

RHYTHM AND SOUL MUSIC AWARDS

PLAYBACK

Why
we need **U2** now



plus!

**Jazz Wall of Fame,
Sigur Ros, Cyndi Thomson,
Rodney Crowell,
Guy Roche, Glenn Tilbrook,
CPA Music, Naming Your Band**

PHOTO BY RANKIN

World Radio History

October 2001
USA \$3.95
Canada \$4.95

PLAYBACK

GOD BLESS AMERICA

Words and Music by
IRVING BERLIN

Moderately
B \flat

F/A C7/E F A7/C \sharp Dm Gm7

F/C C7 Gm7 C7

Freely
F F \sharp dim Gm C7

While the storm clouds gath - er far a - cross the

F Dm B \flat 6

sea. let us swear al - le - giance



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World Radio History



PREMIERES

R&B

SO

R&B AWARD WINNING R&B HIP-HOP SONGS

"Big Pimpin'"
 Writers: Kymbo, Hip Hop, Joshua Timbaland
 Publishers: I Love KJ Music, Virginia Beach Music, Warner/Chappell Music Inc.

"Dance Tonight" (from Love and Basketball)
 Writers: Ali Shaheed Muhammad, Raphael Saadiq
 Publishers: C. e. Abdul Music, Ugnoe Music, Zomba Enterprises Inc.

"Get It On Tonight"
 Writers: Darren Benbow, Joerg Evers (GEMA), Montell Jordan, Juergen Korduletsch (GEMA), Brian Palmer, LeVar
 Publishers: Carpa Noche, Famous Music Corp., LeVar's Cribb Publishing, Montell Jordan Music, Tobski Music, Warner/Chappell Music Inc.

"He Can't Love You"
 Writers: Brandon Casey, Brian D. Casey
 Publishers: Air Control Music, Inc., EMI Music Publishing, Them Damn Twins

"He Wasn't Man Enough For Me"
 Writers: LaShawn Daniels, Harvey Mason, Jr.
 Publishers: BMG Songs, Inc., EMI Music Publishing

TOP R&B/HIP-HOP SONG

"I Wanna Know" (from The Wood)
 Writers: Jolyon Skinner, Joe Thomas
 Publishers: 563 Music Publishing, Conversation Tree Entertainment, Zomba Enterprises Inc.

TOP RAP SONG

"Hot Boyz"
 Writers: Missy, "Misdemeanor" Elliott, Timbaland
 Publishers: Mass Confusion Music, Virginia Beach Music, Warner/Chappell Music, Inc.

TOP DANCE SONG

"Music"
 Writer: Madonna
 Publishers: Warner/Chappell Music, Inc., Webo Girl Publishing Inc.

TOP SOUNDTRACK SONG OF THE YEAR

"I Wanna Know" (from The Wood)
 Writers: Jolyon Skinner, Joe Thomas
 Publishers: 563 Music Publishing, Conversation Tree Entertainment, Zomba Enterprises Inc.

TOP REGGAE ARTIST



Bob Marley

Other Reggae Honorees:
 Sean Paul
 Sizzla
 Bounty Killer
 Ziggy Marley & The Melody Makers

RHYTHM & SOUL MUSIC HERITAGE HONOREE

Peabo Bryson



SONGWRITERS OF THE YEAR



Jermaine Dupri
 "Bounce With Me" (from Big Momma's House)
 "Let's Get Married"
 "What'Chu Like"

Timbaland
 "Big Pimpin'"
 "Hot Boyz"
 "Try Again" (from Romeo Must Die)



PUBLISHERS OF THE YEAR

Warner/Chappell Music, Inc.
EMI Music Publishing



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"Hot Boys"
 Writers: Mike "Makaveli" Elizal, Tankred
 Publishers: Mike "Makaveli" Elizal, Tankred
 Warner-Chappell Music, Inc.

"Hot ST (Country Grammar)"**
 Writers: John Egan, Mark
 Publishers: BMG Songs, Inc., Jay-Z Entertainment, Universal Music
 Publishing Group

"I Don't Wanna" (from Romeo Must Die)
 Writer: James Austin
 Publishers: Columbia Music, Naked Lunch, My Clothes Music

"Incomplete"
 Writers: Anthony "Shee" Crawford, Marshall Jordan
 Publishers: Arista Music Corp., Fantasy Music Corp.,
 Hitman Studios Music, Marshall Jordan Music,
 Snap & Snap Publishing

"Just Be A Man About It"
 Writer: James Austin
 Publishers: Columbia Music, Naked Lunch, My Clothes Music

"Let's Get Married"
 Writers: Brandon Cook, Brian Q. Costa, Jerome Dupin
 Publishers: Air Control Music, Inc., EMI Music Publishing, So So
 Def Music, Train, Danni Teala

"Thong Song"
 Writers: Lisa "Diamond Child" Marquis Collins, James Train
 Publishers: Diamond Child, Hit A! Fire Music, J. Moore Music,
 Me Yaah Universal Music Publishing Group, U-bro Warfunk,
 Warner-Chappell Music, Inc.

"Try Again" (from Romeo Must Die)
 Writers: Stephen "Stic" Simon, Timbaland
 Publishers: Bad Future Music, Heatbeat Music, Warner
 Bros. Music, Warner-Chappell Music, Inc.

"U Know What's Up?"
 Writers: Edward Fennel, Anthony Hamilton, Clinton Lingle,
 Daniel Ligon, Vincent Palumbo
 Publishers: Anthony C. Hamilton Publishing, Die Muzik I Gotta
 Producing, Mike F. Music, Remyxstar Music,
 Warner-Chappell Music, Inc.

"Untitled (How Does It Feel)"
 Writers: D'Angelo, August Sane
 Publishers: 1230 AM Music, Air Control Music, Caprice Music,
 Universal Music Publishing Group

"What'Chu Like"
 Writers: Jerome Dupin, Jerome Egan, (GEM), Shawntel
 "D.B.M.", Harris, James Kambalizi, (GEM)
 Publishers: Air Control Music, Inc., EMI Music Publishing, So So Def
 Music, Train, Tamaris Music, Warner-Chappell Music, Inc.

"I'm Outta Love"
 Writers: Annette, Lorie Jahn, Barbra Streisand, J. Vinters
 Publishers: Breakthrough Creations, EMI Music Publishing,
 Po-Ho Productions, SNY, Sony-ATV Tunes LLC, Universal
 Music Publishing Group

"King Of My Castle"
 Writers: Guido Adriano, Christopher Brown
 Publishers: Borealis Studios, Jazzy Michael Music, Inc.,
 Windie Music

"Scap Playing With My Mind"
 Authors: Diana Fortini, Juan Hernandez, Lorie Jahn, J.
 Publishers: Jazzy Michael Music, Inc., Mac House Music,
 Round Publishing, Universal

"That Sound"
 Writer: Michael Mann
 Publishers: Jazzy Michael Music, Inc.,
 Sassy Rhythmic Publishing

"With You"
 Writer: Noraid
 Publisher: Jazzy Music

R&B AWARD WINNING RAP SONGS

"4, 5, 6"
 Writers: Kandi Burruss, Tonie Spivey, Johnston, Christopher
 Truitt, Stewart
 Publishers: Air Control Music, Inc., EMI Music Publishing,
 Fantasy Music Corp., Hitman From Music, Ruffin Music,
 The Better Group, Music Music of Wisconsin

"Bounce"
 Writers: Aaron Alexander, David Cooper, Timothy L. Granger,
 J. Tracy Hawley, Michael "Haze" Rantz
 Publisher: Ruff Life

"Bounce With Me" (from Big Momma's House)
 Writers: Jerome Dupin, Shawntel "Di'Bit" Harris
 Publishers: Air Control Music, Inc., EMI Music Publishing,
 So So Def Music, TCF Music Publishing, Train,
 Tamaris Music

"Down Bottom"
 Writers: Maurice "Swizz Beatz" Beatz,
 Mr. "Dre" On "Smalls"
 Publishers: Epic, Ruff Ryters Entertainment, Inc.,
 Swizz Beatz

"G'd Up"
 Writers: T. Lucas, Davy Kross, "Bermie" Gilliam,
 Kawan, "Garde Loc" Sullivan
 Publishers: Borealis Studios, U. Gargano Music, Swizz Beatz
 Home Distrib. Bus. Music, King Of The Music

"Hot ST (Country Grammar)"**
 Writers: John Egan, Mark
 Publishers: BMG Songs, Inc., Jay-Z Entertainment,
 Universal Music Publishing Group

"I Like Dem Girls"
 Writers: Jonathan Smith, Steven Simonsen
 Publishers: STD Music, Swizz Beatz

"Left, Right, Left"
 Writers: Terrence "Dre" Cook, Genevieve Swain
 Publishers: Dre Swain & De Creative, E-Beat Music,
 EMI Music Publishing, Tige 2 Def

"Wobble Wobble"
 Writer: Danni Teala
 Publisher: Black A/C De Publishing

"Yeah That's Us"
 Writers: Michael "Bong Joon-an" Allen,
 Aja "Sport-O" Barber, Russell "A-Jay" Ellis,
 Barcelona, Terrence "Hotterral" Lovelace, F. H.
 "Gina De'lic" Nave
 Publishers: Dime House Music, Home N The Podium,
 Ruffin Music, Warner-Chappell Music, Inc.

"You Can Do It"
 Writers: Lisa Costa, Mark Q. Costa, Jerome Dupin
 Publishers: Dime House Music, Home N The Podium,
 Ruffin Music, Swizz Beatz, Train, Tamaris Music,
 Universal Music Publishing Group,
 Warner-Chappell Music, Inc.

SOUL

"No More"
 Writers: Edward Fennel, Clinton Lingle, Gordon Ligon
 Publishers: EMI Music Publishing, My Clothes Music,
 Chappell Music, Inc.

"No More Rain (In This Cloud)"
 Writers: Curtis "Chimney" Jones, Phillip
 Publishers: House of Music, Music of Wisconsin, October 12th
 Music, Universal Music Publishing Group

"Open My Heart"
 Writers: James "Jaxx" Jaxx, Harris, Terry Lewis,
 Big Jim Wright
 Publishers: EMI Music Publishing, Five Three Seven, J. Branch
 Music, World International, Guss Music, Inc.

"Party Up (Up In Here)"
 Writers: Kaseem "Swizz Beatz" Beatz, DJ J
 Publishers: Borealis Studios, Ruff Ryters Entertainment, Inc.,
 Swizz Beatz

"Say My Name"
 Writers: LaShawn Daniels, Maurice "Swizz Beatz" Beatz,
 LaTina Robinson, Kwanza Everett
 Publishers: Borealis Studios, EMI Music Publishing, Kwanza
 Music Publishing, LaTina Music Publishing, J. Tracy
 Publishing, Sony-ATV Tunes LLC

"Shake Ya Ass"
 Writers: Chad Hugo, Mystikal
 Publishers: Clipse Chad Music, EMI Music Publishing,
 The Broyde Publishing

"Whatever"
 Writers: Edward Fennel, Ken "Kee-Gee" Gay, R. L. Huger
 Publishers: Divine M. Music, Fantasy Music Corp., Fingaz Goal
 Music, Uti On Emert, Warner-Chappell Music, Inc.

"Where I Wanna Be"
 Writers: Daniel James, Kym White
 Publishers: Clipse Music, EMI Music Publishing, Next Nxt &
 Caprice Publishing, Warner-Chappell Music, Inc., Warner Publishing

"Wifey"
 Writers: Edward Fennel, Ken "Kee-Gee" Gay, R. L. Huger
 Publishers: Divine M. Music, EMI Music Publishing, Fantasy
 Music Corp., Fingaz Goal Music, Uti On Entertainment,
 Warner-Chappell Music, Inc.

R&B AWARD WINNING RARE SONGS

"Dive In The Pool"
 Writer: Barry Harris (SOCCAN)
 Publisher: Bear Music Publishing (SOCCAN),
 Ten Twenty Four Music, Inc.

"Don't Call Me Baby"
 Writers: George "Cherry" SAGE, Dennis "Dennis" WPRR,
 Diane "Diane" APRR, Andrew "D" Davidson, APRR
 Publishers: Center Board Music, (SAGE) Universal Music
 Publishing Group

"I Learned From The Best"
 Writer: Danni Teala
 Publisher: REALSONG

ASCAP Congratulates Our 2001 Rhythm and Soul Award Honorees



ASCAP
 WHERE MUSIC BEGINSSM

Marilyn Bergman | President & Chairman of the Board
www.ascap.com



A MESSAGE FROM THE PRESIDENT



It was a beautiful morning. Sunny, clear, perfect flying weather. I was in New York's LaGuardia Airport waiting to board the 9:00 a.m. shuttle to Washington,

D.C. Later that evening I would present ASCAP's Golden Note Award to Garth Brooks at a dinner in the Capitol. But it was the morning of September 11th. When the World Trade Center and the Pentagon were attacked, we all suffered attacks on our psyches, on our spirits. Our President asked us to return to life as usual. Easier said than done. We have gone back to our lives, but I doubt that it will ever be life as usual. I will forever remember that awful, acrid smell of wires and fuel and asbestos and humanity that blew uptown New York City on Wednesday evening Sept. 12th as we walked up First Avenue after dinner in a local restaurant.

The horror of it is unspeakable, even as the television commentators and experts and pundits manage to fill hour after hour repeating, conjecturing, hypothesizing. Perhaps the language of music can better speak to what we are

feeling, to help articulate the pain and to whisper some hope. The late Isaac Stern (how strange that sounds!) said, "music is involved with the welfare of the state of a person's soul." I believe everyone keenly felt that as they watched the extraordinary concert, "A Tribute to Heroes." It took us back to a

Later that evening I would present ASCAP's Golden Note Award to Garth Brooks at a dinner in the Capitol. But it was the morning of September 11th.

time when storytellers and singers of songs gathered around fires in a communal, tribal way and shared a common experience.

If ever we needed reminding of the vital role art and music play in our lives, these past weeks have made it clear that nothing can elevate the spirit, nourish and nurture it, remind us of what is beautiful and positive as can music.

Only human beings can create music. It comes from a basic human

impulse to imagine beauty and order where there may be none. How fortunate are we who make music. We who understand collaboration, working together. We who can perhaps help in restoring the normal rhythm of our days and try to make sense of the senseless can perhaps help drown out those voices beyond our borders and within our shores that would demonize and divide us.

Until the anthems once again belong mostly to sports arenas, it is important, I think, to remember that all music need not be prayerful or patriotic. It can be searching, brooding, questioning. It can not only be "Amazing Grace" and "Accentuate the Positive." It can be "Bridge Over Troubled Waters." It can be "Blowin' in the Wind."

When the United States Congress gathered on the steps of the Capitol and sang "God Bless America," I thought: God has blessed America. May He (or She) continue to do so.

Marilyn Bergman
President and Chairman of the Board

PLAYBACK

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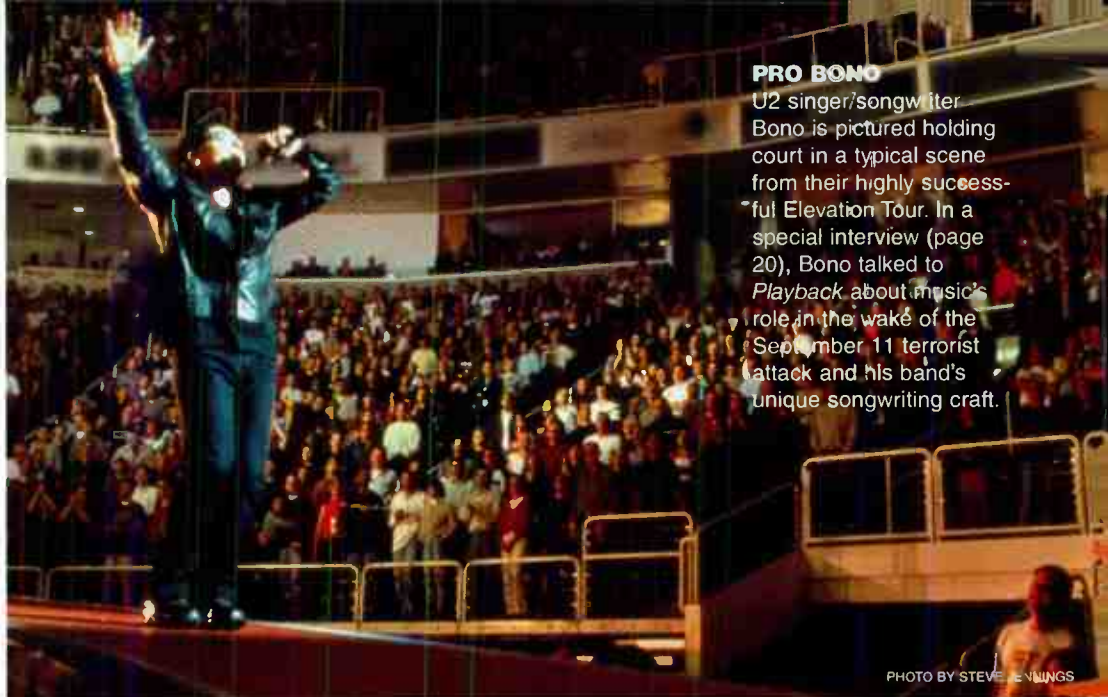
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PRO BONO

U2 singer/songwriter Bono is pictured holding court in a typical scene from their highly successful Elevation Tour. In a special interview (page 20), Bono talked to *Playback* about music's role in the wake of the September 11 terrorist attack and his band's unique songwriting craft.

PHOTO BY STEVE LUNNINGS

Features

9 WE'VE GOT RHYTHM...

And a lot of soul, too. For the first time ever, ASCAP's 14th Annual Rhythm and Soul Music Awards, was held in Atlanta, Georgia. "Songstress of Love" Roberta Flack presented legendary balladeer Peabo Bryson with the ASCAP Heritage Award and Jermaine Dupri and Timbaland shared the Songwriter of the Year honor.

10 JAZZ WALL OF FAME

Composer/pianist/educator/broadcast personality Billy Taylor is feted in New York as his name is added to the ASCAP Jazz Wall of Fame. Ten posthumous honorees are also added.

19 RARE COPLAND MUSIC PREMIERES IN NEW YORK

A concert version of A. E. Hotchner's 1957 teleplay, *The World of Nick Adams*, based on the short stories of Ernest Hemingway and featuring music by Aaron Copland, will premiere in New York City in November.

42 THE ART OF COMMERCIAL MUSIC

As one of the leading singer/songwriter/composers of commercial music (CPA Music) in the business, Jake Holmes has made his mark on the American culture. Among his most well-known creations are "Be All You Can Be" for the U.S. Army; "Be A Pepper" for Dr. Pepper and "The Softer Side of Sears" for Sears. Here he talks to *Playback* about how he reached the top.

46 PULITZER PRIZE WINNER

In Manhattan, ASCAP honored composer John Corigliano for receiving the 2001 Pulitzer Prize for his *Symphony No. 2 for String Orchestra*.

50 THE NAME GAME

What's in a band name? A potential legal battle if you don't plan ahead wisely. Here's the legal scoop behind naming your group.

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ASCAP Remembers Jane Simpkin



All of us at ASCAP were devastated to hear the news that ASCAP employee, Jane Simpkin, was one of the 56 passengers and crew on United Airlines Flight 175 that hijackers crashed into

the World Trade Center on September 11.

Jane was a member of ASCAP's Northeast music licensing team and was travelling to California to attend an ASCAP General Licensing meeting. She joined ASCAP staff in 1998 as Licensing Manager.

According to Bonnie King, ASCAP's Vice President and Director of General Licensing, "Jane was enthusiastic about her role in General Licensing and ASCAP from the day she was hired in December 1998. She was very committed to our goals for finding, educating and licensing music users in her area. She was dedicated, energetic, sometimes outspoken, very bright and quite loyal to her team, to General Licensing and to ASCAP. Jane was quick to share her ideas and resources for finding new business with Licensing Managers all over the country.

Jane had recently joined a new team. They were very excited about her joining the team and optimistic about the successes the new team would share. She will be missed by all of us in General Licensing."

Commenting on this tragedy, ASCAP CEO John A. LoFrumento said: "Jane was a valued member of the ASCAP family and her loss is felt by us all. We send our prayers and deepest

sympathy to Jane's family and to all who are suffering in this horrific tragedy."

Jane, 36, was born in England and grew up living in places all over the world, including Iran. She moved to Wayland, Massachusetts during her freshman year of high school and graduated from Emerson College, Boston. She had just entered the Massachusetts School of Law in Andover to study criminal law. She volunteered at the Multiple Sclerosis Society in addition to spending hours with prisoners in literacy programs. She enjoyed reading and followed the music scene avidly.

Jane is survived by her mother and two sisters. ASCAP has established a special fund, "ASCAP Employees For Relief," in Jane's memory. ASCAP will match, dollar for dollar, any contributions made by ASCAP employees.

Friends and colleagues remember Jane: Pam Gibson

"Jane was a special and unique person, always willing to help her fellow co-workers. On many occasions I would call her and ask advice on internet websites and techno/alternative style music. I once asked her a question about techno music and she sent me an email with a list of over twenty-five techno artists/composers and even went so far as to research which ones were ASCAP members. We miss her dearly and take comfort that she touched so many people for the time we had with her."

Jennifer Chadwick

"Jane was the best friend and co-worker I could ever ask for. To use a phrase that Jane

used, she 'rocked!' I was honored to know Jane for over 2 years. Our bond transcended our job roles. We spoke every day about everything and anything – professional to personal.

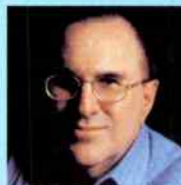
Jane had overcome many hardships with strength and determination. Her resilience amazed me. She was always learning as well as teaching others. She was honest and up front with everyone – whether you wanted to hear it or not – but you always ended up appreciating what she had to say. I grew so much through her advice and support. She could always make a bad day brighter. She made you think, smile, laugh – and now, cry.

As I write this, it has only been ten days since she was taken away from us, but it feels like ten years. I will always remember our talks, her laugh and how she helped me get through the day. I will always love her and miss her."

Randy Hoffman

"I worked closely with Jane on a brochure for General Licensing. I always remember her 'no nonsense' style. Jane always asked questions in a direct manner and you always knew where you stood. Her willingness to help and enthusiasm for the task at hand was an asset to our group. I remember a specific problem solving issue at one of our meetings. I was sitting next to Jane when a particular comment was made about a customer objection. Jane nudged me on the shoulder and said, 'I wish they had said that to me. That's no excuse for not getting the money!' Like I said, you knew where you stood with Jane. I will miss not talking with her. Jane was my friend."

ASCAP AND VIACOM REACH AGREEMENT ON CABLE LICENSING FEES



ASCAP CEO John LoFrumento has announced that ASCAP has entered into a long-term agreement with Viacom concerning the music performing rights fees for all of Viacom's cable networks. Under the agreement, all issues concerning Viacom's cable networks have been resolved. Among these networks are MTV, VH1, Nickelodeon, BET, Nick at Nite, TNN, CMT, TV Land, MTV2, Showtime and Sundance Channel.

