

DIANE WARREN RECEIVES VOICE OF MUSIC AWARD

ASCAP PlayBack™

VOLUME 2 ISSUE 2

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MARCH - APRIL 1995

RESULTS OF ASCAP BOARD ELECTIONS ANNOUNCED

PROLIFIC POP SONGWRITER HONORED

Diane Warren, who was named ASCAP's Songwriter of the Year in 1990, 1991 and 1993 and who is one of the most successful songwriters of the past decade, was honored with ASCAP's Voice of Music Award at a special reception at Spago in Los Angeles on February 15. The writer of pop landmarks such as "Rhythm of the Night," "Nothing's Gonna Stop Us Now," "If I Could Turn Back Time," "If You Asked Me To," "When I See You Smile," "When The Night Comes," among others, is the second recipient ever to receive the special award, following Garth Brooks in 1992.

Warren first cracked the pop charts in 1983 when she wrote the lyrics for Laura Branigan's hit "Solitaire." But it was in 1989 that her career hit warp speed. In one week, seven of her songs were in Billboard's Hot 100. That same year, she accomplished the feat of occupying the number one and two positions on the Hot 100 for two consecutive weeks.



"A VOICE THAT RESONATES WITH THE TIMES": Diane Warren accepted the ASCAP Voice of Music Award at a special reception at Spago in Los Angeles on February 15.

Throughout her career she has written for several of the top performers in many genres, including Elton John, Laura Branigan, DeBarge, Joe Cocker, Dion DiMucci, Cher, Barbra Streisand, Babyface, Gloria Estefan, Aaron Neville, Patti Labelle, Jefferson Starship, Al Green, Celine Dion, Kenny G, Heart, Ace of Base, Taylor Dayne, Roy Orbison, Aretha Franklin, Michael Bolton, Michael W.

Smith, and many others.

Speaking at the reception in February, ASCAP President and Chairman of the Board Marilyn Bergman remarked, "Music has many voices and many sounds. And, in the field of popular music, occasionally there's a voice that resonates with the times. [Warren's] has captured music lovers by the millions....She has now become one of hit radio's most dynamic and dominant voices."

TWELVE WRITER AND TWELVE PUBLISHER MEMBERS ELECTED TO SERVE

The results of the biennial election for ASCAP's Board of Directors were announced recently by ASCAP President and Chairman of the Board Marilyn Bergman. The twelve writer and twelve publisher members have been elected to serve on the Board for a two-year term commencing April 1, 1995.

The writer members who were re-elected in the at-large field are: Lyricist Marilyn Bergman, composer John Cacavas, composer Cy Coleman, lyricist Hal David, lyricist Arthur Hamilton, songwriter Wayland Holyfield, composer Burton Lane and composer Johnny Mandel. Re-elected in the Symphony and Concert field is composer Morton Gould. Newly elected as writer members of the Board are songwriter John Bettis, composer David Raksin and composer Mary Rodgers.

The publisher directors re-elected in the at-large field are Martin Bandier, EMI Music Publishing; Leon Brettler, Shapiro, Bernstein & Co., Inc.; Nicholas Firth, BMG Music Publishing; Donna Hilley, Cross Keys Publishing; Dean Kay, Lichelle Music Company; Leeds Levy, Leeds Entertainment; Jay Morgenstern, Warner Bros. Music; and Irwin Z. Robinson, Famous Music. Re-elected as publisher director in the Symphony and Concert field is Arnold Broido, Theodore Presser Company. Newly elected publishers are Freddy Bienstock, Freddy Bienstock Publishing; Susan Borgeson, Walt Disney Music Company; and Julie Lipsius, Hit & Run Music Publishing, Inc.

ASCAP's biennial election of its Board of Directors by its membership is unique among all U.S. performing rights organizations.



ON THE EVE OF THE OSCARS, ASCAP presented Quincy Jones with a special proclamation on the occasion of his receiving the Academy of Motion Picture Arts & Sciences Jean Hersholt Humanitarian Award. Joining ASCAP in celebrating Jones were many of his friends and colleagues in the entertainment industry. Pictured at the reception in Los Angeles are: (l-r) Gregory Peck, Marilyn Bergman and Quincy Jones (more on page 3).



BROADWAY BABIES: Dynamic duo Jerry Leiber (left) and Mike Stoller are pictured here proudly displaying Playbills presented to them by ASCAP in celebration of the Broadway opening of Smokey Joe's Cafe - The Songs of Leiber and Stoller.

ASCAP DEBUTS ON FRICTION, A NEW MULTIMEDIA ONLINE SERVICE, AT SxSW

For many years, ASCAP has sponsored some of the most popular artist showcases at the South by Southwest Music and Media Conference in Austin, Texas. Past ASCAP SxSW success stories include artists such as the Gin Blossoms, Paw, Sam Phillips, Ben Harper, the Mavericks, among others. However, at this year's conference, ASCAP added a new twist by featuring its showcase artists on a new online service called Friction™.

A subscription-based online multimedia arts and entertainment service which incorporates the use of a CD-ROM, Friction™ features musicians, filmmakers, performers and visual artists in a three-dimensional interactive environment in which users can see performances, view film clips, hear music and buy CD's online. Interactive online features include E-mail and conferencing between users and featured artists. Subscribers receive a new CD-ROM monthly and have full access to a cumulative archive of all Friction™ artists.

For SxSW, ASCAP had its own icon inside the Friction™ environment that, when clicked, featured photos, music, CD ordering info and quotes about the same artists that appeared at ASCAP's "Best Kept Secrets" and "Quiet On The Set" showcases in Austin. And over the course of the four-day conference, attendees were treated to a daily photo journal of ASCAP artists who were either performing at or attending this year's event. See page 9 for a look at this year's showcase artists.

Terry Peck, President of Visual Radio, Inc., remarked, "We've created Friction™ to be a new media forum for artists. I'm happy ASCAP helped make it a reality." For more information about Friction™ call 1-212-371-0114.

LEIBER AND STOLLER "ON BROADWAY"

In New York recently, ASCAP celebrated legendary songwriting partners Jerry Leiber and Mike Stoller for the opening of their new Broadway show, *Smokey Joe's Cafe - The Songs of Leiber and Stoller*.

The show, which is appearing at the Virginia Theatre, is a lively rock and roll revue of the many classic hit songs that have made the songwriting duo famous. Directed by Jerry Zaks and featuring a cast of nine powerhouse vocalist/dancers, *Smokey Joe's Cafe* brings to life the songs that are forever woven into 20th Century pop music culture. The

list reads like the early history of rock and roll itself: "Yakety Yak," "Ruby Baby," "Charlie Brown," "Loving You," "Kansas City," "Poison Ivy," "Hound Dog," "I'm A Woman," "Jailhouse Rock," "Fools Fall in Love," "Love Potion #9," and one of the greatest songs ever written about Broadway itself, "On Broadway" (written with Barry Mann and Cynthia Weil).

Integral to the careers of legendary American artists such as Elvis Presley, the Coasters, the Drifters, Peggy Lee, and many others, Leiber and Stoller received ASCAP's prestigious Founders Award in 1992, on their 40th anniversary as collaborators.

NEW MEMBERS



Juan Gabriel



Local H



Fossil



Rusted Root



Eric Hamilton Band



Roland Sunkins



Arturo Sandoval

Juan Gabriel — Having launched a singer/songwriter career at the age of 13 in his native Mexico, released his first album in 1971, and reigned for more than 20 years as one of Latin pop music's most prolific and successful artists, Juan Gabriel is a superstar of the highest order. Not only has he sold more than 30 million copies of his own albums, including his new BMG release, *Gracias Por Esperar*, but he has also written hits for numerous performers around the world. Currently, he is working on a mariachi album due to be released later this year.

Local H — This Illinois-bred duo of singer/guitarist Scott Lucas and drummer Joe Daniels first created musical alchemy in their high school gym where they practiced. Lucas, a former metalhead and Daniels, who had been a DJ in local hip hop circles, together

developed an adrenalized, hook-filled sound all their own. Describing *Ham Fisted*, their Island Records debut, Lucas says, "It's loud, it's in your face, but the songs go somewhere."

