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Bryan Adams, Road Warrior

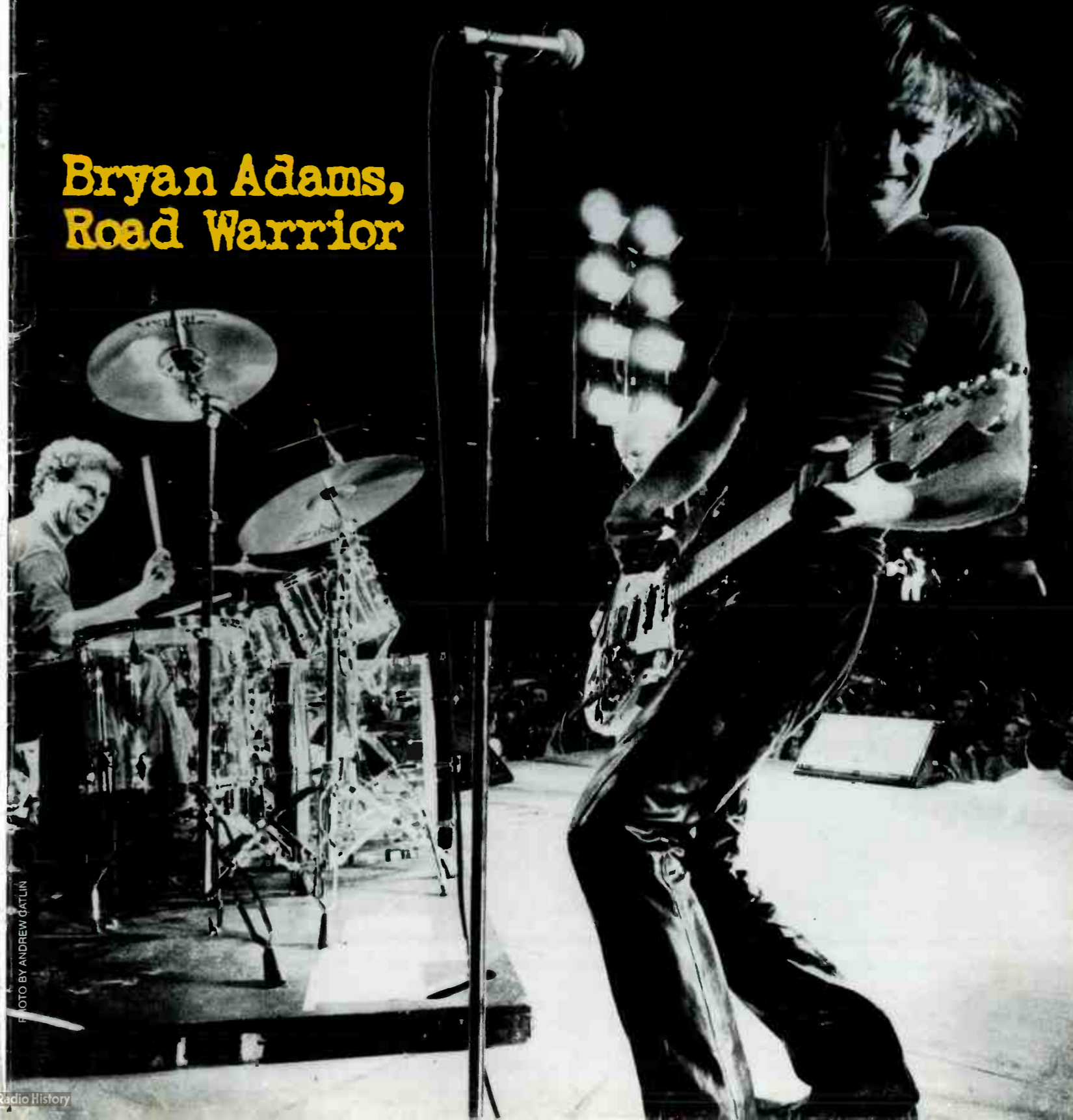


PHOTO BY ANDREW GATLIN

JIMMY JAM ELECTED TO ASCAP BOARD OF DIRECTORS

ASCAP PlayBack™

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VOLUME 3 ISSUE 5

PUBLISHED BY THE AMERICAN SOCIETY OF COMPOSERS, AUTHORS & PUBLISHERS

WINTER 1997

ELTON JOHN NAMED ASCAP'S PRS SONGWRITER OF THE YEAR

ASCAP HONORS TOP UK WRITERS AND PUBLISHERS

In recognition of the extraordinary impact the British songwriting and music publishing communities continue to have on contemporary music, ASCAP held its 16th annual awards dinner honoring members of the British Performing Rights Society (PRS), whose songs were among the most performed in 1995. The event was held at the Landmark Hotel in London on September 26th, 1996.

Elton John received the Songwriter of the Year honor for "Believe," "Blessed," and "Made In England," written with Bernie Taupin (Big Pig Music Ltd.). Paul Carrack received the Song of the Year Award for "Love Will Keep Us Alive," written with James Capaldi and Peter Vale (Plangent Visions Music Ltd.).

Publisher of the Year was awarded to EMI Music Publishing.

Film Awards went to the group U2 for "Hold Me, Thrill Me, Kiss Me, Kill Me," the theme song from the movie *Batman Forever*, and to Patrick Doyle for the score of *Sense And Sensibility*.

The College Award honor went to Jon Squire, formerly of the group the Stone Roses, for "Love Spreads," the most performed song by a PRS writer on college radio.

The Founders Award went to longtime Beatles producer George Martin.

Other honorees included: Tim Rice for "(A) Whole New World"; Gary Barlow for "Back For Good" (EMI Music Publishing Ltd.); Jerome Jackson and Pierre Tubbs for "But It's Alright" (BMG Music Publishing Ltd.); Chris Hughes, Roland Orzabal and Ian Stanley for "Everybody Wants To Rule The World";

Continued on Page 6



PRAISING PRS: Pictured at ASCAP's PRS Awards (standing, l-r) are: ASCAP Managing Director and COO John LoFrumento; Peter Reichardt, Managing Director of ASCAP's PRS Publisher of the Year, EMI Music Publishing UK; ASCAP's PRS award winner for Song of the Year Paul Carrack; EMI President and ASCAP Board member Martin Bandier; ASCAP President and Chairman Marilyn Bergman; ASCAP Senior Vice President/Director of International Roger Greenaway; and (seated, l-r) are: Cilla Black (whose records George Martin produced in the Sixties); ASCAP's PRS Songwriter of the Year Elton John; ASCAP Founders Award recipient and producer George Martin; and ASCAP Senior Vice President/Director of Membership Todd Brabec.

JIMMY JAM APPOINTED TO ASCAP BOARD

ASCAP President and Chairman Marilyn Bergman recently announced that renowned songwriter/producer Jimmy Jam has been appointed to ASCAP's Board of Directors.



Jimmy Jam

Jam with his partner Terry Lewis are two of the most influential songwriters, musicians and producers in the international popular music industry. Their unmatched string of hits for various artists in the last ten years redefined the role of the songwriter/producer team in the music industry and in the popular consciousness. In that

period, Jam and Lewis have written or written and produced more than 40 singles and albums that were awarded gold or multi-platinum status for sales of half a million units or more. They have produced hits for a wide variety of recording artists – from Janet Jackson and Johnny Gill to George Michael and Karyn White, Gladys Knight and Patti LaBelle. In 1991, they launched their own Perspective Records label (in association and partnership with A&M Records). The first project released under the label was *The Evolution of Gospel*, a celebration of the spectrum of black music by the Sounds of Blackness, which produced three R&B hits and garnered a Grammy for the group.

Jam and Lewis's accomplishments have brought them virtually every major award in the international popular music industry, including the Grammy as Producers of the Year and ASCAP

Writers of the Year Awards. In fact, since ASCAP initiated its R&B Writers of the Year Award less than a decade ago – Jam and Lewis have won it seven times.

Last year Jam and Lewis volunteered to chair an innovative new educational program entitled the Literacy Lyric Project, co-sponsored by ASCAP and the International Association of African American Music. The program consists of workshops around the country designed to motivate inner-city high school students to develop their reading skills through a focus on songwriting and music production.

"Musical vision, compassion and intelligence are just a few of the many ways to describe Jimmy Jam," stated Marilyn Bergman. "We look forward to the significant and immediate contributions Jimmy will make to the ASCAP family as we move into the next century."

MEMBER ENROLLMENT PERIOD EXTENDED FOR DENTAL INSURANCE OPTION

PlayBack reported on the new dental insurance option available to ASCAP members in our September-October 1996 issue. The response from ASCAP members has been enthusiastic – the insurance provider, CIGNA Dental Care, advises that they have been receiving a large number of inquiries since the program was announced. The initial open enrollment period expired on December 17, 1996. However, in order to accommodate the continued interest of ASCAP members, CIGNA has established an additional enrollment period from January 1 through March 10, 1997. If you'd like enrollment forms or further information, please call 1-800-869-7188.

Our last issue also reported on the medical coverage and term life insurance options for ASCAP members through CNA. That program has an ongoing open enrollment policy. Please call 1-888-272-2744 for more information on medical coverage.

THE ASCAP FOUNDATION PRESENTS FIRST ANNUAL RECEPTION HONORING SCHOLARSHIP AND AWARD RECIPIENTS

In November, the 1996 recipients of The ASCAP Foundation Scholarships and Awards were honored at a special reception at the Stanley Kaplan Penthouse in Lincoln Center's Rose Building.