In particular, LoFrumento noted that "this agreement resolves the outstanding royalty dispute with one of the country's largest music users and does so for an extended period of time." ASCAP and the cable networks have been involved in a court proceeding to set reasonable license fees since 1989. Late last year, ASCAP reached an agreement with the Turner Broadcasting System. The proceeding continues for the remaining cable networks.



MICHAEL McDONALD PERFORMS AT NAB SHOW
On September 7th, Grammy Award winning singer/songwriter Michael McDonald performed on behalf of ASCAP at the Marconi Radio Awards held in conjunction with the National Association of Broadcasters' Radio Show in New Orleans. Pictured (l-r) are ASCAP's Senior VP of Licensing **Vincent Candilora**, ASCAP member **Michael McDonald** and NAB Executive Vice President of Radio **John David**.

IRVING BERLIN'S "GOD BLESS AMERICA"

Within hours after the attack on the World Trade Center, members of Congress gathered on the steps of the Capitol to show that our government was united and strong. They chose to send their message to the world in a most powerful way. They joined their voices in song.

The song they chose to sing was Irving Berlin's "God Bless America," and in the days that have followed the tragedy, the song has been played and sung numerous times across the country. From Broadway stages to candlelit memorial gatherings, from baseball parks to the Washington National Cathedral, it has quickly become the country's unofficial national anthem.

Irving Berlin originally wrote "God Bless America" for a traveling revue call *Yip! Yip! Yaphank* to help promote patriotism after the United States had entered World War I. But it didn't make the show. It wasn't until 20 years later that Berlin picked the song up again, and after a bit of editing, gave it new life as a powerful declaration of love for the country. The singer Kate Smith gave "God Bless America" its world premiere over the radio on November 11, 1938, Armistice Day. The song became an immediate hit and was sung in schools and churches, as well as recorded by Smith and Bing Crosby and many others.

In 1940, Berlin gave all the royalties from the song to the God Bless America Fund, and requested that the fund benefit the youth of America. He named the Boy Scouts and the Girl Scouts as his favorite youth organizations. For years, say the trustees, virtually all the money has gone to scouting groups in New York City. It is only fitting that the song's newfound popularity will help New York City area scouts cope with their loss.

Easy to sing (as compared to the National Anthem, Francis Scott Key's 1814 "Star-Spangled Banner"), and beautiful in its simplicity, "God Bless America" is available in 70 different arrangements for solo voices, choruses, bands, string orchestra, full orchestra, piano, hand bells and many other combinations of instruments.

Berlin, who lived from 1888 to 1989, was one of America's most productive songwriters. Among the 1,500 songs to his credit are "There's No Business Like Show Business," "Easter Parade," "Puttin' on the Ritz," "Alexander's Ragtime Band" and "White Christmas." Pictured, Berlin performing in the show *This is the Army*.



The Music Never Stopped

Initially, the music industry was disrupted by the horrific events of September 11. The Latin Grammy Awards were called off. MTV suspended its programming. Concerts were cancelled. The CMJ Music Conference was postponed. But the music never stopped. In fact, in so many ways, music became more important than ever to people who needed to come to terms with the unimaginable.



Dixie Chicks

From members of Congress singing "God Bless America" on the Capitol steps in Washington, to radio stations changing their playlists in order to play meaningful songs, to songwriters turning to their craft to articulate the complex emotions that a nation was feeling, America naturally turned to music for its ability to bring people



Stevie Wonder



Tom Petty

together to share their feelings. Within days, many singer/songwriters took part in an historic event to quickly raise funds for the victims of the World Trade Center attack and to raise the spirits of the nation. They participated in "America: A Tribute to Heroes," a telethon that was presented on September 21st. ASCAP members such as Bruce Springsteen, Billy Joel, Alicia Keys, John Rzeznik, Limp Bizkit's Fred Durst, Enrique Iglesias, Wyclef Jean, U2, Stevie Wonder, Tom Petty, the Dixie Chicks and many others performed songs while actors such as Jack Nicholson, Cuba Gooding, Jr., Salma Hayek and others manned the phones. The historic event, a live, two-hour, commercial-free simulcast, was shown on every national broadcast network and on more than two dozen cable networks. It was also broadcast in 210 other countries, on the Internet and on 8,000 radio stations nationally.



Billy Joel

The United Way, which is administering the fund for the four major networks that organized the event, ABC, CBS, NBC and Fox, reported that 330,000 people called to make pledges within the first 15 minutes of the telecast. The United Way also reported that more than \$150 million in pledges were generated.



Mary Chapin Carpenter

In Washington, D.C., First Lady Laura Bush inaugurated a Kennedy Center concert of opera, jazz, and folk music to also raise money for the victims. Among the performers at that event were ASCAP members Mary Chapin Carpenter and recent ASCAP Jazz Wall of Fame inductee Billy Taylor (see story on page 10).

On October 20th, The Concert for New York City at Madison Square Garden featured Paul McCartney, Billy Joel, James Taylor, Melissa Etheridge, John Mellencamp, India.Arie, the Goo Goo Dolls and many other ASCAP members. Additionally, in the coming weeks, Clear Channel, the country's biggest promoter of live music, is tentatively mounting other benefit concerts in New York and DC. Aside from generating money for the victims of this disaster, these writers and performers will also be generating music, which as we know, is always the human spirit's best defense.

NOTICE:
ASCAPLUS APPLICATIONS
WILL BE MAILED IN THE
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United States Senate

COMMITTEE ON THE JUDICIARY

WASHINGTON, DC 20510-6275

September 24, 2001

Ms. Marilyn Bergman
President and Chairman of the Board
American Society of Composers, Authors and Publishers
7920 West Sunset Boulevard, Floor 3
Los Angeles, CA 90046

Dear Marilyn,

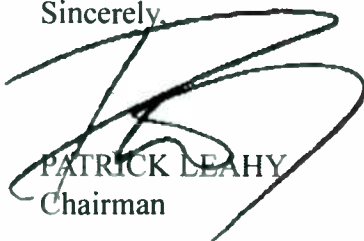
I was disappointed that we could not get together last week and that the Washington meeting of your ASCAP board had to be postponed following Tuesday's terrorist attacks and the disruption of travel across the country.

I suspect that we each knew passengers on the planes that were hijacked and may know some of the victims and families in New York, Virginia and across the country.

We have all turned our full attention to the challenge to our freedom. I am sure you noticed the gathering of Members of Congress Tuesday night on the Capitol steps announcing our intention to return in the morning and then joining in song. The prayer vigils and ceremonies in the days that have followed have likewise incorporated the healing and inspirational power of song.

For my part, I will not be surprised to learn that you and other ASCAP members are creating a new "Star Spangled Banner," "America the Beautiful" or "God Bless America." The talents of composers and lyricists will help strengthen all Americans in these difficult days.

Sincerely,



PATRICK LEAHY
Chairman

cc: Ben Palumbo

Atlanta, Georgia Welcomes ASCAP's 14th Annual Rhythm & Soul Music Awards

PEABO BRYSON RECIEVES ASCAP'S RHYTHM & SOUL HERITAGE AWARD

JERMAINE DUPRI AND TIMBALAND NAMED SONGWRITERS OF THE YEAR

EMI MUSIC PUBLISHING AND WARNER/CHAPPELL MUSIC HONORED AS PUBLISHERS OF THE YEAR

MAYOR BILL CAMPBELL DECLARES "ASCAP DAY" IN ATLANTA



ASCAP's Jeanie Weems is pictured with Songwriters of the Year Jermaine Dupri (left) and Timbaland.

ASCAP hosted its 14th Annual ASCAP Rhythm & Soul Music Awards on Thursday, June 7, 2001 at the Hyatt Regency Hotel in Atlanta. The event honored the Songwriters and Publishers of the top ASCAP songs on the R&B/Hip-Hop, Rap, Dance and Reggae charts for 2000. Songwriter/Producer and Atlanta native, Jermaine Dupri hosted the star-studded Gala, which was attended by over 600 leading songwriters, recording artists and music industry notables.

ASCAP received a warm welcome in the city of Atlanta as Mayor Bill Campbell declared June 7th to be "ASCAP Day" at a press conference held at City Hall the day before the Awards celebration. This year marks the first time the awards have been held in Atlanta. ASCAP President and Chairman Marilyn Bergman commented, "Each year, ASCAP Rhythm & Soul draws the biggest names in music and so many of them are based in Atlanta. We are

delighted to be hosting a celebration of our members' musical contributions in a city that is home to so much creative talent."

The Awards evening included performances by some of the most successful talents in the world of Rhythm & Soul music including: SoSo Def recording artists and award winners Da Brat and Jagged Edge with Jermaine Dupri, and recording artist Darwin Hobbs, Blackground recording artist Tank, Jive recording artist Syleena Johnson and spoken word performer Audra!.

The Songwriter of the Year Award went to Timbaland and Jermaine Dupri. Each had three award-winning songs. Timbaland's winning titles were: "Big Pimpin," "Hot Boyz" and "Try Again." Jermaine Dupri's winning titles were: "Bounce With Me," "Get Married" and "What Chu Like." Timbaland's award was presented by ASCAP CEO John LoFrumento and last year's winner Kandi Burruss. Jermaine Dupri's award was presented by Mayor Bill Campbell along with John LoFrumento and Kandi Burruss.

Publisher of the Year honors went to EMI Music Publishing and Warner/Chappell Music Inc., each with 14 award-winning songs. "I Wanna Know" written by Jolyon Skinner and Joe Thomas from the movie *The Wood* was honored with the Top

Soundtrack of the Year Award in addition to Top R&B/ Hip-Hop Song.

The Top Rap Song was "Hot Boyz" written by Missy "Misdemeanor" Elliot and Timbaland. Top Dance Song went to "Music" written by Madonna. Bob Marley was named Reggae Artist of the Year.

The night included a surprise appearance by "The Songstress of Love" Roberta Flack who presented her old time friend, Peabo Bryson with the prestigious ASCAP Rhythm & Soul Heritage Award. The special evening ended on a completely heartfelt note as a special tribute to Peabo Bryson presented by performers Gordon Chambers, Debra Killings, Jive recording artists Sol and Arista recording artist Kenny Lattimore enticed the musical icon to return to the stage and join in the performance of his hits which included "Feel the Fire," "I'm So Into You" and "Let the Feeling Flow."

Kandi Burruss, Johnta Austin, Marqueze Etheridge, Manuel Seal, Ludacris, Xscape, KayGee, Jaheim, Afeni Shakur, "Shep" Crawford, Swizz Beatz, Stephen "Static" Garrett, Montell Jordan, Donnell Jones, LaToya Luckett, LaTavia Roberson, Christopher "Tricky" Stewart, Laney Stewart, and Evander Holyfield were among the other ASCAP members who attended.

For a full list of winners see ad on pages 2-3. For complete photo coverage see pages 24-27.



Pictured (l-r) Kenny Lattimore and Roberta Flack congratulate Heritage Award recipient Peabo Bryson

Eleven Music Greats Added To ASCAP Jazz Wall Of Fame

New Group of Inductees Includes Ten Past Jazz Giants and Living Legend Billy Taylor

The Society added eleven music greats to the ASCAP Jazz Wall of Fame at a special reception in New York City on June 13. The event, hosted by ASCAP President and Chairman Marilyn Bergman, honored ten posthumous inductees as well as living jazz legend inductee Billy Taylor.

The latest group of posthumous honorees included Charlie Christian, Harry "Sweets" Edison, Bill Evans, Earl "Fatha" Hines, Johnny Hodges, Jo Jones, Red Norvo, John "Zoot" Sims, Ben Webster, and Joe Williams. A highlight of the event was the induction of pianist, composer, educator and broadcast personality Billy Taylor, who celebrated his 80th birthday on July 24. Attending the event was a host of jazz personalities, as well as friends and family members of the inductees. Dr. Taylor also treated the audience to a special live performance.

Commenting on the Jazz Wall of Fame, Marilyn Bergman said, "Jazz is our country's great homegrown musical art form. It has developed and evolved in many different directions, but true jazz is always recognizable and holds deep meaning and joy for countless fans all over the world. We are thrilled to add these eleven brilliant innovators to the ASCAP Jazz Wall of Fame."



HONORED AT THE WALL

Standing, (l-r): ASCAP Board member and composer Cy Coleman, Jazz historian and radio personality Phil Schaap, trumpeter Jimmy Owens, tenor saxophonist Frank Wess, bassist John Clayton, producer George Avakian, lyricist Alan Begman and guitarist Gene Bertoncini. Seated are: Dr. Taylor and ASCAP President and Chairman Marilyn Bergman. ASCAP Board Member Johnny Mandel, Clayton, Alan Bergman and Marilyn Bergman all serve on the ASCAP Jazz Wall Committee.



BILLY TAYLOR AND FRIENDS: 1. ASCAP Board member and Jazz Wall Committee member Johnny Mandel. 2. Jazz composer/musician Jay Haggard. 3. The producer of Billy Taylor's "Jazz at the Kennedy Center at NPR" Bettina Owens Hancock. 4. His wife Teddi and 5. Phoebe Jacobs of the Louie Armstrong Foundation and jazz historian and radio personality Phil Schaap.



New ASCAP.com Website Launched, Unique Collaboration And Audio/Video Streaming Tools Among Features

ASCAP CEO John LoFrumento has announced a new look, enhanced navigation and several exclusive new features for [ascap.com](http://www.ascap.com), the world's most visited professional music website. According to LoFrumento, "The re-design reflects the fact that ASCAP members, and music professionals in general, want information and answers delivered quickly, easily and accurately. And the new [ascap.com](http://www.ascap.com) includes the kind of cutting-edge innovation that the world has come to expect of ASCAP." Traffic at www.ascap.com is up 31% since the launch of the redesigned site.

The new design focuses and simplifies access to over 1,500 pages on a single home page screen that highlights news headlines relevant to the music creator and important to ASCAP members. A single click takes the visitor to one of over a half dozen ASCAP "Landing Pages" that focus on areas of specific interest.

For example, if a visitor selects ACE (ASCAP's searchable database of musical titles), he or she will find a significantly improved database and new search engine. Any search of the world's largest database of



song titles is faster, easier and more accurate than ever before.

If Collaborator Corner™ is selected, the visitor will find an exciting new tool for songwriters and composers in their efforts to team up with others in the successful creation of music. Those with an existing project, or those seeking to share their experience or skills, can benefit from ASCAP's Collaborator Corner.™ According to Stephen Schwartz, Oscar and Grammy award-winning musical theatre composer who inspired Collaborator Corner: "As artistic director of The ASCAP Foundation Musical Theatre Workshop, I have become increasingly aware of the need for a resource through which writers looking for collaborators can meet one another. I am immensely proud that ASCAP has risen to the challenge, and I know this unique innovation will make a huge difference in facilitating the creation of new music and musical theatre."

By registering at the URL: www.ascap.com/collaborator, any music professional can post a project, browse existing postings and directly reply to other lyricists, librettists, composers, songwriters, arrangers and producers. There is no charge to become a registered user or use this service. All project submissions will be screened before posting.

The new service is already a success. Through Collaborator Corner, ASCAP member Roger Butterly received a commission to write incidental music and three original Christmas carols for a new adaptation of Dickens' *A Christmas Carol* by the Southwest Theatre Company at new Mexico State University. He says, "I checked it out right right after the site opened and responded to an ad. I sent the theatre company a link to the mp3.com page for the musical I've been working on. They responded right away and offered me the job. This whole process took less than a week. Collaborator Corner is an excellent idea, and I will definitely keep checking back for more opportunities."

Another "ASCAP first" on the redesigned website is the new capability of visitors to view ASCAP Award Shows and other events through video streaming. Through an exclusive agreement with NaviSite, ASCAP will use NaviSite StreamOS™ technology to stream selected video clips of major ASCAP award shows as part of [ascap.com](http://www.ascap.com). The purpose of these award events is not only to honor genuine achievement, but also to underscore the central role songwriters, composers and publishers play in the music industry. The ASCAP Award galas traditionally attract many of the industry's top stars and leaders. Now, highlights and behind-the-scenes interviews from these events are available via the ASCAP website. Combined with ASCAP's Audio Portraits (streaming audio profiles of ASCAP members talking about their music), video streaming of events makes the new [ascap.com](http://www.ascap.com) a real source of information, insights and entertainment.

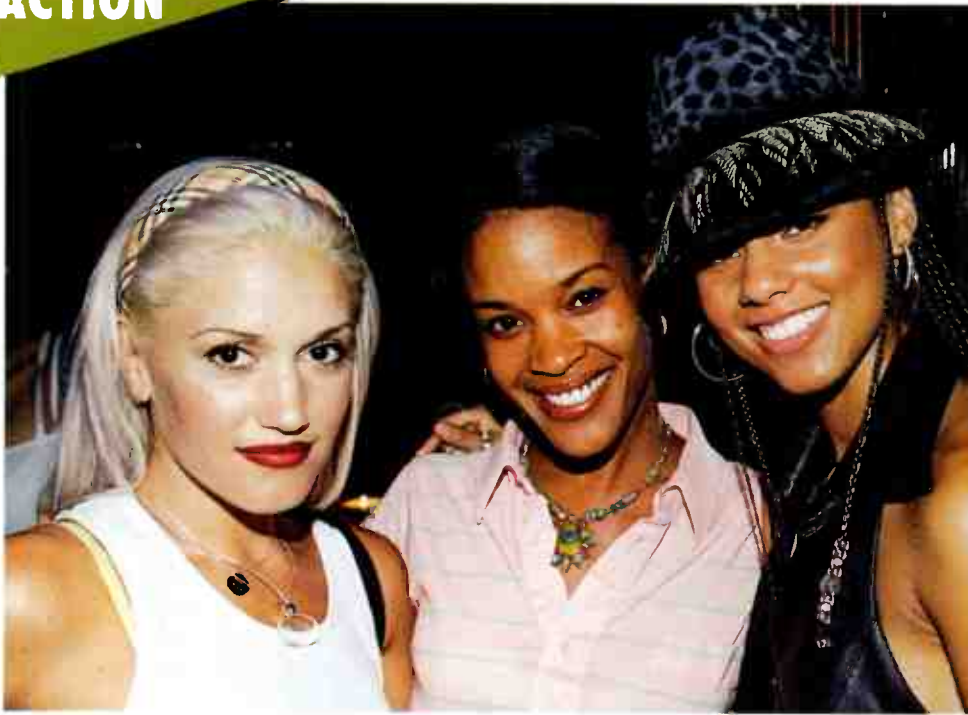
MEMBERS: REGISTER YOUR E-MAIL! Get More From Your Membership

If you have been to the www.ascap.com site recently, then you may have noticed a recurring request: MEMBERS: REGISTER YOUR E-MAIL is everywhere! ASCAP is now well over 120,000 members strong with thousands more being elected to membership every month. We are constantly striving to provide the means for every member to get the most from their membership. That is why, if you are a member, it's so important for you to register your e-mail with us.

We are currently aiming to convert as many mailings as we can to e-mail. As you know, sending written notices cannot only be expensive, but slow. That's why by registering your email address with us, you will be able to find out about professional matters that concern you as an ASCAP

member, career development opportunities and member benefits in a timely fashion. You can also be assured that ASCAP values your privacy and we will not share or sell your email address.

Your email registration will also entitle you to automatically begin to receive our exclusive member newsletter *ASCAP Inside Music*. This monthly e-zine is filled with important information and advice for the professional songwriter and publisher. *ASCAP Inside Music* has covered everything from tips for getting the best from your recording session to songwriter/artist development deals. So members don't miss out – the only way you can receive *ASCAP Inside Music* is by registering your email address at www.ascap.com/email.



KEYS TO SUCCESS

Alicia Keys (right) performed live in concert at the House of Blues in Los Angeles in August. Congratulating her on an excellent show were (from left) No Doubt's Gwen Stefani and ASCAP's Charis Henry.

MAKING AN IMPACT

Pictured below at the Impact Publisher of the Year Dinner in Dallas, Texas are VP of Urban Music for Famous Music Brian Postelle and ASCAP's Charis Henry. Henry congratulated Postelle for receiving an award for Individual Publisher of the Year.



IN WITH THE OLD

Pictured after a performance by the Old 97's at the House of Blues in Los Angeles are (l-r) Old 97's Murry Hammond, ASCAP's Sascha Von Tiergarten, X's Exene Cervenka and ASCAP writer Grey Delisle.



PHOTO BY F. CLAWFORD



STARGUNN ENTHUSIASTS

Pictured, left, after a performance by Stargunn at the Coconut Teazer in Los Angeles are (l-r) ASCAP's Sascha Von Tiergarten, Stargunn's Lex and Shooter, ASCAP's Christi Miller and Stargunn's Boddie.



BOSTON MUSIC AWARDS

Pictured at an after-party for the Boston Music Awards are (left photos, l-r) American Hi-Fi's Stacy Jones, ASCAP's Margaret Spoddig, American Hi-Fi's manager Josh Neuman and band member Jamie Arentzen, Spoddig and singer/songwriter Blue.

Junior ASCAP Members (J.A.M.) Write Song in Response to the Tragic Events of September 11th

Four Kansas high school students, all of them participants in the ASCAP J.A.M. (Junior ASCAP Members) Program, have written and recorded a song, "W.T.C. (Will Tomorrow Come)," that reflects on the tragic events of September 11.

Through their membership in ASCAP's J.A.M. Program, Lindsey Laird, Tim Patterson, Ryan Collins and Greg Myer, who are students at Seaman High School in Topeka, were selected to visit the John Lennon Songwriting Contest Bus as it stopped off at Sandstone Amphitheater in Bonner Springs, Kansas on September 16 for the Matchbox 20 concert.

The students reported to the bus ready to sing the songs they had prepared and practiced. But inspired by recent events, they decided to write a song on the spot. They worked on lyrics over lunch and came up with the idea of writing a song from the perspective of someone that escaped from the World Trade Center and wonders why his life was spared.

A local radio station has picked up the song



Pictured (l-r) are **Tim Patterson, Ryan Collins, Lindsey Laird, teacher Marilyn Foree and Greg Myer.**

and Topeka listeners have responded by calling in requests for the song to be played.

CDs of "WTC (Will Tomorrow Come)" are available for \$5 from Seaman High School. Greg and Lindsey provide the vocals and Ryan and Tim, along with music teacher Marilyn Foree, provide the accompaniment.

"As the nation looks for ways to deal with

this tragedy, these students have turned to the power of music to express how they feel. We are happy to welcome these young songwriters into the ASCAP family," said ASCAP Senior Vice President, Phil Crosland.

The ASCAP J.A.M. Program was started in partnership with MENC's (National Association for Music Education) Tri-M Music Honor Society for high school music students who are interested in the creative and/or business aspects of music. J.A.M. gives teens the opportunity to get involved in a real music business organization, while keeping up with their favorite music creators, and hopefully learning a thing or two from them.