Fossil — It only took Fossil two gigs at New York's lower east side punk mecca, CBGB's, to convince CB's owner, Hilly Kristal (who has seen it all), that he had unearthed something valuable. Kristal quickly signed on to manage the band, whose smart pop gems mix lovelorn lyrics and literary allusions with big bright guitars. Their self-titled album is now out on Sire/Warner.

Rusted Root — Combining African, Middle Eastern, Latin American and Eastern musical influences with eco-friendly lyrics, this seven-piece Pittsburgh group concocts an infectious groove that has neo-hippies everywhere

twirling in ecstasy. With a successful stint on last year's H.O.R.D.E. tour, a recent appearance on arbiter of hip Conan O'Brien's show, and a new Mercury Records release, *When I Awoke*, under their belt, Rusted Root is digging in deep for the long haul.

Eric Hamilton Band — Born in South Mississippi in 1967, Eric Hamilton soon discovered he was afflicted with what, he says, is "known in the Delta as Boogie in the Blood — treatable but incurable." Down the road he found five partners who shared the same condition. Now, as the Eric Hamilton Band, they're treating audiences across the country to a whole new generation of boogie.

Roland Sunkins — "The one word that incorporates everything I do is worship," says Roland Sunkins who uses a violin as a lead instrument in his unique style of gospel music. For Sunkins, who is a Minister of Music at his home church in Lansing, MI, the violin is like a bowed harp, resounding an invitation to worship. Teaming up on Sunkins new album, *Joyful, Joyful*, are producer Gary Headden and world class drummer/producer Chester Thompson (Genesis, Phil Collins, etc.).

Arturo Sandoval — One of the world's most acknowledged guardians of jazz trumpet and flugelhorn, Sandoval, who defected from Cuba in 1990, is also one of today's most sought after and

prolific artists. He was a featured performer in the acclaimed Dizzy Gillespie United Nations Orchestra and on its 1992 Grammy-winning album, *Live at Royal Festival Hall*; he has performed with Billy Cobham, Woody Herman, Herbie Hancock, Stan Getz and John Williams at the Boston Pops; he can be heard on the soundtracks to *Havana* and *The Mambo Kings*; and his recent album, *Danzón*, featuring Bill Cosby, Gloria Estefan, Danilo Pérez, Vicki Carr and others, just grabbed a Grammy for Best Latin Jazz Performance. Sandoval has recently signed as a writer to Jellybean Benitez' new publishing venture.

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PlayBack™

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ATTENTION

The following editorial supporting ASCAP's position on the proposed Federal anti-music licensing legislation appeared in *The New York Times* on April 15, 1995, as *ASCAP PlayBack* went to press.

THE NEW YORK TIMES **EDITORIALS/LETTERS** SATURDAY, APRIL 15, 1995

Legitimizing Music Theft

The only way to protect a copyright is to police it vigorously. The White House showed this by example when it threatened China with trade sanctions for permitting piracy of copyrighted American movies, computer software and recorded music. The licensing agencies that protect copyrighted music in this country work with lesser tools but similar tenacity. A bill pending in Congress now threatens to undermine that work, weakening copyright law in the process.

The two largest licensing agencies are the American Society of Composers, Authors and Publishers, known as Ascap, and Broadcast Music Incorporated, or BMI. Ascap is the larger of the two, with four million songs in its catalogue. It collects \$420 million annually in licensing fees, most of it from television, cable and radio broadcasters.

About \$65 million comes from non-broadcast licensing, including bars, restaurants, skating rinks, background music services, airlines and retail businesses that use music to make atmosphere. The Licensing fees are passed on to music writers and publishers, both here and abroad. Without Ascap and BMI, those who create music would rarely be paid.

Federal law permits businesses with small "home-style" sound systems to use music without

paying a fee. But those that pipe the radio through multiple speakers or use multiple television sets are said to be giving "public performances" and must therefore pay. The fees are modest, Ascap says; half the bars and restaurants pay less than \$1.20 per day. Those who refuse to pay often end up in court, just as they should. Those who create the product are entitled to the benefits of their labor.

The National Restaurant Association has taken issue with that most basic tenet of American commerce. At the Association's instigation, Congress and several state legislatures have taken up bills that would exempt businesses from paying fees on music that is "incidental" to the main purpose of the business. The restaurateurs argue that nobody picks their establishments for the music. The licensers counter that if copyrighted music is so unimportant then let the restaurateurs do without it, and get by on Mozart, Beethoven, Brahms and others in the public domain.

Music is just as tangible as pasta, tables and chairs. When music is used as auditory décor for a business environment, those who created it deserve to be paid. The Congressional bill, sponsored by Representative Jim Sensenbrenner, Republican of Wisconsin, is anything but fair and deserves a swift death.

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ASCAP MEMBERS RALLY IN OPPOSITION TO H. R. 789

NATIONWIDE SUPPORT GROWS FOR ASCAP'S GRASS ROOTS EFFORTS TO DEFEAT HARMFUL MUSIC LICENSING LEGISLATION



When ASCAP writer and publisher member Harvey Sid Fisher received Marilyn Bergman's letter requesting help in the fight to defeat H.R. 789, he did what came naturally: he wrote a folk protest song with the following lyrics:

VOTE NO ON 789

Dear, dear U.S. Congress, some merchants want to use my song,
But they don't want to pay me and I think that *that* is wrong.
How would you like to have a job where you work hard ev'ry day,
You love what you're doing but you don't get any pay?

-chorus-

VOTE NO, VOTE NO on 789! VOTE NO, VOTE NO on 789!
If they play me, they should pay me 'cause the song is mine.

Dear, dear U.S. Congress, you all earned what belongs to you.
Well I work hard for the songs I write, and I should get paid, too.

These merchants make money on their food, booze and shoes.
Why should I lose revenues for my rock and my blues that they use.

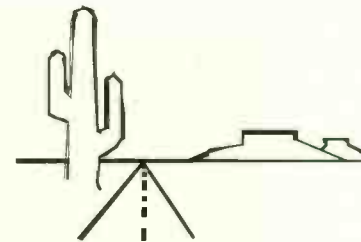


I can't give away my songs for free.
'Cause this is the way I feed me and my family.
And if you merchants disagree, that's fine.
Go write your own songs; don't use mine.

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SONG SIGNS MUSIC (ASCAP)

TOWNES VAN ZANDT MUSIC

Columbine Music
Silver Dollar Music
Townes Van Zandt Songs



February 14, 1995

The Honorable Fred Thompson
The Honorable Bob Clement
U.S. Senate
Washington, D.C. 20510

Re: Bill H.R. 789 and any legislation designed to eliminate payments for background music in taverns, bars, restaurants and stores.

Dear Senator Thompson,

My daughter Katie Belle turns three today and when she asks me "Where's my daddy?" the answer will be the same as it has been throughout the years for me and our children. "Your daddy is on the road playing and singing for the people."

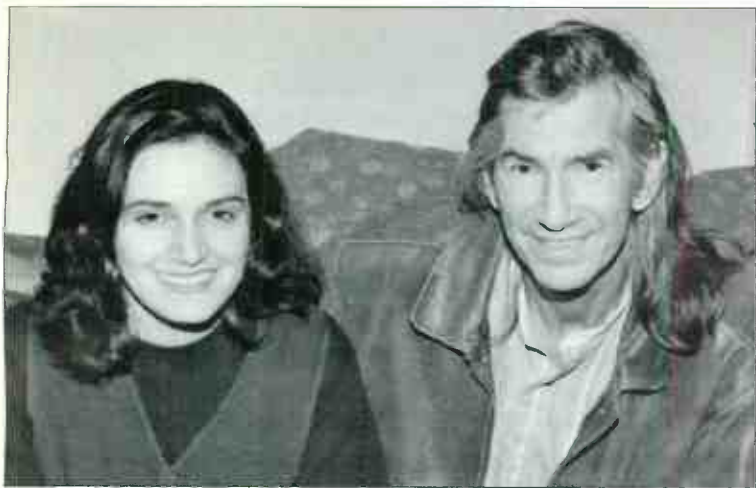
Music does not come out of a metal box, it comes from blood, sweat and tears of families like mine...I am offended by these store owners who put no value on our lives when all we ask is pennies for something that is so important to the success of their business. They use our music to identify the kind of clientele they want to attract, and our music is part of the identity of their establishment just as much as the interior design and the product they sell. Would it even occur to anyone not to pay the interior decorator? The songwriter has been on the bottom of the food chain long enough; they are, after all, the food everyone who benefits from music feeds on.

