

# PLAYBACK

JULY - AUGUST 2002  
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LEE ANN  
WOMACK

PURE  
COUNTRY  
SOUL

SUNDANCE  
MUSIC CAFE

SXSW

PATTY GRIFFIN

MIKEL ROUSE

JEFF TROTT

2001  
ANNUAL  
REPORT  
INSIDE

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# PRESIDENT'S LETTER



This fall, the Supreme Court will review the Copyright Term Extension Act to determine if Congress, which passed the act on October 7, 1998, had the constitutional authority to extend the term of federal copyright protection

to life plus 70 years.

As you may remember, ASCAP waged a major grassroots effort in support of "Life Plus 70," and was successful when President Clinton signed the bill which became The Sonny Bono Copyright Term Extension law. Of course, much to our objection, the law was amended with provisions from the harmful Fairness in Music Licensing Act which exempted certain establishments from paying license fees to ASCAP.

Our victory in the passage of the "Life Plus 70" law should stand. ASCAP strongly supports the law for many important reasons, one of which is that it brings U.S. copyrights into line with those of our trading partners in almost every other part of the world. ASCAP, as well as several other music organizations, will file briefs in support of the constitutionality of the law. And we will do all that we can to continue protecting the copyrights of

ASCAP songwriters, composers and music publishers.

Also in the coming months, Congress will introduce more legislation affecting the music industry than at any other time in Capitol Hill history. While many of the bills deal more directly with the recording industry, it is encouraging to see more lawmakers taking an interest in ensuring the balance between the rights of music creators and music users.

I am pleased to announce that ASCAP's membership has overwhelmingly approved all 35 Amendments to the ASCAP Articles of Association, which the Society's Board of Directors had proposed. The outcome of this vote will enhance ASCAP members' rights and reduce unnecessary expenses. This process, from beginning to end, has again demonstrated the positive democratic principles which govern ASCAP. Thanks to all of you who took the time to vote. I know you share my pride in belonging to America's only member-run performing rights organization.

Marilyn Bergman  
President and Chairman of the Board

## PLAYBACK

VOLUME 9 ISSUE 2 JULY - AUGUST 2002

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## SUNDANCE DAYS

In Park City, Utah the 2002 Sundance Film Festival Music Café, produced by ASCAP and featuring performances by members, drew standing-room-only crowds for seven days straight. Pictured are performers, ASCAP execs and volunteers on the last day of the cafe. For complete coverage see page 20.

## Features

### 5 GOLDEN GARTH

ASCAP presented its Golden Note Award to Garth Brooks in March at a special reception on Capitol Hill. Friends and admirers paid tribute, including Pat Alger, Alan Bergman, Beth Nielsen Chapman, Cy Coleman, Hal David, Jimmy Webb, David Gates and Art Garfunkel.

### 16 I AM WOMACK, HEAR ME ROAR

On the heels of her mega-hit 2001 album, *I Hope You Dance*, and being named the Country Music Association's Vocalist of the Year, country music superstar Lee Ann Womack is putting the finishing touches on a new album due in August. Here she talks to *Playback* about the songs and songwriters that speak to her the most.

### 24 HOW THE SOUTH BY SOUTHWEST WAS WON

ASCAP rode into the South by Southwest Music and Media Conference in Austin, Texas with two blazing showcases in March. Featured performers on the ASCAP Presents bill included Pleasure Club's James Hall (pictured), Serafin and Skapulario, among others. The Quiet on the Set showcase featured east-mountainsouth, Cameron Meshell, Sheila Nichols and others.

### 27 PATTY GRIFFIN'S 1,000 KISSES

One of today's most acclaimed singer/songwriters has just released a new album, *1,000 Kisses*, on Dave Matthews' ATO label. As fans such as Emmylou Harris, the Dixie Chicks and Martina McBride already know (they have all recorded Griffin songs), Patty is a tour de force, both as a writer and a vocalist.

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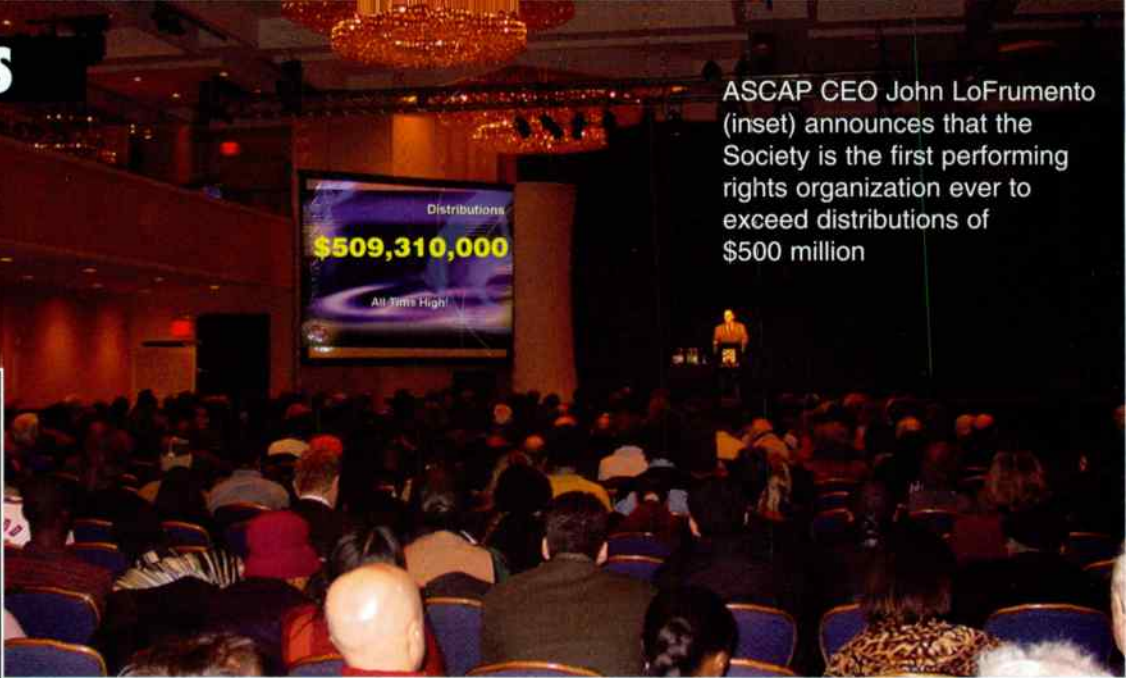


## COMING NEXT ISSUE

### EMI WINS ITS NINTH ASCAP RHYTHM AND SOUL PUBLISHER OF THE YEAR AWARD

At this year's ASCAP Rhythm and Soul Awards, EMI Music Publishing won the Publisher of the Year Award for the ninth consecutive year. EMI also won a record-breaking 26 other Rhythm and Soul awards, including sixteen awards in the R&B/Hip-Hop category and six awards in the Rap Songs category. Pictured celebrating the accomplishment in New York City are (l-r) ASCAP CEO John LoFrumento, ASCAP Board member Jimmy Jam, EMI Music Publishing CEO Martin Bandier and ASCAP President and Chairman Marilyn Bergman. Full coverage of this year's Rhythm and Soul Awards event as well as coverage of ASCAP's Film & TV Music Awards, Pop Awards, Latin Awards and Concert Music Awards will appear in the next issue of *Playback*.

ASCAP CEO John LoFrumento (inset) announces that the Society is the first performing rights organization ever to exceed distributions of \$500 million



## Thousands of Members Attend Annual Meetings in Los Angeles, New York and Nashville

**T**housands of ASCAP members gathered at the Society's annual membership meetings held recently in Los Angeles, New York City and Nashville, hosted by ASCAP President and Chairman Marilyn Bergman. At the meetings, ASCAP CEO John LoFrumento announced that in 2001, ASCAP distributions to members were \$509 million, a new record amount for any performing rights organization anywhere in the world. This strong performance was the result of a 12% increase in revenues combined with exceptional operating expense control. ASCAP recorded its lowest-ever operating ratio of 14.7% which remains one of the lowest in the world for any performing rights society and the lowest in the U.S.

Other important matters discussed included legislative developments, technological improve

ments designed to better serve members, and growth of ASCAP licensing efforts, particularly in Cable, New Media and General (non-broadcast) licensing.

ASCAP Executive Vice President, Membership Group, Todd Brabec discussed ASCAP's outstanding performance on the 2001 music charts and in major music awards and nominations, as well as ASCAP's rapidly-increasing membership, which now numbers over 130,000 composer, lyricist and publisher members, an increase of more than 18,000 over the prior year.

In each city, many ASCAP members attended ASCAP Pre-Meeting Seminars. The first of two seminars covered the topic, "Getting Your Music Out There: Marketing Your Work as an Independent Songwriter/ Composer," and featured panels composed of songwriters, producers



Jeff Brabec and Todd Brabec speaking on their panel, "The Music Business: Rights, Royalties and Making Money."



### GETTING YOUR MUSIC OUT THERE PANEL

Pictured at the New York Membership Pre-Meeting Seminar are panelists (l-r) Zomba's **Alexia Baum**, writer/artist/producers **Terry** and **Helen**, moderator **Phil Galdston**, composer/performer **Eve Beglarian** and Zomba's **Carla Sacks**.

and A&R representatives. A second seminar, "The Music Business: Rights, Royalties and Making Money," was conducted by ASCAP Executive Vice President, Membership Group, Todd Brabec, and Vice President of Business Affairs for The Chrysalis Music Group Jeff Brabec. The Brabec brothers are co-authors of the book, *Music, Money and Success* (Schirmer Books).

# ASCAP Presents Golden Note Award to Garth Brooks on Capitol Hill

## Salute to Superstar Features Musical Tributes by Songwriter Friends and Admirers

**A**SCAP presented its Golden Note Award to America's best-selling solo recording artist and songwriter Garth Brooks on March 12, 2002 at a reception and dinner held on Capitol Hill. The invitation-only event, hosted by ASCAP President and Chairman Marilyn Bergman and attended by members of Congress, was held in the Russell Senate Office Building in Washington, D.C. The award recognizes Brooks' outstanding contributions to American music as a performer and songwriter.

The evening was highlighted by a musical tribute to Brooks featuring friends and admirers from the songwriting and performing world, including: Pat Alger ("The Thunder Rolls," "Unanswered Prayers"), Alan Bergman ("The Way We Were," "The Windmills of Your Mind"), Beth Nielsen Chapman ("This Kiss," "There's Nothin' I Can Do About it Now"), Cy Coleman



### CAPITOL GANG

Pictured (l-r) at the Capitol dinner in Washington, DC, in honor of Garth Brooks are Bread's David Gates, Brooks, Trisha Yearwood, Beth Nielsen Chapman, ASCAP Board member Jimmy Webb, ASCAP President and Chairman Marilyn Bergman, Alan Bergman, ASCAP Board members Cy Coleman and Hal David, Pat Alger and surprise guest Art Garfunkel. Also pictured (inset) is Brooks accepting his award from Bergman.

("Witchcraft," "Hey, Big Spender"), Hal David ("Raindrops Keep Fallin' on My Head," "Alfie"), former leader of Bread David Gates ("I'd Like to Make It with You," "Everything I Own") Jimmy Webb ("By the Time I Get to Phoenix," "MacArthur Park"), and a surprise guest, Art Garfunkel, who closed the show with a performance of "America the Beautiful."

"Garth Brooks is a genuine superstar who has established a personal connection with

millions of fans around the world," said Bergman. "As one of the most successful artists in recording history, he has had a profound impact on our industry and on our nation's culture. A gifted songwriter, a dynamic concert performer and a major musical force, Garth Brooks is truly deserving of the ASCAP Golden Note Award."

Past recipients of the ASCAP Golden Note Award include Elton John, Tom Petty, Stevie Wonder and André Previn.

## ASCAP Members Overwhelmingly Ratify Amendments to ASCAP's Articles of Association

ASCAP's membership has solidly approved all 35 Amendments to the ASCAP Articles of Association, which the Society's Board of Directors had proposed. The text of the Amendments may be found on the ASCAP website ([www.ascap.com](http://www.ascap.com)). All ASCAP members who had earned performance credits in the last fiscal survey year were eligible to vote.