J.A.M. Sponsors Tri-M Chapter Visits by the John Lennon Songwriting Contest Educational Tour Bus



ASCAP's J.A.M. (Junior ASCAP Members) Program is proud to sponsor four visits by The John Lennon Songwriting Contest Educational Tour Bus to Tri-M Chapter high schools that won an essay contest explaining why the Bus should visit their school.

The JLSC Bus is a mobile recording studio outfitted with the latest musical instruments and gear. It includes 32 digital track recording, 3 computers, multiple CD burners, and film scoring capabilities. The front studio provides 4 MIDI workstations for the creation of electronic music projects, while the back is a more traditional set-up for bands and the remote recording of concerts and special events.

The JLSC Bus provides schools with free hands-on experience to young music creators. Each two-day program is hosted by an ASCAP J.A.M./Tri-M Chapter, and features workshops, performance recordings and demonstrations. A colorful Village atmosphere provides the backdrop for workstations offering turntables and recording gear.

Congratulations to all of the winning schools: East Meadow High School in East Meadow, New York, Western Brown High School in Mt. Orab, Ohio, Chapman High School in Chapman, Kansas and Norris High School in Firth, Nebraska. Pictured are students and teachers in front of the bus and inside the bus, using the instruments on hand.



COVER ME

ASCAP celebrated the art of songwriting when the Society's Quiet on the Set series kicked off its "Cover Me" program in Los Angeles recently. Much-covered writers such as Dave Bassett, Bridget Benenate, Trina Harmon and Lindy Robbins performed their works with a little help from a multitude of friends including Lisa Loeb, Jennifer Paige, Kellie Coffey, Matthew Gerrard, Michelle McAfee and Franne Golde. ASCAP Board member Paul Williams (fresh from his Songwriters Hall of Fame induction) was the evening's special guest.

Pictured (left photo, l-r) are Paul Williams and Dreamworks Music chief Chuck Kaye. Kaye came especially to see old friend Williams perform. The two worked together years ago when Chuck ran Almo/Irving Music and Paul enjoyed success with his first big hits. Pictured in the right photo (l-r) are Lindy Robbins, Windswept Music's Debby Dill, ASCAP's Brendan Okrent, Bridget Benenate, Lisa Loeb, Dreamworks Music's Molly Kaye, Trina Harmon, Paul Williams, Michelle McAfee and Kellie Coffey.



SISTAS IN SONG AND 3RD ANNUAL SWAPmeet

On July 24th at The Cotton Club in Atlanta, Georgia ASCAP's Rhythm and Soul Creative Team presented its 3rd annual SWAPmeet followed by a special showcase, Sistas in Song, Volume II.



ASCAP writers Sean Hall and Nate Butler co-hosted the SWAPmeet and Debra Killings and Sophia Darcell were the featured performers at the Sistas in Song showcase. Pictured (top photo, l-r) are ASCAP's Kenneth Ferracho, Bryan Michael Cox, Johnta Austin and ASCAP's Ian Burke; and (bottom photo, l-r) ASCAP's Alonzo Robinson, Dallas Austin and Debra Killings.



PHOTOS BY SERRINA SIMS

ASCAP PRESENTS...AT THE VIPER ROOM

ASCAP presented a rock showcase at the Viper Room in Los Angeles on July 18th. Among the acts who performed were My Regrets and Casino. Pictured (top, l-r) are My Regrets' J. Morgan, Dano Capristo, Gilles, Michael Pieretti, Caleb Spiegel with ASCAP's Jackey Simms; and (bottom photo, l-r) Casino's manager Charlie Dilks with Casino's Ade Stead, Sam Yapp, Adam Zindani, Joe Croft with ASCAP's Simms and Wade Metzler.



DEVILS' WORK

The Devil Gods joined fellow ASCAP member Reeves Gabrels and band for a series of New England shows in early June. Pictured (l-r) at the original House of Blues in Cambridge, Massachusetts are Devil Gods' Ted Drozdowski and Gabrels.

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A TOUCH OF JAZZ

Philadelphia's A Touch of Jazz crew recently visited the ASCAP Los Angeles office. Pictured (l-r) are ASCAP's Keith Johnson and Jeanie Weems with A Touch of Jazz's Darren Henson. ASCAP's Charis Henry. A Touch of Jazz's Carvin Haggins and Ivan and ASCAP's Alonzo Robinson.

MAKOR SERIES

Cindy Bullens and Duane Jarvis were two recent performers at an ASCAP Presents...Up Close showcase at the Makor in New York City. Pictured (l-r) are Bullens, Artemis Records CEO Danny Goldberg, ASCAP's Jim Steinblatt and Jarvis.



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LUCKY SEVENDUST
ASCAP's Alexandra Lioutikoff (seated center) went backstage at the Zeta Fest 94.9 in Miami, Florida to greet members (and new ASCAP members) of the popular rock band Sevendust.

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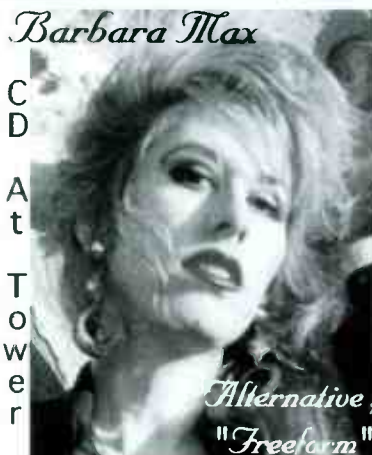
DAWN OF A NEW ERA

Carolyn Dawn Johnson recently performed at the Bottom Line in support of her new album. Pictured after the show (l-r) are ASCAP's Tom DeSavia, Johnson, ASCAP's Marc Driskill and ASCAP's Loretta Muñoz.



UNIVERSAL LANGUAGE OF ROCK SHOWCASE

Howie of the Backstreet Boys, ASCAP'S Vanessa Rodriguez and Howie's brother John Dorough are pictured at ASCAP's Universal Language of Rock showcase held in July at the Cutting Room in New York City. Also pictured performing at the showcase (below) is Next Big Something. For more on this showcase see Latin Corner on page 44.



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PHOTO BY CÁNIDA PORTUGUÉS



JUST THE FACTS

Pictured at the "Facts to Know" songwriters panel, moderated by ASCAP's Charis Henry, at the DGA Building in Los Angeles are (l-r) Henry, Darrell Miller, Esq., ASCAP's Alonzo Robinson and Quincy Jones Publishing's Karen Lamberton and Songwriter Services' Madeline Smith. Not pictured is songwriter/producer J-Dubb.



BODY AND SOUL

Body & Soul returned to Central Park this summer for a special fundraising party in support of Summerstage, New York's popular outdoor concert series. A highlight of the event was a performance by Incognito, who performed songs from their new album, *Life Stranger Than Fiction*, along with such favorite songs as "Don't You Worry 'bout a Thing" and "Nights Over Egypt." Pictured before the show (l-r) are ASCAP singer/songwriter Martha Redbone, ASCAP's Pauline Stack and Incognito's Jean-Paul "Bluey" Maunick.

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TUPAC PERFORMANCE ARTS CAMP

ASCAP's Charis Henry recently visited and spoke to students at the Tupac Performance Arts Camp in Decatur, Georgia. The camp, named after the deceased rap writer/artist **Tupac Shakur**, is intended to help less-fortunate kids and to expose children to the performing arts. The

camp is free to any and all students, ages 12 to 18, and is supported by the Tupac Amaru Shakur Foundation. Pictured are camp students with ASCAP's Henry (center).



1



2

N'SYNC CELEBRITY BASKETBALL GAME

In July, ASCAP members N'Sync participated in a celebrity basketball game in Las Vegas to raise money for charity. Joining them at an afterparty at Planet Hollywood were fellow ASCAP member Jermaine Dupri, Taye Diggs, Nate Butler, Donald Faison, Ludacris, Britney Spears, Ahmad Rashad, Dennis Scott, Bryan McNight, Christine Milan, 702, *Malcolm in the Middle's* Frankie Munz and a host of other stars from the sports, TV, film and music worlds. Pictured are: **1.** N'Sync's **Joey Fatone, Nate Butler and Tuere Parham.** **2.** Back row: **Nate Butler, Sean "Sepp" Hall, Shae Smith, Gordy Foster, Mac McKissac, ASCAP's Kenny Ferracho.** Front row: **R. Stone Stafford, Shanita Mapp, Tashia Stafford, Shonte Mapp and ASCAP's Burke.** **3.** N'Sync's **JC** and ASCAP's **Ian Burke** **4.** **Debra Killings and Lamont Boles.**



3



4

Rare Aaron Copland Music to Premiere on the New York Stage

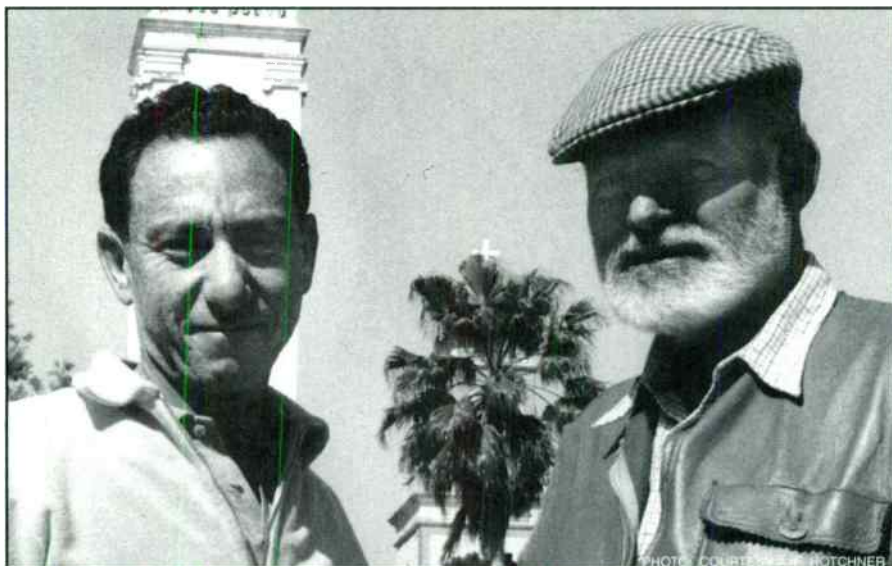
A concert version of A. E. Hotchner's 1957 teleplay based on the short stories of Ernest Hemingway and featuring music by Aaron Copland to be premiered in New York City

On Monday evening, November 19th at Lincoln Center's Avery Fisher Hall, an extraordinary galaxy of arts and entertainment luminaries will gather to premiere a concert version of *The World of Nick Adams*, based on Ernest Hemingway short stories dramatized by A. E. Hotchner, with incidental music by Aaron Copland. The all-star cast includes Paul Newman, Meryl Streep, Robert de Niro, Brian Dennehy, Julia Roberts, Matt Damon, Morgan Freeman, Joanne Woodward, Alec Baldwin, and James Naughton in a semi-staged reading directed by Frank Corsaro. Leonard Slatkin will conduct the Orchestra of St. Luke's, and Copland House will serve as the event's Creative Consultant.

Hotchner first adapted the Hemingway stories for a television performance in 1957, and approached Copland about composing the incidental music for the production. Copland was impressed by Hotchner's script and Copland readily agreed. "I had admired Hemingway since the twenties," Copland later recalled in his autobiography, "and found the idea of composing for the new and exciting medium of television intriguing." The original teleplay follows Adams, the semi-autobiographical Hemingway character, through various adventures as he comes to grips with his mortality and destiny. Produced by the legendary John Houseman for the CBS-TV series *Seven Lively Arts*, and starring Eli Wallach, *The World of Nick Adams* was nationally broadcast on November 10, 1957. Like so many television projects, it was neither seen nor heard again.

Copland, a devoted and active ASCAP member throughout his long professional life, felt very much at home writing for the stage. By the 1950s, he had already composed seven film scores, winning an Academy Award for Best Original Score for *The Heiress*, as well as nominations for *Of Mice and Men* and *Our Town*. His second opera, *The Tender Land*, had been produced just a few years earlier by the New York City Opera, and he had provided incidental music for several plays in the 1930s. Two of his ballets, *Billy the Kid* and *Rodeo* were fast becoming classics, while a third, *Appalachian Spring* won the 1945 Pulitzer Prize.

Copland approached Nick Adams with



Writer A. E. Hotchner with Ernest Hemingway in Mexico City, 1959.

his customary dedication and meticulousness, and enjoyed the challenge of providing music to correspond with specific cues. He produced a brief and episodic score for small orchestra, comprising 10 short indi-



Aaron Copland at the workdesk in his long-time New York home, now restored as a unique creative center for American music.

vidual segments or "sequences," which are mostly intended as introductions of new characters or scenes, connections between scenes, under-scoring, and mood enhancement. The music harkens back to Copland's award-winning film and incidental scores of the 1930s and 1940s in its spare lyricism, lean grandeur, driving rhythms, and nostalgic tunefulness. The score contains material he used elsewhere, including an impor-

tant trumpet theme that figures prominently in *Night Thoughts* for piano, written almost 20 years later. The score is both characteristic of Copland and very much in the nature of incidental music.

After the broadcast, Hemingway was to live only a few more years, but Copland enjoyed two more productive decades as a composer, conductor, lecturer, writer, and internationally-celebrated elder statesman of American music. Hotchner went on to a distinguished literary career, and, on a lark, eventually joined in a food industry venture with a longtime friend, actor Paul Newman. Their phenomenally successful Newman's Own donated all after-tax profits to charity, and they subsequently started the Hole in the Wall Gang Camp, a residential summer camp in northeastern Connecticut for children stricken with life-threatening diseases. Seven camps now exist serving thousands of children. Earlier this year, Hotchner conceived the idea of revising and expanding his original *Nick Adams* script as a concert work, and premiering it as a benefit for the camps. Ticket information for this historic evening may be obtained by calling 212-573-6933. ■

— BY MICHAEL BORISKIN

Pianist Michael Boriskin, Artistic Director of Copland House, is Music Advisor for *The World of Nick Adams*.

"I want to hear The Supremes in church." – Bono



U2

PHOTO BY JEANNE KORUMS

20 PLAYBACK

World Radio History

KEEPING THE PEACE

The world has changed, but not U2's mission. In the wake of the terrorist attacks on America, **Bono** speaks about the importance of music in uncertain times and how his band creates the songs that have come to mean so much to so many – By Erik Philbrook

It's wild, man," says U2 singer/songwriter Bono when asked about the photograph on the cover of the band's latest album, *All That You Can't Leave Behind*. It shows the band members, four dark figures, standing in an airport waiting to board a plane. In the wake of the terrorist attacks of September 11, the image holds chilling connotations. But if in art context is everything, then the symbolism of one of the world's greatest, most beloved rock bands preparing for flight is a welcome sight. Upon closer inspection of the album artwork, however, you can find an even more symbolic image: in one photo, behind the band on the flight announcement board, shines an icon of a heart in a suitcase.

U2 are Irish, but they are really citizens of the world. And for two decades, several albums, and umpteen world tours, they have given the world their all, both musically and spiritually. From creating soul-searching, inspirational rock best represented on their 1980's masterpiece, *The Joshua Tree*, to actively supporting a host of causes from Greenpeace, War Child and Jubilee 2000, the world debt reduction campaign, they have expanded the notion of what a rock band can be...and do.

After a decade of experimentation in which they purposefully and playfully messed with their image and their sound, last year they released *All That You Can't Leave Behind*, produced by the band's longtime producers Daniel Lanois and Brian Eno. A return of sorts to their classic "live" sound, featuring Bono, guitarist The Edge, drummer Larry Mullen, and bassist Adam Clayton playing passionately together, the album was released into a fickle marketplace, where teen pop and angry rock predominated. However, their first single, "Beautiful Day," got a foot in the door, rising up the charts and winning a Grammy. Unsure of the band's relevance in his new era, Bono jokingly announced at the 2000

Grammy Awards that U2 was applying for the job of Best Rock and Roll Band in the World.

After their highly successful Elevation 2000 tour, U2 got the job. But ticket and record sales, Grammys, and chart position aside, what was more important was that U2's well-crafted rock-songs-with-a-message mattered. Now, they matter more than ever. The album is the perfect collection of songs for this dark moment in our history. In songs of yearning, reflection, remorse and hope, U2 has unwittingly provided a musical salve for a world stricken by fear and uncertainty. From "Walk On," "Stuck in a Moment You Can't Get Out Of" and "In a Little While" to "Kite," "When I Look At the World," and "Grace," the titles alone speak to our time. A Las Vegas radio station began play-

"The lesson for me from the 80's was that sometimes the first words communicate the best. You realize, especially after the events of September 11, how unimportant it is to be smart. Or worse, smart-ass. To be true is all in pop music. Some of my favorite writers are clever with words. But the ones I go back to are the ones that are clever with ideas."

ing another song from the album, "Peace on Earth," immediately after the attack on the World Trade Center, splicing in disaster news commentary. It quickly became one of the most requested songs on the station and on stations in other cities as well.

As U2 prepared to take to the skies again for another round of concert dates, Bono spoke to *Playback's* Erik Philbrook about music and the world now.

Playback: Often in times of crisis, people turn to the arts for different reasons. What do you think music is providing for people in the wake of these horrific acts?

Bono: The musical climate has immediately changed. Sugar-coated pop doesn't seem to matter much right now. Likewise the metallic fugue and breast-beating of the hormonal kind. That too has paled. Sex and violence, as an entertainment, is the first thing that suffers when lives are lost. After something like this, we see everything out of the moment. And pop music usually lives in the moment. So the music that we stray to tends to be more eternal.

For pop music, that is a contradiction a lot of the time. But great pop music is eternal. I like to hear the Supremes in church (laughs). I actually do turn to pop music. It is hard to define what is ephemeral, as we all know now, and what is not.

In the 70's and the 80's, the music that we were told was important and progressive, turned out to be the great lurgy. However, some of the stuff that we couldn't own up to in our record collections has turned out to be timeless. One of the things I love about music is that it is still magic. And part of that magic is its ability to turn into something else in a given moment.

Like so many other people, I watched the performances on the Tribute to Heroes telethon on television and was tremendously moved by it. It was a very powerful two-hours. So many artists, like yourself, Bruce Springsteen, Billy Joel and Stevie Wonder played songs with real depth and meaning. And it really showed the importance that songs have in our culture.

Continued on next page

I wasn't around for it, but I have studied the pop charts around the time of the Vietnam War. And you see this incredible array of music, across all different genres. It does seem that in a time of a bull market, when people have their eyes on the pink pages, the pop music seems to suffer. It just reflects, in a prophetic way, the state of the culture. It's like the idea that, in a democracy, you get the government that you deserve. It might be true with pop music too. It is not there by accident. It is what people want to hear.

I know that people in New York and in the United States are asking themselves very hard questions. That is going to be reflected in the music. And they *are* hard questions. They are important questions.

The President of the World Bank, Jim Wolfensohn, is somebody that I've had a lot of dealings with on Jubilee 2000, concerning debt cancellation. I like him, even if I've been across the table from him in the debate. A few days after September 11, he said the roots of this problem are in abject poverty. Of course, it isn't what people want to hear. It isn't what people want to hear in London, or in New York, or Madrid, or Berlin. Because globalization doesn't work for most of the people whose lives it impacts, and poverty fuels fanaticism. So those thinking people are left with nagging questions. And I hope that that will be reflected in the pop music of the day.

Of course, this was a wake-up call, not just politically but culturally as well. Do you think there is an opportunity now, with the world so sharply focused on one thing, that some good can come out of this?

Yeah. America has always worked because of the notion of an expanding middle-class. More and more people have access to its prosperity. And it is the same in Europe. If only 4 percent of Americans had 40 percent of the wealth, there would be trouble. It is the same in Europe. We are sitting here asking ourselves, how can people loathe us so? But they see greed. They don't see that the United States had intervened in Kosovo on behalf of Muslim people. They don't see that. They see trade barriers, not a level playing field, a sort of bullish attitude to the environment, and to the world's resources. That's what they feel when they see us. My prayer is that, after the desire for justice, comes the desire to sort out our own house, because it needs some sorting.

You support a lot of causes, and you travel so much in support of them. Do you feel that your own music is also a cause? By that I mean do you feel a sense of mission in spreading your music around the world, because it does carry a message, and it does

mean something to so many people?

You have to avoid polemics. People have asked me why aren't I writing songs about the work that I'm doing for Africa regarding debt cancellation. I rather tritely reply, "statistics just don't rhyme." This is really dull and boring subject matter. When you are younger, man, you throw stones at the obvious targets. As I've gotten older, I've turned more on myself, and the hypocrisy that I've found in my own heart. There is plenty of subject matter there. The artists that inspire me the most have all done the same thing: the Marvin Gayes, the Bob Marleys, the Bob Dylans, the Leonard Cohens; there's always enough to write about there. Your politics are forged by the way you see the world, and at a deeper level, the way you see yourself. That is what has inspired us over the while.

How do you achieve writing lyrics that are personal and yet are also universal?

At times, it has been humbling for me as a lyricist. In the 80's, often there were no re-writes. The very first lines that were writ-



ten to accompany the melody were the ones that went on record. And looking back, I see a lot of unfinished songs. It annoys me sometimes that I look back and see a sort of inane couplet. I have to live with it. But they can also be very deep and powerful. Like the opening of "Where the Streets Have No Name." It is an extraordinary throwdown to an audience. If you see us in front of 100,000 people, and you ask, do you want to go on a journey to some-

Bono lends a hand to The Edge



where that none of us have ever been before, to that place where you forget yourself, and who you are, and where you can imagine something better? It's a spine-chilling moment for you as a singer, and for anyone in the audience. It is a real challenge. But it comes out on *The Joshua Tree*, as "I want to run, I want to hide, I want to tear down these walls that hold me inside." That is so sophomoric (laughs). But that is the way it came out.

The lesson for me from the 80's was that sometimes the first words communicate the best. You realize, especially after the events of September 11, how unimportant it is to be smart. Or worse, smart-ass. To be true is *all* in pop music. Some of my favorite writers are clever with words. But the ones I go back to are the ones that are clever with ideas.

In the past, your lyrics have reached for the sky in a grandiose way. On the new record, I find that your lyrics are much more organic and earthbound, and yet still hold that sense of spirituality that has always characterized your songs.

I just wanted them to be quite basic. It is interesting. I try to put into words what I felt from the music. We spend most of our time working on the arrangements and the melodies, and then at the last minute, I try to articulate the feeling we found while we were improvising.

With U2, it's songwriting by accident. That is really how we work. We find a mood. We find a moment. And then I've got to put it into words. If I'm singing, if I'm using my full vocal range, all I'm left with are vowel sounds to play with. And with vowel sounds, you don't get much information. That's where the airborne aspect of U2 comes in. The words that come to you are just the words in all the vowel sounds, like "love."

Then, in the Nineties, when I wanted to expand my vocabulary, I brought my voice down. I treated it. I sort of distorted it, and I got a whole new vocabulary. The natural distortion box of Bob Dylan's voice gives

him access to a vocabulary that most people can't get to. In the 80's, corn flakes vox was never going to make it when you're singing up there with the B Flats, and all the other hot air balloons.

