

THE NEW LAWS: A LEGISLATIVE REPORT

PLAYBACK

JANUARY - FEBRUARY 1999



**RANDY
NEWMAN
KEYS TO SUCCESS**

**SPICE GIRLS,
JERRY HERMAN,
GOMEZ,
TIMBALAND
AND MORE**

**NASHVILLE'S
#1 CLUB**

**★★★
ASCAP SPECIAL AWARDS
APPLICATION INSIDE**

ASCAP Congratulates All

Record of the Year

Walter Afanasieff
Dallas Austin
James Horner
Robert John "Mutt" Lange
Madonna
Monica
William Orbit (PRS)

Album of the Year

Marius De Vries (PRS)
Garbage
Lauryn Hill
Robert John "Mutt" Lange
Patrick Leonard
Madonna
William Orbit (PRS)
Tony Prendatt

Song of the Year

Mary J. Blige
Bono (PRS)
James Horner
Robert John "Mutt" Lang
Crystal Lewis
Diane Warren

Best New Artist

Andrea Bocelli (SIAE)
Backstreet Boys
Dixie Chicks
Lauryn Hill
Natalie Imbruglia (PRS)

Pop

Aerosmith
Burt Bacharach
Barenaked Ladies (SOCAN)
The Brian Setzer Orchestra
Jackson Browne
Elvis Costello (PRS)
Dave Matthews Band
The Dust Brothers
Eagle-Eye Cherry (STIM)
Boy George (PRS)
Lauryn Hill
Natalie Imbruglia (PRS)
Madonna
Brian McKnight
William Orbit (PRS)
Bonnie Raitt
Stevie Wonder



Rock

Aerosmith
Tori Amos
Dave Matthews Band
Fastball
John Fogerty
Garbage
Judas Priest
Kiss
Lenny Kravitz
John Mellencamp
Metallica
Alanis Morissette
Jimmy Page
Pearl Jam
Robert Plant
Propellerheads (PRS)
Rammstein (GEMA)
Joe Satriani
Dan Wilson



Alternative

Tori Amos
Beastie Boys
Radiohead (PRS)

R&B

Erykah Badu
Mary J. Blige
Bono (PRS)
D'Angelo
Lashawn Daniels
Lauryn Hill
Norman "Keys" Hurt
K-Ci & JoJo
Crystal Lewis
Maxwell
Brian McKnight
Monica
Tony Prendatt
Japhe Tejeda
Usher
Luther Vandross
Stevie Wonder

Rap

Beastie Boys
Jermaine Dupri
Lauryn Hill
Wyclef Jean
David Kennedy
Mase
OutKast
Big Punisher
A Tribe Called Quest
Will Smith

Country

Garth Brooks
Beth Nielsen Chapman
Dixie Chicks
Emmylou Harris
Dann Huff
Robert John "Mutt" Lange
Reba McEntire
Nashville Bluegrass Band
Annie Roboff
Ricky Skaggs
Randy Travis
The Wilkinsons
Lee Ann Womack
Trisha Yearwood



New Age

Clannad (IMRO)

Jazz

George Duke
Nnenna Freelon
Bill Holman
Marcus Miller
Dianne Reeves
Arturo Sandoval
Yellowjackets

Gospel

The Cathedral (SESAC)
Bill & Gloria Gaither
Point of Grace
Della Reese
Sixpence None The Richer
Michael W. Smith
Deniece Williams



Arranging

George Duke
Bill Holman
Michel Legrand (SACEM)
Rob McConnell (CASAC)
Rob Mounsey
Don Sebesky
Stevie Wonder



Production

Pierre Boulez (GEMA)
Lauryn Hill
Steve "Silk" Hurley
Frankie Knuckles
David Morales
Esa-Pekka Salonen
Roger Sanchez
Robert Shaw
Stanislaw Skrowaczewski

Classical

Vladimir Ashkenazy (PRS)
Pierre Boulez (GEMA)
Horacio Ferrer (SADAIC)
Evelyn Glennie (PRS)
Oliver Knussen (PRS)
Sir Charles Mackerras (PRS)
Arvo Part (GEMA)
Krzysztof Penderecki (GEMA)
Andre Previn
Robert Shaw
Nicholas Simon (GEMA)

Music Video

Aerosmith
Harry Belafonte
Bjork (STEF)
Fastball
Madonna
Sir Mix-A-Lot
Pearl Jam



Traditional Pop

Michael Feinstein
Maureen McGovern
Patti Page



Our GRAMMY Nominees.

Latin

- Ramon Ayala y Sus Bravos
Del Norte (SACM)
- Jose Feliciano
- Vicente Fernandez
- Juan Gabriel
- Enrique Iglesias
- Little Joe & La Familia
- La Mafia
- Mana
- Tito Puente
- Shakira
- Los Terribles Del Norte (SACM)
- El Tri (SACM)



Blues

- Colin Linden (SOCAN)

Folk

- Billy Bragg & Wilco (PRS)
- Greg Brown
- Steve Earle
- Emmylou Harris
- Lyle Lovett

Lifetime Achievement

- Jerry Leiber
- Mike Stoller
- Alan Jay Lerner
- Frederick Loewe

Reggae

- Buju Banton
- Toots and The Maytals (PRS)
- Wailing Souls

World Music

- Cesaria Evora
- Angelique Kidjo (SACEM)
- King Sunny Ade (SACEM)
- Robbie Robertson

Polka

- Brave Combo

Children's

- Tom Chapin
- Migue Ferrer
- Cathy Fink
- June Foray
- Marcy Marxer
- John McCutcheon
- Randy Thornton



Spoken Word

- Toni Morrison

Trustees

- Johnny Cash
- Smokey Robinson
- Mel Torme

Musical Show

- Lynn Ahrens
- Harold Arlen
- Steven Flaherty
- E.Y. Harburg
- Lebo M.
- Jay Rifkin
- Herbert Stothart
- Julie Taymor
- Hans Zimmer



Composing

- Jorge Calandrelli
- Mitchell Froom
- James Horner
- Wynton Marsalis
- Bob Mintzer
- Ennio Morricone (GIAE)
- Alanis Morissette
- Astor Piazzolla (SACEM)
- Tim Rice (PRS)
- Diane Warren
- Matthew Wilder
- Gabriel Yared (SACEM)
- David Zippel



Celebrating 85 Years of Member Success



ASCAP



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PRESIDENT'S LETTER



For the benefit of *Playback* readers, we have expanded this issue of the magazine to include a detailed explanation of the momentous legislative events of 1998. We hope it provides you with a clear understanding of the new laws and what they mean to songwriters and publishers.

In addition to my duties as ASCAP President I am also honored to serve as President of the ASCAP Foundation. I would like to take this opportunity to update you on just a few of the exciting accomplishments that were achieved by the Foundation last year.

As the first step in a long-term plan to take the Foundation to a new level, we expanded our Board of Directors. The Board now includes Charles Bernstein, Tita Cahn, Schulyer Chapin, Cy Coleman, Betty Comden, John Corigliano, Hal David, John Eastman, Arthur Hamilton, Donna Hilley, Wayland Holyfield, Jimmy Jam, Dean Kay, Ginny Mancini, Johnny Mandel, James McBride, David Raksin, Mary Rodgers, Stephen Schwartz, Martin E. Segal, Valerie Simpson, Charles Strouse and Billy Taylor. These leaders of the musical and cultural world have committed themselves to positioning the Foundation as a prominent force in musical education and associated music services.

We launched a Summer Music Program for

talented, disadvantaged youth to attend acclaimed music camps, and a Music Teacher Recognition Award to support academic efforts in continuing music education. Together with the National School Boards Association, we are working toward integrating music education as an "equal" core subject in public school systems. We inaugurated a Film Fellowship to support composers in their study of film scoring. Last, but not least, we created an expanded Music Theater Development Program which will provide a continuum of workshops and staged readings. In addition, we have continued and expanded many of our scholarship, talent development, recognition and community outreach programs. In moving these exciting new programs forward, we have joined forces with a number of highly regarded cultural institutions including the Perry-Mansfield School, Manhattan School of Music, Fresh Air Fund, O'Neill Theater Center, Berkshire Theater Festival, Aspen Music Festival & School, Music Educators National Conference and Walt Disney Feature Animation just to name a few.

If you would like to learn more about the Foundation and any of its programs, I urge you to visit the Foundation's new Web site at www.ascapfoundation.org.

Marilyn Bergman

President and Chairman of the Board

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PLAYBACK

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Features

6 EXTRA SPICY

Upon winning the top honor of Songwriters of the Year at the ASCAP/PRS Awards in London, the Spice Girls attempted to enlist Marilyn Bergman as a fifth member. Unfortunately, she already has a job.



7 HELLO, JERRY

Composer/lyricist of such Broadway smashes as *Hello, Dolly!* and *Mame*, Jerry Herman was presented with the ASCAP Foundation Richard Rodgers Award at the Foundation's annual awards event.

7 WRITE ON TARGET

The tops in outstanding print and media coverage in 1997 were honored by ASCAP at Lincoln Center.



18 NEWMAN'S OWN

Songwriter/performer/film composer Randy Newman just released a box set of his work from the past 30 years. But not one to dwell on the past, he also recently scored Disney's *A Bug's Life* and *Babe: A Pig in the City* and is finishing a new album to be released this year.

23 SPECIAL LEGISLATIVE REPORT

A detailed history of ASCAP's legislative efforts over the past five years and what the new laws mean for ASCAP members



34 KEEPING SCORE

The ASCAP Film Scoring Workshop celebrated its tenth anniversary in 1998. With access to A-list guest film composers and a full 40-piece orchestra, participants in the program get a taste of the real deal.



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ASCAP ONLINE (www.ascap.com) Visit ASCAP on the Web for additional exclusive interviews, up-to-the-minute press releases on legislative issues and other news, workshop and showcase announcements and much more.

HEADLINES

Top ASCAP/PRS Writers And Publishers Honored In London

On October 22, 1998, ASCAP commemorated the wide-ranging influence of British music throughout the world by hosting its 18th annual awards dinners in London honoring members of the British Performing Rights Society (PRS), whose songs were among the most performed in 1997.

The Spice Girls (Victoria Adams, Melanie Gulzar, Emma Bunton, Melanie Chisholm and Geri Halliwell) took home the top honor as Songwriters of the Year for the songs "2 Become 1" (co-written with Matt Rowe and Richard Stannard and published by Windswept Pacific and PolyGram Music Publishing), "Say You'll Be There" (Windswept Pacific) and "Wannabe" (co-written by Matt Rowe and Richard Stannard, published by Windswept Pacific Music and PolyGram Music Publishing). The Song of the Year honor was presented to the Spice Girls, Matt Rowe and Richard Stannard for "2 Become 1." The Publisher of the Year award was presented to PolyGram/Island.

Film Awards for scores were presented to composers Patrick Doyle for *Donnie Brasco*; Anne Dudley for *The Full Monty*, which received an Academy Award; Trevor Jones for



IT'S A SPICE WORLD, AFTER ALL: Pictured at ASCAP's PRS Awards where the Spice Girls were honored as Songwriters of the Year (l-r) are Spice Girls Melanie Chisholm and Melanie Gulzar, ASCAP President and Chairman Marilyn Bergman, Spice Girls Victoria Adams and Emma Bunton.

G.I. Jane and John Powell for *Face Off*. Doyle, who arrived in a kilt featuring his family tartan, was enthusiastically welcomed by the audience after a successful battle with leukemia last year. He thanked everyone from the London music industry who donated blood on his behalf.

The College Award was presented to Radiohead for their album *OK Computer*, which was the most performed album on college radio from the PRS/ASCAP repertory. The members of Radiohead include Jonathan

Greenwood, Colin Greenwood, Edward O'Brian, Philip Selway and Thomas Yorke. They are published by Warner/Chappell Music.

Special recognition was also given to Portishead (Beth Gibbons, Geoffrey Barrow and Adrian Utley) for their groundbreaking work in the United States. A Club Award was given to Rollo Armstrong and Ayalah Bentovim for "Insomnia - Faithless," published by Warner/Chappell and BMG Music Publishing.

Other ASCAP/PRS award-winning

songs and their writers and publishers honored at the event included "6 Underground" by Christopher Corner, Liam Howe and Ian Pickering (BMG Music Publishing); "Against All Odds" and "In the Air Tonight" by Phil Collins (Hit & Run Music and EMI Music Publishing); "Anybody Seen My Baby" by Mick Jagger and Keith Richards; "Back For Good" by Gary Barlow (EMI Music Publishing); "But It's Alright" by Jerome Jackson and Pierre Tubbs (BMG Music Publishing); "Discotheque," "Pride (In the Name of Love)" and "Staring at the Sun" by Adam Clayton, David Evans, Paul Hewson and Laurence Mullen (Blue Mountain Music); "Don't Cry For Me Argentina" by Andrew Lloyd-Webber and Tim Rice (Evita Music); "Everlasting Love" by Howard Jones (Hojo Music); "Just a Little Bit" by Stephen Rodway (Peermusic UK); "Roll To Me" by Justin Currie (PolyGram Music Publishing); "Sweet Dreams Are Made of This" by Annie Lennox and Dave Stewart (BMG Music Publishing); "What's Love Got To Do With It" by Terry Britten (Myaxe Music); "The World Tonight" by Paul McCartney (MPL Communications) and "Your Woman" by Jyoti Mishra (MCA Music).

Jerry Herman Receives The ASCAP Foundation Richard Rodgers Award

On December 10, Jerry Herman, the composer-lyricist of the classic Broadway musicals, *Hello, Dolly!*, *Mame* and *La Cage aux Folles* was presented with The ASCAP Foundation Richard Rodgers Award at the annual ASCAP Foundation Awards and Scholarships reception at the Stanley H. Kaplan Penthouse at Lincoln Center in New York City. In addition to the award to Jerry Herman, the evening also celebrated the achievements of many of the award and scholarship recipients of numerous programs of The ASCAP Foundation. The event was hosted



BROADWAY GREAT: Jerry Herman received The ASCAP Foundation Richard Rodgers Award for his lifetime of achievement in musical theater. He received the award at a special evening of award and scholarship presentations by The ASCAP Foundation, hosted by ASCAP President and Chairman Marilyn Bergman.

by The ASCAP Foundation President and ASCAP President and Chairman Marilyn Bergman.

Among the other ASCAP Foundation awards and scholarships being presented were The Louis Armstrong Scholarship (Queens College) to Kenneth Gable; The Berklee College of Music Songwriter-in-Residence Award to Phil Galdston; The Sammy Cahn Award to Kathrin Shorr and Tom Anderson; The Max Dreyfus Scholarship (NYU) to Deborah Abramson; The Dreyfus/Warner/Chappell/CCNY Scholarship to Saadi J. Zain; The Ira Gershwin Scholarship (LaGuardia HS) to Joanne Choi; The Lincoln Center Institute Composer-in-Residence to Tom Cabaniss; The Frederick

Continued on Page 8



New Look And Improved Service Unveiled At www.ascap.com

Enhanced Graphics And Simplified Navigation Now At ASCAP Web Site

ASCAP recently unveiled its new and improved Web site (www.ascap.com). The site now features enhanced graphics and newly simplified navigation. Since originally going online in 1995, [ascap.com](http://www.ascap.com) has become one of the most heavily-accessed sites in the music industry, now garnering nearly three million "hits" per month. The improvements mean easier and quicker access to the site's most popular features:

- **ASCAP ACE**, a comprehensive

data base of performed musical works in the ASCAP repertory (providing title, writer, publisher and performing artist information with the click of a mouse).

- **Playback**, the online edition of ASCAP's newly expanded magazine.

- **ASCAP's Art & Commerce Café**, with useful information about the intricacies of the music business, currently featuring a music publisher roundtable discussion

offering invaluable insights for aspiring songwriters.

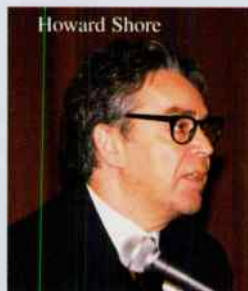
- **ASCAP's Guide to Resources in the Music Business**, an annotated bibliography of resources in the full range of music interests, information on becoming an ASCAP member or obtaining an ASCAP license, ASCAP member benefits, upcoming ASCAP events and more. Be sure to visit often for the latest updates.

Commenting on the revamped ASCAP Web site,

ASCAP CEO John LoFrumento said, "Leadership in technology and service are top priorities for ASCAP, to which our entire staff is deeply committed. This vision is wonderfully exemplified by our Web site, ASCAP's face to the world on the Internet – where technology, information, commerce and music all converge. Now more user-friendly and navigable than ever before, www.ascap.com is the online source for music and music business information."



Making Music Together Creators & Technologists on the Internet



Howard Shore

ASCAP, along with Bear Stearns and Constellation Ventures, sponsored MusicTech East, a conference that explored how emerging technologies could protect and promote music creators in the digital age. The agenda of the day-long event included a keynote address by ASCAP President and Chairman Marilyn Bergman on "Creativity & Copyright in the Digital World," as well as several panels featuring leading figures from throughout the music and internet technology industries. Representing ASCAP were songwriter, President and CEO of Lichelle Music Co. and ASCAP Board member Dean Kay, songwriter and producer Phil Galdston, songwriter and producer Vernon Reid, film composer Howard Shore and songwriter and Luscious Jackson member Jill Cunniff, as well as ASCAP Senior VP Strategic Planning & New Media Marc Morgenstern and ASCAP Special Counsel Fred Koenigsberg.



Pictured (clockwise, l-r) are ASCAP CEO John LoFrumento, Register of Copyrights for the U.S. Copyright Office Marybeth Peters, Marilyn Bergman and ASCAP VP of Strategic Planning Marc Morgenstern, Jill Cunniff and Phil Galdston, and Vernon Reid.

EAR YE! EAR YE! ASCAP CELEBRATES SUCCESS WITH CD COMPILATION

ASCAP has released the first volume of *The ASCAP Ear*, a rich CD sampler of the outstanding music that has emerged from ASCAP showcases and workshops. The CD represents the best new work from a range of talent encompassing singer/songwriters, R&B artists, rock bands, film composers, electronica and more.

The disc is being circulated within the A&R community and throughout the music industry to raise awareness of ASCAP's singular ability to identify and develop deserving talent as well as its reputation as an unparalleled source for exciting new talent. ASCAP formally launched the CD with a special media event at Mamagaya in Los Angeles. Well-known ASCAP members joined a number of the artists on the disc to celebrate the launch of the CD. *The Ear* CD is intended to highlight ASCAP's successful history of reaching out to and working closely with up-and-comers in every musical genre through workshops, showcases and educational seminars conducted on an on-going basis across the country. A great example of ASCAP's efforts in this area is one of America's most



HEY: Jude (left) performed at *The Ear* CD release party and was surprised by a special guest, Diane Warren. PHOTOS BY LESTER COHEN

successful contemporary songwriters, Diane Warren, with over 75 Top Ten hits to her credit. Prior to her hits, she attended an ASCAP songwriter workshop; in recent years she has returned to the workshop as a featured guest, inspiring a new generation of up-and-coming music creators.

The ASCAP Ear CD features 22 cuts and was executive produced by ASCAP Vice President of Membership John Alexander. Many of the featured artists have already gone on to major label recording contracts including: Citizen King (Warner Bros.), Warrryn Campbell (EMI), ExtraVery (Warner Bros.), Jude (Maverick), Jennifer Kimball (Imaginary Road/ PolyGram), Old 97's (Elektra), Old Pike (Sony 550), Ozomatli (Almo Sounds), Martin Sexton (Atlantic) and Soni-chrome (Capitol).

ASCAP continues to set the industry standard in its showcase programs, which have blossomed over the past decade into a consistent and prestigious breeding ground for the discovery and development of new and emerging songwriter/ artists. Among these have been Pearl Jam, the Verve Pipe, Vonda Shepard, Toad the Wet Sprocket, the Gin Blossoms and Dan Bern. Via its multi-genre venues around the country, ASCAP's ongoing commitment to its diverse musical popula-

tion is, in itself, a great success story. But the real success stories are those of the individual members who first recognized by ASCAP reps, have passed through the gateway of "ASCAP Presents" to greater recognition from the industry and into the public spotlight.

