

AMERICAN SOCIETY OF COMPOSERS, AUTHORS AND PUBLISHERS

A S C A P
ONE LINCOLN PLAZA, NEW YORK, NY 10023

ASCAP OFFICES

ASCAP – Nashville
Two Music Square West
Nashville, TN 37203
(615) 742-5000
Fax: (615) 742-5020

ASCAP – London
8 Cork Street
London W1X1PB
England
011-44-171-439-0909
Fax: 011-44-171-434-0073

ASCAP – New York
One Lincoln Plaza
New York, NY 10023
(212) 621-6000
Fax: (212) 724-9064

ASCAP – Los Angeles
7920 Sunset Blvd. Suite 300
Los Angeles, CA 90046
(213) 883-1000
Fax: (213) 883-1049

ASCAP – Midwest
1608 W, Belmont Avenue
Suite 200
Chicago, IL 60657
(312) 472-1157
Fax: (312) 472-1158

ASCAP – Puerto Rico
1519 Ponce de Leon Ave.
Suite 505
Santurce, PR 00909
(809) 725-1688
Fax: (809) 721-1190

Member Services: 1-800-95ASCAP
Web Site: <http://www.ascap.com>
E-Mail: info@ascap.com

ACE (ASCAP Clearance Express): (212) 621-6509
ACE Helpline: (212) 621-6521

BULK RATE
U.S. POSTAGE
PAID
Permit No.3844
Minneapolis, MN

ASCAP PlayBack™

VOLUME 3 ISSUE 3 PUBLISHED BY THE AMERICAN SOCIETY OF COMPOSERS, AUTHORS & PUBLISHERS SPECIAL EXPANDED SUMMER ISSUE 1996

Marsalis: America's First Family of Jazz



(l-r) Branford, Ellis and Wynton Marsalis

*****AUTO**5-DIGIT 11787
MR STEPHEN MATTHEW BARNETT
6 GRANDVIEW LN
SMITHTOWN NY 11787-4232



ASCAP ANNUAL
REPORT - 1995
INSIDE

RANDY NEWMAN RECEIVES HENRY MANCINI AWARD AT ELEVENTH FILM AND TV AWARDS

ETHERIDGE, HOOTIE NAMED SONGWRITERS OF THE YEAR AT ANNUAL POP AWARDS

ASCAP FETES TOP 1995 COMPOSERS AND SONGWRITERS FOR FILM & TELEVISION MUSIC

ASCAP presented its 13th Pop Music Awards celebration at the Beverly Hilton Hotel in Los Angeles on May 20. Hosted by ASCAP President and Chairman Marilyn Bergman, the annual event honored the top songwriters and publishers of 1995. The top award for the night, the Golden Note Award, was presented to Tom Petty by Interscope Records co-head Jimmy Iovine and ASCAP President and Chairman Marilyn Bergman.

Petty remained in the musical spotlight for more than two decades and has sold more than 40 million records. And throughout his songwriting career, from "Refugee," to "Free Falling" to "Last Dance With Mary Jane," his songs consistent-

ly have become heavy-rotation radio staples worldwide.

Melissa Etheridge and the members of Hootie and the Blowfish (Darius Rucker, Jim Sonefeld, Dean Felber and Mark Bryan) each took home a Songwriter of the Year honor. Melissa Etheridge accepted her award from comedian Ellen DeGeneres, star of the hit television series, "Ellen," while Hootie and the Blowfish accepted their award via satellite as they are currently on the road.

"On Bended Knee," performed by Boyz II Men, written by Jimmy Jam and Terry Lewis and published by EMI Music Publishing, was named Song of the Year.

Versatile composer, pianist and singer Randy Newman was presented with the first-ever ASCAP Henry Mancini Award for "achievement that significantly advances the art of film and television music composition" at the eleventh annual ASCAP film and television awards ceremony held on April 23rd at the Beverly Hilton in Beverly Hills, California. The Henry Mancini Award, honoring the late great composer, replaces the Golden Soundtrack Award which was previously presented to such composers as Bill Conti, Ennio Morricone, Maurice Jarre, David Raksin, Elmer Bernstein, Henry Mancini, Miklos Rozsa and Alex North.

Newman, who has been called "pop music's sharpest wit" (*The New York Times*), rose to prominence in the early 1960s by writing singles for artists such as The Fleetwoods, Gene Pitney, Manfred Mann, and Jackie DeShannon, and then established himself as a major performer in his own right by recording a series of critically-acclaimed albums, starting with his debut, *Randy Newman*, in 1968, and followed by *Twelve Songs*, *Randy Newman Live*, *Sail Away* and *Good Old Boys* and many others. Although his first film composing gig was for producer Norman Lear's 1971 project *Cold Turkey*, it was Newman's score for 1981's *Ragtime* that proved he had a formidable talent for film composing. In the years that followed, Newman's music graced such films as *The Natural*, *Overboard*, *Avalon*, *Parenthood*, *Awakenings*, *The Paper* and the recent hits *Toy Story* and *James and the Giant Peach*.

Presenting the award to Newman were film directors Ron Howard and Barry Levinson; TV producer/director Stephen Bochco; DreamWorks SKG Music co-head Lenny Waronker, Newman's longtime friend; and Newman's brother Alan.

Newman was also honored with a Top Box Office Film Award for his work on *Toy Story*. Other composers receiving awards in this category, which honors the composers with scores from the top box office films of 1995, included Lisa Coleman for *Dangerous Minds*; Clint Eastwood for *The Bridges of Madison County*; Robert Folk for *Ace Ventura: When Nature Calls*; Elliot Goldenthal for *Batman*



MAINTAINING COMPOSURE: Pictured at ASCAP's 1996 Film and TV celebration are (l-r) Alan Bergman; Henry Mancini Award recipient Randy Newman; Don Was, honored for his theme to "Mad About You"; Marilyn Bergman and DreamWorks Records' Lenny Waronker, who is a boyhood friend of Newman's and has produced several of his albums.

Forever; James Horner for *Apollo 13* and *Casper*; James Newton Howard for *Outbreak* and *Waterworld*; John Lurie for *Get Shorty*; Wendy Melvoin for *Dangerous Minds*; Stephen Schwartz for *Pocahontas*; and Howard Shore for *Seven*.

Awards for Most Performed Songs for Motion Pictures in the 1995 survey year were presented to Stephen Schwartz for "Colors of the Wind" from *Pocahontas* (published by Walt Disney Music Company); Bryan Adams and Robert John "Mutt" Lange for "Have You Ever Really Loved A Woman?" from *Don Juan DeMarco* (published by Badams Music Ltd. and Zomba Enterprises, Inc.); and PRS members U2 (Adam Clayton, David Evans, Paul David Hewson and Laurence Mullen) for "Hold Me, Thrill Me, Kiss Me, Kill Me" from *Batman Forever* (published by PolyGram International).

Composers receiving a Most Performed Themes Award for having earned the highest number of performance credits on television for the 1995 survey year included Bill Conti, Dan Foliart, Howard Pearl, Christopher Stone and Jonathan Wolff.

Honorees who received awards for Most Performed Underscore for the 1995 survey year included composers Jay Chattaway, Gary Remal Malkin, Dennis McCarthy, Mark Snow and Christopher Stone.

Awards for Top TV Series, which honors ASCAP writers who have composed the themes and dramatic underscore for the highest rated series in 1995, went to: Ed Alton for *The Single Guy*;

Jay Chattaway for *Star Trek: Deep Space Nine*; Alf Clausen for *The Simpsons*; Bill Conti for *Prime Time Live*; John D'Andrea for *Baywatch*; John E. Davis for *Beverly Hills, 90210*; Dan Foliart for *Home Improvement* and *Roseanne*; James Newton Howard for *E.R.*; Cory Lerios for *Baywatch*; Dennis McCarthy for *Star Trek: Deep Space Nine*; John Morris for *Coach*; Howard Pearl for *Roseanne*; J.A.C. Redford for *Coach*; Michael Skloff for *Friends*; Mark Snow for *X-Files*; Tim Truman for *Melrose Place*; Don Was for *Mad About You*; and Jonathan Wolff for *Caroline in the City*, *Married...with Children* and *Seinfeld*.

Special guests at this year's event included TV producer Steven Bochco, film director Barry Levinson (*The Natural*, *Avalon*), director John Lasseter (*Toy Story*), DreamWorks' Lenny Waronker and veteran film composer John Williams. Former ASCAP President and composer Morton Gould, who passed away earlier this year, was also remembered at the ceremony for his monumental contributions to American music.

Before the awards ceremony, ASCAP President and Chairman Marilyn Bergman commented: "The composers and songwriters being honored by ASCAP are among the most innovative and gifted of their community. Through their artistry, they are expanding our understanding of contemporary film and television music well into the next century."

See page 4 for photo coverage of ASCAP's Film & TV Awards.

Continued on page 11



GOLDEN BOY: Pictured at ASCAP's 13th Annual Pop Music Awards in Beverly Hills are (l-r) ASCAP Senior Vice President Todd Brabec, Golden Note Award winner Tom Petty and ASCAP President and Chairman Marilyn Bergman.

NEW MUSICAL INSTRUMENT INSURANCE OFFERED EXCLUSIVELY TO ASCAP MEMBERS

In the last issue of *PlayBack*, we reported on an exciting new service available exclusively to ASCAP members: membership in the IAG Federal Credit Union and access to a wide range of financial services. Now, we are pleased to roll out another benefit of ASCAP membership, the opportunity to purchase reasonably-priced insurance covering musical instruments, equipment and computers. What follows are some questions you might have about the new insurance option along with answers provided by John Romeo, Assistant Vice-President of Sterling & Sterling, the agency with which ASCAP has contracted.

Q. What is the service being offered to our members by Sterling & Sterling and why does it make sense for our

members to look into it?

A. In a nutshell, what we offer is a property coverage program - a very specific kind of property, namely musical instruments and computer coverage for professionals. Many people assume that anything they own is covered under homeowner policies, but that is not necessarily the case. If you look at your homeowner's policy, it will specifically exclude or severely limit coverage of business property. If you are a music professional, your instrument would be considered business personal property. To avoid such situations, we have come up with a program to insure instruments. We call it "scheduling." You would put a value on your instrument, call us and we will insure it on an all-risk basis.

Continued on page 11

NEW MEMBERS



Linnae Reeves



Michelle Shocked



Dawn "Doni" Toran



Brother Cane



NooVooDoo



Trace Adkins

LINNAE REEVES: Veteran producer David Kershbaum, whose credits include Tracy Chapman's acclaimed debut, heralds the arrival of Christian artist Linnae Reeves on today's music scene. Kershbaum, who just recently produced Reeves' first album, calls her "a great singer with a powerful voice that would make it in any arena of music." Their recently completed project together was Reeves' first experience making a record...and Kershbaum's first Christian album. The result is an album that shatters all conventions and redefines what a Christian artist can sound like.

MICHELLE SHOCKED:

This eclectic and talented singer/songwriter, has been backed by an astonishing list of musicians in her career. The players on her *Arkansas Traveler* album alone include: Doc Watson, Pops Staples, Hothouse Flowers, Gatemouth Brown, Alison Krauss, Taj Mahal, among others. In concert, she has fronted such fine artists as Tower of Power, the Mekons and Dwight

Yoakam's band. And whether dipping into Texas swing, bluegrass, country, blues, jazz or folk to tell her musical stories, her songs are intimate testimonials to the human spirit. Recently on tour performing songs from her self-released CD *Kind Hearted Woman*, Shocked is currently preparing her next album in her New Orleans home.

DAWN "DONI" TORAN:

Straight out of Atlanta, this 13-year old prodigy is about to take the record charts by storm. Combining the innocence of youth with the feel and soul of someone well beyond her years, Dawn Toran's talents caught the attention of hit makers Babyface and L.A. Reid, who quickly signed her to Laface Records. Toran recently performed a duet with Elektra recording artist Mista and is currently working on her album to be released in early 1997.

