

● POP MUSIC AWARDS ● FILM & TV AWARDS ● RHYTHM & SOUL AWARDS ● LATIN AWARDS

PLAYBACK

AUGUST - SEPTEMBER 1999
USA \$3.95/Canada \$4.95



● **MP3.COM AGREEMENT**

● **THE PAYMENT SYSTEM
EXPLAINED - PART TWO**

● **THE ASCAP FOUNDATION
MORTON GOULD YOUNG
COMPOSER AWARDS**

1998
ANNUAL
REPORT
INSIDE

ALANIS UNCOVERED



ASCAP Founders Award
Joni Mitchell

ASCAP Heralds The Congratulations To Our

2 Become 1

Writers: Vanessa Adams (PNS), Marlene Brown (PNS),
Tara Butler (PNS), Victoria Cribb (PNS), Greg Edlund (PNS),
Marlene Rose (PNS), Richard Stansell (PNS)
Publisher: Universal Music Publishing Group, Woodbury Music

3 a.m.

Writers: Mike Gull, Jay Spade
Publisher: Tubb's Secret Music, Tubbie Music

4 Seasons of Loneliness

Writers: Jimmy Igoe, Tony Levin
Publisher: 110 Music Publishing, 110 Music

All My Life

Writers: Hank Sawyer
Publisher: Carl Kay Music, EMI Music Publishing,
The Box Office Music, Two Big Productions, Inc.

Anytime

Writers: Steve Minkoff
Publisher: Caroline Music, Let's Have Lunch Music,
Universal Music Publishing Group

As Long As You Love Me

Writers: Max Martin, T.I.M.S.
Publisher: Zomba Entertainment, Inc.

At The Beginning

Writers: Les Annun, Suzanne Finerty
Publisher: I & F Music Publishing, Inc.

Because You Loved Me

Writers: Diane Warren
Publisher: REAL SONGS, Touchstone Pictures Home and Songs, Inc.

The Boy Is Mine

Writers: LaToya Daniels, Jaffe, Tonika
Publisher: EMI Music Publishing, Hush! Music

Change The World

Writers: Gordie Johnson, Tommy Shaw
Publisher: BMG Songs, Inc., Universal Music Publishing Group

Closing Time

Writers: Don Williams
Publisher: Universal Music Group, Warner-Chappell Music, Inc.

Criminal

Writers: Femi Kuti
Publisher: 110 Music

Don't Speak

Writers: Gil Taylor, Greg Taylor
Publisher: Chuck Taylor's Out Music, Universal Music Publishing
Group

Fly

Writers: Brian Auger
Publisher: EMI Apple Music Publishing,
Zomba Entertainment, Inc.

Foolish Games

Writers: Joni
Publisher: Warner-Chappell Music, Inc., White Tooth Music

From This Moment On

Writers: Robert John "Bob" Long (PNS)
Publisher: Zomba Entertainment, Inc.

Frozen

Writers: Patrick Leonard, Andrew
Lipson, Robert Taylor, Tony
Parker, Steve Ullrich, Tropical House

Gettin' Jiggy Wit It

Writers: Samuel J. Barnes, Bill Bell
Publisher: Stone U Wall, Tropical House

Honey

Writers: Sam Taylor, Charles Stephen Hodge, Steve L. Rodden,
Linda Robinson, Larry Park, Q.T.
Publisher: Clarence Music Corp., Clavin Music, 110 Music
Publishing, 110 Music Publishing, 110 Music Publishing,
Sam-A, Jaxxon Music, Inc., Warner-Chappell Music, Inc.,
Zomba Entertainment, Inc.

I Don't Wanna Miss A Thing

Writers: Diane Warren
Publisher: REAL SONGS

The Impression That I Get

Writers: Richard Barrett, Joseph Callahan
Publisher: Warner Music, 110 Music Publishing

I Will Love You Always Forever

Writers: Donna Lewis
Publisher: Warner-Chappell Music, Inc.

I Want You Back

Writers: The Roots (T.I.M.S.), David LaFlamme
Publisher: BMG Songs, Inc.

I'll Be

Writers: John Mayer
Publisher: 110 Music Publishing, Interscope Publishing, Inc.

Kind And Generous

Writers: Nicole Scherzinger
Publisher: Island Line, Bink Music

Kiss The Rain

Writers: Eric Burdon, Desmond Child
Publisher: Chrysalis Music, 110 Music Publishing Group,
Warner-Chappell Music, Inc.

No Money No Problems

Writers: The Roots (T.I.M.S.), David LaFlamme,
Pete Dinklage, 110 Music Publishing,
Eric Burdon, Publishing Group, Interscope Publishing, Inc.,
Island Line, Warner-Chappell Music, Inc.

My Heart Will Go On

Writers: James Newton Howard
Publisher: Famous Music Corp., T.I.F. Music Publishing, Inc.

Nice and Slow

Writers: Brian Culbertson, David Nance, Greg
Parker, Steve Ullrich, Tropical House
Publisher: BMG Songs, Inc., 110 Music Publishing,
S.I. & J.A. Music, So To The Music, Three Stone Music, 110 M



Songwriters
of the Year
Max Martin
Diane Warren



Song of the Year
"How Do I Live"
Writer: Diane Warren
Publisher: REALSONGS

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Top Names In Pop

1999 Pop Award Winners

One Highlight

Writer: David Byrne
 Publisher: Warner Bros./Chappell Music, Inc.

Push

Writer: David Byrne
 Publisher: Warner

Quit Playing Games With My Heart

Writer: Robert Cavalieri, 2000, 2001, 2002
 Publisher: Jive Records Inc.

Ice and Candy

Writer: 214 Records
 Publisher: Island Publishing, Warner/Chappell Music, Inc.

State My Love

Writer: 214 Records, 2000, 2001
 Publisher: Jive, Inc.

Something About The Way You Look Tonight

Writer: 214 Records
 Publisher: Island Records

Sunny Came Home

Writer: 214 Records, 2000, 2001
 Publisher: Island Publishing, Warner/Chappell Music, Inc.

Takes A Little Time

Writer: 214 Records
 Publisher: Jive Records

The Way

Writer: 214 Records, 2000, 2001
 Publisher: Jive Records, Jive Music, Inc.



EMI MUSIC PUBLISHING

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Publishers of the Year
 EMI Music Publishing
 Warner/Chappell Music, Inc.



Time Of Your Life (Kissed With Me)

Writer: 214 Records, 2000, 2001
 Publisher: Jive Records, Island Publishing, Warner, Inc.

To Love You More

Writer: 214 Records, 2001
 Publisher: Island Records

Together Again

Writer: 214 Records, 2000, 2001
 Publisher: Jive Records, Island Publishing, Warner, Inc.

Too Close

Writer: Robert Cavalieri, 2000, 2001, 2002
 Robert Cavalieri, 2000, 2001, 2002
 2000, 2001, 2002
 Publisher: Jive Records, Island Publishing, Jive Music, Inc., 2000, 2001, 2002
 Island Publishing, Jive Music, Inc., 2000, 2001, 2002
 Jive Music, Inc., 2000, 2001, 2002
 Jive Music, Inc., 2000, 2001, 2002
 Jive Music, Inc., 2000, 2001, 2002

Tom

Writer: 214 Records, 2000, 2001
 Publisher: Jive Records, Jive Music, Inc., 2000, 2001
 Jive Music, Inc., 2000, 2001

Un-Break My Heart

Writer: 214 Records
 Publisher: Jive Records

Unstoppable

Writer: 214 Records
 Publisher: Jive Records, Island Publishing, Warner

The Way

Writer: 214 Records, 2000, 2001
 Publisher: Jive Records, Jive Music, Inc.

You Make Me Want

Writer: 214 Records, 2000, 2001
 Publisher: Jive Records, Jive Music, Inc., 2000, 2001, 2002
 Jive Music, Inc., 2000, 2001, 2002

You Were Meant For Me

Writer: 214 Records
 Publisher: Jive Records, Jive Music, Inc., 2000, 2001
 Jive Music, Inc., 2000, 2001

You're Still The One

Writer: 214 Records, 2000, 2001
 Publisher: Jive Records, Jive Music, Inc.



College Award
 Beanie Boys

Marilyn Bergman, President and Chairman of the Board



Where Music Begins™

American Society of Composers, Authors and Publishers

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PRESIDENT'S LETTER



While ASCAP is busy these days, along with record labels, scientists, software developers, attorneys and entrepreneurs of all stripes, keeping up with the rapid changes and developments of music on the Internet, ASCAP members have remained

busy doing what they do best — writing and composing some of the world's most popular music. In the past few months, ASCAP honored its top members for 1998 in the genres of Film and Television music, Pop, Latin and Rhythm and Soul at award shows in Los Angeles and New York City. Congratulations again to all award winners. For good reason, it is the power of your creativity that is causing such a commotion in the digital world.

In this issue of *Playback* you'll find something you've never seen before in these pages: ads. The decision to open the magazine to advertising was simple: we decided that that with revenue generated by the sales of ad space, the magazine could help pay for itself. And quite simply, the more ASCAP can reduce its expenses, the more money there will be to distribute to songwriters, composers and music publishers. It is yet another example of how ASCAP is seeking new and creative ways to serve you, the members.

It is fitting that one of *Playback's* first ads was purchased by MP3.com. Our recent groundbreaking licensing deal with the web site (see story page 8) is

representative of the Society's forward-thinking initiatives in partnering with companies who have mutual objectives — creators' rights and the development of music talent. MP3.com understands the value of a performance license which will allow interactive performances on their site of works from ASCAP's more than 85,000 members. And ASCAP understands how important a service like MP3.com can be in helping to further our members' careers.

In fact, ASCAP has become an innovator in forming partnerships that benefit our members. Our group of "partners" in the ASCAP Member Card program continues to expand to offer an over-widening range of discounted goods and services for members. New benefits available with the card now include discounts through Europadisk, TSR Wireless and Valle Music Reproduction, to name a few.

Please be sure to read the second installment of our series called "The ASCAP Payment System Explained" on page 23. I trust this article, entitled "Turning Performances Into Dollars," will help to clarify the different steps ASCAP takes in the calculation from performance to royalty check. By getting a better understanding of our payment system, you'll know why ASCAP collects and distributes more money in performance royalty income than any other performing rights organization.

Marilyn Bergman
President and Chairman of the Board

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Latin legend Tito Puente takes off at the El Premio Awards - Pages 20-21

PLAYBACK

VOLUME 6 ISSUE 3

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Quincy Jones was the recipient of the Henry Mancini Award for Lifetime Achievement in film music at ASCAP's Film and Television Awards in Los Angeles.

6 CRUZ CONTROL

The reigning Queen of Latin music, Celia Cruz, was presented with the Latin Heritage Award at the seventh annual El Premio ASCAP Awards in New York City.

7 JONI MITCHELL PRESENTED WITH FOUNDERS AWARD

Stevie Wonder and Janet Jackson joined ASCAP in honoring the legendary songwriter Joni Mitchell at this year's Pop Awards held in Los Angeles.

7 1999 RHYTHM AND SOUL MUSIC AWARDS

Jermaine Dupri was named Songwriter of the Year and music legends Marvin Gaye and Duke Ellington were honored at this year's Rhythm and Soul Music Awards in Manhattan.

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How does ASCAP figure out what a particular performance is worth? In the second part of a series, the process of turning performances into dollars is explained.

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ASCAP ONLINE

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

HEADLINES

Quincy Jones, Buddy Baker Honored For Lifetime Achievement At Film And Television Music Awards Top Film And Television Writers And Composers Awarded

Renowned composer and producer Quincy Jones was presented with the Henry Mancini Award for Lifetime Achievement at ASCAP's annual Film & Television Music Awards Gala held at the Beverly Hilton Hotel in Beverly Hills. The event, now in its 14th year, honors the writers and publishers of the biggest box office film music and the most performed television music of the year.

From his beginnings as a jazz musician in the late 1940s, Jones has gone on to become the all-time most nominated Grammy artist (among many other achievements). Yet this award specifically honors his singular accomplishments as a film and television composer.

"Quincy is an original," stated ASCAP President and Chairman Marilyn Bergman. "There never has been, never will be another like him. His accomplishments trace the course of popular music itself over the second half of the 20th century. He has always gone his own way. The international awards and honors, the towering successes haven't dampened his desire to continue



HENRY MANCINI AWARD WINNER: Quincy Jones was the recipient of the Henry Mancini Award for Lifetime Achievement in Film and Television Music at ASCAP's Film and Television Awards. Participating in the presentation to Quincy were (l-r) CEO John LoFrumento, ASCAP Board member Johnny Mandel, who led the Juggernaut Big Band in a musical tribute of Quincy's music, Ginny Mancini, Sidney Poitier, Jones, ASCAP President and Chairman Marilyn Bergman, vocalist Patti Austin, who performed, and Alan Bergman.

achieving. The child in Quincy, the part of him that plays and explores, is still flourishing. There is no end in sight."

In presenting the award, Bergman was joined by Sidney Poitier, Ray Charles, Alan Bergman and Johnny Mandel. Quincy was serenaded with a vocal performance

by Patti Austin. A medley of Quincy's compositions was also performed by the 16-piece big band, Juggernaut, and arranged and conducted by Mandel.

In five decades of professional work, Quincy Jones has had several different successful careers as a musician and executive: songwriter,

composer, musician, producer, arranger, film and television composer, record company president, magazine publisher, and entrepreneur. In the process, he has worked with Sinatra, Dizzy Gillespie, Ray Charles, Aretha Franklin, Milt Jackson, Ella Fitzgerald, Michael

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Celia Cruz Receives "Latin Heritage" Award At Seventh Annual Latin Music Awards

Rudy Perez Named Songwriter Of The Year

When you put the reigning king and queen of Latin music in a room together and there happens to be a band present, you can bet that something exciting is bound to happen. Such was the case as Tito Puente was on hand to help present Latin music legend Celia Cruz with the Latin Heritage Award as ASCAP celebrated its seventh annual presentation of the El Premio ASCAP Awards. Held at the Hammerstein Ballroom in New York City, the invitation-only black-tie gala honoring the most performed ASCAP composers and publishers of Latin music of

1998, was hosted by ASCAP President & Chairman Marilyn Bergman together with Rita Moreno and Edward James Olmos. For the first time, El Premio ASCAP was sponsored by Budweiser and radio station La Mega 97.9 FM of New York.

In addition to the presentation of the Heritage Award to Cruz, Rudy Pérez was named Songwriter of the Year, Universal Music Publishing Group was named Publisher of the Year and the Super Song of the Year was "Asi Fue" written by Alberto Aguilera Valadez (Juan Gabriel) and published by BMG Songs, Inc.



LATIN STARS: Pictured (l-r) at ASCAP's "El Premio" Awards are Songwriter of the Year Rudy Perez, ASCAP President and Chairman Marilyn Bergman, performer and presenter Tito Puente, Latin Heritage Award honoree Celia Cruz, co-host Edward James Olmos, presenter Sergio Vargas and ASCAP's Todd Brabec.

Among the many other celebrity guests and hosts in attendance were José Feliciano, David Byrne, Joan Sebastian, Sergio Vargas, Johnny Pacheco, José Alberto "El Canario", Nydia Rojas, Plastilina Mosh, King Changó, Los Amigos Invisibles, Robert Avellanet, Riesgo de

Contagio and Raúl Acosta.

The Spanish Broadcasting System (SBS) was also honored at El Premio ASCAP, with an award in recognition of the network's role as an exemplary Music Partner.

Continued On Page 20

Joni Mitchell Honored With Founders Award At 16th Annual Pop Music Awards

Diane Warren, Max Martin Share Songwriter of the Year Honor

Legendary songwriter and recording artist Joni Mitchell was presented with the ASCAP Founders Award for her singular achievements as a songwriter and as an influence on generations of music creators and performers at the Society's annual Pop Music Awards held at the Beverly Hilton Hotel in Los Angeles. Over 700 leading songwriters, recording artists, and music industry notables gathered to salute the songwriters and publishers of ASCAP's most performed songs of the year at the black tie gala, hosted by ASCAP President and Chairman Marilyn Bergman. Among those honored were Madonna, Alanis Morissette, Jewel, Will Smith, Sean "Puffy"



Combs, No Doubt, Diane Warren, Jimmy Jam and Terry Lewis, Shawn Colvin, Jermaine Dupri, Mase, Fiona Apple, Fastball, Natalie Merchant, The Beastie Boys, Usher, Next, Donna Lewis, and Edgar Bronfman, Jr. The event also featured special performances by Stevie Wonder, Brian McKnight and the songwriting team of Beth Nielsen Chapman and Annie Roboff. LeAnn Rimes and Janet Jackson were special presenters. Other music and entertainment luminaries in attendance included Warren G, Montel Jordan, Mase, Tia and Tamara Mowry, Jermaine Dupri, No Doubt and Wild Orchid. Commenting on the special honor given to Joni Mitchell, Marilyn



L.A. POP: Pictured (l-r) at ASCAP's Pop Awards in Los Angeles are Songwriter of the Year honorees Max Martin and Diane Warren, ASCAP President and Chairman Marilyn Bergman, Stevie Wonder, who helped to pay tribute to Joni Mitchell and Mitchell.

Bergman said, "This award recognizes a truly original talent in music, a woman whose classic songs have succeeded as works of art and as commercial successes. Joni Mitchell's influence has been incalculable, and she is most deserving of

this award, the highest honor ASCAP bestows on a songwriter." Mitchell's songwriting credits include: "Both Sides Now," "Big Yellow Taxi," "The Circle Game," "Help Me," "Chelsea Morning,"

Continued On Page 9

Jermaine Dupri Named Songwriter Of The Year At 1999 ASCAP Rhythm And Soul Music Awards

Marvin Gaye, Duke Ellington Honored

ASCAP held its 12th annual ASCAP Rhythm & Soul Music Awards on Wednesday, May 26 at the Hammerstein Ballroom at Manhattan Center in New York City. Hosted by ASCAP President and Chairman Marilyn Bergman along with the ASCAP Membership staff, the star-studded evening honored the songwriters and publishers of the top ASCAP

songs on the Rap, Dance, R&B and Reggae charts for 1998. Songwriter of the Year honors went to songwriter/producer Jermaine Dupri for: "The First Night," "Money Ain't A Thang," "My Little Secret," "Nice and Slow," "You Make Me Wanna" and "The Party Continues (video version)." Publisher of the Year honors went to EMI Music Publishing for: "All My Life," "The Boy is Mine," "Come With Me" from Godzilla, "The First Night," "I Get Lonely," "It's All About The Benjamins," "Money Ain't A Thang," "Money, Power & Respect," "My Little Secret," "Nice and Slow," "The Party Continues (video version)," "Romeo and Juliet," "Second Round K.O.," "Swing My Way," "Top of the World," "What You Want," and "Victory."

