

LIFETIME ACHIEVEMENT AWARD WINNERS ANNOUNCED

ASCAP Playback

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MEMBERS CELEBRATE MILESTONE YEAR AT WEST COAST MEMBERSHIP MEETING

FOUNDATION PRESENTS FIRST-EVER LIFETIME ACHIEVEMENT AWARDS TO RUFUS THOMAS, DAVE VAN RONK AND RED NORVO



MEMPHIS MAN: The ASCAP Foundation honored ASCAP member Rufus Thomas with the first ASCAP Foundation Lifetime Achievement Award. The award was presented at a special reception at Memphis's Peabody Hotel by ASCAP Board member Jimmy Jam. Pictured at the awards are (l-r) ASCAP's Ralph Murphy, Rufus's daughter and fellow ASCAP member Vaneese Thomas, Jimmy Jam, ASCAP's Pat Rolfe, Rufus Thomas and ASCAP Foundation Vice President & Executive Director Karen Sherry.

The ASCAP Foundation has initiated a new Lifetime Achievement Awards program to honor three members in three different genres of music each year. The monetary award is designed to highlight members who have experienced decades of achievement in their respective musical categories. The first group of recipients were Rhythm and Blues great Rufus Thomas, folk legend Dave Van Ronk and jazz pioneer Red Norvo.

The award to Rufus Thomas was presented at a special reception in his hometown of Memphis, Tennessee. The 80 year-old Thomas has enjoyed a long career. His musical roots stretch back to his childhood when he appeared as a dancer in vaudeville and medicine shows. He later found success as a comedian, radio personality and singer/songwriter of rhythm & blues songs, includ-

ing the smash hits "Walkin' the Dog" and "Do the Funky Chicken." The veteran showman, a longtime member of ASCAP, continues to perform and record. Recent Rufus Thomas releases include his newest album *Blues Thang* (Sequel Records) and the career anthology, *Do The Funky Somethin'* (Rhino Records).

Dave Van Ronk's award was presented to him at ASCAP's second annual Foundation Awards held in New York in December (see story page 9). Ronk's career has spanned forty years. Van Ronk appeared at the Newport Folk Festival in the early Sixties and was an insider in the scene that gave rise to Bob Dylan, Joni Mitchell and Peter Paul and Mary. He made his reputation as a blues singer and his own compositions like "The Garden State Stomp" and his poignant renditions of established works

ALL-TIME RECORD HIGH DISTRIBUTIONS ANNOUNCED, SENATOR ORRIN HATCH SPEAKS AT ANNUAL MEETING

Celebrating milestone distribution results for 1997, ASCAP held its annual West Coast Membership Meeting at the Beverly Hilton Hotel in L.A. on February 17th, chaired by ASCAP President and Chairman Marilyn Bergman.

At the meeting, it was announced that in 1997 record domestic and foreign royalty distributions totaled \$416.6 million, an all-time record high. This is the first time ASCAP (or any U.S. performing rights organization) has ever exceeded \$400 million in performance royalties. Among the reasons for the largest-ever distribution by ASCAP, CEO John LoFrumento cited the fact that the Society continues to enjoy the lowest operating ratio of any U.S. performing rights organization — approximately 16%, which is also one of the lowest operating ratios in the world.

Other developments discussed by Bergman and LoFrumento at the meeting included ASCAP's status as the first and only U.S. performing rights organization to distribute royalties for Internet performances, as well as the fact that ASCAP attracted a significant number of important new members in 1997. Among them are James Taylor, Joni Mitchell, Hans Zimmer, Alan Silvestri, Neal McCoy, Dave Mason, Ronnie Spector, Usher, Hanson, John Frizzell, the Kinleys,

like Billie Holiday's "God Bless the Child" have bridged the gap between urban white and African-American musical sensibilities. As a singer, guitarist, songwriter and mentor, he has influenced many prominent artists including Christine Lavin and Janis Ian.



PHOTOS BY LESTER COHEN

HOW THE WEST WAS WON: Pictured at ASCAP's West Coast membership meeting held in Los Angeles are (l-r) Senator and recent ASCAP member Orrin Hatch who gave the keynote address at the meeting, ASCAP President and Chairman Marilyn Bergman presenting jazz pioneer Red Norvo with his ASCAP Foundation Lifetime Achievement Award and ASCAP CEO John LoFrumento congratulating NMPA/Harry Fox Agency/Fox Agency International President and CEO Edward Murphy upon receiving the ASCAP Board of Directors Award.

Chris Rock, Mase, Keith Crouch, Third Day, and the estate of Dr. Martin Luther King, Jr. International stars affiliating with ASCAP in 1997 included Spice Girls (PRS), Prodigy (PRS), the Chemical Brothers (PRS), Aqua (KODA) and Robyn (STIM).

The keynote address at the meeting was delivered by Senate Judiciary Committee Chairman Orrin Hatch (R-UT), himself a songwriter and recent member of ASCAP. Hatch discussed the music licensing bills, copyright term extension and the WIPO treaty, among other legislative issues affecting ASCAP members.

Other highlights of the meeting included two special presentations

made by ASCAP President Marilyn Bergman. The first was the ASCAP Board of Directors Award to NMPA (National Music Publishers Association) / Harry Fox Agency/Fox Agency International President and CEO Edward P. Murphy. Murphy was recognized for his leadership in the successful battle to pass the La Cienega legislation in the U.S. Congress. The law secures the validity of thousands of music copyrights which had been in jeopardy.

In her capacity as President of The ASCAP Foundation, Ms. Bergman also presented The ASCAP Foundation Lifetime Achievement Award to jazz pioneer Red Norvo.

ed composer, bandleader and recording artist. During his career, Norvo recorded or performed with such artists as Benny Goodman, Billie Holiday, Charles Mingus, Benny Carter and Norvo's first wife, Mildred Bailey.

ASCAP WELCOMES THE WORDS OF DR. MARTIN LUTHER KING, JR. TO ITS REPERTORY

The immortal words of Dr. Martin Luther King, Jr. have become part of the ASCAP repertory, it was announced recently by ASCAP President and Chairman Marilyn Bergman. The estate of Dr. King joined ASCAP when the words to his "I Have A Dream" speech were set to music as part of the song "Spiritual High," recorded by Mood Swings.

Commenting on the announcement, Bergman said, "We are proud and honored that the estate of Dr. King has chosen ASCAP membership. His eloquent and passionate words have made history and

continue to inspire us every day. It is especially fitting that we can make this announcement during Black History month.

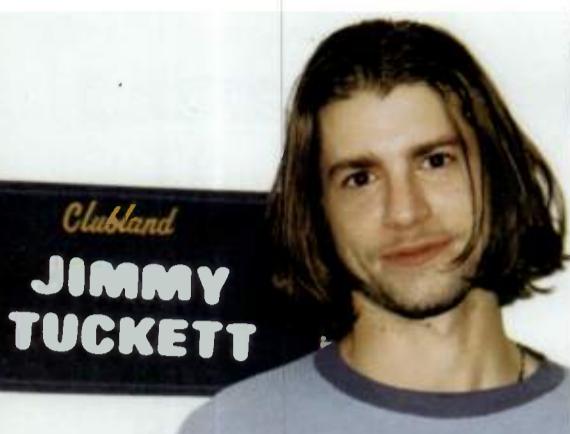
"Since our founding in 1914, ASCAP has been home to so many of the great creators who have made American music history, including one of our founding members, James Weldon Johnson, who wrote "Lift Ev'ry Voice and Sing," and the composers William Grant Still, Harry T. Burleigh, Count Basie, Louis Armstrong, Duke Ellington, W.C. Handy, Eubie Blake and J. Rosamond Johnson."

The estate of Dr. King joins a list of many other Americans known for other than their musical accomplishments who are also members of ASCAP. Among them are literary giants Toni Morrison, Maya Angelou, W.H. Auden, Edna St. Vincent Millay and Truman Capote, U.S. Vice President Charles Gates Dawes, Senator Orrin Hatch, Louisiana Governor Jimmie Davis, Theodore Geisel (alias Dr. Seuss), astronaut Chuck McDermott, and actor Clint Eastwood, to name just a few.

ASCAP ANNOUNCES NEW INTERNET LICENSE AND LAUNCHES RATECALC™, THE FIRST INTERACTIVE INTERNET LICENSE RATE CALCULATOR

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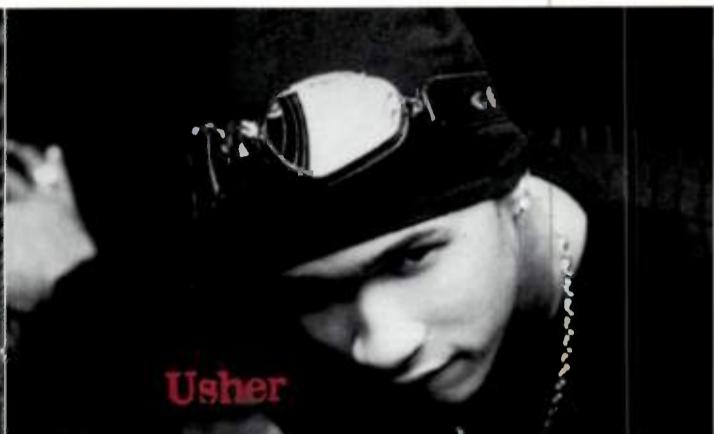
NEW MEMBERS



Clubland
JIMMY TUCKETT



Less Than Jake



Usher



SalRumba



Sons of the Desert



Reel Big Fish

PHOTO BY TONI SCOTT

Rusty Cundieff

JIMMY TUCKETT

Jimmy Tuckett's decision to start at the Los Angeles ASCAP office in his quest for entrance into the music business was indeed fortuitous for the young New York native who stars in the forthcoming music-driven motion picture, *Clubland*. Armed only with a wish list topped by his determination to find hitmaker Glen Ballard, Tuckett first found ASCAP Senior Director Brendan Okrent on a lead from an East Coast A&R guy. Impressed by his tape and following a gut feeling, Okrent promised Jimmy she'd arrange for him to be heard by a few industry colleagues for feedback. Enter 143 Record Executive Jaymes Foster-Levy, who also went on a hunch to suggest Tuckett read for the still uncast role of Kennedy Johnson in the (you heard it here first) Glen Ballard-penned screenplay called *Clubland*, about to go before the cameras. Within four weeks, Tuckett (who had never acted) got the part. He will now perform both in the film and on the accompanying soundtrack set for release in the Spring of 1998. He is currently preparing his own songs for a forthcoming solo debut album, also to be completed in 1998.

LESS THAN JAKE

Having risen from the fertile punk rock grounds of Gainesville, Florida, a college town boasting a thriving scene long before MTV or mainstream radio got wind of the pop-punk phenomenon, Less Than Jake have evolved into a powerhouse band, mixing brass-fueled jerky ska riffs and distorted breakneck pop. LTJ, as they are sometimes known, have opened for the likes of Green Day, Bootsy Collins and Voodoo GlowSkulls. *Losing Streak* is their first major label album, out now on Capitol.

USHER

Having surfaced originally in 1994 with his self-titled debut album which instantly earned him the hearts of many fans, Usher really exploded back on the music scene in

1997 with his album, LaFace Records' *My Way* (co-executive produced by fellow ASCAP member Jermaine Dupree). Usher co-wrote six of the album's nine tracks, including the smash hit, "You Make Me Wanna," which has been nominated for a Grammy for best Male R&B vocal performance of 1997.

RUSTY CUNDIEFF

Screenwriter/Actor/Director Rusty Cundieff attended the University of Southern California, where he earned a degree in Philosophy of Religion, an education that has served him well in pursuing the religion of the cinema. After honing his acting craft in such films as *School Daze* and *Hollywood Shuffle* and on the soap opera, "One Life to Live," Cundieff made his feature film directing debut with the critically acclaimed rap "mockumentary" *Fear of A Black Hat*. His other film projects include the Black horror anthology, *Tales from the Hood*, which he co-wrote with producer Darin Scott as well as *House Party II*, which he wrote. Next up for Rusty: a sitcom for Fox entitled "Cali."

PFILBRYTE

Who or what is Pfilbryte? Some refer to him as an artist and producer. Others call him a tech-head wonderchild who blends electronic backbeat and hip hop flavoring with psychedelic rock and pop savvy. After years of honing his studio chops, Pfilbryte (the grandson of Walter Lantz, the creator of Woody Woodpecker) made his mark with the Dr. Octagon posse and then with his own debut LP, *Imperfection*. Now fans of Pfilbryte's marriage of melody and microchip can treat themselves to his new album on Ignition. As for the mystique that surrounds him, Pfilbryte says, "Who I am is far less important than the art I create. My goal is to take the focus off me as a producer/writer/animat or whatever I may be viewed as and shift that interest to the music."

SALRUMBA

With a tour that has taken them throughout the Northeast, constant appearances at outdoor festivals in New York City and as regulars at Tito Puente's restaurant on City Island in New York, SalRumba have been making big waves on the East Coast. The band's fresh blend of American and Latin influences (guitarist Carlos Ponce hails from Argentina) can be found on the release of their debut recording, *From New York to Spain*.

SONS OF THE DESERT

Powering out of Texas, Sons of the Desert come fully armed, arriving on the scene with songs, musicianship and singing of a remarkably high caliber. From heartfelt ballads like "Colorado" and "Promises" to such uptempo gems as "Whatever Comes First" and "Hand of Fate," the band creates country music with universal appeal. Lead songwriter Drew Womack pens irresistible melodies generous in emotional scope which can be found on the band's album, *Whichever Comes First*, recorded in Nashville and helmed by ace producers Doug Johnson and Johnny Slate.

MATT KING

A child of Appalachia, raised in the mountains around Asheville, North Carolina, Matt King grew up listening to his father, a bluegrass guitar player, and his mother, who played gospel piano. At age ten, he met Bill Monroe and decided that he simply had to become a big star like him. So he learned the guitar and by the time he hit high school, he was a certified "hillbilly hippie" with music in the blood. When King moved to Nashville in 1994 and began performing at "writer's nights" and knocking on doors, he caught the ear of Atlantic's Gary Morris and, in turn, the Atlantic brass, who knew they had something special on their hands when they heard his expressive voice and poet-

ic sensibility. King's Atlantic debut, *Five O'Clock Hero*, released last summer, is an impressive start to what will surely be a great career.

REEL BIG FISH

"Sell out with me oh yeah. Sell out with me tonight. The record company's gonna give me lots of money and everything's gonna be alright." If these lyrics from Reel Big Fish's popular single "Sell Out" are any indication of the band's true attitude about the music industry, then they're going to do just fine. Not long ago, the seven members of this Orange County ska/pop outfit were making a local name for themselves with their self-released CD, *Everything Sucks*. Then the summer of 97 saw them gaining fans nationwide from the stages of the Warp Tour and WHFS-fest in Washington, D.C. as well as from the "Sell Out" video on MTV. Check out their energetic live show, which includes ska versions of The Cure's "Boys Don't Cry" and A-ha's "Take on Me," or check out their newest release, *Turn the Radio Off* (Mojo).

RENEÉ COLOGNE

New York-based Bug Music writer Reneé Cologne is a busy woman. A graduate of Berklee College of Music in Boston, she received a New York Foundation for the Arts grant for music composition in 1994, which enabled her to start her own independent label, Back Door Records, and release her debut CD, *Aromatherapy*. In 1995, she joined an all-girl band, Big Panty, for which she plays drums. In addition, she has performed on the soundtrack to the film, *To Gillian on her 37th Birthday*, composed music for theater productions in New York and L.A. and has opened for Patti Rothberg, Suzanne Vega and Ani DiFranco. A participant of the ASCAP Foundation Advanced Songwriters Workshop, this Spring she has a cut co-written with new artist Michelle Lewis to be released on Lewis's self-titled debut album on Revolution.