NOOVOODOO: Exotic. Primal. Mystical. These are just a few words to describe this

incredibly worldly group. The brainchild of drummer Jimmy Daniel (John Cougar Mellencamp), the seeds of NooVooDoo were sown after he made numerous trips across Haiti, Cuba and Brazil to witness and record authentic voodoo ceremonies and rituals with the intent of incorporating ceremonial drumming and melodies into his own compositions. Back in New York, Daniel was joined by musicians from around the globe who began to merge their international musical styles into a multicultural canvas representing the rhythms and melodies that were probably sung before the dawn of the New World. With passionate lead vocal work by Mary De Sarle, who has backed up Mavis Staples, Southside Johnny and

Paul Simon, and exuberant dancing provided by various other band members, NooVooDoo is a celebration of both sight and sound.

BROTHER CANE: While Brother Cane's number one radio hit, "Got No Shame," a quarter-million-selling self-titled debut album, and more than a year of touring with such artists as Aerosmith and Robert Plant introduced the foursome to the world, the range of sounds on their new album, *Seeds* (Virgin), should bring the band even greater attention. From the powerfully memorable guitars on "Hung On A Rope," to the moody, textured first single "And Fools Shine On," to the full-speed assault of "Kerosene," *Seeds* should grow

into another success story for these Alabama natives.

TRACE ADKINS: One night not long ago, Trace Adkins was playing in a honky-tonk just outside Mt. Juliet, Tennessee. The 6'6" performer with the unforgettable baritone voice had just finished his first set and put down his guitar when he turned around and faced Capitol Nashville President and CEO Scott Hendricks. When Hendricks abruptly said, "How would you like to be my first signing at Capitol Nashville?" Adkins was floored. Now with the release of Adkins' debut album, *Dreamin' Out Loud*, country music fans will be floored as well with what Adkins calls his "combat country" style of music.

Executive Editor
KAREN SHERRY

Editor in Chief
ERIK PHILBROOK

Senior Editor
JIM STEINBLATT

Contributors
New York:
William Thomas
Jeff Sapan

Nashville: Eve Vaupel Abdo

Production Assistants
Esther SanSaurus
Maggie Aponte

Designed by
Broadman Associates

Photography
R. J. Capak, Lester Cohen

PlayBack™

ASCAP Board of Directors
President and
Chairman of the Board
Marilyn Bergman

Martin Bandier
John Bettis

Freddy Bienstock
Susan Borgeson
Leon J. Brettler
Arnold Broido
John Cacavas
Cy Coleman
Hal David
Nicholas Firth
Arthur Hamilton
Donna Hilley
Wayland Holyfield
Dean Kay
Burton Lane

Leeds Levy
Julie Lipsius
Johnny Mandel
Jay Morgenstern
Stephen Paulus
David Raksin
Irwin Z. Robinson
Mary Rodgers

Executive Vice President & COO
John A. LoFrumento

ASCAP PlayBack is produced by the ASCAP Communications Department and is recorded on microfilm by University Microfilm International, Ann Arbor, Mich. 48106. ASCAP PlayBack ©1996 by American Society of Composers, Authors & Publishers, ASCAP Building, One Lincoln Plaza, New York, NY 10023. All rights reserved. ISSN-1080-1391



LEGISLATIVE UPDATE

In a significant victory for ASCAP members, the U.S. Senate Judiciary Committee voted May 23 to report favorably a much-needed Senate version of the Copyright Term Extension bill (S. 483) out of the Committee by a vote of 15 to 3. The bipartisan group of Senators who supported the creative community included Senators Spencer Abraham (R-MI), Joseph Biden, Jr. (D-DE), Mike DeWine (R-OH), Russ Feingold (D-WI), Dianne Feinstein (D-CA), Charles E. Grassley (R-IA), Committee Chairman Orrin Hatch (R-UT), Howell Heflin (D-AL), Edward M. Kennedy (D-MA), Patrick J. Leahy (D-VT), Alan K. Simpson (R-WY), Paul Simon (D-IL), Arlen Specter (R-PA), Fred Thompson (R-TN), and Strom Thurmond (D-SC). The three committee members who voted to oppose final approval of the "Life Plus 70" legislation were U.S. Senators Hank Brown (R-CO), Jon Kyl (R-AZ), and Herb Kohl (D-WI).

The Senate Judiciary

Committee also blocked an attempt by Sen. Brown to attach S. 1628, the latest version of his unfair Music Licensing bills, as an unwanted amendment to the "Life Plus 70" legislation. The vote was 12 to 6 to table the motion although an attempt to attach S. 1628 to the Copyright Term Extension bill could be made on the floor of the Senate at a later date.

The following Senators voted to oppose the ASCAP position: Abraham, Brown, Grassley, Kyl, Specter, and Thurmond. Among those vigorously supporting the ASCAP position were Chairman Orrin Hatch, Fred Thompson and Patrick Leahy.

The unsuccessful attempt to amend the Copyright Term Extension bill was supported by both the National Restaurant Association and the National Religious Broadcasters, who made good on their promise to continue to attempt to block "Life Plus 70" until they get what they want on Music Licensing bills. Members of the Committee supported the motion by Chairman Hatch to table the Brown amendment, after the Chairman promised to grant supporters of the amendment a markup meeting prior to the August Congressional recess.

The panel also rejected a second Brown amendment that would have exempted copyrights owned by corporations from the

20-year Copyright Term extension by a vote of 12-4.

Many thanks to the thousands of ASCAP members who have written and called their Members of Congress in support of Copyright Term Extension and in opposition to the unfair Music Licensing legislation. Although all of these efforts help, the fight is far from over. Term Extension legislation (S. 483 and H.R. 989) still needs to pass the Senate and House. The Music Licensing bills (S.1137, S.1628 and H.R.789) still need to be stopped.

TO SPEAK OUT AGAINST THE UNFAIR MUSIC LICENSING BILLS (H.R. 789 / S.1137 AND S. 1628), AND IN FAVOR OF THE COPYRIGHT TERM EXTENSION BILLS (H.R. 989 / S. 483), CONTACT YOUR REPRESENTATIVES IN CONGRESS

The Honorable _____
U.S. Senate
Washington, D.C. 20510

The Honorable _____
House of Representatives
Washington, D.C. 20515

CALL THE U.S. CAPITOL SWITCHBOARD AT (202) 224-3121

***Don't know who your Representatives in Congress are? Call ASCAP Public Affairs at (212) 621-6314 for additional information.*



PENNSYLVANIA HOOTERS: In the continuing effort to ensure that the rights of songwriters, composers and music publishers are protected, several ASCAP members from Pennsylvania met recently with Senator Arlen Specter to discuss H.R.789, S.1137 and S.1628, the anti-music legislation currently pending in the U.S. Congress. Pictured above (l-r) are Rob Hyman, ASCAP writer and member of the band the Hooters, ASCAP composer Leonardo Balada, Eric Bazilian, fellow Hooter and writer of the Grammy-nominated song "One of Us," Senator Arlen Specter (R-PA) and ASCAP writers Eugene Ellsworth and Aaron Blandon.

ASCAP ENTERTAINS WASHINGTON

ASCAP Chairman Marilyn Bergman was the host as ASCAP songwriters performed their works at the 30th annual black-tie benefit gala for the Washington Performing Arts Society (WPAS). ASCAP performers included Pat Alger, Alan Bergman, Cy Coleman, David Friedman with LaJuan Carter, and Jerry Leiber and Mike Stoller, who appeared before an audience of Members of Congress, arts leaders and other Washington dignitaries. WPAS is a nonprofit arts presenter which brings more than 100 arts, music and dance performances and 12 different subscription series to venues in the Capital, as well as an extensive arts-oriented educational outreach program for young people and their families in the Washington, D.C. area.

ALGER TESTIFIES ON SMALL BUSINESS

Pat Alger, ASCAP member and President of the Nashville Songwriters Association International (NSAI), testified before the House Small Business Committee on May 8 in Washington, D.C.

Appearing on behalf of both ASCAP and NSAI, Alger was met by a largely hostile group of Committee members, many of whom had already become cosponsors of H.R. 789. He provided powerful testimony against the unfair Music Licensing bill which may be scheduled for a vote later in this Congressional session.

When not in Washington, Pat returns to Nashville, where he has written many hit songs, including six Number One hits: Garth Brooks' "Unanswered Prayers," "The Thunder Rolls," "What She's Doing Now" and "That Summer"; Hal Ketchum's "Small Town Saturday Night"; and Trisha Yearwood's "Like We Never Had a Broken Heart." He has won many awards, including being named ASCAP's 1992 Country Songwriter of the Year.

BETTIS TESTIFIES ON INTERNET BILL

ASCAP Board Member John Bettis testified in favor of S. 1284, the "NII Copyright Protection Act of 1995" on May 8. Bettis reiterated ASCAP's support of the National Information Infrastructure legislation, and urged the Senate Judiciary Committee to make

certain that the rights of the creative community are protected on the Internet. The NII bill is sponsored by Judiciary Committee Chairman Orrin Hatch of Utah. Bettis is an award-winning songwriter and film composer whose songs have been recorded by Michael Jackson, Madonna, Diana Ross, Whitney Houston, George Strait, the Carpenters and many other artists.



CONGRESSMEN TOUR ASCAP'S HEADQUARTERS



Rick Boucher

Four U.S. Congressmen toured ASCAP's Headquarters in New York in an effort to learn more about how the Society works to protect the rights of its songwriter, composer and music publisher members.

Congressmen Rick Boucher (D-VA), Howard Coble (R-NC), Carlos Moorhead (R-CA) and Jerrold Nadler (D-NY) participated in the educational trip, and met with ASCAP Senior

Management and staffers during a tour of the facility. The tour was followed by a Q&A session and a dinner with ASCAP members, hosted by Chairman Marilyn Bergman and Executive Vice President and COO John LoFrumento. Pictured at the dinner are ASCAP Vice President Cy Coleman, Congressman Coble, ASCAP publisher Helene Blue, Congressman Moorhead, ASCAP member Earl Rose, Board Member Burton Lane, ASCAP members Phil Galdston and Jon Hendricks and (inset) Congressman Boucher.

LICENSING: Update on Restructuring

Have you ever walked into a restaurant or nightclub, heard a live band or one of your favorite CD's playing and wondered if the establishment is licensed by ASCAP? Ensuring that performances of ASCAP members' works are authorized is the responsibility of the General Licensing Department. The re-engineering of the general licensing division has greatly enhanced the field licensing efforts and the servicing of licensed accounts. Initiated in the Spring of 1993, the goal was to move general licensing into the 21st Century through the implementation of computer technology and a "team" concept working environment.

There are currently 58 licensing managers and three licensing "specialists" working to ensure that establishments and businesses have secured permission to perform our members works. The licensing managers are part of 12 teams responsible for certain geographic areas. A specific licensing manager may be responsible for an area the size of a large city such as Manhattan to an area covering

several states. Utilizing a laptop computer, the licensing manager has instant access to information including any verbal or written communications ASCAP has had with the establishment regarding a license agreement. After meeting with the owner of the establishment, the manager can send an e-mail to ASCAP's Atlanta account services office requesting that additional information be sent or print a license agreement directly from the laptop/printer.

A licensing manager is constantly researching new businesses to determine the appropriate form of license agreement a certain business requires. There are more than 100 different license agreements and rate structures a licensing manager could secure. Fees for each type of license are based on factors common to all businesses within an industry. For example, bars, nightclubs and restaurants are licensed on a combination of factors including seating capacity, type of music uses (live or mechanical) and number of nights per week music is used. A hotel's license fee depends on its annual expenditures

for live entertainment, type of mechanical uses and the number of rooms on the property. Concert promoters are licensed on the capacity of the venue and the ticket price. Retail businesses are licensed for the number of speakers; while shopping centers are licensed on a combination of the size of the mall and number of live events.

In many cases, the licensing manager is the first contact a business owner will have regarding music licensing issues. The ability to communicate with and educate these business people is a licensing manager's most valuable tool. However, once an establishment is licensed, the job is far from over...

With approximately 100,000 licensed accounts, new tools were needed to administer and manage the volume of requests from ASCAP licensees. These accounts are serviced by the 18 members of Account Services and 17 members of the Administrative teams located in Atlanta.