A current success story in-the-making is that of Maverick recording artist Jude. While just now on the threshold of a burgeoning career, the east coast native was first spotted as he paid his dues playing the L.A. underground club circuit. His first ASCAP gig, almost simultaneous



CAMPBELL'S GROUP: Pictured (l-r) Are ASCAP's Alonzo Robinson, Warrryn Campbell, manager Sandra Campbell and ASCAP's Charis Henry.

with the signing of his publishing deal to BMG Music/Cool Puppy, was at an ASCAP Quiet On The Set Showcase in L.A. in October 1996. In early '97, ASCAP's Film & TV Department took him under its wing to perform at its annual Sundance Festival breakfast, where he was exposed to the film music community. Later in 1997, at a national ASCAP showcase at the South by Southwest conference in Austin, Texas, the A&R buzz was furious as Jude came closer to his deal with Maverick. The end of one journey and the beginning of another culminated this fall with the release of his first major label CD.



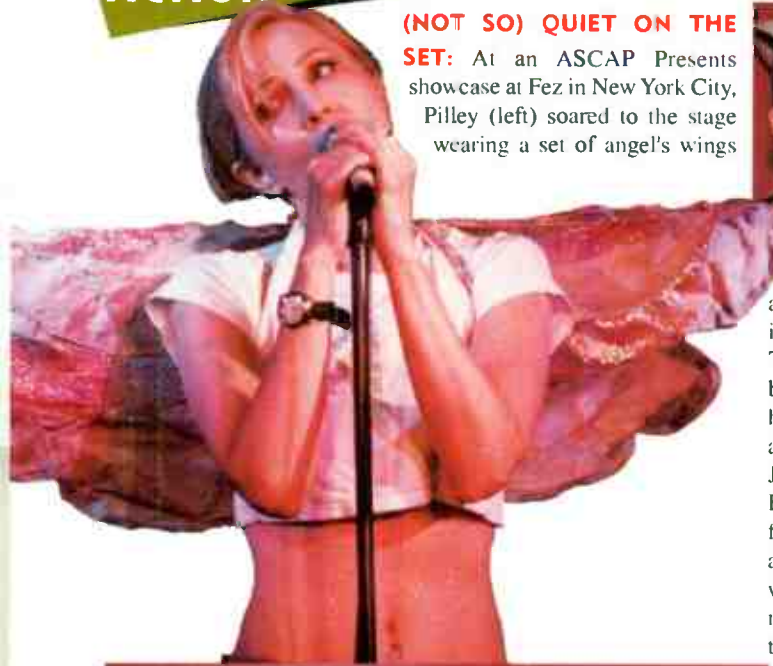
FILM CREW: Many of the tracks on *The ASCAP Ear* CD are by film composers, several of whom were present at the release party. Pictured (l-r) are film composers James McKee Smith, Jon Kull, ASCAP's Nancy Knutsen, ASCAP President and Chairman Marilyn Bergman, film composers Ashley Irwin and Keith Arem.

No One Is Really Beautiful. Along the way, Jude contributed a track ("I Know") to the triple-platinum number-one soundtrack to *City of Angels*.

ASCAP plans to circulate future *The ASCAP Ear* CD compilations as part of its mandate to be the most thorough artist development resource for both writer/ artists and industry decision-makers.

ASCAP ACTION

(NOT SO) QUIET ON THE SET: At an ASCAP Presents showcase at Fez in New York City, Pilley (left) soared to the stage wearing a set of angel's wings



and proved why her career is heading skyward. On the other hand, Trina Hamlin showed the merits of being a bit more earthbound with her potent bluesy folk. Pictured above is Trina and her band (l-r): Jeff Hill, Bob Riley, Hamlin and Bill Dobrow. Other featured performers included Spottiswoode and his Enemies, who performed what some have described as cinematic pop songs, India Arie, who the *The Washington Post* has

described as "being part of a new generation of artists who are redefining the meaning of soul music," and Doug Hoekstra, who *Billboard* has defined as "one of Nashville's more thoughtfully intelligent purveyors." *Billboard* also called his new independently-released album, *Make Me Believe*, as "the artist's finest work to date." Pictured (below left, l-r) are Hoekstra, Arie and ASCAP's Sue Devine.



IT'S THE GOSPEL: Pictured above at the Gospel Music Workshop of America held in Philadelphia (l-r) are Desiree Coleman Jackson and Mark

Moore, and (right photo, l-r) GMWA Chairman Albert Jamieson and ASCAP's Jimmy Maynes.



NARAS HOSTS MEMBERSHIP AWARDS: At the Beverly Hills Hotel in Beverly Hills, California, NARAS hosted a Membership Awards Luncheon where they presented Governor's Awards to their 1998 honorees, including President of Warner

Brothers' Records Phil Quarataro, Melissa Etheridge, Marc Shaiman and Diane Warren. On hand to laud the award winners were Kathy Najimy, Terry Semel, Rob Reiner and Quincy Jones. Pictured (l-r) are Quarataro, Warren, Shaiman and Etheridge.



LATTIMORE THE MERRIER: Pictured backstage at New York City's Bowery Ballroom after an exquisite WBLS-sponsored concert by Kenny Lattimore (l-r) are

ASCAP's Jimmy Maynes, Lattimore's manager Colin Gayle, Lattimore and ASCAP's Bill Brown.



Clockwise from top left: Brabec, Jam, Cavallo, Ballard and Was.

GUITAR MEN: The first year of the ASCAP and Guitar Center Music Industry Education Series ended with an SRO crowd at Guitar Center's San Diego location (see inset below). The series kicked off last February at Guitar Center's Hallandale, Florida store and also traveled throughout the country, visiting several Southern California locations, San Francisco, New York and New Jersey.

The panels centered around the wealth of information contained in the book, *Music, Money and Success: The Insider's Guide to the Music Industry* and were presented by the book's authors, ASCAP Senior VP of Membership Todd Brabec and VP of Business Affairs for Chrysalis Music Group Jeff Brabec.

In May, Todd Brabec hosted one of the highlights of the series, a record producer's panel held at Guitar Center's Hollywood, California location. Sharing their tales of the trade were Glen Ballard, Jimmy Jam, Don Was and Rob Cavallo.

ASCAP and Guitar Center created this outreach series to provide information on the music business to songwriters and composers in various communities throughout the country. Check out www.ascap.com to find out when the series visits your community in 1999.



THE GOOD DOCTOR: ASCAP's Charis Henry stopped by a Black Entertainment Television (BET) taping for a special on Dr. Dre at his house in Chatsworth, California. Pictured above (l-r) are Dr. Dre, Henry, King T, and BET's Big Les.

PLAYING WITH GARBAGE: ASCAP's Diane Snyder greeted the members of Garbage after their show at New York City's Roseland. Pictured right (l-r) are Garbage's Butch Vig and Duke Erikson, Snyder, Garbage's Shirley Manson and Steve Markes.



SISTERS DOING IT FOR THEMSELVES: Pictured, left, at a recent ASCAP Sisters in Song showcase in Atlanta held at the Yin Yang Cafe (l-r) are ASCAP's Ian Burke, Katrina Willis, Lauren Barnett, Courtney Jackson and Heather Johnson, ASCAP's Jeanie Weems and Jamea Richardson.

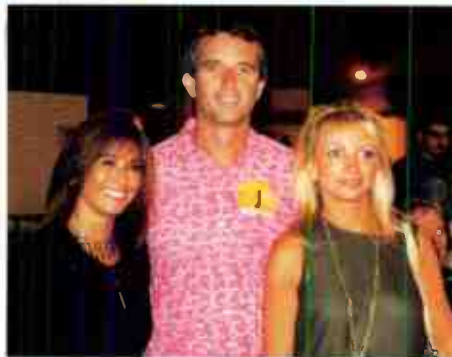


PHOTO BY JEFFREY KLIMAN

JAZZTIMES: ASCAP sponsored an Emerging Artists Lounge at the Jazztimes Conference held at the Wall Street Marriott in New York City in the fall. Pictured at left is conference performer Sonia Jacobsen. Jacobsen was also the recipient of an ASCAP/ IAJE Benny Carter Commission, the winning composition of which was performed at the IAJE Conference in California. Pictured above is ASCAP's Bill Brown, Jazztimes Conference performer Saundi Wilson and ASCAP's Sam Perlman at the Emerging Artists Lounge.



CLEANING UP The mission of the Riverkeeper organization, founded in 1983 by members of the Hudson River Fishermen's Association, is to track down and stop polluters who abuse the Hudson River, its tributaries and the New York City Watershed. Pictured at the recent Riverkeeper fundraising benefit (above right, l-r) are ASCAP's Loretta Muñoz, Riverkeeper's Chief Prosecuting Attorney Robert F. Kennedy, Jr. and Metropolitan Entertainment's Gigi Shapiro. Muñoz also caught up with Bonnie Raitt (below right) who performed with Jackson Browne at a benefit concert at New York's Jones Beach.



GOVERNORS ARTS AWARDS: ▲ in Seneca Falls, the Governor's Commission Honoring the Achievements of Women presented a special citation to composer Tania León. Pictured above at the event, which was later broadcast on PBS in New York, (l-r) are Harry Belafonte, León and Puente.



◀ **ALL SOULS:** ASCAP hosted a special reception welcoming noted motivational author and speaker Iyanla Vanzant as a writer and publisher member. Vanzant, hailed as one of the "most dynamic African-American speakers in the country" by *Emerge* magazine is the bestselling author of *Acts of Faith*, *In the Meantime* and *One Day My Soul Just Opened Up*, published by Simon & Schuster. Vanzant has recently begun collaborating with songwriters on putting her inspirational words to music. Pictured, left, (l-r) are Vanzant, ASCAP's Jimmy Maynes and Janis Combs.

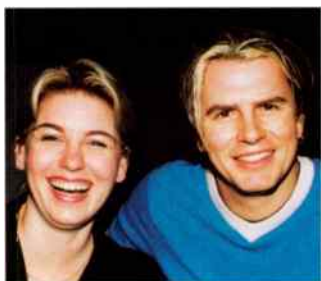


MONKEY BUSINESS: Arista recording artists Pushmonkey performed at New York's Coney Island High. Pictured after the show (l-r) are Pushmonkey's Tony Park, Howie Behrens, Will Hoffman, ASCAP's Michael Stack and Pushmonkey's Darwin Reys and Pat Fogarty.



HATS ENTERTAINMENT!: ASCAP's Loretta Muñoz (left) greets longtime ASCAP member Vonda Shepard, who is still basking in the well-deserved success

of her hit record and her work on the hit television series, *Ally McBeal*. Shepard is a veteran of many ASCAP showcases.



TAYLOR MADE: On October 28, 1988, founding Duran Duran member John Taylor performed a special solo concert at Life in New York City. ASCAP's Diane Snyder (left) met with Taylor and wished him luck before the show.



MAKING MEMBERS OF MAKIN' RECORDS: ASCAP staffers welcomed Makin' Records recording artists Natural Resource, Pumpkinhead of O.B.S., The Bad Seed of O.B.S. and Don Scavone as members of the Society at a special signing at the New York headquarters. Brooklyn's Natural Resource (featuring Ocean, What? What? and Aggie) is an independent hip-hop group whose rap single "I Love This World" has been climbing the charts and have garnered much media hype. Pumpkinhead, known for his

Dynamic Remix, has also garnered chart success; The Bad Seed (Corey Pierson) is releasing his first single, "Grits," featuring the vocal talents of fellow O.B.S. member Meatpie. Scavone, who has released his first single, "The Force," is a hard edged lyrical emcee who already has a strong following. Pictured at the signing (standing, l-r) are Don Scavone, DP One, What? What?, Pumpkinhead, Meatpie, ASCAP's Jimmy Maynes and (seated, l-r) are Aggie, Ocean, O.T. (Overtime) and The Bad Seed.



MARSHALL LAW: Singer/Songwriters Marshall Crenshaw and Jill Sobule were two of the featured speakers at the 1998 session of the ASCAP Foundation East Coast Advanced Songwriters Workshop in New York City. Crenshaw is pictured (left) with the workshop's moderator, ASCAP's Marcy Drexler. Pictured below is Drexler, Sobule and David Passick Entertainment's Jack Leitenberg.



FIGURES OF EIGHT: ASCAP's Quiet On The Set showcase series began its eighth year at a Los Angeles showcase featuring headliner Dan Bern. Sony/Work artist Bern, who appeared on the second Quiet showcase during the summer of

1991, closed the capacity crowd show which also featured newcomer Katie Stone, Kathrin Shorr and Austin's Scrappy Jud Newcomb. Pictured (l-r) are Stone, Fisher, ASCAP's Brendan Okrent, Bern, Shorr and ASCAP's Ron Sobel.

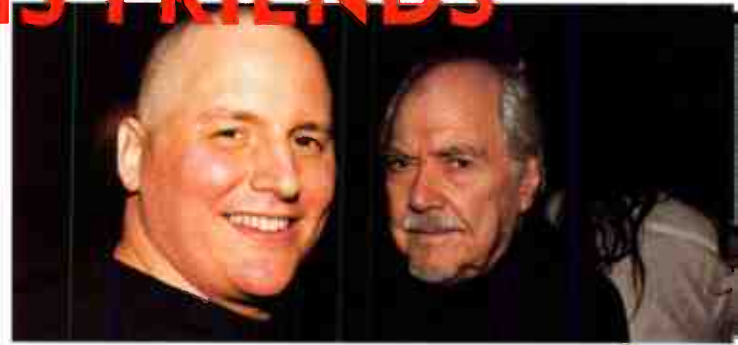
WILL OF THE PEOPLE: Beloved ASCAP member, actor and multi-talented performer Will Smith was given a surprise birthday party by his wife, Jada Pinkett Smith, at Universal Studios in Universal City, California. Pictured wishing him a very happy birthday is ASCAP's Charis Henry.



WITH A LITTLE HELP FROM HIS FRIENDS



BRUCE HENDERSON CHARITY BALL: Pictured at left at the benefit for Bruce Henderson is Ian Hunter belting out the classic Mott the Hoople hit, "All the Young Dudes" and (right) Henderson with film director Robert Altman.



Heartache, loss and loneliness are all emotional grist for the songwriter's mill. In fact, making the best of a bad situation is part of the songwriter's art. In January some of New York City's best singer/songwriters did just that when they performed at a benefit concert at the Bowery Ballroom for fellow Manhattan-based singer/songwriter Bruce Henderson, who recently underwent surgery and chemotherapy for testicular cancer. The proceeds of the event, dubbed The Bruce Henderson Charity Ball, were to help Henderson pay off his medical bills.

Among the impressive array of songwriters, musicians and performers who gathered to help Henderson were Ian Hunter of Mott the Hoople, former "Saturday Night Live"/Bob Dylan guitarist G.E. Smith and John Mellencamp guitarist Andy York (who both played with Henderson in the group the High Plains Drifters and were co-musical directors of the show), Taylor Barton, Marshall Crenshaw, the Five Chinese Brothers, the Hangdogs, Freddy Johnston, Mary Lee's Corvette, Willie Nile, featured vocalist for "Saturday Night Live" Christine Ohlman, Amy Rigby, Jules Shear, Michael Shelley, Curtis Stigers, Dan Zanes, Barbara Brousal, Steve Holley,

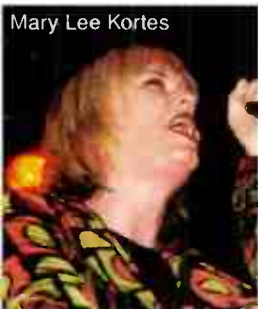
Paul Ossola, Kerryn Tolhurst and Charlie Giordano. Henderson, who had finished his last session of chemotherapy on the day of the event, made a surprise appearance and performed with his old band, the High Plains Drifters.

Also in attendance at the near sell-out concert was film director Robert Altman (*Nashville*, *Short Cuts*, *Kansas City*), who co-wrote a song, "Swimming Through the Ashes," with Henderson on his last album, *The Wheels Roll* (Omad/Paradigm).

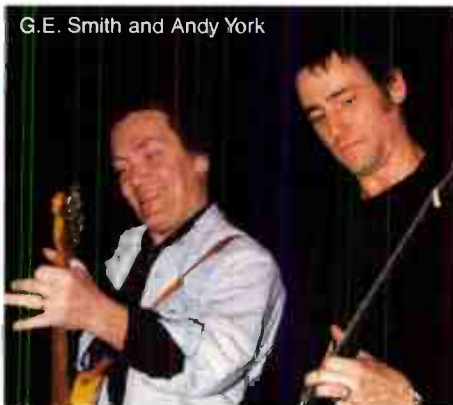
Although Henderson doesn't expect to be writing any songs about cancer in the near future, he does expect to share his cancer experience with others. "I think that when people see the word cancer, they see it as a frightening word," says Henderson. "Yet my research - as you might figure, I was very motivated to learn about this disease - shows that we have made tremendous progress with my form of cancer and early detection and treatment. This is a disease that is not often discussed, and I hope to educate other young men about testicular cancer and how they, too, can detect it early and beat this disease."

Henderson's next album, *Beyond the Pale* (Omad/Paradigm) is scheduled for release this March.

PHOTOS BY JEFF KOZERA



Mary Lee Kortez



G.E. Smith and Andy York



Willie Nile



The Hangdogs' Banger



Marshall Crenshaw



Curtis Stigers



Dan Zanes (second from left) backed by a string band

NEW MEMBERS

DA KAPERZ – Combine the intoxicating lyrics and dynamic delivery of three unique women, Akia Moore, Kia Phillips and Rasheedah Buckner, with big beats created by some of the industry's most celebrated hip hop producers, and you get an all out phat attack. Rising players in creating the new hip hop sound of the South, Atlanta's Da Kaperz self-titled debut album boasts the production finesse of Jermaine Dupri, Chris Kelly and



Carl Mo and features special guests such as Kurupt and Da Brat. This female rap trio is well on their way to becoming XXL.



PHOTO BY SCARLET PAGE

GOMEZ – Gomez are a five-piece band who hail from a small city called Southport in the north of England. Their main singer, Ben Otwell, is a skinny 22-year-old who sings like a 50-year-old from the Mississippi Delta. Their debut album, *Bring It On*, was recorded as a demo in a freezing garage; last year it won the Mercury Prize – roughly England's equivalent of a Grammy, except there's only one winner – as the Best British Album of the Year. It beat out more-likely and better-funded entries from the likes of Cornershop, The Verve and Massive Attack.

"When it got too cold in the garage we moved to a bedroom," says Otwell. "(The album) was just some demos to see if we could record some tunes together. It kind of worked out, to our surprise." "An intriguing blend of swamp blues, barroom rock and eerie power – a stunning and accomplished debut," read the Mercury panel's winning verdict. Such has been Gomez's life of irony for the

past year. The group's rootsy, organic sound is completely at odds with the more hip hop or electronic-oriented sounds of recent years – particularly in Britain – which may be part of their appeal. Yet the group is also making big strides in the time-honored British tradition of selling America back to the Americans, as their album racked up impressive numbers at alternative radio and ended up on more than a few year-end polls stateside. Or maybe it's the fact that they sound so completely different from the way they look, and vice-versa. "If it's a Yankee sound that people are hearing in us, it's because, when we were growing up, it was mostly American music that we were listening to," says Otwell. "And it's just the language – that's the music you've learned, that's the music that excites you, so that's the music you're gonna communicate, any time you play."

Gomez are PRS members who license their music through ASCAP in the U.S.

JENNIFER PAIGE –

"It doesn't seem real; I'm a bit like a deer in the headlights," says Atlanta native Jennifer Paige about the incredible success of the single, "Crush." When the song became the #1 most requested song on L.A.'s KIIS, it thrust the song – and Paige – into the national spotlight. Now, Paige's self-titled album debut (Edel America Records/Hollywood Records) reveals more colors from Paige's palate. From the gently compelling groove of "Just To Have You" to the stark, acoustic guitar-driven "Questions." All in all, her songs are sincere, direct and confident. Says Paige, "I think the record reflects the notion that you can treasure the good, simple, essential things that life has to offer and grow from them."



STEPHEN TRASK –

A recent Off-Broadway smash, *Hedwig and the Angry Inch* has been wowing audiences with its mix of transvestite strut and rock and roll. The Angry Inch of the title is actually the band Cheater, who perform the songs written and composed by Stephen Trask for the show. Trask is one of the original members of the notorious Squeezebox house band in New York City and has scored dance pieces and movies. For his music for *Hedwig* he has received an Obie Award, the Outer Critics Circle Award for Outstanding Off-Broadway Musical and Drama Desk nominations for Outstanding Music, Outstanding Lyrics and Outstanding New Musical. His marriage of edgy theatre and rock is truly a glam slam.





