

PLAYBACK

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COUNTRY MUSIC AWARDS

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ASCAP LATIN HERITAGE AWARD

CELIA CRUZ

SUPERCANCIÓN DEL AÑO

"ASI FUE"

Compositor: Alberto Aguilera Valadez

Editora: BMG Songs, Inc.

SALSA

Canción Del Año

"NO MI CONOCES"

Compositor: Fernando Arias

Editoras: Sony ATV Discos Music Publishing,
Universal Music Publishing Group

"EL AGUILA"

Compositor: Manolito Simonet Perez (SGAI)

Editora: Manzana Ediciones Musicales S.L. (SGAE)

"ALIVIAME"

Compositor: Ricardo Montaner (SGAI)

Editora: EMI April Music, Inc.

"ESA PARTE DE MI PERDONA"

Compositor: Osvaldo Muñoz

Editora: PMC La Editora

"NIÑA BELLA"

Compositor: Yoel Henriquez

Editora: EMOA Music Publishing Inc.

"QUE SE LO LLEVE EL RÍO"

Compositor: Rodolfo Barrera

Editora: Lida Socapi Music Publishing

"SE NECESITA UN MILAGRO"

Compositor: Domingo Quiñones

Editora: Caribbean Waves Music Inc.

"SI PUEDERA VOLVER A VERTE"

Compositor: Rafael Monclova

Editoras: PMC La Editora, Samalea Songs

"VUELVO A NACER"

Compositora: Myriam Valentín

Editora: Universal Music Publishing Group

"EL AMOR NUNCA PREGUNTA"

Compositores: Rudy Pérez, Adrian Posse

Editoras: Del Angel Music, Rubet Music
Publishing, Inc., Universal Music
Publishing Group, WB Music Corp.

MERENGUE

Canción Del Año

"EL FRIO DE TU ADIOS"

Compositora: Yaidelice Monrouzeau

Editora: Casa Editora Yaidelice

"ASI FUE"

Compositor: Alberto Aguilera Valadez

Editora: BMG Songs, Inc.

"COMO DUELE"

Compositor: Raldy Vasquez

Editoras: Caribbean Waves Music
Publishing, Viorli

"CORAZONCITO"

Compositor: Banchy Serrano

Editora: Sony/ATV Discos Music Publishing

"LO QUIERO OLVIDAR"

Compositor: Bonny Cepéda

Editora: Brokunion Music Publishing

"NADIE SE MUERE"

Compositor: Orlando Santana

Editora: J&N Publishing

"PARA DARTE MI VIDA"

Compositor: Victor Victor Rojas (SGAI)

Editoras: Flamboyant Publishing (SGAI),
WB Music Corp.

"PERDONAME, OLVIDALO"

Compositor: Alberto Aguilera Valadez

Editora: BMG Songs, Inc.

"QUE LOCO"

Compositor: Rafael López

Editora: Right Melody Music Publishing

"TUS OJOS SON"

Compositor: Armando del Valle

Editora: EMD Music Publishing

ROCK EN ESPAÑOL

CANCIÓN ROCK

"NIÑO BOOMBA"

Compositores: Juan Jose Gonzalez, Alejandro Roso

Editora: EMI Music Publishing

"EL MUERTO"

Compositor: Flavio Cienciarulo

Editoras: Leon Music Publishing, WB Music Corp.

CANCIÓN ROCK ALTERNATIVO

"MR. P MOSH"

Compositores: Juan Jose Gonzalez, Alejandro Roso

Editora: EMI Music Publishing

CANCIÓN POP ROCK

"SEXY"

Compositor: Jose Luis Pardo

Editora: Universal Music Publishing Group

POP/BALADA

Canción Del Año

"ASI FUE"

Compositor: Alberto Aguilera Valadez

Editora: BMG Songs, Inc.

"A PESAR DE TODOS"

Compositora: Ana Gabriel (SACM)

Editora: Sony/ATV Music Publishing

"CONTIGO (ESTAR CONTIGO)"

Compositores: Sylvia Riera Ibañez, Bebu Silverti (SGAD)

Editoras: After Fifty, EMI April, Inc., PSO Limited

"ESPERANZA"

Compositores: Cheín García Alonso, Enrique Iglesias

Editoras: EMI April Music, Inc.,

Universal Music Publishing Group

"LA COPA DE LA VIDA"

Compositores: Desmond Child, Robi Draco

Editoras: Desmophobia, Universal Music Publishing Group

"LLORAN LAS ROSAS"

Compositor: Alfredo Matheus

Editoras: Rubet Music Publishing,
Universal Music Publishing Group

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EDITORIA DEL AÑO

Universal Music Publishing Group

A UNIVERSAL MUSIC COMPANY

"LO MEJOR DE MI"

Compositor: Rudy Pérez

Editoras: JKM Music Publishing Inc., Universal Music Publishing Group

"MY HEART WILL GO ON"

Compositores: James Horner, Will Jennings

Editoras: Famous Music Publishing, JCF Music Publishing Inc.

"PARA LLORAR"

Compositores: Piero Cassaro, Ricardo Montaner (SACM)

Editoras: FMI April Music, Inc., Unlira Edizioni Musicali

"VULVE"

Compositor: Franco De Vita (SACM)

Editora: Sony/ATV Music Publishing



COMPOSITOR DEL AÑO
RUDY PEREZ

TEX/MEX

Canción Del Año

"PIDO"

Compositor: Jorge Luis Piloto

Editora: Lanfranco Music

"COMO TE VOY A OLVIDAR"

Compositor: Jorge Mejía Avante (SACM)

Editora: Edimonsa

"POR TI"

Compositor: Joan Sebastian

Editora: Vander Music/Edimusa, Inc.

"QUIERO SER"

Compositor: Jorge Mejía Avante (SACM)

Editora: Edimonsa

"ROJAMI UN BESO"

Compositor: Joan Sebastian

Editora: Vander Music/Edimusa, Inc.

"TE SEGUIRE"

Compositor: Fidel Ruffíz

Editoras: Mafiola Music,
Sony/ATV Discos Music Publishing

REGIONAL MEXICANO

Canción Del Año

"POR MUJERES COMO TU"

Compositor: Fato (SACM)

Editora: Vander Music/Edimusa, Inc.

"CASAS DE CARTON"

Compositor: Al Primera (SACM)

Editoras: EMLASA,
Universal Music Publishing Group

"DEJA QUE TE QUIERA"

Compositor: Jose Guadalupe Esparta (SACM)

Editora: Vander Music/Edimusa, Inc.

"DIRECTO AL CORAZON"

Compositor: Fato (SACM)

Editora: Vander Music/Edimusa, Inc.

"GRACIAS POR TANTO AMOR"

Compositor: Joan Sebastian

Editora: Vander Music/Edimusa, Inc.

"NOS ESTORBO LA ROPA"

Compositor: Teodoro Bello (SACM)

Editora: SACM Latin Copyright, Inc.

"PORQUE TE CONOCI"

Compositor: Adolfo Angel Alba (SACM)

Editora: SACM Latin Copyright, Inc.

"QUE BONITO"

Compositor: Manuel Eduardo Castro (SACM)

Editora: Pacific Latin Music Copyright

"AVIENLAME"

Compositor: Catarino Leos (SACM)

Editoras: Leo Musical, Universal
Music Publishing Group

Congratulations to the 1999 El Premio ASCAP Award Winners

MARILYN BERGMAN, PRESIDENT & CHAIRMAN OF THE BOARD

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ASCAP 

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PRESIDENT'S LETTER



From Dorothy Fields, Dana Suesse, Kay Swift, Ann Ronell and Carolyn Leigh to today's generation of prominent women songwriters, popular music has always flourished with the words and music of women.

For the past few years, the Lilith Fair tour, featuring singer/songwriters from different genres, has demonstrated the great strength and variety of voices that exist today.

As ASCAP Foundation President and as a songwriter, I was very pleased to announce, with Lilith Fair Artistic Director Sarah McLachlan, the creation of the ASCAP Foundation/Lilith Fair Songwriting Contest, a contest designed to encourage emerging women songwriters. The ASCAP Foundation is committed to providing career development opportunities for talented and deserving creators. By partnering with our friends at Lilith Fair, we hope to bring before the music industry and the public significant new songwriters for the new millennium. (See details on page 30).

Around the world, new technologies continue to be a topic about which there is great discussion and debate. As you know, much of it concerns music and all the new media being developed to deliver it. As songwriters, composers and music publishers, we should be heartened by this attention. For whether our music is broadcast from a Web site on the Internet or stored as a sound file in a hand-held device or played in some way we haven't even dreamed of yet, the good news is that there are more ways for music to be enjoyed, and more people to enjoy it. The outlets for creativity are seemingly endless.

On the night of December 31, 1999, as the world celebrates the new millennium and everyone wonders what the 21st Century will bring, of one thing we can be sure: There will always be music.

Marilyn Bergman
President and Chairman of the Board

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PLAYBACK

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HEADLINES



**Garth Brooks
Receives ASCAP
Founders Award At
37th Annual Country
Music Awards Gala**



TOP COUNTRY WINNERS: Pictured (l-r) at the Country Music Awards are ASCAP Senior VP Connie Bradley, Songwriter of the Year Phil Vassar, and Publisher of the Year Sony/ATV Cross Key's President & CEO and ASCAP Board member Donna Hilley.

**HEAD FOR THE
COUNTRY! SEE
FULL PHOTO
COVERAGE OF
ASCAP'S 1999
COUNTRY AWARDS
STARTING ON
PAGE 12.**

More than 1,000 music industry professionals from throughout the world joined country music stars for the 37th annual ASCAP Country Music Awards at Nashville's Opryland Hotel on September 18th, proving that ASCAP songs remain at the heart of the success of country music. Among those in attendance were: Garth Brooks, Terri Clark, The Wilkinsons, Lonestar, Lari White, Crystal Gayle, Matt King, Rebecca Lynn Howard, Julie Reeves and Jason Sellers. The honorable Senator Fred Thompson and Congressman Bart Gordon were also present.

The black-tie gala evening was hosted by ASCAP Senior Vice President Connie Bradley and CEO John LoFrumento. ASCAP's John Briggs joined Bradley in presenting awards to the writers and publishers of the most performed country songs of 1998.

This year's Country Songwriter of the Year honor went to Phil Vassar for "Bye, Bye," "I'm Alright," "Little Red Rodeo" and "Right On The Money." The Publisher of the Year honor went to Sony/ATV Cross Keys for "A Chance," "A House With No Curtains," "Don't Laugh At Me," "Everything's Changed," "How Do You Sleep At Night," "I Can Still Feel You," "Say When," "She's Gonna Make It" and "Texas Size Heartache."

There was a tie for Country Song of the Year, which honors the most performed country song of 1998. Sharing the award was "Bye, Bye" written by Phil Vassar, and published by EMI Music Publishing and Phil Vassar Music ("Bye, Bye" was a Number One hit for Jo Dee Messina); and "This Kiss" written by Annie Roboff and Beth Nielsen Chapman, and published by Almo Music Corporation, Anwa Music and BNC Songs ("This Kiss" was a

Number One hit for Faith Hill).

A highlight of the evening was the presentation of one of ASCAP's highest honors for songwriters, the ASCAP Founders Award, to Garth Brooks. Brooks is the best-selling album artist of all time, one of the most popular concert attractions, and the writer of such hits as "We Shall Be Free," "Unanswered Prayers," "If Tomorrow Never Comes" and "The Thunder Rolls." ASCAP CEO John LoFrumento made the special presentation to Brooks. Fellow songwriters and longtime friends Pat Alger, Tony Arata, Kent Blazy and Kim Williams performed a musical tribute.

Brooks joins a select group of Founders Award recipients, including: Stevie Wonder, Burt Bacharach & Hal David, Bob Dylan, Paul McCartney, Jerry Leiber & Mike Stoller, and Billy Joel.

Continued on Page 8



AWARDS PROGRAM FOR WRITER MEMBERS

ASCAP Special Awards, Renamed ASCAPLU\$ Awards, Will Celebrate 40 Years In 2000

The ASCAP Special Awards Program celebrates its 40th anniversary in the year 2000. In recognition of this milestone and in order to clarify the monetary nature of the awards to members, the program has been renamed and is now known as the ASCAPLU\$ Awards Program for Writer Members. Over the years, tens of millions of dollars in awards have been distributed to qualifying writers, providing both cash and recognition to writers in the early stages of their careers and to established writers whose main perfor-

\$2 million in cash awards for 1999-2000 has been made to writer members.

ASCAPLU\$ is for writer members in any musical genre whose performances are primarily in venues not surveyed by ASCAP and/or writer members whose catalogs have a unique prestige value for which they would not otherwise be compensated. Application forms for ASCAPLU\$ will be enclosed in the December/January issue of *Playback*.

Participation in the program is easy

performance activity is outside the broadcast media. Approximately

– to be considered, for an award, you must complete the application form. All application forms must be postmarked by April 1, 2000. ASCAPLU\$ Awards are determined annually by distinguished members of the music community who serve on either the Standard Awards Panel (for writers of works traditionally considered to be in the field of Concert Music), or the Popular Awards Panel (writers of all types of pop and genre-specific music). The panelists are neither members nor employees of ASCAP and, accordingly, are completely independent in their determinations as to which members shall receive awards and in what amounts.

ASCAPLU\$ Awards are based on panel review of writer applications which are designed to reflect each writer's recent activity. The panels consider each writer's application on its own merit and within the context of all others who apply. ASCAPLU\$ is not a contest or competition involving the critical evaluation of any specific work or works. The primary basis for panel determinations is the activity generated by each applicant's catalog, particularly with regard to recent performances.

ASCAP writer members who qualify for ASCAPLU\$ Awards are encouraged to apply. Please look for ASCAPLU\$ Awards application forms in the December/January issue of *Playback*.

ASCAP Announces Expanded Worldwide Structure

In what stands as a window onto the future of the performing rights industry, ASCAP has expanded its business structure to take further advantage of its unprecedented growth and the vast new opportunities within the entertainment industry, it was announced recently by ASCAP CEO John LoFrumento.

"This announcement heralds an important transformation of ASCAP," stated LoFrumento. "Not only have we successfully launched the performing rights organization of the next century, but have created a scale of synergies that, when realized, will benefit our members greatly by building further upon our core businesses and entrepreneurial activities."



John LoFrumento

As part of this new structure, ASCAP will be divided into four distinct business groups: The Performing Rights Group, The Membership Group, The Enterprises Group and The Headquarters Group.

LoFrumento also announced the appointment of the members of his worldwide executive team, each of whom will head up a group in the newly created position of Executive Vice President. They are: Al Wallace (EVP, Performing Rights Group); Todd

Brabec (EVP, Membership Group); and Marc Morgenstern (EVP, Enterprises Group). The Headquarters Group will continue to report directly to LoFrumento.

Specifically:

● **The Performing Rights Group:** will provide an enhanced focus on ASCAP's core business of licensing, performance tracking, distribution and the systems support required for their optimization. Additionally, the Performing Rights Group will handle International Services and oversee the delivery of the International Music Joint Venture (IMJV) benefits to ASCAP members.



Al Wallace

As the head of this group, Mr. Wallace, formerly ASCAP's Chief Operating Officer, will oversee all of its activities as well as leading a Performance Rights Management Committee of senior staffers (Tina Barber, Peter Boyle, Todd Brabec, Connie Bradley, Vincent Candilora and Roger Greenaway) whose mandate is to further increase the Society's financial distributions to its members from both domestic and foreign sources.

● **The Membership Group:** will focus solely on the needs of ASCAP members by expanding

services in the areas of payments, career development, benefits, education, communication and recognition.

In addition to leading this group, Mr. Brabec, formerly ASCAP Senior Vice President of Membership, will oversee a Membership Management Committee of senior staffers (John Alexander, Connie Bradley, Phil Crosland, Roger Greenaway, Nancy Knutsen, Fran Richard and Karen Sherry), which will seek to build upon the Society's unprecedented growth in membership, repertory and market share.



Todd Brabec

● **The Enterprises Group:** will serve as the entrepreneurial center of ASCAP, focusing on the Society's Internet activities, as well as its investing and partnering in developing technologies and ventures.

As head of this group, Mr. Morgenstern, formerly ASCAP Senior Vice President of Strategic Planning, will also oversee an Enterprises Management Committee of senior staffers (John Alexander, Vincent Candilora, Jim Collins, Phil Crosland, Joan McGivern and Al Wallace), which will seek to create additional revenue streams for members.

● **The Headquarters Group:** will seek to maximize the operational efficiencies of this bold new deployment of ASCAP resources by providing centralized and cost effective services to the other three groups.

LoFrumento will directly lead this group in providing company-wide support in the areas of marketing, financial, legal, human resources and legislative affairs. A Headquarters Management Committee of senior staffers (Jim Collins, Phil Crosland, Sally McKinney, Marc Morgenstern, Richard Reimer, Karen Sherry and Al Wallace) will seek to further lower the Society's operating expense ratio. Currently, ASCAP's operating expense ratio remains



Marc Morgenstern

the lowest in North America. "This expansion underscores ASCAP's vigorous determination to continue providing our members with timely, significant distributions and the best possible service," added LoFrumento. "And that means maintaining a flexible and lean company, where we can easily refocus our management and financial resources to take full advantage of the rapidly growing music, broadcast and online industries."



FUTURE'S SO BRIGHT

Pictured at the EMI Hot Dog Day during CMA week in Nashville (l-r) are EMI's Gary Overton, ASCAP Country Songwriter of the Year Phil Vassar, ASCAP's Connie Bradley and EMI CEO and Chairman Martin Bandier. EMI Music Publishing is Vassar's publisher.

Country Music Awards

Continued from Page 6

President of the Grand Ole Opry Group Steve Buchanan and General Manager of The Ryman (Nashville's "Mother Church of Country Music") Paul Couch accepted the ASCAP Partners-in-Music Award. The honor was presented for The Ryman's seven decades of outstanding service to country music. The Ryman is the legendary original home of the Grand Ole Opry and continues to be an outstanding venue for music to this day. The special presentation was given by ASCAP Senior Vice President/Director of Licensing Vincent Candilora.

Guests at the ASCAP Dinner were given a pre-millennium treat as ASCAP honored the writers and publishers of the ten most performed country songs of all time with the "Song of the Century Award."