But in the Nineties, I went after more bass. At that time, I was lifting stones. I was exploring the creepy crawlies, psychologically speaking, and it was all about what I was discovering in the dark recesses of my mind as someone who has high ideals. And I knew I wanted a bottom to match the top.

So going into this record, I asked myself, can we have both on the same album? Can we have both in the same song? In fact, can we have both in the same line? Can we reach that high and admit to being that low in the same bar?

When you say that you write by accident, where does it start? Does it start with a chord progression that the Edge has provided?

Usually myself or Edge provides the chord progression. But it can be Adam. And it can also start from a rhythm, or a groove. And we start improvising as a band. Our producers will tell you that's where we do our most magic work.

Are [U2 producers] Brian Eno and Daniel Lanois usually there at that early stage in the process?

That's right. One of their great gifts, actually, as producers, is their ability to be a catalyst for these things. Brian will sometimes come up with an atmosphere for us to jump off of. Because, as a three-piece, you can run out of colors. So having someone like Daniel Lanois and Brian Eno to provide you with something to jump off of, is really valuable.

Brian or Dan would say that the best work comes from improvisation. I think also some of the best work comes from preparing in the old-fashioned way, where Edge and myself work in a traditional fashion. Edge will come up with a chord sequence and I'll come up with a vocal melody for it. And then I'll get to a lyric. Now, Edge has become a great contributor on that front, and is more than an editor. In the way that I would always be on the lookout for the hook and the melodic opportunities, he's also there for me with a backup lyric or a title.

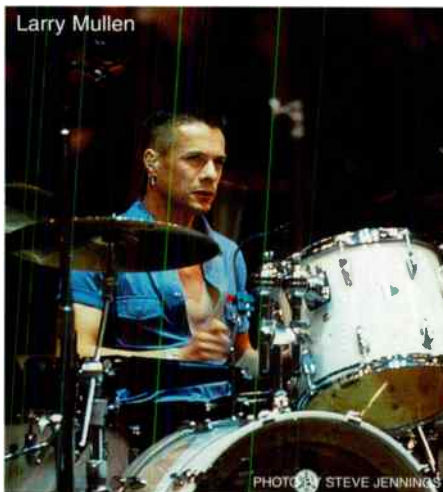
You have collaborated for so long as a band, do you instinctively know when you've stumbled across something interesting, inspired, or have discovered a new color?

The new color is a good analogy, because if you think of painters, there are painters who you think own certain colors. Like, Van Gogh owns the color yellow, that kind of suicide yellow, and those flowers. You

are very lucky if you get to own a couple of colors. I think that in U2, there are moods or feelings that no one else has done before. And I think that finally, that is the most important thing, which is to find something that's your own color, and unique.

A criticism of our recent work is that, in a way, we have learned the craft, and it nearly ruined us. Because, in the end it is magic. The magician pulls a rabbit from the hat, and he is as surprised as the audience (laughs). And God has to walk through the room, as I think Quincy Jones describes it. All your best work you can't claim, but all the average work you can.

No one is as smart as the best pop song. To go to back to the Supremes, "Baby, I



Love You" is the best song you could have heard on September 11th. And the pop versus rock debate just disappears. You look for a moment of truth. That would be a strong point of ours. It is our ability to find those moments.

I remember as a child, growing up in Ireland. We were taught the poetry of William Butler Yeats. I must have been ten years old. The teacher said, "and then Yeats went through his dry period. He had a writing block and he couldn't write about anything." I remember putting up my hand, and saying "Well, why didn't he write about that?" And the teacher just looked at me and said, "Oh, be quiet." But that is exactly the answer to the writing block. You write about your own emptiness, and we've done that for years now.

In a way, the success of this record is due to the fact that it is a return to the "classic" U2 sound and themes. A lot of passion, a lot of Edge's guitar. People really love those familiar elements. Do you still get a charge out of it yourself?

Well, you've got to keep it fresh for yourself. As it happens, returning to the sound of a three-piece and a singer was very fresh for us, because we hadn't done

it for so long. We also returned to a more live arrangement of the songs. It was a thrill, actually. Suddenly, the drummer goes from the high hat to the ride cymbal and it sounds like an orchestra. Now, you hear a sound of a band playing on the radio, and it sounds futuristic. It is an odd thing. Suddenly, the machines sound old-fashioned.

We will always work with technology, and technology has driven rock and roll from the start, from overloading the circuits in a fuzz-box through to the drum machine. You should never be purist about what you use. But, right now, in a digital age, hearing musicians thinking for each other, sounds radical.

I remember in an interview once, someone asked you what you thought the music of the future would sound like. And you said it would be the sound of a guy sitting by himself singing and playing a guitar, which I thought was a great response.

In our densely populated airwaves, space is the most valuable real-estate. The final mark of greatness, I think, is emptiness. The least you need. That is true of music, painting, of anything. The less you can do it with, the more powerful you are. It is true of combat.

How much more touring will you be doing for the record?

Well, actually this tour that is coming up was supposed to be a lap of honor. We had such a great time the first time around. But I have a funny feeling that this album is just coming into itself. There are songs on it, like "When I Look At The World" and "Kite" and "Grace," that are suddenly right in the middle of what people are listening to now. And they weren't three weeks ago. I've never been as excited to go on tour.

It is the perfect album for the moment we're living in. When you originally made the record, you made it for the reasons you did, but I think for a lot of people, it is really providing a voice for what they are feeling now.

Interscope's Jimmy Iovine rang me up, and he was just devastated by what happened. But he said, you know you've been swimming against the tide for the last nine months, and suddenly you're not. I'm deeply humbled by that thought. And I hope we can live up to people's expectations in the next few months. ■

U2 are PRS members who license their music through ASCAP in the United States.

RHYTHM



Pictured at ASCAP's 14th Annual Rhythm and Soul Music Awards held in Atlanta, Georgia are (left, from the top) Jive Recording artist **SoL** performing during the Peabo Bryson tribute, **Debra Killings** performing and **Stephen "Static" Garrett** and **Timbaland**. Pictured above is Virgin/Blackground recording artist **Tank** performing his hit song "Maybe I Deserve."



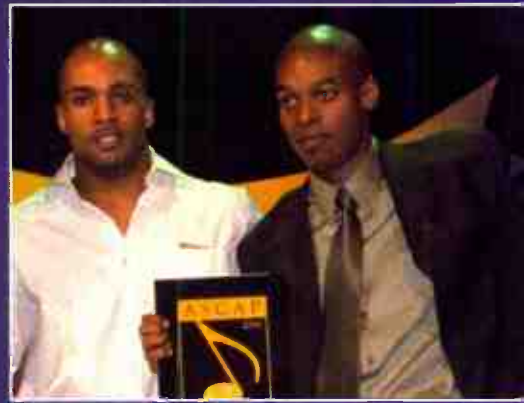
& SOUL



PUBLISHER OF THE YEAR- EMI: (l-r) EMI's Big Jon Platt, ASCAP CEO John LoFrumento, EMI Music Publishing CEO Martin Bandier, Songwriter of the Year Jermaine Dupri, EMI's Jody Gerson, Bob Flax and Brian Jackson.



PUBLISHER OF THE YEAR - WARNER/CHAPPELL: Above (l-r) Warner/Chappell's Kamala Gordon and Rick Shoemaker with Songwriter of the Year Timbaland. And right (l-r) BMG's Derek Thompson and Clarel Roy.



(l-r) ASCAP's Keith Johnson, honoree Gaelle and ASCAP's Alonzo Robinson.



ASCAP's Todd Brabec, Chrysalis Music executive Valerie Patton, honoree Johnta Austin and ASCAP's Ian Burke.



Far left (l-r), Roberta Flack and Timbaland – another hit collaboration.

Left (l-r), Edmond Music's Ethiopia, ASCAP's Kenny Ferracho, and honorees Shawty Redd and Drama.

RHYTHM



1. Windswept's **Cecil Chambers**, EMI's **Jody Gerson**, Honorees **Tricky Stewart**, **Kandi Burruss**, Famous Music's **Brian Postell** and ASCAP's **Charis Henry**.

2. BMG's **Derek Thompson**, honorees **Jason Epperson** and **Kim Jackson**.

3. **Da Brat** and **Jermaine Dupri**.

4. Famous Music's **Brian Postell**, honorees **Montell Jordan**, **Brian Palmer**, **Cat Wilson**, **Darren Benbow**, Warner/Chappell's **Denise Weathersby**, **Kamala Gordon** and **Rick Shoemaker**.

5. Honoree **Gordon Chambers** with **Debra Killings**.

6. Honoree **Jagged Edge** joins Mayor **Bill Campbell** and So So Def's **Bart Phillips** after the live performance of their award-winning song "Let's Get Married."

7. Jive Recording act **SoL**, who performed during the Peabo Bryson tribute.

8. ASCAP's **Charis Henry** with RCA recording artist **Dante**.

9. Performer **Audra!** with honorees **RL** and **Kay Gee**.

10. ASCAP's **Alonzo Robinson** with honoree **Don (One Eye) Saunders**.

11. ASCAP's **Todd Brabec** with Real Deal Records CEO **Evander Holyfield**.



SOUL

RHYTHM & SOUL HERITAGE AWARD

PEABO BRYSON



He writes music that makes your heart melt and your soul stir. His timeless ballads speak to lovers and music lovers everywhere. When you need a dose of romance, Peabo Bryson's music will provide the necessary fix. You won't be able to resist the romantic high his music inspires.

Peabo's voice is as amazing and unbelievably powerful as the lyrics in his love songs. He has not only recorded nearly fifty hit singles, but wrote and produced them as well.

The longevity and evolution of Peabo's musical career clearly places him in an elite category — that of musical icons and pioneers. As a singer/songwriter, he has

secured a place among the best artists of the last three decades. His soulful ballads have earned him high acclaim, having collaborated with such artists as Regina Belle, Natalie Cole, Celine Dion, Roberta Flack and Melissa Manchester.

Born in Greenville, SC in 1951, Peabo began his musical path at the age of 14 as a member of Al Freeman and the Upsetters and later joined Moses Dillard & the Tex-Town Display, with whom he performed for five years. Producers such as Berry Gordy, Quincy Jones, Kenneth Gamble and Leon Huff influenced Peabo's style.

Peabo's thirst for independence later led him to Atlanta where he signed with Atlanta-based Bang Records and released his self-titled debut album. It wasn't until he signed with Capitol Records in 1977 that Peabo gained national attention and recognition. His Capitol debut gold album included the title track "Reaching For The Sky," and other R&B chart-topping hits "Feel The Fire" and "I'm So Into You."

Further success followed as Peabo quickly became popular with female listeners. His six-year tenure with Capitol included major hit duets with Cole ("Gimme Some Time" and "What You Won't Do For Love") and Flack with whom he recorded the classic, "Tonight I Celebrate My Love," taken from the 1983 gold album *Born To Love*.

In the early 80's, Peabo signed with Elektra records and recorded four albums, which included chart-topping hits such as "If Ever You're In My Arms Again" and "Without You," a duet with Regina Belle.

Peabo moved to Columbia Records in 1990 and recorded *Can You Stop The Rain*. The title track reached #1 on the Billboard Hot R&B Singles chart while the single "Lost In The Night" was nominated for a 1992 Grammy award. In 1991, Peabo teamed up with International superstar Celine Dion and recorded the widely acclaimed theme tune for Disney's film *Beauty and The Beast*. The duo won a Grammy for "Best Vocal by a Duo or Group with Vocal."

In 1992, Peabo teamed up with Belle on the super single "A Whole New World" from Disney's hit movie *Aladdin*. The pair won multiple awards for their collaboration, including a 1993 Grammy for "Best Pop Performance by a Duo or Group with Vocal."

Since then, Peabo has appeared in the lead role for the touring production of the Tony Award-winning *Raisin* and in the role of The Wizard in a touring company of *The Wiz*. He also appeared in the Michigan Opera Theater's 100th anniversary production of *Porgy & Bess* and recorded songs for the soundtrack for the *Barney* movie. In addition, Peabo released Christmas albums in 1997 and 1998 and his much-anticipated Private Music debut *Unconditional Love*.

Over the years, he has proven to be a musical genius and legendary vocalist, offering timeless harmonies and sensuous melodies. Undeniably, Peabo is a rare talent and we celebrate our love for him and his contributions to the music of our time.



12. Erika Grayson and Shep Crawford.

13. Kandi Burruss and Tiny from Xscape.

14. Arista recording artist Donnell Jones.

15. Jive recording artist Syleena Johnson.

16. Arista recording artist Kenny Lattimore.

17. EMI Gospel artist Darwin Hobbs.

NEW MEMBERS



HOT KARL

When hip hop began its attack on mainstream culture in the mid-80's, it found itself in some pretty strange neighborhoods. It started to influence kids that the music was never intended for. With shows like "Yo! MTV Raps" and tours from such breakthrough artists as Run DMC, hip hop reached the suburbs, and it reached kids like Jensen-Gerard Karp, aka Hot Karl.

Hot Karl grew up in a California suburb near Malibu and he submerged himself in hip hop culture. He began writing his own lyrics and performing around Los Angeles, eventually working for Ice-T's Rhyme Syndicate and creating a demo tape. After graduating from USC, he called into the L.A. Baka Boyz radio show to rap on their Roll Call competition and lasted a record 30 days on the air. He also created a buzz that set his music career in motion. With help from Limp Bizkit's DJ Lethal, Karl created a new demo exhibiting his style of witty satire and tight rhymes. He eventually signed with Interscope Records and, setting out to "keep hip hop fun" he recorded his debut with guest appearances by Mya, MC Serch (of 3rd Bass) and Karl's crew, "The Baldwin Brothers." From the burbs to the big time, Hot Karl is now set to make his own mark on the culture.

CYNDI THOMSON

When Cyndi Thomson's album, *My World* (Capitol Nashville) debuted this summer, country radio instantly responded to her first single, "What I Really Meant to Say," a beautiful ballad that mixed a little pop and twang, a little sensuality and a dose of lilting, Celtic-style penny whistle. It was a hit. The song was the number one-selling single for most of the summer and the video for it, featuring the beautiful 24 year-old Tifton, Georgia native, made the Top Ten at Country Music Television. While many are proclaiming Cyndi country music's new "it" girl, what is clear is that she is an incredibly talented songwriter. She co-wrote all but three of the songs on her debut album, and her songs eloquently and melodically paint a portrait of a young woman learning to live with her decisions. If one of those decisions is to pursue a career making music as great as her debut demonstrates, then we'll be hearing a lot more from this talented singer/songwriter.



CLAUDIA BRANT

Singer/songwriter Claudia Brant, a native of Argentina, has written many songs for the Latin market. More than 70 of her songs have been recorded by artists such as Lara Fabian, La Ley, Marta Sanchez, Cristian Castro, Ednita Nazario, Sentidos Opuestos, Diego Torres, among many others. She has just finished two Spanish language tracks for the band Eden's Crush and has songs on hold for crossover pop artist Faith Hill and up-and-coming acts Stylo and Lisette Gonzalez. Previously signed to peermusic, she has now started her own publishing company, Brantunes Music Publishing, and is ready to break out on her own.

2PAC

The late Tupac Shakur (2Pac) is one of the most important individuals in the history of hip hop. He debuted as a solo artist on 1991's *2Pacalypse Now*, followed by 1993's *Strictly 4 My N.I.G.G.A.Z.* Both albums were platinum and the latter spun off the gold singles "I Get Around" and "Keep Ya Head Up." He continued gaining success with the gold *Thug Life: Volume 1*, the double platinum *Me Against the World* (which debuted at #1 in 1995) and 1996's *All Eyez on Me*, the first original double album in hip hop history. That album debuted at #1 and went eight times platinum.

Now, *Until the End of Time*, a double CD of songs written by 2Pac during the tragic last year of his life, has been released by Anaru/Death Row/Interscope Records. The record features more than 20 selections that reflect the full range of 2Pac's thoughts and emotions following his release from prison in late 1995. From the inspirational ("Letter to My Unborn" and "Until the End of Time") to the combative ("Last One Left" and "All Out") to the thoughtful ("Mama's Just a Little Girl") and the celebratory ("Let Em Have It"), this new collection of material from the late, controversial and culturally significant writer/performer offers further evidence that 2Pac was truly a voice of his generation.



PHOTO BY JEFFREY NEWBERRY

NASHVILLE



ALAN JACKSON HITS 35 MILLION

Arista Nashville held a block party in celebration of Alan Jackson reaching 35 million in album sales. Pictured at the celebration (l-r) are ASCAP's Connie Bradley, Jackson and his wife Denise.

PHOTOS BY ALAN L. MAYOR



SIX WEEKS AT #1: "I'M ALREADY THERE"

ASCAP Nashville recently held a #1 Party to honor writers Gary Baker, Frank Myers and Richie McDonald on their number one single "I'm Already There." Pictured (l-r) at the celebration are Lonestar's Michael Britt, Connie Bradley, McDonald, Myers, Keech Rainwater of Lonestar, Baker, producer Dann Huff and Lonestar's Dean Sams.



"AIN'T NOTHING 'BOUT YOU" STAYS SIX WEEKS AT NUMBER ONE!

Brooks and Dunn party with writer Rivers Rutherford in honor of their #1 achievements. Pictured (l-r) are Ronnie Dunn, Rutherford and Kix Brooks.



ASCAP SIGNS AWARD WINNING SONGWRITER

Songwriter Gerry House recently signed with ASCAP. Pictured (l-r) in Nashville are ASCAP's Bradley and Herky Williams, Miz Phrancis (House's Manager), House and ASCAP's Pat Rolfe.



ASCAP AT THE BLUEBIRD

Corlew Music Group was the featured publisher at ASCAP's July showcase in Nashville. Pictured (l-r) are ASCAP's Mike Doyle, Jason Sellers, David Corlew, Julie Newton, Chris Wallin, Andy Childs and Sam Gay.



"AUSTIN" FIVE WEEKS AT NUMBER ONE

Pictured at the ASCAP reception celebrating the success of "Austin" are (l-r) ASCAP's Ralph Murphy, David Kent, Kirsti Manna and Blake Shelton.



ASCAP CELEBRATES WITH JAMIE O'NEAL

Pictured (l-r) at the celebration in honor of singer/songwriter Jamie O'Neal's well-deserved successes this year are Warner Chappell's Tim Wiperman, CMA's Ed Benson. Connie Bradley, O'Neal, co-writers

Sonny Tillis and Roxie Dean, EMI's Gary Overton and Luke Lewis of Mercury Nashville.



RASCAL FLATTS HANGING OUT AT ASCAP

Connie Bradley greeted Rascal Flatt's (l-r) Joe Don Rooney, Gary LeVox and Jay DeMarcus, who stopped by ASCAP's Nashville office to perform a few of their album cuts and to thank the ASCAP for its support.



"DON'T HAPPEN TWICE"

Pictured at the #1 party for "Don't Happen Twice" (l-r) are writer Curtis Lance, Kenny Chesney, ASCAP's Ralph Murphy and writer Thom McHugh.



THE KATINAS GO NUMBER ONE

The Katina's celebrate their Number One song "Thank You." Pictured at the party (l-r) are John Katina, ASCAP's Dan Keen, Sam Katina, Todd Collins, Joe Katina, Tom Collins, Jesse and James Katina.

ASCAP JOINS IN CELEBRATING
AUSTRALASIAN SOCIETY'S 75TH
ANNIVERSARY AT 2001 APRA
MUSIC AWARDS IN SYDNEY

APRA PRESENTED WITH ASCAP
PARTNER IN MUSIC AWARD

APRA MUSIC AWARDS
2001

75th ANNIVERSARY

1. APRA Chief Executive **Brett Cottle** with ASCAP CEO **John LoFrumento**.



2. As part of the APRA Award ceremonies, ASCAP CEO **John LoFrumento** presented Savage Garden's **Daniel Jones** with the ASCAP Song of the Year Award for "I Knew I Loved You," which was also recognized at the ASCAP Pop Awards in Los Angeles a few days earlier. Jones' co-writer, **Darren Mayes**, and publisher **John Woodruff** of Fought Music Pty., Ltd., were in Los Angeles for that celebration. Shown (l-r) are ASCAP Executive Vice President **Todd Brabec**, **Daniel Jones**, ASCAP Senior Vice President **Nancy Knutsen** and **LoFrumento**.



3. The 2001 Song of the Year honors went to the writers of "Shine", recorded by APFA member **Vanessa Amorosi** and co-written by Amorosi, along with APRA writer **Robert Parde** and ASCAP member **Mark Holden**. Pictured (l-r) are **Holden**, APRA Distribution Manager **Andy Stern** and **Knutsen**.



4. **Brabec** with APRA songwriter **Harry Vanda**, whose song "Friday on My Mind" by the 60's group, The Easybeats, was voted the top Australian song of all time.



5. APRA Board Members **Ian James**, Managing Director of Mushroom Music Pty. Ltd., writer **Eric McCusker** and **Brabec**.

6. APRA's Director of New Zealand Operations, **Mike Chunn**, who was formerly with the band Split Enz with **Knutsen**, **Brabec** and APRA singer/songwriter **Glenn Shorrock**, lead singer of The Little River Band, who were also honored at the awards.

7. Pictured (l-r) are ASCAP Senior Vice President **Roger Greenaway**, **LoFrumento**, retired APRA Chief Executive **John Sturman** and **Brabec**.

8. **Nancy Knutsen** with honorees **Berhard Von Dallwitz** (left) (Best Television Theme for his Olympic Theme 2000) and **David Hirschfelder** (r) (Best Film Score for Better than Sex).



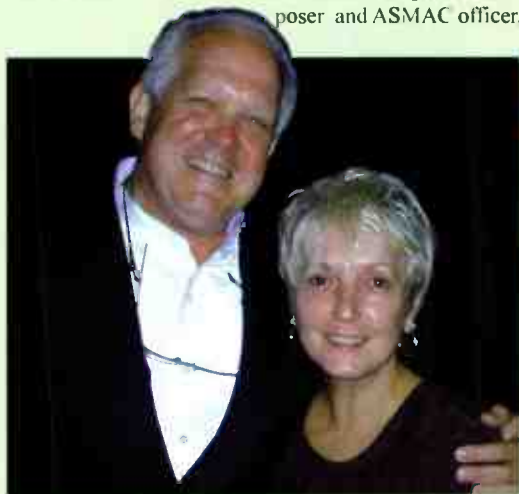
9. Pictured at the Partner in Music Award presentation (l-r) are APRA's Director of International Relations **Scot Morris**, **Brabec**, **Cottle**, ASCAP's **Willie Young**, **LoFrumento**, **Knutsen**, APRA's Director of Administration **Nick Hampton**, **Greenaway**, and APRA's Director of Membership **Sally Howland**.