In special tributes, the Society also honored the 60th anniversary of the birth of Marvin Gaye and the centennial of Edward Kennedy "Duke" Ellington's birth. Producer Stevie J. served as musical director for an all star tribute to Marvin



WE'VE GOT RHYTHM: Pictured (l-r) at ASCAP's Rhythm and Soul Awards are Brian McKnight, ASCAP President and Chairman Marilyn Bergman, Songwriter of the Year honoree Jermaine Dupri, EMI CEO and Chairman Martin Bandier, ASCAP's Todd Brabec and Alonzo Robinson.

Gaye, which featured live performances by Dave Hollister, Kelly Price, DMX, Gordon Chambers, Ivan Matias and Stevie J's band Chameleon. The tribute concluded with the presentation of a special

by Rhythm & Soul honoree Antoinette Roberson accompanied by musical director Michael Bearden. Duke Ellington's grandson Paul Ellington was also on hand for the tribute.

Among those in attendance were Jermaine Dupri, Gerald Levert, Next, Kelly Price, Brian McKnight, L.A. Reid, Timbaland, Missy "Misdemeanor" Elliott, Beenie Man, Ruff Riders, Sylk E Fine, Jagged Edge, The LOX, Ultra Nate, EMI's Martin Bandier and numerous other industry notables. Gospel luminary Donald Lawrence kicked things off by leading the gospel choir, "House of David," through an inspirational opening performance that raised the roof!

For a complete list of this year's honorees, see ad on page 30. For complete photo coverage of this year's event, see pages 32-33.



Stevie J. arrives in style



Nona Gaye and Marvin Gaye III

proclamation presented to the children of the R&B legend, Marvin Gaye III and Nona Gaye. The centennial of the jazz great Edward Kennedy "Duke" Ellington was also celebrated with a live musical tribute

ASCAP ANNOUNCES GROUNDBREAKING MUSIC AND LICENSING DEAL WITH MP3.COM

ASCAP recently announced a unique strategic relationship with the music Web site MP3.com. MP3.com, as part of the relationship, will take a comprehensive ASCAP music performance license which will allow the unlimited interactive performances on the MP3.com site of over 4 million copyrighted works from ASCAP's 85,000 members.

MP3.com joins a rapidly growing list of web sites that have realized the business-building advantages of an ASCAP license. What makes this relationship unique are

the elements put in place to achieve both ASCAP and MP3.com mutual objectives – the protection of creators' rights and the development of music talent. Also, as part of the relationship, MP3.com will provide prominent exposure of the benefits of ASCAP membership to all unaffiliated writers, composers, artist/writers and publishers using the MP3.com site, as well as helping to facilitate the processing of membership applications.

An interactive ASCAP "radio channel" will be created on the MP3.com Web site. Programmed

by ASCAP in collaboration with MP3.com listeners, it will feature the musical works of ASCAP writers and artist/writers.

ASCAP and MP3.com will nationally co-host music showcases and educational workshops both on and off line. In this way, the talent development skills of both organizations will be made available to the largest possible audience.

ASCAP will offer its many exclusive membership benefits to unaffiliated writers and publishers on the MP3.com Web site.

Commenting on the announce-

ment, ASCAP CEO John LoFrumento said: "Today we take a big step forward in the proper use of protected intellectual property. All ASCAP members can take pride in this groundbreaking agreement with MP3.com. And of course, I take great pride in the fact that ASCAP is the only U.S. performing rights organization that regularly distributes money for Internet music performances. This agreement also reflects ASCAP's approach to new technology, which focuses on the maximization of members' performance payments."

ASCAP Celebrates Tech Leadership Milestone With Licensing Of 1,000th Web Site



John LoFrumento

ASCAP CEO John LoFrumento recently announced that ASCAP has passed the

1,000 mark in issuing music performing rights licenses to Internet Web sites. Calling it a milestone in ASCAP's across-the-board New Media leadership, LoFrumento said, "Licensing and distribution are at the heart of what ASCAP does on behalf of our members and customers. We've made vast strides in utilizing the Internet for speeding on-line title registrations, cue sheet transmissions and license rate calculations. The 1,100 plus licenses signify that we've also been increasingly successful in communicating to the online community that performances of copyrighted music on their sites require permission and that the creators of the music deserve to be compensated."

LoFrumento discussed other major highlights of ASCAP's utilization of New Media to benefit members and customers, most notably, the enhancement of EZ-Eagle (formerly known as EZ-Seeker), the software technology

developed jointly by ASCAP and Cyveillance to track and license music performances on the Internet. EZ-Eagle, which has been made available to performing rights and mechanical rights organizations around the world, locates sites using commonly available audio and video file formats, prioritizes licensing prospects, automatically issues license forms where appropriate, and tracks compliance with license requirements. Another example is ASCAP RateCalc, an exclusive licensing calculator that computes licensing fees for ASCAP's Internet Web site customers. Further, the availability of the ASCAP Customer Benefit Card to Internet Web site customers offers a wide range of benefits and discounts, including: the option to purchase competitively-priced business liability insurance; access to the Pennywise discount online office supplies catalogue; and a 10% discount on Sprint's Cellular Telephone program.

ASCAP also provides Web site customers the opportunity to conveniently pay their ASCAP license fees online via Mastercard.

In addition, ASCAP has tripled its Web site revenues over the past

Alanis Morissette And Desmond Child Lead Chorus Of Approval For MP3 Agreement

Following the announcement of the relationship with MP3.com., the reaction from ASCAP members has been uniformly positive, with many expressions of support.

Among the most prominent of ASCAP members to issue statements praising the agreement are pop/rock superstar Alanis Morissette and Desmond Child, the writer and producer behind a long string of pop, rock and Latin hits.

Morissette, the multi-Grammy-winning and multi-platinum breakthrough artist and songwriter, said of the ASCAP/MP3.com relationship: "I was encouraged to learn about the ASCAP/MP3.com deal. It proves that it is possible to

embrace new technologies for the delivery of music, something artists want to do, and stay true to the principles of the highest levels of copyright protection for creators. I think ASCAP has helped pave the way for the rest of the industry to proceed with less fear" (see cover story on Morissette on page 16).

Child, whose hit songwriting credits include "Livin', La Vida Loca," "Kiss the Rain," "Dude Looks Like a Lady," "How Can We Be Lovers," "Just Like Jesse James," "What It Takes," "Poison," and "I Was Made for Loving You," said: "Any new way music can get to the people is fine with me. As a songwriter, I share my music with the world and through ASCAP's visionary approach with MP3.com, listeners will now have another way to hear my music."



Alanis Morissette

year. As a result, ASCAP was the first U.S. performing rights organization to distribute royalties for Internet performances and remains the only one to do so on a regular basis.

In summing up ASCAP's ongoing and ever-expanding New Media program, LoFrumento said, "Less than a decade ago most in the music business had little idea of the sweeping changes and opportuni-

ties that the Digital Age would bring.

At ASCAP, we have met the Digital Age with new technology that supports our members. Because we are member-run, our priority is to ensure the optimum support and financial benefit of our members and their music. That is why ASCAP's technology is more than a promise for tomorrow but is, in fact, a reality for today."

Film And Television Awards Gala

Continued From Page 6

Jackson and many others. He was the producer of both "We Are The Word" and Michael Jackson's *Thriller*, until recently, the biggest selling single and album of all time.

Beginning with Sidney Lumet's *The Pawnbroker* in 1964, Jones became the first major African American film composer, going on to score 33 films, including *In the Heat of the Night*, *The Slender Thread*, *In Cold Blood*, *Walk Don't Run*, *Enter Laughing*, *For the Love of Ivy*, *Bob & Carol & Ted & Alice*, *They Call Me Mister Tibbs!*, *The Wiz*, and *The Color Purple*. His extensive television work includes themes for "I Spy," "Ironside" and "Sanford & Son." In 1985, he debuted as film producer, co-producing Steven Spielberg's adaptation of Alice Walker's *The Color Purple*, which received 11 Oscar nominations, and in 1991 executive produced NBC-TV's hit series "The Fresh Prince of Bel Air," scored by his son Quincy Jones III, which helped launch the acting career of rapper and film star Will Smith. Last year he formed Quincy Jones Media Group, with several feature films in development. Prior Henry Mancini Lifetime Achievement Award recipients include Johnny Mandel, Randy Newman and Michel Legrand.

Another highlight of the evening was the presentation of The ASCAP Foundation Lifetime Achievement

Award to Buddy Baker. A lifelong musician, Baker moved to Los Angeles in 1938 and quickly became extensively involved in radio shows, including those of Bob Hope, Jack Benny, and Eddy Cantor. His 28-year association with the Walt Disney Company began in 1954, and included musical direction of "The Mickey Mouse Club," film scores like *Toby Tyler*, *\$1,000,000 Duck*, *The Fox and the Hound*, and the original three *Winnie the Pooh* features. His most well known work, however, may be the music he wrote or adapted for attractions at the Disney theme parks, most notably The Haunted Mansion, The Swiss Family Robinson Tree House and Epcot at Walt Disney World. His work for Disney has won him several awards, including an Academy Award nomination for *Napoleon* and *Samantha*. Baker began teaching a program in film and television scoring at the University of Southern California since 1984, and has been head of the program since 1987.

The Top Box Office Film Award, honoring those composers with scores from the top box office films of 1998, were presented to Bruce Broughton for *Lost in Space*, Burkhard Dallwitz (APRA) and Philip Glass for *The Truman Show*, Nicholas Glennie-Smith for *The Man in The Iron Mask*, James



Sidney Poitier, Marilyn Bergman and Alan Bergman congratulate Henry Mancini Award recipient Quincy Jones.

Horner for *Deep Impact* and *Mask of Zorro*, James Newton Howard for *A Perfect Murder*, Mark Isham for *Blade*, John Powell (PRS) for *Antz*, Jonathan Richman for *There's Something About Mary*, Mark Snow for *The X-Files: The Movie*, Matthew Wilder and David Zippel for *Mulan* and Gabriel Yared (SACEM) for *City of Angels*.

Awards for Most Performed Songs for Motion Pictures, which honor songs that were featured in a motion picture and earned the highest number of credits in the 1998 survey year, were presented to Stephen "Static" Garrett and Timbaland for "Are You That Somebody?" from *Dr. Dolittle* (published by Black Fountain Music, Herbilicious Music, TCF Music Publishing, Inc., Virginia Beach Music and WB Music Corp); Lynn Ahrens and Stephen Flaherty for "At the Beginning" from *Anastasia*

(TCF Music Publishing, Inc.); James Horner for "My Heart Will Go On" from *Titanic* (Famous Music Corp. and TCF Music Publishing, Inc.); Diane Warren for "I Don't Want to Miss A Thing" from *Armageddon* (Realsongs); and Alanis Morissette for "Uninvited" from *City of Angels* (1974 Music and Universal Music Publishing Group).

Top TV Series Awards, honoring writers who have composed the themes and dramatic underscore for the highest rated series during 1998 were presented to David Bell, Jay Chattaway and Dennis McCarthy for "Star Trek: Voyager," Steve Bertrand, J.J. Farris, James Guffee and Michael Skloff for "Jesse," Piergiorgio Bertuccelli, Michael Skloff and David Zippel for "Veronica's Closet," Jay Gruska and Tim Truman for "Charmed," James Newton Howard for "E.R.," Michael Karp for "Dateline," Joseph LoDuca for "Hercules" and "Xena," Vonda Shepard and Paul Gordon for "Ally McBeal," Michael Skloff for "Friends," Jonathan Wolff for "Seinfeld" and Mark Snow for "The X-Files."

Honorees receiving awards for Most Performed Themes on television in the 1998 survey year were Ray Colcord, Peter Fish, Dan Foliart, Michael Karp and Jonathan Wolff.

Recipients of Most Performed Underscore Awards for television work included Jack Allocco, David Kurtz, Joseph LoDuca, William Olvis, Mark Snow and Christopher Stone.

For complete photo coverage of this year's event, see pages 26-27.

16th Annual Pop Music Awards

Continued From Page 7

Urge for Going," "You Turn Me On, I'm a Radio" and "Free Man In Paris." Janet Jackson and Stevie Wonder participated in the tribute to Mitchell, which featured a special performance of Mitchell's "Woodstock" by Stevie Wonder.

Diane Warren and Swedish songwriter Max Martin were co-recipients of the ASCAP Songwriters of the Year Award, presented to the writer(s) with the most award-winning songs. For Diane Warren, it was the fifth time she has received that award, an unprecedented distinction. Warren's "How Do I Live?," recorded by both LeAnn Rimes and Trisha Yearwood, was also named ASCAP's Song of the Year. Rimes was on hand to present the Song of the Year award to Diane. "Because You Love Me," "Unbreak My Heart" and "I Don't Wanna Miss a Thing" were Warren's other award-winning songs.

Max Martin, a member of the Swedish performing rights society (STIM), who licenses his music

through ASCAP in the U.S., was also honored as Songwriter of the Year for the four award-winning songs he wrote or co-wrote: "As Long As You Love Me" (Backstreet Boys), "I Want You Back" (N'Sync), "Quit Playing Games With My Heart" (Backstreet Boys) and "Show Me Love" (Robyn). Congratulatory video messages to Martin from superstar artists Britney Spears and the Backstreet Boys were shown. Martin is the co-writer of Spears' current smash, "Baby, One More Time."

There was a tie for Publisher of the Year honors. Sharing the award, which was presented by ASCAP CEO John LoFrumento, were EMI Music and Warner/Chappell Music. EMI Music's winning songs were "4 Seasons of Loneliness," "All My Life," "The Boy Is Mine," "Honey," "I'll Be," "Mo Money Mo Problems," "Nice and Slow," "The Impression That I Get," "The Way," "Together Again," "Too Close," "Torn," and "You Make Me Wanna"

Warner/Chappell's award-winning songs were: "Closing Time," "Foolish Games," "Frozen," "Honey," "I Love You Always Forever," "Kiss the Rain," "Mo Money Mo Problems," "One Headlight," "Sex and Candy," "Sunny Came Home," "Time of Your Life (Good Riddance)," "Too Close" and "You Were Meant for Me."

The ASCAP College Radio Award, to the artist whose collective body of work over the year garnered the most performances on college radio, went to the Beastie Boys.

For a complete list of ASCAP Pop Awards, presented to the songwriters and publishers of the most performed songs in the ASCAP repertory for the 1998 ASCAP survey year (October 1, 1997 through September 30, 1998), see ASCAP's ad on pages 2-3. For complete photo coverage, see pages 28-29.



COMPOSING THE FUTURE: Pictured at The ASCAP Foundation reception in New York honoring the recipients of the 1999 Morton Gould Young Composer Awards are (front row, l-r) Dorothy Chang, Cynthia Wong, juror Zhou Long, Noah Schwartz, ASCAP's Fran Richard, Julia Carey, Mark Lewis, David Mallamud, juror Daniel Weymouth and Mischa Zupko and (back row, l-r) Michael Hersch, Tellef Johnson, Dennis Desantis, Stefan Freund, Daniel Ott and N. Lincoln Hanks.



WINNERS OF THE 1999 MORTON GOULD YOUNG COMPOSER AWARDS

ASCAP
Foundation
President

Marilyn Bergman has announced the 23 winners of the 1999 ASCAP Foundation Morton Gould Young Composer Awards. Established in 1979, this ASCAP Foundation program awards grants to composers under 30 years of age whose works are selected through a national competition. Morton Gould was President of ASCAP and The ASCAP Foundation from 1986 – 1994. Among America's most eminent and versatile composers, Gould was awarded the Pulitzer Prize for Music in 1995. The ASCAP Foundation honored his lifelong commitment to nurturing young creators by naming its annual Young Composer program in his memory following his death in 1996. The winning composers share over \$20,000, including the annual Leo Kaplan Award, given

in memory of the distinguished jurist and music lover who served from 1967 to 1995 as ASCAP Special Distribution Advisor.

Congratulating the award recipients, Marilyn Bergman said, "The Morton Gould Young Composer Awards Program gives recognition and remuneration to emerging creators under the age of 30. For many of our winners, this award is the first important achievement in their lifetime as professional composers. We extend our heartfelt congratulations to the award recipients who hail from all parts of the country, and our appreciation to the dedicated panel of ASCAP composers who had the difficult task of choosing from among 422 submissions."

The 1999 recipients are: Mason Bates of Richmond, VA; Julia Scott Carey of Wellesley, MA; Dorothy Chang of Bloomington, IN; Dennis DeSantis of Sterling

Heights, MI; Ty Emerson of Sandown, NH; Stefan Freund of Bloomington, IN; N. Lincoln Hanks of Santa Monica, CA; Michael Hersch of New York, NY; Brian Hulse of Cambridge, MA; Tellef Johnson of Brookings, SD; Brooke Joyce of Batesville, VA; Michael Karmon of Minneapolis, MN; Nancy Kho of Cerritos, CA; Peter Knell of Charlottesville, VA; Leonard Mark Lewis of Austin, TX; David Mallamud of Jenkintown, PA; Andrew Norman of Modesto, CA; Daniel Ott of Tacoma, WA; Carter Pann of Chicago, IL; Noah Schwartz of Oakland, CA; Alex Temple of Needham, MA; Cynthia Lee Wong of Northboro, MA; and Mischa Zupko of Kalamazoo, MI.