ASCAP President and Chairman Marilyn Bergman was joined by Kitty Carlisle Hart, Oscar-winning composer Stephen Schwartz (*Pocahontas*, *The Hunchback of Notre Dame*) and rock-n-roll songwriter Jerry Leiber who gathered with the Society to honor those who have received scholarships, awards and residen-

cies from the Foundation in 1996. Annually, the Foundation disburses funds through its many programs, which range from scholarships for deserving students of music, to prestigious residencies and workshops for composers and lyricists in all musical genres. Commenting on the new event, Marilyn Bergman, who also serves as President of the ASCAP Foundation said, "the people we honor tonight are among the brightest talents of tomorrow. In the months to come, the Foundation will be moving ahead

with exciting and innovative programs – all aimed at fostering a greater appreciation for music and cultivating our creative young talent."

The evening also featured the debut performances of works by many of the Foundation recipients. See page 7 for complete photo coverage.

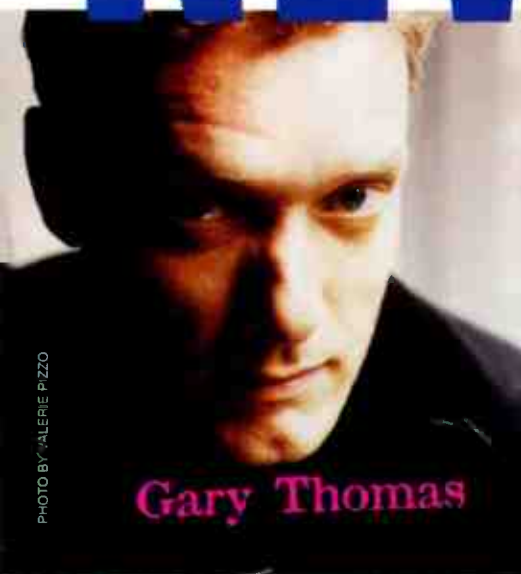


A STRONG FOUNDATION: Oscar-winning composer Stephen Schwartz (left) congratulates James McBride after presenting him with the ASCAP/Richard Rodgers Foundation New Horizons Award on stage with ASCAP Board member and Richard Rodgers' daughter Mary Rodgers at the 1996 ASCAP Foundation Awards.

SONGWRITING GREAT BURTON LANE DIES AT 84

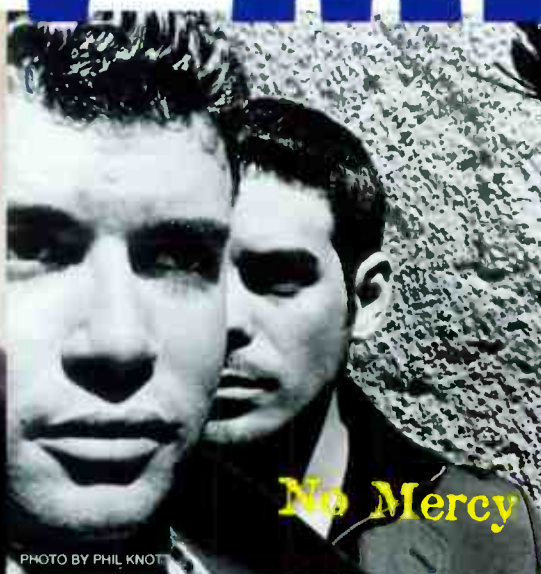
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NEW MEMBERS



Gary Thomas

PHOTO BY VALERIE PIZZO



No Mercy

PHOTO BY PHIL KNOT



Alfonzo Blackwell

PHOTO BY JOHNNY BUZZERIO



Maná

PHOTO BY BRAD HITZ



Kaycee Grogan

PHOTO BY TONY CUTAJAR



Ginuwine

PHOTO BY CARL LESSARD



Foxy Brown

PHOTO BY MICHAEL LAVINE



Mike Figgis

PHOTO BY WALDEMAR KALINOWSKI

GARY THOMAS

London-born Gary Thomas moved to New York City four years ago with a bunch of songs and a guitar and immediately set about forming Individual Fruit Pie, a vehicle to present his distinctive style of dreamy pop music. Recruiting producer Kurt Ralske (Ultra Vivid Scene), cellist Melora Creager (Rasputina, Nirvana) and Joe McGinty (Psychedelic Furs, Debra Harry) he recorded Individual Fruit Pie's debut CD, *Release Me* in 1995 on Dot Dot Dash Records. He is currently busy in the studio putting the finishing touches on his group's second collection of well-crafted, subtle pop songs, due in March.

NO MERCY

Marty Cintron, Ariel Hernandez and Gabriel Hernandez are No Mercy and their self-titled Arista album is filled with delicious slices of all aspects of pop music. By injecting pop, dance and R&B rhythms with the Mediterranean beauty of the Spanish guitar, they offer a fresh sound with a Latin twist. "We want people to know us when they hear one of our songs," says Cintron. "We want people to say, 'Yeah, that's No Mercy.'"

ALFONZO BLACKWELL

Displaying a contemporary lyrical technique steeped in the great jazz tradition, Alfonzo Blackwell also wields his saxophone with a master's finesse. His self-titled sophomore album (*Street Life/All American Music*) displays his lilting horn lines applied to a diverse collection of songs, including interpretations of popular tunes by Boyz II Men and Mariah Carey, R. Kelly, Seal and Quincy Jones. These covers are complemented beautifully by Alfonzo's original compositions.

MANÁ

The Los Angeles Times heralded Maná as "the most successful Latin American pop-rock group ever. It is now time to take Maná more seriously." With over one million records sold in the United States and a Grammy nomination for Best Latin Pop Performance for their album, *Cuando Los Angeles Lloran (When Angels Cry)* (WEA Latina), not to mention sold-out shows at New York's Radio City Music Hall and the Universal Amphitheater in Los Angeles, it would seem that some fans in America are taking them seriously. Stay tuned for much more from this *rock en español* group.

KAYCEE GROGAN

With her debut album, *What Girls Are Made Of* (Columbia), newcomer Kaycee Grogan irrefutably proves that she's made of much more than sugar and spice and everything nice. The multifaceted singer/songwriter from Marietta, Georgia, is a rare '90s find: a young genuinely original rhythm & blues song stylist whose strong and distinctive vocal signature zeros in on the heart and soul of the listener.

GINUWINE

This young Washington D.C. native says he "knew what I wanted to do the night I saw Michael Jackson on the 'Motown 25' TV special." Having never turned back from that inspiring moment, Ginuwine went on to define his artistic identity, forging a coherent blend of funky, intelligent and deeply soulful music. The results can be heard on his new album from Sony 550, *Ginuwine The Bachelor*. With the exception of two tracks – including a stripped-down interpretation of Prince's 1984 #1 smash, "When Doves Cry" – Ginuwine himself wrote or co-wrote every song on the album.

FOXY BROWN

Vocally soaring through the rap soundscapes like a hip-hop diva, 17-year old Foxy Brown is taking no prisoners on her beautifully crafted debut disc simply titled *Ill NaNa*. Without previously releasing even a single, Brown became one of the most popular artists of 1996 after appearing on a number of the most important Black records of the year: LL Cool J's "I Shot Ya"; Total's "No One Else" remix; the proclaimed rap duet "Ain't No" with Jay-Z and Tony Braxton's "You're Makin' Me High" remix.

MIKE FIGGIS

The controversial and award-winning film, *Leaving Las Vegas*, was one of last year's most talked about cinematic achievements – and Mike Figgis was one of the most talked about directors. His work on that film, for which he wrote the screenplay and the score represents the unique talents of an accomplished musician who also happens to be one of the best filmmakers around today. The list of films for which he wrote the screenplay and the score include *The House*, *Stormy Monday*, *Internal Affairs* (co-composed) and *Liebestraum*. Next up is *One Night Stand* for New Line.

PlayBack™

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105th CONGRESS RECONVENES: NEW CHALLENGES FOR ASCAP MEMBERS IN 1997

fitted copyright owners in all creative fields.

These powerful interest groups took the unreasonable stand that if they could not achieve passage of their unfair Music Licensing bills, they would deny ASCAP members, and other American copyright owners, the much-needed Copyright Term Extension legislation. Despite numerous attempts to forge a compromise, no agreement was reached between the music community and the radicalized proponents of the Music Licensing bills. The resulting

As the 105th Congress of the United States reconvenes and its 535 members are sworn-in (on January 7, 1997), ASCAP members can expect a new set of challenges and some familiar issues. You may recall that at the close of the previous Congress in November 1996, ASCAP had once again man-



WATT WELCOMES ASCAP: A distinguished group of ASCAP members met with Congressman Mel Watt (D-NC-12) in his Charlotte, North Carolina office. Shown are (l-r) ASCAP members Lee Northcutt, Lamark Gardener, Jarrell Crump and Michael Kearney, Congressman Watt, ASCAP members Sharon Simpson, Reverend Willie B. Simpson, and Terence Jones. All are active members of the music community in the Congressman's District.

aged to head off the dangerous Music Licensing bills supported by the National Restaurant Association, the National Religious Broadcasters and other special interests.

This was a significant victory for ASCAP songwriters, composers and music publish-

ers, composers and music publishers. The 105th Congress will be a much different place than the 104th Congress which swept in two years ago. With a reduced majority in the House, but a gain of two seats in the Senate, and at the same time a reelection of a Democratic President, the cli-

mate doomed both the "Life Plus 70" and the Music Licensing bills at the end of the past Congress. The new Congress began in January with a clean slate and some new faces. Several key players have changed since the end of the 104th Congress in November.