Account Services team members respond to our

Continued on page 11

FILM & TV AWARDS

LOOK WHAT I GOT: Randy Newman proudly displays the first ASCAP Henry Mancini Award, which was presented to him for his distinguished contributions to film and television music.



EVEN STEPHEN: ASCAP's Assistant Vice President Nancy Knutsen congratulates lyricist Stephen Schwartz (left) for his awards for *Pocahontas* and TV composer Jonathan Wolff for his awards for "Seinfeld," "Married...With Children" and "Caroline in the City."



DIRECTING HIS ATTENTION: Barry Levinson (left), director of *The Natural* and *Avalon*, and John Lasseter (right), director of *Toy Story*, congratulate Randy Newman.



WILL THE STUDIO MUSICIANS PLEASE STAND UP: Pictured (l-r) are Howard Pearl, who won a Top TV Series Award as co-writer of the theme to "Roseanne"; composer Laurence Rosenthal, who presented the awards to composers in that category, and Dan Foliart, who also won an award as co-writer of the theme to "Roseanne" as well as an award for "Home Improvement." Upon accepting his award, Foliart acknowledged the contributions of the Recording Musicians Association, which represents Los Angeles area studio players, many of whom attended the Music Awards.



THE ENVELOPE PLEASE: PRS composer Patrick Doyle entertained the audience as presenter of awards to the composers in the Top Box Office Films category.





MUSIC FOREVER: Pictured (l-r) composer Elliot Goldenthal, honored for his score to *Batman Forever*; Nancy Knutsen; composer (and Randy Newman's cousin) Tom Newman; and composer James Newton Howard, winner of three awards for his theme to "E.R." and his scores for *Waterworld* and *Outbreak*.



A NOD FROM TODD: ASCAP Senior Vice President Todd Brabec (far left) congratulates (l-r) composer Jonathan Wolff; composer Mark Snow who won a Top TV Series Award for "The X-Files" as well as a Most Performed Underscore Award; composer Cory Lerios, who won a Top TV Series Award for "Baywatch"; and composer John E. Davis who won a Top TV Series Award for "Beverly Hills 90210."



KEEPING UP WITH "THE SIMPSONS": Alf Clausen (left) composer for "The Simpsons," receives his Top TV Series Award from distinguished film and television composer and guest host Laurence Rosenthal.



SO HAPPY TOGETHER: Composer Dennis McCarthy, a winner for "Star Trek: Deep Space Nine," is seen here in an uplifting moment with Todd Brabec. Dennis also won for being one of the top five composers in the Most Performed Underscore category.



TWO OVER-ACHIEVERS: Randy Newman (left) is pictured with venerable composer John Williams, who was a special guest at the awards.

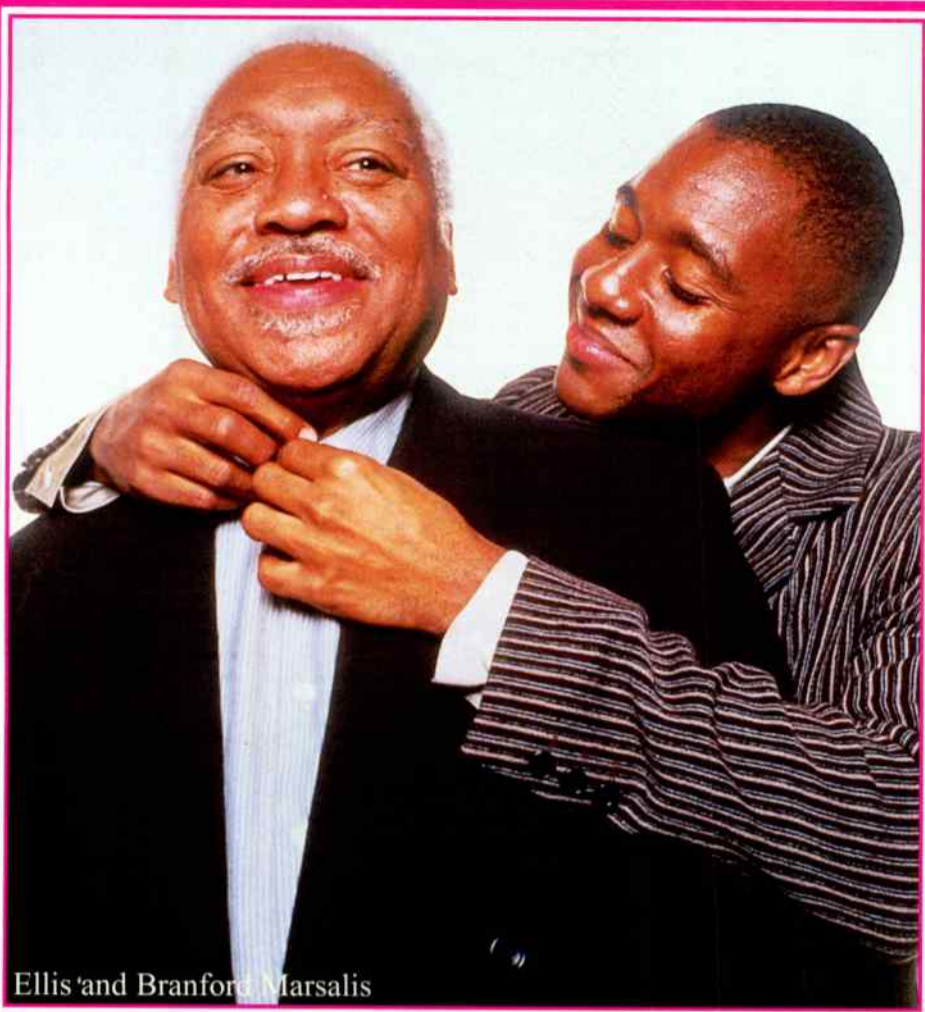


PHOTO BY MICHEL COMTE

Ellis and Branford Marsalis

THIS FUNCTIONAL FAMILY

“One of the great things about jazz is that it pays reverence to its legacy....In order to excel, there is a certain body of work that you must absorb”

— Branford Marsalis

“I was always around musicians and I'd hang around the club when my dad was in town”

— Wynton Marsalis

BY ERIK PHILBROOK AND JIM STEINBLATT

“We didn't have the kind of house where, as a 15 year old kid, you would lock your door and put a Keep Out sign on it, because you'd be dead. Forget it. We were a family and we all lived together.” Branford Marsalis is explaining one of the keys to understanding how the Marsalis family, all seven of them, were able not only to live together peaceably in a small house in Kenner, Louisiana, but to actually cultivate a family musical dynasty. The fact that five out of the seven Marsalises are accomplished musicians is impressive enough. But when you consider that father and jazz educator/pianist Ellis, and brothers saxophonist Branford and trumpeter Wynton, each one an ASCAP writer member, are three of the most renowned figures in modern jazz, and that two younger brothers, record producer and trombonist Delfeayo and drummer Jason, are making a name for themselves in their own right, one wonders how these guys could ever have pulled off such a familial feat.

It's not that the Marsalises didn't have their share of problems. They did, as all large families do. It's just that Ellis and Dolores Marsalis created a home environment for their children in which each child was able to discover his niche and thrive. In addition to the great influence that Dolores, a strong, well-educated and nurturing woman, had on raising her children to respect themselves and others, the musical relationship that Ellis developed with his young sons – part education, part discipline and part inspiration – was paramount to their success.

“My relationship with my father is what it is and how it has always been,” says Branford. “I didn't go through those typical angst-filled teenage years of getting tattoos and sticking stuff in my nose or doing anything to irritate my parents or to rebel against them. There was never a generation gap in my house.”

As the oldest son and the first son to be exposed to his father's music, Branford recalls his father's hopes for him becoming a musician. “The pride factor wanted us to be musicians, but there was no taciturn expectation,” says Branford. “We lived in New Orleans. Everybody played instruments. I played the piano first and my dad was teaching me and I said forget that. I didn't want him teaching me. He would make me practice and would slap my hands if I looked at the keys because that's the way he was taught. I was five years old and that's when the real Marsalis attitude gets set in stone. He would say 'you're gonna sit at that piano until you practice.' The average kid would



PHOTO © ANDY FREEBERG

Wynton Marsalis

just cry and practice. My son, if I made him do that, would cry and practice. I just sat there. He stopped teaching me, because he knew that it wasn't going to work. He realized that he shouldn't make me do it, and asked me what I wanted to do. I wanted to play in a band. That's what got me off the piano. So he got me a clarinet and Wynton wanted to play the clarinet, and he said 'No two sons will play the same instrument in this house.' It was that kind of smart thinking. You know how everybody talks about sibling rivalry? Well, we didn't really have one. The competition was between instruments. Wynton had the guy he wanted to beat on his instrument and I had the guy I wanted to beat on my instrument. So there wasn't really any competition because my father really knew how to defuse any potential situation like that.”

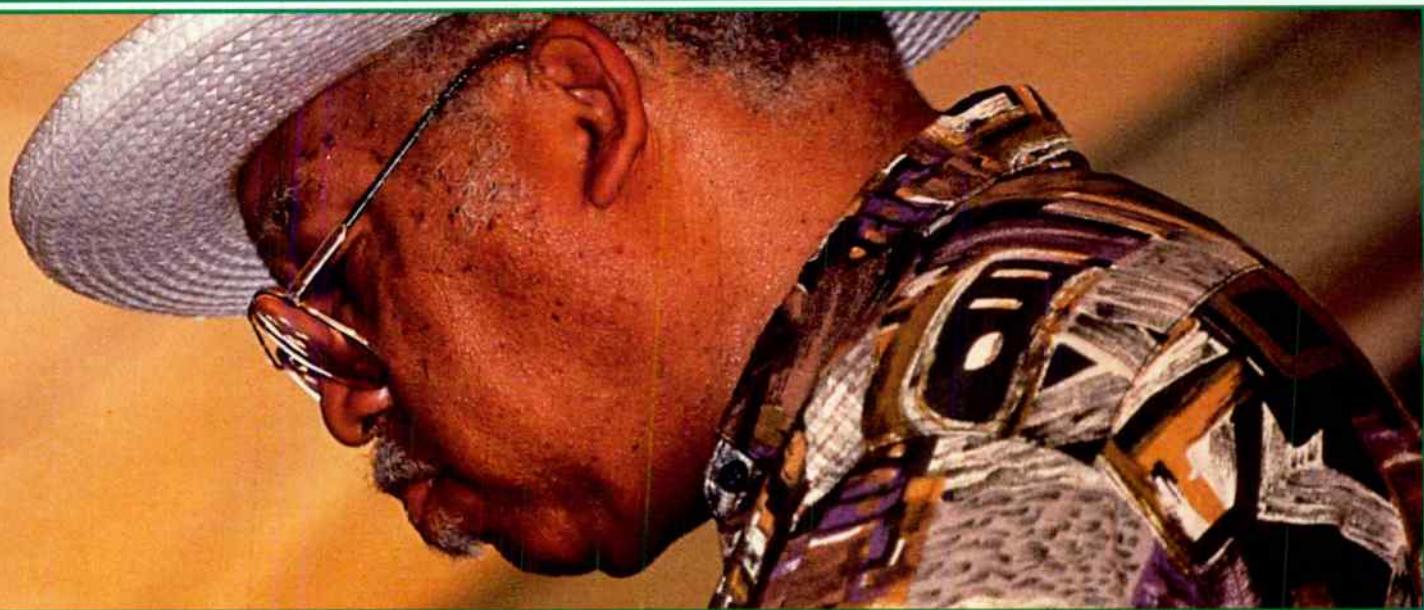
Wynton, who is only a year younger than Branford, explains that it was just a natural evolution for Branford and him to follow in his father's tracks and that music was in their blood. “My Daddy played all the time and we all looked up to him,” says Wynton, adding “and there are a lot of musicians in my mother's family, like Wellman Braud, the great bass player.” (Editor's note: Braud played with Duke Ellington's band from 1927 to 1935 and became a stylish focus of attention as well as a pacesetter for the group).