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PRESIDENT SIGNS "LA CIENEGA" BILL INTO LAW MORE ACTION ON CAPITOL HILL EXPECTED



COX MEETS CALIFORNIANS: ASCAP Members recently met with U.S. Congressman Chris Cox (R-CA) in his Newport Beach, California office to discuss their opposition to the Music Licensing bill, H.R. 789, and their support for the Copyright Term Extension legislation, H.R. 604. Both bills will be dealt with in the second session of the 1997-98 Congress. Pictured at the meeting are (l-r) Vic Shoen, Don Dorsey, Beverly Bremers, Tony Guerrero, Congressman Cox, Greg Chambers, Elizabeth Chambers and David Abravanel.

Broadcasters, which leaves the Restaurant Association backing a stalled bill for the third Congress in a row. Perhaps this will lead them back to the negotiating table.

ASCAP will continue to speak out on behalf of songwriters, composers and music publishers on Capitol Hill and elsewhere. Many thanks to the thousands of ASCAP members who have gotten involved in our legislative campaign. If you have not yet participated in our grass roots effort, the time is now. Your legislators are waiting to hear from you.

YOU SHOULD KNOW ABOUT THE "FAIRNESS IN MUSIC LICENSING ACT" H.R. 789/S. 28

- This Bill is to exempt bars, restaurants and taverns from paying license fees to songwriters, composers and publishers for copyrighted music played over radio and TV played in their place of business.

- Additional provisions are designed to make religious music cheaper for various for-profit religious format broadcasters through a new type of per-program music license. This will have a devastating impact on the ASCAP earnings of religious songwriters, composers and music publishers.

- This Bill is primarily supported by the National Restaurant Association and the National Federation of Independent Business.

- This Bill has been used by its proponents to hold the Copyright Term Extension bill hostage in both the 1995-96 and 1997-98 session of Congress, hurting all copyright owners.

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

YOU SHOULD KNOW ABOUT THE "COPYRIGHT TERM EXTENSION" H.R. 604/S. 505 "LIFE PLUS 70"

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

- This Bill will help the U.S. balance of trade immensely — entertainment is one of our country's leading exports!



ALABAMA MUSIC HALL OF FAME: The Alabama Music Hall of Fame in Muscle Shoals, Alabama, was the beautiful setting for another ASCAP grass-roots meeting, this one with the Field Representative for U.S. Senator Jeff Sessions (R-AL). Shown (l-r) are Prof. Jana Malone of the University of Northern Alabama, Marcia Weems of the Hall of Fame, Betty Wilson of Senator Sessions' staff, David Johnson, Director of the Alabama Music Hall of Fame, Brad Crisler and Rodney Hall of Rick Hall Music and music publisher James Joyner.

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

• This Bill has been blocked so far by supporters of H.R. 789 and S. 28.

SPEAK UP FOR YOUR COPY- RIGHTS — AND YOUR RIGHTS.

WRITE, CALL AND FAX YOUR REPRESENTATIVES TODAY.

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Any Congressional District, U.S.A.
U.S. House of Representatives
Washington, D.C. 20515

Your Senators (2)
Any State, U.S.A.
U.S. Senate
Washington, D.C. 20510

CONGRESS WILL DEAL WITH YOUR COPYRIGHTS IN 1998

If you would like additional information on issues or need to know who your Representatives in Congress might be, please contact ASCAP's Public Affairs Dept. @ 212-621-6314. Please send copies of any legislator correspondence to ASCAP Public Affairs, One Lincoln Plaza, New York, NY 10023, fax: 212-595-3342. E-mail: mcoleman@ascap.com.



PHOTO BY FOCUSED IMAGES

SONNY BONO

The music community has lost a true champion on Capitol Hill with the passing of Sonny Bono. With a background as a hit songwriter, music publisher, recording artist and performer, he was also a successful restaurant owner, and a direct and charming man who served his constituents well. Congressman Bono was a member of the House Judiciary Committee, where much of ASCAP's legislative business is decided. He was a passionate advocate for the rights of the music community, and a friend to all creative people. His humor, intelligence and perception will be missed. Pictured (above, l-r) are Bono with U.S. Senator Orrin Hatch of Utah and Billy Joel at last year's ASCAP event in Washington honoring Joel with the ASCAP Founders Award.

COLVIN'S CLIMB



With her hit song, "Sunny Came Home," having won two Grammys for Song of the Year and Record of the Year, Shawn Colvin's career is sitting pretty.

So-called "baby acts" may be dominating the charts currently, but more experienced artists with an adult point of view are also finding success. Into the latter camp falls Shawn Colvin, whose platinum album, *A Few Small Repairs* (Columbia), and long-charting hit single, "Sunny Came Home," have earned her two Grammys. If gimmicks are what's selling music these days, then those of Colvin and her chief collaborator and producer, John Leventhal, are unusual — subtle and solid songwriting, imaginative production and honest performances..

The midwest native has issued four albums since being signed by Columbia in 1988, but is no overnight success story, having paid years of dues in Austin, San Francisco and, in particular, New York. She recently

It was almost a process of elimination. I never really had clear cut goals, never took what I was doing particularly seriously, but I did love doing it. I just didn't really know what my future was. I knew I should get out of Illinois. I briefly went to Austin, Texas, which I liked very much. I went to San Francisco for a short time. The idea of going to New York was intimidating to me. Then a friend (Colvin's fellow ASCAP member Buddy Miller) from Austin invited me to join his band in New York, so it was a job offer that brought me here. He left New York after nine months, but I inherited his band. I fell into a scene, which I wasn't able to do in California. New York was manageable to me in an odd way.

As a New Yorker, I can remember hearing your name in a lot of musical contexts even before you had records coming out. You'd be an in-studio guest on radio shows or playing at what seemed like every club in town.

I had different crowds. I started out in the "Urban Cowboy" scene playing country and rock and hanging out at the Lone Star Cafe. There was also the

provided *Playback* with a look back at her musical past and a view of her creative present.

What was it that first attracted you to music?

We were a musical family. My dad played the guitar, and both my folks could sing. I was just really drawn to it. My parents liked Pete Seeger, the Kingston Trio and cast albums like *Porgy and Bess*, *The Music Man*, and *The Sound of Music*.

Did you know early on that music was going to be your career?

I never had any other aspirations. And I was torn because where I was brought up, you're expected to undertake a respectable profession and I don't think the entertainment field fit in to that. Nothing else was of interest to me.

New York City is where you made your name. Why did you choose it?

(Greenwich Village) Fast Folk organization which let me be part of that in a peripheral way. And then I'd just do regular club work to have a steady gig.

How about songwriting? Did that come to you naturally?

I felt a lot more comfortable doing other people's music. I thought I was a great cover artist but I was really pretty frightened of writing. It didn't come easily to me. The songwriting really began in earnest when I met John Leventhal. He was writing more sophisticated music than I thought I was capable of and I liked it; was inspired by it. He needed lyricists. I would write lyrics for these songs of his. It was four or five years before the best of what we both could do came together — it took a long time for us to find the right way to work.

What is your creative process like?

It's pretty separate with John, but this last record we did more sitting in the same room — I guess we've gotten pretty comfortable over the years. Mostly, he has musical ideas that are in various stages of completion. And I'll either get an idea to write lyrics or I'll find him some lyrics I already have. On this last record, we'd take little snippets of lyrics I already had, put them over something else and, right there in the studio, change the music right then and there.

Has the nature of your lyric writing changed over the years?

In the beginning, the lyrics were very very personal. As time has gone on I've gotten a little looser. I've taken a stab at fictional characters.

Did the success of the current album, *A Few Small Repairs*, and the single, "Sunny Came Home," take you by surprise?

On some level, you're surprised when something does well but on another level you think it's good work and ought to do well. We really were proud of this record. We felt that we'd done as well or better than we'd ever done, that we'd taken things that we'd done well to begin with and gotten better at them. We wanted a lot of people to hear it and are glad that a song emerged that made it obvious to people.

ASCAP OFFERS NEW INTERNET LICENSE AND LAUNCHES RATECALC™, THE FIRST INTERACTIVE INTERNET LICENSE RATE CALCULATOR

In December, ASCAP updated its Internet Online License Agreement to offer three rate schedules that allow licensees, such as website operators, to determine which schedule best fits their needs. Now, in ASCAP's continuing effort to make the licensing of music on the Internet as easy and inexpensive as possible, the Society has announced the introduction of an interactive license rate calculator called The ASCAP RateCalc™. It will permit Internet music users to instantly compute their ASCAP music license fees. The ASCAP RateCalc™ and answers to frequently asked questions are available on ASCAP's website at: <http://www.ascap.com/weblicense/webintro.html>.

Federal law ensures that the creators of music are protected when it comes to the use of their copyrighted works on the Internet. Until now, it has been difficult and costly for a web music user to establish the best licensing option.

The ASCAP RateCalc™ allows potential website licensees to see a quick calculation of the cost of a basic license by answering four simple questions. By answering a few more questions, one can view a table of rates to choose which rate schedule best applies to his or her needs. This allows the web music user to select the least expensive

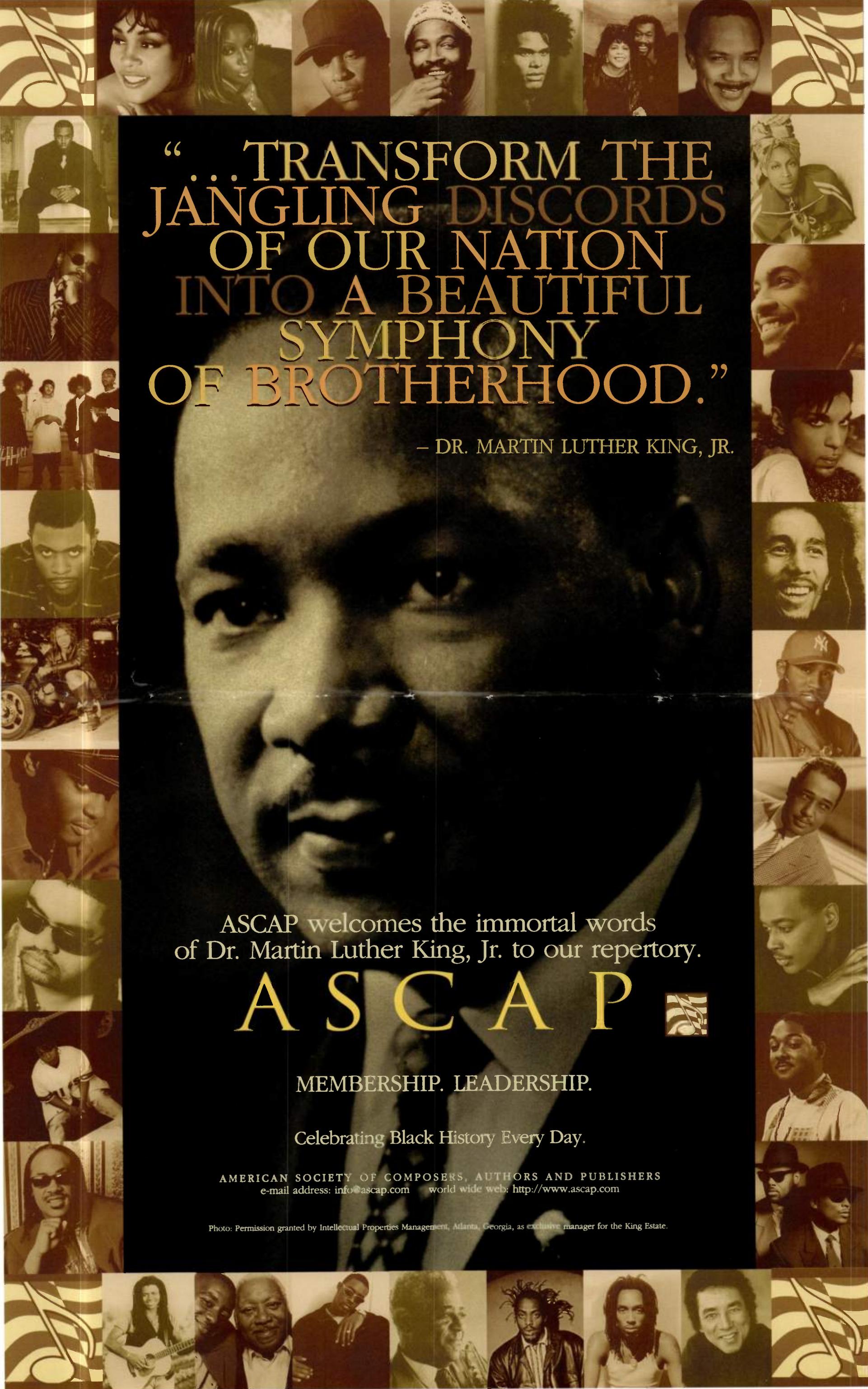
option for complete access to the millions of musical works in the ASCAP repertory. In fact, a license can be obtained for as little as \$250.

If a site owner is ready to proceed with a license, it is necessary only to choose the Rate Schedule desired. After the site owner provides a few additional details, the program produces a PDF (portable document format) of a fully filled-out license agreement and rate schedule, ready for the licensee to sign and mail to ASCAP.

Commenting on the innovative ASCAP RateCalc™, ASCAP CEO John LoFrumento said, "This development is another step in ASCAP's ongoing effort

to respond to the needs of its licensees through technology. Just last month we unveiled on-line annual report forms for radio licensees via ASCAP's web site. We expect the ASCAP RateCalc™ will greatly simplify the licensing process for Internet/web music users. It is our ultimate objective to be a true partner with the users of music and to provide them with maximum music value."

ASCAP is currently the only American performing rights organization paying its composer, writer and publisher members for music performances on the Internet.



“...TRANSFORM THE
JÄNGLING DISCORDS
OF OUR NATION
INTO A BEAUTIFUL
SYMPHONY
OF BROTHERHOOD.”

— DR. MARTIN LUTHER KING, JR.

ASCAP welcomes the immortal words
of Dr. Martin Luther King, Jr. to our repertory.

ASCAP



MEMBERSHIP. LEADERSHIP.

Celebrating Black History Every Day.

AMERICAN SOCIETY OF COMPOSERS, AUTHORS AND PUBLISHERS
e-mail address: info@ascap.com world wide web: <http://www.ascap.com>

Photo: Permission granted by Intellectual Properties Management, Atlanta, Georgia, as exclusive manager for the King Estate.

The Second Coming of Steve Earle

Texan Steve Earle burst on the national music scene in 1986 like a supernova with his infectious hit, "Guitar Town." Heralded as one of the burgeoning breed of "New Traditionalists" like Randy Travis, Dwight Yoakam and Lyle Lovett who were shaking up Nashville at the time, Steve's iconoclastic, often rocking approach on subsequent records made him too difficult to characterize and categorize. The great songs kept coming, however - "The Devil's Right Hand," "Nowhere Road," "I Ain't Ever Satisfied" and "Hillbilly Highway" - and Earle's reputation crossed into legend among roots music and alternative rock fans. Unfortunately, his problems with heroin gained in notoriety, as well, and a stretch in prison seemed to spell doom for one of America's premiere musical talents.

Steve Earle confounded all negative expectations by emerging from incarceration more committed, vital and visionary than ever. In addition to recording three classic albums over the past three years (*Train A Comin', I Feel Alright* and *El Corazon* (all on E-Squared/Warner Bros.), he has produced albums for other artists, done soundtrack work, and established his own E-Squared label to support new talent he believes in. Earle's live performing skills remain at peak level, as attested to by his recent sell-out stand in New York. *PlayBack* caught up with an effervescent Steve prior to his Manhattan performance.

I understand you were bitten by the music bug early in life and left home at 16 to do music.

Oh, yeah. I don't even really remember wanting to be a cowboy or a fireman.

What was it that got you hooked?

Everybody in the family was pretty musical, so I grew up hearing a lot of music, and a lot of different kinds. Being from Texas, there's sort of a different slant on things, cause Texas has its own indigenous form of country.