MISSISSIPPI SPELLS HITS: The ASCAP Mississippi delegation met with U.S. Senator Thad Cochran (R-MS) during their recent trip to Washington, D.C. Pictured are (l-r), ASCAP members David Womack and Bob Morrison, Sen. Thad Cochran, ASCAP members Wanda Mallette, Dan Tyler, Fred Knobloch, and Carl Jackson.

ers, and marked the second consecutive session of the U.S. Congress, and the third year in a row, that this legislation has gone down to defeat. Clearly, ASCAP members have been successful in stopping this unfair and dangerous legislation. Unfortunately, the political hardball played by the National Restaurant Association and the National Religious Broadcasters resulted in the blockage of the long-overdue Copyright Term Extension, or "Life Plus 70" bill, which would have bene-

First, retiring from the House Judiciary Committee were Intellectual Property Subcommittee Chairman Carlos Moorhead (R-CA-27), and longtime Congresswoman Patricia Schroeder (D-CO-01), as well as defeated incumbents Martin Hoke (R-OH-10), Fred Heineman (R-NC-4), Michael Patrick Flanagan (R-IL-5), and John Bryant (D-TX-5). Also departing the House Judiciary Committee is Jack Reed (D-RI-02), who was elected to the U.S. Senate, and Xavier



ASCAP AND THE MAJORITY LEADER: ASCAP continues to hold a series of highly successful grass-roots meetings around the country, which bring together ASCAP members and members of Congress. Shown during a Washington, D.C. meeting with Senate Majority Leader Trent Lott (R-MS) are (clockwise l-r) Legislative Assistant Steve Seale, ASCAP consultant Ben Palumbo, ASCAP members Fred Knobloch, Bob Morrison, and Dan Tyler, Senator Lott, ASCAP members Wanda Mallette, Carl Jackson, and David Womack. The ASCAP members are all from Mississippi.

Becerra (D-CA-30), who joins the influential House Ways and Means Committee. On a brighter note, an amazing 36 of the 182 Cosponsors of H.R. 789, last year's objectionable Music Licensing bill, were either defeated, retired, or elected to the U.S. Senate.

Although the final makeup of the House committees will

ers, composers and music publishers.

The 105th Congress will be a much different place than the 104th Congress which swept in two years ago. With a reduced majority in the House, but a gain of two seats in the Senate, and at the same time a reelection of a Democratic President, the cli-



VIRGINIANS MAKING MUSIC: U.S. Congressman Rick Boucher (D-VA-9) was the host for a group of ASCAP members in his Abingdon office, in the beautiful Appalachian mountain district of Virginia. Pictured at the meeting are (l-r) ASCAP members Wyatt Cornett of Classic Recording Studios, Congressman Boucher, songwriter/performer Jacqueline Oxendine, and composer/educator Robert Wall.

not be determined until after Congress is sworn in, the Senate Judiciary committee has been finalized. On the Republican side, freshman Senator and former State Attorney General Jeff Sessions of Alabama, as well as Senator John Ashcroft of Missouri, a former Governor elected to the U.S. Senate in 1995, were both appointed to the Senate Judiciary Committee. The Democratic Judiciary vacancies were filled by two Senators-elect: Richard Durbin, presently a U. S. Congressman from Illinois, and Robert Torricelli, presently a Congressman from New Jersey.

The Judiciary Committee will continue to be ably chaired by Senator Orrin Hatch (R) of Utah, a longtime supporter of the creative community. The Ranking Minority spot on Judiciary has now been filled by Senator Patrick Leahy (D) of Vermont, another friend and ally to songwrit-

mate for compromise in Congress may have improved. There is even talk, on both sides of the aisle, and by President Clinton, of a return to civility in political discourse.

Whether such civilized talk lasts beyond February is anyone's guess. Regardless, ASCAP will continue to provide a reasonable and firm voice for our members on Capitol Hill and around the country.

ISSUES TO WATCH FOR 1997 CONGRESS

Any bills on these issues must be reintroduced in the 105th Congress

✓ MUSIC LICENSING

✓ COPYRIGHT TERM
EXTENSION OR "LIFE
PLUS 70"

✓ COPYRIGHT
PROTECTION ON THE
INTERNET

With 18 Til I Die (A&M), his first all-new album in more than five years, and its Grammy-nominated singles "Let's Make a Night to Remember" and "The Only Thing That Looks Good on Me is You," Bryan Adams continues to cut a rock and roll hit-making swath through the late twentieth century. He is a tireless writer and performer - and a singer bold enough to go throat-to-throat with the likes of such vocal legends as Pavarotti and Streisand. Playback recently caught up with Adams on his never-ending musical quest.

- BY ERIK PHILBROOK

BRYAN ADAMS

As hard as it is for any artist to succeed in today's fickle music business, it is even harder to sustain that success over a period of time. Yet you have done just that. What do you think it is about your songs that continues to entertain a mass audience?

I haven't got a clue! Dogmatic perseverance perhaps? Hey - an artist is only as good as the people around him. You've gotta work with people who inspire you, and over the years I've been lucky to have worked with a couple of great ones. Jim Vallance and Mutt Lange are the first two that come to mind - not to mention I've got a superb manager - Bruce Allen.

In your view, what has been the biggest change in the music business from when you started out in the early 80's?

The hair probably! Seriously, it would have to be the CD. I remember buying a Beatles bootleg of "Abbey Road" in Japan for my CD player, because you couldn't get CD's in Canada in 1981. Then the CD world exploded, which left me with a massive vinyl collection that I haven't looked at since 1985!

Do you think there are greater opportunities for young singer/songwriters in the 90's than there were in the 80's?

I think it's ALWAYS gonna be tough to be heard by the right people in this business, but the excitement of getting there and doing it is unparalleled. Having a hit record is like scoring a goal in the world cup...and it just doesn't happen that often - if ever. The internet is very interesting. There are CD's that have become big sellers without the usual record company promotions because of the internet, which means there will be a big future for musicians and songwriters who want to do it independently. Maybe I'll preview my next record on my website...? Who knows?

Your latest album's title, 18 Til I Die, apparently says a lot about your approach to life and to your music. Is this truly your philosophy or is this the philosophy of "Bryan Adams" the icon. By that I mean that you rose to fame projecting a certain image and point of view; how have you reconciled those elements with the plain act of growing older, maturing?

"Maturing," sounds like something cheeses do. My approach to things has always been very free form - without any kind of game plan. So my philosophy is the same now as it was when I began: play LOUD and pretend you know what you're doing...!

You have created some of the most popular songs of the past

decade with Mutt Lange. Describe your working relationship with Mutt and why you think you work so well with one another.

Let's be honest...Mutt could work with my mum and have a hit record (laughs). We come from similar backgrounds and with similar musical interests. When we first started writing together, it was obvious that we were going to make a good



PHOTO BY DANNY CLINCH

"Playing live is a great place to grow as a songwriter. Seeing what gets people off, even little things, helps your songwriting."

record together...the fact that we've carried on since that is due to the fact that we've had some great moments making music, not to mention a few dodgy Indian curries!

The song "Have You Ever Really Loved a Woman?" which you wrote with Mutt and Michael Kamen for the film, Don Juan DeMarco, was a huge hit. The Spanish flavor of the song was a new sound for you. Tell me a bit about the making of that song. How did it come about? Did you anticipate it becoming such a hit? What was it like working with Paco de Lucia?

I'm enormously proud of "Have You Ever Really Loved A Woman?." Kamen invited me over to his house one night to discuss the film. I asked him to play me the music he had and he played me a melody that just BOWLED me over. When I heard it, I thought it was an international melody. After reading Jeremy Levin's script for Don Juan, I phoned Mutt, and we made arrangements to meet up. It was one of those songs that sort of wrote itself. The icing on the cake was of course Paco's guitar. And yes, women look at me from a different angle now...since they think I know Johnny Depp's phone num-

ber...

"Have You Ever Really Loved a Woman?" is indicative of two of your greatest strengths: ballads and songs written specifically for film. Two questions: Does writing ballads come easier to you than all-out rockers and are they more satisfying to write? And what process do you go through in writing a song for a film? Do you get suggestions from the director

to sing with him in concert...so I sang "live"...in ITALIAN...on Italian Television. I had this vision that the next day there would be a package of dead fish delivered to my hotel if I blew it! Ha! But it turned out well, and we've become great friends as a result. Working with Barbra was fantastic as well. And working with her was so quick, I can hardly remember singing the song with her! I think what we did together was different than what either of us had done before. It's a beautiful song - and she's a beautiful singer.

After all these years, does touring and playing live still hold the same allure that it always has, or are you more content with what you can achieve in the studio with Mutt and your bandmates?

Playing live is a great place to grow as a songwriter. Seeing what gets people off, even little things, helps your songwriting. I think it's important to have both worlds, Live and Studio (I have to say that, otherwise my manager would kill me!). I've been on the road on and off since I was 15 - I don't know anything else.

Having conquered the world musically many times over, is there anything that you haven't done that you'd like to try?

I LOVE to sing and I love to hear people sing - any kind of singing - that's one of the reasons why I can stay on tour so long - people come to the concerts for a good sing and a yell and that's what it's all about. I'm into certain types of gospel music - Sam Cooke and the Soul Stirrers, what happened to that kind of ensemble? I'd like to try singing with a really authentic group like that one day. Other than that? Maybe write a "Bond" song! I would have liked to have written the last one, but they already had U2 on it...and you can't really top them; they're incredible songwriters.

