

PLAYRACK

NOVEMBER - DECEMBER 2000
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**Timbaland
Branches Out**

**Country Music
Awards**

**Milt Hinton,
Artie Shaw
Added to
Jazz Wall
of Fame**

**Marshall Crenshaw
Dion
Mary Gauthier
Jill Scott**

**Special
ASCAP
Customer
Section**

PRESIDENT'S LETTER



As the year 2000 comes to a close, songwriters, composers and music publishers should be encouraged by some recent developments that have strengthened copyright protection. On November 2nd, President Clinton signed into law a repeal of the November 25, 1999 "Work for Hire" law that added sound recordings to the categories of work made for hire in the 1976 Copyright Act. Earlier this year, I had spoken out on behalf of all ASCAP members in urging Congress to rescind the harmful change in the law. We should applaud both the artist community and the record industry for coming together and forming an agreement that helped to resolve this issue.

On the digital music front, we are also encouraged by the recent agreements made between the Universal Music Group and MP3.com and Bertelsmann and Napster. In both cases, music copyrights were strengthened, not weakened. However, these developments are still the first steps in an ongoing debate over how music should fairly be distributed online and how copyright owners should be paid for that music. As tech-

nologies change and as new business models and partnerships are formed in the digital world, it is ASCAP's position that our members' copyrights must be protected above all else.

ASCAP's own technological efforts are strategically focused toward supporting our members through better service while at the same time improving efficiency for your financial benefit. That is why I would like to take this opportunity to urge all members to register your email address with us by visiting our website, www.ascap.com/ email. The Internet has made it possible for us to communicate with our members with greater speed and efficiency than ever before. We know that you look to us to keep you informed of important matters that affect your career and livelihood, such as legislative issues, professional opportunities and ASCAP developments. By providing us with your email address, we will be able to get that information to you faster than ever before.

I would like to wish everyone the very best for the holidays and in the coming year.

Marilyn Bergman
President and Chairman of the Board

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PLAYBACK

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Living jazz legends Milt Hinton and Artie Shaw and other greats are added to ASCAP's Jazz Wall of Fame in New York City.

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He writes. He raps. He produces. He creates multi-platinum hits. Timbaland is just getting warmed up.

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Rock and Roll Hall of Famer Dion DiMucci has released a new album, *Deja Nu*, that was recorded with "the approach, the techniques and the equipment of 1959."

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As the Society continues to enhance its relationship with its customers, this new section highlights some individual music users and their businesses, clears up some common myths about ASCAP and details the new many benefits available to general licensees.

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ASCAP honors both nominees and winners of this year's 52nd Annual Creative Arts Emmys. Pictured at left is composer Joseph LoDuca who won Outstanding Music Composition for a Series for "Xena: Warrior Princess" with his son Jeffrey at the Emmys.

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Music in the Schools, a collaborative effort by The ASCAP Foundation, The Diane Warren Foundation and VH-1's Save the Music Foundation is launched in schools across the country.



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A limited number of advertisements are now being accepted by *Playback Magazine*. For more information concerning circulation, advertising rates and specifications, please contact: Jay Eisenberg, Publishers' Representative (Inc.), 12424 Wilshire Blvd. #1070, Los Angeles, CA 90025, Tel: 310-979-7879, Fax: 310-571-0307, E-mail: Pubrep@worldnet.att.net.

HEADLINES



TOP COUNTRY WINNERS: Pictured (l-r) are Song of The Year writer Tony Mullins, ASCAP's Connie Bradley, Publisher of The Year Donna Hilley of Sony/ATV Music Publishing, ASCAP CEO John LoFrumento, Songwriter of The Year Diane Warren and Song of The Year writer Dana Hunt.

ASCAP CELEBRATES 38TH ANNUAL COUNTRY MUSIC AWARDS

More than 1000 music industry professionals from throughout the world joined country music stars for the 38th annual ASCAP Country Music Awards at Nashville's Opryland Hotel in October, proving that ASCAP songs are at the heart of the success of country music. Among those in attendance were Chris Cagle, Mary Chapin Carpenter, Deana Carter, Kenny Chesney, Tammy Cochran, Rodney Crowell, Deryl Dodd, Andy Griggs, Martina McBride, Coley McCabe, Jo Dee Messina, Brad Paisley, Rascal Flatts, Julie Reeves, John Rich, Ricochet, SHeDAISY, Doug Stone, Phil Vassar, Lari White, The Wilkinsons, Daryl Worley and Lee Ann Womack.

The black-tie gala evening, which this year featured a "Down In Rio" theme, was hosted by ASCAP CEO John LoFrumento and ASCAP Senior Vice President Connie Bradley. ASCAP Vice President John Briggs joined Bradley in presenting awards to the ASCAP writers and publishers of the most performed country songs of 1999.

The evening's top writer and publisher awards were: ASCAP Songwriter of the Year: Diane Warren for "I Don't Want To Miss A Thing," and "I'll Still Love You More." Publisher of the Year: Sony/ATV Music Publishing for "I'll Go Crazy," "I Love You," "I'm

Leaving," "Lesson In Leavin'," "Please Remember Me," "The Secret Of Life," and "Stranger In My Mirror."

There was a tie for ASCAP Country Song of the Year, which honors the most performed country song of 1999. Sharing the award were: "How Forever Feels" written by Tony Mullins, and published by Warner/Chappell Music Group ("How Forever Feels" was a six week number one hit for Kenny Chesney on *Billboard's* country chart); and "Write This Down" written by Dana Hunt, and published by Neon Sky Music ("Write This Down" was a four week number one hit for George Strait on *Billboard's* country chart.)

The evening was highlighted by performances by two ASCAP members who are among country music's hottest new stars: Brad Paisley and Phil Vassar, both Arista recording artists. Vassar, reigning Songwriter of the Year, presented ASCAP Songwriter of the Year honors to this year's recipient, Diane Warren.

The ASCAP Partners-in-Music Award, annually given to an outstanding ASCAP customer from the Nashville community, was presented to Amy Kurland of The Bluebird Café by Vincent Candilora, ASCAP Senior Vice President, Director of Licensing.

Continued on page 10 A complete list of winners appears on page 51.



**Grand Prize
Winners of
The ASCAP
Foundation/
Lilith Fair
Songwriting
Contest
Presented
with \$25,000
Check by
Mary Chapin
Carpenter**

A Dozen Music Greats Added to Jazz Wall of Fame at Society's New York Offices

New Group of Inductees Includes Ten Jazz Giants and Living Legends Artie Shaw and Milt Hinton



THE WALL HAS EARS

Pictured at the ASCAP Jazz Wall of Fame induction ceremony in New York City are (seated) honoree Milt Hinton and Mona Hinton, and (standing, l-r) Alan Bergman, ASCAP President and Chairman Marilyn Bergman, composer/bassist Ron Carter, ASCAP Board members Johnny Mandel and Dean Kay, and special performer Ken Peplowski. Bergman, Mandel and Kay serve on the ASCAP Board Jazz Wall of Fame Selection Committee.

ASCAP's New York headquarters was the scene of a memorable and swinging afternoon on September 14, as President and Chairman Marilyn Bergman hosted a reception to celebrate the addition of a dozen music greats to the ASCAP Jazz Wall of Fame.

The latest group of inductees includes ten posthumous honorees: Bix Beiderbecke, Miles Davis, Ella Fitzgerald, Erroll Garner, Stan Getz, Dizzy Gillespie, Gene Krupa, Gerry Mulligan, Billy Strayhorn and Fats Waller. The event was also highlighted by the induction of two Jazz Living Legends: clarinetist, bandleader and composer Artie Shaw, and bassist Milt Hinton, both of whom celebrated their 90th birthdays earlier this year. Special live performances were



Milt Hinton

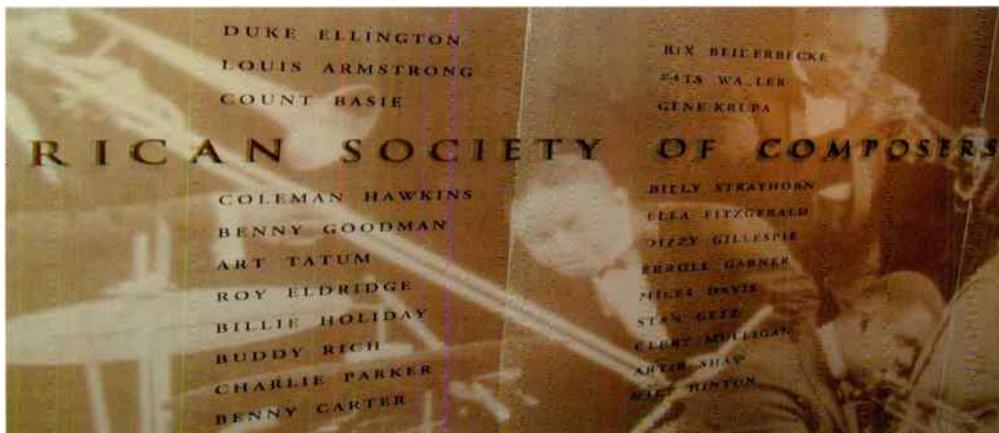
provided by clarinetist Ken Peplowski (who performed two of Artie Shaw's biggest hits, "Stardust" and "Frenesi," and bassist Ron Carter (who played two of Milt Hinton's signature songs, "Laughing at Life" and "Old Man Time").

ASCAP Board member Johnny Mandel, who worked for Artie Shaw in 1949, remembered Shaw as "the complete musician. Everyone who worked for him loved him." Shaw, who resides in California, was unable to attend, but sent a video message in which he thanked ASCAP for his award even though, "I don't usually care about awards; I think they're better given after you're dead. You never know where a guy's going to end up 'till after he's finished. And the race isn't over yet. I'm 90 and I've got another 20 to go." Milt Hinton was present with his wife Mona.

Because Milt's voice has been weakened by Parkinson's Disease, Mona spoke movingly on his behalf: "I'm so happy that Milton is able to get some of his roses and smell them while he's still living."

Friends and family of the inductees were present, including Gerry Mulligan's son, Reed, and Billy Strayhorn's sister, Lillian Strayhorn Dicks. Also in attendance were two contemporary jazz bass greats – Jay Leonhart and Rufus Reid.

A section of the ASCAP Jazz Wall of Fame





Junior ASCAP Members (J.A.M.) Program is Launched

15,000 Tri-M Music Honor Students to be enrolled as charter members through MENC: The Music Educators National Conference

Film Composer James Newton Howard named ASCAP J.A.M. Honorary Chairman

As part of its continuing commitment to foster and educate young talent, ASCAP has introduced the Junior ASCAP Members Program or J.A.M. The program has been created to support and nurture music students, and to educate them as well, on the value of music and the importance of intellectual property rights.

ASCAP has partnered with MENC (The Music Educators National Conference) to launch the program, initially opening it up to MENC's Tri-M Music Honor Society members. These students are among the most promising music students in the nation. As a component of the partnership, ASCAP and MENC will be creating several new programs to bring composers and music students together and to benefit music students, such as student composer competitions, commissioning programs, master classes and more.



FIRST CLASS

ASCAP President and Chairman Marilyn Bergman and composer James Newton Howard spoke to students at The Hawthorne School in Los Angeles for the launching of the ASCAP J.A.M. Program. Howard and the students (right) performed for each other.

One of Hollywood's most in-demand composers, James Newton Howard, has agreed to be the J.A.M. Program's Honorary Chairman. Howard recently received ASCAP's Henry Mancini Award for lifetime achievement and has over 65 films to his credit including *The Sixth Sense*, Disney's *Dinosaur*, *Runaway Bride* and *Snow Falling on Cedars*. Howard officially launched the program by presenting students in a Tri-M chapter in Los Angeles with their J.A.M. Member Cards. Howard and the students performed for each other and he led a question-and-answer session with them about what it is like to be a professional composer.

ASCAP President and Chairman Marilyn Bergman, who joined Howard at the launch, commented: "The program is designed to help music students understand what it takes to become professional musicians, composers or songwriters and show them the variety of musical avenues that exist for them should they choose to pursue such careers. In addition, we wish to educate them about how copyrights impact on musical creativity, with the hope



that they will come to respect the intellectual property of others and properly value their own music."

Commenting on the ASCAP and MENC partnership, MENC Executive Director Dr. John Mahlmann said, "MENC counts among its members the majority of music education professionals in our nation. It is a profession that provides an essential service to kids and communities across America, but is one that needs support because of a looming shortage of music teachers. That's why we are so delighted and proud to work with ASCAP to serve our young Tri-M Music Honor Society members in a way that will help them grow into knowledge of the field of music – from performance to intellectual property issues – and will encourage other young people to explore music in their lives and, perhaps, their careers."

Through a new website, www.ascap.com/jam, J.A.M. members may read articles that will provide them with an insider's perspective on both the craft and the business of music, including the basics of songwriting, music publishing, and copyrights. The J.A.M. site

will also feature exciting and useful up-front interviews with favorite songwriters and composers. In addition to website access, J.A.M. members get valuable discounts and benefits through their J.A.M. Member Card.

The Music Educators National Conference, the world's largest arts education organization, is the only association that addresses all aspects of music education. More than 85,000 members represent all levels of teaching from pre-school to graduate school. Since 1907, MENC has worked to ensure that every student has access to a well-balanced, comprehensive, and high-quality program of music instruction taught by qualified teachers. MENC's activities and resources have been largely responsible for the establishment of music education as a profession, for the promotion and guidance of music study as an integral part of the school curriculum, and for the development of the National Standards for Arts Education.

ASCAP and the Department of Justice Agree on New Consent Decree

ASCAP President and Chairman Marilyn Bergman has announced that ASCAP and the Department of Justice have agreed on a new consent decree which will streamline the government's role in ASCAP's operations.

**"...THE BOARD BELIEVES FIRMLY IN OUR CORE VALUES OF TREATING MEMBERS FAIRLY."
— MARILYN BERGMAN**

The current consent decree governs virtually all aspects of ASCAP's operations. This "Amended Final Judgment" or "AFJ," was entered in 1950 and amended in 1960, in the "1960 Order." After such a long a period of time, ASCAP and the Department of Justice both believed it was time to revisit and modernize the decree. After serious consideration and much discussion, the ASCAP Board of Directors voted unanimously to accept the new decree – the "Second Amended Final Judgment," or "AFJ2."

AFJ2 represents changes in two significant areas: ASCAP's membership and distribution rules, and ASCAP's licensing of music users.