But part of it is probably just a storytelling tradition. The way I write songs - or at least the story songs - has been as much influenced by guys that my dad used to hunt deer with and fish with who were incredible storytellers. I mean every one of 'em had a real knack for that whole oral tradition. I think that's real important. It's sort of a little environment unto itself, and I don't know what it is about songwriters in Texas - it must be something in the water.

So just being around all the music and storytelling inspired you to write songs?

Well, no. I was also listening to whatever was on the local rock & roll station. I listened to country music; I knew Jimmie (the 1930's star considered the Father of Country Music) Rodgers'

daughter - she was a friend of my grandmother's - and so I was exposed to Jimmie Rodgers real young. Also, at a very early age, I was a Beatles freak from day one. At the same time, there were country music television shows at

ing a way to draw off some of the cash from the mainstream music business. And I have absolutely no qualms about it. I've been signed to a major publisher since I was 19 years old! I'm at my second-go-round at Warner Chappell now,

crap shoot. I've seen it kill kids. And I don't think labels are necessarily going to be conscientious about that! E-Squared is like Triple A ball. We have a little more direct relationship with the bands than a major label. Some of these kids are fragile! They're artistic people, and people forget that.

But it's your own experience that has led you to start this record label.

Yeah, I've done this for a long time; I was married to an A&R person at one time; I watched kids die. I watched really young kids get a lot of money in this business. I'm a recovering heroin addict, and I'm involved with MAP (Musicians Assistance Programs) which gets musicians that can't afford it into treatment that want to get treated. It's hard to get into a treatment center now because insurance companies have basically quit paying for it. And at E-Squared, we insist that part of the deal be health insurance. For one of our bands, the big ticket item in their advance was a van because they didn't have any way to make gigs! This is a band that never played outside of their home town until they signed with us and now they're playing all over the country and they're doing real well.

It seems like since you got out of prison, the records are stronger!

Two things have happened; one is (co-producer) Ray Kennedy, who I first met in 1980. Ray stumbled onto the way that I should have been recording all along, which is not only analog but it's real. We like to say our records are low-tech, but they're not low-fi. There really haven't been any advances in the way records sound since 1963 or '64. There's that and the fact that I get up every single day and write; I either write short stories or I write songs! And I'm much more disciplined about it. For one thing, I used to spend part of my day preoccupied with finding enough drugs so I wasn't sick. And at the end I didn't have time to do anything but find drugs. Get rid of a heroin and cocaine habit - it's amazing how much more time and money you have. So I wake up in the morning, work at least two hours, sometimes more, then I make a (substance abuse support) meeting at noon and go to the studio at one o'clock.



PHOTO BY CATHERINE McGANN

that time that were syndicated, like "The Buck Owens Show," which I loved because there was something different about that band compared to the country bands that I heard. And the reason was those guys were listening to Beatles records too! They were just like I was - when that Beatles record came out, they went and got it that day.

Where does the singer-songwriter side of you come from?

Buck Owens' band was a huge influence, but I didn't have an electric guitar. I had an acoustic guitar and I couldn't make my guitar sound like that. But I could make it sound like Tim Hardin and Tim Buckley and Bob Dylan. So I started leaning more and more towards acoustic-oriented stuff which meant I was listening to singer-songwriters. I noticed early on that the Beatles wrote most of their stuff and then eventually all of it. I was probably not even 10 when I figured out what that little line in parentheses underneath the title meant. I started trying to pay attention to who wrote songs and I tried to write when I was about 13. I think my first songs were like everybody else's if they'll admit it — they all had a girl's name for a title.

When did you hook up with Townes Van Zandt? Was Townes your first real musical mentor?

He was the very first person that I had direct access to. I met him in 1972, probably at the Old Quarter (in Houston), when I played there. There were about 20 in the place and he was one of them; and he was heckling me. But we got to be friends and he was an astounding songwriter. He was really generous. With both Guy (Clark) and Townes it was a real, live apprenticeship. I could stop Townes or Guy and ask about something and they'd tell me. They took their end of the relationship seriously!

You've been part of the music business for a long time. How would you characterize your relationship to it?
I've always sort of walked the line pretty shamelessly between doing things exactly the way that I want to and find-

and I'm pretty loyal to them because Don Biederman (Warner Chappell's Executive VP of Legal and Business Affairs) kept my family going while I was locked up, and I wasn't even a Warner Chappell writer at the time.

For the past couple of years you've been signed to Warner Brothers with your own imprint, E-Squared. What's the label all about?

I could have made a deal where I personally could have gotten a lot more money if I hadn't attached this record label to the whole thing. And it's not like I'm getting any money for making records; in fact I don't take a salary from the label. I live on what I make on the road - and my advances on my records and ASCAP money. I've been really successful, especially when you consider that I've been pretty uncompromising. I make a really embarrassing amount of money, especially for somebody with my politics. It's necessary for me to have something come of it rather than me just have more than one house or something stupid like that. E-Squared is about bands that wouldn't get heard otherwise and also about kids not going straight into the meat grinder. Your first record, especially if things don't go well, is a



SOUTH BY SOUTHWEST SCHEDULE OF EVENTS

THURSDAY, MARCH 19: Stop by the ASCAP trade show booth
12:00-6:00 pm - Austin Convention Center

ASCAP hospitality boat (departs from Four Seasons):
2:00 pm, 3:00 pm, 4:00 pm, 5:00 pm

ASCAP/Latin's co-sponsored Tejano Extravaganza Concert
Austin Music Hall, 208 Nueces Street (doors open at 8:00 pm)
Los Palominos, La Diferenzia, Ramon Ayala y Sus Bravos del Norte and Alicia Marie

FRIDAY, MARCH 20: Stop by the ASCAP trade show booth
12:00-4:00 pm - Austin Convention Center

ASCAP'S STEAMBOAT SHOWCASE at Steamboat, 403 Sixth Street
8:00 pm: Marvelous 3 (Atlanta, GA) 9:00 pm: Old Pike (Bloomington, IN)
10:00 pm: Absinthe (Seattle, WA) 11:00 pm: Ozomatli (Laguna Beach, CA)
12:00 am: ExtraVery (Chicago, IL) 1:00 am: Ashtray Babyhead (Little Rock, AR)

SATURDAY, MARCH 21: Stop by the ASCAP trade show booth
12:00-4:00 pm - Austin Convention Center

South By Southwest Legislative Panel (with ASCAP's Bill Thomas) 1:15 pm
ASCAP's QUIET ON THE SET SHOWCASE at Stubbs, 801 Red River Street
Show starts at 1:30 pm

Featuring: Hillary Lindsey (Nashville TN), Chris DiCroce (Nashville, TN), Jennifer Kimball (Cambridge, MA), Rufus Wainwright (Montreal, Quebec), Joy Askew (New York, NY).



1997 BELONGED TO THOSE WHO BELONG TO ASCAP!

- Billboard's 1997 year-end charts show that 1997 was another momentous year for ASCAP members

72% Hot 100 Singles ~ 8 of Top 10

80% Adult Contemporary ~ 10 of Top 10

88% Hot Rap Singles ~ 9 of Top 10

80% R&B Singles ~ 6 of Top 10

57% Hot Country ~ 6 of Top 10

- And in 1997, we were the **first** and only performing rights organization to **distribute** money from **internet licensing**. The momentum is building at ASCAP.
- It's no wonder we added so many new members, including **JONI MITCHELL, JAMES TAYLOR, HANSON, USHER, SPICE GIRLS (PRS), NEAL MCCOY, CHRIS ROCK, DAVE MASON, THE CHEMICAL BROTHERS (PRS), MASE, HANS ZIMMER (PRS), PRODIGY (PRS), THE KINLEYS, RONNIE SPECTOR, ROBYN (STIM), THIRD DAY, KEITH CROUCH, JOHN FRIZZELL, AQUA (KODA) and ALAN SILVESTRI.**



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AMERICAN SOCIETY OF COMPOSERS, AUTHORS AND PUBLISHERS
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ASCAP HONORS TOP UK ARTISTS AND PUBLISHERS

To commemorate the wide-ranging influence of British music throughout the world, ASCAP held its 17th annual awards dinner in London honoring members of the British Performing Rights Society (PRS), whose songs were among the most performed in 1996.

U2 (Adam Clayton, David Evans, Paul Hewson, Larry Mullen Jr.) received Songwriters of the Year honors for "Mysterious Ways," "Pride (In The Name Of Love)" and "With Or Without You," all published by Blue Mountain Music Ltd. Justin Currie's "Roll To Me" was named Song of the Year and was published by PolyGram Music Publishing Ltd. Publisher of the Year was awarded to PolyGram /Island Music.

Film Awards went to Patrick Doyle for the score of *Hamlet*, Andrew Dickson for the score of *Secrets and Lies*, and to Andrew Lloyd Webber and Tim Rice for



TO SIR, WITH LOVE: Pictured (l-r) at the ASCAP/PRS Awards held recently in London are triple ASCAP/PRS award winner Tim Rice and his daughter Eva Rice, Beatles producer and 1996 ASCAP Founders Award honoree Sir George Martin, Lady Judy Martin, and ASCAP Senior Vice President/Membership Todd Brabec.

PHOTOS BY SYLVAN MASON

the songs and score of *Evita*.

The College Award honor went to Lisa Gerrard and Brendan Perry of Dead Can Dance for "Nierika," (published by Beggars Banquet Music Ltd./Momentum Music Ltd.) the most performed song by a PRS writer on college radio.

Other award winners included: "(A) Whole New World," written by Tim Rice; "Back For Good" written by Gary Barlow (EMI Music Publishing); "Boys Are Back In Town" written by Phil Lynott (PolyGram Music Publishing); "But It's Alright" written by Jerome Jackson and Pierre Tubbs (BMG Music Publishing

Ltd.); "Caribbean Queen" written by Leslie Charles (Zomba Music Publishers Ltd.); "Dance Into The Light" written by Phil Collins (Hit & Run Music Publishing Ltd.); "Everybody Wants To Rule The World" written by Chris Hughes and "In The Air Tonight" written by Phil Collins (Hit & Run Music Publishing Ltd.).

Additional award winners included "Lady In Red" written by Chris de Burgh (Rondor Music London Ltd.); "Love Will Keep Us Alive" written by Paul Carrack (Plangent Visions Music Ltd.); "Money" written by Roger Waters (Pink Floyd Music Publishers Ltd.);

"She Drives Me Crazy" written by Roland Gift and David Steele (EMI Music Publishing Ltd.); "Stupid Girl" written by Shirley Manson (Rondor Music London Ltd.); "Sweet Dreams (Are Made Of This)" written by Annie Lennox and Dave Stewart (BMG Music Publishing Ltd.); "Train In Vain" written by Michael Jones and John Mellor (EMI Music Publishing Ltd.); "What's Love Got To Do With It?" written by Terry Britten (Myaxe Music Ltd.) and "You Must Love Me" written by Andrew Lloyd Webber and Tim Rice (Evita Music Ltd.).



OCEAN VIEW: Pictured (l-r) are performer Billy Ocean (singer of award-winning song "Caribbean Queen") and ASCAP Vice President/International Roger Greenaway.

MUSIC JOURNALISM HONORED AT ASCAP-DEEMS TAYLOR AWARDS RECEPTION



On December 9, ASCAP celebrated the 30th anniversary of the ASCAP-Deems Taylor Awards with a special reception honoring outstanding print and media coverage of music in 1996. The event, hosted by ASCAP President and Chairman Marilyn Bergman, was held at the Stanley H. Kaplan Penthouse in the Rose Building at New York City's Lincoln Center.

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

• **Theodore Albrecht**, (translator /editor) for *Letters to Beethoven Vol. I: 1772-1812, Vol II: 1813-1823, Vol III: 1824-1828* by University of Nebraska Press.

• **Whitney Balliett** for *American Musicians II* by Oxford University Press.

• **David Hajdu** for *Lush Life* by Farrar, Straus & Giroux.

• **Patricia Hall** for *A View of Berg's Lulu* by University of California Press (tie).

• **Dave Headlam** for *The Music of Alban Berg* by Yale University Press (tie).

• **Laszlo Somfai** for *Béla Bartok* by University of California Press.

• **Lys Symonette and Kim H. Kowalke** (editors/translators) for *Speak Low (When You*

Speak Love) by University of California Press.

• **Richard Taruskin** for *Stravinsky and Russian Traditions, Vol. I & II* by University of California Press.

• **Rickey Vincent** for *Funk* by St. Martin's Griffin.

• **William H.A. Williams** for *'Twas Only An Irishman's Dream* by University of Illinois Press.

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

• **Justin Davidson** for his article "Steve Reich at 60" in *Newsday*.

• **Bruce Feiler** for his article "Gone Country: The Voice of Suburban America" in *The New Republic*.

• **Robert Marriott** for his article "Ready to Die" in *Vibe*.

• **Keith Moerer** for his article "Return of the Original" in *Request*.

• **David Fricke** for his article "Patti Smith" in *Rolling Stone*.

• **Doug Ramsey** for his liner notes, "Bill Evans: The Secret Sessions" published by Fantasy, Inc.

• **Christopher Shultis** for his article "Cage in Retrospect: A Review Essay" in *University of California Press/Journal of Musicology*.

The ASCAP-Deems Taylor Broadcast Award in television was presented to **WAM! America's Kidz Network** for bringing back to the airwaves, in a newly formatted version, "Leonard Bernstein's Young People's Concerts with the New York Philharmonic" series, as the cornerstone of the cable channel's "You Gotta Have Arts" initiative. The ASCAP-Deems Taylor Broadcast Award in radio was presented to the Columbia University station, **WKCR FM**, for the long-running show, "Traditions in Swing," hosted by Phil Schaap.

The Vincent Persichetti Award, awarded to the publisher with the greatest number of Deems Taylor Awards since the inception of the competition, was presented to **Oxford University Press**, which has garnered 22 awards over the years. The newly established Gerald Marks Award, presented to the writer with the greatest number of awards, was given to **Gary Giddins**, who has won 5 times. A special honor, the ASCAP President's Award was presented to former ASCAP-Deems Taylor judge **Edward Eliscu**, whose long tenure on the panel was marked by his advocacy for writers breaking new ground in both style and content.

The ASCAP-Deems Taylor Awards are presented in honor of Deems Taylor, a distinguished composer, music critic and editor, who served as ASCAP's President from 1942-1948.

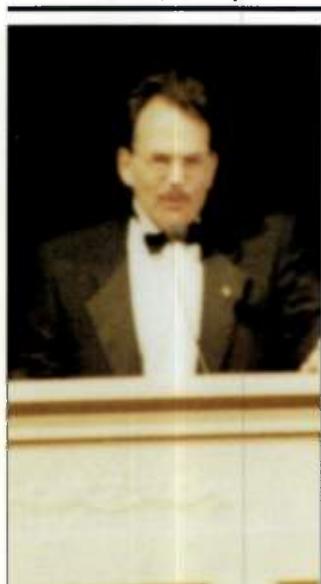


THE WRITE STUFF: Pictured (l-r) at the celebration for the 30th Annual ASCAP/Deems Taylor Awards are Oxford University Press's Sheldon Meyers who accepted the Vincent Persichetti Award for the publisher with the greatest number of Deems Taylor Awards since the inception of the competition; writer Doug Ramsey, award winner for his liner notes, "Bill Evans: The Secret Sessions"; Five time award-winning author Gary Giddins, recipient of the Gerald Marks Award which honors the writer with the greatest number of Deems Taylor Awards; author Whitney Balliett, award winner for his book American Musicians II and author David Hajdu, award winner for his book, Lush Life, about the life and music of composer Billy Strayhorn.

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



SEEKING SOLAS: ASCAP joined *Lord of the Dance* composer Ronan Hardiman in celebrating the release of his new CD, *Solas*, at a special reception at Mulligans of Mayfair in London on January 14th. Pictured (l-r) are ASCAP's Ralph Murphy, ASCAP Senior Vice President/International Roger Greenaway, Hardiman, ASCAP's Senior Vice President/Membership Todd Brabec and IMRO Board member and Bardis Music's Peter Bardon.