When Wynton was six years old, Ellis was playing with Al Hirt, who gave Wynton his first trumpet. “At that point, I didn't know I would be a musician,” says Wynton. “It wasn't until I was in high school that I became serious about it. By then, I was always around musicians and I'd hang around the club when my Dad was in town. Then I'd listen to music – Trane, Miles Davis, Freddie Hubbard.”

Around the time that his sons were becoming interested in careers in music, Ellis Marsalis was also deciding on his own career direction – in the academic world. “Necessity is the mother of invention,” says Ellis. “By the time my oldest sons were in eighth grade, gig-hustling on Bourbon Street and other places didn't pay off too well. I needed to find something a little more constant. When I was playing in Al Hirt's band in the late 60's, I had been doing adjunct teaching at Xavier University. The chairman of the department had told me then: 'If you get your master's degree, I'll put you on full time.' Fortunately, Richard Nixon made the G.I. Bill retroactive for Korean veterans. It was the perfect time to go to school. I had been out of school for 19 years. So

PHOTO © EUGENE GOLOGURSKY/RETNA LTD.

Ellis Marsalis



later when the New Orleans Center for Creative Arts opened and was auditioning people for teaching positions, I went on the recommendation of a friend of mine, Alvin Batiste. They hired me, and I started graduate school at Loyola that summer."

Although Ellis remained active as a performer with Al Hirt and many others and went on to become a recording artist, education continued to be important to him, both as a student and as a teacher. In addition to receiving his B.A. from Dillard and later, his Masters in Music Education from Loyola, in 1986 Ellis accepted an invitation to become the coordinator of Jazz Studies at Virginia Commonwealth University in Richmond. In 1989, he was awarded an Honorary Doctorate from Dillard University and was called back to New Orleans to head up the Jazz Studies Program at the University of New Orleans. He has also been a board member for the National Endowment for the Arts. All of these experiences have given him a broader perspective as both a player and teacher of music as well as strong feelings about the direction that this country should take in music education.

Ellis says, "Each state should legislate the required arts courses and make it mandated as a requirement for graduation from high school. That would open the door to serious study. I don't see music as a separate entity. If it is going to function in the academy, it has to be under the rubric of the arts and should be respected equally along with Science, Math, English and History. Personally, I don't see how anyone can teach history without teaching the arts. What you get then is just dead presidents and war heroes. You leave out architecture, music and recreation."

While Ellis became one of the leading music educators in the country, some of the young artists he influenced began to make their own noise in the jazz world, among them Harry Connick, Jr., Terence Blanchard and his own sons, Branford and Wynton.

Branford, who initially played alto sax when he replaced Bobby Watson in Art Blakey's band in 1981, switched to tenor and soprano sax when he joined Wynton's band in 1982 and toured the USA, Europe and Japan with him. In 1984, he played on some tracks of Miles Davis's album, *Decoy*. In 1985, Branford left his brother's band to join Kenny Kirkland, Darryl Jones and Omar Hakim in backing up international pop star Sting on the album, *Dream of the Blue Turtles*. Although the move brought Branford world exposure, it was met with criticism by other jazz musicians, and even his own father.

Branford's response to that is: "My dad, like a lot of Americans, was raised to get 'a craft.' You find one thing to do, and you do that. My father's point to me has always been this: the amount of time that I have spent working on other things shows a certain level of extraordinary ability, but that ability would best be suited in the jazz world, because there is an absolute paucity of quality jazz musicians. And making another record with a pop guy isn't really going to change the world. But I disagree with that. Anybody can get a saxophone and get a jazz band, but the music won't sound like mine. And not anybody can pick up the saxophone and play with Sting and have that kind of sound."

"There were some guys who felt that I was selling out the music, but the majority of the guys were just envious. They were envious of the perceived level of success. Invariably, I told one guy – a famous person who will remain nameless – 'dissing me in the media is absolutely ridiculous, because when this tour is over, I'm going to be back in the jazz world kicking your ass and you're going to look stupid, so you might as well just shut up.' He said: 'you ain't coming back.' And I said, 'you know I'm going to come back, if only for you.'"

Branford did come back and went on to record several progressive and inventive albums: *Trio Jeepy*, *The*

Beautiful Ones Are Not Yet Born and *Bloomington*, and as one of the more well-known young jazz artists in the world he was closely-examined in the jazz press. But as the jazz press also discovered, Branford Marsalis had a mind of his own, and liked to speak it.

"There's an extended process to becoming a John Coltrane or a Sonny Rollins," says Branford. "I remember doing interviews when I was 24, and some people would say, 'well, you don't sound like you have your own sound.' And my response was, 'I don't have my own sound.' And they would say 'well, what are you going to do about it?' I'd say, 'There's nothing I can do about it. I'm going to listen to the music that I listen to, keep imitating the guys that I imitate, and I figure by the time I'm 30 or 31, I'll have a sound.' And this, of course, was met with much cynicism, because no one had openly discussed these sort of things. Most musicians had allowed these poor, pathetic writers to define their existence for them and to defend their own musical process."

"I don't see how anyone can teach history without teaching the arts. What you get then is just dead presidents and war heroes. You leave out architecture, music and recreation."

— Ellis Marsalis

"I learned from some of the greatest musicians in the world," continues Branford. "Dizzy Gillespie taught me and Herbie Hancock taught me and they all said the same thing. This is how it is done. We all imitate. We all emulated musicians and over a period of time we became these other things. The difference is, when guys like Dizzy were kids, kids didn't get signed to record contracts. Adults did. Wynton was 19. I was 20. It's a matter of knowing the long process and ignoring all the crap, and doing what you do. Wynton and I have put ourselves in the position where we challenge the authority of the experts and now they're not going to turn around and admit that I was right. Their existence is so inconsequential to me and to the scope of this music. If my music is as good as I think it is, it will stand the test of time. People will be listening to it and talking about it long after some of these guys are dead."

Branford's jazz career has led him down varied and interesting paths. He has performed and recorded with the Grateful Dead and Bruce Hornsby. He has won two Grammys, one in 1993 for Best Jazz Instrumental Performance, Individual or Group, for his album *I Heard You Twice the First Time*, and another in 1994 for Best Pop Instrumental Performance for "Barcelona Mona," a single he recorded with Bruce Hornsby for the Olympics in Spain. He succeeded Doc Severinsen as Music Director of the *Tonight Show* band, where he also played comic foil to host Jay Leno. Last year, he broke new musical ground with the debut album from his jazz/hip-hop outfit Buckshot LeFonque, whose new album will be released in September. He is now putting together a jazz trio.

Wynton, by contrast, has pursued a more traditional but no less sensational path. An international jazz superstar by the age of 22 and heralded by classical trumpeter Maurice André as "potentially the greatest classical trumpeter of all time," Wynton Marsalis has consistently seized the attention of the jazz world. At 18, he went to the Juilliard School in New York and within a few months joined Art Blakey's Jazz Messengers. Later, with his own quintet, he played the major festivals around the world in a year, solidifying his

reputation. In the summer of 1984, he did a classical tour, playing 24 concerts with symphony orchestras in the U.S., Canada and London. He also became the first instrumentalist to win two simultaneous Grammy awards in the categories of Jazz (Best Soloist) and Classical Music (Best Soloist with Orchestra). After his quintet broke up, Wynton immersed himself in and embraced the roots of American music – the whole blues tradition, gospels, worksongs and the early work of Louis Armstrong and Duke Ellington. He then made a series of recordings which dealt with the music's great past and its influence on his own music. As Wynton explains it, one of his most notable recordings, *Levee Low Moan*, "signifies the importance of blues and the variety of ways it can be played."

Like his father, Wynton also became a tireless spokesman for jazz and has spent a considerable amount of time and energy speaking in American schools and conducting master classes in the U.S. and abroad. "Music education is important to me," says Wynton. "My father was a teacher and I was always around that."

In a brilliant 4-part TV series, *Marsalis on Film*, Wynton explains and demonstrates the resemblances and the differences between jazz and European classical music. In 1992, his great skills in expressing the jazz idiom earned him a job as Artistic Director of Jazz at New York's Lincoln Center. Most recently, Wynton has released *In Gabriel's Garden*, a collection of English chamber music performed with Anthony Newman and the English Chamber Orchestra.

This past year, the Marsalises' various musical activities moved a little closer to home as Ellis recorded an album with each of his oldest sons. Last year, Ellis joined Wynton and a full band to record *Joe Cool's Blues*, an album produced by brother Delfeayo and dedicated to *Peanuts* cartoon music composed by Vince Guaraldi. And earlier this year, he joined Branford in releasing *Loved Ones*, an album also produced by Delfeayo and comprised entirely of elegant piano solos and piano/sax duets featuring 14 classics from the American songbook including "Maria" from *West Side Story*, Duke Ellington's "Angelica," and an Ellis-composed tribute to Dolores Marsalis called "Dear Dolores."

Although *Loved Ones* is the first father-son release from Branford and Ellis, Branford is quick to stop anyone from psychoanalyzing the significance of it. "When the record came out, a lot of the cliched comments were 'Isn't this really a coming together of you and your father and now you're playing your father's music.' And I was like, 'what the hell do you mean – my father's music. This is my music.' One of the great things about jazz is that it pays reverence to its legacy. Many other forms of music simply discard their legacy on a daily basis and move on to the next new thing. But in order to excel in jazz, there is a certain body of work that you must absorb. You just have to internalize it and try your best to understand it. People's understanding of it is always different, but these are the songs you have to learn."

"The songs we played on this record are the songs my father heard when he was a young man," continues Branford. "Now I'm young and I'm learning the same songs, so there's no 'your music's old, my music's new and fresh, because his music is my music. His music begets my music. It's like nature: A begets B. B begets C.'"

When asked if it was easy to collaborate with his sons on these recent projects, Ellis, with classic parental diplomacy, remarks, "Yes, because the music itself dictates what will occur. When we go in the studio or on a gig, we have specific music stuff in mind. If I'm on a gig with Wynton, we do what he wants. If it's Branford's gig, he's calling. If it's mine, I'm calling. It's not difficult at all, not as long as the music comes first."

SONG OF THE YEAR:
Pictured at ASCAP's 1996 Pop Awards are (right photo, l-r) Jimmy Jam, Marilyn Bergman and Terry Lewis. Jam and Lewis walked away with the Song of the Year honor for their hit "On Bended Knee."



PUBLISHER OF THE YEAR:
(above) Publisher of the Year EMI's Martin Bandier accepting his award.

BELOW: Martin Page performing his megahit "In the House of Stone and Light," and (bottom) Crystal Waters, who performed her hit "100% Pure Love."



American Society of Composers, Authors and Publishers

ASCAP the Winners 1996 Pop Awards

All I Wanna Do

Writers: David Baerwald*, Bill Bottrell*, Wyn Cooper*, Kevin Gibert*
Publishers: Almo Music Corp., Canvas Mattress Music, Ignorant Music, Warner/Chappell Music, Inc., Zen of Iniquity

Always

Writer: Jon Bon Jovi
Publishers: Bon Jovi Publishing, PolyGram International Publishing, Inc.

Always And Forever

Writer: Rod Temperton
Publisher: Rodsongs

Baby I Love Your Way

Writer: Peter Frampton
Publisher: Almo Music Corp., Nuages Music Ltd.

Believe

Writers: Elton John (PRS), Bernie Taupin
Publisher: Warner/Chappell Music, Inc., Wretched Music

Better Man

Writer: Eddie Vedder
Publisher: Innocent Bystander

But It's Alright

Writers: Jerome "J.J." Jackson, Pierre Tubbs (PRS)
Publishers: Famous Music Corporation, Pamelarosa Music, Inc.

Candy Rot

Writers: Roger Ball*, John W. Davis*, Malcolm Duncan*, Stephen Ferrone*, Alan Garrie*, Heavy D.*, Owen McIntyre*, Terri Robinson*, Ali Shaheed*, Hamish Stuart*, Malik Izaak Taylor*, Tone*
Publishers: Eville Music, EMI Music Publishing, Jazz Merchant Music, Jolly's Jams, L.L.C., Joe's Songs Inc., Slam U Wolf, Soul On Soul Music, Warner/Chappell Music, Inc., Zomba Enterprises Inc.