PHOTO BY CRICHTON

ALECIA ELLIOTT – Recently signed to MCA/Nashville for a release this spring, this 16 year-old singer/songwriter already has some impressive credits to her name. She has toured in Europe and has taken the stage with such artists as Pam Tillis, Brenda Lee, Loretta Lynn and Lari White. She's obviously learned the ropes fast by hanging out in such stellar company. Elliott's songs show the depth and grasp of someone with a lot more years to her credit and she is already attracting the attention of many established co-writers.

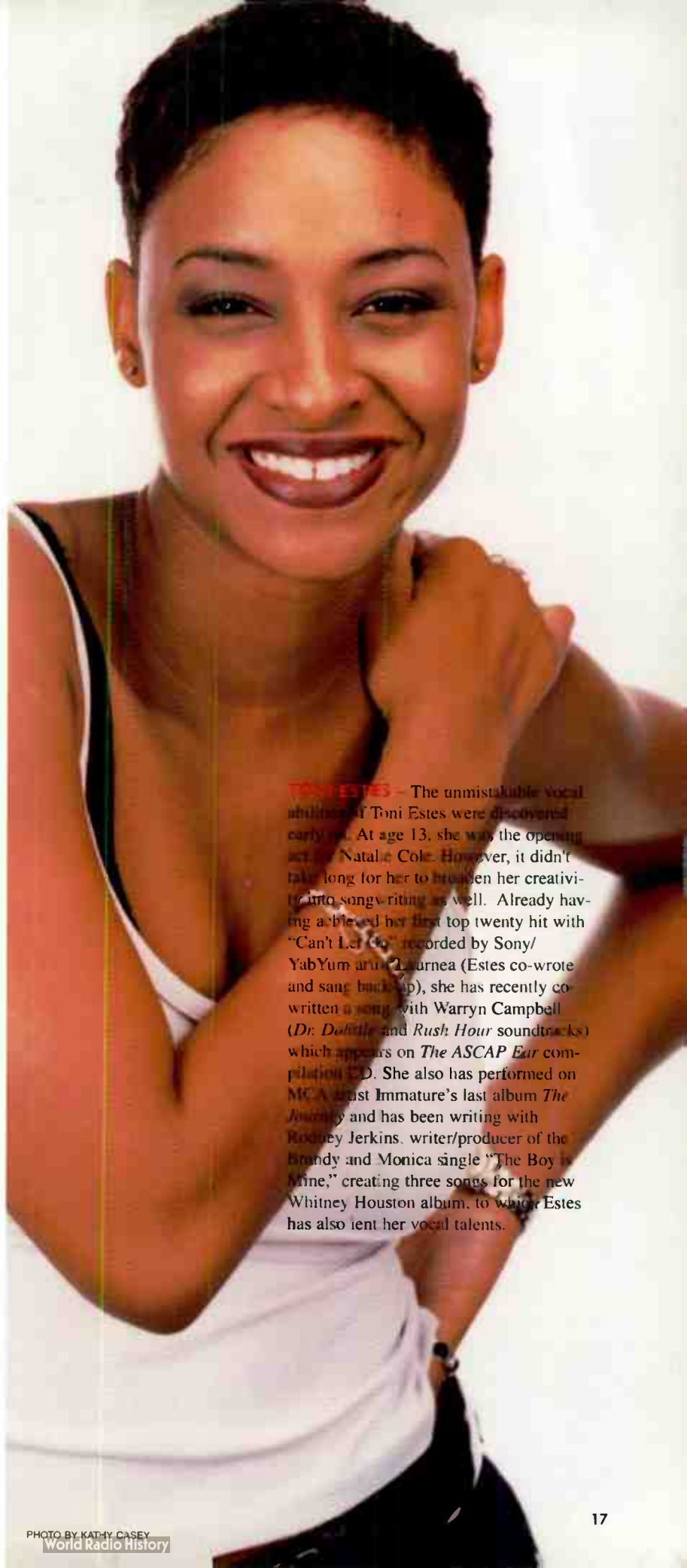


PHOTO BY MICHAEL MAMMANO

HARVEY R. COHEN – A native of Brookline, Massachusetts, composer/orchestrator/arranger Cohen has made his mark in film, television, recordings and live performances. He is the recipient of two Emmys for "Outstanding Musical Composition" for "Batman, The Animated Series" and "Walt Disney's Aladdin." Cohen's impressive track record in television also includes some of the most successful series, such as "Dallas," "Knot's Landing" and "Murphy Brown."

His current TV assignments include "Casper," for which he was nominated for both a Daytime Emmy Award and an Association International du Film d'Animation Award, and "Superman."

One of the highlights of Harvey's film career was his co-orchestration with Marc Shaiman of Billy Crystal's satirical opening medley at the Academy Awards.



TONI ESTES – The unmistakable vocal abilities of Toni Estes were discovered early on. At age 13, she was the opening act for Natalie Cole. However, it didn't take long for her to broaden her creativity into songwriting as well. Already having achieved her first top twenty hit with "Can't Let Go" recorded by Sony/Y&Y and Laurnea (Estes co-wrote and sang backup), she has recently co-written a song with Warryn Campbell (*Dr. Dolittle* and *Rush Hour* soundtracks) which appears on *The ASCAP Ear* compilation CD. She also has performed on MCA artist Immature's last album *The Journey* and has been writing with Rodney Jerkins, writer/producer of the Brandy and Monica single "The Boy is Mine," creating three songs for the new Whitney Houston album, to which Estes has also lent her vocal talents.

PHOTO BY KATHY CASEY
World Radio History



GUILTY!

Popular singer/songwriting, piano-playing upstarts such as Rufus Wainwright and Ben Folds have provided strong evidence that the piano is cool again...and **RANDY NEWMAN** is under suspicion as a “pioneer.” A new box set featuring more than three decades of Newman’s album and film work proves that he is guilty as charged – BY JIM STEINBLATT with ERIK PHILBROOK

First and foremost, Randy Newman is a great American storyteller. In a body of work that spans ten albums he has created some of the most colorful and unlikely characters ever created in pop music: rednecks, bigots, fat boys, corrupt politicians, rich rock stars, pimps, even God, have all been given a voice in Newman’s pantheon of personalities. The fact that he has often been confused with the subjects of his songs, such as the narrator in “Short People,” is only further proof of his genius. His songs are by turns dark and troubling and audaciously funny and romantic. Sometimes all at once. But Newman is much more than a great lyricist. As a gifted pianist and composer, employing such styles as honky tonk, ragtime and cabaret, he

compares with Stephen Foster, George Gershwin, Aaron Copland and Irving Berlin - although more twisted than any of them.

Newman was also fortunate to have been born into a musical family. His uncles Alfred and Lionel Newman, were both highly successful in film music. Composer Alfred, with nine Oscars to his credit, scored such classic films as *The Grapes of Wrath* and *The Hunchback of Notre Dame*. Lionel, himself a composer and arranger, was the legendary long-time head of music at 20th Century Fox. Cousins Thomas and David are also highly successful film composers. And the entire family was recently honored by the American Society of Music Arrangers and Composers (see page 33). In fact, as a kid Randy (with best pal

Lenny Waronker, whose father worked for Alfred) would hang around the Fox scoring stage and witness the act of 85 musicians laying down a soundtrack. It was bound to have an effect. So, it was no surprise when Newman took to film scoring. Starting with the film version of *Ragtime*, Newman has left his distinctive sound on such films as *The Natural*, *Parenthood*, *Avalon*, *Awakenings*, *Toy Story*, *James and the Giant Peach*, and, most recently, *Pleasantville* and *A Bug’s Life*.

With more than three decades of recorded material under his belt, Newman was recently given his due with the Rhino/Warner Bros. release of *Guilty: 30 Years of Randy Newman*, featuring work from both albums and films. And with the upcoming release of a new album of songs and ideas for

the future, Newman isn’t resting on his laurels. Only on his piano bench.

Playback: Why, after more than 30 years of recording for Warner Bros/Reprise, has there been no retrospective of your career until now?

Randy Newman: I don’t know. This is when they decided to do it. I’ve talked to them about doing this over the years – I was at the label longer than anyone else. I look relatively healthy. I suppose they could have waited until I died.

I understand you took a very active role in choosing the material in the box. Are you pleased with it?

Well, it’s honest and it’s me. There are things I wish I could

have done again, but I'm pleased with the care given by Rhino/Warner Bros.

Obviously, you were influenced by your famous uncles (Lionel and Alfred), but you must have had a musical feeling even as a child.

I don't know where I got that – half my family is from the South, so I blame it on that. I grew up listening to rock & roll (after 1954, when I turned 10). I loved Ray Charles, Fats Domino and Leiber & Stoller. That's what came out of me in the beginning, until I found out what my own voice was.

How did you come to that voice as a writer? It's really different than your influences.

It is. Around 1965, I got bored or just realized that I'd never be as good as Goffin & King or Bacharach & David at writing traditional love songs and things like that. Also, I was always interested in literature and I figured out that you could have some latitude. If a guy writes a short story, the "I" doesn't have to be him. In a movie, the "I" doesn't have to be the writer. Only in songs, is the "I" yourself. I think I was more interested in writing about other people – often unreliable people or flawed people – not that I'm not both. I felt that if you have that kind of latitude in other forms, why not in songs.

At the same time, you seem to have turned to a 19th Century or early 20th Century flavor for the sound of the songs.

Some of it is like that. I just love certain periods of American songwriting and music in general. I love World War One songs and stuff a little before that and also Fletcher Henderson and Benny Moten jazz stuff from the '30s, and I guess it just shows up.

It's great that you could translate that in the studio with musicians who usually played along much more contemporary lines.

If you look at who they were, I've worked with really good musicians. They are flexible and they know as much as I know about music of the earlier period, and when called upon, they can play it. Ry Cooder, Clarence White or Jimmy Keltner. They understand music. I can speak to musicians and be understood. I have more trouble with other people.

Your career seems to be segmented into writing for other people, writing for your own records and composing for films.

The earliest part was entirely writing for other people. Until I got a record contract. My initial efforts were, as I said, inferior to what Carole King, Burt Bacharach and Barry Mann were doing. Their stuff was better suited to the artists we were all aiming for and better artistically, at that time. When I'm writing for someone who has a voice that can sing a tune, I can write a tune for them. There's a song of mine that I wrote for Babe: *Pig in the City* that Peter Gabriel sings. It's a pretty good tune in a traditional sense, and I haven't written many of those for myself.

Years ago, when I was about 22, (song-writer/publisher/producer) Aaron Schroeder asked



me, "Can you separate yourself as an artist, a writer and a person and write for yourself?" I said, "Sure, sure." It wasn't until much later that I realized what a profound question that was. It's much easier for me to write for the world in general – I'm much stricter with what I would say or wouldn't say myself than if I were writing for Joe Cocker or Michael Jackson. Stricter in some ways, but then I'll say anything. I'm not going to give that to Joe Cocker.

Still, a lot of artists have heard your recordings of your songs and have gone ahead and recorded their own versions.

They do 'em, but they don't do the things that interest me most, like the ones that have a narrator who is kind of nasty, as in "Davy the Fat Boy" or "Lonely at the Top." The songs that get recorded are ones like "I'll Be Home" or "You Can Leave Your Hat On," but that one was done in a different way. Joe Cocker did it as straight sex, but in my version, the guy is embarrassed. A lot of my songs can't be done by other artists because they don't want to be bad guys.

So there really was a clear demarcation from the time you wrote songs like "Just One Smile" (a hit for Gene Pitney).

There was. When I wrote "Just One Smile" and "I've Been Wrong Before" for Cilla Black, Aaron Schroeder was so happy. It was like I had discovered that songs should tootle along and then have a hook. Like Bacharach songs – Burt does it with every one. He can wander all over the place, but when he gets to where the meat is, the hook, he knows just where it is. But I never have written that way.

Yet, your movie scores do conform to the norms of what's needed in a movie.

Absolutely. It doesn't offend. You can't do that – you're serving something other than yourself. If you're going to write "You've Got a Friend in Me" (from *Toy Story*), it has to be what it is. But I'd never write it on my own. Coming out of me, it would sound a little saccharin. But in context, it was what was needed.

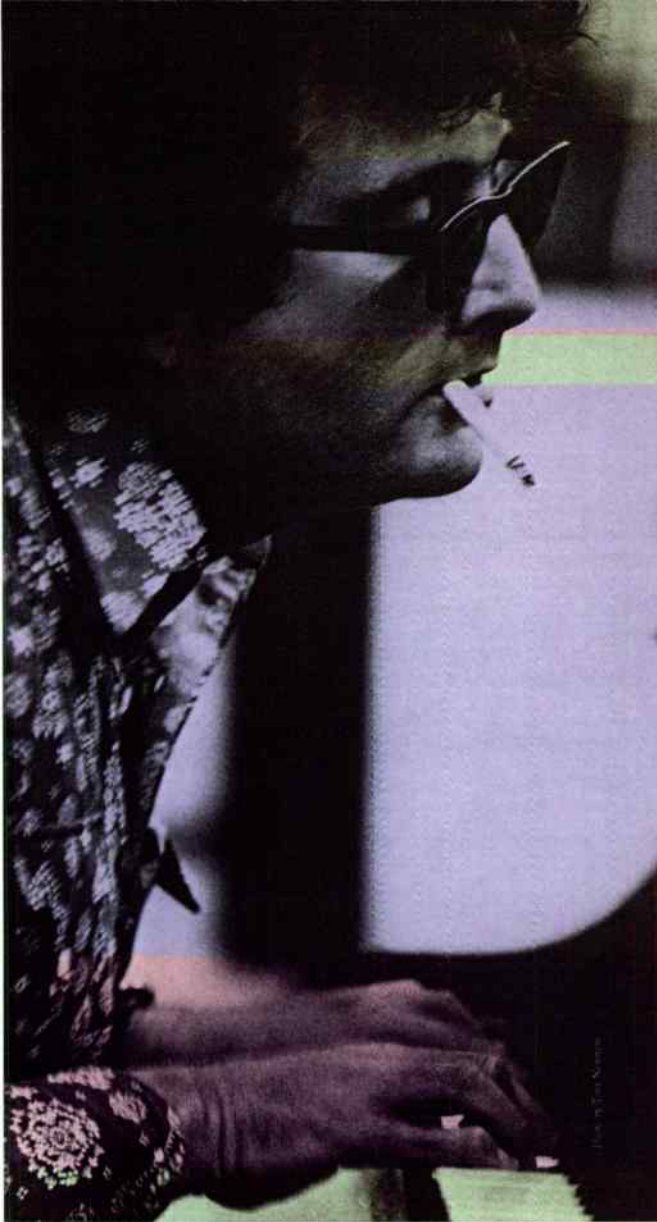
I would imagine that being a film composer appeals to you, and not just because it's a family tradition.

What appeals to me is that you get places you wouldn't otherwise get to. I recently did Disney's *A Bug's Life* and *Pleasantville*, very different pictures. Well, I wouldn't write a serious piece for orchestra on my own. But you get to places you don't think you could get to, even technically. It stretches you quite a bit, every time, particularly *A Bug's Life*. Working with an orchestra is great for me.

Getting back to the songs, is there a process you have to go through to get into the heads of the characters? Like the guy in "Let's Burn Down the Cornfield" or your various rednecks.

It's the music first, usually. And then it'll be diction – I'll just blab away and something will sound right, like something somebody could say. That's how it usually starts. A couple of sentences or a title, usually not a whole idea. It's hard to explain. It's the tone of voice or the type of words the person's using.

Continued on Page 20



But there are some personal references in a number of the songs.

Probably more so than I know. I think you can tell more about me, who purportedly writes in the third person all the time, than some people who write in the first person. You could make a better guess as to what I'm like than you might from Billy Joel's music or Elton John.

Have you ever collaborated with a lyricist?

I've written songs, long ago, with Jackie DeShannon and Bobby Darin, but I haven't really. The other way is more likely – for someone to write a tune and I'll write a lyric.

There's a new record that you're working on with Mitchell Froom as producer (who has

worked with Elvis Costello, Los Lobos, Suzanne Vega and Bonnie Raitt.)

Yes. At the moment, it's going to be called *Bad Love*. I think I'm writing as well as I ever have. I always watch for that. If I think I'm slipping too badly, I'll quit.

Having a producer like Froom who works with a lot of sounds and textures, will that have a measurable effect on how the new record will sound?

It's bound to have some and I hope it does. He's smart enough to recognize that the style I have, whatever it is, has crystallized – so I'm not going to come out sounding like Billy Joel or Los Lobos. I'll sound like me. Mitchell told me that his job is to have the artist heard at his best. He's a good guy, and that's what'll happen, I hope.

I imagine it will be a real collaboration.

It will be – I know how to do what I know and he knows how to do what he knows. I think we'll both benefit.

Musical theater is a new area for you. Some of the songs from your musical *Faust* are part of the *Guilty* collection.

Theater is a tough thing. *Faust* is going to be done in Washington in 1999. We'll see what happens with it. I'd love to try another show. It's just that it's such a long process and that so much of it is extra-musical, like getting a theater and getting critics to like it. And you don't make any money unless it's a hit. I'd love to do it again just for fun, but I don't know if I can afford it.

Could you describe what you learned from watching your uncles Lionel and Alfred?

I got the sound of a really good orchestra in my ear. The more I listen to records and play with orchestras around the world, the more I realize that the orchestra they had at Fox (and the guys we have out here now) at times they sound like the best orchestra in the world -- given the time and the conductor, they would be. I was very fortunate at five or six years old to hear Felix Slatkin and Eleanor Slatkin, and all the others up close. It's done me a lot of good. And my uncle Alfred was one of the best composers in the history of the medium. That was a standard for me. I heard some of the best stuff as a very young boy and didn't know it, but I know it now.

I imagine that you also feel fortunate to have had such a close working relationship with your childhood friend, Lenny Waronker, who has produced so much of your music.

I've been fortunate with Lenny Waronker and also with Russ Titelman. Fortunate in that I didn't have much drive or ambition and that Lenny had ambition for me and that he had some sort of vision of what I could do or be (and I don't know if I've ever fulfilled it). It was because of him I started and almost every step of the

way it was Lenny who suggested I try – writing songs and making records were his idea. He initiated a lot of stuff for me. I was younger and I was shy and didn't know what I wanted.

Was it his idea for you to perform live?

That was my idea – because I wanted to see what it was like. There's so much literature and talk about the stage, and I didn't want to let it go and not do it. Harry Nilsson decided not to do it but I decided, like most other recording artists, to give it a try, and I like it.

Will you go out on the road soon?

I'm thinking about it and probably will. I'm also thinking about taking a band – I'm not sure whether the show isn't better with just me and the piano. What may be different about what I do – good or bad – is the nature of the songs and the lyrics, but if I'm just rocking along with a band, I'm not sure that it works. James Taylor is able to put all that together, but I'm not sure that I can do it at this point in my life.

Well, whatever you do, people will turn out to see it.

Absolutely (laughing) If only for the novelty of it. I've handled my career so badly by taking a long time between things and not following up, that I pay for it when I try doing something conventional like releasing an album and then going out on the road. A whole generation has grown up since my last studio album.

Is there anything else in music that you've not done that you'd like to try?

I'm beginning to think that I could write a piece for orchestra or string quartet. I think I'm technically equipped for that now. I might take a shot at a serious piece.

What is it that makes you go in a humorous direction so often?

One thing is that when people laugh, you know you're all right. Also, I like comedy a lot, better than anything. Though rock & roll may not be the best medium for it, it's pretty good. It's amazing that rock is a field where so many people take themselves so seriously.

THE 1999 ASCAP/IAJE COMMISSIONS HONORING DUKE ELLINGTON



Edward Kennedy Ellington

The American Society of Composers, Authors and Publishers in cooperation with the International Association of Jazz Educators celebrate the centennial of Duke Ellington's birth by commissioning two jazz works to be premiered during the 2000 IAJE Annual Conference in New Orleans, LA.

The commissions open to members of IAJE are for:

1. An established jazz composer of international prominence . Award....\$7500 (US)
2. An emerging jazz composer who has not reached his or her 35th birthday by June 1, 1999. Award....\$3000(US)

Deadline: June 1, 1999 postmark. Late or incomplete applications will not be accepted. See application and requirements on opposite page. This application form may be duplicated for your convenience.

Notification of awards by August 1, 1999.



THE 1999 ASCAP/IAJE COMMISSIONS HONORING DUKE ELLINGTON APPLICATION FORM

Procedure: Application and all required supplemental materials must be complete in one package.

Deadline: Materials mailed to IAJE office must be postmarked no later than June 1, 1999.

Mail To: ASCAP/IAJE Commissions, International Association of Jazz Educators, 2803 Claflin Rd., P.O. Box 724, Manhattan, KS 66505 USA. Telephone: (785) 776-8744

Notification: By August 1, 1999 all candidates will be notified of status.