TIME FOR PEACE: ASCAP member Phil Goldston was honored at the recent Time For Peace Awards Ceremony and Concert at Carnegie Hall. Goldston was awarded with co-writer Jean Jacques Goldman for their song, "Fly", performed by Celine Dion. The annual awards are given in New York City each year and recognize and encourage artists who have made significant contributions, through works of music and film, to further the ideals of peace and positive values between people.

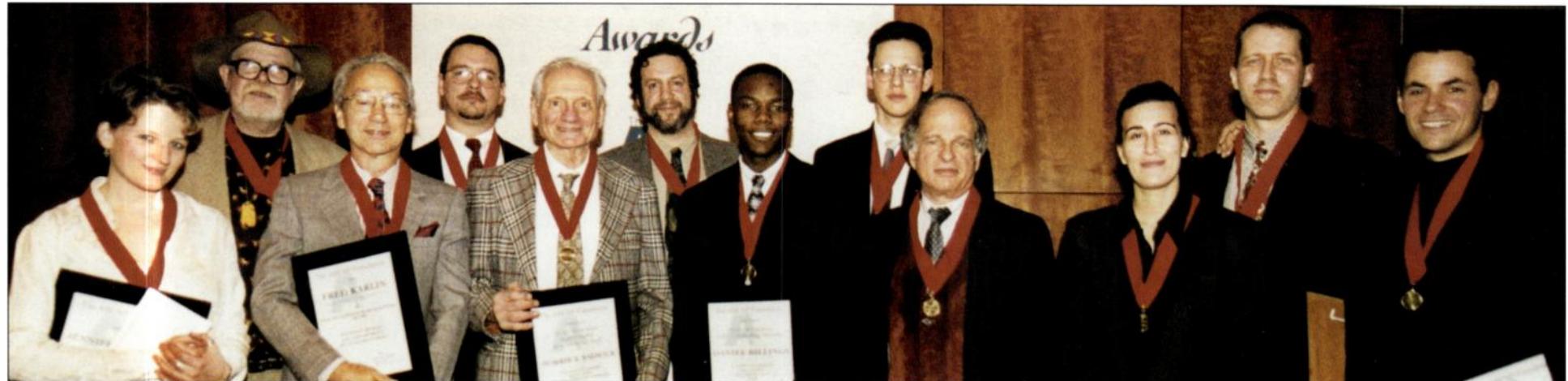
FILM COMPOSER FRED KARLIN AMONG THOSE HONORED AT SECOND ANNUAL FOUNDATION AWARDS

On December 10, the 1997 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

Oscar-winning composer Stephen Schwartz (*Pocahontas*, *The Hunchback of Notre Dame*), Kitty Carlisle Hart, singer/songwriter Christine Lavin, jazz composer Billy Taylor, former Chairman of Lincoln Center Martin E. Siegal, producer George Avakian and

ASCAP Board members Mary Rodgers and Arnold Broido, among others, who gathered with the Society in honoring those who have received scholarships, awards and residencies from the Foundation in 1997.

Annually, the Foundation disburses funds through many of 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.



THE 1997 RECIPIENTS OF THE ASCAP FOUNDATION SCHOLARSHIPS AND AWARDS: Pictured above at the second annual event held at Lincoln Center are the 1997 winners, including (l-r) Jennifer Giering, recipient of the ASCAP Foundation Composer-in-Residence at Lincoln Center Institute; Dave Van Ronk, recipient of

the ASCAP Foundation Lifetime Achievement Award; Fred Karlin, recipient of the ASCAP Foundation President's Award; Greg Pliska, recipient of the ASCAP Foundation Composer-in-Residence at Metropolitan Opera Guild; Morris A. Sadwick, recipient of the ASCAP Foundation Raymond Hubbell Music Scholarships Award;

Frederic Berman, recipient of the ASCAP Foundation/Louis Armstrong Scholarship; Daniel Billings and Yevgeniy Sharlat, recipients of the ASCAP Foundation Leiber & Stoller Music Scholarships; Michael John Spencer, who accepted the award on behalf of Hospital Audiences, Inc., recipient of the ASCAP Foundation

Senior Composers Program; Jeanine Tesori, recipient of the ASCAP Foundation /Richard Rodgers Foundation New Horizons Award; Mark Kilstofte, recipient of the ASCAP Foundation/Rudolf Nissim Award and Adam Guettel, the other recipient of the ASCAP Foundation /Richard Rodgers Foundation New Horizons Award.



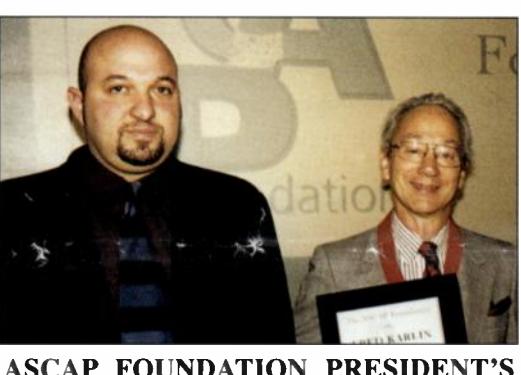
COLLEGE BOY: Pictured is Petros Mendonis, recipient of the ASCAP, Dreyfus / Warner-Chappell City College Scholarship.



THE ASCAP FOUNDATION /LOUIS ARMSTRONG SCHOLARSHIP: Jazz composer/ pianist/educator Dr. Billy Taylor congratulates Frederic Berman upon receiving the ASCAP Foundation /Louis Armstrong Scholarship.



KNOCK ON WOOD: ASCAP President and Chairman Marilyn Bergman is pictured congratulating Tony Wood, recipient of the ASCAP/Sammy Cahn Award.



ASCAP FOUNDATION PRESIDENT'S AWARD: Film composer Stephen Endelman (*Kicked in the Head*, *Flirting With Disaster*) and a former participant in the ASCAP Foundation/Fred Karlin Film Scoring Workshop is pictured with Fred Karlin after he received the ASCAP Foundation President's Award.

FOUNDATION PHOTOS BY JEFF KOZERA

COMDEN AND GREEN RECEIVE ASCAP/RICHARD RODGERS AWARD

The classic Broadway lyric and libretto-writing team of Betty Comden and Adolph Green was presented with the ASCAP Richard Rodgers Award at a special reception at ASCAP's New York offices on December 11, hosted by ASCAP President and Chairman Marilyn Bergman. On hand to help ASCAP applaud the musical theater greats were many of their friends and colleagues from the entertainment world, including Lucie Arnaz, Rex Reed, ASCAP Board member and composer Cy Coleman, ASCAP Board member and Richard Rodgers' daughter Mary Rodgers, composer Jeffrey Stock (*Triumph of Love*), Henry Krieger and Bill Russell (co-creators of *Side Show*), composer Frank Wildhorn (*Jekyll and Hyde* and *The Scarlet Pimpernel*), lyricist Ira Gasman (*The Life*), among others. Cabaret star Karen Mason provided special entertainment.

The Comden and Green team originated in the 1930's, when the young duo teamed up with the late Judy Holliday for a series of musical revues which they wrote and performed together at Manhattan venues.

New York natives Comden and Green went on to a long run of Broadway success with such musical hits as *On the Town* (1944), *Wonderful Town* (1953), *Bells Are Ringing* (1960) and *Hallelujah, Baby* (1967).

Their winning streak has continued into the 1990's with Comden and Green's Tony Award-winning score for *The Will Rogers Follies*, written with Cy Coleman.

Comden and Green's Hollywood triumphs include the screenplays for the musical masterpieces *Singin' in the Rain* and *The Band Wagon*. Comden and Green have written with many of America's finest composers, including Jule Styne, Leonard Bernstein and Morton Gould, creating such song standards as "The Party's Over," "Make Someone Happy," "Just in Time," "New York, New York (It's a Helluva Town)" and "Never Never Land."

The ASCAP/ Richard Rodgers Award, an annual program of The ASCAP Foundation and funded by the Richard and Dorothy Rodgers Foundation and ASCAP, was conceived by the late Dorothy Rodgers as a way to recognize veteran composers and lyricists of the American musical theater. Previous recipients include Jule Styne, Irving Caesar, Burton Lane, Harold Rome, Harvey Schmidt and Tom Jones, George Forrest and Robert Wright, and Hugh Martin and Ralph Blane. Selection of the recipients was made by a committee consisting of Richard Lewine, Hildy Parks, William Harbach and Mary Rodgers.



A HELLUVA TEAM: The legendary songwriting duo of Adolph Green and Betty Comden are pictured with ASCAP's Michael Kerker at the reception, held at ASCAP's offices in New York, where Comden and Green were presented with the ASCAP Richard Rodgers Award.

PHOTOS BY JIM CARROLL



MAKING EVERYONE HAPPY: Also on hand to applaud Betty Comden and Adolph Green upon receiving the ASCAP Richard Rodgers Award were (l-r) composer and ASCAP Board member Cy Coleman, whose latest musical, *The Life*, is enjoying a successful life on Broadway, Sony Records' Mike Berniker, producer of *The Life* cast album, Bill Russell, who wrote the book and lyrics to another new Broadway musical, *Side Show*, and Henry Krieger, composer of *Side Show*.

ZEN AND THE ART OF A&R, 1998

An in-depth look at a misunderstood profession - Part 1

Last year, *Playback* reprinted from ASCAP's web site a two-part ASCAP/A&R roundtable discussion that featured members of the A&R community explaining the details of their occupation. Again this year, we are pleased to present a new A&R roundtable discussion, which is also available on ASCAP's web site in its entirety.

Part one provides an open-ended chat about current trends in music and the music business, covering radio, the rise of electronic music, the return of rock and pop, and the difficulty of breaking an artist in a time with an unprecedented glut of music on the market.

THE PARTICIPANTS

BRIAN LONG: Director of A&R for Geffen Records. Formerly Director Of Label Operations and A&R for Caroline Records, founder of Astralwerks Records, also formerly with Rockpool magazine and SST Records. His current acts include Robbie Fulks, Pitch Shifter, and Cuckoo.

JOSH SARUBIN: Senior Director of A&R for Columbia Records. His current acts include Stabbing Westward, DAG, Sweet Vine and Cry Of Love. (He turned up a few minutes late, so his silence early in this conversation is due to that, not shyness or a mouthful of food.)

JIM WELCH: Director of A&R for Atlantic Records. Formerly Director of A&R for Columbia Records, Label Director for Earache Records, and Label Director for Combat/Relativity Records. He signed Corrosion Of Conformity and Josh Wink/Ovum to Columbia, and his current Atlantic projects include Babel Fish, Pandemonium, and the Road Rash II video game soundtrack.

JEM ASWAD: ASCAP Online Editor - formerly A&R Manager and/or Product Manager for Caroline Records and Collision Arts Recordings, former Associate Editor of CMJ New Music Report, and a freelance writer - here playing the dual role of moderator and participant.

PART I: THE STATE OF THE UNION

JEM: It's a very strange, transitional time for popular music and the music business. What's going on?

BRIAN: We're between trends - well, no, we're between rock trends - and we're in a happy-go-lucky pop world. On the one hand, I think that is caused by the gatekeepers - specifically radio and MTV - which have moved away from alternative rock and are looking for something new. But also, the economy is booming, unemployment is down, crime is down across the country, and people are happy. This time will be looked at and described as the "Gay '90s Mark II" 30 years from now. We're in an incredible comfort zone right now, and people don't want to be reminded of anything that's harsh and intense and angst-ridden. Consequently, it's all about easy pop.

JIM: I think that since we are between trends, things in general are a little more

open stylistically. There are new influences infiltrating all kinds of music - R&B, hip hop, rock, whatever. Everyone was talking about "electronica" six months ago, but let's face it: I'm sure that it will get a bit bigger, but I think its influence will tweak the other genres of music into something interesting again, and create whatever the next happening trends are going to be. But I think it's cool that we don't have to think as genre-specifically as we did a couple of years ago, when it was like, "Will this be viewed as alternative? Will it only get on rock radio?" and things like that. I think it's an interesting time musically because of that, and I think the next three years are going to be the most interesting musical times - maybe - in our lifetimes because of these new influences infiltrating all the "normal" styles of music.

BRIAN: Ironically, and I don't know how much electronica has to do with it, but one of the things that is happening in radio right now is the return of rock: hard rock is starting to infiltrate Active Rock as a format - Active Rock is standards like AC/DC, Led Zeppelin, Pearl Jam - and the newer bands are Days Of The New and Creed and even some harder things. And those bands are also starting to cross over to Modern Rock. If you listen to K-Rock (WXPK in New York), they're playing a lot of hard-edged stuff again.

Practical insider advice on how musicians can best present themselves to record labels, and insights into the way A&R people work and think: what they're looking for, what they're not looking for, and their perspective on where the industry is going.

JEM: Those bands aren't that big yet - has anything bigger happened?

JIM: It's just on the horizon right now. But I think you're increasingly going to find those two formats clashing together, because most of the Alternative/Modern Rock stations are not doing well with their ratings, and they're going to need to do something to get them up - whatever they can do to generalize their pool of listeners a bit more, and cater to everybody instead of such a specific group. That's what I mean about things being more open now, because there are these different elements popping into what's becoming popular, whether it's old Jamaican music or break-beats or whatever.

JEM: What is the A&R community going after now?

BRIAN: Pop.

JIM: When you say "pop," you mean the Spice Girls, Blackstreet, etc.? I agree with you, but I think I would define pop as being generally more song-oriented in every genre. Things aren't as artist-focused or album-focused as they've

been in the past, and when alternative rock was the big thing, it was sort of image before substance. And now - without giving everybody too much credit! - I think it's more substance before image. You're finding that only some quality songs are really clicking, but then again, a song-driven environment isn't really about developing an artist's long-term career - it's about hits.

JOSH: What about Marilyn Manson?

'A song-driven environment isn't really about developing an artist's long-term career; it's about hits - Jim Welch'

JIM: Okay, there are exceptions to everything. But even though there haven't been that many long-term development artists lately, in a way it's good, because it puts on the pressure to follow a hit album with an unbelievably great next album, as opposed to just rushing out a new record and falling by the wayside like a lot of punk and alternative bands from the past few years. I think it's always down to songs anyway - Nirvana wouldn't have changed everything if "Smells Like Teen Spirit" wasn't the best pop song of the '90s.

JIM: Especially when they're buying albums based on one great song that they've heard on the radio, and there's next to nothing on that album that's anywhere near as good. How many times can a person blow sixteen dollars on an album and get burned, when they can buy Mortal Kombat II and be psyched for the next six months? People's money is inevitably going to go elsewhere.

JEM: But do you think there's any turning back from instant fulfillment? When I was a teenager, you would buy the album and the band might eventually come to town on tour, but anything beyond that you really had to seek out or wait for - there was no video, no web site, no news group. The only time you ever saw them on TV was on some late-night show, and if you wanted to find out more about them, you had to join the fan club or track down the specialty magazines that only one store in town sold.

JOSH: Or you'd just sit and stare at the album cover! No, it'll never be the same, and it'll only get worse. I think the only thing that will save it are fewer record companies and fewer records! If record companies really concentrated on the highest-quality artists and lowered the number of artists that they're signing.

BRIAN: But in order for the multinational corporations which own the major record companies to compete, they have to think about market share, and they have to adopt the same tactics that their competitors are adopting in order to have the ratio of success that the other labels are having.

JIM: With all due respect, I know that one major label is releasing 75 records in the first quarter of 1998, whereas Atlantic isn't even releasing 75 records in the entire year! I'm not saying that Atlantic's way is necessarily better, but what would happen if every company put out two or three hundred records a year?

JOSH: Weren't there something like 30,000 records released last year?

BRIAN: Yeah, supposedly less this year.

JIM: All I know is that if you walk into Tower Records, there are walls of albums that you've never heard of. And we're music fanatics and generally know what's going on - can you imagine just the average person with a \$20 bill in their pocket?