ASCAP President and Chairman Marilyn Bergman commented "This process, from beginning to end, has again demonstrated the positive democratic principles which govern ASCAP. The necessary revisions of the Articles were carefully studied and deliberated by the Board prior to being presented to the ASCAP membership for the vote. Members could vote for or against Amendments individually and each was overwhelmingly approved. I'm very proud to belong to America's only member-run performing rights organization, where members have a voice."

The outcome of this vote will enhance ASCAP members' rights and reduce unnecessary expenses. The complete text of the Articles incorporating all the Amendments is being prepared, and will be posted on the website and made available to members as soon as possible.

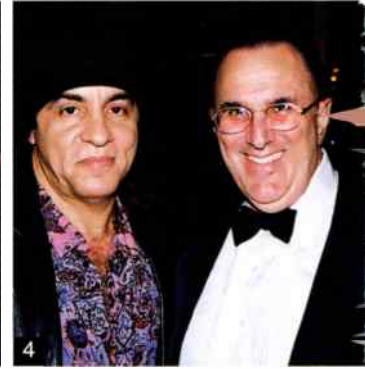
## Sirius, XM and ASCAP Reach Music Licensing Accord

ASCAP and satellite radio operators XM Satellite Radio and Sirius Satellite Radio have entered into a music licensing agreement. "From traditional radio to cable to digital/internet radio to now satellite radio, we are pleased to welcome new partners, in an exciting new industry, who recognize ASCAP songwriters' and publishers' contributions to the success of their medium," said ASCAP Senior Vice President and Director of Licensing Vincent Candilora. "The depth and diversity of music played on satellite radio means that more of our members will have their works heard and receive royalties as a result."

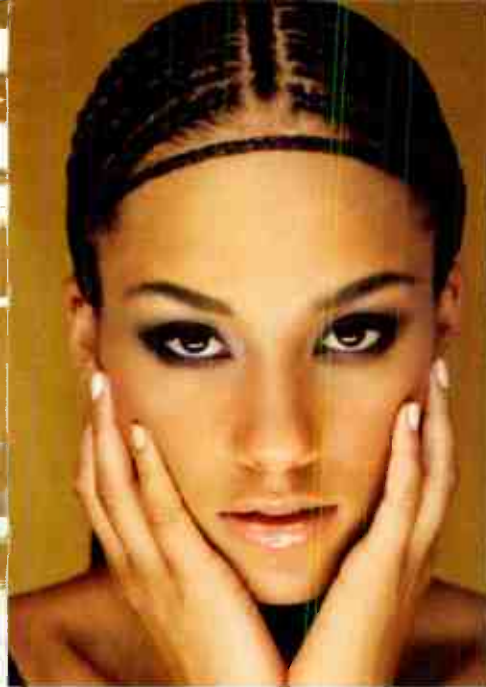
Sirius Vice President, Business Affairs, Doug Kaplan and XM Senior Vice President, Regulatory, Lon Levin commented, "We're pleased to have come to an amicable agreement that compensates ASCAP's composers and lyricists for their extremely important contributions. We look forward to a long and productive relationship with ASCAP and its members." For more info on Sirius and XM, visit [www.siriusradio.com](http://www.siriusradio.com) and [www.xmradio.com](http://www.xmradio.com).

# 2002 SONGWRITERS HALL OF FAME

The Songwriters Hall of Fame presented its 2002 Induction Ceremony and Awards Presentation on Thursday, June 13th in New York City. Among this year's inductees were **Ashford & Simpson** and **Randy Newman**. **Stevie Wonder** received the Sammy Cahn Lifetime Achievement Award. **Garth Brooks** received the Hitmaker Award and **George M. Cohan's** "You're A Grand Old Flag" was honored as a Towering Song. ASCAP Board members **Jimmy Webb** and **Paul Williams** as well as ASCAP member **Phil Ramone** served as emcees for the evening.



1. Inductee **Randy Newman** with ASCAP Board member **Paul Williams** and ASCAP President and Chairman **Marilyn Bergman**. Williams performed a medley of Newman's songs with fellow ASCAP Board member **Jimmy Webb** in honor of Newman.
2. Songwriters Hall of Fame Chairman and ASCAP Board member **Hal David** with Sammy Cahn Lifetime Achievement Award winner **Stevie Wonder**.
3. **Rufus Wainwright**, who performed in honor of 2002 inductee **Carole King**.
4. **Steven Van Zandt** and ASCAP CEO **John LoFrumento**. Van Zandt joined Songwriters Hall of Fame Chairman **Hal David** and Gibson Chairman and CEO **Henry Juszkiewicz** in presenting Gibson guitars to two New York City public schools in the interest of music education.
5. Inductee **Nickolas Ashford**, **Marilyn Bergman**, inductee **Valerie Simpson** and Congressman **John Conyers (D-MI)**
6. Hitmaker Award winner **Garth Brooks**, **Trisha Yearwood**, who performed in honor of inductee **Barry Manilow**, **Hal David** and **Brian McKnight**, who performed in honor of inductee **Sting**.
7. **Mary Ross**, the granddaughter of **George M. Cohan**, whose "You're a Grand Old Flag" was honored as a Towering Song.
8. Emcees and ASCAP Board members **Paul Williams** and **Jimmy Webb**.
9. The Songwriters Hall of Fame celebrated legendary ASCAP members **Sammy Fain**, **Richard Rodgers** and **Meredith Wilson** in honor of their centennials.



## THE 2002 ESSENCE AWARDS

The 2002 Essence Awards celebrated its 15th anniversary on May 31 at the Universal Amphitheater in Los Angeles. Among this year's honorees were ASCAP members (l-r) **Alicia Keys**, **India.Arie** and ASCAP Board member **Jimmy Jam** and **Terry Lewis**. This year's awards recognized those artists and business persons whose talent and vision have "transformed America's culture and elevated African-American creativity to international preeminence."



## 2002 ROCK AND ROLL HALL OF FAME

The 2002 Rock and Roll Hall of Fame induction dinner took place at New York City's Waldorf Astoria. This year's inductees included (l-r) ASCAP members **Tom Petty** and **the Heartbreakers**, **The Ramones** and **The Talking Heads**.

### HIGH HONORS

The following are just a few ASCAP members who have been recognized recently with special honors.

#### **Harry Belafonte**

The Lighthouse International Henry Grunwald Award for Public Service

#### **Bebe Bourne**

Women in Music Honoree

#### **Cy Coleman**

The Dramatist Guild of America's Frederick Loewe Award for Dramatic Composition

#### **Betty Comden and**

#### **Adolph Green**

The Dramatist Guild of America's Lifetime Achievement Award

#### **Phil Galdston**

Elected President of the New York Chapter of The Recording Academy

#### **Peter Schickele**

The Elaine Kaufman Cultural Center's Creative Arts Award

#### **Margaret Whiting**

The National Music Council's American Eagle Award

#### **Hans Zimmer**

Vision Award from the Retinitis Pigmentosa Foundation



PHOTO BY LISA MALLONI



PHOTO BY BILL LEWIS

**UP CLOSE AND PERSONAL WITH QUINCY JONES**

Pictured at the "Up Close and Personal" event at the Skirball Cultural Center honoring Quincy Jones in Los Angeles are **Jimmy Jam** and his wife **Lisa Harris** (on left) with ASCAP's **Kim E. Parker**.

**ABE OLMAN SCHOLARSHIP**

The Songwriters Hall of Fame annual kick-off party was held at the Friar's Club in February. A tradition of the event is the presentation of the ASCAP Abe Olman Scholarship to a distinguished graduate of one of The ASCAP Foundation's songwriter workshops. This year's recipient is **Johnny Rodgers**, a singer/songwriter and pianist. Pictured above (l-r) are ASCAP Board member **Irwin Z. Robinson**, who presented the award, Rodgers and ASCAP Board member and Songwriters Hall of Fame Chairman **Hal David**.

**GOLFING IN GEORGIA**

Pictured at the First Annual Georgia Music Week Celebrity Golf Tournament in Atlanta are (l-r) **Williams Fuller**, Arista's **Eric Turner** and **Travis Knuckles**, Jive Records' **Rodney Terry**, ASCAP's **Ian Burke** and **Percy Smith**.



**L.A. STUDIO**

Pictured during a break at a studio session in Los Angeles are ASCAP Award winner **Darin Black**, ASCAP's **Charis Henry** and Nelly producer **Jason Epperson**.



**FACEPLANT**

The members of Faceplant, who are signed to EMI Music publishing, recently stopped by ASCAP in New York to meet with ASCAP's **Margaret Spoddig**. Pictured (l-r) are Faceplant's **Charlie Carlisle**, **Billy Hargrove**, **Jake Fisher**, **Bryan Broussard**, Spoddig, Faceplant's **Chris Goudeau**, manager **Ari Nisman** and Faceplant's **Jason Self**.



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 UNSIGNED BANDS  
 URBAN TOP 40  
 BEST UPTOWN  
 UNOUT HOP  
 CLASSIC RAP  
 CLASSIC SOUL  
 OLD SCHOOL R&B  
 GOSPEL  
 TRADITIONAL JAZZ  
 MODERN JAZZ  
 CONTEMPORARY JAZZ  
 LATIN JAZZ  
 BLUES  
 AMERICAN STANDARDS  
 CLUB HITS  
 ELECTRONIC DANCE  
 LATIN TOP 40  
 CARIBBEAN  
 LATIN ROCK  
 TANGO  
 REGGAE  
 AFRICAN HITS  
 GLOBAL HITS  
 NEW AGE  
 TRADITIONAL CLASSICAL  
 CLASSICAL HITS  
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## CELEBRATING GRAMMY WEEK

ASCAP's Rhythm and Soul Creative Team celebrated Grammy week with songwriters, artists and music industry reps at Mirabelle's in West Hollywood. Pictured at the reception (l-r) are:

1. Atlantic Record's **Hutson Miller**, ASCAP's **Alonzo Robinson** and **Leotis Clyburn** from Dreamworks.
2. EMI's **Big Jon** with ASCAP's **Jeanie Weems**.
3. Grammy nominated artist and ASCAP songwriter **Mystic**.
4. EMI's **Brian Jackson** with ASCAP's **Charis Henry**.
5. ASCAP's **Kim E. Parker** and **Max Lucus** pose with the **Gospel Gangstas**.
6. ASCAP singer/songwriter **Jennifer Edison**.
7. ASCAP's **Robinson**, **Money B** from Digital Underground, **Casual T**, ASCAP's **Henry** and Mystic's manager **Walt Taylor**.
8. ASCAP's **Henry** and Universal Music Publishing's **Maani Edwards**.



## MARVIN HAMLISH SPEAKS AT MUSIC EDUCATORS NATIONAL CONFERENCE

As part of the ASCAP J.A.M. (Junior ASCAP Member) program, composer **Marvin Hamlish** was the keynote speaker at the Music Educators National Conference (MENC) convention in Nashville, Tennessee in April. The ASCAP J.A.M. program reaches thousands of music students throughout the country who participate in MENC's Tri-M Music Honor Society. Hamlish was recently honored by Northwood University with their 25th Anniversary Achievement in the Arts Award and by a tribute in Manhattan. Pictured (l-r) are Executive Director of the ASCAP Foundation **Karen Sherry**, Executive Director of MENC **John Mahlman**, Hamlish, past MENC President **Mel Clayton** and ASCAP's **Lauren Iossa**.



## SWITCH TO AUTOPILOT OFF

ASCAP's **Margaret Spoddig** visited Autopilot Off at their show with H2O at New York City's Irving Plaza. The group was recently signed to Island/Def Jam Music Group. Pictured (l-r) are Autopilot Off's **Chris Hughes** and **Phil Robinson**, Margaret Spoddig and Autopilot Off's **Chris Johnson** and **Rob Kuchareck**.



## MILLER TIME

Old 97's singer/songwriter and Elektra recording artist **Rhett Miller** was recently in the studio in Los Angeles with multi-talented producer **Jon Brion** (Aimee Mann, Fiona Apple) working on his first solo album. Pictured during a break in the session are (l-r) ASCAP's **Christi Miller** and **Sascha Von Tiergarten**, Brion, Miller and ASCAP's **Jennifer Knoepfle**.