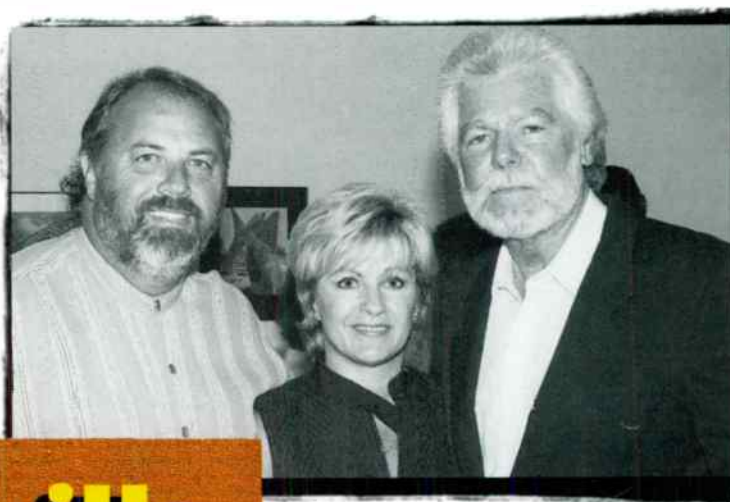
Finally, what advice would you give to emerging songwriters in honing their craft and persevering in their own careers?

Well, if you really must know, my advice to ALL songwriters is to be very protective of your work, be especially cautious of music publishers - they all want to be your friend to try and get you to sign away your copyrights. So my advice is: don't sign anything - and if you have to, make sure it says: YOU, the songwriter, own your own copyrights. There is nothing MORE regrettable than to find out that the people you thought were your friends in this business - turn out to be nothing but used car salesman.

For the latest on Bryan Adams, check out his website at www.bryanadams.com.



IRISH EYES ARE SMILING: ASCAP and IMRO in association with the Irish Trade Board hosted an Irish Songwriters Night with special guests The Rogues at the Bluebird Cafe. Pictured above (l-r) are Irish songwriters Johnny Duhan, Donagh Long, Paul Brady and Celine Carroll, and ASCAP's Ralph Murphy.



OPEN HOUSE: Hamstein Music Group and Hamstein Cumberland Music Group held an open house to celebrate their new facilities in Nashville, TN. Pictured above is ASCAP's Connie Bradley (center) with Giant's James Stroud (left) and Hamstein's Bill Hamm.

Nashville News



TREAT HER RIGHT: ASCAP held a #1 party for "Treat Her Right" written by Lenny LeBlanc and Ava Aldridge, published by Lensongs, Integrity's Hosanna! And Blonde Hair Music, recorded by Sawyer Brown. Pictured (l-r) during the party at ASCAP are: producer Mac McAnally, Sawyer Brown's Joe Smyth, Gregg "Hobie" Hubbard, Duncan Cameron, Mark Miller, ASCAP's Connie Bradley, Sawyer Brown's Jim Sholten, Aldridge and LeBlanc.



RICOCHE GOES #1: Columbia Nashville hosted a party honoring Ricochet for their #1 single, "Daddy's Money" at the Mix Factory in Nashville, TN. Pictured (standing, l-r) are Ricochet's Greg Cook, Columbia's Steve Buckingham and Allen Butler; Ricochet's Heath Wright and Teddy Carr; Columbia's Paul Worley and ASCAP's John Briggs; and (kneeling, l-r) Ricochet members Jeff Bryant, Eddie Kilgallon and Junior Bryant.

ASCAP AND RMLC REACH NEW RADIO LICENSING AGREEMENT

ASCAP and the Radio Music License Committee (RMLC) have reached an agreement regarding new blanket and per program radio license agreements for the period January 1, 1996 to December 31, 2000.

During the course of the negotiation, both ASCAP and the RMLC expressed their concerns over many key issues. The opportunity to educate each other on the operational changes that have occurred during the past 5 years both in the radio industry and at ASCAP helped each side gain a better understanding of their mutual needs. ASCAP believes that the resulting agreement reflects a new spirit of cooperation and understanding, which will be beneficial to the operation of all of ASCAP's radio licensees, as well as to ASCAP's ability to effectively serve its members.

Commenting on the outcome of the negotiation, Dick Harris, RMLC Chairman, stated, "I am very pleased that we could reach an agreement which provides benefits to both the radio industry and ASCAP. In addition, we were able to avoid costly litigation."

In other radio licensing news, ASCAP's Broadcast Licensing Department recently conducted a survey of radio licensees, in an effort to understand their

needs, and improve ASCAP's service. Radio Licensing Manager, David Bander, said that "nearly half of the stations surveyed took the time to respond, which is a tremendous response rate." A significant percentage of the survey responses indicated the broadcasters' desire for a voice-response system for accessing basic information regarding their ASCAP accounts, as well as an increased ability to transmit reports and other required information electronically, e.g., via the Internet. ASCAP has been in the forefront of new technology, having already created software packages, PARIS and ARES, for radio and television per program licensees, respectively, to facilitate their monthly reporting requirements.

Elsewhere.....ASCAP and the American Women in Radio & Television (AWRT) continued to contribute to the advancement of women in the electronic media and its related fields,

when they presented a workshop entitled, "The Business of Songwriting," held at the ASCAP Building in New York, in December. The program included an overview of ASCAP and performance rights, as well as a live performance by ASCAP songwriter-member Ray Rivera. Also, AWRT's New York City chapter,



AMERICAN WOMEN: Pictured at the American Women in Radio and Television 1996 Annual Convention in Naples, Florida are (l-r) AWRT Buffalo Chapter's Nancy Abramo, ASCAP's Camille Mileo and Kim Hargraves and AWRT Buffalo Chapter's Mary Ellen Ginn. Mileo and Hargraves were elected to the New York City Chapter Board of AWRT in September.

for which ASCAP's Camille Mileo and Kim Hargraves serve on the Board of Directors, has been selected to host an AWRT regional convention in 1997.

CONVENTION MENTION

The 1996 National Association of Broadcasters (NAB) Radio Show was held

October 9-12, at the Los Angeles Convention Center in Los Angeles, CA. ASCAP played a prominent role at the convention, first through our involvement in an important, in-depth session on radio music licensing with Dave Fuelhart of the RMLC. Also, ASCAP was a sponsor of the annual Marconi Radio Awards dinner, saluting

the nation's top radio stations and personalities in 22 different categories. The gala event was hosted by Leeza Gibbons, and through Premier Radio Networks, featured a sensational performance by ASCAP member, Randy Travis.

Congratulations to the following Marconi-winning stations, who were named "Station of the Year" in their respective market categories: WRGA-AM, Rome, GA (small); KSSN-FM, Little Rock, AR (medium); WHAS-AM, Louisville, KY (large).

Representative of ASCAP's many travels this fall to state broadcasters conventions was a visit to Indianapolis, Indiana for

the Indiana Broadcasters Association's annual gathering. Radio and television broadcasters were treated to a display of some of the most prized music in the ASCAP repertory, when they were entertained by the talented Carmel (IN) High School Ambassadors, a group of students who have performed in Chicago, New York, New Orleans, Orlando, and even EuroDisney. Under the direction of Ronald Hellems, the 38 10th through 12th graders helped the conventioners "forget their troubles", with such toe-tappers as "Get Happy" by Harold Arlen and Ted Koehler, and "Handful of Keys" from the legendary Thomas "Fats" Waller musical, *Ain't Misbehavin'*. The show's highlight was undoubtedly the duet of "Lily's Eyes" from *The Secret Garden*, by ASCAP writers Marsha Norman and Lucy Simon, performed by John Summers and star-in-the-making Matt Branich. The Ambassadors will be visiting New York City in April 1997, and Mr. Hellems hopes to bring the young men and women to the ASCAP Building, so that they may learn more about the great music that shapes their group.

SONGWRITING GREAT BURTON LANE DIES AT 84 IN NEW YORK

FORMER ASCAP BOARD MEMBER WAS COMPOSER OF FINIAN'S RAINBOW AND ON A CLEAR DAY YOU CAN SEE FOREVER



Burton Lane

Former ASCAP Board member and revered composer Burton Lane, who enjoyed a long and successful career in Tin Pan Alley, on Broadway and in Hollywood, died on January 5 at 84 in Manhattan. Lane, who collaborated with such lyricists as E.Y. "Yip" Harburg (see story below), Alan Jay Lerner, Ira Gershwin, Howard Dietz, Harold Adamson, Frank Loesser, Ted

Koehler and Ralph Freed, was the composer of numerous standards, including "How Are Things in Glocca Morra," "That Old Devil Moon," "Look to the Rainbow," "How About You," "I Hear Music," "Come Back to Me," "On a Clear Day You Can See Forever," and "How Could You Believe Me?," among many others. A member of ASCAP since 1933, Lane had served on ASCAP's Board from 1985 to 1996. He was also president of the American Guild of Authors and Composers (now the Songwriters Guild) from 1957-1966.

Burton Lane was born in Manhattan on February 2, 1912. His long professional music career began in 1927, when at 15, he signed on as a songwriter with Remick Music and became Tin Pan Alley's youngest writer. Among his earliest credits were songs for four Broadway musical revues, all of which ran simultaneously: *Three's a Crowd*, *The Third Little Show*, *Singin' the Blues*

and the ninth edition of *Earl Carroll's Vanities*. Lane's film scoring career took off in 1933 with the hit, "Everything I Have Is Yours," from *Dancing Lady*. Over the next two decades, Lane contributed songs to more than 30 films, including *Babes on Broadway*, *Royal Wedding*, *Ship Ahoy* and *St. Louis Blues*. One of Lane's most important contributions to American music was his discovery, in 1934, of an 11-year old singer named Frances Gumm, who became known to the world as Judy Garland.

Lane's legend is perhaps most rooted in two major Broadway musicals which are American classics. *Finian's Rainbow*, a trailblazing look at race relations, love and politics from 1946. The collaboration with Yip Harburg produced "How Are Things in Glocca Morra," "Look to the Rainbow," "When the Idle Poor Become the Idle Rich," "When I'm Not Near the Girl I Love" and "That Old Devil Moon." The 1963 musical, *On a*

Clear Day You Can See Forever, written with Alan Jay Lerner, garnered a Grammy Award and yielded the hit title song and "Come Back to Me." Barbra Streisand later starred in a successful film version.

