

# PLAYBACK

APRIL - MAY 1999



## **Jermaine Dupri** **Just Kickin' It**

**... and Other Top  
Writer/Producers**

**Lauryn Hill**

**Teddy Riley**

**Ice Cube**

**Brian McKnight**

**Missy 'Misdemeanor' Elliott**

**South by  
Southwest  
Revealed**

**Sundance  
ASCAP's  
Café Buzz**

**The  
Payment  
System  
Explained**

PHOTO BY MATHEW JORDAN SMR

World Radio History

# On A Night Full You

## LAURYN HILL

Best New Artist  
The Miseducation of Lauryn Hill  
Album of the Year  
Best R&B Album  
"Doo Wop (That Thing)"  
Best Female R&B Vocal Performance  
Best R&B Song

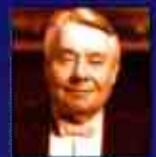


## ALANIS MORISSETTE

"Uninvited"  
Best Female Rock Vocal Performance  
Best Rock Song

## WILLIAM ORBIT (PRS)

"Ray of Light"  
Best Pop Album  
Best Dance Recording



## METALLICA

"Better Than You"  
Best Metal Performance

## MONICA

"The Boy Is Mine"  
Best R&B Performance By A Duo or Group With Vocal

## DAVID MORALES

Remixer of the Year, Non-Classical

## JIMMY PAGE & ROBERT PLANT

"Most High"  
Best Hard Rock Performance

## PATTI PAGE

"Live At Carnegie Hall - The 50th Anniversary Concert"  
Best Traditional Pop Vocal Performance

## ANDRE PREVIN

"American Sceres (Works of Copland, Previn, Barber, Gershwin)"  
Best Chamber Music Performance

## RICKY SKAGGS

Bluegrass Rules!  
Best Bluegrass Album  
"Same Old Train"  
Best Country Collaboration With Vocals

## WILL SMITH

"Gettin' Jiggy Wit It"  
Best Rap Solo Performance

## DENIECE WILLIAMS

This Is My Song  
Best Pop/Contemporary Gospel Album

## TRUSTEES

Johnny Cash  
Smokey Robinson  
Mel Torme



## BEASTIE BOYS

"Hello Nasty"  
Best Alternative Music Performance  
"Intergalactic"  
Best Rap Performance By A Duo or Group

## PIERRE BOULEZ (GEMA)

"Mahler: Sym No. 9"  
Best Orchestral Performance  
"Bartok: Bluebeard's Castle"  
Best Opera Recording



## DIXIE CHICKS

"Wide Open Spaces"  
Best Country Album  
"There's Your Trouble"  
Best Country Performance By A Duo or Group With Vocal

## JAMES HORNER

"My Heart Will Go On"  
Record of the Year  
Song of the Year  
Best Song Written For A Motion Picture or For Television

## MADONNA

"Ray of Light"  
Best Pop Album  
Best Dance Recording  
Best Short Form Music Video

## ROBERT SHAW

Barber: Prayers of Kierkegaard/Vaughan Williams:  
Dona Nobis Pacem/Bartok: Cantata Profana  
Best Classical Album  
Best Engineered Album, Classical  
Best Choral Performance



## LIFETIME ACHIEVEMENT

Jerry Leiber  
Mike Stoller  
Alan Jay Lerner  
Frederick Loewe

ASCAP 1999





# Of Stars Shined The Brightest

**KRZYSZTOF PENDERECKI (GEMA)**  
"Penderecki: Violin Con. No. 2 'Metamorphosen'"  
Best Instrumental Soloist(s) Performance (with Orchestra)  
Best Classical Contemporary Composition

**ARTURO SANDOVAL**  
"Hot House"  
Best Latin Jazz Performance

**STEVIE WONDER**  
"St. Louis Blues"  
Best Male R&B Vocal Performance  
Best Instrumental Arrangement Accompanying Vocal(s)

**AEROSMITH**  
"Pink"  
Best Rock Performance By A Duo or Group With Vocal

**WALTER AFANASIEFF**  
"My Heart Will Go On"  
Record of the Year

**DON SEBESKY**  
"Waltz For Debby"  
Best Instrumental Arrangement



**CLANNAD (IMRO)**  
Landmarks  
Best New Age Album

**ELVIS COSTELLO (PRS) & BURT BACHARACH**  
"I Still Have That Other Girl"  
Best Pop Collaboration With Vocals

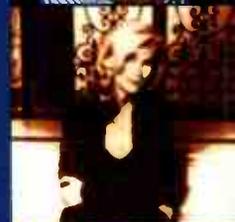
**EMMYLOU HARRIS & RANDY TRAVIS**  
"Same Old Train"  
Best Country Collaboration With Vocals

**ROBERT JOHN "MUTT" LANGE (PRS)**  
"You're Still The One"  
Best Country Song

**LENNY KRAVITZ**  
"Fly Away"  
Best Male Rock Performance

**LEBO M, TIM RICE (PRS), JAY RIFKIN, JULIE TAYMOR & HANS ZIMMER**  
The Lion King  
Best Musical Show Album

**MANA**  
"Suenos Liquidos"  
Best Latin Rock/Alternative Performance



## Congratulations to ASCAP's 1999 Grammy Winners

# ASCAP



WHERE MUSIC BEGINS™

[www.ascap.com](http://www.ascap.com)



# PRESIDENT'S LETTER



Somebody had better compile a dictionary of acronyms. We are drowning in them. Of course, we all know what ASCAP stands for, but in no special order: IMHO, HTTP, MP3, a2b, BBS, VPN, FDDI, HTML, ISDN, UNIX, SQL, ASCII, WID, FTP, MIME, MUSE, SNMP... This alphabet soup contributes to making it more difficult to understand this increasingly complicated business of ours.

We've come a long way from February 13, 1914 when over 100 leading songwriters, composers and music publishers gathered at the Hotel Claridge in Manhattan to form ASCAP, the first American performing rights organization. Among the charter members were Victor Herbert, John Philip Sousa, Irving Berlin, Jerome Kern, George M. Cohan and James Weldon Johnson. It was their vision that laid the groundwork for what has become the world's leading music performing rights organization. While they couldn't have foreseen the introduction of today's technology -- radio, television, cable, the Internet -- they made possible what is still the most important copyright protection available to music creators.

In order to offer our members the opportunity to better understand today's performing

rights world, we offered two first-ever seminars at this year's membership meetings in Los Angeles, New York and Nashville, which were designed to explore topics in greater detail than we ever have time to go into in the larger meetings.

The seminars, "Estate Planning and Your Copyrights" and "Understanding the ASCAP Payment System," were incredibly successful and hundreds of you took advantage of the opportunity to learn more about how the Society works. For those of you who were unable to attend the meetings and the seminars, I urge you to read the synopsis of them on ASCAP's Web site ([www.ascap.com](http://www.ascap.com)). Many of the answers to questions you might have on these subjects are provided in the transcript.

In this issue of *Playback* we are starting a series called "The ASCAP Payment System Explained," which will give a detailed explanation of the many areas of ASCAP's operation. The first installment, "The ASCAP License," explores the function that is at the heart of ASCAP: to negotiate licenses with customers and collect fees. I hope this and upcoming *Playback* articles will help you better understand the ins and outs of not only what we do, but how we do it, FYI.

Marilyn Bergman  
President and Chairman of the Board

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Hundreds gaze in awe at the awesome fury of ASCAP's Steamboat line-up at SXSW – page 10.

# PLAYBACK

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APRIL–MAY 1999

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He's not the only producer/songwriter/musician/remixer/CEO/artist in the world these days, but Dupri was one of the first, and is certainly one of the best.

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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

## Stephen Sondheim Presented With ASCAP Founders Award At Gala 20th Anniversary Opening Of *Sweeney Todd*

### Concert Performance Of Sondheim Classic Benefits The ASCAP Foundation And Reprise! Broadway's Best In Concert

**A**SCAP member Stephen Sondheim – the musical theater composer and lyricist whose towering achievements include *West Side Story*, *Gypsy!*, *A Funny Thing Happened on the Way to the Forum*, *Company*, *A Little Night Music*, *Sunday in the Park with George*, *Pacific Overtures*

and many other Broadway classics – was presented with the ASCAP Founders Award by ASCAP President & Chairman Marilyn Bergman and Angela Lansbury on Friday, March 12th, in Los Angeles. The presentation was made following the gala opening night of the 20th anniversary in-concert production of



**A CUT ABOVE THE REST:** Pictured (l-r) at the theater are *Sweeney Todd* cast members Melissa Manchester, Kelsey Grammer and Christine Baranski.



PHOTOS BY LESTER COHEN

**WEST COAST STORY:** Pictured (l-r) at the 20th Anniversary opening of *Sweeney Todd* in Los Angeles are Angela Lansbury, ASCAP Founders Award recipient Stephen Sondheim and ASCAP President and Chairman Marilyn Bergman. Lansbury, who won a Tony Award for her portrayal of Mrs. Lovett in the original Broadway production of *Sweeney Todd*, and Bergman co-presented the award.

Sondheim's *Sweeney Todd* (*The Demon Barber of Fleet Street*) at the Ahmanson Theatre of the Music Center of Los Angeles. The production, a presentation of

Reprise! Broadway's Best in Concert, stars Kelsey Grammer, Melissa Manchester and Christine Baranski.

*Continued on Page 9*

## 1998 ASCAP Revenues Exceed Half Billion Mark: A First For Any Performing Rights Organization

Record-Breaking Announcement Comes As ASCAP Kicks Off 85th Anniversary Year At West Coast Membership Meeting

**H**undreds of ASCAP members gathered at the annual West Coast Membership Meeting on Wednesday, February 10th, in Los Angeles. ASCAP President and Chairman Marilyn Bergman, who chaired the meeting, noted that it was almost 85 years to the week that the first-ever

ASCAP membership meeting was held in New York in 1914. She recounted how 100 leading songwriters, composers and music publishers gathered at the Hotel Claridge in Manhattan to form ASCAP, the first American performing rights organization. Among ASCAP's charter members were Victor Herbert, John

Philip Sousa, Irving Berlin, Jerome Kern, George M. Cohan and James Weldon Johnson.

### Largest-ever ASCAP Collections and Royalty Distribution

At the meeting, ASCAP CEO John LoFrumento announced a major milestone: in 1998 ASCAP revenues were \$508.3 million, a record for any performing rights organization — in the U.S. or abroad. Domestic and foreign royalty distributions totaled \$424.4 million, another all-time record high. ASCAP's 1998 operating ratio of 16.4% is essentially unchanged from 1997, and still one of the lowest among the world's performing rights organizations. The 1998 domestic distribu-

tion of \$294.4 million was up 4% over 1997. Despite the negative impact of the strong American dollar, distributions for foreign performances in 1998 were over \$130 million.

Other important matters discussed by Bergman and LoFrumento included legislative developments, ongoing technological improvements at ASCAP and the Society's expanding member benefits program. LoFrumento also unveiled ASCAP's new Customer Sign-up and Support Program, a multi-faceted effort to offset potential revenue losses in 1999 resulting from the restrictive music licensing legislation signed into law in late 1998. In addition, ASCAP Senior

*Continued on Page 40*

## Stephen Schwartz Honored With ASCAP Foundation President's Award At DreamWorks/SKG Studio



PHOTO BY LESTER COHEN

**A DREAM COME TRUE:** Pictured (above, l-r) at DreamWorks\SKG are Susan Egan, Jeffrey Katzenberg, Bergman, Schwartz, Maureen McGovern, LoFrumento and Brian Stokes Mitchell.

**A**t a special reception held at DreamWorks\SKG Animation Studio in Los Angeles, Academy Award-winning songwriter Stephen Schwartz (*The Prince of Egypt*, *Pocahontas*, *Godspell*) was presented with the ASCAP Foundation President's Award for his career achievements and for his leadership of the two ASCAP Foundation Musical Theatre

Workshops in New York and Los Angeles.

On hand to honor Schwartz were DreamWorks' Jeffrey Katzenberg, ASCAP Foundation President Marilyn Bergman and ASCAP CEO John LoFrumento. Special musical performances were presented by Maureen McGovern, Susan Egan and Brian Stokes Mitchell.

## ASCAP Elects David Renzer, Jimmy Webb and Doug Wood To Board Of Directors

**T**he results of the biennial election for ASCAP's Board of Directors have been announced by ASCAP President and Chairman Marilyn Bergman. The twelve writer and twelve publisher members have been elected to serve on the Board for a two-year term commencing April 1, 1999.

The writer members who were re-elected in the at-large field are: Lyricist Marilyn Bergman; songwriter John Bettis; composer John Cacavas; composer Cy Coleman; lyricist Hal David; lyricist Arthur Hamilton; composer Johnny Mandel; composer David Raksin; and composer Mary Rodgers. Newly elected as writer directors are songwriter Jimmy Webb and composer Doug Wood. Re-elected in the

Symphonic and Concert field is composer Stephen Paulus.

The publisher directors re-elected in the at-large field are Freddy Bienstock, Bienstock Publishing Company; Joanne Boris, EMI Music Publishing; Leon Brettler, Shapiro, Bernstein & Co., Inc.; John L. Eastman, Edwin H. Morris & Co., Inc.; Nicholas Firth, BMG Songs, Inc.; Donna Hilley, Sony/ATV Tunes LLC; Dean Kay, Lichelle Music Company; Leeds Levy, Chrysalis Music; Jay R. Morgenstern, Warner Bros. Music; and Irwin Z. Robinson, Famous Music Corporation. Newly elected as a publisher director is David Renzer, Universal Music Publishing Group. Re-elected as publisher director in the Symphony and Concert field is Arnold Broido, Theodore Presser Company.

## ASCAP And Other World Rights Societies Announce Landmark Joint Venture

### Shared Service Center to Provide Advantages in Digital Age

**I**n a landmark decision, the Boards of ASCAP, Buma-Stemra and the MCPS-PRS Alliance at their meetings in New York, Amsterdam and London recently agreed to create a shared service center to handle music rights processing in the digital age.

The Boards authorized the Societies' Chief Executives and their project teams to begin developing information systems specifications for a joint "back office" serving performing and mechanical rights. The agreed objectives are to create the next generation of systems to:

- Eliminate duplication in, and improve the accuracy of, common databases.
- Reduce costs and improve efficiency.
- Embrace new technology and provide an infrastructure to process music use in new media, such as the internet.

These systems will embrace networking technologies and take them a major step forward to build a platform for the rights society of the future. The new center will enable these music copyright administrators in the USA, Netherlands and UK to provide much improved services to their composer, songwriter and music publisher members, while retaining their individuality and competitiveness as licensing and membership organizations. The location of the shared service center is expected to be in the Netherlands.

This project, which carries the working title of International Music Joint Venture (IMJV), will build on CIS (Common Information System) standards

which are being developed and introduced by CISAC, the global authors societies association. But the IMJV will also be prepared to take the lead as necessary in moving worldwide rights administration standards forward, always taking care to share those developments with the international copyright community.

In a joint statement, ASCAP CEO John LoFrumento, Buma-Stemra CEO Cees Vervoord and MCPS-PRS Alliance CEO John Hutchinson pointed to their Boards' far-sighted support for this significant step forward, while acknowledging the size and complexity of the project and great effort which these Societies will contribute.

"We believe that in the sphere of copyright administration we now have the will and the technical resources to make a great forward stride in efficiency, and that music creators have a right to demand that of us.

"International alliances and partnerships are increasingly on the agenda - as a number of recent initiatives indicate - and we are convinced that our joint venture is the right and best move for us in this context, at this time. We invite other collecting societies to become parties to this venture or customers of the service center as the project moves forward.

"The objective remains the delivery, through a new generation of systems, of a high quality, practical, cost efficient solution to common operational requirements. We will do everything possible to justify our Boards' confidence in the project, and to serve our memberships through it."



John LoFrumento



John Hutchinson



Cees Vervoord

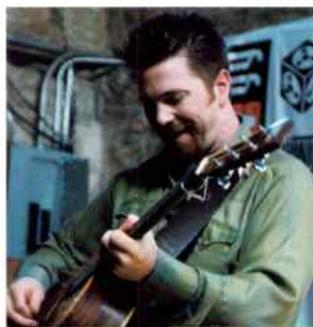
# INQUIRER

## SECRET SOURCE REVEALS: ASCAP PLOTTED TO STEAL SPOTLIGHT AT SXSW

**W**hile the whole nation waits to see who will be the first music superstar to emerge from this year's South by Southwest Music Festival held in Austin, Texas from March 17 through the 21st, a mystery source in the Lone Star State has obtained evidence that reveals an elaborate master plan devised by ASCAP that enabled the venerable membership society to seize the attention of the music industry with a series of expertly-conceived events held at the festival.

The source confirmed that ASCAP participated in four major events held at the Festival that were designed to raise the profile of a hand-picked group of singer/songwriters and bands as well as to present a stronger-than-ever image of ASCAP as the world's leading performing rights organization. 1. An ASCAP co-sponsored NARAS Latin Showcase at the Austin Music Hall on Thursday, March 18th featuring La Tropa F, Javier Galvan y Fama, Los Mismos, Los Fugitivos and Ricky Trevino's Latin Revue featuring members of Los Super Seven; 2. An "ASCAP Presents" showcase at Austin's Steamboat club on Friday, March 19th, featuring the bands Tangletown, Moke, Kitty Gordon, Radiostar, Justice Leeg and New American Shame; 3. A "private" Acoustic showcase at Stubbs on Saturday afternoon, March 20th, featuring Jeff Klein, Teddy Thompson, Tom Anderson and special guest Patty Griffin. 4. The annual ASCAP/Hammstein Publishing co-sponsored Riverboat, which was available for industry reps and members to use throughout the day on Thursday, March 18th.

The source also left details



Stubbs performer Tom Anderson looks at his licks.

about ASCAP's "Star Treatment" booth at the Austin Convention Center, which allowed members and guests to stop by and learn about ASCAP's ever-growing program of member benefits and showcases, workshops and educational programs. In past years, ASCAP's booth has been accused of being "too popular" among festival-goers.



Teddy Thompson's turn at the mike.

**"IT'S A MIRACLE!" CRIES AMOROUS A&R REP..... ASCAP SXSW SHOW CASES DELIVER DOUBLE DOSE OF DYNAMIC DELIGHTS**

"It's a miracle!," cried an A&R rep for a major record company, who wept openly into his beer at the end of ASCAP's Friday night showcase at Austin's Steamboat club. "I was so transfixed by these six bands, I forgot where I was or

what I was doing here." The six bands ASCAP had presented for its annual SXSW Steamboat showcase delivered powerhouse performances and caused Steamboat's owner to certify it as "one of the best he has ever seen."