Membership and Distribution
AFJ2 abolishes the 1960 Order, which highly regulates ASCAP's membership and distribution rules. That regulation imposes requirements on ASCAP that are not imposed on any other performing rights organization. That is unfair to ASCAP and its members. Bergman emphasized, however, that deregulation will not change ASCAP's basic principles. "Because ASCAP is a membership organization," she said, "with a Board of Directors that answers only to its membership,

the Board believes firmly in our core values of treating members fairly." Bergman said the Board believed firmly in a transparent distribution system, uniform application of distribution rules, and freedom for writers and publishers to choose their affiliation without constraint.

Licensing

Many of the basic principles in the AFJ regarding licensing are carried over into AFJ2. Thus, for example, users are entitled to have reasonable fees determined by the Court if they are unable to agree with ASCAP. But there are also many improvements for all concerned:

○ Many previously undefined terms are now defined, such as the terms referring to the particular types of licenses offered. This will cut down substantially on needless litigation.

○ Rate proceedings will be greatly streamlined. ASCAP and users have sometimes been enmeshed in rate proceedings for over a decade, at a huge cost in legal fees and other expenses, all of which takes money out of the pockets of both ASCAP's members and users, and unduly occupies the Court. AFJ2 will require that rate proceedings be ready for trial within one year, with at most a one year extension, and will simplify other aspects of the proceedings.

○ The licensing provisions take into account new types of music uses, such as the Internet.

The text of AFJ2 is available on the ASCAP Website, www.ascap.com. After the legal process runs its course, ASCAP and the Department will ask the Court to enter AFJ2.

ASCAP and The Turner Broadcasting System Reach Agreement on Cable Licensing Fee Increase



John A. LoFrumento

ASCAP CEO John A. LoFrumento has announced that ASCAP has entered into a long term agreement with

Turner Broadcasting System concerning the music performing rights fees for all of Turner's cable networks, including TNT, TBS and CNN. The comprehensive agreement provides for significant increases in licensing fees to be paid by Turner. It also includes additional retroactive compensation for performances of ASCAP members' musical works on Turner's cable ser-

VICES for periods dating back to 1989.

Commenting on the agreement, LoFrumento said, "We are very pleased to be able to provide ASCAP writers and publishers with additional fees. The agreement is a step towards reflecting the true value of their copyrighted music to the commercial success of Turner's cable services."

ASCAP and the cable networks have been involved in a court proceeding to set reasonable license fees since 1989. This agreement resolves all issues concerning the Turner cable services; the proceeding continues for the remaining cable networks.

\$2 Million in ASCAPLU\$ Awards Distributed

Approximately \$2 million in cash awards for 2000-2001 has been made to ASCAP writer members by the Society's ASCAPLU\$ Awards Panels, it was announced by ASCAP President and Chairman Marilyn Bergman. The purpose of these special awards, which have been given each year since 1960, is to reward writers whose works have a unique prestige value for which adequate compensation would not otherwise be received, and to compensate those writers whose works are performed substantially in media not surveyed by ASCAP.

Commenting on the awards, Ms. Bergman said, "The unique ASCAPLU\$ Awards program is one of the most distinctive and meaningful features of what ASCAP does for members. Since 1960, it has provided deserving music creators with this recognition. I can personally attest to how much this honor can mean, because at an early stage of my career, I was a Special Awards recipient. As always, we are greatly indebted to each of our hard-working panelists for giving their time and effort to this important endeavor."

The members of the Popular Awards Panel are: Peter Filichia, drama critic for the (Newark) Star-Ledger and President of the Drama Desk; Peter

Keepnews, a freelance journalist specializing in jazz and popular culture and writer for the National Public Radio series "Jazz Profiles" and "Jazz from Lincoln Center;" Melinda Newman, West Coast Bureau Chief of *Billboard*; and Pat Prescott, veteran radio personality who currently co-hosts the "CD Morning Show" on WQCD (New York).

The members of the Standard Awards Panel are: David Bowden, Musical Director and Conductor of three Indiana orchestras: The Columbus Philharmonic, the Terre Haute Symphony and the Carmel Symphony; Carolyn Jennings, Professor of Music and Associate Dean for Fine Arts at St. Olaf College; Tim Page, Pulitzer Prize-winning journalist for *The Washington Post*; H. Robert Reynolds, Director of Bands and Instrumental Studies at the University of Michigan; and Fred Sherry, world-renowned cellist and member of the Chamber Music Society of Lincoln Center.

NOTICE

ASCAPLU\$ Applications will be mailed in the January issue of *Playback*.

Promotions Announced Throughout Society's Business Groups

Reflecting the continued growth in ASCAP's Headquarters, Performing Rights and Membership business groups, the Society has announced the promotions of the following key executives.

HEADQUARTERS GROUP



James R. Collins has been promoted to Senior Vice President of Finance and Planning. Formerly, Collins served as Vice President and Chief Financial Officer.

Prior to joining ASCAP's management team in 1993, Collins worked in the financial services industry with American Express Company, where he served in various senior financial positions, including Vice President Financial Reporting and Analysis-Travel Related Services Group, Vice President and CFO of Strategic Business Development, First Vice President and Controller of American Express International Bank and Vice President and Controller of the Travelers Cheque Division.



Lauren Iossa has been promoted to Vice President of Marketing. In her new position, Iossa, formerly Assistant Vice President of Marketing, will continue to work closely with ASCAP's

Membership and Licensing Departments to enhance the relationship between ASCAP and its members and customers. Iossa first joined the ASCAP staff in the mid-1980s as Communications Coordinator and served in a variety of Public Relations/Public Affairs positions, including Editor of the ASCAP magazine, Manager of Public Affairs (where she helped develop ASCAP's legislative grassroots network) and Director of Public Relations. In 1994, Iossa was appointed East Coast Director of Membership and subsequently became Assistant Vice President of Marketing. Prior to working for ASCAP, Iossa was with Meet the Composer, Inc. and artist management group Outward Visions, Inc.

ENTERPRISES GROUP



Chris Amenita has been promoted to Vice President of New Media & Technology. Formerly, Amenita served as Assistant Vice President of

New Media & Technology. In his

new capacity, Amenita will help develop and implement ASCAP's strategies in the area of new, emerging technologies and structure the Society's involvement in Internet-related activities. He will also oversee the company's licensing activities on the Internet, while developing new licenses for other forms of digital media. Moreover, Amenita will be charged with creating further strategic alliances and marketing partnerships in an effort to expand the company's online activities, continuing to research new copyright technologies for the digital age, including watermarking and pattern recognition, and spearheading efforts to set international standards.

PERFORMING RIGHTS GROUP



Dr. Peter Boyle, formerly ASCAP Vice President/ Chief Economist, has been promoted to Senior Vice President in the

Performing Rights Group. Boyle joined the ASCAP staff as Chief Economist in 1985. In his position, he provides input to customer licensing negotiations, statistical expertise on surveys, recommendations on how music is valued, the distribution formulas that reflect that value, oversight of international distribution relationships and interpretation of the ASCAP survey and distribution system for members. Prior to joining the ASCAP management team, Boyle worked on a variety of economic analyses (including the design and review of various ASCAP surveys) for the Nathan Associates consulting firm in Washington, DC. Boyle also worked at the Federal Aviation Administration Technical Center and served as an adjunct professor at Stockton State College. He received his undergraduate, masters and doctoral degrees from Georgetown University.



David Bander has been promoted to Assistant Vice President, Director of Radio Licensing. David Bander began his ASCAP career in

1986 as an Account Executive in the Radio Licensing Department. Recently, he has facilitated the development of a team based organization, introduced electronic reporting for radio stations via ASCAP's web site, credit card payments for small radio stations, and helped launch ASCAP's windows based software (PARIS) to assist per program licensed radio stations in submitting their monthly music reports. He is an associate member of the NAB, BCFM, and NRB organizations. Bander is a graduate of Queens College / CUNY with degrees in Political Science and Theatre Arts, studied at the



H.R. 5275, The MP3 Special Interest Bill, Should Be Rejected

ASCAP Takes a Position On MP3 Bill

ASCAP opposes H.R. 5275, which is nothing more than special interest legislation designed to allow MP3.com to avoid its obligation to pay for its commercial, profit-making use of the property of others.

MP3.com claims that it started its "MyMP3.com" service to allow people to listen to CDs in their collections over their computers. In fact, this service: 1) transmits public performances of music rendered by MP3.com, 2) from copies of CDs made by MP3.com, not the home user, 3) without any verification that the user actually purchased the CD being performed, 4) for purely commercial purposes intended to make money for MP3. The courts have seen through MP3.com's specious claims, and have recognized that this business makes infringing the use of others' property without permission. Congress should do likewise.

H.R. 5275 would allow MP3.com to make money for itself by transmitting public performances of songs written by ASCAP members without license or compensation to the songwriters. That would not only be wrong, but would interfere with a marketplace that has already developed, and that MP3.com's own CEO says is working perfectly! In an interview on July 26, 2000 with *Wired Magazine's* online service, *Wired News*, here's what MP3.com's CEO, Michael Robertson, had to say about ASCAP's licensing of his public performances:

"[ASCAP] licensed MP3.com a long time ago with what they call an experimental license. It was really a good model for this industry. We don't know exactly how much revenue is going to come out of this, but this sort of license gives you flexibility to offer different models to the consumer. Then we'll revisit this in a year or two when we have a better idea of how much is being made or how the music is being distributed. Then we'll get to fair numbers when we have more data. ASCAP has done a good job."

Given this endorsement by MP3.com's own CEO, there is no justification for an exemption for MP3.com, and an undermining of an existing, working marketplace. H.R. 5275 is unjustifiable special interest legislation, and it should be rejected.

American Academy of Dramatic Arts and completed executive course work at Harvard Law School.



Ray Schwind has been promoted to Assistant Vice President, Director of Television Licensing. Ray Schwind also began

his ASCAP career in 1986. As Manager of Television Licensing from 1994 through 1996 he managed all aspects, including staff, that related to the interaction with all local television accounts. Since early 1997, he has been the Director of Television Licensing and has been responsible for all facets of ASCAP's dealings with all local stations, national networks, and per program processing for both licensing and distribution. He is an active member of BCFM, NATPE, ALTV and the National Association of Broadcasters (NAB). Schwind is a graduate of Fordham University where he received both a BS and

MBA. He is certified as a facilitator of Total Quality Management Systems and has given numerous courses on the subject since 1994.

COMING UP IN THE NEXT ISSUE

The next issue of Playback will be a special ASCAP Board of Directors Election Issue where we will provide an opportunity for all members to learn more about their candidates for the ASCAP Board.

We'll also feature an exclusive interview with singer/songwriter Dave Matthews, leader of one of the most successful rock and roll bands of the past ten years.

Writer members should also note that an ASCAP Plus Awards application will be included in the next issue.

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7. It's Beginning To Look Like Christmas
8. Blue Christmas
9. Let It Snow! Let It Snow! Let It Snow!
10. Holly Jolly Christmas
11. The Christmas Song
(Chestnuts Roasting On An Open Fire)
12. Santa Claus Is Coming To Town
13. The Christmas Waltz
14. Jingle Bell Rock
15. Here Comes Santa Claus
(Right Down Santa Claus Lane)
16. Sleigh Ride
17. The Little Drummer Boy
18. I'll Be Home For Christmas
19. Frosty the Snowman
20. Feliz Navidad
21. (There's No Place Like Home)
For The Holidays
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MEMBERSHIP GROUP PROMOTIONS ANNOUNCED



In Los Angeles, **Cindy Braun** has been promoted to Director of Administration. In her new position, Braun will help coordinate membership office activities between offices and with other departments within ASCAP. Prior to joining the ASCAP staff in 1998, Braun was a coordinator for film and TV licensing for MCA Music Publishing. She has also worked in advertising and promotion and concert promotion.



In New York, **Ken Cicerale** has been promoted to Director of the Awards Department. Ken has been with ASCAP since 1988 and assumed responsibility for this important ASCAP membership program in 1990.



In Los Angeles, **Randy Grimm** has been promoted to Assistant Vice President. In his new position, Grimm, formerly Senior Director of Repertory, will concentrate on all aspects of Membership with special emphasis on repertory acquisition, business affairs and member education. Since joining ASCAP in 1994, Grimm, an attorney, has worked closely with ASCAP's senior management on many membership group special projects, has been the coordinator of ASCAP's prestigious West Coast

Advanced Songwriter's Workshop and has represented ASCAP at speaking engagements at USC, UCLA, San Francisco State University, Cal State Fullerton, the Cleveland Bar Association and various industry panels and seminars. Prior to joining ASCAP, he was in private practice and a consultant to a music management firm.



In Nashville, **Dan Keen** has been promoted to Assistant Vice President. Keen is a 24-year veteran of Nashville's music industry, with lengthy service on the Gospel Music Association Board of Directors and the Adjunct faculty at Belmont University's Curb School of Music Business. Through the years, he has also contributed as an effective member of the CMA, ACM, NARAS, and Leadership Music. After award winning stints at Meadowgreen Music and Sparrow Publishing, he came to ASCAP in 1994, where he has been responsible for bringing Dove Award winners Jaci Velasquez, Avalon, Third Day, Clay Crosse, Ginny Owens, and Sixpence None the Richer to the Society.



In New York, **Cia Toscanini** has been promoted to Assistant Vice President of Concert Music. Cia has been working on behalf of our Concert Music membership since 1986 when she first joined ASCAP.

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ASCAP COUNTRY MUSIC AWARDS

Continued from page 4

The Bluebird was cited for years of dedication to Nashville's songwriters, as a venue for them to preview new material for the music industry community.

The evening was also highlighted by the presentation of the Grand Prize in The ASCAP Foundation/Lilith Fair Songwriting Contest. ASCAP member Mary Chapin Carpenter handed a check for \$25,000 to Nashville-based songwriters Carol Hashe and Diona Devincenzi for their winning song, "Airplane Light." Thousands of entries were received for the contest, which was initiated by The ASCAP Foundation and Lilith Fair to encourage new women songwriters. The prizes are funded by a group of leading female songwriters.

Multiple songwriter recipients named at the ASCAP ceremonies included: Keith Follese, Alan Jackson, Robert John "Mutt" Lange, Brad Paisley and Bob Regan .

Multiple publisher award winners were: Almo Music Corporation, BMG Songs, Cal IV Entertainment, EMI Music Publishing, Famous Music Corporation, Leshem Music, Music of Windswept, peermusic, Universal Music Publishing Group, Warner/Chappell Music Group and Zomba Enterprises.