Name _____

Mailing Address _____

City _____ State/Prov. _____ Zip/Post Code _____

Date of Birth _____

I am applying in the:

Established Jazz Composer Category.

Complete the application form; submit an up-to-date Bio outlining your professional experience in the field of composition; submit tapes or CD's representing a sampling of your work, including recent work.

Emerging Jazz Composer Category.

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

Incomplete applications will not be judged.

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

Award Requirements

- Commissioned works must be for an ensemble of no less than four (4) and no more than eighteen (18) musicians.
- Due to ASCAP rules, recipients must be U.S. citizens or permanent residents.
- Recipients must agree to attend the IAJE Annual Conference, Jan. 12-15, 2000 for the premiere performance, participate in the rehearsal and performance of their work, and participate in related conference panels or seminars.
- Recipients agree to make the composition available for publication, reading and distribution for educational use. (IAJE will endeavor to engage a suitable publisher within the educational industry.)
- Any subsequent recordings (audio and/or video) and performances of the commissioned work must credit ASCAP and IAJE as follows: "1999 American Society of Composers, Authors and Publishers/International Association of Jazz Educators Duke Ellington Commission"
- Award recipients must be members of IAJE.

I have read and understood the requirements and procedures for the 1999 ASCAP/IAJE Commissions. If selected, I agree to comply with these requirements and understand that failure to do so will void my commission.

Applicant Signature _____ Date _____

PLAYBACK



SPECIAL LEGISLATIVE REPORT

- **THE NEW LAWS, WHAT THEY MEAN**
- **HISTORY OF A TROUBLED MARRIAGE: HOW COPYRIGHT TERM EXTENSION AND FAIRNESS IN MUSIC LICENSING WERE LINKED IN CONGRESS**
- **LIFE PLUS 70: A VICTORY FOR U.S. COPYRIGHTS**
- **"FAIRNESS IN MUSIC LICENSING" POINT BY POINT**
- **YOUR QUESTIONS ANSWERED**
- **MOVING FORWARD**

ASCAP AND THE NEW LAWS



The past year has proven to be a momentous legislative time for ASCAP, deserving of explanation, orientation and forward action. That's what this special section of *Playback* is all about.

As I hope you've come to realize, ASCAP is much more than just a collection and payment organization. We are committed to remaining the leading voice for copyright protection and enhancement no matter where or when the chorus of copyright limitation is heard.

For the past five years we've been engaged in a long fight, and as you'll see in this special issue, we've won significant victories and had some success in minimizing our defeats as well. The key to our legislative success is that ASCAP is its members and the strong sup-

port of a knowledgeable membership has been vital. As our fight for copyright protection continues, the following pages offer a valuable record of where we've been and where we stand.

Looking to the future, we are, and will continue to be, totally committed to overturning the "Music Licensing Amendment" which exempts certain restaurants, bars, grills and retailers from paying for music performed over radio and television speakers. Very simply, it's not fair that any of us should be forced to allow our work to be used without compensation.

Until it is overturned, we will aggressively work to change the dialogue with our customers by demonstrating the value of ASCAP music and the value of an ASCAP partnership. We are in the process of introducing several customer initiatives and programs designed to minimize the negative financial aspect of this misguided amendment.

A handwritten signature in blue ink that reads "Marilyn Bergman".

Marilyn Bergman
President and Chairman of the Board

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THE 1997-98 CONGRESS: THREE STEPS FORWARD, ONE STEP BACK

As the 1997-98 Congressional session drew to a close, several key bills were passed into law. Included were the “La Cienega” Law, the “Digital Millennium” Copyright Law and the “Sonny Bono Copyright Extension” Law with the “Fairness in Music Licensing” Amendment. Each are summarized below.

“La Cienega”

Fall 1997 saw the passage of the “La Cienega” legislation, closing a legal loophole and preventing many songs and compositions recorded in the U.S. between 1909 and 1976 from immediately falling into the public domain. ASCAP had strongly supported passage of this legislation, which had been held up once again, by the proponents of the unfair “Music Licensing” bills.

- ASCAP joined forces with the National Music Publishers Association (NMPA) to pressure Congress to allow the “La Cienega” bill to move forward.

- The bill was signed into law by President Clinton on November 13, 1997, eliminating any loss of ASCAP members’ copyrights to public domain.

The “Digital Millennium” Copyright Law

In essence, the law modifies the liability of online service providers (such as AOL, CompuServe and Prodigy – as well as telephone companies) when they operate as mere conduits, and it prevents the circumvention of copyright protection for your music on the Internet. The new law brings the U.S. into line with World Intellectual Property Organization (WIPO) treaties on copyright. ASCAP had supported this bill, provided that the rights of music creators were protected on the Internet.

- The bill was signed into law by President Clinton on October 28, 1998. It becomes effective on January 28, 1999.

The Sonny Bono Copyright Extension Law

Copyright Term Extension

The “Sonny Bono Copyright Term Extension” Law extends the length of copyright in the United States for all currently copyrighted works by another 20 years. It extends the current standard of the creator’s “Life Plus 50” years to “Life Plus 70” years for post-1978 works. For pre-1978 works it extends the total term from 75 years to 95 years. It protects all works just copyrighted on and after January 1, 1923. Musical works which are in the public domain remain in the public domain. ASCAP strongly supported this legislation, which was designed to bring domestic copyrights into line with those of our trading partners in the European Community.

- The “Sonny Bono Copyright Term Extension” legislation was unfortunately amended with the inclusion of some elements of the objectionable “Fairness in Music Licensing” bill.

- The bill was signed into law by President Clinton on October 27, 1998, and the “Term Extension” provisions are effective immediately.

Fairness in Music Licensing Amendment

Prior to the passage of this amendment, the U.S. Copyright Law required that most businesses using radio or TV broadcasts as a source of copyrighted music in a public place obtain permission to use that music from the owners of the copyright for each piece of music they wished to play. Few businesses using radio or TV music were exempted from music licensing fees. The new law expands the existing exemption for small restaurants, bars, and retail stores for radio or TV music *only*. ASCAP had opposed this legislation for over five years and managed to soften some of its provisions (see page 6).

- The modified provisions were attached as an amendment to the “Sonny Bono Copyright Term Extension” bill.

- The bill was signed into law by President Clinton on October 27, 1998, and the “Music Licensing” provisions are effective January 28, 1999.

A LEGISLATIVE TIMELINE: 1993 – PRESENT

For over five years, ASCAP members have waged an extensive grassroots campaign to prevent passage of bills harmful to U.S. copyrights and to support other bills that strengthen U.S. copyrights at home and abroad. The details of

this effort are complex and has involved an ever-changing group of individuals and organizations. The following is a brief history of events that led up to the passage of this year's legislation.

PHOTOS BY FOCUSED IMAGES

1993-94

Initial Rumbblings

In the summer of 1993, the initial rumbblings of the music licensing struggle were heard. The first "Music Licensing" bill was introduced in Congress later in the year, and the first Congressional hearings were held in

February of 1994. The first comprehensive legislation on the subject, backed by the National Restaurant Association (NRA), the National Religious Broadcasters (NRB), and the National Licensed Beverage Association (NLBA) was introduced in the U.S. House of Representatives in the summer of 1994

and in the U.S. Senate by U.S. Senator Hank Brown (R-CO) in the fall. Both houses of Congress were then controlled by the Democratic party. ASCAP was successful in helping to kill the legislation at the end of the 1993-94 session of Congress.

1995-96

Music Licensing Round Two

In 1995, following the November 1994 election sweep, the control of the U.S. Congress changed hands, from Democratic control to that of the Republican party. Congressman Jim Sensenbrenner (R-WI) became chief House sponsor of the "Music Licensing" bill. Following Senator Hank Brown (R) of Colorado's retirement, Senator Strom Thurmond (R-SC) became one of the principal advocates for the bill in the Senate. Still, we were once again able to



Senate Majority Leader Trent Lott (R-MS) meets with ASCAP members in Washington.

stop the "Music Licensing" bills with the help of allies including Senate Judiciary Committee Chairman Orrin Hatch (R-UT), and committee member Senator

Fred Thompson (R-TN) and Ranking Minority Member Senator Patrick Leahy (D-VT); and on the House side, House Judiciary Committee Chairman Henry Hyde (R-IL), Intellectual Property Subcommittee Chairman Carlos Moorhead (R-CA), his successor in the next Congress, Congressman Howard Coble (R-NC), and committee member Congressman Bill McCollum (R-FL), as well as Ranking Minority Member John Conyers, Jr. (D-MI), and committee members Congressmen Barney Frank (D-MA), and Howard Berman (D-CA), and many others.

1997

The Logjam Breaks?

Congressman Sensenbrenner in the House and Senator Thurmond in the Senate were again the chief sponsors of the "Music Licensing" bill in the 1997 session of Congress, by then our third round in the "Music Licensing" fight. In the course of the struggle to defeat the "Music Licensing" legislation yet again, other bills which ASCAP strongly supported, correcting the "La Cienega" matter and allowing for "Copyright Term Extension" were held hostage by our adversaries. This is an example of the political hardball we were facing by this point in both the U.S. House and Senate.

ASCAP members kept up the pressure on Congress with a highly effective series of face to face grassroots meetings with legislators, as well as thousands of phone calls, faxes and e-mail in opposition to the unfair "Music Licensing" bill, and in support of "Copyright Term Extension." Groups of prominent ASCAP songwriters and composers wrote Open Letters to Congress, met with their Members of Congress, and we placed ads in Congressional publications such as *Roll Call* and *The Hill* to reach decision-makers. Despite the fact that our adversaries were larger and better funded than ASCAP's members, our efforts began to bear fruit.



ASCAP hosted a gala evening honoring member Billy Joel in Washington, D.C. Shown backstage at the event are (l-r) the late Congressman Sonny Bono (R-CA), Senate Judiciary Committee Chairman Orrin Hatch (R-UT), and Billy Joel.

Winter
1997-98

It All Comes Down To...

By early 1998, ASCAP had accomplished the following:

- Passage of the "La Cienega" bill in conjunction with the National Music Publishers Association (NMPA) and other allied music organizations. This bill had been "held hostage" by a few members of the U.S. Senate who were sympathetic to the demands of the National Restaurant Association.
- ASCAP pioneered new agreements with the National Licensed Beverage Association and the National Religious Broadcasters, followed by the other performing right organizations. This moved the NLBA and the NRB into a neutral

position regarding the "Music Licensing" bills, leaving the NRA to push for passage.

- Following the ASCAP negotiated agreements with the NLBA and the NRB, extensive negotiations had taken place exclusively with the NRA at the request of Senate Judiciary Committee Chairman Orrin Hatch (R-UT), and House Intellectual Property Subcommittee Chairman Howard Coble (R-NC).
- These negotiations had culminated in a late 1997 agreement covering only eating and drinking establishments. However, the NRA reneged on the Hatch agreement, much to the Senator's annoyance, indeed outrage. By that point, the NRA



ASCAP CEO John LoFrumento with President and CEO of the NMPA Edward Murphy, a leader in the passage of "La Cienega."

had been isolated.

- ASCAP was instrumental in bottling up the unfair "Music Licensing" bills in both the House and Senate Judiciary

Spring 1998

committees. Despite overwhelming approval by the Senate and House Judiciary Committees of the "Copyright Term Extension" bills, these much-needed bills had also been stalled.

When "Copyright Term Extension" finally began to move, the NRA was unsuccessful in its effort to stop the bill. The NRA suffered a 2 to 1 defeat in the Senate Judiciary Committee on "Copyright Term Extension," and were on the short end of a better than 2 to 1 vote count in the House Judiciary Committee. The bill at long last appeared to be making its way through the Congress.

A coalition was formed, including the motion picture industry, to urge passage of "Copyright Term Extension." The NRA, once again playing political hardball, persuaded the House leadership to refuse a full House vote on the "Copyright Term Extension" bill unless Congressman Sensenbrenner was permitted to offer a "Music Licensing" amendment. The stage was set.

The details of Sensenbrenner's amendment were not revealed until 24 hours before the March 1998 vote in the House. Congressman Sensenbrenner's proposal went well beyond the demands of the NRA, and created a new and broader coalition than had existed up to that point.

To replace the now-neutral NLBA and NRB, Congressman Sensenbrenner added to the NRA the National Federation of Independent Business (NFIB) and the National Retail Federation (NRF) by



ASCAP brought together songwriters, composers and music publishers with key Members of the Senate Judiciary Committee. Shown above (l-r) are U.S. Senator Fred Thompson (R-TN), ASCAP members Sandy Brooks and Garth Brooks, ASCAP Board Member Donna Hilley of Sony/ATV Music Publishing in Nashville, Senate Judiciary Committee Chairman Orrin Hatch (R-UT), ASCAP Nashville VP Connie Bradley and Senator Patrick Leahy (D-VT).

extending the "Music Licensing" exemption to retailers, and the National Homebuilders Association (NHBA), the American Society of Association Executives (ASAE), and the Consumer Electronics Manufacturers Association of America (CEMA).

Perhaps the most potent adversary of all was the National Federation of Independent Business, representing hundreds of thousands of small businesses in Congressional districts across the country. The pressure was on.

On the day of the House vote on "Copyright Term Extension" in March 1998, these organizations listed it as a

ures persuaded the House and Senate Republican leadership to pass "Copyright Term Extension." Disney's Michael Eisner personally visited with Senate Majority Leader Trent Lott, House

"key vote," which is part of their system of determining whether a candidate merits their future political and financial support. While the "Copyright Term Extension" bill had strong support across the political spectrum, Congressman Sensenbrenner was successful in his attempt to attach his "Music Licensing" bill as an amendment. His strategy worked: he had successfully bypassed the House Judiciary Committee, which had blocked his "Music Licensing" bill for so long.

In its final form, the Sensenbrenner Amendment contained an exemption of 3,500 net sq. ft. for eating, drinking, and retail establishments; an end to vicarious liability for "general" licensees; a mandated system of local arbitration around the country for any establishment wishing to challenge the fairness of ASCAP rates.

After Congressman Sensenbrenner's victory in the House, the "Copyright Term Extension" bill with his amendment languished in the U.S. Senate where Senators Orrin Hatch, Fred Thompson, Patrick Leahy, Ted Kennedy and other ASCAP supporters clearly indicated that they would prevent the bill from passing. At ASCAP's urging and with the active support of Vice President Gore, Secretary of Commerce William Daley wrote to the appropriate legislators indicating that anything like the Sensenbrenner amendment would generate a veto recommendation to the President.

Speaker Newt Gingrich (R-GA) and others. They committed to passage of the "Copyright Term Extension" bills,

Summer 1998

Who Else Needs Copyright Term Extension?

During the summer a major effort by prominent motion picture industry fig-



Senate Judiciary Committee Chairman Orrin Hatch (R-UT) and ASCAP President and Chairman Marilyn Bergman.

adversaries wanted and the 1997 "Hatch agreement," was going to be forced upon ASCAP by the other legislators involved.

On October 7, the Senate passed its version first and sent it to the House, which took it up, rather than the Sensenbrenner version. In a final piece of irony, Congressman James Sensenbrenner ended up as the chief House sponsor of the "Sonny Bono Copyright Term Extension" bill, a piece of legislation he had done everything he could to stop. President Clinton signed the bill into law without fanfare on October 27.

In a final piece of legislation, Congress passed the "Digital Millennium" Copyright Bill, which brings the U.S. into line with World Intellectual Property Organization treaties and strengthens music copyrights on the Internet. President Clinton signed this bill into law on October 28, 1998.

Fall 1998

The Heat Is On

Once that commitment was made, the problem which had to be solved was the "Music Licensing" bill. During the ASCAP Board meetings in Washington in September, Senator Lott made it very clear that though he felt the equities were on our side, it would be necessary to reach a compromise. At the same time, House Speaker Newt Gingrich was making public statements that he was going to see to it that "Copyright Term Extension" would be passed.

Following the ASCAP Board meetings with key Members of Congress, Senator Hatch continued to act forcefully on our behalf while Senators Fred Thompson and Mike DeWine (R-OH) also became involved. After several weeks of Congressional negotiations, Senator Hatch, perhaps the greatest Senate champion for the music community, reported to us that a compromise, between what our

THE EVOLUTION OF MUSIC LICENSING – POINT BY POINT

Music Licensing legislation has come a long way from where it started in the U.S. Congress more than five years ago. We successfully fought many of its more onerous provisions. Here is a brief overview of the original demands contained in the so-called "Fairness in Music Licensing" bill compared with the

final provisions of the "Fairness in Music Licensing" Amendment attached to the "Sonny Bono Term Extension" Bill passed by Congress and signed into law by President Clinton.

ORIGINAL MUSIC LICENSING DEMAND

Complete and total exemption for the use of radio and TV music for bars, restaurants and retail stores. They would pay nothing to songwriters, composers and music publishers for copyrighted music played over radio and television in their places of business.

Total blockade of the much-needed "Copyright Term Extension" provisions, even at the risk of valuable copyrights passing into the public domain.

Mandatory local arbitration of music licensing rate disputes for "general" licensees in which ASCAP customers choose to challenge the rates charged for music licenses. This provision would drag ASCAP into thousands of arbitrations for "general" licensees across the United States. ASCAP would have to prove its fees were reasonable in each arbitration!

Permitting a business owner accused of copyright infringement (even willful infringement) to avoid Federal Court action by asserting that music license rates are unfair, and opting for arbitration instead. This would enable a copyright infringer to avoid the payment of statutory damages for the use of an ASCAP members' musical property as required by law.

Ending the longstanding principle of "vicarious liability," where event organizers and others can be held liable for copyright infringements at events they control. For example, if a trade show participant is using copyrighted music illegally, ASCAP's members or another copyright owner can sue the trade show operator who is in control of the trade show or convention. (They may not choose to sue the trade show participant, who could be gone in a few days.) This impractical provision would have cost songwriters, composers and music publishers enormously, by preventing them from being able to take legal action against the parties who really benefit economically when they use music without permission of the copyright owner.

Complete exemption from music licensing fees for the appliance section of department stores, permitting copyrighted music to be played for free throughout the store.

Complete exemption from music licensing fees for agricultural fairs and conventions, regardless of how large (or profitable) they might be.

A large reduction in Radio "Per Program" music license fees for the use of ASCAP member's music for non-music-intensive radio stations, such as news/talk radio, and especially, for-profit religious radio stations. This new type of music license would have greatly reduced ASCAP income for Gospel, Contemporary Christian, and other religious songwriters, composers and music publishers. It would also have a negative impact on all ASCAP writers and publishers whose work is heard on radio stations of any format.

On-line access to the ASCAP repertory. This provision never made sense. ASCAP already provides this service through the ASCAP Web site.

FINAL PROVISIONS IN BILL

Exemption from payment for radio and TV music for eating and drinking establishments of less than 3,750 gross square feet, and for retail businesses of less than 2,000 square feet, plus additional equipment exemption for some larger establishments. Medium to larger establishments are still required to pay for music licenses.

Passage of the "Copyright Term Extension" legislation.

No arbitration clause. Instead, rate proceedings for "general" licensees may be brought in only 12 locations around the country. The user has the burden of proving that ASCAP's fees are unreasonable. This fair and reasonable system allows ASCAP's customers to challenge rates if they choose to do so, without ASCAP's members footing the bill for thousands of potential arbitration procedures across the country.

Provision dropped from final bill as signed into law.

Provision dropped from final bill as signed into law.

Exemption for the appliance section is limited only to the appliance section and only for demonstration of the appliances. This provision is similar in scope to the current exemption in the copyright law, which allows a record section to play records, tapes or CD's for demonstration purposes without payment to copyright holders. This new appliance store standard is much more reasonable than allowing an entire store to use music for free...especially as ASCAP never sought to license such uses.

Provision dropped from final bill as signed into law.

Provision dropped from final bill as signed into law after ASCAP came to an agreement with the National Religious Broadcasters

Provision dropped from final bill as signed into law.

FAIRNESS IN MUSIC LICENSING LEGISLATION Q & A

What is the "Sonny Bono Copyright Term Extension" Law and the "Fairness in Music Licensing Amendment"?