The *St. Paul Pioneer Press* has said of Minneapolis-based Tangletown, "It would be easy to dismiss Seth Zimmerman's four-some as a novelty sidebar to his cousin Jakob Dylan or his uncle, Bob. But Zimmerman is a first rate songwriter in his own right, blazing away at the same path of resistance taken by such country rock iconoclasts as Jay Farrar, Joe Henry, Slim Dunlap and Gary Louris." The British press has raved about South London's Moke, whose big guitar, slamming grooves and funky punk proved their worth with an explosive set. Led by the songwriting team of Nina Singh and Mark Addison, Austin quintet Kitty Gordon, proved that two drummers are better than one and that neon red hair combined with radio-friendly, hook-riddled songs make for an unforgettable show. Heavily influenced by bands like the Beatles, Cheap Trick and the Police, Radiostar has been described as "the new generation of power pop." Their indie CD, *Grow*, has sold more than 7,000 copies to date. Led by lyricist and producer Papa Goose, Justice Leeg are one of Los Angeles' leading hip hop lights and quickly became one of Austin's leading hip hop show-casers with their engaging show. Finally, New American Shame, with their loud guitars, powerful vocals and anthemic choruses, reminded everyone that pure rock

and roll is eternal and blew the doors off the club.

"I'm sworn to secrecy," said Steamboat owner Danny as to



Patty Griffin belts it out.

why ASCAP repeatedly presents the best line-up each year at the festival. He cited past ASCAP SXSW successes as The Refreshments and The Presidents of the United States of America as well as Ozomatli and others.

Just as festival goers thought they had seen the best music of the



(l-r) Jeff Klein and ASCAP's John Alexander.

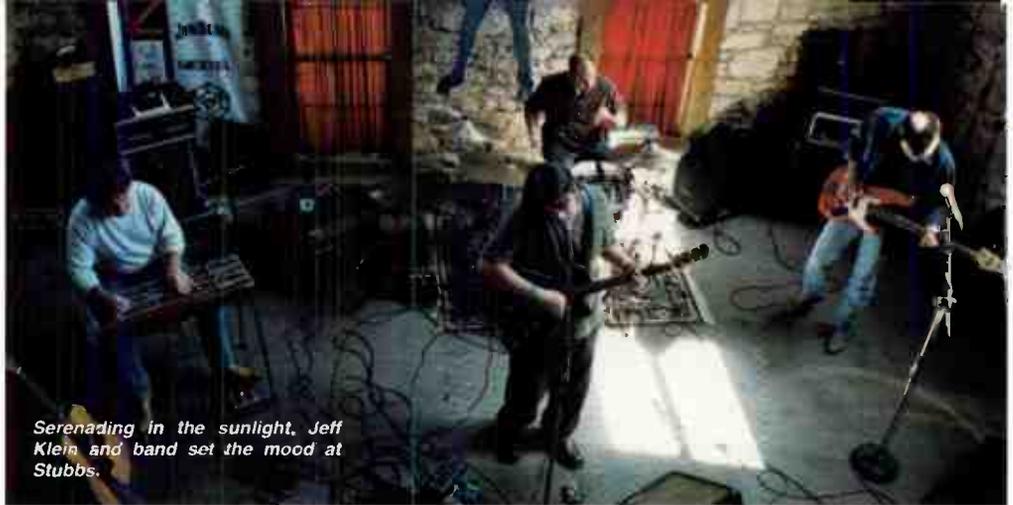


ASCAP's Michael Stack, Steamboat owner Danny Crooks, ASCAP Austin regional rep Jan Mirkin and ASCAP's Spiro Phanos.

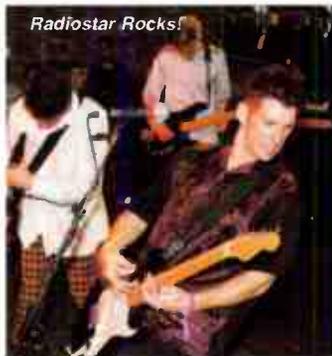
week at ASCAP's Steamboat showcase, ASCAP's Quiet on the Set showcase delivered a powerful line-up, although one of a more laid-back kind.

On the sunlit Stubbs Barbeque stage, four incredibly gifted singer/songwriters wooed the audience with intimate acoustic sets as the smell of brisket, coleslaw and baked beans wafted through the room.

Austin's Jeff Klein took to the stage first with a full band and announced that, because it was an acoustic setting, his band would refrain from "kicking butt" but would rather "stroke butts gen-



Serenading in the sunlight, Jeff Klein and band set the mood at Stubbs.



Radiostar Rocks!



New American Shame



Los Fugitivos at the NARAS/Latino Rendezvous press conference.

tly." And he did just that with his deep vocals and groovalicious songs. London's Teddy Thompson sat on a chair and crooned beautiful melodies, including a song co-written with past SXSW Quiet on the Set participant Rufus Wainwright. Then L.A.'s Tom Anderson came on and sang his heart out over expert guitar work. And finally, Patty Griffin, who now has two amazing albums under her belt, including the recent, excellent *Flaming Red*, delivered fiery vocals and passionate songs that entranced the attended guests.

After the show, audience members filed out into the bright sunlight, dazed and confused, forgetting for a moment that there was life beyond this ASCAP showcase, but unable to forget the sights and sounds of what had just transpired. One young woman said, "I feel like I have just walked with the angels."



Tangled up in Austin, ASCAP staffers with Minneapolis's Tangletoown



Moke smokes!



Hello Kitty!: (l r) ASCAP's Loretta Muñoz, John Alexander, Michael Stack, Fastball's Tony Scalzo, ASCAP regional rep Jan Mirkin, Kitty Gordon's Mark Addisen and Nina Singh, ASCAP's Spiro Phanos. (in back) and Kitty Gordon's J.J. Johnson and George Keiff.

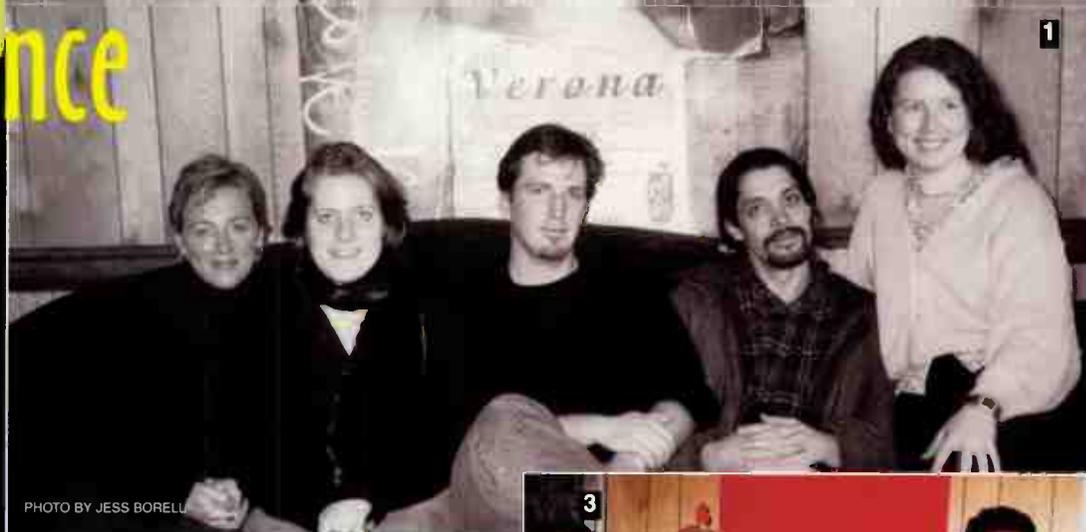


PHOTO BY JESS BORELL



# ASCAP/STARBUCKS MUSIC CAFÉ

The Sundance Film Festival has been the host of many an overnight success, but we wonder if it has ever seen such quick results as the ASCAP/Starbucks Music Café, the week-long showcase series that found ASCAP composers and songwriters playing to full houses from the very first set! Ninety-five percent of the acts

played to standing-room-only audiences as crowds were turned away at the door.

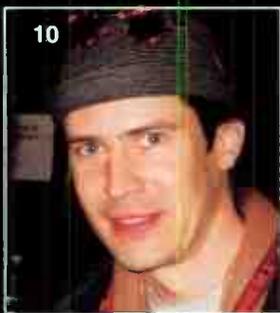
Highlight performances included blues guitarist Paul Pena and Tuvan throat singer Kongar-ol Ondar, who were the subjects of Roko Belic's *Genghis Blues*, winner of this year's documentary Audience Award; Peter Himmelman, singer-songwriter and film composer of this year's Sundance

film, *A Slipping Down Life*; The Niagaras, the band which had just completed the music for this year's Sundance film *Joe the King*; and critically acclaimed singer-songwriters Willy Porter, Peter Mulvey and Jonatha Brooke.

Spotted enjoying the Café were such luminaries as Robert Altman, John Waters, Tim Roth, Guy Pearce, Stewart Copeland, Michael Stipe, Liv Tyler, Frank

Whaley, Mary Lambert, and Lumi Cavasos.

The Café was developed from an idea proposed by ASCAP member and film composer Mark Governor, who performed at the Café, and his agent Linda Kordek. The Café, open from January 22nd through 29th, provided an opportunity for Festival-goers to relax with a cup of Starbucks coffee while enjoying both live and



1. Performers **Jonatha Brooke**, **Rose Polenzani**, **Peter Mulvey** and **Goody Goodrich** with ASCAP's Sue Devine.
2. Film composer **Mark Governor** leads his chamber ensemble at the ASCAP Music Café.
3. Winner of this year's Documentary Audience Award at Sundance was *Genghis Blues*. ASCAP's **Bill McRae** (left) and **Sue Devine** (right) bookend (l-r) **Tuvan throat singer Kongar-ol Ondar** and filmmakers **Roko** and **Adrian Belic**, with blues guitarist **Paul Pena** (seated).
4. ASCAP's Pamela Allen, Co-founder of the Slamdance Film Festival **Dan Mirvish** and ASCAP's **Kevin Coogan**.
5. **Ozomatli** heats up the room with their saucy blend of Latin, hip hop and funk music.
6. No, not a Hooters cover band; it's **Bernie Worrell** performing for a packed room.
7. The enthralled audience at the ASCAP Music Café.
8. A *Slipping Down Life's* **Guy Pearce** (*L.A. Confidential*) with the film's composer **Peter Himmelman**.
9. Actor/director **Tim Roth** with ASCAP's **Jeanie Weems**.
10. ASCAP composer **Frank Fitzpatrick**.
11. Songwriters **Willy Porter** and **Goody Goodrich**.

# IS BUZZ OF SUNDANCE FESTIVAL

recorded music by composers and songwriters who are available to provide music for films. Elements of the Music Café included: ASCAP Presents... live performances of seventeen emerging songwriters of varying genres and experience levels, and The ASCAP Music Café Registry, a collection of resumé of film composers and songwriters of diverse backgrounds. CD's of all partici-

pating composers, songwriters and performers were available for filmmakers to take home with them.

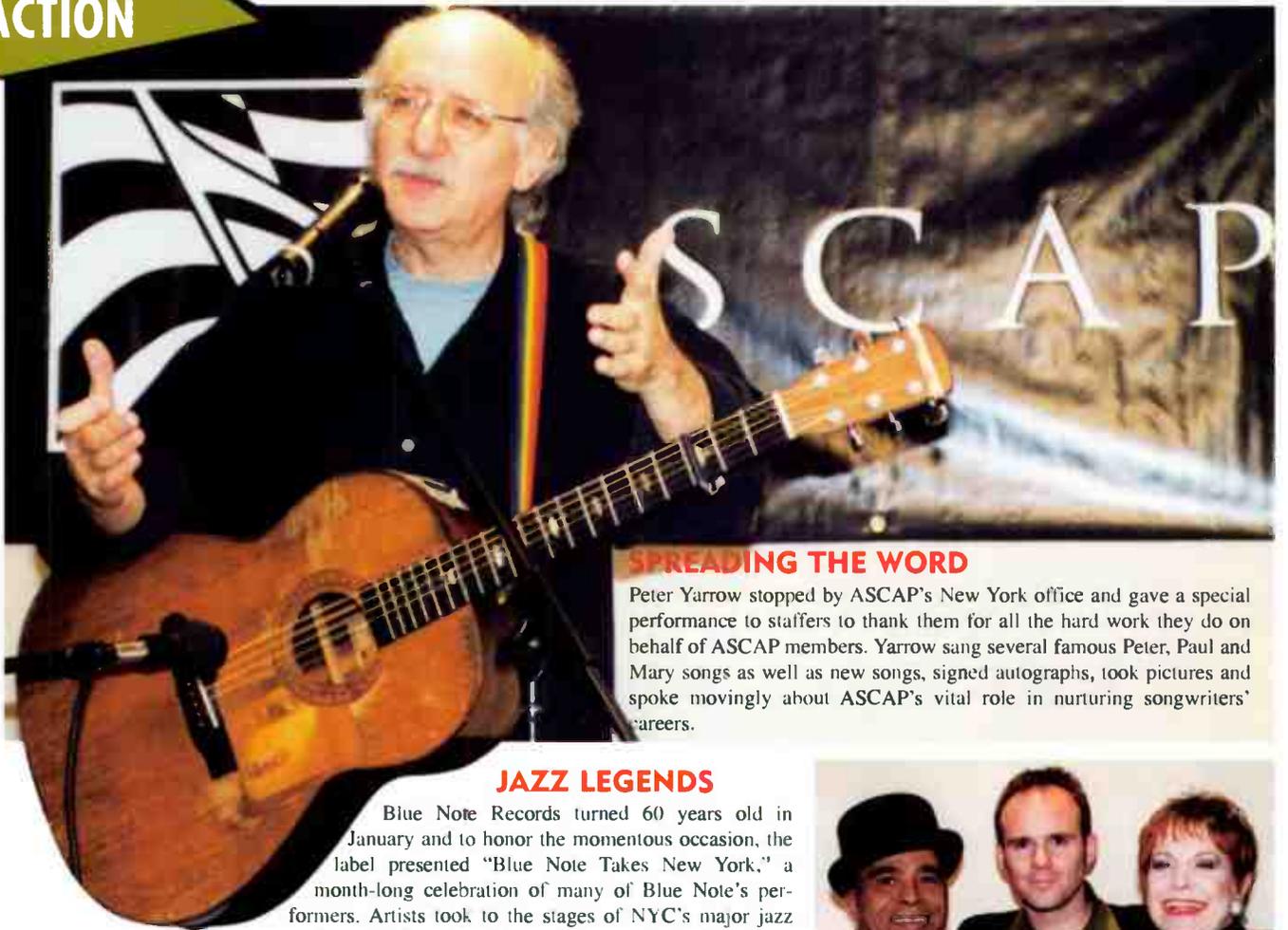
"Independent filmmakers often don't know how to find composers or songwriters for their films" said Sue Devine, Director of Film and TV Music at ASCAP in New York.

"The ASCAP Presents... showcase at the Music Café put these people in their paths in a very tan-

gible way. We were thrilled to introduce a powerful sampling of composers and songwriters to the filmmakers at the festival."

Filmmakers can use ASCAP, at no cost, as a resource in all music genres to find composers, songwriters, recording artists, film music agents, music supervisors, record companies and publishers, or – regarding performance rights – clearances, licensing and pub-

lishing information. ASCAP was also a Patron Sponsor of this year's Slamdance Film Festival, which for the past five years has been held concurrent with Sundance in Park City. Slamdance was founded by a group of first-time directors and continues to remain devoted to projects that do not have U.S. distribution or sizable budgets.



**SPREADING THE WORD**

Peter Yarrow stopped by ASCAP's New York office and gave a special performance to staffers to thank them for all the hard work they do on behalf of ASCAP members. Yarrow sang several famous Peter, Paul and Mary songs as well as new songs, signed autographs, took pictures and spoke movingly about ASCAP's vital role in nurturing songwriters' careers.

**JAZZ LEGENDS**

Blue Note Records turned 60 years old in January and to honor the momentous occasion, the label presented "Blue Note Takes New York," a month-long celebration of many of Blue Note's performers. Artists took to the stages of NYC's major jazz clubs – Birdland, Blue Note, Iridium, Sweet Basil and others – and played and sung their hearts out. At the Blue Note, Jon Hendricks and Annie Ross, two members of the legendary vocal trio Lambert, Hendricks and Ross, reunited for a few rare performances. Hendricks, of course, is one of the all-time great jazz lyricists and one of the chief proponents of the singing style known as "vocalese." Pictured (l-r) are Hendricks, ASCAP's Erik Philbrook and Annie Ross.



**SEEING RED**

ASCAP's Anthony Soroka greeted the Red Rocker Sammy Hagar at New York's Hard Rock Café. Hagar was on a tour of Hard Rocks across the country in support of his new album *Red Voodoo* (MCA).



**TATTOO YOU**

ASCAP's Chicago Membership guru Shawn Murphy has produced a second promotional CD compilation, *Mental Tattoos*, in conjunction with Monstercdisc. The collection features some of the midwest's best new acts, all ASCAP members, and will be sent out to reps in the music industry. Artists featured on the disk include Atrixo, Marah, Butterfly Child, 100 Watt Smile, The New Pop Jet, Love Cars and Relative Ash. For more information on the CD, contact Murphy at [ascapkid@aol.com](mailto:ascapkid@aol.com).

**ATLANTA MUSIC AWARDS:** Pictured at the recent Atlanta Local Music Awards (top photo, l-r) are The Marvelous 3's Slug, ASCAP's Courtney Hard, the Marvelous 3's Jayce Fincher, ASCAP's Diane Snyder, the Marvelous 3's Butch Walker, 99X Locals Only DJ and the host of ALMA Steve Craig and, above left, Alan Schaefer of Another Man Down, nominated for Best Rock Band and, above right, Snyder with Jeff Butts of Shock Lobo, an ASCAP Songwriter of the Year winner.

PHOTOS BY SPARK ST. JUDE PHOTOGRAPHY



PHOTOS BY R.J. CAPAK

### THE LIFE OF RILEY

ASCAP and Hennessy Cognac recently celebrated 15 years of achievements by Teddy Riley, the Grammy Award-winning singer/songwriter/producer and Interscope recording artist at New York City's Spy Bar. The event featured performances by Blackstreet, Case, Zhane, Allure, Divine, Min. Hezekiah Walker and the LFT Crusade Choir and Rudy, all of whom have benefitted from Riley's musical contributions. Among those attending were Sean "Puffy" Combs, Salt and Spinderella of Salt-N-Pepa, Jay-Z, Full Force, Shari Headley, Onaje Allen Gumbs, MTV's Ananda Lewis, Gordon Chambers, Treach and Vinny of Naughty by Nature and many others. Pictured at the event (l-r) are ASCAP's Jimmy Maynes, Riley Manager Madeline Nelson, Riley and ASCAP's Bill Brown.