A complete list of winners appears on page 51



1. Alan Jackson, Dale Bobo and Tim Wipperman.

2. Wayland and Nancy Holyfield, Kate and Fred Knobloch for "Meanwhile."

3. Jimmy Gilmer, Gary Overton, Kelley Lovelace, John Mabe, Brad Paisley, Frank Rogers and Chris DuBois.

4. Gary Burr and David Renzer.

5. Connie Bradley with Rodney Crowell and John VanMeter.

6. Karen Conrad and Bob Regan.

7. Jason Deere, Larry Cordell, Kristyn Osborn, John Massa, Jim Rushing and Carl Jackson.

8. Holly Lamar and Billy Lynn for "Breathe."

9. Carolyn Dawn Johnson, Glen Middleworth, Joe Fisher, Sue Higdon and John Briggs.

10. Bobby Rymer, Annie Roboff, Mary Chapin Carpenter and Beth Nielsen Chapman.

11. Keith Follese, Martha Irwin, Martina McBride, Adrienne Follese, Tammy Hyler and Richard Rowe.

12. Connie Bradley, Don Schlitz and Chuck Flood.

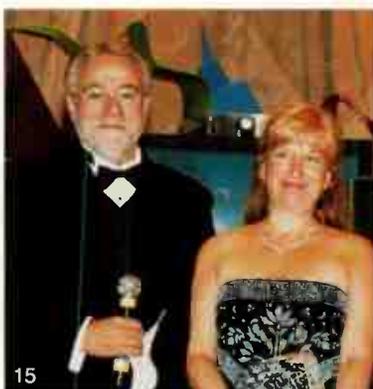
13. Bob Doyle, Neil & Lana Thrasher and Scott Sherrrod for "What Do You Say."

14. Connie Bradley and Phil Vassar.

15. Partner In Music Award/ Bluebird Cafe: ASCAP Senior VP/Licensing Vincent Candilora and the Bluebird Cafe's Amy Kurland.

16. Brent Jones with Andy Griggs for "You Won't Ever Be Lonely."

Continued on Page 12



ASCAP COUNTRY MUSIC AWARDS



17. Deryl Dodd, Kenny Beard, Mike Whelan, Karen Conrad and Clay Bradley.

18. Craig Wiseman, Scott Gunter, Dan Truman and Rod Parkins.

19. Richard Rowe, Randy Goodrum, Jo Dee Messina, Brent Maher and Terry Wakefield.

20. Lilith Fair Winners ASCAP/Lilith Fair Songwriting Contest winner Carol Hashe, presenter Mary Chapin Carpenter and co-winner Diona Devincenzi.

21. Radney Foster and John Briggs for "Anyone Else."

22. Rod Parkins, Connie Bradley, Michael Skipper, T.W. Hale, Drew Alexander and Jeff Tweel.

23. Gary Nicholson, Allen Shamblin, Robin Hunter and Celia Froehlig.

24. Connie Bradley & Dan Hill for "She's In Love."

25. Casey Jones, Sharyn Lane and Sarah Light for "Home To You."

26. Caroline Bienstock and Amanda, Steve and Tyler Wilkinson for "Fly."

27. Connie Bradley, Bruce Burch and Robert Ellis Orrall.

28. Frank Myers, Gary Baker, Tom Luteran, Michael Hollandsworth, Jason Morris, Noel Nutt and Bob Beckham.

29. Connie Harrington, Bonnie Baker and John Massa.

30. Tony Lane, Pat Finch, David Conrad and Jess Brown.

31. Mike Lawler, Cal Turner and Daniel Hill.

32. Deana Carter, Chris Farren, Gary Overton, Jonathan Stone, Glen Middleworth and Steve Markland.

33. Pat Higdon, Kent Earls and Dan Orton for "Make Up In Love."

34. Johnny MacRae, Connie Bradley, Bruce Burch, Gary Overton, Mary Francis, John Mabe & Bob Morrison.

35. Matt Hendrix, Bobby Cottle, Barbara Behler, Martha Irwin, Connie Bradley and Ben Vaughn.

36. Kent Earls and Sharon Vaughn for "Powerful Thing."

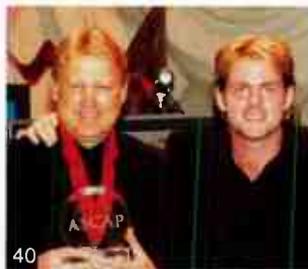
37. Rivers Rutherford and Pat Higdon for "Smoke Rings In The Dark."

38. Gretchen Peters and John VanMeter for "The Secret of Life."

39. Mark Leonard and Chas Sandford for "Missing You."

40. Lonnie Wilson and Andy Griggs for "I'll Go Crazy."

41. Ron Harbin, Kim Williams, Charlie Honea and David Lewis.



ATLANTIS RISES AGAIN

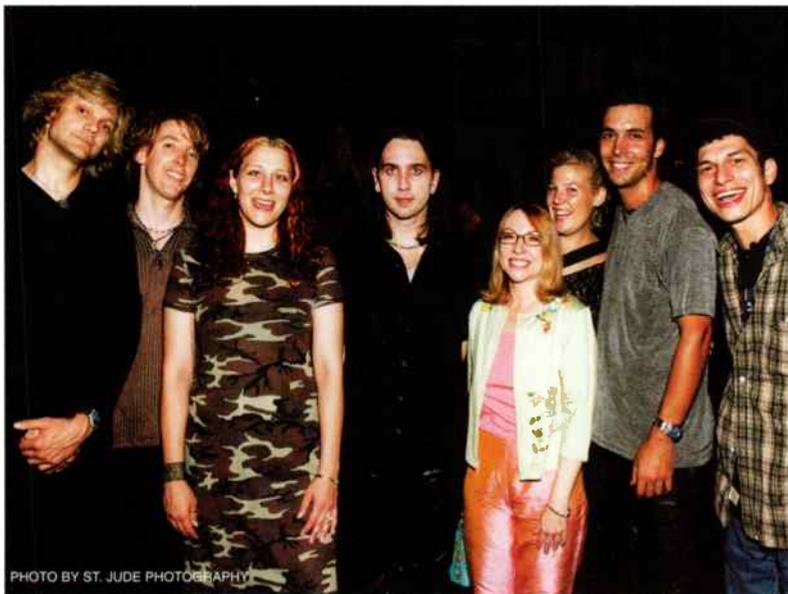


PHOTO BY ST. JUDE PHOTOGRAPHY

Members of Johnny Hyde's Band with ASCAP's Margaret Spoddig, Marcy Drexler, ASCAP's Regional Rep for Atlanta Tessa Phillips, and ASCAP's Regional Rep for Gainesville, Florida, Moe Rodriguez.

Atlantis, Atlanta's annual conference that showcases up and coming artists, was again a huge success this year. ASCAP's Courtney Hard, Margaret Spoddig, Charis Henry and Ian Burke represented ASCAP on panels covering the industry throughout the conference. As part of the conference, the 99X FM Atlanta Local Music Awards were presented by ASCAP at the Tabernacle in downtown Atlanta.

ASCAP also threw a hugely successful cocktail party for the industry at the Hilton hotel. Music executives from Los Angeles, New York and Atlanta came by to network and support ASCAP's endeavors.

ASCAP's showcase, held at the Cotton Club, was attended by over 1,000 people, who were entertained by an impressive line-up of singer/songwriters and bands who are currently gaining national attention with their music.

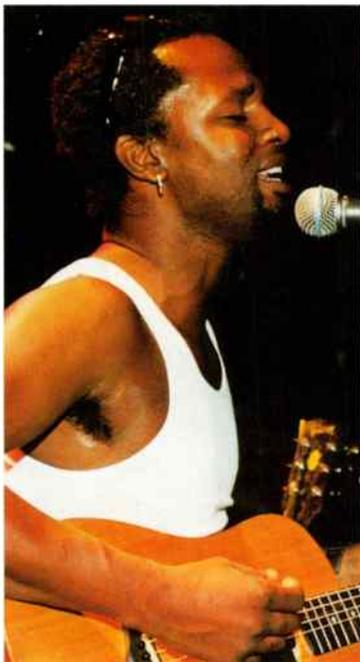
Showcasing artists included Jennifer Nettles Band, who recently had songs picked up for the new season of "Dawson's Creek," "Felicity" and MTV's "The Real World"; John Mayer, whose self-released, full-length album helped garner him the 2000 Atlanta Local Music Award for Songwriter of the Year; Gran Torino, who has been selling a very impressive number of records and were recently featured as a "buzz band" in Hits magazine; Johnny Hyde, who showed the crowd why he's beginning to gain even more of a following as a heavily touring band in the Southeast; David Ryan Harris of The Brand New Immortals, who has been spending time in the studio recently recording a full-length record. Harris recently sat in with Dave Matthews at a performance in Atlanta, and has been showcasing in Los Angeles at the Viper Room.

This year is the second year that ASCAP has supported the Atlantis Urban Symposium of the conference. ASCAP's Ian Burke, who is a member of the Atlantis Urban Board, produced three separate panels under the banner "Rhythm and Soul." One panel, entitled "Sisters in Song," was moderated by ASCAP's Charis Henry and featured panelists Tameka Cottle, Grammy Award winner for "No Scrubs"; Shamora Crawford, former co-writer



PHOTO BY ST. JUDE PHOTOGRAPHY

Jennifer Nettles



David Ryan Harris of The Brand New Immortals

ASCAP's Courtney Hard with John Mayer, winner of the 2000 Atlanta Local Music Award for Songwriter of the Year.

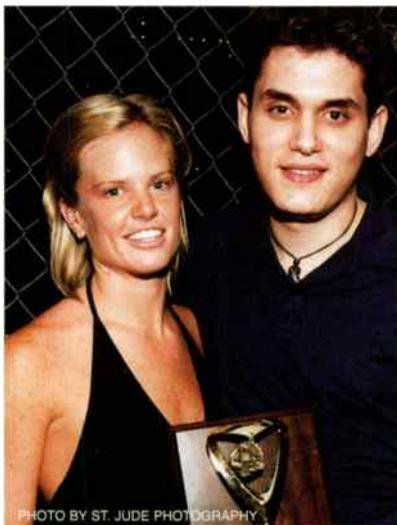
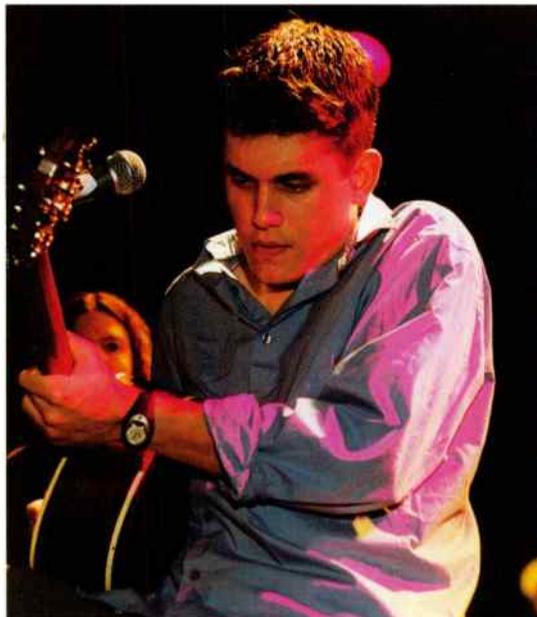


PHOTO BY ST. JUDE PHOTOGRAPHY

John Mayer performing



with the producing team of Soulshock & Karlin, and who is also working on Jennifer Lopez's sophomore album; Lisa "Left Eye" Lopes, member of TLC, writer and founder of Columbia Records' group Blaque; Tracy Hale, co-writer of "Sittin' On Top of the World" performed by Brandy and "Crazy Things I Do" by Sammie; and Katrina Willis, co-writer of songs for Big Momma's House and The Best Man soundtracks, as well as The Temptations and Chante Moore.

The producers panel was moderated by Burke and included some of the hottest producers in and around Atlanta, including: Teddy Bishop, who just produced "Just Be A Man About It," by Toni Braxton; Brian Cox, whose production credits include Lil' Bow Wow, Usher and the new Boys II Men project; Kangol, the rap pioneer who founded the groups UTFO and Whistle; Jazze Pha, who provided production on Toni Braxton's album and who will have a debut album out next year; and Phil Tan, whose credits include Usher, TLC, Da Brat and Jagged Edge.

Burke also participated in a panel called "The Record Deal/Where Do I Sign?" and was joined by Michael Anthony, an Atlanta composer/songwriter/musician; John Christmas, an Atlanta entertainment and sports attorney; Tommy Henderson, the Events and Promotions Manager for LaFace Records; and Kim Smith, A&R at Dallas Austin's Freeworld label, and others.

PHOTOS BY CORNELL MCBRIDE



Anthony Dent, Chris "Tricky" Stewart, ASCAP's Burke and Johnta Austin.



Anthony Dent, Brian M. Cox, Kangol, ASCAP's Burke, Teddy Bishop, Jazze Pha and Phil Tan as part of the "Men of Song" panel, moderated by Burke.



Grammy Award-winning songwriter Tameka Cottle, Shamora Crawford, ASCAP's Charis Henry, Tracy Hale, TLC's Lisa Lopes and Katrina Willis as part of the "Women of Song" panel, moderated by Henry.

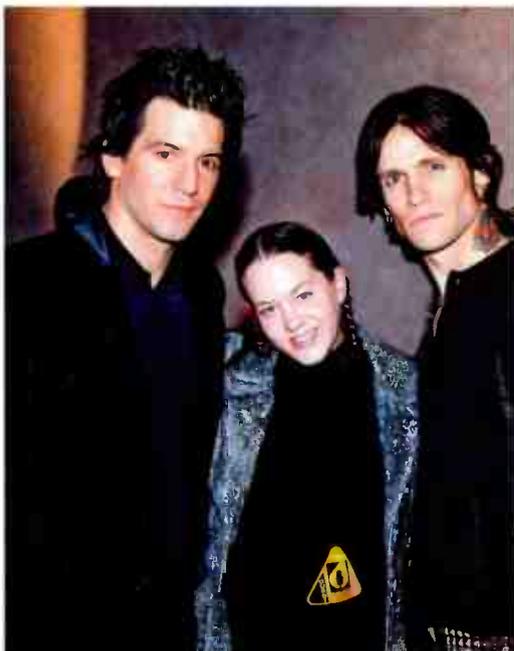


Gran Torino

PHOTO BY ST. JUDE PHOTOGRAPHY

THE LIFE OF BRIAN

Irish singing sensation **Brian Kennedy**, who is currently the featured vocalist with the New York City production of *Riverdance*, met with several Manhattan-based songwriters/producers at ASCAP's New York office to field material for his next solo album. Kennedy played some of his own material and listened to the songs of some of the writers in attendance, who included Jeff Franzel, Curt Frasca, Tina DeVaron and others. Pictured (clockwise) are Kennedy, Kennedy performing for the attendees and **Tina DeVaron** playing one of her songs for Bryan.