Let them sit in silence, I say, and see how long their clients stay -- and if they don't want to pay songwriters for their wares, then they should write and produce their own music if they think it's so easy and insignificant.

We don't hope but pray that you in Washington exercise these family values you speak of so often and protect the families of one of our greatest treasures: the American songwriter.

In expectation I write,

Jeanene Van Zandt



TOWNES VAN ZANDT AT THE BOTTOM LINE: ASCAP member and singer-songwriter great Townes Van Zandt recently performed at New York's Bottom Line in support of his acclaimed new Sugar Hill Records album, *No Deeper Blue*. Prior to his performance, he met with ASCAP East Coast Membership Director Lauren Iossa to discuss, among other topics, Van Zandt's participation in the fight against anti-music licensing legislation (see Jeanene Van Zandt's letter (right) to Senator Fred Thompson and Congressman Bob Clement of Tennessee).

TO SPEAK OUT AGAINST H. R. 789
WRITE TO YOUR CONGRESSMAN OR SENATOR:

The Honorable _____ U.S. House of Representatives Washington, D.C. 20515	The Honorable _____ U.S. Senate Washington, D.C. 20510
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CONGRATS, QUINCY!

At ASCAP's March 26 luncheon celebrating Quincy Jones for receiving the Academy of Motion Picture Arts & Sciences Jean Hersholt Humanitarian Award, Marilyn Bergman remarked that Jones, "creates joy around him....He creates this feeling in people of promise as well as in people of achievement...not because of who they are, but because they are." *Pictured (clockwise from top left) are: Sidney Poitier and Herbie Hancock; Barbra Streisand, Bergman and Oprah Winfrey; Ray Charles, Jones and Benny Carter; and Tevin Campbell with Jones.*





Tania León

World Wise

BY ERIK PHILBROOK

Last May, composer Tania León conducted her first opera, *Scourge of Hyacinths*, in Munich and subsequently won the BMW Music Theatre Prize of the 4th Munich Biennale for New Music Theatre. In February of this year she journeyed to South Africa, conducted the National Symphony in Johannesburg and participated in an outreach program, speaking to students in the Soweto school system. This spring, she has been invited by Kurt Masur to conduct his orchestra, the Gewandhaus, in Leipzig, and will have performances of her work in festivals in Helsinki and Hamburg. Also, a León piece will be given its premiere by the world-famous Ensemble Moderne in Berlin. Reading her list of activities in so many corners of the globe, one might describe León as being very much out in the world. But a better description would be that the world is very much in Tania León.

Born in Havana in 1943 to a family of mixed French, Spanish, African, Chinese and Cuban heritage, León was almost predestined to become a woman of many depths, talents and passions. She took to the piano early, giving her first recital at age five, and became an oddity in the ghetto where she lived. "Often the other children would make fun of me," she says. "I was considered different, but I did my thing." In an environment with few resources to support her interest in classical music, León credits her family for their fortitude and perseverance in nurturing her talent.

"What they contributed most in my life is the faith that they deposited into my future. Even though they were very poor, they grouped themselves together behind the agenda of me being the first child to succeed in the future. My grandfather, who was Chinese, bought me the piano. My mother would take me to the piano lessons. And my grandmother would talk to me and tell me about the history of Marian Anderson, or the history of the great performers, or the history of Madame Curie. In doing so, she was bringing to bear people that were role models of

something. Even in the small city of Havana, my family made sure that I was taken around to see different things. My grandfather would take me on Sundays to Chinatown so I would hear him speak Chinese and learn how to eat with chopsticks. It was a lesson in multiculturalism without calling it so, because they were all members of different cultures."

It was León's grandmother who enrolled her in the Carlos Alfredo Peyrellade Conservatory for piano lessons. While she was drilled in the conservatory's French-style of playing, a skill for songwriting surfaced—as well as the desire to journey abroad.

In 1967, Tania León boarded a plane that would take her from Havana to Miami. It was an exciting trip for the young woman, one that would expose her to all the great possibilities in the world. It would also expose her to the hard realities of cold war diplomacy, as it would be almost twelve years before she would ever be allowed back to see her family in Cuba.

Upon landing in the States, she was in New York within a week. Within a year, she had met choreographer Arthur Mitchell, who was starting up the Dance Theatre of Harlem. He hired León as a pianist, and she soon became his music director. Then, when the company needed an orchestra, León founded one. Her career was off and running. In the following years, León's work included many collaborations with her contemporaries: a ballet with Mitchell (*Tones*); with Geoffrey Holder (*Douglas*); and Marian Anderson (*Spiritual Suite*). She founded the Brooklyn Philharmonic's Community Concert Series (with fellow composers Julius Eastman and Talib Rasul Hakim). In 1978, she became the music director of the Broadway production of *The Wiz*.

As León's career progressed and as she learned from the music of the world's great composers, distant sounds from her youth began to surface in her work. Music reporters began to use the word "multicultural" a lot when describing her style. But it is a term she is not comfortable with.

"What some people are now calling multicultural, and with such a myopic view, is something that has been here all along," explains León. "This was happening when I was a child. I think the media has caught up with it because it is more prevalent due to so much television and computers. The Zulus weren't born yesterday. Nor were the people in Shanghai, or the people in Chechnya. It's only because of this recent war in Russia that we are seeing these people for the first time.

"All of these cultures have been there, and I think that all cultures are simply resources. They are all different

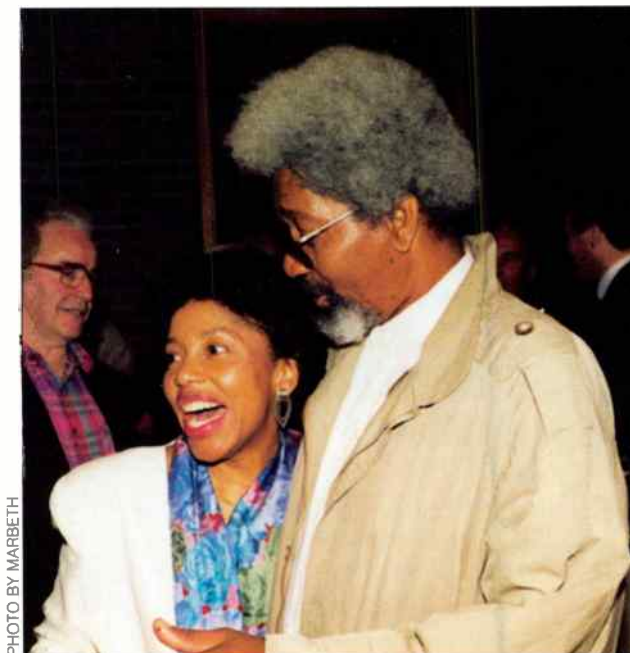
ways of doing the same thing by different groups of people. But I don't believe that they are so apart from each other. In fact, they intertwine. Take, for example, Tchaikovsky. He was on vacation in France, when he heard a farmer singing a beautiful melody. He took that melody and put that in the second movement of his *Piano Concerto*, and bingo, it's fantastic. But that's not Russian, it's French. Here you have a Russian guy visiting a French country, and what he did was not an appropriation, but rather a utilization of resources. It has even been used in movies, in commercials; it has been used everywhere. So who is to say that multiculturalism is something of the now? No culture is so far apart from another. We are the ones that create the specifications, the labels, the divisions, the hierarchies.