Colors Of The Wind

Writer: Stephen Schwartz*
Publisher: Walt Disney Music Company

Come To My Window

Writer: Melissa Etheridge
Publisher: MLE Music, Inc.

Creep

Writer: Dallas Austin
Publisher: Darp Music, EMI Music Publishing

December 1963 (Oh What A Night)

Writers: Bob Gaudio, Judy Parker,
Publishers: Jobete Music Co., Inc., Seasons Music Co.

Don't Turn Around

Writers: Albert Hammond, Diane Warren
Publisher: Albert Hammond Enterprises, BMG Songs, Inc., Realsongs

Endless Love

Writer: Lionel Richie
Publisher: Brockman Music, PGP Music

Every Day Of The Week

Writer: Antonina Armato*
Publisher: Armato Music Co.

Have You Ever Really Loved A Woman?

Writers: Bryan Adams*, Robert John "Mutt" Lange*
Publisher: Badams Music Ltd., Zomba Enterprises Inc.

Hold My Hand

Writers: Mark Bryan, Dean Felber, Darius Rucker, Jim Sonelid
Publishers: EMI Music Publishing, Monica's Reluctance To Love

Hold On

Writer: Kevin Savigar*
Publisher: Almo Music Corp., Kevin Savigar Music

House Of Love

Writers: Greg Barnhill*, Wally Wilson*
Publisher: Sony/ATV/Cross Keys, Warner/Chappell Music, Inc.

I Believe

Writers: Emosia, Jeffrey Pence, Eliot Sloan
Publishers: EMI Music Publishing, Shapiro Bernstein & Co., Tosha Music

I Can Love You Like That

Writers: Maribeth Derry, Jennifer Kimball
Publishers: Criterion Music Corp., Friends And Angels Music, Full Keel Music Co., Second Wave Music

I Know

Writer: William Duvall*
Publisher: GMMI Music, Inc., Sony/ATV Tunes LLC

I Live My Life For You

Writers: Bill Leverty, C.J. Snaro
Publisher: Sony/ATV Tunes LLC, Wocka-Wocka Music

I Swear

Writers: Gary Baker, Frank Myers
Publisher: Morganactive Songs Inc., Rick Hill Music, Inc.

I Wanna Be Down

Writer: Kipper Jones*

Songwriter Of The Year
Melissa Etheridge



Songwriters Of The Year

Hootie & the Blowfish
Mark Bryan
Dean Felber
Darius Rucker
Jim Sonelid



COLLEGE RADIO AWARD WINNERS: (left photo, l-r) Soul Asylum members Dan Murphy and Dave Pirner, who received a College Radio Award, with violinist Lili Haydn performing live at the Pop Awards; and (inset) Björk, who also received a College Radio Award.



GOING FOR THE GOLD: Tom Petty (right photo) is seen here accepting ASCAP's prestigious Golden Note Award from the co-head of Interscope Records Jimmy Iovine and Marilyn Bergman.

(left photo) Pop Awards presenter Ellen DeGeneres.



LOOK OUT BELOW: (pictured top to bottom) Songwriter of the Year Melissa Etheridge with ASCAP Senior Vice President Todd Brabec.

Montell Jordan (far right) accepts his award for his hit "This Is How We Do It" from Leeds Levy and LaRhonda Sutton.

(l-r) Peter Frampton accepting an award for "Baby, I Love Your Way" from President of Almo Music Lance Freed and presenter Tom Kelly.

(l-r) Warner/Chappell Music's Chairman and CEO Les Bider and Jim Cardillo, Green Day's Billie Joe Armstrong who won an award for "When I Come Around," Warner / Chappell's Rick Shoemaker and ASCAP Assistant Vice Presidents Ron Sobel and Loretta Muñoz.

Congratulates of Our

College Radio Award Winners

Björk
Soul Asylum

I'll Be There For You
Writers: David Crane*, Marta Kaufman*, Michael Sidoff*, Phil Solem*
Publishers: WarnerChappell Music, Inc.

I'll Stand By You
Writers: Chrissie Hynde (PRS), Tom Kelly, Billy Steinberg
Publishers: EMI Music Publishing, Jyrk Awake, Tom Kelly Songs

I'm The Only One
Writer: Melissa Etheridge
Publisher: MLE Music, Inc.

If I Wanted To
Writer: Melissa Etheridge
Publisher: MLE Music, Inc.

If You Love Me
Writers: Gordon Chambers, Nicci Gilbert, Dave "Jam" Hall, Kevin Madison, Erick Sermon.
Publishers: Brown Girl Music, EMI Music Publishing, The Night Rainbow Music, Ness, Nitty & Capone Publishing, Onika Music, Slow Flow Productions, Stone Jam Publishing, Warner Chappell Music, Inc.

In The House Of Stone And Light
Writer: Martin Page
Publisher: EMI Music Publishing, Martin Page Music

Interstate Love Song
Writers: Dean Dileo, Robert Dileo, Eric Kretz, Scott Weiland
Publisher: EMI Music Publishing, Floated Music

Let Her Cry
Writers: Mark Bryan, Dean Felber, Darius Rucker, Jim Sonfield
Publishers: EMI Music Publishing, Monica's Reluctance To Lob

Love Will Keep Us Alive
Writer: Paul Carrack (PRS)
Publisher: Plangent Visions Music Inc.,

Lucky One
Writers: Amy Grant, Keith Thomas
Publishers: Age To Age Music, Sony/ATV Tunes LLC, Yellow Elephant Music, Inc.

100% Pure Love
Writers: Walter Davis III, Teddy Douglas, Jay Steinhour, Crystal Waters
Publishers: Basement Boys Music, Inc., C-Water Publishing, Famous Music Corporation

Only Wanna Be With You
Writers: Mark Bryan, Dean Felber, Darius Rucker, Jim Sonfield
Publishers: EMI Music Publishing, Monica's Reluctance To Lob

Secret
Writer: Dallas Austin, Madonna
Publishers: Darp Music, EMI Music Publishing, WarnerChappell Music, Inc., Webo Girl Music

Shine
Writer: Ed Rivland
Publishers: Roland Lentz Music, WarnerChappell Music, Inc.

Strong Enough
Writers: Dave Baerwald*, Bill Bottrell*, Kevin Gilbert*, David Ricketts*
Publishers: Almo Music Corp., Canvas Mattress Music, 48/11 Music, Ignivant Music, WarnerChappell Music, Inc., Zen of Iniquity

The Sweetest Days
Writer: Phil Galdston*
Publishers: Famous Music Corporation, Kazzoom Music, Inc.

Take A Bow
Writer: Madonna*
Publishers: WarnerChappell Music, Inc., Webo Girl Music

This Is How We Do It
Writer: Montell Jordan*
Publishers: Chrysalis Music, Mo' Swang Publishing

Waterfalls
Writers: Lisa "Left Eye" Lopes*, Marquize Ethridge*
Publishers: Bell Star Music, EMI Music Publishing, Razbit Music

The Way She Loves Me
Writer: Richard Marx
Publisher: Chi-Boy Music

When I Come Around
Writers: Billie Joe Armstrong, Tré Cool, Mike Dirnt
Publishers: Green Day Music, WarnerChappell Music, Inc.

Wild Night
Publishers: Caldonia Productions Inc., WarnerChappell Music, Inc.

You Don't Know How It Feels
Writer: Tom Petty
Publisher: Gose Gator Music

You Got It
Writers: Jeff Lynne*, Tom Petty*
Publishers: EMI Music Publishing, Gose Gator Music

You Want This
Writers: Jimmy Jam*, Terry Lewis*, Duke Richards*, Pamela Sawyer*
Publishers: EMI Music Publishing, Flyte Tyme Tunes, Jeebto Music Co., Inc.



Song Of The Year
On Bended Knee
Writers: Jimmy Jam, Terry Lewis
Publishers: EMI Music Publishing, Flyte Tyme Tunes

Publisher Of The Year



EVERYBODY'S HEARD ABOUT THE BYRD: (right photo) Former leader of the Byrds Roger McGuinn is seen here performing a selection of Tom Petty tunes in honor of the Golden Note Award winner.

STAGE LEFT: Pictured are (from l-r) PolyGram's Holly Greene, David Simone and John Baldi with Todd Brabec.



As the scrappy front man for Minneapolis' legendary Replacements, Paul Westerberg rose to fame in the Eighties with his booze-infused live performances and an arsenal of raucous pop punk anthems such as "Tommy Gets His Tonsils Out," "Kiss Me on the Bus," "Left of the Dial," "Alex Chilton" and "I'll Be You." But no matter how rowdy or indifferent the Mats (as the Replacements were called by their fans) came across, one thing was for certain: Westerberg was one of the great and highly influential songwriters of the modern rock era. In fact, before "alternative" music had a name, the Replacements and Westerberg were it.

After recording seven classic albums with the Replacements, Westerberg released his first solo album, *14 Songs*, in 1993 to critical acclaim. Now he has returned with 12 more trademark gems on his new album, *Eventually*. Although Westerberg's newest material is more reflective and melancholy than ever before, he is — as the following interview reveals — still sardonic after all these years.

Interview by Erik Philbrook



PHOTO BY DENNIS KEELEY

On his new album, *Eventually*, Paul Westerberg proves what can be achieved by WISTFUL THINKING

In taking a look at some of the other artists that have come from Minnesota — like Garrison Keillor, The Artist Formerly Known As Prince, Ethan and Joel Coen, Bob Dylan — it seems that there is a streak of quirkiness in your blood. Do you think there's something about the region that seeps into your sensibility?

There's the age-old idea that it's so cold in the winter that there's nothing to do but stay indoors and work on what it is that you do — your art or your music. That's true. You tend to have more of a vivid imagination if there's not the rolling, crashing surf to watch.

Did you stumble into music or did you actively pursue it as a kid?

I resisted lessons as a kid. My uncles were professional musicians and my mom played the piano, so music was always around. I remember trying to write songs at eight or nine years old with my friend on the piano. We were starting to like Bobby Sherman or whatever was on the radio.

So you picked up the piano first?

Yeah. I picked it up, hurt my back, and put it down. Then I bought a guitar from my sister and that became my passion for the next 20 years of my life. She sold it to me for eight dollars when I was 13. I remember it to this day. It was an acoustic Harmony guitar. I got a little Mel Bay book that showed me how to play four chords and it's still the mainstay of what I know. I started writing little ditties around the age of 14.

What was your first band experience?

I was in a band called Oat and I was the lead guitar player. We played a few school dances. I was in another band called Neighborhood Threat that played a couple of parties. But the Mats was the first band to get into an official nightclub.

In the early days of the Replacements you really made your mark by embodying the true essence of the rock and roll lifestyle — the smoking, drinking, bad-boy type. At that point, how much care did you put into your actual songwriting? Did you work at it?

I did work at it. I've always been proud of my songwriting and I think it was my musicianship — guitar-playing and singing — that took a backseat. But the image of the group and what I was saying in the songs were the two most important things.

So you realized early on how much you could do and say in those three minutes and thirty seconds?

I think it was out of necessity. I wasn't Jimi Hendrix and I didn't have that

golden-throated voice. I kind of had a knack for writing.

And you felt you could make an impact lyrically?

I think so. I didn't study much in school and, ironically, when I got out of high school it was only then that I started to go to the library and read books. I had no idea what I was going to do. I wanted to be a musician but I didn't know how to hook up with anyone. So while I was practicing songwriting, I also read a lot of fiction. I think that sort of influenced what I was writing, or how I was writing. I read a lot of short stories and they showed me how to give something a beginning, a middle and an end.

Let's switch gears. Talk a bit about image vs. artistry in your post-Replacements work. How has the image of that band affected your transition into being taken seriously as a solo artist?

Sometimes I'm taken too seriously, I think. People tend to have this image of me now as this sad, lonesome poignant guy. I have a hell of a good time sometimes. People tend to think you are the songs. That's a little weird. I used to have an image of being a decadent, living-on-the-edge partyer, and now it's this other thing and I don't know if either one is quite right.