PHOTOS BY R.J. CAPAK



### THE MAUDE SQUAD

At a special concert celebrating the songs of Alan and Marilyn Bergman held at New York's Carnegie Hall in February, many of the songwriting duo's friends and admirers joined in a musical salute. Among those taking part in the salute were Michel Legrand, Harry Belafonte, Bea Arthur (TV's *Maude*, for which the Bergmans wrote the theme song), Cy Coleman, Mary Chapin Carpenter, Kenny Rankin, Maureen McGovern and Lillias White. Pictured (l-r) are Dave Grusin, Alan Bergman, Sydney Pollack, Marilyn Bergman and Michel Legrand, and (left inset) Nick Ashford, Valerie Simpson with Marilyn and (right inset) Cy Coleman with Bea Arthur.



### ATLANTA GOSPEL SONGWRITERS WORKSHOP

Pictured at the Gospel Workshop in Atlanta (l-r) are ASCAP's Jimmy Maynes, Marsha Burke, Tonex and ASCAP's Ian Burke.



### OUR PAL JOEY

Former New Kids On The Block member Joey McIntyre is fast becoming one of the hottest new stars on the block now that he is a solo artist. Pictured after a dynamic performance at New York's Bowery Ballroom (l-r) are manager Jerry Jaffe, ASCAP's Spiro Phanos, McIntyre and ASCAP's Michael Stack. McIntyre's debut album is on Columbia Records



### SWANG HANG

New members Cappuccino Swang dropped by ASCAP's New York offices to sign on the dotted line. Pictured (clockwise from top left) are ASCAP's Michael Stack, Marcy Drexler, manager Chris Halliburton, Swang's Rico King and Chino Lewis.



### CONTINENTAL CLUB

ASCAP's CMJ Festival showcase line-up last November featured hot up-and-comers who tore up the stage at New York's Continental Club. Pictured (at left) Atrix and (above) Beachwood Sparks. Other performers included Will Hoge, Dragstrip Courage, Mystery Machine and The Waking Hours.



### THE ROCK CITY OF ATLANTIS

ASCAP will be a sponsor of the second annual Atlantis Music Conference to be held from August 11-14 in Atlanta, Georgia. For more information about the conference, call 770-499-8600 or visit [www.atlantismusic.com](http://www.atlantismusic.com). Pictured at last year's conference (l-r) are Atlantis co-founder Mark Willis, ASCAP's Marcy Drexler, Diane Snyder, Atlantis co-founder Rich Levy and ASCAP's Sam Perlman.

# PIANO WOMAN



**B**etsy Hirsch is a New York songwriter and ASCAP writer/publisher member who has taken advantage of ASCAP's many programs and workshops, including the East Coast Advanced Songwriters Workshop, and continues to hone her songwriting craft. Betsy, like many ASCAP songwriters, has to hold down a day job to make ends meet, until she lands her first big hit song. The great thing about Betsy's day job, though, is that it's in what she describes as "a palace." Even better, it is a palace dedicated to music: Steinway Hall in mid-town Manhattan and Betsy's day gig is as a salesperson for the Rolls Royce of pianos, the Steinway.

Through Steinway, Betsy was instrumental in helping ASCAP acquire a Steinway Model B grand piano for use by any and all ASCAP members. The piano resides in the ASCAP Living Room in the Society's headquarters across from Lincoln Center. Simply by contacting the New York Membership office and reserving the room, any ASCAP member is welcome to use the Steinway for writing, rehearsing, auditions and publisher showcases. For instance, Broadway composer Charles Strouse used the room to audition the cast for his most recent musical. For the past three

years, Academy Award-winner Stephen Schwartz has used the Living Room to rehearse the participants in The ASCAP Foundation Musical Theatre Workshop.

Betsy is proud of her ASCAP membership and her association with Steinway. And she is more than happy to help fellow ASCAP members attain one of the handmade Steinway pianos (or their more moderately priced Boston piano line). "Just call me at 212-332-0131, I will be happy to walk you through Steinway Hall," says Hirsch. "You will see the history of this place and the Steinway name." Steinway only builds 2400 pianos a year at its facility in Long Island City, New York: dedicated artisans build each piano by hand. Because of this human touch, every Steinway is slightly different from one another. They have personalities, just like the people who purchase them.

Betsy says that right now her life is just about perfect. "I get to work in a palace where I can play and write songs whenever I want, and I get to share my music with all my customers; I give away one of my CD's to everyone I sell a piano to. Through my job at Steinway, I have met my dentist and my banker, not to mention many celebrities, all buying the world's greatest piano."

## LIFESTYLES OF THE RICHER

Squint Entertainment's Sixpence None the Richer performed at an ASCAP Quiet on the Set showcase in Los Angeles. The band's single, "Kiss Me" has enjoyed great chart success. The song has been featured on "Dawson's Creek," "Party of Five," "Trinity," "The Young and the Restless" and NBC's Movie of the Week "Vanished Without a Trace." The song

was also nominated for a Grammy and was used in the movie, *She's All That*. Pictured (l-r) are Sixpence's Matt Slocum, ASCAP's Brendan Okrent, songwriter/producer and Java Records President Glen Ballard, Sixpence's Leigh Nash, Sean Kelly and Justin Cary, VP of Squint Entertainment's Stephen Prendergast, ASCAP's Kevin Coogan and (bottom row) Squint Entertainment's Lindsey Fellows and Sixpence's Dale Baker.



PHOTO BY KEN PHILLIPS



PHOTO BY JEFFREY MAYER

## DINNER WITH DIANE

At the Charles Dickens Dinner presented by the University of Southern California School of Music, Diane Warren was presented with USC's Magnum Opus Award and a scholarship in Warren's name was established. On hand to pay tribute to Warren were Michael Greene, Dru Hill and Taylor Dayne, among others. Pictured (l-r) are Realsongs' Doreen Dorion, Warren and Taylor Dayne.

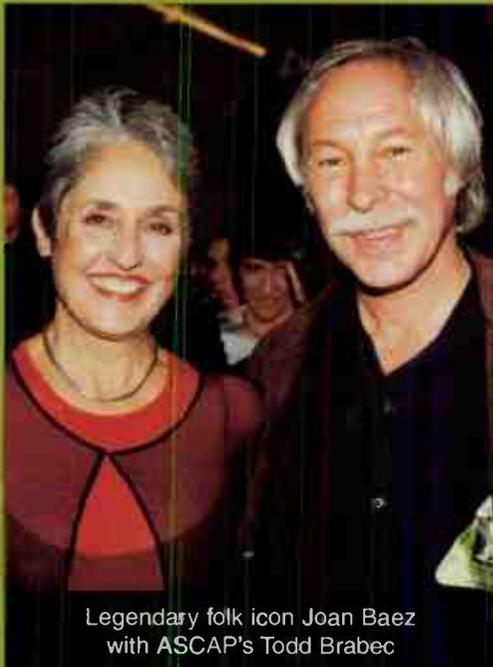
## URBAN BLURB

At the Urban Network Conference in February, ASCAP's Jeanie Weems hung with songwriter/producer/artist Raphael Saadiq.



# CALIFORNIA MUSIC AWARDS

## ASCAP'S WHAM-BAMMIES



Legendary folk icon Joan Baez with ASCAP's Todd Brabec



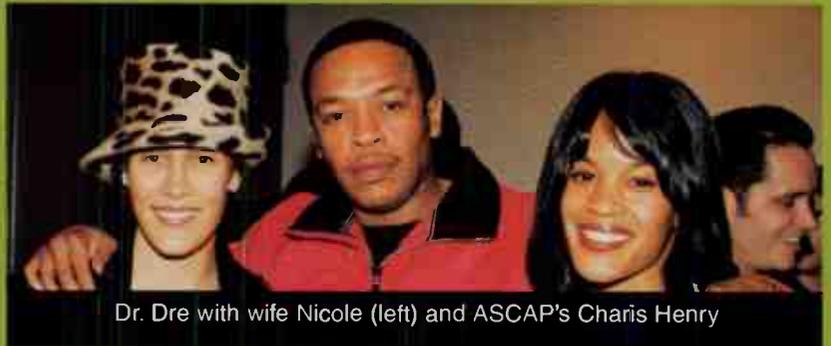
Chris Isaak

ASCAP was out in full force at the 1999 California Music Awards, held at the Bill Graham Civic Auditorium in San Francisco on March 13th. Once known as the Bammies (Bay Area Music Awards), which honored Bay Area artists only, the event was expanded last year to



Metallica's James Hetfield

Vocalist, Chris Isaak for Outstanding Male Vocalist and Lars Ulrich from Metallica for Outstanding Drummer. Other award highlights included Dr. Dre and Ice Cube receiving the Bill Graham Lifetime Achievement Award and Bonnie Raitt who received the Arthur M. Sohcot Award.



Dr. Dre with wife Nicole (left) and ASCAP's Charis Henry



ASCAP's Charis Henry with Narada Michael Walden

include artists from across the state.

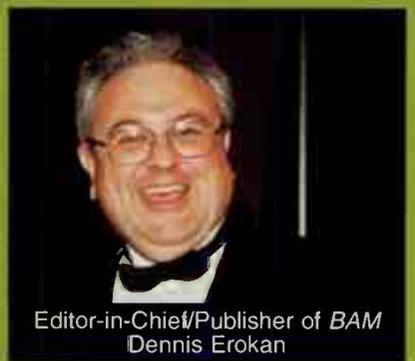
Nominees are selected by a panel of music journalists, and reflect those groups and artists who excelled in music in 1998. The final winners are determined by *BAM* magazine readers via ballot.

ASCAP members who received Bammies at this year's event include:

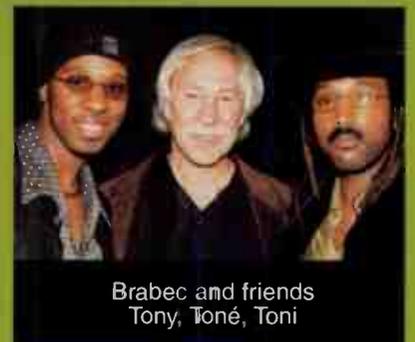


Bonnie Raitt

Metallica for Outstanding Hard Rock Album (*Re-Load*), Cypress Hill for Outstanding Hip Hop/Rap Album (*Cypress Hill IV*), Big Bad Voodoo Daddy for Outstanding Swing Album (*Big Bad Voodoo Daddy*), Alanis Morissette for Outstanding Female



Editor-in-Chief/Publisher of *BAM* Dennis Erokian



Brabec and friends Tony, Toné, Toni



**ROCKING MUSIC ROW**

Pictured at Nashville's recent NEA Conference (l-r) are The Excentric's Todd Wright, Matt Miceli, ASCAP's Marcy Drexler, The Excentric's Spy and Dean.



**FAIR GAME**

Pictured at the NEA (l-r) are ASCAP's Mike Doyle, I.V. Records' Chris Parker, Fair Verona's Brent Summers, Shawna Medusa Potter and Beth Cameron and ASCAP's Dan Keen.



**LOOK, OUT SIDERS**

The Out Siders from St. Louis testing the limits of their mikes on the ASCAP stage at NEA



**FOLKS LIKE US**

Folk legend Eric Andersen, who currently divides his time between Norway and New York, stopped by ASCAP's Manhattan office while in town to play The Bottom Line. Andersen's album, Memory of the Future, was recently released on Applesseed Recordings. Pictured (l-r) are Andersen and ASCAP's Jim Steinblatt (wishing he had his own black hat).



PHOTO BY MINH CARRICO

**RAZOR'S EDGE**

ASCAP staffers recently welcomed new members Groovilicious recording artists Razor 'n Guido. Pictured at the signing in New York's offices are (back row, l-r) ASCAP's Jimmy Maynes and Diane Snyder, managers Jane Brinton and Sooze Plunkett-Green (co-owners of British Intelligence) and ASCAP's Bill Brown, and seated (l-r) Razor 'n Guido. The group is currently writing and producing their debut album, due out in the Spring. Previously, the duo have remixed numerous dance tracks for artists such as George Michael, Monica, Anggun and Aretha Franklin.



**VEGAS HEADLINER**

Pop and Latin music great José Feliciano performed a scorching set of his hits at the 1999 NLBA (National Licensed Beverage Association) Awards Dinner in Las Vegas. Pictured (l-r) are ASCAP's Karen Sherry, outgoing NLBA President Ken Rehm, Feliciano and ASCAP's Vincen Candilora.

# The Writer/Producers

Rap. Hip-Hop. Neo-Soul. R & B. You name it. Black music keeps reinventing, recycling and reinvigorating itself. As songwriters, performers and producers, ASCAP members are leading the vanguard in all directions. Here are some members who are currently at the top of their game.

## HILL CLIMB

Album of the Year. Best New Artist. Best Female R&B Vocal Performance. Best R&B Song. Best R&B Album. Winning in any one of these categories at this year's Grammys would have been a great accomplishment. Lauryn Hill won all five of these awards. And that was out of ten nominations. Hill's self-produced debut album, *The Miseducation of Lauryn Hill* (RuffHouse/Columbia) has been certified triple platinum and she topped critics' lists in 1998, including being named "Artist of the Year" in *Spin* magazine and "Entertainer of the Year" in *Entertainment Weekly*. To many, Lauryn's immense success comes as no surprise. She had already scored a major hit as a member of The Fugees, whose poignant cover of the Roberta Flack classic "Killing Me Softly" became *the* hip-hop anthem of 1996. That song and the album that it appeared on, *The Score*, both won Grammys, respectively, for Best R&B Performance by a Group and Best Rap Album. Her skills as a prolific songwriter have led to her writing songs for other artists as well. She wrote and produced "On That Day" for gospel artist CeCe Winans and, in addition to writing the smash hit title cut for Aretha Franklin's latest album, *A Rose is Still A Rose*, Lauren also directed the song's accompanying video. Hill recently completed her first-ever solo tour, which included among other dates a three night stint at Madison Square Garden. If you consider that in the midst of this very busy and mega-successful year, Hill also gave birth in December to a daughter, Selah Louise (her second child), you'll understand why she has become such an inspiration to millions around the world.