The bill that was signed into law by the President on October 27, 1998, consists of two parts: the much-needed "Sonny Bono Copyright Term Extension Act," and a few amended provisions from the objectionable "Fairness in Music Licensing Act." Copyright Term Extension" extends the length of copyright in the United States for all currently copyrighted works by another 20 years, from the current standard of the creator's "Life + 50" years to



U.S. House Minority Leader Richard Gephardt (D-MO) met with the ASCAP Board over a working breakfast at the U.S. Capitol. Shown are, (back row, l-r), ASCAP CEO John LoFrumento, Board Members Irwin Robinson, Treasurer Arnold Broido, Jay Morgenstern and Cy Coleman, and (front row, l-r) Marilyn Bergman, Gephardt, and Hal David.

"Life + 70" years for 1978 works, and from 75 to 95 years for pre-1978 works. It was designed to bring domestic copyrights into line with those of United States trading partners in the European Community. The bill is named for the late Congressman from California, himself a hit songwriter, and a strong supporter of Copyright Term Extension.

How does the "Fairness in Music Licensing Amendment" change the copyright law?

Up to now, the U.S. Copyright Law required that most businesses using radio or TV broadcasts as a source of music in a public place obtain permission to use that music from the owners of the copyright. Of course, ASCAP collects these fees on behalf of songwriters, composers and music publishers, and distributes them based on performances. The new law expands the existing exemption for *only* this type of music use for certain kinds of businesses.

What exactly does the new law exempt from licensing fees?

Businesses that perform music only from licensed radio, television, cable and satellite sources, that do not re-transmit beyond their establishments, and do not charge admission, are exempted as follows:

- All restaurants, bars and grills that are smaller than 3,750 gross square feet, and all other retail establishments that are smaller than 2,000 gross square feet, are exempt from paying license fees to songwriters, composers and music publishers, but *only* for their use of radio and TV music.

- Businesses whose square footage exceeds the amounts listed also qualify for the exemption if they use six or fewer speakers with no more than four speakers in any one room or use audiovisual equipment consisting of no more than four TV's, with no more than one TV in each room, and no TV having a diagonal screen size greater than 55 inches, together with the same speaker restrictions. Copyright owners can recover penalties from the business owners if it is determined that their claims of exemption were frivolous.

What percentage of restaurants will be exempt?

The Congressional Research Service estimates that more than 70% of restaurants and bars will be exempt for paying music license fees for radio and TV music.

continued on Page 30



Legendary ASCAP songwriters and publishers William "Smokey" Robinson and Mike Stoller traveled to Washington, D.C. to let legislators know of ASCAP's support for the "Copyright Term Extension" bills and ASCAP's opposition to the "Fairness in Music Licensing" legislation. Pictured at the Capitol are (l-r) U.S. Congressman Mike Forbes (R-NY), Stoller and Robinson.

FAIRNESS IN MUSIC LICENSING LEGISLATION Q & A

Continued From Page 29

What new provisions have been created for businesses to challenge license fees?

Business owners can contest the reasonableness of license fees in a proceeding under ASCAP's consent decree in the Federal "rate court" in New York or, under the new bill, in one of 11 other specific locations around the country. While a rate proceeding is pending, the owner obtains the right to perform music by paying an interim fee to the court. The decision as to the reasonable of the fees is ultimately to be reviewed by the rate court judge and applies only to that business owner. An owner is limited to one proceeding per license agreement. Owners which own more than six establishments, or are publicly traded cannot use this procedure. Most significantly, existing ASCAP music licensing rates are presumed to be reasonable.

How has the "record store" exemption, which allows record/CD stores to play music without a music license, been expanded?

The record store exemption has been expanded to include retail establishments whose sole purpose in performing recorded music is to promote not only the retail sale of the recordings but also the devices (such as, radios, TV's, CD players) utilized in the playback of that music.

Who will be affected by passage of this legislation?

Every working songwriter, composer and music publisher in America regardless of music genre will be affected.

What does this mean financially to songwriters, composers and publishers.

Without steps to minimize the impact of the "Fairness in Music Licensing Amendment," there will be a loss of millions of dollars annually for music creators and copyright owners, both those living here across the United States as well as for international songwriters, composers and music publishers.

Can you be more precise?

Not until we have had a chance to assess the full impact of the legislation. Although "Copyright Term Extension" was effective immediately, the Music Licensing provisions do not take effect until 90 days after the bill was signed. It will be 1999 before we can gauge the bill's impact and the reaction of our customers.

How do you expect foreign governments and foreign performing rights organizations to react to the passage of this bill?

This is an important question. The European Commission has already filed a formal complaint about the current exemption for restaurant and retail stores which use radio and TV music under Section 110(5) of the U.S. Copyright Law. They consider it both a violation of at least two different trade treaties: the Berne Convention and certain provisions of the TRIPS (trade) Agreement. We expect that they will expand this complaint to include the wider exemptions under this new legislation.

How will you fight this legislation? Where?

See "Moving Forward" below.

What is the good news in the bill?

The good news: Copyright terms have been extended from "Life + 50" years to "Life + 70" years, and from 75 years from original copyright to 95 years from original copyright for pre-1978 works. (Essentially, 20 years are added to all existing Copyright terms in the law). And more good news – the "Copyright Term Extension" provisions became effective immediately with the President's signature October 27, so no more copyrighted music will fall into the public domain at the end of 1998.

MOVING FORWARD

ASCAP is now evaluating every option to reverse the effects of this unfair music licensing legislation. A critical element of our plan will be to aggressively license those eligible establishments that have withheld royalty payment and to promote the value of live and mechanical music to a large number of newly targeted establishments. The backbone of this effort is ASCAP's exciting new Customer (formerly known as Licensee) Support Program. Its objective is to change the licensing dialogue with ASCAP's customers through business building and cost-saving ben-



PHOTO BY R.J. CAPAK

efits. For the first time in performing rights licensing history, ASCAP will be providing its customers with *more* than great ASCAP music. All ASCAP customers, restaurants, bars, grills and retailers will receive significant discounts on important items to make their lives easier, their employees happier and their bottom line richer.

More information will be shared with you on ASCAP's plans in future *Playback* issues. In the interim, visit ASCAP online at www.ascap.com for the most up-to-date information.

BENITO DE JESÚS PRESENTED WITH FIRST ASCAP FOUNDATION LIFETIME ACHIEVEMENT AWARD GIVEN FOR LATIN MUSIC

At a special reception in San Juan, Puerto Rico in October, Latin composer Benito de Jesús was presented with the ASCAP Foundation Lifetime Achievement Award, conceived in 1997 to call attention to important contributors in various genres of American music. At the time of the presentation, the award had only been presented four times, in four different categories: to Dave Van Ronk

(folk), Rufus Thomas (R&B), Red Norvo (Jazz) and Guy Clark (Country).

At the San Juan reception, a special medley of Benito de Jesús' compositions was performed by Rigel and Hiram Negrón from Peermusic Publishing and Edmundo Desdier, a longtime friend and musical colleague of Benito de Jesús, celebrated Benito's legendary work.



Pictured above (l-r) are Peermusic's Hiram Negrón, Rodolfo Barreras, ASCAP Puerto Rico's Ana Rosa Santiago, recipient of the ASCAP Foundation Lifetime Achievement Award Benito de Jesús, ASCAP's Alexandra Lioutikoff and renowned Puerto Rican performer Danny Rivera. Also pictured at right is Danny Rivera congratulating Benito de Jesús.



BENITO DE JESÚS HONRADO CON EL PRIMER "ASCAP FOUNDATION LIFETIME ACHIEVEMENT AWARD" OTORGADO EN LA MUSICA LATINA

En una recepción especial, en San Juan, Puerto Rico el mes de octubre, el compositor de música latina Benito De Jesús fue honrado con el premio "ASCAP Foundation Lifetime Achievement Award" creado en el año 1997 con el fin de llamar la atención de contribuidores importantes en varios géneros de música Americana.

Al momento de ésta presentación, el premio solo había sido entregado cuatro veces, en cuatro diferentes categorías a: Dave Van

Ronk (Folklore), Rufus Thomas (R&B), Red Norvo (Jazz) y Guy Clark (Country).

Para ésta recepción Rigel (ASCAP singer & composer) ejecutó un popurrí especial de composiciones de Benito De Jesús. El Sr. Hiram Negrón de la editora Peermusic y Edmundo Disdier, viejo amigo y colega de Benito De Jesús, también celebraron el legendaro trabajo de Don Benito.



Pictured (l-r) are Hispanic Federation President Lorrain Cortes, Bronx Borough President, Fernando Ferrer, Assemblyman Roberto Ramirez, Former President of the Hispanic Federation Luis Miranda and recording artist Johnny Pacheco.

FULL FORCE

In October, a press conference featuring many leaders from New York's Latin community was held at ASCAP's New York offices to announce a benefit concert, Ayuda A Los Pueblos, for the victims of Hurricane Georges in Puerto Rico and the Dominican Republic. Among those present were recording artist Johnny Pacheco and the Bronx Borough President Fernando Ferrer. Among those who performed at the concert held at the Hostos Community College in the Bronx were Isidro Infante and his Orchestra, José Alberto, Johnny Pacheco, Miles Peña, Hilton Ruíz, Ray Sepulveda, Dave Valentín and others.

FUERZA COMPLETA

El pasado mes de octubre, se llevó a cabo una conferencia de prensa donde muchos líderes de la comunidad latina en New York se dieron cita en las oficinas de ASCAP para anunciar el concierto benéfico Ayuda A Los Pueblos víctimas del huracán Georges en Puerto Rico y República Dominicana. Entre los presentes se encontraba Johnny Pacheco and el Presidente del condado del Bronx, Fernando Ferrer. Entre los participantes del concierto, ofrecido en el Hostos Community College en el Bronx, se encontraba Isidro Infante y su orquesta, José Alberto, Johnny Pacheco, Miles Peña, Hilton Ruíz, Ray Sepulveda y Dave Valentín entre otros.

Film & Television

THE SOUND OF FILM

A four-city celebration of the art of film music composition, the 1998 DIVX Soundtrack Festival, was held in New York, Los Angeles, San Francisco and Chicago in November. Presented by one of New York's most innovative festival producers, KnitMedia, home of the Knitting Factory, the Festival allowed audiences to experience first-hand the music of some immense talents in the world of film. ASCAP composers who performed included Carter Burwell at L.A.'s El Rey Theatre, and Stephen Endelman and Mark Isham at L.A.'s Dragonfly. In New York, Randy Newman played Town Hall and Carter Burwell, Stephen Endelman and Ryuichi Sakamoto played the Knitting Factory. John Lurie and the Lounge Lizards also played New York's Tribeca Performing Arts Center. In addition to the performances, a full day of panel discussions focusing on soundtrack trends in the record and film industries was held in New York.



Pictured above is Stephen Endelman leading his ensemble, Parabola, in excerpts from his film scores.

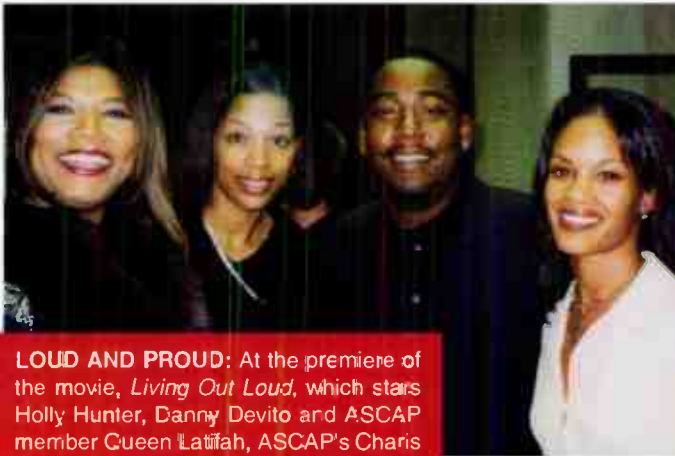


DIVX SOUNDTRACK FESTIVAL: Pictured above are ASCAP's Nancy Knutsen, composer Mark Isham, ASCAP's Pamela Allen, composer Stephen Endelman and ASCAP's Kevin Coogan at L.A.'s Dragonfly; pictured at their performances as part of the four-city DIVX Soundtrack Festival are, right, composer/flugelhorn soloist Mark Isham with his quintet performing excerpts from his film scores at Dragonfly; and (inset) in New York City, ASCAP's Sue Devine, Loretta Muñoz and composer Ryuichi Sakamoto at the Knitting Factory.





NOTHING BUT NEWMAN! ASMAC's 60th Anniversary Golden Score Awards, co-hosted by ASCAP, celebrated the musical legacies of Alfred, Lionel and Emil Newman, in addition to the lives of Thomas, David and Randy Newman. Highlights of the evening at the Beverly Hilton Hotel in Beverly Hills included comments by John Williams and ASCAP Board member David Raksin, and musical direction of the Young Musicians Foundation Debut Orchestra by ASCAP member Alf Clausen. Pictured, left, (l-r) are President of Fox Music Robert Kraft, ASCAP's Todd Brabec and Randy Newman; and, below left, speaker and ASCAP Board member David Raksin and, right, newly-elected ASMAC President Ian Fraser, who conducted the concert suite, "Little Women."



LOUD AND PROUD: At the premiere of the movie, *Living Out Loud*, which stars Holly Hunter, Danny Devito and ASCAP member Queen Latifah, ASCAP's Charis Henry congratulated Latifah on her fine acting chops. Pictured at the premiere in Los Angeles are, above (l-r) Latifah, Flavor Unit Management's LB and Shakim and Henry

DUDLEY DO-RIGHT: ASCAP's Nancy Knutsen (at left in right photo) presents an ASCAP / PRS Award to composer Anne Dudley in recognition of her Academy Award-winning score to last year's comedy smash hit, *The Full Monty*. The ceremonies took place at the Landmark Hotel in London on October 22.



PHOTO BY SYLVAIN MASON

THE 50TH ANNUAL EMMY AWARDS

WHERE: Pasadena Civic Center, Pasadena, CA

WHO WON: ASCAP members, including:

Outstanding Music Composition for a Miniseries or a Movie (Dramatic Underscore) – Bruce Broughton, composer for "Glory & Honor" - TNT

Outstanding Music Direction – Bill Conti, Music Director for the 70th Annual Academy Awards - ABC

Outstanding Music and Lyrics – Alf Clausen, Composer, and **Ken Keeler**, Lyricist, for *The Simpsons* - Fox (Ed. note: Second year in a row for Alf and Ken in this category. Woo-hoo!)

Outstanding Main Title Theme Music – Maribeth Derry, **Tom Snow** (BMI), **Robbie Buchanan** and **Richard Barton Lewis** (BMI), Composer/Lyricists for *Fame L.A.* - Syndicated.



Pictured above, left, is **Alf Clausen**, proud owner of a new Emmy, and, right, attending the festivities are ASCAP's Nancy Knutsen with PRS composer **Trevor Jones**, nominated for his score to "Merlin."



Workshop participant Lisa Somodi, above, conducts a world class orchestra at the Newman Scoring Stage and, at left, participant Andy Brick conducts his score.

the craft and business of scoring: ten years strong

The 1998 Film Scoring Workshop was presented in July and August. 18 composers spent ten evenings with some of the industry's top working professionals learning the craft and business of scoring. Composer Richard Bellis lent his talent and expertise as host. 20th Century Fox generously opened the doors to the Newman Scoring Stage for a spectacular recording session involving 40 of Hollywood's finest studio musicians

World Class is the only way to describe the talent that has made The ASCAP Film Scoring Workshop such a success since its beginnings ten years ago. Those at the top of their careers graciously give something back, while those who aspire to score take home a valuable part of the craft.

In the Beginning, There Was Fred Karlin

ASCAP first produced this workshop on the Fox lot in 1988 with renowned composer/

author Fred Karlin. Two years later, it became the ASCAP/Fred Karlin Film Scoring Workshop. Many have helped make this one of the finest professional programs available, including scoring engineer Armin Steiner, contractor Sandy De Crescent, Local 47 and the RMA, music librarian JoAnn Kane, Segue Music's Dan Carlin and Jeff Carson, and many more.

Participants are chosen based on their ability to write dramatically for orchestra and their potential for a career in scoring. A "blue ribbon" selection committee, which is made up of composers and industry professionals, judges the submissions.

One need not be a member of ASCAP to attend and it is free of charge to those who are selected. Partial sponsorship is provided by The ASCAP Foundation with the balance funded by ASCAP's Film & TV Department.

The workshop consists of several classroom style sessions that include topics such as scoring theory, technique, tools, philosophy, legal issues, negotiating and networking.

Nothing says more about the level of the workshop than the list of those who have generously participated as guests and partners. This year Segue provided



Workshop participants pose on the Newman Scoring Stage, flanked by ASCAP's Bill McRae (front left) and Richard Bellis (back right).

the services of music editor/composer Michael Ryan, who was involved at every turn. Guest speakers included composers John Debney, John Frizzell, Jeff Rona, Marco Beltrami, Jim Latham, attorney Steve Winogradsky, ASCAP's Jeanie Weems, journalist Jon Burlingame, Sandy De Crescent, music librarian Lars Clutterham and many more. Sony provided their scoring stage for an evening of conducting lessons, while Zomba's Neil Portnow hosted an evening discussion on music publishing, music supervision and more.

Recording with an A-List Orchestra

The recording session is always the culmination of each workshop. Each participant composed a cue recorded on Fox's Newman Stage. Sandy De Crescent and David Low of Sabron, Inc. contracted an all-star orchestra while Steve Bramson sat in the booth reading scores and guiding participants. Armin Steiner and the Newman Scoring Stage staff provided a flawless session with the great sound associated with them. JoAnn Kane's Jim Hoffman was librarian and Richard Bellis mentored as each composer stood on the podium as a professional among top professionals.

Of course, the stars of the hour were the workshop participants whose works

was astonished at the high level of professionalism in both the studio and the program. Some of the music quite literally knocked my socks off." Many of the participants have gone on to work in various parts of the scoring community.

"My First Opportunity to Experience a Truly Professional Working Environment"

One participant, Michael McCuistion, had this to say about the workshop. "The ASCAP Film Scoring Workshop was my first opportunity to experience a truly professional



(l-r) Behind the scenes Music Librarian Jim Hoffman (JoAnn Kane Music Services), Contractor David Low (Sabron), Music Editor Michael Ryan (Zomba) and Scoring Mixer Armin Steiner brought the highest level of professionalism to the workshop.

Overall, I'd say that the ASCAP workshop was one of my richest sources of information about film scoring, and the Fox recording experience comes closest to the actual sessions I've done professionally since then."

"A Tremendous Gift from ASCAP"

Dean Grinsfelder said, "The workshop is an enormous gift from ASCAP, Fred Karlin and the many top industry professionals who have contributed their time and energy to help upcoming composers. It gave me the palpable sense that I am part of a community that truly cares about its younger members."



Pictured (l-r) are ASCAP's Bill McRae, Jeanie Weems, mentor Richard Bellis, Fox's Mary Jo Mennella, ASCAP's Pam Allen, Kevin Coogan and Sue Devine.

working environment as a film composer in Los Angeles. I consider my first recording at the Fox Scoring Stage (now the Newman Stage) with top studio musicians and a world-class engineer the beginning of my career here in Los Angeles. The workshop gave me a kind of recording session that if the opportunity presented itself, I would be ready for the challenge of working with an orchestra to record a score.

"The recording session was bolstered effectively with many evenings of discussions with top professionals in our field discussing many aspects of the scoring process. Because workshop attendance was limited, there were

plenty of opportunities to ask questions and create an environment of dynamic discussion rather than static lecture.



Above (l-r) are composers Steve Bramson, Ray Colcord, Richard Bellis, Charles Bernstein and Mark Watters, who dropped by the session.

were performed. The quality of these composers has been remarkable every year. Charles Bernstein commented, "I

Flavio Motalla said, "It's amazing how much useful information you get out of this short workshop. The orchestral recording session was just outstanding!"

This is the first year ASCAP has produced the workshop without the composer most associated with it – Fred Karlin. Fred was honored last year by the ASCAP Foundation for his selfless efforts with the workshop. Fred's legacy lives on in the spirit of the workshop – mentoring the composers and the craft of film scoring.

Those who would like to be on the mailing list for the next ASCAP Film Scoring Workshop should send their contact information to: ASCAP, 1999 ASCAP Film Scoring Workshop, 7920 West Sunset Blvd, 3rd Floor, Los Angeles, CA 90046. ASCAP also has many other workshops and programs. Please write to request a brochure or call 323-883-1000 for more information.

