea of the woman washing things and setting things in order, and kind of cleaning up what had gone before.

And then the idea of the daddy being a dark riddle and the mama with the head full of bees. I wasn't sure if it would all work, but I think in the end it does – and people seem to really respond to that one.

**In that song, were you thinking of your daughter?**

Yeah, I was thinking of Ruby, and she noticed that. She was listening to the song one day and she looked at me and said, "Am I your little kite in the song?" And I told her, yes she was. And she was fine about it. She didn't seem to think it was so terribly sad. And I was glad about that. I think she thought it was interesting.

**Were there any songs that worked out particularly well in the studio? That surprised you? So many of these songs are so magnificently rendered in terms of the mood matching the lyrics.**

Yeah, a lot of that was Rupert Hine, who I think did an exquisite job. He's a very sensitive guy himself, and he's a songwriter himself. So he was really interested in the meaning of the songs and the mood of it, the atmosphere. "Penitent" was just astonishing the minute he added the strings. It just sent chills up everybody's arms.

**I've heard you're really careful and meticulous in the studio.**

Well, most of the musical part of it was Rupert. He can really take a situation and make it almost cinematic. And that was the unexpected thing about working with him, because I'd heard what he'd done with Tina Turner and with Howard Jones. And I liked the work he'd done with Duncan Sheik, which I thought was beautiful and organic and acoustic-sounding.

**Well, let me ask you one last thing. Just stepping back and looking at this album as a whole, did you have any goals about what you wanted this to be?**

No, not at all. Actually, I just started it blind and then one thing led to another. With each song that came out, I was very grateful for it. But I didn't go into it with any particular plan, except just to write songs that were emotionally more direct than I'd ever done before, and to write songs that I could play on the acoustic guitar. And so I think we surpassed our expectations. ■

**– BY STEVE ROSENFELD**

**GRETCHEN PETERS**

Hailed by many as one of Nashville's best contemporary songwriters, Gretchen Peters has a "track" record to

prove it. As a writer of choice for many of today's most savvy artists, she has sold millions of records over the past decade as stars such as Faith Hill, Bonnie Raitt, Martina McBride, Etta James, The Neville Brothers, George Strait, Trisha Yearwood, Bryan Adams, Patty Loveless, Neil Diamond and many others have covered her songs.

In 1995, Peters earned a Grammy nomination and a Country Music Association Song of the Year, both for the Martina McBride hit "Independence Day." And as *People Magazine* has said, "If Peters never delivers another tune as achingly beautiful as "On a Bus to St. Cloud," which she wrote for Trisha Yearwood, she has already earned herself a spot among country's upper echelon of contemporary composers."

The fact is, Peters has delivered many such beautiful songs. And she has performed and recorded them beautifully herself. This past year, Peters released a brand new self-titled album as well as re-released her debut album as a singer/songwriter, *The Secret of Life*, which she recorded in 1996.

Peters tours regularly in the United Kingdom, Ireland and Europe and performs to sold-out crowds. She just celebrated her ten-year affiliation with Sony/ATV Music Publishing and signed a new, very lucrative songwriting and co-publishing deal with them. Recently, Peters talked to *Playback* about her work.

**Playback: What was your first real break in terms of being a working performer and songwriter?**

**Peters:** I'd been playing since the age of fifteen in clubs in Colorado and then I made a couple of trips to Nashville and I was surprised by the music that was coming out there. I was hearing Lyle Lovett and Nanci Griffith, Steve Earle and people like that. I thought I could probably find a place for myself there. Then I wrote a song with my husband, "Chill of An Early Fall," and it went to number one, performed by George Strait. While it was an amazing break, I didn't feel like I had made it on my own. What really felt like a career boost was getting my first single that I had written solo.

**What song was that?**

I believe it was "Let That Pony Run," performed by Pam Tillis.

**When you were younger and you had dreams of singing and playing your music in front of people, how did it feel gaining greater success as a songwriter?**

Well, it's funny, because in Europe I'm actually considered more of a singer/songwriter. It is totally different there.



**So you are able to enjoy both sides of the coin?**

I think all songwriters and artists experience some frustration with being known for one thing and not other things. But I've come to realize that I really have the best of all possible worlds, because I have a real touring career in Europe.

When I first moved to Nashville, I didn't really consider myself a songwriter. In fact, I was kind of baffled by the whole delineation between singer and songwriter because I grew up with singer/songwriters. I grew up listening to Joni Mitchell and Paul Simon and Jackson Browne. You wouldn't really call any of the people singers, particularly. You would certainly call them songwriters. I just sort of patterned myself after those people. I was confused when I first moved here and people would ask me which thing did I want to be.

**You wondered why you had to choose?**

Yeah. But I figured out pretty quickly that writing was something that if I proved I could do it, then I would be taken seriously. So I got really serious about writing.

**As you started becoming more successful as a songwriter, was it hard to maintain your own artistic sensibility writing for so many different people?**

No, actually, it wasn't at all because I never wrote for anybody but myself. I only wrote what I felt like writing. Sometimes I would write something that I would just be very eager to take into the studio to see what I could do with it because I felt very possessive. Other times, I didn't feel so strongly about recording them myself. I really believe songs find their own natural home anyway.

**So, if another artist is attracted to one of your songs, so be it?**

Yeah. And I'm very flattered when that happens...and sometimes surprised. Like in the case of "Independence Day." I was really shocked that anybody recorded that. It doesn't seem as such now, but it was pretty dark for the time. And it was pretty risky stuff, especially for a new artist like Martina McBride was at the time.

**You are very prolific. Would you consider yourself a disciplined writer?**

I used to be more outwardly disciplined. Now I tend to write in spurts with long periods in between of doing nothing. I've found that I have to be at the mercy of whatever process is working for me at the time. Right now, I tend to be finishing up songs, which is a lot more cerebral and less creative. But while I'm doing that, which can be kind of tedious, I can come up with all new ideas.

**So you still believe in the magical part of songwriting?**

I do still feel that way. But writing is hard. I never understand people that say they love writing songs, because I find it really difficult. I think it gets harder the better you get, not easier. Sometimes you don't feel like you have anything to say. That's where the discipline comes in. You really do have to go sit and stare at the walls for a few days. That time spent doing nothing seems necessary to get to the something behind them. But you do have to assume the position.

*Peters is currently working on music for a major animated film to be released this year. For more information on Gretchen Peters, visit [www.gretchenpeters.com](http://www.gretchenpeters.com).* ■

**- BY ERIK PHILBROOK**

## CHUCK LOEB

Chuck Loeb is a jazz guitarist with a songwriter's sensibility. Over a long and productive career, he has enjoyed critical acclaim and commercial success for many of his albums including *Listen*, *The Music Inside* and, most recently, *In a Heartbeat* (all on Shanachie). People seem to instantly connect with his melodic and lyrical ideas. Here *Playback* talks to Chuck about his organic approach to composing, and what he tries to put into his music.

**To start off, can you give us a rundown of your musical development - beginning at your introduction to the guitar and songwriting?**

I started playing when I was 11, and I remember writing my first song within 6 months of that. I went to boy scout camp and took my guitar with me, and while I was there I was kind of melancholy and I wrote a song. I remember going home and playing it for my parents, and they really liked it. So that was the first time that I really felt that feeling of writing a piece of music, playing it for people and getting a reaction. It became addictive immediately. Songwriting has been tied into my musical experience from the beginning.

**According to your press release for *In a Heartbeat*, many of your songs were written while out walking around as opposed to sitting in the studio sequencing stuff and seeing what came of that.**

I generally find that the music takes shape when it's coming straight out of my head. In that sense it is always more organic. I do some writing where I am sitting in the studio, but for most of the music that I end up recording and keeping on my CD's, I try to have the songs and melodies come... from the air (laughs).

**I know that it differs from song to song, but from what or whom do you generally draw inspiration from?**

It varies so greatly, and I write so many kinds of music that it's hard to pin down. But I would say that since I grew up in the '60's, which was such a fertile time for pop music, that I've always liked pop music and I seem to get inspired a lot by The Beatles. I'm influenced by whatever music is touching my heart at the moment.

**Could you elaborate on some of the qualities that you appreciate in a song?**

The most important thing to me, whether the piece of music is improvised, composed or a song, is whether it touches my heart. If it has an emotional impact on me, then it is something that I will listen to over and over again. I admire technical prowess greatly in jazz, but not every accomplished jazz soloist is able to touch people's hearts, which is what I think is the most important quality in music.

**I read about the emotional background to "Billy's Song," and listening to it had a strong impact on me. It is a stunning song; it has such a beautiful melody.**

There's a nationally syndicated jazz radio program called "Jazz Tracks" based in California, and they chose that as their song of the year. I'm getting an award for it which I'm really proud of because that song does have a lot of meaning for me, and it's good that other people felt like that too.

**What is the deciding factor between which compositions make the cut onto the album and which don't?**

I have to try to be as objective as I can, asking myself whether or not this song hits the mark; does it really mean something to me or not. And it's hard to be objective. You work for a long time on something, but if it just isn't working you need to have the inner fortitude to say that I'm gonna can this one and come up with something else. My wife is a singer and songwriter and we collaborate a lot (she sings on a few tracks from *In a Heartbeat*), and her opinion counts for quite a bit, as does the opinions of the guys in my band. The people at the record company might also have an opinion, but ultimately I have to make the decision myself because I am both the artist and the producer.



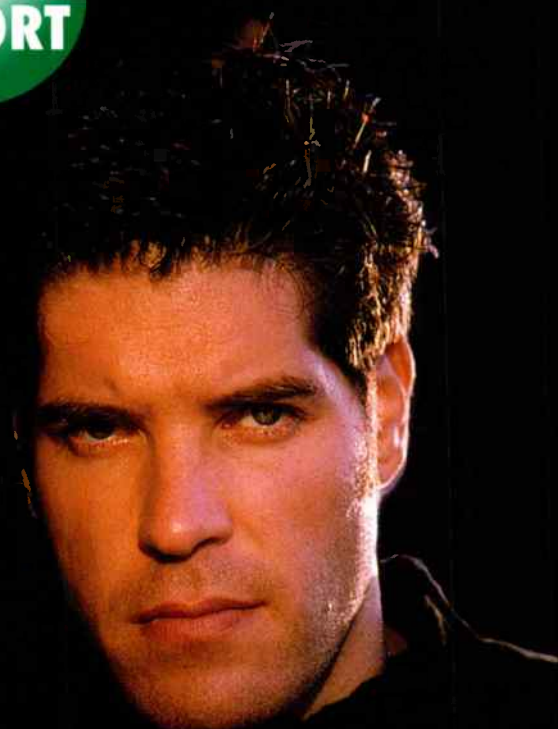
**Let's talk more about collaborating with your wife on *In a Heartbeat*. She has a beautiful voice and I'm sure you had a good time working together. Is that something that you want to do more of on your upcoming recording projects?**

We've already decided that we are going to record a cover version of "While My Guitar Gently Weeps." I have an idea of how I want to do it and we are working on that right now. Since we have a studio at home, sometimes we go directly from making dinner and doing the dishes to running downstairs and grabbing an hour or two to do vocals or work on a background, which gives an organic feel to the recordings.