BUCKCHERRY AND THE BAMMIES

Pictured backstage at the Bammies (California Music Awards) in San Francisco are ASCAP's **Pamela Allen** with Buckcherry's **Keith Nelson**, left, and **Joshua Todd**.



AN ALBUM IS BORN

Celebrating the release of Kathie Lee Gifford's new CD, *Born for You*. (l-r) are songwriter **David Zippel**, (co-writer of the album's title song with David Pomeranz), **Kathie Lee**, ASCAP's **Michael A. Kerker** and the album's producer **David Friedman**.



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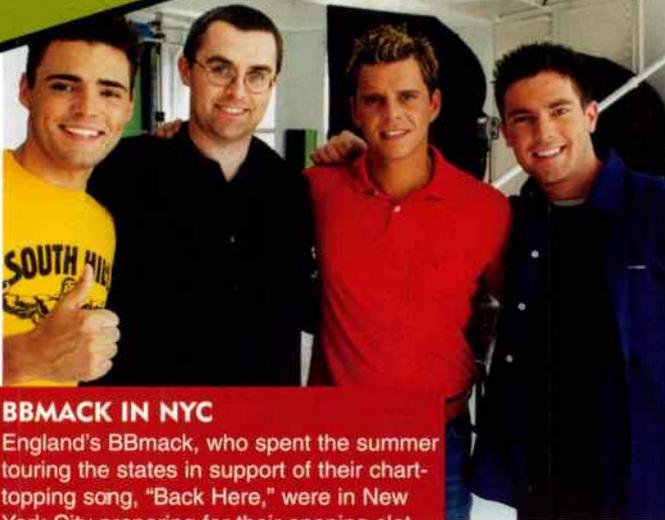
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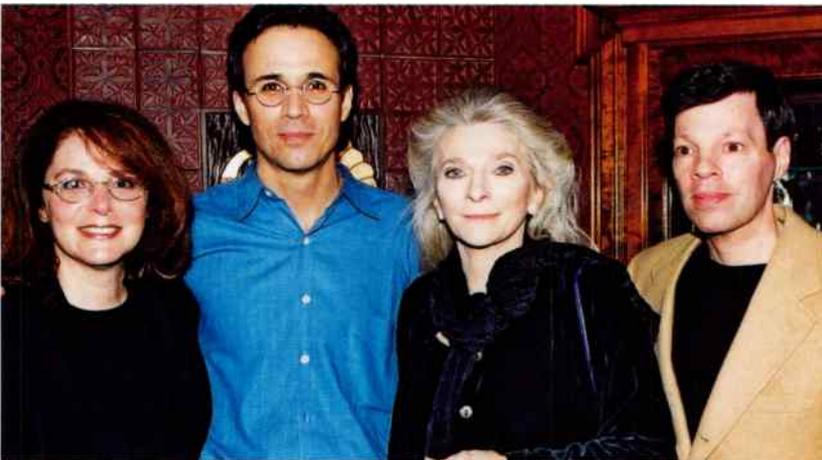
BBMACK IN NYC

England's BBMack, who spent the summer touring the states in support of their chart-topping song, "Back Here," were in New York City preparing for their opening slot for Britney Spears' show at Jones Beach. Pictured at a photo shoot on the day of the show are (l-r) BBMack's **Ste McNally**, ASCAP's **Michael Stack** and BBMack's **Christian Burns** and **Mark Barry**.



WHEN YOU WISH UPON A SITAR

Sitar virtuoso and composer Ravi Shankar celebrated his 80th birthday year with a world tour. His daughter and student, Anoushka, performed with him onstage at Carnegie Hall. Anoushka's recent Angel Records release, *Anourag*, features all compositions by Ravi Shankar. Pictured backstage at Carnegie Hall are (seated, l-r) Anoushka Shankar and Ravi Shankar, and (standing, l-r) ASCAP's Cia Toscanini and Lauren Iossa.



SONGWRITERS AT THE FIREBIRD

Songwriter John Bucchino was a featured performer in ASCAP's Songwriter Series at the Firebird Café in New York City, along with his special guest, Judy Collins. Pictured (l-r) are Williamson Music's Maxyne Lang, who is publishing the *John Bucchino Songbook*, Bucchino, Collins and ASCAP's Michael A. Kerker.



WHEN I SEE YOU SMILE

Formerly a member of the band Panjea, Pete Masitti has developed into an accomplished producer (Olga Tanyon) and musical director for Julio Iglesias, Jr. He's also an accomplished songwriter and performing artist, who has shared stages with Gloria Estefan, Jon Secada, the Rolling Stones and others. This summer, Masitti released his much-anticipated solo album, *Turn Around*, featuring the first single, "When I See You Smile," a pure pop song which has achieved significant radio play in several key markets. Masitti's sound has often been compared to The Goo Goo Dolls and Toad the Wet Sprocket. He is pictured here with ASCAP's Marcy Drexler at the Society's New York Office when he was in Manhattan this summer to perform at The Bottom Line.

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ROCK & ROLL ROYALTY

Dion



“A lot of people have trivialized ‘50s music — they showcase it as if it were a cartoon, very stupid,” says Dion Di Mucci. “I’d like to suggest that it wasn’t stupid at all. It was hip and really vital.” If any active artist should know, it’s the Bronx-bred Dion, whose string of hits began in 1957, backed by the Belmonds, with “I Wonder Why,” and later included such gems as “Runaround Sue,” “Ruby, Ruby,” “Abraham, Martin and John,” “The Wanderer” and “A Teenager in Love.” The Rock & Roll Hall of Famer’s latest album, *Deja Nu* (Collectables Records), as indicated by the title, contains new material in the style of Dion’s old hits. The songs, most of which Dion wrote

as the soundtrack to an as yet unproduced film based on his autobiography, *The Wanderer*, were all recorded with “the approach, the techniques and the equipment of 1959. My friend Bob Cadway, a genius at the board, captured the sound and kept it ‘official,’” says Di Mucci proudly.

Among the tunes is, “Hug My Radiator,” a previously unfinished and unrecorded relic from 1959. “I literally sang ‘Hug My Radiator’ as I was traveling around on the tour schoolbus through the Midwest in February 1959 with Buddy Holly and Ritchie Valens on the Winter Dance Party Tour which we co-headlined. I never recorded the song because nobody knew what a radiator was.”

Dion is, of course, about much more than the 1950s. A career-spanning four disc retrospective, *King of the New York Streets* (The Right Stuff), which Dion helped compile, has just been issued, and touches not only on the doo-wop, but on his rock, folk, blues and gospel periods. Contributing liner notes are longtime Dion fans Bruce Springsteen, Bob Dylan and Lou Reed. Commenting on his ability to keep growing and diversifying musically, Dion says, “I didn’t get stuck in an era or stuck period. To me, it’s always been this way: If you grab someone’s ear, you can take them on a trip. If it’s one song, it’s a three minute trip, or if it’s a CD, it’s a 50 minute trip. I just want to take them to a cool place.”



NEWPORT FOLK FESTIVAL 2000

ASCAP's Brendan Okrent represented the Society at this year's Newport Folk Festival, which featured headliners Natalie Merchant, Shawn Colvin, Mary Chapin Carpenter, Richard Shindell, Cheryl Wheeler, John Gorka, Lucy Kaplansky, Ray Wylie Hubbard and the legendary Guy Clark, among others. ASCAP co-sponsored the Borders Stage, which showcased a

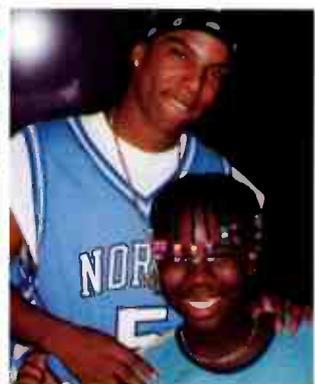
range of up and coming artists, including ASCAP members Mary Gauthier, Jess Klein and Melissa Ferrick. Pictured (l-r) are **Mary Chapin Carpenter, Okrent** and WFUV-NY/FM's Music Director **Rita Houston**; and **Shawn Colvin** and daughter **Callie** with Okrent.



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MOTHERLY LOVE

Afeni Shakur (left), the mother of rapper Tupac Shakur, greeted ASCAP's Charis Henry at the Tupac Shakur Summer Arts Camp at Dekalb College in Atlanta, Georgia, this summer. Also pictured is Lil Zane, who shared his time and knowledge with the participants at the Camp, and Imani, Tupac Shakur's cousin.

LUNCH BREAK

The Society of Composers and Lyricists recently sponsored a panel entitled "Is The Digital Future Coming to Eat Your Lunch?" at the Sheraton Universal Hotel in Los Angeles. The panelists included (pictured, l-r) moderator and ASCAP Board member **Dean Kay**, NARAS President **Michael Greene**, Executive VP/General Counsel of The Motion Picture Association of America (MPAA) **Simon Barsky, Esq.**, Founder of Evolab and CEO Cherry Lane Digital **Jim Griffin** and Partner at Goldring, Hertz, Lichtenstein & Haft, LLP, **Fred Goldring, Esq.**



MUSICIANS ON CALL

Musicians On Call was founded in 1999 with the mission of using music to promote and complement the healing process in health care facilities. To date, the organization has accomplished this through room-to-room hospital performances by both local musicians and national celebrities, weekly music lessons, a musical instrument loan program, a CD library donation program, as well as special projects with individual patients. Among groups and per-

formers which have supported Musicians On Call through ticket donations and hospital visits are Bruce Springsteen and the E Street Band, Def Leppard, Britney Spears, The Who, Levon Helm of The Band, and Donald Fagan of Steely Dan. To find out more about how ASCAP members can help, please visit www.musician-soncall.com.



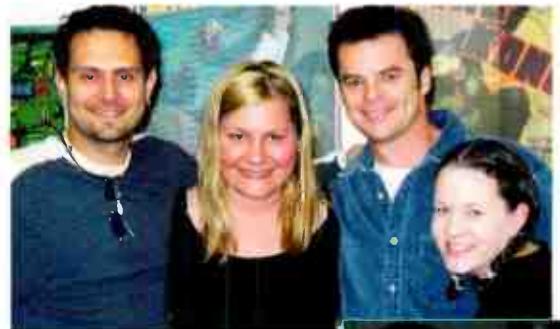
BACKSTAGE AT THE BOWL

ASCAP President and Chairman Marilyn Bergman, joined by guests Alan Bergman, California Senator Barbara Boxer and Stuart Boxer, paid a visit backstage at Los Angeles's legendary Hollywood Bowl to greet performers Rosemary Clooney and Michael Feinstein. Feinstein was joined onstage by John Bucchino, who accompanied him on piano during the performance of John's composition, "Grateful." RCA Records recently released "Grateful: The Songs of John Bucchino." Pictured (l-r) are Stuart Boxer, Michael Feinstein, John Bucchino, Senator Boxer, Alan Bergman, Rosemary Clooney, Marilyn Bergman, Dante DiPaolo and ASCAP's Brendan Okrent.



FALCON RIDGE FOLK FESTIVAL

ASCAP's Sue Devine (far right) is pictured with this year's Falcon Ridge Folk Festival's opening night headliners (l-r): Patty Larkin, Nerissa Nields, Katrina Nields, Janis Ian and John Gorka.



WALLY WORLD

Songwriter Wally Kurth, who plays Ned Ashton (and alter ego "Eddie Maine," the rock and roller) on television's "General Hospital," has written and will be starring in the upcoming feature film entitled *Man on Fire*, which will be going into production in Montana early next summer. Kurth and co-writer, recording producer Christian Taylor have released their CD, *Freedom*, which contains 10 tracks inspired by the upcoming picture. Pictured (l-r) are ASCAP's Mike Todd, Diane Szyszkiewicz, Kurth and ASCAP's Pamela Allen, and (inset) Kurth and Taylor. For more information about the music and the film, contact Kurth at Wallykurth@altavista.com.



POP SONGWRITERS' WORKSHOP

An ASCAP Foundation Songwriters' Workshop was held in New York City at the Society's New York office. Among the panelists who shared their unique insights were (l-r) ASCAP's Courtney Hard, songwriter Phil Galdston, ASCAP's Marcy Drexler, VP of Creative for EMI Music's Brian Jackson, Monster Island Studio's Mike Caffrey, VP of Warner International's Ruby Marchand and Producer/VP of A&R for RCA's Steve Ferrerra.



GENERATIONS

The Society sponsored a panel entitled "Generations" at its New York City offices in August. Panelists examined the subject of Old School versus New School and explored if there really is a gap in terms of the two schools' approach to business. Pictured (top row, l-r) are ASCAP's Kenny Ferracho, Johnnie Walker, Omar Hamilton, Ken Spellman, Kim Cooper, Azim Rashid, Tamara Francois and ASCAP's Bill Brown; and (bottom row, l-r) Randy Nkonki and Curtis Waller.



STANDING SHOULDER TO SHOULDER AT GIANTS

Ben Harper toured this summer as the opening act for The Dave Matthews Band. Pictured at Giants Stadium before Harper's show are (l-r) HMV's Eden Yariv, ASCAP writer and Harper's manager JP Plunier, ASCAP's Courtney Hard, Harper and ASCAP's Sue Devine.

THE KIDS ARE ALL RIGHT

ASCAP gave a warm southern welcome to teen pop sensation Hanson in Atlanta, Georgia, by hosting a reception in their honor at The Tabernacle. Pictured at the event (l-r) are:

1. ASCAP's Ian Burke, Isaac, Zac and Taylor of Hanson and ASCAP's Randy Grimm.
2. Isaac, Taylor and Zac with their Hanson Day Proclamation, presented to them by the Atlanta Mayor's office.
3. Songwriter Katrina Willis, Isaac, writer Deborah Killings, Taylor, TLC's Lisa Lopes and Zac.
4. Sony Music's Stone Stafford, songwriter Eric McCaine, Burke and producer/songwriter Tony Rich.
5. Hitmakers Organized Noize with Hanson.

PHOTOS BY CORNELL MCBRIDE



HEADING INTO BATTLECAT

Battlecat recently stopped by the Society's Los Angeles office for a visit with ASCAP and his management team. Pictured (l-r) are manager Donnie Anderson, ASCAP's Charis Henry, Battlecat and manager Big D.