In addition, the following young composer participants in the competition were recognized by the judges with Honorable Mentions: Karim Al-Zand of Cambridge, MA; Robert L

Bennett, Jr. of Salem, IN; James Carlson of Durham, NC; Roshanne Etezady of Malverne, PA; Alex Freeman of Raleigh, NC; Jason Haney of Dallas, TX; Daniel Kellogg of Wilton, CT; Martin Kennedy of Tuscaloosa, AL; Jacqueline Jeeyoung Kim of Bayside, NY; Marcus Maroney of Austin, TX; Joseph Michaels of Oberlin, OH; Andrew McManus of North Andover, MA; Tatkin Oey of Princeton Junction, NJ; Forrest Pierce of Colorado Springs, CO; Rebecca Schack of Central Valley, NY; Tom Schnauber of Ann Arbor, MI; Matthew Van Brink of East Northport, NY; and Craig T. Walsh of Greensboro, NC.

The six ASCAP composers serving as judges in this year's competition were: Samuel Adler, Jennifer Higdon, Alvin Singleton, Daniel Weymouth, Judith Zaimont and Zhou Long.

THE ASCAP FOUNDATION LAUNCHES NEW SUMMER MUSIC PROGRAMS

The ASCAP Foundation is pleased to announce the launch of several new summer-based music programs which it hopes will become a cornerstone of its musical education efforts. An exciting partnership has been established with The Fresh Air Fund camps, which have been providing underprivileged children of New York City with free summer vacations. The ASCAP Foundation, using monies from the Rosalia & Joseph Meyer Fund, has provided musi-

cal instruments to the camps. Sterling & Sterling has underwritten full coverage instrument insurance. The Guitar Center and Atlantic Instruments of Long Island offered a great deal on the instruments, ranging from recorders to bongo drums and keyboards. The Foundation also sponsored visiting composer workshops. Thus far, film and TV composer Chris Hajian has made a visit and upcoming visits by Mikel Rouse, Gordon Chambers

and Vernon Reid are planned. Another groundbreaking program launched this summer partners the ASCAP Foundation with the New York City Board of Education to fund six weeks of tuition-free intensive music training at the prestigious Manhattan School of Music. This innovative program, the first of its kind, develops the musical talents of Public School students, ages 11 to 14, who were selected via auditions. Students will be invited to participate for

three consecutive summers, thus building a solid music background. The Foundation has enlisted composers Michael Hersch, Jay Hoggard and Jeff London to teach master classes in classical, jazz and musical theater, respectively. The Foundation would like to thank The Louis Armstrong Education Foundation for joining in this effort and helping to make a difference in music education.



WELCOME BACK, CRENSHAW

Pop maestro Marshall Crenshaw, who recently returned to ASCAP, celebrated his renewed membership with ASCAP's Marcy Drexler at ASCAP's Lo-Fi Hi-Cool Showcase at Fez in May. Crenshaw was a guest speaker at this year's ASCAP East Coast Songwriters Workshop and recently released a collection of early demo recordings, *The 9-Volt Years* (Razor & Tie), including one of his best-known hits, "Someday, Someway." Crenshaw is also a frequent guest on tribute albums, including the new *Bleeker Street* album (Astor Place Recordings), honoring early Greenwich Village folk singers, in which he covers Bob Dylan's "My Back Pages."

A GREAT GUY

Pictured at right in Nashville at the legendary Bluebird Cafe are singer/songwriter great Guy Clark with ASCAP's Todd Brabec. Also pictured at the Bluebird (below, l-r) are ASCAP's Roger Greenaway and Ralph Murphy and Roger Cook. The two Rogers treated the audience to a medley of their songs from their days as a performing and songwriting duo known as David & Jonathan, whose songs included "You've Got Your Troubles" and "I'd Like To Teach The World To Sing."



SWIMMING AFTER DARK

Maverick Records' recording artist Swimmer, whose new album was released in April, played a show at New York's Arlene Grocery on April 8th. ASCAP's Anthony Soroka (far right) greeted the band after their performance. Pictured (l-r) are Swimmer's James Elliott, Jeff Thall, Chad Royce and Anday McCarron, and Soroka.

ALL THE WAY FROM IRELAND

Four notorious Irish songwriters rode into Nashville on April 14th and performed a special showcase at the Gibson Guitar Cafe and Gallery, sponsored by the Irish Music Rights Organization (IMRO) as part of the Tin Pan South Festival. Pictured (back row, l-r) are ASCAP's Ralph Murphy, writers Liam Reilly and Brendan Keeley and ASCAP's Roger Greenaway and (seated, l-r) ASCAP's Todd Brabec, writer Donagh Long, ASCAP writer Pat Alger, LOR Associates' Lorraine O'Reilly and writer Pete St. John.



SIX PACK

Pictured at Don Hill's in Manhattan at an ASCAP showcase held earlier this year are ASCAP's Spiro Phanos, performer Bob Duncan, Andrew Morris Management's Andy Morris, performer and former member of

Joan Jett's Blackhearts Ricky Byrd, performer Joey Molland from the legendary rock band Badfinger and ASCAP's Michael Stack.



MUSIC BIZ 101

In the latest installment of ASCAP's ongoing popular industry seminar series, Music Business 101, Richard Gottetrrer spoke to the attentive audience. Here, left, Gottetrrer is pictured with ASCAP's Marcy Drexler.



WATCH OUT FOR FLYING BURRITOS

Country music legend Merle Haggard was just one of the many special guest stars – including Ricky Skaggs, The Oak Ridge Boys, Alison Krauss and Delbert McClinton – appearing on the latest Flying Burrito Brothers album, the critically-hailed Sons of the Golden West (Grateful Dead Records). Lead Burrito John Beland, obviously proud of his ASCAP membership, is shown with Haggard (left) during the recording sessions.



BOMB'S AWAY

ASCAP held a showcase in Chicago for some of the mid-west's best up and coming bands. Pictured at the event at Chicago's Metro in April (l-r) are Bomb Pop's Jim Dinue, KMA/Trinity's Dougie Thomson, Bomb Pop's Scott Tallarida, ASCAP's Shawn Murphy, KMA Management's Roger Jansen, Bomb Pop's Gerald Dowd, Bomb Pop's George Langford, ASCAP's Michael Stack and Bomb Pop's Jason Lee.



URBAN WORK

Keith Urban, former frontman for country band The Ranch has teamed up with super producer Stevie J. (Mariah Carey, Puff Daddy and the Family, Aretha Franklin, R. Kelly and many more). They were introduced by Capitol Records President and CEO Pat Quigley. The fleet-fingered guitarist and the hot producer recently collaborated at Nashville's

Masterfonics Studio. Pictured at the studio (l-r) are co-producer Michael Morean, ASCAP's Mike Doyle and Jimmy Maynes, Urban, President and CEO of Capitol Records/Nashville Pat Quigley, Warner/Chappell Music's Angelique Ridenour and Stevie J.



"BOTTLE" ROCKETS TO NUMBER ONE

Steve Kipner and David Frank's co-written song, "Genie in the Bottle," performed by Christina Aguilera, became the number one song in the country in July. And if that wasn't impressive enough, they also held the #12 spot with their song, "The Hardest Thing," performed by 98 Degrees. Kipner is a veteran songwriter whose big hits include Olivia Newton John's "Physical" as well as Chicago's "Hard Habit to Break." Frank is best known for his work with The System. Pictured at ASCAP's L.A. office celebrating the achievement are (l-r) Kipner, ASCAP's Todd Brabec and Frank.



CANDY MAN

Mike Viola and the Candy Butchers were a major feature on the Guinness Fleadh Festival tour this summer. Viola, a master pop craftsman, and his band wowed the crowds with songs from his upcoming album, *Falling Into Place*, to be released in August on RPM/Columbia Records. Pictured with Viola (left) is ASCAP's Erik Philbrook.



SIGNING HER UP

Columbia Records' Tommy Mottola recently signed an exciting new writer/performer named Sozzi. Sozzi also signed with ASCAP shortly thereafter. Pictured at the signing at ASCAP's New York office (l-r) are All Access Management's Brian Doyle, ASCAP's Marcy Drexler and Michael Stack, Sozzi, ASCAP's Loretta Muñoz and All Access Management's Jonathan Love.

ASCAP ACTION



SONGWRITERS HALL OF FAME

ASCAP member and Broadway great Stephen Sondheim (right) was recently honored with the Johnny Mercer Award at the recent Songwriters Hall of Fame Dinner at New York's Sheraton Hotel. Sondheim was presented with the award by ASCAP President and Chairman Marilyn Bergman, herself a past Johnny Mercer Recipient. The award cited Sondheim's "creative contributions to our musical heritage that will endure and provide joy to all in the centuries ahead."

EMMY WINNERS



Songwriters Olivia Newton-John, Earl Rose and Victoria Shaw won the 1999 Emmy Award in the category of Outstanding Original Song for "Love is a Gift (This is Our Moment)." The song is a track on Newton-John's current quadruple platinum Australian album, *Highlights from the Main Event* (BMG), and also appears on her current MCA/Nashville album, *Back with a Heart*. Shown at Nashville's Ocean Way Studios during the recording of "Love is a Gift" are Earl Rose and Olivia Newton-John.

CRYSTAL CLEAR



Ashford & Simpson recently spoke at the ASCAP-sponsored Crystal Radio Awards Luncheon on Tuesday, April 20 at the Las Vegas Hilton. The luncheon was held during the NAB (National Association of Broadcasters) Convention. The Crystal Radio Awards are in recognition of those radio stations throughout the United States that provide outstanding community service.



THE SANDS OF TIME

ASCAP member and Sixties cult artist Evie Sands ("Take Me For a Little While") visited the ASCAP offices recently prior to a performance at Manhattan's Bottom Line to promote her new album, *Women in Prison* (Train Wreck Records), Sands' first recording since the Seventies. Pictured at left (l-r) are ASCAP's Jim Steinblatt, Sands and ASCAP's Esther SanSaurus.



THE NEW SCHOOL

Pictured at the 1999 National Grammy in the Schools event held at the University of Southern California are (l-r) Deborah Cox, Diane Warren, Dean of the USC Thornton School of Music Larry Livingston, producer David Foster, producer Phil Ramone, Faith Prince, Chairman and CEO of Elektra Sylvia Rhone, Missy Elliott, ASCAP's Todd Brabec and President and CEO of NARAS Michael Greene.



NY SONGWRITER'S CIRCLE

Pictured (l-r) at the ASCAP Presents/New York Songwriter's Circle held at the Bitter End are songwriter Eric Bazilian, ASCAP's Loretta Muñoz, songwriters Gerard McMahon and Jill Sobule, New York Songwriter's Circle's Tina Shafer and Gina Gee and songwriters Sylvia Tosun and Joseph Arthur. Also pictured below is Muñoz presenting Eric Bazilian with his 1999 ASCAP Pop Award for "Kiss the Rain," co-written with Desmond Child and Billie Myers.



LO-FI, HI-COOL

Pictured above at the ASCAP Presents showcase held at New York City's Fez in May are (l-r) Kill Henry Sugar's Erik Della Penna, ASCAP's Diane Snyder and Kill Henry Sugar's Dean Sharenow. Pictured above is Alexis and pictured at right (l-r) is Swan Dive; Bug Music's Gary Velletri and Swan Dive's Pat Sansone, Bill De Main, Pat Buchanen, Molly Felder and ASCAP's Marcy Drexler.



BOSTON MUSIC AWARDS

Pictured at right are members of My Favorite Relative at the Boston Music Awards who recently won two awards for Best New Rock Band and Best Debut Independent Album. Left to right (back row) are Ramin Djawadi, Adrian Hierholzer, Kurt Venala and manager Pete Galli and (front row) Jean-Paul Belmondo-Powell, ASCAP's Snyder, David Spreng and ASCAP's Spiro Phanos.



NEMO 99

ASCAP held a special showcase at this year's NEMO Conference in Boston. The event, held at Bill's Bar on Lansdowne Street, featured Joy Popper, Curio, Quick Fix, Teenbeaters and My Favorite Relative. Pictured performing (photos left to right) are Adrian Hierholzer and Kurt Venala of My Favorite Relative; Michele Poppleton of Curio with Diane Snyder; and Jake Zavracky of Quick Fix. PHOTOS BY JEFF KOZERA



ALANIS' SUMMER OF LOVE

From the Web to Woodstock,
Alanis Morissette finds
her place in the sun.

By Erik Philbrook



WHEN ALANIS MORISSETTE RELEASED HER ALBUM, *Jagged Little Pill*, in the summer of 1995, she didn't become a star. She became a supernova. Her breakout single, "You Oughta Know," a fierce, melodic rock song sung to an ex-lover, burned up the charts. The song was catchy, personal and intense. It was also the sound of a young woman unleashing her raw emotions while simultaneously seizing upon a newfound self-control. And people liked what they heard. A lot of people.

Jagged Little Pill reached Platinum status, the Top 10, and with the success of its follow-up singles, "Hand in My Pocket," "All I Really Want" and "Ironic," the album stayed on the charts for the next two years, ultimately selling close to 16 million copies to become the all-time, best-selling album by a solo artist. *Jagged Little Pill* also won four Grammys in 1996 for Album of the Year, Best Female Rock Vocal Performance, Best Rock Song and Best Rock Album.

While this phenomenal success swirled around her, Alanis remained, at the core, herself: a sensitive, talented artist but one with the courage of using her own highly intimate thoughts and feelings as subject matter for her songs. Unafraid to be seen as awkward and vulnerable as well as angry and strong, she encompassed the complexity of being a young adult woman in the 90s. And that voice.

For those who knew her when, Alanis's achievements are not so surprising. Born and raised in Ottawa, Canada by French-Canadian and Hungarian parents, she took to entertaining by the age of 10 when she landed role on the Nickelodeon TV show "You Can't Do That On Television" and recorded her first single, "Fate Stay With Me." She then spent much of the remainder of her childhood performing throughout Canada, often at sporting events and even landing a spot on "Star Search." At 14, she was signed to a publishing deal with MCA Music (by ASCAP's own John Alexander, VP of Membership, who was then Director of A&R for MCA Records). The publishing deal led to the recording of two dance/pop albums, which presaged today's current revived craze for teenage pop. Her debut, *Alanis*, went Platinum in Canada and won her a Juno Award (Canada's Grammy). And although she released the second album

before she graduated from high school, the album sold less than the first and she decided to change the course of her career.

After high school, Morissette moved to Los Angeles and soon met songwriter/producer Glen Ballard, who had achieved success for his work with Michael Jackson, Paula Abdul and Wilson Phillips. The two hit it off beautifully, and so was born a creative partnership that would prove to be one of the most successful in modern music history.

What was it about Ballard, an industry veteran and a protege of Quincy Jones, and Morissette, a relatively unknown Canadian artist, that worked so well? Surely Ballard saw Alanis' creative potential and he had the experience to create hit songs. But from Alanis' perspective, how could she let someone tap into her innermost self in such a productive way?

"Glen and I feel understood and reflected and challenged and inspired by each other," says Alanis. "From the moment that I met Glen I felt very safe with him, and it is in a very safe environment that I feel we can flourish and grow the most. I feel that every time I got together with him I was being asked to be who I was and what I believed in. And spending enough time with someone like that leads to expressing one's self in a way that is very unself-conscious and very supported, and I will forever be grateful to him for that."

Ballard and Morissette were able to achieve musical gold by creating an album that captured not only Alanis' life at a certain point in time, but also the zeitgeist of young America. It was a rare and powerful convergence of cultural forces. And it presented Alanis with pressures that could have easily overwhelmed anyone in her position. But, as can be heard on her excellent follow-up album, *Supposed Former Infatuation*

Junkie (Maverick), produced by Ballard and Morissette, Alanis didn't let success go to her head. In fact, it only deepened her interest in spiritual and humanistic matters. In songs like "Thank U" and "That I Would Be Good," the lyrics reflect a more mature and compassionate artist exploring the world as well as her heart, while the music goes beyond rock in blending eastern and western musical styles.

How did Alanis overcome the very real pressures of the music world - the record company, radio, critics, her fans - as everyone waited to see what she would do next? "I stopped for the first time in my life after the tour for *Jagged Little Pill*," she says, "and it was terrifying at first. But eventually and ultimately it was a very beautiful thing and I was able again to reach a point where I was inspired rather than feeling pressured. I don't think I would have been able to write from a place of feeling pressured. One by one, I went through all the illusions and all the things that were overwhelming me after *Jagged* was released. And it took some time, but I eventually got to a place where I was fundamentally peaceful and I would let all of these emotions swell over the top of this fundamental peace, but it was a much better place for those emotions to come from."

If Alanis got to a place where she was able to easily connect with her emotions when writing songs for the new album, she was also able to achieve a creative flow with words. Many of the songs have a confessional, conversational effect, almost like a close friend pouring her heart out to you. "This record was even more stream of consciousness than *Jagged Little Pill*," she says. "I had experienced writing in a stream of consciousness way from the time I was very young, but never with my songs, and as soon as I started writing for myself and started writing from a more vulnerable place, the songs would write themselves and come from a place that often times I wouldn't be able to define or explain."

While Alanis has reached a "vulnerable place" inside her from which to write, she is also brimming with confidence as an artist. Throughout the video for "Thank U" she appears nude, not in a gratuitous way, but to make a bold yet humble statement. She directed the video for her latest single, "So Pure," a strikingly choreographed video which joyously cel-

brates dance styles of the last five decades. And she announced a partnership with MP3.com in which she will post live tracks from her shows on the MP3.com site in exchange for MP3.com sponsoring Morissette's American summer tour (with Tori Amos starting August

"I had experienced writing in a stream of consciousness way from the time I was very young, but never with my songs, and as soon as I started writing for myself and started writing from a more vulnerable place, the songs would write themselves."