**Do you ever find that it takes a long time to finish a specific tune?**

I'll give you an extreme example of that. My first big hit was a song called "The Music Inside." It was a number one song on the radio in 1996, but Carmen and I composed that song in 1981 (laughs)...so never throw away a piece of scrap paper that has a melody on it! ■

— BY PARRISH ELLIS



Matt of all trades

## MATT SERLETIC

**A**s this issue of *Playback* was going press, songwriter/producer/arranger Matt Serletic was named Chairman/CEO of Virgin Records America. Before this prestigious appointment, Serletic was best known for producing matchbox twenty's two previous smash hit albums, 1996's *Yourself or Someone Like You* and 2000's *Mad Season* as well as his work with Collective Soul and Santana. This summer he will return to the studio with matchbox twenty to start work on their third album and his various talents will keep him working on many other different projects. He produced Willie Nelson's latest album, *The Great Divide*, and co-wrote a few of the songs that appear on it. He is also the president of his own record label, Melisma Records, and is using his formidable musical instincts to discover, produce and promote some exciting new artists. ASCAP's Mike Todd talked to Matt about what he thinks is a "great" song and his plans for the future.

**You got your start in the record business as a band member and co-producer of the band Collective Soul. Were you co-writing songs with the band then and how did your career as a writer/arranger/producer evolve from there?**

I learned the art of songwriting from the leader of Collective Soul, Ed Roland, who's a great songwriter/"hook"writer. Growing up through my early teens I was working with Ed in studios usually after midnight. We would go in and try to make our little demos sound like real records. Through that whole process and what was key to my development, I learned about songwriting, record making, how it relates to songs, and how to know when you have a song that's meaningful or memorable. Along with that, I studied at the University of Miami

School of Music, which tied in the arranging and orchestrating with the core curriculum. This helped me harness my skills to make better pop/rock records. I'd be sitting in an advanced orchestration class studying how Mozart or Beethoven wrote, then studying how Count

Basie wrote Big Band charts and at the same time being in the studio at nights working on a rock song. I learned that most arrangement principles, although one might use different textures or instruments, sounds like an electric guitar or a tuba share some basic fundamentals in common. Once you understand those fundamentals, you can work in a lot of different genres. I like to play with those fundamentals to create new and exciting music.

**You're primarily known as a record producer not as a songwriter, yet you've co-written some hits with Rob Thomas of matchbox twenty. How involved are you as a songwriter or co-writer these days?**

I'm very involved in co-writing and I think it's a very exciting part of artistic growth for me. I just co-wrote a song called "Mendocino County Line" with Bernie Taupin that's going to be the first single for Willie Nelson's new CD, which I produced. It's a duet with Lee Ann Womack. Willie and I are very excited about it! I've also been co-writing with a new songwriter in town named Kevin Kadish. He and I wrote another song on that album called "Be There For You" that is sung by both Willie and Sheryl Crow. I think it's a natural outgrowth of record making for me as an artist and record producer as I become more actively involved in the songwriting process. Just as I might inherently know what is right for a record, I feel it also makes me think about what is right for a song. It's nice to work with other talented songwriters on that level.

**As a producer who also is a songwriter, how much do you look toward production tools to enhance a song from start to finish?**

I believe that production should always try to enhance, but yet get out of the way of the song. To me the important thing is to begin with a great song and if there are some rough edges in the song, it should be done almost in pre-production, if possible, to make the song feel powerful, whole, and moving if you played it on a kazoo. Whatever instrument you play it on, it needs to have some sense of resonance. From there you just place the song in the appropriate world, whether it is dark or moody or whatever. I usually try to illustrate the lyrics to give the listener what the singer is conveying.

**What kind of approach do you take in crafting a song, either by yourself or when you co-write?**

Many times I view a song and a record similarly in that there is usually some sense of momentum. It's like some kind of rope that pulls you along through the song. As you're listening to the song, you're getting pulled through the song and instinctually I think most people know when that rope breaks. At that moment, you need to maybe back up two or four bars. You'll know where the song is going a little awry and one can work to understand more and more where that is. I really focus on that when working with other songwriters. A lot of times I'm usually the quietest one in the room until something I hear is perfect or I hear something that's wrong. My job is a lot of times to sort of shepherd us towards the light. You've got to really keep saying something in the song to keep the magic going. You can't have one magic moment with a bunch of nothing around it. How you define that magic is who you are as an artist. It is important to really understand yourself and what turns you on or excites you about songs.

**Do you get involved creatively on a songwriting level with every artist you produce?**

I believe so, whether it's working with an artist in which I am selecting songs or when I'm working with a band. One band called The Exies who are on my label are a really great rock band. They're amazing writers on their own and are fully functional as songwriters. But still I get in there to discuss things and to challenge each other. I want them to either convince me that a certain part of a song is right or if it isn't right to convince me by changing it and trying something else. At all points I'm really studying the song endeavoring to make it better.

**What is your definition of a "great" song?**

A "great" song is something that moves you. Whether it's the lyrical content or the melodic information, it is something that really feels true to you and that's the interesting thing because so many people are different. But I believe there is some kind of magic when great songs can transcend all age groups. There is a universalness to great songs that speak to everyone whether it's the language of hurt emotions or happy emotions or even powerful political statements. I really strive to reach for that in both songwriting and record making.

**What do you do when an artist you're producing wants to record a song that you don't feel is a "great" song?**

That's a good question. Artist and producer relationships are built on trust. You're working with an artist as a producer because you trust them. Likewise, the artist is working with the producer because of trust. I think there is some area where you say okay let's try it, let's track it. So if you're with a band maybe it only takes four hours to run the song down and see what it sounds like on tape. Those two or four hours could be spent really discovering something somebody doesn't really realize about the song. Sometimes it works out great, sometimes it doesn't. I always find that a person who thinks something is great is hearing the song differently than the person who doesn't think it's great. I try to capture what that person is actually hearing by finding a way to realize it in a musical form. It is sometimes difficult to figure out. But if you could really mold the song into being truly what that person is hearing in their head, often times it's a lot better than what your first impression was.



Matt Serletic and ASCAP's Mike Todd

**Do you find that budgets or restricted deadlines get in the way of being creative in the studio when producing a song?**

That's a tricky question because I find that most of the time, when you're there for 18 hours a day because you have to get it done for a movie or for an album release, some of the greatest creativity can happen under that pressure. I think that as a creative individual you step up to the plate, whether you have one day to make a record or you have a month. Everyday you have to challenge yourself and strive for the best results and a deadline just makes you realize those results by a certain time.

**In 1999 you launched your own label, Melisma Records. How have you been involved with this label and what is your focus for the label's future?**

We have a very exciting future with Melisma Records. I function as head of A&R and President of the label. I guide all artistic decisions as well as business matters. My strategy and belief is that great music helps make great business decisions. Let the music come first. The music dictates the marketing strategy. The music dictates the promotion strategy, the

imaging strategy. Really by getting involved with the artist and making great records first and foremost it allows us to make better business plans. So we're very actively involved with that aspect. We have three artists coming out next. We're in the stage now where we have found great artists and we're making records with them now. There is a great hip-hop/rock band from Atlanta called El Pus who I signed and they are off the hook! For me, I've definitely had success in the rock format and believe in the power of rock music. So at the moment our label is heavily weighted towards rock, but I believe that music knows no boundaries. Great music will remain great music and getting involved with different artists is part of my plan.

**What is on the horizon for you as a label president, record producer, and songwriter/arranger?**

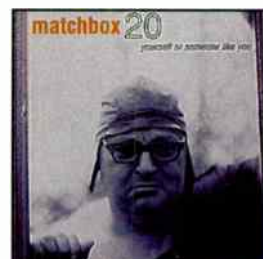
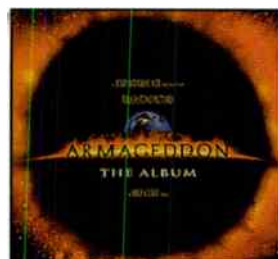
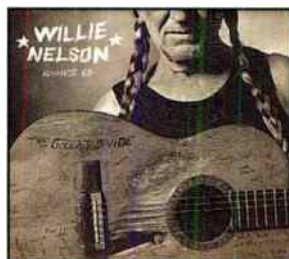
We have so much on the horizon. Releasing Melisma's three new acts early next year is a primary focus of mine. All of which are incredible in different ways. I'm also very focused on the release of Willie Nelsons' next record since I produced it.

The original idea was to produce two or three songs on his record. We had three days to get two or three songs done. But, in that amount of time, the band was so great we had time to track a whole album during that week. I decided to record some other songs that I had written myself, some songs with Rob Thomas and some Willie had as well. It was really a joy and an incredible experience to work with Willie.

**Do you have any aspirations of scoring music to film or producing a soundtrack for a film?**

Absolutely! There's a lot of interest in scoring and tying songs into a soundtrack on Melisma records. I have done a little bit of work on films already. I helped score Aerosmith into the movie *Armageddon*, directed by Michael Bay and produced by Jerry Bruckheimer. Harry Gregson-Williams and Trevor Rabin composed the underscore. It was real exciting to be involved on that film. As a student of music I've studied the language and I've also studied with film composers. I love the marriage of music to visuals. We are in discussions with several of the studios in town to do just that. ■