*Continued on Page 20*

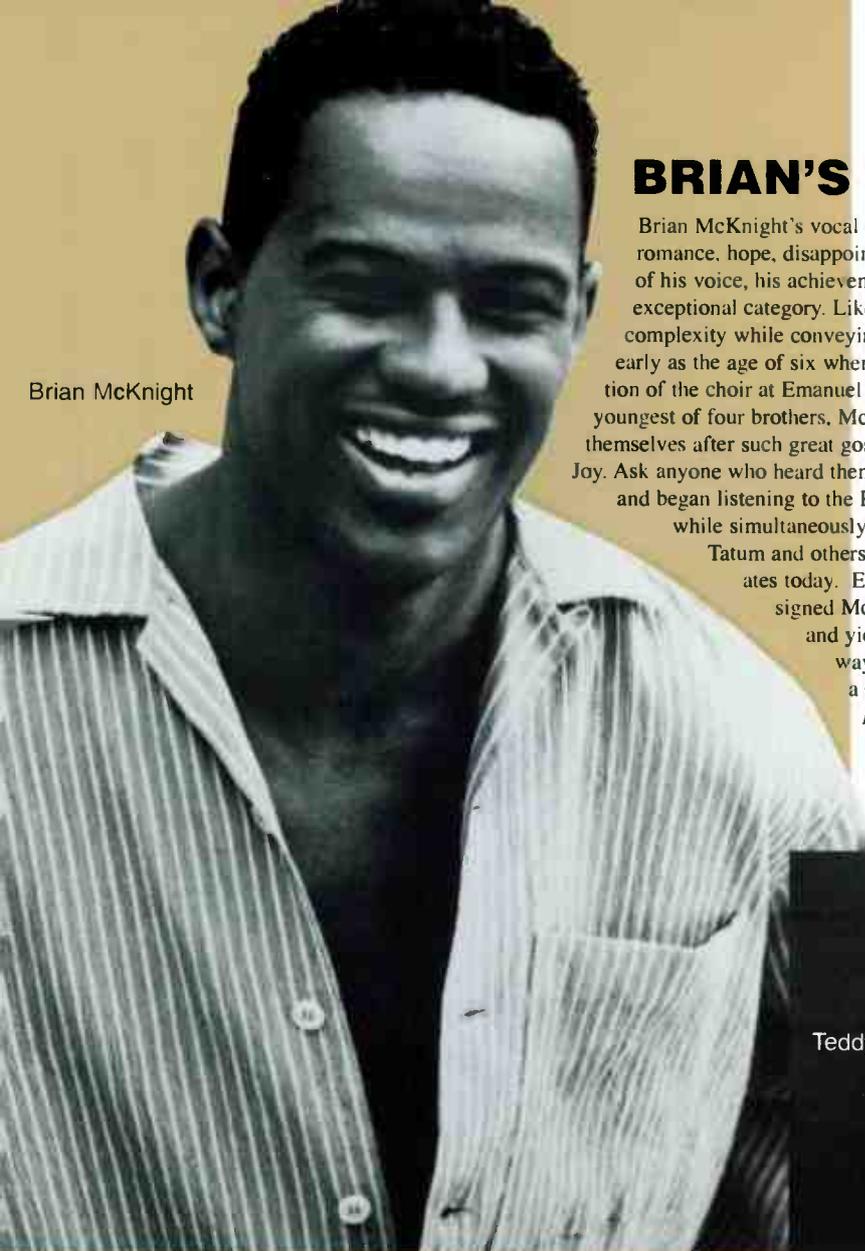
Lauryn Hill

## BRIAN'S SONGS

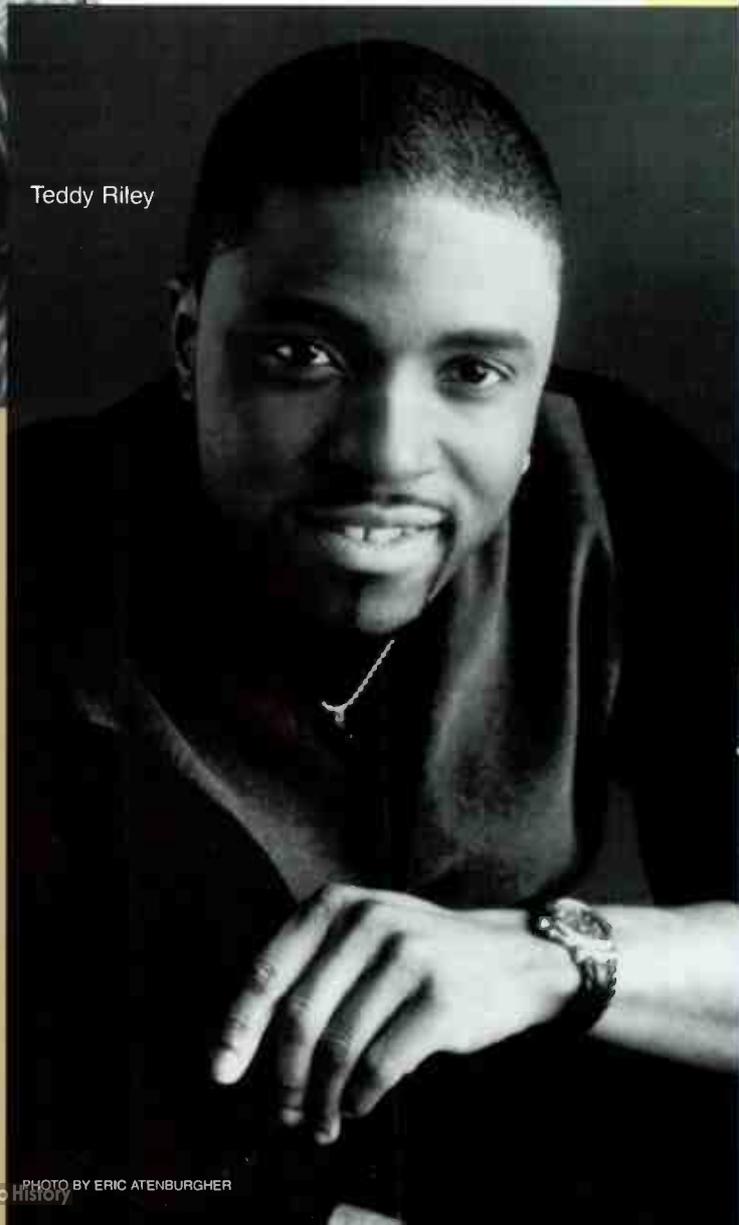
Brian McKnight's vocal gifts are enormous. He is that rare singer who can convey romance, hope, disappointment, joy with the greatest of ease. But beyond the marvel of his voice, his achievements as a songwriter, musician and producer place him in an exceptional category. Like Stevie Wonder, McKnight constructs songs with structural complexity while conveying simple, direct emotions. It's a skill he began to acquire as early as the age of six when he learned to sing seated on his mother's lap in the alto section of the choir at Emanuel Temple in Buffalo, New York where he grew up. The youngest of four brothers, McKnight and his siblings formed a gospel quartet and modeled themselves after such great gospel groups as the Swan Silvertones and Mighty Clouds of Joy. Ask anyone who heard them: The McKnight Brothers could shout. Then, as he got older and began listening to the Platters, Nat King Cole, the Four Freshmen and the Hi Lovers while simultaneously learning the jazz piano techniques of Oscar Peterson, Art Tatum and others, he forged his influences into the singular sound that he creates today. Ed Eckstine of Mercury didn't need much convincing when he signed McKnight at age 19. When his debut album came out in 1999 and yielded the smash single "One Last Cry," McKnight was on his way. And still is. In December he released *Bethlehem* (Motown), a Christmas album; he was featured on *The Prince of Egypt - Inspirational* album; and his new album, *Anytime*, received American Music, Image, and Grammy Award nominations, as well as winning a Soul Train Award.

PHOTO BY LOREN HAYNES

Brian McKnight



Teddy Riley



## BLACKSTREET'S BOY

Veteran R&B producer Teddy Riley took a different approach in perfecting his group BLACKstreet's new album *Finally* (Interscope). He decided to adopt a "focus group" strategy to help him forge the album's sound. This involved asking numerous journalists and students from across the country to hear a rough cut of the album back in December. He then asked for honest responses to the best and worst tracks and took notes. "I got the idea for the focus groups from the old Berry Gordy/Quincy Jones school of A&R," says Riley. "I'd recorded so many songs for this album but I could only include 14, so I had to narrow it down and this seemed the best way to pick the most popular songs." It is fitting that Riley draws inspiration from Quincy Jones, who masterminded Michael Jackson's best albums, *Off the Wall*, *Thriller* and *Bad*. Riley, who produced Michael Jackson's multi-million selling album *Dangerous*, cites Jones as a good example for creating staying power in a fast-moving genre. "Quincy always wants to try something new. He wants to stay current and innovative. It's great to go back to the old stuff and see how he's changed. I've stuck around because I study music. It's like a scientist. Get the facts, get the formula and test it." Riley must be on a Jackson binge these days; *Finally* features Janet Jackson (the band also toured with her last year and were featured on Riley's remix of her single "I Get So Lonely") and there is also a hip-hop based remake of the 1980 Jacksons hit, "Can You Feel It." Riley, who has a state-of-the-art recording studio (complete with vocal booth) built into his tour bus, plans to take BLACKstreet on the road later this year.

## HIGH TIMES FOR "MISDEMEANOR"

Missy "Misdemeanor" Elliott has come a long way from singing on trash cans in Portsmouth, Virginia as a little girl. When she graduated to standing on picnic tables singing for her family, she thought she was on her way. Last summer you could say that Elliott had officially made it when she found herself knocking the crowds out and stealing the scenes from the Lilith Fair stage, and being one of the only hip-hop artists to be featured on the tour. Her album, *Supa Dupa Fly* (EastWest/EEG) and the accompanying video for the song "The Rain (Supa Dupa Fly)," was one of the biggest buzzes of 1998. With producer Timbaland and guest spots from such contemporaries as Lil' Kim, Da Brat, Busta Rhymes, Ginuwine and 702, the album was a continuous jam and put the outlandish Elliott on the map as one of the most innovative hip-hop artists of the decade. Her new album, *She's A Bitch*, will be released in May with a video and a tour to follow. Elliott plans to wave the "bitch" flag proudly: "I believe that sometimes we gotta be a bitch to get to a certain point. This is a male dominated field and sometimes if you're not that bitch, you know, people will take advantage of you, and it's a bitch in a positive way, not in a negative way."

PHOTO BY KWAKU ALSTON

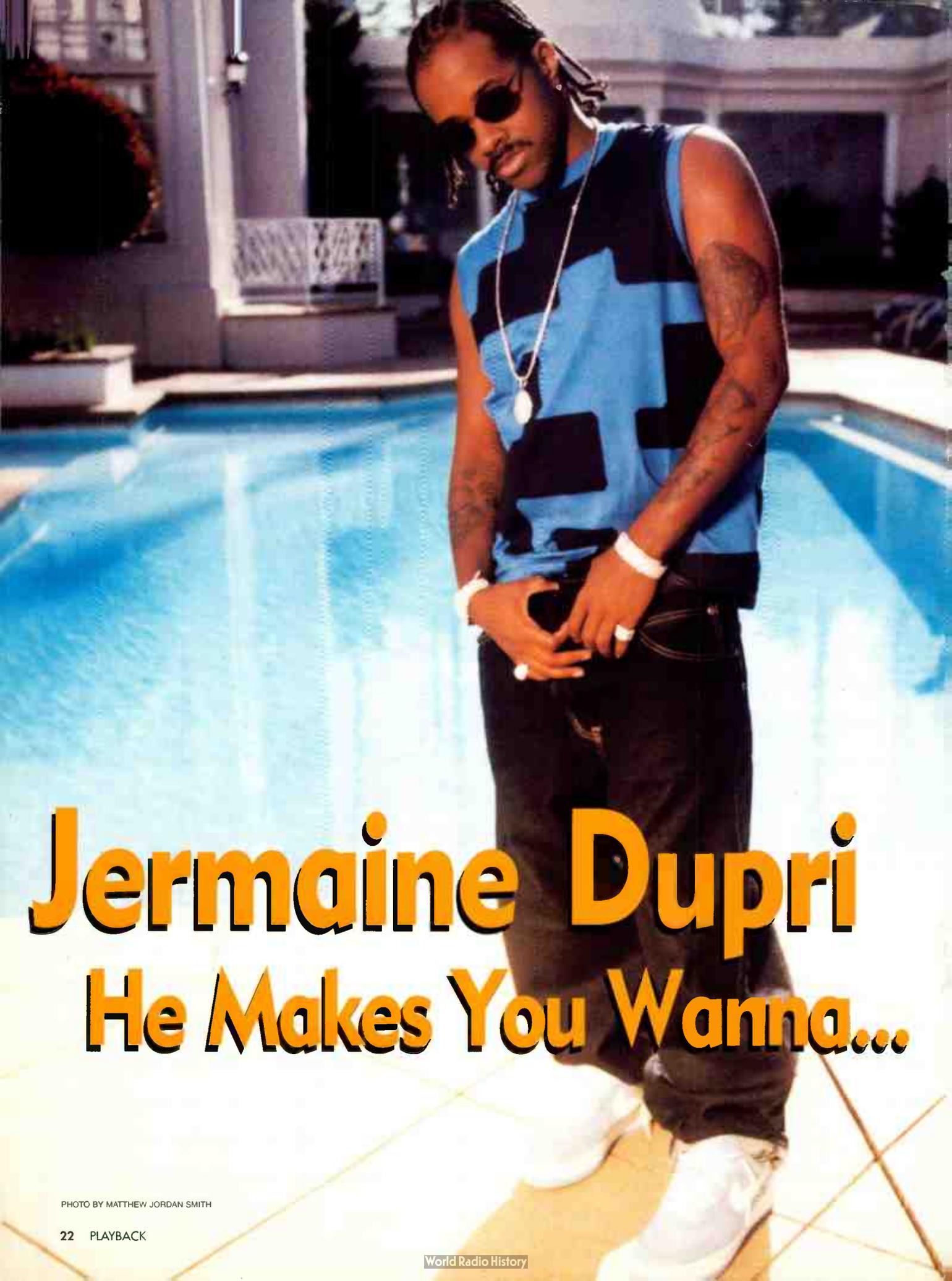
Missy "Misdemeanor" Elliott

Ice Cube

## THE ICE STORM

Ice Cube is back with not just one, but two records – the two volume *War & Peace* (Priority). He spent 1998 working like a man possessed, and with the recent release of the first volume, *War*, he once again plants his flag at rap's summit. *Peace* is due out in 1999, and with it he'll mark over a decade of lyrical dominance. Ice Cube burst onto the scene in the late '80's as a founding member of N.W.A., one of the most important rap groups of all time. He then launched his solo career in 1990 when he joined forces with Public Enemy's Chuck D in the recording of *AmeriKKKa's Most Wanted*. It turned gold in ten days and went on to become Ice Cube's first platinum album. In 1991, Cube made his acting debut with a much-lauded performance in John Singleton's Oscar-nominated *Boyz-In-The-Hood*. His 1991 album, *Death Certificate*, presaged much of the rage that erupted later in the 1992 L.A. uprising and was a platinum smash. He followed it with 1993's *The Predator*. The album made history by debuting at #1 on both *Billboard's* Pop and R&B charts and turning platinum in just four days. It went on to sell more than two million copies and spawned a #1 radio hit, "It Was A Good Day." After starring in Walter Hill's *Trespass*, contributing to the film's soundtrack and performing the title track with Ice-T, he later wrote and starred in the enormously successful and critically acclaimed comedy, *Friday*. Last year, he wrote and produced the feature film, *Player's Club*, and has ventured into directing. Ice Cube is eager to tackle any artistic challenges ahead. "When I really get down, nobody puts a record together better than me," he says. "So I'm-a always be here. Long as I stay consistent and keep my heart in it, I'm-a be here."

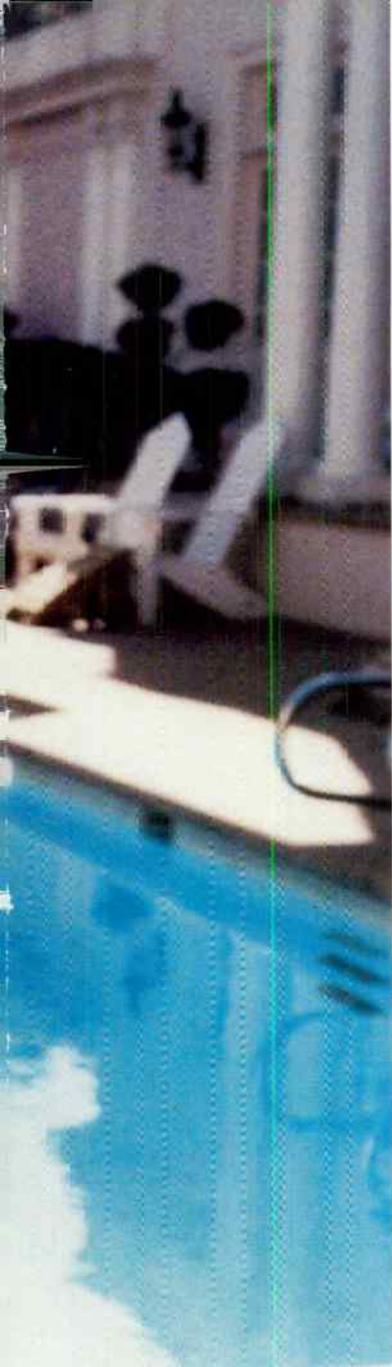
BY ERIK PHILBROOK



# Jermaine Dupri

## He Makes You Wanna...

PHOTO BY MATTHEW JORDAN SMITH



**O**ne nice thing about being a starmaker is that you can usually have as much or as little media attention as you want. Not that Jermaine Dupri has ever craved anonymity, but the main reason why his face might not be instantly recognizable is because, until recently, he was the man “behind” dozens and dozens of hits by Usher, Kris Kross, TLC, Mariah Carey, Da Brat, Xscape, Toni Braxton, Aretha Franklin, Aaliyah, Mase, and an unbelievably long list of others.

Last summer, Jermaine finally stepped into the spotlight with his first solo album, *Life In 1472* (14 years in the game, born in '72), which features his laid back ‘Lanta drawl vocalizing with a stellar set of guests: rappers Jay-Z, Nas, Slick Rick and DMX, as well as Mariah Carey, Keith Sweat, and BoneThugs-N-Harmony. Like so many of the projects bearing JD’s name, the album has spawned two hit singles, “Money Ain’t A Thang” and “Sweetheart,” and healthy seven-digit sales.

Like a lot of today’s big players, he’s a multi-talented producer/songwriter/musician/remixer/CEO/artist, but he start-

ed because, although his sound is distinctive, it is also diverse. He can write a hard rap song one day and a tender ballad the next and make millions with both – a major reason why he became the first producer to reach number one on *Billboard’s* Pop, R&B, and Rap charts with different singles. JD’s records always sound crisp, clean, and classy – but perhaps most of all, they sound like money.

There’s no point in counting up the number of precious metal certifications Jermaine has received, because next month he’ll have more (see his label’s web site – [www.sosodef.com](http://www.sosodef.com) – for details). We caught up with him via cellphone, as he sped from one meeting to the next – always moving.

**You wear a lot of different hats. Which one fits best?**

Producer. I love developing artists, like I did with Usher. More than anything, that’s where my heart is, and that’s what I feel I’m the best at.

**As a producer, you basically do everything except sing the lead vocal. So why did it take you so long to make your own album?**

I was nervous! A lotta times people don’t know how to produce

people that I studied – it ain’t *about* you. I mean, it is, but you’re doing this to make the artist bigger. You’re already a big person within yourself.

**They say that musical talent is hereditary – where did yours come from?**

My dad [music biz impresario Michael Mauldin] taught me to play drums when I was 3, and that’s kinda where all this came from.

**How did you know that you wanted to be a producer, rather than a performer, when you were 12?**

‘Cuz it looked fun! I knew that I couldn’t be a dancer my whole life. If you got any dreams of being rich, you’ve gotta plan. I didn’t wanna get a job when I turned 21; I wanted to do my own thing. So I went after it and was totally serious about it.

**Who were your role models?**

At that time, Teddy Riley and [former Salt N’ Pepa producer] Hurby Luv Bug were the ones that was really puttin’ it on, Hurby with rap and Teddy with R&B.

**Did you hear much Prince?**

No doubt – my mother was a big fan so I heard about him all the

**“If you got any dreams of being rich, you’ve gotta plan. I didn’t wanna get a job when I turned 21; I wanted to do my own thing. So I went after it and was totally serious about it.”**

ed doing it long before most of them had hit double digits in age... in fact, it wasn’t long after *he* did. Jermaine started as a pre-teen dancer (eventually going on to perform with Diana Ross, Cameo, Run-DMC and many others) before becoming the youngest professional music producer in history (for rap trio Silk Tymes Leather on Geffen Records at 15 years old) and, after his proteges Kris Kross had sold many millions of albums, the youngest record label CEO (he established So So Def at 19).

Another reason why Jermaine hasn’t become a living adjective like many of his peers is

themselves, and I kept thinking that it wasn’t gonna be as good as the work I had done before. Fortunately, the first [single] I put out was “Money Ain’t A Thang,” so I guess it worked! But you’ve gotta take a step back, and that’s why four or five songs on my album are produced by other people.

**Do you think one reason you’re not more widely-recognized is because your records sound so different from each other?**

Yeah, that’s true, but I don’t really care about [recognition]. Where I come from – me and the

time, and I listened to a lot of his records and saw his concerts in the early days. So he definitely was an influence, but Teddy was my driving force.

**How did you release your first record when you were 15?**

My dad had a management company, so he knew how to shop a record and get at the right people. Once the record was finished, I took it to him and said, “Let’s do it!”

**Did they flip when they found out how old you were?**

*Continued on Page 24*

They really wasn't trippin' at first — the music spoke for itself and they didn't care who did it. Producers didn't really hold as much weight then like they do now. But it is hard: when you're that young and you wanna do something, you've gotta keep making people feel almost like they're stupid — you've gotta keep makin' them look at you like, "Damn, this little guy really knows what he wants to do!"

**"Money Ain't A Thang" isn't on that list?**

You said three! Okay, those are probably my three biggest records. Another three would be "Money Ain't A Thang," another Usher song like "My Way," and "Just Kickin' It" by Xscape.

**Where does a song start for you?**

It depends on the artist, the situation, where I'm at. Like, Usher said something like "I need to

it's goin', you've gotta go ahead and get it. If I stop the momentum so I can think, a lotta times it just ain't meant to be. I've got a lot of songs like that. I just throw 'em away.

**So you have a lot of unreleased material?**

No — I literally throw them away! I don't even keep 'em. I've been writing like that since I was 12 years old, so for me to start slowing up my process

**I'm surprised it hasn't happened.**

A lotta talk has gone into it, but I don't want it to go down like big company people — I want me and him to get together, y'know?