18th). The decision has made Morissette one of the leading musical artists to embrace the new format (see related ASCAP story on page 8). Commenting on the recent advances in music technology and how they are affecting artists, Alanis says "I feel very excited about the evolution of technology and how the internet will provide opportunities for artists to connect directly with people who come to their shows or listen to their music. There was a fear surrounding it on my part at first because I was ignorant about what it actually was and what it eventually could be. But the more I learned about it the more excited I became. And I wanted to be a part of it."

Alanis also says that "anything that bridges

the gap between artists and the people that they sing to or perform to or express to is exciting to me, because I feel there has always been a gap, and with the internet I feel that it is slowly going away. And there are so many different opportunities now for artists to share their music and share whatever it is they want to express in different and more creative ways."

On the radio, in videos, on the internet and on the road, it seems that Alanis Morissette is everywhere at once this summer. She even is taking part in one of the season's biggest musical events, Woodstock 99 in Rome, New York, an experience which she will particularly savor. "I love playing at festivals in general just because I rarely get an opportunity to play with other artists and to watch them from the side," she says. "We have our own little microcosmic world when we tour, so I often feel disconnected from the community of musicians. So to be able to play with other artists all in one environment is a lot of fun. I think of all the different eras that music has come from and how Woodstock is an amazing snapshot of a period of time in music, and I'm just excited to be a part of it." ■





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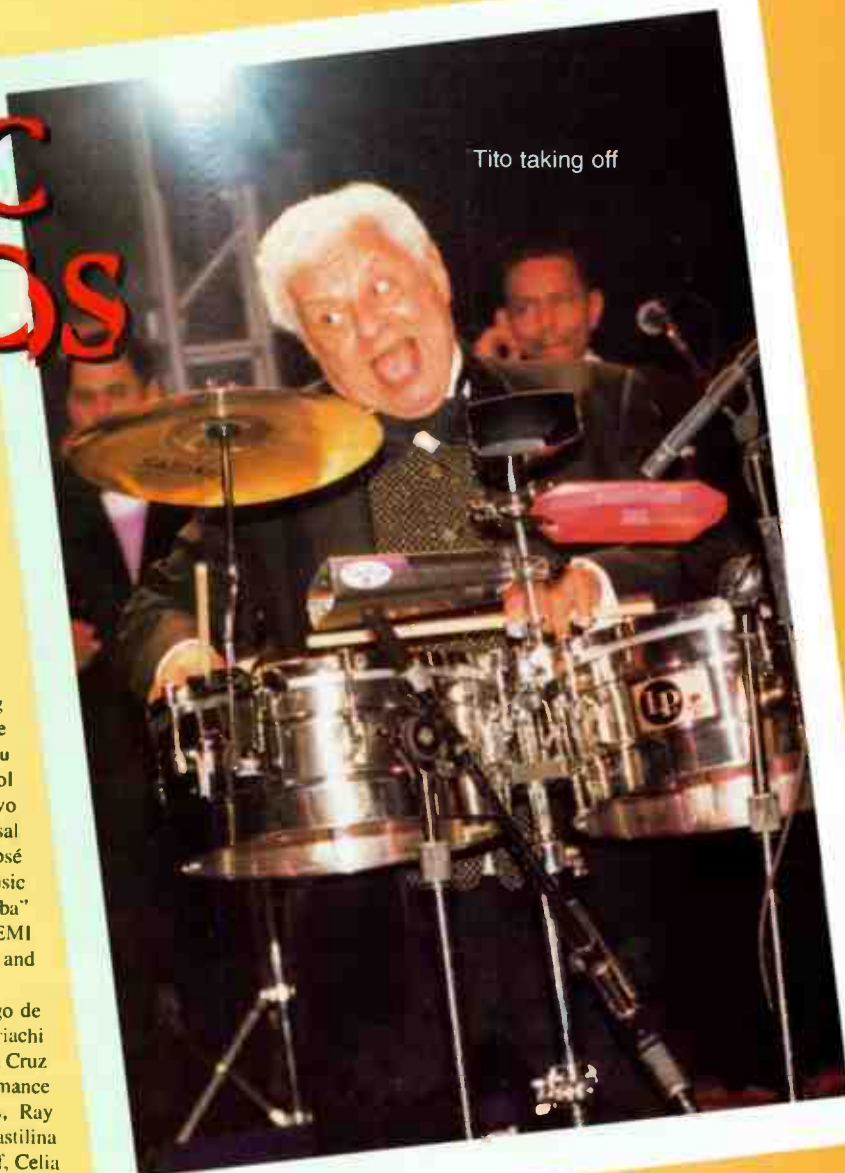
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LATIN MUSIC AWARDS

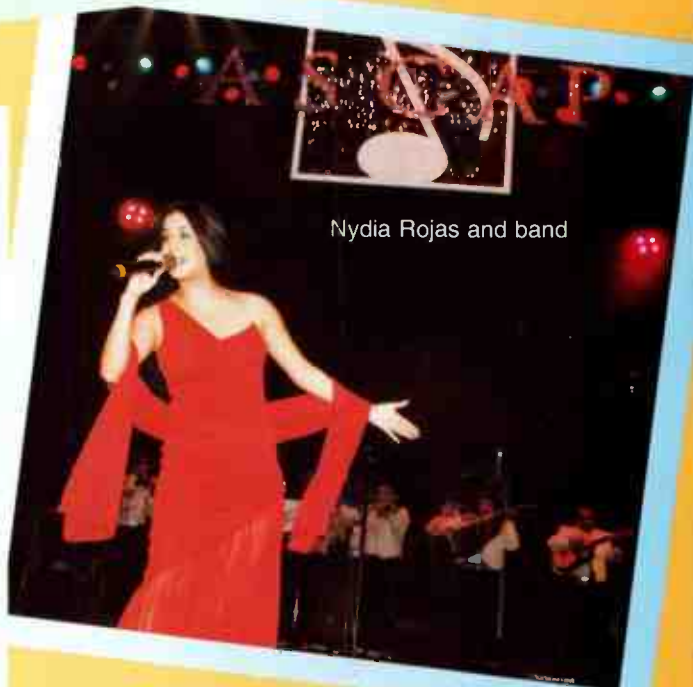
Continued From Page 6

Awards to the top writers and publishers were presented in six categories: Pop/Balada, Tropical/Salsa, Merengue, Rock en Español, Tex/Mex and Regional Mexican, with the top song in each category receiving special recognition. The Pop/Balada song of the year was also "Asi Fue" written by Alberto Aguilera Valadez (Juan Gabriel). The Tex/Mex Song of the Year was "Pido" written by Jorge Luis Piloto and published by Lanfranco Music. The Regional Mexican song of the year was "Róbame un Beso" written by Fato and published by Vander Music/Edimusa, Inc.. The Tropical/Salsa Song of the Year was "No Me Conoces" written by Fernando Arias and published by Universal Music Publishing Group Sony/ATV Music Publishing. The Merengue Song of the Year was "El Frio de tu Adiós" written by Yaidelice Monrouzeau and published by Casa Editora Yaidelice. In the Rock en Español Category, the winning songs for Pop Rock and Rock Alternativo were "Sexy" written by José Luis Pardo and published by Universal Music Publishing Group and "Mr. P Mosh" written by Juan José Gonzalez and Alejandro Roso and published by EMI Music Publishing. The two winners for Canción Rock were "Niño Bomba" written by Juan José Gonzalez and Alejandro Roso, published by EMI Music Publishing and "El Muerto" written by Flavio Cienciarulo and published by El Leon Music Publishing, WB Music Corp.

Artists who performed were José Alberto "El Canario," Riesgo de Contagio, José Feliciano, and Nydia Rojas together with Mariachi "Aguila y Plata." The evening ended with a surprise tribute to Celia Cruz by Tito Puente and José Alberto "El Canario" in an all-star performance of "Guantanamera" joined by Johnny Pacheco, Sergio Vargas, Ray Sepúlveda, Joan Sebastian, Robert Avellanet, Raúl Acosta, Plastilina Mosh and Rita Moreno, among others. The Queen of Salsa herself, Celia Cruz, joined this spectacular group and graced all present with her talented performance. Needless to say, there was a whole lotta shakin' going on. See pages 36-37 for more of this year's Latin Award winners and other ASCAP Latin music news.



Tito taking off



Nydia Rojas and band



Jose Feliciano, performing in honor of Rudy Perez



1. Johnny Pacheco, Tito Puente, Celia Cruz and Joan Sebastian take a bow. 2. ASCAP Latin Publisher of the Year Universal Music Publishing Group President David Renzer, Universal's Maria Flores, Songwriter of the Year Rudy Perez, ASCAP's Vanessa Rodriguez and Warner/Chappell Music's Ellen Moraskie and Universal's Ivan Alvarez 3. ASCAP's Todd Brabec, Rock en Español award winner Plastilina Mosh's Juan Jose Gonzalez, presenter David Byrne and Plastilina Mosh's Alejandro Roso 4. EMI Music Publishing's Nestor Casona and Jodie Gleason, ASCAP's Alexandra Lioutikoff, Unilira Publishing's Lorena Bassano and writer Pieso Cassano. 5. Celia Cruz, Tito Puente,

Rita Moreno and Edward James Olmos. 6. Music Partnership Award winner Jesus Salas of the Spanish Broadcasting System and ASCAP CEO John LoFrumento. 7. Award winner Yaidelice Monrouzeau, who wrote the Merengue Song of the Year. 8. Pop writer winner Alfredo Matheus. 9. Chein Garcia, winner in the pop category. 10. Writer Rafael Lopez, ASCAP's Lioutikoff, writers Joan Sebastian and Miriam Valenti. 11. Songwriter of the Year Rudy Perez and Marilyn Bergman. 12. Members of Rock en Español winners Los Amigos Invisibles and David Byrne. 13. RMM's Marta Ibarra, ASCAP's Ana Rosa Santiago, artist Sergio Vargas and writer Raldy Vasquez.





THROUGHOUT HISTORY, IT HAS BEEN COMMON FOR KINGS TO SUPPORT THE ARTS.

IT'S OUR PRIVILEGE TO CONTINUE THE TRADITION.
CONGRATULATIONS TO THE 1999 EL PREMIO ASCAP WINNERS.



THE ASCAP PAYMENT SYSTEM EXPLAINED

Part Two: Turning Performances Into Dollars

This article is Part Two of a series designed to give our members a better understanding of the ASCAP Payment System. In the last issue, we looked at how ASCAP goes about licensing our customers. Future articles will look at how we track, identify, and value performances in different media, and how we collect international royalties.

to make sure all members receive what they earn in the fairest way possible."

There are billions of ASCAP-licensed performances each year and ASCAP is committed to paying our members on a fair, accurate and efficient basis.

Every performance picked up in ASCAP's survey generates a certain number of credits. Each credit is worth a certain dollar value. The number of credits for each performance depends upon several factors, most importantly:

- how the music is used (e.g., visual vocal, background, theme);
- where the music is used (e.g., radio, network TV, pay cable); and
- when the music is used (e.g., mornings, afternoons, evenings).

ber of ASCAP credits being processed for writers or publishers in a performance quarter into the total number of dollars available for distribution.



Peter Boyle

Effective with the 1999 June publishers' and July writers' distributions, ASCAP now calculates credit values on an annual rather than quarterly basis. This change eliminates the quarterly fluctuations in credit values based on when revenue is received during the year and the number of credits available for distribution in a quarter.

Peter Boyle, ASCAP's Vice President and Chief Economist, is responsible for overseeing the design of the ASCAP surveys and payment formulas to ensure their accuracy and fairness. "To do so," says Boyle, "we work very hard at continually fine-tuning the ASCAP payment system to arrive at the relative value of these performances of our members' works. Determining credit values on an annual rather than quarterly basis enhances the fairness of our distribution system as it eliminates these fluctuations and allows members to better predict their earnings."

A writer's or publisher's royalty check is determined by multiplying the number of credits earned for performances of his or her works during a quarter by the dollar value of a credit for that

quarter. For example, if a writer earned 10,000 credits for performances of her works in a three-month period and the value of one credit was \$4.95, the writer's royalty check would be \$49,500 (10,000 X \$4.95).

Generally, royalties for a single musical work, in any surveyed medium, are the product of the calculation on the next two pages.

METHODS OF PAYMENT

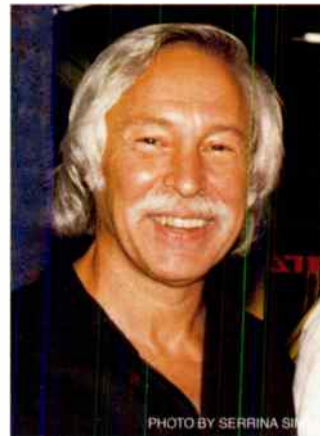
There are two methods of payments to ASCAP writers: The Current Performance Plan and the Averaged Performance Plan. Most writers choose to be paid on the 100% Current Performance Plan, which means they receive full value of their royalties for payments in the current distribution quarter. The Averaged Performance Plan replaced the "Four Funds" plan of distribution effective in the July 1999 writers' distribution. The Averaged Performance Plan averages the dollar value of performances over time. It is designed to smooth out fluctuations of distributions from quarter to quarter and to provide a steadier stream of income. The averaged Performance Plan insures that writers on this plan receive exactly the same amount as they would on the Current Performance Plan only they will receive these royalties over an extended period of time. For each member, distribution payments are based on a combination of current performance dollars (20%), 20 quarters or five year averaged dollars (60%) and 40 quarters or ten year averaged dollars (20%).

How does ASCAP figure out what a particular performance is worth?

ASCAP is guided by a "follow-the-dollar" principle in the design of its payment system. In other words, revenues collected from radio stations are paid out to those members whose works are performed on radio, revenues for network television are paid out for performances on network television, and so on. ASCAP tracks music use on these and other media and live venues to determine what works are performed and the appropriate writers and publishers to be paid.

Todd Brabec, ASCAP Senior Vice-President and Director of Membership, gives many seminars throughout the year to help members understand the payment system. "There are many steps in the calculation from performance to royalty check, but each step is important to arriving at the fairest and most objective payment," says Brabec. "I find that members who decide to deepen their understanding of the payment system, for whatever reason, end up seeing its logic. They realize it is designed

Monies to writers and publishers are paid out in separate distri-



Todd Brabec

butions covering the same performance periods and ASCAP divides the dollars available for distribution equally between writers and publishers.

Until recently, the dollar value of a performance credit was determined by dividing the total num-

TURNING PERFORMANCES

USE WEIGHT



LICENSEE WEIGHT



"FOLLOW THE DOLLAR" FACTOR



TIME OF DAY WEIGHT

Each type of performance is assigned a "use weight," which determines its value relative to other types of performances. Feature performances receive the highest weight at 100%. Theme weights range from 25%-60%. Underscoring is generally weighted at either 42% or 54% per 3 minutes. Advertising music (jingles) are weighted at 3%.

There are many different use weights outlined in ASCAP's weighting formula designed to assign relative values to the widest possible range of types of performance. For example, in the case of live symphony and concert performances, not only the length, or duration, but also the instrumentation will affect the number of credits a particular performance will generate (full orchestra, chamber work, etc.). Periodically, the ASCAP Board adjusts the use weights to reflect changes in the industry.

The licensee or "station" weight reflects the license fee paid by a radio, television, or cable station (or group of stations) and the number of hours in each survey of performances. The licensee weight is also referred to as the "hook-up" weight with respect to network television, reflecting the number of stations carrying a broadcast.

For example, performances of a song on a station that pays ASCAP \$500,000 in license fees annually would receive a higher value than the same performances on a station that pays us \$15,000 annually.

The median station weight is given a value of 1, with weights for stations paying more or less than the median license fee determined accordingly.

ASCAP also assigns "weights" based on license fees from other surveyed media, such as the Top 200 live concerts, tours, symphonic and chamber concerts, web sites, background music services, airlines, circuses and ice shows.

This factor ensures that the license fees that ASCAP receives from any medium are paid to writers and publishers for performances on that medium. In other words, the money received from cable is paid out for cable performances, etc. In the case of radio, ASCAP conducts separate surveys of country, Latin, jazz, urban contemporary, religious, classical, ethnic, and pop music stations so that the total monies collected from those genre-specific stations is paid to the writers and publishers of works with performances on those stations.

This "follow-the-dollar" system ensures that performance payments reflect what is actually being performed in each medium.

On television, the value of a performance can vary depending on the time of day or night or whether it takes place on a weekday or on the weekend, or holiday.

Just as the type of performance (e.g., theme, background) affects the value, the time of day during which the performance takes place also affects the value of a performance. For example, on network television, a prime time performance is weighted highest at 100%. Viewership is highest during prime time and stations generate the most revenue in those hours. The weight of a performance in the afternoon is 75%. The period with the fewest number of television viewers, the overnight period, generates the least amount of credits. Whether a show airs on a weekday, weekend, or holiday also affects the weight.

INTO DOLLARS

GENERAL LICENSING ALLOCATION

Fees collected from non-broadcast, non-surveyed licensees (bars, hotels, restaurants and the like) are applied to broadcast feature performances on radio and all performances on television, which serve as a proxy for distribution purposes.

Performances tracked on television and radio serve as an indicator of performances that take place at restaurants, bars and other licensees. It would be impractical to survey all general licensees of ASCAP's works. Basing the distribution of general fees on surveyed performances on radio and television proves to be the most cost-effective way to pay these performance royalties.

RADIO FEATURE PREMIUM

For radio only Songs that reach a certain level of radio feature credits in a quarter receive additional performance credits in that quarter for their radio success. These additional credits translate into increased royalty payments for writers and publishers of qualifying songs. These payments represent the increased licensing value to the repertory of frequently performed songs, such as current chart songs.

CREDITS

X

SHARE

X

CREDIT VALUE =

\$ROYALTY

When all of these factors are computed, we arrive at the number of total performance credits. After establishing the number of credits generated by a performance, the next step is to allocate these credits among all of the writers and publishers of the work based on the share each should receive. ASCAP is advised of the correct shares to be paid when members submit Title Registrations. For example, if two co-writers of a song share royalties equally, each will receive 50% of the total credits. Similarly, each writer's publisher will also receive 50% of the total credits. The final step is to multiply credits by the appropriate credit value to arrive at the royalty payment.