- BY MIKE TODD



# 2001 ASCAP COUNTRY MUSIC AWARD WINNERS

— continued from page 29

SONG TITLE	WRITER	PUBLISHER
Almost Doesn't Count	Guy Roche	Manuiti LA
Another Nine Minutes	Tim Buppert	Chrysalis Music Tiny Buckets O' Music
Ashes By Now	Rodney Crowell	Happy Sack Music
Back To One	Brian McKnight	Cancelled Lunch Music, Universal Music Publishing Group
Born To Fly	Darrell Scott	Chuck Wagon Gourmet Music, Famous Music Corporation
Carlene	Phil Vassar	EMI Music Publishing, Phil Vassar Music
Cold Day In July	Richard Leigh	EMI Music Publishing
Daddy Won't Sell The Farm	Steve Fox (SOCAN)	Kreditkard Music, Inc.
Do What You Gotta Do	Pat Flynn	Almo Music Corporation Craftworks
Don't Lie	Chet Biggers, Frank Rogers	EMI Music Publishing, Sea Gayle Music
I Can't Lie To Me	Kenny Beard	Milene Music
I Hope You Dance	Mark D. Sanders	Soda Creek Songs, Universal Music Publishing Group
I Lost It	Neil Thrasher	Major Bob Music
I'll Be	Diane Warren	Realsongs
I'm Holdin' On To Love	Robert John Lange (PRS)	Zomba Enterprises
I Need You	Ty Lacy, Dennis Matkosky	Curb Songs, EMI Christian Music Publishing, EMI Music Publishing, Jeskar Music
It Must Be Love	Bob McDill	Universal Music Publishing Group
It Was	Gary Burr	Universal Music Publishing Group
It's A Love Thing	Monty Powell	Sony/ATV Music Publishing
I Want To Be Your Everything	Bob Regan	BMG Songs, Yessiree Bob Music
I Will...But	Jason Deere, Kristyn Osborn	Lehsem Music, Without Anna Music
Just Another Day In Paradise	Phil Vassar, Craig Wiseman	Almo Music Corporation, BMG Songs, EMI Music Publishing, Phil Vassar Music
Katie Wants A Fast One	Rick Carnes	Peermusic
Kiss This	Philip Douglas	Charlie Monk Music, Curb Songs, Nik's Place Publishing
Lessons Learned	Larry Boone, Tracy Lawrence	SLL Music Sony, ATV Music Publishing
Lonely	Robin Lee Bruce, Roxie Dean	Big Red Tractor Music, Warner/Chappell Music Group
Loves The Only House	Buzz Cason	Buzz Cason Publications
Me Neither	Chris DuBois, Brad Paisley, Frank Rogers	EMI Music Publishing, Sea Gayle Music
Meanwhile Back At The Ranch	Gordon Kennedy	Sondance Kid Music, Universal Music Publishing Group
More	Del Gray	Go To Del Music, Volunteer Jam Music
My Love Goes On And On	Chris Cagle, Don Pfrimmer	Platinum Plow Sony, ATV Music Publishing, Warner/Chappell Music Group
My Next Thirty Years	Phil Vassar	EMI Music Publishing, Phil Vassar Music
No Mercy	Todd Cerney	Mighty Moe Music, LLC
Put Your Hand In Mine	Jimmy Wayne Barber	Milene Music
She's More	Liz Hengber	Glen Nikki Music, Warner/Chappell Music Group
Smile	Keith Follse	Bud Dog Music, Inc., Music Of Windswept, Warner Chappell Music Group
Some Things Never Change	Brad Crisler, Walt Aldridge	EMI Music Publishing, House of Fame, Inc., Waltz Time Music, Inc.
Tell Her	Kwesi B. Craig Wiseman	Almo Music Corporation, BMG Songs
That's The Beat Of A Heart	Tena Clark	Kodeko Music, TCF Music Publishing, Inc.
That's The Way	Holly Lamar, Annie Roboff	Almo Music Corporation, ANWA Music, Platinum Plow, Warner Chappell Music Group
The Chain Of Love	Rory Lee	Melanie Howard Music
The Quittin' Kind	Mark D. Sanders	Universal Music Publishing Group, Warner Chappell Music Group
The Visit	Gene Ellsworth, Brad Rodgers, Charlie Steff	Mid-Summer Music, Inc., Major Bob Music
The Way You Love Me	Michael Dulaney, Keith Follse	Airstream Dreams Music, Coyote House Music, Famous Music Corporation, Follazoo Crew Music, Scott And Soda, Warner/Chappell Music Group
There Is No Arizona	Lisa Drew, Jamie O'Neal	EMI Music Publishing, Jersey Girl Music
There You Are	Mark D. Sanders	Soda Creek Songs, Universal Music Publishing Group
This Woman Needs	Bonnie Baker, Connie Harrington, Kristyn Osborn	EMI Music Publishing, Little Cricket Music, Songs of Hamstein Cumberland, Songs of Otis Barker, Without Anna Music
Unbreakable Heart	Benmont Tench	Blue Gator Music, Warner/Chappell Music Group
Unconditional	Deanna Bryant, Liz Hengber	Glen Nikki Music, Warner Chappell Music Group
We Danced	Chris DuBois, Brad Paisley	EMI Music Publishing, Sea Gayle Music, We're So Good Together, Annie Roboff, Almo Music Corporation, ANWA Music
What About Now	Ron Harbin, Anthony Smith	Notes To Music, Ron Harbin Music, Sony, ATV Music Publishing, Warner/Chappell Music Group
What I Need To do	Tom Dampier	Cut Out Music, Two Guys Who Are Publishers
When You Come Back To Me Again	Garth Brooks, Jenny Yates	In My Dreams, Major Bob Music, No Fences Music
Without You	Natalie Maines, Eric Silver	EMI Music Publishing, Scrapin' Toast Music, 703 Music
www.Memory	Alan Jackson	Warner/Chappell Music Group, Yee Haw Music
You Won't Be Lonely Now	John Bettis	Big Red Tractor Music, Hay Wagon Music

## HATCH, BROOKS AND DUNN

ASCAP member and songwriter Senator **Orrin Hatch** (R-UT) was in Music City recently and visited with country music's sensational duo Brooks and Dunn. Pictured (l-r) in Nashville are **Kix Brooks**, President/CEO of Sony/ATV Tree **Donna Hilley**, Senator **Hatch**, ASCAP's **Connie Bradley** and **Ronnie Dunn**.



## CYNDI THOMSON

ASCAP celebrates with **Cyndi Thomson** the success of "What I Really Meant To Say," which stayed three weeks at #1. Thomson is the first female country artist to have a debut single spend three consecutive weeks at #1 since Faith Hill's "Wild One" in 1994. Pictured above (l-r) at the celebration are **Donna Hilley**, Thomson, CMA's **Ed Benson** and **Bradley**.



## WHERE I COME FROM

"Where I Come From" marks **Alan Jackson's** 20th #1 song that he has written. Pictured are (l-r) Warner Chappell's **Tim Wipperman**, Jackson's wife **Denise Jackson**, Jackson and **Bradley**.



## GROWN MEN DON'T CRY

**Tim McGraw** stopped by ASCAP to congratulate songwriters **Steve Seskin** and **Tom Douglas** on their recent #1 hit song, "Grown Men Don't Cry." Pictured at the celebration are (l-r) **Douglas**, **McGraw**, **Bradley** and **Seskin**.



## GRETCHEN PETERS SIGNS NEW DEAL WITH SONY/ATV TREE

Singer/songwriter **Gretchen Peters** recently signed a multi-million dollar songwriting and co-publishing contract with Sony/ATV Tree. The signing marks Peters' 10th anniversary with Sony/ATV Tree. Celebrating the signing (l-r) are **Bradley**, **Peters** and President/CEO of Sony/ATV Tree and ASCAP Board member **Donna Hilley**.



## Bright Sheng Wins 2001 MacArthur Foundation Fellowship

Composer **Bright Sheng** (left) has been named as a recipient of The John D. and Catherine T. MacArthur Foundation 2001 MacArthur Fellowships. Often called the “Genius Awards,” the MacArthur Fellowships are granted to individuals as a “no strings attached” means of support in varying fields of expertise. Each award totals \$500,000 over a five-year period. There is no application or interview process, and notification comes in the form of a phone call from the Foundation.

The Foundation Committee called Sheng “an innovative composer who merges diverse musical customs in works that transcend conventional aesthetic boundaries. In his skillful orchestrations, he bridges East and West, lyrical and dissonant styles, and historical and contemporary themes to create elegant compositions with a distinctive signature...Sheng is a fresh voice in cross-cultural music. He will continue to be an important leader in exploring and bridging musical traditions.”

Sheng will be the Director of the 2002 Festival of Contemporary Music in Tanglewood. He is currently working on his first full-length opera, *Madame Mao*, which will be presented at the Santa Fe Opera in 2003.

## John Ross Named 22nd Annual Recipient of the ASCAP Foundation Rudolf Nissim Award

**John C. Ross** was awarded the ASCAP Foundation Rudolf Nissim Award for *After a Line* by *Theodore Roethke* for soprano and orchestra. Ross will receive a prize of \$5,000. He is the head of Theory & Composition at Pittsburg State University in Pittsburg, Kansas.

The Nissim jury also recognized two composers for Special Distinction: **Laurence Bitensky**, of Lancaster, Kentucky for ... *a perfect rest for orchestra* (duration 12') and **Jonathan Leshnoff** of Baltimore, Maryland for *Seven Nightmares* for full orchestra (duration 13').



## Thru The Walls

The ASCAP Foundation presented the third installment of *Thru the Walls*, a new music performance showcase, at the Cutting Room in Manhattan on October 27th.

Sponsored in part by Sibelius, the music notation software company, *Thru the Walls* was hosted by legendary record producer Tony Visconti and is designed to showcase the work of composer/performers whose concert music defies boundaries and genres. **Frank J. Oteri** (composer and editor of New Music Box) was on hand to emcee the event. The featured composer-artists for the showcase was guitarist **Brandon Ross**, pianist **Jed Distler** and vocalist **Pamela Z.** *Thru the Walls* was conceived and produced by ASCAP composer/performer **Martha Mooke**. Pictured (right) at the Cutting Room (back row, l-r) are **Charles Burnham**, ASCAP's **Fran Richard**, **Michelle Kinney**, **Jed Distler**, the Cutting Room's **Ivy Markaity** and **Steve Walter**, New Music Box's **Frank J. Oteri**, **Tyrone Henderson** (who performed with Jed Distler) and (front row, l-r) **Peter Kirn** (Sibelius), **Pamela Z.**, **Brandon Ross**, **Martha Mooke**, ASCAP's **Cia Toscanini** and **J. T. Lewis**.



## Susan Botti Celebrates Premiere of “Echo Tempo”

In October, composer/soprano **Susan Botti** became the first vocalist in the 159-year history of the New York Philharmonic to perform her own composition at a regular subscription concert. The premiere of Botti's “Echo Tempo” was presented at Avery Fisher Hall with **Kurt Masur**, conductor. “Echo Tempo” for soprano, percussion and orchestra was commissioned by the Philharmonic at the suggestion of its principal percussionist, **Christopher Lamb**. The pairing of drums and voice inspired Botti to seek ancient poetry of various cultures, and she settled on the use of American Indian ceremonial texts with English translations. Botti is currently an assistant professor of composition at the University of Michigan. Pictured at ASCAP in New York celebrating the occasion are (l-r) **Botti**, ASCAP's **Fran Richard** and **Christopher Lamb**.







### Conductors Guild Conference

The Annual Conductors Guild Conference took place in Chicago on January 4, 2002. The luncheon (participants shown above) was hosted by ASCAP and the featured speaker was Libby Larsen.



### Dancer/Composer Nilas Martins Joins ASCAP

A principal dancer with the New York City Ballet, **Nilas Martins**, recently had the unique opportunity to write music for his father's choreography. Nilas' father, **Peter Martins**, is the Ballet Master in Chief for the New York City Ballet.



### Quincy Jones Honored By IAJE And The Kennedy Center

Composer, record producer, artist, film producer, arranger, conductor, instrumentalist **Quincy Jones** was honored on January 9th at the International Association of Jazz Educators (IAJE) Gala Dinner in New York City. Jones was presented with the IAJE President's Award, which honors individuals for their extraordinary contributions to the field of jazz education. Jones was also presented with a Kennedy Center Honor in November. *Q: The Autobiography of Quincy Jones* was recently published by Doubleday.



### Adventurous Programming

Awards for Adventurous Programming were presented at the annual Chamber Music America Conference in New York City this past January. Pictured (left) with ASCAP's Fran Richard and Cia Toscanini are ASCAP members who attended the awards reception including some of ASCAP's youngest composers.

**HAPPY BIRTHDAY!** The following are a few of our members celebrating significant birthdays this year:

- Dominick Argento (October)
- David Del Tredici (March)
- Charles Dodge (June)
- Philip Glass (January)
- Meredith Monk (November)
- Pauline Oliveros (May)
- George Walker (June)
- Dale Warland (April)
- Olly Wilson (September)

For a complete list of significant birthdays, go to our Concert section at [www.ascap.com](http://www.ascap.com).