Several special live performances of the "Songs of the Century" were featured. They were: Crystal Gayle singing "Don't It Make My Brown Eyes Blue;" MCA recording artist Rebecca Lynn Howard performing "The Wind Beneath My Wings" and "You Needed Me;" BNA recording artist Jason Sellers performing "Little Green Apples" and "Honey;" and Matt King singing "Wichita Lineman" and "The Gambler." In addition, archival video footage of Glen Campbell singing "Rhinestone Cowboy," Johnny Cash singing "Orange Blossom Special" and John Denver singing "(Take Me Home) Country Roads."

For a complete listing of this year's winners and photo coverage, see pages 10-15.

THE CONGRESSIONAL BLACK CAUCUS

The annual Congressional Black Caucus Issue Forum in Washington, DC was again sponsored by ASCAP. Wynton Marsalis served as keynote speaker, sharing his plans for the building of "The House of Swing," a new home for Jazz at Lincoln Center. The CBC Issues Forum Luncheon, hosted by Rep. John Conyers, Jr. (D-MI), was attended by many key Members of Congress and distinguished guests, including Jazz at Lincoln Center's Rob Gibson, Rep. Charles Rangel (D-NY), Rep. Louise Slaughter (D-NY), National Endowment for the Arts Chairman William Ivey and Rep. Mel Watt. (D-NC) Pictured after Marsalis' presentation and performance are (l-r) Marsalis, ASCAP's Esther SanSaurus and Conyers. *For other legislative news, see page 36.*



webnoize 99

MusicTech At Webnoize Examines Music And New Media

The rapidly expanding world of music and new media has created an unprecedented number of new opportunities for music creators, but what are the best ways to take advantage, and with which companies and/or technologies? To answer those questions, ASCAP, in partnership with Constellation Ventures, presented MusicTech at Webnoize at the Century Plaza Hotel in Los Angeles on November 15th.

MusicTech at Webnoize featured a series of panels and keynote addresses examining the creator's perspective in the world of new media music. Legendary rapper Ice-T, singer/songwriter Jonatha Brooke, writer/artist Michael Franti (of Spearhead) and writer/producer Patrick Leonard (Madonna, Enrique Iglesias, Jewel), songwriter/producer Reeves Gabrel and ASCAP Board member and writer/producer Jimmy Jam participated on a creator's panel, "The Voice of the Creator."

The panel was moderated by ASCAP Board member Dean Kay. After the panel, closing remarks were made by ASCAP President and Chairman Marilyn Bergman.

ASCAP offered an ASCAP member-only discount for MusicTech and for the entire Webnoize Conference.

More and more ASCAP members are using the web for their music, their lives and their livelihood every day, and Webnoize presented a comprehensive view of where this complex and often perplexing world is going, and why.

Webnoize united over a thousand key decision-makers in examining every issue impacting the rapidly growing new media music world: streaming, venture capital, online marketing, electronic commerce, marketing strategies, performance rights in the digital age, and much more.

Other panel topics for MusicTech included "Who Gets What?: Untangling Rights on the Web,"

"Business & Finance of Online Music," "Pricing for Success: What Should Digital Music Cost Anyway?," "Beyond the Spin: Major Labels and the Indie Movement."

Webnoize (www.webnoize.com) is a trusted authority on music and new media, focused exclusively on the music industry's relationship with the Web, new media, cross-markets and emerging technology. Webnoize provides daily news, in-depth market reports and invaluable context about the digital music revolution.

Constellation Ventures, an affiliate of Bear Stearns Asset Management, is a media, communications and software technology venture capital firm with offices in New York and Los Angeles. Constellation Ventures invests in early/mid-stage companies that capitalize on the convergence of media, communications and technology companies with products or services that focus on content and digital distribution systems.

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**25 of the Most Performed
Holiday Songs of the Century!**
Now available on one CD - to
benefit the music education
programs of The ASCAP
Foundation.

More than any other single element, music sets the mood for the holidays, evoking the magic of the season and memories of festive times past.

Recorded over and over, and revived by each decade's most popular artists, holiday favorites remain timeless classics appealing to young and old alike.

ASCAP has created this collection based on 25 of our most performed holiday songs. It is a celebration of the power of music and the holiday spirit in all of us.

The ASCAP Holiday CD will be sent to select ASCAP licensee customers as a seasonal gift and as a reminder of the value and timelessness of ASCAP Holiday music. A limited number of CDs will also be made available for purchase by the public, with all proceeds (over and above royalties) to be donated to music education programs of The ASCAP Foundation.

Only \$14.⁹⁵

(plus \$2.95 shipping and handling)
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To order a CD for yourself or as a gift, call Disc Marketing Toll Free at 1-877-282-7227 or order it from ASCAP's Web site at www.ascap.com.



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4. **Have Yourself A Merry Little Christmas** - Judy Garland (Ralph Blane and Hugh Martin)
5. **Rudolph The Red-Nosed Reindeer** - Gene Autry (Johnny Marks)
6. **Silver Bells** - The Stylistics (Jay Livingston and Ray Evans)
7. **It's Beginning To Look Like Christmas** - Dionne Warwick (Meredith Wilson)
8. **Blue Christmas** - Johnny Cash (Billy Hayes and Jay W. Johnson)
9. **Let It Snow! Let It Snow! Let It Snow!** - Steve Lawrence & Eydie Gorme (Sammy Cahn and Jule Styne)
10. **Holly Jolly Christmas** - Burl Ives (Johnny Marks)
11. **The Christmas Song (Chestnuts Roasting On An Open Fire)** - Mel Tormé (Mel Tormé and Robert Wells)
12. **Santa Claus Is Coming To Town** - Paul Anka (J. Fred Coots and Haven Gillespie)
13. **The Christmas Waltz** - Rosemary Clooney (Sammy Cahn and Jule Styne)
14. **Jingle Bell Rock** - Bobby Helms (Joe Beal and Jim Boothe)
15. **Here Comes Santa Claus (Right Down Santa Claus Lane)** - Gene Autry (Gene Autry and Oakley Halderman)
16. **Sleigh Ride** - Air Supply (Leroy Anderson and Mitchell Parish)
17. **The Little Drummer Boy** - John Denver (Katherine K. Davis, Henry V. Onorati and Harry Simeone)
18. **I'll Be Home For Christmas** - Bing Crosby (Kim Gannon, Walter Kent and Buck Ram)
19. **Frosty the Snowman** - Patti Page (Steve Nelson and Jack Rollins)
20. **Feliz Navidad** - Jose Feliciano (Jose Feliciano)
21. **(There's No Place Like Home) For The Holidays** - Debbie Reynolds (Robert Allen and Al Stillman)
22. **Carol Of The Bells** - Roger Wagner Chorale (Peter J. Wilhousky and M. Leontovich)
23. **We Need A Little Christmas** - The Broadway Kids with Kathie Lee Gifford (Jerry Herman)
24. **I Saw Mommy Kissing Santa Claus** - Andy Williams (Tommie Connon)
25. **What Are You Doing New Year's Eve** - Vic Damone (Frank Loesser)



ON A NIGHT FULL OF STARS, ASCAP

CONGRATULATIONS TO OUR 1999



ASCAP SONGWRITER
OF THE YEAR
PHIL VASSAR



26 CENTS
writers: William Wallace (SOCAN) ♦
Steve Wilkinson (SOCAN)
publisher: Golden Phoenix Music
Corp. (SOCAN)

A CHANCE
writer: Royce Porter
publisher: Sony/ATV Cross Keys

A HOUSE WITH NO CURTAINS
writers: Alan Jackson ♦ Jim McBride
publishers: Cal IV Entertainment ♦
Sony/ATV Cross Keys ♦
Warner/Chappell Music Group ♦
Yee Haw Music

ANGEL IN MY EYES
writer: Tony Mullins
publishers: Platinum Plow ♦
Warner/Chappell Music Group

BYE, BYE
writer: Phil Vassar
publishers: EMI Music Publishing ♦
Phil Vassar Music

COMMITMENT
writer: Tony Colton
publishers: Publishing Two's Music ♦
Lehsem Music LLC

COVER YOU IN KISSES
writers: Jess Brown ♦ Brett Jones
publishers: Almo Music Corporation
♦ Famous Music Corporation ♦
Jess Brown Music ♦ Mo Fuzzy
Dice ♦ Twin Creeks Music, Inc.

**DON'T BE STUPID
(YOU KNOW I LOVE YOU)**
writer: Robert John "Mutt" Lange
publisher: Zomba Enterprises, Inc.

DON'T LAUGH AT ME
writers: Steve Seskin ♦ Allen
Shamblin
publishers: Built On Rock ♦ David
Aaron Music ♦ Sony/ATV Cross
Keys

EVERYTHING'S CHANGED
writer: Larry Boone
publisher: Sony/ATV Cross Keys

FOREVER LOVE
writers: Deanna Bryant ♦ Liz Hengber ♦
publishers: Glen Nikki Music ♦ Starstruck
Writers Group, Inc.

FROM THIS MOMENT ON
writer: Robert John "Mutt" Lange
publisher: Zomba Enterprises, Inc.

HAPPY GIRL
writers: Annie Roboff ♦
Beth Nielsen Chapman
publishers: Almo Music Corporation ♦
Anwa Music ♦ BNC Songs

HONEY I'M HOME
writer: Robert John "Mutt" Lange
publisher: Zomba Enterprises, Inc.

HOW DO YOU SLEEP AT NIGHT
writer: Jim McBride
publishers: Cal IV Entertainment ♦
Sony/ATV Cross Keys

I CAN LOVE YOU BETTER
writer: Pamela B. Hayes
publisher: Universal Music
Publishing Group

I CAN STILL FEEL YOU
writers: Tammy Hylar ♦ Kim Tribble
publishers: Brian's Dream ♦ Sony/ATV
Cross Keys ♦ Willdawn Music

**I JUST WANT TO DANCE
WITH YOU**
writer: John Prime
publishers: Big Ears Music, Inc. ♦
Bruised Oranges

I MIGHT EVEN QUIT LOVIN' YOU
writers: Slugger Morrissette ♦
Rogar Springer
publisher: EMI Music Publishing

I WANNA REMEMBER THIS
writer: Annie Roboff
publishers: Almo Music Corporation ♦
Anwa Music

I WANT TO FEEL THAT WAY AGAIN
writer: Danni Leigh
publisher: Warner/Chappell Music Group

I'M ALRIGHT
writer: Phil Vassar
publishers: EMI Music Publishing ♦
Phil Vassar Music

I'M FROM THE COUNTRY
writer: Richard Young
publisher: Them Young Boys Music

IMAGINE THAT
writers: Derek George ♦ John Tirro ♦
Bryan White
publishers: New Hayes Music ♦
Seventh Son Music, Inc.

IT MUST BE LOVE
writer: Craig Bickhardt
publishers: Almo Music Corporation ♦
Craig Bickhardt Music

IT WOULD BE YOU
writer: Dana Hunt
publisher: Neon Sky Music

JUST BETWEEN YOU AND ME
writer: Jennifer Kinley
publishers: EMI Music Publishing ♦
For The Music ♦ Heartistic Music LLC

**JUST TO HEAR YOU SAY
THAT YOU LOVE ME**
writer: Diane Warren
publisher: Realsongs

LET ME LET GO
writer: Steve Diamond
publisher: Diamond Mine Music

LITTLE PAST LITTLE ROCK
writers: Jess Brown ♦ Brett Jones ♦
Tony Lane
publishers: Almo Music Corporation ♦
Famous Music Corporation ♦
Jess Brown Music ♦
Mo Fuzzy Dice ♦ Twin Creeks Music, Inc.

LITTLE RED RODEO
writer: Phil Vassar
publishers: EMI Music Publishing ♦
Phil Vassar Music

LONGNECK BOTTLE
writer: Rick Carnes
publisher: Songs Of Peer LTD



ASCAP SONG
OF THE YEAR
"THIS KISS"

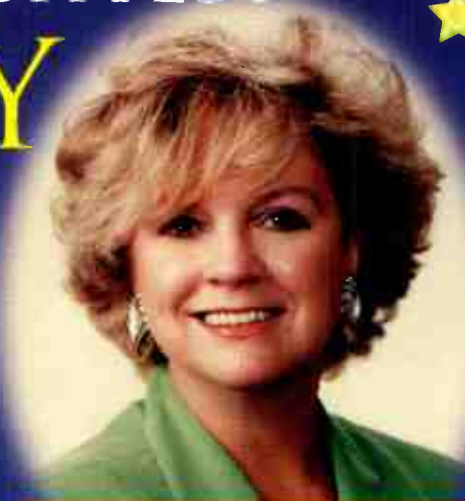
**BETH NIELSEN CHAPMAN
ANNIE ROBOFF**
Almo Music Corporation,
Anwa Music and BNC Songs





OURS SHINE BRIGHTEST COUNTRY

COUNTRY MUSIC AWARDS WINNERS!



ASCAP PUBLISHER
OF THE YEAR
SONY/ATV CROSS KEYS
DONNA HILLEY, PRESIDENT

LOVE OF MY LIFE

writer: Dan Hill (SOCAN)
publishers: If Creams Had Wings Music, LTD (SOCAN)

LOVE WORKING ON YOU

writer: Craig Wiseman
publishers: Armo Music Corporation → Daddy Rabbit Music

MAN HOLDIN' ON

writer: Gena Dobbins
publisher: Dixie Stars Music

NOW THAT I FOUND YOU

writers: J.D. Martin → Vanessa Corish (APRA)
Paul Begaud (APRA)
publishers: Lillywilly Music → Universal Music Publishing Group → Vanessa Corish Designee (APRA) → Warner/Chappell Music Group

ON THE SIDE OF ANGELS

writer: Gary Burr
publishers: Gary Burr Music, Inc. → Universal Music Publishing Group

ONE OF THOSE NIGHTS TONIGHT

writer: Susan Longacre
publishers: Famous Music Corporation → Sea Acre Music

OUT OF MY BONES

writers: Gary Burr → Sharon Vaughn
publishers: Gary Burr Music, Inc. → Sharondipity Music → Universal Music Publishing Group

RIGHT ON THE MONEY

writer: Phil Vassar
publishers: EMI Music Publishing → Phil Vassar Music

SAY WHEN

writer: Larry Boone
publisher: Sony/ATV Cross Keys

SHE'S GONNA MAKE IT

writers: Garth Brooks → Kim Williams
publisher: Kim Williams Music → Major Bob Music → No Fences Music → Sony/ATV Cross Keys

SOMEONE YOU USED TO KNOW

writer: Rory Lee
publisher: Melanie Howard Music, Inc.

SPIRIT OF A BOY, WISDOM OF A MAN

writers: Trey Bruce → Glen Burtnick
publishers: Big Tractor Music → War Bride → Warner/Chappell Music Group

STEPPING STONE

writers: Lari White → Craig Wiseman
publishers: Armo Music Corporation → Daddy Rabbit Music → Lasongs Publishing

TEXAS SIZE HEARTACHE

writer: Lonnie Wilson
publisher: Sony/ATV Cross Keys

THE DAY THAT SHE LEFT TULSA

writers: Steve Diamond → Mark D. Sanders
publishers: Diamond Three Music → Starstruck Writers Group, Inc. → Universal Music Publishing Group

THERE GOES MY BABY

writers: Annie Roboff → Arnie Roman
publishers: Armo Music Corporation → Annotation Music → Anwa Music → Romanesque Music → Warner/Chappell Music Group

THIS KISS

writers: Beth Nielsen Chapman → Annie Roboff
publishers: Armo Music Corporation → Anwa Music → BNC Songs

TO HAVE YOU BACK AGAIN

writers: Annie Roboff → Arnie Roman
publishers: Armo Music Corporation → Anwa Music → Annotation Music → Romanesque Music → Warner/Chappell Music Group

TOO GOOD TO BE TRUE

writer: Gene Pistilli
publisher: Milane Music, Inc.

TWO PINA COLADAS

writer: Sandy Mason
publisher: Good Music Co.

VALENTINE

writer: Jack Kugell
publishers: Dixie Music → EMI Music Publishing

WHERE THE GREEN GRASS GROWS

writers: Jess Leary → Craig Wiseman
publishers: Armo Music Corporation → Daddy Rabbit Music → Famous Music Corporation → Song Matters, Inc.

YOU MOVE ME

writers: Gordon Kennedy → Pierce Pettis
publishers: Piercepettisongs → Universal Music Publishing Group

YOU'LL NEVER KNOW

writer: Angelo
publisher: Universal Music Publishing Group

YOU'RE EASY ON THE EYES

writer: Terri Clark
publishers: Terri OOO Tunes → Universal Music Publishing Group

YOU'RE GONE

writer: Paul Williams
publishers: Hillabeans Music → Warner/Chappell Music Group

YOU'RE STILL THE ONE

writer: Robert John "Mult" Lange
publisher: Zomba Enterprises, Inc.

ASCAP SONG
OF THE YEAR
"BYE, BYE"

PHIL VASSAR

EMI Music Publishing
and Phil Vassar Music



www.ascap.com

ASCAP
WHERE MUSIC BEGINS™



1999 COUNTRY



1. Pictured (l-r) are Bobby Rymer, Mary Del Scobey, Annie Roboff, David Conrad, Beth Nielsen Chapman and Lance Freed for "This Kiss."

2. William Danoff and Mary Danoff for "Take Me Home Country Roads."

3. (l-r) Jason Houser, Greg Hill, Phil Vassar, John Mabe, Gary Overton and Frank Rogers for "Bye, Bye."

4. (l-r) Richard Leigh, Crystal Gayle, Glen Middleworth and Gary Overton for "Don't It Make My Brown Eyes Blue."

5. (l-r) Jeff Silbar, Tim Wipperman and Rick Shoemaker for "Wind Beneath My Wings," and ASCAP's Connie Bradley.

6. (l-r) ASCAP's John Briggs with Tim Wipperman and Larry Weiss for "Rhinstone Cowboy."

7. Bradley with Doreen Dorion.

8. (l-r) Don Cook, Don Schlitz and Donna Hilley for "The Gambler."

9. (l-r) Robert Milsap, Randy Goodrum, Rick Shoemaker and Tim Wipperman for "You Needed Me."