**CINDY IN THE CITY**  
Artemis recording artist **Cindy Bullens** was in New York City recently promoting her new album release, *Neverland*. Pictured during her visit to ASCAP are (l-r) ASCAP's **Loretta Muñoz**, **Cindy Bullens** and ASCAP's **Tom DeSavia**.

## DEMOLITION CREW

ASCAP congratulated New York City's Demolition String Band on the release of their fine new album, *Pulling Up Atlantis* (Okra-Tone), featuring their unique blend of bluegrass and roots rock music. The group has long been a fixture on Manhattan's alternative country music scene and are now enjoying much-deserved national attention. Pictured at ASCAP (l-r) are ASCAP's **Margaret Spoddig** with DSB's **Boo Reiner** and **Elena Skye** and ASCAP's **Jim Steinblatt**.

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## MUSIC, MONEY AND YOU!

Songwriters and music industry reps descended upon the Shark Bar in Atlanta on February 27th for the 1st Annual ASCAP Academy Panel Series, "Music, Money & You!" The panel consisted of Entertainment Business Managers and financial planners that handle artists such as Dallas Austin, 112, the Bob Marley Estate, Jermaine Dupri, Arista recording artists Monica & Goodie Mob, Triangle Sounds recording studio and Tricky Stewart. Pictured (l-r) from the top are Badboy recording artists and ASCAP members **B5**, who performed an a cappella version of the "Star Spangled Banner" for the audience; Sony/ATV's R. Stone Stafford, ASCAP award winning songwriter **Johnta Austin** and **Jannell Lawrence**; and panelists **Phil Stewart** (Eden Success Mgt) **Tracy Murrell** (Madison Financial Group), **Theodore Florence** (D.A.R.P. Music Inc.), ASCAP's **Ian Burke**, **Robert Polay** (Polay Financial Mgt) and **Bill Preston** (Preston Business Mgt).



### JOHN MAYER AT NEW YORK'S IRVING PLAZA

ASCAP's Courtney Hard and Sue Devine celebrate the recent successes of songwriters **John Mayer**, **Martin Sexton**, **Jesse Littleton** and producer **John Alagia**, all of whom were brought together through ASCAP's artist development. Alagia produced Mayer's current chart climber, *Room For Squares*, and Sexton's April 9th release *Live Wide Open*. Pictured after Mayer's performance at New York City's Irving Plaza are (l-r) Littleton, Hard, Sexton, Mayer, Alagia and Devine.



### BRADY'S BUNCH

ASCAP's **Ralph Murphy**, left, and **Todd Brabec**, right, are pictured congratulating writer **Paul Brady** on the success of "The Long Goodbye."



### KEY WEST SONGWRITERS

Key West recently celebrated songwriters during an opening reception at Mangoes Restaurant in Key West, Florida. Pictured (l-r) are songwriter/producer **Gary Nicholson**, Executive Director of Key West Chamber of Commerce **Virginia Panico**, Mangoes owner **Amy Culver**, songwriter/MCA artist **Jessi Alexander**, Key West Festival Director **Charlie Bauer** and ASCAP's **Ralph Murphy**.



### A GREAT DAY

ASCAP's **Margaret Spoddig** hangs with members of the band **Thursday** on a sunny day in Austin during the South by Southwest Music Festival in March. Pictured (l-r) are Thursday's **Tim**, **Andrew** and **Tucker**, Spoddig and Thursday's **Geoff**, **Tom** and **Steve**.

## LEGISLATIVE LINKS



### RICE, MOORE AND BUSH

ASCAP writer **David Rice** was commissioned to write an original Christmas song for pop star **Mandy Moore** and joined her in performing it for the President and First Lady at TNT's annual Christmas in Washington concert. The song, "Christmas (For the Ones You Leave Behind)," carried a stirring message of remembrance and hope. Pictured at the concert (l-r) are Rice, **First Lady Laura Bush**, **President George W. Bush** and Mandy Moore.



PHOTO BY JIM SAH

### WASHINGTON HEROES

ASCAP's **Karen Sherry**, who serves as a Trustee for the Recording Academy, congratulates the Chairman of the Judiciary Committee, **Senator Patrick Leahy (D-VT)**, center, and Chairman of the House Intellectual Property Sub-



PHOTO BY JIM SAH

Committee, **Congressman Howard Coble (R-NC)**, left, on receiving Hero Awards at NARAS's ceremony in Washington, DC. Also pictured (right photo l-r) are ASCAP member **Amy Grant**, husband **Vince Gill** (who also received a Hero Award), country singer **Larry Gatlin** and Sherry.

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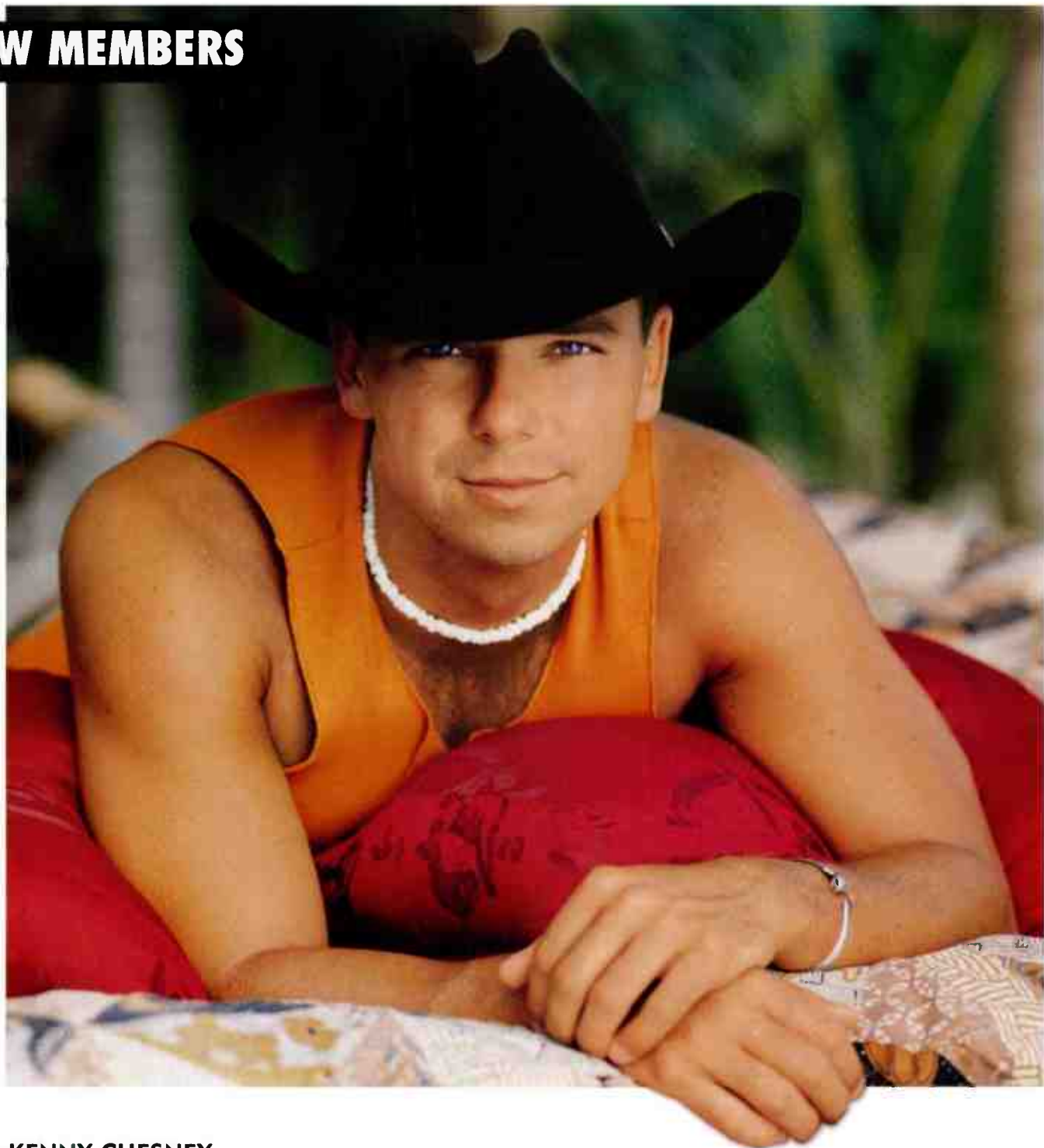
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## NEW MEMBERS



### KENNY CHESNEY

At 34, and with some hard-won life experiences under his belt, Luttrell, Tennessee native Kenny Chesney knows personally what true country music fans want to hear: sad tales mixed with hope for the future. On his new album, *No Shoes, No Shirt, No Problems* (BNA), Chesney sings about the end of his youth in “Young” and “Never Gonna Feel That Way Again”; the pangs of regret in “A Lot of Things Different”; and trying to forget a former love in “I Remember.” In all of these songs, he passionately and honestly conveys the feelings of loss that we all experience.

But now Chesney knows quite a lot about success too. *No Shoes, No Shirt, No Problems* debuted at #1 on the *Billboard* pop chart and it has spent the past two months on the top of the Country album

chart. It also put Chesney in an elite club of country artists including George Strait, Garth Brooks, Dixie Chicks, Faith Hill, Alan Jackson and Tim McGraw who have had their albums debut at the top of *Billboard's* all-genre Top 200 chart.

With “Young,” the lead single and video, scoring the back-to-back double-platinum, Chesney won both Flameworthy’s Male Artist of the Year and Video of the Year awards at Country Music Television’s inaugural award show. The man proclaimed “Hunky Tonk” by *People* and “Country Music’s Sexiest Bachelor” by *Country Weekly* is gaining wide attention for both his lyrics *and* his looks.

Currently, Chesney’s *No Shoes, No Shirt, No Problems* Tour is sold out coast-to-coast. Now there’s something to be said for being a little older, a little wiser.



## BRIAN TYLER

Brian Tyler is an award-winning film composer, classical conductor and songwriter. He got his start in music at a young age, learning piano, drums and guitar and toured extensively in his teens and early 20s playing in concert halls around the world. His film scoring credits include Artisan Entertainment's *Paric* starring William Macy and Neve Campbell, the cult favorite *Six-String Samurai*, Paramount Pictures' *Sirens*, and *The 4th Floor* starring William Hurt and Juliette Lewis. His music was also featured in the blockbuster hit *The Fast and the Furious*. He has also composed for the critically acclaimed CBS television series "The Education of Max Bickford" starring Richard Dreyfuss.

Recently, Brian wrote the score for Lions Gate Films suspense thriller *Frailty* starring Matthew McConaughey and Bill Paxton, which marks the directorial debut of Paxton. In addition, OCF Records has released a CD of the music. Upcoming film projects include *The Last Call* starring Jeremy Irons and Sissy Spacek, *Plan B*, a comedy starring Diane Keaton and Paul Sorvino, *Four Dogs Playing Poker* starring Tim Curry and Forest Whitaker, *A Piece of My Heart* starring Piper Perabo and Jennifer Tilly and John Carpenter's *Vampires: Los Muertos* starring Jon Bon Jovi. This summer, Brian is also scoring William Friedkin's next action feature film, *The Hunted*, starring Tommy Lee Jones and Benicio Del Toro, due out this December.

## CAVE IN

Boston-based band Cave In make no bones about their musical mission. "We deserve to be heard by people that only know popular music as being garbage," says the band's songwriter/vocalist/guitarist Stephen Brodsky.

Having now signed to RCA Records, they might be on their way to reaching a wider audience. The group create passionate rock which is, by turns hardcore and ethereal, featuring wild guitar flourishes, heavy atmospherics and soaring, melodic vocals. After releasing an EP, *Creative Eclipses*, and an ambitious album, 2000's *Jupiter* (Hydra Head), the group has proven itself ready for the long-haul. A new cave in EP, *Tides of Tomorrow*, with six new songs, is set for release in October.