"I'm a completely anti-label person," says León, "and I say that, not because I am older and wiser, but because I have always said that from day one. The only label you can use is the one you are given for your identity. The only label you can use for me is the one called Tania León. But that doesn't mean that I reflect a skin coloration or a specific culture. With this skin of mine, I could have been born in Berlin. I could be German. It doesn't mean that everyone with dark skin is born in Africa. I was amazed when I went to Africa for the first time two years ago to find out about that culture. I discovered that I was very different from the Afrikaners. When I played my rhythms for them, they were amazed at the complexities of my rhythms. And when they played their rhythms for me, they had to teach me how to play their rhythms.

"I just do what I do for those people who like to listen to music, and they might agree or not agree with my sounds. But I hope the people that do listen to music, find whatever I do intriguing enough to lend their ears for a time and really listen."

Someone who was listening was Hans Werner Henze, the founder and music director of the Munich Biennale for New Music Theatre, who persuaded León a few years ago to write an opera, something she had never done before. "I never dreamed in my life that I would ever do an opera. It was challenging to the very last minute. It was like jumping out of a plane without a parachute." León also wrote the opera's libretto, which she adapted from the radio play "A Scourge of Hyacinths" by the Nigerian Nobel Prize winner, Wole Soyinka, who attended the premiere in Munich in May 1994.

When asked if her recent achievements have allowed her a greater freedom to pursue her art, León replies, "Freedom for me is very personal. You have to make choices in life. And in order to make those choices, you



León with Nobel Prize winner and playwright, Wole Soyinka, at the premiere of *Scourge of Hyacinths*.

have to actually give yourself a certain freedom of internal movement in order to be able to manifest that freedom later on the outside. The one thing that I am satisfied with most in my own life is my attitude towards curiosity. I'm a very curious person, extremely curious. And the only thing that I regret is that in our lifetime, we don't have enough time to find out what is going on here.

"Relatively, I haven't experienced anything. You can talk to somebody who is involved with life under the sea and the creatures that live down there, or you can talk to a farmer who can tell you everything about seeds and planting, or you can talk to someone who works at NASA who can tell you everything about what's going on up there, or you can talk to someone who drives a train under the belly of New York City, and you can be amazed by them all. There is so much going on simultaneously. It's fantastic. That is what is exciting to me. That's the thing that will keep me living until the last day of my life." 🎵



ASCAP'S OUTSTANDING BAMMIES RESULTS

Big Night for Berkeley's Green Day

Some stars were shining a lot brighter in San Francisco on the night of March 11 as ASCAP members won big at the Bay Area Music Awards. Formally known as the Bammies, the event honors the Bay Area's best musical artists, with proceeds from the concert benefiting local charities. This year's "outstanding" ASCAP winners included: Green Day for Outstanding Group, Outstanding Album (*Dookie*), Outstanding Bassist (Mike Dirnt) and Outstanding Drummer (Tré Cool); Charlie Hunter's *Charlie Hunter Trio* for Outstanding Jazz Album; The Melvins' *Stoner Witch* for Outstanding Hard Music Album; and the venerable Neil Young for Bay Area Musician of the Year. Pictured (clockwise from top left) are: Green Day; Jonathan Cain, ASCAP's Loretta Muñoz, Neal Schon and ASCAP Director of Membership Todd Brabec; Neil Young and Brabec. Members of the Charlie Hunter Trio and nominee Alphabet Soup with ASCAP's Mike Badami (kneeling, lower left) and Alonzo Robinson (top row, second from right); nominee Conscious Daughter's Carla Green (left), Robinson and Conscious Daughter's Karryl Smith; Chris Isaak and the Silvertone's Kenny Johnson, Loretta Muñoz, Chris Isaak and former Talking Heads member Jerry Harrison.



NASHVILLE NEWS



< **"I SWEAR" THEY CAN'T STOP WINNING AWARDS:** ASCAP recently hosted a reception in Nashville for *American Songwriter's* Professional Songwriter Awards recipients and publisher honorees. Frank Myers and Gary Baker both walked away with Song of the Year for "I Swear," as well as Songwriter of the Year in the Pop and Country categories. John Michael Montgomery pulled in Country Artist of the Year honors. "I Swear" also just won a Grammy for Best Country Song at this year's Grammy Awards (see page 7 for a complete listing of ASCAP Grammy Award winners). *Pictured above left (l-r) are: Gary Baker, John Michael Montgomery, Frank Myers, ASCAP's Connie Bradley and American Songwriter's Jim Sharp.*

^ **ALABAMA SHINES:** The Alabama Hall of Fame Awards recently took place in Huntsville, Alabama at the Von Braun Civic Center and ASCAP members took home a lion's share of awards. The Commodores were inducted in the Performing Achievement category. The Music Creator's Award went to Walt Aldridge and Jim McBride. The Governor's Award went to Gary Baker. *Pictured above right (l-r) at the reception are: William King of the Commodores, Walt Aldridge, Jim McBride, Shenandoah's Mike McGuire, Gary Baker, ASCAP's Pat Rolfe, J.D. Nicholas and Walter Orange of the Commodores, producer David Briggs and ASCAP's John Briggs.*



< **MOORE THE MERRIER:** A gold record was among the numerous gifts presented to actor and musician Dudley Moore at a February luncheon in his honor given by the Nashville Film office and ASCAP. A long-standing member of ASCAP and an accomplished pianist, Moore was in town to perform with the Nashville Symphony on Valentine's Day. *Pictured (l-r) are: Nashville Symphony conductor Kenneth Schermerhorn, ASCAP's John Briggs, Dudley Moore, Bruce Beresford (who won an Oscar for directing Driving Miss Daisy and who currently is directing Sharon Stone's latest film, Last Dance), Chairman Marguerite Sallee with the Nashville Area Chamber of Commerce, Nashville Film Office Executive Director Darrah Meeley, and Sandra Duncan of the Mayor's office.*

March 1, 1995...

ASCAP
night
at the
Grammys

Congratulations to
our Grammy winners!

ASCAP

Record of the Year

"All I Wanna Do"
Bill Bottrell, producer

Song of the Year

"Streets of Philadelphia"
Bruce Springsteen

Best Rock Song

"Streets of Philadelphia"
Bruce Springsteen

Best Country Song

"I Swear"
Gary Baker
Frank J. Myers

Best Song Written Specifically for a Motion Picture or for Television

"Streets of Philadelphia"
Bruce Springsteen

Best Classical Contemporary Composition

"Albert: Cello Concerto"
Stephen Albert

Producer of the Year

Don Was

Best Pop Album

"Longing In Their Hearts"
Bonnie Raitt

Best Pop Vocal Collaboration

"Funny How Time Slips Away"
Lyle Lovett

Best Country Album

"Stones In The Road"
Mary Chapin Carpenter

Best Female Country Vocal Performance

"Shut Up And Kiss Me"
Mary Chapin Carpenter

Best Country Performance by a Duo or Group with Vocal

"Blues For Dixie"
Lyle Lovett

Best Country Vocal Collaboration

"I Fall To Pieces"
Trisha Yearwood

Best Rock Album

"Voodoo Lounge"
Rolling Stones (RCA)

Best Female Rock Vocal Performance

"Come To My Window"
Melissa Etheridge

Best Male Rock Vocal Performance

"Streets of Philadelphia"
Bruce Springsteen

Best Rock Vocal Performance by a Duo or Group with Vocal

"Crazy"
Aerosmith

Best Rap Solo Performance

"U.N.I.T.Y."
Queen Latifah

Best Rap Performance by a Duo or Group

"None Of Your Business"
Salt-n-Pepa

Best Hard Rock Performance

"Black Hole Sun"
Soundgarden

Best Metal Performance

"Spoonman"
Soundgarden

Best Alternative Music Performance

"Dookie"
Green Day

Best Latin Pop Performance

"Segundo Romance"
Luis Miguel (SACA)

Best Latin Jazz Performance

"Danzon" (Dance On)
Arturo Sandoval

Best Mexican-American Performance

"Recuerdo A Javier Solis"
Vikki Carr

Best Orchestral Performance

"Bartok: Concerto for Orch.; Four Orchestral Pieces, OP. 12"
Pierre Boulez (GEM), conductor