Do you think now that you are a solo artist, perhaps more attention is being paid to your songs than before?

When the Replacements ended and I made *14 Songs*, I was very nervous because suddenly I was out on my own and I didn't have that role as leader of the group to fall back on. I really played up the fact that I was a songwriter, even calling the album *14 Songs*. I sort of went back to the days before I had the band and eased into what I am now. I am a musician. I do write good songs. I'm comfortable with what I am and I think people will get it.

It's been three years since your last album. Did you feel pressure to get the new album out by a certain time or did you let your muse decide what was right?

There was no pressure at all. I had waited three years and I could have waited another. I just needed to go back and write more tunes.

*Did that sort of inspire the title of the album, *Eventually*?*

Yeah. I felt a lot of the songs dealt with the passing of time or this moment. It was a nod to giving a time-like title, but also it reflects the attitude that the Replacements always had, which had a lot to do with me, in which everything was kind of a joke and who-cares.

A lot of your songs deal with relationships. Do you find that you're still inspired by the same themes that you've always been inspired by, or has getting older changed your point of view?

You can't beat the biggies: life and death and love and hatred. I guess there is less hate in my life and in my music. I used to kind of rant back then about what I didn't like and I don't want to do this and I don't like that. I don't waste much time singing about that anymore. I feel it's a waste of time to sing just about the negatives in your life. I do sing more about the positive things.

You've always fluctuated between writing very rambunctious numbers and quiet, introspective songs. When you sit down to write, are you more apt now to sit down at the piano or pick up your guitar?

Who's in the house kind of dictates that. When no one's home, I can strap on the guitar, but more often than not, it's the piano. I think that comes from, when I'm by myself, I sit down to write a melody. When I have a drummer and a bass player, I instinctively want to write a rhythm.

So you usually start with a melody line or a chord progression?

Yeah. And the greatest thing that I've discovered lately is to not be afraid of using the same chords. I used to be deathly afraid of using the same progressions, and a lot of young writers are that way. Now I'm not afraid of sounding like something else. Those clichés that there are only three primary colors and only three chords, they're true. Once you have succumbed to that, it relieves you of the responsibility of having to invent a new scale. I'm not out here to invent totally new music for anyone.

On a final note, as I'm sure you'll be hitting the road this summer to promote the new album, do you still enjoy going on tour?

I do like it. I used to like it for different reasons. When you're younger it's more of a party on wheels. When you take away that aspect of it, I still like to perform. I like to think that there's new people coming. It's difficult to play a hundred shows to the same people that you've been seeing for sixteen years. But my gut is that there are new people. The first single, "Love Untold," is getting played in places that wouldn't play me before, so who knows?

continued from page 1

1996 POP AWARDS

EMI Music Publishing was named publisher of the year for having published the highest number of hit songs such as "On Bended Knee," "Creep," "Hold My Hand," "Only Wanna Be With You," "Let Her Cry," "I Believe," "I'll Stand By You," "If You Love Me," "In the House of Stone and Light," "Interstate Love Song," "Secret," "Waterfalls," "You Want This," "Candy Rain" and "You Got It."

A first for this year's event was the initiation of the ASCAP College Radio Award in recog-

nition of the impact of the new and developing musical genres which help shape the future of American music, and which gain early popularity on college radio. The first two College Radio Awards, based on the most performed collective body of works within the 1995 survey year, was presented to Bjork, formerly of the Icelandic band The Sugarcubes and currently a successful solo artist, and the Minneapolis band Soul Asylum.

Upon receiving their award, Soul Asylum members Dave

Pirner and Dan Murphy treated the audience to a performance of two of the band's biggest hits, "Runaway Train," and "Promises Broken," accompanied by L.A. fave Lili Haydn on violin. Other special performances included Crystal Waters singing her hit "100% Pure Love" and Martin Page singing his hit "In the House of Stone and Light."

For complete photo coverage of this year's ASCAP Pop Awards and a listing of this year's songwriter and publisher winners, see pages 8-9.

LICENSING — continued from page 3

licensees' inquiries and needs, coordinate collection of delinquent accounts, monitor license fee payments and verify that a variety of events are correctly reported and invoiced for the use of our members' works. Another important function of Account Services is the reeducation of licensed accounts regarding their responsibilities under the Copyright Law. The Administration teams process license requests, invoices and other correspondence requested by licensing managers and distribute and coordinate all incoming and outgoing corre-

spondence and payments from around the country.



Bryan White

pus of these accounts for a specific area. This newly organized staff completes work flows which previously required more than 75 employees around the country. The hard work of the dedicated general licensing teams have resulted in a steady flow of license fees which, coupled with the efficiencies of restructuring, have translated into a higher net distribution of royalty payments for our members.

LICENSING NOTES

ASCAP was very visible at the 1996 Country Radio Seminar held in the spring in Nashville. ASCAP's Director of Broadcast Licensing Bill Slantz and Radio Manager David Bander participated with Radio Music License Committee chairman Dave Fuelhart in an engaging and fast-paced session on the current state of

radio music license fees. ASCAP members Bryan White, Ty England, Daryle Singletary, David Lee Murphy, Ricochet and Russ Taff were among the performers at the seminar.

Vice President and Director of Licensing Vincent Candilora and several members of the Broadcast Licensing Department were proud to represent ASCAP at the April 10 Broadcasters' Foundation Golden Mike Award Dinner honoring legendary broadcaster, Norman Knight. Among the outpouring of tributes to Mr. Knight were toasts by FCC Chairman Jim Quello and Boston Celtic legend Red Auerbach.

ASCAP was also a recent co-host of the 1996 NAB Crystal Radio Awards presented in Las Vegas on April 16. Opening remarks at the luncheon were by ASCAP Board member Jay Morgenstern of Warner/Chappell Music. ASCAP member Charles Osgood gave the keynote address and delighted the audience with his banjo playing and songs as much as with his speaking. Among the stations awarded for excellence in their community service



Ty England

spondence and payments from around the country.

Prior to the re-engineering, 26 district offices around the country depended on hard copy paper files to maintain the sta-

...ASCAP at the Smithsonian



For the past year, ASCAP has worked closely with the Smithsonian Institution's National Museum of American History to preserve the legacy of our country's great songwriters. ASCAP has co-sponsored a series of recorded onstage "conversations" with some of the Society's most prominent members in Washington, before a live audience. Participating in the series to date have been Oscar-winners Alan and Marilyn Bergman, and (top photo, l-r) Oscar winners Jay Livingston and Ray Evans; (middle photo, right) jazz great Jon Hendricks seen here with Smithsonian's Dwight Bowers; and (bottom photo, l-r) Rock & Roll Hall of Famers Jerry Leiber and Mike Stoller.

were KCUE-AM (Red Wing, Minnesota), KIRO-AM (Seattle), KOEL-AM (Oelwein, IA), KSDR-FM (Watertown, SD), WBEE-FM (Rochester), WOKO-FM (South Burlington, VT), WQCB-FM (Brewer, ME), WRAL-FM (Raleigh), WSYR-AM (Syracuse, NY) and WUSL-FM (Philadelphia, PA). Congratulations to our licensees.

ASCAP, in conjunction with the South Carolina Broadcasters Association, has also established a scholarship program for electronic journalism majors at the University of South Carolina's College of Journalism and Mass Communications.

MUSIC INSTRUMENTS PROTECTED BY NEW INSURANCE PLAN

continued from page 1

Q. All-risk — what does that mean?

A. The definition of all risk is: all perils, subject to certain exclusions such as wear and tear, and inherent vice (such as reed instrument where the reed breaks, or a brass instrument that tarnishes, or a string that breaks on a guitar).

Q. I understand that the policy being offered to ASCAP members is an "enhanced" version of the one now available to members of Local 802 of the American Federation of Musicians. What are the enhancements?

A. We have added computer and software coverage and "valuable papers" coverage to the ASCAP plan. Valuable papers could include arrangements, contracts, etc.

Q. Would this service be available to individuals who are not ASCAP members?

A. If we received a call from someone who said, "I heard that you are offering a musical instrument insurance policy to ASCAP members. I'd like to sign up too." The first thing we'd ask is whether he or she is an ASCAP member. If the composer is not, the caller would be told that the service is available only to ASCAP members.

Q. What will it cost our members? And is there a different cost for writers and publishers?

A. There is no different price for writers and publishers. The rate of musical instruments is \$.95 per \$100 of value (i.e. \$9.50 for a value of \$1,000). And for computers and software, the price is \$.50 per \$100 of value. However, for the \$25 minimum annual premium that we have established, you would receive \$2,632 of musical instrument coverage; \$2,500 of computer and media coverage and \$5,000 of valuable paper coverage.

Q. Instrument coverage includes equipment as well?

A. Yes, the instrument, your amps, your case, your strings, your bow and related items.

Q. Is there a deductible?

A. Yes, of \$100 per loss.

Q. Are there other such insurance services available?

A. To my knowledge, they are not commonly available.

Q. What is the procedure, first for obtaining the policy, and then, if necessary for reporting claims?

A. It's actually a group policy - when you become a participant, you place yourself under the ASCAP umbrella of coverage which is extended to you as an individual. The way it works is simple: You'd call us and say "I have \$10,000 in equipment and I am an ASCAP member." Once your ASCAP membership is confirmed, you would fax or mail a description of the property and a

breakdown of each cost. We would then determine the premium and once that amount is received by us, you'd be covered for the balance of the year of the policy. Then it would be renewed.

Q. Each time I purchase some new piece of equipment (or dispose of it), I'd need to contact you?

A. Yes, by phone, fax or mail. Our toll-free number is 1-800-767-7837.

Q. And to make a claim?

A. Call Sterling & Sterling and advise us of your loss, send in the claim and we'd send you a check.

Q. Sterling & Sterling itself is not an insurance company, is it?

A. No, we are brokers. We represent General Accident Insurance, which is rated A+ by Best Rating Systems.

Q. Let's talk about some scenarios - theft, damage (in the normal course of operation), fire, water damage, loss in airline shipping,

mysterious disappearance.

A. All those apply and they apply in any location in the world, at home or abroad.

Q. Can I call anytime to report a claim?

A. Yes, the processing is done, basically, from 9 to 5 Eastern Standard Time, but voice mail availability is 24 hours daily.

Q. When someone signs up, what will they receive?

A. A Certificate stating that he or she has been added to the policy, that the individual is insured for the agreed upon amount and what the annual premium would be. A copy of the policy can also be made available.

To receive an application for obtaining Musical Instrument and Equipment Insurance, complete and mail the insert card in this issue of PlayBack. In the months ahead, watch for more information about new ASCAP membership benefits.

In the burgeoning Americana radio format, it seems everything old is new again. If so, the time is ripe for TIM O'BRIEN...

OLD-FASHIONED NEW TRADITIONALIST

Singer/songwriter/producer and multi-instrumentalist Tim O'Brien is opening a new chapter in his life, pulling up long-time stakes in Boulder, Colorado and moving to Nashville. The former leader of the acclaimed bluegrass group Hot Rize is no stranger to the Music City community. Two of Tim's songs ("Walk the Way the Wind Blows" and "Untold Stories") were major hits for Kathy Mattea and he's collaborated with some of the town's top songwriting talent, including Pat Alger, Gary Nicholson and Fred Koller. "By going to Nashville, I hope I'll be able to pay for my kids' education," O'Brien says, half-kiddingly. "I like the idea of fitting into the Nashville scene with Forerunner (his publisher), which is actively pitching my stuff. They're known as a left-of-center alternative to the standard song houses. I know I can write some commercial-sounding songs, but not every one is that way."

Much of the music O'Brien is involved with avoids current fashion. In his view, "the rootsy stuff, the traditional is the most moving. There's a reason why it has survived. Traditional songs tend to be about things that don't change – like missing your loved one and just basic issues. There's some-

thing about them that's straight from the heart."

Signed a number of years ago to a Nashville major label, O'Brien recorded an album that went unreleased because, says Tim, "they were unsure how to sell the record. They kept trying

"Traditional songs tend to be about things that don't change – like missing your loved one and just basic issues. There's something about them that's straight from the heart."