**Any newer producers that you really respect?**

Timbaland is one, Rodney Jerkins is another... [long pause] That's pretty much it. I can really say that those two are starting to make a mark for themselves in the right way. Rodney's kinda competing with me, so I definitely pay a lot attention to him.

**He's younger than you too! What's coming up next?**

Before the summer, I've got Inoj, a new Jagged Edge album, *Harlem World* featuring Mase, Trina, then Da Brat's new album. I'm also about to do four songs on Toni Braxton's new album. Plus a lot of remixes — I love doing them for people so I'm always gonna. I just love music, so I try to stay in and continue to do what I do.

**You've done so many songs — do you ever forget about any?**

That's happened a coupla' times! I don't listen to my records. I do them and move on. I haven't heard my [album] since I did it.

**You've pretty much mastered the game — what are you going to do next? Become a baseball player or something?**

Nah, I haven't really [mastered it]. I've still got a goal: I haven't heard anybody compare me to Berry Gordy yet, and I won't stop till that happens! (laughs) I just want to take all of the artists [who I work with] to the greatest heights that they can reach. I want people to say, "That's the guy to go to when you want a long-lasting career." ■



Dupri with Berry Gordy at last year's ASCAP Pop Awards

**What are your three favorite records that you've done?**

"Jump" (Kris Kross), "Always Be My Baby" (Mariah Carey) and "You Make Me Wanna" (Usher).

**You're still really proud of that first Kris Kross record, huh?**

Yeah, that'll never be repeated or duplicated, so I'll always be proud of it. I kinda knew that it was gonna be successful but I was surprised by how big it got. I thought we'd get a gold record, and that's what I was hungering for — because gold records mean survival.

meet a girl in one of my songs that'll make me wanna leave my girl," and from that, "You Make Me Wanna" — the whole song — just flashed in my face. "Money Ain't a Thang" started with a beat, and I remembered Jay-Z saying it on one of his records. Rather than sampling it, I called him up and he came to my house. He said it, then I said something else, and it just sounded right for us to go back and forth like that.

**Sounds like you work fast.**

Yeah — one day in, one day out, next song. When you feel like

now wouldn't feel right.

**Was there anyone you wanted on your album who couldn't make it?**

Master P and I couldn't get our schedules together, but I definitely wanted him on the album.

**Anyone else you'd really like to work with?**

Michael Jackson. It's my dream to get in the studio with him and do the same thing I did with Usher and just bond and make a beautiful record. I definitely feel like I could be the person to do that with him.



# NEW LEGISLATIVE FEATURES LAUNCHED ON WEB SITE

**A**SCAP CEO John LoFrumento has announced the launching of ASCAP Capitol Connect, a series of new features for the legislative area of ASCAP's award-winning Web site (www.ascap.com), exclusively devoted to assist ASCAP members and other members of the music community in the legislative process.

"This new and important part of our web site, ASCAP Capitol Connect, will help our members respond to issues and concerns of the music community in the U.S. Congress, and provides important information on how they can be effective citizens. ASCAP has always been the leader in grassroots organizing, and this new tool will help us strengthen that leadership," said LoFrumento.

Launched this week at www.ascap.com, the site includes:

- ❖ **Legislator Match**, which allows users to enter their name and home address and be instantly matched with their Federal and State legislators, with direct E-Mail links, as well as phone and mail contact information for their elected officials
- ❖ **ASCAP Action Alerts**, providing essential information on legislative issues.
- ❖ **A communications feature**, which allows a user to contact directly to their Members of Congress and State legislators about issues of concern, and to learn about these issues from Congressional and legislative websites.

❖ **A registration function** for ASCAP members and other members of the music community to participate in ASCAP's grassroots campaigns.

The ASCAP web site also contains an archive from *Playback* magazine reaching back to September 1997; and contact information for the ASCAP Public Affairs staff. This is a useful mechanism for ASCAP members and the entire music community to find, in one place, vital information on bills that will impact their musical copyrights. ASCAP web site visitors can then contact the Members of Congress who write our nation's laws and protect our copyrights.

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LEGISLATIVE



## ASCAP Capitol Connect

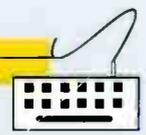
american society of composers, authors and publishers

### capitol connect



- registration
- action alerts
- find your representative
- news you can use
- legislative process
- useful links

how to use Capital Connect

**J.J. ABRAMS**

Screenwriter of such films as *Regarding Henry*, *Armageddon* and *Forever Young*, J.J. Abrams has made his first foray into television with the successful new series, "Felicity," for which he co-wrote the theme song. The show tells the story of a high school senior who follows a boy 3,000 miles on a whim to attend college with him. Born in New York and raised in Los Angeles, Abrams developed a passion for movies at the age of eight when his grandfather took him on the Universal Studios Tour. The rest, as they say, is history. Next up: *Squelch*, a thriller he co-wrote for Twentieth Century Fox. Abrams has also appeared on screen as an actor in *Six Degrees of Separation* and *Diabolique*.

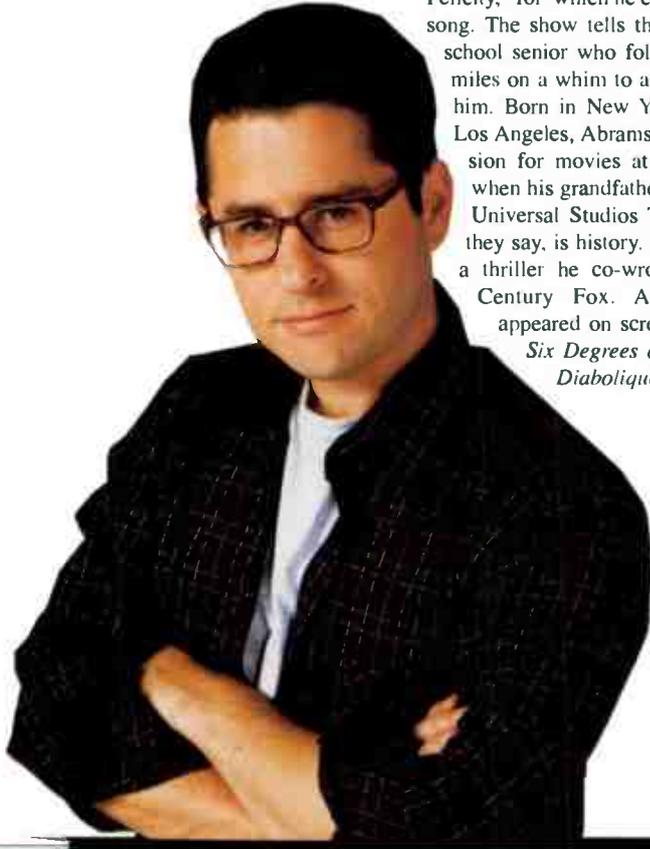


PHOTO BY DANA HOSS

**SHIRLEY WALKER**

Widely credited as a pioneer for women composers in the film industry, Shirley Walker is one of today's most-respected members of the film-composing community as a result of her scores for the award-winning "Batman" and "Superman" animated series (she just received another Daytime Emmy Award nomination for the "Dark Knight" episode of the series). Walker broke industry ground in 1995 when she co-wrote the score to *Escape from L.A.* with the film's director John Carpenter. The music captured the dark, futuristic feel and industrial action of the film while blending dashes of "Old West" and world music. Walker's dark side also served her well when she scored her gothic score to the animated film, *Batman: Mask of the Phantasm*, which some consider to be the finest Batman film music to date. As an orchestrator and conductor she worked on such hit films as *Batman*, *Days of Thunder*, *A League of Their Own*, *Backdraft* and *True Lies*. She has also created scores for HBO's *Spawn* and NBC's mini-series, *Asteroid*.



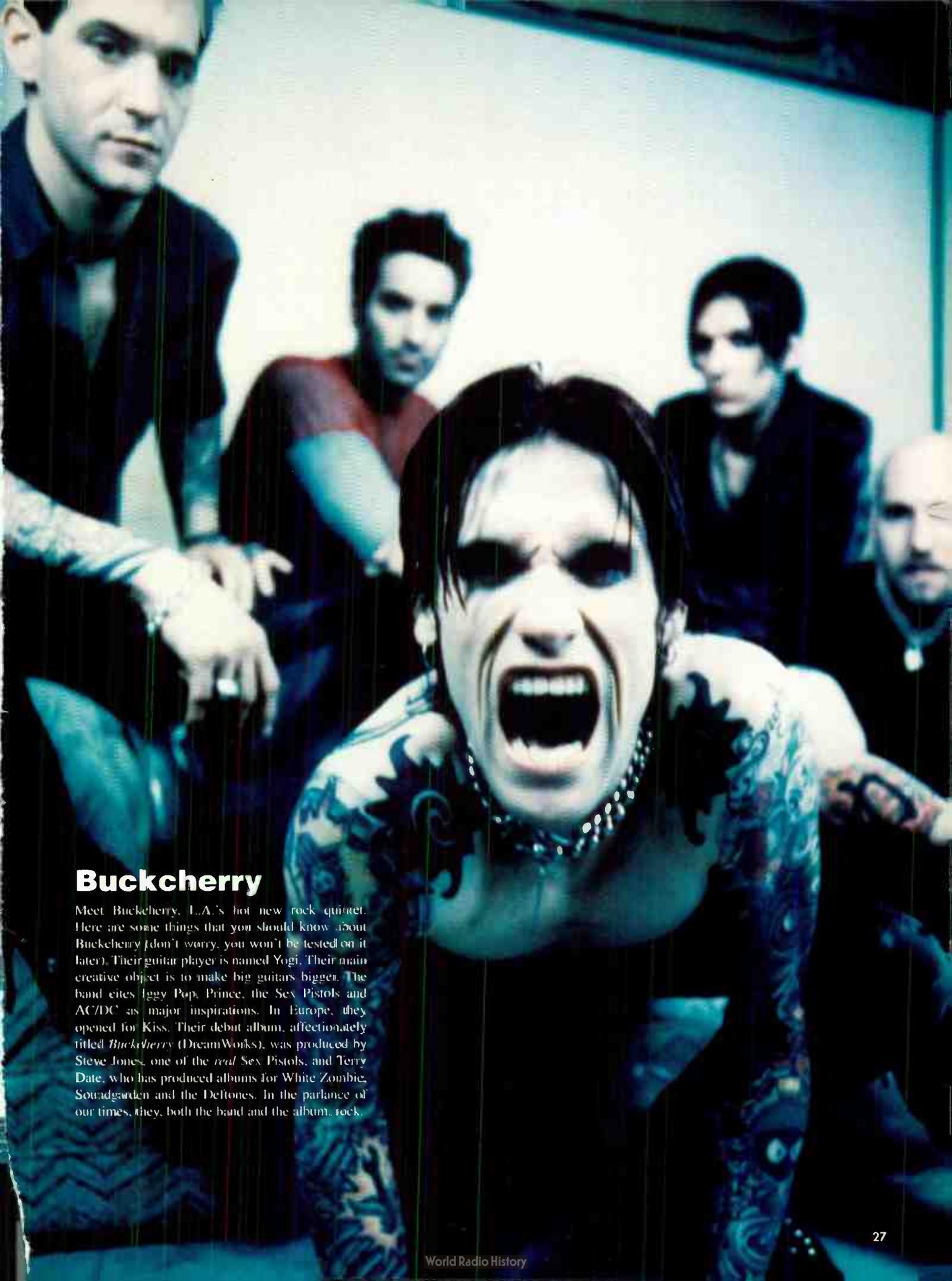
**THE WILKINSONS**

In 1997, the father-daughter-son act The Wilkinsons were struggling to decide whether to move from their native Canada to Nashville to try to get a publishing contract. Nice move. Just two weeks after moving to Music City, they not only had a publishing deal, they had nearly every major label in town vying to record their fresh, family harmonics. With *Nothing But Love*, their Giant Records debut, they have put themselves on the country map with timeless writing, singing and a lot of heart reminiscent of Buddy Holly and the Everly Brothers. Their song, "26 Cents," went to #1 in 1998, and they were the only one out of thirty-five debut artists to crack the top ten last year. Better yet, when was the last time you heard the terms "overnight success" and "family values" used in the same breath to describe a new artist? Amanda and Steve Wilkinson are SOCAN members who license their music through ASCAP in the U.S.

**JESSICA JAMES**

At 17, an age when most young women are just starting to dream about making it in the music biz, Jessica James is almost a seasoned veteran. Before she was in her teens, James, an exceptionally talented singer, had put together a band with some of L.A.'s hottest musicians and began gigging around town. At the club Dragonfly she met Steven and Brandon, a production team that heard her sing a set of covers and were convinced she had star quality. She was then signed to A&M Records and recorded a full album of pop material, working with producers Jorge "G Man" Corante, Steven and Brandon, Greg Smith and Arista recording artist Andrea Martin. Now that A&M Records is officially defunct, James has stayed with producer G. Man (Janet Jackson, KO and JoJo, Brownstone) and has developed a stronger R&B sound that is more in line with her influences. "I grew up listening to and admiring singers like Aretha Franklin, Patty Labelle and Chaka Khan, just to name a few," says James. With such powerful women as these as her guides, James should be adding the word "diva" to her resume any day now.





## Buckcherry

Meet Buckcherry, L.A.'s hot new rock quintet. Here are some things that you should know about Buckcherry (don't worry, you won't be tested on it later). Their guitar player is named Yogi. Their main creative object is to make big guitars bigger. The band cites Iggy Pop, Prince, the Sex Pistols and AC/DC as major inspirations. In Europe, they opened for Kiss. Their debut album, affectionately titled *Buckcherry* (DreamWorks), was produced by Steve Jones, one of the *real* Sex Pistols, and Terry Date, who has produced albums for White Zombie, Soundgarden and the Delfonics. In the parlance of our times, they, both the band and the album, rock.

# The ASCAP Payment System Explained

## Part One: The ASCAP License

*This article is Part One of a series designed to give our members a better understanding of the ASCAP Payment System and the many factors that go into calculating how much a particular performance is worth. We are starting off this series with a look at ASCAP's licensing efforts.\* Future articles in the series will cover how we track and identify performances, the ASCAP surveys, how royalties for specific types of performances are determined, and collecting international royalties.*

In 1998, ASCAP became the first performing right organization to collect over a half-billion dollars for its members. Of that, \$371 million was collected from our customers – the users of music – for performances in the United States alone. Negotiating licenses with customers and collecting the fees is one of



ASCAP's most important functions. Yet ASCAP's licensing efforts are probably the least familiar area of our operation to our members. Under the direction of ASCAP Senior VP of Licensing, Vincent Candilora, a team of 168 staffers is responsible for licensing tens of thou-



Marc Morgenstern

sands of customers each year. And specifically dealing with Web site and Internet licensing is ASCAP Senior VP of Strategic Planning and New Media Marc Morgenstern, who directs his team of professionals

## How Does ASCAP Collect Your Royalties?

in the exploding digital world.

Since ASCAP's customers are so different (see box below), our licensing effort is organized into specialized teams responsible for dealing with specific types of licensees.

### Web Site and Internet Licensing

The Internet provides a dynamic new source of licensing revenue for ASCAP and we are aggressively pursuing its opportunities. With nearly 1,000 sites now licensed, our revenues from the Internet tripled in 1998. Our efforts have been greatly enhanced by the development and use of the ASCAP EZ Seeker (see technology article, page 8).

In addition, a simplified three-tiered licensing rate structure has been implemented. This provides an easier introduction to the financial obligations a site assumes when using copyrighted music.

### Broadcast Television Licensing

One-third of ASCAP's overall revenues are generated from the use of music on network, local and cable television. The ABC, CBS and NBC television networks pay ASCAP flat dollar blanket license fees.

License fees for local television are the product of both rate court litigation and negotiations between ASCAP and the Television Music License Committee. Committee members are broadcasters representing the broad spectrum of the television industry. This licensee group, more than any other, has tried vigorously to reduce the license fees they pay for the use of music.

In presenting our case, ASCAP has a team of negotiators comprised of our licensing executives along with counsel and independent experts on music usage. Our goal, of course, is to prove to the industry the ever-increasing value of ASCAP music to their programming. That is why recruiting and retaining members with the greatest numbers of per-

formances is so important to our overall licensing success, which impacts all members' potential earnings.

Preparation for these negotiations requires an enormous effort in researching music use and how it is changing on the airwaves, and in providing tremendous detail about the use of the ASCAP repertory on television.

### Radio Licensing

Fortunately, on the radio side, negotiations have historically resulted in agreement on license fees and terms without rate court litigation. As with television, ASCAP has dealt with members of the Radio Music License Committee in negotiating music license fees for five-year terms.

For commercial radio, ASCAP offers two types of license agreements – blanket and per program. Most stations choose the blanket agreement under which they pay an annual fee, billed monthly, and based on a percentage of the station's annual revenue. The per program agreement is chosen primarily by stations which use less feature copyrighted music, typically employing News/Talk formats, or religious programming. Under the per program agreement, fees are principally calculated based on actual music usage.

For non-commercial radio, such as college radio and National Public Radio stations, if negotiations are unsuccessful, a rate arbitration proceeding is held

## WHO ARE ASCAP'S CUSTOMERS?

ASCAP customers include a diverse group of businesses and organizations that use music in many different ways. In order to license effectively, ASCAP employs representatives who understand the business needs of each of our various types of customers:

- The major television networks
- Public television – the Public Broadcasting System (PBS) and its affiliated stations
- The majority of the 11,000 cable systems, the satellite delivered services and virtually all of the cable program services
- Over 1,000 local commercial television stations
- The Univision Television Network
- About 11,500 local commercial radio stations
- About 2,000 non-commercial radio broadcasters, including college radio stations and National Public Radio (NPR) stations
- Background music services
- Colleges and universities
- About 1,000 symphony orchestras
- More than 6,000 concert presenters
- Web sites and Internet service providers
- Tens of thousands of "general" licensees: bars, restaurants, hotels, ice and roller skating rinks, conventions, retailers, shopping malls, circuses, theme parks, sports teams and leagues, dance schools, health clubs and many other businesses

under the auspices of the U.S. Copyright Office.

Radio is our second largest source of domestic revenue and 26% of our overall revenues.

## Cable Licensing

The cable television industry has undergone tremendous change and revenue growth over the past two decades. ASCAP's licensing efforts are aimed at both the program services, such as HBO, Showtime, MTV, etc. and the system operators to which households subscribe for their cable services. ASCAP has been engaged in long-standing rate court proceedings with the cable industry to determine reasonable fees as well as other matters.