Nashville



"I'm Alright" and "Bye Bye"
ASCAP's Ralph Murphy, Jo Dee Messina
and Phil Vassar



"Don't Laugh At Me"
Mark Wills, Steve Seskin and Allen Shamblin



"Forever Love"
Liz Hengber, Reba McEntire and Deanna Bryant



"Now That I Found You"
Terri Clark, Vanessa Corish, ASCAP's Ralph Murphy
and Paul Bequard (J.D. Martin not pictured)



"I Can Still Feel You"
Collin Raye, Tammy Hlyler and Kim Tröbble



"Where The Green Grass Grows"
Jess Leary, Tim McGraw and Craig Wiseman



"Everything's Changed"
Larry Boone, Richie McDonald, ASCAP's Ralph Murphy, Paul
Nelson, Keech Rainwater and ASCAP Board member Donna Hillley



"Let Me Let Go"
Faith Hill and Steve Diamond



"A Little Past Little Rock"
Tony Lane, Jess Brown, Lee Ann Womack and Brett Jones



"66"
William Wallace, Tyler, Amanda and
Steven Wilkinson of the Wilkinsons



"It Must Be Love"
Ty Herndon and Craig Bickhardt



"You're Easy On The Eyes"
Terri Clark

PHOTOS BY ALAN L. MAYOR

THE NASHVILLE #1 CLUB

ASCAP'S Nashville Number One Parties, which honor the writers of the songs that reach the very top of the charts, has, in addition to being just a genuine good time, become a great source of pride for ASCAP members in and around Music City. 1998 was a banner year with 34 ASCAP writers enjoying a total of 25 Number One hits. Pictured at left are photos from Nashville's recent Number One Parties. Congrats to all!

98's Other Number One Country Songs!

- "Love Of My Life"
- "She's Gonna Make It"
- "You're Still The One"
- "Two Pina Colodas"
- "Out Of My Bones"
- "This Kiss"
- "I Just Wanna Dance With You"
- "From This Moment On"
- "There Goes My Baby"
- "Just To Hear You Say That You Love Me"
- "Honey I'm Home"
- "Someone You Use To Know"



CHICKS AND BALANCES: Monument/Sony recording artists the Dixie Chicks exploded onto the music scene in 1998. The Texas natives enjoyed a triple-platinum year with songs from their debut album, *Wide Open Spaces*. Pictured (l-r) at a reception hon-

oring the trio are ASCAP's John Briggs, Dixie Chick Emily Erwin, Connie Bradley, Sony Records' Allen Butler, Dixie Chicks Natalie Maines and Martie Seidel and producer Paul Worley.



AT THE BLUEBIRD: Diane Warren helped raise more than \$10,000 for Park Center's Safe Haven program at a recent fundraiser held at the Bluebird Cafe. Nashville's Park Center is an organization designed to help adults with a history of serious mental illness become as socially, personally and vocationally independent as possible. During the event, ASCAP was pleased to honor Warren with a special citation for her incredible success in 1998. Pictured, (l-r) are Warren with ASCAP's Connie Bradley.



ON A MISSION: Recently in Polson, Montana, ASCAP sponsored a writer night to benefit the Mission Valley Scholarship. Pictured (l-r) are: Vice President of CBS

Cable Paul Corbin, Tim Ryan, Leslie Satcher, Bernie Nelson (in back), Helen Darlin, Kostas, Kalliy Torgerson and ASCAP's Pat Rolfe.



IN THE STUDIO: ASCAP recently visited the Katinas in the studio where they were working with songwriter/producer Tommy Sims. Pictured, left, (l-r) are John and James Katina, ASCAP's Dan Keen, Sam and Joe Katina, Connie Bradley and Tom Collins. Seated (l-r) are Sims and Jesse Katina.

ASCAP WEAR™

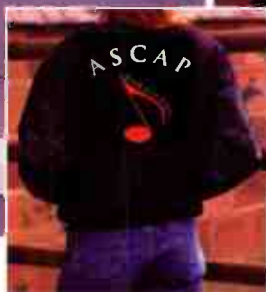
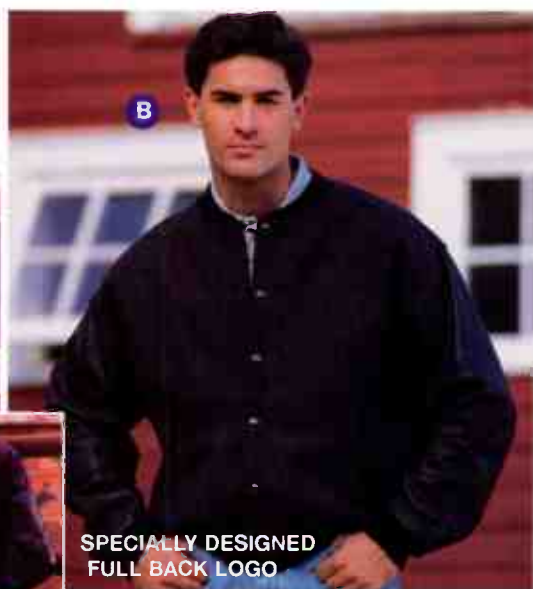
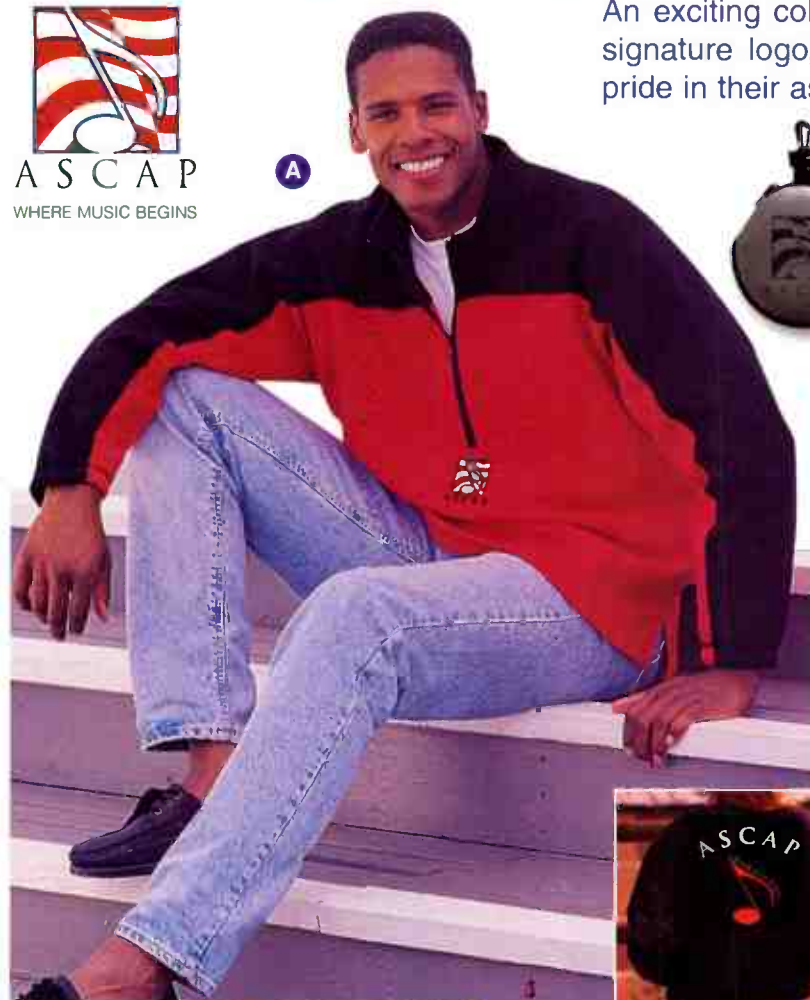


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Color: Black Sizes: S - XXXL

\$149.75

C. BARN COAT

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G. SOLID PIQUE

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Sizes: S - XXXL \$ 28.75



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Color: Ash
Sizes: M - XXL \$33.75



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I

J

K



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M

P

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N

O



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Windproof fiberglass golf umbrella, 62" arc, matching nylon sleeve.
Color: Black \$22.00



Q



PHOTO BY PETER SERLIN

Big Bang Bash

At the Bang on a Can Benefit Concert supporting the People's Commissioning fund, ASCAP composer and founder of Meet the Composer, John Duffy, was the honoree. In recognition of his vision and advocacy for all composers, Duffy is pictured with performers, composers and

benefit hosts in celebration of the great diversity of American music, from Philip Glass to Thurston Moore. Pictured (seated front l-r): Pamela Z, Julia Wolfe, Paul Miller (DJ Spooky), Steve Reich (standing, center, l-r): Lisa Moore, Billy Taylor, Cecil Taylor, John Duffy, ASCAP's Fran

Richard (standing, rear, l-r): Christine Williams, David Lang, John Corigliano, Michael Gordon, Mark Stewart, Evan Ziporyn, Joan Tower, Alvin Singleton, Steven Schick, Maya Beiser, Thurston Moore and John Shaefer.

Minnesota's Argento Receives McKnight Distinguished Artist Award



PHOTO BY SAL SODG

Dominick Argento, a Pulitzer Prize-winning composer from Minneapolis, has been named as the first recipient of the McKnight Distinguished Artist Award. The cash award will be given annually to a working artist who has had a significant impact on the arts in Minnesota over a lifetime. Argento, who has lived in Minnesota since 1958, is a founder of the Minnesota Opera and was appointed composer laureate of the Minnesota Orchestra in 1997. Best known for his lyric operas, of which

he has written thirteen, including *The Aspen Papers* and *The Dream of Valentino*, Argento is also master of the song cycle. His works are performed world wide, available on recordings and have been seen internationally in theaters and telecasts.

World Class Composer

ASCAP composer Tania Le n has been quite celebrated lately. In addition to being honored at the Governor's Arts Awards at Lincoln Center recently (see page 13), she was also honored at the American Composers Orchestra Benefit at the Plaza Hotel on November 17. Born in Cuba, Le n currently lives in New York City. Le n (left) is pictured with ASCAP's Fran Richard at the ACO benefit at the Plaza. And to top off an already successful year, Tania conducted ten performances of her opera, *Scourge of Hyacinths*, based on a radio play by Wole Soyinka, at the Geneva Opera in Switzerland. The production, staged by Robert Wilson, was chosen in commemoration of the 50th Anniversary of the Human Rights Declaration. While in



Switzerland, Tania was a speaker at the Annual Meeting of the World Economic Forum in Davos at which leaders in all disciplines address issues of Global concern, including the role of the arts and entertainment in promoting cultural tolerance and understanding.



PHOTO BY PAUL FRANZ

Stealing Fire

The Pioneer Valley Symphony, located in Greenfield, Massachusetts, recently celebrated its 60th anniversary. As part of the festivities, the world premiere of Lance Hulme's *Stealing Fire* was presented. Hulme is winner of the 1998

Rudolf Nissim Award. Pictured at the reception after the premiere is (l-r) PVS conductor Paul Phillips (a conductor judge of the Nissim competition), ASCAP's Fran Richard and Hulme.



PHOTO BY CHRISTIAN STEINER

Kenji Bunch

A new ASCAP member and ASCAP Foundation/Morton Gould Young Composer winner, composer Kenji Bunch was chosen last year as Young Concert Artists' Composer-in-Residence by a panel of distinguished YCA alumni. During his tenure, he will write two works for members the Young Concert Artists roster. His first commission will be for violist Naoko Shimizu, who will premiere the work on her debut recitals in the Young Concert Artists Series at the 92nd Street Y in New York and at the Kennedy Center in Washington, D.C. Bunch has also received commissions from the English Chamber Orchestra, the St. Luke's Chamber Ensemble, Collegium Novum-Zurich, the New Juilliard Ensemble and others.

Also a violist, Bunch has performed with Continuum, the Orpheus Chamber Orchestra and with rock groups such as the Who, jazz legend Omette Coleman and pop vocalist Bobby McFerrin. He also performs with his own group, The Flux Quartet.

Far Out



PHOTO BY JAMES MONTAGNY

Composer-in-Residence for the Chicago Symphony Orchestra, Augusta Read Thomas recently had a World Premiere of a new work entitled *Orbital Beacons*." Subtitled

Concerto for Orchestra," the piece called for a re-seating of the orchestra into eight concertino groups arranged in two semicircles around the conductor, with four string choirs fanning out from the podium and the rest of the musicians in the rear. Thomas has stated that her first idea for the piece was the title, which conjures up images of luminous shapes whirling in the cosmos. The resulting music includes six movements each named for a different constellation and the musical ideas therein do indeed whirl about, sometimes colliding and imploding like supernovas. Pretty far out.

Goat

"I was writing deep, dark, angst-ridden songs," says Ruff House/Columbia recording artist Goat. "Then Kurt Cobain came along, and I thought that he did it so well. I just decided that my thing would be to put something positive into the world." That "something positive" ended up being 11 uplifting, groovy, keyboard-fueled songs on his debut album, *Great Life*. The title songs implores everyone to "start having a great life," while a hip-shaking bass line digs a groove so deep you need a ladder to get out of it.

Life hasn't always been so great for Goat. His mother committed suicide when Goat was 13 years old and he became a loner. Lucky for him, the music that ran through his head was a constant companion. Later, he moved to New York City where he not only got a job mopping floors at the Power Station recording studio, but also was able to live there cheaply. His first-hand exposure to such great artists as the Rolling Stones, Peter Tosh and Bruce Springsteen convinced Goat that he wanted to write and perform songs.

After a period of supporting himself as an accompanist at the Martha Graham Dance School and touring with legendary songwriter/performer Otis Blackwell ("Great Balls of Fire" and "All Shook Up"), Goat's friend Chris Whitley encouraged him to find his own sound. So, deploying an arsenal of keyboards, organs and effects and drawing from his love of funksters such as Professor Longhair and Sly Stone, Goat began to write the music that moved him the most. That was the easy part. The hard part was navigating the music industry to get noticed.

Says Goat, "I made the mistake of wearing a red sequin dress and combat boots at an industry showcase. Everybody was dancing, but they went away looking at my lawyer a little funny. You know, you're trying to get attention to make an impact. My idea was if somebody could just shoot me in the shoulder, just wing me, then I could finish the show bleeding, maybe that would do it."

Eventually, the simple, rollicking spirit of "Great Life" got noticed and before he knew it, Goat was signed to Columbia. And better yet, "Great Life" began a great life of its own. It began getting used on ESPN, "Monday Night Football," the NHL Playoffs and the X-Games. It has also been used in hit movies and soundtracks such as Jackie Chan's *Super Cop* and *I Know What You Did Last Summer*.

With London picking up on the charms of "Great Life," Goat is looking forward to the next possible single from his album and beyond. Consistently optimistic, Goat says, "I believe in silver linings and I think that life is so short that you have to make the best of it. In fact, I just wrote a new song and it's the best I've ever done. It's called "Sunny Days Are Coming."

Timbaland

Missy "Misdemeanor" Elliott, Aaliyah, Ginuwine and SWV have all had big hits in the past couple of years, and most of them have featured interjections from a metallic phone-like voice in the background. The owner of that voice is also the co-writer and producer of those hits, and he's now a solo artist in his own right: Virginia native Mr. Timothy Mosely, aka Timbaland, one of the most successful and strikingly innovative producers of the past few years. His work: Aaliyah's *One In A Million* album has actually sold two million, Missy's *Supa Dupa Fly* is platinum-plus, as is Ginuwine's *The Bachelor, Welcome To Our World* (the first LP from Timbaland and rapper

Magoo), and the *Dr. Dolittle* soundtrack, which features Aaliyah's stunning "Are You That Somebody?" – arguably Tim's greatest song yet. And that's not counting Playa, Lil' Kim, SWV, Total, or Nicole Ray. All told, the "man from the big V-A, uh-huh" has accounted for over ten million record sales in two years.



And now, he's doing it on his own: his debut album, *Tim's Bio: From The Motion Picture: Life From Da Bassment* is the first release from his own Z-Man Records through Blackground Enterprises and Atlantic Records. It features

contributions from most of the people listed above, as well as rappers Jay-Z, Nas, and Mad Skillz. The album also features Tim's trademark sound (few samples, spare instrumentation – "Are You That Somebody?" in particular makes as much use of silence as sound – and skittering, busy beats that owe as much to jungle and drum n' bass as R&B), and more of his vocals than we've heard yet. Yet *Tim's Bio* is as much about furthering the careers of others as it is about its svengali-like creator. "I think it's about time that the world knows that I can do songs with different people and bring life to them," he says. "That's what Timbaland is: making people. Making stars, making hit artists. Not just hit records, but hit artists. That's what *Tim's Bio* is. It's putting it all together."

Citizen King

Believe it or not, some heavy-duty artistes have hailed from Milwaukee, Wisconsin: Liberace, Frank Lloyd Wright, Les Paul, just to name a few. Now, ladies and gentlemen, make way for Citizen King, a five-member band all hopped-up on bratwurst, beer and styrofoam cheeseheads. Their radio-friendly, sonic casserole can be heard on their debut Warner Brothers Records release, *Mobile Estates*, co-produced by vocalist/bassist Matt Sims and keyboardist Dave Cooley, along Eric Valentine (Third Eye Blind, Smash Mouth).

"The album's called *Mobile Estates* because it's all about moving from style to style, from vibe to vibe, and it's about Citizen King traveling, taking it on the road," says keyboardist Dave Cooley. "It also refers to that salesman's 'don't call it a trailer park' rap about how 'mobile



estates are the wave of the future."

These irreverent songwriters don't have to look far for inspiration. Milwaukee is plenty colorful. " 'Basement Show' is a true story," says frontman Matt Sims, referring to a certain drinking technique in which a watermelon is infused with a bottle of vodka. "That's how Citizen King and everybody else parties in Milwaukee," he continues. " 'Long Walk' is about finding your way back home — and trying to find yourself, before you turn back into a pumpkin — after one of

those parties. 'Closed for the Weekend' is a true story, too, about being locked up in jail for two days."

With a name derived from both the Orson Welles movie and the former Governor of Louisiana, Huey "Kingfish" Long, Citizen King is casting a wide net for new fans. "We're an all-access band and we're an easy-access band," says Sims. "We're making fun of totalitarianism and high-browism. It's all about an attitude. We're all citizen kings."

Duncan



"I've always written pop songs as short stories," says New Jersey-based singer/songwriter Bob Duncan. A graduate of Yale (Music and Economics) and a former pianist and singer who toured with Billy Joel,

Duncan has released two independent albums in the past two years, *Fade* and *A Tourist in Lovetown*, on InnerGroove Records. The albums feature unabashedly romantic, bittersweet pop songs that are heavy on the hooks. After a five year stint in which he formed his own company, writing themes for television shows ("mostly sport shows"), Duncan decided that his true call-

ing was always as a pop songwriter and he returned to the fold.

"Even when I studied music, whether it was Schumann or Mahler, I was always attracted to songs," says Duncan. "There was something about the brevity of the format that I liked. Maybe I had a short attention span or something."

While earning good money writing TV themes, Duncan began to feel a bit unfaithful to his muse. "Doing the work for hire stuff was almost like sleeping around and it started to corrupt my other interests in music, how I listened to music, how I approached music. I realized I didn't want that corruption."

So, unlike some pop songwriters, who start out writing songs for themselves and then often move into TV and film work, Duncan went the other way, and had to make a fresh start again. "I had to revisit the inspiration and force myself to start writing without a deadline," he says.

Without the framework that assignment writing required, Duncan re-embraced the challenges that every songwriter faces – the

search for inspiration.

"I'm not 12 years old and can't just sit down and write something anytime I want, he says, "so I have to find a system to remember the things that inspire me when I do sit down to write. That's the hardest thing about writing as an adult, which is revisiting the inspiration. Because it's not just the idea – the idea is there – it's more the mood, the color.

"I carry a cassette recorder around with me," he continues, "but the biggest problem is keeping track of all the tapes. I think every writer has dozens of idea tapes lying around and you don't know what's on them or where anything is on the tape."

As a true songwriter, Duncan is currently enjoying the process again. And as someone who is writing in the classic pop mode, he feels there will always be a place in the world for well-written songs.

"I have faith that people will always relate to pop songs," he says. "And I don't think there's that much difference between an Alanis Morissette song and a song by Leonard Bernstein from *West Side Story*."

1999 MEMBERSHIP MEETING AGENDA

As you know, each year in Los Angeles, New York, and Nashville, ASCAP holds General Membership meetings, where Members can learn more about ASCAP's direction and goals for the coming year and enjoy the opportunity to network with colleagues, staff and Board Members. At this year's meeting:



■ ASCAP President and Chairman of the Board Marilyn Bergman will discuss the Society's legislative accomplishments and challenges.



■ Chief Executive Officer John LoFrumento will discuss ASCAP's year-end financials and provide an update on ASCAP's recent accomplishments.



■ Senior Vice President/Director of Membership Todd Brabec will highlight the achievements of many of our members, and provide updates on benefits and other membership-related issues.