ASMAC "HONOR OUR OWN" SERIES

Each month, ASMAC (American Society of Music Arrangers & Composers), holds a luncheon highlighting the careers of prominent arrangers, composers and music industry veterans. In June, ASCAP Film/TV composers **Shirley Walker** and **Jimmie Haskell** were the featured guests. Walker, whose credits include *Space: Above and Beyond* and the animated *Superman* series, received an Emmy for her music to the animated series *Batman*. She co-composed "Coppola's Black Stallion," and is widely credited as a pioneer for women composers in the film industry. Haskell is also an Emmy winner



and has composed the scores to multiple feature and television films. A three-time Grammy winner, he was honored as Best Arranger for Chicago's "If You Leave Me Now," Simon and Garfunkle's "Bridge Over Troubled Waters" and Bobbie Gentry's "Ode to Billie Joe." Pictured (l-r) are Walker, ASCAP composer and ASMAC officer, "The Other" Ray Charles, ASCAP's Nancy Knutsen, Haskell and ASCAP's Mike Todd.



MEN OF VISION

ASCAP composers **Jay Chattaway**, **James Horner**, **James Newton Howard**, **Dennis McCarthy** and the late **Steve Allen** were honored at the annual Vision Awards in June, sponsored by the Retinitis Pigmentosa Foundation to help fight eye disease and blindness. The Awards recognize people in the entertainment industry who have brought "sight, insight and foresight" to their work in films and television. Shown with honoree **Dennis McCarthy**, recognized for his work on *Star Trek: Voyager*, is ASCAP's **Nancy Knutsen**.



DAVID RAKSIN CELEBRATES 89TH BIRTHDAY

ASCAP composer and Board member **David Raksin** celebrated his 89th birthday in August and was treated to a celebratory lunch by a few of his friends and hosted by the Society of Composers and Lyricists. Shown clockwise are: **Raksin** (lower right), composer/pianist **Mike Lang**, composer **Jim Di Pasquale** and composer/current SCL President **Ray Colcord**.



CAPTAIN CORELLI'S MANDOLIN

Shown at the August premiere of the Universal feature film *Captain Corelli's Mandolin*, scored by PRS composer **Stephen Warbeck**, are (l-r) President of the Decca Music Group in London **Costa Pilavachi**; Senior Director of Film & TV Licensing at the Universal Music Group in Los Angeles **Louise Black**; ASCAP Senior Vice President **Nancy Knutsen** and Vice President of Marketing, Film & TV Music at Universal Classic Group in New York **Randy Dry**. The premiere, attended by the film's stars **Nicolas Cage**, **Penelope Cruz** and **John Hurt**, along with **Tom Cruise**, **Lisa Marie Presley** and other Hollywood celebs, was held at the Academy of Motion Picture Arts and Sciences Theatre in Beverly Hills.



NEW YORK FILM MUSIC INDUSTRY RECEPTION



The ASCAP Film/TV Department with support from The ASCAP Foundation and Paramount Classics launched a series of Film Composer Showcases at New York City's Tribeca Screening Room with a screening of **Bruce Beresford's** *Bride of The Wind*. The film features the music of **Stephen Endelman**, **Gustav Mahler** and **Alma Mahler**. The screening was followed with a Q&A session led by music supervisor **Alex Steyermark** and a NYC film music industry reception.

Pictured at the reception (l-r) are 1. ASCAP's **Mike Todd** and **Sue Devine**, **Steyermark**, **Endelman** and ASCAP's **Kevin Coogan**. Also pictured at the reception are 2. **Devine** and music supervisor **Tracy McKnight** 3. Zomba Music Publishing's **Alexia Baum** and music supervisor **Sue Jacobs** 4. Spirit Music Group's **Mark Fried** and 5. singer/ songwriter **Mike Errieco**.



RIFF RAFF

ASCAP film composer **Kenya Tillery** recently composed original music and designed the sound for a new production of actor **Laurence Fishburne's** play *Riff Raff*. Fishburne wrote, appeared in and directed *Riff Raff* originally in 1994 at the Theatre Geo in Los Angeles. The new production, directed by **Regge Life**, was presented by the Juilliard Drama Division at the Juilliard School at Lincoln Center for a week in September. Kenya was a recent participant in the ASCAP Foundation's 2001 Film Scoring Workshop. Pictured at Juilliard on opening night are (l-r) **Kenya** with renowned film composer **Carter Burwell**, who has composed music for many of the Coen Brothers' films such as *Fargo*, *The Big Lebowski* and the upcoming *The Man Who Wasn't There*.

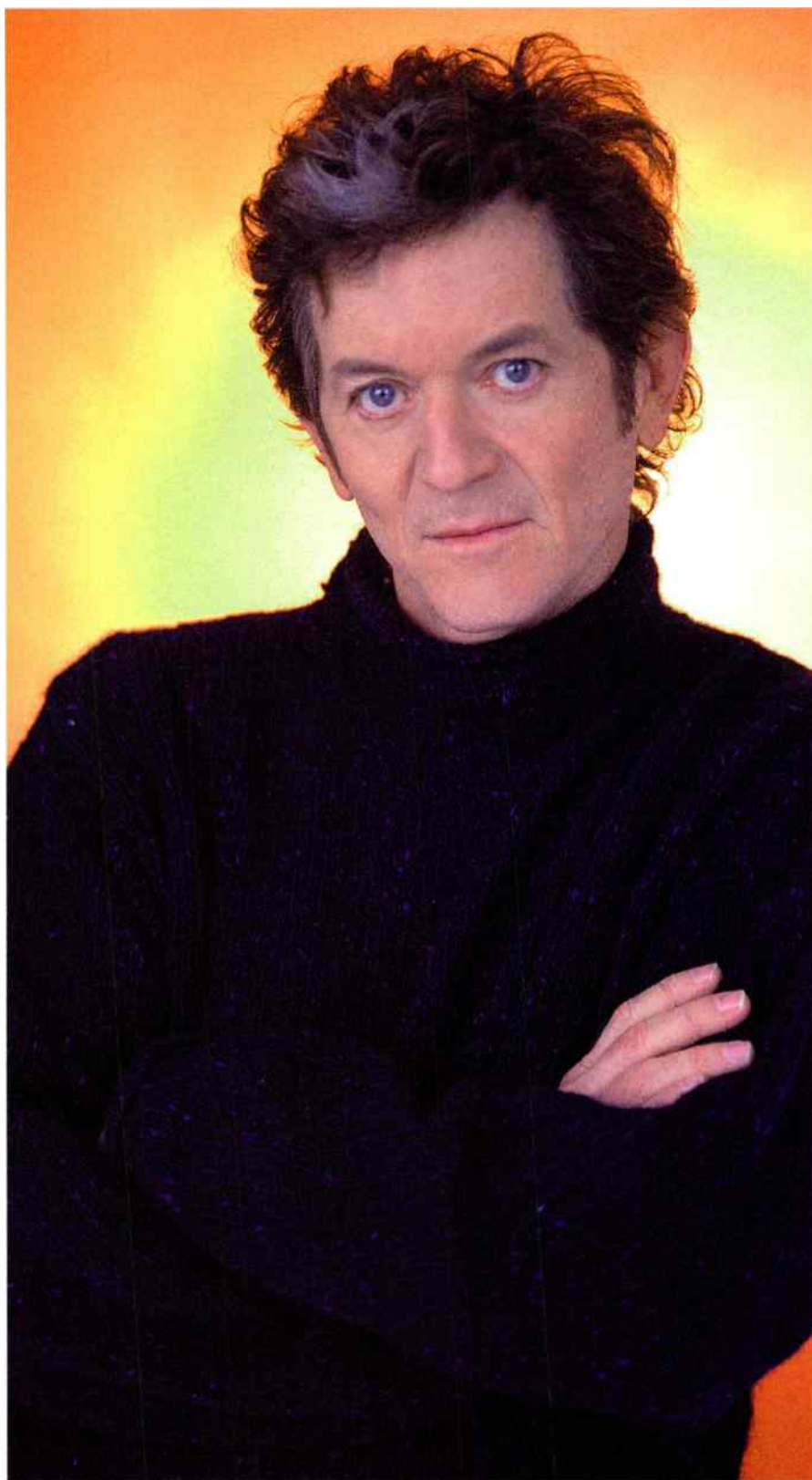


RODNEY CROWELL

Veteran Music City singer/songwriter/guitarist Rodney Crowell's latest release, *The Houston Kid* (Sugar Hill), was made totally on his own terms, and he's glad of it. Finding himself between labels, Crowell decided to finance the recording on his own, to bypass any "big label marketing department" interference. "It was," he says, "an opportunity I'd never had before and I jumped on it. Somewhere along the line I told my wife I'd just emptied our bank account, recording the songs. She laughed and said, 'I hope you feel like an artist,' and I said, 'I do – it feels good.'" Not that Crowell's artistic credentials can be questioned – artists like Waylon Jennings, Emmylou Harris, Bob Seger, Rosanne Cash (his ex-wife) and the Nitty Gritty Dirt Band have enjoyed huge success with Crowell-penned songs. And Crowell's own landmark album *Diamonds and Dirt* (recently reissued by Sony Legacy) gave him five Number One hits on the Country charts in 1988.

In more recent years, Crowell fared less well commercially. "Either I had outgrown the Country market artistically or it had lost interest in me. Probably both are fair assessments," he says. For musical renewal, he's turned to intense scrutiny of his own life, reaching back to his sometimes-difficult childhood in Houston. "I've left breadcrumbs all along the way, but *The Houston Kid* is the most concentrated autobiographical material I've ever done," says Crowell. His father's drinking and violence are among the dark topics examined by Crowell, but he makes it clear that his young years weren't all misery. "Childhood was both idyllic and harrowing. In some ways it was screwed-up, but in others, it was perfect," he explains.

Crowell sees both environmental and genetic factors behind his being predisposed to write songs. "My father wasn't a songwriter, but he was a song source. He was a bit of a savant, and would sit and play song after song after song by Woody Guthrie, Hank Snow, Hank Williams, Roy Acuff. My mother, on the other hand, she was kind of crazy and would spit out rhymes out of day-to-day life. She never wrote it down – she just made rhymes out of living." Later on, during Crowell's teenage years, he was "starting to have bands and I'd copy songs off of records. I kept a notebook full of songs – Bob Dylan, the Beatles, you name it. At some point, I just reached overload and I just started writing myself." Not long afterwards, Rodney arrived in Nashville,



where he made friends with and was mentored by singer/songwriters Guy Clark, Townes Van Zandt and Mickey Newbury. "It was just my luck to stumble into that group of people in my formative years, says Crowell. "From there I fell into touring with Emmylou Harris and the Hot Band. Shoot, I've just been lucky to fall into the right thing at the right

time." One would have to agree that Rodney Crowell has had his share of luck, but without a healthy dose of talent, the "Houston Kid" would be nowhere. ■

– BY JIM STEINBLATT

SIGUR ROS

Experimental rock band Sigur Ros hails from Iceland, but the waves they started making a few years ago on the Reykjavik music scene are now reaching distant shores, including the U.S.

Earlier this year, the band, comprising four members: singer/guitarist Jonsi Birgisson, drummer Orri Pall Dyrason, bassist Georg Holm and the classical music-trained multi-instrumentalist Kjartan Sveinsson, completed a series of sold-out dates across America, playing the music from their critically-acclaimed state-side debut, *Agætis Byrjun*, and was met with not only rapturous acclaim but a major label deal with MCA Records.

Sigur Ros (which is literally translated as Victory Rose), create expansive, cinematic soundscapes, swelling with exquisitely gorgeous melodies and lyrics sung in a bewitching mix of Icelandic and a tongue of their own invention called "hopelandish." When Radiohead's Thom Yorke cited them as an influence when making his band's *Kid A* album, Sigur Ros's hipster credentials were solidified.

In advance of their highly anticipated MCA debut, due in 2002, the band is returning to the U.S. for a series of dates this fall and are releasing an EP, *Svefn-g-englar*, featuring two tracks recorded live at the Icelandic Opera House. Now that's cool. ■

— BY ERIK PHILBROOK

HOT BAND FROM A COLD LAND





PHOTO BY FABRIZIO FERRI

CHRIS BOTTI

For the last two years, jazz trumpeter Chris Botti has been without a home. The much-in-demand artist has been touring in support of his own records and spent a great part of the last eighteen months on the road with Sting. Botti, Sting and their bandmates have traversed the globe at least twice. Such an extensive touring schedule with as high a profile artist as Sting might make it difficult to concentrate on his own music, but Chris has recently written and recorded his fourth album set for a October release on Columbia Records. ASCAP's Randy Grimm caught up with Chris while he was on a break from touring.

How has life on the road been?

Life on the road has been entertaining and fun; very tiring, sometimes, but for the most part very, very fun.

How long have you been out on the road with Sting?

This August was two years with Sting. Before that I was out with my own group. Before that I did a little tour with Paul Simon and before that I was in London playing with John Berry. I've actually been on the road and technically without a home since April 20th of 1999. So, by the time things kind of wind down to the point where I need to find a place to live, it will be two years of living in hotels.

Has it been difficult to write and record this album with your tour schedule? How did you manage to do that?

I had done a couple of sketches of songs that are on the new record, but basically, once I made a decision to use Kipper (the co-producer of Sting's *Brand New Day*), we decided to rent this house in Los Angeles in the Hollywood Hills above Sunset and basically load all of my equipment into that house and sit there and write for one month. And at the end of the month, then we would start recording.

So, the record is sort of split up – we had two months off the road in February and March and half of April and we loaded in our equipment on February 4th with just the couple of sketches that I'd done in Miami. Then we just wrote for a month and then started recording, so the record happened rather quickly. The house that we rented had this incredible view overlooking LA and so we just wrote mostly at night from a visual perspective and gave it wing and I'm really happy with the way it came out.

And are most of the songs on this record co-writes?

Most are Kipper and I with the exception of the ones that I brought in from Miami, or Kipper, me and a jazz pianist named Billy Childs. Sting wrote one song that appears on the record which is an unreleased Sting song that Shawn Colvin sings for me.

How did the concentrated writing experience over two months differ from what you had done on your previous records?

It tapped into more of a stream of consciousness thing for me. When you have that kind of focus it does something to you. Sometimes when you have a lot of time on your hands, and you're writing only with yourself watching over yourself you tend to be your own worst critic and throw out a lot of things or you don't chase the things that are worthwhile. So when you have someone else there that you can play off their ideas, it can be really great. When you're living in that situation for six straight weeks it can really add up to some nice moments, so having that kind of focus was something that I loved. Because Kipper was around to start a groove, I found myself writing for the first time more from a trumpet place. I would just improvise melodies and that was really freeing for me and different as well.

Did you enjoy this experience more than having the prolonged period of time to write?

It was by far my most enjoyable record and it went so fast. I was so happy with the fact that you could make a record in that amount of time and made me realize that taking eight or nine months to make a record isn't always necessary, especially an improvisationally based record.

What do you mean by improvisational?

Well, first and foremost, even though my music is melodic, it's still music that doesn't involve lyrics. I used to joke around that I wrote all of my own lyrics when I was growing up – meaning that I spent so many hours practicing my trumpet that when I put the trumpet up to my mouth and play that the playing is making as identifiable a sound as someone writing an incredible lyric. So, I wanted to come into this record and make it a little more free flowing and really play on the record more and I think we've succeeded at that.

This record, to me, feels a little looser than your previous records.

There was a real effort to make things a little bit more dramatic. There's a song on the record called "Best Time." That song was kind of a template to try some really out of the ordinary things for me – both key and chordal movements – and just letting things drop out into nothing and spatially kind of really exploring different territories. I've done a lot of things with guitars and stuff like that and recording with practically nothing at different points on the tape. It was interesting for me to really maximize the tone of the trumpet and not have a lot of things around it at times, and then at other times have a lot of things surrounding the trumpet. The drama of those things is what makes Kipper fantastic at what he does and I really enjoyed that.

There also seemed to be a more loose feel to the underlying rhythm on this record, it was more colloquial and less formal than some of your other stuff.

There's a song called "Miami Overnite" that we wanted to sound like an old Philly style production. The rhythm on it is stock in the way that rhythms were stock in the 70's and not like retro up-tempo, it's more a Philly sound with a mix of Miami. There are things on this record that were grooves that were originated by Kipper and I would just improvise over the top. There's a song called "Blue Horizon" where Kipper had the beat going and then Billy Childs would just sit at the keyboard and I would just improvise stream of consciousness melodies and Billy would find chords underneath them and it just kind of came together. We wanted to make a record that came from two points of view: one was Miles Davis' *Kind of Blue* and the other was *Sade*. The reason I use Miles Davis' *Kind of Blue* is that record was written and recorded in two days. So we wanted to come from a stream of consciousness place and do a record that was more quickly written, but we wanted to keep it super-melodic which is where the *Sade* feel comes in. The way *Sade* sort of does Spanish or Latin rhythms, I've always been a fan of that – I love the way Spanish music, but not flat out Latin music, has been embraced by the trumpet.

Do you find it hard to recapture the song when you write improvisationally?

The hardest songs to recapture on the road are the ones that aren't written improvisationally. The ones that are written improvisationally usually lay really nice on the horn and are the easiest to play live. The ones that are hardest to play live are the super melodic ones. For instance on the new record, "Lisa" is a very delicate song and for the mood of it to really translate correctly it needs to have special attention to the melody when we play it live.

You did fewer covers on this record. Was that a conscious decision?

The whole cover thing is a tough one for me because this is my first record for Columbia and I really wanted to play on this record. I wanted a lot more playing on this record than my last one. I'd been on the road playing in front of people for a year and a half and I felt like my playing was good and I was really proud of the tone of the trumpet and the way I was getting around the instrument, so I kind of wanted to do that a little bit more. When you get into the cover element as an instrumental artist you run the risk of making it sound like Muzak. If there's a real reason to do a cover and it's different sounding and it fits with the mold of my own compositions, then I'm all for it. Someday, I hope to do a duet record with Paul Buchanan of covers backed by a small orchestra. That whole thing about a record label wanting a cover

to get on radio is not something that I jump at.

What's the plan with Columbia?

They have been so great. My first meeting with Jeff Jones, the new president, just set the tone for this record. They have been so supportive. It's unusual for a record company to say "just go for it" without having heard anything. Jeff's just trusting my ability to make a great record. They came out to the house and listened to some of the really early demos about a month in, but they were committed to it from the get-go.

What are the tour plans to support this one?

I finish with Sting on July 29th in London. Then my own tour starts August 4th in Seattle. I'll be on the road the whole month of August, then I'll be working with Sting in September on his new record. Then I'll be back out on the road with my own group until whenever – hopefully for a long time.

What will your touring band be like?

It'll be a quintet or a sextet. We're messing around with the idea of having two keyboard players, including Billy Childs doing some dates with us. It will be at least five musicians.

Do you like life on the road?

Yeah, when I'm touring with my own group I get immense satisfaction of playing my own music and the world kind of revolving around me. When I'm on the road with Sting I get to play in front of much larger audiences and because I'm featured with his band, it's something that I really love. And the treatment and comraderie is fantastic and I get to see the world in such a high style with so many things open to me. It's a really unique experience and I wouldn't change doing it for anything. It's really opened a lot of doors for me and introduced me to a bunch of other musicians and people that don't listen to jazz music who see me with Sting and then end up buying my records or e-mailing me about my music.

As you're writing a record and recording, how do you hope that people will respond to the record?

I hope that people feel that the record played as a whole evokes some sort of sensuality in them. I want to strike a bit of sensuality when you play the songs back to back and you're with someone, I want this record to be sensual. ■

– BY RANDY GRIMMETT



GUY ROCHE

Cher, Christina Aguilera, Selena, N'Sync, Aaliyah, Brandy, Dru Hill, Celine Dion, Rod Stewart, Michael Bolton. What do these artists have in common besides moving millions of listeners (and selling millions of records) with their music? It's the man who created the magic within their music – Los Angeles-based producer/songwriter/musician Guy Roche.

Guy has amassed an impressive catalog of hits that span the musical spectrum from pop to soul and R&B to country. As an extremely successful producer/songwriter, Guy knows where it all begins: "When you break it down, the most important thing is the song. Without a great song nothing else matters – all the artists, the A&R people, the lawyers, the radio stations – nothing. So that's what I try to associate myself with, whether I'm writing or producing – great songs."

This philosophy combined with the ability to craft irresistible hooks has helped Guy sustain an outstanding career as a writer/producer of such hits as Christina Aguilera's No. 1 single "What A Girl Wants", Brandy's "Almost Doesn't Count", and Dru Hill's "Beauty" to name a few. Equally impressive is his list of production credits including hit songs like Celine Dion's "If You Asked Me To", Aaliyah's "The One I Gave My Heart To", Christina Aguilera's "I Turn To You", Selena's "Dreaming Of You" and N'Sync's "That's When I'll Stop Loving You."

Guy was born to French parents on the island of Tahiti and raised in a musically rich environment. He was influenced deeply by both the native rhythms of traditional Polynesian music and the melodic sounds of contemporary French pop. His father owned a recording studio and Guy began cultivating his skills as a multi-instrumentalist and performer at the early age of eight. Moving back to France for school had a profound impact on Guy's music sensibilities, which in turn fueled his fire to write and produce. In France, Guy was introduced to American soul/R&B and the music of Stevie Wonder – "I tried to duplicate everything that he was playing on the piano." Countless hours were spent writing and recording music with a keyboard and a four-track. Driven to turn his passion for writing and producing into a career, Guy decided to move across the world to Los Angeles. While interning in an LA studio, he began creating some tracks for songwriters and had the opportunity to meet and work with Diane Warren. His big breakthrough came when he produced



Diane's "If I Could Turn Back Time" for Cher. Regarding his recipe for success, Guy offers: "Persistence was what worked for me. Also, being lucky has a lot to do with being successful. And, of course, you need to be ready to take advantage of the opportunity when luck hits."



Guy Roche at his studio with the late Aaliyah

Speaking about the process of crafting memorable melodies, Guy says "I mainly write the music and work with lyricists who concentrate on the words. I find that the song will usually come together all at once." Demonstrating his understanding for what it takes to make great pop music, he exercises professional sense by disassociating his private life from his work: "Since I write

for other people, I have to separate my emotions from my songwriting. If I wrote about my personal life and my relationships, then most of my songs would be sappy, romantic ballads, and these days most recording artists tend to look for edgier, more up-tempo songs with good beats."

When asked about what he enjoys listening to during his time away from work, Guy responds "I don't usually listen to a lot of music in my free time. Since I work around it all day, it is nice to not have to think about music when I'm out of the studio; though, sometimes when I'm driving I listen to contemporary pop radio stations. As far as CD's go, recently I've been listening to a lot of Nelly and Dido. When the Dido disc came out, I didn't take it out of my stereo for weeks."

Guy has built a strong reputation for creating the springboard upon which many younger artists have catapulted to success. Because of this, Guy has formed Ro Entertainment with his partner/manager Steven Rosen. Ro is a recording label imprint and publishing company that will develop new talent. The first two signings to the label are Janyelle Crawford, who is signing to P. Diddy's Bad Boy Records and Rachael Lampa, who is being courted by many major labels as this article goes to print. Look for these artists at the top of *Billboard* charts in the near future. ■

– BY PARRISH ELLIS

Flying Solo

Squeeze's Glenn Tilbrook Takes Off On His Own New Album

Growing up in the Sixties in South East London, Glenn Tilbrook was a music junkie, soaking in everything from The Rolling Stones and The Kinks to The Beatles and The Monkees. In 1973, he formed his own band, Squeeze, with friend Chris Difford, and began a songwriting collaboration that many people hailed as the New Wave era's very own Lennon and McCartney.