14th ANNUAL FILM

Top box office films such as *The Truman Show*, *There's Something About Mary*, *Mulan* and *The X-Files* movie and hit TV shows like "Star Trek: Voyager," "E.R.," "Seinfeld," "Veronica's Closet" and "Ally McBeal" dominated our popular culture in 1998, and ASCAP members created the memorable music for these and other hit films and television shows. ASCAP congratulates all of this year's award-winning film and television composers and writers for their wonderful work.



Composer Mark Snow accepting one of his three awards for the evening from "X-Files" creator/writer/producer Chris Carter, who's an ASCAP member himself.



FILM & TELEVISION AWARD PHOTOS BY LESTER COHEN

Quincy reacts to the comments of presenter Ray Charles.



Patti Austin performed "How Do You Keep the Music Playing", co-written by the Bergmans and Michel Legrand, produced by Quincy, which happens to be his favorite song.



Honoree Paul Gordon



Honoree Jonathan Wolff



Above. Senior VP and General Manager of 20th Century Fox Music Publishing, Inc. Mary Jo Mennella and Famous Music Corp's Ira Jaffe accepting their awards for "My Heart Will Go On" from *Titanic*.

In left photo, Bruce Broughton, an award winner for *Lost in Space*, who also co-presented the ASCAP Foundation Award to Buddy Baker, with ASCAP's VP of Film and Television Music Nancy Knutsen.



RealSongs' Doreen Dorion accepts an award on behalf of Diane Warren's "I Don't Want to Miss a Thing" from *Armageddon* from ASCAP's Jeanie Weems.



(l-r) The Tories' Jamie Wallam, Steve Bertrand and J.J. Farris, composer Michael Skloff and The Tories' James Guffee. The Tories are co-writers and performers of the theme from "Jesse."



Composers Michael Skloff and Piergiorgio Bertuccelli were recognized for *Veronica's Closet*.

& TV AWARDS



Stephen Schwartz (left) congratulates award winner Dan Foliart.



Oscar nominees David Zippel and Matthew Wikler received awards for their songs in *Mulan*.



ASCAP Senior Vice President Todd Brabec (center) congratulates honorees David Kurtz (left), and Jack Allocco.



Honoree Ray Colcord



Legendary jazz artist Benny Carter, left, congratulates composer Buddy Baker, who received the ASCAP Foundation Lifetime Achievement Award.



Henry Mancini Award recipient Quincy Jones is smooched by Patti Ausin (left) and Marilyn Bergman.



Honoree William Ovis



Honoree Christopher Stone



PRS composer John Powell, honored for *Antz*.



Mark Isham, who received an award for his score to *Blade*, is congratulated by Quincy.



Peter Fish, an honoree in the Most Performed Theme category is congratulated by ASCAP's Sue Devine (left) and Nancy Knutsen.



Charmed composers Tim Truman and Jay Gruska.



Film Honoree Nick Glennie-Smith (*The Man In The Iron Mask*) puts a choke hold on ASCAP's Nancy Knutsen.



ASCAP CEO John LoFrumento (2nd from left) presented awards to the *Star Trek: Voyager* crew: Jay Chattaway (left), Dennis McCarthy and David Bell.



1999 POP MU



Stevie Wonder and Marilyn Bergman present Joni Mitchell with the Founders Award and (inset) co-presenter Janet Jackson with Mitchell.

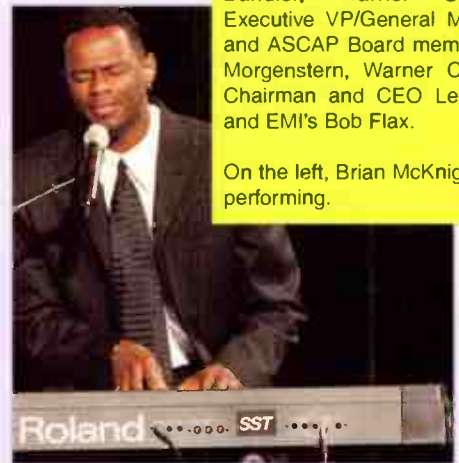


Above are PUBLISHERS OF THE YEAR: Pictured (l-r) are EMI CEO and Chairman Martin Bandier, Warner Chappell Executive VP/General Manager and ASCAP Board member Jay Morgenstern, Warner Chappell Chairman and CEO Les Bider and EMI's Bob Flax.



Above left, Award winners Beth Nielsen Chapman and Annie Roboff.

Above, Edgar Bronfman, Jr., award winner for "To Love You More," and ASCAP Sr. VP of Membership Todd Brabec.



On the left, Brian McKnight performing.



And on the left, EMI CEO and Chairman Martin Bandier and award winner Jimmy Jam.



Realsongs' Doreen Dorion, presenter LeeAnn Rimes and Songwriter of the Year honoree Diane Warren.



ASCAP's Roger Greenaway, Zomba's Richard Blackstone, Songwriter of the Year honoree Max Martin and Zomba's Neil Portnow.

MUSIC AWARDS



ASCAP's Ron Sobel, Rondor's Barbara Vander Lirde, Beth Nielsen Chapman, Rondor's Brenda Andrews, Annie Roboff and Fondor's Lance Freed.



Above, ASCAP's John Alexander, Universal Music Group's Donna Caseine, David Renzer, award winner Brian McKnight, Universal Music Group's Holly Greene and Betsy Anthony-Brodey, and ASCAP's Jeanie Weems.

Below, ASCAP's Lauren Iossa, Ty Lacy, Curtis Shaw, Billie Myers and ASCAP's Loretta Muñoz.



At left, ASCAP's Brendan Okrent with Wild Orchid's Renee Sandstrom, Stacy Ferguson and Stefanie Ridel.
Below, Herbie Crichlow, Songwriter of the Year honoree Max Martin and Eric Stefani.



You Captured the

TOP R&B SONG

Too Close

WRITERS: Raphael Saadiq, Bruce
 Hornby, David Robert L. Hughes, Ken Caillat,
 Damon Layton, Donald Miller, Jerome Murray,
 Jameson Sharpe, Kurt Waller
 PUBLISHERS: DeWitt Creative Productions,
 EMI Music Publishing, Slaughter Music,
 Universal City Music, Pure Love Music,
 U2 Oh Entertainment Inc.,
 Warner Chappell Music, Inc.,
 Wut Shuman A Do Music, Inc.

TOP RAP SONG

Déjà vu (Uptown Baby)

WRITERS: Walter Butler, Donald Lopez
 PUBLISHER: Universal Music Publishing Group

TOP DANCE SONG

Ray of Light

WRITERS: David L. Aronis (PRS), Christian
 Aris, Louis (PRS), Madeline Williams, Kenneth (PRS)
 PUBLISHERS: Aris Music Corp., Purple Star Ltd.,
 Warner Chappell Music, Inc., Web City Publishing, Inc.

TOP SOUNDTRACK SONG OF THE YEAR

Come With Me (from Godzilla)

WRITERS: John Bonham, Simon Patten, Corbin
 Mark Curry, Jimmy Page, Robert Plant
 PUBLISHERS: DeWitt Music, EMI Music Publishing, Division
 of Albert J. Isaacs Company

TOP ASCAP REGGAE

ARTISTS
 Beenie Man
 HepCat
 Bob Marley
 Ziggy Marley
 Shaggy

© ASCAP 1999



SONGWRITER OF THE YEAR
 Jermaine Dupri



PUBLISHER OF THE YEAR
 EMI Music Publishing

MUSICAL TRIBUTES TO



Edward Kennedy "Duke" Ellington
 100th Anniversary of his Birth



Marvin Gaye
 60th Anniversary of his Birth

R&B

A Rose Is Still A Rose

WRITERS: Brandon Ayle, Katie Brickett,
 John Bush, Lauryn Hill, John Houston,
 Keonah Withers
 PUBLISHERS: EMI Music Publishing, Enlightened
 Kins Music, Obverse Creative Music, Inc., Sony/ATV
 Tunes LLC, Strange Mind Productions, Universal
 Music Publishing Group, Withers Publishing

All My Life

WRITERS: Roy A. Brown, Jaid "John" Dabbs
 PUBLISHERS: Good Kinds Music Publishing,
 EMI Music Publishing, Hue Hue Dances Music,
 Two By Productions, Inc.

Anytime

WRITERS: Brian McKnight
 PUBLISHERS: Canceled Lurch Music, Luch Music,
 Lurch Music, Universal Music Publishing Group

Are You That Somebody?

[From Dr. Doolittle]
 WRITERS: Stephen Stills, Carole Gibb, Timbaland
 PUBLISHERS: Black Mountain Music, Eclecticious
 Music, J.C. Music Publishing, Inc., Virginia
 Beach Music, Warner Chappell Music, Inc.

The Boy Is Mine

WRITERS: L. Shava, Darius, Japen, Japen
 PUBLISHERS: EMI Music Publishing, Hensch Music

Friend of Mine

WRITERS: Anthony Derr, Shilo L.
 Johnson, J. Dale, Walter
 PUBLISHERS: Duke World Music, Inc., Four
 Music, Inc., Hensch Music, Sony/ATV Tunes LLC,
 Toney A. Jordan Music, Warner Chappell
 Music, Inc., Windweave

I Get Lonely

WRITERS: Jimmy Jam, Terry Lewis
 PUBLISHERS: EMI Music Publishing, Fly True
 Tunes

Let's Ride

WRITER: Marshall Jordan
 PUBLISHERS: Jansons Music Corp., Hudson-Jordan
 Music

Lut 2 Lut U

WRITERS: Anika, Angela, Baruch, Supton
 "Supton", Corbett, Timbaland
 PUBLISHERS: EMI Music Publishing, Mip A-Dot
 Music, Virginia Beach Music, Warner Chappell
 Music, Inc.

Make It Hot

WRITERS: Missy "Misdemeanor" Elliott,
 Timbaland
 PUBLISHERS: Mav Creation Music, Virginia
 Beach Music, Warner Chappell Music, Inc.

Money Ain't A Thing

WRITER: Jermaine Dupri
 PUBLISHERS: EMI Music Publishing,
 So So Def Music

Movin' On

WRITERS: Mark Anderson, David Barnett,
 Gary Wright
 PUBLISHERS: Universal Music Publishing
 Group, Warner Chappell Music, Inc.

My Body

WRITERS: Darrell "Delite" Allanby,
 Lincoln "Link" Broderick, Annette Robertson
 PUBLISHERS: 2000 Watts Music, Lou
 Robi Song, Warner Chappell Music, Inc.

My Little Secret

WRITERS: Stephen Stills, Carole Gibb, Steve
 Mansel, Neil
 PUBLISHERS: Air Control Music, Inc., BMG
 Songs Inc., EMI Music Publishing, Jive/Tri
 Starz AD Music, So So Def Music

Nice and Slow

WRITERS: Brian D. Casey, Jermaine Dupri,
 Michael Scott, Usher
 PUBLISHERS: BMG Songs, Inc., EMI Music
 Publishing, Shad AD Music, So So Def Music,
 Them Dazim Twins, V.R.I.V.

No, No, No

WRITERS: Robert Palmer, Cuban Cousins,
 Virginia Herbert
 PUBLISHERS: Phonogram Publishing,
 Warner Chappell Music, Inc.

Rain

WRITER: Brian Alexander Morgan
 PUBLISHERS: A Stolen People Music,
 Universal Music Publishing Group

Seven Days

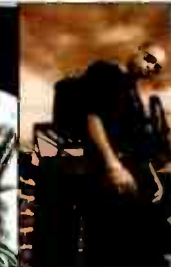
WRITER: Muth Pendleton
 PUBLISHERS: BMG Songs Inc., Zavi Music

The First Night

WRITERS: Jermaine Dupri, Marilyn McDonald,
 Tamara Savage, Pamela Sawyer
 PUBLISHERS: EMI/Jobete Music Publishing,
 Marlin Publishing, So So Def Music

The Only One For Me

WRITER: Brian McKnight
 PUBLISHERS: Canceled Lurch Music,
 Let's Have Lurch Music, Universal Music
 Publishing Group



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 Dan
 W
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 Nat
 Pub
 EMI
 Ent
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Rhythm of Soul.

Win' Bout It
 WRITERS: Darryl "Duke" Allards
 PRODUCERS: "Lone" Howard, Antonio Padonon
 PUBLISHERS: World Warner Music, Inc.
 Warner Chappell Music, Inc.

Of The World
 WRITERS: L. N. D. D. D. M.
 PRODUCERS: Phillip D. N. M.
 PUBLISHERS: EMI Music Publishing,
 Curb Publishing, New Line Entertainment

ne
 WRITERS: E. N. B. N. M. N. M.
 PRODUCERS: R. M. G. S. M. N. M.
 PUBLISHERS: R. M. G. S. M. N. M.

I Ya Want
 WRITERS: S. M. C. S. M. C. S. M.
 PRODUCERS: J. M. C. S. M. C. S. M.
 PUBLISHERS: J. M. C. S. M. C. S. M.

Make Me Wanna
 WRITERS: J. M. C. S. M. C. S. M.
 PRODUCERS: R. M. G. S. M. N. M.
 PUBLISHERS: R. M. G. S. M. N. M.

Get High Without You
 WRITERS: M. P. S. M. C. S. M.
 PRODUCERS: M. P. S. M. C. S. M.

d A Car
 WRITERS: S. M. C. S. M. C. S. M.
 PRODUCERS: S. M. C. S. M. C. S. M.

7
 WRITERS: S. M. C. S. M. C. S. M.
 PRODUCERS: S. M. C. S. M. C. S. M.

B A DJ
 WRITERS: R. M. G. S. M. N. M.
 PRODUCERS: J. M. C. S. M. C. S. M.
 PUBLISHERS: R. M. G. S. M. N. M.

Over Love
 WRITERS: S. M. C. S. M. C. S. M.
 PRODUCERS: S. M. C. S. M. C. S. M.

Let Me Go...Release Me
 WRITERS: D. M. C. S. M. C. S. M.
 PRODUCERS: H. M. C. S. M. C. S. M.

Until The Day
 WRITERS: R. M. G. S. M. N. M.
 PRODUCERS: R. M. G. S. M. N. M.

We Have The House Surrounded
 WRITERS: P. M. C. S. M. C. S. M.
 PRODUCERS: P. M. C. S. M. C. S. M.

You Only Have To Say You Love Me
 WRITERS: B. M. C. S. M. C. S. M.
 PRODUCERS: B. M. C. S. M. C. S. M.

RAP

Been Around the World
 WRITERS: D. M. C. S. M. C. S. M.
 PRODUCERS: D. M. C. S. M. C. S. M.

Let At Me Dog
 WRITERS: D. M. C. S. M. C. S. M.
 PRODUCERS: D. M. C. S. M. C. S. M.

Come Till November
 WRITERS: S. M. C. S. M. C. S. M.
 PRODUCERS: S. M. C. S. M. C. S. M.

It's All About The Benjamin
 WRITERS: S. M. C. S. M. C. S. M.
 PRODUCERS: S. M. C. S. M. C. S. M.

Money Power & Respect
 WRITERS: S. M. C. S. M. C. S. M.
 PRODUCERS: S. M. C. S. M. C. S. M.

Romeo and Juliet
 WRITERS: S. M. C. S. M. C. S. M.
 PRODUCERS: S. M. C. S. M. C. S. M.

Second Round K.O.
 WRITERS: S. M. C. S. M. C. S. M.
 PRODUCERS: S. M. C. S. M. C. S. M.

Swing My Way
 WRITERS: S. M. C. S. M. C. S. M.
 PRODUCERS: S. M. C. S. M. C. S. M.

The Party Continues (Video Version)
 WRITERS: S. M. C. S. M. C. S. M.
 PRODUCERS: S. M. C. S. M. C. S. M.

Victory
 WRITERS: S. M. C. S. M. C. S. M.
 PRODUCERS: S. M. C. S. M. C. S. M.

What You Want
 WRITERS: S. M. C. S. M. C. S. M.
 PRODUCERS: S. M. C. S. M. C. S. M.

MARILYN BERGMAN | PRESIDENT & CHAIRMAN OF THE BOARD

**ASCAP Congratulates
 Our 1999 Rhythm & Soul Award Winners.**

ASCAP 
 WHERE MUSIC BEGINS™

www.ascap.com



RHYTHM & SOUL AWARDS

RHYTHM

This year's Rhythm and Soul Awards event featured many electrifying performances, including those by Gordon Chambers (at left), Antoinette Roberson, DMX, Ivan Matias, Dave Hollister, Kelly Price, Stevie J. and Chameleon and the House of David Gospel Choir.



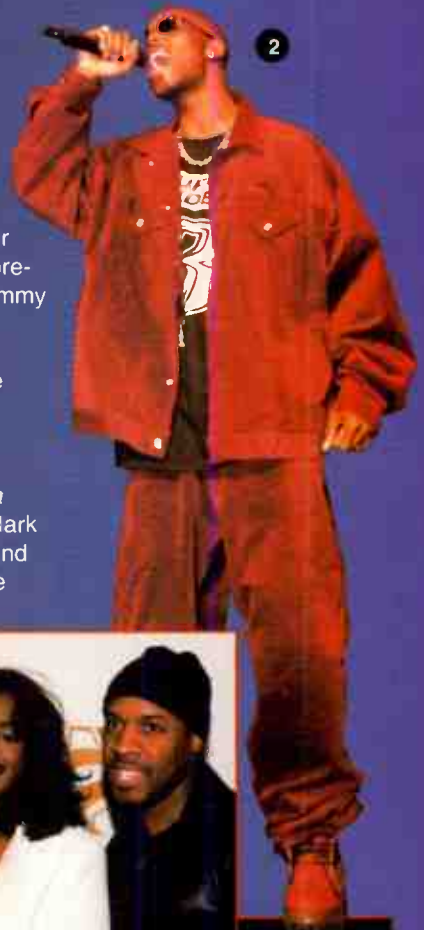
Jagged Edge



Reggae sensation Beenie Man, award winner for Top Reggae Song of the Year, and ASCAP's Bill Browr.