— Tim O'Brien

to shape it in some commercial direction." The songs later became the basis for his Sugar Hill album, *Odd Man In*. Accepting of the fact that what is performed on radio is generally decided by programmers and consul-



tants, O'Brien nonetheless believes that something is amiss when "advance tapes are sent to stations, who are asked if they'd play them, as opposed to asking people that are listening to the radio to see what they (radio listeners) think."

Surprisingly, songwriter O'Brien has devoted the entirety of his newest album, *Red on Blonde* (Sugar Hill), to bluegrass-flavored renditions of the songs of another writer – Bob Dylan. "His way of writing is completely different," O'Brien points out. "With Bob's stuff, every time you sing one of his songs you learn something more about it. The melodies of a lot of Dylan

songs are from traditional sources. A lot of people don't think of him that way and making that clear is one thing we hoped to accomplish with this recording."

As for his Nashville future, Tim is optimistic: "The country music umbrella is a lot wider than just what you hear on the radio. A lot of what I write works with the Americana format, an alternative country format. Country has expanded so greatly and so many tangents lead out from that center – I know I'll be working the backroads of that, but maybe some main thoroughfares, too, every once in a while. — BY JIM STEINBLATT

QUIET ON THE SET

In April and May, ASCAP hosted two Quiet on the Set showcases in New York City spotlighting some extraordinary singer/songwriters at the top of their craft. Music industry reps came out in droves to the two shows and were treated to a wealth of great music, from Larry Loftin's shimmering R&B balladry to Amy Correia's compelling raw folk to Martin Sexton's passionate, soulful blues. Pictured (top, l-r) Martin Sexton (Boston), Amy Correia (NY) and Larry Loftin (NY); and (bottom, l-r) Jim Infantino (Boston), Dorothy Scott (NY), Reese (NY), Susan McKeown (NY), Jabbering Trout's Tom Burris (Boston) and Bar Scott (Woodstock).





PHOTO © ALAN L. MAYOR

PAR FOR THE COURSE: ASCAP, TNN and Capitol sponsored the Music Row Ladies Golf Tournament at the Old Natchez Country Club in Nashville. The tournament benefited United Cerebral Palsy of Middle Tennessee and raised more than \$30,000. Pictured on the course during the event are (l-r) TNN's Paul Corbin, ASCAP's Connie Bradley, artists Amy Grant and Suzy Bogguss.



COUNTRY WORKSHOP: Participating in ASCAP's Sixteenth Annual Country Workshop, held at ASCAP's Nashville offices, are (l-r) ASCAP's John Briggs, Warner Bros. recording artist Michael Peterson, Columbia artist Doug Stone, River North recording artist Ronna Reeves, moderator/songwriter Robert Ellis Orrall, Warner Bros. artist Bill Lloyd of the Skykings and ASCAP's Chris DuBois.

Nashville News



PHOTO © ALAN L. MAYOR

TO BE LOVED BY YOU: Almo/Irving's Mike Reid and MCA Music Publishing's Gary Burr were honored at a reception, hosted by ASCAP and the two publishers, at Nashville's Trilogy restaurant recently. Wynonna Judd and more than 200 industry and media representatives were on hand to congratulate Reid and Burr for their number one song, "To Be Loved By You," the first single from Wynonna's new *Revelations* album on Curb/MCA. Pictured are (l-r) Burr, Wynonna, Reid and ASCAP Vice President/Nashville Connie Bradley.



PHOTO © LEE CAHN

WHEN FALLEN ANGELS FLY: At the Cheekwood Museum of Art in Nashville, Epic Records Nashville celebrated Patty Loveless' CMA album of the year, *When Fallen Angels Fly*, for going platinum and for being named Stereo Review's Album of the Year and one of Entertainment Weekly's Best of '95, among other distinctions. Epic also awarded the songwriters who had contributed material to the album. Pictured are (l-r) ASCAP's Dan Keen, songwriter Tony Arata, Loveless and songwriters Jim Rushing and Gretchen Peters.

inside ASCAP

ASCAP NAMES ASSISTANT VICE PRESIDENTS

Lauren Iossa, Nancy Knutsen, Loretta Muñoz and Ron Sobel have each been appointed Assistant Vice President, it was announced recently by ASCAP Executive Vice President and Chief Operating Officer John A. LoFrumento. "Through their talent and innovation, Lauren, Nancy, Loretta and Ron are part of the vitality that will characterize ASCAP well into the next century," stated LoFrumento. "We are pleased to recognize their abilities with these well-deserved promotions."

Iossa, who formerly served as East Coast Regional Director of Membership, will now serve as Assistant Vice President/Marketing & Promotion. As part of her duties, Iossa will head a newly created department where she will oversee the development of new strategies to market ASCAP to members and potential new members, and will help formulate ways to position ASCAP for continued growth.

Knutsen, formerly Senior Director of Film, Television and Concert Repertory, will now serve as Assistant Vice President / Film, Television and Concert Repertory, continuing to oversee all of ASCAP's activities in this area. She will manage the

Film and Television department staff and coordinate the production of several annual programs and events, as well as representing the Society at film festivals and music conferences both in the United States and abroad.

Muñoz, formerly Senior Director of Member Relations, will now serve as Assistant Vice President/ Repertory - New York. In this new capacity, Muñoz has relocated from Los Angeles to New York to oversee day-to-day operations and membership recruitment.

She will also focus on developing new strategies that will expand the Society's outreach to songwriters, composers, music publishers, record label executives and producers on the east coast.

Sobel, who now serves as Assistant Vice President /Repertory - Los Angeles, has been with ASCAP for 12 years, most recently as Director of Repertory, West Coast. Leading the Los Angeles membership office, Sobel will coordinate day-to-day operations and will further enhance the Society's outreach to members through its many creative and educational activities, such as workshops and showcases.



Lauren Iossa



Loretta Muñoz



Ron Sobel



Stephen Paulus

STEPHEN PAULUS APPOINTED TO ASCAP BOARD

In April, ASCAP President and Chairman Marilyn Bergman announced that composer Stephen Paulus has been appointed to fill the Symphony & Concert Seat on ASCAP's Board of Directors, left by the passing of Morton Gould, who died on February 21st at the age of 82. Paulus previously served on ASCAP's board from 1990 to 1995.

Paulus has served as Composer in Residence with both the Atlanta Symphony Orchestra (1988-92) under Yoel Levi and Robert Shaw and also the Minnesota Orchestra (1983-87) under Sir Neville Marriner. He has written over two dozen works for orchestra and five operas as well as numerous works for chorus, chamber ensemble and solo voice.

Paulus has also been a resident composer at the Tanglewood Festival, Santa Fe Chamber Music Festival, Aspen Music Festival, Oregon Bach Festival and the U.K. Festivals of Aldeburgh and Edinburgh. His works have been recorded on such labels as New World, d'Note Recordings, Nonesuch, Koch International, Gasparo and Albany Records. Performers for whom he has written commissioned works include: Thomas Hampson, Evelyn Lear, Doc Severinsen, Leo Kottke, William Preucil, Robert McDuffie, Paul Sperry, the Cleveland Quartet and many others. His *Violin Concerto (No. 1)* written for Mr. Preucil and the Atlanta Symphony Orchestra won third prize in the Kennedy Center Friedheim Awards in 1988.

Additionally, Paulus' Operas have been performed by the Opera Theatre of Saint Louis, Washington Opera, Greater Miami Opera Association, Minnesota opera, Fort Worth Opera and others. His most recent opera is the two-act work, *The Woman at Otowi Crossing*, commissioned and premiered by the Opera Theatre of Saint Louis with Sheri Greenawald in the lead role and Richard Buckley conducting. Orchestral performances include the Los Angeles Philharmonic, New York Philharmonic, Atlanta Symphony Orchestra, BBC Orchestra, Minnesota Orchestra and numerous others both here and abroad. Mr. Paulus has received both NEA and Guggenheim Fellowships. He is a co-founder of the Minnesota Composers Forum, now known as the American Composers Forum, a national organization formed in 1973 to assist composers with commissions, fellowships, recordings and performances. Stephen Paulus lives in St. Paul, Minnesota with his wife, Patty and their two sons. He is currently working on commissions for the Lincoln Center Chamber Music Society and the Kings College Choir of Cambridge (England).

NOTEBOOK

THE WONDERFUL WORLD OF ASCAP AND DISNEY



The first ASCAP/Disney Musical Theatre Workshop held at the Disney Studios was a resounding success. Among the projects featured in the workshop was *Bobos*, written by James McBride and Ed Shockley. Pictured (l-r) are Executive VP of Walt Disney Feature Animation Tom Schumacher; Oscar-winning lyricist and workshop director Stephen Schwartz; ASCAP writer and guest panelist Quincy Jones; Ed Shockley; President of Walt Disney Feature Animation Peter Schneider; James McBride and ASCAP's Michael A. Kerker.

ASCAP MEMBER ACHIEVEMENT AWARD ESTABLISHED TO HONOR HAWAIIAN MUSIC CREATORS

ASCAP has created a new ASCAP Member Achievement Award to honor the achievements of Hawaiian music creators. The first ASCAP Member Achievement Award posthumously honored the late R. Alex Anderson, the prolific Honolulu-born songwriter who died last May at the age of 100. The award presentation was made to Anderson's daughter, Pamela Anderson, on May 15, 1996 at the Hawaii Academy of Recording Arts (HARA) 19th annual Na Hoku Hanohano Awards at the Sheraton Waikiki. Presenting the award was Karen Anderson (no relation), ASCAP's longtime Honolulu-based Licensing Manager. R. Alex Anderson, a member of ASCAP since 1939, was the writer of many of the best-known songs associated with the Hawaiian Islands, including: "I'll Weave a Lei of Stars," "Haole Hula," "Mele Kalikima," "The Cockeyed Mayor of Kaunakakai" and "Lovely Hula Hands." His collaborators included such prominent ASCAP songwriters as Martin Denny, Al Hoffman and Al Stillman.

THE 1996 ASCAP FOUNDATION EAST COAST SONGWRITERS WORKSHOP

The ASCAP Foundation East Coast Songwriters Workshop focuses on the discovery, development and education of a select, advanced group of songwriters. It is designed to enrich knowledge of the industry and to help establish contacts and collaboration partnerships. Writers interested in applying are required to submit a tape containing two original songs along with lyric sheets, a bio or resume and a brief explanation as to why they would like to be a part of the workshop. The workshop will take place Tuesday and Thursday evenings beginning October 29, 1996, in New York. Entries must be submitted by September 13th to: ASCAP Extended Songwriters' Workshop, One Lincoln Plaza, New York, NY 10023. For further information, please contact Jennifer Limoncelli at (212) 621-6474



ALL THAT JASRAC: In May, ASCAP Executive Vice President and Chief Operating Officer John LoFrumento and ASCAP Vice President/European Director Roger Greenaway made a visit to JASRAC in Tokyo, Japan, following a prior meeting between that society and an ASCAP technical staff team. The meeting was part of an ongoing program of technical visits in which ASCAP staff teams from the legal, distribution and international departments, meet and observe their counterparts in societies abroad. Pictured (standing, l-r) Associate of JASRAC International Relations Kay Yamaguchi, JASRAC's Megumi Ishikawa, Director of JASRAC International Relations Kiyoshi Endo and ASCAP Regional Director, Asia-Pacific, Willie Yeung; and (seated, l-r) Roger Greenaway, Brenda Greenaway, John LoFrumento and Barbara LoFrumento.

ASCAP 1996 DISTRIBUTIONS THROUGH OCTOBER

August 21-23: Writers' and Publishers' International Distribution

September 19-20: Publishers' Quarterly BCO* Distribution for 1Q96 performances.

October 10-11: Writers' Quarterly BCO Distribution for 1Q96 performances.

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

SWING BY THE ASCAP CAFE

ASCAP's Art & Commerce Cafe is a new area of the ASCAP web site dedicated to providing useful information about the intricacies of the music business. The cafe offers survival tips, success stories, expert opinion and detailed discussion about the sparks that invariably fly when the creative process collides with the bottom line. The area's parallel focus is on current artists and records.