Watch for Part II: Getting Discovered in the next issue of *Playback* which will cover where A&R reps find their music; the value of thinking globally and acting locally; the influence of music business attorneys on the A&R community; the value of choosing the labels you solicit carefully; the importance of knowing what you want from your career; how much money you can expect from a label after you're signed; and bidding wars: why to, or not to, get involved in one, should you be that lucky.



NAS AND EASY: At the annual National Academy of Songwriters Lifetime Achievement Awards Dinner, held at the Regent Beverly Wilshire Hotel in Beverly Hills, California, all of the honorees were ASCAP members, including Robbie Robertson, John Fogerty, Nick Ashford & Valerie Simpson and Quincy Jones. Presenters included Kenneth "Babyface" Edmonds, President and CEO of Seagrams & Sons Edgar Bronfman, Jr. (an ASCAP member), Daniel Lanois and Don Henley. Berry Gordy was a surprise guest and co-presented to Ashford & Simpson. Other special guests included Glen Ballard, Jeff Silbar and ASCAP Board members John

Cacavas, Dean Kay and Leeds Levy. Pictured (clockwise from top left photo, l-r) are honorees Valerie Simpson and Quincy Jones, presenter Edgar Bronfman, Jr., ASCAP's Alonzo Robinson, honoree Nick Ashford, ASCAP's Brendan Okrent and Nancy Knutsen; honoree Robbie Robertson, ASCAP's Loretta Muñoz and songwriter Jeff Healey; honoree John Fogerty performing his classic Creedence Clearwater Revival song "Proud Mary," among other selections; and ASCAP's Nancy Knutsen, songwriter/composer Daniel Lanois and ASCAP's Ron Sobel.

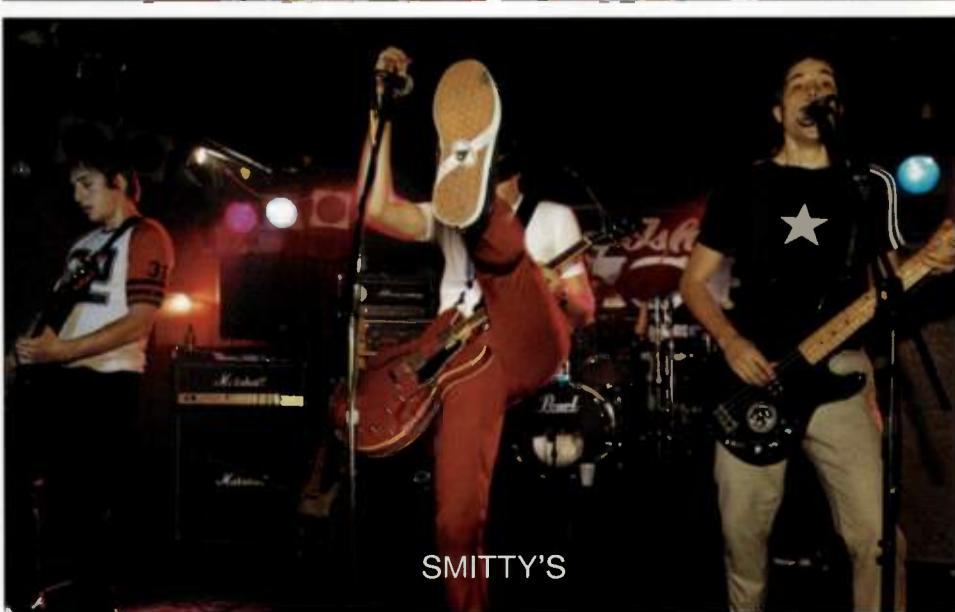
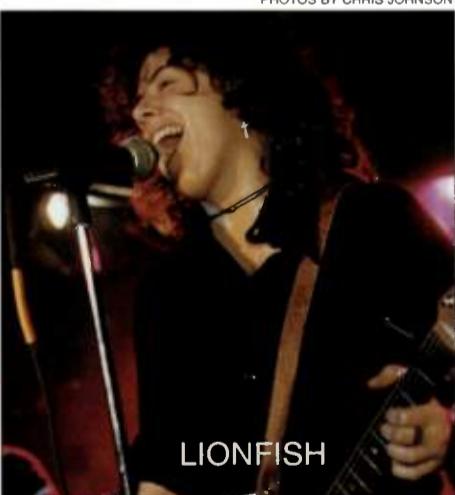
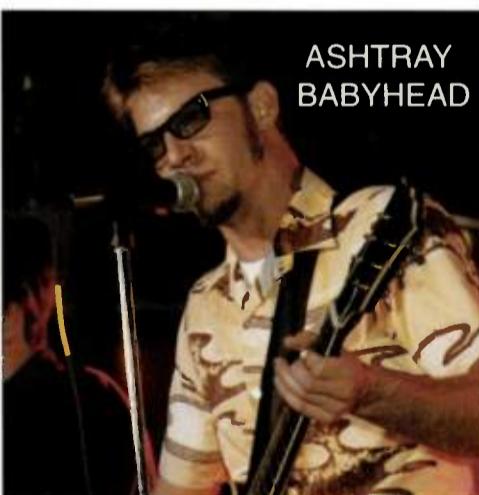
PHOTOS BY HENRY DILTZ

SHOWCASE



CONEY ISLAND MEMORIES: An "ASCAP Presents..." showcase held recently at New York City's Coney Island High featured a fine assortment of hot bands from around the country and beyond. Pictured (clockwise from top left) are members of Front of Truck (Milwaukee, Wisconsin) with ASCAP's notorious midwest membership rep, Jake Wisely; Ashtray Babyhead (Little Rock, Arkansas); Lionfish (New York City); Smitty's (Montreal, Quebec); and Kitty in the Tree (New York City) pictured with ASCAP's Shawn Murphy and Jonathan Love (second and third from top right) and Loretta Muñoz (front, center).

PHOTOS BY CHRIS JOHNSON



ASCAP ANNOUNCES NEW APPOINTMENTS, ASCAP FOUNDATION EXPANDS BOARD OF DIRECTORS, FORMS ADVISORY PANEL

ASCAP CEO John A. LoFrumento recently announced two new significant appointments to the ASCAP staff reporting to him: **Marc Morgenstern** has been named Senior Vice President, Strategic Planning, and **Phil Crosland** has been named Vice President of Marketing.



Marc Morgenstern

As part of his duties, Marc Morgenstern will develop and implement long term strategies and current cross-divisional initiatives for the world's leading performing rights organization. He will also focus on developing further ASCAP's approach to the dramatic changes in the digital delivery of content in various media.

"Marc brings a wealth of experience to ASCAP as a producer, strategist and consultant in virtually all of the media that use music," stated LoFrumento. "I am pleased to welcome him to the ASCAP family and look forward to his immediate contributions."

"This is an exciting and challenging time in the performing rights business," added Morgenstern. "I look forward to working closely with John and his team to further enhance ASCAP's leadership within the industry as we continue to advance into the digital age. Serving ASCAP's members – the top writers, artists and publishers in the world – will be at the core of every one of our initiatives."

Prior to joining ASCAP, Morgenstern advised senior executives in the broad-

cast, cable, on-line and music industries on strategic, organizational and communications issues as principal consultant with the Sucherman Consulting Group. His work included designing and facilitating strategic development sessions for many leading entertainment companies. Previously, Morgenstern produced a number of Fred Friendly Seminars for PBS, including "Profits and Promises: Reworking The American Dream," about global business, and "Popular culture: Rage, Rights and Responsibility," about rap music. He also served as producer of several top-selling business videos featuring GE Chairman Jack Welch, and management consultants Peter Drucker and Warren Bennis.

Earlier in his career, Morgenstern served in various executive broadcast positions at CBS and Metromedia, including Executive Producer at WCBS-TV (New York) and KCBS-TV (Los Angeles). He is a four-time Emmy Award winner. Morgenstern is a graduate of Yale University, where he serves on President Richard Levin's public affairs council.

Phil Crosland In his new capacity, Phil Crosland will directly oversee all advertising, publicity, the website and publications, as well as member and customer marketing support; he will have responsibility for activity that adds value to both ASCAP membership and licensees, the users of the ASCAP repertory.

Prior to joining the ASCAP manage-

ment team, Crosland served in senior marketing positions with the Gallo Winery, Avon Products, General Foods and was a Worldwide Advertising Account Director for Johnson & Johnson. Before beginning his marketing career, Crosland was a Navy fighter pilot, whose service included over 300 carrier landings. He has had a lifetime interest in music of all genres, particularly jazz.

Commenting on Crosland's appointment, LoFrumento said, "Phil brings a distinguished and comprehensive marketing and advertising background to ASCAP. We look forward to utilizing his expertise in extending and strengthening ASCAP's leadership role."

"ASCAP represents the very essence of music creativity with an illustrious heritage," added Crosland. "I feel confident that its advantages for both the creators and users of music can be more effectively communicated with the right marketing effort. The tools for success are certainly in place."

Crosland is a graduate of the University of Wisconsin, where he currently serves on the Dean's Board for the School of Business and lectures in Marketing and Advertising. He also has been Chairman of the Association of National Advertisers New Product Marketing Committee, a Director of the National Advertising Review Board, an Ad Council Volunteer Coordinator and a member of the Board of the Juvenile Diabetes Foundation.

Additionally, ASCAP President and Chairman and ASCAP Foundation President Marilyn Bergman has announced that ASCAP VP /Director of



Communications **Karen Sherry** has been appointed to VP/ Executive Director of the ASCAP Foundation.

Bergman also announced that the Foundation is expanding its board of directors from eight to 30 members.

The new ASCAP Foundation Board members are Stephen Schwartz, Valerie Simpson, James H. Harris III (Jimmy Jam), Cy Coleman, Dr. Billy Taylor, Betty Comden, Mary Rodgers, James McBride, Charles Strouse, John Corigliano, Schuyler Chapin, Martin E. Segal, Ginny Mancini, Hal David, John Eastman, Tita Cahn, Charles Bernstein and Donna Hillel.

ASCAP Board members already serving are Bergman, Arnold Broido, Irwin Robinson, Arthur Hamilton, Wayland Holyfield, Dean Kay, Johnny Mandel and David Raksin.

In addition, an advisory board has also been created. Its members are Willie Colon, Danny Goldberg, Marvin Hamlisch, Quincy Jones, Jerry Leiber, Tania Leon, Terry Lewis, Jerry Moss, Hal Prince, Stephen Sondheim, Mike Stoller, Michael Tilson Thomas, Don Was and Stevie Wonder.

Completing the Foundation's administration are ASCAP CEO John LoFrumento, who is secretary/administrator for the Foundation; Jim Collins, comptroller; Helene Praeger, assistant secretary; and newly appointed manager Kim Hargraves.

ASCAP Foundation/New York Advanced Songwriters Workshop



ADVANCED SONGWRITERS: The 1997 ASCAP Foundation/New York Advanced Songwriters Workshop concluded its eight-week session with a wrap-up party at a New York club where participants were able to perform their works. Pictured here after guest speaker (lyricist and ASCAP President and Chairman) Marilyn Bergman fielded questions at New York's office is (l-r) participants Kenny Cummings, Denny Blake, Peter Sabla, Jennifer Hale, Ivan Wong (behind Jennifer), Workshop coordinator ASCAP's Marcy Drexler, participant Sky Cappelletti, Bergman, participant Angela Williams, ASCAP's Jennifer Limoncelli, participants Reneé Cologne, Sarah Nagourney, Patrick Mattingly, Amos White, Lee Totten, Sham Sundra, Paul Christian and ASCAP's Loretta Muñoz. Other guest speakers for the workshop included PolyGram Music Publishing's Holly Greene, David Passick of Kushnick/Passick Management, producers John Leventhal and Barry Eastmond, attorney Joe Serling, A & R for Arista Peter Ganbaro and songwriter Phil Goldston.

ASCAP COMPOSER AND FILMMAKER DINNER IN NEW YORK

ASCAP recently hosted a dinner in Soho for New York's pre-eminent and emerging composers and filmmakers as a means of bringing these two creative communities together. Held in Soho, the event and the strong turnout revealed how vigorous the film and music-for-film business has become in New York in recent years.

Pictured (l-r) on the strip at right are 1) producer Howard Bernstein and music supervisor Tracy McKnight; 2) ASCAP's Cia Toscanini, Loretta Muñoz and composer Angelo Badalamenti; 3) producer Bruce Weiss and director Tony Gerber; 4) music supervisor Jeffrey Kimball and composer Mason Daring; 5) composer Howard Shore, ASCAP's Sue Devine and Executive Director of the Independent Film Project Michelle Byrd; 6) Devine, composers Peter Fish and Mikel Rouse, producer Kevin Segalla and composer Stewart Wallace and 7) Directors Tom DiCillo and Michael Almereyda.



SHALL WE SUNDANCE?

ASCAP took to the snowy streets of Park City, Utah in January at the Sundance Film Festival. In addition to

being a sponsor of the festival, ASCAP participated in a wide variety of events.

For the past several years, ASCAP has sponsored a filmmakers breakfast, which this year featured a live performance by BMG Music's singer/songwriter Larry Loftin, with guitarist Matias. Joining the filmmakers were many music industry professionals, including publishers, music supervisors and soundtrack executives. The overwhelmingly positive response to Loftin's performance led to his being invited by the Sundance organizers to perform at additional festival events during that week.



BREAKFAST OF CHAMPIONS: Pictured at ASCAP's Sundance Filmmakers Breakfast at the Zoom restaurant are (l-r) BMG's Brian Lambert, ASCAP's Bill McRae, performer Larry Loftin, BMG's Art Ford and performer Matias.

On another evening, ASCAP and Rondor Music co-sponsored an intimate reception and showcase featuring Austin, Texas' singer/songwriter Ian Moore and the incomparable Emmy Lou Harris, whose performance included a song co-written by Robert Duvall, star of the current hit film, *The Apostle*. The standing-room-only crowd at the Rondor condo included filmmakers Ethan and Joel Coen (*Barton Fink*, *Fargo*, *The Big Lebowski*), actors John C. Reilly (*Fargo*, *Boogie Nights*), Mary Kay Place (*The Big Chill*), Daphne Zuniga ("Melrose Place"), as well as the ever stylish haircare mogul Paul Mitchell!

ASCAP also participated in a celebrity sled race organized by *Swingers* writer/co-star John Favreau, which included actors Cristina Ricci, Melissa Gilbert and Timothy Hutton, all of whom were involved in films presented at the festival this year.

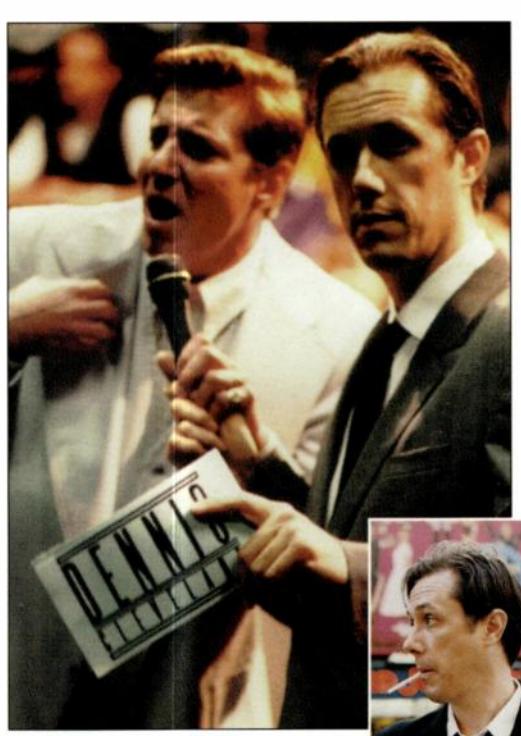
And finally, in between the endless screenings, panels and receptions, David May and Michael Babcock of Zomba Music generously treated our weary ASCAP snowbunnies to a wonderful and relaxing dinner which included several members of their staff, along with composers represented by Zomba Screen Music

Also of note: ASCAP songwriter Dar Williams has a song featured in the Sundance Audience Award-winning film, *Smoke Signals*; Martin Sexton has a song placed in Sundance-screened *Niagara*, *Niagara*; and Larry Loftin, Jude, Kim Fox and Julia Darling (APRA) gave live performances throughout the festival at the BMG Sonic Escape.