Best Jazz Instrumental Solo

"Prelude To A Kiss"
Benny Carter

Best Musical Show Album

"Passion"
Stephen Sondheim
Phil Ramone, producer

Best Traditional Folk Album

"World Gone Wrong"
Bob Dylan

Best Contemporary Folk Album

"American Recordings"
Johnny Cash

Best Classical Album

"Bartok: Concerto for Orch.; Four Orchestral Pieces, OP. 12"
Pierre Boulez (GEM), conductor

Best Bluegrass Album

"The Great Dobro Sessions"
Jerry Douglas, producer

Best Pop/Contemporary Gospel Album

"Mercy"
Andrae Crouch

Best Reggae Album

"Crucial! Roots Classics"
Bunny Wailer (RCA)

Best World Music Album

"Talking Timbuktu"
Ali Farka Toure (BUNDA)

Best Musical Album For Children

"The Lion King"
(Original Motion Picture Soundtrack)
Jay Rifkin, producer

Best Spoken Word Album For Children

"The Lion King Read-A-Long"
Randy Thornton, producer

Best Historical Album

"The Complete Ella Fitzgerald Songbooks on Verve"
Michael Lang, producer

Best Instrumental Arrangement with Accompanying Vocals

"Circle of Life"
Andrae Crouch
Lebo Moreke

Best Music Video, Short Form

"Love Is Strong"
Rolling Stones (RCA)

Best Music Video, Long Form

"ZOO TV - Live From Sydney"
U2 (RCA)

So much has been written about so much about Madonna except, perhaps, her songwriting talent. True, songwriting isn't the sexiest part of stardom, but after all is said and done regarding the most sensational star of our time, it's worth remembering that as with everyone else in popular music, it all started with a song.

In Madonna's case, that song was called "Tell the Truth." Written shortly after coming to New York in 1978 in search of fame and fortune, the artist who succeeded even beyond her wildest dreams now laughs at the song's title – it foreshadowed her few-holds-barred 1991 documentary "Truth or Dare" – not to mention her vivid recollection of the first critical response to a Madonna copyright.

"No one told me how to write a song, so I just did it in a simple, basic way," she recalls of her initial songwriting procedure and outcome. "I recorded it on tape and played it back and I was so proud, I called my father and made him listen to it on the phone. I probably sounded like shit, but he said, 'That's very nice!'"

Madonna's first composition and recording, like very many to follow, was never released: "They're not lost or in a safe," she says. "They'll come out sometime." But "Tell the Truth" did launch the career of what would become a prolific and extremely diligent songwriter who only now is beginning to be recognized as such.

"I think people are starting to think of me as a songwriter as a result of this record," says Madonna, referring now to her latest album, *Bedtime Stories*. "People are listening to these songs and reflecting over the last 12 years and saying, 'You know what? She's a good songwriter!'"

The reason for the belated recognition? "Probably because I tried to have as few distractions as possible this time. There were way too many distractions on the last record (1992's *Erotica*), but now people are listening to it and the other ones and going, 'Wow! They were really great records.'"

By distractions, no doubt, Madonna means such notorious goings-on as the publication of her book, *Sex*, her starring film role in *Body of Evidence*, the *Erotic* video and her obscenity-laden Letterman appearance. "So much stuff surrounds me all the time, and there are so many controversial issues I've taken on and so often. Not just during *Erotica*, of course, because it happened with *Like A Prayer* (1989 album), too. It's kept people from truly listening to my albums."

Not from buying them, though, or making so many of her album tracks such huge hits. But Madonna is probably right in suggesting that her accomplishments as a songwriter – and she's had a hand in nearly all the songs she's released – have been sorely overlooked.

"As far as music goes," she points out, "songwriting is my strength. I think of myself primarily as a writer, period, and a self-portraitist when it comes to the writing itself. I wrote the song "Oh Father" out of my marriage failing just as much as my relationship with my father. Lots of times my stories get mixed up like that, but that's the beauty of language: Things can have many meanings. Of course, all the stories I write about aren't always my own."

In putting her multi-leveled stories to song, Madonna seeks the most "visceral" words and phrases. "You have four minutes to tell your story, so you better choose words wisely," she continues. "That's the challenge of songwriting: You have to be economical and come up with an uncomplicated way to get your most poignant feelings across."

Madonna's heavy work and play schedule has been so minutely documented that it's hard to imagine she has any time left over for anything else, let alone the songwriting which makes it all possible. Yet she has always been committed to setting time aside for writing, and accumulates a scrapbook full of ideas which she eventually takes along to her formal album songwriting sessions.

"I'm constantly gathering information and making notes, but I don't really sit down and tackle them until the time comes for bringing all these ideas to the people I write with," she says. "For *Bedtime Stories*, I'd been writing and reading a lot, and had the idea for "Secret" before I started working on the album. It's different all the time, but I don't just go in and say I want to do something like a deeply personal and sad record about marriage and family. It's not as calculated as you might think."

But Madonna does work hard at designing a "theme" album, as opposed to a "hodgepodge" collection of songs. "I need an emotional through-line," she explains. "I write tons

MADONNA

AN INTERVIEW BY JIM BESSMAN

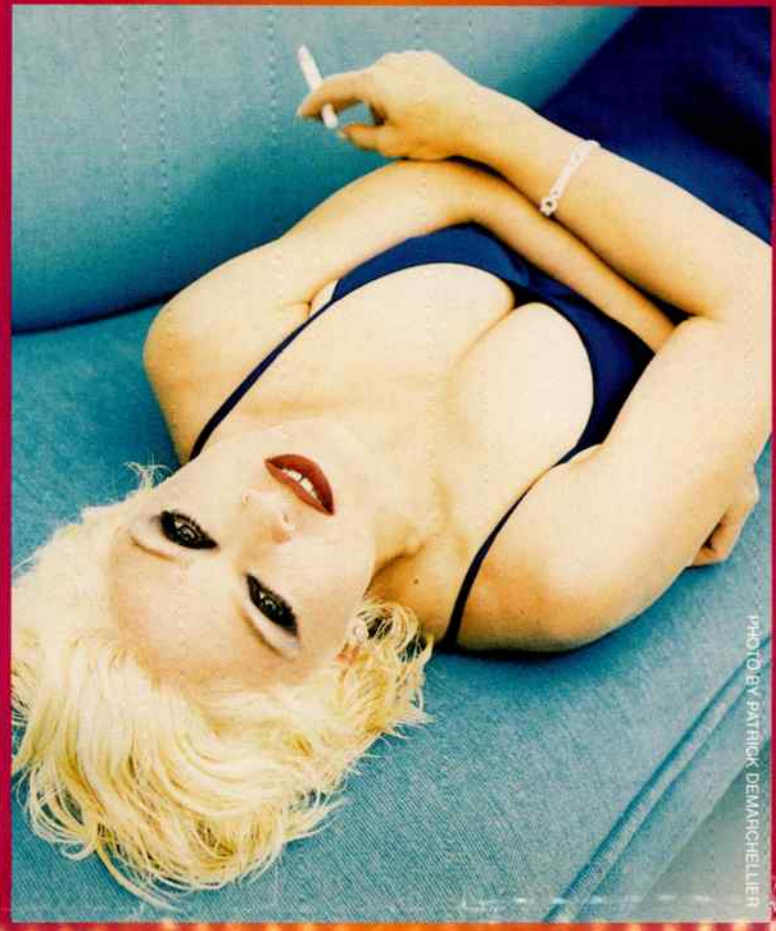


PHOTO BY PATRICK DEMARCHELLEN

"People are listening to these songs and reflecting over the last twelve years and saying, 'You know what? She's a good songwriter!'"

of songs and then weed out the extraneous ones, honing it down until I have songs that are connected emotionally."

With all the writing Madonna has done, then, it's somewhat of a surprise to learn that songwriting was never a career objective. It was, however, a natural outgrowth of her original aspiration to become a dancer. After moving to New York from Michigan in 1978, Madonna struggled as a dancer in a number of dance companies and on the Off-Broadway stage.