MAC ATTACK

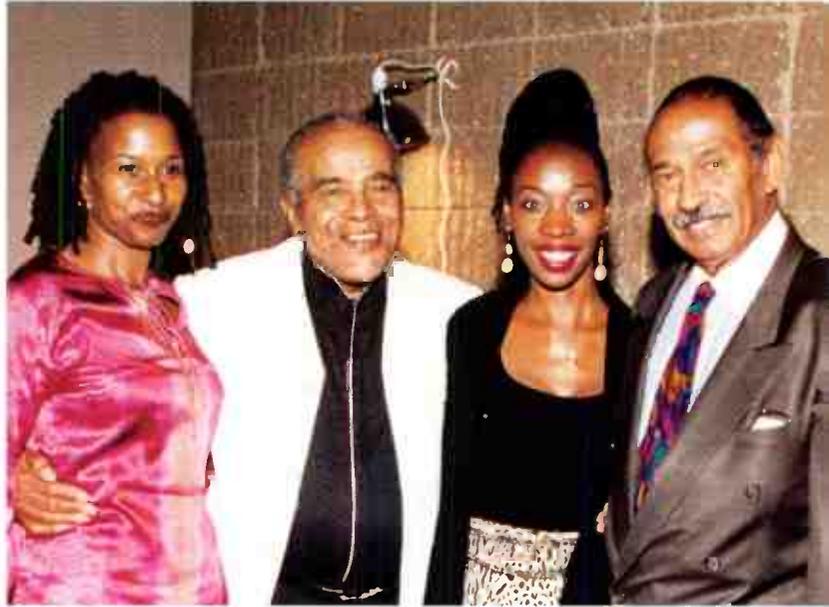
Songwriter and keyboardist Ian "Mac" McLagan's career has included being a member of two famous British rock and roll bands. The Small Faces and The Faces, as well as playing keyboards for Bonnie Raitt, Bob Dylan, and a host of other musical legends.

McLagan, who was recently in New York City while on tour with Billy Bragg, has written a book about his adventures entitled *All the Rage: A Riotous Romp Through Rock and Roll History* (Billboard Books) and, earlier this year, McLagan released a solo album, *Best of British* (Gadfly Records). McLagan (pictured seated) stopped by the Society's offices to meet with ASCAP's Jim Steinblatt (left) and Michael Stack.



RED DIRT GIRLS

Emmylou Harris recently performed to a sold-out crowd at Joe's Pub in New York City in support of her critically-acclaimed new album, *Red Dirt Girl*. Pictured at the show (l-r) are writer/artist **Jill Cunniff** (of *Luscious Jackson* fame), Harris and ASCAP's **Loretta Muñoz**. Harris wrote most of the songs on her new album, except one penned by Cunniff and another by writer **Patti Griffin**.



CONGRESSIONAL BLACK CAUCUS

The Society recently sponsored the Congressional Black Caucus Jazz Forum and Concert in Washington, DC. The featured performer was jazz legend **Jon Hendricks** who was also honored with awards from both the CBC and ASCAP. Pictured at the event are (l-r) Palumbo and Cerrell's **Gardine Hailes**, Hendricks, ASCAP's **Esther Sansaurus** and Congressman **John Conyers, Jr.**

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THE TRAILBLAZER

As the man behind many chart-dominating, multi-platinum hits, songwriter/producer/DJ Timbaland is cutting his own, unique path through the music industry. By Damien M. West

There is no question that the man behind the “Timbaland” sound lays down a strategy to stay on top of his game. Asserting, “East Coast feel me. West Coast feel me!” –his approach to making hits is simple: Be different!

As the producer behind the success of many of today’s hottest artists, Tim “Timbaland” Mosley has evolved into a musical phenomenon. His tracks are rough and rugged, leaving r&b/hip-hop fans in awe as Timbaland’s beats ride radio airwaves across the nation and beyond. It’s almost easy to recognize his work because the tracks are original and innovative, giving him an edge over other writers and producers.

Timbaland’s career as a DJ and producer began long before the music world recognized him as the mastermind behind a slew of double and multi-platinum hits. As a teenager, he began creating tracks and developing relationships with other artists, which led to the hand-in-glove combination of he and rapper Magoo. The hip-hop duo autonomously capitalized on their music careers as Timbaland established himself as a producer.

It wasn’t until 1996 that Timbaland made a name for himself, laying the foundation to Ginuwine’s sexy platinum groove “Pony.” Since then, he has created multi-platinum hits for r&b/hip-hop trailblazers Aaliyah, Jay-Z, Missy “Misdemeanor” Elliott and Ginuwine. And the list goes on.

“I feel that all my songs are going to be hits and then that feeling goes away,” Timbaland says about his gut feeling for tracks that he has written. For example, “I knew the song ‘Are You That Somebody?’ [Aaliyah, Background Records,

1998] would be a good song, but I didn’t know it was going to be as big as it was,” he says. The song from the *Dr. Doolittle* soundtrack, he explains, was rushed and fully completed in two hours.

Timbaland also landed other songs on the multi-platinum album, including “Same Ol’ G,” “Da Funk,” “Your Dress” and the remix of “Lady Marmalade.” However, his presence in the film industry dates back to 1997, when he produced SWV’s single “Can We”

producer’s acknowledgement was Missy’s “Hot Boyz,” Nas’ “You Owe Me,” Ginuwine’s “None Of Our Friends Business” and “So Anxious,” Jay-Z’s “Big Pimpin” and the Lox’s “Ryde or Die, Chick.”

In 1997, Timbaland and partner/rapper Magoo collaborated to produce their first album, *Welcome To Our World*. The album went platinum and included the gold debut single “Up Jumps Da Boogie.” His style has changed tremendously since then, but it fits in line with

they are fans of mine,” Timbaland says proudly when describing the response he gets when he approaches the rock scene for collaboration projects.

As expected, rapper Jay-Z is also featured on the album. Jay-Z and Timbaland connected some years ago, creating what Timbaland calls [somewhat of] a “match made in heaven.” The vibe between him and Jay-Z is undeniably one of the greatest relationships in the hip-hop industry. He wrote four tracks on Jay-Z’s *Volume 1: In My Lifetime* and five tracks on Jay-Z’s *Volume 3 - The Life and Times of S. Carter*.

In 1998, the superproducer decided to showcase himself as a rapper. He released his debut solo album, *Tim’s Bio: Life from Da Bassment*, which featured artists such as Nas, Missy “Misdemeanor” Elliott, and Kelly Price to name a few. The transition was neither difficult, nor challenging because, according to him, he simply recorded the album for fun. “I don’t consider myself a rapper. I make music...that’s my thing,” he declares.

Having mastered his musical talents, Timbaland is now looking to make a name for himself in the film industry. He is currently executive producing *30 To Life*, a movie that examines the accomplishments of a 30-year old. The film will feature hip-hop artists alongside veteran actors and is expected to hit screens next year.

Timbaland says that the Virginia posse, Magoo, Missy, Aaliyah and Ginuwine, are currently working on their albums, which are expected to be released around the same time as *Indecent Proposal*. Says Timbaland, “The camp is coming and it’s going to be CRAZY!” ■



Clockwise: Ginuwine, Magoo, Nas and Missy “Misdemeanor” Elliott.

from the 1997 *Booty Call* soundtrack. The single was co-written with Missy Elliott. The album was certified platinum and featured other artists such as Joe and Johnny Gill.

More recently, Timbaland added to his credits and executive-produced the soundtrack to *Romeo Must Die*. He collaborated with songwriter Stephen Garrett to write the smash hit “Try Again.” The single was listed as one of the qualifying songs that led to Timbaland’s recognition in an August edition of *Billboard Magazine*. He was listed as the #1 Hot R&B/Hip-Hop Singles & Tracks Songwriters and #4 Billboard Hot 100 Songwriters.

Other songs that won the super

Timbaland’s philosophy of always wanting to give his audience something unique and out of the ordinary.

“I try to go against the grain and always do something different,” the 28 year-old Norfolk, Virginia native says. His strategy has certainly paid off. Timbaland has become one of hip-hop’s trendsetters and from the look (and sound) of it, he won’t have a problem maintaining his status.

Although Timbaland didn’t reveal much about his and Magoo’s highly anticipated second album, *Indecent Proposal*, he did unveil that the album will include a song with alternative-rock sensation Beck and Aaliyah. “They [alternative-rock artists] accept me because



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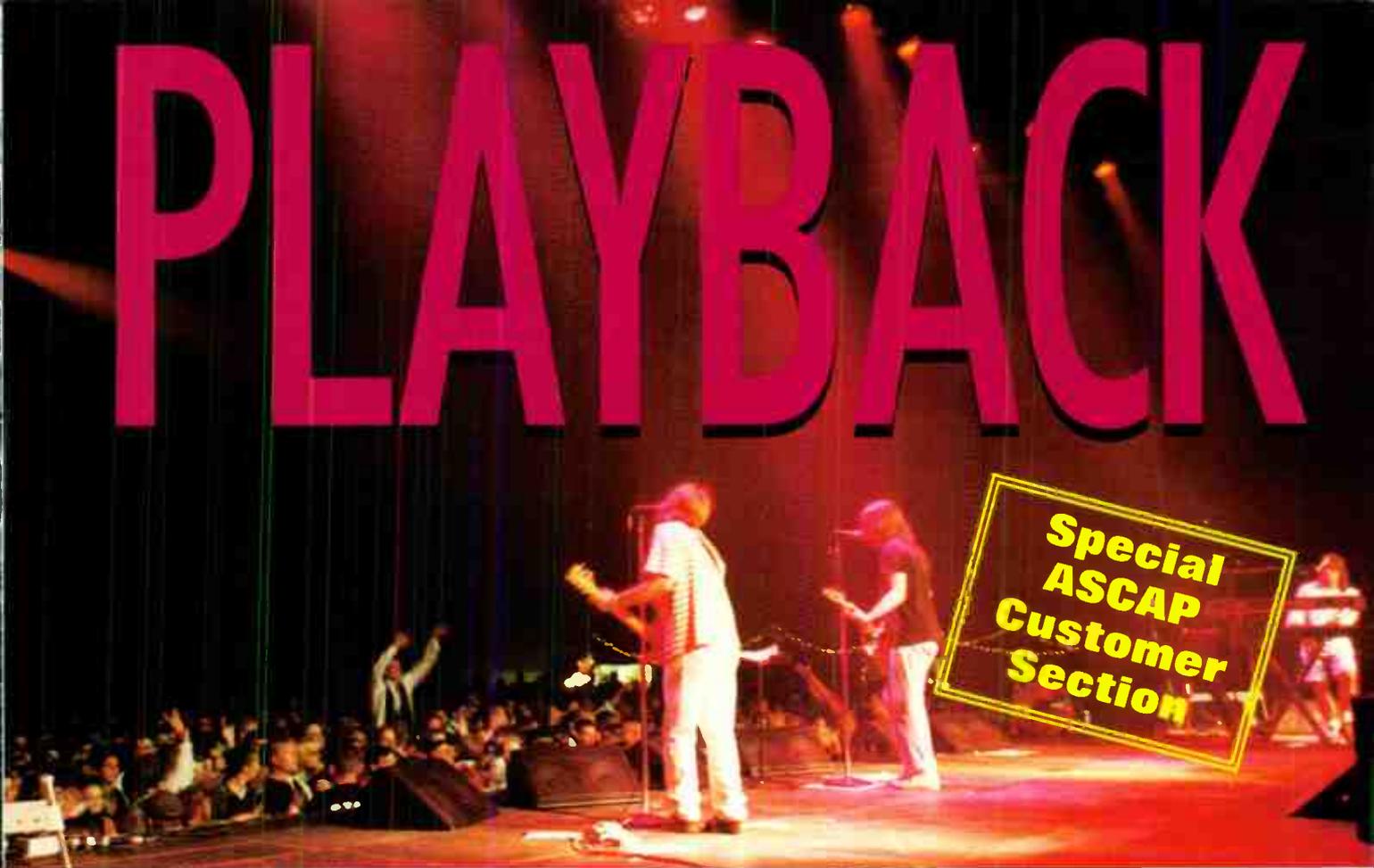
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PLAYBACK



**Special
ASCAP
Customer
Section**

THE VALUE OF MUSIC



★ MUSIC'S MANY USES

★ ASCAP MYTHS

★ SPIKE RADIO

★ CUSTOMER CARD BENEFITS

THE VALUE OF MUSIC



Since 1914, ASCAP has been the leader in music licensing. ASCAP licenses the right to perform songs and musical works created and owned by songwriters, composers, lyricists and music publishers who are ASCAP members and members of foreign performing rights organizations who are represented by ASCAP in the United States.

It is impossible for individual composers and publishers to monitor the hundreds of thousands of businesses that use music. It would be equally difficult, time consuming and expensive for business owners to locate and negotiate with all the owners of the music that might be used. There is a simple, fast and reasonably priced alternative. Through ASCAP, in one simple transaction, businesses can obtain the right to perform the millions of songs created or owned by more than 80,000 of America's and hundreds of thousands of the world's best songwriters, composers, lyricists and publishers. Founded in 1914, and still owned by and managed for its writer and publisher members, ASCAP grants businesses the permission they need to perform music publicly. The money collected is distributed, after deducting operating costs (just over 15%), directly to ASCAP members and to affiliated foreign performing rights organizations for their members.

Music's Many Uses

You drive to work with the radio on, listening to music carefully chosen by a radio station to keep you tuned in for the ads it sells;

★ Theme music identifies your favorite television program and background music stimulates your reaction to car chases and love scenes, medical emergencies and family reconciliations;

★ The music tempo is used to influence your buying decisions at the

supermarket, clothing or other store;

★ At a nightclub, music creates that party atmosphere;

★ Music on hold makes the time you are on hold pass more quickly and pleasantly;

★ Have you ever been at a restaurant and wondered why it was so uncomfortable only to later realize it was because you thought everyone could overhear your conversation? Music surrounds you, creating the privacy you desire.

★ Music sets the mood and helps emphasize a corporation's message at company events on or off premises such as management conferences, sales meetings and training seminars. Imagine a company picnic, holiday or retirement party without music.

Those are all public performances. Business owners recognize that because music so strongly affects people, it can also help make their business successful. And, like other products, music is not free. Whenever music is performed publicly the songwriter and music publisher, who created and own that music, have the right to grant or deny permission to use their property and to receive compensation for that use.

Music Unlocks Profits... ASCAP Has The Key

Music is a vital part of the total service businesses offer to customers. ASCAP's customers, or "licensees," recognize that using music benefits their businesses because music, like other amenities or products, pays off in heightened customer satisfaction,



In 1998, ASCAP created the Partners in Music Award to honor exemplary ASCAP customers. Pictured are some of the honorees over the past two years.