GIVE US MOORE: In photo at left Texas singer/songwriter Ian Moore performs to the huddled masses at the ASCAP/Rondor showcase. Can you spot filmmakers Joel and Ethan Coen in the audience?

PHOTOS BY CHUCK PULIN



OPERA STAR: Pictured at left is avant-garde composer Mikel Rouse (inset) and a scene from his opera, *Dennis Cleveland*. The opera, which takes place on the set of a television talk show, played to standing-room-only audiences during its initial run in the fall of 1996. Received with overwhelming critical praise, the production is now moving to off-Broadway; a film adaptation is also underway. Rouse performed his solo piece, *Living Inside Design*, last Fall to benefit the off-Broadway production of *Dennis Cleveland*. ASCAP's Sue Devine and Frances Richard participated on the Benefit Committee which included Robert Ashley, David Byrne and Lauren Hutton. Rouse's third opera, *The End of Cinematics*, has been commissioned by the Brooklyn Academy of Music's Next Wave Festival and he has just signed with Gold Mountain Entertainment.

PHOTOS BY SUSAN SAN GIOVANNI



SEE SHORE: ASCAP and the Berklee College of Music co-sponsored a reception in honor of Berklee alumnus Howard Shore in celebration of his successful career as a musician and film composer. Pictured at the reception at ASCAP's New York offices are (l-r) jazz artist and Dean of Berklee School of Music Gary Burton, ASCAP's Nancy Knutson, Shore and Head of Berklee Film Scoring Don Wilkins.

1998 FILM SCORING WORKSHOP

ASCAP's Film and TV Membership Office is proud to announce the 1998 ASCAP Film Scoring Workshop. This nine-week program will take place in Los Angeles starting in July. If you would like information on how to apply, please call 213-882-1415, or send your name and address to: ASCAP Film Scoring Workshop, 7920 Sunset Boulevard, Suite 300, Los Angeles, CA 90046.

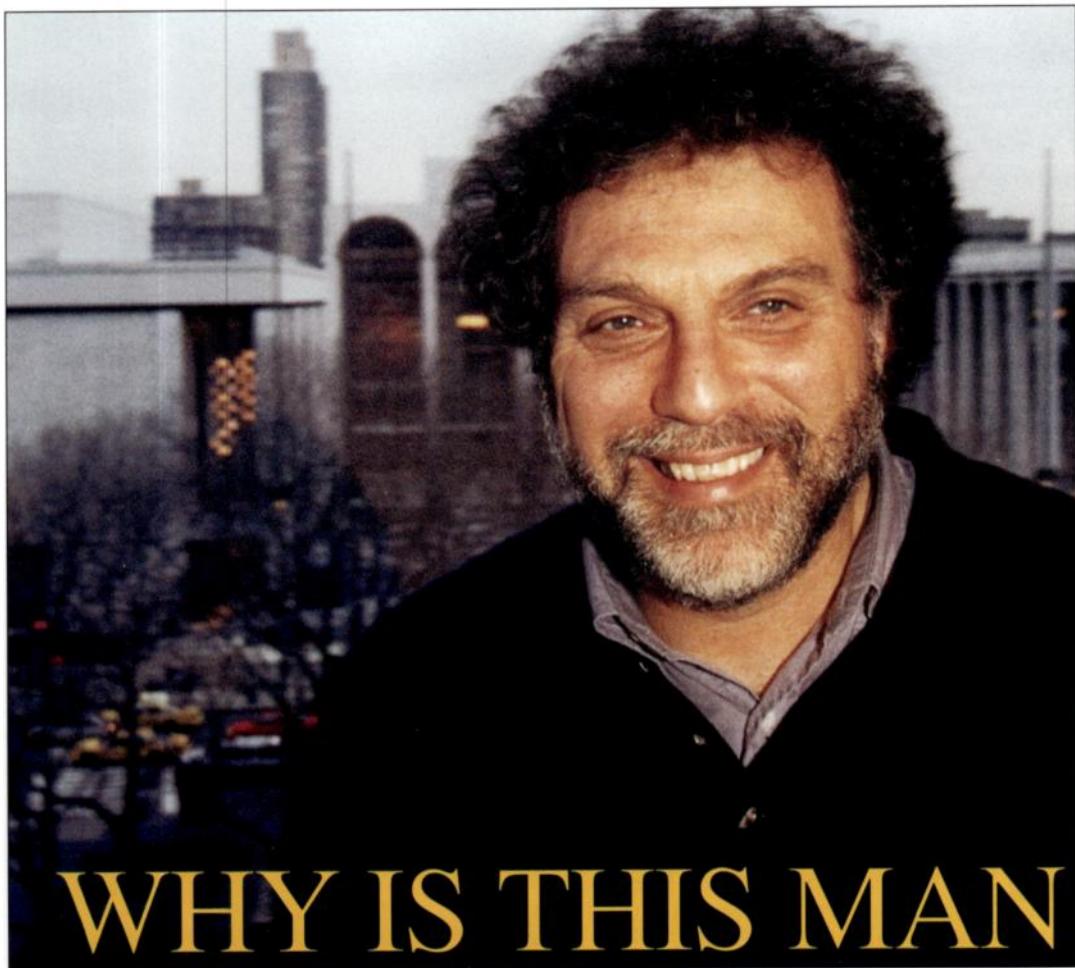


PHOTO BY JEFF KOZERA

Composer Martin Bresnick has just won the new Charles Ives Living, one of the largest monetary awards ever presented for music composition. Now what?

By Erik Philbrook

When composer Martin Bresnick received a notice from Federal Express that he had to come to the local main depot in North Haven, Connecticut, to pick up a package, he was slightly annoyed; it was one extra chore to add to his list of things to do that day. Little did he know that the letter waiting for him would change his life.

The letter was from the American Academy of Arts and Letters. It notified Bresnick that he had just been named the winner of an unprecedented award in music composition, the Charles Ives Living, a \$225,000 prize that would be given in three annual installments of \$75,000. The only catch was that Bresnick

would have to give up his day job for three years and devote himself completely to writing music.

It wasn't as if the 51 year-old Bresnick's day job wasn't fulfilling enough. As professor of composition and coordinator of the composition department at Yale in New Haven, Connecticut, he is one of the most respected and accomplished composers and educators in the contemporary concert music world. Born in New York City in 1946, Bresnick was educated at the High School of Music and Art, the University of Hartford, Stanford University and the Akademie für Musik in Vienna. He studied with György Ligeti, John Chowning, Gottfried von Einem and Friedrich Cerha. Before Yale, he taught at the San Francisco Conservatory of Music and Stanford University. In addition to his teaching efforts, his compositions, covering the range from chamber music to symphonies to computer music, have been performed by ensembles around the world, from the Chicago Symphony to the London Chamber Orchestra to the Chamber Music Society of Lincoln Center and the Bang On A Can All Stars. He has written music for films, including two Academy Award-nominated documentaries, *Arthur & Lillie* (1975) and *The Day after Trinity* (1981). He has also received many of the top prizes given for concert music: a Fulbright Fellowship, a Rome Prize, three N.E.A. Composer Grants, ASCAP awards, commissions from the

Koussevitzky Foundation and Fromm Foundation, among others. In addition, as a member of ASCAP's Symphony and Concert Committee, he is a strong voice for America's self-published composers. And now: the Charles Ives Living.

Charles Ives was a composer who earned his living by running an insurance firm and wrote music in his spare time. Although his work was seldom performed in public before 1939, when he was 65 years old, he eventually became one of America's best-known composers. After he died in 1954, his widow, Harmony Ives, left the royalties from her husband's music to the American Academy of Arts and Letters. As more of his music was discovered in the 1970's and 80's, the royalty fund grew dramatically.

are two big projects that seem to be emerging for me," said Bresnick. "One is something which I was planning toward and trying to help stimulate interest in, and it looks like it will happen. It's a piano concerto movie. It's not a movie with a piano player in it, but a movie about the works of William Blake, which is also simultaneously a piano concerto. It could be worked out so that the player could play with instruments while the movie is being shown, as a live performance, or another version could be made so that the music becomes a soundtrack and it could be shown on TV or in theatrical presentations. That's been in my mind awhile.

"The other thing," continued Bresnick, "— and this is somewhat more vague but also very exciting — is that I really would like to do something with music theatre, like opera. That takes time and is a big project, so it feels like the right kind of size and scope for me to do."

Asked if he feels an incredible amount of pressure since receiving the award, Bresnick said, "I think I have been given

WHY IS THIS MAN SMILING?

"The really beautiful thing about all of this," said Bresnick, "is that Charles Ives went to Yale. And the beautiful coincidence is that this first award given by the American Academy of Arts and Letters coincides with the 100th anniversary of Ives' graduation from Yale. He has a ghostly presence around Yale because he used to play in the First Church and hang out in the bars on Temple Street. He's very much a Connecticut kind of spirit and a very inspiring one. I think he makes musicians proud to be a part of the American musical tradition from which he comes."

Bresnick is eager to start the new phase of his life in July when he will take a leave of absence from his post at Yale and open himself up to new possibilities: "I think the biggest change is that now I will be able to concentrate, without distraction, on issues that are purely *my* creative issues. One of the things that is so complicated about being a teacher, and especially a teacher of composition, is that you end up thinking about the problems of your students. I've even dreamt solutions to my students' problems. Good teachers do that. That's what teachers are supposed to do, but this gives me a chance to be my own teacher, my own dreamer." It must be noted that Bresnick goes well beyond what good teachers do, as he is well known for inspiring the strongest collegial commitment to excellence in teaching and performance.

So what does he plan on doing with all this free time and creative space? "There

my chance at the plate in a way that's really unique. I still have to swing the bat. I still have to hit the ball. I have to run to first base. I still have to do all those things. Now I'm playing in the big league. Everybody knows that I got the award, everybody knows I got three years off to write music, and everybody will be waiting to see what I'm doing with this."

For a life-altering event such as this, the affable composer seems to be taking it all in stride. "This award has come to me at a time in my life when I'm not a young beginner," said Bresnick, "so I think I know a lot about what I'm trying to do. Not everything, but a lot more. It's not likely to overwhelm me and go to my head as it might have been if I was 27 or 28. It comes at what I hope to be a midpoint or a rising degree of productivity. It has really opened the field for me. It has opened my eyes and ears. It has given me the courage to risk some things in an open space that was not open before. I feel fresh and ready to go."

While the big projects might take a little more time to come to fruition, Bresnick already has his sights set on some more immediate goals. He's thinking about taking some classes in arts and literature for inspiration (after all, one of the greatest universities in the world is at his doorstep). And he never did quite find the time to effectively connect his synthesizer to his computer.

ASCAP "ADVENTUROUS PROGRAMMING" AWARDS PRESENTED TO NINE GROUPS AT CHAMBER MUSIC AMERICA CONFERENCE

ASCAP recently honored nine chamber music ensembles and presenters for their contributions to adventurous programming during the 1997 concert year at a reception celebrating the twentieth anniversary of Chamber Music America's Annual Conferences. The Awards, administered by Chamber Music America, celebrate the performance of music composed since 1970, and are available to members of C.M.A.

In presenting the eleventh annual awards, ASCAP Symphony & Concert Music Director Frances Richard congratulated the 1997 winners as champions of the music of our time and reminded the audience that "history is made by those who perform new or unfamiliar works, with passion and conviction." The ASCAP composers hosting the event

were introduced to the assembled conference participants.

The 1997 recipients who received cash awards and plaques to commemorate their accomplishments were:

Ensembles Concentrating on 20th Century Repertoire

1st Prize (tie): Kronos Quartet (San Francisco, CA) and Meridian Arts Ensemble (New York, NY). **2nd Prize:** Present Music (Milwaukee, WI).

Mixed Repertoire Ensembles

1st Prize: St. Luke's Chamber Ensemble (New York, NY). **2nd Prize:** Cavani String Quartet (Cleveland, OH).

Major Presenters (10 or more Annual Events)

1st Prize: Merkin Concert Hall (New York, NY). **2nd Prize:** Cleveland

Museum of Art (Cleveland, OH).

Special Commendation: Society for New Music (Syracuse, NY).

Smaller Presenters (fewer than 9 Annual Events)

1st Prize: Bang On A Can (New York, NY). **2nd Prize:** Chamber Music International (New York, NY).

Special Commendation: Concord Community Music School (Concord, NH).

The awards were conceived 11 years ago to encourage ensembles and presenters to program new works as a salute to Chamber Music America's leadership in the field. Members of CMA are eligible and a panel of experts selected by CMA selects the winners.

ADVENTURES IN MUSIC: ASCAP's Frances Richard (right) congratulates David Lang, Co-Director of New York's Bang On A Can ensemble, one of ASCAP's 1997 award winners for adventurous programming.



PHOTO BY KINGMOND YOUNG

THE MIAMI BEAT

ASCAP LAUNCHES LATIN COUNCIL IN MIAMI LATIN MUSIC LEADERS TO ADVISE ASCAP ON POLICY

ASCAP President and Chairman Marilyn Bergman has announced the formation of the ASCAP Latin Council, a new advisory body of prominent writers, publishers and other leaders from across the Latin music spectrum. The group, which will meet regularly in Miami, has been recruited to assist the Society's management on matters affecting the increasingly important Latin segment of ASCAP's repertory.

The ASCAP Latin Council met on February 2, 1998 in Miami with Bergman, ASCAP CEO John LoFrumento and key ASCAP executives to discuss a number of topics.

Writer members of ASCAP who serve on the Latin Council are: Manuel Benito, Desmond Child, Marco Flores, Sergio George, Armando Larrinaga, Pablo Mavello, Rudy Perez and Luis Silva. Publisher members are: Ivan Alvarez (MCA Music Publishing), Ramon Arias (Peermusic) Virginia de Gregorio Infante (BMG U.S. Latin), VP of Latin Music Ellen Moraskie (Warner Chappell Music), and Sylvia Samalea (Lanfranco Music). Other participants include LARAS (Latin Academy of Recording Arts and Sciences) Executive Director Mauricio Abaroa, NARAS Texas President Freddie Martinez and attorney Mark Stollman.

Commenting on the establishment of the Latin Council, Marilyn Bergman said, "We have received an enthusiastic response from our Latin music leaders to the Council. For decades, the ASCAP repertory has been enhanced by Latin music works written in this country and abroad. But today, this genre is enjoying unprecedented growth in terms of its economic and cultural importance. The distinguished members of the ASCAP Latin Council will provide valuable input on behalf of this commu-

nity and be able to report back to the community on new developments at ASCAP. This is one more example of how ASCAP members have a direct role in shaping the Society they are a part of."

To mark the historic nature of the Council's launch, ASCAP held an invitational celebration, co-hosted by Marilyn Bergman and Desmond Child, on the evening of February 2 at Child's Miami home. Despite hurricane winds and rain sweeping through the Miami area on the night of the reception, many Latin Council members attended along with other luminaries of the Miami music scene.

The night after the Latin Council celebration, ASCAP co-sponsored with Warner Chappell and others a Songwriters in the Round showcase at the Park Central Hotel on South Beach. In addition to an hour of open mike performances from some of Miami's best local talent, featured performers included ASCAP members Desmond Child, Amanda Marshall, Beth Nielsen Chapman and Eric Bazilian, who played to a packed house. In addition, on the following night, many ASCAP members and members of the Florida music community packed a room at The Guitar Center in Donal (North of Miami) to attend a seminar presented by ASCAP Senior Vice President/Director of Membership Todd Brabec, ASCAP Nashville's Ralph Murphy, ASCAP Vice President of Membership John Alexander and VP of Business Affairs at Chrysalis Music Group Jeff Brabec. Todd and Jeff Brabec also discussed the fine points of understanding the business of the music "biz" as laid out in their award-winning book, *Music, Money and Success: The Insider's Guide to the Music Business* (Schirmer).