MUSIC AWARDS



10. (l-r) Steve Seskin and Richard Rowe with Lori and Allen Shamblin and Walter Campbell
 11. (l-r) Pat Higdon, Terri Clark and Bradley.
 12. Lari White with David Conrad, Lance Freed and Craig Wiseman.
 13. (l-r) Kos Weaver, Liz Hengber, Mike Sebastian and Deanna Bryant.
 14. (l-r) Pat Higdon, Mark D. Sanders, Steve Diamond and Terry Muench-Diamond.
 15. (l-r) Garth Brooks, Pat Higdon, Pierce Pettis, Gordon Kennedy and Billy Lynn.
 16. (l-r) "26 Cents" winners William Wallace, Steve Wilkinson, Tyler Wilkinson, Bradley and Amanda Wilkinson.



11



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17. (l-r) Tony Lane, Curtis Green, Ben Jones, Brett Jones, Mary Del Scobey, Bobby Rymer, Jess Brown and Matthew Beckett.



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18. Trey Bruce (left) with Scott Hendricks.



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COUNTRY AWARDS - CONTINUED



1. (l-r) Pamela Rousakis, Arnie Roman, Annie Roboff and David Conrad.



2. Rory Lee with Bradley.



3. (l-r) John Van Meter, Larry Boone and Dale Dodson.

4. Tony Mullins (left), writer of "Angel in My Eyes," Barbara Behler and Kurt Denny.

5. Tony Colton, Stephen Rush and Bradley.

6. "Out of My Bones" winners Gary Burr and Sharon Vaughn.

7. Jim McBride, center, with Walter Campbell and Elaine Qwinn.

8. (l-r) Celia Froehlig, Bobby Rymer, Mary Del Scobey, David Conrad and Lance Freed with Jess Leary.

9. "You'll Never Know" winner Angelo (right) with Pat Higdon.

10. (l-r) Connie Woolsey and Patricia Allen with Dana Hunt.

11. (l-r) Lana Thrasher, Garth Brooks, Walter Campbell and Kim Williams.

12. Sandy Mason with Allen Reynolds.

13. Kevin Lamb with Rick Carnes.





14

14. (-r) ASCAP's John Briggs, Bobby Rymer, Mary Del Scobey and Craig Bickhardt.

15. "Valentine" winner Jack Kugell with Bradley.

16. Chuck Flood, John Tirro, Bradley and Marty Gamblin.

17. Lonnie Wilson with John VanMeter.

18. Jason Houser and Glen Middleworth with Slugger Morrisette.

19. Susan Longacre and J.D. Martin.

20. Royce Porter, Dale Dodson and Jerry Taylor.

21. (l-r) Ronnie Gant, Bob Beckham, Noel Nutt and Gene Dobbins for "Man Holdin' On."

22. (l-r) Mike Whelan, Clay Bradley, ASCAP's Bradley, Gene Pistilli and Troy Tomlinson.

23. (l-r) Tom Long, Christi Wright, Kim Tribble, Richard Rowe, Walter Campbell and Tammy Hyler.

24. (l-r) Fred Young, Bradley and Richard Young.



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HYNDE SIGHT

In New York City, ASCAP's Loretta Muñoz (left) stopped by the set of VH-1's "Storytellers" during the recent taping of a show with **Chrissie Hynde and the Pretenders**.



OUR CANADIAN FRIENDS

At the 21st Annual CCMA (Canadian Country Music Association) Awards held in Toronto in September, ASCAP's Ralph Murphy was presented with the Leonard T. Rambeau International Support Award for his years of work on behalf of Canadian country music. Pictured with Murphy (left) is CCMA President Tom Tompkins.



MARRIED TO THE MOBFEST

ASCAP's Chicago membership rep Shawn Murphy (above, in suit) was dressed for the success of ASCAP's Mobfest showcase held in Chicago recently. Here he is pictured above with members of **Blue October** and ATI's **Mike Rand**. Also at Mobfest, Murphy (seen at right in civilian clothes) also caught up with ASCAP members from **Local H** and **Dovetail Joint**.



WEST WORLD

In downtown Los Angeles in August, West Coast rap and hip hop stars from the 1980's to the present gathered for a photo shoot entitled "A Day in the West." Pictured at the shoot (l-r) are **MC Ren**, ASCAP's **Charis Henry** and **Warren G**.



FOR THE DUKE

In Los Angeles, ASCAP's Alonzo Robinson recently greeted the producers and artists who took part in the recording of the 100th Anniversary Tribute Album to **Duke Ellington**. Pictured (l-r) are album producers **Lance Saperstein** and **Shiron Bell** with **Dianne Reeves**, **George Duke** and ASCAP's Robinson.



GATOR AID

ASCAP's Florida Regional Membership Rep Moe Rodriguez (second from right) came out to support ASCAP members **The Marvelous 3** at the First Annual Gatorbuzz.com Summer Festival in Gainesville in June.



THE GANGS ALL HERE

Jackson Browne, Shawn Colvin, Bruce Hornsby, Bonnie Raitt and David Lindley (all ASCAP members) toured together this summer in one of the season's hottest line-ups. ASCAP's Loretta Muñoz caught up with the group at their Jones Beach, New York stop on the tour.



Pictured left (l-r) are songwriter/artist Shawn Colvin, and ASCAP's Muñoz. And left, below, Metropolitan Entertainment's **Gigi Shapiro**, songwriter/artist Jackson Browne and Muñoz.

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The Musician's Choice
 the exclusive retailer of **ASCAP**

LOVE TO THE MAX

On September 10, Maxwell performed at New York City's Paramount Theater. ASCAP's Bill Brown and Marsha Burke dropped backstage to congratulate him on an excellent show. Pictured (l-r) are Brown, Maxwell and Burke.



PHOTO BY SERRINA SIMS

LIVING LARGE AT LARGO

ASCAP's nationally-known showcase series Quiet On the Set kicked off the start of its ninth year with another capacity crowd show at L.A.'s Largo. The lineup consisted of Cory Sipper, Austin's Jeff Klein, Jon Ernst, The Fontanelles and special guest Gerrard McMahon.

Pictured (l-r) are the Fontanelles' Nick Papadakis, McMahon, The Fontanelles' Tina and Chris Staples, ASCAP's Brendan Okrent, the Jeff Klein band's Jordan Lash, Klein and Chris Adams, and Jon Ernst.



PHOTOS BY SERRINA SIMS

ASCAP PRESENTS...RESULTS!

Professional Murder Music performed at an ASCAP Presents showcase in June of this year and were recently signed to Flip/Interscope Records. Pictured after that showcase at L.A.'s Viper Room are (l-r) Justin Bennett, Roman Marisak, ASCAP's Jackey Simms, Jeff Schartoff and Brian Marrah. Liar's Inc., who ASCAP showcased in March, were recently signed to Foodchain/Columbia. Pictured after their showcase at the Viper Room are (l-r) Ray Hartman, Robin Diaz, Dillinger, Raile and ASCAP's Wade Metzler.



THE GOOD EARTH

ASCAP staffers were on hand as the legendary diva Eartha Kitt was feted at a record release party for *Purr-fect: Eartha Kitt's Greatest Hits* (7N/BMG) at Deanna's Restaurant in Manhattan. Pictured (l-r) are ASCAP's Esther SanSaurus, Ms. Kitt, ASCAP's Michael Stack and Jim Steinblatt.



DISCOVERING ATLANTIS

In August, ASCAP presented a showcase at this year's Atlanta Music Festival (otherwise known as Atlantis). Pictured are ASCAP's Marcy Drexler with showcase artist Dave Berg, Atlanta's own **Urban Grind** and **Nine Inch Toledo**, featuring a motley crew of top industry A&R reps who rock.



GOTHAM'S FINEST

At the Ninth Annual IFP (Independent Feature Project) Gotham Awards, celebrating filmmaking in New York, composer **Carter Burwell** was presented with the Composer Award for his significant contributions as a composer for independent films. Among the films for which Burwell has composed are the Coen Brothers films *Blood Simple*, *Raising Arizona*, *Miller's Crossing*, *Barton Fink*, *the Hudsucker Proxy*, *Fargo* and *The Big Lebowski*. *Entertainment Weekly* went so far as to call Burwell, "the Coen Brothers' secret weapon." Currently, Burwell has scores in Spike Jonze's *Being John Malkovich* and David O. Russell's *Three Kings*.



AT THE SOURCE

In Los Angeles during The Source Hip Hop Awards Week, ASCAP's Charis Henry caught up with 55 Entertainment's CEO **Willie McGinest**, above, and **Scarface** at right.



PHOTO BY D. ROGERS

STOP, LOOK AND LISTEN

ASCAP's Charis Henry recently dropped in on a listening session for **Anthony Dent's** production of recording artist **Mya's** latest work. Pictured at Ocean Way Studios in Los Angeles (l-r) are HITCO publishing executive **Shakir Stewart**, Henry and Dent.



THE BEST MEN

Pictured at Flyte Tyme Studios in Minneapolis, Minnesota, at the recording session for the end title, "The Best Man (I Can Be)," for the Universal Pictures feature film *The Best Man*, are **Jimmy Jam**, ASCAP's **Jimmy Maynes** and **Terry Lewis**.



BUCKING THE SYSTEM

ASCAP's Pamela Allen and Tiffany Sims visited Dreamworks' rock darlings **Buckcherry** on the set of their latest video shoot. Buckcherry's self-titled debut album produced by Terry Date and Steve Jones of the Sex Pistols is experiencing impressive record

sales. The band was getting ready to hit the road with Lenny Kravitz and Smash Mouth. Pictured (l-r) are ASCAP's Tiffany Sims, Buckcherry's **Yogi, J.B.**, ASCAP's Pamela Allen and Buckcherry's **Devon**.



R&B DIALOGUES

As part of Black Music Month and the "LA Music Week 99" Celebration, ASCAP presented a panel discussion featuring intimate conversations with those who influence the industry at the Guitar Center in Hollywood, California. Pictured (l-r) are panel moderator ASCAP's Jeanie Weems, composer/producer/musician/songwriter **Marcus Miller** (*Boomerang, Above the Rim*), Sr. Vice President of

EMI Music Publishing **Big Jon Platt**, producer and songwriter **Rory Bennett** (K-Ci and Jo Jo's Grammy nominated "All My Life"), songwriter **Tamara Savage** (Monica's "First Night" and Whitney Houston's "Heartbreak Hotel") and DJ Quick manager **Stan Sheppard**. Excerpts from the panel are available at www.ascap.com.



BEACH BOYS

ASCAP's Spiro Phanos dropped backstage at New York's Jones Beach in August to say hey to headliners **Jordan Knight** and 'N SYNC. Pictured above, left, (l-r) are Phanos, Knight and attorney **Jamie Roberts**, and pictured at right (l-

r) are 'N SYNC's **Chris Kirkpatrick, Joey Fatone** and **J.C. Chasey**, Phanos, Attorney **Adam Ritholz**, and 'N SYNC's **James Lance Bass** and **Justin Timberlake**.



Newport, Telluride Bluegrass, Kerrville, Rocky Mountain and Falcon Ridge are 1999 Folk Festival Stops for ASCAP Reps

ASCAP's strong support of the folk/acoustic singer/songwriter community continued in 1999 with participation and sponsorships at some of the country's most popular and prestigious festivals. Historically, the festival circuit has always been a rich breeding ground for some of our most enduring songwriting talents. ASCAP's sponsorship endowments are primarily geared toward supporting new and developing songwriting talent who often come up through the circuit. Here's a brief recap of this summer's festivals and ASCAP's involvement in them.

Newport Folk Festival: This year ASCAP expanded its participation in Ben and Jerry's Newport Folk Festival by co-sponsoring the second stage (Harbor Stage) at the beautiful site in Newport, R.I. The three-day event featured such venerable mainstage talents as Cry, Cry, Cry (Dar Williams, Lucy Kaplansky, Richard Shindell), Patty Griffin, Steve Earle, Tim O'Brien, Suzanne Vega and Martin Sexton. ASCAP's Brendan Okrent and Sue Devine attended.

Telluride Bluegrass: ASCAP was once again the sponsor of the Telluride Troubadour Contest at the 26th annual Telluride Bluegrass Festival. L.A.'s Randy Grimmatt was on board as ASCAP awarded prizes to the top five finalists in the Troubadour contest after two days of performances by 20 finalists selected from hundreds of entrants.

Falcon Ridge: Sue Devine attended the Falcon Ridge Folk Festival, in Hillsdale, NY, again this year, meeting with emerging and established writers there and speaking on a panel about touring. The festival continues to grow rapidly and now includes many after-hours unofficial performances around campfires. The lineup this year included: The Nielsens, Greg Brown, Cheryl Wheeler, Vance Gilbert, Stacy Earle, Cry Cry Cry, Moxy Frivous and Peter Mulvey.

Rocky Mountain Folks Festival & Song School: Also in Colorado, ASCAP sponsored the Rocky Mountain Folks Festival & Song School for the sixth year, awarding prize money to the top five finalists in the New Folks Showcase. The Song School this year featured an impressive faculty including ASCAP writers Steve Seskinen, Greg Brown, Paul Reisler, Peter Himmelman, Beth Nielsen Chapman and Vance Gilbert. Mainstage performers included Mary Chapin Carpenter, Marc Cohn, Jonatha Brooke and Beth Nielsen Chapman.

Kerrville Folk Festival: Nashville's John Briggs attended Kerrville, the festival which is perhaps most beloved among the writer/performers for the camaraderie formed at the campfire in-the-round sessions which go till dawn.

ASCAP again sponsored the New Folks Contest, which has served as the launching pad for so many of the great talents to emerge from this genre.

ROCKY MOUNTAIN FOLKS FESTIVAL

Pictured (l-r) are Steve Szymanski of Planet Bluegrass; New Folks finalists Ace Ford, Mary Coppin, Cari Minor, Carolyn Currie, Bob Hillman, first place winner Diane Ziegler, Justin Wells, Erin McKeown, Audrey Becker; ASCAP's Brendan Okrent and finalist Denice Franke.



NEWPORT

Above right artists from "Respond" a compilation CD from Signature Sounds to benefit Respond, Inc., a non-profit organization for battered women and their children, were on hand to perform at the festival. Pictured (front row, l-r) are Pamela Means, ASCAP's Brendan Okrent, Laurie Geltman, Merne Ameterberg and Lori McKenna and (back row, l-r) Catie Curtis, Melissa Ferrick, Jennifer Kimball, Linda Sharar and Kris Delmhorst.

Pictured above left (l-r) are Catie Curtis, whose newest album, *A Crash Course In Roses*, is on Rykodisc; Rita Houston, music director of NYC's WFUV and host of "City Folk," ASCAP's Brendan Okrent and Sue Devine.

At left, Jennifer Kimball and Ben Cohn of Ben & Jerry's Ice Cream schmooze backstage.



TELLURIDE

ASCAP's Randy Grimmatt congratulates the five Telluride Troubadour Contest finalists. Pictured (l-r) are Carolyn Currie, Grimmatt, Diane Ziegler, first place winner Libby Kirkpatrick, Michael Veitch and Justin Wells.



THAT MENTORS, FEELING: Pictured (l-r) are Denny Blake, Karen Manno, ASCAP's Marcy Drexler, Miranda Hentoff and David Wolfert.

Calling All Mentors... The ASCAP Mentorship Program Wants You!

Mentoring is a time-honored tradition in the arts. The ASCAP Mentorship Program wants to keep it alive by asking seasoned songwriters to share their wisdom with a new songwriter, and experience a unique relationship.

THE HISTORY

As a songwriter and playwright, Karen Manno always felt extremely grateful whenever she received inspiration and guidance from people who helped her improve her craft. So the New York City-based Manno decided to do something about it. First, she pulled together a group of songwriters who began to meet regularly to offer each other advice and direction. The songwriters found not only moral support and creative feedback, but actual networking contacts that lead to real work. Since songwriting is in most cases a very solitary profession, the success of the group was exciting. Then, after meeting with ASCAP's Marcy Drexler, who suggested to Manno that she take the idea one step further and have the seasoned songwriters share their wisdom with a new crop of songwriters, the ASCAP Mentorship Program was born.

Manno and other songwriters, including David Wolfert (Barbra Streisand's "Songbird" and Whitney Houston's "I Believe in You and Me") then teamed up with a bright bunch of up-and-comers, selected by Drexler, and New York's songwriting community automatically became bigger – and closer – at the same time.

IN THEIR OWN WORDS

In the words of mentorship program participant Miranda Hentoff (who teamed up with David Wolfert): "David and I speak regularly, and it means more than I can say to have him as my mentor and friend. He's counseled me on everything from suggesting chord changes to strengthen my songs to



Mentor Manno and "mentee" Denny Blake.

which producers to work with and to suggesting good lawyers to meet. I am not overstating it to say that the support and wisdom and incredible generosity that David has shown me has changed my life. In a business where people are so focused on advancing their own careers, I know that I've been blessed by having someone in my corner to guide me musically and professionally."

Wolfert, as a mentor, also contin-

ues to get a lot out of the experience. He says, "By trying to get her to recognize what's good in a song and what could be better, I feel like I've helped her hone her songwriting chops and made her "self-critical" sense a little sharper....As far as it benefits me, I've found that listening critically to another writer's songs (really good songs, in this case) has sharpened my ability to do the same with myself and my collaborators."

Manno herself became a mentor to Denny Blake, who says about Manno, "I'm a rather eclectic musician and with her help I feel that I know now how to go about getting things together. Karen suggested I go into a studio to record six songs done very well and then shop them with the help of her lawyer. Her confidence in my music has helped me feel more creative and assertive."

AN APPEAL

The ASCAP Mentorship Program would like to appeal to any established ASCAP writers who would be interested in becoming mentors. The goal of the mentorship program is to provide an opportunity for the mentor and his/her

songwriter to engage in a special relationship, one that is a time-honored tradition in the arts. For the mentor, it is the unique opportunity to become an essential part of a newer writer's creative growth. For the writer being "mentored," it is an opportunity to learn from the experience of a seasoned writer to improve his/her craft (It is not a forum to exploit the mentor's generous gifts of time with the goal of getting cuts and contracts).

THE WAY IT WORKS

Eligible up-and-coming songwriters are pre-selected for the program. An evening takes place where the songwriters present their work for mentors to hear, providing additional tapes. Then the mentor selects his/her writer. After that, a one hour meeting is set up for the writer and mentor. Then the writer and mentor will decide to continue the relationship or not.

If you are interested in becoming involved in the ASCAP Mentorship Program, please call 212-621-6230 and volunteer.