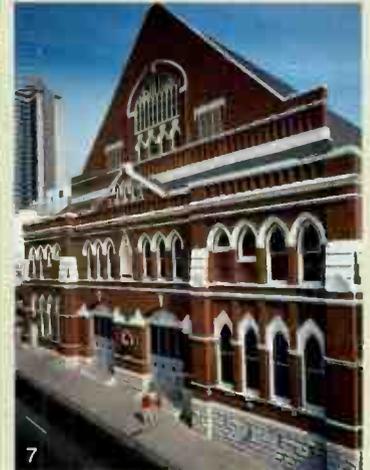
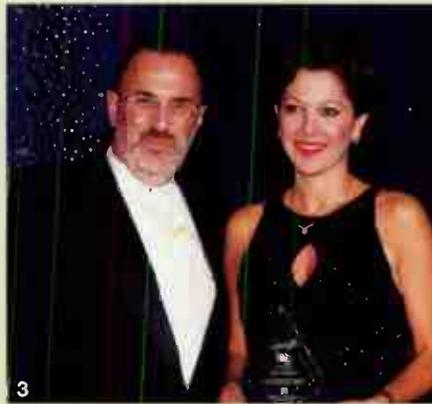
1. David Hall (right) of CBS Cable, which owns the Nashville Network and Country Music Television, accepts the first-ever Partners in Music Award from ASCAP Vice President/Licensing Vincent Candilora at the 1998 ASCAP Country Music Awards in Nashville.

increased profits, and improved employee morale and productivity. Tens of thousands of businesses find the ASCAP license the most convenient and economical way to gain access to the bulk of America's finest music. ASCAP's customers include major television networks, local television and, radio stations, cable satellite networks and systems, public broadcasters, Internet websites colleges and universities, nightclubs, taverns and restaurants, background music services, fitness and health clubs, private clubs, hotels, conventions and trade shows, concert and presenters, dance halls, shopping centers and malls, theme and amuse-

ment parks, airlines, skating rinks, retail stores, and music users in a wide variety of other industries. There are over one hundred different ASCAP rate schedules covering almost all businesses that perform music.

The fees for similar businesses with the same type of usage are the same, but the fees vary among the different industries. For example, a local radio station will pay a lower fee than a television network; a neighborhood tavern pays much less than a Las Vegas hotel.

ASCAP Partners in Music Award



2. Mike Miller (left), Vice President and General Manager of Morningstar Radio Network accepts his award from Candilora and ASCAP Assistant Vice President Dan Keen at the 1999 ASCAP Christian Music Awards in Nashville.

3. ASCAP CEO John LoFrumento presents the award to the Univision Television Network's Ana Vazquez-Aldana at the 1998 Latin Music Awards in Miami.

4. Award recipients Pepe Barreto and Gary Stone from KLVE-FM, a Los Angeles Spanish radio station.

5. Pictured (l-r) are Partners in Music Award recipients President of the Grand Ole Opry Group Steve Buchanan and General Manager of The Ryman Auditorium Paul Couch with ASCAP Senior VP Connie Bradley at the 1999 ASCAP Country Music Awards in Nashville.

6. Jesus Salas of the Spanish Broadcasting System accepts his Partners in Music Award from LoFrumento at the 1999 Latin Music Awards in New York City.

7. Award winner The Ryman Auditorium.

Why should I pay for playing music in public?

We often use the expression "they're playing my song," not always remembering that while we may have emotionally adopted the song, it still legally belongs to the songwriter who created it, and the music publisher who markets it. When you use other people's property, you need to ask permission.

Writers and publishers earn their living from commercial uses of their songs. Payment they receive from "public performances" is their primary source of income. If they were not paid, they would have to look for other work. This would deprive the world of great music.

What is a public performance?

A public performance is one that occurs either in a public place or

any place where people gather (other than a small circle of a family or its social acquaintances.) A public performance is also one that is transmitted to the public; for example, radio or television broadcasts, music-on-hold, cable television. Generally, those who publicly perform music obtain permission from the owner of the music or his representative. However, there are a few limited exceptions, (called "exemptions") to this rule. Permission is not required for music played or sung as part of a worship service unless that service is transmitted beyond where it takes place (for example, a radio or television broadcast). Performances as part of face to face teaching activity at a non-profit educational institutions are also exempt.

What is in the ASCAP repertory?

Literally millions of songs from all genres such as Pop, Rock, Rap, Reggae, R&B, Country, Latin, Christian, Symphonic, etc., as well as film scores, TV themes – and much more. Check out ACE (ASCAP

Clearance Express). ASCAP's searchable database of performed works, along with writer, publisher and recording artist information, which can be found on ASCAP's website (www.ascap.com).

ASCAP CUSTOMER CONTACT NUMBERS

Broadcast Licensing: Licenses radio and television stations (800) 99-ASCAP (992-7227).

General Licensing: Licenses other music users (i.e. background music, hotels, restaurants, bars and retail establishments, music on hold, etc.) (800) 505-4052.

Cable Licensing: Licenses cable services and systems (212) 621-6405.

New Media: Licenses music on the Internet (212) 621-6271.

ASCAP MYTHS



The following article was excerpted from a speech given at the Beasley Broadcast Group's Annual Managers' Conference in Key West, Florida earlier this year.

For almost everyone, the word "music" conjures up many thoughts and emotions. One might think of their favorite song, a particular singer, a movie, or even a mood. The word "ASCAP" might not get the same response, but to members of ASCAP and many others familiar with ASCAP, the two words – Music and ASCAP - mean the same thing. How is this so? It's easier to make sense of this statement by first clearing up the many misconceptions about what ASCAP actually is and what it does. Dispelling these "myths" goes a long way in helping people understand the important role that ASCAP plays both in the lives of music creators and music users.

By David Bander
Assistant Vice President/
Director of Radio Licensing



ROCK AND RADIO

ASCAP sponsored the performance of Lynyrd Skynyrd at this year's NAB Marconi Radio Awards at the San Francisco Hilton on September 23rd. Pictured at the event (l-r) are Skynyrd's **Billy Powell**, the NAB's Executive Director of Radio **John David**, Skynyrd's **Carol Chase**, **Hughie Thomasson**, **Johnny Van Zant** and **Rickey Medlocke**, ASCAP's **Vincent Candilora**, Skynyrd's **Gary Rossington**, ASCAP's **David Bander**, Skynyrd's **Dale Rossington**, **Leon Wilkeson** and **Michael Cartellone**.

Myth # 1 – ASCAP is a union.

FALSE. ASCAP is an association of and for songwriters, composers and music publishers. It was created in 1914 and its board is made up of 12 writers and 12 music publishers elected by the membership. ASCAP also operates under the terms of a Consent Decree administered through the Justice Department.

Myth # 2 – ASCAP represents performers who live rock star lives.



Diane Warren

Although it is true many songwriters and composers perform their own music, most ASCAP songwriter and composer members are not rock stars, or even recording artists. More likely than not, the payments made to ASCAP are how songwriters or composers earn a living.

The average music fan knows the names of Bruce Springsteen, Stevie Wonder and Madonna. But, chances are, they are not as familiar with Diane Warren. According to Rob Tannenbaum, a writer for *The New York Times* in an article in the *Sunday Magazine* section dated June 4, 2000, "Warren... is arguably the most successful songwriter in music: three of her songs, Toni Braxton's "Un-Break My Heart," Celine Dion's "Because You Loved Me" and Aerosmith's "I Don't Want to Miss a Thing," were among the biggest hits of the 90's." In the field of Top 40 songwriting, Warren is like Michael Jordan, The New York Yankees or Wal-Mart."

"She dislikes travel, has no hobbies and rarely takes time out from a seven-day workweek...She bolts herself in a small

writing room for up to 12 hours day. Where other top writers specialize in one genre, Warren has had hits on the Pop, R&B, Latin, Dance, Country and even Christian charts." "Her songs have been recorded by Barbra Streisand, Aretha Franklin, Mary J. Blige, Gloria Estefan, Reba McEntire, Whitney Houston, Ricky Martin, 'N Sync, Christina Aguilera and Britany Spears."

By any measure, Diane Warren is one of today's most successful songwriters and ASCAP members who does not earn a living from performing. Her income from her music which she earns by working 12 hours, seven days a week comes solely from performance royalties and from other rights. And Diane Warren probably represents the pinnacle of her profession. There are well over 90,000 ASCAP songwriter and publisher members. If there is such a thing as an average songwriter, they may have only one hit in a lifetime, and that assumes they are writing music for the top forty format.

Myth #3 – The true value of a hit song.

What is a hit, and what other rights are available to a songwriter? As you may know, a songwriter can also make money from the mechanical right due from the sale of CD's and tapes. As a simple example, under the current rate, a million selling single would earn approximately \$75,000, split evenly between the songwriter (assuming there is *one* songwriter) and the music publisher.

A songwriter can also earn money from the use of their music in radio and TV commercials, TV series, movies, the sale of videos, Broadway musicals or lyric reprints in novels or non-fiction books.

A successful song can obviously result

in a songwriter being paid well, however the importance of performance rights and what ASCAP does is clear. It allows a songwriter to continue to earn money from the continued use of their music.

Myth # 4 - ASCAP gets all of the money. All of the revenue collected by ASCAP is distributed to its membership, less the costs of operation for licensing, membership and distribution. The current operating ratio is just over 15%. Let's say a radio station earns \$100. Out of that, the station would pay ASCAP about \$1 (assuming the station took all of its allowable deductions). Out of that \$1, 16 cents is used by ASCAP to pay for expenses, and the rest is distributed to the members.

ASCAP distributes radio revenue based on a sample survey using computerized information provided by digital tracking technology of BDS (Broadcast Data Systems), station logs provided by some stations and by taping actual broadcasts.

The distribution is based on the performances picked up in ASCAP's survey. Every performance generates a certain number of credits. Each credit is worth a certain dollar value. The number of credits depends upon several factors such as:

- ★ Where the music is performed (TV, radio)
- ★ How the music is used (feature, theme, background, etc.)
- ★ How much the licensee pays
- ★ The time of day of the performance (with respect to TV and cable)
- ★ General licensing allocations applied to radio and TV performances

Myth #5 - I can't call ASCAP to discuss fees. FALSE. Of the 16 people in Radio Licensing, 11 are available to answer questions regarding your account. The ASCAP blanket and per program license agreements are the direct result of the negotiations between ASCAP and the Radio Music License Committee. And, although we cannot change the terms of the license, in effect we can help radio stations understand the license and explain ways to save on license fees.

Myth # 6 - ASCAP represents an older generation of songwriters and composers. Although ASCAP was organized in 1914 by Irving Berlin, Victor Herbert and their contemporaries, it is also an organization that continuously draws new writers. A short list of current ASCAP members includes Missy Elliott, Dr. Dre, Will Smith, Mary J. Blige, the Backstreet Boys, N'SYNC, Limp Bizkit, Radiohead (PRS), Christina Aguilera, Madonna, Dave Matthews Band, Enrique Iglesias, Juan Gabriel, Olga Tanon, Rudy Perez, Garth Brooks, Wynonna, the Dixie Chicks, George Strait, Reba McEntire, Quincy Jones, Branford Marsalis, Wynton Marsalis, Diane Reeves, James Newton Howard, James Homer, Hans Zimmer, Alf Clausen and many others from across a wide spectrum of musical styles. In 1999 ASCAP writers won 85 % of the MTV awards, and in 2000 over 70% of the Emmys, and completely swept the Oscars, Tony Awards and Golden Globe Awards. For some current *Billboard* chart shares, see the accompanying graphs.

STANDARDS BEARER



DJ Danny Stiles

Manhattan-based DJ Danny Stiles has been on the radio for 52 years. As times and trends have changed and as the ASCAP repertory has expanded to include the top writers and composers of country, rock and roll, R&B, hip hop and many other musical forms, Stiles has stayed the course in playing the music that he and countless others know and love: American popular standards. Earlier this year, Stiles joined WNSW-AM (1430 on the dial) in New York City, serving as host of his own "Danny Stiles Nostalgia Extravaganza," airing weekdays from 12pm to 3pm, as well as the station's sales manager. Stiles is proud of his new station's commitment to the American standards and credits the station's president, Arthur Liu and the station's music director Andy Liu, for providing the New York City area with this beloved format five days a week, from 5am to 7pm.

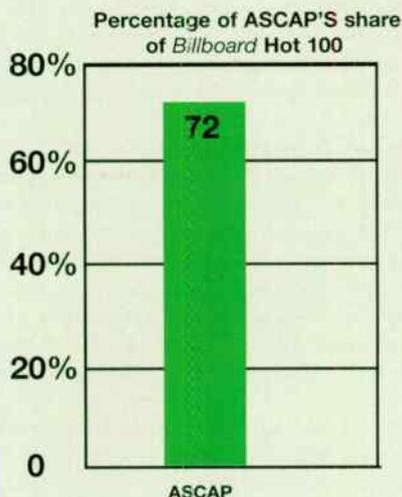
"I believe that WNSW is the only station solely playing this music in the most populated area of the world," Stiles says. "The response has been terrific. I get 5, 6, 10 pieces of mail a day from viewers voicing their support, so its obvious that people just love this stuff. And sponsorship is growing."

Stiles' work as a DJ first caught the attention of ASCAP more than 30 years ago. As he remembers: "In 1969, I went to work for WEVD and I had the night shift; I was on from 10am to 1pm. The show became so popular that ASCAP called me and arranged for me to receive an award, which reads "ASCAP honors radio personality Danny Stiles for his many years of distinguished contributions to American popular music."

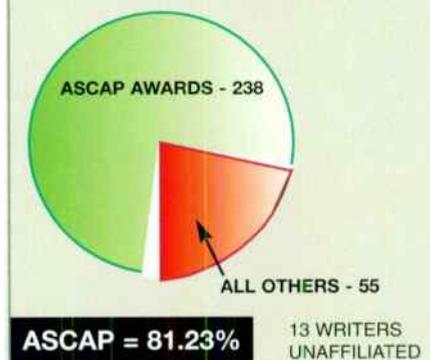
Thirty years later, Stiles' commitment to the standards is as strong as ever. He proudly reels off the names of songs and performers he plays on his show as if he were mentioning old friends. "I like to go real deep into this music," he says. "I play a lot of Al Jolson, a lot of Glenn Miller, Les Brown, Gene Krupa, Harry James. Old stuff, like when Frank Sinatra worked with Tommy Dorsey and The Ink Spots. I don't restrict what I do to any specific date either. If it's great music and it was a hit, I'll play it, such as "How Did He Look," by Joan Merrill in 1941 or Hildegard's "Darling, Je Vous Aime Beaucoup. People are still going nuts for it."

HOT MUSIC

As an example of what customers get with an ASCAP license, this chart shows ASCAP's share of the *Billboard* Hot 100 song charts during the week ending 9/30/00. A typical week shows that 72 of the 100 songs on the chart had at least one ASCAP writer.