"Music is a big part of life as a dancer, of course," she proceeds. "I used to sing in the dressing room or on the bus, and when you audition for Broadway shows you have to sing and dance, so I'd sing more and people would encourage me, and I began to think of myself as a singer."

But it wasn't until she learned to play an instrument that she applied her budding musical creativity to songwriting. Hooking up with pop band the Breakfast Club in 1979, she fell in love with the band's drummer, Dan Gilroy, who also taught her how to play guitar.

"I wanted to have a way to get my feelings out, because I'd always kept journals and wrote poetry and thought I could tell stories through song," she recalls. "As soon as Dan taught me a major chord progression, I was possessed by some spirit and became glued to my guitar and a rinky-dink tape recorder."

From that point on, Madonna wrote songs nonstop, she

"You have four minutes to tell your story, so you better choose your words wisely.... You have to be economical and come up with an uncomplicated way to get your most poignant feelings across."

says, going through many stylistic evolutions in many different bands. "I changed my style a million times before I found myself, because like any other kind of artist, first you're inspired by things you listen to and you copy them. I think it was a long time before I found my own voice and style – and genre I felt comfortable writing in."

She'd grown up listening to black music, and that was a big influence, as was Gilroy's pop-rock. "I was extremely influenced by Chrissie Hynde, believe it or not. The Pretenders' first album really influenced me when I started writing. And I remember listening to Elvis Costello a lot – I learned how to play drums to Elvis Costello records!" She then returned to her roots after she left the Breakfast Club, starting to play more with black musicians and moving into the r&b/dance direction which would soon become her domain.

"I'm sorry to say I don't play instruments anymore, but end up collaborating with someone who does," she says, discussing her current songwriting technique. "The instrument is in my head: I remember things and have to rely on someone else to play them, or work with someone who comes up with a musical riff or bass line and start from there. It's kind of like I made a decision to make compromises, because I started doing so many other things in my career. So I gave up practicing guitar and that side of me to do other things, and now I can no longer write a song by myself – which is good and bad: It's kind of lonely to write songs by yourself, so collaborators can help edit things for you and tell you if your ideas are good or not. It's always good to have someone to bounce things off of."

But, as Madonna also notes, there are "no rules" to the songwriting process, no set formula. "Sometimes the music inspires the words, sometimes the words provide an idea for the hook. When Patrick (Leonard) and I wrote *Like A Prayer*'s "Promise To Try," he started playing and I started singing. It was completely improvised, but he often has that effect on me and that's often how I work."

Leonard has been a frequent collaborator – among many. "I choose different songwriters because I know I get something different from each of them," Madonna says, now turning toward some of her *Bedtime Stories* co-writers. "I know I get killer ballads from Babyface, more hard-hitting stuff from Dallas Austin and Dave Hall, and more of a European style from Nellee Hooper."

Besides drawing from her own experiences, Madonna gets subject matter for her songs from literature and especially cinema, for which she has contributed numerous soundtrack songs.

"When I wrote the songs for *Dick Tracy* (the album, entitled *I'm Breathless*, contained both songs from the soundtrack and others inspired by the Madonna co-starring film), I was inspired by the kind of femme fatale figures in old '40s movies, like Barbara Stanwyck and Ingrid Bergman – the kind who learn lessons the hard way. "Cry Baby" was inspired by Betty Boop, and of course "Vogue" was a tribute to the glamorous days of Hollywood. It's different writing for film because you have to tie in somehow to the through-line of the film – you can't give them just an arbitrary song, though a lot of people do it, which I think is repulsive and has nothing to do with the creative process of making a movie. I like the guidelines and the parameters – in a way, it's easier to write when you're told the story instead of coming up with it yourself."

Production, which is so important to the sound of Madonna's records, plays only a limited role in Madonna's songwriting efforts. "Sometimes when I write, I know what I want in terms of production, but I'm a big fan of 'less is more' these days. I can't tell you how much more I like some of my demos than the finished product."

Songwriting, then, is "mysterious and magical" for Madonna. "There are no rules and it can be arrived at in a number of ways – as long as your heart is in it." Thus, she never thinks of writing a "hit" when she writes a song. "I just write the song. Thinking about commerce is the death of creativity, at least for the original impetus of writing the song."

Still, Madonna always manages to come up with something new in her work, something that always surprises, if not shocks. But there's no rule to that, either. "There's no conscious effort to surprise," she says. "I always say I live faster than everyone else. I move quickly out of my own curiosity and hunger for information and change. Things I felt two years ago are different today: I don't stay in the same place emotionally, and my music reflects that. Again, it's nothing conscious – just a manifestation of my journey through life." ♪



JONATHA BROOKE



RICK RECHT



MARTIN SEXTON



SALLY DWORSKY



SARDINA



VITREOUS HUMOR

ASCAP PACKS THEM IN AT SxSW SHOWCASES

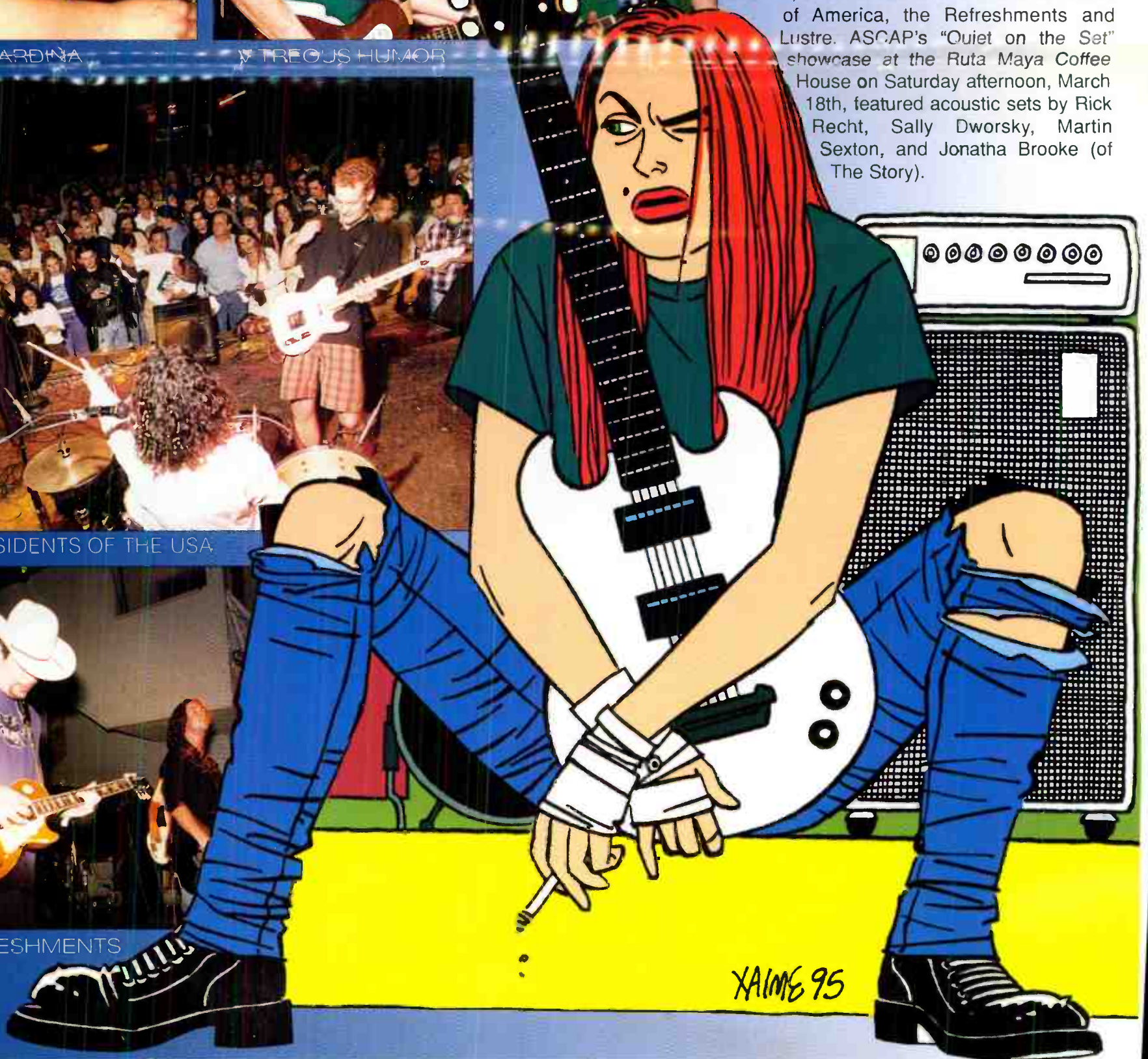
Every March, thousands of musicians and music industry reps stampede to Austin, Texas, to participate in the South by Southwest Music and Media Conference. They go to experience all things hot: the weather, the chili sauce and many of the nation's rising musical acts. This year ASCAP offered a double dose of talent by sponsoring two of the most popular artist showcases in town. The "Best Kept Secrets" showcase at Steamboat on Friday, March 17th, wowed the crowd with stellar performances by Stuntman, Sardina, Vitreous Humor, the Presidents of the United States of America, the Refreshments and Lustre. ASCAP's "Quiet on the Set" showcase at the Ruta Maya Coffee House on Saturday afternoon, March 18th, featured acoustic sets by Rick Recht, Sally Dworsky, Martin Sexton, and Jonatha Brooke (of The Story).