## HEITOR PEREIRA

Composer/guitarist Heitor Pereira, a native of Brazil, initially gained attention working with the top artists of his country, including Sergio Mendes, Ivan Lins and Milton Nascimento before joining the European pop sensation Simply Red on five albums and five world tours. He went on to perform with Seal, Destiny's Child, Willie Nelson, Enrique Iglesias and Mary J. Blige, among several other leading international recording artists.

After settling in Los Angeles, he also turned to film, with his guitar virtuosity being heard in such hits as *As Good As It Gets* and the Emmy-winning *The Arturo Sandoval Story*. In 1997, Heitor collaborated with Oscar-winning composer Hans Zimmer on the Elton John songs and Zimmer's score for *The Road to El Dorado*, which in turn led to his signature guitar melodies being included in subsequent scores for the blockbuster hits *Gladiator*, *Mission: Impossible 2*, and *Pearl Harbor*. He has since continued to work as a composer and performer on *Black Hawk Down*, *The Pledge* and *Riding in Cars with Boys*. Remaining true to his musical roots, Heitor has released a solo album entitled *Untold Stories*, incorporating the beauty of the rhythms and instrumentation of Brazilian music.





# Lee Ann Womack

## Pure Country Soul

**N**ashville has always been home to many talented female artists, and the current country music scene remains the same competitive marketplace with high standards. That Lee Ann Womack has risen to the top of this elite group is no surprise to anyone who has heard her extraordinarily emotive voice, which has been described as “timeless,” “sweetly pure,” and “a thing of crystal beauty.”

Since her self-titled debut album was released in 1997, her career has continually been on the rise, escalating with the songs “Never Again Again,” “Now You See Me, Now You Don’t,” “I’ll Think of a Reason Later,” and “A Little Past Little Rock.” 2001 proved to be a career-defining year for Womack when she scored a monumental hit with the release of Mark D. Sanders and Tia Siller’s “I Hope You Dance,” a touching ballad with an emotional theme about the hopes and dreams a person wishes for the loved ones in their life.

Texas-born Womack is rightfully being celebrated as a true country singer who is administering a much-needed shot of roots traditionalism into the pop-inflected “factory” sound typical of the contemporary Nashville music industry. High lonesome heartbreak can be heard on the bookends of *I Hope You Dance*. The album opens with the Ronnie Bowman-penned, tear-stained “The Healing Kind” featuring appearances by bluegrass luminaries Ricky Skaggs and Dan Tyminski. The album closer is a mountain-grown version of Don Williams’ “Lord I Hope This Day is Good,” covered in a light blue mist of Appalachian harmony. When it comes to modern but equally sincere and plaintive country music, Lee Ann and her husband, co-producer Frank Lidell, display their affinity for the raw, visceral songwriting of Buddy and Julie Miller with their covers of “Does My Ring Burn Your Finger” and “I Know Why the River Runs.”

Lee Ann’s command over her wide vocal range, dynamic presence and carefully placed nuance is astounding. Much like the soft, seemingly effortless delivery of Alison Krauss’ soprano, her voice can hypnotize with its ethereal resonance on pensive ballads like “The Healing Kind,” then set the speakers on fire with the scarred but defiantly spirited conviction of a deceived lover on a rowdy track like “Feel Like I’m Forgetting Something” (co-written by Lee Ann). However different the lyrical themes and production styles may be from one cut to the next, every song that she graces with her natural musicianship retains the common thread of pure country soul.

*Playback* spoke to Lee Ann about the huge success of her last album while she was in the studio putting the finishing touches on her new album, titled after the single “Something Worth Leaving Behind,” due to be released in late August.

**Firstly, congratulations on your CMA Vocalist of the Year Award. I also heard your performance of “I Hope You Dance” at the ASCAP Country Awards was excellent.**

Oh, thank you. That was a fun night. I was proud that they had asked me to perform the song there, and I’m always glad to get to do it with the songwriters, which makes it really special.

**I’m sure it’s nice to be recognized for something that you have been working hard for your whole life. Can you describe the feeling that came over you upon finding out that you won the CMA award?**

I was torn up. I really, truly had wanted that particular award all my life. When I was growing up, my dad was a country disc jockey, so country music was a big part of our household. I remember watching Reba (McEntire) and all those women take home the awards every fall, thinking that someday I’ll get a chance to be on the show, and maybe I’ll get to win. If you could just imagine wanting something for so long, and then having it happen; it really made me realize that hard work pays off, and that dreams do come true.

**You were talking about country music filling your household when you were growing up. When did it**

**occur to you that you had a natural ability to sing and that singing was what you wanted to do with your life?**

There was never really any defining moment when I decided what I wanted to do because I just grew up wanting to do that. I do remember going to my first concert which was Conway Twitty. My dad took me to see him. I remember the way I felt when I walked into that room in the Lufkin Civic Center in Lufkin Texas, a little bitty town. I remember what it felt like seeing the instruments all set up on stage and the bus idling in back. There was this electricity that I felt, and I still get that feeling even when it’s my own bus and I’m about to get on it in the middle of the night to go somewhere. I really feel like this is what I was meant to do and I love it.

**On *I Hope You Dance*, you recorded the work of some very distinguished and accomplished songwriters, including Buddy and Julie Miller, Rodney Crowell, Bruce Robison, Mark D. Sanders, Roxie Dean, and Don Shlitz. All of these writers have created some of the most emotionally moving and memorable songs over the last few years. What is it about a song that grabs your attention and makes you say to yourself: “I have to record this tune”?**

Sometimes it will just be the feel or groove of a song, and I won’t even pay much attention to the lyrics. Sometimes it’s a great lyric that maybe says something that I really want to say. I have a song on the new record that Buddy and Julie wrote called “Orphan Train,” and I just love what that song says. It has a great message – one that I want to spread to people. I don’t know if I can pinpoint exactly what it is that touches me. I definitely have never looked for what I thought were hits. I don’t know what song is going to work on radio or what will be a hit, I just try to find songs that move me in some way. Either they make me angry, make me want to jump up and dance, or make me want to cry. There needs to be

*Continued on next page*

something about the song that really moves me. Those are the ones that I end up recording.

**Let's talk about the song selection process. How do you go about looking for and choosing the right songs for your recording projects? Do you actively solicit new material or do songwriters approach you with their demos?**

It happens both ways. My husband, Frank Lidell, was the A&R guy at my first label and he found a lot of the material for me. I had been around town for a while, so I knew how to go about finding them also. Often times I'll just find a writer like Buddy (Miller) or Rodney Crowell, somebody whose work I really like, and end up covering some of their songs. Frank is really responsible for finding songs, as is my other producer, Mark Wright.

**When you listen to a song demo, how important is the sound quality and that the tune be fleshed out with the texture of a full backing band? Do you try to stay true to that version of the song or do you find yourself re-arranging the song to suit your style?**

Well, I personally prefer demos that are just an acoustic guitar and a vocal. I'm a sucker for a really good singer like the guy who wrote "A Little Past Little Rock", Tony Lane. That demo was just an acoustic guitar and voice and it blew me away. That way I can hear what I might do with it. I prefer really stripped-down things.

**I'd like to talk a little more about Buddy and Julie Miller. I'm also a huge fan. They've enjoyed a lot of success both as self-contained recording artists/performers and as songwriters who have placed a lot of cuts on other artists' records. What is it about their songwriting that is so appealing for so many artists/singers?**

They're able to take a complex message and make it seem really simple, and I think that's really hard to do. I love the earthiness and grittiness of both artists. It's hard for me to hear anything they do and not think that it's the best thing that I've ever heard! (laughs) I am a huge fan of their artistry as well as them personally; they're great people and really a joy to be around.



**During the song researching process, do you ever ask the writers about the circumstances that surrounded the creation of the song – in order to be able to interpret it more effectively?**

Usually the songs that I pick are pretty obvious, but I also try to draw from my own emotions and what the lyric means to me. One of the writers of "I Hope You Dance," Tia Sillers, was going through a divorce when she wrote that song. So I knew about that, but what I sang was really to my children and about the things that I wanted for them. A great lyric is universal enough to fit a lot of different situations.

**For your last album, you had the opportunity to be in the studio with master musicians like Pat Flynn, Paul Franklin, Aubrey Haynie, Richard Bennett and Ricky Skaggs. With the addition of these talented pickers, the music sometimes acquired an old-time country and bluegrass tone. Do you see yourself utilizing this background texture more in the future, or is that more of a song-dependent type of thing?**

It really is...I try to pick the musicians for each specific song. While the musicians vary from song to song, you'll find that we stick with a core group of people, maybe the same rhythm section for five or six songs. Maybe I do change it up more than a lot of people; it depends on how many harmony singers or utility instruments we might bring in to add the right flavor to a song.

**Is there a song or two that you are especially excited about on your new album?**

It's so hard for me to pick a favorite, I like each song for different reasons. Especially for me because I don't usually have something on the record that doesn't mean a lot to me. In the past I may have been guilty of recording a song because somebody wanted me to and they thought it would be a good way to get up the charts (laughs), but I've gotten away from that and each song is very special to me. I do have a couple of Buddy and Julie Miller songs on there, and they are always my favorites.

**You did some recording with Willie Nelson, and you will be touring with him for part of the summer, can you tell us what it's like to work with such a venerable living legend?**

For a girl who grew up in Texas, working with Willie Nelson is definitely a dream come true. It's better than anything I could have ever imagined. Getting to be in the studio with him and making a video with him was a lot of fun. I was very, very happy and excited to go and do that and very proud to be listed with Willie on some of his music.

**Are there any other contemporary musical heroes with whom you are interested in collaborating?**

Oh, absolutely. I've already gotten to work with Alan Jackson, George Strait, Ricky Skaggs; Buddy and Julie come in and sing on my records. So I've already gotten to work with a lot of people that I love, and I will continue to do that because I enjoy being around people who love what they do. It makes me happy and I always learn something from them. ■ BY PARRISH ELLIS

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## Who are the speakers at The Indie Sessions?

The Indie Sessions invites only the most reputable, experienced executives currently working in the music industry to participate as speakers and panelists. Speakers from last years event included executives from Artemis, Jive, TVT, Atlantic, Epic, MCA, Bad Boy, Decca, Lowd, Columbia, DreamWorks, Universal, Elektra, plus many others

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# SUNDANCE DAYS

**It was Lights! Camera! ASCAP! at the 2002 Sundance Film Festival in Park City, Utah**

Lines of anxious fans stretching down the block. A frenetic buzz in the air. Autograph seekers. Attendees of this year's Sundance Film Festival expected these sort of things outside the theatres in Park City. But this was also the scene at The Sundance Film Festival Music Café produced by ASCAP.

For seven days in January, ASCAP presented a dazzling series of member performances featuring a wide array of today's top writers and performers from across the musical spectrum. From the multi-Grammy-nominated R&B breakthrough star, India.Arie, to country-folk legend Guy Clark to roots rock charmer Rhatt Miller and many more great artists, ASCAP members showed the film community (if they didn't already know) why music matters to them.

ASCAP and the Recording Musicians Association (RMA) also sponsored a roundtable discussion introduced by Sundance Film Music program director Peter Golub featuring composer Mark Adler and top music contractors and recording musicians, covering a broad range of topics in the Film & TV music biz, including the latest on low-budget recording and soundtrack agreements.

Slamdance, Park City's alternative film festival, was held this year at the Silver Mine on the outskirts of town. ASCAP again hosted its annual Film Music Fireside Chat for independent filmmakers featuring a panel of film music experts.

Invitees to ASCAP's intimate "Cozy Condo" evening, featuring songwriters in the round, were also treated to acoustic performances by former X frontman John Doe, venerable songwriter Rodney Crowell, Rhatt Miller and ATO recording artist Patty Griffin.

All in all, ASCAP members provided a memorable soundtrack to one of the film world's most exciting, influential events of the year.