SONGWRITERS IN THE ROUND: Taking their turns at the showcase in Miami are Beth Nielsen Chapman (above) and Eric Bazilian and Amanda Marshall (below).



FEATURING: Pictured above (l-r) are Desmond Child, Amanda Marshall, Eric Bazilian and Beth Nielsen Chapman after their performances.



SINGING IN THE RAIN: As a storm raged outside Desmond Child's house in Miami, ASCAP's celebration of the formation of the Latin Council continued unabated. Pictured around Child's grand piano are (standing, l-r) Haddaway, Roberto Morales (ASCAP's 1997 Latin Songwriter of the Year), Armando Larrinaga (co-writer of the 1997 ASCAP Latin Song of the Year, "Un Millon De Rosas), songwriter Eric Bazilian and Chein Garcia, and (seated, l-r) ASCAP President and Chairman Marilyn Bergman and Desmond Child.



MERCY ME: Pictured (l-r) are Desmond Child and No Mercy's Marti Cintron.



THE ORIGINAL DION: Pictured (left photo, l-r) are ASCAP CEO John LoFrumento and Dion DiMucci.

RUDY, RUDY, RUDY: Pictured (right photo, l-r) are songwriter/producer Rudy Perez and ASCAP Senior Vice President Todd Brabec.



"EVERYWHERE" FOR TWO WEEKS: ASCAP honored writers Craig Wiseman and Mike Reid for "Everywhere," recorded by Tim McGraw, which held the number one position on the Country chart for two straight weeks. Pictured (l-r) are Wiseman, ASCAP's Connie Bradley, McGraw and Reid.



OSCAR-WINNER KASHA CONDUCTS MASTER CLASS FOR ASCAP WRITERS: Al Kasha, a much-honored figure in the worlds of pop, film and television and Christian music, and a two-time Oscar recipient for Best Song ("The Morning After" from *The Poseidon Adventure* and "We May Never Love Like This Again" from *The Towering Inferno*), led an all-day workshop in ASCAP's Nashville offices for gospel staff writers who are ASCAP members. Pictured (l-r) at the workshop are Dove Award-winning songwriters Connie Harrington, Grant Cunningham, Kasha, ASCAP's Dan Keen, and Dove winners Joel Lindsey and Frank Hernandez.

PHOTOS BY ALAN MAYOR

Nashville News



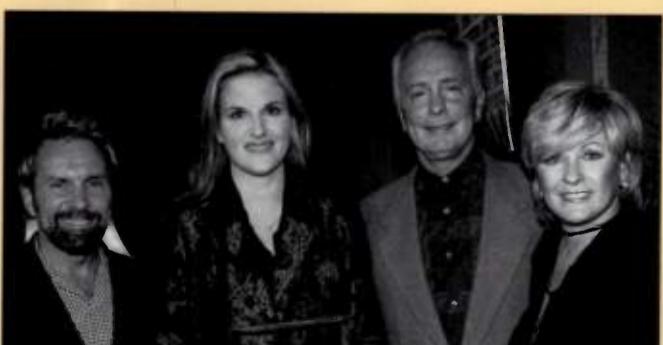
Beth Nielsen Chapman

BETH NIELSEN CHAPMAN FINDS NEW FAN IN ELTON JOHN: Nashville-based singer-songwriter Beth Nielsen Chapman's latest album, *Sand and Water* (Reprise), features a song cycle that eloquently addresses the breadth of emotions she experienced after the untimely death of her husband, Ernest, in 1994. The moving title song has deeply affected her many fans, including a new one, Elton John, who was

so moved by Chapman's poetic and life-affirming song, that he began playing it himself in concert in memory of both Princess Diana and Gianni Versace.



GOT IT ALL: Writers Craig Wiseman and Drew Womack were honored at ASCAP's Nashville office for their recent number one song "She's Got It All," recorded by Kenny Chesney. Pictured (l-r) are ASCAP's John Briggs, Wiseman, Chesney, and Womack.



A VERY GOOD YEARWOOD: There was plenty to celebrate when MCA Records/Nashville hosted an industry gathering recently to honor Trisha Yearwood's recent successes. In addition to being named CMA's Female Vocalist of the Year last year, her latest album, *Songbook: A Collection of Hits*, went Platinum in a mere five weeks and shot up the charts around the world. Pictured (l-r) at the event are President, MCA Records/Nashville Tony Brown, Yearwood, Chairman, MCA Records/Nashville Bruce Hinton and ASCAP's Connie Bradley.



GETTING THERE: At ASCAP's Nashville offices, writers Deana Carter and Chris Farren were honored for their first number one song "How Do I Get There," published by Full Keel Music, EMI Music and Farrenuff Music and recorded by Carter. Pictured (l-r) are CMA's Becky Sowers, Full Keel's Steve Markland, EMI's Gary Overton, Farren, Carter, Capitol's Pat Quigley, ASCAP's Connie Bradley and Herky Williams.



NUMBER ONE "FOOL": ASCAP held a #1 Party for the writers and artist who reached number one with the "The Fool," by Decca recording artist Lee Ann Womack. Pictured (l-r) are Decca's Rick Baumgartner and Shelia Shipley-Biddy, Major Bob Music's Shannon Myers, writers Marla Cannon and Charley Stefl, Womack, writer Gene Ellsworth, producer Mark Wright, ASCAP's Connie Bradley and Major Bob Music's Lana Thrasher.



WE WERE NUMBER ONE: "We Were In Love," written by Allen Shamblin and Chuck Cannon and performed by Toby Keith, was honored by ASCAP in Nashville for making it to number one. Pictured (l-r) are CMA's Becky Sowers, ASCAP's Connie Bradley, Cannon, Song Matter's Robin Palmer, Shamblin, Song Matter's Celia Froelig and producer James Stroud.

Note Book

IN THE MAIL FROM ASCAP: IMPORTANT TAX MATERIAL FOR MEMBERS EARNING INTERNATIONAL ROYALTIES

Last year, ASCAP changed the way it reported international royalties to members on Form 1099 to include foreign taxes withheld. The change was notable in that ASCAP is the only American performing rights society to allow its members the opportunity to offset foreign taxes withheld by certain foreign societies against their American tax liabilities. We estimate that ASCAP's members have already reaped a \$3 million windfall against their 1996 taxes as a result of this unique benefit.

We are pleased to provide, once again, the ASCAP International Distribution Summary and the brochure (Essential Tax Reporting Information) to members earning international royalties in 1997. If applicable, these materials were mailed by January, 31 1998.

AUTHOR QUERY

For a biography of Deems Taylor, composer, writer and ASCAP President (1942-1948), Dr. James Pegolotti would appreciate hearing from members who recall him, have stories to share about his presidency, or any other of his many activities in the arts. If you have something to share, write to Dr. James Pegolotti, Ruth A. Haas Library, Western Connecticut State University, 181 White Street, Danbury, CT 06810, call 203-837-9141 or email pegolotti@wcsu.ctstateu.edu.

ACADEMY AWARD- WINNING SONGWRITER AND ASCAP/DEEMS TAYLOR AWARD WINNER SAUL CHAPLIN, 85

Saul Chaplin, an Academy Award-winning songwriter, producer, musical director and vocal arranger of more than 60 Hollywood films, died on November 15, 1997 in Los Angeles at the age of 85.

Chaplin was born in Brooklyn and made his name as a songwriter in the 1930's. His collaborators included Sammy Cahn, Walter Samuels, Eddie DeLange, Jack Brooks, Johnny Mercer and Al Jolson. Among his most famous songs are "Until the Real Thing Comes Along" and "Please Be Kind," both collaborations with Cahn, and "The Anniversary Song," co-written with and made famous by Al Jolson. With Cahn, he also wrote the English lyrics for the Andrews Sisters' signature song, "Bei Mir Bist Du Schoen."

Chaplin and Cahn went to Hollywood in 1940 and were signed to Columbia Pictures to write songs for B-movie musicals. In the 1950's Chaplin was the musical arranger of major Hollywood musicals. He won three Academy Awards for the scoring of a musical picture, sharing an Oscar with Johnny Green for *An American in Paris*, with Adolph Deutsch for *Seven Brides for Seven Brothers*, and with Green, Sid Ramin and Irwin Kostal for *West Side Story*.

In 1995, Chaplin received an ASCAP/Deems Taylor Award for his memoir, *The Golden Age of the Movie Musical and Me*.



Saul Chaplin

PHOTO BY GARY GERSHOFF

RECORD PRODUCER NIK VENET, 61

Renowned record producer Nik Venet died on January 2, 1998, after battling with Burkitt's lymphoma, for which he had been hospitalized in September. He was 61. Venet moved from New York to Los Angeles in the late 1950's and went to work for Capitol Records, where he signed the Beach Boys and produced their early recordings for the company. Venet was also a key figure in getting Capitol to release the records of the Beatles in the United States starting in 1964. From the Sixties through the Eighties, Venet's other producer credits included albums for Linda Ronstadt and the Stone Ponys, Lou Rawls, the Lettermen, Rick Nelson, Glen Campbell, Frank Zappa, among others. Over the past several years, Venet's activities included co-producing the Rhino Records box set, *As Long As I'm Still Singing: The Bobby Darin Collection* and starting his own label, Evening Star Records.



Carl Wilson

BEACH BOYS CARL WILSON, 51

Carl Wilson, who helped form the Beach Boys, died of cancer on Saturday, February 7, in Los Angeles. He was 51.

Wilson's voice and guitar playing were an essential contribution to the Beach Boys' music. When the band first began, Carl was the leader. He also later provided lead vocals for some of the Beach Boys best-remembered songs, such as "God Only Knows" and "Good Vibrations."

Brian Wilson lead the band through the Sixties, where they enjoyed such number one hits as "I Get Around" and "Help Me, Rhonda." When brother Brian stopped touring in 1965, Carl Wilson returned to being the band's musical leader. He also took on more of the group's songwriting efforts. Remaining a popular touring band through the 70's and 80's, the Beach Boys scored another number one hit with "Kokomo" in 1988, the same year the band was inducted into the Rock and Roll Hall of Fame.

ASCAP 1998 DISTRIBUTIONS THROUGH APRIL

January 9: Writer's Quarterly BCO* Distribution for 2Q97 performances

March 24: Publishers' Quarterly BCO Distribution for 3Q97 performances; 1997 Annual BCO Distribution; 1997 Annual SRE** Distribution

April 14: Writers' Quarterly BCO Distribution for 3Q97 performances; 1997 Annual BCO Distribution; 1997 Annual SRE Distribution

April 24: Writers' and Publishers' International Distribution

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

**SRE = Symphony, Concert, Recital & Educational performances

(Exact dates subject to change)



Owen Bradley

COUNTRY MUSIC GIANT OWEN BRADLEY, 1915-1998

Owen Bradley, the man who, in 1955, built the first music-business structure on what became Music Row in Nashville, died on January 7, 1998 at the age of 82.

Bradley's achievements in the Country music industry included laying the foundation for the phenomenal success of the Decca/MCA label and producing the hit records of more Country Music Hall of Famers than anyone in history (six). He was a hit songwriter, a successful bandleader, a radio star and a talented keyboardist.

When Bradley was named head of Decca in 1958, he produced a string of country hits that incorporated sophisticated pop sounds and helped define the "Nashville Sound." He worked with such legends as Bobby Helms, Del Reeves, Charlie Walker, Grandpa Jones and Burl Ives. But it was his work with female vocalists such as Kitty Wells, Patsy Cline and Brenda Lee that Bradley scored his greatest chart successes. His production of such Cline hits as "Crazy," "I Fall to Pieces" and "Walkin' After Midnight" are still selling strong 30 years after they were recorded and are still the standard against which all female country records are measured today.

In 1974 Bradley was elected to the Country Music Hall of Fame, and from 1976 to his death, he had been working as an independent producer. He was tapped to be Musical Director for the motion pictures *Coal Miner's Daughter* and *Sweet Dreams*. In 1987, he recorded with K.D. Lang, and at the time of his death, he was producing an album for Mandy Barnett, who is best known for her portrayal of Patsy Cline in the production of *Always...Patsy Cline*.

OWEN BRADLEY MEMORIAL PARK FUND

Friends and music business associates of Owen Bradley would like to remember Mr. Bradley by placing a permanent tribute to him in the Owen Bradley Park. The family is very supportive of the tribute honoring him and his career. The park, named after the music pioneer by Metro Parks Department in Nashville last summer, is located at the entrance to Music Row. If you would like to join us in this tribute, please send donations to the Owen Bradley Memorial Park Fund, Kraft CPAs, 1200 Parkway Towers, 404 James Robertson Pkwy, Nashville, Tennessee 37219, in care of Vic Alexander.



Dan Howell

MUSIC PUBLISHING LEADER DAN HOWELL, 1951-1998

A personal remembrance by Randy Rice

"Play me the tape you're afraid to play everyone else." These are the words Dan Howell often said to a songwriter at their first meeting. He had no interest in the ordinary. And, like the talent he sought out, he was, himself, one-of-a-kind. Completely devoid of show business games, pretensions and superficialities.

Dan spent years at Criterion Music administering the publishing of many legendary IRS and A&M acts like The Police, Sting, Oingo Boingo, Timbuk 3, Stan Ridgeway and The Go Go's. One of his many achievements was uniting the unique singer/songwriter Deborah Holland with Steward Copeland and Stanley Clarke to form Animal Logic. He also helped Lyle Lovett get his first publishing deal.

Now, after a courageous year and a half battle with leukemia, Dan has passed on. He has left behind his wife, Barbara Bolan of Virgin Records, daughter Amanda, countless loyal business relationships and trusted friends and, of course, all of those songwriters who are now wondering what they are going to do with that tape they're afraid to play everyone else.



Rich Mullins

RICH MULLINS 1955-1997

On September 19, 1997, award-winning ASCAP writer/artist and Christian Music star Rich Mullins died in a car accident in Illinois. An iconoclastic and provocative Christian recording artist with more than fourteen albums to his credit, Mullins was a beloved figure who devoted much of his time to the group, Compassion International, as well as on ministry to Native Americans in the Southwest. He had recently signed with Myrrh Records and was scheduled to go into the studio in October to record a new album for release in June 1998.

IN MEMORIAM

Walter Bishop, Jr.
Clarence Kehner

Arthur Cohn
Alex J. Kramer

Arthur Cunningham
Bob Merrill

Stepping Out



PHOTO BY CHRIS JOHNSON

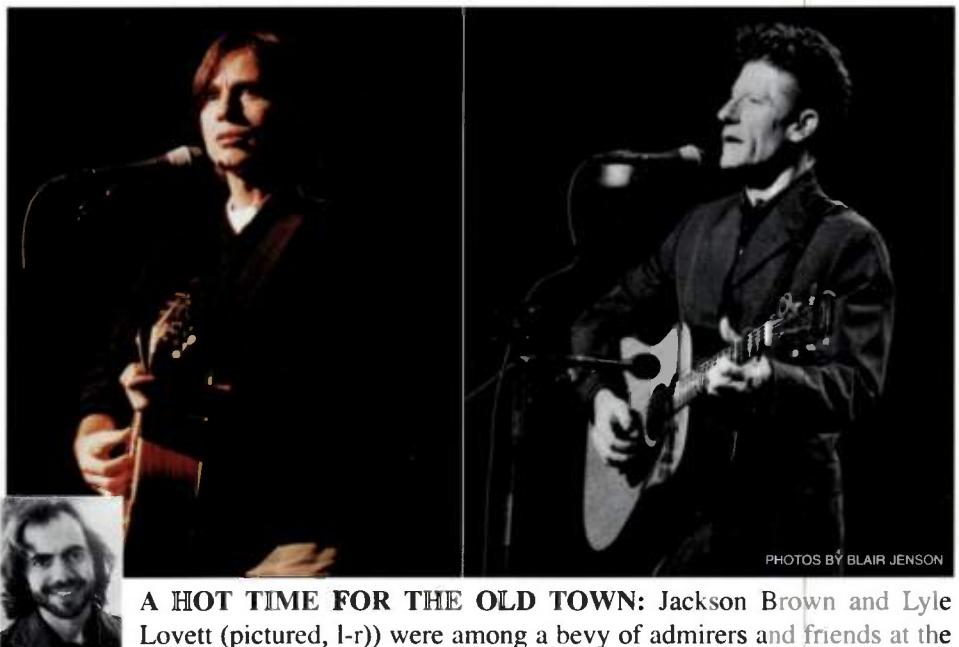
CELTIC HARMONY: A diverse group of American artists co-wrote for a week in western Ireland's Abbeyglen Castle with some of Ireland's best songwriters and performers. Called "Celtic Harmony," the event was a joint venture between the Music Bridge, a non-profit U.S. company dedicated to the creation and development of international music collaborations, and the Irish Musical Rights Organization (IMRO). ASCAP was a co-sponsor of the event and ASCAP members participated which resulted in the creation of over 50 songs. Pictured (l-r) at the Abbeyglen Castle is Irish songwriter Liam Reilly and U.S. songwriter and ASCAP member Rodney Crowell.