THE PRESIDENTS OF THE USA



THE REFRESHMENTS



NOTEBOOK

ASCAP 1995 DISTRIBUTIONS THROUGH APRIL

March 23-24

Publisher's Quarterly (3Q94 performances) and 1994 Annual BCO* Distribution; and SRE** 1994 Annual Distribution

April 26-28

Writer's and Publisher's Foreign Incoming Distribution

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

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

COMING UP: 1995 EAST COAST R & B SONGWRITERS WORKSHOP

The 1995 ASCAP East Coast R & B Workshop will give songwriters the opportunity to play their songs before a panel of noted music industry professionals, including fellow songwriters, music publishers, producers and A&R executives, who can offer advice on songwriting, song placement and many other topics of interest to aspiring songwriters.

The workshop will be held in June (the exact date will be announced). To apply, just submit a tape with two original songs (including lyric sheets) and any bio information to: ASCAP R & B Workshop, One Lincoln Plaza, New York, NY 10023 (Tapes will not be returned). The deadline for submissions is May 12, 1995.



WINNER OF THE 1995 RUDOLF NISSIM PRIZE: 36 year old Peter Alexander, a Harvard PhD in composition who joined ASCAP in December, 1993, is the winner of this year's 1995 Rudolph Nissim Prize for his *Symphony #1* for full orchestra. Alexander, pictured at left with ASCAP's Symphonic and Concert Director Fran Richard, has conducted performances with the Rutgers University Orchestra, the Juilliard Contemporary Orchestra, The Manhattan School Chamber Ensemble and the Griffin Ensemble.



SHOWING HIS METAL: ASCAP member Tony Shimkin, who recently provided music for a Labatt's Ice Beer Campaign and a Carlsberg Beer spot, is pictured here with two platinum albums he received for his work on Janet Jackson's *Rhythm Nation* and Madonna's *The Immaculate Collection*. Shimkin is currently at work handling artists for his own production company, Noble Music Inc.

FOLKS LIKE US : ASCAP participated as a sponsor of the 1995 North American Folk Alliance Conference in Portland, Oregon, in February. A highlight of the event was a raffle drawing for a custom-made Martin guitar with ASCAP's name inlaid on the fretboard. Money from the raffle benefited World Hunger Year. Pictured (right) at the event are ASCAP's Ron Sobel and Brendan Okrent, Guitar winner Matthew Werner and ASCAP's Jim Hudak.

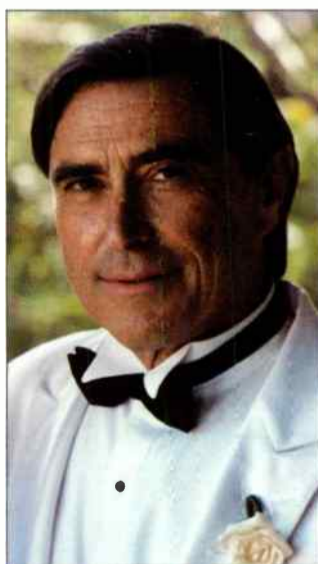


EDITOR'S NOTE: Due to a printing error in the January-February issue of *ASCAP PlayBack*, Mr. Walter Kent's photograph was inadvertently substituted for the photograph of Richard Allen Markowitz. The editors sincerely wish to apologize for this error.

RICHARD ALLEN MARKOWITZ

COMPOSING CREDITS INCLUDE "WILD, WILD WEST," "THE REBEL," AS WELL AS (TITLE THEMES) "MURDER, SHE WROTE," "COLUMBO," "MISSION IMPOSSIBLE," "POLICE STORY," "THE FBI," "STREETS OF SAN FRANCISCO"...

Renowned film and TV composer Richard Allen Markowitz died on December 6, 1994 in Los Angeles, California. He was 68 years old. Markowitz studied composition with Arnold Schoenberg, Arthur Honneger and George Tremblay. After working as a jazz pianist in L.A. and Paris, he began touring worldwide with the Katherine Dunham Dance Company as her composer, conductor and arranger. Returning to Hollywood, he continued his successful film and TV scoring career which spanned over 35 years composing for over 40 films, numerous TV shows and Movies of the Week. He is survived by his adoring wife Brenda, son Jonathan, daughter Kate, and sister Babs Bay.



Richard Allen Markowitz

WALTER KENT

WRITER OF "I'LL BE HOME FOR CHRISTMAS" AND "THE WHITE CLIFFS OF DOVER"

Walter Kent, ASCAP member since 1934 and composer of the great wartime classic "The White Cliffs of Dover" and the perennial Christmas favorite "I'll Be Home for Christmas," among other hits, died on March 1, 1994, in California at the age of 82. "The White Cliffs of Dover" was significant among the musical works performed at the ceremonies commemorating the 50th anniversary of D-Day in June, 1994. Other Kent compositions have been recorded by such artists as Frank Sinatra ("I'm Gonna Live 'Til I Die"), Duke Ellington ("Love Is Like A Cigarette") and Cab Calloway ("Mama, I Wanna Make Rhythm").



Walter Kent

World Radio History

ATTORNEY LEO KAPLAN, SPECIAL DISTRIBUTION ADVISOR TO ASCAP, DIES AT 89

Attorney Leo Kaplan, a founding partner of the firm of Kaplan, Kilsheimer and Fox, died on March 23 at his Manhattan home. He was perhaps best known for serving, since 1967, as a court-appointed Special Distribution Advisor, overseeing the royalty distributions of ASCAP, ensuring that the distributions proceeded in accordance with ASCAP's 1950 consent decree which ordered strict standards of fairness.

Mr. Kaplan, who combined a passion for law with a love for music, was pre-deceased by his first wife, Hazel Nalitt Kaplan, by thirty years. He is survived by his second wife, Dorothy Shames Kaplan of Manhattan, and four children: Robert of Rye, New York; Theodore of Northport, New York; Susan Hut of Greenwich, Connecticut; and Deborah Kaplan of Paris.

Commenting on Mr. Kaplan's passing, Marilyn Bergman said, "Leo Kaplan rendered a valuable service to ASCAP's membership in his many years as the Court's Special Distribution Advisor. ASCAP will never forget his dedication and devotion to musical creativity and to the welfare of the entire membership. We will miss him deeply. On behalf of all ASCAP members, I offer sincerest condolences to his family." In lieu of flowers, the family has requested that contributions be made to the ASCAP Foundation (One Lincoln Plaza, New York, NY 10023).



Leo Kaplan

DAVID COLE, 32 PRODUCER AND WRITER

Producer and writer David Cole, a member of ASCAP since 1986 and best known as co-creator of the popular dance band C+C Music Factory, died in January. His many production credits included Mariah Carey's "Make It Happen," Whitney Houston's "I'm Every Woman" and his own group's "Gonna Make You Sweat," for which they received a Grammy nomination. Among his many collaborations with partner Robert Clivillés are the songs "Let The Music Play" and "Do You Wanna Get Funky?" (written with ASCAP member Randy Ramos).