## SUNDANCING DAYS

1. Rodney Crowell
2. (l-r) Murry Hammond, ASCAP's Pamela Allen and Tom DeSavia, Rhatt Miller, Grey DeLisle, Julia Fordham, Tim Easton, ASCAP's Loretta Muñoz, Billy Goodrum and Steve Krecklo.
3. Pictured after the ASCAP/RMA Film Music Roundtable are (l-r) music

PHOTOS BY E. WILDER



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editor Joanie Diener, composer Mark Adler, RMA's Dennis Dreith, music contractor Sandy DeCrescent, RMA's Phil Ayling and Sundance Film Music Program director Peter Golub.  
 4. ASCAP's Tom DeSavia, Guy Clark, Vernon Thompson and ASCAP's Wade Metzler.  
 5. Andy Stochansky, ASCAP's Sue Devine and Stochansky's manager Lisa Whynot.  
 6. (Front row, l-r) ASCAP's Tom DeSavia, Dave Matthews, Patty Griffin and Vector Management's Kathi Whitley and (back row, l-r) ASCAP's Randy Grimmatt, Sue Devine, Loretta Muñoz and Vector Management's Ken Levitan.

7. India.Arie with ASCAP's Jeanie Weems.  
 8. Julia Fordham.  
 9. India.Arie.  
 10. Erin McKeown.  
 11. Jeff Trott.  
 12. The Old 97's Murry Hammond and Rhett Miller give a surprise performance.  
 13. Film composer Joel Goodman (*American Standoff*) with ASCAP's Pamela Allen.  
 14. Eman performing.  
 15. ASCAP's Jackey Simms with Buddhahead.

*Continued on next page*

## GETTING COZY

At ASCAP's "Cozy Condo" reception, ASCAP writer-performers treated invited guests, below, to an intimate evening of acoustic music. On the right (l-r) **John Doe**, **Rhett Miller**, **Patty Griffin**, **Claudia Church** and **Rodney Crowell**, who all performed.

On the bottom right (l-r) ASCAP's **Kevin Coogan**, head of development for Dakota Pictures **Jen Perry**, *Run, Ronnie, Run* director **Troy Miller** and Miller's assistant **Raegan Matthews**.



## SILVER LINING

As part of the Slamdance Film Festival, which coincides annually with Sundance, ASCAP hosted a Film Music "Fireside Chat" for independent filmmakers and other interested festival attendees at Park City's Silver Mine facility.



At left, ASCAP's Slamdance Fireside Chat featured Air-Edel's **Tammy Krutchkoff**, ASCAP's **Pamela Allen** and composer **Joe Kraemer**. And, above, the audience at ASCAP's Slamdance Fireside Chat.



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

*Scott Smith -- ASCAP Member*

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

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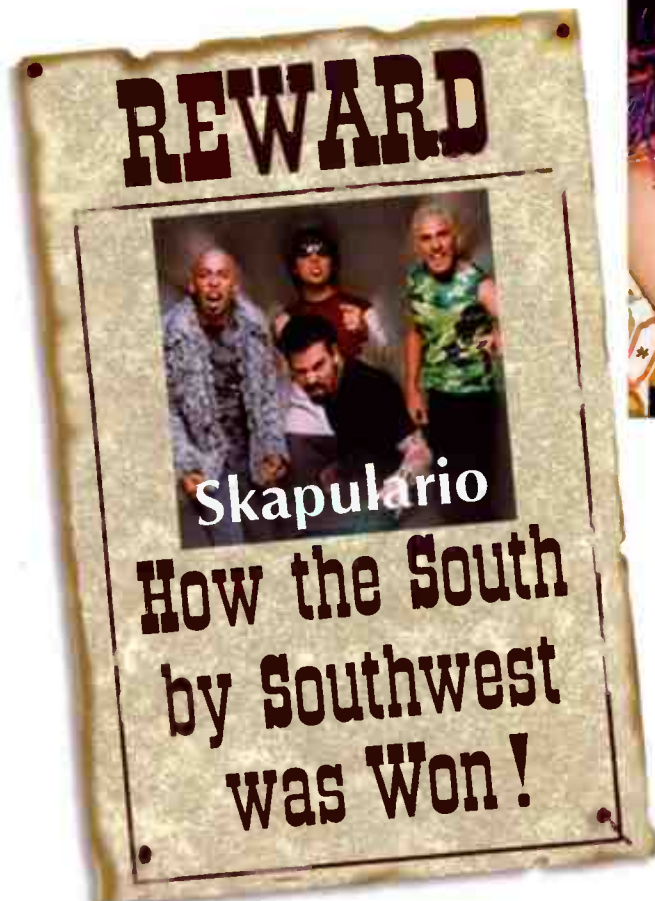
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## ASCAP Rides into Austin with Great Music at Annual Music and Media Conference

Songwriters and bands from across the country and around the world were featured at two high-profile ASCAP showcases in March in Austin, Texas at the annual South by Southwest Music and Media Conference.

ASCAP's long and successful history of showcasing some of the best singer/songwriters and bands to be found at the annual Austin event continued this year. The ASCAP Presents... showcase, presented at Momo's on March 14th, featured an eclectic line-up of powerful rock acts. Geller (Sweden), Serafin (UK), Stitch (San Jose), Pleasure Club (New Orleans), Marcy Playground (New York City) and Skapulario (Puerto Rico) each contributed their talents to a fascinating night of modern rock from all over the globe.

The Ninth Annual Quiet on the Set showcase, part of ASCAP's successful national acoustic showcase series, was also presented at Momo's on Saturday afternoon, March 16th. Featured ASCAP members included Cameron Meshell, Emily Wells, Jukebox Junkies, Sheila Nichols and eastmountainsouth (who were recently signed to Dreamworks Records by Robbie Robertson).

Earlier in the week, as part of the SXSW Film Festival, the ASCAP Film Music Department presented a reception at Stubb's BBQ for filmmakers, composers and other film industry reps. Special guest performers included Austin's own Patty Griffin and Warren Haynes and Phish's Mike Gordon. Gordon's film, *Soulshine*, a documentary about Hayne's band Gov't Mule, was featured at the film festival.

In addition to ASCAP's showcases, the Society was out in full force. In addition to the ASCAP/MusicPro-sponsored SXSW Showcasing Artists Lounge at the Convention Center, ASCAP's Todd Brabec joined his brother, Jeff Brabec, in presenting a panel, "Crash Course in Publishing." ASCAP's Randy Grimmatt also spoke on a panel, "Behind the Acronyms." And, as he does every year, ASCAP/Nashville's Ralph Murphy co-hosted the ASCAP Hospitality Boat Rides on Town Lake with AFTRA and Richard Perna/Hamstein Productions.



Pictured (l-r) are:

1. Sheila Nichols and Melle Vasquez
2. SXSW keynote speaker Robbie Robertson and ASCAP's Randy Grimmatt
3. Serafin, all the way from the UK
4. Emily Wells
5. ASCAP's Ian Burke, Cameron Meshell, ASCAP's Tom DeSavia, Angela Russell, ASCAP's Kevin Coogan and Courtney Hard
6. At ASCAP's Film Music reception: ASCAP's Sue Devine, Gov't Mule's Warren Haynes, Patty Griffin guitarist Doug Lancio, Patty Griffin, ATO Records' Chris Tetzeli, Vector Management's Kathi Whitley, ASCAP's Kevin Coogan and Phish's Mike Gordon





7. ASCAP's Jackey Simms and Geller's Andreas Jansson  
 8. The ASCAP hospitality boat  
 9. Cameron Meshell performing  
 10. Mexico City's Poncho Kings with ASCAP execs at the ASCAP Band Reception  
 11. Pleasure Club's James Hall  
 12. Marcy Playground's Dylan Keefe, Dan Rieser, Rain, John Wozniak, manager Chris Blake (in back) and ASCAP's Wade Metzler  
 13. Members of Latin ska band Skapulario with ASCAP's

Vanessa Rodriguez.  
 14. Jukebox Junkies  
 15. Pleasure Club's Michael Jerome, ASCAP's Wade Metzler, Pleasure Club's James Hall, G.W. Curry and Mark Hutner, and ASCAP's Jennifer Knoepfle and Sascha Von Tiergarten.  
 16. Stitch's Pete Sattari, Mark Aceves, ASCAP's Metzler and Stitch's Al Silveira  
 17. Jennifer Condos, Michelle Safer, eastmountainsouth manager Hugo Vereker, ESM's Kat Masilich and Peter Adams, ASCAP's Desavia, Okrent and Coogan and ESM's Quinn.



## JEFF TROTT

February marked the first solo release of multi-faceted writer-producer Jeff Trott. His release, *Dig Up The*

*Astroturf*, recorded utilizing

the latest in surround sound technology, is further evidence of Trott's performing, producing and writing chops. He has worked with Stevie Nicks, Tears For Fears, World Party, Pete Drobe and, notably, with Sheryl Crow with whom he co-wrote "My Favorite Mistake," "Everyday Is A Winding Road," and "If It Makes You Happy." Grammy-nominated and now a writer member of ASCAP, Jeff spoke to *Playback* about his solo record and the release of his work on Sheryl Crow's new album, *C'mon, C'mon* (A&M), including the first single "Soak Up The Sun."

**The sound of this record is so rich and full. What happened in the recording process to make it have all of the textured nuances of sound that it has?**

Probably because I did a lot of experimenting with different instruments. I didn't use just drums, bass, guitar, piano or whatever. Every song has its own identity. I figured that it should have its own collection of unique instruments. For instance, on "Maybe That's Something," I play an Eastern Indian instrument called the beana, which is sort of like a baritone sitar. It's an instrument that I play with a belly dancing troupe called Gypsy Caravan. I do a lot of Eastern Music - Middle Eastern and East Asian music

**There is something about the technology of this record that makes it special and that has to do with the sound system it can be played on.**

You're referring to 5.1 surround sound. It's the technology that has been used in movie theatres to give you that full surround sound. It's a pretty new technology in terms of formatting it for popular music. It's sort of a



PHOTO BY KIM STRINGFELLOW

high tech sound in which the listener can be completely enveloped inside the music. When you have a regular stereo system with a couple of speakers and maybe even a sub-woofer or something, you have music coming at you from one side. It's very one or two-dimensional. So I look at the jump from stereo to surround sound like the same jump from mono to stereo in the Sixties. It's that dramatic. It's like a whole new experience. I think it will eventually become the norm.

**What is the plan with this record? How is it going to be released? How is it going to be available to people?**

I've always been kind of an independent guy. I've worked with other people - Sheryl Crow, Pete Drobe, World Party - but I always look at it as sort of being independent. I figured that in keeping with how I've approached my career so far, it would be really good to continue that independence by releasing a record on my own self-made label, which is Black Apple Records. I am releasing it independently on my own with a company distributing it and promoting it and all of that, rather than going to a big record company where it could potentially get lost in

the shuffle. In some cases, your record doesn't even come out. So I just thought that having the control and also learning about how to do it independently is the route that I should take. I think there are more avenues to take with technology and everything else now. It's a lot easier for an independent guy. There are a lot more options now.

**When you're co-writing with collaborators, are you finding yourself doing one thing more than the other in those situations?**

Well, I try to cover whatever is not being covered. Like lately I've been producing and writing with this band called Dahlia, who are an electronic band. They are sort of spearheading the new electronic scene in Portland, Oregon. They are a two-piece, just a programmer/synth player and this woman named Jen who is this diva. Their thing is that they are really good at coming up with all of this atmospheric stuff - these really great moods and these soaring ethereal melodies. But the one thing that they are really missing is any kind of actual song form, like a verse or chorus. So that's what I bring to them. I just structure what they do. I don't try to change what they do and make it typical songwriting.

The best way to collaborate is to do something that isn't being done, or supply something else other than what is already there. I work that way really well with Sheryl Crow. I think why we've had a lot of success writing together is we have a very deep dialogue. We don't choose like, okay I'll be the structure guy, and you be the color. We just start up things and then it becomes pretty obvious who takes what role. For a full interview with Trott, visit *Playback* at [www.ascap.com](http://www.ascap.com).