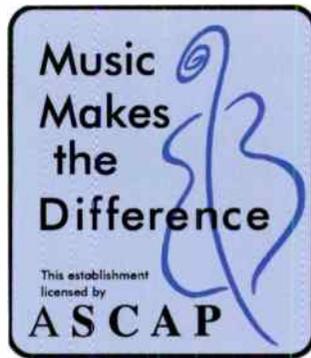
While we await the court's decisions, ASCAP is licensing the cable industry on an interim basis. Assuming a favorable outcome, ASCAP expects to collect substantially more in license fees covering the interim years as well as the future.

## Educational and Symphonic Licensing

ASCAP has special agreements for various types of presenters in this field. For example, we have an orchestra agreement negotiated with the American Symphony Orchestra League and a college and university agreement, which covers the wide variety of performances that take place on college campuses. An orchestra's license fee is based on a percentage of its annual box office receipts from the previous season. Colleges and universities have three license options from which to choose. Of course, virtually all orchestras, colleges and universities that use music are known to ASCAP and are licensed.

We also offer two forms of license agreements for promoters and presenters of concerts, recitals and similar events – a blanket concert license and a per concert license.

With respect to the vast number of concerts and recitals that take place throughout the country in large venues and small, the licensing staff has the initial task of identifying events to be licensed. To do so, they rely on



*Look for the ASCAP Customer Sticker! This indicates that an establishment pays an ASCAP licensing fee for the music they use.*

information from publisher members on their rental agreements, programs submitted by our writer members, and other methods, such as Internet research, word of mouth and clipping services.

## General Licensing

ASCAP's general licensing customers encompass a vast array of different businesses and account for 14% of overall revenue. ASCAP collects substantially more in general licensing than any of our domestic competitors. We are proud of our proven strength in this area. Given the tens of thousands of customers in this category, including bars, restaurants, hotels, ice and roller skating rinks, circuses, theme parks and more, the general licensing operation is the most labor intensive. Our licensing representatives must stay on top of new businesses opening every day across the country and convince them of the value of an ASCAP license. Some of these businesses have never heard of ASCAP and do not understand that the Copyright Law requires them to have permission to use music. It is no easy task!

Our general licensing team is two-tiered, with administration and customer service located in offices in Atlanta, and a field sales staff servicing all regions of the country.

As with other customer groups, ASCAP tries to identify trade associations with which to negotiate rates on behalf of similar types of customers, such as the American Hotel and Motel Association, the Bowling Proprietors Association of America and the National

Licensed Beverage Association.

Licenses for different businesses are designed with their needs and those of our members in mind. Most businesses know that the ASCAP license provides good value and choose to enter into agreements with us. Some, however, require a great deal of "selling" to convince them that they need an ASCAP license and that music enhances their bottom line.

Under the ASCAP Consent Decree, an agreement ASCAP entered into with the Federal Government to avoid antitrust claims, if we do not reach agreement on rates in negotiation with our customers, our customers have a right to initiate a court proceeding for determination of reasonable license fees. In a rate court proceeding, ASCAP and the individual customer or group present to a federal judge their cases for the fees each believes are reasonable. ASCAP bears the burden of proving that its proposed rates are reasonable. ASCAP and the customer are then bound by the court's decision. While most rate proceedings take place in New York, under a recent amendment to the copyright law, certain small businesses may initiate rate proceedings in the city where their federal appellate court sits. In order to ensure consistency, the decisions in these cases will be reviewed by the Federal Court in New York with jurisdiction over ASCAP's Consent Decree.

## Marketing

As our readers know, a lobbying effort led by the National Restaurant Association resulted in passage of an amendment to the Copyright Term Extension Act that expands exemptions from music licensing fees for bars, restaurants and retailers. ASCAP



Phil Crosland is committed to overturning this recent music licensing amendment. In the meantime, we are aggressively working to change the dialogue with our customers through several new marketing initiatives under the direction of ASCAP VP of Marketing Phil Crosland. These initiatives are designed to show our customers how valuable music is to their businesses and

the advantages and fairness of partnering with ASCAP.

Among these programs is a cooperative advertising campaign that benefits both our customers and ASCAP, and the introduction of a Customer Card similar to the ASCAP Member Card. The ASCAP Customer Benefit Card is specifically designed for restau-



rants, bars, grills and retailers. It saves them significant dollars on credit card processing, promotional merchandise, restaurant supplies, wireless products, travel and insurance. To date, over 28,000 customers have requested and been qualified for the card. We've inaugurated these innovative programs to minimize the negative financial impact of the unfair music licensing amendment and make the jobs of our licensing field representatives a little easier.

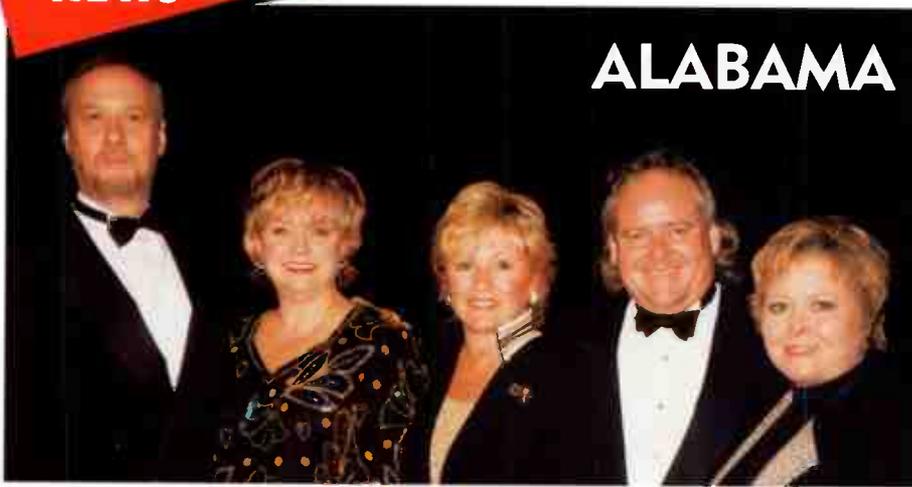
Another successful component of our customer relations program is bringing ASCAP members directly to our customers to speak and perform. This reminds our customers first-hand just how much music enhances whatever it is they do and that the music they love most is by the members of ASCAP!

Without question, licensing the users of music is at the very heart of the ASCAP Payment System. It is a challenging job requiring skills in education, creativity, resourcefulness and tenacity. Success means continued growth in ASCAP revenues, which in turn means more money for distribution to our members. ■

For more information, visit the licensing area of [www.ascap.com](http://www.ascap.com).

*\* As a member of ASCAP you have the option to issue direct performance licenses to broadcast stations or cable services on any terms you and they may agree upon. However, in such a case, you must inform ASCAP through the Member Services Department that you have licensed your work directly because you are not entitled to be paid by ASCAP for performances you have licensed yourself.*

**ALABAMA HONOREE**



ASCAP member David Briggs and ASCAP Board member Donna Hilley of Sony/ATV Music Publishing were inducted into the Alabama Music Hall of Fame in Huntsville, Alabama. ASCAP writer/publisher member Stuart Harris was presented with the Music Creator's Award. Pictured (l-r) are Briggs, Hilley, ASCAP's Connie Bradley, Harris and ASCAP's Pat Rolfe.



**VERY SHARP**

The Nashville office held a reception to announce the winners of the American Songwriter Magazine Awards. Pictured (l-r) are American Songwriter's Jim Sharp, Phil Vassar who was named Country Songwriter of The Year and ASCAP's Dan Keen.



**TOMMY SIMS**

ASCAP writer Tommy Sims visited ASCAP's Nashville office. Pictured (l-r) are ASCAP's Jeanie Weems, Sims, ASCAP's Ian Burke, Connie Bradley and Todd Brahec.



**SPIRIT AND WISDOM**

ASCAP Nashville recently honored Trey Bruce and Glen Burtnik for their recent number one song, "Spirit of a Boy, Wisdom of a Man," published by Big Tractor Music, War Bride Music and WB Music Corp., performed by Dreamworks artist Randy Travis. Pictured (l-r) are Travis, Burtnik, ASCAP's Bradley and Bruce.

**AMERICAN SONGWRITER WINNERS**

Pictured at the announcement reception for the American Songwriter Magazine Awards (l-r) are Artist of the Year Avalon's Michael Passons and Cherie Paliotta, ASCAP's Dan Keen, Christian Producer of the Year Charlie Peacock and Avalon's Janna Potter and Jody McBrayer.



**SOMEONE I USED TO KNOW**

The Nashville office recently threw a party to honor ASCAP writer Rory Lee for his recent number one song, "Someone I Used To Know," published by Melanie Howard Music, performed by Epic artist Collin Raye. Pictured (l-r) are Harlan Howard of Melanie Howard Music, Raye, Melanie Howard, Rory Lee and Bradley.



PHOTOS BY ALAN L. MAYOR

# ASCAP CHRISTIAN MUSIC AWARDS

## Songwriting Great Michael W. Smith Receives Golden Note Award



Pictured (l-r) are: Bill Gaither, ASCAP's Connie Bradley, Michael W. Smith and ASCAP's Dan Keen.

**M**ore than 250 music industry leaders joined dozens of Christian music's top stars, including Bill Gaither, Michael W. Smith, Jaci Velasquez, Wilshire, Scott Krippayne, Greg Long, Chris Rodriguez, Chris Rice and Ginny Owens at the 21st Annual ASCAP Christian Music Awards Dinner at Nashville's Richland Country Club.

The ASCAP Christian Music Awards honored the writers and publishers of ASCAP songs nominated in the Song of the Year category at this year's Gospel Music Association Dove Awards. The Society also presented honors to the following ASCAP writers nominated for Dove Awards in the Songwriter of the Year Category: Joel Lindsey, Cindy Morgan, Rich Mullins and Michael W. Smith.

ASCAP members dominated the 1999 Dove Award categories for Song of the Year (7 of 11 nominations) and Songwriter of the Year (4 of 5 nominations).

ASCAP Vice President Connie Bradley and Nashville Director of Membership Relations Dan Keen hosted the event. The Gospel Music Association's chaplain Darrell Harris led the invocation and Rocketown recording artist

Ginny Owens performed a song from her debut album.

A highlight of the evening was the presentation of the ASCAP Golden Note Award to Michael W. Smith. This prestigious honor, given for noteworthy achievement in music by an ASCAP songwriter or composer, has previously been presented to Stevie Wonder, Elton John, Quincy Jones, Tom Petty, Jose Feliciano, Andre Previn, Sean "Puffy" Combs, and the team of Jimmy Jam and Terry Lewis.

Christian music songwriting great Bill Gaither, a newly-elected member of the Gospel Music Association's Hall of Fame, was on hand to help present the award to Smith. Musical tributes were performed by Dove Award winning producer/writers Wayne Kirkpatrick, Mark Heimermann and Chris Harris and artists Chris Rice, Chris Rodriguez and Wilshire.

Vincent Candilora, ASCAP Senior Vice President and Director of Licensing, presented The ASCAP Partners-in-Music Award to Mike Miller, President of Morningstar Radio Network. This award signifies the vital role played by ASCAP's broadcast customers in bringing the music of ASCAP members to the public.



### ASCAP PARTNERS IN MUSIC AWARD

ASCAP VP/Director of Licensing Vincent Candilora presented the ASCAP Partners-In-Music Award to Mike Miller, Vice President and General Manager of Morningstar Radio Network for their vital role played by ASCAP's broadcast customers in bringing the music of ASCAP members to the public. Pictured (l-r) are Miller and Candilora.



### ASCAP HONORS CHRISTIAN MUSIC WRITERS AND PUBLISHERS

Pictured (l-r) are: Don Donahue of Rocketown Records, BMG's Joe Shell, EMI Christian Music Publishing's Steve Rice and Rick Cua, Kendall Hewitt of Acuff-Rose Music Publishing, Above The Rim's Michael Puryear, writer Kyle Mathews, Bill Gaither, ASCAP's Connie Bradley and Dan Keen, Valerie Janssen of Idea Music Publishing, writers Henk Pool, Stephanie Lewis and Michael W. Smith, Cindy Wilt of Idea Music Publishing and writer Dave Clark.



### KEYS TO THE KINGDOM

Rocketown artist Chris Rice (below) performed in honor of Michael W. Smith

### ASCAP SWEEPS DOVES

ASCAP members were honored with over 30 awards at the Gospel Music Association's 30th annual Dove Awards presented recently in Nashville. Top winners included:

- Artist of The Year (Michael W. Smith)
- Song of The Year ("My Deliverer," Rich Mullins, co-writer)
- Male Vocalist (Chris Rice)
- Female Vocalist (Jaci Velasquez)
- Group (Point of Grace)
- Producer (Michael W. Smith)
- Songwriter (Rich Mullins)

For a complete list of winners go to [www.ascap.com](http://www.ascap.com)

# ASCAP TO SPONSOR FIRST-EVER SHOWCASE AT MIDEM AMERICAS

**F**or the first time since the existence of the Midem convention for music industry professionals of Latin America and the Caribbean, held this year in Miami from June 26 to June 30, ASCAP will be sponsoring a Latin music showcase featuring some of ASCAP's hot up-and-coming

Latin artists. Acts will be selected by the Latin membership department and approved by Midem officials. This showcase will take place on Wednesday, June 23rd at Miami's Shadow Lounge. All ASCAP members are invited to attend. To receive an invitation, please call (305) 673-2722.

## 1999 El Premio ASCAP Awards To Be Held In New York

The Society's annual awards ceremony that honors the top Latin songwriters and publishers will take place for the first time in New York City this year. Traditionally held in Miami every year, the location of the event is being changed this year to recog-

nize the large Latin membership base in New York City to give those members a better opportunity to attend this special event

El Premio ASCAP 1999 will take place at the Hammerstein Ballroom in the Manhattan Center on Tuesday, May 25th. A special honoree at this year's event will be Celia Cruz and several acts and celebrities will be featured at the dinner.

## ASCAP Latin Music Council Convenes in Miami

**A**SCAP's Latin Music Council met on Tuesday, April 6th in Miami Beach to discuss issues pertinent to the Latin membership. Hosted by Assistant VP/Latin Membership Alexandra Liouti-koff, the meeting was attended by ASCAP CEO John LoFrumento, ASCAP VP of Communications and Director of the ASCAP Foundation Karen Sherry, ASCAP Chief Economist Peter Boyle and Senior VP of Membership Todd Brabec. Boyle and Brabec gave a presentation on ASCAP's payment system. LoFrumento discussed international challenges affecting Latin members and Sherry spoke on the ASCAP Foundation and the several scholarships and programs offered that are available to Latin songwriters. ASCAP VP of Marketing Phil Crosland discussed the new benefits that will now be provided to users of music, ASCAP's licensee customers. They will now receive an ASCAP benefits card, in which

they may utilize the same benefits as ASCAP's own members (i.e., medical and dental insurance, tour liability and equipment insurance, discounts at various businesses including the Guitar Center).

ASCAP members such as songwriters Rudy Pérez, Armando Larrinaga, Mauricio Abaroa, Edwin Apolinaris and Roberto Barrer were in attendance. Publishers that attended the council were: Ivan Alvarez and María Flores, Universal Music Group (formerly Unimúsica and MCA Music Publishing), Virginia De Gregorio, BMG US Latin Publishing, Carmen Alfanno of Sony / ATV Music Publishing, Nestor Casanu of EMI Music Publishing, Christie González of Peer Music, Bob Grever of Zomba Golden Sands in Texas. In addition, Roberto Suiero, Esq. of Puerto Rico, Luis Silva of Freddy Records in Texas, and Osvaldo Pichaco attended the meeting.

### ASCAP AUSPICIA UN SHOWCASE EN MIDEM AMERICAS 1999 POR PRIMERA VEZ

Por primera vez en Midem, la convención para los profesionales de la industria musical de Latinoamérica y el Caribe que se llevará a cabo en Miami desde el 26 de junio hasta el 30 de junio, ASCAP auspiciará un concierto destacando los nuevos cantautores más calientes de la sociedad. Los grupos serán seleccionados por el departa-

mento de membresía latina y aprobados por los oficiales de Midem. Esta presentación se llevará a cabo el miércoles, 23 de junio en el club Shadow Lounge en Miami Beach. Todos los miembros están invitados a asistir. Para recibir una invitación, favor de llamar a (305) 673-2722.

### EL PREMIO ASCAP 1999 SE CELEBRA EN NUEVA YORK

La ceremonia anual de los premios de la Sociedad que honra a los autores y editoras latinos se llevará a cabo por la primera vez en la ciudad de Nueva York. Tradicionalmente estos premios se celebraban en Miami. Este cambio surgió este año para darle oportunidad a asistir al evento a la gran cantidad de

miembros latinos radicados en Nueva York, El Premio ASCAP 1999 se llevará a cabo en el Hammerstein Ballroom en Manhattan Center el martes, 25 de mayo. Con honor especial se honrará este año a Celia Cruz. Varios grupos artísticos y celebridades estarán amenizando esa noche.

## El Consejo Latino de ASCAP Se Reune En Miami

El consejo latino de ASCAP se reunió el martes, 6 de abril, en Miami Beach para discutir asuntos pertinentes al departamento latino. Moredada por la Vice Presidente Asistente del departamento, Alexandra Lioutikoff, la junta fue asistida por el Presidente Ejecutivo Oficial, John LoFrumento, la Vice Presidente de Comunicaciones y Directora de la Fundación, Karen Sherry, el Presidente Economista de ASCAP, Peter Boyle y el Vice Presidente de Membresía, Todd Brabec. Los Srs. Boyle y Brabec ofrecieron una presentación sobre el sistema de pagos de ASCAP. LoFrumento discutió los retos internacionales afectando los miembros y la Sra. Sherry habló sobre las varias becas y programas que se les ofrece a los miembros latinos. Phil Crosland, el Vice Presidente de Mercadeo, presentó los nuevos beneficios que se les ofrece a nuestros clientes licenciadores de música de ASCAP. Ellos ahora recibirán una tarjeta de beneficios de ASCAP, con la cual pueden

utilizar los mismos beneficios de los miembros de ASCAP, (i.e., seguro dental y de médico, seguro de gira y de equipo musical, descuentos en varias tiendas incluyendo el Guitar Center, varios hoteles y vuelos para viajes).

Miembros del Consejo Latino que atendieron a la junta fueron los autores Rudy Pérez, Armando Larrinaga, Mauricio Abaroa, Edwin Apolinaris y Roberto Barrera. Las editoras del consejo que asistieron fueron: Ivan Alvarez and María Flores de Universal Music Group (anteriormente MCA Music Publishing y Unimúsica), Virginia DeGregorio, BMG US Latin, Carmen Alfanno de Sony / ATVMusic Publishing, Nestor Casanu de EMI Music Publishing, Christie González de Peer Music, Bob Grever de Zomba Golden Sands in Texas. Adicionalmente asistieron a la reunión Roberto Suiero, Esq. de Puerto Rico, Luis Silva de Freddy Records in Texas, y el productor Osvaldo Pichaco.