1. Anthony Dent with Tamara Savage, co-writer of Monica's "First Night" and Whitney Houston's "Heartbreak Hotel."
2. DMX performing.



3. Antoinette Roberson and Michael Beardson. 4. Marilyn Bergman, Songwriter of the Year Jermaine Dupri and Award co-presenter L.A. Reid. 5. ASCAP's Jimmy Maynes and Stevie J. 6. Performers during the Marvin Gaye tribute included (l-r) Dave Hollister, Kelly Price and Ivan Matias. 7. Missy "Misdemeanor" Elliott and ASCAP's Ian Burke. 8. Award winner for the *Godzilla* soundtrack's "Come With Me" Mark Curry, ASCAP's Charis Henry and Stephen Jackson. 9. Nona Gaye and ASCAP's Jeanie Weems. 10. Brian McKnight and Jermaine Dupri. 11. Paul Ellington and ASCAP's Esther SanSaurus.



NEW MEMBERS

SOLE

A self-described tomboy, Solé grew up in Kansas City, Missouri hanging out with her brothers who loved to rhyme along to The Sugarhill Gang, L.L. Cool J, Eric B., Rakim and KRS-One. Not content to be just one of the boys, however, Solé started a duo called Devine with a girlfriend and began to achieve success at local talent shows. As she matured as an artist, she caught the attention of Chris "Tricky" Stewart who signed her to his Red Zone Entertainment as a singer. After a guest appearance on Red Zone artist JT Money's "Who Dat," which helped propel the track to #1 on *Billboard's* Hot Rap singles, she was well on her way. Solé's debut album, *Skin Deep*, released on Dreamworks Records, reveals her true talent, offering up party jams as well as relationship dramas. Guest performers featured on the album include JT Money, Montell Jordan, Big Gipp of Goodie Mob, Xscape's Kandi Burruss and many others.



TOILET BOYS

Fronted by the trashy, tarty, totally androgynous Miss Guy, the Toilet Boys mix rock guitar heroics and glamour as they continue the great legacy of makeup wearing rockers such as David Bowie, the New York Dolls and Kiss. And Miss Guy knows a thing or two about makeup, having been a makeup artist for Deborah Harry and others. The band evolved out of Miss Guy's drag act at New York's Squeezebox, where Guy was also a DJ. The band, who just released their first full-length album, *Living Like A Millionaire* (R.A.F.R. Records), has opened for The Donnas, D Generation, Rancid, Motorhead, and has been given the thumbs-up from fellow shocker Howard Stern, who has played the group's music and frequently featured the band's members on his show.



JO DEE MESSINA

These songs are very survival-oriented,” says the two-time CMA Award nominee Jo Dee Messina about the songs on *I’m Alright*, her already gold sophomore album. The survival theme that runs through many of the songs on Messina’s new Curb Records release is a reflection of Messina’s strong-willed attitude towards her art. When she graduated from high school in Massachusetts, Messina struck out for Music City, determined to make her mark on country music. By staying focused on her love for music and gaining inspiration from her idols, the equally strong-willed Reba McEntyre and Dolly Parton, Messina eventually landed a Curb Records deal. Her first, self-titled album yielded the breakthrough hits “Heads Carolina, Tails California” and “We’re Not in Kansas Anymore.” And although she easily stepped into the role of next superstar, circumstances conspired to undermine the ground she’d gained and Messina teetered on the brink of bankruptcy. But as always, music proved to be her salvation. “I’m Alright,” co-produced by Byron Gallimore and Tim McGraw,” has already enjoyed two number one singles: “Bye, Bye” and the title track.



MDO

They’re back and better than ever. MDO is actually the latest chapter in a group evolution that began in the late 70’s as Menudo – the most successful Latin juvenile group of its time that enjoyed popularity among youngsters all of the world. As a result, Puerto Rico’s Menudo went on to record a number of award-winning albums in English, Spanish, Portuguese and Italian, among other languages. Now, MDO, updated with an innovative look and sound for the 90’s, has released a

new album, *Un poco mas*, on the Sony Latin label. The album’s first single, “No puedo olvidar,” is a romantic song written by group members Abel Talamantez and Alexis Grullon, in collaboration with songwriter Tomas Torres. Actually, the song isn’t really single, as it was released in two formats – one as a ballad and the other as an up-tempo pop song.

BRIAN SEYMOUR

Growing up in Red Bank New Jersey, Brian Seymour began writing songs at an early age. So when he hit college, he was more than prepared to play in the bars and coffeehouses around Philadelphia where he attended school. Studying art history, Seymour learned how an artist is able to best communicate by using tangible, universal themes and began to write songs that, like the best stories, reveal more with each listening. Seymour has released two independent CDs, *The Big House* and *Up Before the Sun*, and recently completed a demo of four songs which was embraced by Philadelphia’s WXPB and led to Seymour playing in July at XPN’s Annual Singer/Songwriter event in front of 10,000 people. Seymour has also been chosen as one of the top 12 D.I.Y. artists in *Performing Songwriter* magazine.



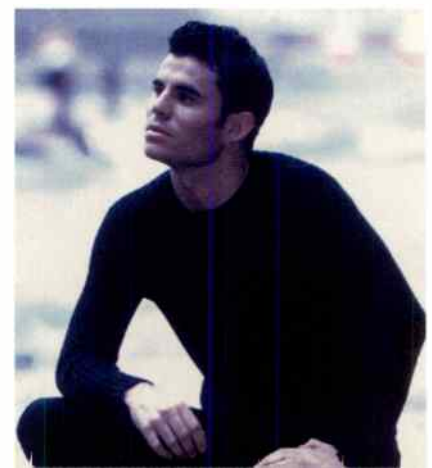
PHOTO BY LAUREN LYONS



PHOTO BY SAMANTHA MORAVILLE

SPOTTISWOODE

In the early 90’s, Spottiswoode was the leader and principal songwriter of the zimmermans, a band which toured widely and released two albums. In 1998, however, he decided to stir things up a bit and formed a six-piece rock band collectively known as Spottiswoode and His Enemies. Spottiswoode’s 1998 album, *Ugly Love*, was widely praised: “Genius” wrote *The New Yorker*. “It achieves an astringent beauty,” said *The Washington Post*. Described by some as a cross between Tom Waits, Leonard Cohen and David Bowie, Spottiswoode’s music caught the ear of ASCAP, who invited Spottiswoode to perform at the Society’s showcase earlier this year at the Sundance Film Festival, where he was a big hit. Although still surrounded by his Enemies, Spottiswoode is fast making many new friends.



JAVIER

Born in Spain, the 22 year-old Javier has now hit American shores with plenty to say. Like some of the other top Latin artists that are making their mark in today’s market, Javier’s music transcends language barriers by revealing deeply-felt lyrics, lush sounds and plenty of passion for life. *Lucha Y Veras*, his first album released on Caiman Music includes ten tracks written by Javier, Roberto Morales and Christian de Walden. The combination of three very accomplished Latin songwriters working together has resulted in a unique album with a distinguished romantic pop sound. The album, produced by Roberto Morales and Christian de Walden, is also the first multimedia CD to be launched in the Latin market. In addition to ten songs, the CD also includes a music video, interactive games and a live interview with Javier.

ASCAP Showcases Latin Repertory At MIDEAM Americas '99 Convention



Derek López performing

ASCAP Presenta Su Propio Repertorio En La Convencion MIDEAM Americas '99

El departamento latino presentó un showcase de su propio repertorio latino en la convención de MIDEAM Americas en Miami Beach, FL que se llevó a cabo en el "Shadow Lounge" el 23 de junio. Various géneros de la música latina se presentaron durante el showcase incluyendo, Pop, Salsa, Rock en Español y Jazz. Los miembros que tocaron incluyeron Dérek López, parte de la familia de Universal Music Publishing; Javier, artista de música pop con la disquera Caiman Music; Latin Jazz Crew, grupo local de Miami firmandos con Sunset Records; Robert Avellanet, artista de música salsa firmado con RMM, y cerrando la presentación fue el grupo de Rock en

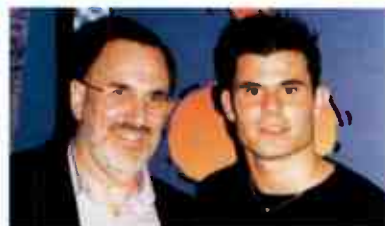


Editor of Music & Copyright Phil Hardy, ASCAP's John Alexander and PRS CEO John Hutchinson

Español, Vallejo, de Austin, Texas. El showcase fue muy recibido por los delegados de MIDEAM y los socios de ASCAP que asistieron y fue considerado uno de los más populares de la convención.



ASCAP's Alexandra Lioutikoff, new ASCAP member Robert Avellanet, ASCAP's Ana Rosa Santiago and John Alexander.



John LoFrumento and new ASCAP member Javier.

The Latin membership department presented a showcase of its own Latin

held on June 23rd at the Shadow Lounge. Various genres of Latin music were presented at the showcase including: Pop, Salsa, Rock en Español and Jazz. The members that performed included Derek Lopez, part of the Universal Music Publishing family; Javier, pop artist with the Caiman Music record label (see article on page 35); Latin Jazz Crew, a local band from Miami signed with Sunset Records; Robert Avellanet, a salsa artist with RMM Records; and closing the show, Vallejo, a rock band from Austin, Texas. The showcase was well received by the MIDEAM delegates and the ASCAP membership that attended and it was considered one of the most popular showcases of the convention.



SPEAKING AT MIDEAM: ASCAP CEO John LoFrumento spoke at a press reception at this year's MIDEAM Americas Convention in Miami to discuss ASCAP's technology initiatives. Pictured at the reception (l-r) are LoFrumento and Editor in Chief of *Music Week* MBI Steve Redmond.

repertory at the MIDEAM Americas '99 Convention in Miami Beach, Florida,



ASCAP's Vanessa Rodriguez (center) with members of Vallejo from Austin, Texas.

1999 Latin Award winners continued from page 20

SALSA

"El Aguila" written by Manolito Simonet Perez (SGAE) (published by Manzana Ediciones Musicales S.L., SGAE); "Aliviame" written by Ricardo Montaner (SGAE) (EMI April Music, Inc.); "Esa Parte De Mi Perdona" written by Osvaldo Muñoz (PMC La Editora); "Nina Bella" written by Yoel Henriquez (EMOA Music Publishing Inc.); "Que Se Lo Lleve El Rio" written by Rodolfo Barrera (Lida Socapi Music Publishing); "Se Necesita Un Milagro" written by Domingo Quiñones (Caribbean Waves Music Inc.); "Si Pudiera Volviera a Verte" written by Rafael Monclova (PMC La Editora and Samalea

Songs); "Vuelvo a Nacer" written by Myriam Valentín (Universal Music Publishing Group); "El Amor Nunca Pregunta" written by Rudy Pérez and Adrian Posse (Del Angel Music, Rubet Music Publishing, Inc., Universal Music Publishing Group, WB Music Corp)

MERENGUE

"Así Fue" written by Alberto Aguilero Valadez (BMG Songs, Inc.); "Como Duele" written by Raldy Vasquez (Caribbean Waves Music Publishing, Viorli); "Corazoncito" written by Banchy Serrano (Sony/ATV Discos Music Publishing); "Lo Quiero Olvidar" written by Bonny Cepéda (Brokyunion Music Publishing); "Nadie Se Muere" written by Orlando Santana (J&N Publishing); "Para Darte Mi Vida" written

by Victor Victor Rojas (SGAE) (Flamboyant Publishing (SGAE), WB Music Corp.); "Perdoname, Olvidalo" written by Alberto Aguilero Valadez (BMG Songs, Inc.); "Que Loco" written by Rafael López (Right Melody Music Publishing); "Tu Ojos Son" written by Armando del Valle (EMD Music Publishing)

POP/BALADA

"A Pesar de Todos" written by Ana Gabriel (SACM) (Sony/ATV Music Publishing); "Contigo (Estar Contigo)" written by Sylvia Riera Ibañez and Bebu Silvetti (SGAE) (After Fifty, EMI April, Inc., PSO Limited); "Esperanza" written by Chein García Alonso and Enrique Iglesias (EMI April Music, Inc., Universal

Warner/Chappell Sponsors A Latin Songwriters In The Round

ASCAP publishing member, Warner/Chappell Music, presented a Latin Songwriters in the Round at Power Studios in Miami on May 4th. The round featured ASCAP writer Alfredo Matheus, last year's El Premio ASCAP winner of "Lloran las Rosas," singer/songwriter,

Franco de Vita, whose musical works are represented by ASCAP in the United States and Juan Carlos of the Rock en Español band, Fulano de Tal. Several Latin industry professionals and young composers were present for this exciting round of Latin music.

Warner/Chappell Auspicia Una Noche De "Songwriters In The Round" Latino

Warner/Chappell Music, editora de ASCAP, presentó sus propios compositores latinos en una noche de "Songwriters in the Round" en los Power Studios en Miami el día 4 de mayo. Participando en la presentación fueron compositor de ASCAP, Alfredo Matheus, el ganador de un Premio ASCAP por la canción "Lloran las

Rosas" y cantautor, Franco de Vita, cuyas obras están representadas por ASCAP en los Estados Unidos y el también cantautor Juan Carlos del grupo rock en español, Fulano de Tal. Varios profesionales latinos de la industria y compositores jóvenes asistieron a esta noche latina tan exitosa.

Benito De Jesús Honored At Puerto Rican Broadcasters Convention

Benito de Jesús, an ASCAP writer member from Puerto Rico, was honored with the "Rafael Hernandez" Award at the annual Broadcasters Convention held in Puerto Rico in May. It is the first time the Conventions' organizers have honored a composer for his musical career and contribution to the country's music industry. All of the most important radio professionals attended this luncheon where Benito de Jesús proudly accepted his award.



Pictured (l-r) are Peermusic's Hiram Negrón, ASCAP's Camille Mileo, Executive Director of the Puerto Rico Radio Broadcasters Association Jose Ribas, honoree Benito de Jesús, President of the Puerto Rico Radio Broadcasters Association Joe Pagan and ASCAP's Ana Rosa Santiago.

Honran A Benito De Jesús En La Convencion De Radiodifusores De Puerto Rico

El compositor Benito de Jesús, compositor de ASCAP, fue honrado con un premio en la convención de radiodifusores de Puerto Rico, que se llevó a cabo desde el 29 de abril hasta el 1 de mayo. Es la primera vez que los organizadores honran a un compositor por su trayectoria musical y su contribución hacia la industria de la música del país. Todos los profesionales de la radio asistieron a este almuerzo donde Benito de Jesús aceptó su galardón.

ASCAP Expands Its Presence In The Dominican Republic

Taking advantage of the "Festival del Presidente," ASCAP's Latin membership department visited the Dominican Republic in order to offer an informative panel to all of the Dominican members. This panel took place at the Hotel Melia in Santo Domingo and was comprised of several music professionals, including: Carmen Alfanno, Director of Sony / ATV Music Publishing, Hiram Negrón, General Director of Peer Music, Puerto Rico and Dominican Republic, Pedro Felex, Director of ONDA, Maxi Vargas, President of the newly established SGACEDOM (General Society of Composers, Authors and

Publishers of the Dominican Republic), along with ASCAP Senior Latin Membership Representative for Puerto Rico and Dominican Republic, Ana Rosa Santiago. Moderating was Alexandra Lioutikoff, Assistant VP of the Latin Membership Department.

This panel was well received by the local membership and informed and guided all of the Dominican members that attended about the steps involved in registering their music and collecting royalties with ASCAP.

ASCAP Extiende Su Presencia Por La República Dominicana

Aprovechando el Festival de Presidente, el departamento Latino de ASCAP visitó la República Dominicana para ofrecer un panel informativo a todos los compositores dominicanos que se dieran cita allí. Este panel se llevó a cabo en el Hotel Malia en Santo Domingo: estuvo compuesto por profesionales de la industria entre ellos Carmen Alfanno, Directora de Sony/ATV Music Publishing, Hiram Negrón, Gerente General de Peermusic, Puerto Rico y la República Dominicana, Pedro Félix, Director de ONDA, Maxi Vargas, Presidente de la nueva sociedad formada en la República Dominicana, SGACE-

DOM (Sociedad General de de Autores, Compositores y Editoras de la Republica Dominicana), y Ana Rosa Santiago, Representante Gerente de Membresía Latina de ASCAP para Puerto Rico y la República Dominicana. El panel fue moderado por la Vice Presidente Asistente, Alexandra Lioutikoff.

Este panel estuvo muy concurrido y por lo tanto se logró el objetivo de informar e instruir a todos los compositores dominicanos en cuanto a los pasos a seguir para registrar sus canciones y coleccionar sus regalías con ASCAP.

Music Publishing Group); "La Copa de La Vida" written by Desmond Child and Robi Draco* (Desmophobia, Universal Music Publishing Group); "Lloran Las Rosas" written by Alfredo Matheus (Rubet Music Publishing, Universal Music Publishing Group); "Lo Mejor De Mi" written by Rudy Pérez (JKMC Music Publishing, Inc. Universal Music Publishing Group); "My Heart Will Go On" written by James Horner and Will Jennings* (Famous Music Publishing, TCF Music Publishing Inc.); "Para Llorar" written by P. Cassano and Ricardo Montaner (SGAE) (EMI April Music, Inc., Unilira Edizioni Musicali); "Vuelve" written by Franco De Vita (SACVEN) (Sony/ATV Music Publishing)

TEX/MEX

"Como Te Voy a Olvidar" written by Jorge Mejia Avante (SACM) (Edimonsa); "Por Ti" written by Joan Sebastian (Vander Music/Edimusa, Inc.); "Quiero Ser" written by Jorge Mejia Avante (SACM) (Edimonsa); "Robama Un Beso" written by Joan Sebastian (Vander Music/Edimusa, Inc.); "Te Seguire" written by Edel Ramírez (Mafiola Music, Sony/ATV Discos Music Publishing)

REGIONAL MEXICANO

"Casas de Carton" written by Al Primera (SACM) (EMLASA, Universal Music Publishing Group); "Deja Que Te Quiera" written by José Guadalupe Esparza (SACM) (Vander Music/Edimusa Inc.); "Directo Al Corazon" written by Fato (SACM) (Vander

Music/Edimusa Inc.); "Gracias Por Tanto Amor" written by Joan Sebastian (Vander Music/Edimusa Inc.); "Nos Estorbo La Ropa" written by Teodoro Bello (SACM) (SACM Latin Copyright, Inc.); "Porque Te Conoci" written by Adolfo Angel Alba (SACM) (SACM Latin Copyright, Inc.); "Que Bonito" written by Manuel Eduardo Castro (SACM) (Pacific Latin Music Copyright); "Avientame" written by Catarino Leos (SACM) (Leo Musical, Universal Music Publishing Group).