BY RANDY GRIMMETT

## SHeDAISY'S KRISTYN OSBORN

Kristyn is one third of the family band know as SheDaisy, a trio rounded out by her two sisters Kelsi and Cassidy. The musical Osborn brood grew up listening to country and western sounds on local radio and frequenting the rodeo in Magna, Utah, a rural outpost described by Kristyn as having "more big trucks and wranglers and hats and belt buckles than you have ever seen." However, one shouldn't jump to any hasty conclusions about SheDaisy's debut album *The Whole SheBang* (Lyric Street). As the group's prominent songwriter, Kristyn refuses to adhere to the strict and often narrow-minded conventions of traditional country music. She told *Playback* in a recent interview, "I listen to everything. I'm inspired everyday by new discoveries of people that I can't believe I didn't know were out there. Recently, I've tapped into my new discoveries of Nick Drake and Joni Mitchell." SheDaisy has received accolades for their inventive three part harmonies and energetic original songs. For a full interview with Kristyn, visit *Playback* at [www.ascap.com](http://www.ascap.com). BY PARRISH ELLIS



Kassidy Osborn

Kelsi Osborn

Kristyn Osborn



## PATTY GRIFFIN

"We're really lucky to live in a culture where there's so much available, and my struggle is to explore a lot of different things and see what happens," says singer/songwriter and newly signed ATO recording artist Patty Griffin. "What happens" on Griffin's fine new acoustic-oriented album, *1,000 Kisses*, is the sound of one today's most revered songwriters making some of the most heart-achingly beautiful music of her career.

After two critically-acclaimed albums, 1996's *Living With Ghosts* and 1998's *Flaming Red*, Griffin turned in a completed third album, *Silver Bell*, to A&M/interscope. Although that album remains unreleased to this day, Griffin moved on to record more music elsewhere. Enter Dave Matthews, who saw Griffin perform on "Austin City Limits" and signed her to his artist-friendly imprint, ATO.

Griffin has long been an artist's artist. Her songs have been covered by Martina McBride ("Goodbye"), the Dixie Chicks ("Let Him Fly") and Emmylou Harris ("One Big Love"). On *1,000 Kisses*, she, in turn, covers some of her favorite songs, including Bruce Springsteen's "Stolen Car," Sam Coslow and Will Grosz's "Tomorrow Night" and the Latin American standard "Mil Besos." But it is her original songs such as "Rain" and "Making Pies," sung in her distinctive voice, that is simultaneously all-powerful and vulnerable, leaving the listener feeling that he or she has been let in on a friend's most intimate feelings.

Griffin says that one of her reasons for making her new album was to focus on her voice. "On the big labels I was getting a lot of negative feedback on every single thing I did. So part of making *1,000 Kisses* was to just sing – and enjoy it." Thankfully, Griffin fans everywhere can now enjoy the results. For a full interview with Patty Griffin, visit *Playback* at [www.ascap.com](http://www.ascap.com). **BY ERIK PHILBROOK**



## MIKEL ROUSE

When composer Mikel Rouse's *Dennis Cleveland* premiered at New York City's The Kitchen in 1996, the *Village Voice* called him "the premiere innovator in the radical restaging of opera." Indeed. *Cleveland* is an opera in the form of a talk show in which audience members unwittingly become part of the show

and composer Rouse performs the title role of the host.

Long a fixture on New York's experimental music scene and long obsessed with society's search for salvation through celebrities, mass media and the consumption of popular culture, Rouse crafted the perfect vehicle to explore his themes. The music features Rouse's "counterpoetry," a rhythmic interplay of spoken and sung words over a keyboard soundtrack that borrows from hip-hop and electronica. The show has been performed across the U.S. and

around the world and returned to Manhattan in May for a six-night run at Lincoln Center, where it continued to change people's perceptions about what is opera, and what is *Oprah*.

"It's more complicated than a normal talk show because it is a multimedia presentation," says Rouse. "You're putting the audience in this fishbowl and you're entertaining them. But at the same time you are asking them to take a look at the society that they participate in. By participating in the piece, they actually end having to question, 'well, why am I doing that?' The reactions are very similar to the reactions you see on talk shows. There's just something about a camera."

Rouse has recently completed a short film, *Funding*, and is working on other film projects. He has also released a CD of new music entitled *Cameraworld*. This fall, the third opera of Rouse's trilogy, *The End of Cinematics*, premieres at the Brooklyn Academy of Music. The first opera in the trilogy, *Failing Kansas*, has also been touring internationally. For more info on Rouse, visit [www.mikelrouse.com](http://www.mikelrouse.com) and for a full interview with him, visit *Playback* at [www.ascap.com](http://www.ascap.com).

**BY ERIK PHILBROOK**

## MARCO BELTRAMI

The son of an Italian immigrant from the small town of Formero, Italy, Marco Beltrami grew up on Long Island, New York. When it came time to pursue his talent and passion for music, Marco went back to his roots – and studied music composition in Venice with the Italian master, Luigi Nono. Upon his return to the states, he entered the Yale School of Music on a scholarship.

Later, moving to Los Angeles, Marco undertook a fellowship with the Academy Award-winning composer Jerry Goldsmith, and while learning the technical aspects of film scoring, he completed orchestral commissions for the Chicago Civic Orchestra, the Sao Paulo State Orchestra and the Oakland East Bay Symphony.

Marco's first foray into film scoring was his work on a Sony-funded short film called *The Bicyclist* and soon thereafter he landed the job of scoring Wes Craven's *Scream*. Today, Marco's list of film scores is long and impressive. In addition to scoring all three *Scream* films for Craven, Marco's recent and past film scoring successes include *Angel Eyes*, *Scary Movie 2*, *Blade 2*, *Mimic*, *Joy Ride*, *Resident Evil*, the 2002 Sundance favorite *The Dangerous Lives of Altar Boys*, *Studio 54* and *The Faculty*. Later this year, Beltrami's score will appear in *The First Twenty Million is Always the Hardest*.





**WORLD SOUNDTRACK LIFETIME ACHIEVEMENT AWARD**

Veteran composer **Elmer Bernstein** received the inaugural World Soundtrack Lifetime Achievement Award in January at the London Residence of the Ambassador of Belgium to the United Kingdom, H.E. **Mr. Lode Willems**. The Award was created by the Flanders International Film Festival in Ghent, Belgium, aimed at the promotion, education, preservation and recognition of film music as a true art form. ASCAP Senior Vice President **Nancy Knutsen** is a member of the Advisory Board of the World Soundtrack Academy, founded by the Festival. Pictured (l-r) are Bernstein, **Sir George Martin** and **Jacques Dubrulle**, Secretary General of the Festival.



**HE'S A NEW MAN**

Oscar-winning composer/songwriter **Randy Newman** was the featured guest at the continuing series of luncheons hosted by ASMAC (American Society of Music Arrangers and Composers). Shown with Randy (left) are his manager, **Cathy Kerr** and ASCAP's **Mike Todd**. Randy won the Oscar this year for "If I Didn't Have You" from *Monsters, Inc.*



**BLACK HAWK DOWN**

The Society of Composers and Lyricists, along with Columbia Pictures, hosted a reception and screening of the hit film *Black Hawk Down* in January at the Mondrian Hotel in West Hollywood. A highlight of the evening was the live performance of music from the film scored by **Hans Zimmer**, with additional music composed by Brazilian guitarist and new ASCAP member **Heitor Pereira**, and violinist **Craig Eastman**, also an ASCAP member. Pictured (l-r) are Pereira, ASCAP's **Nancy Knutsen**, Zimmer and Eastman.



**GOLDEN GLOBE WINNER**

PRS/ASCAP composer **Craig Armstrong** received the Golden Globe Award on January 20 for his score to the acclaimed hit film, *Moulin Rouge*. Celebrating the honor at Hollywood's Chateau Marmont are ASCAP's **Nancy Knutsen** and Armstrong, who lives in Glasgow, Scotland.



**COMPOSER CLINIC AT THE UNIVERSITY OF MIAMI**

ASCAP held a composer clinic for students from all of the music composition classes at the University of Miami in November. Film and TV composer **Jeff Rona** of Los Angeles joined the group to share his experiences and insights on both the business and creative aspects of writing film and television music. With the use of DVD's and videotapes, Jeff presented a comprehensive overview on the various industry professionals who deal with composers during their careers, the creative tools and techniques used in studios, and the financial and budgetary elements involved in working as a composer. Following the clinic, Jeff answered questions from the students. Rona is also the author of *The Reel World: Scoring for Pictures*, a practical guide to the art, technology and business of composing for film and television. Pictured (l-r) are Rona, University of Miami Professor of Studio Writing **Gary Lindsay** and ASCAP's **Mike Todd**.



### ASCAP, SCL AND OSCAR

ASCAP co-hosted the annual Society of Composers and Lyricists Academy Awards nominee reception at the home of **John and Bonnie Cacavas** in Beverly Hills on March 23. This year's two music Oscars went to **Randy Newman** (Best Original Song) for "If I Didn't Have You" from *Monsters, Inc.* and to **Howard Shore** (Best Original Score) for *The Lord of the Rings: The Fellowship of the Ring*. Pictured (l-r, top photo) are ASCAP Executive Vice President **Todd Brabec**, composer **Howard Shore** and SCL President and ASCAP composer **Ray Colcord**, and (bottom) composer/songwriter **Randy Newman**, ASCAP Senior Vice President **Nancy Knutsen** and Academy Governor and ASCAP composer **Charles Bernstein**.



### OUR PAL ALF

ASCAP's **Christi Miller** stopped by Capitol Records for a recent recording session of the long-time animated hit series *The Simpsons*, scored by double Emmy winner **Alf Clausen**.



### JIMMY NEUTRON

ASCAP and the L.A. Chapter of NARAS co-sponsored a screening in Beverly Hills of the Paramount Pictures/Nickelodeon Movies holiday hit film *Jimmy Neutron*, scored by **John Debney** and co-written by ASCAP member **Steve Oedekerk**. Following the screening, Debney and Oedekerk joined music supervisor **Jeff Carson**, President of Segue Music, and Jive's President of Creative Development, **Jon McHugh**, for a spirited question and answer session with the audience. Pictured (l-r) are ASCAP's **Kevin Coogan**, Debney, Carson, Oedekerk, McHugh, NARAS's **Angela Bibbs-Sanders**, Segue Chairman and President of the NARAS Los Angeles Chapter **Dan Carlin** and ASCAP's **Diana Szyskiewicz**.



## WOODSTOCK FILM FESTIVAL

ASCAP Sponsors the Elmer Bernstein Film Composer Award at the 2nd Annual Woodstock Film Festival this past fall.

Pictured clockwise are:

**Elmer Bernstein** and students at Bernstein's Master Class for emerging composers, **D.A. Pennebaker** and **Chris Hegedus** accepting their honorary Maverick Awards; Executive Producer and Founder of the festival **Meira Blaustein**; Director **Michael Fiore** (*Cadaverous*); Elmer Bernstein Film Composer Award winner **Ryan Shore** (for *Cadaverous*) and ASCAP's **Sue Devine**.



PHOTO BY LORNA TYCHOSTUP



# Latin Acoustic Sounds Vibrate in Miami, New York and San Antonio

Compositores de ASCAP Premiados en el Premio, Lo Nuestro Socios de ASCAP, Jorge Luis Piloto y Gustavo Arenas fueron premiados por la Canción Tropical del Año, "Cómo Olvidar," interpretada por Olga Tañón. Juan Gabriel se llevó Canción del Año por su tema, "Abrazame muy Fuerte, interpretada por él. (check website)



**Andrés Castro**, new ASCAP writer member who wrote hit song "Déjame Entrar," interpreted by Carlos Vives, published by EMI Publishing, pictured with **Karl Avanzini** of ASCAP Miami.

Los compositores que se presentaron esa noche están retratados: **Ivan; Tito Henriquez, Erika Ender, José Negrón** and **Carmen Alfanno** of Sony Music Publishing, **Tommy Anthony** and **Rafa Vergara**.

ASCAP is conducting an acoustic series this year in important Latin membership markets. The Miami set was sponsored by Sony Music Publishing and was closed by ASCAP Member band the Green Room, featuring **Jorge Mejia**, employee of Sony. Pictured are all songwriters that participated in the acoustic set that evening.



En la foto tomada durante el Show Acústico que se celebró en el "Cutting Room" en new York York de izquierda a derecha: El grupo vocal **Strange Waiz**, **George Mena**, compositor miembro de ASCAP y productor y **Jorge F. Rodríguez** del Dpt. Latino de ASCAP en New York.