WARREN PEACE: In New York, ASCAP presented songwriter Diane Warren with a special International Achievement Award for her continued success as one of the world's most accomplished songwriters. Pictured (l-r) are ASCAP Vice President/Membership John Alexander, ASCAP Senior Vice President/International Roger Greenaway, President and General Manager of Warren's publishing company, RealSongs, Doreen Dorian, Warren, ASCAP CEO John LoFrumento and ASCAP Senior Vice President/Membership Todd Brabec. In other Warren news, she has a new boxed set, *A Passion for Music* (inset), comprised of a whopping six CDs: four contain the original recordings of Warren's hits from 1983-1997, and two include classics in their original demo form. Warren yet again sets precedent by being one of the very few solo songwriters in history to have the caliber and quantity of songs needed to compile such a set.



ASCAP RHYTHM AND SOUL SHOWCASE AND SEMINAR: Pictured in Los Angeles after ASCAP's seminar panel discussion on "Preliminary Deal Negotiations" are (l-r) Karen Chatman Management's Karen Chatman; Director of Music for Fox SportsNet Jerry Davis; VP of Talent Acquisition for MCA Music Betsy Anthony Brodey; President of Avatar Music Larry Robinson, ASCAP's Alonzo Robinson; Henry Root, Esq and VP of Legal and Business Affairs for Warner Brothers Records Fred Brown. After the seminar, the showcase featured Red Zone Fam and Ronee Martin and MaeZelle.



PHOTOS BY BLAIR JENSON

A HOT TIME FOR THE OLD TOWN: Jackson Brown and Lyle Lovett (pictured, l-r) were among a bevy of admirers and friends at the Old Town School of Folk Music's Tribute to Steve Goodman (inset). Goodman, a Grammy-winning songwriter and Old Town graduate, wrote such classic songs as "You Never Even Call Me By My Name" and "City of New Orleans" before passing away in 1984. The evening was a celebration of the school's 40th anniversary and proceeds went to the school's building fund and toward establishing a scholarship in Goodman's name. Other ASCAP members who participated were Iris Dement, Arlo Guthrie, Emmylou Harris and Kathy Mattea.



AEROSMITH HONORED: ASCAP Vice President/Membership John Alexander and ASCAP's Jonathan Love congratulate the members of Aerosmith after receiving the Silver Clef award from the Nordoff-Robbins Music Therapy Foundation in New York recently. Pictured (l-r) are Aerosmith's Tom Hamilton, Alexander, Aerosmith's Steven Tyler, Love and Aerosmith's Joe Perry, Joey Kramer and Brad Whitford.



FULKS LIKE US: Chicago-based alternative country crooner/songwriter Robbie Fulks has been creating a major buzz for the past two years with his wildly entertaining and irreverent live shows as well as his two albums from Bloodshot Records, *Country Love Songs* and the newly released *South Mouth*. Geffen has just signed him for his next record. Fulks stopped by the ASCAP offices in New York when he came to town to play the Mercury Lounge. Pictured (l-r) are Fulks and ASCAP's Jim Steinblatt.



PHOTO BY CHRIS JOHNSON

DAN THE MAN: Sony/Work recording artist Dan Bern stopped by ASCAP's New York office while he was in town promoting the upcoming April release of his new album, *50 Eggs*. The album, produced by his friend and longtime tour-mate, Ani DiFranco, is Bern's second. Pictured with Bern is ASCAP's Loretta Muñoz.



PHOTO BY SAM TEICHER

ABE OLMAN SCHOLARSHIP WINNER: One of ASCAP's wonderful traditions every year is presenting the Abe Olman Scholarship to an outstanding participant in the ASCAP Foundation/Pop Songwriters Workshop. The 1998 Abe Olman Scholarship winner is songwriter/performer Chris Alastair. In the past, Alastair has been nominated for Washington DC area music awards. His work has appeared on several compilation CD's and he has released his own 13-song CD, *Ghost in Love*, on his own label, Ex Libris Records. Pictured with Alastair (left) is Chairman and CEO of Famous Music Irwin Z. Robinson, who presented the award at the Songwriters Hall of Fame Kick-Off Party at New York City's Friar's Club in January.

Stepping Out

COMMISSIONED

Amy Knoles to write a solo piano and tape piece for fellow California E.A.R. Unit member and L.A. Opera pianist Vicki Ray. Knoles was the 1996 ASCAP Foundation Composer-in-Residence at the Music Center of Los Angeles.

Frederick Koch by the Cleveland Philharmonic Orchestra to compose music for Cello and Orchestra to be premiered April 5th, at the Cuyahoga Community College campus.

Bob Moline by the Walt Disney Company to write music and lyrics for a Broadway show about the life of the late Busby Berkeley.

Joe Riposo to compose a Jazz Mass by Syracuse Jazz Fest to be performed as part of the Syracuse Jazz Festival in June.

Scott Lloyd Shelly by Los Angeles-based Collaborations Productions to score the independent feature film, *Celestial Rhapsody*, to be released in 1998.

David Simons and **Lisa Karrer**'s chamber opera, *The Birth of George*, by Harvestworks with funds provided by Mary Flagler Cary Charitable Trust. The piece is for 20 performers and live computer animation.

Lorraine Levender Whittlesey to compose music and lyrics for the opening of the American Visionary Art Museum's upcoming exhibit, "Error and Eros," in Baltimore in May.

HONORED

Martin Bresnick as the first recipient of the Charles Ives Living Award from the American Academy of Arts and Letters. This major new award was inaugurated to give a talented composer an income of \$75,000 a year for a period of three years.

Bob Dawson with a key to the city of Omaha, Nebraska. Dawson was in Omaha to give performances at Omaha-area schools in support of restoration efforts after a devastating snowstorm.

Jason Eckardt with the League of Composers/ISCM National Prize, the Symposium NRW Prize (Germany), the Salvatore Martirano Prize and a commission from the Fromm Foundation.

Scotty Elliott's band Spur for being nominated for two Wammies by the Washington Area Music Association in the categories of Best Rock Underground Punk Band and Best Recording for their CD *Moon Doggies*.

Jeffrey Kauffman as one of 14 national winners of the Jazziz Magazine "Vocals on Fire" Contest. Kauffman won for his composition, "Wasn't It Spring Yesterday?"

Zhou Long as a finalist in the Masterprize International Composing Competition.

The Michael Sheppard Group with six Wammie (Washington Area Music Association) Awards nominations. The MS Group also performed at the Awards show on January 27, 1998.

Sanjay Mishra for winning the Best Original Score Award for the French film, *Port Djema*, at the Hamptons International Film Festival in October 1997.

Philip Steele with a Gold Record award in the United Kingdom for the CD, *A Decade of Ibiza*, featuring Steele's dance classic, "City Lights."

Stella Sung with a 1997-98 Florida Individual Artists Fellowship. This highly competitive program is open to artists in the visual arts, literature, dance, folk arts, interdisciplinary arts, theater and music composition. Sung is a composer/pianist.

Roz Winter with the fourth place prize in the John Lennon Songwriting Contest - Gospel/Inspirational Category for her song, "Healer of Hearts," co-written with Steve Gaspair.

FEATURED

Joe O. Barrera, Jr.'s score for Universal Television's drama "El Artista" which aired on NBC-TV, October 4, 1997.

Ervin Drake's "I Believe," co-written with Irvin Graham, Jimmy Shirl and Al Stillman, on Leanne Rimes' latest CD. The album made it to the top of the *Billboard* Top 200 chart, as well as the Country and Contemporary Christian charts.

Four Star Mary's songs "Shadows" and "Fate" on Fox Television's *Buffy the Vampire Slayer*.

Tania Leon's compositions, featuring orchestral sounds, drums and vocal chants, in the percussive performance piece, *Drummin'*, at the Lincoln Theater in Miami Beach in November, 1997.

Dennis Scott's theme for a new TV series, *Skinnamarink TV*, aired daily on both the Learning Channel and the Canadian Broadcasting System.

Paul Zunno's music on MTV's "The Real World" and ABC's forthcoming movie, *Catch Us If You Can*.

PERFORMED

Joshua Fried's *Shoe Music* (solo) and his collaboration with choreographer Douglas Dunn, *Spell for Opening the Mouth of N*, both at Lincoln Center Out-of-Doors in Summer 1997.

Dan Locklair's *Creation's Seeing Order* (A Prelude for Orchestra) by the Kansas City Symphony Orchestra; Uriel Siegal, conductor, at the Lyric Theater in Kansas City, Missouri in January.

Mark Alburger's "Six Friday Nights," "The Second Death" and "You'll Drive It Out" from *Business as Usual for Voice and String Quartet*, by the Onyx Quartet, at the Community Music Center, San Francisco, on September 30, 1997.

PREMIERED

Steve Butler's *Synaxis*, a performance of chamber music and visual art created in response to the music of Thekla Hammond, on October 24, 1997, at the Center Stage in Santa Barbara, California.

Richard J. Chiarappa's new historical musical, *Lincoln & Booth*, at the Kingswood-Oxford School in West Hartford, Connecticut. Ten years in the making, the musical was written and composed by Chiarappa. The musical is also available on CD.

Gerald Fried's *Time Travel for Oboe and Orchestra* by the Beach Cities Symphony Orchestra with the composer as soloist, at El Camino College in Torrance, California.

Corky Hale's musical theater production, *Lullaby of Broadway*, based on the life and work of lyricist Al Dubin, at the Tiffany Theater in Los Angeles on December 1st.

Corinne Tatiana Nordmann's *Danton for Baritone and Piano* at the Philharmonic (Kammermusiksaal) in Berlin, Germany on September 20, 1997.

C. Curtis-Smith's *Anthem for Piano and Strings* by pianist Nelita True and the International String Workshops Orchestra in Graz Austria on July 29, 1997.

Joseph Turrin's "Jazzalogue No. 1" at Avery Fisher Hall on May 31, 1997 by the New York Philharmonic. It was also broadcast nationally on WQXR Radio.

Louis V. Vierk's "Devil's Punchbowl" by the BBC Scottish Symphony Orchestra at City Hall, Glasgow, Scotland, on December 11, 1997. ASCAP composer Tan Dunn conducted.

David Womack's music for *Shooting Stars, Blue Skies*, a new musical that was the recipient of the 1997/98 Eudora Welty New Play Series

RELEASED

Harold Blumenfeld's two-act, 2-CD set *Seasons in Hell: A Life of Rimbaud* with Charles Kondek, libretto, by Albany Records.

Denny Brown's third album, *Curious Dream*, on the Avenue Communications label. The CD features performances by Booker T. Jones, Dave Grissom and Erik Nielsen.

Brother Stanley Daniels and Company's third release, *He'll Fix It* (Collegian Records, Ltd), featuring songs such as "Sorry, He'll Fix It," "Lift Him Up," "Joy Unspeakable" and other original compositions.

K. P. Devlin's new independently-released CD, *Scarecrow Land*, featuring 10 original songs, on the independent label Manhattan Mule Records.

The Elements' new CD, *Don't Worry Now*, featuring Reggae, American style, with a down-home Louisiana Bayou flavor, on the independent label, Fire-AirWaterEarth Productions.

Faith & Disease's fourth album on Ivy Records, entitled *Insularia*, featuring the lovely vocals of Dara Rosenwasser and produced by Kevin Suggs and Eric Cooley.

Liz Graham's self-titled debut on Tangible Music, featuring all original songs, from folk-rock balladry to guitar-driven pop.

Charles Knox's new CD, *Clouds Are Not Spheres and Other Chamber Music* (Albany Records), with Cary Lewis as artistic director and pianist.

Michelle Martin's CD, *Carousel*, featuring songs co-written by Executive Producer and arranger **Bobby Martin**, on Time Records Publishing, Inc.

Greg Miller, Don Blackburn and Melinda Eckels' (Sunday Afternoon) debut CD entitled *Somewhere Down the Road* on January 15th on Calabasas Records.

Motorbaby's self-titled album to be released in April on Mercury Records, featuring songs by **Sharon Middendorf**.

Pieter Ostrander and Mike Schiffer's new CD, *Velvet Heat*, on Cadence Jazz Records, featuring 14 original sax and piano pieces mixing jazz, classical and blues improvisations.

Mark Pont's 14-song CD entitled *Flying* featuring Pont's rock/pop/blues influenced compositions. (mpflying@pacbell.net)

Paul Ramsier's new CD, *Compositions for Virtuoso Double Bass* by Albany Records.

Jim Roberge's new, original musical score to the 1920's silent classic, *The Idol Dancer*, by D.W. Griffith, on critic's choice video masterpiece collection.

David Pritchard's new CD, *Just One Look*, featuring original music for acoustic guitar ensemble

Andrew Sarnoff and Pat Mairino's song, "Catch the Light," on the new Martha Wash album, *The Collection* (Logic/BMG Records). The song is featured twice, with two different productions.

Shel Secunda's new book, *The Bond: People and Their Animals*, featuring ASCAP members such as **Judy Collins** and **Marvin Hamlisch**. Shel's father is the late **Sholom Secunda**, composer of *Bei Mir Bist Du Schon* and *Dona, Dona, Dona*.

Paul Siskind's *Ritual*, performed by the Minnesota Contemporary Ensemble, on the Innova label.

Gregg Swann's 4-song EP, *Verge*, featuring his own brand of urgent pop songs.

Michael Alan Snyder's new CD, *Kinesis*, featuring music and poetry composed, arranged, performed and recorded by Snyder.

The Time Beings' second CD release, *Lemonade*, featuring all new song from this power pop group, on Red Dog Music Group.

Yummy's new album, *Elegante*, on Cross Records.

SIGNED

Michael Crowther to a five year exclusive publishing contract with DSM Producers for two instrumental compositions to be used in film and television productions.

Sheldon Mirowitz by producers Libby Langdon and Michael Corrente to create the score for the romantic comedy, *Say You'll Be Mine*. Mirowitz's last score was for the Oscar-nominated *Troublesome Creek*.

Sheryl Wiser's independently-released debut CD, *Month of Saints*, has been licensed by AEI Music Network, one of the largest providers of business music in the world.

PLEASE USE THE SPECIAL INSERT IN THIS ISSUE FOR FUTURE SUBMISSIONS TO STEPPING OUT

or you may expedite submissions by filling out an electronic form on ASCAP's website, <http://www.ascap.com>. Simply click on the *Playback* icon and follow the instructions.



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ZEN AND THE ART OF A&R, 1998

SHAWN COLVIN'S VERY GOOD YEAR

PRESIDENT SIGNS "LA CIENEGA" BILL INTO LAW

Texas Son Steve Earle He's Back...And Giving Back





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Performer/Group: _____

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