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NASHVILLE NEWS

NOT MISSING A THING: Terri Clark (left) and Michael W. Smith (far right) stopped by ASCAP's #1 Club Party in Nashville to congratulate Mark Chesnutt and Diane Warren on the #1 smash hit "I Don't Want To Miss A Thing."



(Above left) FEELING FOREVER: "How Forever Feels" recently enjoyed six weeks at #1. Celebrating the song's success are (l-r) songwriter Wendell Mobley, artist Kenny Chesney, ASCAP's Connie Bradley and songwriter Tony Mullins.

(Above) BUILDING BRIDGES: Terri Clark, Karen Staley and Jann Arden hosted a benefit that raised more than \$7,000 to benefit Bridges, a nonprofit organization aiding victims of domestic violence across Middle Tennessee. Pictured (l-r) are Arden, Clark, ASCAP's Ralph Murphy and Staley after their performance at Gibson Caffe and Gallery.

(At left) SOUTH 65: ASCAP's Mike Doyle (left) and Connie Bradley with John Briggs (right) welcome Lance Leslie and Stephen Parker of Atlantic Records recording act South 65 as new writer members.

ON THE MONEY

Writer/artist Phil Vassar recently celebrated his third #1 single, "Right On the Money." Pictured (l-r) at a special reception honoring the achievement are artist Alan Jackson, who performed the song, ASCAP's Connie Bradley and Vassar.



(Right) IN THE STATION: ASCAP's Dan Keen (center) met with MCA Newcomer Rebecca Lynn Howard (left) and "No Future in the Past" writer Carl Jackson after their performance at Nashville's Station Inn.

(Below) YOU WON'T EVER BE LONELY: At ASCAP Nashville's Number One Club Party, Brett Jones, right, presents RCA recording artist Andy Griggs with the guitar used to collaborate on their number hit song, "You Wc'n't Ever Be Lonely," published by Famous Music and Mo Fuzzy Dice Music.



PREMIERE PLAYER AWARDS: ASCAP's Connie Bradley and Ralph Murphy attended the Premiere Players Awards in Memphis hosted by the local NARAS chapter. Pictured (l-r) Executive Director of NARAS Michael Greene, John Hornyak of Memphis, ASCAP's Connie Bradley and Ralph Murphy, and Sam Phillips.

RADNEY FOSTER

Radney Foster knows a thing or two about suffering for his art. While preparing work on his third solo album in 1994, his personal life went into a tailspin. A bitter divorce with his first wife was compounded with the news that she was marrying a French man and moving her and Radney's son to France. "The creative process came to a grinding halt," says Foster, reflecting on that painful period. "I spent a year and a half trying to keep my son in the country.

Then as my son entered first grade in France, I tried to figure out how I could get there as much as I could. So I took some guys from Euro-Disney out to lunch and asked them for a regular gig in France and they went for it. It was great. I would go and play and use their house band." Foster's ingenuity in maintaining a close relationship with his son paid off. But while his energies were focused on the changes

in his personal life, his professional life also came to a crossroad.

Foster, who had achieved success with three hit-laden albums put out by his original duo, *Foster & Lloyd* and

then with two fine hybrid country solo albums, found himself writing increasingly personal songs that strayed from much of Nashville's formula, both musically and lyrically. "It was so cathartic to write about this stuff," he says. "I went through so many changes, my "give a @#\$\$ meter" went completely to zero." After a suggestion from Arista Nashville's A&R head, Tim DuBois, Foster took his collection of new material to Arista Austin, who embraced his new sound – a mix of pop, rock and soul that was closer to Foster's heart.

"What happened is that I took a really big left turn, and country took a really big right turn," says Foster.

Now Foster is back on solid ground, both emotionally and professionally. He is married again with a new child and his excellent new album, *See What You Want to See*, is one of his best, featuring some special guests such as Abra Moore and Darius Rucker.

Although he still lives in Nashville, Foster has reconciled the realities of being a songwriter who now follows his muse more often than the money. He says: "There are really two Nashvilles. There is the one that is the country music industry, whose job it is to get an artist's song to be number one on the country charts, and the country charts alone, and selling a whole lot of records at Wal-Mart. Which is okay. This is what they do and they are really focused on doing that. Like finding the next Alan Jackson or Brooks and Dunn or Reba McEntyre. And it goes through times when it is really narrow, like it is right now, to times when it is really broad, like it was in the late Eighties when they let guys like Foster & Lloyd, Dwight Yoakam, Steve Earle and Nancy Griffith and K.D. Lang make records. But then the parameters got so narrow that nearly all of those artists moved over to the rock, pop, folk genre.

"Then the other side is this incredibly creative songwriting community," Foster continues, "that nurtures itself and grows songwriters and they really don't care what kind of format their songs "cut" in or even what kind of format you get the deal in. It's about the songs."



PHOTO BY ENLACHO YOUNG

PHOTO BY DANNY CLINCH



THE ATOMIC FIREBALLS

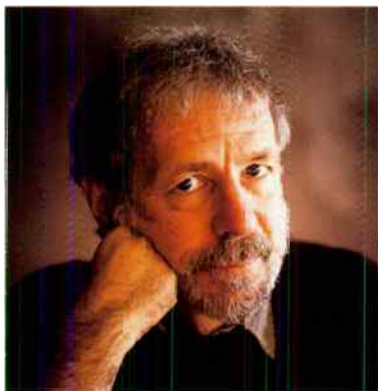
Sometimes more is more. Just ask Detroit's The Atomic Fireballs, an octet ranging in ages from 21 to 41, who have converted new fans across the country with non-stop touring and a large, Internet-fueled fan base. At home sharing a stage with both industrial rock bands and swing bands, as they did on their East Coast stint on the 1998 Vans Warped Tour, the Fireballs have a mix of influences ranging from Wilson Pickett to the Specials to Parliament-Funkadelic. Leading the band is the charismatic vocalist and chief songwriter John Bunkley, whose passionate delivery, inventive phrasing and distinctive raspy voice make witnessing this band live an unforgettable experience.

The band's Lava/Atlantic debut, *Torch This Place*, captures the group in its finest form on such tracks as "Man With the Hex," "Mati Hari" and "Swing Sweet Pussycat." The latter song will also appear on a soundtrack to a Fall Warner Brothers film starring Matthew Perry and Neve Campbell. Another highlight for the Fireballs will be their appearance on a forthcoming multi-artist tribute to Frank Sinatra. For their dynamic handling of the timeless "Luck Be A Lady," the group was joined in the studio by famed Grammy-winning producer Arif Mardin. Look for the band as they hit the road in September on a tour courtesy of *Playboy*.

JESSE WINCHESTER

Jesse Winchester, one of America's best-known musical expatriates, is back. No, he still lives in Quebec, where he went in 1969 rather than serve in Vietnam, but he has returned to recording with his first new album in eleven years, *Gentleman of Leisure* (Sugar Hill). Despite the title, *Gentleman* is the fruit of a great deal of effort, particularly in the songwriting. Winchester's reputation for songcraft was established way back in 1970, with his self-titled debut that featured such oft-covered classics as "Yankee Lady," "Biloxi" and "The Brand New Tennessee Waltz." The new album - with guest appearances by Steve Cropper, Vince Gill and the Fairfield Four maintains the Winchester standard of soulfulness and craft.

Surprisingly, Winchester never actually set out to become a songwriter. The Memphis-bred artist's original goal was "to be like Steve Cropper - a white boy playing R&B guitar." It was only after Jesse's arrival in Quebec that he tried his hand at creating songs. "I had so little to do in the dead of winter," he recalls, "that I just sat in my room and began writing songs." He adds sardonically, "There was nothing else to do but watch



hockey on TV, but I couldn't pick out the puck on my screen, I didn't know the rules and I couldn't find anyone who spoke English to explain it to me."

Through the years, Winchester has always continued to write, particularly with the Nashville market in mind, and has enjoyed cuts by the Mavericks, Reba McEntire, Wynonna and the New Grass Revival. Now that he's about to hit the road for the first time in over a decade, Winchester admits to some jitters: "It's very scary. I now spend my days remembering the lyrics, but it seems to come back easily"



CHRIS SMITHER

Veteran singer/songwriter Chris Smither's brand of bluesy folk, as illustrated by his acclaimed new release, *Drive You Home Again* (Hightone), has made him one of the darlings of the Americana radio format in recent years. Along with that hard-won success, Smither, much to his own surprise, now finds himself entering the world of film music. Last year, Emmylou Harris was asked to record a new version of Smither's "Slow Surprise" for the soundtrack album of *The Horse Whisperer*. "The album sold so well, and it was a nice break for me," says Smither. "But I learned that placing songs in movies is such an incredibly long and involved waiting game, that it makes placing songs on other people's albums almost easy by comparison."

Recently, Smither also composed his first film score, for the 30-minute short subject, *The Ride*, directed by John Flanders, a longtime Smither fan. The film, which has won praise at various film festivals, concerns a Smither-like performer, temporarily burnt out about his career, who picks up a deaf hitchhiker in his car. "I went into it, not expecting a whole lot, but it really whet my appetite and I would love to go in and work on a big movie." Describing the difference between songwriting and film scoring, Smither says: "My own stuff comes out of a blank place, whereas with film I've been given a direction, there's already a goal."



THE GRAVEL PIT

After forming in New Haven, Connecticut and quickly achieving "local hero" status, The Gravel Pit moved to Boston to unleash their "brainy garage pop." The denizens of Beantown ate it up like so much candy and in 1996, the band won two Boston Music Awards: Best Local Album for their *The Gravel Pit Manifesto* and Best New Band. Now their new album, *Silver Gorilla* (Q-Division), once again produced by the stalwart Boston producer Mike Dennee (*Aimee Mann*, *Jen Trynin*, *Letters to Cleo*), has raised the bar on what a pop song should deliver. Alternately intelligent, rocking, witty and soulful, the band's music is a freight train of fun, featuring Jed Parish's burly vocals and Farfisa organ fingerings and a dynamic band (bassist Ed Valauskas, guitarist Lucky Jackson and drummer Pete Caldes) who know how to kick, in the parlance of our times, butt. Touring in support of the album, the band has recently opened up for Superdrag and the Barenaked Ladies, while gaining airplay around the country for the utterly infectious "Favorite."



WE'D LIKE TO THANK THE MEMBERS OF THE ACADEMY...
 On Oscars Eve, Film Composer Academy Award Nominées
 and Special Guests Gather for the Annual SCL Reception



The Society of Composers and Lyricists, ASCAP and BMI co-sponsored their annual reception honoring the nominees in the three Academy Award Music categories on the eve of the Academy Awards show this year. Held at the home of ASCAP Board member John Cacavas and Bonnie Cacavas in Beverly Hills, this year's gathering included several nominees and special guests. Pictured at the top of the page at the party are (l-r) APRA composer David Hirschfelder (*Elizabeth*), David Zippel (*Mulan*), ASCAP's Pamela Allen, Marc Shaiman (*Patch Adams*), SCL



President Mark Watters, Matthew Wilder (*Mulan*), ASCAP's Nancy Knutsen and Diana Szyskiewicz, Hans Zimmer (*A Thin Red Line* and *Prince of Egypt*) and Bonnie and John Cacavas. Pictured above, left, at the reception are composer David Hirschfelder, his wife Debbie, ASCAP's Knutsen, composers David Zippel and Hans Zimmer and above, right, Hirschfelder and film director Shekhar Kapur (*Elizabeth*). David won both a BAFTA and an APRA award for his score to *Elizabeth*.

SCL PHOTOS BY HENRY DILTZ



PHOTO BY ROBERT HALE

INDEPENDENTS DAY CELEBRATION

ASCAP was a Bronze Sponsor of this year's Los Angeles Independent Film Festival. Pictured at the closing night celebration on April 20 are (l-r): ASCAP's Kevin Coogan, LAIFF Managing Director Linda Rattner, ASCAP's Pamela Allen, and Robert Faust, founder and Festival Director of the LAIFF.



JOIN THE CLUBLAND

This year's Santa Barbara Film Festival featured the West Coast premiere of songwriter/producer Glen Ballard's debut feature film, *Clubland*, which included a midnight question and answer session with Glen, along with a film music panel entitled "...It Ends With the Music," moderated by composer manager Derek Power, a member of the Film Festival Board. Featured (l-r) are the panel participants: film composer and former member of The Police Stewart Copeland, Power, music supervisor Maureen Crowe, Ballard, composer James Newton Howard and music supervisor Bonnie Greenberg.



THE BERGMANS FEATURED DOWN UNDER

APRA and ASCAP co-sponsored a delightful afternoon on May 6 at the Museum of Contemporary Art in Sydney, showcasing the songwriting career of Alan and Marilyn Bergman. The Bergmans shared stories about their early work, their collaboration with artists such as Barbra Streisand and Marvin Hamlisch, and the event was highlighted by Alan's performance of several of their songs – his rendition of "The Way We Were" left everyone teary-eyed! They also presented clips from feature films for which they have received Academy Awards (including *Yentl* and *The Thomas Crown Affair*). Accompanying Alan on the piano was APRA film composer Mark Isaac. The

showcase was attended by many of APRA's most prestigious composers and songwriters, as well as many publishers and other industry executives. Pictured (left photo, l-r) are APRA's Director of Member Services Sally Howland, Alan and Marilyn Bergman, APRA Chief Executive Officer Brett Cottle, APRA Chairman Mike Perjanik, ASCAP's Nancy Knutsen, John Alexander and Todd Brabec. After the showcase (right photo), Alan Bergman chats with APRA songwriters Paul Begaud and Vanessa Cornish, co-writers of Terri Clark's country hit, "Now That I Found You."



A NIGHT AT THE APRA

In May, the APRA Awards were held in Sydney, Australia to honor Australia's top composers, songwriters and publishers. Pictured at the event held at Sydney's Star City Casino (l-r) are 1. Film composer David Hirschfelder, winner of Best Film Score for *Elizabeth*, Christopher Gordon, winner of Best Television Theme for the mini-series *Moby Dick*, and ASCAP's Nancy Knutsen. 2. APRA composers Burkhard Dallwitz and Chris Neal, President of the Australian Guild of Screen Composers. 3. APRA Songwriter of the Year Paul Kelley (Paul Kelly and The Messengers) and ASCAP's Todd Brabec. 4. Golden Globe winner and APRA composer Burkhard Dallwitz (*The Truman Show*), who was an APRA Award nominee, Knutsen and Brabec, Andrew Farris of INXS, and APRA composer Bruce Rowland.



Also at the APRA Awards: (Left photo) APRA composer Cesary Skubiszewski, nominated for his score to the Australian film, *The Sound of One Hand Clapping*, with Knutsen and APRA's Michelle O'Donnel. (Right photo) ASCAP's John Alexander congratulates James Roche of Australia's hottest new band, Bachelor Girl, and winner of APRA's Song of the Year for "Buses and Trains," which was performed live. The single is being released in the U.S. this summer.

1999 Pulitzer Prize Winners Melinda Wagner And Duke Ellington Honored



EYES ON THE PRIZE: Top left, Pulitzer Prize winner Melinda Wagner and Paul Ellington, grandson of the late Duke Ellington. Above, (l-r) Edward Ellington, Marilyn Bergman, Evelyn Ellington, Gaye Ellington, Paul Ellington and Mercedes Ellington, and (seated) Lene Ellington. Inset, Abdullah Ibrahim, who was discovered by Duke Ellington in 1963 and who performed at ASCAP's luncheon in honor of the Duke.

The Society celebrated its 1999 Pulitzer Prize recipients, Melinda Wagner and the late Duke Ellington, at a special luncheon, hosted by ASCAP President and Chairman Marilyn Bergman, held at ASCAP's New York offices. Wagner and the Ellington family were presented with the ASCAP Pulitzer Crystal Award at the event, which was attended by leading figures from the worlds of jazz and concert music.

Melinda Wagner won the Pulitzer for her Concerto for Flute, Strings and Percussion. The work was commissioned and premiered by Paul Lustig Dunkel and the Westchester

Philharmonic and was premiered last May. Wagner, a Philadelphia native who now resides in New Jersey, received her graduate degrees from the University of Chicago and the University of Pennsylvania where she studied with Richard Wernick, George Crumb, Shulamit Ran and Jay Reise. Her works – orchestral, chamber and vocal – have been performed by such orchestras and ensembles as the Chicago Symphony, American Composers Orchestra, the Chamber Music Society of Lincoln Center, among others. Among her numerous honors are fellowships from Guggenheim Memorial Foundation and the Howard Foundation (Brown University),

grants from the Illinois Arts Council and the New York State Council on the Arts; three ASCAP Foundation Young Composer Awards and resident fellowships from the MacDowell Colony and Yaddo. Recent commissions have come from the Barlow Foundation, the Fromm Foundation (Harvard University), and the Mary Flagler Carey Charitable Trust.

Duke Ellington's 1999 Pulitzer Prize was bestowed posthumously to commemorate the centennial year of his birth and to recognize his musical genius, which "evoked aesthetically the principles of democracy through the medium of jazz and thus made an indelible contribution to art and culture."