ASCAP llevo acabo un show acustico durante el Festival de la musica Tejana destacando los autores tejanos incluyendo a **Humberto Ramón** quien escribio various exitos para Bobby Pulido, Grupo Mazz, Ram Herrera, y tambien al cantautor tejano, **Pete Astudillo**, quien escribio temas para la estrella tejana, Selena.

ASCAP held an acoustic set during the Tejano Music Festival featuring ASCAP Tejano songwriters **Humberto Ramón**, who wrote hit songs for Tejano artists Bobby Pulido, Grupo Mazz and Ram Herrera; and tejano singer/songwriter **Pete Astudillo**, who wrote hit songs for the late Tejana superstar, Selena. Pictured (l-r) are ASCAP's **Velia Zamora**, **Pete Astudillo** and ASCAP's **Gabriela Benitez**.



## COMPOSITORES DE ASCAP PREMIADOS EN EL PREMIO, LO NUESTRO

**Vanessa Rodriguez** se para a tomar foto con socio, **Francisco Paz**, y cantante, **Tito Puente, Jr.** con su novia durante el coctel en El Premio, Lo Nuestro. También toma foto con **Angel Zamora** integrante del grupo tropical, **Fantasma del Caribe**.

**Vanessa Rodriguez** stopped to take a picture (far left) with ASCAP composer, **Fernando Paz** and artist, **Tito Puente Jr.** and a guest at the cocktail reception for El Premio, Lo Nuestro. She also took a picture with **Angel Zamora** and bandmember of the tropical group, **Fantasma del Caribe**.

# La Onda Tejana



## REPRESENTANTE REGIONAL DE MEMBRESIA EN SAN ANTONIO, TEXAS

Recientemente, el depto. latino contrató a una representante regional en San Antonio, Texas: **Velia Zamora**. Ella fue periodista para la revista *Latin Vibes* por 4 años y también es una autora.

## NEW ASCAP REGIONAL REPRESENTATIVE IN SAN ANTONIO, TEXAS

The Latin membership department recently hired a new regional representative in San Antonio, Texas: **Velia Zamora**. She was a correspondent for *Latin Vibes* magazine for four years and is a songwriter as well. Any members in the area can feel free to contact her at: (Telephone) 210-675-4246 or (Email) [oceanfiremusic@aol.com](mailto:oceanfiremusic@aol.com).



### ASCAP AT THE 2002 TEJANO MUSIC AWARDS

ASCAP's **Vanessa Rodriguez** and new San Antonio regional rep **Velia Zamora** are pictured, above, backstage at the 2002 Tejano Music Awards with the regional Mexican band *Control*. Pictured, above right, is ASCAP's **Zamora** with **Mark Lambert** of *KL Marketing* and **A.B. Quinanilla** of *Q Productions*; and, right, are ASCAP's **Gabriela Benitez** and **Jennifer Roccha** of *Peer Music* backstage with the Tejano group *Iman*.



### SAN ANTONIO SONGWRITING CONTEST

In San Antonio, Texas, ASCAP's Creative Affairs Group conducted a songwriting contest with the idea of giving songwriters of that region the encouragement and opportunity to showcase their music. ASCAP's **Vanessa Rodriguez** (Miami), **Gabriela Benitez** (Los Angeles) and **Velia Zamora** (San Antonio) were on hand to meet with a few of the ASCAP Texas Songwriting Contest winners and event sponsors.

The winners of this year's contest were: **First Place: Rhonda L. Stegent** for "Better off Friends." She won studio recording time at *Polyzone Studios* in San Antonio along with demos for mailouts to industry; **Second Place: C. Marianne Flynn** for "Men.com." She won a Fender guitar donated by *Mars Music*; and **Third Place: Ray O'Hara** for "Wait, Wait, Wait. Before You Run Away." He won two \$50 gift certificates donated by *Border's Music*.

ASCAP gives special thanks to all the sponsors who donated prizes, including **John Johansen** from *Mars Music*; **Jennifer Magdiak**, Marketing Director at *Border's Music*; **Juan Manuel Gonzalez** from *JM3 Studio*; **Peggy McCormick** of *La Ley* radio station; and **Ovirio** of "Tu Onda" TV show in San Antonio. Pictured (l-r) are **John Johansen**, ASCAP's **Zamora**, **Jennifer Magdiak** and **Juan Manuel Gonzalez**.

# NASHVILLE



## SWEET GEORGIA SOUND

Alan Jackson is pictured performing during his induction into the Georgia Music Hall of Fame.



## NSAI SONGWRITER OF THE YEAR

Darrell Scott was named the Nashville Songwriters Association International's Songwriter of the Year. Pictured (l-r) at the celebration are Bart Herbison, ASCAP's Ralph Murphy and Todd Brabec with Scott and Chuck Cannon.



## NEWCOMER DERIC RUTTAN STOPS BY ASCAP

Pictured (l-r) are Sony/ATV Music Publishing's Woody Bomar, ASCAP's Connie Bradley, Ruttan and Arthur Buenahora of Sony/ATV Music Publishing.



## FIVE WEEKS AT #1

ASCAP recently celebrated the success of Steve Holy's five-week #1 smash "Good Morning Beautiful." Pictured (l-r) at the celebration are writer Zack Lyle, Holy, writer Todd Cerney and Mike Doyle.



## RUN AT THE TOP

Tony Lane and Anthony Smith celebrate "Run To The Top." ASCAP's Mike Doyle (center) joins Anthony (left) and Tony (right).





### ASCAP/MERCURY HOST CRS-2002 LUNCHEON

ASCAP teamed up with Mercury/Lost Highway Records at their Annual CRS Luncheon which featured **Jamie O'Neal, Mark Wills, Willie Nelson and Lee Ann Womack**. Pictured at the event are (front row, l-r) Willie Nelson, Mercury's **Luke Lewis, Jamie O'Neal, Connie Bradley and Lee Ann Womack**, and (back row, l-r) CRB's **Paul Allen, Wills, ASCAP's Herky Williams and CRB President Ed Salamon**.



### GOING GLOBAL

ASCAP welcomed Sony/ATV Music Publishing's Global Royalty & Copyright Administrators to Nashville. Pictured (l-r) at the event are ASCAP Board member and Sony/ATV's **Donna Hilley** and Sony/ATV's **Phil May**, **Sharon Boyce** from London, **Harvey Shapiro** from New York and **Connie Bradley**.



### CRS-2002 NEW FACES SHOWCASE ARTISTS

Pictured backstage at the CRS-2002 New Faces Showcase (front row, l-r) are ASCAP's **John Briggs**, Rascal Flatts' **Jay Demarcus**, ASCAP's **Mike Sistas**, **Cyndi Thomson**, **Darryl Worley** and ASCAP's **Chad Green**. Pictured (back row, l-r) are Rascal Flatts' **Gary Levox**, ASCAP's **Herky Williams**, **Carolyn Dawn Johnson** and Rascal Flatts' **Joe Don Rooney**.



### SHANNON LAWSON

MCA newcomer **Shannon Lawson** recently dropped by ASCAP's Nashville office. Pictured (l-r) are MCA's **Shane Barrett**, **Connie Bradley**, **Lawson** and MCA's **Clay Bradley**.



### DARYL WORLEY GOES GOLD

Pictured (l-r) are EMI's **Gary Overton**, producer **James Stroud**, **Worley**, **Connie Bradley** and producer **Frank Rogers**.



## Pulitzer Prizes Are Awarded to Two ASCAP Composers, Henry Brant and Justin Davidson

Innovator and pioneering experimental composer, **Henry Brant**, top left, was awarded the 2002 Pulitzer Prize for Music Composition for his "spatial" work, *Ice Field*, commissioned for Michael Tilson Thomas and the San Francisco Symphony. Unique in his conviction and style, at 89 years of age he continues to be productive and regards his Pulitzer Prize as incentive to keep going strong. In addition, composer **Justin Davidson**, left, who is a music critic for Long Island *Newsday*, was awarded the Pulitzer Prize for Music Criticism in recognition of his "crisp coverage of classical music that captures its essence." ASCAP will honor Brant and Davidson at a special reception in New York City later this year.



## American Academy of Arts and Letters 2002 Music Awards

ASCAP congratulates our members who were honored at the 2002 American Academy of Arts and Letters Music Awards held in New York City in May:

- Claude Baker** – Academy Award in Music
- Mason Bates** – Charles Ives Fellowship
- Daniel Becker** – Academy Award in Music
- Alla Borzova** – Goddard Lieberson Fellowship
- Leslie Hogan** – Charles Ives Fellowship
- Nancy Kho** – Charles Ives Scholarship
- James Matheson** – Walter Hinrichsen Award
- Nathan Michel** – Charles Ives Scholarship
- Eric Moe** – Wladimir and Rhoda Lakond Award
- Dmitri Tymoczko** – Charles Ives Scholarship



## The American Composers Orchestra Marks Its 25th Anniversary Celebration With World Premiere of an ASCAP Foundation-Commissioned Work

The American Composers Orchestra Music Director Designate, **Steven Sloane**, made his Carnegie Hall debut on Sunday, March 10th, in a program that included the world premiere of **Stewart Wallace's** *The Book of Five* featuring the British art-rock ensemble *Icebreaker*. The ASCAP Foundation commissioned Wallace's new work to celebrate Sloane's arrival and ACO's 25th anniversary. Pictured at the premiere, left, (l-r) are ASCAP's **Cia Toscanini**, Wallace, Sloane, *Icebreaker's* **James Poke** and ASCAP's **Fran Richard**.

## Concert Music Department Appoints New Administrator



In April, ASCAP's Concert Music Department appointed **Nikki Banks** as its new Concert Music Administrator. She recently received her Master's Degree from New York University in

Music Technology, and holds a Bachelor of Arts in Music from the University of California at Santa Cruz.



## SCI/ASCAP Student Competition Commissions Premieres

The SCI/ASCAP Student Commissions were premiered at the Student National Conference at Bowling Green State University in March. Pictured at the event (l-r) are student **Moiya Callahan** (SCI/ASCAP winner), Student Conference Coordinator **Joseph Dangerfield**, ASCAP's **Cia Toscanini**, guest composer **Samuel Adler**, student **Mei-Fang Lin** (SCI/ASCAP winner) and outgoing SCI President **David Gompper** (ASCAP).

# Freddie Fennell Lets the Band Play On

The swirling and powerful sound of the concert band is dynamic and unmistakable. And like the band music he has conducted for the past six decades, Dr. Frederick Fennell is a whirlwind of activity and ideas even as he celebrates his 88th birthday this July. The foremost proponent of band music in the world, Dr. Fennell founded the Eastman Wind Ensemble at the Eastman School in Rochester, New York in 1952. Under Dr. Fennell's leadership, the Eastman Ensemble's exciting performances and recordings brought new interest and respect to music for the band, and attracted contemporary composers to create an amazing repertory made especially for them. In subsequent years, he served on the music faculty of the University of Miami and conducted bands and orchestras around the world, forming a close association with the Tokyo Kosei Wind Ensemble which he led for fifteen years in Japan. Dr. Fennell's success and popularity among the music lovers of Japan led to the construction of the Frederick Fennell Concert Hall in Kofu, Japan in 1992.

One of Fennell's greatest admirers in the band world is Professor Emeritus H. Robert Reynolds, former Director of University Bands at the School of Music of the University of Michigan. He had this to say about Frederick Fennell: "The late Isaac Stern once said, 'I want to die young and delay it as long as possible.' I think that statement also applies to Frederick Fennell. His mind, intellectually and creatively, is still at the very beginning. He blazed two really important trails for the profession. One was beginning the wind ensemble movement and stamping it with his individualistic approach. The other is a little more indirect, but just as important. His conducting style and mastery of the score have influenced generations of conductors."

Though officially retired, ASCAP member Fennell continues to maintain a busy schedule, conducting and carrying the message of band music to the Far East and to campuses and concert halls across the United States. In celebration of Dr. Fennell's accomplishments and to encourage composers to create new works for concert band, ASCAP and the College Band Directors National Association have established the ASCAP/CBDNA FREDERICK FENNEL PRIZE for the Best Original Score for Concert Band.