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PHOTO BY LESLIE COHEN

## A FAMILY AFFAIR

### Lester Sill Honored by the National Academy of Songwriters with Lifetime Achievement Award

**I**ndustry pioneer Lester Sill, who served on the ASCAP Board of Directors for many years prior to his death in 1994, was recently honored by the National Academy of Songwriters (NAS) in Los Angeles with its Lifetime Achievement Award. One of the most beloved figures in the publishing industry, Lester Sill was

honored by ASCAP after his death when the West Coast Songwriters Workshop was named in his honor.

In addition to mentoring and inspiring so many industry executives and songwriters, Lester Sill left his own legacy in the industry with a number of his children and grandchildren following in his footsteps. At the NAS event in

December, ASCAP staffers joined the Sill family for a very special photo opportunity.

Pictured (standing, l-r) are ASCAP's Bill McRae, daughter-in-law Marsha Sill, grandson-in-law Sander Selover, granddaughter Molly Kaye, Lester's sons Greg, Lonnie and Joel Sill, ASCAP's Brendan Okrent, Lester's son Chuck Kaye,

Rebecca Kaye, ASCAP's Tiffany Sims, Kevin Coogan, Jackey Simms, Diana Szyskiewicz, Keith Johnson and Dana Newman, and (seated, l-r) granddaughter Darcy Kaye, daughter-in-law Kallie Sill, Lester's sister Selma Ackerman, Lester's wife Harriet Sill, daughter-in-law Nicci Sill and granddaughter Emily Kaye.

# Film & Television

## THIRD ANNUAL FILM MUSIC DINNER



# Sundance Memories

Film Fest Friends ...

Pictured in Park City, Utah at the Sundance Film Festival.



Tom Anderson and Spottiswood at the DreamWorks party



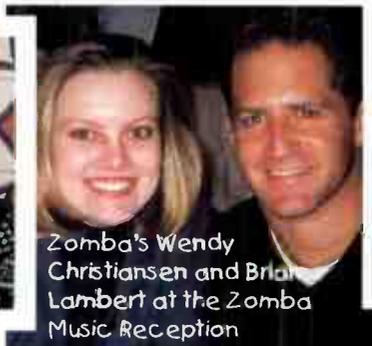
Jen Chapin performing at the ASCAP Music Café



Leiber and Stoller Music's Dennis O'Donnell and EMI/Jobete Music's Alison Within O'Donnell



Zomba Music's Neil Portnow and Richard Blackstone at the Zomba Music reception



Zomba's Wendy Christiansen and Brian Lambert at the Zomba Music Reception



Composer/songwriter Gerard McMahon



APRA composer Ashley Irwin



The Niagara's Robert Whaley



Bug Music's Jonathan Palmer

ASCAP recently hosted its third annual dinner for New York's pre-eminent and emerging composers and filmmakers. Held in Soho, the event continues to grow with more and more participants taking advantage of an evening of making contacts. Pictured are: 1. Composer Sheldon Mirowitz (*Outside Providence*) and music supervisor Barry Cole (*The Shooting Gallery/Clear Music*).

2. Executive Director of the Independent Feature Project Michelle Byrd and producer Anthony Bregman (*Good Machine*).

3. Songwriter/producer Barry Eastmond (*Anita Baker*) and composer Robbie Kondor (*Happiness*).

4. Director Matt Harrison (*Kicked in the Head*) and composer Jeffrey Stock (*Triumph of Love*).

5. ASCAP's Sue Devine, songwriter Adam Schlessinger ("That Thing You Do," *Fountains of Wayne*) and filmmaker Susan Skoog (*Whatever*).

6. Producer Gil Holland (*Hurricane Streets*) and film composer Brane Zivcovic, head of the film scoring program at NYU's Tisch School for the Arts.



**MARK GEARY**

"I came on a one-way ticket from Dublin — the classic Paddy coming to New York story," says singer/songwriter Mark Geary, whose self-titled debut album has just been released on Serene/Paradigm. In intimate, bittersweet songs set against a backdrop of beautiful acoustic guitar playing and understated drum loops, Geary, now based in New York City, deals with his Irish upbringing in what he describes as "a poor family, but one filled with mad, insane, interesting, nutty people." "It was a tough kind of life," he says. "In my family, you just didn't become a musician. Art is short for Arthur. My father was a bricklayer on social welfare. The whole bit. I just listened to the radio and tried to learn how to play guitar and that was it." After his name came up in a lottery to receive an American green card, Geary ended up in New York's East Village and was finally able to get over the mental and emotional blocks that were preventing him from pursuing his love of music.

"First I got sober and I quit taking drugs, and that was after a real battle with it," says Geary. "I was able to sit down, in earnest, and it became very serene and sober just to sing to myself. I learned Beatles harmonies and listened to Nick Drake and Van Morrison. It's amazing to me how diligent I was without any real reason other than that it brought me joy. I realized I had a voice. I realized I could say something. It really started happening and I got better. The whole 90% perspiration thing. I started working at it and nothing else really mattered."

As Geary began to focus on his craft, the creative dam broke and the stories began to flow. Although many songs on Geary's album deal with highly-emotional subject matter, he says that his best songs were the ones that snuck up on him: "A lot of the really great songs happen when you're really not taking yourself so seriously. Because you're not looking for the most earnest quality, thinking 'this will make them weep.'" Geary will be in good company when he joins Elvis Costello, Lucinda Williams, Richard Thompson, Luka Bloom, Martin Sexton and other fine singer/songwriters at this year's Guinness Fleadh Festival in New York City in June.

PHOTO BY CHRIS LEE



### PETER HIMMELMAN

You might think it an odd turn for a songwriter to follow an album called *My Best Friend Is a Salamander* with an album called *Love Thinketh No Evil*. But then again the songwriter in question is Peter Himmelman, the charismatic, Minneapolis-bred, California-based artist who continually confounds expectations. The "Salamander" album was an award-winning children's album and the "Love" album is his new, ninth and critically-acclaimed album just released on Six Degrees Records. From the poignant "Comin' Apart at the Dreams" to the rousing "Gravity Can't Keep My Spirit Down," Himmelman's songs can both move you and improve you. Live, he balances humor and audience participation with a powerful performance that leaves audiences truly invigorated. This past year, Himmelman also created scores for the films *A Slipping Down Life*, *Liar's Poker*, *Dinner and Driving* and Disney's television series "Bug Juice."

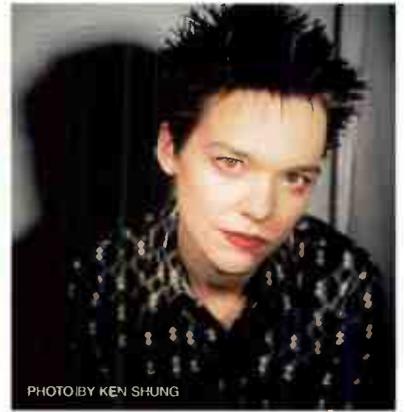


PHOTO BY KEN SHUNG

### HEATHER EATMAN

With a sharp storytelling sense, a striking point of view and more existential grit than you'd find on the bottom of Charles Bukowski's shoe, Heather Eatman's effect as a singer/songwriter is indelible. She is a truly compelling artist with stage presence to spare. On her long-awaited second album, *Candy & Dirt* (her own Impossible Records), the New York City-based Eatman gives listeners just that, a mix of bright-colored pop and dark, demented tales. "Used to Be a Nice Girl" is a bouncy radio-song about a hooker; "Black Lincoln Bomb" is a slide guitar-laced cocktail lounge vamp about a panicked, lost tourist. Producer Stewart Lerman (Jules Shear, Sophie B. Hawkins, The Roches) wraps her voice in arrangements that are timeless—not trendy—and powerful in their simplicity. Having opened for the likes of Donovan, Jill Sobule, Billy Bragg, Roseanne Cash, Patty Griffin, Freedy Johnston and Rufus Wainwright, Eatman will be hitting the road in support of the new disk.



### LIT

Taking an attitudinal cue from the Rat Pack of the 1960's, Lit personifies vintage cadillacs, late night poker games and the swinging Las Vegas lifestyle. But above all else, Lit is about being on the road. Add equal parts 1960s' pop sensibility and 1990s' heavy, punk rock, and you have a live show that explodes.

"Our sound is today, but our vibe is a long time ago," confesses Jeremy, the band's guitarist. Currently on tour with fellow-ASCAP members Zebrahead, Lit wants to "bring showbiz back into rock." The Anaheim, California band was signed by Ron Fair and Bruce Flohr to RCA Records this past October

and their new album, *A Place In The Sun*, co-produced by Lit and Don Gifmore (Eve 6, Pearl Jam, The Verve Pipe), was released in March. The album's first single, "My Own Worst Enemy," is currently getting heavy spins across the land.



## MAESTRO, MAESTRO

Musician, conductor, composer, recording artist and author André Previn had an exceptional year in 1998. September saw the world premiere of his first opera, *A Streetcar Named Desire*, based on Tennessee Williams' play. The premiere of the opera, co-written with librettist Philip Littell, kicked off an excellent sea-

son for Previn, who was honored in December with the prestigious Kennedy Center Honor and then named Musical America's 1999 Musician of the Year. Pictured above at Musical America's event honoring Previn (l-r) are ASCAP's Cia Toscanini, Previn and ASCAP's Fran Richard.



## BENNY CARTER COMMISSIONS

The winners of the 1998 ASCAP/IAJE Commissions Honoring Benny Carter performed their commissioned works at a special reception at the Disneyland Resort in Anaheim, California on Thursday, January 7th. Pictured at the event (standing, l-r) are ASCAP's Fran Richard and past president of the International Association of Jazz Educators (IAJE) Chuck Iwanusa, and (seated, l-r) "Emerging Composer" winner Sonia Jacobsen, who performed *From First to Fifth*, composer and ASCAP's Jazz Wall of Famer Benny Carter and "Established Composer" winner Oliver Lake, who performed *For BC: Dedicated to Benny Carter*.



Sean Heim

## SEAN HEIM IS RUDOLF NISSIM AWARD WINNER

The winner of the 19th annual ASCAP Foundation Rudolf Nissim Award is Sean Heim for his *Songs from the Jade Flute*, which features three songs for soprano and orchestra with texts by Li Po. The work was selected from 220 entrants to receive the \$5,000 award. Heim is on the music faculty at Rowan University, Glassboro, New Jersey, and is in the final year of Ph.D. studies at the

University of Queensland in Brisbane, Australia. His primary composition teachers have been Harold Oliver, Louis W. Ballard and Chinary Ung. Heim has received awards and fellowships from ASCAP, the National Endowment for the Arts, Meet the Composer, the American Music Center and others.

In addition to Heim, four other composers were recognized with Special Distinction for their works: Nancy Hill Cobb for *Threnody for an April Day*, Lior Navok for *The Spanish Songs*, Allen Trubitt for *Birds of Passage* and Christian Woehr of St. Louis for *Spare Change*.

The Nissim competition is funded by the ASCAP Foundation, through a bequest by the late Dr. Rudolf Nissim, former head of ASCAP's International Department.



## THE ADVENTUROUS TYPE

ASCAP honored eleven chamber ensembles and presenters for their adventurous programming during the 1998 concert season at a reception during Chamber Music America's Annual Conference in New York City. At the event, ASCAP's Fran Richard gave special recognition to the Kronos Quartet for its twenty-fifth season of adventurous programming. Pictured are all the ASCAP members who attended the event with ASCAP's Fran Richard (center, in yellow turtleneck).

# Rochberg

Last July 5, the distinguished American composer George Rochberg celebrated his 80th year of a life that has not only been consumed by music, but marked by controversy and struggle over his aesthetic vision. As he begins his ninth decade, the former chairman of the music department of the University of Pennsylvania finds himself at peace, reconciled to being never quite forgiven for abandoning twelve-tone/serialism by the musical hardliners of his own generation, but secure in his artistic vindication by younger music creators who view him as a mentor.

Rochberg, the second son of a Russian Jewish immigrant, was raised by his father to take over the family furniture business. "I didn't believe I was cut out for business and what I really wanted to do was become a composer — I had made up my mind by the time I was fifteen," says Rochberg. Reflecting on his own childhood musical beginnings, he recalls that, "modernism in music had hardly gotten off the ground. Kids were brought up on Bach, Mozart, Beethoven, Haydn and Brahms — on the classics; all the things that are still staples of the repertoire and thank God for that. This is solid music, based on very high craft."

He originally made his name in the post-World War II years as a rising composer of atonal music. He turned to that style for very personal reasons, arising from his military service. "I was with the Patton 3rd Army — we came up into Luxembourg to push the Germans out of the Ardennes after the Battle of the Bulge," he recounts. "I was wounded seriously, and went back into action; didn't particularly enjoy that — who does? Pretty much everyone was tense — you were scared most of the time. It taught me a great deal. When you have a life experience that teaches you about death directly, which most people avoid, you can't go on and be a composer of music that does not relate to the darker side."



"When you have a life experience that teaches you about death directly, which most people avoid, you can't go on and be a composer of music that does not relate to the darker side."

Rochberg later found, however, that even the avant-garde can be opposed to change. When he reconsidered his approach to music in the late '60s and early '70s, many of his colleagues were appalled. Rochberg describes his change of direction in this way: "It became stultifying. If you eat spaghetti and nothing but spaghetti, you're going to end up suffering from malnutrition. If you're going to write music that means anything in the Twentieth Century, you're going to have to embrace all levels of human experience, not just

the dark ones. So, I re-examined my old world, the one I'd grown up into and learned my music from and began to expand my language to try and find a way to say the things that interested me."

The clearest signal that Rochberg had taken his own path came with the publication of his *Third String Quartet* (1972), of which Michael Walsh wrote in *The San Francisco Examiner*, that it "may come to be seen as the work that defines the attitudes of a generation of composers... What is important

about it was that it represented a way out of the maze. The defecation of so prominent a serialist could not be ignored by all those young composers who were just developing their styles — composers who are now turning up on programs themselves." After reading Rochberg's score, the late conductor and music production manager for Carl Fischer, Arthur Cohen, told the composer, "George, you've turned America around on its ass!" Rochberg also recalls the negative feedback: "Of course, there was a lot written about it. In the Soviet Union, someone like me would have ended up in a gulag — that is if they believed in twelve-tone music. But this is the United States — even recently, a colleague from my generation was asked by someone about that time and his answer was: 'George did something for which we couldn't forgive him.' Well, a man has friends and he has enemies."

Rochberg apparently has many more friends than enemies these days. Over the past fifteen years, he has garnered numerous honors and awards, including induction into the American Academy of Arts and Letters, as well as receipt of the Brandeis Creative Arts Award Gold Medal. The Brandeis citation said, in part, "We celebrate George Rochberg for his craft, poetry, and determination to melt the ice in contemporary music...Rochberg is a towering figure in American music. ... he has been a vibrant teacher and leading American composer — questioning, eloquent and deeply serious... His work reunites us with our musical heritage and provides a spiritual impetus to continue." Speaking of his still highly-productive present, Rochberg says, "I am enjoying the fact that people are interested in what I'm doing and that they seem to understand that I've meant it seriously, that I've tried to write things which are beautiful, which mean something to me and I hope to others. Writing music has kept me alive, that's literally the truth." ■

BY JIM STEINBLATT

## ASCAP Revenues Hit New High

Continued From Page 6

Vice President of Membership Todd Brabec discussed ASCAP's dominance of the 1998 music charts and major music awards and nominations.

#### New Pre-Membership Meeting Seminars

Prior to the 1998 West Coast Membership Meeting, many ASCAP members attended the first-ever ASCAP Pre-Meeting Seminars. The two seminars covered the topics: Trusts & Estates and The ASCAP Payment System. In view of the heavy interest in the new pro-

gram, seminars on a variety of topics of interest to ASCAP members were also scheduled to be presented prior to upcoming Membership Meetings in New York and Nashville.

ASCAP currently has more than 80,000 composer, lyricist and publisher members and is still the only U.S. performing rights organization to hold meetings open to all members — three are held annually, in Los Angeles, New York and Nashville, respectively.

## ASCAP Y2K Ready



Al Wallace

ASCAP has undertaken substantial efforts to address Year 2000 issues and has dedicated resources to accomplish all necessary tasks. ASCAP COO Al Wallace, who is overseeing ASCAP's Y2K preparations, commented, "The Society's program is based on widely used methodologies and best practices. It includes the key steps of inventory, assessment, remedia-

tion, testing and contingency planning for our critical business systems, computer hardware and software. We are also contacting all of our hardware, software and services vendors to receive their assurances that their products or services will be Year 2000 compliant. At this time the majority of our critical business systems are fully Year 2000 compliant and the others are either in the process of being remediated or tested. ASCAP is confident that service to our members, customers and business partners will be uninterrupted."

## NEW LOWER COST HMO HEALTH INSURANCE OPTION OFFERED TO MEMBERS

ASCAP's ever-expanding portfolio of exclusive member benefit options now includes a new HMO and Point-of-Service program. Through a newly formed partnership with Chase/USI Employee Benefits & Commercial Insurance Agency, ASCAP will shortly begin offering its members a comprehensive array of health insurance programs through some of the largest managed care providers in the nation.

The HMO and Point-of-Service programs will initially be offered to New York and New Jersey members at very competitive premiums and each ASCAP member who opts for the new program will have the flexibility of choosing the plan design and network physicians that meet their specific needs. In addition, the new program is available to employees of New York and New Jersey ASCAP members who join the plan. ASCAP members who are in the initial coverage area and wish to inquire about the plan may call Chase/USI at 1-800-343-0939 for further information.

The initial rollout of the new program will be followed later in 1999 by ASCAP/Chase/USI insurance offered to members in all 50 states. The new option is an additional choice being offered to ASCAP members in the health insurance area. Still available, as well, is the ASCAP/CNA Comprehensive Major Medical Plan (administered by Seabury & Smith). ASCAP membership entitles writers and publishers to a wide range of benefit options, including dental, liability, equipment and term life insurance; credit union membership; and restaurant, travel and musical equipment discounts.