Mentor David Wolfert and "mentee" Miranda Hentoff



APPROVAL OF STAMPS: Pictured at the Hollywood Bowl event unveiling the Hollywood Film Composers Stamps are (l-r) Los Angeles Philharmonic Association President Barry A. Sanders, AFI Director and CEO Jean Picker Firstenberg, Hollywood Bowl Orchestra Conductor John Mauceri, U.S. Postal Service Board of Governors Member Tirso del Junco and "Entertainment Tonight" host Leonard Maltin.

HOLLYWOOD COMPOSERS STAMPS



Hollywood Film Composers, Broadway Songwriters Celebrated On U.S. Postal Stamps

Six distinguished film composers, each of whom made outstanding contributions to the world of music and entertainment, and nine world-renowned songwriters, whose Broadway music and lyrics have delighted music lovers for decades, have been commemorated by the U.S. Postal Service with the issuance of two sets of special stamps.

The Hollywood Composers Stamps, featuring Bernard Herrmann, Erich Wolfgang Korngold, Alfred Newman, Max Steiner, Dimitri Tiomkin and Franz Waxman on a pane of six 33-cent stamps, were unveiled at a special ceremony held at the famed Hollywood Bowl in Los Angeles. The Hollywood Bowl Orchestra, conducted by John Mauceri, performed a musical tribute during the event to an audience that included more than 2,500 local school children, playing songs by each of the composers honored on the stamps.

The Broadway Songwriters Stamps, featuring Ira & George Gershwin, Alan Jay Lerner & Frederick Loewe, Lorenz Hart, Richard Rodgers & Oscar Hammerstein II, Meredith Willson, and Frank Loesser on the pane of 20 (six designs) 33-cent stamps, were unveiled at the Broadhurst Theatre in New York City. A musical tribute was also presented featuring many current Broadway stars.

The Hollywood Composers Stamps and the Broadway Songwriters Stamps were both designed by veteran stamp director Howard Paine and illustrated by Drew Struzan. They are the final additions to the U.S. Postal Service's "Legends of American Music" series. Past subjects in the series included: Elvis Presley, Country & Western, Broadway Musicals, Popular Singers, Jazz & Blues Singers, Jazz Musicians, Big Band Leaders, Songwriters, Opera Singers, Classical Composers & Conductors, Gospel Singers and Folk Musicians.

For more information on stamps, visit the Postal Service Web site at www.usps.com and click "Stamps."

BROADWAY SONGWRITERS STAMPS

RED HOT WRITER!

In less than five years, Enrique Iglesias' four albums have sold over 14 million units globally. He won a Grammy award at the age of 20. At last count, he had earned 116 platinum records, 227 gold, and 26 international awards, including two *El Premio ASCAP* awards (for Best Songwriter), the World Music Award (for the best-selling Latin recording artist in the world), seven *Premio Lo Nuestro* awards, two ACE Performer of the Year awards, and was even voted "the sexiest man in the world" by *People en Español* magazine.

Although he was raised primarily in Miami, speaking English, the first English-language song he released, "Bailamos" ("We Dance" – okay, *most* of it is in English), was also his first American #1 single, although he's topped the Latin singles chart a dozen times with songs like "Si Tu Te Vas," "Por Amarte," and "Enamorado Por Primera Vez." His first English-language album, *Enrique*, is released in November – and this is the one that will make him a REALLY big star.

Enrique is 24 years old. He's a seasoned professional with years of experience under his belt, yet the excitement of his first American #1 bubbles into his voice.

Enrique Iglesias is the biggest-selling Latin recording artist in the world, and he's about to get a lot bigger.

By Jem Aswad

"This song was like a miracle to me. I recorded it in December '98, so it was [around] for a long time. I wasn't even sure when it was going to come out. But then it did, and I thought the single wouldn't sell that strongly because a lot of people already had the song on the *Wild Wild West* soundtrack, which had already sold two million copies, or [his *Bailamos: Greatest Hits*] album, which had sold about 800,000 copies. Suddenly the single was at #2, and, I mean, if you're at #40 and it doesn't go any higher, you say, 'Okay, we tried our best, that's the limit of the song.' But when the song is #2, you're like 'Come on! #2 is great, but #1 is #1 and we've gotta push it that one more step!' "And when we got it, that gave me so much confidence. Having a #1 single in America can definitely change your life!"

That life began on May 8, 1975, in Madrid, Spain, when Enrique was born as the youngest child of singer Julio Iglesias and Isabel Preysler. His parents divorced in 1979 and Enrique moved to Miami, attending private school and making his debut in a school production of *Hello Dolly*. He began writing songs and planning a musical career at 16, essentially without the knowledge of his family.

"It wasn't really a *secret*," he says. "I just used to lock myself in my room and write songs, because for me writing is like a diary. That was really the only way I knew how to express myself, and it was really the only thing that made me happy."

That said, his family was still completely unaware that he was actively seeking a record deal.

"When I was 18, I sent demo tapes to record companies under different names. I got rejected all the time. I got rejected by like ten different record companies before I got signed" – companies that have since signed him, he adds with a laugh. His family was even more surprised when he headed up to Toronto and spent five months making his self-titled debut album. Released in 1995, that album had sold a million units within three months of its release – going on to sell over five million copies worldwide to date – and garnered him a Grammy Award for Best Latin

Performance.

But perhaps more importantly, it established Enrique as an artist on his own terms: his stirring voice would be enough to sell platinum quantities in virtually any country, yet his songs show an uncommon romanticism and sensitivity, as well as a strong influence from the American music he grew up with (he originally began writing and singing in English).

"I had a lot of Anglo influences growing up – you know, Billy Joel, Bruce Springsteen, Tom Petty – but it was funny having one of my songs translated from English into Spanish. I usually don't like translations, so for the

"I just used to lock myself in my room and write songs, because for me, writing is like a diary. That was really the only way I knew how to express myself, and it was really the only thing that made me happy."

new album, I got together with Rafael Perez-Botija, who is an amazingly talented lyricist and producer – I did my first three albums with him – and we worked really hard on the lyrics, and I think we have some really good translations. I think a translation is good when the song can be heard in Spanish and feel like it was born in Spanish, not a translation."

People who are raised bilingual often can't say which language feels like their native tongue.

"I don't know, it's weird. I think and dream in both languages, but now I'm in English mode: the album's in English – with a Spanish influence, of course – so right now, I'm thinking in English, writing in English, eating in English," he laughs.

In 1997, following the release of "Vivir," he launched a massive world tour, which included 78 concerts in 13 countries, playing to more than 720,000 people. His concerts are full-blown "Enrique-mania": a consummate romantic, Enrique knows just how to work the crowd, bringing the audience (particularly the female members) to a near-fever pitch. Will Smith, who enlisted Enrique to

contribute "Bailamos" to the *Wild Wild West* soundtrack, told MTV News, "I went to one of Enrique's concerts, and you've just never heard this kind of sustained screaming. It was almost like people were coming there specifically to scream."

"The only two times when time really flies by fast, which means I'm really having fun," Enrique says, "are when I'm on stage, and when I'm writing songs. *Especially* when I'm writing. Let me tell you, I'm not one of these people who writes every single day – I can go eight months without writing one song and suddenly write ten of them in a week. But when I'm writ-

ing, I can write for seven hours and it feels like half an hour. I get a melody with a phrase or a title and take it from there. I try to think of a story, any little thing that's happening in my life, and if I'm going through a boring point in my life, I don't write anything!"

The next question is when, exactly, someone with such an intricately-planned schedule finds time to write?

"I can't! Right now, the schedule's kind of thin in the studio, so I'm writing a little bit. I don't write in the studio, I don't know how people do that – the studio costs thousands of dollars and you have a lot more privacy at home! So that's where I write: in my room, late at night."

The fruit of much late-night labor arrived in 1998, when he released *Cosas del Amor* (basically "affairs of the heart"), an album which marked a significant artistic shift for Enrique. Whereas his songs on the first two albums were written when he was a teenager, the songs on *Cosas del Amor* were written from the perspective of an extremely famous and feted young man. The time, experi-

ence and seasoning of the preceding three years were subtly evident in his voice and lyrics. Like most things with Enrique, modesty rules and he plays it down.

"The lyrics change but the concept is always the same," he says. "The songs are always about a happy moment in your life, a depressing moment in your life, a relationship. You can write about other stuff, or write a song about something that shocked you, but in the end, 90% of the music is about love, or falling out of love. People say, 'Why do you always write about love?' Look at the charts! How many songs are about love or sex?"

Although his former record company released *Bailamos: Greatest Hits* earlier this year, ("To be honest, it's not really a greatest hits album," he says. "There's good music in there, but it's 'Bailamos' with songs that were never singles from my first three albums."), Enrique's next album, his first for the Interscope/Universal powerhouse, is one of the most hotly-anticipated in recent memory. Apart from naming a few collaborators – Pat Leonard (Madonna, Rod Stewart, Fleetwood Mac), Mark Taylor (co-writer of "Bailamos" and Cher's "Believe"), David Foster (Celine Dion, Whitney Houston, Madonna), Rick Nowels (Madonna, Celine Dion, Anita Baker) – the album was very much a mystery at press time.

"We're just putting finishing touches on now. I'm very hands-on – I can't just come in, sing the song, and leave. I like to be in the whole process of the albums, and to do a good album you've gotta work with good people. But I hate talking about work before it's done. I don't wanna jinx it."

There is a lot to jinx, as *Enrique* stands a good chance of being his first U.S. #1 album.

"When 'Bailamos' went to #1, it felt better than any award, I can tell you. That's what gave me the strength to say, 'Now I know that if I make a good album, it will do well. The audience is there.'" ■

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MAN WITH A MISSION

Meet IJsbrand Galema, the newly appointed CEO of the International Joint Music Venture

"I took up the challenge because it meant working with people....with a vision of the future."



IJsbrand Galema

In March of this year, ASCAP, the British Buma/Stemra and the Dutch MCPS-PRS signed a landmark contract that paved the way for the International Music Joint Venture (IMJV), a shared service center (SSC) that will be utilized to handle music rights processing in the digital age. The revolutionary IMJV will make it easier to efficiently protect intellectual property in an increasingly international world, and will optimize services to composers, lyricists and music publishers. So far this year, the IMJV has made some important first moves. In a first step towards establishing a superior operational system, the partners selected ASCAP's EZ-Eagle Music Licensing Technology to help identify, screen and prioritize Web sites that perform music. For ASCAP in the United States alone, the technology has helped the Society qualify and license more than 1,200 Web sites to date. More recently, the search for finding a unique and capable individual to lead IMJV into the 21st Century was successfully completed with the appointment of its new CEO, IJsbrand Galema, a Dutchman, age 39.

Finding someone to fulfill the requirements for the job was not an easy task. The list of require-

ments needed for the position included: must have knowledge of IT (Internet Technology) developments, organizational and management experience, a vision of the future, must be "at home" in the international business world and – importantly – must have the ability to work in a service-oriented and client-oriented manner.

Surprisingly, there was a man who fit all of those requirements, and his name is IJsbrand Galema.

MAN OF THE WORLD

An international thread has run throughout IJsbrand Galema's business and private lives. He lived in Congo until the age of five, went to secondary school in France and studied Business Administration

at the Institute of Technology in Leeuwarden, the Netherlands. In the various positions he later held, he traveled all over the world. "Such an international life is very formative and influences your experiences", he says. "It puts you in contact with different cultures, and allows you to get to know people, their way of life and their insights. All that travelling also makes you very patient."

Galema got his first job in 1982, at a French company where his father also worked. He then further developed his career in various positions at large international companies, such as Texas Instruments, Digital Equipment, CUC International, Cendant International and Trader.com. Talking about the different stages of his career, it is obvious

that IJsbrand Galema is well aware of his own abilities, and that he needs challenging stimuli in order to flourish in his work. "At Digital Equipment I was Financial Director at the age of 25. But I didn't feel I had enough possibilities there, so I held that position for only three months. Next, I set up a logistic management systems project for Digital Equipment then studied the software and became Managing Director in charge of the sale of software in Europe. I did that for five years until Digital Equipment developed a revolutionary alpha chip. That was a great piece of technology,

but it meant that all attention focused on the sale of that chip, which moved the sale of software to the background. I was given a

new position in the sunny south of France, which I turned down, however, because I did not believe that the company could achieve any growth there. In that case I wasn't interested in the money I could have earned – I am more interested in the satisfaction, the honor, that I can achieve in my work."

CERTAIN OF SUCCESS

According to Galema, the challenges and stimuli are innumerable at the IMJV. He does not yet know how he will flesh out the new position, and therefore honestly says: "Please don't ask me how exactly we will be organizing, structuring and managing the SSC. I don't have any clear-cut ideas yet on the IMJV and the SSC. It's a new field for me, too. Take the Internet and the MP3 files, for instance: they

alone present an enormous challenge in order to make sure that authors receive what they are entitled to. I'm not saying that we should slow down the developments on the Internet. Provided that everything is carefully organized, we should in fact stimulate them. After all, the more accessible music is, the better."

Galema considers it an advantage rather than a disadvantage that he is rather new to the world of copyright. "I took up this challenge because I came in touch with people such as [ASCAP CEO] John LoFrumento, [Buma/Stemra CEO] Cees Vervoord and MCPS-PRS CEO] John Hutchinson. They are primarily managers with a vision of the future, who are not afraid to take risks in order to realise their vision. They realise that things will have to change, that there's no reversing the tide. And that activities will have to be combined in order to optimally serve your members in an efficient, cost-effective and service-oriented manner. These three organizations take the lead in that respect. And, yes, that does present the risk of failure. But I am convinced that we will succeed and that it will not end with this project."

Hoping that the SSC will be operational for the U.S., the United Kingdom and the Netherlands within three years – "or sooner, if possible," Galema will start by putting together the necessary team. The first important step that he will be taking is to find a top IT expert. "The success of the project largely depends on the IT that we will have to develop," he says. "That means we'll need the best man or woman we can find on the international market," he adds with enthusiasm. ■



THE ASCAP PAYMENT SYSTEM EXPLAINED

Part Three: Broadcast and Cable Television

This article is Part Three of a series designed to give our members a better understanding of the ASCAP Payment System. In the last issue, we looked at the different factors that go into the calculation of royalties for a single performance in any surveyed medium. In this issue, we will explain how we track, identify, and value performances on broadcast and cable television.

License fees collected from broadcast and cable television constitute ASCAP's largest source of revenue, making up to close to 45% of overall domestic receipts, and a substantial portion of incoming foreign receipts. In keeping with ASCAP's "follow the dollar" policy, monies attributable to network television are paid out for performances on network television, monies attributable to local television are paid out for local television performances, cable monies are paid out for cable, and the fees for public television are paid out for performances on PBS and its stations. ASCAP is paid an annual blanket license fee by most of the television and cable industry for the right to use any music in the ASCAP repertory. Some local television stations opt for a per program license, under which they only pay ASCAP for programs containing ASCAP music not otherwise licensed.



Nancy Knutsen

ASCAP Vice President of Film and Television Music Nancy Knutsen talks about the importance of music to television: "Music is a vital component of virtually all programming – feature films, movies-of-the-week, episodic series, as well as locally origi-

nated shows, such as news, sports, and public affairs. Because it is such an integral part of the total viewing experience, we may not always notice the various uses of music within a program, which include feature performances, themes, underscoring, and music in ads, logos and promos. And, of course, every genre of music is represented." ASCAP tracks all types of uses in our surveys of performances on television and cable.

Tracking Performances On Television And Cable

The ASCAP survey of performances covers more than 7.5 million hours annually. ASCAP conducts a census survey, or complete count, of most music performed on broadcast television and the major cable services.

The ASCAP Census Survey of Television and Cable includes:

Network TV

- ABC, CBS and NBC networks – all performances (including music in commercial, promotional and public service announcements)
- Fox, Paramount, WB, Univision – all programs

Local TV

- All syndicated programs, feature films, and movies of the week
- Locally produced programs for which ASCAP is paid on a per-program basis

Cable TV

- All programs on the major cable services, including:
- A&E

- American Movie Classics
- Black Entertainment TV
- Cartoon Network
- Cinemax
- Comedy Central
- Country Music TV
- Discovery Channel
- Disney Channel
- E! Entertainment
- Encore
- F/X
- Family Channel
- FLIX
- HBO
- History Channel
- Learning Channel
- Lifetime
- Movie Channel
- Nashville Network
- Nickelodeon
- Plex
- Sci-Fi Channel
- Showtime
- STARZ!
- NT
- Turner Classic Movies
- USA

PBS

- All PBS programs, syndicated programs and films on stations with \$20,000 or more annually in license fees

ASCAP conducts a sample survey of performances on the smaller cable services and PBS stations, local programming on local TV and PBS, and music in commercials, promotional and public service announcements on local TV, cable and PBS. The sample survey of these performances is designed to be a statistically accurate reflection of performances taking into account all times of the day, all days of the year, all regions of the country and all types of cable services and local TV stations.

Identifying Performances - The Importance of Cue Sheets

The starting point for the various television surveys, whether they are a complete count or a sample survey, is a program schedule. The program schedule lists the stations broadcasting each TV program, the specific program (including episode titles for syndicated series), and the date and time of broadcast. ASCAP purchases computerized program schedules from two major vendors.

To identify what musical works are performed on both broadcast and cable television, ASCAP matches the program schedules to its computerized cue sheet database. Cue sheets are provided to us by the program producers, distributors, broadcasters or foreign societies. Cue sheets list the detailed information on each of the compositions included in the TV program. The cue sheet indicates how the music is used (feature, theme, underscoring, etc.) and the duration of each performance. The sheet also indicates the composers, writers and publishers of each composition. All of this information is critical to determining how much each composition will be paid as well as which members are entitled to be paid.

ASCAP must have a cue sheet on file to credit our members and make payment.

Among ASCAP's many technological innovations was the development of uniform cue sheet software, called EZQ, which has become the industry standard. Most of the major studios and pro-



Seth Saltzman

gram producers use EZQ, which greatly facilitates the process of preparing cue sheets and identifying performances of our members' works. Seth Saltzman, Director of Distribution, notes: "ASCAP receives over 60,000 cue sheets and processes tens of millions of pieces of music performed on television and cable in a year. To handle this volume, we have a dedicated professional staff devoted to processing cue sheets and matching them with the performance data. The development of EZQ, as well as other technological resources, has made it possible to dramatically increase the number of performances we can process in a distribution quarter."