# The ASCAP Foundation Jerry Herman Legacy Series

In October, The ASCAP Foundation sponsored a series of seminars, concerts and musical theater master classes featuring Jerry Herman (*Hello, Dolly!*) and other notable Broadway stars at high schools and colleges in Florida.



Pictured are: 1. Jerry Herman at the University of Miami, 2. The audience at the University of Miami 3. Herman performing with Broadway stars Karen Morrow, Jason Graae and Paige O'Hara (the voice of Belle in Disney's animated classic *Beauty and the Beast*) 4. Herman with the President of the University of Miami Donna Shalala and 5. The University of Miami Dean of the School of Music Bill Hipp with David Alt and Foundation scholarship recipients Nicole DeCario and Chistina Maria Valo.

# THE 2002 ASCAP/IAJE COMMISSIONS IN HONOR OF MARIAN MCPARTLAND



**Marian McPartland**

The American Society of Composers, Authors and Publishers in cooperation with the International Association of Jazz Educators honor Marian McPartland by commissioning two works to be premiered at the annual IAJE Conference in January 2003 in Toronto, Canada.

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

1. Established jazz composer. Award....\$7500 (US)
2. Emerging jazz composer who has not reached his/her 35th birthday by April 1, 2002.  
Award....\$3000(US)
3. Past recipients of the ASCAP/IAJE Commissions are not eligible.

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

**New Deadline: April 1, 2002** postmark. Late or incomplete applications will not be accepted. See application and requirements on opposite page. This application form may be duplicated for your convenience.

Notification of awards by June 1, 2002.



A S C A P

## THE 2002 ASCAP/IAJE COMMISSIONS IN HONOR OF MARIAN MCPARTLAND APPLICATION FORM

- Procedure:** Application and all required supplemental materials must be complete in one package.
- Deadline:** Materials mailed to IAJE office must be postmarked no later than April 1, 2002.
- Mail To:** ASCAP/IAJE Commissions, International Association of Jazz Educators, 2803 Claflin Rd., P.O. Box 724, Manhattan, KS 66505 USA. Telephone: (785) 776-8744
- Notification:** By June 1, 2002 all candidates will be notified of status.

PLEASE TYPE OR PRINT CLEARLY

Name \_\_\_\_\_

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

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

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

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

I am applying in the:

**Established Jazz Composer Category.**

Complete the application form; submit an up-to-date Bio outlining your professional experience in the field of composition; submit tapes or CD's of two selections of your most recent work.

**Emerging Jazz Composer Category.**

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

*Incomplete applications will not be judged.*

	Name of Composition	Instrumentation	Date Composed
A	_____	_____	_____
B	_____	_____	_____
C	_____	_____	_____

**D Award Requirements**

- > Commissioned works must be for an ensemble of no less than four (4) and no more than eighteen (18) musicians.
- > Due to ASCAP rules, recipients must be U.S. citizens or permanent residents.
- > Recipients must agree to attend the IAJE Annual Conference, Jan. 8-11, 2003 in Toronto, Canada, for the premiere performance, participate in the rehearsal and performance of their work, and participate in related conference panels or seminars.
- > Recipients agree to make the composition available for publication, reading and distribution for educational use. (IAJE will endeavor to engage a suitable publisher within the educational industry.)
- > Any subsequent recordings (audio and/or video) and performances of the commissioned work must credit ASCAP and IAJE as follows: "ASCAP/IAJE Commission honoring Marian McPartland"
- > Award recipients must be members of IAJE.

- I HAVE READ AND UNDERSTOOD THE REQUIREMENTS AND PROCEDURES FOR THE 2002 ASCAP/IAJE COMMISSIONS. IF SELECTED, I AGREE TO COMPLY WITH THESE REQUIREMENTS AND UNDERSTAND THAT FAILURE TO DO SO WILL VOID MY COMMISSION.**

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

\_\_\_\_\_  
DATE

# ASCAPwear

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

To order, call 1-888-850-3370, fax 1-508-655-5704 or make your purchase directly online at [www.ascap.com](http://www.ascap.com). See more ASCAPwear on our website!

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



## KIKWEAR JACKET

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



## NEW! RINGER T-SHIRT

Steel gray 90% cotton/10% polyester T-shirt with black "ring" around collar and arm-bands. Black screened ASCAP logo on left chest and "Where Music Begins" on left sleeve. **Sizes:** L-XL. \$12.00.



## RED SUEDE BRIM CAP

100% brushed cotton baseball cap. One size fits all. \$14.00.

## BLACK TWILL CAP

100% cotton with silver logo. \$12.00.



## NEW! KNIT CAP

Black knit cap with fold-up brim featuring embroidered silver ASCAP logo. One size fits all. \$12.00.



## DUFFEL BAG

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



## TRI-PANEL COURIER BAG

Color-blocked courier styling to sling across the body when running to trains or meetings. Detailed organizer beneath the flap. 100% Polyester. **Color:** Navy/ Black with 3-color ASCAP logo embroidered on front flap. 21"L x 16"H x 3"W. \$28.00.



## NEW! ANTIQUE KEYCHAIN

Handfinished, antique ASCAP keychain made of heavyweight nickel-silver. **Size:** 1" x 1.5". \$7.00.

## NYU Steinhardt School and ASCAP Present The Buddy Baker Workshop



Under the direction of Buddy Baker (pictured), students will learn the mechanics of timing, including SMPTE Code and click tracks, and will have the opportunity to compose, orchestrate, record, and screen a cue. Last year's 25 participants conducted and recorded cues with an orchestra comprised of New York's top-tier musicians, including players from the New York Philharmonic (see full-page article in the October issue of *Playback*).

In this year's expanded workshop, two sessions will be presented. The first will feature going through the entire process: learning to create click tracks, composing the cue, orchestrating, creating the score/parts, and recording the cue. The second session is an advanced workshop featuring free-timing techniques. Enrollment is limited to twenty-five participants in the first session and fifteen for the second. Others may audit the seminars at a substantially reduced rate (auditors will not compose or record cues). Those applying should have music composition and orchestration experience at the undergraduate level.

Additional sessions in orchestration and film music analysis will be available to workshop participants during the week. These will be presented by NYU's Director of Jazz Studies Bob Parsons, USC's Film Scoring Faculty David Spear, and Director of NYU Film Scoring

Program, Ron Sadoff. In continued collaboration with ASCAP's Film & Television Department, seminars on the business of film music will be presented. Last year's ASCAP presentations included composers Stephen Endelmann and Carter Burwell.

Buddy Baker, "Disney Legend" and the 1999 recipient of the ASCAP Foundation Lifetime Achievement Award is the Program Director for the Advanced Studies Program, "Scoring for Motion Pictures and Television," at the University of Southern California. His extensive career in the commercial field of music covers a vast area, from working with the Big Band era (Harry James, Stan Kenton), through years of network radio ("The Bob Hope Show," "The Jack Benny Show") to a long career as a motion picture composer, to Walt Disney Productions where he remained for 28 years as Composer/Musical Director. During that period he scored more than fifty feature films, over 150 television features, and the "Disney on Parade" arena show. He has conducted his music with The Philadelphia Orchestra and has performed in such venues as the Hollywood Bowl and Radio City Music Hall.

### THE BUDDY BAKER WORKSHOP Scoring For Film And Television

**Session 1:** May 20-24 Participant Fee: \$700  
**Session 2:** May 25-29 Participant Fee: \$800\* (\*includes auditing Session 1) Participant in Both Sessions: \$1,100  
 Auditor Fee: Session 1: \$350 Session 2: \$250  
 Auditing Both Sessions: \$500

For further information, go to: [nyu.edu/education/music/mfilm/baker.html](http://nyu.edu/education/music/mfilm/baker.html) or contact Dr. Ron Sadoff: 998-5779 [ron.sadoff@nyu.edu](mailto:ron.sadoff@nyu.edu)

## ASCAP Extended Songwriters' Workshop

The ASCAP Extended Songwriters' Workshop is seeking submissions for this year's program. The workshop focuses on the development and education of a select group of songwriters. The eight session workshop (2x a week for 4 weeks) features prominent guest speakers giving advice on topics including A&R, music publishing, film & TV, artist management and legal issues. An opportunity to collaborate with another participant will be available.

To apply, send a tape or CD containing two original songs with typed or neatly written lyric sheets, along with a brief resume or bio and a written explanation as to why you would like to participate in the workshop to: ASCAP, 1 Lincoln Plaza, New York, NY 10023, Attn: Extended Songwriters' Workshop. **MATERIAL WILL NOT BE RETURNED.**

**This Workshop is Free and Open to all Songwriters, regardless of Performing Right Affiliation.**

**Deadline for Submissions is March 15, 2002**

Please call (212) 621-6416 for more information.

Sponsored By The ASCAP Foundation



AMERICAN SOCIETY OF COMPOSERS, AUTHORS AND PUBLISHERS

### IN MEMORIAM

Aunty Irmgard Aluli	Dan Fisher	Raoul Kraushaar
Sheldon Allman	Steven Collins Glaze	Bob Laurel
Rory Bennett	Irvin Graham	Peggy Lee
Nacio Herb Brown, Jr.	Kenny Greene	Miriam Legum
Ralph Burns	Albert Hague	Kal Mann
Henry Cosby	Erik Johns	Dave Van Ronk
David Mayer Epstein	Igor Kipnis	Rufus Thomas

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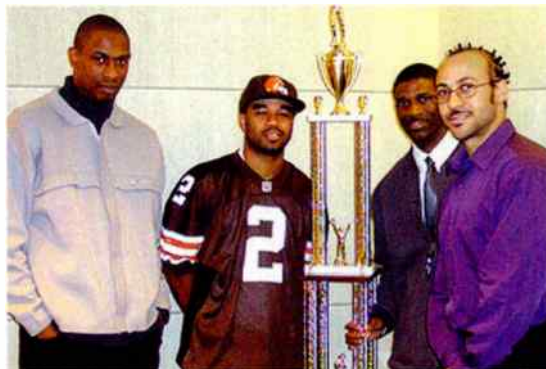
**February 14** - Writers' and Publishers International Distribution

**March 21** - Publishers' Quarterly BCO\* Distribution for 3Q2001 performances\*

**April 11** - Writers' Quarterly BCO\* Distribution for 3Q2001 performances\*

2001 Annual BCO Distribution; 2001 Annual SRE Distribution.

\*BCO: Domestic performances of Broadcast, Cable and Other surveyed media. \*\*SRE: Symphony Concert, Recital and Educational Performances. Note: Dates are subject to change.



### WE ARE THE CHAMPIONS

In December the ASCAP employee basketball team beat Equitable Insurance by the score of 54-52 to become the champs of the Basketball City Thursday Division A League at Chelsea Piers in New York City. Some of the players who posed with the trophy are (l-r) Ishmeal Miller, Frank Rue, Lance Pope and Marty Majeski.