ASCAP WRITERS IN THE SONGWRITERS HALL OF FAME THROUGH 2000



STAYING IN TUNE



Music Remains a Driving Force in Attracting and Retaining Guests

By Dr. Kirk Wakefield

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Music has been called the universal language, but it turns out that different people prefer different dialects, particularly when they're going out. Consumers choose to go to a bar or nightclub for any number of reasons – the drinks, the crowd, the great specials – and music plays a key role. Obviously, people who go to a Hard Rock Café or other music-themed establishments go, at least in part, for the music. But music is a critical consideration even for establishments that aim for a broad clientele.

Common Ground

"Music is the driving force of any nightclub, says Patrick Pfeffer, owner and CEO of Club La Vela in Panama City and Orlando, Fla. "To us, music is everything. It is what draws people. It is the music that people come out to hear. We have several different dance and rock formats. People come out to listen to the bands or to certain DJs. Music is the common ground."

Using our NTN polls, we asked more than 7,100 respondents how important it is that the places they go play music they like. The majority (70 percent) indicated that an establishment's music format is either somewhat important, very important or extremely important. Less than a third of respondents said music is not an important consideration when they choose a bar or nightclub.

Another 6,912 respondents were asked how they would feel if they went to a club that played music they didn't like. Only 14 percent said it wouldn't bother them at all. The majority (nearly 70 percent) of respondents said it would bother them a little, some or a lot. A whopping 17 percent said they would leave the club if they didn't like the music.

If more than 85 percent of your customers are going to be bothered when your establishment's music doesn't match their own preferences, you can't afford to let just anyone decide your playlist or band lineup based on his or her personal preferences. You need an effective way to gauge customers preferences and match your music choices to theirs.

If your bar does not have a clearly defined music theme, conduct a systematic survey of your customers' music preferences. Develop a simple survey card for wait staff to hand to customers on both weekdays and weekends. Ask customers to rate on a scale of one to five each music format listed. The results will shed light on the music your customers want to hear.

Once you know your customers' preferences, you can determine your playlist for your busiest nights. You also can create special music-themed nights or hours, featuring other types of music, and promote them to both regular and potential customers.

Or, if you are considering repositioning your place, you can use your survey results to adapt your theme to the hottest music formats in your area.

If you already have a clearly defined music theme, you may be missing out on large segments of potential customers who have different music preferences. An otherwise popular place could play

a different music format than usual on slower nights and attract the attention of a different consumer segment.

Be sure to carefully consider your establishment's image before making any drastic format changes. It is important not to blur your image. But if you typically have a rhythm and blues format, you could maintain your image by offering a "Hip Hop Truck Stop" night that blends funk and country. Not only would you appeal to regulars who appreciate hip hop, but also might bring in a few new customers.

What's Popular?

To get a feel for the types of music people like to hear when they go to a club or bar, we asked customers what kind of music they prefer. Rock oldies is the preferred format of a third of respondents. Contemporary rock was a close second with 27 percent of respondents favoring it. Swing and jazz, rap and hip hop, and electronic/techno each had a strong followings.

The popularity of rock oldies may explain the popularity of yesterday's music in themed restaurants such as Hard Rock Café and House of Blues. Baby boomers have an intense interest in the music of their youth, and their music preferences have

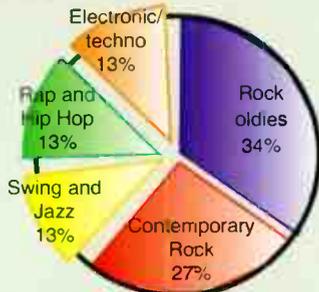


SpikeRadio.com is an Internet radio station and one of ASCAP's more than 1500 licensed websites. The site, a perfect marriage of music and new media, is one of the best examples of how a business is using music in exciting and innovative new ways. SpikeRadio is part of Spike.com, a 34-employee, Los-Angeles-based streaming services company that also includes SpikeTV and SpikeVideo.

SpikeRadio was among the first business to consumer Internet only radio stations, offering live broadcasts of music chosen by live IJs (Internet DJs). Says SpikeRadio COO Nick Abrahams, "We launched with a global product, offering mainly alternative and eclectic music. And it has been very successful. We've tried to play those artists that don't get a lot of exposure in the U.S., especially in the middle of a country, away from the big cities. Now, in addition to the live stream, we have 13 other channels representing different genres of music which are pre-programmed."

With the success of their business to consumer efforts behind them, SpikeRadio then turned to marketing themselves to other businesses. For this year's Olympics in Sydney, Australia, Spike produced a 24-hour Internet channel, Radio Free Sydney, for Nike.com, which was broadcast before,

Excluding Country Music, more than 6,500 respondents said they preferred:



Striking a Chord

rubbed off on their children, who are today's 21-to-35 year-olds. So if you are playing "hits from the '60s, '70s, '80s and today," you are probably appealing to the majority of your customers.

The secret is to find the format, or mix of formats, that will draw the most foot traffic to your business.

Editor's Note: This research was commissioned by Nightclub & Bar Magazine and was conducted using the NTN Network, which provides digital interactive entertainment to bars, restaurants and other establishments across the country.



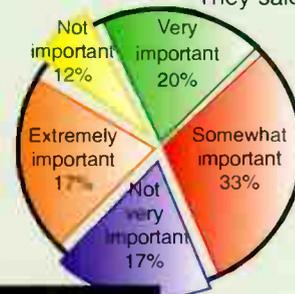
SpikeRadio COO Nick Abrahams

during and after the Olympics from Nike's hospitality suite at the Olympics. It involved six hours of original programming every day during the Olympics. A special feature of the channel included having athletes, such as Marion Jones, appear as guest IJs, playing their favorite music.

"The reason Nike came to us," say Abrahams, "is that there was no one else out there doing this. From a big marketer's point of view, like Nike, they are faced with a situation in which they have a website they have spent a lot of money on and they need people to come to it, stay longer on it, come back to it and buy things off of it. What we're doing for them is creating a new sensory experience. Up until now, the Web has been very much text, graphics and database. Now, with the existence of a larger bandwidth, people have the opportunity to capture the audience with audio. What we're doing is offering the ability to enhance

We asked 6,912 respondents how they would feel if they went to a club that played music they didn't like.

They said:



Music Matters

We asked more than 7,100 respondents how important it is that the places they go play music they like.

They said:



Tuning Out

that experience."

Abrahams sees this model as being similar to the early days of television soap operas which were sponsored by companies, such as Proctor & Gamble, who would actually own and create the show.

"In our culture now, we are seeing that people like the big brands, like Toyota and Starbucks, and these companies want to be more than just a company; they want to be perceived as more of a lifestyle. Using music is a great way to do that."

When asked about the benefits of having an ASCAP Internet license, Abrahams says, "We now have an incredible advantage over our competitors. I spent a lot of energy in the early days making sure we had all the right licenses. We are also licensed with the RIAA as an online music syndicator. It has been a major point of differentiation for us, because I can go into a company like Nike and say 'We can do this for you. You don't have to worry about the legalities of it, because we have an ASCAP license. That has been essential for us, and it has given us tremendous credibility. I personally think that the licenses are reasonable and that in negotiating them, with both ASCAP and the RIAA, it was just a matter of talking about what our business model is and getting some understanding from that side of it. Being licensed has been a tremendous advantage for us."

CUSTOMER CARD BENEFITS

ASCAP customers are an important part of the ASCAP family and are invited to enjoy all the benefits of the new ASCAP Customer Card. The selection of benefits, reserved exclusively for ASCAP customers, was created to provide additional advantages beyond great ASCAP music to make life a little easier, employees a little happier and the bottom line a little richer.

The personalized Customer Card is a valuable symbol of an ASCAP customer's affiliation with the world's leading performing rights organization. This card displays the name of the company, customer number and length of affiliation as well as ASCAP's customer service hotline (800-505-4052) and our website address (www.ascap.com) – the best sources to have questions answered promptly.

NOVA (MBNA)

Credit Card Processing

Accepting credit cards has become a necessity to successful business growth. To help businesses compete successfully, NOVA has created a wide range of attractive, value-added services. NOVA offers ASCAP customers: For more information call NOVA at (888) 545-2207, or see www.novainfo.com, and mention your ASCAP Customer Card number.

ASCAP/Retro-Fit Promotional Merchandising

Retro-Fit Merchandising, Inc. is a hip company supplying the entertainment industry with custom screen-printed t-shirts, embroidered goods, promotional items and much more. They offer a wide range of services for everyone from platinum-selling artists to up-and-comers with more modest merchandise needs. Call (888) RETRO99 or see www.retromerch.com for details.

Dell Computers

Through Dell's customer Purchase Program (EPP) for Preferred Accounts customers are eligible to purchase certain Dell Dimension Desktops and Inspiron Notebooks at a 10% discount. Call Dell at (888) 806-3355 or visit Dell's website: www.Dell.com/EPPYES.

Airborne Express

Airborne offers ASCAP customers a full range of service options within the U.S. including Same Day, Next Morning, Next Afternoon and Second Day Service. You also receive low rates to more than 200 countries worldwide. Simple flat rate pricing saves time, money and confusion. Airborne provides free on-demand pickup and convenient online customer service for package tracking, locating drop boxes and more. Call 800-MEMBERS (800-636-2377) and

be sure to mention that you are an ASCAP customer.

TSR Wireless

Whether for business or pleasure, ASCAP knows how important it is to stay in touch. TSR Wireless has the tools you need, at prices you can afford. With a full line of wireless products including pagers, phones, two-way radios, accessories and more, TSR Wireless has the communication tools best suited to your business or lifestyle. For more information, call (800) 795-RING or see www.tsrwireless.com and reference your ASCAP Customer Card number.

Sprint PCS

ASCAP customers can enjoy substantial discounts when choosing SPRINT PCS as your wireless provider. Sprint PCS is the amazingly clear nationwide service affordable enough to use whenever you want, with sound quality comparable to your home or office phone.

Penny Wise Office Products

Penny Wise offers a vast selection of name brand office products, low prices and fast, free delivery. Customers get special pricing that's up to 36% lower than Penny Wise's discount pricing for its "regular" customers. The electronic catalog at www.pennywise.com allows customers to order 24 hours a day, seven days a week. Plus, because orders are easier to process, Penny Wise offers an additional 3% discount for all online orders. Of course, customers can also order by mail, toll-free phone or fax. For more information on the program or to create an account, call 800-942-3311.

North American Van Lines

ASCAP customers get special discounts for interstate moving through North American Van Lines. For more information or a free estimate, call 800-524-5533 or e-mail: andy2828@aol.com. Please mention that you are an ASCAP customer.

CDW Computer Centers, Inc.
CDW Computer Centers offers ASCAP customers discounts on a broad selection of more than 50,000 top brand name computer products. Purchases include free customer hardware configuration and 24 hour technical support for the lifetime of your product. Most credit approved orders ship the same day. Detailed technical product information is easily accessible via CDW's website at www.cdw.com. For more information, call (800) 800-4239 x77251. Please reference corporate pricing #6216000 and identify yourself as an ASCAP customer.



RESTAURANT, BAR, GRILL SERVICES

Empire Restaurant Supply

Since 1927, Empire Restaurant Supply has been providing distribution and consulting services to the finest names in restaurants, clubs, hotels and other members of the hospitality industry. Empire carries names like Libbey, Villeroy and Boch, Oneida, Hamilton Beach and Sub Zero – just to name a few. Additionally, Empire can provide you with the latest in electronic point-of-sale systems. Their consultants work with architects, designers, owners and facility managers to develop the most efficient, cost-effective operations for your budget. Empire offers ASCAP customers: For more information, or to receive a catalog, call Empire Restaurant Supply at (800) 955-3774 or e-mail them at www.ekitchen.com and mention your ASCAP Customer Card number.

RETAIL

Sam's Wholesale Club

Your ASCAP Customer Card qualifies you for membership in Sam's Club, the nation's leading member-only shopping club. With over 445 locations nationwide, Sam's offers important savings on: To become a member, call (888) SHOP SAMS or see www.samsclub.com and reference your ASCAP Customer Card number.

ASCAP/Guitar Center Program

With over 70 locations nationwide and growing, The Guitar Center has become the nation's largest retailer of all musical instruments and equipment catering to the professional – and it guarantees the lowest prices and the best selection in the nation. For more information, call the ASCAP/Guitar Center Benefits Hotline at 800-905-0585 x 681, email: promos@guitar-center.com or see: www.guitar-center.com.

FINANCIAL

ASCAP/PaineWebber Customer Investment Program

Employer-sponsored retirement and investment plans are often taken for granted by much of America's work force. Now, to help meet the needs of our customers and their employees, ASCAP is introducing investment services at attractive rates to its customers. For more information, and to receive investment advice and guidance free of charge, call PaineWebber Investment at (800) 527-5746 and identify yourself as an ASCAP customer.

TRAVEL

Airline and Auto Rental Discounts

Whether you're traveling for business or pleasure, ASCAP can provide substantial savings on major airlines, car and van rentals, hotels, and over 200 cruise departures through an exclusive program administered by Altour International. This program can offer: Just call (800) 361-7566 and identify yourself as an ASCAP customer.

Choice Hotels International

Affordable rates at over 1600 locations worldwide. Your membership card entitles you to a 20% discount at participating Comfort, Quality, Clarion Sleep, Rodeway, Econo Lodge and Mainstay properties worldwide. Here are a few additional benefits you receive: For details call 800-424-6423 and use the ASCAP personal identification #00058268.

INSURANCE

Travel/Personal Accident Insurance

Taking advantage of excellent group rates for ASCAP customers, you can purchase travel/personal accident insurance covering accidents sustained anywhere in the world, including:

Individual Term Life Insurance

Term life insurance may be purchased for a period of 5, 10, 15, or 20 years. During the term of the policy, the premium remains the same each year. Since the premium does not include "extra" money for cash buildup, it is affordable and allows you to obtain the most insurance for the least cost. Contact MusicPro representatives for additional information and a quote specifically designed for your needs.

Long Term Care

As an ASCAP customer you are now entitled to purchase long-term care insurance at substantial discounts. In the case of long term illness, long term care insurance can pick up where other health plans and Medicare leave off, greatly improving the quality of life. This special MusicPro program includes members and their spouses, plus their parents and grandparents. In addition, special discounts may also be available to members and spouses when both apply.