When a cue sheet arrives at ASCAP electronically via EZQ, the data are automatically loaded into ASCAP's cue sheet database, called SHOW. SHOW stores all necessary information for distribution purposes. This information includes such detail as series, episode, movie title, year of production, original airing date, producers, actors, as well as the writers, publishers and ownership shares of all music cues. When cue sheets are filed on paper, the information has to be keypunched manually into SHOW.

While cue sheets are the main source of performance information for TV programs, ASCAP also receives logs from broadcasters for programs they produce and airing schedules for commercial, promotional and public service announcements. In addition, we independently make tape recordings of television programs. These tapes are used to supplement the cue sheets and logs. They allow us to conduct quality control checks and assist in identifying performances in locally produced programs and announcements.

These multiple sources of performance information allow us to make accurate distributions to our members for television performances.

How Performances Are Valued

Each surveyed performance generates a number of credits based on several factors:

- Whether the performance took place on network TV, local TV, PBS or cable TV;
- The type of usage – feature, theme, underscore, jingle, etc.;
- How much a particular station, group of stations, or service pays in license fees;
- The time of day of the performance – prime time, overnight, weekend, weekday, etc.

Each one of these factors is designed to ensure that ASCAP's payments "follow the dollar" and, in a fair and objective way, reflect the relative value of one type of music performance vis-à-vis another.

The three major networks – ABC, CBS and NBC – pay the highest license fees in television and therefore performances on these networks generate the highest royalties. The

number of affiliated stations that carry a network broadcast is also taken into account.

With respect to the Fox, Paramount, and WB networks, license fees to ASCAP are paid by each individual affiliated station, in much the same way we license local television. The number of affiliates to carry a broadcast, and how much each station pays in license fees determines the "licensee weight" affecting the value.

Univision pays license fees for all performances on the Univision network as well as all performances on the local TV stations owned by Univision. These fees are distributed for the performances in Univision programs and the local programs broadcast by the Univision affiliates.

In the cable area, ASCAP has been engaged in long-standing rate court proceedings to determine reasonable fees as well as other matters. Because of this, we are being paid interim license fees that are significantly lower than those paid by network or local television, impacting the credits earned for cable performances. Assuming a favorable outcome with respect to the litigation, we hope to collect and distribute more in license fees covering the interim years as well as the future.

As you can see, there are several variables that go into the crediting of performances of music on television and cable.

Performances Outside The United States

As we all know, American films and television shows are immensely popular throughout Europe and in other parts of the world as well. The foreign performing rights organizations with which we have agreements monitor broadcasts of our members' works in their territories. They forward to us the royalties due for distribution to our members. An important part of our role is to ensure that societies around the world have all the information and documentation they need about the works in ASCAP's repertory to properly identify and pay on performances. In some territories, ASCAP also monitors certain types of performances to ensure proper crediting of our member's works. For example, in Austria, Finland, France, Germany, Ireland, Italy, The Netherlands, Spain, Sweden, Switzerland, and the United Kingdom, where American television programs and films are frequently broadcast, sometimes with foreign language titles, ASCAP collects its own performance information to help identify the use of ASCAP music. ASCAP is the only U.S. society to have an International Monitoring Unit (IMU) that utilizes an innovative database (EZ-Maxx) to verify the accuracy of television and cinema performance statements received from affiliated foreign societies. ■



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Why you need merch

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What's a band, manager, publicist, or record label to do? Merchandising is one answer. Not only are you spreading awareness about your band and getting free advertising when people wear or use your merch, but you can actually make money. What a deal! If you think you can't afford merchandise, think again. Most merchandising offers a profit of THREE TIMES what you invested in it. Take a look at the queens of merchandise - the Spice Girls. According to MTV News, "Merchandising deals are lucrative business for the Spice Girls empire, which pulls in an estimated \$150 million through various licensed products, including clothing."

You can sell your merchandise at your shows, over your website, on consignment in stores, through mailorder, and more. In addition to t-shirts, you could get creative with products like waterguns, fortune cookies, a deck of cards, wallets, lighters, or air fresheners featuring your band's name and logo. All of these items can make you money with a small initial investment, while promoting your band and your music.

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The Fairest of Them All

The ASCAP Foundation and The Lilith Fair Announce Songwriting Contest



The ASCAP Foundation President Marilyn Bergman and Lilith Fair Artistic Director Sarah McLachlan have made public the creation of the ASCAP Foundation/Lilith Fair Songwriting Contest. An annual national competition co-sponsored by the two organizations, the contest is designed to encourage women songwriters. The contest prize – \$25,000 for the grand prize winner and \$10,000 for the first runner-up – are being funded by a group of the country's most prominent women songwriters.

Eligible applicants for The ASCAP Foundation/Lilith Fair Songwriting Contest are women not currently signed to a recording or music publishing contract. Applicants must submit one original song

on cassette or CD, clearly typed or printed lyric sheets, and a completed application. The deadline for submissions is December 15th, 1999. Winners will be announced in the Spring of 2000.

Applications for entry can be obtained at www.lilithsong.org or by visiting a participating Guitar Center store. Application is free of charge. Songs entered in the competition will be judged for originality in composition and lyrics. The judging will be a four-tier process.

- Initial screening by an ASCAP panel.
- Second stage judging will be done by music industry professionals and the public through an online voting process.
- Third stage entries will be judged by a select group of A&R executives from record labels and publishing firms.
- The fourth and final phase will be



The ASCAP Foundation/Lilith Fair Songwriting Contest was launched at Chicago's New World Music Theater by ASCAP Foundation President Marilyn Bergman and Lilith Fair Artistic Director Sarah McLachlan. Pictured at the press conference (l-r) are Foundation Manager Kim Hargraves, ASCAP's Dana Graham-Newman, McLachlan, Bergman and ASCAP's John Alexander.

judged by an elite panel of women songwriters and artists determined by Lilith Fair and The ASCAP Foundation. This panel will select the two prize-winners.

**Send submissions to:
The ASCAP Foundation/Lilith Fair
Songwriting Contest
P.O. Box 4022
Ansonia Station
New York, NY 10023**

LIFETIME ACHIEVEMENTS



Retired music professor, composer, arranger and mentor Dr. William J. Reynolds received an ASCAP Foundation Lifetime Achievement Award for his more than five decades of contributions to church and gospel music. ASCAP's Dan Keen presented the award to Reynolds in Nashville, saying that he has "given us priceless gifts and made this world a better place to live." Pictured (l-r) at the presentation are VP BMG Publishing/Gospel Division Elwyn Raymer, Keen, Dr. Reynolds and Dean of Southwestern Baptist Theological Seminary School of Church Music Dr. Benjamin Hardin.



Ella Jenkins (right) received an ASCAP Foundation Lifetime Achievement Award for her great contributions to the field of children's music. ASCAP Foundation Manager Kim Hargraves (center) presented the award to Jenkins at the Ravinia Festival in Chicago in August. Also pictured at the presentation is Atesh Sonnenborn of Smithsonian Folkways, which is Ella Jenkins' record label.

What ASCAP is Doing to Protect Your Rights on the Internet

ICANN And New Rules For Internet Governance

On July 1, 1997, the President of the United States instructed the Department of Commerce to privatize the domain name system in a manner that increased competition and facilitated international management in its participation. As a result, the Internet Corporation of Assigned Names and Numbers (ICANN), a not-for-profit corporation responsible for coordinating the functions of the domain name system, was formed. ICANN is located in the U.S. but managed by a globally representative board of directors.

ICANN is comprised of three supporting organizations that review and develop recommendations on Internet policy and structure within three areas: Internet domain names, Internet addresses, and Internet protocol. The Domain Name Supporting Organization, which advises on the functioning of the domain name registration system, is presently made up of seven constituency groups which represent various interests; one of which, the Intellectual Property Constituency (IPC), is designated to address and report on intellectual property concerns.

ASCAP's Role In The Intellectual Property Constituency

ASCAP is one of the founding members of the IPC and, as such, continues to devote much time and effort to ensure that ICANN develops an Internet policy that favors the interests of ASCAP members

Initially, the U.S. government

contracted with a company named Network Solutions, Inc. to act as the exclusive provider of registration services in the .com, .net and .org domains. However, ICANN, in order to increase competition in the domain name registration business, has accredited over 50 entities around the world to register domain names in competition with Network Solutions. Network Solutions still maintains the database of registered domain names. It is through this publicly accessible database, the WhoIs database, that the public can determine the identity of the registrant for any given domain name in the .com, .org or .net domains.

Copyright Coalition On Domain Names Testifies Before The House

ASCAP has been diligently working to become a leading voice in implementing these policies that address our concerns. In addition to becoming a major force within the IPC, ASCAP, along with other copyright owner groups, has founded the Copyright Coalition on Domain Names which has been instrumental in voicing the collective Internet governance concerns of copyright owners. Members of both the IPC (discussed below) and the Copyright Coalition recently testified before the U.S. House of Representatives to stress the importance of giving the public access to the type of information that would permit us to enforce and protect the rights of ASCAP members. ASCAP took a further step and wrote the

Chairman of the House Subcommittee on Courts and Intellectual Property to voice our concerns. It is largely through our joint efforts that Network Solutions dropped its plans to restrict access to WhoIs data, and lifted restrictions on how WhoIs data can be used with other copyright holders' representatives.

The WhoIs Database

ASCAP is the leader in licensing the public performance of copyrighted musical compositions transmitted over the Internet. In order to make offers to license those performances, we have relied upon the free public access to the WhoIs database in order to determine the identity of the owner of the web site to be licensed and the name of the Internet service provider. Of course, in order to effectively license these works, ASCAP must have access to accurate contact information and the assurance that the WhoIs database, or another database, will contain the registrations from all of the over fifty newly formed domain name registrars in addition to Network Solutions (networksolutions.com).

ASCAP strongly believes that the ability to protect intellectual property rights on the Internet during this period of growth and transition is critically important. ASCAP will continue to make its voice heard on these issues. If you have any questions about these issues, write to *Playback* at info@ascap.com. ■

By Joan McGivern, Esq. and Sam Mosenkis, Esq., ASCAP

ASCAP, ALONG WITH OTHER COPYRIGHT OWNER GROUPS, HAS FOUNDED THE COPYRIGHT COALITION ON DOMAIN NAMES WHICH HAS BEEN INSTRUMENTAL IN VOICING THE COLLECTIVE INTERNET GOVERNANCE CONCERNS OF COPYRIGHT OWNERS.

A WARM RECEPTION

The annual reception honoring Emmy-nominated composers and songwriters was held on Thursday, August 19th at the Academy of Television Arts & Sciences in North Hollywood. The event, hosted each year by ASCAP, BMI and the Society of Composers and Lyricists (SCL), is held prior to the Emmy Awards presentations.



The ASCAP staff rounded up all of the ASCAP member nominees at the Emmy reception for this festive group photo. Pictured (l-r, front row) are ASCAP's Pamela Allen and nominee Alf Clausen (l-r, second row) nominees Marie and La'Rita Norman, Marco Beltrami, ASCAP's Diana Szyszkwicz, Mike Todd and Jeanie Weems, TV Academy Governor Ron Grant, nominees Lee Holdridge, Mark Snow and Dan Foliart, ASCAP's Todd Brabec and Kevin Coogan and nominees Mark Adler and Ian Fraser.



Composer Jonathan Wolff with nominee Mark Snow ("The X-Files")



Pictured at left (l-r) are past SCL Presidents Richard Bellis and Jim DiPasquale with nominee Marco Beltrami ("Oprah Winfrey Presents: David and Lisa") and ASCAP Executive VP Todd Brabec.



Nominee Dan Foliart ("We've Got It All" from "Home Improvement") with his wife, Cheryl Foliart of Walt Disney Television Music.



Composer Jack Allocco with ASCAP's Pamela Allen.



Nominee Lee Holdridge ("Mutiny") is seen with SCL President Mark Watters and Brabec.



ASCAP's Kevin Coogan, Emmy winner Leeza Gibbons and SCL President Mark Watters.

LET THE CEREMONIES BEGIN

The 51st annual Creative Arts Emmys were held on Saturday, August 28 at the Pasadena Civic Auditorium.

At right, ASCAP's Mike Todd (l) and Kevin Coogan (r) congratulating nominees Marie and La'Rita Norman ("The PJ's").



At left, ASCAP's Nancy Knutsen with nominee Quincy D. Jones III, aka QDIII ("The PJ's") and his dad, Quincy Jones, who was there to celebrate his nomination.



Kevin Coogan (l) and Nancy Knutsen (r) congratulate Mark Adler who received an Emmy in Outstanding Music Direction for HBO's "The Rat Pack."



Knutsen with nominees Joseph LoDuca ("Zena: Warrior Princess") and Ian Fraser ("Christmas in Washington").

We Score!



CONDUCTING THEMSELVES

Pictured (clockwise from lower left) conducting the orchestra at the ASCAP Film Scoring Workshop are workshop participants Jennifer Hammond, Jennifer Markham, Veigar Margeirsson and Tulio Cremisini.



THE 1999 ASCAP FILM SCORING WORKSHOP, an intensive, month-long classroom-style program featuring guests from the film and television music industry, concluded this year's session at the DGA (Directors Guild of America) in Los Angeles with an exclusive viewing of the scoring session tapes created by the Workshop participants. The Workshop is an annual program partially sponsored by The ASCAP Foundation. Warner Bros. Studios, Sony Studios, Soundtrack Music Associates, Rondor Music, Superscores Studios and Zomba/Segue also made major contributions of resources, equipment and talent to the 1999 Workshop.

During the course of the Workshop, participants were exposed to different aspects of scoring at each session, hearing prominent guest speakers from the film and television music industry. Each participant was given the opportunity to compose an original score, which was subsequently recorded with a 40-piece orchestra at the Eastwood Scoring Stage on the Warner Bros. Studios lot, engineered by Armin Steiner and contracted by Sandy deCrescent of Sabron, Inc.. JoAnn Kane Music Services provided all librarian services and ASCAP composer Richard Bellis mentored this year's

Warner Bros., Sony and Zomba/Segue Contribute to ASCAP Film Scoring Workshop



FILM CREW

Pictured above at the ASCAP Film Scoring Workshop are (l-r) SCL President Mark Watters, ASCAP's Mike Todd and Pamela Allen, engineer Armin Steiner, score reader Steve Bramson, Segue music editor Michael Ryan, ASCAP's Nancy Knutsen,

dubbing mixer Ray Colcord, Workshop mentor Charles Bernstein, ASCAP's Kevin Coogan and mentor and instructor Richard Bellis.



HEAD OF THE BRASS:
Workshop participant Paul Thompson is seen conducting.

ALL PHOTOS BY LESTER COHEN

participants and auditors, who were selected from over 200 applicants from around the world. Guest speakers at the 1999 Workshop included: ASCAP composers Steve Bramson, John Frizzell, Mark Isham, Jeff Rona and Mark Waters; John Tempereau of SMA (Soundtrack Music Associates), Bob Hunka of Sony, Marianne Goode of Rondor Music, music supervisor John McCullough, and music attorney Steve Winogradsky. The ASCAP Film Scoring

Workshop program was initiated in 1988 and, under eight years of leadership by Fred Karlin, the Oscar and Emmy-winning composer/songwriter/author, the Workshop gained international recognition.

“It’s enough to make even the most experienced composer’s mouth water.”- composer Richard Bellis

Commenting on the 1999 Workshop, ASCAP Vice President of Film & Television Repertory Nancy Knutsen said: “The Workshop is one of the key activities of ASCAP’s Film & Television Music Department. We take enormous pride in the talented composers who have successfully completed our program. We are also, as always, very grateful to the many individuals and organizations who provided assistance, support and guidance.”

Richard Bellis, who for the second consecutive year, served as mentor, moderator and lecturer at the Workshop, said: “The ASCAP



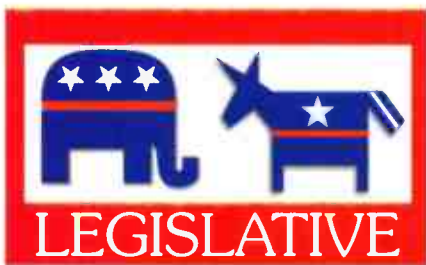
WHAT ABOUT BOB: (l-r) ASCAP’s Allen, Sony TV’s Bob Hunka and ASCAP’s Knutsen.

The film scoring community joined together to foster new composing talent at this year’s ASCAP Foundation-sponsored workshop

Film Scoring Workshop is a one-of-a-kind experience in preparing composers for a career in film and television music. Participants are afforded the ‘A’ list of musicians, mixer, scoring stage, music prep and music editor. It’s enough to make even the most experienced composer’s mouth water.”



Participant Marcus Trumpp conducts.



ASCAP Board Brings our "Stories" to Congress

In September, the ASCAP Board of Directors and some top members brought ASCAP's message to Washington. The Board spent a considerable amount of time with key members of Congress in order to convey how crucial it is to continue protecting the rights of songwriters, composers, and music publishers.

ASCAP President and Chairman Marilyn Bergman hosted "The Stories Behind the Songs," a musical performance on Capitol Hill for Members of Congress and their staffs. Five successful ASCAP songwriters from a variety of genres were paired with five recording artists who had major hits with their songs. The performers shared what inspired their songs, how they came to be written, and what combination of art, hard work, and perseverance went into turning their songs into standards.

ASCAP Songwriters included Marilyn and Alan Bergman, as well as ASCAP Board Members Cy Coleman and Hal David, ASCAP Latin Songwriter of the Year Rudy Perez, and ASCAP Board Member Jimmy Webb. They were each paired with hit recording artists Glen Campbell, José Feliciano, Maureen McGovern, Dionne Warwick, and Lillias White.



Five Part Harmony: Pictured at the "Stories" dinner are (l-r) performer and ASCAP Latin Songwriter of the Year Rudy Perez, performer José Feliciano, Senator Orrin Hatch (R-Utah), performer Glen Campbell and ASCAP Board Member and performer Jimmy Webb.



Dionne Sings It: Dionne Warwick, near left, sang beautiful versions of two standards with lyrics written by ASCAP Board Member Hal David and music written by Burt Bacharach: "Anyone Who Had A Heart" and "Alfie."



Maureen On My Mind: At far left, Maureen McGovern's warm tone and wistful delivery brought a new interpretation to "The Windmills of Your Mind," with lyrics by Alan and Marilyn Bergman, and music by Michel Legrand.