### ASCAP STAFF PRESENTS TALENT SHOW TO RAISE MONEY FOR SEPTEMBER 11 VICTIMS EFFORT

To pay tribute to those who lost their lives in the September 11 tragedy, including ASCAP's own Jane Simpkin, ASCAP employees presented a musical talent show in October at the School for Ethical Culture in New York City. Proceeds from the event were donated to the ASCAP Employees for Relief Fund. Among those who performed were (clockwise from top left) Jarrel Jackson, Richard Fairfax with Nate Bloom, Richard Oppenheim and Michael Battiston, Lynne Enman, Ken Cicerale and Parrish Ellis.

### Recent Decisions of ASCAP Board of Review

In September, the ASCAP Board of Review decided two Protests brought separately and independently by members of ASCAP. The Protests involved crediting of performances of music written for episodes of popular television series by writer members Peter T. Myers and Richard Lewis Warren. In each case, the music was part of the background score for specific episodes and consisted of both orchestral parts and vocal parts sung without lyrics. The performances were all identified on the cue sheets for the various episodes as "background instrumental." The members believed that the performances were entitled to feature credit.

After viewing the programs at issue and applying the specific language of ASCAP's Weighting Rules and Weighting Formula, the Board of Review concluded that, in each instance, because (1) there were no lyrics; (2) none of the performances consisted of something akin to on-camera humming or whistling; and (3) the performances were not the principal focus of audience attention, the performances at issue were properly credited as background music. The Board of Review also did not agree with Mr. Warren's claim that the crediting of his works as background music was discriminatory (he

argued that prominent writers' works performed in the same manner as his works received feature credit). The Board declined to grant Mr. Warren access to the financial records of other ASCAP members, finding that his request for such discovery was not made in good faith, and he did not show good cause to receive the voluminous, confidential material he was seeking. In accordance with the procedures set forth in the Articles of Association, Mr. Myers has appealed the Board's decision relating to his Protest to a panel of arbitrators; the appeal is pending.

The Board of Review is an independently elected panel of writer and publisher members available to hear grievances by members relating to their royalty distributions. The members of the Board who participated in the two recent proceedings are Mary Jo Mennella (Chair, publisher representative, Fox Music Publishing), John Duffy (composer), Lorraine Feather (lyricist), Ronald Freed (publisher representative, European American Music), Herschel Burke Gilbert (composer), Stanley Mills (publisher representative, September Music) and Harriet Schock (composer and lyricist). Copies of the decisions are available on the ASCAP Web Site; hard copies are available, without cost, to any member upon request to Member Services at ASCAP's New York office.

### PLAYBACK EVENTS CALENDAR

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

★ **February 27**

Nashville  
ASCAP Presents  
Straight Talk, 10 am

★ **March 2 -3**

New York  
Global Entertainment  
& Media Summit

★ **March 4**

Pasadena, CA  
Tribute to Steven  
Schwartz at the  
Pasadena Playhouse,  
sponsored by the  
Musical Theatre Guild

★ **March 6**

Nashville  
ASCAP @The  
Bluebird 6 pm

★ **March 6**

Nashville  
ASCAP Presents  
Straight Talk, 10 am

★ **March 7**

New York  
Making Score Project,  
NY Youth Symphony;  
ASCAP office living  
room  
4 pm – 7 pm

★ **March 8**

Washington, DC  
NABOB Dinner @  
Marriott Wardman  
Park Hotel

★ **March 8-15**

Austin, TX  
SXSW Film Festival

★ **March 11**

New York  
ASCAP East Coast  
Membership Meeting  
@ Marriott Marquis

★ **March 13**

Nashville  
ASCAP Presents  
Straight Talk, 10am

★ **March 13-17**

Austin, TX  
SXSW Music  
Conference

★ **March 20**

Nashville  
ASCAP Presents  
Straight Talk, 10am

★ **March 27**

Nashville  
ASCAP Presents  
Straight Talk, 10am

# STEPPING OUT

## COMMISSIONED

**Beth Denisch** by the Handel & Haydn Society to write for large chorus and period orchestra. "Sorrow and Tenderness," with text from Henry James, will be premiered at several Boston area locations in February and March.

**Gene Grier** and **Lowell Everson's** completed works for Christ Church of Oak Brook, Illinois. *Four Christmas carols for SATB Choir, Organ, Brass and Three Herald Trumpets* were premiered in December.

**Susan Hurley** by Mrs. Joan Palevsky for the creation of a one-act chamber opera inspired by the life and work of Anaïs Nin. Susan Hurley has just recently completed the libretto and the music of the psychological drama *Anaïs*.

**John Williams Jones' Glory Ridge: A Cantata for the New Millennium** by the Gettysburg Chamber Orchestra in celebration of the 175th Anniversary of the Gettysburg Lutheran Theological Seminary (the oldest Lutheran Seminary in North America). The premiere performance was presented at the Whitaker Center for the Performing Arts in Harrisburg, PA, and was dedicated to the composer's nephew, James Andrew O'Grady, who perished in the terrorist attack on the World Trade Center.

**Dan Locklair's Symphony No. 1 (Symphony of Seasons)** by the Louisville Orchestra to be pre-



**Harlan Collins** and **Greg Prestopino's** music is featured in their musical-in-progress, *Nemo*, based on H.G. Wells' classic novel *20,000 Leagues Under the Sea*.

miered in the 2002-2003 season. **Brad Ross** by the Kennedy Center in Washington D.C. to compose the music for "The Tales of Custard The Dragon," a musical production based on the character created by Ogden Nash.

**Amy Scurria** by The Philadelphia Orchestra in a co-commission with the Minnesota Orchestra to write a new work to be premiered by both orchestras. Scurria will be working with Minnesota-based composer **Steve Heitzeg** on the creation of this project. Scurria recently traveled and sang with the BMPC Choir on a tour of Brazil. She performed in cities such as Rio de Janeiro, Ouro Preto, Salvador, Feira de Santana, Belo Horizonte and Manaus. *Salmo 100* was composed for this tour and was dedicated to the people of Brazil. For more info: [www.amyscurria.com](http://www.amyscurria.com)

## FEATURED

**Ervin Drake's** songs on a number of new albums. Barbara Streisand recorded Drake's "One God" on her recent *Christmas Memories* CD. Tony Bennett and Sheryl Crow performed a duet of Drake's "Good Morning Heartache" on Bennett's *Tony Bennett Plays With His Friends*. British pop sensation Robbie Williams even covered the Drake classic "It Was a Very Good Year" on his new album of standards. Drake is currently working with Budd Shulberg on a new version of their musical, *What Makes Sammy Run*, which contains the standards "A Room Without Windows" and "The Friendliest Thing Two People Can Do."

**Amelia's Dream's** music on the Disney Channel. Disney used the entire length of their song, "Trust You Gut," in the TV series "In A Heartbeat." The group also licensed their song, "Footprints," to CBS's "That's Life," for an episode that was aired in November.

**Fast Forward** in the January issue of *Gourmet* magazine. The magazine highlights the composers "Feeding Frenzies" at the Kitchen in New York City and his unique approach to music. Take a peek at <http://mrfastforward.com/gourmet/ff.html>.



## SONGWRITER'S OWN MUSICAL ANIMATED FILM UP FOR ACADEMY AWARD CONSIDERATION

In a veritable "little engine that could" story, direct/writer/lyricist **Ron Merk** (inset) was in the running for an Academy Award nomination. Not a bad start for Merk's company, Tooniversal, whose first animated musical feature film, has (at press time) been entered in the 2001 Academy Award competition. *Marco Polo: Return from Xanadu*, featuring seven wonderful songs and a rousing music score, was one of nine films eligible for the first-ever Best Animated Feature category. In addition, Merk's film was entered in three other categories: Best Original Song for "When Your Heart Has Wings," written by Merk and **Chris Holter**; Best Music Score by **Chris Many** and Best Adapted Screenplay by Chris Holter, Ron Merk and **Sheldon Moldoff**. Merk's showing in the Academy Awards race is no small achievement. *Marco Polo* has already garnered 6 U.S. and International Festival Awards.

**Ed Fingerling's** compositions, "Going Somewhere" and "Grass" in *The Pig Farm*, a highly-acclaimed independent 35mm feature, produced by Strange Pictures. "Going Somewhere" is played in its entirety over the film's opening credits, and appears again later in the film. *The Pig Farm* has won several awards since its premiere in June 2000, including Best Feature at the Firstglance Film Festival in Philadelphia, PA; Best Film at the Valleyfest Film Festival in Knoxville, TN; and Feature Film Winner at the Telluride Indiefest in Telluride, CO. In February, Ed will be recording several new songs at New York City's New Calcutta Studios, with Rich Pagano, co-producer of Ian Hunter's latest CD, *Rant*, producing the sessions. For more information, visit [edfingerling.com](http://edfingerling.com).

**Jeff Franzel** and **Tom Kimmel's** song "When You Know," performed by Shawn Colvin, in the feature film *Serendipity*.

**Alan Merrill's** song "I Love Rock 'n Roll" by Britney Spears on her new album, *Britney*. Alan has also written a recently released album title track for R&B legend Freddie Scott, entitled "Brand New Man."

## HONORED

**Jen Chapin** for winning the First Prize in the lyrics category of the 2001 USA Songwriting Competition and Overall 3rd prize with her song "Indispensable." Jen is the daughter of the late great Folk singer/songwriter Harry Chapin. Jen performs regularly in the New York City area.



**Digger Lou** for receiving the 2001 Bluegrass Award from the Independent CMA of Germany on November 1. The award, for her self-produced debut album, *Hot Runnin' Water*, was posted on the ICMAG website.

**Michael Friedman** with a Parents' Choice Award for his new children's music release, *Swingset Jazz*. The Parents' choice awards are awarded to products that meet and exceed standards set by educators, scientists, performing artists, librarians, parents, and kids.

**Jennifer Higdon** for being appointed composer-in-residence for the National Youth Orchestra Festival in Sarasota, Florida in July 2002. She was also recently appointed to the Curtis Institute



PHOTO BY JIM MARCHESI

### THERE'S SOMETHING ABOUT MARY

Mary Lamont has been voted Female Singer/Songwriter of the Year by the New Jersey Country Music Association and has been nominated as Best Country Act by the Long Island Music Awards. But nothing brought her more joy than being asked last summer to perform every Saturday night at the Jones Beach Bandshell. Jones Beach is one of Long Island's most popular destinations, and the Bandshell has one of the biggest dance floors in the tri-state area. Lamont's brand of twangy rock was such a hit with beachgoers that Jones Beach has asked her back this summer. Her recent CD is entitled *You Don't Have to Knock*. For more info, visit [www.marylammont.com](http://www.marylammont.com)

of Music's faculty, and currently serves on ASCAP's Symphonic and Concert Committee.

**Bobby Kelly** for having his song, "Three Torches" accepted as a song of the University at Florida State University in Tallahassee, Florida.

**Jin Hi Kim** for receiving the 2001 Award for Music Composition from the Foundation for Contemporary Performance Art in New York City. Kim has also been awarded the Wolff Ebermann Prize by the International Music Theater Conference for her *Dong Dong Touching the Moons*. That work was commissioned by the Kitchen with major support from the National Endowment for the Arts in a consortium with Mass MoCA. Kim is a highly acclaimed komungo virtuoso and a composer of bicultural compositions.