Come visit at <http://www.ascap.com> and follow the link on the home page.



MEET AND GREET

ASCAP's Shelby Kennedy chatted with Arista's Linda Davis during a recent listening party for *Some Things Are Meant To Be* at Trilogy's Restaurant in Nashville, TN.

ELLA FITZGERALD

One of the vocal giants of the century, Ella Fitzgerald, died on June 15, 1996 in Los Angeles. She had been in poor health in recent years. Her contributions to music and culture and her influence over the prior six decades are staggering. A matchless jazz singer, she was also a major pop artist in earlier years, racking up hit after hit.



Ella Fitzgerald

Born in Virginia in 1917, a newly-orphaned Fitzgerald was discovered at 16 in a talent competition at Harlem's Apollo Theater which, ironically, she had entered as a dancer. A couple of years later, Ella attained stardom fronting the Chick Webb Orchestra with her version of the nursery rhyme, "A-Tisket, A-Tasket." Her legend grew as did her catalogue of hits for the Decca label. She gained new respect in jazz circles by embracing bebop and touring with Dizzy Gillespie. Her recording of an entire album of Gershwin songs for Decca, accompanied only by pianist Ellis Larkins, was the beginning of a new phase in her career as one of the supreme interpreters of America's great song standards. In the 1950's, as the leading vocal star on the Verve label, she recorded "Songbooks" by Irving Berlin, Harold Arlen, Cole Porter, Rodgers & Hart, Duke Ellington and Johnny Mercer.

Her recording and concert career remained active and vital through the 1980's, slowed only by the decline in her health. An ASCAP writer member since 1940, she was among the first musical artists honored for her lifetime of musical achievement with the Society's Pied Piper Award.



Jacob Druckman

Pulitzer Prize-winning composer and former ASCAP Board Member Jacob Druckman died of lung cancer on May 24, 1996 at Yale Health Service in New Haven, Connecticut. He was 67 years old. During his long career, Druckman's impact on contemporary concert music was earned as a composer as well as a noted teacher and mentor.

Jacob Druckman was born on June 25, 1928 in Philadelphia. He was a student of the piano and violin as a young man, and played trumpet in a jazz band. He later studied composition with Aaron Copland at the Berkshire Music Center, and with Peter Menin, Vincent Persichetti and Bernard Wagenaar at the Juilliard School. He began his teaching career at Juilliard in 1956, and later held posts at Brooklyn College and Yale, where he had been Chairman of the Composition Department since 1976.

He was named the Meet the Composer composer-in-residence by the New York Philharmonic in 1982 and served as artistic director of the Philharmonic's Horizon Festival for three years. In recent years, he served as President of the Aaron Copland Fund for Music.

Druckman was honored with the Pulitzer Prize in Music for *Windows*, his first large-scale orchestral work, in 1972. Other notable works include *Aureole*, commissioned by Leonard Bernstein, the *Animus* series: *Valentine*, *Antiphonies* and *Lamia*. In 1978, Druckman was elected to the American Academy and Institute of Arts and Letters.

An ASCAP member since 1963, Druckman served on the ASCAP Board of Directors from 1976 to 1977, and from 1982 to 1989. Following his retirement from the ASCAP Board, he represented the Society at various conferences and events.

Commenting on Druckman's passing, ASCAP President and Chairman Marilyn Bergman said, "American music has lost one of its leading citizens, a greatly talented man who was also an inspired teacher and a determined advocate."

IN MEMORIAM	
MARIO BRAGGIOTTI	HARRY HARRIS
ALTON CLINGAN	PATSY MONTANA
PAUL COOPER	DAVID MOOK
BERNARD EDWARDS	WAYNE SHANKLIN, JR.
CLIFFORD F. FERRE	HARRY SOSNIK

STEPPING OUT



GARY GERSHOFF

Morton Gould and Phil Galdston's "There Are (No) Children Here" was given its world premiere on June 10th at New York's Society for Ethical Culture at the sixth annual benefit concert of the award winning Children's Aid Society Chorus under the direction of Francisco Nuñez. The collaboration was the last work written by the legendary composer and former ASCAP President Morton Gould. Pictured at ASCAP's celebration in honor of the world premiere performance are (l-r) ASCAP Board Member Hal David, Robert Klein, Galdston, Nuñez, Morton's daughter Deborah Gould, choreographer Luther Fontaine and ASCAP Executive Vice President and COO John LoFrumento.

COMMISSIONED

Stephen Cohn's "Out of the Ashes" for string quartet and "Dialogues on Freedom and Loss," a solo piano piece, as part of his Composer in Residence at the International Musical Encounters of Vallespir, a festival taking place in Ceret in the south of France this summer. The purpose of the festival is to celebrate, with music, the first three countries to adopt democratic constitutions: USA, France and Poland.

Daniel Dorff by the Minnesota Orchestra Volunteer Association to write "Three Fun Fables" for Narrator and eight instruments for Minnesota Orchestra's Children's concerts at the Orchestra's KinderKonzerts in the 1996-97 season (48 performances).

Carlos Vazquez by the Casals Festival of Puerto Rico for a solo cello work honoring Pablo Casals on the festival's 40th anniversary.

Claude White by the Dallas Shakespeare Festival to compose new scores for *Othello* and *A Midsummer Night's Dream* to be premiered in the 1996 Festival Season.

HONORED

Dr. Mary Jeanne van Appledorn's *Trio Italiano for trumpet, horn and trombone* with an award at the 1996 International Trumpet Guild Brass Trio Composition Competition.

Marilyn Bergman with the first Fiorello Lifetime Achievement Award to a distinguished alumna from Fiorello H. LaGuardia High School of Music and Art and Performing Arts (5/24/96). The award reads: "...whose extraordinary talent has given us so many songs to sing."

Joshua Fried by the Rockefeller Foundation with an invitation to be a resident artist at the Bellagio Center, a 16th century Lombard villa on Lake Como, Italy.

Dick Hyman with an honorary degree of Doctor of Humane Letters by Wilkes

University, Wilkes-Barre, Pennsylvania, on May 18, 1996. Hyman was cited for his achievements in documenting and preserving the history of jazz, particularly the piano.

Joseph Kolkovich with a first place win in the Tolly Guitar Composition Contest at the Hartt School of Music, Dance and Theater at the University of Hartford in Hartford, Connecticut on April 14, 1996. His composition, *Eclectic Variations*, for solo guitar was chosen from over fifty works submitted to this national competition.

Jing Jing Luo with a 1996 Walter Hinrichsen Award from the American Academy of Arts and Letters on May 11th.

Gloria Nissenson & Elaine Lifton by New York Governor George Pataki and the New York State for their work in public education with their album of fire safety songs for children, *The Firehouse Five (4 C's & A Q)*.

Ted Piltzecker as guest composer, conductor and performer with the UMO Jazz Orchestra in Helsinki, Finland. Members of the Helsinki Symphony joined the ensemble under Piltzecker's leadership.

Ivan Tcherepnin with the 1996 University of Louisville Grawemeyer Award for Music Composition for his "Double Concerto for Violin, Cello and Orchestra."

Ling Tung by the Grand Teton Music Festival for her 29 years of artistic leadership as Music Director of the festival, which is held every year in Teton Village, Wyoming. Tung is retiring at the end of this season.

FEATURED

Edna Massimilla's lyrics for "Heaven's Very Special Child" featured in Ann Landers' book *Wake Up and Smell the Coffee*.

Earl Rose and Victoria Shaw's song "All for the Sake of Love" on CBS-TV's popular program "As the World Turns." Recorded by Warner

Bros./Reprise artist Shaw, the song is also the first track recorded for her forthcoming album.

PERFORMED

Jackson Berkey's eleven-minute choral a cappella work, *Arma Lucis, The Armour of Light* by the Phoenix Bach Chorale, John Washburn, conductor on May 10, 1996.

Lori Fischer in the musical "Cowgirls" which opened Off Broadway at the Minetta Lane Theater on April 1st.

Gerald Fried's *Symphonic Suite from Roots* (from the TV miniseries) by the Charleston, South Carolina Symphony Orchestra at a concert in February.

Steve Langley's "In This Land" and "Colorblind" by Washington D.C. a cappella singing group Reverb for U.S. troops in Saudi Arabia, Kuwait and Bahrain in April. Langley also sings with the group.

Carman Moore's chamber music featuring *Sonata for Cello and Piano* and the world premiere of *Healing Music* at the Greenwich House Music School in a concert on April 25.

Martin Sexton's version of "America the Beautiful" at the nationally televised finals for the Olympic Gymnastic Trials at the sold-out 17,500 seat Fleet Center in Boston on Sunday, June 30th. Sexton's version of the song appears on his CD, *Black Sheep* (Eastern Front records).

PREMIERED

Sonny Burnette's *When Saxophonists Collide* for jazz saxophone quartet on April 16, 1996 at the University of Kentucky by the Kentucky Saxophone Quartet.

Bruce Campbell's song cycle *A Garden's Garland* for mezzo-soprano and harp, based on the poetry of Robert Louis Stevenson, at the Dennon Art Museum in Traverse City, Michigan on May 18th.

Matthew Field's *Summer Mischief*, with Libor Dudas, harpsichord; and Crossroads, for voice and 7 instruments, with Nancy Leinonen Howells, soprano; her accompanist Brian Moll, harpsichord; Brazilian guitarist Tom Noren; Mannheim Steamroller's Roxanne Layton, tenor recorder; and a student string ensemble, with the composer conducting at MIT's Killian Hall in Cambridge, MA, on May 18th.

Elaine F. Lebenbom's *Garland of Madrigals* on April 27 in New York City by the Virtuoso Singers of New York, directed by Harold Rosenbaum.

Sharon Elery Rogers' "A Palm Sunday Festival" for SATB choir and organ with optional children's choir, congregation and brass at Venice-Nokomis United Methodist Church in Nokomis, Florida.

James Sclater's *Witness to Matters Human and Divine* for chorus, soprano, narrator and orchestra on April 25 and 28 by the University of Southern Mississippi Chorus and Orchestra and the Jackson (MS) Choral Society. William Warfield was the narrator. The work is based on James Agee's *Let Us Now Praise Famous Men*

RELEASED

Joe Augustine's album *Reminisce* on Revere Records featuring some of the most memorable popular standards and two of Augustine's original compositions, "Remembering You" and "Reminisce."

Cy Coleman and Ira Gasman's music for *The Life*, a pre-opening release of the score from the upcoming Broadway musical. Among the featured performer's on the album (RCA Victor) are Lesley Gore, George Burns (his last recorded work), Liza Minnelli, Bobby Short and Cy Coleman himself, among others.

Emma Lou Diemer's *String Quartet No. 1* on Living Music Recordings, Volume 1, performed by the Sunrise Quartet.

Jeff Elbel's band Sunny Day Roses' new album, *Bloomshine!*, on Marathon Records. The band's modern rock style incorporates alternative and world beat influences. More info can be found at <http://www.netads.com/netads/arts/music/marathon>

The Hula Monsters' (Jon Bare and Hank Mann) new album, *Party Platter*, on Mega Truth Records. The band specializes in blues-infused hula music with hot Hawaiian steel guitar and scorching vocals.

Frederick Koch's new collection of music on Truemedia Records Ltd.

The Nines' debut album, *Hi Fi Lo Mein*, on Clamarama Records. The Nines formed from the remains of a popular Boston-based group called the Voodoo Dolls.

Koço Philipeo's first CD *Spirit of the Mule* by Black hole Productions. The New York City-based artist recorded the album in Austin, TX with musical support from several members of Robert Earl Keen's band.

Raymond Torres-Santos's *Requiem* for soprano, baritone, chorus, children's choir and orchestra on CD from RTS Music Records

SIGNED

W. David Bowman to an exclusive agreement with D.S.M. Producers of New York City for 29 of his instrumental compositions.

SEND STEPPING OUT ITEMS TO:

THE EDITOR,
ASCAP PLAYBACK,
ONE LINCOLN PLAZA,
NEW YORK, NY 10023