LEGISLATIVE PHOTOS BY FOCUSED IMAGES



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From Me to Mom: Recording artist José Feliciano brought down the house with an emotional take on "Despues De Ti...Que" by Rudy Perez, which Perez had written as a Mother's Day present for his mother. Feliciano then performed his classic Christmas song "Feliz Navidad."



Broadway star Lillias White is shown performing her rawdy and beautiful take on "The Oldest Profession" from *The Lady*, with music by Cy Coleman and lyrics by Ira Gasman.



Look Him Over: ASCAP Board Member Cy Coleman, above, explained the background to his standard "Hey, Look Me Over," citing how it was written with lyricist Carolyn Leigh for Lucille Ball in the hit musical *Wildcat*. Coleman announced that "Hey, Look Me Over" is bipartisan and available for the 2000 Election.



Shown meeting and greeting are (l-r) performer Dionne Warwick, Congressman Robert Goodlatte (R-Virginia), and Goodlatte's Press Secretary Michelle Semones at the "Stories" event.



An American Standard: Jimmy Webb was reunited with old friend and hit recording artist Glen Campbell (pictured) for an emotional take on two Webb classics. Here, Campbell sings "Wichita Lineman" and "By The Time I Get To Phoenix."

1. ASCAP Board members continued to meet with Members of Congress at a reception for Members of the House of Representatives. The event featured a set of ASCAP music by Congressman Dave Obey (D-Wisconsin) and his bluegrass band, the Capitol Offenses. Shown at the reception are (l-r) ASCAP Board Members John Bettis and Cy Coleman, Congressman Obey and ASCAP Board members Nick Firth and Jay Morgenstern.

Pictured at Board Week meetings are (l-r): 2. Senator Barbara Boxer (D-California) and ASCAP President and Chairman Marilyn Bergman; 3. ASCAP Board member Irwin Z. Robinson and Senator Charles Schumer (D-New York); and 4. Senator Patrick J. Leahy (D-Vermont), a major music fan, who often wears one of his favorite ties by ASCAP members the Grateful Dead to meetings in Washington.

5. Senator Bill Frist (R-Tennessee) expressed his great support for the ASCAP members during a lunch meeting.

6. Board members also met with Senator Edward M. Kennedy (D-Massachusetts). Shown (l-r) are ASCAP Board Member and Legislative Chairman Hal David, Marilyn Bergman, Senator Kennedy, Alan Bergman, and ASCAP Board member Cy Coleman.

7. Vice President Al Gore met with the members of the ASCAP Board and reiterated the Administration's ongoing support for protecting the rights of the music community.

8. Shown at the House of Representatives reception are (l-r) House Intellectual Property Subcommittee Chairman Howard Coble (R-North Carolina), ASCAP's Ben Palumbo, and House Judiciary Committee Chairman Henry Hyde (R-Illinois).



NEW MEMBERS

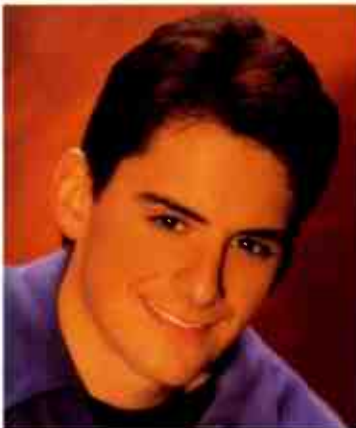


ANASTACIA

Born in New York City into an artistic family and educated at Manhattan's Professional Children's School, where her classmates included actors Malcolm Jamal-Warner and Martha Plimpton, Anastacia Newkirk has always been surrounded by creative, driven people. So it was only a matter of time before her own hard work and musical talent would pay off. After performing her original song, "Not That Kind," on MTV's talent contest, "The Cut," she made the finals and her phone wouldn't stop ringing. "I mean, Michael Jackson called me at home," she explains, "and over the next few months I met the president of every major record label." In 1995, Anastacia signed with Epic Records. Now, her debut album, *Not That Kind*, is soon to be released, featuring the first single, "I'm Outta Love," and showcasing a strong collection of her songs that are hard to categorize, as they blend dance music, pop, rock and R&B into a sound all her own.

BRAD PAISLEY

At the tender age of 8, Brad Paisley received his first guitar from his grandfather, and by age 9, he was playing in front of his hometown church. More impressively, by the age of 13, he was opening for acts like The Judds,



George Jones, Steve Wariner and Ricky Skaggs. Having paid his dues and honed his chops at such an early age, it comes as no shock to anyone who has followed his career that 27-year-old Brad Paisley's debut album for Arista Records/Nashville, *Who Needs Pictures?*, is marked not only by a prodigy's freshness of sound but also a veteran's instinct for emotional truths. Not only did Paisley write or co-write every song on the album, but he also played all of the acoustic and electric guitar parts, which is a rare thing in Music City.

REBECCA LYNN HOWARD

Who can claim they've been on three different record labels and won a Grammy - before they've even released their first single? Rebecca Lynn Howard can. The young writer/performer was signed to Rising Tide when she was 18 and started work on her debut, while contributing a song, "Soft and Tenderly," to the



PHOTO BY MARK TUCKER

Grammy Award-winning soundtrack for *The Apostle*. When the label shut down, Howard was picked up by Decca, which then subsequently closed its doors, too. Knowing a good thing when they saw it, MCA immediately added her to their roster. Howard, who moved to Nashville from Kentucky during her senior of high school, and finished her schooling through fax and e-mail, has had cuts by Reba McEntire, John Michael Montgomery and Patty Loveless. Her first MCA single (written by her frequent collaborators Trey Bruce and J.D. Martin) is called "When My Dreams Come True."

SAVION GLOVER

Glover is the 1996 Tony Award winner for his choreography in the Broadway smash hit, "Bring in 'da Noise, Bring in 'da Funk." He's also the 1996 Drama Desk Award winner and the 1996 Outer Critics Circle Award winner for choreography. Throw in two Obie Awards, two Fred Astaire Awards and a 1996 Dance Magazine Choreographer of the Year Award for his performance in "Bring in 'da Noise" and you get the picture. This guy knows what he's doing...and 1996 was a very, very good year for him. Before his Broadway success, Glover primed himself for stardom by making his feature film debut at age 13 in *Tap*



with Gregory Hines and Sammy Davis, Jr. On television, he was also a series regular on *Sesame Street* for five seasons. More recently, he choreographed HBO's *The Rat Pack* and created a dance company, NYOTs (Not Your Ordinary Tappers), in which he has performed internationally and in his new "Savion Glover's Stomp, Slide and Swing: In Performance at the White House" for PBS.

CHEVELLE

"We set out to make a heavy record with a lot of depth," says Pete Loeffler, guitarist, vocalist and one of three brothers who make up the band Chevelle. With fellow siblings Sam (drums) and Joe (bass), they have done just that on their Squint Entertainment debut, *Point #1*. Helping out in the "heavy" department was notorious producer Steve Albini (Nirvana, Bush), who helped the three self-described gearheads make an accomplished heavy metal album for the end of the century. "Mia," the album's debut single, was shipped out with 100,000 copies of Megadeth's newest album, which helped the song penetrate modern rock radio charts. Its video also achieved heavy rotation on MTV's "120 Minutes." But possibly even more exciting for Chevelle, the band was chosen to be featured on Electronic Arts' newest CD-Rom game, *Skydive!*



PHOTO BY MARK SMALLINA

MELKY SEDECK

It would be easy to simply say that Melky and Sedeck are the sister and brother of Wyclef Jean (The Fugees), but that wouldn't help describe the unique contribution these two musical siblings have to offer today's listeners. Born in Brooklyn and currently living in New Jersey, Melky and Sedeck have lived and breathed music their whole life, having performed at a very early age in the Jean Family's ministry of music. Melky studied classical music for 4 years and intended to sing opera. As she began to receive awards for her singing, she was placed in the limelight and began to sing for dignitaries and politicians alike (Desmond Tutu, President Clinton). As Sedeck taught himself the ins and outs of the studio, the two began creating their own songs and sound. On their debut album, *Sister and Brother* (MCA), the results are in: seamless harmonies, finger popping grooves, passionate, purposeful vocals that rely on integrity and intelligence. All of it sublime.



ROSE POLENZANI

Having dropped out of college to immerse herself in the Chicago open-mic music scene at the age of 20, singer/songwriter Rose Polenzani wasn't fooling around. She was determined to pursue her muse. After her first tour in the winter of 1997, she was invited to play the Newport Folk Festival and won a slot in the 1998 Lilith Fair. Then came a call from the Indigo Girl's Amy Ray, who wanted to know how she could help. "No one can touch her," Ray has said. "Rose exists on a level all her own...botanical love songs...dark histories...as holy as a mystic." Last year, Rose independently released her first album, *Dragersville*, and was a stand-out performer at ASCAP's Sundance Film Festival showcase in Park City, Utah. While continuing to tour, Polenzani's new album, *About Anybody*, a collection of earlier home and studio recordings compiled by Amy Ray and Rose, is being released on Atlanta's Daemon Records. It also features appearances by recording artist Andrew Bird and the Indigo Girls.



PHOTO BY TAR

AMYTH

The World is Ours is an apt title for the impressive recording debut by Amyth (Wayne Spears, Otis "Labo" Jupiter, Jelani Phillips and Stephen Joyce). The release, a balanced mixture of strong, edgy grooves and heartfelt ballads, not to mention powerfully rich harmonies, is artistically confident and presents a quartet ready to make its mark in the worlds of hip hop and pop music. Film/TV star, hip hop icon and entrepreneur LL Cool J's new label imprint, Rock the Bells (in a production deal with Warner Bros. Records) is releasing the record as its first album. Speaking like a proud father, LL Cool J had this to say about the quartet: "Amyth is unlike any group heard before. They are the future of R&B and hip hop."



PHOTO BY SHIM

LOOK WHO'S ASCAP NOW JOAN SEBASTIAN

Mexican artist and composer Joan Sebastian (right) and Edmundo Monroy, the General Manager of EDIMUSA, one of the largest publishing companies of Mexico, visited the ASCAP New York office in September to sign their membership agreement. ASCAP's Alexandra Lioutikoff (center) and Jorge F. Rodriguez (left), were both on hand to welcome the exciting addition of Sebastian to the Society.



El pasado 8 de Septiembre en nuestras oficinas de Nueva York, se presentó con el fin de formalizar su contrato de membresía con ASCAP, el artista y compositor mexicano Joan Sebastian, acompañado por Edmundo Monroy, gerente general de EDIMUSA, una de las editoras más grandes de México y socio de ASCAP.

Alexandra Lioutikoff, Vice Presidente Asistente del Dpto. Latino junto a Jorge F. Rodríguez del Dpto. Latino de Nueva York, condujeron la reunión donde se llevó a cabo la firma de este compositor tan importante para nuestra sociedad.



BESIDES, THEY'RE A GREAT BAND

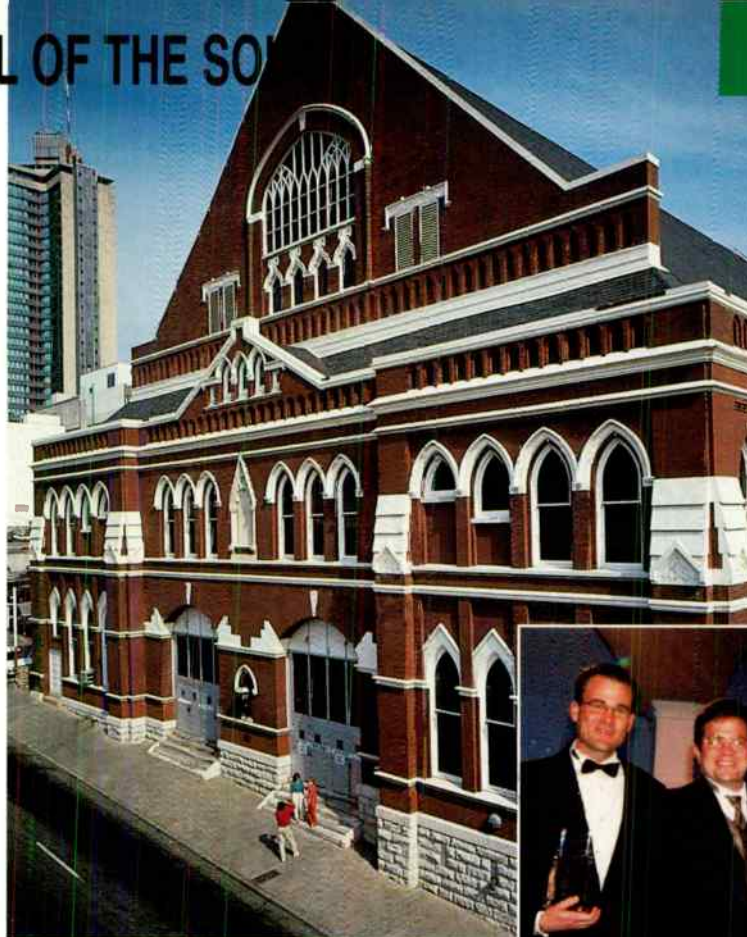
THE B-SIDE PLAYERS

The B-Side Players are an unsigned San Diego-based afro-latin-funk-soul band with lyrical genius that has been playing sold-out shows throughout the U.S. and have two independently-released CDs. With a huge following and breathtaking performances, the B-Sides are bound to get a major record deal very soon. ASCAP's new L.A Latin rep Gabriela Benitez recently welcomed the B-Sides to the Los Angeles office. Pictured (l-r) are the B-Sides' Karlos Paez, Reagan Branch, Ryan Moran, Giovanni Mejia, Luis Cuenica, Victor Tapia, Gerry Guevara, the youngest member of the B-Sides, ASCAP's Gabriela Benitez and band member Ivory Daniel.

Los "B-Side Players" son una banda de San Diego no firmada aún, que se basa en el afro-latin-funk-soul con textos geniales. Ellos han actuado en shows totalmente vendidos por todos los Estados Unidos y han lanzado dos CDs independientes. Por su enorme audiencia y sus conciertos impresionantes van camino de obtener un buen contrato de grabación rápidamente. La nueva

representante de ASCAP en Los Angeles, Gabriela Benítez, recibió a "B-Side Players" en su oficina. En la foto de izquierda a derecha los miembros de "B-Side": Karlos Páez, Reagan Branch, Ryan Moran, Giovanni Mejía, Luis Cuenica, Víctor Tapia, Gerry Guevara, el miembro más joven de "B-Side," Gabriela Benítez de ASCAP y el miembro de la banda Ivory Daniel.

Nashville's Ryman Auditorium lives on as an historical landmark and as one of the greatest live concert venues in the country. ASCAP honored the Ryman at this year's Country Music Awards with its Partners-in-Music Award.



THE RYMAN AUDITORIUM

PARTNERS-IN-MUSIC AWARD

Pictured below (l-r) are President of the Grand Ole Opry Group Steve Buchanan and General Manager of the Ryman Paul Couch, ASCAP Senior VP Connie Bradley and ASCAP Senior VP/Director of Licensing Vincent Candilora.



It all started when a riverboat captain and Nashville businessman by the name of Thomas Green Ryman went to a revival. His plan was to heckle the preacher, Samuel Porter Jones, but instead Ryman was converted on the spot. He decided to raise money to build a tabernacle for the preacher, and in 1892 the Union Gospel Tabernacle was built in downtown Nashville.

But the Ryman was not only used for revivals, but also a venue for the arts. In 1901, the stage was added for performances by the Metropolitan Opera. It was further improved in 1904 for the French Grand Opera Company of New Orleans and again in 1906 when Sarah Bernhardt brought her world-famous "Camille" to Nashville.

The Ryman became known as the "Carnegie Hall of the South" and as Nashville's premiere theater, it has drawn legendary artists from many entertainment fields, including band leader John Philip Sousa, humorists Will Rogers and Mae West, dancers Isadora Duncan and Anna Pavlova, the Ziegfield Follies, Roy Rogers and Dale Evans, Enrico Caruso,

the Vienna Orchestra, and the list goes on and on.

From 1943 to 1974, the Ryman was the home of the world-famous Grand Ole Opry and the 3,000-seat Ryman rarely had a seat vacant on Saturday nights Opry. In 1994, after a multi-million dollar renovation, the Ryman was better than ever, presenting theatrical productions, a summer Bluegrass Nights series, a classical series. But most notably, along with these continuing events, the Ryman is an ideal venue to see a concert today. In recent years, it has presented many of today's top artists, such as Amy Grant and Bruce Springsteen.

In honor of the Ryman's rich history and importance to songwriters, composers and music publishers over the years, ASCAP presented its Partners-in-Music Award to Grand Ole Opry Group President Steve Buchanan and General Manager of the Ryman Paul Couch at ASCAP's Country Awards held on September 8th in Nashville (see story page 6). Past Partners-in-Music Award recipients include Univision, CBS Cable (TNN and CMT) and Spanish Broadcasting Systems (SBS).



SMILES FOR LYLE

ASCAP sponsored a feature performance by Lyle Lovett at the 1999 National Association of Broadcasters Marconi Radio Awards in Orlando, Florida in September. Lovett and his Large Band performed a rousing set of songs from his recent MCA album *Live in Texas*, which received a standing ovation from the thousand plus radio luminaries in attendance. Pictured (l-r) are ASCAP's Senior VP of Licensing Vincent Candilora, Lovett, NAB Executive Director John David and ASCAP VP of Marketing Phil Crosland.

Three normal guys or pop music prophets?



PHOTO BY CHRIS BUCK

which students would sell copies of their albums in exchange for free T-shirts and guest list spots. And if there's a band who knows how to make their fans feel like they're in on a private joke, it's Guster. Explains Miller, "The two nights before Woodstock, we played two unannounced shows in New York and Boston under a fake name that our old fans knew. It's little things like that that keep people in the loop. People love it. And we love it too."

But, ultimately, the key to Guster's success lay in their songs. Combining infectious melodies, sing-along choruses and unstoppable energy with irreverent humor and a mysterious stuffed animal as a mascot, the band continues to win over legions of new fans with each show. One new fan, Sire Records chief Seymour Stein, signed them to Hybrid/Sire, re-released *Goldfly* (featuring the top alternative track, "Airport Song") and paved the way for their first new major label release, *Lost and Gone Forever*, produced by Steve Lillywhite (U2, Peter Gabriel). And how was it working with one of modern rock's top producers? "The whole experience start to finish was just unbelievable," says Miller. "Most of what

GUSTER

he gave us was just confidence in ourselves. He believed in what we were doing and he just 'got it.' We knew we had great songs. We knew we had a sound. We just needed him to put it on tape for us."