Lane was also honored with induction into the Songwriters Hall of Fame and with two Oscar nominations ("How About You" and "Too Late Now").

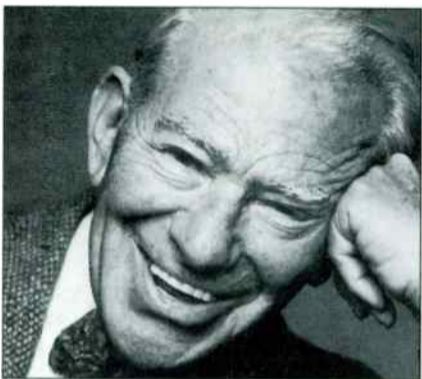
ASCAP President Marilyn Bergman stated, "We all mourn the passing of a true songwriting giant. Burton Lane was a brilliant composer and a strong advocate for the rights of all creators. He was a vital part of ASCAP for many years, and we extend our deepest condolences to Lynn and their family."

Lane, who resided in Manhattan, is survived by his wife, Lynn Lane and daughter, Diana Lane, both of Manhattan, and three stepdaughters, Elizabeth and Peggy Kaye of Manhattan, and Hillary Kaye of Santa Monica, California.

YIP HARBURG: THE MAN WHO PUT THE RAINBOW IN THE WIZARD OF OZ

By Jim Steinblatt

The words written by E.Y. "Yip" Harburg for so many song classics are second nature to much of the English-speaking world. Yet, few members of the audience that so easily identifies with his lyrics could identify by name the man who gave words to the scores of *The Wizard of Oz* and *Finian's Rainbow*, and such standards as "It's Only a Paper Moon," "April in Paris," "Lydia, the Tattooed Lady," and "Brother, Can You Spare a Dime?" Yip Harburg died in 1981, with a clear understanding of his own major contributions tempered with disappointment at the lack of recognition commensurate with his high level of accomplishment.



Yip Harburg

Harburg would certainly have been cheered by some of the current observances of the 100th anniversary of his birth in New York City on April 8, 1896, including: the issue of an excellent, beautifully-annotated compact disc collection of Yip performing his songs co-written with the likes of Harold Arlen, Burton Lane, Sammy Fain, Jay Gorney and Vernon Duke, *Yip Sings Harburg* (Koch International Classics); the upcoming premiere in Philadelphia of a new theatrical revue of his songs, *The Razor's Edge*, staged by Mel Marvin and Deena Rosenberg (a leading musical theater scholar and Yip's daughter-in-law); and an exhibit devoted to Harburg's career at the New York Public Library at Lincoln Center.

The leading force behind efforts to focus new attention on Harburg as a Twentieth Century master of American

song is the lyricist's son, Ernie. Ernie Harburg is a research scientist by training, currently a professor of epidemiology at the University of Michigan at Ann Arbor. Since his father's death, he has served as president of the Yip Harburg Foundation and has co-written (with Harold Meyerson) an authoritative biography of Yip, *Who Put the Rainbow in the Wizard of Oz?* Recently, he shared some thoughts on the Harburg artistic legacy with *PlayBack*.

On the evolution of Yip Harburg from talented writer of light verse into a lyricist:

"It was at the point where his appliance business started going under in the Great Depression years – that was a liberation for him. It was permission for Yip to try – his marriage was bad and was breaking up. Ira Gershwin, who was his deep friend and mentor, encouraged it. Yip went into a fury of work – 30 composers and more than 50 songs in three years. The apprenticeship of moving from a poet to a lyricist has to be that kind of hard, committed work.

The influences and circumstances behind Yip's work:

"The incredible group of lyricists who were all born in the 1895-1896 period – Yip, Ira Gershwin, Oscar Hammerstein, Howard Dietz, Lorenz Hart – were heavily influenced by the Gilbert and Sullivan use of words and music, integrated into the play. Also influential were the different genres of the time – the minstrel show, vaudeville show, burlesque show, English comedy; the experiments – *Garrick Gaieties*, *Ziegfeld Follies* with chorus girls. And the "Princess Shows" that Jerome Kern and P.G. Wodehouse did in the late teens, that attempted, on a small scale, to integrate story, character, music and lyric into an over-all entertainment heavily influenced the "group." The one that hit the bullseye was *Showboat*. Oscar Hammerstein took a book about America and used it as a theme, taking on the social issues of miscegenation, gambling – things that were never mentioned seriously before, at all. By that

time, the lyrics had changed from the high-blown aristocratic English kinds of words to the vernacular. And black jazz was very influential in this new American music."

The kind of person Yip was:

"Whatever he was involved in, Yip was always high energy, taking the overview of the situation. He was a very unusual mixture of knowledge and philosophy, as well as being a highly sensitive guy who was aggressive. He was full of paradoxes – when you're that big a person, then the conventional criteria of trying to make things consistent just don't work anymore. And he was just 'larger than the universe,' as Walt Whitman would say."

Yip on why songs matter so much:

"At the first 'Lyrics and Lyricists' evening at the 92nd Street YMCA in Manhattan in 1970 (a lecture series which Yip helped develop that continues to this day), Yip explained, 'Words make you think thoughts and music makes you feel feelings and a song makes you feel a thought. Words give meaning, purpose and destination. Music gives wings and together they take off and fly as a song.'"

ASCAP HONORS TOP UK WRITERS AND PUBLISHERS

Continued from Page 1

Phil Collins for "Everyday" (Hit & Run Music (Publishing) Ltd.); Thomas Kelly, William Steinberg, and Christine Kerr for "I'll Stand By You" (EMI Music Publishing Ltd./Clive Banks Ltd.); Mark Knopfler and Sting for "Money For Nothing" (Rondor Music (London) Ltd./Magnetic Publishing Ltd.); Adam Clayton, David Evans, Paul Hewson, and Larry Mullen for "Mysterious Ways" (Blue Mountain Music Ltd.); Justin Currie for "Roll To Me" (Polygram Music Publishing Ltd.); Roland Gift and David Steele for "She Drives Me Crazy" (EMI Music Publishing Ltd.); Mick Jagger and Keith Richards for "Start Me Up" (EMI Music Publishing Ltd.); Annie Lennox and Dave Stewart for "Sweet Dreams (Are Made Of This)" (BMG Music Publishing Ltd.); Paul Beckett and Philip Oakey for "Tell Me When" (EMI Music Publishing Ltd./MCA Music Ltd.); Terry Britten and Graham Lyle for "What's Love Got To Do With It?" (Myaxe Music Ltd.).

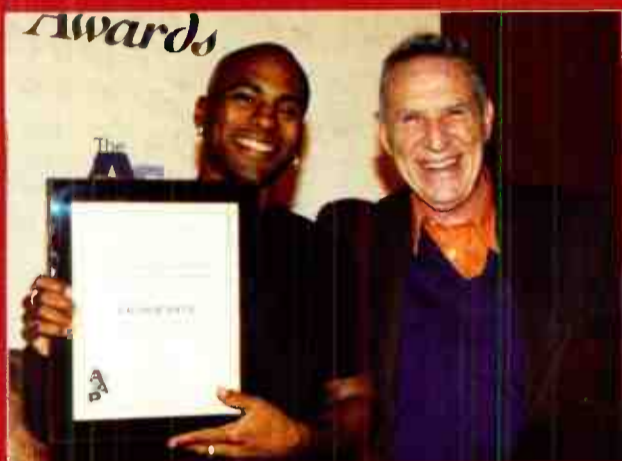


PHOTO BY RICHARD KINDRICK

DAMONE DAZZLES VEGAS: Vocal great Vic Damone supplied the entertainment, courtesy of ASCAP, at the 1997 National Licensed Beverage Association (NLBA) Awards Banquet in Las Vegas. ASCAP has sponsored the entertainment for the NLBA Banquet for the past three years. Pictured following the performance are (l-r) ASCAP Vice President/Director of Communications Karen Sherry, Ivan Mogull, who executive-produced Damone's new double CD, *Greatest Love Songs of the Century* (On-Q Records), NLBA President Jim Simpson, NLBA Executive Director Deborah Leach, Damone and ASCAP Vice President/Director of Licensing Vincent Candilora.

THE ASCAP FOUNDATION AWARDS

ASCAP/Richard Rodgers Foundation New Horizons Award to **James McBride** • The ASCAP Foundation/Louis Armstrong Scholarship to **Jeb Patton** • The ASCAP/Sammy Cahn Award to **Larry Loftin, John Allee** and **Gary Matanky** • The ASCAP, Dreyfus/Warner-Chappell City College Scholarship to **Todd Richmond** • The ASCAP Foundation Yip Harburg Scholarship to **Ed Durante** • The ASCAP Leiber & Stoller Music Scholarship to **Vadim Karpinos** and **Ted Sugata** • The ASCAP Foundation Frederick Loewe Scholarship to **Georgia Stitt** • The ASCAP Foundation/Rudolph Nissim Award to **Behzad Ranjbaran** • The ASCAP Richard Rodgers Award to **Marshall Barer** • The ASCAP Foundation Songwriter-in-Residence at Berklee College of Music to **Barry Eastmond** • The ASCAP Foundation Composer-in-Residence at Lincoln Center Institute to **Ted Piltzecker** • The ASCAP Foundation Composer-in-Residence at The Metropolitan Opera Guild to **Stephen Endelman** and **Judith Lane** • The ASCAP Composer-in-Residence at The Music Center of Los Angeles County to **Amy Knoles**.



Ed Durante and Yip Harburg's son, Ernie Harburg.



Barry Eastmond.



Larry Loftin and Sammy Cahn's widow Tita Cahn.