The comparison wasn't such a stretch. Starting with their first hit, "Take Me I'm Yours," in 1978, Tilbrook and Difford created a long string of pop hits that have become classic rock radio staples: "Black Coffee in Bed," "Tempted," "Goodbye Girl," "Pulling Mussels From a Shell," "Another Nail in My Heart." Combining an abundance of humor, clever lyrics, great melodic hooks with singer/guitarist Tilbrook's distinct tenor voice, they created a body of work that has earned them a permanent place in pop music's history, not to mention in endless pub sing-alongs around the world.

Now, after 25 years and 13 albums with Squeeze, 44 year-old Tilbrook has stepped out on his own with his fine new album, *The Incomplete Glenn Tilbrook*, released on his very own Quixotic Records label. The album features Tilbrook originals as well as collaborations with fellow master pop songwriters Aimee Mann and Ron Sexsmith. Left to his own devices, Tilbrook displays the full range of his songwriting craft, from the touching soul-pop of "This is Where You Ain't" to the hilarious "Interviewing Randy Newman" where Tilbrook relates a true story of an unsuccessful radio interview he conducted with the legendary songwriter.

After a recent solo acoustic show in Manhattan in support of his record, Tilbrook talked to *Playback's* Erik Philbrook about going it alone.



Classic Squeeze albums.



Playback: Was it liberating for you or daunting for you to do your own album?

Tilbrook: It wasn't liberating in the sense that I hadn't been itching to get out of Squeeze. But neither was it daunting. After Squeeze wrapped up, it was time for me to move on.

Was there something different that you wanted to try musically on this record?

The only difference musically in creating these songs was that I felt a greater freedom to follow my own instincts and go in any direction that I wanted. The good thing about democracy is also the bad thing about democracy. It will lead you back from extreme places. That is both good and bad in equal measure.

You definitely seem like you are having fun in a lot of these songs, not just lyrically but musically, especially in the percolating rhythm of "Interviewing Randy Newman."

There is also an element of experimentation on this record that reminds me of Squeeze in the *Cool For Cats* and *Argybargy* era, when we were drawing from a very different palette of sound and instrumentation.

In writing songs for this record, which came to you first: musical ideas, thematic ideas, or lyrical ideas?

When I was collaborating with Ron Sexsmith and Aimee Mann, the process was similar to how Chris and I worked. They would supply the words and I would supply the music, so the lyrics came first. By the time I got around to writing songs on my own, I approached it the way I was used to. I thought, well I've got to write a lyric first. Then I'll put some music to it. But found, like I assume most songwriters experience, the most satisfying way was when I would come up with the both the lyrics and the music at the same time.

How would you best explain the title of your album, *The Incomplete Glenn Tilbrook*?

First of all, a lot of the things that I do are informed by my sense of humor, and that title made me laugh. It also has a few layers to it that I like. It says incomplete because I think it is a first in a series of many. It also mildly pokes fun at some "complete" mentality of some box sets and "Complete Guide to Whatever." That coupled with the artwork



Tilbrook and Philbrook at Max Fish in New York City



for the cover, which encapsulates my sense of humor. The artwork is taken from an illustration of an unpowered flying competition in California in the 1930's. It is the optimism involved in the illustration which is funny, because obviously there was an end to this man's flight, but we don't see it.

What has been the response to your solo outing here in the States?

I've been very lucky, because I have a very loyal fan base. Some of whom have been here the whole time. I've been touring here pretty regularly since 1978. Some discovered what Squeeze was doing in the Nineties. I have put a lot of time into touring here, and I love playing live. And I get that back from the audience.

You have thrived creatively for more than three decades and on a few different major record labels over the years. How do you feel about the business at this stage in your career?

Given the amount of commercial success that Squeeze had, which was not that much, I feel lucky to have been on one major label or another for 18 years and to have had the exposure that it has given me. It enables me now to carry on doing what I do. Nevertheless, after the last major label that we were on, I felt very strongly that I did not want to go back to that situation. People in my position now, who maybe once would have been indulged by major labels, are increasingly finding that they are not. And they are also finding that there is a third way which doesn't hitch itself on such a major volume of sales. You can make a living by aiming at a completely lower level. With this record, I was in a position to spend the time that I wanted to make the record that I wanted, and I've certainly done that. I'm very proud of this record. Now I can go out and tell people about it. ■

— BY ERIK PHILBROOK

Jake Holmes

and The Art of Putting Heart Into Commercial Music

As one of the most successful writers of commercial music in the business, Jake Holmes' creations are firmly planted in the nation's mind and on the tip of its tongue. Among his most well-known jingles are "Be All You Can Be" for the U.S. Army; "Be A Pepper" for Dr. Pepper; and "The Softer Side of Sears" for Sears. Holmes and his company, Three Tree Productions, continue to be one of the most sought-after commercial music producers in the business.

As impressive as these credentials are, what is equally impressive is how Holmes turned his eclectic and off-beat interests and a twisted career path into mainstream cultural success. Starting out in the 1960s in comedy with a folk parody duo called Allen & Grier, Holmes eventually joined a comedy team that included Joan Rivers. As the music writer and performer in the group, Holmes honed his songwriting craft while touring the country. Deciding to go solo, he went from performing comedic musical material into more serious subject matter, eventually putting together a band that hit the college coffeehouse circuit. It was during this period, in 1967 and 1968, that Holmes released two brilliant solo albums on the Tower label that have achieved cult status among 60's record collectors. The first album, *The Above Ground Sound of Jake Holmes*, mixes folk, jazz scatting and acid rock fuzz in a bizarre musical experiment that many now call "garage." His second album, the psychedelic *A Letter to Katherine December*, let him further indulge his offbeat sensibilities.

Holmes shared stages with such classic rockers as Van Morrison, The Yardbirds, The Youngbloods and The Doors. Then, as the 70's singer/songwriter movement became all the rage, Holmes' followed suit and made more mainstream records, eventually achieving a modest hit with his song "So Close." Holmes also wrote material for The Four Seasons and even a whole concept album for Frank Sinatra. He has written many songs for Harry Belafonte, and has developed a deep friendship with him. In fact, Belafonte has brought Holmes with him on several trips and tours to different parts of the world, including Cuba, Zimbabwe and South Africa, where he met Nelson Mandela and Bishop Tutu. *Playback* recently had the opportunity to talk to Holmes about his multi-faceted career and his art.



Playback: As a serious singer/songwriter in the 1970's, was it a difficult decision to start writing music for commercials?

Holmes: At that time, my touring thing wasn't going as well as I liked, and I wasn't making much money, so it was a way of staying alive. I started writing commercials and it was a very instant kind of success. People really liked my stuff. Then they wanted something else, then they wanted something else, and I just kept writing.

And you became a successful jingle singer as well, right?

I did a Chevrolet commercial, and I didn't want to sing on it because I didn't want to expose my voice on television as this commercial singer. Then my friends, the jingle singers, were telling me that they had made \$10,000. So, I realized there was money in the singing. In those days, we sang a lot of group stuff, but then my voice became very popular because the stuff that I would write just demanded that I sing it. I have a certain way of singing, and a lot of the material was fun, or had a lilt to it. It just seemed to me that many of the singers who tried to do the song couldn't actually do it as well as I did. Then I got really overexposed as a jingle singer.

What happened next?

The jobs kept coming in droves. I didn't ask for it. It just kind of happened, which was nice. I can't complain.

What first appealed to you about writing for commercials?

I got a chance to really learn how to write in so many different ways, and understand all these many kinds of musical styles. And in the jingle world, you're working with the best New York musicians every day. We were working with the best string players in town, the best horn players, the best guitar players. And I learned so much from those people. I learned how little I knew. In the studio, you're not just working in one genre. You might do three genres in one day.

So, eventually, it just became the focus of your work.

Well, yeah. Some say it hurts your writing. But I don't think it hurt my writing at all. It made me a little less hungry, that's true. I wasn't going out and performing like I had been doing. But I did write two shows for the theater during that time and I wrote a whole bunch of songs for Belafonte, an album for Frank Sinatra, so I wasn't just sitting around doing commercials.

Did you approach writing music for commercials with the same artistic zeal that you wrote for yourself or other performing artists?

I would never in my life denigrate commercials. When I first started out and I was putting it down, a friend said to me, if you don't take this seriously, if you don't do it the best you can do it, it is going to come back and bite you. I really thought about that, and every time I wrote something, I would make sure that I did the best damn job I could do on it. Sometimes the client wouldn't like it because it was too interesting or too good or too whatever.

How are commercial jobs most typically presented to you?

It depends. In most cases, they already have the campaign in mind, and they want a song that's just based around it. They have the line, or the title of the song. "Be All You Can Be" was the title of the Army's campaign. Although, with Dr. Pepper's "Be a Pepper," I came up with "I'm a pepper, you're a pepper, we're a pepper..." and so on. Sometimes you contribute more, sometimes less.

On another project, I actually worked in the agency, writing. It was the "Softer Side of Sears" account. Sue Reed (from the agency) came up with most of the stuff, but I was there as a copywriter, because it was really good to integrate the music into the

concept as quickly as we could. Because, at that point, we were competing with other people in the agency for the actual line. The concept that Sue came up with was so different from what they were expecting, we needed to put music to it right away so we could show how it was going to work.

Have you ever given the client a line that they chose over their own slogan?

Yeah, with Amtrak. "There is something about a train that's magic" – that was literally a line from a song that I had written, and they took that and made that into a campaign.

It seems to me that recently there have been more original jingles being used in commercials.

Yes, it's true, but some of us have grown out of that old fashioned jingly kind of thing, which I never liked to begin with. I like the idea of real songs for commercials. I just finished a campaign for something that was like the Army campaign – it was more than soap. And we could get into some real emotional stuff. So we did songs, and I think they are more effective most of the time. There are a lot of ways to do "jingles" where they don't have to sound like jingles.

When I first started out, nobody wanted jingles. They would say give us something that doesn't sound like a jingle. But as soon as you put the name of the product on it, then everybody calls it a jingle. I try to convince people when I'm working on stuff to try to keep it as much of a song as possible. I think it is much more effective. But you are also selling a product, so you've got to figure out ways to make that work to sell the product. You don't want people just to say, well that was a great spot, but we don't know what it was about.

In America, we are so fascinated by our own pop culture that we raise many seemingly disposable things, such as commercials, to a level of high art. Andy Warhol based much of his career on that premise. Do you think that it has raised the bar on what effect a commercial can have?

Well, I don't know about raising commercials up to a higher art form. It is what it is. It is true, however, that some of the most well-known portraits painted by famous artists were commissioned pieces of work. And Bach's music was commissioned music. My partner always says that we are the last vestige of commissioned music. ■

– BY ERIK PHILBROOK

What is CPA Music?

"CPA" is ASCAP's term for the music used in commercials, promos and announcements on television, radio and the Internet. ASCAP is the leader in recognition and payment for these performances which include popular songs, originally composed music and tracks from production music libraries.

Six Little Words is all it Takes...

Identifying and tracking CPA music presents special challenges for ASCAP. In some cases, ASCAP can track performances of music in commercials using "media buy" schedules provided by advertising agencies. ISCI ("International Standard Commercial Identifier") code numbers can also be used to track some types of CPA performances. But when all else fails, the opening line of voice-over copy or lyrics can be used to identify and credit performances of commercials and promos which have been picked up in ASCAP's survey.

Members who write music for commercials broadcast on local television, radio or cable (or even the Internet!), can help ASCAP credit their performances by providing the product or sponsor name and the first six words of sung or spoken copy which appear in the commercial.

When the Society's talented tape monitors come upon a local commercial using music they don't recognize, they'll enter the product name and the first six words of copy in ASCAP's performance database. This data is then automatically compared to ASCAP's file data to see if there is a match. If so, all the entitled parties are credited. If not, the performance may go uncredited. Members should make sure their works are registered and that ASCAP has the information it needs to pay royalties.

Commercials as Art

The Association of Independent Commercial Producers recently held its annual show, "The Art & Technique of the American Television Commercial." The show, a one-hour compendium of outstanding commercials, selected for excellence and achievement in 22 craft categories – included three commercials scored by ASCAP composers which were recognized for outstanding original music.



Composer Michael Sherwood



ASCAP Board member and composer Doug Wood congratulating composer Matt Fletcher outside the Museum of Modern Art in New York

ASCAP composer Matt Fletcher, from the East Coast office of Elias Associates, was recognized for his orig-

inal music for the Audi "Rain" spot; composer David Shapiro from Fluid in New York (with collaborators Andrew Sherman and Steve Walsh) was recognized for his original music for the Mercedes-Benz "Coffee Shop" spot, and Michael Sherwood from Elias Associates' West Coast office was recognized for his original music for Volkswagen's "Dreamer" commercial.

The work honored by inclusion in the show becomes part of the permanent



film collection of Museum of Modern Art's Department of Film and Video. MoMa is a co-sponsor of the AICP.

Composer David Shapiro.

Rock en ASCAP

El Idioma Universal del Rock en Nueva York

ASCAP recientemente llevó a cabo un showcase en el Cutting Room en Nueva York, donde presentó grupos de rock Americano y Latino como Next Big Something de Corpus Christi, Pennywheel de Boston, Sol d' Menta de Puerto Rico, y Orixia de San Francisco. La fuerte energía que recibieron los grupos del público comprobó que el rock no tiene barreras de idiomas y que personas de varias culturas y nacionalidades pueden apreciar la música de este género en cualquier idioma.

Universal Language of Rock in NY

ASCAP held a crossover showcase recently at the Cutting Room in New York City, featuring both mainstream rock and Latino rock bands, including Next Big Something, Pennywheel, Sol d' Menta of Puerto Rico, and Orixia of San Francisco. The response from the audience proved that rock has no language barriers and audiences from various multicultural and ethnic backgrounds can appreciate the music in any language.



PHOTO BY CÁNDIDA PORTUGUÉS

Fotografiados están (izq a der.) Loretta Muñoz de ASCAP, Fernando Fassari y Alexandra Lioutikoff de ASCAP.

Pictured above are (l-r) ASCAP's Loretta Muñoz, Fernando Fassari and ASCAP's Alexandra Lioutikoff.



PHOTO BY CÁNDIDA PORTUGUÉS

Durante el showcase del Idioma Universal de Rock que se llevó a cabo en Nueva York en el mes de julio, ASCAP y Heineken colaboraron en presentarle a Fernando Fassari de FMF Promotions el Premio Heineken AMPT, por todos sus grandes esfuerzos los últimos siete años en promover a los grupos de rock en español en los Estados Unidos.

During the Universal Language of Rock showcase, ASCAP and Heineken collaborated in awarding Fernando Fassari of FMF Promotions the Heineken AMPT award for his successful efforts in promoting Latin rock bands in the United States for the last 7 years.

LATIN ALTERNATIVE MUSIC CONFERENCE IN NEW YORK CITY

1. ASCAP members and industry professionals at ASCAP's Universal Language of Rock Showcase.
2. Sol d'Menta of Puerto Rico performing.
3. Randy Luna de Radicalsonica, Rebecca de Sony Latin, Vanessa Rodriguez de ASCAP, Raul Martinez Lugo de Radicalsonica.



PHOTO BY CÁNDIDA PORTUGUÉS



3



NOCIÓN NOCTURNA

El nuevo grupo de Rock en Español, Noción Nocturna, de Puerto Rico, abrió el "Watcha Tour" donde se presentaron con La Ley, Molotov, Enanitos Verdes y Bersuit en Puerto Rico, y después continuaron la gira en Miami y Los Angeles.

New Latin rock group, Noción Nocturna, from Puerto Rico, opened up the "Watcha Tour," featuring Latin rock artists La Ley, Molotov, Enanitos Verdes and Bersuit. The tour made stops in Puerto Rico as well as in other cities including Miami and Los Angeles.



“TUS DERECHOS COMO COMPOSITOR”

El 2 de agosto en el Hotel Hilton de Burbank, ASCAP presentó “Tus Derechos Como Compositor,” un panel informativo sobre los derechos de autor en Los Angeles, patrocinado por Ritmo Latino. Los panelistas contestaron a preguntas sobre cómo se registran temas con la Biblioteca del Congreso en Washington D.C., además de hacer presentaciones propias sobre editar temas, regalías, etc. En la foto aparecen los panelistas (izq. a der.) **Pepe Garza**, compositor y locutor de radio; **Alexandra Lioutikoff**, VP del Depto. Latino, ASCAP; **Máximo Aguirre**, editor; **Gabriela Benítez**, Rep. de ASCAP Los Angeles; **Steve Eyre**, abogado y **Claribel Cuevas** de Famous Music Publishing.

“YOUR RIGHTS AS A SONGWRITER”

ASCAP Presented “Your Rights as a Songwriter,” an educational panel on songwriters’ rights, held on August 2nd at the Hilton Hotel in Burbank, CA, sponsored by Ritmo Latino. The panelists answered questions regarding copyright registration in Washington D.C., and spoke about publishing, royalties, among other topics. Pictured are the panelists (l-r): composer and radio personality **Pepe Garza**, ASCAP’s **Alexandra Lioutikoff**, Editor **Maximo Aguirre**, ASCAP’s **Gabriela Benítez**, **Steve Eyre** and Famous Music Publishing’s **Claribel Cuevas**.



EL ORIGINAL Y EL JILGUERO

ASCAP recientemente patrocinó una cena en Los Angeles con **El Original** de San Juan y su hermano **El Jilguero**, socios de ASCAP, que recientemente lanzaron su nueva producción por medio de la disquera.....En la foto aparecen (izq. a der.) **El Original**, **Gabriela Benítez** de ASCAP, **El Jilguero** y el cantautor **Alex Enamorado**.

ASCAP recently hosted a dinner in Los Angeles with **El Original** de San Juan and his Brother **El Jilguero**, both members of ASCAP, who recently released their new album. Pictured in the photo (l-r) are **El Original**, ASCAP’s **Gabriela Benitez** and **El Jilguero** y el canautor **Alex Enamorado**.



SALSEROS VISITA NUEVA YORK

En la foto: (de izquierda a derecha) **Gilberto Santa Rosa**, reconocida estrella de la música latina; **Jorge F. Rodríguez**, del Dpto. Latino de ASCAP en New York y el popular cantante de salsa, **Victor Manuel**, después del exitoso concierto “Dos Soneros una Historia,” efectuado en el Madison Square Garden, Nueva York el 11 de Agosto del presente año.

SALSA ARTISTS VISIT NEW YORK

Pictured (l-r) are **Gilberto Santa Rosa**, a veteran Salsa artist, ASCAP’s **Jorge F. Rodríguez** and the popular Salsa singer **Victor Manuel** after the concert, “Dos Soneros una Historia,” at Madison Square Garden in New York City on August 11th.



EDNITA NAZARIO, REINA DE LA MÚSICA POP EN PUERTO RICO

Ednita Nazario es cantautora, socia de ASCAP desde 1983 y una de las cantantes veteranas de la música pop en Puerto Rico e internacional. Además, su participación en “Cape Man” la ha hecho merecedora de buenas críticas dentro de Broadway. En la foto **Ednita** y **Ana Rosa Santiago** de ASCAP Puerto Rico durante su concierto “Sin Límites” que se llevó a cabo recientemente en Puerto Rico.

EDNITA NAZARIO, QUEEN OF POP IN PUERTO RICO

Ednita Nazario, a veteran Latin pop artist from Puerto Rico, has been a member of ASCAP since 1983 and is internationally renowned in the Latin music community. She has also received great reviews from her participation in the Broadway musical *The Capeman*. She recently performed a concert in Puerto Rico where she met with ASCAP’s **Ana Rosa Santiago** (left).

ASCAP Celebrates John Corigliano's 2001 Pulitzer Prize

In Manhattan, ASCAP hosted a special luncheon to honor composer member **John Corigliano** for receiving the 2001 Pulitzer Prize for his *Symphony No. 2 for String Orchestra*. To mark the occasion, ASCAP President and Chairman **Marilyn Bergman** presented Corigliano with the ASCAP Pulitzer Crystal. Past ASCAP Pulitzer recipients **Ned Rorem** and **George Perle** were on hand for the event. Pictured at right (l-r) are ASCAP Board member **Cy Coleman**, **Rorem**, **Corigliano**, **Bergman**, **Perle** and ASCAP Board member **Jimmy Webb**.



Pictured above (l-r) are ASCAP's **Cia Toscanini** with cellist **Jeffrey Zeigler** and **Corigliano**; **Zeigler** performing; flutist **Linda Chesis** and tenor **Robert White** performing.



Above, **Webb** with **Corigliano** and ASCAP Board member and composer **David Raksin**.

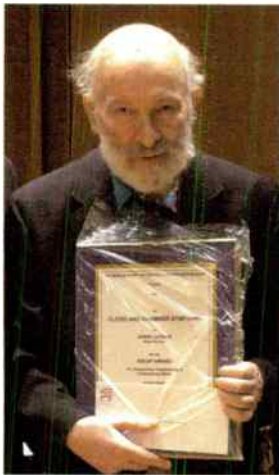


Left, New York City Opera's **Paul Kellogg** with ASCAP's **Fran Richard**.

Gerard Schwarz, Music Director of the Seattle Symphony and host of the American Symphony Orchestra League's National Conference in Seattle with ASCAP's Vice President of Concert Music Frances Richard



ASCAP Names 2001 Orchestra Awards for Adventurous Programming at ASOL Conference



Music Director for the Cleveland Chamber Symphony Edwin London, winner of a 2001 Orchestra Award for Adventurous Programming.



Gerard Schwarz presenting Music Director and Conductor for the Vermont Youth Orchestra Troy Peters with his award; and Seattle Resident Composer Samuel Jones, who was commissioned by The ASCAP Foundation and Meet the Composer to create a fanfare for brass and organ. The new work, *Aurum Aurorae*, opened the Finale ceremony, and was repeated at the conclusion. Jones dedicated his exciting new work to the memory of Morton Gould, composer and past President of ASCAP.



For the 44th consecutive year, orchestras demonstrating exceptional commitment to contemporary composers were honored at the American Symphony Orchestra League's National Conference in Seattle. The ASCAP Adventurous Programming Awards recognize American orchestras whose concert programs prominently feature orchestral works composed since 1975.

The Awards were presented in the Mark Taper Auditorium at Benaroya Hall at the finale of the American Symphony Orchestra League Conference. Introducing the Awards presentation, ASCAP's Vice President of Concert Music Frances Richard, said, "These awards publicly congratulate champions of the music of our time. Just as we rebuild our concert halls and replenish the ranks of our orchestras, the members of ASCAP congratulate those who enrich the orchestral repertory and keep our great concert music tradition vibrant and alive."