Every decade gets the rock and roll trio it deserves. The 70's had Emerson, Lake and Palmer, the 80's had The Police, and the 90's have Guster. Consisting of three former Tufts University students, singer/guitarist Ryan Miller, singer/guitarist Adam Gardner and "hand drummer" Brian Rosenworcel, Guster's acoustic pop/rock crusade began with the 1994 indie release, *Parachute*, and continued with 96's *Goldfly*. The band estimates that it sold 65,000 copies of the albums combined. Their secret? Non-stop touring at clubs and colleges around the country, and an innovative "rep" program in

What Lillywhite got on tape is Guster's best work to date, lyrical-ly and musically. Augmenting the band's two acoustic guitars and bongos/congas with horns, strings, a typewriter and a chorus of whistling contest-winners (they won the chance to appear on the album), Lillywhite has captured the nuance and spirit of a band working at the top of their creative abilities.

For an in-depth interview with Guster, visit *Playback* on the web at www.ascap.com.

For an in-depth interview with Guster, visit *Playback* on the web at www.ascap.com.



Everything's coming up Rosie

PHOTO BY DIANE EDWARDS

ROSIE FLORES

Dubbed "Empress of Country-Rock" by the *Los Angeles Times*, Rosie Flores recently released what may be her most eclectic and fully-realized album, *Dance Hall Dreams* (Rouner). Containing forays into western swing, blues, rockabilly and honky-tonk, Flores sees it as just being "Rosie music - it's really borrowing from all the influences that I had growing up." She explains that, "as I'm writing a lyric, I decide on a treatment to make it read true. A song about falling in love with a '59 Cadillac will naturally get a rockabilly vibe, but I'm not stuck in one era. 'Who's Gonna Fix It Now,' a song about my Dad has a Baroque feeling, some of which is borrowed from the Beatles' 'Dear Prudence.'"

Rosie, born in Texas but raised in San Diego, emerged from the same fertile roots music revival scene as Dwight Yoakam and the Blasters. Bob Dylan and Joan Baez were formative influences for Rosie but it wasn't long before she began itching for something a little more unusual. "When I first played the electric guitar, I'd never even heard of another girl who did," says Flores. "To me in my world, I was the first one."

Rosie is currently based in Nashville, a place where the powers that be were less than welcoming early in her career. "But that experience was eons ago," she says. "I feel like I have great respect from my peers there, now. I have never felt more welcome. I like to co-write and Nashville's a great town for that."

MIKE VIOLA AND THE CANDY BUTCHERS

Raised in a "third-ring suburb" of Boston, Mike Viola didn't waste any time in vying for rock star status. As a teenager, Viola strapped on a guitar, formed a band called Snap and began writing songs. Really good songs. He quickly seized the attention of the local Boston press, who dubbed him a pop prodigy, and he went on to open for the likes of Billy Idol, The Plasmatics and Quiet Riot. As time went on, Viola continued perfecting his Beatles meet Elvis Costello meets Roy Orbison song delivery and quickly matured as a songwriter. But as all true rock and roll sagas go, Viola hit some bumps on his road to success.

After he moved and began playing in New York City as The Candy Butchers, his first full-length album recorded for the MCA imprint Blue Thumb was never released as the label folded unexpectedly. It was bad timing. For after contributing his voice to the song "That Thing You Do" from the Tom Hanks film of the same name, Viola, without an album to release, was unable to capitalize on the great buzz that was building on him.

Until now. *Falling Into Place*, The Candy Butchers' first full-length album (RPM/Columbia) is a tour de force of pop craftsmanship. Featuring 14 new songs written by Viola, the album offers smart, well-crafted tunes played with classic rock and roll savvy by Viola, Pete Donnelly (bass) and Mike Levesque (drums).

"The music that connected to me as a kid was always the harder-edged stuff," says Viola. "I was into punk. I was seriously into the Clash and the Pretenders. And some people would say that that isn't punk, but where I grew up it was. Because I grew up in the suburbs where everything was diluted anyway."

What is immediately evident on *Falling Into Place* is that every song sounds like hit material, which is no accident. Says Viola, "Modern rock radio has to sound a certain way and if I don't want to sound that way, that's my decision. But if I say to myself I want to be on modern rock radio so I can communicate what I have to say and I have to speak their language, I honestly didn't have to make any sacrifices. I went back and listened to early Rolling Stones records, early Byrds records and early Beach Boys records, and I realized that their first records are absolutely tailored to communicate one thing and to communicate it well...and that is "singles."

For an in-depth interview with Mike Viola, visit [Playback](#) on the web at www.ascap.com.



The wait is over.

JAZZ AT THE PHILHARMONIC

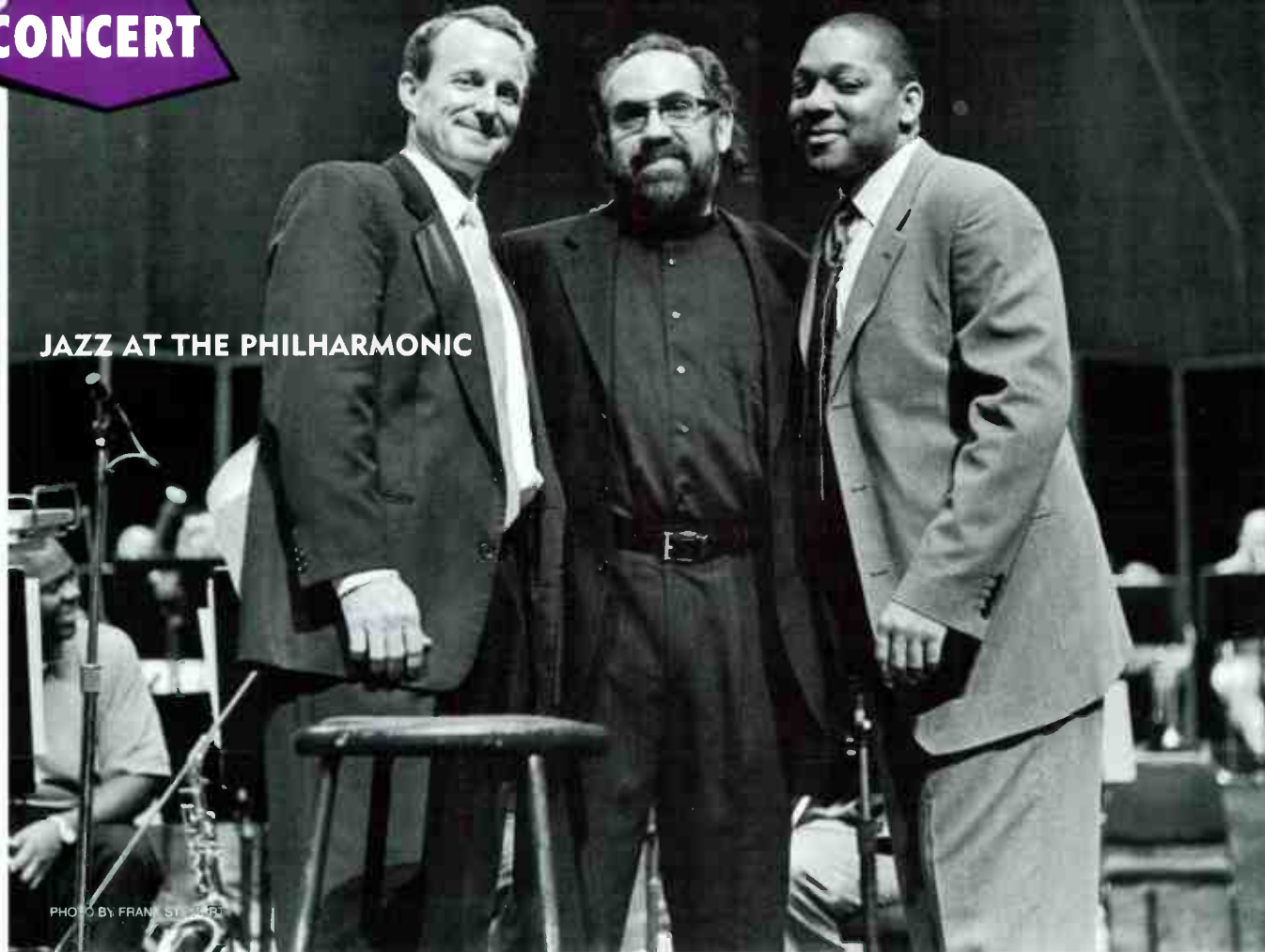


PHOTO BY FRANK ST. CLAIR

Pictured (l-r) are Jazz at Lincoln Center's Executive Producer and Director Rob Gibson along with ASCAP members James Oliverio and Wynton Marsalis at Avery Fisher Hall for "Uptown Blues: Ellington at 100." Four Ellington pieces, newly arranged by Mr. Marsalis for Symphony and Jazz Orchestras, received their premiere performance with the New York Philharmonic in April and were simultaneously broadcast on PBS as part of the "Live from Lincoln Center" series. The scores subse-

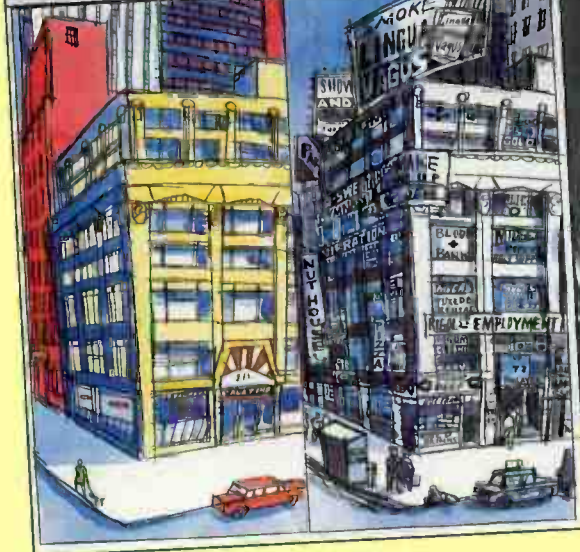
quently toured with the Lincoln Center Jazz Orchestra in performances including the Concertgebouw in Amsterdam, Russian National Symphony in Moscow, London Symphony and Boston Symphony at Tanglewood. The final performances featured the LCJO and the Chicago Symphony in the Windy City in October 1999. Oliverio served as scoring and music technology advisor on the project

ALL AMERICAN

Composer George Walker, who won the Pulitzer Prize for music three years ago and was the first black composer to win the prize for music in the 80-year history of the awards, has been elected to the American Academy of Arts and Letters in New York, the prestigious organization which honors U.S. artists, architects, composers and writers. Pictured with Walker shortly after his induction is ASCAP's Fran Richard. Also this year, the Academy presented several awards to composers including ASCAP members Nathan Currier, Michael Gordon, Erica Muhl, Julia Wolfe, Edmund Campion, Tamar Diesendruck, David Sampson, Paul Yeon Lee, David Mallamud, Carter Pann, Jason Roth and Steven Burke.



THE CARBON COPY BUILDING



(l-r) Composers David Lang, Julia Wolfe and Michael Gordon



In October, the worlds of musical theater and comic books met in the debut of Bang On a Can's revolutionary new opera, *The Carbon-Copy Building*.

Commissioned by the Settembre Musica Festival in Turin, Italy, with additional support from the National Endowments for the Arts, the comic-strip artist Ben Katchor (*Julius Knipl, Real Estate Photographer* and the best-selling comic novel *The Jew of New York*) and Bang On a Can composers/artistic directors Michael Gordon, David Lang and Julia Wolfe have merged comic book visuals and exciting new music into a new work with a powerful urban sensibility. Dark and offbeat, the opera revolves around two architecturally identical buildings whose inhabitants couldn't differ more. With Katchor's imaginative drawings in vivid slide projections and film and Gordon, Lang and Wolfe's driving music, the work and an exciting marriage of varied contemporary art forms.

WATERCOLOR BY BEN KATCHOR

A "SUMMER" PLACE

The Berkshire Opera Company recently presented the world premiere of "Summer," an opera in two acts with music by composer and ASCAP Board member Stephen Paulus and libretto by Joan Vail Thorne. Based on a novella by Edith Wharton, "Summer" was performed at the Koussevitzky Arts Center at Berkshire Community College in Pittsfield, Massachusetts in August and September. Pictured (l-r) is Founder of the Berkshire Opera Rex Hearn with Stephen Paulus, and (inset) Joan Vail Thorne.



ASCAP FOUNDATION SCHOLARSHIPS

ITALIAN FILM

Joseph Brady, a student of composer John Corigliano, has been presented with an ASCAP Foundation Scholarship for Film Music. Pictured at the La Pietra campus of New York University in Florence, Italy this summer, where Brady was studying, is NYU Film Music faculty member and ASCAP member Brane Zivkovic and Brady.



HIGH SCORE

Robert Paterson, who was in Aspen, Colorado, attending the Aspen Music School, was honored with an ASCAP Foundation Scholarship for Composition and Film Scoring. Pictured in Aspen during the session are (l-r) ASCAP's Fran Richard, Paterson and Director of the Aspen Music School Film Scoring Program and Brane Zivkovic.

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D. Berber 2-Layer Mittens -
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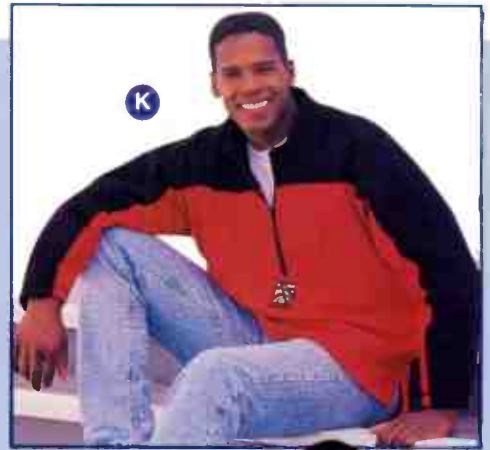




J

J. WOOL/LEATHER VARSITY JACKET

78% wool/12% nylon/10% other fibers, 100% genuine top-grade leather sleeves, antique brass snap front. (Includes full back logo inset).
Color: Black
Sizes: S - XXXL \$149.75



K

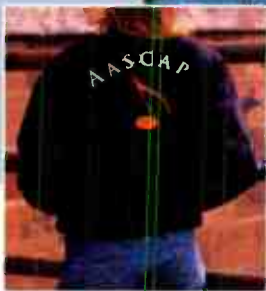
K. FLEECE JACKET

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Color: Red/Black
Sizes: S - XXXL \$39.75

L.. TEE SHIRT

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Color: Black, White
Sizes: S - XXL
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L



M

M. DENIM SHIRT

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Color: Denim
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N

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Colors: Black, Spruce, Red and White
Sizes: S - XXXL
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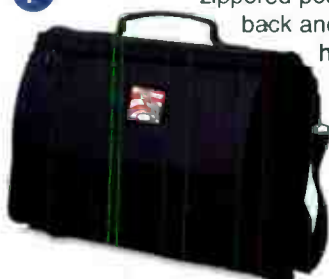
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NEW!

P. EXPANDABLE MESSENGER BAG

This 600D polyester bag features an embroidered logo, matte black hardware, an expandable main compartment that opens to 7", inside organizer, zippered pockets front and back and a key ring holder.

P



Color: Black
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Q

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Polyester backpack with hidden pull-out straps, 4 zipper pockets and front compartment with accessory pockets. **Color:** Black \$26.00

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100% wool roll-up blanket is perfect size for lap or picnic: 45"x60".

Blanket is carried between nylon straps with

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the leather-trimmed handle or

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Color: Hunter Green and Navy \$34.00

R



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THROUGH JANUARY 2000**

November 23 – Writers' and Publishers International Distribution

December 22 – Publishers' Quarterly BCO* Distribution for 2Q99 performances

January 14 – Writers' Quarterly BCO Distribution for 2Q99 performances

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

IN MEMORIAM

GEORGE FORREST – Broadway songwriter who collaborated on words and music for the songs "Stranger in Paradise" and "Baubles, Bangles and Beads" for the score to the 1953 Broadway musical *Kismet*. He was 84. Forrest and Wright, who survives his partner, also collaborated on songs to the musicals *Gypsy Lady* (1946), *Magdalena* (1948), *Kean* (1961), *Anyta* (1965) and *Grand Hotel* (1989). In the late '30s they signed a seven-year contract with MGM and began writing for the movies. Forrest and Wright won Tony Awards for *Kismet* and by the time they wrote the songs for *Grand Hotel*, they had written lyrics and music of more than 2,000 compositions for 16 produced stage musicals, 18 stage reviews, 58 motion pictures and numerous cabaret acts. At the time of his death, Forrest was working with Wright on another musical, *Betting on Bertie*, a project they had begun years ago with P.G. Wodehouse and Guy Bolton, who wrote the book for the show. In 1995, they received the ASCAP/Richard Rodgers Award for their contribution to the American Musical Theater.

LOUIS "MOONDOG" HARDIN Avant-garde composer and conductor who was celebrated among New Yorkers for decades as a mysterious street performer who dressed as a Viking, and who later won acclaim in Europe for his music. He was 83. From the late '40s to the early '70s, Hardin, who was blind, stood at attention on Sixth

Avenue and 54th Street, dressed in a homemade robe, sandals, cape and a horned Viking helmet. Unbeknownst to many, Hardin had recorded his jazz-flavored compositions on the CBS, Prestige, Epic, Angel and Mars labels. One of his songs, "All is Loneliness," became a hit recorded by Janis Joplin. Hardin also wrote music for radio and television commercials. Celebrated by Beat Generation poets and followers, one of his recordings, "Moondog Symphony," was regularly played by Alan Freed, the pioneering rock-and-roll disk jockey. In 1989, Hardin, who had been living in Europe, was invited back to the United States to conduct the Brooklyn Philharmonic Chamber Orchestra.