Senior Vice President of Creative Services for Warner/Chappell Music Frank Military (right) and Todd Richmond.



Jeb Patton and Stanley Crouch, music critic and a member of the Louis Armstrong Educational Foundation Board.



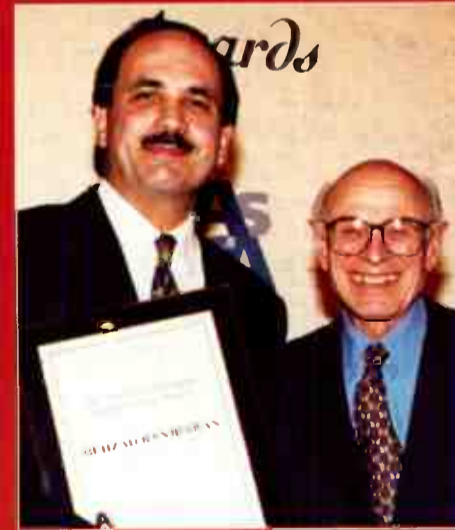
Kitty Carlisle Hart and Georgia Stitt.



Stephen Endelman, Judith Lane and President of the Metropolitan Opera Guild Alton Peters.



Gary Matanky and John Allee.



Behzad Ranjbaran with ASCAP Board member and Chairman of the Theodore Presser Music Company Arnold Broido.



Former Chairman of Lincoln Center Martin E. Segal and Ted Piltzecker.



Vadim Karpinos, Leiber and Stoller Publishing executive Ken Buchanan and Jerry Leiber.

ALL PHOTOS BY JEFF KOZERA

There's a widespread misconception around the record biz that A&R people merely sign acts, pester department heads about those same acts and generally support the popular definition of A&R as "Airplanes & Restaurants." But there's much more to the A&R process than wining, dining, signing and whining. In order to clear up the misconceptions and provide an in-depth look at what these people actually do, we called on four of the best and brightest young weas. . . . um, A&R execs, gathering them together in the conference room of the Work Group in Sony's Santa Monica complex for what proved to be an extensive and pithy roundtable discussion.

The participants:

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

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

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

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

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

WHAT ARE THEY LOOKING FOR?

Bud Scoppa: What is the basic set of requirements or prerequisites for any of you to seriously consider signing an act?

Geoffrey Weiss: The question I always ask myself is: Is there one thing this band does that is extraordinary? There has got to be something about the band that makes me go, "Oh my God, nobody else can do that!" I figure that if everything else about the band is okay, they'll get better. But there's got to be one thing about it that nobody else can do. That's my criterion. It can even be a chemistry. A great rock band can be four exceptional musicians doing something extraordinary.

Jim Barber: For me, it's more that when you look at this artist, it's not worth signing unless they do something for you – or for people – that nobody else can do for them. That's how you build a long-term career: as an artist, you provide something to

your audience that no one else can provide. You have to be somebody's favorite band in the whole world.

Liz Brooks: A great song is a wonderful thing. In a lot of ways it's the backbone of everything. But a great artist who's real – who you want to work with on a long-term basis – that's a different set of criteria.

Matt Aberle: In an ideal world, you'd like to have both.

Brooks: You want a great artist who has 40 or 50 great songs. To define "real" is difficult, but if I hear one great song, or one great song and five songs that are developing into something, I want to feel that there is a source from which more of that is going to come, and a source from which artistic growth is going to come. Just a sense that – it doesn't necessarily have to be overwhelmingly commercial, although on the other hand it can be blatantly, ridiculously commercial – but it has to be real and true to what it is. If it's real and true to what it is, there will be people out there to whom it will speak. If I love it, there is going to be somebody out there who is going to love it too. Maybe it's 5,000 somebodies, or 50,000 somebodies, and maybe it's 5-million somebodies.

Weiss: We're being paid for our taste,



and no one knows. The marketplace is always careening about, smashing into things. Guessing what is actually going to sell is a very dangerous game. Some things are valid for whatever speaks to us, and then you hope that the record and the market have some overlap. Sometimes great records fall through the cracks, and sometimes great records that you thought were going to flop sell 5-million copies. When we put out Green Day, we had modest expectations –



everybody did. Everybody wanted them, but if you had said to me that we were going to sell a quarter of a million records, I would have said, "Fantastic!" The band told me that they would have been happy selling half a million records. They had a base of 40,000, and I thought we could get them to well beyond that.

Brooks: But at that time, a goal of half a million records must have seemed pretty lofty.

Weiss: Yeah, I was looking at them, like, these guys are pretty ambitious. I didn't want to give them a lecture about the record business and tell them that's not going to happen.

ZEN AND THE ART OF A&R

AN IN-DEPTH LOOK AT A MISUNDERSTOOD PROFESSION

PART I

Brooks: It's a crap-shoot. That's why you go for what's real, instead of what is of the moment. You can't chase trends. My company is really, really tight-knit, and I do tend to have conversations with my promotion people and with my marketing people before I sign an artist. That's primarily me wanting my staff to be involved beforehand, because when the record comes out I want their hearts and I want their souls.

Scoppa: That's in-house politicking.

Brooks: It's in-house politicking, but I do take their tastes into account. If they have a strong opinion about a band that I'm looking at, I'm going to listen to it. I'm not going to base my A&R decisions on what my promotion people think, but I'm certainly going to listen to them. We do have PDs calling us up going, "Find me a band that's going to write another 'Plowed.'" I can't go looking for that. You'll fail. I think a lot of people let themselves be dragged around by the marketplace, as opposed to being willing to stand out front with any



kind of artistic vision.

Scoppa: Where do you look to find new bands?

Weiss: For me, the most important thing by far is having a network of people I trust. It's people in bands, it's producers, it's people in record stores, it's booking agents. It's just talking to people you really respect, and finding out who they're seeing and what they're liking. I think listening to unsolicited material is probably the biggest waste of time in the record business. I've listened to tens of thousands of unsolicited tapes in my life, and I've never signed a band off one. I know there are people who have, and there are even people who have signed good bands off of them. I think part of the problem is that the kind of people that are sending their unsolicited tapes to Warner Bros. are probably mostly not the kind of people I want to sign. But it's fanzines. The most important thing, though, is just talking to people who are big fans in local communities around the world. I have friends who work in record stores or book clubs in 50 different cities who I just call up and I talk to. When I'm in town, I take them out and talk to them and see

what's going on where they live.

THE LABEL DEAL: WHAT ARTISTS GAIN AND LOSE

Scoppa: I think there's a misperception – and I'm only guessing here – from the standpoint of an indie band, that what they are giving up by making the step up to major labeldom is creative control or autonomy, which I don't think is true at all.

Brooks: I think it's true.

Scoppa: There's a compromise in terms of autonomy? How does it manifest itself?

Brooks: You're entering into bald, basic facts.

You're entering into a legal partnership with a corporation. Expectations are going to be placed on the artist by the label. Whether they are small expectations or enormous ones, they are there. Anybody who signs an artist to a major label and doesn't admit that is lying. Every now and then you might bring somebody to your roster purely as an artistic statement, as a cornerstone, but there's still an expectation. You're looking for something from them; it's not pure. There are complete creative control deals, but there's still a catch. At some point, something is going to be asked of the artist.

Barber: There's a machine that has to be dealt with, and that's obviously something that you can't change. You can't get away from it.

Weiss: I always tell people in bands, "If you do something that we think is really stupid, or really wrong, or really bad for your career, we'll tell you. But ultimately it's your record."

Brooks: You know what [Work Group co-president Jeff] Ayeroff says about it? He says, "Okay, we're going to give you the keys to the car. We're going to let you drive recklessly. We're not going to let you drive off the cliff." That's what I'm saying, that there are strings attached. I'm definitely not one for the big, greasy handprint all over what the artist does. I think if you sign somebody, and then you find yourself radically wanting to change what they do, then you screwed up.



Aberle: It's not like you're trying to be didactic or facetious by saying, "We need to have a radio edit of a song."

Weiss: Sometimes the artist says, "Forget it." And then I go back to the promotion staff and say, "No, not this time."

Aberle: And then it's fine, but all you can do is offer a suggestion.

Brooks: Exactly. It's like a working partnership. They're in it and you're in it, and you say, "Look, in order to make this work in this way we would need this from you. Okay?"

Scoppa: I would think some acts would want a level of dialogue as they enter into their creative process.

Brooks: Most of the bands I'm talking to or signing right now are looking for guidance. They want somebody to help them in the record-making process. They want guidance in their career. They want somebody to support what they do and enable them. That's a perfectly legitimate thing for a band to expect. One of the greatest things that we can do as A&R people for artists is to provide that guidance.

Aberle: If they tell you to get lost, that's fine.

Weiss: Of course, sometimes they're going to. Sometimes you're going to make a suggestion that's inappropriate, and they're going to tell you it's inappropriate, and then you'll deal with it. I haven't done my job if I haven't tried to help them as much as I possibly can. Not usually creatively – my job is to find something that is great. I like to stay as far away from it while they're making it as I can. Then we'll just try to take what the artist has done and make it as palatable as possible. On the other hand, there is a degree of delusion going on with a lot of these labels that do give complete creative control, and then complain that their records don't sell millions of copies. The fact of the matter is, traditionally, records from Nirvana to the Beatles to Boston to the Beastie Boys, records that sell a lot of copies, generally do have some degree of work from a record company or a producer that is . . . you can say "collaborative" or you can say "intrusive."



Barber: I was listening to *London Calling* the other day for the first time in a couple of years, and realizing what an intensive process they went through to get to that record from *Give 'Em Enough Rope*. That's a record – whether it was a producer or an A&R person – somebody worked with that band to get it down on tape in a way that they had never gotten it on tape before.