This year, ASCAP is also pleased to introduce an added feature: two seminars prior to the General Membership meeting, which will explore important topics in greater detail than the larger meeting allows. One session will address Estates and Claims, or how to ensure that your copyrights continue to work for you and your successors for as long as the law permits, and the other will present an overview of ASCAP's payment system. These sessions can greatly enhance your knowledge of the way your Society operates. They are being held earlier in the afternoon; for those unable to attend, a synopsis of both sessions will be on the ASCAP web site within a few days after the meeting.

ESTATE PLANNING AND YOUR COPYRIGHTS

- Do you know what's in your catalogue?
- Do you know who your co-writers are?
- Do you know who your successors are?

At whatever stage you may be in your career, probably one of the last things on your mind is what will happen to your royalties after you pass away. However, it is an important issue, especially when it concerns your spouse, your children or people to whom you want to pass on the legacy of your copyrights. With the recent passage of Copyright Term Extension, which extends the copyright term from life plus 50 to 70 years, there is no better time to get your house in order. Even if your song isn't a hit now, it could be down the road, and by learning and doing some basic things now, you can ensure

that your copyrights will carry on as you wish after you are gone.

Paula Katz, ASCAP Director of Estates and Claims and Andrew Auchincloss of White & Case, Estate and Tax Planning Issues, will host a seminar on Estate Planning and Your Copyrights before the ASCAP Membership Meetings in Los Angeles, New York City and Nashville and will be on hand to answer questions.

If you have questions in advance that you would like answered at the seminar or if you have questions and cannot attend the seminar, e-mail them to Paula Katz at Estatesclaims@ascap.com.

UNDERSTANDING THE ASCAP PAYMENT SYSTEM

- How do I get paid?

That question is understandably one of the most common questions asked of the ASCAP staff. To help you understand the overall design of the ASCAP payment system, ASCAP's Senior VP of Membership Todd Brabec and VP and Chief Economist Peter Boyle will present an explanation of the many factors that go into figuring out how much a particular performance is worth and will outline the steps from performance to royalty check at special seminars to be held before the membership meetings in Los Angeles, New York and Nashville.

Membership Meetings Schedule

LOS ANGELES

Wednesday, February 10th
5:00 pm
Beverly Hilton
9876 Wilshire Blvd.
Beverly Hills, CA

NEW YORK CITY

Monday, March 15th,
4:30 pm
Marriott Marquis
1535 Broadway
New York, NY

NASHVILLE

Wednesday, April 14th,
3:00 pm
Loews Vanderbilt Plaza
2100 West End Avenue
Nashville, TN

Pre-meeting seminar times and registration information is included on your membership meeting invitation.

1-800-95ASCAP

ASCAP'S MEMBER SERVICES DEPARTMENT PROVIDES A TOP TOLL-FREE RESOURCE

In January, 1995, as part of an unprecedented re-engineering plan, ASCAP established a toll-free number, 1-800-95ASCAP, for members to directly contact a newly-enhanced and well-trained Member Services department. Today, the phone number and the department, utilizing the latest in communication and issue identification and resolution technology, continues to be one of the greatest sources available to members who need quick, helpful answers to questions about any aspect of their ASCAP membership.

The department consists of 10 Member Services Representatives, a Member Services Rep Supervisor as well as 5 administrative staff. The Reps have been trained to help members in many areas, from the routine to the complex, whether it be a member simply wanting to change his/her address or a question about a distribution statement.

The Reps are available, with full access to ASCAP's many databases, to assist members. For example, the development and installation of "Metaviewer" software has allowed members' performance statements to be available on-line for the Reps the same day that the statements are mailed out to members.

One of the best services provided by the department is its "Call Tracking System" which allows complete logging, monitoring and history of all inquiries that come into the department, whether they come from phone calls, e-mails or in-person. Every single inquiry is logged in. So, if a member has to call more than once on a particular issue, for example, to provide additional information required to resolve the inquiry or simply to inquire about the status of their inquiry, they need not talk to the same Rep to receive assistance, as all Reps have access to the member's initial inquiry as well as any updates leading to the final resolution.

"ASCAP Member Service's mission is to provide consistent quality service and strive to surpass our customers' expectations," says ASCAP Member Services Director Paula Perry. "But, to help us help members better," says Ms. Perry, "it is important that members gather and provide us with as much information as possible when they call. In addition to providing us with their member number (which appears on each member's ASCAP Membership Card or any royalty distribution statement) or legal name, if a member calls to inquire about a radio per-

formance, they should provide us with the song title, the approximate time period (month, quarter, etc.) and any radio station call letters. If it is a TV performance, members should provide a bit more information, including song title, program name, the episode name (if it is a series), date of performance and station call letters. The more information we have, the easier it is for us to research the issue, especially if we must refer the inquiry to a third party."

Ms. Perry cites that the Member Services department receives - per month - almost 4,000 calls, around 1,800 address changes, 200 written correspondences and about 200 hits on the Member Services area on ASCAP's Web site (www.ascap.com). And the most common questions asked of the department concern TV performances, questions about ASCAP's surveys, requests for complete listings of registered and/or performed works or the mailing date of the royalty distribution checks.

ASCAP urges members to use the automated call distribution system, 1-800-95ASCAP. The Member Services staff is equipped to expedite requests better than any other department. In fact, members should avoid call-

ing individuals in other departments for basic requests (especially those whose job it is to get distributions out on time). Members should use the 800# for such things as the mailing date of the next royalty distribution, details on the information ASCAP needs in order to update our records for change of address, to link to many of the third parties which provide benefits to ASCAP members, or to speak with a Rep to obtain information other than that provided on the recorded announcements. The recorded announcements on the 800# are updated as needed, so that it may not be necessary to always speak with a Rep. For example, the department receives approximately 500 - 700 calls per month requesting the mailing date of the royalty distribution checks. By simply pressing option 1, then option 1 again at the next prompt, the member can obtain this information, without having to wait for a Rep.

If a member wishes to submit an inquiry by e-mail they should send it to info@ascap.com. Faxes may be sent to the department at 212 595-3276. The Member Services Department is open Monday through Friday from 9:00 AM to 8:00 PM. (EST)

ASCAP 1999 DISTRIBUTIONS THROUGH APRIL

January 15 - Writers' Quarterly BCO* Distribution for 2Q98 performances

February 24 - Writers' and Publishers' International Distribution

March 23 - Publishers' Quarterly BCO Distribution for 3Q98 performances; 1998 Annual BCO Distribution; 1998 Annual SRE** Distribution.

April 13 - Writers' Quarterly BCO Distribution for 3Q98 performances; 1998 Annual BCO Distribution; 1998 Annual SRE Distribution

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

**SRE = Symphony Concert, Recital and Educational performances

ASCAP INCREASES NUMBER OF INTERNATIONAL DISTRIBUTIONS

As a result of steps taken by ASCAP to maximize the timeliness and accuracy of members' foreign society royalty payments, ASCAP President and Chairman Marilyn Bergman has announced that, effective February 1999, ASCAP will increase the number of International Distributions from three (April, August, December) to four (February, May, August, November) per year. Because

of the greater number of distributions, members will also receive performance royalties quicker. For instance, for the February 1999 International distribution, members can expect performance royalties from the major affiliated societies such as Britain (PRS), France (SACEM), Germany (GEMA), Canada (SOCAN), Japan (Jasrac) and Italy (SIAE), two months earlier than in the past.

COMMISSIONED

Jason Eckardt by Carnegie Hall to write a concerto for piano and chamber ensemble to be premiered by Marilyn Nonken in April 1999.

Gary Fitzgerald to write music for the CBS News Production of "Biography's" "Dr. Laura Schlessinger" which aired February 1st.

Wayne Evan Hankin to compose four new works: two for the Country Dance and Song Society, one for the American Recorder Society and a private commission. All four works will be based on traditional dance forms: the Scottish straspay, American waltz, English country dance and the Italian trotto.

Ray Loring's "Celebration for Flute and String Orchestra" by Mt. Ida College for the Mt. Ida College Centennial Celebration in Newton, MA. The work was premiered on October 30th, 1998. The flute soloist was Michael Finegold and the conductor was Gil Rose.

Stephen Rosenthal's score for a documentary dealing with teenage pregnancy, "The Choice of a Lifetime: Education Before Father-hood," which is receiving national distribution.

FEATURED

Leroy Anderson's music in a ballet created by choreographer Mark Morris for San Francisco Ballet's 98-99 Repertory Season. Morris has chosen the following pieces of Anderson's music to choreograph: "Sleigh Ride (Overture)," "The Typewriter," "A Trumpeter's Lullaby," "Saraband," "Balladette," "Jazz Pizzicato," "Jazz Legato," "Fiddle Faddle," "The Girl in Satin," "Song of the Bells" and "The Syncopated Clock." The ballet will be performed in the Spring at the San Francisco War Memorial and Performing Arts Center. Anderson is probably best known for the winter song classic, "Sleigh Ride," which just celebrated its 50th anniversary. The premiere performance of "Sleigh Ride" was by the Boston Pops, Arthur Fiedler conducting, in May, 1948. Fiedler did not record it that year, since there was a recording ban, but made it his first recording (for Victor) in 1949. Mitchell Parish added lyrics in 1950.

Nick Ariondo in a live radio broadcast on KUSC-FM "Sundays at Four." The "Global Accordion" program premiered Nick's original compositions and arrangements for accordion, Chinese dulcimer, violin, viola, bassoon, piano, voice and double bass.



SOCAN YOU SMILE?: Pictured at the 1998 SOCAN Awards in Toronto in November are (l-r) ASCAP's Todd Brabec, former President of SOCAN Bill Henderson, ASCAP's Ralph Murphy and current President of SOCAN Gilles Valiquette.

Ronnie Britton's song "Merry-Go-Round" on Paige O'Hara's new CD, *Dream With Me* (Intersound).

Chris Hajian's score to the feature film, *Ten Benny*, which was released in November. The film originally premiered at the Sundance Film Festival in 1996. It stars Adrienne Brody.

Senator Orrin Hatch's lyrics for the song "Everyday Heroes" in the Massed-Choir Concert Finale of the 1999 America Sings! Festival in Washington, D.C. The text of the song was written by Senator Hatch, the music was composed by Janice Kapp Perry and arranged by Greg Gilpin.

Dan Knight's Christmas CD, *Do You Hear What I Hear*, in a thirteen-minute segment of National Public Radio's "Anthem" on December 19th. Knight, says Montreux Jazz Festival founder Claude Nobs, is "incontestably one of the finest solo pianists in the world."

Jay Lefkowitz's orchestral score and theme song, *The Night is Young*, sung by the theater great Sally Ann Howes, in the independent film, *How to Play the Game*, written and directed by Gregory Corrado and produced by David Schoner.

Earl Rose's "Love Is A Gift," co-written with Olivia Newton-John and Victoria Shaw, on the quadruple platinum album, *Highlights from the Main Event* (BMG Records), a live album of a huge stadium tour of three of

the biggest pop music artists in Australian music history: Newton-John, John Farnham and Anthony Warlow. The album was #1 in Australia for three weeks. The song is also featured on Olivia Newton-John's current MCA album, *Back With A Heart*.

Henry and Bobbie Shaffner's song, "Shhh! We're Writing the Constitution," on the National Constitution Center's web site at www.constitutioncenter.org. Henry Shaffner wants to teach young people about the Constitution as he is a descendant of Edmund Randolph, one of the framers of the Constitution.

Lois V Vierk's "To Stare Astonished at the Sea" and other works in three concerts in the Frau Musica (nova) Festival in Cologne, Germany in October. *The Village Voice* has called Vierk "a rare musical intelligence." All of the works featured in the festival were from women composers from around the world.

HONORED

Marilyn Bergman with an honorary doctorate degree from Trinity College in Hartford, Connecticut on November 6th. Bergman was among seven notable women honored for excelling in their fields and transforming society. Among the women honored with Bergman at the special ceremony, entitled *Women at the Millennium: Transitions and Transformations*, were President of Hearst Magazines Catleen P. Black, pioneer of



WE'VE GOT THE GOODS: *Billboard* magazine once called The Goods the "ultimate local band," but the South Florida group has already changed that distinction. In 1998, VH-1 built a whole one-hour special around the group and their current album, *Good Things Are Coming*, are bringing them national attention.

women's sports Billie Jean King, former President of Spelman College Johnnetta Cole, White House bureau chief of UPI Helen Thomas and author, surgeon and former Director of the Revlon/UCLA Breast Cancer Center Dr. Susan M. Love.

Ashley Irwin with the top award of Best Original Music for a Feature Film at the 1998 Australian Screen Music Awards, for his score to the restored version of the 1929 silent German classic *Die Weisse H Olle Vom Piz Palu* (*The White Hell of Piz Palu*). Irwin's next silent film project is Alfred Hitchcock's *The Lodger* (1926) which will have a European premiere in August 1999, in honor of the anniversary of the great director's birth. Irwin, an Australian composer based in L.A., is an ASCAP publisher and has a work featured on ASCAP's new *The Ear* CD.



PHOTO © DISNEY

DISNEY LEGEND: At the 75th Anniversary Celebration of the Walt Disney Company and the Disney Legends Ceremony on October 16th, composer Buddy Baker was presented with a Disney Legends Award. In 1954, Baker was brought into the Disney fold to help with the studio's new "Davy Crockett" television show. Twenty-nine years later, Buddy had composed some 200-odd scores for Disney's films, television shows and theme parks. Among his 50-plus film scoring credits are *\$1,000,000 Duck*, *Toby Tyler*, *The Fox and The Hound* and the original three Winnie the Pooh features. The last studio composer on staff in Hollywood, Buddy retired in 1983. However, he has continued his Disney role. He recently finished a new arrangement of the Carousel of Progress's "There's A Great Big Beautiful Tomorrow" at the New Tomorrowland at Disneyland.

Samuel Jones for being reappointed as Composer in Residence of the Seattle Symphony for the 1998-99 Season. This is Jones' second year in the position.

Jerry Korn's "The Girls of the Fifties" with a pre-Grammy nomination for "Song of the Year." The song, co-written with former Bill Haley and the Comets pianist Joey Welz, was also selected by the Dick Clark Organization for a movie Clark intends to make about the early "American Bandstand" days.

Rob Levit, guitarist and composer, with a 1998 Julius Hemphill Composition Award by the Jazz Composers Alliance for his composition, "Rubicon."

James Oliverio and Bob Gillespie with Emmy Awards by the National Academy of Television Arts and Sciences for their work in television soundtracks. Oliverio's multimedia opera, "StarChild" won for Excellence in Music Composition, while Gillespie's original sound design for "Edge of Extinction" also took home the gold in NATAS' Southern Region Awards Ceremony.

Beyle Schaechter-Gottesman with a People's Hall of Fame Award by City Lore, a New York City cultural institution. The award is presented to New Yorkers who have contributed creatively to the folk culture of their communities. Schaechter-Gottesman is a Yiddish poet, songwriter, traditional singer and teacher and was honored for the role she has played in preserving Yiddish culture for younger generations. The award was presented to her at the Museum of the City of New York on November 19th.

Philip Springer, composer of "Santa Baby" and the Frank Sinatra classic, "How Little We Know," by the James R. Quirk Society for his musical in progress, *The Beautiful People of Hollywood - The Norma Shearer Story*. Springer composed the score and is collaborating with Lawrence J. Quirk,



HERE COMES THE SUNFLOWER: Beating out over 600 submissions and five semi-finalists, the Connecticut-based band Sunflower took home the Grand Prize at DiscMaker's 1998 New York Independent Music World Series in October at Tramps in New York City. The band, currently a dynamic six-member group who play folky, funky, and sometimes, psychedelic pop, took home over \$30,000 worth of prizes, including 30 hours of studio recording time, a mastering package, among other bounty. Pictured at Tramps are (back row, l-r) Sunflower's Greg Bednar, Vin Scalia and Craig Newman and (front row, l-r) Sunflower's Brendan Callahan, Steve Mazetta and Pauly Pacifico

the late Norma Shearer's biographer, on the book.

Matthew Wilder and David Zippel with Annies presented by the International Animated Film Society, ASIFA-Hollywood, at the Alex Theater in Glendale, California on November 13th. Wilder and Zippel (songs) won for their feature music in *Mulan*.

PERFORMED

James Adler's "Sanctus-Holy-Kadosh" from *Memento mori: An AIDS Requiem* by the Gay Gotham Chorus at Merkin Concert Hall in New York on December 8.

Jackson Berkey's *Mass Over a Period of Time* for mixed chorus, a cappella, by Nebraska's Professional Chorale, Soli Deo Gloria Cantorum, at a concert entitled "So What's New" at the First United Methodist Church in Omaha, Nebraska on September 27th.

Dottie Burman's songs in a special performance of her works, *The Songs of Dottie Burman*, at the Don't Tell Mama cabaret in New York City on January 12th. Burman performed her own songs accompanied by vocalist/music director Paul Greenwood.

David Chaitkin's *Aria*, for soprano saxophone and strings, at the Drottningholm Palace Festival in Stockholm Sweden on June 5 and July 21, 1998.

Albert Hague's songs in "Still Young and Foolish," an evening of cabaret featuring Hague and his wife, Broadway veteran Renee Orin, at Eighty Eight's in New York City in November. It was the first time Hague and Orin, married for over 45 years, had performed in New York in



NAS WINNER: Julia Greenberg's flair for combining pop hooks and unexpected melodies as well as her sly and affecting lyrics have brought her to the center of the New York songwriter scene. She recently won the National Academy of Songwriters annual competition and has just completed a full-length CD, funded exclusively by fans-turned-investors, and featuring guest artist Jill Sobule.

more than fifteen years. Hague is a Tony Award-winning composer who, among other things, composed the music for the classic Dr. Seuss TV special, *How the Grinch Stole Christmas*.

George Kahn's new choral work, *Psalm 42 (in memoriam Izhak Rabin)* by Cantori Domino, a 60 voice choir under the direction of Maurita Phillips Thornburg, in Santa Monica, California on November 1st. The psalm setting, for solo quartet and chorus, is the third in a series by George Kahn and was performed on the anniversary of Rabin's assassination.

Victor Kioulaphides' Ocean Dream, a one-act chamber opera with a libretto by Nancy Rhodes, in eight performances by the Encompass Music Theatre at the Salon Theatre in New York City in July.



HANGING OUT WITH THE IN CROWD: Higher Octave Recording artist Grant Geissman (center) is pictured with Elvis Costello (left) and Burt Bacharach (right) at the Universal Amphitheatre in L.A. Grant backed up Elvis and Burt on their recent tour dates in support of their collaboration on *Painted From Memory* (Mercury). A veteran session guitarist who has performed on recordings by everyone from Quincy Jones to Julio Iglesias, Geissman recently released *In With the Out Crowd* which *Jazziz* magazine described as "picture perfect melodies with tastes of acid jazz and a constantly moving retro soul vibe."

Pat Rasile's original composition, *Hale O Ka La for String Quartet*, featured in a dance presentation by Sean Russo & Dancers, entitled *Hale O Ka La* (House of the Sun), at the Hudson Guild Theatre in New York City on December 17th and 18th..

Shimmer at a fund-raising concert at the Schubas Tavern in Chicago, for Christopher House, a charity which provides social services for children living on the North Side of

Chicago. The concert was notable for the band's decision to record their live show and then offer all those who attended a free copy of the recording on CD.

Dr. Donald Stauffer, retired Commander of the United States Navy Band, who conducted the combined bands of the West Point Military Academy and the United States Coast Guard, at a gala concert feting the 30th Anniversary of a Kiwanis Club-sponsored program which brings the nation's leading military bands to Ridgefield, Connecticut. The event was held on October 24th in Ridgefield.

Dr. David Uber's Symphony No. 3 by the Dartmouth College Wind Symphony, Max Culpepper conducting, at Dartmouth College and at the College of New Jersey, Dr. William Silvester, conducting. Uber is an Emeritus Professor

of Music at The College of New Jersey.

Oscar L. Wallace's songs "Jackie" and "The Sound of Love" by the composer at the Broadway-Forest McDonald's restaurant in Staten Island, New York in October and November, 1998. Mr. Wallace, a decorated and retired military officer, has composed more than 40 songs.

Ambassador Vivian Walton at the annual Statewide



MUSICAL THEATRE THINK TANK: The ASCAP Film and Television Composer Lounge was the scene of a musical theatre "think tank" when these luminaries gathered to work on the upcoming play, "Marty," featuring Jason Alexander. Pictured (l-r) are ASCAP's Bill McRae, Lee Adams, Charles Strouse, ASCAP's Pamela Allen, Aaron Sorkin and Jim Weissenbach.