Richard introduced Gerard Schwarz, Music Director of the Seattle Symphony and host of the Conference. In selecting Maestro Schwarz to present the 2001 Awards, Richard praised him as a courageous and innovative composer's champion. Schwarz is a distinguished member of ASCAP, whose contributions to the field as performer and conductor are impressive.

In honor of the Gold Baton recipient Adolph "Bud" Herseth, retiring after 53 years as first trumpet in the Chicago Symphony, The ASCAP Foundation and Meet the Composer commissioned Seattle Resident Composer Samuel Jones to create a fanfare for brass and organ. The new work, *Aurum Aurorae*, opened the Finale ceremony, and was repeated at the conclusion. Jones dedicated his exciting new work to the memory of Morton Gould, composer and past President of ASCAP. Gerard Schwarz, maestro of the Seattle Symphony and himself former first trumpet of the New York Philharmonic, conducted the performances.

ASCAP ADVENTUROUS PROGRAMMING AWARDS PRESENTED AT CHORUS AMERICA CONFERENCE

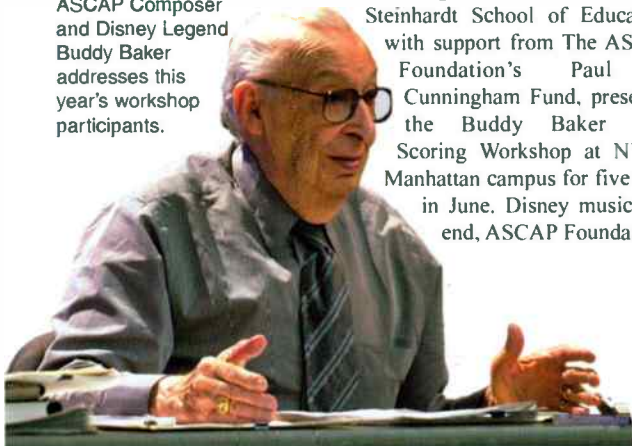
ASCAP joined Chorus America in honoring four choral ensembles for their adventurous programming during the 2000 concert season, at the Chorus America Annual Conference in Toronto. The Awards are offered annually to members of Chorus America and presented in appreciation for performances of the music written since 1975.

For the first time this year, a separate category for Children/Youth Chorus has been established in recognition of the dynamic growth and contribution of singing ensembles comprised of American children.



The ASCAP Foundation & NYU's Music Department Present Buddy Baker Film Scoring Workshop in NYC

ASCAP Composer and Disney Legend Buddy Baker addresses this year's workshop participants.



A collaboration of ASCAP's Film and Television Music Department and New York University's Department of Music and Performing Arts Professions in the Steinhardt School of Education, with support from The ASCAP Foundation's Paul F. Cunningham Fund, presented the Buddy Baker Film Scoring Workshop at NYU's Manhattan campus for five days in June. Disney music legend, ASCAP Foundation

Lifetime Achievement Award winner and USC Professor, Buddy Baker lead the five-day workshop.

Participants were instructed in the mechanics of timing and click tracks and the art of composing music for motion pictures. They also had the opportunity to compose, orchestrate, record and screen a cue. Lectures on film music analysis and orchestration were also presented.

In addition, The ASCAP Foundation presented two workshop seminars. "The Business Aspects of Film Scoring" featured a roundtable discussion on the business aspects of film scoring, featuring ASCAP composer Stephen Endelman (*The Englishman Who Went Up a Hill But Came Down a Mountain, Flirting With Disaster, The Space Show* at the New Hayden Planetarium) and

music supervisor Alex Steyermark (Ang Lee, Spike Lee, Robert Rodriguez).

"The Art of Film Scoring" featured another talented ASCAP film composer, Carter Burwell (*Fargo, Being John Malkovich, A Knight's Tale*), who used film clips from many of his works to discuss the creative choices a film composer makes to support a film.

The Buddy Baker Film Scoring Workshop was presented, in part, with support from The ASCAP Foundation Paul F. Cunningham Fund. The Paul F. Cunningham Fund was established at The ASCAP Foundation by his wife Florence Bennett Cunningham, for activities including providing educational projects to aid composers.



NYU Director of Film Scoring **Ron Sadoff** and **Buddy Baker** (center), ASCAP's **Sue Devine** and **Mike Todd** (far right), along with workshop participants and auditors, and members of the NY Philharmonic Orchestra, including violinist/contractor **Sandy Park**, principal horn **Philip Myers** and violinist **Dawn Hannay**.

NYU Associate Director of Jazz Program, **Bob Parsons**, works on orchestrations with participants.

Far right, Composer **Stephen Endelman** and music supervisor **Alex Steyermark** discuss "The Business of Film Scoring."



Right, ASCAP composer **Carter Burwell** presents film clips and speaks about The Art of Film Scoring.

Far right, NYU Associate Director of Jazz Program **Bob Parsons**, session engineer/mixer **Jim Anderson**, NYU Director of Film Scoring **Ron Sadoff** and Workshop Director **Buddy Baker** critique participants' cues.



ASCAP's Mike Todd, composer **Buddy Baker**, ASCAP's **Kevin Coogan**, NYU's **Ron Sadoff**, composer **Carter Burwell** and ASCAP's **Sue Devine**.

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The Name Game

An obligatory scene in almost every music-genre movie is the scene where the newly formed band gets together to choose their name. The drama, and at times comedy, of it aside, it is self-evident why one of the first steps a new band takes is choosing the band name. The name is the bands' identity as a group, used for pretty much everything it does, from promoting performances and recording albums to setting up a website using the name as a cyberspace address. As a current band member, it is essential to take a proactive role in securing ownership interests of your band's name.

According to U.S. trademark law, a band name is often considered a service mark, serving as a brand for your bands' services. Only those who have a legal ownership interest in the band's service mark may use it

If your band has been formed without legal formalities, and no written agreement exists, it is likely that an individual or minority group that leaves the band will not have ownership interests in the band name. In this case, the band name will likely be owned and controlled by a majority of the band who would be able to prevent the departing member from using the name. For example, in a three member band, if one member leaves the remaining two members control the use of the band's name, even if the departing member helped create the band.

However, even if your band dissolves or you quit the band and you find yourself without ownership rights in the band's name, you may still be able to use the name for the limited purpose of identifying yourself as a former member of the band. For example, in the recent case of Kassbaum vs. Steppenwolf Productions Inc., the Ninth Circuit Court of Appeals

What's in a band name? A potential legal battle if you don't plan ahead wisely. Here's the legal scoop behind naming your group.

as an identifying brand. Therefore, without legal ownership, you can't tour or record under that name or even use the name for your website without the possibility of others in the band asserting their legal rights against you.

As a current band member the easiest way to secure ownership rights in your band name is by signing an agreement with the other band members specifying the ownership interests of each of the band members in the name. If the band goes bust or a member decides to leave, the agreement will set out exactly who has what rights in and to the band name. If the band has not set up an agreement regarding the band name, rights in and to the name may be controlled by the type of organizational structure of the band, for example, a partnership or a corporation, and eligibility for use of a band name depends on this definition. If your band has organized itself in such a way, an entertainment lawyer should be able to assist you in figuring out the rights any band member or ex-band member may have with regards to use of the band name.

held that former Steppenwolf member Nicholas Kassbaum, aka Nick St. Nicholas, could refer to himself as a "former member of Steppenwolf" despite the fact that he had signed a contract agreeing never to use the name Steppenwolf for any purpose whatsoever. Of course, your ability to use the band name would still be quite limited.

So, be careful and plan ahead! Defining in advance who has rights in and to the band name can resolve any problems before they begin. Otherwise, even a band's founding member or members may find themselves without the right to use the name they originated. ■

– By Joan McGivern and Sam Mosenkis, Attorneys at ASCAP

Many thanks to legal interns Rich Guidice, Corey Rudnick and Faith Tabafunda for their help in preparing this article.

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KIKWEAR JACKET

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



CANYON JACKET

High-count 100% laundered Taslon Nylon with durable water repellent finish and Nylon Taffeta lining. Stand-up collar with hood in snap down storm flap. Double entry front gusset pockets with snap down compartment. Machine wash and dry. **Colors:** Black with Yellow/ Red or Hunter Green with Navy/Red (as shown). **Sizes:** S-L. \$72.00.



FLEECE JACKET

100% polyester pullover fleece with metal zipper and straight hemmed, non-binding bottom. Embroidered logo. **Color:** Black. **Sizes:** S-XXL. \$46.00.



T-SHIRT

100% heavyweight preshrunk cotton with screened red, white and blue ASCAP logo. **Color:** Black. **Sizes:** M-XL. \$10.00.



KNIT BOXER

100% cotton jersey boxer with ASCAP letter logo encircling the elastic waistband. **Colors:** Black or Heather Gray. **Sizes:** S-XL. \$17.00.



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

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VERTICAL COMPUTER BRIEFCASE

600D nylon, structured rubber bottom, computer section collapses when not in use, ergonomic shoulder strap, back pocket with zipper closure, large front organizer section, front zippered flap pocket. 12"H x 16"W x 5 5/8"D. **Color:** Black. \$35.50.



DUFFEL BAG

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

Leon Brettler, Publisher member of ASCAP Board of Directors and Chairman of Shapiro, Bernstein & Co., Dies at Age 75



Leon Brettler, chairman of the venerable music publishing firm, Shapiro, Bernstein & Company, died of a heart attack at his Manhattan home on September 24 at the age of 75. Brettler, associated with Shapiro, Bernstein since 1956, was an active music industry leader for decades, serving as a member of the ASCAP Board of Directors for 39 years, from 1962 to early 2001. Until his death, Brettler

was also a Director of the Boards of the Harry Fox Agency and the National Music Publishers Association.

During his service on the ASCAP Board, Brettler participated in the work of many committees, and took a leadership role on ASCAP's Progress Committee in the 1960s, which led to active ASCAP membership recruitment. In addition, Mr. Brettler served on such ASCAP Board Committees as Finance, Strategy & Policy, Bylaws, Membership and Survey & Distribution. He was also active in ASCAP's legislative efforts to ensure that copyright protections for creators and publishers remained secure.

Commenting on Leon Brettler's passing, ASCAP President and Chairman Marilyn Bergman said, "Leon Brettler's fierce dedication to ASCAP and his genuine love for music and songwriters made him a most valuable member of the ASCAP Board. He was knowledgeable, articulate, witty and progressive-minded. I know I speak for the ASCAP Board, members, management and staff when I say he will be missed. We send our heartfelt condolences to the Brettler family."

Hit Songwriter for Films Jay Livingston, and Ray Evans Collaborator, Dies at 86



Livingston, left, with Ray Evans

Pop composer and lyricist Jay Livingston, who with songwriting partner Ray Evans wrote three Academy Award-winning songs – "Mona Lisa," "Que Sera, Sera" and "Buttons and Bows" – died on Wednesday, October 17th in Los Angeles.

Throughout the 1940's and 50's, Livingston and Evans were prolific writers of songs used in the movies, many of which became popular hits. "Buttons and Bows," their song sung by Bob

Hope in the 1948 comedy *The Paleface*, won them their first Oscar. A Dinah Shore recording of the same song went on to become a hit.

"Mona Lisa," written for *Captain Carey, U.S.A.*, starring Alan Ladd, found its way to one of the great vocalists of the 20th Century, Nat King Cole, who recorded it. The song not only won an Oscar but went on to become an American standard.

Doris Day sang "Que Sera, Sera (Whatever Will Be, Will Be)" in Hitchcock's 1956 remake of a film he originally had directed himself in 1934, *The Man Who Knew Too Much*. Day's recording of the song also became a hit and won Livingston and Evans their third Oscar.

Other Livingston and Evans songs that received Oscar nominations included "The Cat and the Canary," from *Why Girls Leave Home* (1945); "Tammy" from *Tammy and the Bachelor* (1957), which also became a hit recording by Debbie Reynolds; "Almost in Your Arms" from *Houseboat* (1957) and "Dear Heart" from the film of the same name, which became a hit for Andy Williams, featuring music by Henry Mancini.

For 1951's *The Lemon Drop Kid*, starring Bob Hope and Marilyn Maxwell, Livingston wrote the lyrics to "Silver Bells." To this day, the song remains one of the most popular Christmas songs and has sold more than 140 million recordings.

Livingston and Evans contributed songs to more than 80 movies and worked with many of the great arrangers and composers of movie music, including Percy Faith, Max Steiner, Neal Hefti, David Rose, Jimmy McHugh, Franz Waxman and Sammy Cahn. After their successful film period, the pair also wrote theme music for TV series, including "Bonanza" and "Mr. Ed," in which Livingston's voice can be heard singing the beloved refrain "A horse is a horse, of course, of course..."

In 1997 ASCAP honored Livingston and Evans on their 60th anniversary as a songwriting team. In 1998 their song "Silver Bells" was named as one of ASCAP's Top 25 Holiday Songs. In 2000, "Mona Lisa" was named as one of ASCAP's Top Love Songs of the 20th Century.

PLAYBACK EVENTS CALENDAR

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

- | | | |
|--|--|--|
| <p>★ November 7
Straight Talk
ASCAP Office
Nashville, TN</p> <p>★ November 8
The Rhythm & Blues Foundation's Pioneer Awards at The Apollo Theatre
New York, NY</p> <p>★ November 9
ASMAG Golden Score Awards at the Beverly Hills Hotel
Los Angeles, CA</p> <p>★ November 14
ASCAP Presents... Heineken AMPT Music Series
12th and Porter,
Nashville, TN</p> | <p>★ November 14
Real Stories Panel: Women in the Business
ASCAP office
5th floor 7-9 PM
New York, NY</p> <p>★ November 14
Straight Talk
ASCAP Office
Nashville, TN</p> <p>★ November 17-20
National Association of Schools of Music (NASM) Conference
Dallas, TX</p> <p>★ November 20
"Ask ASCAP": A Membership Q&A Session
ASCAP Office
New York</p> | <p>★ November 28
Straight Talk
ASCAP Office
Nashville, TN</p> <p>★ December 4
"Ask ASCAP": A Membership Q&A Session
ASCAP Office
New York</p> <p>★ December 5
Straight Talk
ASCAP Office
Nashville, TN</p> <p>★ December 12
Straight Talk
ASCAP Office
Nashville, TN</p> <p>★ December 18
"Ask ASCAP": A Membership Q&A Session
ASCAP Office
New York</p> |
|--|--|--|

ASCAP 2001 DISTRIBUTIONS THRU DECEMBER

November 21 - Writers' and Publishers' International Distribution.

December 20 - Publishers' Quarterly BCO* Distribution for 1Q2001 performances.

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

Note: Dates are subject to change.

IN MEMORIAM

Albert Ham
Eddie Khoury
Michael J. Koback
Rev. Frederick Lagarde, Sr.
Lorenzo Music

STEPPING OUT

COMMISSIONED

C. Curtis-Smith by the Barlow Endowment for Music Composition. The 20-minute work for horn, string quartet and piano is entitled "A Farewell...(Les Adieux)."

Deborah Drattell by the Los Angeles Opera. The opera, *Nicholas and Alexandra*, is scheduled for the Los Angeles Opera in 2002-2003. Placido Domingo will play the part of Rasputin.

Jody Gray to score a third season of "Courage the Cowardly Dog" (Cartoon Network), 26 original Looney Tunes (WB Online) and "Stellaluna" an animated musical (Scholastic Entertainment).

Mark Kilstofte's *Ballistic Etude No. 3: Panic!* by the University of Michigan Symphony Band. It was premiered last February under the direction of H. Robert Reynolds. His *Endless Streams* for chorus and orchestra was also premiered by GAMAC in late April.

Donald Knaack (The Junkman) by The American Dance Festival and The Kennedy Center to compose a major work for choreographer Twyla Tharp.

James Mobberly by Meet The Composer/Commissioning USA Commission to compose a 24-minute work for Music From China (New York), an ensemble that performs on traditional Chinese instruments and commissions works by contemporary Eastern and Western composers.

The premiere is scheduled for November 17, 2001 at Merkin Hall in New York City.

Daniel Sturm by the Nashville Symphony to write *Concerto Art Nouveau: For Timpani and Orchestra*, to be premiered by The Nashville Symphony, William Wiggins, timpani, William Eddins conducting, on November 16 and 17 in Nashville.

FEATURED

Joe O. Barrera Jr.'s score for the television production "Fatal Kiss," produced by Millennium Entertainment and V-Line Productions. The work was premiered at Universal Studios Screening Room One on September 7 in Universal City, CA.

Mike Corda's song "We are the Dreamers," co-written with Paul Francis Webster, in the recent revue, *Showtune*, at the Summerlin Theatre in Las Vegas.

Dave Girtsman's songs have reached the Top 40 on mp3.com, with an overall total of 43,000 plays. For more info check out <http://www.mp3.com/blimpvta>.

Cara Jones's songs "Candy Bar" and "Spit It Out" in the Japanese film *Sugar Sweet* which premiered in Tokyo in July. Her new album, *Now*, is available at www.carajones.com.

Mary Pearson, jazz vocalist and Arkadia recording artist, on Leigh Kamman's Minnesota Public Radio program, "The Jazz Image," for three days in June.

Scot Sax's "I Am The Summertime," previously heard on the



MAKING A FUST

California-based rock band **Munkafust** have solid indie cred. With five independent albums under their belt, more than 1,000 live gigs logged and a glowing review in *Billboard's* "New and Noteworthy" column, they are building a foundation for success. They even have a great, near-tragic story for a potential "Behind the Music" segment. While driving between gigs from San Francisco to Los Angeles, the band's van caught on fire on the highway, and they barely escaped with their equipment and their lives before the vehicle exploded. Now that's rock and roll! Munkafust's latest album, *Down for Days* (Pinch Hit Records) features ten scorching modern rock songs in the vein of Blind Melon and Third Eye Blind. For more info, visit www.munkafust.com.

American Pie soundtrack (which went Gold), was chosen by CBS as the theme song for their Summer Image Campaign. The summer previews ran for about six weeks and featured Scot's unforgettable "Hello to your mother, your brother, significant other...I am the summertime and I'm here to free your mind" hook. Scot recently returned from his tour of England with a batch of new songs which are said to be some of his strongest and most personal works. In other Scot Sax news, he also enjoyed the release of Joey McIntyre's second album, *Meet Joe Mac* (Atlantic/Q), on which he has 5 co-writes includ-

ing "National Anthem Of Love" featuring Fred Schneider from the B-52s. Go to scotsax.com for more info. Scot Sax is published by Warner/Chappell Music.

Barry Sudano's song, "Music of My Life," in the new film, *18 Shades of Dust*, starring Danny Aiello.

HONORED

Dottie Burman's song "Have a Nice Day," for being nominated as a finalist in the category of "Novelty Song" in the "Just Plain Folks Music Awards 2001." The winners will be announced at an award show on November 18th in Los Angeles.

Patrick Byers for being selected to receive a Fellowship from the Surdna Arts Teachers Fellowship Program. F. H. LaGuardia High School of Music and Arts and Performing Arts, where Mr. Byers has taught for 6 years. Mr. Byer will compose a ballet score for the October Ballet Company in Ho Chi Minh City, Vietnam at their invitation, and follow up with performances and exchanges with the dance division of LaGuardia High School. Additional information can be found on the Foundation's website at www.surdna.org.

REGGAE RULES!

The 13th Annual Tamika Reggae Awards is an annual event designed exclusively to recognize, celebrate and honor the creativity and excellence of songwriters, musicians, vocalists, individuals and organizations making positive contributions to the development of reggae music from around the world. Considered to be reggae's equivalent of the Grammy Awards, The 2001 Tamika Reggae Awards Celebration was held earlier this year at The Manhattan Center's Hammerstein Ballroom in New York City. ASCAP members receiving awards this year included:

Album of the Year – *Art and Life*, Beenie Man

The Nelson Mandela Award for Conscious Lyrics – Luciano

Duo/Combo or Group of the Year – Bounty Killer/Baby Cham

National Crossover Artist/Record of the Year – "It Wasn't Me," Shaggy/Ricardo "Rikrok" Ducent

Video of the Year – "It Wasn't Me," Shaggy/Ricardo "Rikrok" Ducent

International Artist of the Year – Shaggy

DJ of the Year, Female – Lady Saw (PRS)

DJ of the Year, Male (National) – Red Fox

DJ of the Year, Male (International) – Beenie Man

Gabriela Lena Frank's "Las Sombras de los Apus" for four violoncelli as the winning composition in the 2001 Margaret Blackburn Composer Competition, sponsored by the Pittsburgh Alumnae Chapter of Sigma Alpha Iota. Frank recently received a doctorate from the University of Michigan.

Friction Farm for being selected to receive a \$2,000 grant from the B.E.A.M. (Benefiting Emerging Artists in Music) program created by Jim Beam Bourbon. This acoustic four-piece from Southern Florida delivers raw emotion and catchy hook-filled tunes on the edge of mainstream pop-rock. For more info on the band check out www.frictionfarm.com.

Edie Hill with a 2001 McKnight Composer Fellowship through the American Composers Forum. The fellowships are awards for excellence.

Mark Isom and John Moran for winning the 2001 UCLA Lionel Richie Songwriting Scholarship. Their composition, "River of Dreams," won top honors from a panel of judges fielded by the Songwriters Guild of America.

Arlene Elizabeth Sierra as joint-winner of the Toru Takemitsu Composition Prize 2001. She is the first woman and the first American composer to receive this honor. Her winning work *Aquilo for Orchestra* was premiered by the Tokyo Philharmonic.

Mark Warner for receiving the "Director's Award of Merit" for excellence in songwriting from the Paramount Group's 2001 Summer Songwriting Contest. For more info on his entry, "Whisper Softly," visit <http://mp3.com/shawnapiere>.

PERFORMED

Michael Barretto at The Gold Coast Arts Center "Almost Acoustic" Show in Sydney, Australia, and The Wangaratta Festival of Jazz in Victoria, Australia. Hawaii-based Barretto was among a handful of U.S. artists performing at these events.

Ayaba Bey at the sneak preview screening of the landmark PBS series, *Africa*, an 8-part nature presentation as told by Africans themselves. Bey performed original and traditional songs.

Elly Rosenthal and Rolf Barnes' musical play, *Raisa*, at Steinway Hall in New York City on September 24th.

Marvin Schluger's *Jazz Rhapsody for Piano and Orchestra* by the Opera Philharmonic Society Orchestra in Bourgas, Bulgaria and by the Karlsbad Philharmonic in Karlsbad, Czech Republic.

Sandy Sherman and Kevin Kaufman's award-winning musical, *The Little Witch of Wichita*, at the Stages Repertory Theatre in Houston, Texas from October 13th through November 10th.

Mat Treiber at the American Society of Young Musicians 9th Annual Spring Benefit Concerts and Awards at the House of Blues in Los Angeles.

Jeff Twardzik at the prestigious Falcon Ridge Folk Festival in Hillsdale, NY, on July 27th. Other ASCAP performers at this year's event included **Dar Williams** and **Lucy Kaplansky**. For more info on Jeff, visit www.jefftwardzik.com.