Weiss: Professional video making, professional design, professional record producers and professional record companies serve a real purpose. If a band really wants to be successful on the big marquee in the sky, they have to play the game. There is a lot of ground between there and where you fall off the radar screen. You can exist at a lower level and be a viable band, and a great band, and a major label band if that's what you want.

Aberle: Certainly you try to find out as much about the artist as possible when you're courting, and they're trying to find out as much about you. If everyone feels comfortable, then it usually goes forward. There is only so much you can do on that. If things change and then they kick you out of the studio later, then so be it. Of course, you try to take care of those problems up front. You don't want to anticipate having any surprises somewhere down the line. Inevitably, there will be. Artists are artists.

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

ASCAP IN ATLANTA



SOUTHERN EXPOSURE: On January 8th and 9th, ASCAP hosted a cocktail reception and educational panel for songwriters in the Atlanta area at the Ritz-Carlton, Buckhead. Over four hundred people attended the panel, entitled Music, Money & the Songwriter. Pictured on the panel (top left photo, l-r) are moderator and ASCAP Senior Vice President/Director of Membership Todd Brabec, panelists Jeff Brabec (Chrysalis Music Group Vice President of Business Affairs), Julian Wright (DARP Inc. Project Coordinator), ASCAP Assistant Vice President, Nashville, Ralph Murphy and Vernon Slaughter (attorney with Katz, Smith & Cohen). Pictured at the cocktail reception (top right photo, l-r) are composer James Oliverio, ASCAP Executive Vice President and COO John LoFrumento and music attorney Joel Katz; and (bottom left photo, l-r) ASCAP's Jeannie Weems, songwriter Stone Strafford with his wife Tasha and ASCAP's Bill Brown.



PHOTO BY LESTER COHEN

PRESERVING FILM MUSIC: The Society for the Preservation of Film Music held its annual Gala Evening that included a silent auction and a performance by the USC Symphony. Maurice Jarre was honored for lifetime achievement as a film composer; also honored were Buddy Baker, for establishing the USC Film Scoring Program, and Eldridge Walker, for his work with the SPFM in preserving the Paramount Pictures music collection. Pictured (l-r) are Maurice Jarre and Elmer Bernstein and Buddy Baker.



PHOTO BY ED CHARBONEAU

TOP BILL: At the recent ASCAP/SCL Composer to Composer Series held at the Directors Guild of America in L.A., Bill Conti presented an overview of his career, showing numerous clips from films and explaining his concepts, writing style, and relationships with filmmakers. The series, which takes place 3-4 times each year, has included such guests as Bruce Broughton, Elmer Bernstein, Thomas Newman, Lalo Schifrin and James Newton Howard. Pictured (l-r) are ASCAP's Kevin Coogan, Conti and ASCAP's Bill McRae.

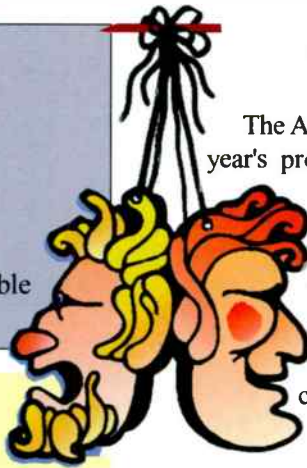
HENRY MANCINI INSTITUTE ANNOUNCED: The American Jazz Philharmonic has announced the creation of the Henry Mancini Institute "to help bridge the gap between jazz, classical and popular music and fill a long-standing void in the education and training of accomplished young musicians." Pictured at a garden concert and fundraiser at the Playboy Mansion in Los Angeles where the announcement was made is Mancini's widow, Ginny and ASCAP composer Quincy Jones.

Note Book

ASCAP 1997 DISTRIBUTIONS THROUGH FEBRUARY

January 10
Writers Quarterly BCO* Distribution
for 2Q96 performances

*BCO - Domestic performances of Broadcast, Cable and Other Surveyed Media



IMPORTANT TAX MATERIAL IN THE MAIL TO MEMBERS EARNING INTERNATIONAL ROYALTIES

As reported in the last *ASCAP PlayBack*, for 1996, ASCAP will change the way it reports international royalties to members on Form 1099 to include foreign taxes withheld. Accordingly, we are pleased to provide members earning international royalties important materials needed to help complete their 1996 tax return.

If you are an ASCAP member earning international royalties, you should have received or will be receiving in the mail your 1996 International Distribution Summary (IDS), a supplement to your 1099, which provides you with new information regarding your earnings. Also included with the IDS is a brochure entitled "Essential Tax Reporting Information for ASCAP Members Earning International Royalties" which you should read carefully to determine how you should report your earnings depending on your individual tax situation.

ASCAP SEEKS NEW MUSICALS FOR 1997 ASCAP MUSICAL THEATRE WORKSHOP IN NEW YORK

The ASCAP Foundation has announced its 18th annual ASCAP Musical Theatre Workshop. This year's program will be directed by composer/lyricist Stephen Schwartz, whose credits include *Godspell*, *Pippin* and the Walt Disney animated films *Pocahontas* and *The Hunchback of Notre Dame*. The sessions are scheduled for April and May and will be held in the Society's New York office.

Workshop participants will have the opportunity to present selections from their original works in progress for professional critique. Each session will feature prominent guests from all aspects of musical theatre including producers, directors, critics, performers and composers as well as representatives of all the major producing organizations.

Writers interested in applying for participation in the workshop should submit a cassette tape containing four original theatre songs (including a copy of the lyrics), a brief description of each song as to its plot placement and a brief synopsis of the musical to Michael A. Kerker, Director of Musical Theatre, ASCAP, 1 Lincoln Plaza, New York, New York 10023. **Deadline for entries is March 7, 1997.** Due to space restrictions, only a limited number of applicants will be selected as participants.

IRVING CAESAR DIES AT 101

LYRICIST OF "TEA FOR TWO," "JUST A GIGOLO" & "SWANEE"



Irving Caesar

ASCAP songwriter Irving Caesar, the lyricist of such enduring classics as "Tea for Two," "Swanee," "Just a Gigolo," "Animal Crackers in My Soup," "I Want to Be Happy," "Crazy Rhythm" and "Is It True What They Say About Dixie," died on

December 17, 1996 at the age of 101 at Mount Sinai Hospital in New York. Caesar, one of the very last surviving Tin Pan Alley greats, wrote and published more than 1,000 songs during his long career. He joined ASCAP in 1920 and served on ASCAP's Board of Directors from 1929 to 1969. His songwriting partners included George Gershwin, Vincent Youmans, Rudolph Friml, Sigmund Romberg and Gerald Marks.

Irving Caesar was born on Manhattan's Lower East Side on July 4, 1895. He was educated in the New York City public school system and City College of New York. He worked for the Ford Motor Company before entering the songwriting profession in 1919 with the success of "Swanee," which Caesar wrote with George Gershwin - "Swanee"

launched both writers' careers. Over the years, Caesar contributed to such musical theater productions as *George White's Scandals*, *The Ziegfeld Follies* and *The Greenwich Village Follies*. His best-known Broadway score was *No, No, Nanette*, written with Vincent Youmans and Otto Harbach. In the 1930's, Caesar began a long-running collaboration with the late Gerald Marks on songs for children, beginning with the famous *Sing a Song of Safety* collection, continuing with *Sing a Song of Friendship* and *Sing a Song of Health*.

Commenting on the passing of Mr. Caesar, ASCAP President and Chairman Marilyn Bergman said, "Irving Caesar was the writer of song lyrics that have entered the American vocabulary. His hits, collaborations over the years with many of this century's great American composers, endure, as does the wonderful *Sing a Song of Safety* collection which Irving wrote with fellow ASCAP member Gerald Marks. What's interesting about Irving Caesar is that he was a songwriter activist even longer than he was an active songwriter - which was a considerable part of this century. He helped carve ASCAP history as a 40 year member of our Board of Directors, from 1929 to 1969. Irving Caesar was a true ASCAP classic."

Irving Caesar, who lived in Manhattan, is survived by his wife, Cristina Ballesteros.

TEXAS SONGWRITER TOWNES VAN ZANDT, 52



Townes Van Zandt The music world lost a beloved and influential singer-songwriter on January 1, 1997 with the sudden passing of Townes Van Zandt at his Mt. Juliet, Tennessee home at the age of 52 of a heart attack. Texas-born Van Zandt's songs included two country chart-toppers: "Pancho and Lefty" (Willie Nelson and Merle Haggard) and "If I Needed You" (for Emmylou Harris and Don Williams). Other Van Zandt classics include "For the Sake of the Song," "To Live Is to Fly," "Tecumseh Valley," "No Place to Fall," "White Freightliner Blues," "Waitin' Around to Die" and "Buckskin Stallion Blues."

Among many artists who have recorded his songs are Doc Watson, Jimmie Dale Gilmore, Cowboy Junkies, Mudhoney, Guy Clark, Steve Earle, Nanci Griffith, Bobby Bare and Jonell Mosser.

Van Zandt, descended from both a founding family of Fort Worth, Texas, and Native Americans, suf-

fered a troubled adolescence and would remain haunted by depression and substance abuse throughout his life. He found respite in music, strongly influenced by Texas blues great Lightnin' Hopkins and Bob Dylan. Van Zandt debuted in a Houston bar in 1966, singing original bawdy songs but soon turned to more serious material, and with Guy Clark, Jerry Jeff Walker and Mickey Newbury, he spearheaded a burgeoning Texan songwriting scene. Over the years, he recorded many albums, including *No Deeper Blue* and *Rear View Mirror*, both issued in recent years by Sugar Hill Records. Among the many artists he influenced were Lyle Lovett, Rodney Crowell, Joe Ely, Jimmie Dale Gilmore, Steve Earle, Nanci Griffith, Lucinda Williams, Mary Chapin Carpenter and Cowboy Junkies. Crowell, Clark, Earle, Griffith, Lovett, Emmylou Harris and others performed Townes Van Zandt songs at a Nashville memorial service on January 5. Van Zandt is survived by three children.