**Mary Alice Rich** for winning the Texas Orchestra Directors Composition Contest two years in a row. This year's entry, *Overture*, was in the Full Orchestra category, and it was presented at the Toda/Asta Convention in San Antonio on July 27.

**Maureen Rodella (Maureena)** for being one of the top featured Country artists on NoRecord-Label.com. Maureena was also featured on MP3.com's "Fab 15" in August of last year. She was California Country Music Association's "Vocalist of the Year" for two consecutive years and was inducted into their Hall of Fame in 2000 for winning an unprecedented 7 awards, including "Songwriter of the Year" and "Best Album."

**Andrew Sarnoff** and **Pat Maiorino** for winning first prize in both the Country and Gospel categories of the USA Songwriting Competition with their song "Some Flowers (Only Bloom in Heaven)." This is the first time in the history of the contest that the same song won two prizes in different categories.

**Natasha Sinha** for winning the Music Teachers National (MTNA) National Student Composition Competition in the 6-13 year olds category. Sinha, who just turned 11, won the



### Composer James Lentini Wins International Composition Prize

An international jury of music professionals in Granada, Spain has announced that **James Lentini** (Gross Pointe Farms, MI) has been awarded the XV Andres Segovia Composition Prize for his solo guitar composition entitled *Westward Voyage*.

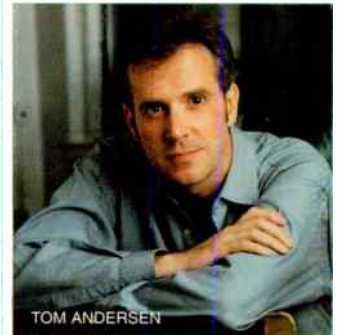
Massachusetts State, then Divisionals and then the National Award. Sinha will perform her composition in front of a large audience of Music Teachers of America at their National Convention at the Cincinnati Convention Center in Ohio in March. Sinha has also been commissioned to write a 12-minute Flute, Cello, Piano and Percussion piece for the Essex Chamber Music Players in Boston and has just finished writing an 18-minute, five movement quartet, *Wild Swans*, based on the 1838 story by Hans Christian Andersen. It was performed at the 2002 New England Conservatory's Contemporary Music Festival. Sinha is a recent recipient of the ASCAP Foundation Morton Gould Young Composers Award.

**Morton Subotnick** for receiving the American Composers Orchestra Distinguished Composer Annual Award.

**Robert Terry's** musical drama, *Calico Thunder*, for being proclaimed the "Official New York State Historical Musical Drama" by New York State Governor George Pataki. First performed in August 1996, the new production will open July 25th in Loch Sheldrake, NY.

### PERFORMED

**Tom Andersen's** "My songs" in his first showcase of original tunes at the Don't Tell Mama club in New York City. Andersen (above) has been critically acclaimed as one of New York City's finest young singers of contemporary pop and standards. As a celebrated songwriter, his original songs have been performed and recorded around the world. His poignant AIDS ballad, "Yard Sale," received the 1998 MAC Award for Song of the Year. Andersen has per-



TOM ANDERSEN

formed at Carnegie Hall, the Weill Recital Hall and Town Hall in New York City, and has headlined at the Kennedy Center. He has also shared the stage with Liza Minnelli, Tony Bennett, Michael Feinstein and Andrea Marcovicci.

**Dottie Burman's** lyrics and music in the musical revue *My Journey as a Songwriter*, written with Rick Cummins and Robin Field, at Marymount College in New York on October 24.

**Howard Jonathan Fredrics'** *Northern Lights* for percussion, soprano, mezzo-soprano and tape at the International Electro-acoustic Music Festival at the Amadeo Roldan Theatre in Havana, Cuba, "Primavera en la Habana," featuring mezzo-soprano soloist Lori Joachim Fredrics.

**Stewart Goodyear** and **Marc Neikrug** in a two pianos-four hands version of Stravinsky's *Rite of Spring* at the National Arts Center in Ontario, Canada, on January 9 and 10. 23-year old composer Goodyear has appeared several times at the NAC since his debut there at age 12. He will share the stage with composer Neikrug, also a renowned pianist who has been Music Director of National Arts Center Orchestra Pinchas Zukerman's recital partner for over 20 years.

# STEPPING OUT

**Joe Henry's** novel, "Lime Creek Christmas," read by **Garth Brooks** and **Anthony Zerbe** on December 8th, WYO Theater, Sheridan Wyoming, and on December 9, at the Bell South Acuff Theatre in Nashville, Tennessee.

**David Hush's** *Lachash (Incantation)* by violinist Zina Schiff at a special candlelit memorial and community gathering in memory of Yitzhak Rabin in San Francisco on November 4.

**Chesley Kahmann's** "An American Mass" in its premiere performance on November 4, 2001 at The Presbyterian Church in Sewickley, PA. The 45-minute work is scored for chorus, vocal quartet, organ, piano, trumpets & percussion, and features traditional Latin words with English text by the composer.

**George Kahn's** songs from his newest CD, *Freedom Vessel*, at a jazz jam session at Lunaria in West Los Angeles on January 10.

Jazz pianist and composer Kahn also coordinated the IAJE/MP3 Summit at the recent IAJE Convention in Long Beach, California. The summit meeting featured IAJE members from around the country who have successfully marketed their music via MP3 files on the Internet. *Freedom Vessel* (Playing Records) includes nine new original compositions.

**Frederick Koch's** *String Quartet No.2* with soprano Beverly Rinaldi and the Cavani Quartet as part of the AKI Festival sponsored by the Cleveland Museum of Art.

**Jim Levey's** *American Musical Theater Shows* at Queens College, CUNY, NY on October 15 and 22 for a two part multimedia retrospective on the history of "Women Filmmakers in Hollywood." Levey is a songwriter member of ASCAP.

**Adam Sherman's** computer-assisted art and jazzy compositions from his new CD *Songbird* in a special show at the Institution of Contemporary Art Theater as part of Boston's



## CLEM AND "ED"

NBC's critically acclaimed series "Ed" had its season premiere on Wednesday, October 10th with a new opening theme song - "Moment in the Sun," written and performed by New York City-based band Clem Snide. The song is taken from the band's third album *The Ghost of Fashion*, which was released by spinART Records in the summer of 2001. Landing the song on the NBC show capped a year of success for the band. *The Ghost of Fashion* has been a critic's favorite since its release. The album garnered three-and-a-half out of five stars from *Rolling Stone* along with a full-page feature on the band, as well as raves from *Spin*, *Playboy*, *The Village Voice*, *Interview*, *Gear*, *The New Yorker* and many others. Touring Europe and the U.S. has found the band sharing bills with such artists as The Proclaimers, Ivy, Steve Wynn, Vic Chesnutt, and playing at the esteemed Fleadh Festival in London, England with Aimee Mann, Billy Bragg, Evan Dando and Neil Young.



## BABAR IN NEW YORK

**Raphael Mostel's** critically-acclaimed show, *The Travels of Babar: An Adventure in Scales*, premiered at Florence Gould Hall in New York City on December 27-31. Based on the 1932 classic book and art of Jean de Brunhoff in a new translation by Phyllis Rose, composer/director Mostel's show is aimed at adults and children of all ages. A major score for 8-piece orchestra backed celebrity guest narrators including Phylicia Rashad, WQXR's Gregg Whiteside, Donna Hanover and Bobby Short and an innovative digital slide show to bring to life one of the most famous picture books of all time - the classic tale about the honeymoon adventures of King Babar and Queen Celeste. *The New York Times* has called the show "The 21st Century's 'Peter and the Wolf'...Its charms are difficult to resist." For further information, visit <http://www.mostel.com/BABAR.html>. Pictured above (l-r) are Mostel, Babar and Rashad.

Cyberart Festival. The performance combined reproduction of his artwork with spoken word form David Rodwin, and music from Sherman's band.

**Chris Theofanidis' concerto**, "Lightning, with life, in four colors comes down," by the Pro Arte Chamber Orchestra on January 6. The work was based on an American Apache Indian poetry collection entitled "Songs of Masked Dancers."

## PREMIERED

**Carlos Barrientos' first movement** of a new sonata for guitar entitled *Love, Rio*, performed by Brazilian guitarist Carlos Barbosa-Lima. The concert was held at the Arts Center at Okaloosa-Walton Community College in Niceville, Florida in the fall of 2001. The concert and premiere was a great success and future performances of the work in its entirety will be presented this spring by Maestro Barbosa-Lima.

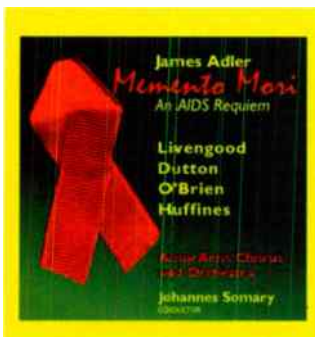
**Joseph Bille and John Rusnak's** patriotic song "Proud, Strong and Free" at the Premiere Video Awards at the El Capitan Theater in Hollywood, California on October 23, 2001. Singer Lauren Frost was accompanied by John Rusnak on piano while a video, created specifically for the song by Stephen Robin, was projected on a large screen. The event raised more than \$110,000 for the September 11th Fund's relief efforts.

**Henry Brant's major new piece**, "Prelude to an Ice Field," performed by the San Francisco Symphony, with Music Director Michael Tilson Thomas on December 12-15 at the Davis Symphony Hall in San Francisco. The work, commissioned by Other Minds, was part of a program called Pan American Mavericks and it employed 93 musicians and two conductors all arranged about the hall in unconventional locations

to emphasize the 4th dimension in music. A documentary video about the project can be found at [www.otherminds.org](http://www.otherminds.org)

**Ray Burkhart's** *The Little Child*, a new Christmas cantata for mixed voices, brass, percussion, organ, and narrator on December 2 in Glendale, CA. It was commissioned by Glendale Presbyterian Church and Claremont Presbyterian Church.

**Sonny Burnette's** "The Yellow Saxophone and Other Colors" on October 21 at the Kentucky Music Teachers Association (KMTA) annual conference held at Eastern Kentucky University. The trio, for soprano, saxophone and piano, was the KMTA 2001 Commissioned work, text by Michael Campbell.



### JAMES ADLER'S MEMENTO MORI: AN AIDS REQUIEM

**James Adler's** *Memento Mori: An Aids Requiem* has been released by Albany Records, featuring soloists from the Metropolitan and New York City Operas, and dedicated to those who have succumbed to AIDS. *Memento Mori* is a 75-minute work in nine movements, combining traditional English, Hebrew and Latin texts with original texts by **Quentin Crisp, Philip Justin Smith, Denise Stokes** and **Bill Weaver**. The chamber version was premiered in New York in April 2000 by AmorArtis Chorale and Orchestra, conducted by **Johannes Somary**. Of its world premiere in Atlanta in 1996, *The Atlanta Journal-Constitution* wrote, "Employing an eclectic, predominantly lyrical musical language, Adler writes for both chorus and orchestra with uncommon imagination."

**Richard Jetter's** *Change We Shall Like Seasons* in its North American Premiere by the New Valley Symphony in Los Angeles, conducted by Martin Selbrede.