Brotherhood Program at the Greater Mount Nebo Baptist Church in Dayton, Ohio. Walton, who founded the Program in 1974, performed a special song as a tribute to U.S. Senator John Glenn and Crew as a salute to their historic shuttle mission.

Seth Yacovone, a 19 year old blues artist from Burlington, Vermont, at a Phish concert at the Worcester Centrum in Massachusetts. Phish invited Seth to perform one of his original tunes, "All The Pain Through The Years" to a sold out crowd of 14,000 in the arena. Check out: <http://www.sethyac.com> for more info.

PREMIERED

Mark Walter Braswell's new musical revue, *That Funny Kind of Feeling*, at the Triad Theatre in New York City on November 16th.

Bruce Campbell's The Range of Light by the Lansing Concert Band with DJ Krogol, bagpiper, conducted by Richard J. Suddendorf at the Wharton Center, Michigan State University, on December 11th. For more information, visit: www.msu.edu/~bruce/TROL.htm/

James Centorino's Three Dreams for solo violin, cello and piano at the Boston Conservatory Concert Hall in Boston, MA, on October 23rd.

Noel Goemanne's Solemn Overture for organ/brass quartet and timpani, with a choir of

mixed voices under the direction of composer and conductor Ludo Claesen of the Cathedral Choir, Cappella Sancti Quintini and St. Maartenkoor, Hasselt, at the Steborg Stevoort Auditorium in Hasselt, Belgium on October 10th.

Jack Gottlieb's Monkey Biz'nis, A Musical Diversion in One Act, directed by Michael Schiralli, at Don't Tell Mama cabaret in New York City in December.

Marvin David Levy's three-act opera, *Mourning Becomes Electra*, by Lyric Opera of Chicago in Chicago in October. Henry Butler based his libretto for *Mourning* on Eugene O'Neill's 1931 drama, based in turn on *The Oresteia* of Aeschylus.

Mario Lombardo's Gavotte for Oboe and Strings by the New Jersey Intergenerational Orchestra, Lorraine Marks conducting, at Cranford High School, Cranford, New Jersey, on December 13th.

Sandra Morton's contemporary string orchestra piece, *Trilogy: Allegro/Adagio/Schero* by the New Mexico State University Summer String Workshop Chamber Orchestra in Las Cruces, New Mexico in June.

Steven L. Rosenhaus' Strange Loops (String Quartet No. 1) by the Anagama String Quartet at Greenwich House Arts in New York City on February 19th, 1998. The con-

cert was devoted to the composer's chamber music.

Tracey Rush's "Angels in the Snow" by the Knoxville Symphony Orchestra and the Knoxville Choral Society at their Clayton Holiday Concerts in Knoxville, Tennessee in December. Maestro Kirk Trevor and the KSO commissioned this work for full orchestra, SATB choir and 2-part children's choir.

Simon A. Sargon's symphonic suite, "Tapestries," by the Dallas Symphony Orchestra, under the direction of Andrew Litton, in Dallas, Texas, on December 3rd. A new CD featuring four of Sargon's song cycles has also been released (Gasparo Records).

Alex Shapiro's "Sonata for Piano" by soloist Barbara Burgan at Los Angeles Valley College in Van Nuys, California on May 10th. The concert was sponsored by the Pacific Composers Forum.

Robert Strassburg's "A Chant Serenely Noble" for voice and piano by the composer at the Walt Whitman Circle of Leisure World on June 18. Strassburg's composition idealizes Whitman as a man who stands close to God with the universe itself "resting upon the huge vertebrae of his verse."

William Susman's new brass quintet, "The Heavens Above," by the Tuolumne Brass at the Palo Alto Cultural Center Auditorium in Palo Alto, California on September 19th.

Chen Yi's new cello concerto by the Women's Philharmonic at *A Tribute to Eleanor Roosevelt* at the Herbst Theatre in San Francisco on December 10th. Chen Yi is a former Composer-in-Residence for the Women's Philharmonic.

Marilyn J. Ziffrin's "Two Songs" for soprano, viola and piano by the North Country Chamber Players at the Robert Frost House in Franconia, New Hampshire on July 5.

RELEASED

Karl Berger's new suite, *No Man is an Island* (Douglas Music). The arranger/composer, vibist/pianist, who divides his time between Woodstock, New York and Europe, recently accepted a composition chair at the University of Music in Frankfurt, Germany. He has written string arrangements for Natalie Merchant, The Cardigans, Better Than Ezra and Jeff Buckley.

Bernie Bierman's new CD release of his first musical, *The Farmer Weds A Widow*. A songwriter for 70 of his 90 years, Bierman has had songs recorded by Frank Sinatra ("My Cousin Louella") and Sarah Vaughan ("Vanities"). Also, during the golden age of the big bands, many of his songs were covered by the top outfits, "Midnight Masquerade" being a particular favorite among them.

Keith Clark's two CD/songbook releases, *Songs of the City: Tales of the Old San Francisco by Keith Clark With Emperor Norton's Imperial String Band* and the children's collection, *Penguins, Pandas and Tufted Puffins: Songs of Keith Clark* (performed with Ashley Lance), both released on his own Keith Clark Productions label.

Cheryl Gallagher's new album, *Kinetic* (Gracie G Records), featuring original smooth jazz and new age tracks produced by Gallagher and jazz veterans John Mills and Thom Rotella. Visit: www.gracieg.com.



CHICAGO POW-WOW: ASCAP recently met with some of Chicago's top music industry leaders. Pictured (l-r) are ASCAP's John Alexander, the Executive Director for the Chicago Chapter of NARAS Griff Morris, ASCAP's Michael Stack, Owner of KMA Management/Executive Director of MOBFest Roger Janssen, ASCAP's Sean Murphy, Warner Bros./Warner/Chappell's Dougie Thomson and ASCAP's Ron Sobel.



SALLY'S TALLY: Sally Tiven has been quite the busy songwriter as of late. She recently signed a publishing deal with Zomba Music and had several tracks on three notable artists' releases: the title track on Buddy Guy's *Heavy Love* (Jive) album; "Big Lovin' Woman," "Has Anybody Seen My Man" and "Married to the Blues" on Shemekia Copeland's current album (Rounder); and "Cut Throat" on Jeff Lang's current Australian release. Next up: "Tryin' to Make a Little Love", co-written with Joan Osborne, on Michelle Wilson's Rounder Records release. Pictured at the Zomba signing are (l-r) John Tiven, Sally Tiven and Lucy Tiven and Zomba Music's Richard Blackstone and Howie Abrams.

Kay Gardner's 13th album, *My Mother's Garden* (Ladyslipper), featuring original piano melodies. An accompanying book of sheet music was published by Sea Gnomes Music, Bangor, Maine.

Alvin Youngblood Hart's new CD, *Territory* (Hannibal/Rykodisc), an eclectic romp through a musical landscape of roots and blues, waltz time and western swing, upbeat ska and avant-garde electric guitar.

LaMont Johnson's latest release, *LaMont Johnson - 242 E. 3rd* (MasterScores Records), featuring a great band of New York jazz musicians, including Howard Johnson, Jimmy Greene, Don

Sickler, Lonnie Plaxico and Marcu Baylor.

Gene Jones's book, *Spreadin' Rhythm Around* (Schirmer Books), written with David A. Jansen, which tells the story of the African American songwriters and popular singers of the golden years of American popular music, from ragtime and vaudeville to Tin Pan Alley.

Tim Otto's Pink Noise Saxophone Quartet's new album, *The Jig is Up*, on Pink Tomato Records. Augmented with bass and drums, the album was recorded live at the 1998 New York Texaco Jazz Festival.

Paris by Night's new album, *Dawning* (Seraph Records).

David Pomeranz and Steven David Horwich's new musical based on Charles Dickens classic novel, *A Tale of Two Cities*, which had its world premiere in Windsor, England this past summer. Opening to rave reviews, the musical is produced by Tony-winning Broadway and West End producer Bill Kenwright. It is scheduled to open on London's West End in 1999.

Ted Reese's new independent CD, *Song for America*, featuring all original alternative

acoustic guitar compositions. The CD can be ordered at www.sagesound.com.

Seasons of the Wolf's independently-produced self-titled debut album on Earth Mother Music featuring their own brand of progressive/gothic/new age metal music. The album has enjoyed an impressive "#2 most added" in the radio industry trade journals *FMQB* and *Album Network* as well as "#1 most added" status in *Hits* and *CMJ*.

Shades of Pearl's (Nicole Austin and Jen Austin) debut album, *West of Free* (Party Hat Records) featuring 13 original pop, rock and blues-influenced songs. Visit <http://shades.home.texas.net>

Claibe Richardson and **Stephen Cole's** score for the upcoming musical, *The Night of the Hunter*, on Varese Sarabande Records. In addition, a folio of the score has been published by Warner/Chappelle.

Jack Sheldon's third recording for Butterfly Records, *Class Act* (Jadi Records Division) featuring 13 jazz standards and an original Sheldon tune, "Swimming in the Riviera." On this recording, trumpeter Sheldon is joined by "Tonight Show" pianist Ross Tompkins. Sheldon is a mainstay of the West Coast Jazz Scene and is known to many as the voice behind the Schoolhouse Rock songs "Conjunction Junction" and "Just a Bill on Capitol Hill."



MOKE GETS IN YOUR EYES: The William Morris/Ultimatum Records band Moke took to the stage at an ASCAP L.A. showcase and smoked (as in played really well). Pictured above is the band with Michael Leshay, GM of Ultimatum Records (second from left), after the smoke had cleared.

Terry Silverlight's self-titled debut solo artist CD on Cymekob/CEI featuring original compositions and drumming from Silverlight. Roberta Flack, Al DiMeola, Phil Woods and Barry Eastmond all contributed endorsement quotes in the liner notes. Silverlight's other recent activities include composing score music for TV's "Melrose Place," "Clueless," "Seventh Heaven" and "Beverly Hills 90210." He also wrote a song, "All That Matters," which was recorded and released by British vocalist Louise. The song entered the top ten on the British pop and dance charts. As a drummer, Silverlight can also be heard on the soundtrack to the Tom Hanks/Meg Ryan film, *You've Got Mail*.

Allen Vizzutti's original trumpet works on Emerald Concerto and Other Gems (De Haske Classical Recordings). The album features Vizzutti, called a "trumpet player supreme" by the *Syracuse N.Y. Post Standard*, performing his works with the Budapest Symphony Orchestra.

Ruth Wallis' Greatest Hits (Wallis Originals) featuring 19 classic party songs by the "Queen of the Wicked Ditties" such as "The Dinghy Song," "Boobs" and "The Army Gave My Husband Back To Me" and others. In the 1950's, utilizing a full orchestra, usually under the direction of Mac Ceppos or Jimmy Carrol, Wallis wrote, performed and recorded a series of songs that were saucy, silly and sexy satires on



JUNKJAM 98: ASCAP member Donald Knaack, aka The Junkman (lower left), and Will Calhoun rehearse for Stratton Junkjam 98, a concert of music composed by Knaack and performed exclusively on "instruments" made by Knaack from junk, found objects and discarded materials from the Stratton Mountain (VT) Ski Resort. The concert was held on September 6, 1998. Photo courtesy of Stratton Mountain.

the pleasures and foibles of men and women.

Dave Zoller's new CD, *3x4x3* (DPZ Jazz), featuring three different jazz quartets, all piloted by Zoller on piano, playing classic jazz compositions by pianist/composers Thelonious Monk and Herbie Nichols, as well as four originals by Zoller himself.

SIGNED

Angels of Venice to a record deal with Windham Hill Records for their debut release scheduled for Spring, 1999. The album will include guest artists from Loreena McKennitt's band. The Angels will be part of an A & E Network TV special filmed in Finland entitled "Winter Solstice On Ice" and will embark on a 20-city U.S. tour in the Fall with Liz Story and David Arkenstone.

Thornton Cline to a 2-year worldwide writer's agreement with Gatlin Brother's Music/ It's A Good Thing Music.

The Hula Monsters (Hank Mann, Chet McCracken and Chris Pinnick) to a single album deal with the

Pennsylvania Entertainment Group, AFM Records. The California-based "Hulabilly" swing band will release their second CD, *The Zen of Hula*, in 1998.

Mary Beth Stone to a publishing agreement with Kokopelli Creative Music Publishing for her song, "I Could Be Your Lover." The dance tune was co-written with Peter Valentine and Jim Gately.

Robert Van Horne to a print publishing contract with Warner Brothers Publications for ten original piano sheet music compositions, entitled *China Love*.

"Weepin Willie" Robinson to a record deal with Acoustic Sounds (Salina, Kansas) for his debut recording. The CD, *At Last/OnTime - "Weepin Willie" Robinson and Friends*, featuring Susan Tedeschi, Mighty Sam McClain and a special appearance by Jimmie D. Lane, will be available in late spring.

Send Stepping Out submissions electronically on ASCAP's Web site at www.ascap.com. (simply click on the Playback icon and follow the instructions) or send to:

The Editor, *Playback*
ASCAP,
One Lincoln Plaza
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IN MEMORIAM

JOHN ADDISON - Oscar and Emmy-winning composer whose scores for movies and television included music for *Tom Jones*, for which he won an Academy Award. *A Bridge Too Far*, for which he won a British Academy Award and the Academy Award-nominated *Sleuth* and *Swashbuckler*. His other film credits include *The Entertainer*, *A Taste of Honey*, *A Fine Madness*, *Torn Curtain*, *Start the Revolution Without Me* and *The Seven Percent Solution*. He was 78.

WILLIAM ALBRIGHT - One of the 20th Century's chief composers of ragtime music for the organ. Albright was also a top contributor to chamber, choral and orchestral music. He was a long-time member of the Society of Composers and helped to create the Midwest Composers Symposium. President of the of the SCI David Gompper, a friend and colleague of Albright's, said "In my estimation he was a true composer: we are full of respect and admiration for his music, for its power of statement, for its musicality. He will be missed." Albright was 53.

GENE AUTRY - One of America's favorite singing cowboys whose career spanned 60 years in the entertainment industry, encompassing radio, recordings, motion pictures, television, rodeo and live performances. Autry, the only entertainer to have five stars on Hollywood's Walk of Fame, one each for radio, records, film, television and live theatrical performances, was discovered by the great cowboy humorist Will Rogers, who advised the young Autry to try radio. Autry's radio career began in 1928. His first hit came in 1931 with "That Silver-Haired Daddy of Mine," which was the first record certified gold for having sold more than a million copies. He made his film debut in 1934 and went on to appear in 93 feature films and made 635 recordings, more than 300 of which he wrote or co-wrote. Some of his best-known movies are based on his hit records, including *South of the Border* (1939), *Mexicali Rose* (1939), *Buck in the Saddle* (1941), *The Last Round-Up* (1947) and *Strawberry Roan* (1948). Autry's recordings have sold more than 60 million copies and brought him more than a dozen gold records.

His beloved Christmas and children's records "Here Comes Santa Claus" (1947) and "Peter Cottontail" (1950) went platinum while "Rudolph the Red-Nosed Reindeer" remains the second best selling single of all time, with sales totaling more than 30 million. In addition to his movie and recording success, Autry's *Melody Ranch* was heard weekly over the CBS Radio Network between 1940 and 1956. In the late 1980s, Autry and his former movie sidekick Pat Burram hosted 93 episodes of the *Melody Ranch Theatre* show on TV's Nashville's Network, spotlighting the telecasting of his old Republic and Columbia movies. The show was one of the highest rated programs on TNN. Gene Autry was 91.

BUDDY FEYNE - A Big Band era composer who wrote the lyrics for such works as "Jersey Bounce," "Tuxedo Junction," "After Hours," "Why" "Jumpin' With Symphony Sid" and others. Among the performers who recorded Feyne's work were Glen Miller, Benny Goodman, Harry James, Lester Young, Ella Fitzgerald, Frankie Avalon, Aretha Franklin, the Manhattan Transfer, the Andrew Sisters and others. "Tuxedo Junction" alone has been recorded more than 50 times. Feyne also collaborated with several composers, including Lester Young, Irving Miller, Peter Tinturin, Erskine Hawkins, Milton Berle, Bill Harrington and Bill Baker.

BILLIE HUGHES - Songwriter, performer and international recording artist whose career began as the leader of the group Lazarus, an early signing to the newly-formed Bearsville Records. Hughes' later partnership in 1983 with Roxanne Seeman included extensive work in television soap operas such as "Santa Barbara," "Another World," "As the World Turns" and "The Guiding Light." Among the producers with whom Hughes and Seeman collaborated were Phil Collins, Arif Mardin, Michael Omartian, George Duke and Reggie Lucas. Among the artists with whom they worked were Philip Bailey, The Jacksons, Beite Midler, the Sisters of Mercy, Randy Crawford, Al Jarreau, Melissa Manchester and the #1 charting Japanese duo Wink.

Hughes' Japanese single release, "Welcome to the Edge," remained in the top 10 of the *Billboard* Japan chart for four months in 1991. He was 50.

JEFFREY MOSS - Founding headwriter and composer/lyricist for "Sesame Street," who created such characters as Cookie Monster and Oscar the Grouch. Moss's songs for the Muppets included such classics as "Rubber Duckie," "I Love Trash" and "Captain Vegetable," which became musical signatures of a show that is seen by more than 120 million children in 130 countries. He won 15 Emmys for his work and wrote the songs for four Grammy-award winning records. His music and lyrics for *The Muppets Take Manhattan* earned him an Academy Award nomination. Johnny Cash, Julie Andrews, The Boston Pops and many other top artists have performed Moss's songs. His first single, "Rubber Duckie," sold over a million copies. Moss's theater works included *Double Feature*, *Sweetness* and *In the Beginning*. He was 56.

FREDRIC MYROW - Composer and musician who was music director and composer in residence at the Los Angeles Theater Center in the mid-80's. The son of film composer and lyricist Josef Myrow, who wrote "You Make Me Feel So Young," Myrow's musical career began early after the great Russian composer Dmitri Shostakovich heard his work at USC during a tour of the states in 1958 and helped Myrow obtain a Young Musicians Federation commission. His "Symphonic Variations" was played by the Debut Orchestra at the Hollywood Bowl when he was only 21. Myrow went on to receive three Fulbright awards, three Rockefeller grants as well as a Guggenheim Fellowship. For a year, he served as composer in residence under Leonard Bernstein at the New York Philharmonic. He also collaborated on an unfinished rock opera with Jim Morrison and composed scores to films such as *Soylent Green* and the cult horror trilogy, *Phantas*. He was 59.

TOM POMPOSELLO - Award-winning composer and producer whose compositions are among the

most famous in network and cable television. In the early 80's Pomposello composed soundtracks for the fledgling cable network, MTV. He produced more than 2,500 pieces of music and sound design for several networks, including ABC, NBC, CBS, PBS, AMC, TNT, HBO, Bravo, VH-1, Nick at Nite, Independent Film Channel, Cartoon Network and Comedy Central. Pomposello also created the total sound identity of Nick at Nite's TV Land. In the near future, Pomposello's music will, in addition, launch new channels such as HBO Family, Noggin (the New channel from Children's Television Workshop and Nickelodeon), as well as the re-designed Sundance Channel. Pomposello Productions' advertising credits included tracks for Old Navy, Milky Way, Burger King, American Express and many others. He was also a three-time Clio winner. Pomposello was 49.

ROBERT SHAW - Music Director Emeritus and Laureate Conductor for the Atlanta Symphony Orchestra who was once named "America's greatest choral conductor" by the National Association of Composers and Conductors. In 1945, Shaw prepared choruses for performances by Arturo Toscanini and the NBC Symphony Orchestra. He conducted the San Diego Symphony from 1953 to 1958 and became associate conductor of the Cleveland Orchestra under George Szell from 1956 to 1967. In 1967, he moved to Atlanta where he served as music director of the Atlanta Symphony until 1988, overseeing the orchestra's transition from a part-time group of 60 to a full-time ensemble performing year-round. He also conducted the Atlanta symphony in its Carnegie Hall debut, in 1971. He also established the Atlanta Symphony Chamber Chorus and the Atlanta Symphony Orchestra Chorus and remained close to both groups until his death. Shaw was awarded a Kennedy Center Honor in 1991 and the national Medal of Arts in 1992 and named "Officier des Arts et des Lettres" by the French Government in 1997. His conducting won 14 Grammys and his latest recording of music by Barber, Bartok and Vaughan Williams was nominated for an award this year. He was 82.



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