NEW ASCAP FOUNDATION/LEONARD BERNSTEIN FELLOWSHIP AWARDED TO DAVID MALLAMUD



David Mallamud

Other awards and scholarships announced: The ASCAP Foundation Fellowships for summer 1999 for Aspen, Tanglewood and NYU/Florence have been selected. The Aspen Fellowship went to Robert Paterson of Ithaca, New York. The NYU/Florence Fellowship went to Joseph Brady of Howard Beach, New York. The ASCAP Foundation's newest Fellowship at Tanglewood,

named in memory of Leonard Bernstein, went to David Mallamud of Jenkintown, Pennsylvania. Congratulations to all of these young ASCAP members. The ASCAP Foundation would also like to congratulate Boyd Griffiths and Stephanie Senior, both from Mt. Vernon High School for receiving Louis Armstrong scholarships honoring W. C. Handy.



PROUD OF PREVIN: In May, ASCAP hosted a special luncheon to honor composer/conductor/pianist Andre Previn's milestone achievements of the past year. Over the past year, Previn was presented with a Kennedy Center Honor and was named Musical America's Musician of

the Year. In addition, Previn's first opera, based on Tennessee Williams' *Streetcar Named Desire*, received its world premiere to great acclaim. Pictured at the reception (l-r) are Marilyn Bergman, Previn, Alan Bergman, Adolph Green and Betty Comden.

ASCAP PRESENTS ADVENTUROUS PROGRAMMING AWARDS TO TOP ORCHESTRAS AND CHORAL ENSEMBLES

As it does every year, the Society has recognized adventurous programming of orchestral and choral work with cash awards. For the 41st consecutive year, orchestras demonstrating exceptional commitment to Twentieth Century composers were honored at the annual American Symphony Orchestra League National Conference in Chicago on June 11th. The ASCAP Awards for Adventurous Programming are administered by the American Symphony Orchestra League, recognize American orchestras whose concert programs prominently feature contemporary repertoire.



INNOVATION: Pictured in Chicago are Resident Composer of the Chicago Symphony Augusta Read Thomas, President of the Chicago Symphony and winner of the ASCAP/Morton Gould Award for Innovative Programming Henry Fogel and ASCAP's Fran Richard.

In introducing the Awards, ASCAP's Fran Richard said: "These awards publicly congratulate those whose vision inspires musicians



ADVENTURES IN PROGRAMMING: Pictured in Minneapolis are ASCAP's Fran Richard, Adventurous Programming Award winner for choral ensembles Dale Warland and composer and ASCAP Board member Stephen Paulus.

and audiences to champion the music of our time. We also convey to the orchestra world the gratitude of composers, living and working amongst us today, for the leadership of those who keep our concert music tradition vibrant and alive. This year we also introduce for the first time the ASCAP Leonard Bernstein Educational Award in recognition of innovative orchestral programming specifically designed to inspire and educate young audiences." The Awards co-presenter, Augusta Read Thomas, Resident Composer of the Chicago Symphony presented the 1999 ASCAP Symphonic Awards. The first-ever Bernstein award was presented to the Albany Symphony Orchestra, David Alan Miller, Music Director and

Conductor. For a complete listing of ASCAP Awards to orchestras for Adventurous Programming, visit www.ascap.com.

ASCAP also joined Chorus America in honoring three choral ensembles for their adventurous programming during the 1998 concert season at a banquet during the Chorus America Annual Conference in Minneapolis. The awards are offered to members of Chorus America and are presented in recognition of performance of the music of our time. The ensembles honored were: Dale Warland Singers from Minneapolis, Dale Warland, Artistic Director (Ensembles with annual budgets of \$400,000 or more); The Dessoff Choirs from New York City, Kent Tritle, Music Director (Ensembles with annual budgets between \$90,000 and \$400,000) and Peninsula Women's Chorus from Palo Alto, California, Patricia Hennings, Artistic Director (Ensembles with annual budgets under \$90,000).

SEAMUS AND SCI STUDENT COMMISSIONS

Visit ASCAP on the Web site (www.ascap.com)

for a list of this year's:

- ASCAP/SEAMUS Student Commissions
- ASCAP/SCI Student Commissions

COMMISSIONED

Gabriel Ian Gould by the Ann Arbor Symphony Orchestra to write a new work for its 1999-2000 season. Gould will bring Eastern and Western music together in a new way as he composes a work for Symphony Orchestra and Gamelan (a Javanese percussion orchestra).

Molly-Ann Leikin by the brokerage firm of Ivy Mackenzie to write words and music for their national "Fund of Funds" jingle.

Phillip J. Mikula's Renaissance of a New Millenium by Bowie High School of the Arts in Austin, Texas. The four movement work will be scored for full wind ensemble and arranged especially for the award-winning Bowie Marching Corps.

Mary Murfitt by Continental Harmony (a Millenium Project of the National Endowment for the Arts and the American Composers Forum) to write an original musical theatre piece for the Performing Arts Company of Jackson Hole, WY.

FEATURED

Anotalia's music in the award winning series "The People's Century," a documentary about the Twentieth Century produced by the BBC and WGBH, Boston. Anotalia is a western Massachusetts-based group of talented musicians whose love and dedication to Middle Eastern music have earned them wide acclaim from both ethnomusicologists and audiences at sold-out performances throughout New England.

John Beal's music for Air Force One, featuring the composer's cam-



THE RICE STUFF

Bill Rice has signed a publishing agreement with Collins Court Music in Nashville. Rice has been honored with 73 ASCAP Awards, four Grammy nominations and an induction into the Country Music Songwriters' Hall of Fame in 1992. Pictured are Rice (left) with Tom Collins of Collins Court.

paigned music for "Black Beauty," performed by the American Symphony Orchestra. The track is from the double CD, *The John Beal Trailer Project: Coming Soon*, containing over two hours of his music from theatrical trailers.

Brian and Scott Bricklin's "Only God Knows" in the MTV Films/Paramount Pictures film, *Election*, and on the Sire soundtrack to the film. The song is performed by their band, Martin's Dam, which originally appeared on their Hybrid/Sire album, *Sky Above*.

Charles Strouse's "Hard Knock Life" from his smash Broadway hit *Annie* (Tony winner for Best Score as well as two Grammys) in Jay-Z's "Hard Knock Life (Ghetto Anthem)." Jay-Z's version of the song became a quadruple platinum chart hit and won the Grammy for Best Rap Album of the Year in 1998. It also won a Billboard 1998 R&B Album of the Year Award and dominated airplay on radio and MTV.

HONORED

Laurie Burke and Tony Carito with a 1998 NAPPA Gold Award at the National Parenting Publications Awards for their CD *DreamSongs*. This collection of 12 original lullabies was also named by *Child Magazine* as one of the top five Children's Audio Releases for 1998.

Dottie Burman with a Cabaret Hotline Online "I Can't Get You Out of My Head" Award for her song, "Have A Nice Day," from her cabaret show, "I'm in Love With My Computer." The song also appears on Burman's CD of the same name.

Andrew Chukerman's and Karole Foreman's musical, *The Princess and the Black-Eyed Pea*, with an award from the Jonathan Larson Performing Arts Foundation in New York City. Their project also previously received the 1996 Richard Rodgers Development Award, chaired by Stephen Sondheim, from New York's prestigious Academy of Arts and Letters.

Kurt Erickson with a grant from the San Francisco Chapter of the American Composers Forum to fund his Composer Residency at San Francisco's Grace Cathedral, St. Mary the Virgin Episcopal Church and Berkeley's St. Mark's.

Don Gardner with performances of his classic song, "All I Want for Christmas is My Two Front Teeth," by the New England String

ASCAP 1999 DISTRIBUTIONS THROUGH OCTOBER

August 24 – Writers' and Publishers' International Distribution.

September 22 – Publishers' Quarterly BCO* Distribution for 1Q99 performances.

October 14 – Writers' Quarterly BCO Distribution for 1Q99 performances.

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

Orchestra and the Wellesley Symphony Orchestra. The song has enjoyed 50 years of success since it's historic recording by Spike Jones in 1949.

Esther Miller's music for "If You Love, Say You Love Me," with an Honorable Mention in the Country category in the last John Lennon Songwriting Contest. It was among the final 50 submissions. The lyrics were written by Ruth Strimas.

Dennis Scott, whose composition, "Songs," was featured on the album, *Elmopalooza*, which won a Grammy this year for Best Recording for Children and features

PERFORMED

Bill Kilpatrick's new musical, *Jane Eyre*, by Music Theatre of Wenatchee at the Riverside Theatre in Wenatchee, Washington on July 30th and 31st. The piece was written with co-writers Becki Thompson and Kari Skousen.

Anna Maria Manalo's Palindrome II for string quartet and 3 Preludes for solo piano in its New York premiere at the Composer's Showcase of the new Ground Base Artists Series in Brooklyn Heights, New York on June 19.

Bonnie Lee Sanders' songs in her new show, "Positive Influences," at Judy's in Manhattan. Actor Dominic Chianese of the hit HBO series "The



THE WILD WILD SOUTHWEST

Pictured earlier this year after a Discmakers showcase featuring Chicago's Torben Floor, Paul Kotheimer and Ralph Covert (of the Bad Examples) at Austin's South by Southwest Music Festival are (l-r): Paul Kotheimer, Torben Floor guitar tech Ryan Smith, Torben Floor's John Moony and Carel Ott, Ralph Covert, Torben Floor's Doug Sale and Chris Ott and Torben Floor business manager Jeremy Smith. Torben Floor's new album is called *Live Music in the Apartment* (Waterdog Music), although it's not a live album.

such artists as Celine Dion, Gloria Estefan and Kenny Loggins.

Michael Sheppard for being named as Vice President of the Board of Directors for the Songwriter's Association of Washington. Sheppard is an ASCAP writer and publisher.

Phil Steele with a Platinum Record Award by Universal/ Polygram, Italy for their 1999 compilation CD release, *One Shot '80*, featuring Steele's dance classic, "City Lights."

Sopranos" (he plays Uncle Junior), was her guest and performed her song, "A Love That Makes You Cry," English lyric by Bonnie Lee Sanders and Arthur Writ, and French lyric by Edith Piaf, with music by Marguerite Monnot. Sanders also had a recent premiere with "Mae West at the Club El Fey," starring Jim Bailey, with music and lyrics by Sanders and Ellen M. Schwartz at the Penguin Rep in New York in April and May.

PREMIERED

Daniel Adams' Isorhythmic Concerto for percussion solo and symphonic wind ensemble, by Adams and members of the



EASTWOOD SCORES

ASCAP composer Dan Foliart and director/producer/ASCAP composer Clint Eastwood are pictured at the re-opening ceremonies in April of the Warner Brothers scoring stage, now to be known as the Eastwood Scoring Stage.

University of South Florida Wind Ensemble, William Wiedrich, conducting, Robert McCormick, soloist, at the Tampa Bay Performing Arts Center, Tampa, Florida, on March 30.

Jack Beeson's one-act opera, *Sorry, Wrong Number*, adapted by the composer from Lucile Fletcher's 1944 radio play of the same title, at the Kaye Playhouse, the Center for Contemporary Opera, in New York City on May 25 and 26.

Eugene Butler's choral composition "A Rhapsody of Praise," at the St. Louis Cathedral in St. Louis, Missouri, on May 7th. Butler, a composer and conductor who lives in Overland Park, Kansas, currently has over 675 published works with 47 publishing houses.

Victor Kioulaphides' fourth chamber opera by the Manhattan Chamber Orchestra, conducted by Richard Auldon Clark, at New York City's Merkin Hall on June 24.

Christopher Rouse's new piano concerto, *Seeing*, by the New York Philharmonic, Leonard Slatkin conducting, on May 6 at Avery Fisher Hall in Manhattan.

Carolyn Yarnell's *Piano Trio I. William Tomorrow II. Dark Iris* at the Round Top Center for the Arts in Rockport, Maine on June 12. The work was commissioned by the Seal Bay Music Festival.

RELEASED

Louie Ehrlich's CD, *At Home*, on Comstock Records. The album has been serviced to European radio and the song, "Just Like You," peaked at #11 on the Pan-European Country Music Radio Charts, and #2 on the Independent charts.

Hummer's new album, *Premium* (Accurate Records), featuring the band's distinctive hard pop and rock

songs that The Boston Globe called "a lively, original sound of its own."

Eddie Martin's CD-single, "Listen For The Wings", written in response to recent acts of school violence in Colorado. The song was recorded at legendary FAME Studios in Muscle Shoals, Alabama and has been adopted by the Alabama State Legislature and Governor as an official gift of hope from Alabama to the citizens of Colorado. All profits from the sale of this CD-single will benefit programs designed to combat school violence. For info: funkyunkle@aol.com

Bob Perry's new album, *Light Fuse, Run Away*, on Cropduster Records, featuring guest artists such as Stan Demeski and Justin Harwood of Luna and James Mastro of the Health and Happiness Show. Perry's poignant lyrics and solid roots rock arrangements pack an emotional punch in an exceptional collection of songs.

Poole's third album, *Among Whom We Shine*, on SpinArt. Poole features ASCAP members Harry Evans and William Campbell (of The Throes).

Dave Reynolds' two solo classical guitar CD's, *Live At The Renaissance Mayflower Hotel* and *Partenza*.

Seasons of the Wolf's new album, *Lost In Hell* (Earth Mother Music).

Christopher Sluka's new CD, *A San Diego Zoo* (Steel Flower Music), featuring a blend of acoustic & electronic sounds in catchy pop songs. Available at www.sluka.com and through Amazon.com and CDNow.

Mark Snow's *The Snow Files: The Film Music of Mark Snow*, a retrospective of the ASCAP Award-winning composer's music from over two decades of scoring. The CD includes a suite of music from Fox-TV's "The X-Files" and an extended trance mix of "La Femme Nikita" performed by ASCAP member John Beal.

Spiral Jupiter's debut CD, *Rocket Science*, on Bushytail Records. The band, consisting of Vince Mazzochi, Terry Casper, Chad Marshall and Randy Bush, are based in Tempe, Arizona. The album can be purchased at www.spiraljupiter.com

The Tearaway's new album, *In You Ear*, on Pinch Hit Records, featuring 10 tracks of effervescent pop music

in the vein of Revolver-era Beatles, produced by Earle Mankey.

Dale Wasserman's fascinating memoir, *On Pinksipping a Poet Laureate* (Dramatists Guild Magazine) about the author/librettist Wasserman's working relationship with poet W.H. Auden on the mega-hit musical, *Man of La Mancha*. Wasserman wrote *I, Don Quixote*, a successful television play and worked with Auden on initial lyrics for the musical version. Although lyricist Joe Darion was later brought in to finish the lyrics for the musical, the story of the collaboration is a fascinating behind-the-scenes account. Wasserman is currently collaborating with composer Michel Legrand on songs for a new musical.

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

In Memoriam

HARRY "SWEETS" EDISON – Composer and trumpet star from the Count Basie Band who elegantly backed singers such as Billie Holiday, Ella Fitzgerald, Joe Williams, Jimmy Rushing and Frank Sinatra. He was 83. As a teenager, Edison toured with the Jeter-Pillars band in the Midwest and then was with Lucky Millinder in New York when a trumpet chair opened up in the Count Basie Band in 1937. With Count Basie, Edison wrote the frequently covered jazz standard, "Jive at Five." He played with Basie into the early 50's when the Basie Band broke up and Edison settled on the West Coast. He then went out with his own combo, joined often by saxophonists Eddie "Lockjaw" Davis or Jimmy Forrest. Sinatra often called on Edison to play on his Capitol albums. In addition, Edison also worked with Benny Carter on film soundtracks.

BROTHER JOHN SELLERS – Singer and songwriter known for his raw renditions of blues, jazz and gospel music. He was 74. As a child, Sellers learned to sing from watching singers like Robert Johnson and Blind Lemon Jefferson on the streets of Clarksville, Missouri. He was soon discovered by gospel singer Mahalia Jackson, who took him to Chicago. There, he began to sing with Jackson and blues singer Big Bill Broonzy. In the 50's, Sellers made two renowned recordings for Vanguard Records and went to Europe with Broonzy to perform and record. When he came back, he became a fixture at Folk City in Greenwich Village. It was there that he met a young choreographer named Alvin Ailey and the two soon collaborated on Ailey's "Blues Suite" and "Revelations." Sellers also performed on Broadway in Langston Hughes's "Tambourines to Glory" and performed in the late 50's and 60's at lectures with longtime friend Studs Terkel.

MEL TORMÉ – Songwriter of the standards "The Christmas Song (Chestnuts Roasting on an Open Fire)" and "Born to be Blue," co-written with Robert Wells, as well as a superb arranger, drummer, actor, author and, until he suffered a stroke in 1996, one of the top pop-jazz singers of the later Twentieth Century. He was 73. Nicknamed the "Velvet Fog" early in his career for his high, smooth vocal timbre, Tormé sang with the Artie Shaw Orchestra in the late 40's and recorded for Capitol Records. In the mid-50's, he recorded seven jazz albums for Bethlehem Records. As his reputation as a jazz singer continued to grow, he met his musical match in the late 70's when he began to record what would become five great albums with George Shearing. On Concord Jazz Records in the 80's, Tormé made a succession of accomplished albums that crossed the pop/jazz/swing spectrum. Into the 90's, he made regular appearances at the JVC Jazz Festival and his annual September performances at Michael's Pub in Manhattan became a popular fall tradition. Even late in his career, Tormé was a virtuoso singer, gliding effortlessly between ethereal crooning and intense scat improvisations matched by few singers of any generation.

SIGNED

Jim Bajor to a print publishing deal with Mel Bay Publications for his 12 song CD, *Awakening*.

John Coz (collaborator and co-writer with Forest for the Trees and other artists) to a 3 album record deal with Sonic Images Records (Universal Distribution).

ASCAP WEAR™

As the fall season approaches, be sure to visit ASCAP on the Web, www.ascap.com, for the latest clothing and gear from ASCAP WEAR, where you'll find great deals on fleece jackets and pullovers, barn coats, denim shirts, tote bags, backpacks and more with our signature logo.

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