## ASCAP 1999 DISTRIBUTIONS THROUGH JULY

**May 25** - Writers' and Publishers' International Distribution

**June 22** - Publishers' Quarterly BCO\* Distribution for 4Q98 performances

**July 15** - Writers' Quarterly BCO Distribution for 4Q98 performances

\*BCO = Domestic performances of Broadcast, Cable and Other surveyed media. Please note: dates are subject to change

## IN MEMORIAM

**Ernest Gold** - Oscar-winning composer who wrote scores for *Exodus*, *It's a Mad, Mad, Mad, Mad World*, *On the Beach* and *The Secret of Santa Vittoria*. He was 77. Gold's most recognized work was the score of the 1960 movie *Exodus* for which he won an Academy Award and two Grammys. He also received two Academy Award nominations, best score and best song, for the 1963 film *It's a Mad, Mad, Mad, Mad World*. Gold's credits also include *Witness for the Prosecution*, *The Pride and the Passion*, *Inherit the Wind* and many other films.

**Teddy McRae** - Jazz composer and arranger who worked with such artists as Artie Shaw, Sy Oliver and Chick Webb. He was 91. McRae's hits included "Back Bay Shuffle" (1938) and "Traffic Jam" (1939), both written with Shaw, who made them into bestselling recordings. Also among his credits was "You Showed Me the Way," which he wrote in 1937 with Ella Fitzgerald, Bud Green and Chick Webb. McRae played saxophone with the Chick Webb band from 1936 to 1939, also serving as arranger and musical director, and led his own band in 1944. Later, he was musical director for Louis Armstrong and worked with the Lionel Hampton and Cab Calloway orchestras.

**Red Norvo** - One of jazz's most celebrated xylophone/vibes players and a gifted band leader whose groups greatly influenced American music and backed singers like Mildred Bailey (Norvo's first wife), Billie Holiday and Frank Sinatra. He died on April 6 in Santa Monica, California at the age of 91. Norvo, who was honored with an ASCAP Foundation Lifetime Achievement Award last year, enjoyed seven decades as an innovative jazz improviser, starting as a musician in such early groups of Paul Whiteman, Benny Goodman, Charles Barnet and Woody Herman, and producing some of jazz's most unusual recordings in the 30's such as Bix Beiderbecke's "In a Mist" and his own "Dance of the Octopus," and then later forming his own groups, pulling together such sidemen as Artie Shaw, Charlie Barnet and recording with Chu Berry, Teddy Wilson, Bunny Berigan and Gene Krupa. In the late '40s he formed a trio, which included Tal Farlow on guitar and Red Kelly on bass (who was then replaced by Charles Mingus in 1950). In the late '50s Norvo began touring with Frank Sinatra, who was a big fan, and their association lasted nearly 20 years. He continued working into the mid-1980s when he retired.

**Mike Stewart** - Former ASCAP Board member (1975 to 1989), NMPA Board member (1976 to 1993) and esteemed music publisher who had been one of the most forward-thinking publishers since the early '60s. He died on March 22 in Beverly Hills, California at the age of 70. Stewart began his publishing career in the last days of the Tin Pan Alley era in the '50s. He was a partner in two publishing companies, Korwin Music and Dominion Music, whose hit copyrights included "Chances Are" and "Moments to Remember" as well as "Never on Sunday." Later, as the chairman of the United Artists Music Group, he obtained Beatles copyrights resulting from the group's feature films for United Artists and published some of lyricist and former ASCAP President Hal David's works. He also acquired the score for the rock musical *Hair* and negotiated United Artists' acquisition of MGM's massive publishing and music print divisions. Later, Stewart joined CBS as president of its music publishing division. In 1987, he and his wife, Gabriela, formed a film company in India, Eastern Epic, and produced a number of features for the Indian and Asian markets.

## U.S. Copyright Filing Fees To Increase On July 1st

The Copyright Office has forwarded a report to Congress with its new fee schedule. If Congress approves the schedule, the filing fee for initial registrations will go up to \$30 from \$20 on July 1, 1999. The initial proposal was to increase the fee to \$45, but after the Copyright Office held hearings, in which ASCAP participated, the Office decided to reduce the fee to \$30. Other fees that are going up considerably include fees for supplemental registrations and renewal registrations.

## COMMISSIONED

**Jim Ervin** to compose/produce jingles for Nordstrom's new Brass Plum campaign, targeted at teens.

**Nick Kvasic** to co-write and produce a compilation of 10 Croatian folk/pop songs to be released on May 2nd, 1999, at the Croatian Center in New York City. The performers will include local artists of Croatian descent.

## FEATURED

**Francesca Blumenthal's** songs, "Fireflies," "Gershwin Tune" and "Wicked Woman," in Peter Haas' Critic's Choice show, "The New American Songbook," at Danny's Skylight Room on February 8th.

**Walter Clevenger's** songs from his album, *The Man With The X-ray Eyes* (Permanent Press Recordings), in the upcoming film *Five Aces* (directed by David O'Neill) starring Charlie Sheen, Christopher McDonald, and Tia Carrere.

**Armen Hambar's** self-produced and composed *Action/Suspense* music library CD, distributed by Pyramid Productions and TRF Music Libraries, on major television stations such as ABC, CBS, Nashville Network and Lifetime.

**Kunihiro Miyakita and Son of Jazz's** CD, *Official Song for Girlfriend*, at KAUR Augustana/ College Radio, South Dakota, during the first week of February, 99.

**Rob Mounsey** in the latest edition of *Berklee Today*. The composer, arranger, producer and session keyboardist discusses his projects for such artists as Aretha Franklin, Carly Simon, Tony Bennett and Gloria Estefan, as well as his work with producers such as Russ Titleman and Phil Ramone. Mounsey has earned gold and platinum records for his successful work with Paul Simon (*Graceland*), Natalie Cole (*Stardust*) and Billy Joel (*The Bridge*).

## HONORED

**Dottie Burman**, whose CD, *I'm In Love With My Computer*, was named "One of the Top Cabaret CDs of 1998" by Barbara and Scott Siegel, in *Theater Magazine*.

**Cato**, who composed the original score to the feature-length documentary film, *The Shoe Store*, which won the Grand Jury Prize for Best Documentary Film at the No Dance Film & Multimedia Festival in Park City, Utah in January.

**53 Days** as one of the year's 10 best bands by *The Buffalo News*.



**KIND OF BELEW:** Songwriter/guitarist extraordinaire Adrian Belew was in New York City in support of his new album, *Salad Days (Thirsty Ear)*, and stopped by the ASCAP office for a visit. Pictured (l-r) are Thirsty Ear Records' Laurie Stealter, ASCAP's Spiro Phanos, Martha Belew, ASCAP's Michael Stack, Belew and ASCAP's Jim Steinblatt.

The band was also voted best pop/rock band in Buffalo for 1998.

**Peter Knell's** orchestral work, "Virvatuli," with a second prize in the Fourth International Witold Lutoslawski Composers Competition.

International Awards Dinner at the Hollywood Roosevelt Hotel on February 25. Nanes accepted the award for his *Holocaust Symphony* which aired four times nationwide on the Bravo network.



**HERE'S THE SKINNY:** Taylor Barton's new album, *Skinny Kat*, produced by guitar virtuoso and Taylor's husband, G.E. Smith, has just been released by Green Mirror Music/Louisiana Red Hot and is garnering great reviews. *Rolling Stone* said: "Barton herself is definitely the picture, projecting a lush, nurturing romanticism that defiantly cleaves to ideals of grace and beauty in a sullied world." Barton has appeared on "Conan O'Brian," "Westwood One," "World Cafe," "Acoustic Cafe," "Mountain Stage" and many other syndicated TV and radio shows.



**MEETING PLACE:** Pictured (l-r) at an SCL President's Meeting held at ASCAP's Los Angeles offices are Mark Watters (SCL President-elect), Jim DiPasquale (SCL Past President), ASCAP's Nancy Knutsen, Jay Chattaway (SCL retiring President) and Richard Bellis (SCL Past President). Another Past President, Arthur Hamilton, was in attendance but was not available for the photo op.

**Robit Levit**, composer and guitarist, with a Maryland State Arts Council Individual Artist Award for Composition for 1998. The cash award will be presented at a special ceremony in April. Levit also recently won a 1998 Julius Hemphill Award for small group composition given by the Boston-based Jazz Composers Alliance.

**Richard Nanes** with a Silver Angel Music Award by the Excellence in Media organization at their 22nd Annual

**Stephen Rosenthal** with an Abe Olman Scholarship for most promising songwriter by the Songwriter's Guild of America at the Friar's Club in Manhattan on January 14th.

**William Grant Still Music** with a proclamation honoring the African-American composer, William Grant Still, by The Mississippi Legislature. The proclamation was adopted by the Mississippi State Senate on February 20.

## PERFORMED

Sy Brandon's "Celebration Overture" by the Reading (PA) Symphony Orchestra, Maestro Sydney Rothstein conducting, at the Rajah Theater in Reading, Pennsylvania on January 9th.



**HEAVYNN ON EARTH:** Songwriter Heavynn has her first single out by Capitol Records artist Tracy Spencer. She also recently signed a publishing deal with Rondor. Here, Heavynn (left) is pictured with ASCAP's Jeanie Weems.

Morten Lauridsen's choral work *O magnum mysterium* has been performed more than two thousands times since it had its world premiere by the Los Angeles Master Chorale in 1994. The work, described by Lauridsen as "a quiet song of profound inner joy," has also become one of Theodore Presser Company's all-time best selling publications. The work has also been recorded more than a dozen times by such groups as the Robert Shaw Chorale, the Los Angeles Master Chorale and the Pacific Chorale.

Lory Lazarus' "Marshmallow" in a musical tribute to Robin Williams for his work in *Good Will Hunting* at the "Time for Peace Awards" at the Manhattan Center Grand Ballroom on February 18th.

Dan Locklair's "Hues for Orchestra" by the Louisville Orchestra, Uriel Segal conducting, at the Robert S. Whitney Hall, Kentucky Center for the Arts, in Louisville, Kentucky on September 24 and 25.

Dave Reynolds's compositions for the classical guitar at the Kennedy Center's Millennium Stage on February 8th. Reynolds has now performed at the Kennedy Center five times over the past year and a half. He also recently finished a three-year engagement at the famous Mayflower Hotel where he recorded his debut CD, *Live From The Renaissance Mayflower Hotel*.

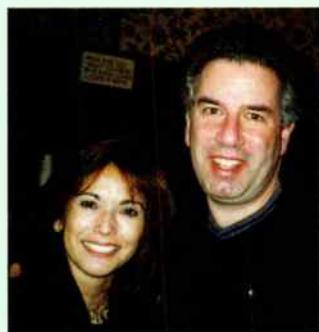
Brad Ross' work for narrator and symphony orchestra, *A Family for Baby Grand*, by Lucie Arnaz and the Westchester Philharmonic, as well as Zoe Caldwell and the Philadelphia Orchestra.

Alex Shapiro's 1998 "Trio for Clarinet, Violin and Piano," by The Titan Trio, on March 3rd at California State, Fullerton, March 4th at CalArts in Valencia, CA, and March 5th at the Hildegard Festival in Turlock, CA, featured as part of a celebration of women in the arts.

Qu Xiao-Song's third opera, *Life On A String*, at the Festival d'Automne a Paris in Munich. This spring the opera will be presented in Amsterdam, Utrecht and Lisbon.

## PREMIERED

Joseph Bertolozzi's orchestral serenade, *Suite Poughkeepsie*,



**KEN-DO ATTITUDE:** ASCAP friend Ken Levitan recently won a Grammy award for Southern, Country or Bluegrass Gospel Album (for a duo or group vocal performance - albums only) for *The Apostle - Music From and Inspired by the Motion Picture* (Sparrow Records/Rising Tide/MCA). Here Ken is pictured with ASCAP's Loretta Muñoz.



**THE PRODUCER PARTNERSHIP:** The Los Angeles Chapter of the Association of Independent Music Publishers (AIMP) kicked off the New Year with "The Producer Partnership" panel featuring four prominent ASCAP songwriter/producers and moderated by newly-elected AIMP Los Angeles chapter President Alan Melina. Pictured (l-r) are producers and ASCAP members Matthew Wilder, Glen Ballard, Patrick Leonard and Narada Michael Walden, ASCAP's Brendan Okrent (who is also an AIMP board member) and Alan Melina of Shankman, DeBlasio and Melina.

by the Hudson Valley Philharmonic, Randall Craig Fleischer conducting, on March 6 and 7 in Poughkeepsie and Kingston, New York, for the Poughkeepsie Bicentennial.

David Del Tredici's *Dracula* for soprano and thirteen instruments (including Theremin) by the Eos Orchestra at the Ethical Culture Auditorium in New York City on March 4th. The work was commissioned by the Eos Orchestra.

Noel Goemanne's *Solemn Overture* for brass/organ/timpani and choir by the Renaissance Koperkwintet, Paul Steegmans, organ, under the direction of Ludo Claesen, at the Hasselt Cathedral in November, 1998. Goemanne's organ solo composition, *Fantasia 2000 - The Millenium*, will be premiered by the German concert organist Michael Eckerle on the famous organ of Oliva, Poland on June 29, 1999.

David Krane's full length ballet, *Suite Kander*, honoring John Kander, by the State Ballet of Missouri at the Midland Theater in Kansas City, with choreography by Ann Reinking on February 19.

Mario Lombardo's *Waltzing at the Waldorf* for orchestra by the Philharmonic Orchestra of New Jersey, George M. Maull, conducting, at the Waldorf-Astoria Hotel in New York City on January 23.

Stephen Melillo's songs contained on his *Wait of the World* CD by the Marine Band of the Royal Netherlands Navy, conducted by Maurice Hamers, at Amsterdam's Concertgebouw in April.

Walter Skolnik's *Suite (1997)* for piano solo by William Cooper at the Southern Methodist University in Dallas, Texas on January 25th.

Gregory Smith's *Zoo Song* by the Colorado Symphony and the Denver Zoo, which commissioned the orchestral work.

Erich Stem's *Jeanette's Pier* for string quartet by the NoName Quartet as part of the Baltimore Composers Forum's concert series in Baltimore, Maryland on March 14th. This work was sponsored in part by Meet the Composer. Funding from Meet the Composer, Inc. is provided with support from ASCAP and the National Endowment for the Arts.

William Susman's score to the film, *Daydream Believer*, at the Film Arts Festival of Independent Film in San Francisco in November and at the IMAGE festival in Palo Alto, California in March.

Curt Wilson's *Fanfare, Fugue and Finale* for symphony orchestra at the inauguration of Dr. Michael Ferrari as the 9th Chancellor of Texas Christian University on February 26th. The work was commissioned by TCU.

## RELEASED

**Bob "Riverboat Banjo Bob" Ayres** latest CD, *Crane Country Therapy 2000* featuring such songs as "I Drank A Toast With Mark Twain's Ghost" and "Riverboat Heaven." Both songs feature Ayres' guitar and banjo work in compositions that mix folk/blues and country in a kind of minstrel style.

**Daniel Brodsky's** second album, *All Quiet in Gallatin* (Handout Records), featuring more of his jazzy piano pop. Some of Brodsky's music has been included on episodes of MTV's "The Real World."

**Robert Carlton's** first solo album on Higher Rock Music Records. The album features all instrumental guitar compositions that blend rock, blues and jazz.

**Four Piece Suit's** long-awaited second album, *Matinee Idyll*. By turns swingin', romantic, exotic and wacky, the album runs the gamut of "cinematic" sounds. Four Piece Suit came out of one of the most acclaimed R&B/Jump bands, Barrence Whitfield and the Savages.

**Lesley Gore and Gloria Nissenon's** "All One Family," the final cut on the *Sounds For The Soul* album, sponsored by The New Jersey Benefit Project. All profits go directly to those in need.

**Mark Grant's** *Maestros of the Pen* (Northeastern University Press), a book about the history of American music criticism. The book includes a section on **Deems Taylor** and, among other things, says that as a radio commentator, Taylor "reached a larger, more diverse audience



**POTTS AND FAN:** Pictured (l-r) at ASCAP's L.A. office is ASCAP's Keith Johnson and Travon Potts, co-writer of Monica's hit single, "Angel of Mine."

1996 album, *Live in NYC*. The new album features string section ballads as well as acoustic rockers and is already garnering rave reviews.

**Zola Moon's** third album, *Almost Crazy* (Postmodern Music), featuring the California native's fiery blues songs, versatile vocals and great harmonica prowess.

**Tim Pastor's** debut CD, *Flesh, Blood and Bones* (undone records), featuring songs that blend spirit-filled lyrics with cutting edge melodies that create a passionate and profound approach to contemporary Christian Music.

**C.J. Reilly's** new album, featuring songs written by Reilly and William Jacque.

**Paul Siskind's** *Bright Morning Stars Are Rising* on CD by Heartland Mens Chorus. Siskind has been appointed Assistant Professor of Theory/Composition at the Crane School of Music, SUNY-Potsdam in New York.

**Ann Sweeten's** album, *Passages* (Orange Band Records), featuring her beautiful piano melodies interwoven with synthesized orchestration. A native of Pennsylvania, Sweeten is a classically trained pianist who studied under Russian pianist David Sokoloff, then in Paris, and later at the Boston Conservatory.

**Rich Wyman's** third CD release, *Where We Stand* (New Road Music) in Holland. The album, produced by Gordon Groothedde, mastered at Abbey Road Studios in London, England, by Chris Blair and distributed by Zomba/Rough Trade, is the first-ever TWINCD, containing two identical CD's — one for the car and for the home.

**Trailer Park's** third CD, *Happy Again*, which features more of the Western Massachusetts group's self-described "Barbecue Music." Says the band: "It's guaranteed to be finger lickin' good."

## SIGNED

**Kenny Michaels** to a publishing agreement with Forster Music Publisher, Inc. on February 28th.



**TONI, TONI, TONI:** Hot from her success with three tracks on Whitney Houston's new album, *My Love is Your Love*, Toni Estes was in Los Angeles to work with several of her co-writers and stopped by the ASCAP office. Pictured (l-r) are ASCAP's Randy Grimm, Todd Brabec, Estes, ASCAP's Alonzo Robinson, Jeanie Weems and Charis Henry.

**Tina deVaron's** CD, *If Mama Ain't Happy*, a collection of jazz/folk/pop songs about motherhood. Tina is an ASCAP/Abe Olman winner and an ASCAP Extended Songwriters Pop Workshop graduate.

**Ras Fikre's** debut album, *Paranoia* (Desta Records). Fikre is a "stylish Dub-Poet from Jamaica" says the UK publication, *Echoes*. He is also an accomplished actor, performer, lyricist and producer and has opened for the legendary band, Burning Spear.

than any other music critic in our history before or since." In other Deems Taylor news, his opera, *Peter Ibbetson*, will be performed by Gerard Schwarz and the Seattle Symphony in their inaugural season.

**Dave Hall's** second CD, *Places*. Hall has been called "one of the best unsigned folk-poppers out there" by CMJ.

**Michael Massimo's** new CD, *Precious Sounds* (Skytide Music), the follow-up to his

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