**Frank Kane's** *String Quartet No. 2*, based on Carl Sandburg's poem "Wind Song," performed by soprano Jennifer Foster at the Kosciusko Foundation in Cleveland, Ohio. The same work was performed in Cleveland by the Cavani Quartet with soprano Beverly Rinaldi on October 27th as part of the AKI Festival of the Cleveland Museum of Art.

**Jae-Wook Kim's** *Quintet* for percussion and prepared piano by the So Ensemble and the composer at Teatro, Casa Italiana in New York City, on January 27th.

**Mario Lombardo's** new work for violin solo and strings, *Near Nostalgia*, on December 2 in Crawford, NJ, in remembrance of the September 11th tragedy. The violin soloist was Joseph Gluck accompanied by the New Jersey Intergenerational Orchestra conducted by Lorraine Marks.

**Joe Piket** and the Storm's new CD, *Tempest*. The CD features the band performing five of Joe's songs, plus Joe's solo piano interpretation of the Beatles classic "The Long and Winding Road."

**Allan Shawn's** "And in the air these sounds..." with an original text by Jamaica Kincaid by the Monterey Symphony honoring John Steinbeck on the centenary of his birth under the direction of Kate Tamarkin.

**Tony Steve's** new work *De Profundis* for choir and chamber orchestra on February 17 the St. Marks Choir and members of the Jacksonville Symphony at the St. Marks Episcopal Church in Jacksonville, FL.

### RELEASED

**Jackson Berkey's** *Harpichord Carols* on SDG Records, featuring the composer on harpsichord.

**Better Every Day's** debut album, *Extended Life*, featuring music in the vein of Sebadoh, Sonic Youth and Nirvana. For more info visit [www.jetspeed-records.com](http://www.jetspeed-records.com).



### OPERA MAN

Composer, violist, harmoniumist and opera director **Christian Asplund** is the recent recipient of the Genesis Prize for Opera from the Genesis Foundation. He has played his compositions throughout the Seattle area, Oregon, and Oklahoma in clubs, venues, festivals, and performance spaces with out-jazz ensembles (Brainstun, Aitsi), improvising string groups (Thingsome Q and String Beast), choral groups (SEXO), and as a solo artist to rave reviews. Christian currently resides in Norman, Oklahoma where he is chair of the composition department at the University of Oklahoma.

**Harold Blumenfeld's** *Mythologies* by Albany Records. The title work is set to texts of Derek Walcott and is performed by Donnie Ray Albert. "Voyages," a complete setting of the Hart Crane cycle, is performed by Patrick Mason, guitarist David Starobin and the Contemporary Chamber Ensemble, Arthur Weisberg conductor. "War Lament" for large chorus, after Siegfried Sassoon's World War Poetry, is performed by the Gregg Smith Singers.

**Damian Boucher's** new 13-song CD *Give to Get*. Mixing Cajun, country, rock and bluegrass musical styles together in dazzling ways, songwriter/fiddler Boucher creates a unique sound that commands attention. For more information about Damian and his other recordings and concerts visit [www.fiddler.virtual-alave.net](http://www.fiddler.virtual-alave.net).

**Jim Centorino's** latest album, *Portraits of America*, a collection of mostly instrumental, original compositions, each one descriptive of a different place or region of the United States. Centorino, a composer and a high school teacher, is donating a

portion of the sales of the album to the victims of the September 11 attacks. Visit [www.centorino.com](http://www.centorino.com)

**The Complete Lyrics of Irving Berlin** (Alfred A. Knopf), a new book containing the lyrics of more than 1,200 of Berlin's songs, 400 of which have never before appeared in print. The book also contains a wealth of anecdotal, historical commentary and dozens of vintage photographs.

**K. P. Devlin's** fourth and most accomplished album, *Shoot Down the Stars*, on Manhattan Mule Records, featuring Steve Holley on drums, Kenny Aaronson on bass, Andrew Carillo on guitar, Greta Gertler on backing vocals and wurlitzer, Jenna Mammina and Diana Jones on backing vocals and Liz Knowles and Todd Reynolds on violin. For more information visit [www.kpdevlin.com](http://www.kpdevlin.com).

**Fair Warning's** new album, *Break the Chains*, to be released in 2002 on Stargate Records. Visit [www.studioirecording.com](http://www.studioirecording.com) for more information.

# STEPPING OUT

**Future Driven's** debut CD, *Mettle*, featuring all original, melodic hard rock music. The CD is featured at [www.FutureDriven.net](http://www.FutureDriven.net) and available from [CDBaby.com](http://CDBaby.com) and [Amazon.com](http://Amazon.com).

**Dan Hazlett's** fourth CD, *Family Album*, celebrating the power of the most important relationships we call family and friendship. The CD is an entirely acoustic production with featured guests David Roth, David Barrett and other talented musicians.

**The Ivory Tower Project's** first CD, *Red Hot*, on Guerilla Records. The group mixes elements of power pop and melodic rock. For more information, visit [www.cdstreet.com/artists/guerillarecords](http://www.cdstreet.com/artists/guerillarecords).

**Steve Layton's** new CD of "possible and impossible ensembles," *Imaginary Orchestras*, on Niwo-Sound in December.

**Mad Melancholy Monkey Mind's** first CD, *Drive*, from Iguanodon Smile ([www.iguanodonsmile.com](http://www.iguanodonsmile.com)) featuring the work of songwriters Mark Rich and Martha Borchardt. Rich has been performing and composing music for more than 20 years.

**M-16's** new CD, *Canciones Escritas en El Exilio*, loaded with explosive metal-core riffs, powerful drums, groove heavy bass & assaulting dynamic vocals.

**Justin Mikulka's** fourth album, *Move Toward the Exit*, engineered and co-produced by Greg Frey.

**Myra's** Spanish-language debut, *Milagros*, in October. The new album is a Spanish version of her self-titled English debut, and features the first single "Miracles Happen" in Spanish, the theme song from the summer hit movie *The Princess Diaries* from Walt Disney Pictures.

**Jeffrey Nytech's** "Concerto for Clarinet and Orchestra" on MCC Recordings. The 18-minute work features a performance by Richard Stoltzman and the Seattle Symphony.

**Phoenix's** Canyon Records has released *Enter>>Tribal* for its 50th anniversary celebration. **R. Carlos Nakai** is joined by Cliff Sarde on a recording that features a true fusion of traditional Native American music, songs, and instruments with the contemporary sounds and instruments of world beat and electronica.

**RA and the Dragon's** new CD, *The SAGA-Ghetto Psalms vol.2* (Stigmata Entertainment) featuring one of rap's most lyrical/mental duos of the new hip hop generation. Visit [www.mp3.com/stigmata](http://www.mp3.com/stigmata).

**Stephen Rosenthal's** song, "Oh, Winding River" on Morgan Ames' new CD, *Prairie Jazz* (Song River Records).

**Slant 6 & The Jumpstarts's** new CD, *Look out Below*, another batch of comedy tunes featuring parodies and originals. Visit [www.cdbaby.com](http://www.cdbaby.com) for more information.

**Michael Alan Snyder's** inspiring new CD, *Gathering of Photons*, featuring Snyder's vocals and hypnotic synthesizer music. Snyder, 41, who has been studying music for his entire life, has long suffered from a mental illness his doctors call a "schizo-affective bipolar-type disorder." Although a challenge, his illness has not stopped his creative pursuits. He has written, recorded and released several albums of his music. Last year, he graduated from the University of Connecticut with a Bachelor of Science in General Studies.

**Pam Steinfeld's** new album *Open Hands*, produced by Marco Delmar. The CD features eleven original songs, and a cover of John Gorka's "Love is Our Cross to Bear." Visit [www.PamSteinfeld.com](http://www.PamSteinfeld.com) for more information.

**Hugh Lee Stevenson's** new CD, *Standing Tall* on Three Star Records, featuring his patriotic composition "Raise High The Banner" and 12 other songs.

**Somewhere for Me: A Biography of Richard Rodgers** (Alfred A. Knopf), a wonderful contribution to the history of American musical theater, just in time for the centenary of Rodger's birth. The book examines the extraordinary life and creative achievements of the composer of the songs "Blue Moon," "My Funny Valentine," "Manhattan," "Bewitched," "The Lady is a Tramp" as well as the musicals *South Pacific*, *Carousel*, *Oklahoma* and so many other American musical treasures

**Tom Toth's** new release, *A Change In the Weather*, which promises a moody, relaxed, and beautiful listening experience.

**Velvet Sun's** new album, *Dreamhome*, on Flotation Records. Songwriter/guitarist Scott Weinkle has crafted an old-fashioned rock record that sounds fresh in today's musical climate, *Dreamhome* features 12 songs that mix crunchy guitars, driving rhythms and quirky lyrics. Visit [www.velvet-sun.com](http://www.velvet-sun.com)

**Tory Wynter's** latest single release, "A Little Bit of This, A Little Bit of That" (Laykash Records). Wynter also appears in the film, *Olive Juice*, featuring two members of the Backstreet Boys.

## SIGNED

**Dexter Kilpatrick's** The Real Truth gospel group to a new record label out of the Inland Empire. TRT is starting a tour in February.



## PEACE

**Lorrie Wesoly's** song "Sing a Song for Peace" premiered at a benefit concert in New Haven, Connecticut. The proceeds from the concert were donated to a September 11 fund. The song coincides with the release of a music video of the same name in which Wesoly was involved with local inner city youth in every aspect of its production, from storyboards to performance.

Send submissions for Stepping Out via ASCAP's website, [www.ascap.com](http://www.ascap.com) (click on the *Playback* icon and follow the instructions)

or send to:

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

# GOT STAGEFRIGHT? BE NOT AFRAID

At the Vanguard of Mind-Body Medicine, A Breakthrough Technique for Enhancing Performance is Available.

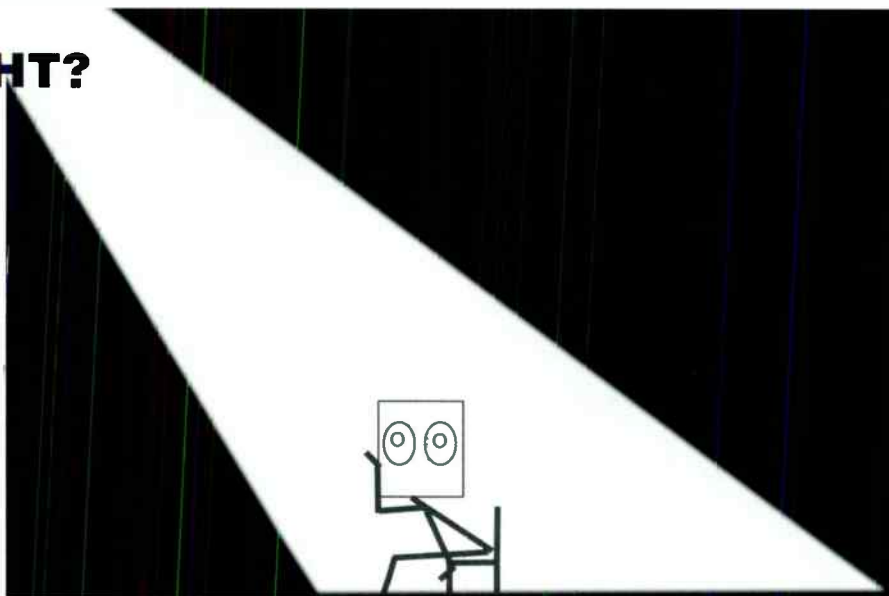
BY ELLEN I. CARNI, PH.D.