PREMIERED

Richard Adler's *Wilderness Suite*, a full-length ballet choreographed by Rebecca Kelly, at the Lake Placid Center for the Arts in Lake Placid, New York on August 4th. Originally a classical orchestral work commissioned by the Secretary of the Interior for the Department of the Interior, the piece was recorded for RCA in the early Eighties by the Utah Symphony.

Howard J. Buss' *Illuminations* for bass trombone and piano at the 2001 International Trombone Festival, hosted by Belmont College in Nashville by Charles Vernon (Chicago Symphony) and Bob Marler on May 21, 2001.

Richard Jetter's *Change We Shall Like the Season* in its North American premiere by the New Valley Symphony in Los Angeles, conducted by Martin Selbrede on February 4th.



DARREN KRAMER ORG.

ASCAP writer and trombonist **Darren Kramer** has released a CD, *The Darren Kramer Organization*, which has been compared to The Brecker Brothers, The Chick Corea Elektric Band and Tower of Power. Michael Brecker was even quoted describing the CD as "fresh, innovative funk by a brilliant upcoming trombonist." A winner in the 2000 John Lennon Songwriting Contest, Darren has also toured as a musician with Matchbox Twenty and Tom Jones and has appeared on "The Late Show with David Letterman" and "The Tonight Show with Jay Leno." For more info, visit www.darrenkramer.org. Pictured (l-r) are **Michael Brecker** and **Kramer**.

William Neil's *Project Phoenix* by Chicago Pro Musica at an SRO performance at the Shakespeare Theatre in Chicago. WFMT radio announcer Carl Grapentine was the narrator. Neil's *On High Ground* was also performed by the Revolution String Quartet at the Getz Theater in Chicago, as part of a special concert honoring visiting Vietnam composer Nyugen Van Nam's first visit to the United States.

William D. Pardus' composition, *Five Sketches for Piano*, by George Loring at the Northeast Chapter of the College Music Society at Bates College, Maine. Loring had previously commissioned the work.

RELEASED

Deni Bonet's new CD, *Bigger is Always Better* (M-R2 Records). Deni wrote or co-wrote all of the songs on the album, which includes guest appearances by Robyn Hitchcock and Kimberley Rew



BLUE PLANET

Robin DiMaggio, right, shown with ASCAP's Mike Todd, has released his debut CD, *Blue Planet*, on Favored Nations Entertainment, featuring a new cover of the Toto hit "Africa" with guest performances by members of the band (**Steve Porcaro**, **Mike Porcaro**, **David Paich**, and **Steve Lukather**). The CD is executive produced by **Steve Vai** who also plays on the CD.

(writer of Katrina and the Waves' hit "Walking on Sunshine"). Robyn and Kimberly took time out from their recent Soft Boys reunion to contribute to the recording. Also appearing on the album are Steve Holley (Paul McCartney) and bassist Tony Shanahan (Patti Smith). A former Lilith Fair artist, Deni is a classically-trained violinist who traded in her black recital clothes for a pair of go-go boots and an electric blue violin. She has performed or recorded with REM, Sarah McLachlan, Chris Whitley, Indigo Girls, Shawn Colvin, Richard Thompson, Warren Zevon and others.

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

Chris Chandler's new CD single, "Change the Smile on Mona Lisa," released to radio stations on August 30th on Billy Deaton's Platinum Plus Records in Nashville.

Lyle Cogen's third CD, *Lyle Sings Broadway for Kids*. Co-produced by Jeff Gottschalk for Malzac Music, the record is a collection of songs from the Broadway stage that highlight issues and circumstances that children can identify with.

Angelo DiPippo's arrangements on new big band jazz album featuring vocalist Debra Holly on Metropolitan Records.

Kyler England's new EP, *How Many Angels?*, written in response to the grief and healing England experienced after her mother passed away from cancer. The EP is a special recording benefitting the Jacob Perlow Hospice in New York City and Triangle Hospice (www.trianglehospice.org), which provides medical, emotional and spiritual care to terminally ill



ST. VICTOR'S DAY

Sandra St. Victor stopped by the ASCAP offices in New York City to participate in an ASCAP Writers Schmooze prior to a performance in the city later in the week. Pictured (l-r) are Evan Saffer of the band Fixer, ASCAP's Margaret Spoddig, Marcy Drexler, Tessa Phillips, Toni Cheeseman, St. Victor, ASCAP's Gary Ford and Lauren Iossa.

patients and their loved ones in the Triangle area in North Carolina. Music reviewer Jennifer Layton called the record "a musical gift of hope and healing in the face of despair." For more info, visit www.kylerengland.com.

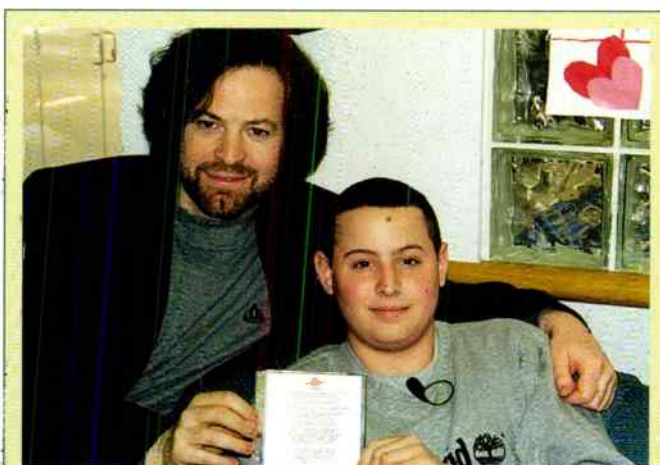
Igor Grigoriev's new CD, *Ogogo: Ira and Igor*, released by III Records. A Los Angeles Music Awards "Best Jazz Artist" nominee for 2000, Igor collaborated with veteran reed and woodwind player Ira Shulman in creating original music inspired by his

classical background. Visit www.iiirecords.com.

Joe Harnell's memoirs, *Counterpoint: The Journey of a Music Man*, by Xlibris Press. The book covers Joe's 60-year career as a musician. It includes a multitude of professional experiences as musical director for many of the 20th Century's greatest musical stars, including Frank Sinatra, Judy Garland, Peggy Lee, Pearl Bailey, Lena Horne, Ella Fitzgerald, Louis Armstrong and more. In addition, Harnell spent more than five years as musical director of *The Mike Douglas Show*.

Jill Hausman's debut CD, *Lieder in Our Language*, containing songs by Schubert, Schumann, Brahms and other composers of German Lieder in her original English translations, with Hausman (soprano), Walter Winterfeldt (piano) and Steven D. Hartman (clarinet).

Will Holt's lyrics for the original cast album to the smash hit musical *The Me Nobody Knows*. Holt's lyrics, with music by Gary Friedman, highlight this hit Broadway show, which opened in New York off-Broadway at the Orpheum Theater in 1970 and transferred to Broadway in 1971. It won an Obie and a Drama Desk Award, was nominated for five Tony Awards, and has been performed all over the world. A production for an off-Broadway revival is scheduled to open in Spring 2002.



SONGS OF LOVE HITS 2,000 MARK

John Beltzer's Songs of Love Foundation is a nonprofit organization devoted to writing and recording personalized songs for children and teens who are either chronically or terminally ill. Each patient receives a cassette of their own song, free of charge, with original melody and lyrics based on profiles submitted to Songs of Love by hospitals and families. Since its inception in 1996, Songs of Love has produced over 2,000 songs for more than 150 hospitals across the United States. Over 350 songwriters and singers have participated in this ongoing project. Among the artists who have volunteered their various talents are **Tony Asher, David Lee Roth, Billy Joel, Itaal Shurr, Will Lee** and many, many others. Beltzer's Foundation has been profiled on CNN, "The Today Show," "the Rosie O'Donnell Show," "Inside Edition" and in *Good Housekeeping, People, Biography, Parade* and *The New York Times*.

At a celebration commemorating their 2,000th song, 20 songwriters shared lead vocals on a new song written for **Karl Feldman**, a 16 year-old stricken with cancer. Beltzer says his next goal is to hit 3,000 songs and encourages songwriters/singers who are interested in Songs of Love to contact info@songsoflove.org. Pictured is Beltzer presenting Karl Feldman with his personalized song.

STEPPING OUT

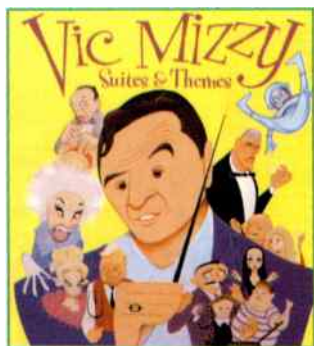
Paula Kelley's debut solo CD, *Nothing/Everything*, on Stop, Pop and Roll Records in September. Recently the frontperson for power pop faves Boy Wonder (and formerly a founding member of shoegazing flash-in-the-pan band Drop Nineteens), Paula has stepped out marvelously on her own album. Utilizing a variety of instruments and voices, she has created a cycle of classic pop songs that is as poignant as it is catchy. For more info, visit www.paulakelley.com

Lach's new CD, *Kids Fly Free*, produced by Richard Barone, on Fortified Records, distributed nationally through Big Daddy Distributors.

Andrew Leist's band Inner Lizard's debut CD, *Songs Your Mama Taught Me*, on Agile Music.

Edna Massimilla's 2001 *Gospel Sheet Music* by This is Our Life Music. The collection contains "He Is Coming Again," "Walk Beside Me," "Get Behind Me, Satan" and "Spread the Good News." For more info, email thesisourlife@hatboro.org

Barbara Max's new CD, *The Bare Truth*, featuring Max's free-form approach to music, combining a variety of genres on a captivating album. Max is helped out by such talents as David Dunn, Tony Franklin, Jamie Glaser and Craig Albert.



Vic Mizzy's new CD, *Vic Mizzy: Suites and Themes*, on Percepto Records. People who are delighted to hear the madcap harpsichord opening for TV's "The Addams Family" or the mock-gothic organ

concerto of the Don Knotts classic comedy film *The Ghost and Mrs. Chick* are simply appreciating the music of one of the top, most distinctive voices in TV and film music, Vic Mizzy. Other Mizzy landmarks are the theme to "Green Acres" and the music he created for camp-horror director

William Castle's *The House on Haunted Hill* and *The Night Walker*, among many others. At long last, this new CD is the first ever collection of Mizzy music representing over thirty years of music composed and conducted by one of Hollywood's unsung heroes of film and TV scoring. For more info, visit www.percepto.com.

Bill Mummy's new release, *After Dreams Come True*. Bill recorded all the tracks and plays every instrument on his new CD. Throughout his career he has appeared in over 400 TV shows, including "Lost in Space," and 16 films. As half of the rock duo Barnes and Barnes he has recorded nine albums and created the video clip "Fisheads" which hit *Rolling Stone's* top 100 videos of all time. This is his fourth solo release.

Beaver Nelson's second CD, *Little Brother*. Hailed by *Rolling Stone* at age 19 as a "songwriting prodigy," Nelson's roots-rock sound blends Americana and attitude with help from guitarist Scrappy Jud Newcomb. For more info check out www.blackdogrecords.com.

Mika Pohjola and Yusuke Yamamoto's new CD, *Sound of Village*. For more info check out www.come.to/soundofvillage.

Bill Popp & The Tapes' third album, *Blind Love Sees Tears*, on Popp's own 121st Street Records. In the early 1980s, New York City boasted a thriving rock scene led by heavy hitters such as The Ramones, Blondie and The Talking Heads. Although countless hungry young bands pounded the pavement on the Lower East Side, few of them still exist today. Bill Popp & The Tapes are one of the few still active in 2001. Popp and company are now celebrating their 20th anniversary, and still making their unique blend of rock, which bridges the gap between britpop, punk and new wave.



PHOTO BY ROD SAUSKOJUS

ONE FAUX ALL

Minneapolis area rockers Faux Jean recorded their new album, *Kiss Life On The Lips*, for about \$10,000 last December. It took them about five days to record it. But it has taken them almost a year to get the word out about it. And now people are starting to listen. A blend of Kinks-style Brit pop and solid American rock, Faux Jean's music is fun and flirtatious, tempting listeners to let down their guard and go with the "Faux." Dressed in suits and with a cheeky attitude, the band, led by songwriter/singer/guitarist **Matty Shindler**, are certainly demanding attention – and getting it from the music press throughout the midwest. For more info on the band, visit www.fauxjean.com



MOVING IN

ASCAP welcomed Right Bank/Rive Droite Music as they moved into their new Malibu office and studio. Pictured (l-r) are ASCAP's **Diana Szyzkiewicz**, Right Bank's **Philippe Zavriew**, ASCAP's **Kevin Coogan**, and Right Bank's **Frederick Juarez** and **Pamela Hutchinson**.

Robert Porembski's new CD, *Acro-nym*, featuring his trio PHAM (Porembski, Higgins and Murphy). The album features 16 tracks of contemporary pop/rock songs laden with jangly guitar and three-part harmonies, produced by Porembski. Visit www.P-H-A-M.com.

Jesse Powell's third album entitled *JP*. It's an album exploring the many unexplainable facets of love, co-produced by Jesse Powell, Felipe Darrell and Tina Gomes with guidance from MCA's Randy Jackson and Steve Corbin. Powell is an urban/pop artist with a four-octave voice and two gold albums already to his name.

Rascalín's debut CD, *Reggae Fever!*, on Bocas Records International. Rascalín, aka Calín "Carlos" Chin, is a roots/reggae songwriter/singer/guitarist who breathes new life into the music made famous by Bob Marley, Peter Tosh and other reggae greats. He is a native of Bocas del Toro, a small Caribbean island off the northern coast of Panama, but currently resides in Southern California. On the album, Rascalín and his band the Roots Rockers, shine through nine originals and a great cover of Jimi Hendrix's "Hey Joe."

Alex Shapiro's *Sonata for Piano*, performed by Teresa McCollough,

on Innova Recordings' New American Piano Music, and *Trio for Clarinet, Violin and Piano*, Berkeley Price, Nancy Roth, Deon Price performers, on Cambria Master Recordings' Clariphonia: Music of the 20th Century on Clarinet.

Silverhand's self-titled debut CD, featuring an eclectic blend of high-energy, Celtic folk-rock fusion. The CD is garnering praise from folk and Celtic format radio across the U.S. and on the Net. For more info check out www.laughingraven.com.

Sparkee's debut album as a singer/songwriter, *From My Heart to Yours...Country Style*, available at Amazon.com. Sparkee spent the summer on a promotional tour covering more than 12,000 miles around the western states and the Tennessee area. She was welcomed at more than 200 grass-roots radio stations along the way. For more info, contact sparkee1944@yahoo.com.

Susan's Room's fifth album, *Room #5*. Produced and engineered by the lead guitarist Tom Manche who formed the band with singer-songwriter Susan Streitwieser. The album also features drummer Albe Bonacci and bassist Rit Henn. The "guest room" musicians are John "J.T." Thomas from the Bruce Hornsby Band and folk diva Kristina



THE TWIGS

Twins **Laura** (left) and **Linda Good's** new CD, *The Universe Tonight*, features Sixties-influenced sounds and grooves mixed with modern samples and shimmering vocal harmonies. The album was produced by platinum-selling producer Johnny K. For more info: www.twigs.com.

Olsen. For more info visit www.susansroom.com.

Utah Carol's second album, *Comfort for the Traveler*, containing 15 country-tinged pop songs about longing, unrealized dreams, lost love and endless searches. The Chicago-based band consists of Grant Birkenbeuel and JinJa Davis, who create music that is haunting, mysterious and melodic. The album is also an enhanced compact disc that contains a short film animation based on "Angel," a song on the album. For videos, animation, photos, poems, reviews and more, visit www.utahcarol.com

Andre Marcel Wilson's new CD, *Spice*, on his own Bombay Recording Company. Marcel is heavily influenced by Prince, Maxwell and Me'Shell N'degeocello but this follow-up album to his debut, *Diary of Marcel*, has a more developed hip hop and R&B sound. For more info check out www.thegallerycircle.com.

SIGNED

D.Black to his first publishing/production deal with EMI Music. EMI Senior Vice President Big Jon signed HipHop music producer D.Black, who wrote and produced the Billboard #1 song "Wobble Wobble."

Sean Patrick McGraw to Magnatone Publishing.

Rick Rhodes along with his musical theatre co-writers, Jim Geoghan and Vivian Rhodes, to an option agreement with Bruce Lazarus Productions who will be producing their latest musical comedy, *UG*, in New York.

SR71 to a music publishing deal with EMI Music Publishing.

Pat Walton and his band, The Syrups, to a United Kingdom license and distribution agreement with Sujiro/Square Biz Records, London, England through Universal/U.K.

Fred Weinberg to an exclusive worldwide marketing and distribution deal with QKK Media/Normal Records (Germany) for his album, *The Weinberg Method*.

Craig Wiseman to a new co-publishing agreement with BMG Songs. In addition, BMG Songs has purchased Wiseman's rich catalogue of country classics which include several number one hits.



MARY LEE'S CAMEO

Mary Lee Cortes (left, above) is pictured performing with actor **Anthony LaPaglia** in a scene from the upcoming film *Happy Hour*, directed by Mike Bencivenga and also starring Eric Stoltz and Robert Vaughn. For the scene, Cortes' group, the New York city-based Mary Lee's Corvette, performed her song "Lonely World," which appeared on the band's acclaimed *True Lovers of Adventure* album. Another Cortes song, "Why Don't You Leave Him" was recently featured in a *Billboard* magazine "spotlight" review for its role in an educational video for the West Tennessee Domestic Violence Task Force.

Send submissions for Stepping Out via ASCAP's Website, www.ascap.com (click on the Playback icon and follow the instructions) or send to:
The Editor, ASCAP,
One Lincoln Plaza
New York, NY 10023

PLAYBACK REWIND

– from the ASCAP archives

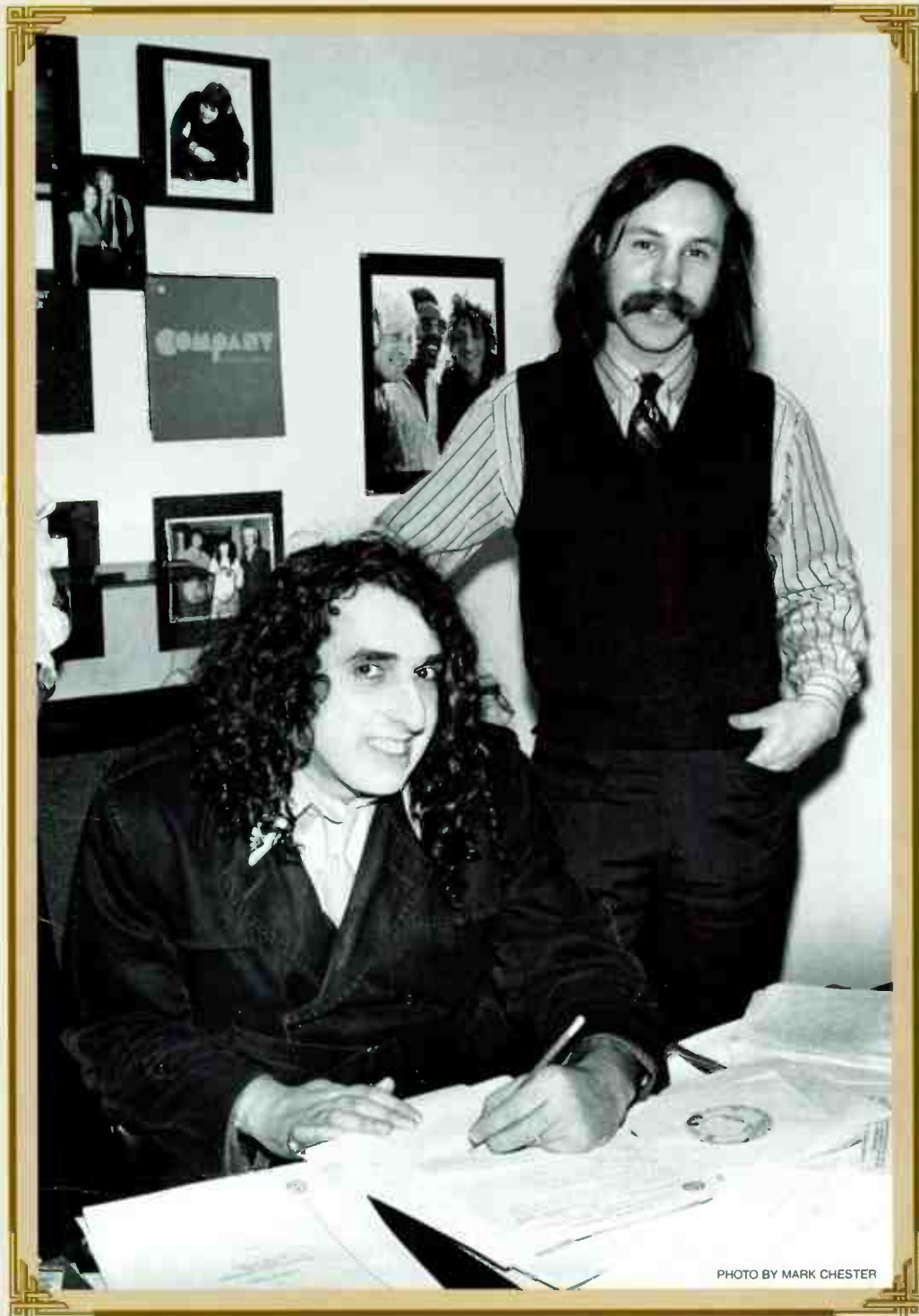


PHOTO BY MARK CHESTER

January 1971 – ASCAP's Todd Brabec greeted Tiny Tim as he "tiptoed" into the New York membership office to sign up as a member.



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

Scott Smith -- ASCAP Member

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

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

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

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

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

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

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

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

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

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

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



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The Independent A&R Leader

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But TAXI is much more than an excellent way to shop your music.

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

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

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

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

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

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

This isn't the big break he had in mind.

Announcing Affordable Medical Coverage
Customized for the Music Professional

Dropping an amp on your foot
Could happen to anybody.
But as any musician knows,
the really painful part is finding
affordable health coverage.

Which is why there's MusicPro,
a comprehensive program
designed specifically for the
music professional.
Includes everything from
studio and tour liability
to travel/personal accident
insurance, and long-term care -
all at substantial savings.

Additionally, our "eHealth" service
gives musicians instant online
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God Bless America

While the storm clouds gather far across the sea,
Let us swear allegiance to a land that's free,
Let us all be grateful for a land so fair,
As we raise our voices in a solemn prayer:
God Bless America,
Land that I love.
Stand beside her, and guide her,
Thru the night with a light from above.
From the mountains, to the prairies,
To the oceans, white with foam.
God bless America,
My home sweet home.

God Bless America,
Land that I love.
Stand beside her,
And guide her,
Thru the night
With a light from above.
From the mountains,
To the prairies,
To the oceans,
White with foam.
God bless America,
My home sweet home.
God bless America,
My home sweet home.

- Irving Berlin

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