ASCAP and the magazine, *Guitar World Acoustic* will sponsor a tribute to Townes Van Zandt on February 23 at New York's Bottom Line.

IN MEMORIAM

Randy California • Leonard Feist • Irving Gordon • Ken Lane
Art Porter • Larry Shayne • Tiny Tim • Paul Weston

As *Playback* went to press, former ASCAP Board member Gerald Marks passed away. An appreciation of his life and career will be included in the next issue.

Stepping Out



PHOTOS BY R. J. CAPAK

LOCAL HEROES: The New York Chapter of NARAS held its second annual Heroes Awards dinner in December to honor New York area artists who have made indelible and important contributions to the recording industry and the community-at-large. Among those honored were ASCAP members LL Cool J and Suzanne Vega. Pictured at the event (far left photos, l-r) are ASCAP Executive Vice President and COO John LoFrumento and Vega, as well as ASCAP's Audra Washington and L.L. Cool J. Also honored were *Billboard's* Deputy Editor Irv Lichtman, Tommy LiPuma and Michael Kamen.

MAINE EVENT: A&M recording artist Patty Griffin recently performed to a full house at New York City's Bottom Line (sharing a bill with fellow ASCAP member Steve Forbert) in support of her debut album, *Living with Ghosts*. Pictured backstage with Griffin, who lives in Portland, Maine, is fellow *Mainiac* and ASCAP PlayBack Editor Erik Philbrook.

COMMISSIONED

James Barnes by the United States Air Force Air Combat Command Band in Langley, Virginia, to compose a major work for concert band to celebrate the 50th anniversary of the U.S. Air Force.

George Gagliardi's music and lyrics by the Creative Arts Theatre & School of Arlington, Texas, in a collaboration with playwright Natalie Gaupp on a children's musical, *Urashima Taro* — based on a traditional Japanese fairy tale. The work was premiered on September 20th, 1996, during the Texas Star and Sun Festival.

Maurice Gardner's *Sonata for Two Pianos* by the Florida Department of State Division of Cultural Affairs Individual Artist Fellowship, to be premiered in Florida and Montreal.

Jeffrey Nytech by the Pittsburgh New Music Ensemble to write a chamber concerto to receive its premiere during PNME's 97-98 Season. The work will employ the same instrumentation as the original 13-instrument version of Copland's *Appalachian Spring*.

Dan Rager's "Cleveland Bicentennial Fanfare" by the Cleveland Choral Arts Society for the grand opening celebrations of the city of Cleveland's 200th birthday. The work was performed on July 19th, 1996.

Richard Wilson in a joint commission by the Serge Koussevitzky Music Foundation in the Library of Congress and the American Symphony Orchestra to write a work for orchestra which is scheduled for completion within the next two years.

FEATURED

Joe O. Barrera, Jr.'s score for Universal Television's drama, "A Rainy Day," which aired on NBC-TV on September 29, 1996.

Robin and Judithe Randall's "Bless a Brand New Angel" in an upcoming episode of *Baywatch*. The song was produced by Guy Marshall with vocals by Diana de Witt.

Tom Wilson Weinberg's "Fly High Lesbian Seagull" in the hit film *Beavis and Butthead Do America*. The song is sung by Engelbert Humperdinck and also appears on the film's soundtrack (Geffen).

HONORED

John Crawford's *Three Poems of Robert Herrick* as a prize winner in the 1996 His Majesties Clerkes Choral Composition Competition. The piece

will be published by Frank E. Warren Music, sponsor of the competition.

Ray Rivera with a 1996 Editor's Choice Award from the National Library of Poetry for Outstanding Achievement in Poetry.

Ruth Roberts by the New York Mets baseball team at Shea Stadium on September 15th, 1996, for writing the team's theme song, "Meet the Mets," in 1963. Roberts was invited to throw out the first ball for that day's game.

Randy Wachtler and Joe Hogue's music production company, Nashville-615, with a 1996 National Emmy Award for best original theme score for the TV show "Biography" on the A&E Cable Network.

Dan Wray and his band The DCvers as finalists in the 4th Annual Jim Beam Country Music Talent Search for their songs "Read My Lips" and "Tell Me Something I Don't Know."

PERFORMED

Mary Murfitt's music and lyrics with Mary Ehlinger (musical arranger) and Rhonda in the Off-Broadway musical *Cowgirls* at the Minetta Lane Theatre in New York City.

Alan Shulman's "A Laurentian Overture" by the New York Pops, Skitch Henderson, conductor, at the Ives Center in Danbury, Connecticut.

James A. Ouellette of Slant 6 and the Jumpstarts' "Cow Burp" on Dr. Demento's syndicated radio program. Over the years, the group has had ten songs played on the program, including "Mrs. Fletcher (Help Me, I've Fallen)" and "Got the Gout."

Dr. Fiorella Terenzi's "One Brain" and "Orbital Mind," two of her "acoustic astronomy" compositions at New York City's Barnes & Noble store on Sixth Avenue. Astrophysicist and recording artist Terenzi captured radio waves from a galaxy 180 million light years away from Earth, converted the cosmic waves into sound and transformed the sound into music.

PREMIERED

Wang An-Ming's opera "Lan Ying," an opera in three acts, in its world premiere on September 14th, 1996, at the Kennedy Center for the Performing Arts in Washington, D.C.

Daniel Burwasser's *Passages*, performed by the horn quartet, Flipside, and presented by That! New Arts Group at Center Stage NY, New York City on November 4, 1996. Also premiered was Flipside founder **Deborah**

Sandoval-Thurlow's *The Chaotic World* for horn quartet with electronic effects played by Clive Smith.

Robert Jager's *The Wall* for orchestra and wordless chorus, on September 1 in Washington, D.C., by the National Symphony Orchestra and the United States Army Men's Chorus, directed by Elizabeth Schulze, associate conductor.

David Sampson's "Turns for Violin-cello and Orchestra" in its world premiere, performed by the New Jersey Symphony Orchestra under Jan Wagner with cellist Paul Tobias on October 25 at the State Theatre in New Brunswick, New Jersey.

Alex Shapiro's solo piano work, "Piano Suite No. 1: The Resonance of Childhood," on November 17th by pianist Zita Carno in Los Angeles.

John Warthen Struble's orchestration of the complete *Woodland Sketches* by Edward MacDowell, performed by the New Hampshire Music Festival Orchestra under Paul Polivnick on August 15-17 in Plymouth, New Hampshire.

Hilary Tann's *From Afar*, performed by the Knoxville Symphony Orchestra, Kirk Trevor, conductor, on November 15th and 16th.

RELEASED

Lauren Agnelli and Brave Combo's collaborative album, *Kiss of Fire*, on Watermelon Records that has the glow of an old Parisian cabaret show.

Gene Bertoncini's collection of guitar arrangements of the music of Antonio Carlos Jobim. The album, *Someone to Light Up My Life*, was released on Chiaroscuro Records.

Stewart Francke's album, *Expecting Heroes* (Touchwood Records) featuring thoughtful songwriting from one of Detroit's own.

Jerry Herman's memoir, *Showtune* (Donald I. Fine), with Marilyn Stasio, about the life, the times, the songs, the shows, of the lyricist-composer of "Hello Dolly!," "Mack & Mabel," "Le Cage Aux Folles" and "Mame."

Phil Markowitz's new album, *In the Woods* (Passage Records) featuring the pianist/composer with a new trio.

R. Carlos Nakai's collection, *Kokopelli's Cafe* (Canyon Records) featuring traditional Native American flute in new musical settings.

The Names Behind the Artists (Silver Eagle), featuring country hits performed by the songwriters that penned

them not the artists that popularized them. The album contains performances by such ASCAP writers as **Pat Alger, Tony Arata, John Denver, Don Henry, Dennis Robbins** and **Steve Seskin**, among others.

Doc Powell's album, *Laid Back*, on Discovery Records/CGR Production featuring the guitarist/producer/arranger's unique guitar technique joined by such friends as Sheila E. and Stanley Clarke.

Leon Roberts, Jr.'s first album of fresh, hot country songs, *Whiskey Blisters*, on Mr. Twister Records.

Samantha Siva's first album of sensuous global jazz songs, *Rhythm of the Voices* (Genie Entertainment), including the single "Angel."

Paul Summers, Jr.'s album, *Brag's a Good Dog*, on Autonomous Records featuring strong folky ballads and blues-rock.

Martha Schuyler Thompson's *The Sound Must Leave Your Throat*, her second album, on the Cottage Industry Music label.

SIGNED

Al Frisch and **Sid Wayne**, under their respective music companies (Myra Music Co. and Holly Hill Music) have signed licenses for the use of their song "Two Different Worlds" at the Walt Disney Company's attraction called "The Country Bear Jamboree" in both Anaheim, California, and Orlando, Florida.

Vindictive Nature (Adam "Assassin" Bernhardt and Craig Ruda) to an exclusive publishing agreement with DSM Producers of New York for three hard rock songs: "Burn Your Bridges," "Premonition" and "Forever You'll Be Damned."

Bonnie Lee Sanders to J. Bird Records with a new CD entitled *A Seasoned Woman*, featuring Bonnie with her original songs.

Raul Santiago Sebazzo to an exclusive four year songwriter and publishing contract with Caliente, Warner/Chapell. Warner/Chapell will promote a 50 song catalogue of his to major Latin American artists.

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