LARRY WYNN – Lyricist who wrote the words for the 1941 novelty hit "Five Guys Named Moe." He was 89. Wynn's lyrics for "Five Guys," combined with music by Jerry Bresler, was recorded for Decca by Louis Jordan and his Tympany Five. Wynn was also a performer and a songwriter who later became a salesman in radio and television. "Five Guys Named Moe" later became the name for a Broadway revue based on Louis Jordan's song hits.

FRANK DEVOL – One of Hollywood's most popular arranger/composer/conductors, best known for his television theme songs, including "The Brady Bunch," "My Three Sons" and "Family Affair" as well as songs for such movies as *Pillow Talk*, *What Ever*

The ASCAP Foundation West Coast Songwriters Workshop set for January 2000,
**Application Deadline is
December 15, 1999**

The ASCAP Foundation West Coast Songwriters Workshop will begin the second week of January 2000. Submissions for the workshop, which is geared toward advanced songwriter participants, are now being accepted until the December 15, 1999 deadline.

Renamed in 1995 to honor ASCAP's late board member and industry pioneer Lester Sill, the workshop sessions will be held two nights a week for a total of four weeks at ASCAP's Los Angeles office beginning January 10, 2000. The workshop, which will feature prominent guests from all facets of the music business including songwriters, publishers and producers, is designed to enrich participants' knowledge of the industry and to help them establish contacts, confidence and possible collaborative partnerships. Past guests have included George Martin, Don Was, Glen Ballard, Jackson

Browne, T-Bone Burnett, Don Gehman, Billy Steinberg, Ben Harper, Jonatha Brooke, Matthew Wilder, Michelle Shocked and numerous others.

Writers interested in applying for participation are required to submit a tape containing two original songs along with typed or neatly written lyric sheets. Applicants are also required to include a brief resume or bio in addition to a written explanation as to why they would like to participate in the workshop. Materials should be sent to: **ASCAP Foundation Lester Sill West Coast Songwriters Workshop, 7929 Sunset Blvd., 3rd Floor, Los Angeles, CA 90046**

Entry deadline is December 15, 1999. Tapes will not be returned. Applicants are asked to include address and daytime as well as home telephone numbers.

Only a limited number of applicants can be selected as participants.

Happened to Baby Jane?, *Hush*, *Hush*, *Sweet Charlotte*, *The Dirty Dozen* and *Guess Who's Coming to Dinner*. He was 88. DeVol began to write music for TV and film after a successful career in radio during the big band era, when he also arranged and conducted recording sessions for such stars as Doris Day, Tony Bennett, Jaye P. Morgan and Ella Fitzgerald. During his seven-decade career, he received five Academy Award and five Emmy nominations. All together, DeVol wrote music for 47 movies and seven television series. He was also an actor who made appearances on the Jack Benny television show, the original *Parent Trap* movie and "Fernwood 2-Night"

WHAT'S COOKING AT THE ART AND COMMERCE CAFE Check out ASCAP's Art & Commerce Cafe (www.ascap.com/artcommerce/menu.htm), a special area of the ASCAP Web site dedicated to bringing you useful info about the music biz.

NEW ON THE MENU
R&B Dialogues: Intimate Conversations With Those Who Influence the Industry, featuring Rory Bennett, Marcus Miller, Big Jon Platt, Tamara Savage, Stan Sheppard and Jeanie Weems.

ASCAP Music Business 101: A Conversation with Richard Gottehrer. An in-depth chat with the songwriter ("My Boyfriend's Back," "I Want Candy"), producer, label executive and CEO.

COMMISSIONED

Philip Aaberg's *Mountains and Rivers Without End*, a four movement work for piano and cello inspired by the poetry of Gary Snyder, by the Mistral Duo.

James Adler by the Cheektowaga Community Chorus in New York to write a treble chorus work in three movements to be performed at the Youth Millennium Music Festival next March.



PHOTO BY DANIEZ KRAMER

was created in response to this past year's tragedy at Columbine High School.

Mary Beth Maziarz's song "Hold On," from her recently released *Supernatural* album, on the season premiere of the WB network's popular series, "Dawson's Creek," on September 29th.

J. Peter Robinson's score in the New Line Cinema film, *Detroit Rock City*, about four young fans who'll do anything to get into a Kiss concert in Detroit. Robinson's over-the-top score is a perfect foil



PHOTO BY LONDON FEATURES

A GREAT LEGACY

Legacy Records has recently re-issued works by two of the Twentieth Century's most important artists, Janis Joplin and The Isley Brothers, all ASCAP members. Now five classic titles by Joplin have been released as remastered, expanded editions: *Big Brother and Holding Company*, *Cheap Thrills*, *I Got Dem Ol' Kozmic Blues Again Mama!*, *Pearl* and *Greatest Hits*. In 1998, the Isley Brothers celebrated 40 years in the business and to mark the occasion, Legacy has put together the first-ever, comprehensive 50-track collection, *It's Your Thing: The Story of the Isley Brothers*, featuring their output on a dozen record labels from 1957 to 1996, all remastered.

Ricky Lombardo by the American Heritage Music Foundation to compose an original work entitled "Blues Soliloquy for Soloist and Band" to feature Blues Traveler's John Popper as a harmonic soloist. The work was written for a full symphonic wind ensemble and premiered on May 27 at the Crescent Shiner's Auditorium in Trenton, New Jersey.

FEATURED

Debbie Andrews' performance of her song "Right Here in Your Eyes" (written with Henry Gaffney) in the independent film *The Ride* from Poya Pictures.

Joe Henry's lyrics to his song, "The Flower That Shattered the Stone" on a poster featuring a photograph by John Fielder. The poster

for the classic rock era songs on the film's soundtrack. Robinson has also scored such films as *Cocktail* and *Wayne's World*.

HONORED

Jeannie and Jimmy Cheatham for being part of the Smithsonian National Museum of American History's Jazz Oral History Program. The husband and wife team and their Sweet Baby Blues Band have performed their own brand of Kansas City blues/jazz for over 40 years. Vocalist/pianist/composer Jeannie and bass trombonist/composer/Senior Lecturer (University of California, San Diego) Jimmy provided interviews to the Smithsonian about their lives in the blues/jazz world. Their oral history will be of tremendous use to jazz enthusiasts, music students



REGGAE PARTY: Ebony & Ivory Records producer Robert Goines is currently showcasing the talents of Reggae artist Michael Livingston. His CD album tribute to Bob Marley features "Bob Marley En Espanol." Also on the label is songwriter/artist Milton Floyd, whose first CD will be released soon. Pictured after a rehearsal session in New York's ASCAP Living Room are (l-r) Promotion Manager Dee Shawn Jones, Livingston, ASCAP's Esther SanSaurus, Goines, producer Black Love and Floyd.

and historians of American music for years to come.

Antonio Carols De Feo for winning the Westchester Millennium Composition Competition, a \$2,000 prize. The winning composition will be used as a musical signature for the Westchester Philharmonic's Millennial activities.

Theresa DeMarco for receiving 3 honorable mentions in the 8th Annual *Billboard* Song Contest in the Pop Category: one for her work, "Remember This Night," and the other for "You Don't Belong To Me."

Jonathan Bailey Holland and Philip Rothman as winners in the Indianapolis Symphony Orchestra's Marilyn K. Glick Young Composers Showcase Competition. Holland won for his "Summer Frenzy" and Rothman won for his "Overture to Our City." The works will be showcased in the 1999-2000 Roche Diagnostics Classical Series.

Charles "C-Jack" Jackson for setting an all-time record at the 1999 Syracuse Area Music Awards (SAMMYS) for winning four awards for his music production company: Best Songwriter (with Andrea Moore), Best Record Producer, Best Recording (for *What*, recorded by Andrea Moore) and The Brian Bourke Award for Best New Artist (Andrea Moore).

Dr. Anne Kilstofte of Bloomington, Minnesota, for being named a McKnight Fellow for 1999, her second fellow from the McKnight Foundation. Included in the new fellowship is funding for a community project.

Dan Locklair with a fellowship by the North Carolina Arts Council's Artist Fellowship Program to create a new chamber work for flute, cello and piano. The new work will be performed by the Emrys Ensemble, the Mallarme Chamber Players and at the Summerfest (Kansas City) and Foothills Music Festivals during the 2000-2001 season.



THE SOURCE OF IT ALL

During "Hip Hop Week" in Los Angeles, Above the Law celebrated with ASCAP's Charis Henry. Pictured (l-r) are KMG, K-OSS, Henry and Cold 187 at the Hollywood Athletic Club.

Bonnie Lee Sanders with the 1999 Backstage Bistro Award for Outstanding Singer/Songwriter.

Donna Stearns' R&B duet "First Dance" with an Honorable Mention Award in the 9th Annual *Billboard* Song Contest. There were over 20,000 entries in the competition. The CD single can be heard at www.moonbeam.com.

Chen Yi for being the first recipient of the \$25,000 Eddie Medora King Award for Musical Composition at the University of Texas at Austin. Yi is a composer noted for skillful drawing together of the music of East and West and is holder of an endowed chair at the University of Missouri, Kansas City.

formed by a 6,000-voice Crusade Choir for the Billy Graham St. Louis Crusade on October 14-17.

PREMIERED

Jeffrey Kauffman's *Going to Pot: The Reefer Madness Musical*, an original musical, at Portland, Oregon's Firehouse Theater in September. A cast CD and licensing information are available from KeytoChi@aol.com.

Stefania de Kennessey's new song cycle *High Summer* performed by Metropolitan Opera soprano Heidi Skok and the Meridian String Quartet at Carnegie Hall's Weill Recital Hall on September 18. The song cycle is a setting of texts by poet and science fiction writer Tom Disch.

Stephen Lias's "Piano Sonata No. 1 in G Minor" and "Summer



BACKLIVE AND IN PERSON

Consisting of lyricist G Boy and producer Mellow D, the duo known as Backlive grew up together in the midst of Miami's hip hop scene. The two offer an authentic musical flavor that is driven by expressive thoughts and a true love for the roots of hip hop and have created a buzz in the sunshine state.

Lorraine Levender Whittlesey's five new works at the American Visionary Art Museum in Baltimore, where she is Composer-in-Residence, in conjunction with their new exhibit, "We Are Not Alone...Angles & Other Aliens" on October 3rd.

Devonsquare's Tom Dean's *Your Own Backyard*, his first solo CD with the help of longtime friend and producer Peter Gallway. The album is a moving collection of songs performed by a stellar backing band.

Matthew Fields' CD, Kabala, featuring his "Call of the Shofar," for trombone quartet; "Summer Mischief," for harpsichord; "Sh'mah," for carillon; "Rooster's Court Ball," for flute; and "Kabala," for clarinet, viola, and piano.



BIG IMPACT

At the IMPACT Conference held earlier this year in Miami, ASCAP's Charis Henry (left) and Ian Burke (right) congratulate EMI's Big Jon Platt on receiving his IMPACT 1998 Publisher of the Year Award.

PERFORMED

Charles Coleman's "Absolution" and his arrangements of Bach's "Violin Concerto in E Major" by the Absolute Ensemble, Kristjan Jarvi, conductor, and Lara St. John, violin, at Lincoln Center's Alice Tully Hall on July 16th.

Philip Springer's music (with lyrics by Mitchell Bernard) for the off-Broadway musical *The Chosen*, based on Chaim Potok's best-selling novel, at Merkin Concert Hall in New York on June 19th.

Dianne and Lee Turner's "Gloria, Hallelujah, Jubilee" by the 5,000-voice Indianapolis Billy Graham Crusade Choir in the RCA Dome on June 4. The piece was also per-

formed by pianist Sandra Siler), and "The Learned Ladies" (performed by the Kilgore College Keyboard Orchestra) in their world premieres at Kilgore College on November 29. The concert also included performances of other vocal, choral, and instrumental works by Stephen Lias.

Donald Sosin's hard-driving blues score for William Wyler's 1929 silent film *The Shakedown* at the Chuck Jones Theatre at the Telluride Film Festival, performed by composer/pianists Sosin and British colleague Neil Brand. In July, Sosin made his debut at Bologna's Cinema Ritrovato, playing his own scores for eight fea-

RELEASED

Agnelli and Rave's third album, *Heaven and Earth*, on Mystery Tone Records. The New York City-based folk-pop duo offers atmospheric guitars, strings and keyboard arrangements that evoke early '60s French jazz albums. Lauren Agnelli, formerly with the Grammy-nominated Washington Squares, and Dave Rave, formerly with Teenage Head, have made an album flush with catchy melodies, gorgeous harmonies and intelligent lyrics.

Lucy Bonilla's new self-produced CD, *Something Out of Nothing*, featuring her own take on Sly Stone funk/blues-styled songs as well as slower "Janis Joplin" soul numbers. The CD is available on her Web site at www.lucybonilla.com.

Brian Conn's second release, *Intense Measures*, on Classical Angst Records, a collection of six new works for flute, piano, and strings by Conn and performed by the Brian Conn New Music Ensemble.

Rick Denzien's album, *Exit 21* (Slot One Entertainment). Denzien is among the first 12 artists signed as "Current Picks" by Sightsound.com, a digital download company offering audio and video recordings on the Internet. Denzien, a Philadelphia area artist, has also occupied the top positions on the Mpulse.com and MP3.com Internet music charts.



GERALD'S GAME

Gerald Fried, the composer/conductor and orchestrator who, among other honors, won an Emmy for his score to "Roots" (He also did "Roots: The Next Generations," "Roots, One Year Later" and "Roots Christmas") is a very busy man these days. In addition to working on a score for a documentary for the Skirball Museum of the Jewish Experience, Fried is practicing oboe for a performance of his Oboe Concerto, called *Time Travel for Oboe and Orchestra*, with the Topanga Symphony and himself as the soloist. They will also be doing his *Suite from Roots*. Early next year, the Beach Cities Symphony will be performing his *Suite from the Early Stanley Kubrick Movies*.



HIGGENS HUGGING

New members Channette and Channoah Higgins, who co-wrote 702's "You Don't Know" and Mary J. Blige's "Memories" stopped by ASCAP's Los Angeles office recently. Pictured (l-r) are Max Goose, Channette Higgins, ASCAP's Alonzo Robinson, Channoah Higgins and Livio Harris.

Honey and the Bees' debut release, *Bzzz (The Hive)* featuring 10 songs by singer/songwriter/saxophonist **Fabrice Dupont (Fab)**. Fab calls his music hip-pop, which is a blend of pop, dance and funk performed by a five-piece band.

Annie Gallup's fourth album, *Steady Steady Yes* (1-800 Prime CD), recorded at The Theater Recording Studio in New York City. The studio, a 6,000 square foot theater with 35 foot ceilings was a dream recording setting for the album, featuring just Annie's voice and her guitars in a magnificent sonic space *The Dallas Morning News* says that Gallup "blurs the line between spoken word and Suzanne Vega-influenced folk-pop."

Kevin R. Johnson's collaborative CD project, *Bee Note* (J's Masters Recorders), featuring Patrice Rushen, Phillip Ingram, Kevin Toney, Dorian Holly, Tony Lewis, Larry Ball, Wayne Vaughn, Munyungo Jackson, Alfonzo Jones

and Johnson. The album contains unreleased songs from former members of the groups Slave, Ohio Players and Sun.

Terence Jones' new album, A Golden Touch, exclusively on MP3.com. A single from the album has been featured as the "Smooth Jazz" song of the month.

Nick Rossos' second CD, Cathexis, featuring a collaboration with Grammy nominee and ASCAP member **Tom Marolda**. The songs evoke a mix of a '60's rock feel with a New Age edge.

Monk Rowe's new CD, Jazz Life, featuring original tunes inspired by his interviews with jazz greats for the Hamilton College Jazz Archive. Included are works dedicated to Milt Hinton, Lionel Hampton and Nat Adderley. The jazz septet includes bassist Keter Betts, trombonist Bill Watrous and Rowe on saxophone. Visit www.monkrowe.com.



TYRESE SIGNS WITH BMG SONGS

Former Coca Cola model, current R&B star and MTV VJ Tyrese has signed a worldwide publishing deal with BMG Songs. Welcoming Tyrese (center) to BMG are (left) Vice President, East Coast Creative Operations for BMG Clyde Lieberman and (right) Vice President, Urban Music for BMG Derrick Thompson. Tyrese's RCA Records debut and single, "Sweet Lady," charted in the *Billboard* top 20.

Steve Thomas's Sympatico (Atwood Media Label), featuring Sympatico, his Boston-based jazz quartet who play a mix of bebop, post-bop, latin jazz and funk.



Steve March Tormé

Steve March Tormé's new album, Swingin' At the Blue Moon Bar and Grille (Frozen Rope Records). On this accomplished and critically acclaimed album, Steve, who is the son of Mel Tormé performs a duet with his father on the classic song, "Straighten Up & Fly Right."

John Trudell's third CD, Blue Indians, on Dangerous Discs, a division of Inside Recordings, Jackson Browne's new indie record label. The album was produced by Browne and is distributed through E-Squared and ADA.



Terry Wollman

Terry Wollman's second independent album Say Yes (Sonic Images), featuring guitar-centered song ideas composed and produced by Wollman, with songs featuring vocalist Michael McDonald, piano great Joe Sample, sacophonist Gerald Albright, bassist Abraham Laboriel, drummer JR Robinson and percussionist Luis Conte.



PIE GUY

ASCAP writer member Thomas Ian Nicholas, one of the stars of this summer's hit comedy *American Pie*, recently stopped by the ASCAP L.A. offices to drop off a copy of his band's record. Look for the T.I.N. Men's CD, *Something More*, in record stores now. Pictured (l-r) are ASCAP's Randy Grimm and Nicholas.

SIGNED

Francine Greshler Feldmann to a distribution deal with Arizona University Recordings for her children's musical fantasies, "The Secret of the Webbing Purple," narrated by Burgess Meredith and "Helena Grapevine," narrated by Tony Randall.

Mary Pearson to a record deal with Arkadia Jazz. On Arkadia, she joins such other artists as Billy Taylor, Benny Golson and Joanne Brackeen. Arkadia's Chansons catalog includes Josephine Baker, Marlene Dietrich and Edith Piaf CDs.

Matty Selman to write and produce the music for the new season of "B.Smith with Style." No stranger to "How To" shows, Matty was principal composer and producer for "Martha Stewart Living TV."

Tommy Sims to a multiyear worldwide co-publishing agreement with BMG Songs, in association with R&B Entertainment. BMG has purchased R&B's recorded music catalogue, which includes Sims' entire back catalogue.

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

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