David Cole

STEPPIN' OUT



A JEWEL IN ASCAP'S CROWN: ASCAP recently presented an all-star tribute to the late Broadway composer giant, Jule Styne, at the Majestic Theater in New York City. The event, hosted by Marilyn Bergman and produced by Barry Brown, drew an SRO crowd. Following the program, the cast gathered on stage. *Pictured (seated at the piano): Margaret Styne (Mr. Styne's widow), Marvin Hamlisch; (standing l-r) Tyne Daly, Taylor Dayne, Barbara Cook, Judy Kuhn, Peter Stone, Phyllis Newman, Adolph Green, accompanist Michael Rafter, Betty Comden, Davis Gaines, Marilyn Bergman, Alan Bergman, Bill Hutton, Burton Lane, accompanist Eric Stein and Martin Charnin.*



"DAY-O" WRITER BURGIE HONORED: Irving Burgie, long acknowledged as one of the greatest composers of Caribbean music ever ("Day-O," "Islands in the Sun" and "Jamaica Farewell" among others), was honored recently as Cherry Lane Music's 1994 Writer of the Year. *Pictured at the reception are (l-r): Peter W. Primont, President & CEO, Cherry Lane Music Co., Irving Burgie, Aida Burwicz, Senior Vice President, Cherry Lane Productions and Michael Connelly, Vice President/General Manager, Cherry Lane Music Publishing Co.*

COMMISSIONED

Gustavo Leone by Concertante di Chicago for a Concerto for Harp and Orchestra.

Jesse Jaymes and Dana Mozie by the New York Knicks to write the Knicks' 1995 theme song "I'm a Knicks Fan."

Mike Reid by the Metropolitan Opera Guild to create a contemporary opera about football.

Bonnie Lee Sanders by Montauk Theater Productions to write an original Mystery Musical, entitled "Split Ends," for the 1995 summer season.

HONORED

Grover Washington, Jr. as Settlement Music School's 1995 Pote Distinguished Jazz Artist.

Philip Aaberg with a Music Award at the Montana Arts Council 1995 Governor's Awards on February 3.

Bill Trader, the writer of the classic song "A Fool Such As I," with an induction into the South Carolina Music and Entertainment Hall of Fame.

Ronnie Britton, in having been granted the Broadway rights to write the book, music and lyrics for a musical based on the life of the late MGM child-star, Freddie Bartholomew.

Ian Tyson and Sylvia Tyson with the Order of Canada, which recognizes outstanding achievement and service in various fields, from sports to arts to business and politics.

Lamont Johnson and his Lamont Johnson Trio with First Place Honors in a national jazz competition sponsored and hosted by the national cable television BET program, "Jazz Central."

Steve Hahn with the first ever Jazz Fellowship/Individual Project Grant from the National Endowment for the Arts given to a Chapman Stick player.

FEATURED

Lanette Lind's "Ugly Duckling" Symphony by the Minot Symphony Orchestra in two Young Person's Concerts; to 1500 children in North Dakota and also in a Family Concert, March 3 and 4, 1995.

Joe Oscar Barrera, Jr.'s score for Universal television's drama, "A Rainy Day," at the Alfred Hitchcock Theater, Universal Studios, Universal City, CA, on October 12, 1994.

Jeffrey Schmitt's score for the newly released parody film, *Backfire*, starring Robert Mitchum, Kathy Ireland and Telly Savalas.

Guy Marshall and Robin and Judithe Randall's songs (two) in the hit TV show, "Baywatch."

PREMIERED

Elinor Armer's *Island Earth* in its World Premiere by the Women's Philharmonic and the San Francisco Boys Chorus at Zellerbach Hall, Berkeley, on January 28, 1995, with text by ASCAP member **Ursula K. LeGuin**.

Jack Beeson's opera, *Cyrano*, with the libretto by Sheldon

Harnick, after Rostand, was given its world premiere by the Hagen Theater (Germany) in September and then played in repertory for a dozen performances through December.

Kenneth LaFave's *Road Signs: Suite for Jazz Band* on February 12, 1995, in the Phoenix Symphony Hall, Phoenix, AZ, by Young Sounds of Arizona, a youth stage band funded by the Phoenix local of the American Federation of Musicians.

Dorothy Lang's orchestral art song, "Life Cycle" in its World Premiere, performed by The New York Virtuosi Chamber Symphony on March 5, 1995 at the Miller Theater of Columbia University. "Life Cycle" is a musical work based on the poem by Sedrey Ordonez; Soprano Trudy Wallace and Baritone Brian Rayner were the soloists.

Joan La Barbara's "in the shadow and act of the haunting place" for voice and chamber ensemble by the San Francisco Contemporary Music Players, conducted by Stephen Mosko, at The Green Room in San Francisco, January 17, 1995. Excerpts were also featured on the nationwide radio broadcast "West Coast Live!"

Dan Locklair's *Hues for Orchestra (Three Brief Tone Poems)* by the North Carolina Symphony Orchestra on October 29, 1994, at Memorial Hall, Chapel Hill, North Carolina.

Sally Wolf's *Pandora's Box*, a children's opera with libretto by Lurrine Burgess, performed by the Young Musical Theatre at the Southern California

Conservatory of Music, Sun Valley, CA, on December 19, 1994.

Rob Simbeck's "Is There Anything A Stranger Could Do," and ten other Simbeck songs in "Mud Pies and White Dresses," a play with music written by Lori Street-Tubert on January 27, 1995, at the Group Repertory Theatre in Los Angeles. Song co-writers include Frank Michels, Patti Ryan and Sharon Spivey.

RELEASED

Kieran Kane's solo debut, *Dead Reckoning*, on his own new label, Dead Reckoning Records.

Burton Lane and Ervin Drake's "I Never Danced Before," recorded by "Jackie & Roy," on Music Master Records.

Robin Lane's new album, *Catbird Seat*, by Ocean Music.

Junior Soul's new album of soft reggae songs, *Second Chance*, on 2M Records, distributed by VP Records and available at Tower Records.

Robert Ian Winstin's album of short 20th Century solo piano pieces, *Piano Art*, on ERM (Editions de la Rue Margot).

SIGNED

Stephen Bates Baltes with The Lyons Group, and who, along with ASCAP member **Lory Lazarus**, will collaborate on all original music and lyrics for the PBS series *Barney & Friends*, and all future Barney projects.

Gene-n-Allison Gordon Mastropieri of Active Nature to a two album deal with Mykor Records.

PERFORMED

Bob Clendenen's "As Sound Fades Into Beauty" for chamber ensemble by the Cal Arts New Millennium Players, conducted by Stephen L. Musko on March 8, 1995 and "Textures" for percussion quartet by the Cal Arts Percussion Ensemble, conducted by John Bergamo on March 9, 1995, as part of the Spring Music Festival, California Institute of the Arts.

Meredith Monk's *The Tale, Light Songs* and *Madwoman's Vision* performed by the composer at The New School on March 4, 1995. Monk was the school's first annual Distinguished Artist-in-Residence.

Lori Dobbins' Music for Chamber Orchestra by the Cleveland Chamber Symphony, Edwin London, conductor, on February 27th at Cleveland State University, and February 28th at the College of Wooster.

Zika Williams' American Indian Folk Suite by the Mientka Duo at the National Gallery of Art in Washington D.C. on November 13, 1994. The work (for cello and piano) was commissioned by Kathryn and Tim Mientka in 1992.

SEND STEPPIN' OUT
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ONE LINCOLN PLAZA,
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ASCAP Play Back™

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PUBLISHED BY THE AMERICAN SOCIETY OF COMPOSERS, AUTHORS & PUBLISHERS

MARCH - APRIL 1995



Madonna

PHOTO BY FRANK MICELOTTA

AMERICAN SOCIETY OF COMPOSERS, AUTHORS AND PUBLISHERS

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