Stagefright's reign of terror may be on the wane for singer/songwriters, composers and other performing artists. A new psychotherapeutic technique, Eye Movement Desensitization and Reprocessing, (EMDR), has shown that it can not only eliminate performance anxiety but can actually enhance performance.

Consider the dramatic success of one of my recent cases. Eric, 48, a conservatory-trained pianist, suffered from stage fright throughout his career. Although successful, he was so pre-occupied with fears about memory slips and other mishaps that the expressive impact of his performance was consistently compromised. After undergoing six years of traditional psychotherapy, he decided to try something new. Within a dozen 90-minute sessions of EMDR, he changed his entire attitude about performing and came to see each concert as an opportunity to improve and to share the beauty of the music with his audience. His piano coach, stunned by the difference in his performance (following the last EMDR session), commented, "I could not believe what I heard... I was overwhelmed to hear authentic musicality and control flowing so naturally out of that wordless magical center... I cannot get over your gorgeous rubatos and nuances in everything, especially in the Berceuse... No wonder they clapped in the middle of your group... To say congratulations is putting it mildly. You are a success story."

A method that integrates psychology and physiology, EMDR acts on the brain to transform disturbing memories that restrict people's lives, thereby freeing them to express their full potential. Developed in 1987 by psychologist Francine Shapiro for the treatment of trauma survivors, EMDR has quickly become one of the top remedies for post-traumatic stress. Now practiced worldwide, it is being used effectively with more common conditions such as anxiety and depression and, as in my practice, for enhancing creativity and performance.

The idea behind EMDR is that situations you experience as emotionally painful, traumas, upset your brain's biochemistry and keep you from mastering them. As a result, the negative feelings you had and irrational beliefs you drew from those experiences remain frozen in your nervous system. For example, traumatic experiences induced by perfectionistic parents and critical teachers may have led you to harbor unnecessary feelings like, "I feel humiliated when I am criticized" or distorted



self-perceptions such as, "I am only valuable if I am perfect."

Over time, you may forget these feelings on a conscious level but they remain locked inside your body. Later, when faced with performance demands, symptoms of distress arise without your awareness of their origins. EMDR "unfreezes" the nervous system and melts down traumas. As painful memories surface and are desensitized, you spontaneously begin to view yourself and the traumatic events in a healthier, more positive way.

The key component of the technique is the stimulation of alternate sides of your brain during the desensitization and reprocessing phase (DR). The practitioner passes his or her hand in front of your field of vision while you follow with side-to-side movements of your eyes (EM's), thereby sending nerve impulses to either side of your brain.

The actual EMDR protocol follows a more complex format. In brief, you and your practitioner first establish target issues, such as panic onstage; target memories, such as a particularly stressful performance; negative beliefs and feelings, such as "I am not in control...I feel helpless" and positive goals, such as "I am in control and feel relaxed." During desensitization and reprocessing, you think of the targets, then let your mind wander as your practitioner stimulates alternate sides of your brain. Resting between sets of brain stimulation you report your experiences.

In general, experiences first move to memories, thoughts, feelings and images related to the targets. You may remember long-buried events with their original impact. By reliving past events with brain stimulation, you rid them of their disturbing power and allow in a flow of increasingly positive and hopeful thoughts, feelings, images and anticipated events that your practitioner "installs" with more sets of brain stimulation.

The following example is taken from my practice: A female pianist recovered a childhood memory during processing in which she asked for a particular doll for Christmas, only

to be given a different doll. She re-experienced the sadness and frustration of that experience. This memory was followed by other memories in which her parents did not respond to her communications or give her emotional support during times of stress. She made the connection that when she is onstage, she believes that her audience does not hear what she is trying to communicate through the music. "I tried and tried to communicate. I wasn't effective. Then I gave up...With the music [I try to communicate, then] I lose my focus. I know it's irrational. She saw herself hunched over the piano in a black cloud from which no communication could exit. Her arms and hands felt heavy. Then, everything went black.

From that point on, there was a shift to positive images. She moved from the cloud into a protective bubble from which she could communicate with confidence. The bubble felt "like home," a good home. Her arms and hands felt lighter. For the first time, she was able to "suspend disbelief" about her relationship with her audience: "I can feel people listening to me... Who am I to say they are not enjoying it...That's good enough reason to play." She saw herself standing back, allowing the presence of the music to take over. "I am no longer self-conscious." After her next concert, she reported feeling empowered. "There were no bad voices at all...and no slips." She felt ready to take on her next concert without fear.

For more information on EMDR contact The EMDR Institute, Palo Alto, CA, (831) 372-3900, [www.emdr.com](http://www.emdr.com) or The EMDRIA Association, Austin, TX, (512) 452-5200, [www.emdria.org](http://www.emdria.org). ■

*Dr. Ellen I. Carni is a licensed psychologist whose Manhattan-based practice includes performing and other creative artists. A graduate of New York University, City University and Columbia University, she holds postdoctoral certificates in psychoanalysis and EMDR. Dr. Carni can be reached at 212/721-2429 or [ElCarni@aol.com](mailto:ElCarni@aol.com).*

# PLAYBACK REWIND

– from the ASCAP archives



October, 1987 – Van Halen's David Lee Roth is happy to see ASCAP's Lauren Iossa at New York City's Hard Rock Cafe.



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

*Scott Smith -- ASCAP Member*

**F**or the longest time, my wife Jennifer and I were skeptical about TAXI. What songwriter, artist or band in their right mind would pay to have their material pitched?

Truth be told, we really didn’t understand how TAXI worked, because we didn’t take the time to get all the facts.

After a friend told us he had a great experience using TAXI, we called and got the information kit. The more we read, the more TAXI made sense to us.

Although we were still a *little* bit hesitant, we took the plunge and joined. We knew that TAXI offered a money-back guarantee.

That didn’t mean they would guarantee us a deal, but it *did* mean that they stood behind the service they promised.

I’ve got to admit, we were very impressed. TAXI’s staff was extremely professional, and they delivered the goods.

A few months later, we landed our first placement in a TV show. And the deals just kept coming -- one after another.

We made \$18,973 from Film and TV deals we got that year through TAXI.

Okay, so we haven’t sold a million records yet, but we’re making money with our music while we’re working toward that goal.

Can TAXI do that for you? That all depends on your music.

TAXI proved to *us* that if your music is great, they really can get it to all the right people.



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The written feedback you’ll get on your material is like having a team of industry veterans as your own personal coaches.

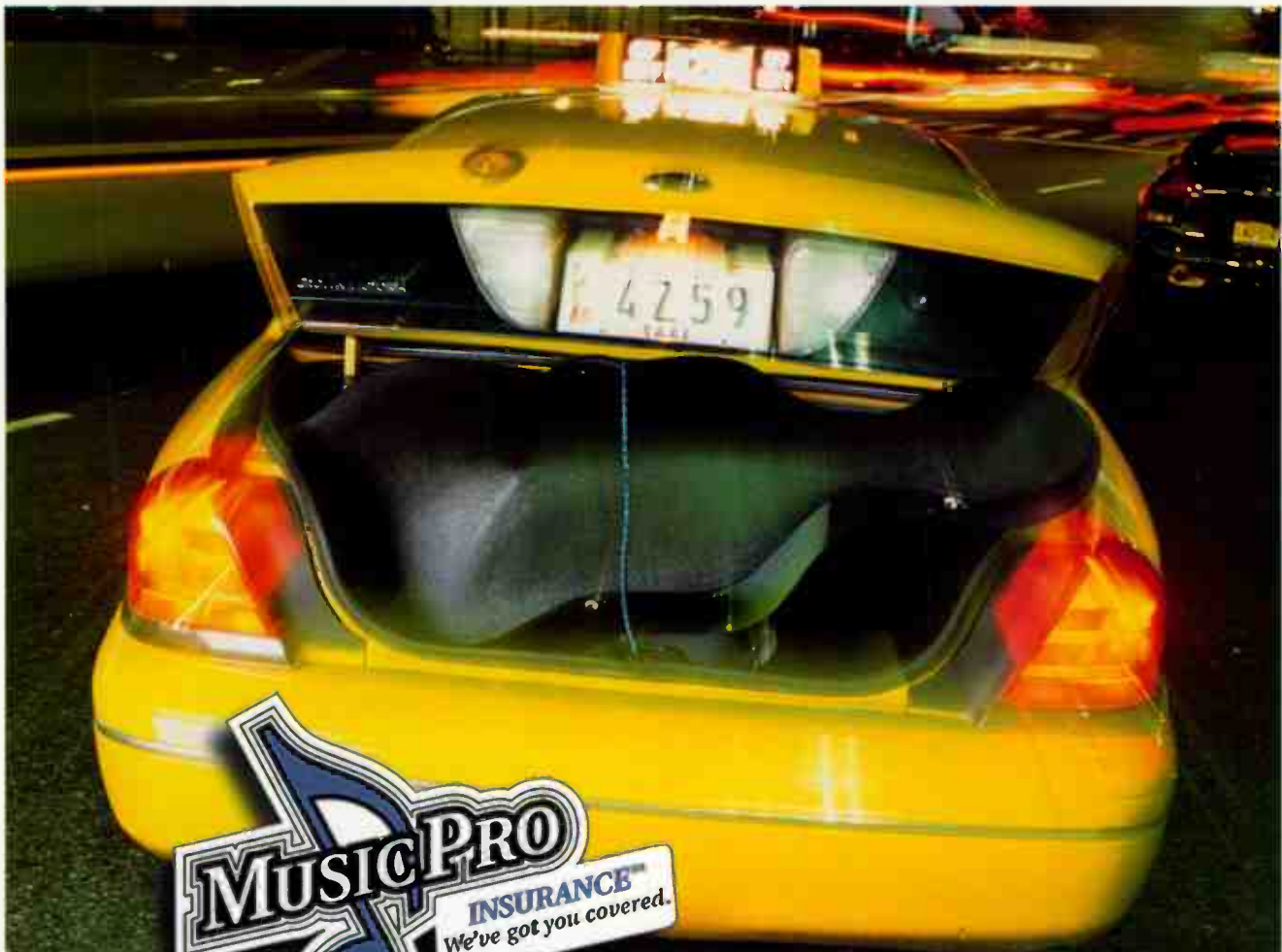
You’ll also get TAXI’s highly acclaimed newsletter, and a FREE pass for you and a guest to attend TAXI’s annual convention, the “Road Rally.”

This private convention is the best we’ve ever been to, and worth much more than the price of your membership.

So, don’t just “think” you know what TAXI is all about. Take a little time to find out about all the ways it can help your career.

Whether you’re pitching yourself as an artist, pitching your songs, or going for Film and TV placements, TAXI is a *great* vehicle.

Pick up the phone, and get their free info kit. We did, and we’re really happy with the results!



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