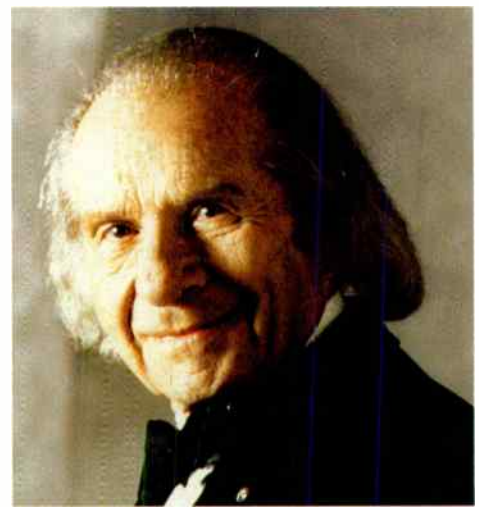
## How did you become involved with concert band music?

I grew up with all kinds of bands and orchestras around me. The first thing that really let me know I was a musician was the really remarkable high school I attended in Cleveland. At the time, music in the public schools was at its absolute height. We had a great orchestra and an absolutely wonderful band. The thing that hit me the most and from which I've never really recovered and which I sponsor and do everything I can for is the National Music Camp in Interlochen, Michigan (now called the National Institute for the Arts). When I was in high school, I attended the camp for three straight summers, beginning in 1933. When I was there I met the Director of the Eastman School, Dr. Howard Hanson – he invited me to come to the Eastman School in Rochester, New York, and that is where my career really began.

## I understand that you met the great band composer, John Philip Sousa, when you were young.

He came to Interlochen to guest-conduct us. It was wonderful to see this man who was such a legend and such an icon at this time. He didn't have to do anything much – all he had to do was stand there and be John Philip Sousa and we would take care of all the rest. Sousa took band music to a very high level. He had a band that would play anywhere, anytime. He took it around the world, playing everywhere. However, band music declined when the automobile became very available and popular. And then, when movies were no longer silent but included music, that changed everything. All of the professional bands packed their trunks and forgot about it – because there was no place where they could find an audience – radio and film was taking care of that.

*Continued on page 37*



**ASCAP/CBDNA  
FREDERICK FENNEL PRIZE**  
For the Best Original Score for Concert Band \$5000 PRIZE

Applicants must be citizens or permanent residents of the United States between the ages of 18 and 30.  
Only one entry per composer may be submitted.

**DEADLINE: ALL MATERIALS MUST BE POSTMARKED NO LATER THAN SEPTEMBER 15, 2002**

For information, guidelines and application forms, see [www.ascap.com/fennell](http://www.ascap.com/fennell) or write:  
THE ASCAP/CBDNA FREDERICK FENNEL PRIZE  
c/o ASCAP, One Lincoln Plaza, New York, NY 10023  
attn: Frances Richard, Vice President & Director of Concert Music

ASCAP  
AMERICAN SOCIETY OF COMPOSERS, AUTHORS AND PUBLISHERS  
COLLEGE BAND DIRECTORS NATIONAL ASSOCIATION

Applicants must be citizens or permanent residents of the United States between the ages of 18 and 30. Only one entry per composer may be submitted. Deadline: All materials must be postmarked no later than September 15, 2002. For information, guidelines and application form go to [www.ascap.com/fennell](http://www.ascap.com/fennell) or write The ASCAP/CBDNA Frederick Fennell Prize, ASCAP, One Lincoln Plaza, New York, NY 10023.

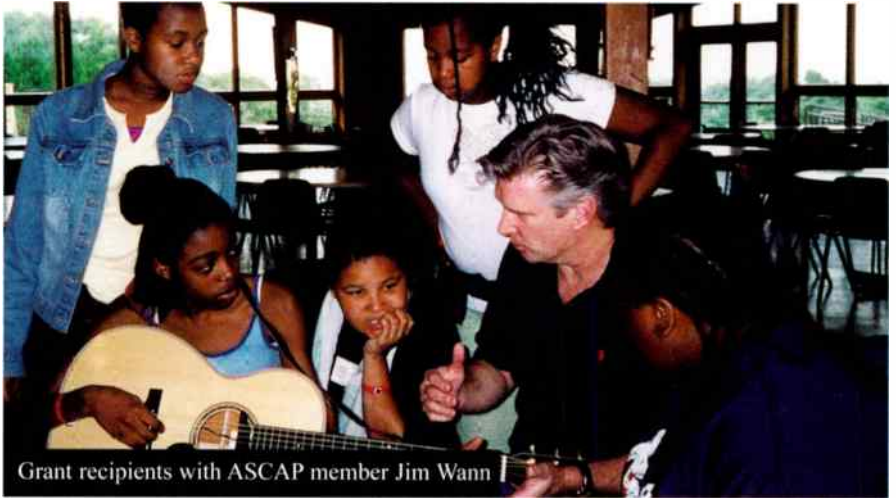


# Thank You, ASCAP Members

**M**any contributors and major donors to The ASCAP Foundation are composers and songwriters who wish to give something back. Below are excerpts from some ASCAP Foundation scholarship recipients that tell how the support of ASCAP members for The ASCAP Foundation has made a difference.

**Elizabeth Ziman**, age 20 writes: "I am extremely grateful and honored to have received The ASCAP Foundation Leiber & Stoller Music Scholarship. It gives me both the means and the motivation to really push myself in my studies in Berklee this year. I promise you that your expression of faith in my future will go a long way."

**John Ritchie**, a student at UCLA writes: "I am writing to express my gratitude for being awarded The ASCAP Foundation Louis Armstrong Scholarship Honoring Duke Ellington. I am a third year student at UCLA and this award will greatly aid me as I continue to study jazz composition and the sax-



Grant recipients with ASCAP member Jim Wann

ophone and attempt to break through onto the Los Angeles music scene. I am very grateful for this scholarship."

**Nicole DeCario**, a student at the University of Miami writes: "I want to say thank you for awarding me The ASCAP Foundation Jerry Herman Legacy Series Scholarship. It is a great honor to have been chosen as a

recipient. It is always a great feeling to have your talent recognized. I thank you again for the marvelous opportunity."

The ASCAP Foundation welcomes your contributions which are tax-deductible to the full extent allowed by law. Thank you for your support.



## Are you, or do you know, a jazz composer under the age of 30?

President of The ASCAP Foundation **Marilyn Bergman**, and Congressman **John Conyers** were co-hosts of a press luncheon in Washington DC to announce a newly-created ASCAP Foundation program to encourage the creation of new jazz works: The ASCAP Foundation Young Jazz Composer Awards.

The luncheon was highlighted by a performance by the renowned jazz composer and multi-instrumentalist **Arturo Sandoval** and his trio. In addition, **Quincy Phillips**, a composer and pianist enrolled at Howard University's jazz program, performed an original work.

The ASCAP Foundation Young Jazz Composer Awards is a program for jazz composers under the age of 30. Composers of the winning compositions will share \$25,000 in ASCAP Foundation Awards. For guidelines and an application please visit our website at [www.ascapfoundation.org/youngjazz](http://www.ascapfoundation.org/youngjazz).

## Freddie Fennell Lets the Band Play On

Continued from page 33

### Why is band music so important to you?

One of the reasons is that it is not important enough to the people it really should be important to, like teachers and educational institutions. The "band" really has such a tough past. It grew up outside on the street and in the parade ground, and later, in the local park. First-class military bands such as the United States Marine Band were the exception. But for the most part, the military never interested the composer and the composer is the person by which all ensembles survive and thrive. For so many years the band never really got the ear or the brain of the first-class composer until about the early 1940s.

### What happened to change that?

Among other things, we had tremendous band activity going on in high schools. We had national contests and things of that kind that called for as much expansion as it was possible to get. When the Eastman Wind Ensemble was formed in

1952 and we made our first recording, everything changed. Our first recording was all original music by famous American composers like Robert Russell Bennett, Morton Gould, Vincent Persichetti and Walter Piston. They were men who really gave of themselves. The pieces by Morton Gould, for example, are among the most difficult in the repertory and first class. That started it and now it's really going all guns. The universities are getting together in consortiums and putting together packages of \$15,000 to commission new works, which no single institution could do. But a consortium can attract a good, seasoned composer to spend his time at his writing table creating a piece of music that will reach a lot of people and that will get many more performances than anything he'll write for the orchestra at the same time.

### How were bands looked upon by the music establishment years ago?

The reputation was that they didn't play music of any significance. If you were a

band, you had to be uniformed in the tradition of the band, and you had to be able to play in the open air and march in the street, and to be ready to play the music people have always associated with the band. I knew all that, was a part of all that and I knew that something had to happen. And what did happen to change it was the formation of the Eastman Wind Ensemble, which recently celebrated its 50th anniversary. It's hard for me to believe, because I organized it in 1952.

### What are the prospects for band music in schools in the United States?

I'm hoping we can go back to what we once had. We've lost so much in budget-cutting and personnel-cutting. We once had high school bands everywhere, but you will not find them everywhere today, except at marching time during the football season. You'd think as you watch the Rose Bowl or the Thanksgiving Day Parade in New York that there are lots of bands. But there really aren't that many.

BY JIM STEINBLATT

## ASCAP Announces New Responsibilities Within Its PRG Business Unit



Ava Turner

ASCAP Executive Vice President, Performing Rights Group (PRG), Al Wallace, has announced a realignment of responsibilities within the PRG Business Unit.

Ava Turner, who has served as Vice President of Member Management since 2000, has been appointed to a newly created position, Vice President of Marketplace Research & Analysis. In her new role, Turner will utilize her unique financial industry and ASCAP knowledge to identify key external business indicators that impact upon ASCAP. She will work closely with other managers to identify areas of sensitivity to these indicators and report her findings and recommendations to ASCAP's senior management team.

Seth Saltzman, formerly Head of ASCAP Distributions, and more recently Chief Operating Officer of the IMJV (International Music Joint Venture), has returned to ASCAP. Saltzman has been named Vice President of Member Management. Business Affairs, Estates & Claims and Member Services will now report to him.

Commenting on the changes, Wallace said, "These important changes are part of our ongoing effort to broaden the knowledge and experience of our management staff. And at the same time, we will strengthen the position of ASCAP as the world leader in performing rights management."



Seth Saltzman

## Ronald Freed, Concert Music Publisher and Former ASCAP Board Member, 64



Ronald Freed, who was President of the European American Music Distributors Corporation (EAMDC) and served for many years on the ASCAP Board of Directors, died on February 20th at his Miami home of a cerebral hemorrhage. He was 64.

As President of the EAMDC, Freed was a prominent North American publisher of symphonic, operatic and educational music, and the sole agent for Schott Musik International, the Kurt Weill Foundation for Music, Inc., and the Warner/Chappell rental library. Freed served four terms as President of the Music Publishers' Association of the United States. In addition to his ASCAP Board service, he was also elected to the ASCAP Board of Review and was a respected member of the ASCAP Symphony and Concert Committee.

### ASCAP 2002 DISTRIBUTIONS THROUGH SEPTEMBER

**July 11** – Writers' Quarterly BCO\* Distribution for 4Q2001 performances

**August 22** – Writers' and Publishers' International Distribution

**September 19** – Publishers' Quarterly BCO Distribution for 1Q2002 performances

\*BCO: Domestic performances of Broadcast, Cable and Other surveyed media. Note: Dates are subject to change.

### IN MEMORIAM

Noel DaCosta	Dee Dee
Maurice Gardner	Ramone
David Mann	Ralph Shapey

At press time, ASCAP was saddened to learn of the death of *Billboard* Editor and Chief Timothy White.

# PLAYBACK REWIND

from the ASCAP archives



Twenty years ago, ASCAP's Karen Sherry presented Lionel Richie with a special award for "Lady" which was among ASCAP's most performed country songs of 1981.

# ASCAPwear

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Steel gray 90% cotton/10% polyester T-shirt with black "ring" around collar and arm-bands. Black screened ASCAP logo on left chest and "Where Music Begins" on left sleeve. **Sizes:** L-XL. **\$12.00.**



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100% brushed cotton baseball cap with embroidered ASCAP patch in center highlighting ASCAP's establishment in 1914. One size fits all. **\$12.00.**

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