Entertainment and Equipment System Insurance

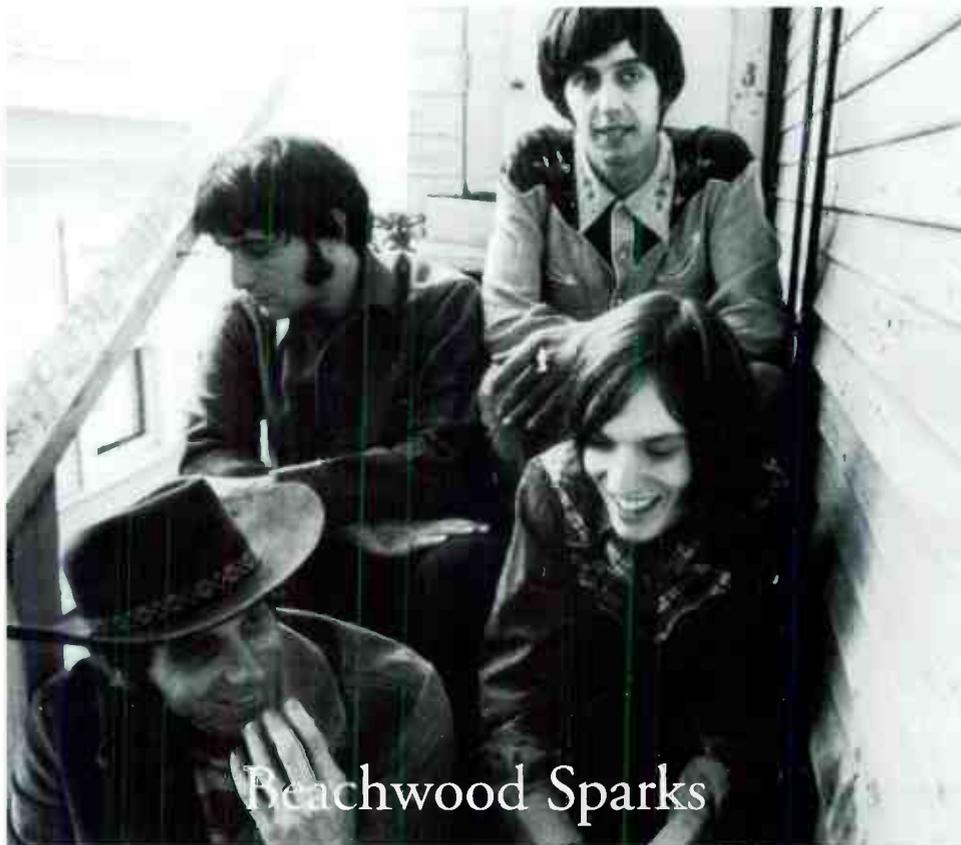
As a customer, what could be more important than protecting the tools of your trade? Ever park your van full of equipment in a sketchy part of town? Or wondered if your roof is going to hold during the latest rainstorm? That's why music instrument insurance is the most popular product offered by MusicPro.

Contact MusicPro: (800) 605-3187 or www.musicproinsurance.com.

With a sound reminiscent of bands like The Kinks and Buffalo Springfield, Beachwood Sparks has been gaining attention with their first self-titled, full-length album on Sub Pop. "We straddle the fine line between a pop band and a jam band," says drummer Aaron Sperske. "I describe our sound as a cross between the electric rock-n-roll/pop combo mixed with equal parts of hillbilly, psychedelic, post-punk and California beach music. So much of American music is steeped in gospel, blues and hillbilly. We go back from there. It's starting point for us."

Having just gotten back from a successful tour of England where they played the Redding Festival and the Leeds Festival to sold-out crowds, they're currently getting ready to embark on an extensive tour of Spain. After that, they're going back into the studio to record their next full-length for Sub Pop with producer Paul Kolderie, who also produced Dinosaur Jr., Throwing Muses and the Pixies.

Having worked with such a varied line-up of indie pioneers, Kolderie may end up bringing with him a whole different feel to Beachwood Sparks' new record, due around late spring of 2001. Because their current sound is so retro and easy, this partnership is even a bit surprising. But Sperske points out, "I'm



Beachwood Sparks

totally punk rock. The first record I ever got was *The Great Rock and Roll Swindle*. Everything from then until now that I've discovered has all been under the umbrella of that original sense of rebelliousness. All of us are steeped in underground music. That's where we got our start. Everybody recognizes that beast."

For now, Beachwood Sparks is just excited about traveling, performing and writing. They don't have grand plans of becoming pop sensa-

tions on MTV. "It's not ever based on the idea that we've got to formulate this sound that's going to take over the world and make us all rich," remarks Sperske. "The Dylan movie, *Don't Look Back* is a very appropriate title. You just keep moving forward and when you're done, you look back maybe and hopefully what you see is good." Sounds simple enough.

TOR HYAMS



In this day of hyphenates, Tor Hyams might just win the prize. Get this: He's a singer/songwriter/jazz musician/web guru entrepreneur/author/film and television composer/television personality. Whew! Hyam's excellent multimedia adventure began in the early 90s when he supported his music career as an Internet consultant for several top online companies. He then

created his own website, www.fierce.com, with his cousin, David Scharff. The site, which irreverently reviewed other websites, was a smash success in the online community, and Hyams and Scharff wrote a book about it

(*Fierce.com*, published by Four Walls Eight Windows).

While Hyams continued to write, play and record his original music on the New York scene, one of his songs was selected to be used in an episode of the hit television show "Homicide," and a new line of work opened up for him — film and television composing. Transplanting himself to Los Angeles, Hyams began to compose for such independent films as *The Substitute 3*, *The Minus Man*, *Niagara Niagara* and others. He also got a gig as a television commentator for CBS's "The Wild Web" and for "The Rosie O'Donnell Show."

But wait, there's more. As Hyam's first love was writing and performing his own songs, he made sure that everything that he had accomplished so far would lead back to that main goal. As an artist who had always embraced the Internet, Hyams turned to it for help. Earlier this year, Hyams became the first musical artist to fully fund the recording of an album online. Through www.idealive.com, Hyams was able to find investors willing to back him. With the money he raised, he

recorded an album, *Eye to Eye*, produced by Jeffrey Wood at Fantasy Studios in Berkeley, California, featuring eleven of Hyam's well-crafted, punchy pop/rock songs. He hopes to continue to use the Internet to market and distribute the album, first with his own website www.tor.net, and then, hopefully, with the support of "the right label."

Hyams has complete faith in the Internet and what it can do for an independent artist. "For a lot of people just getting into the Internet, it might feel funny. But for me, it is home," he says. "When I go online, I finally feel like I know what is going on. I know who to talk to. I know where to put stuff to get some kind of buzz going. Without the Internet, I don't think I would have achieved everything that I have so far. It's been everything to me." His advice for other independent artists is "to saturate every single venue that you don't have to pay for, where someone has opened the door for artists, whether it's IUMA, icast, riffage, UBL, whatever. Put your name up there, upload your photo and some audio. Use the Internet as your playground and kick butt."



For almost two decades, acclaimed singer/songwriter and guitarist Marshall Crenshaw has pumped out a body of work that is impressive by any standard. By mixing Memphis rockabilly, British power-pop, 70's R&B and soul with a seemingly endless supply of lyrical riches, he has become a sort of musical cult figure among songwriters and fans alike. Born and bred in Detroit, Michigan, he now hails from New York City and, to date, has released eleven full-length albums, including the recent *This is Easy: The Best of Marshall Crenshaw* (Rhino), which contains some of his best-loved songs, including "Someday, Someway," "Cynical Girl," "You're My Favorite Waste of Time" and many more. Crenshaw's songs have been featured on many soundtracks to hit movies and have been covered by artists as diverse as Robert Gordon and Bette Midler. He also co-wrote the song "Til I Hear It From You," which was a huge hit for the Gin Blossoms in 1995.

Crenshaw's talents, however, extend beyond writing and playing music. As an actor he has played John Lennon in the road show version of *Beatlemania* and Buddy Holly in the movie *La Bamba*, not to mention his cameo appearance in *Peggy Sue Got Married* and a turn on the Nickelodeon TV series "The Adventures of Pete & Pete." In addition, he has edited a book, *Hollywood Rock*, about all the great and extremely bad Rock and Roll movies in existence. Recently, Crenshaw contributed the soundtrack music to a documentary of baseball great Yogi Berra and provided songs for the upcoming Elevator Pictures/Fox Searchlight film *Pants On Fire*. He was also a production consultant for the forthcoming boxed-set edition of Marvin Gaye's *What's Going On?* album.

When did you seriously start writing songs?

I really started doing it while I was touring with *Beatlemania* in the late 70s. I was getting to a point in my life where I felt like I had to do something with myself other than just drift around the country and be a fake Beatle. I felt it was time to begin my life in earnest. I was really driven to make some music that was personal.

You've been a big proponent of recording your music in your home studio, even years before it became the cool "independent" thing to do. Other than the money factor, what attracts you to home recordings?

Well, that's what a lot of people did in the '50s, you know. Half the stuff on the radio when I was a kid, the stuff that I loved, was put out by a lot of independent labels, who recorded the records in makeshift studios and cut them themselves. A lot of those

Continued on next page

records sound like they got on tape by accident. And that sound inspired me to make recordings.

When you released your first album in 1982, you gained a lot of attention with your own songs that clearly embodied that early American Rock and Roll sound and spirit. Were you surprised by your own success?

In the beginning, part of my *modus operandi* was to sort of give the finger to the dominant rock culture of the time. I was seriously alienated by the throw-away aspect of the American culture. In Detroit, where I grew up, they were constantly trying to obliterate their own history. Now they're getting better about it, but in my lifetime, the city went through hell and they had this mindset that every year there had to be a new, "now" model car, and anything that was a year old, was bad. I just hated that and I wanted to take a stand against that in my

own head and in the work that I was doing.

Over the years, your songs have become more and more enriched with lyrical nuggets. Do you remember at which point you felt your songwriting had risen to a new level?

At first I was just trying to write pop songs. Then they started to have this kind of personal quality to them. But I was writing them so fast that I didn't really even think about it. I remember when I thought of the line about "I hate TV" from "Cynical Girl." I was coming back from traffic court just singing this melody over and over in my head. And I thought of those words and said to myself, "I can't." But it made me laugh, and I thought it would be a funny thing to put in a song. But it's the truth. I hate TV.

One of your biggest hits was a collaboration with the Gin Blossoms on the song "Til I Hear It From You." How did that song come about?

It was very cool. Jesse Valenzuela (from the Gin Blossoms) had started the song. He had the title and he had a chord progression, but no melody. I came up with a verse melody, and then I made some other suggestions about the ending and the arrangement and stuff. And that was it. The singer in the band wrote the lyrics. And I didn't meet him until after the record was already a hit. That song came out as easily as you could hope a song would come out.

For a full-length interview with Marshall Crenshaw, visit www.ascap.com.

MARY GAUTHIER

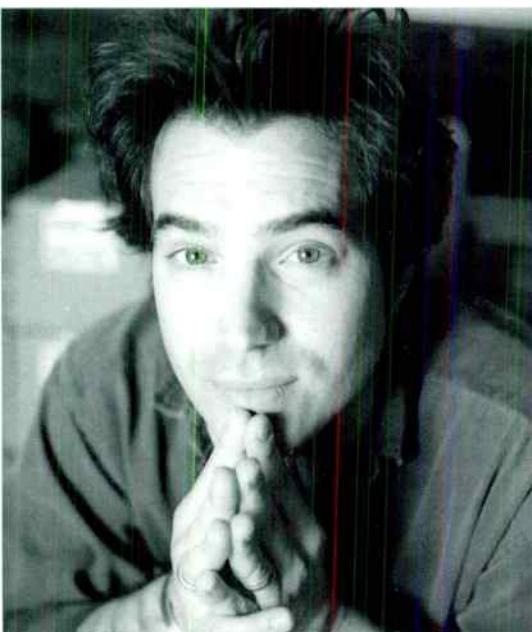
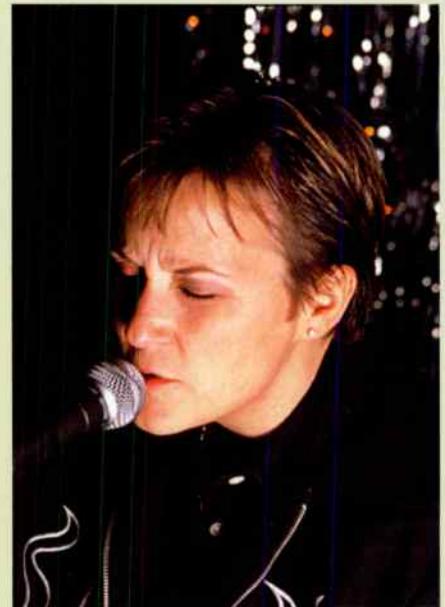
Mary Gauthier is earning raves and label contract offers for her tough but tender, country-flavored folk album, *Drag Queens in Limousines* (In the Black Records). While music has recently become her career, she originally turned to writing songs and performing for comfort and renewal. Before finding her muse, the Louisiana-born artist was a reformed hard-drinking restaurant-owner in Boston, enjoying her sobriety, her business and a happy lesbian relationship. "Then," she recounts, "the relationship ended and my life was just the restaurant – and that ain't no life. My guitar was sitting in the living room and it began to call my name. I went to an open mic at the Cambridge folk venue, Club Passim – I knew I was so horrible that I had to just go back and try again. And it just grew."

Gauthier places herself squarely in the Americana musical camp. Long before she ever contemplated becoming a performer, she "loved Bob Dylan and Neil Young. But then I heard John Prine's first, and that really

changed my life. He was a hillbilly doing folk-songs – a marriage of folk and country that I had never heard before."

Mary has also lived an "Americana" kind of life – triumphing over adversity. She dropped out of high school, but later graduated with a degree in Philosophy from Louisiana State University. After relocating to Boston, she opened the prize-winning restaurant, Dixie Kitchen, which she has since sold to concentrate on her music.

Currently being courted by numerous labels for her next project, Mary wants to complete the album before committing to a deal. "What is so important to what I do is being genuine instead of disingenuous. The producer I've been working with, Crit Harmon, is incredible, so I'm not going to get suckered into working with a producer just because he is famous. I'm going to do this backwards – I'm just headstrong and stubborn enough to do this my way."



CHRIS DICROCE

"I was reading Steinbeck's *The Wayward Bus*, and I realized that my new songs were in the same vein," says singer/songwriter Chris DiCroce about the work on his new, accomplished independent album, *American Dream* (Flyboy Records). "But after the record was done, I thought about doing a 2 or 3 minute film to accompany the title track, something to put on a small DVD or on my website." However, with that seed of an idea in his head and encouragement from his wife, acclaimed singer/songwriter Deana Carter, DiCroce soon found himself traveling across the country in a van with a makeshift film crew. The result was a 42-minute film that corresponds to the nine tracks on his album.

As a songwriter, DiCroce's bittersweet folk rock poignantly examines the internal lives of his characters, so he couldn't help but be moved by the people he met in the American heartland. "People think that there is so much cynicism in this country, but here we were in these small towns, some of which are basically falling apart, and they still have tons of hope. They would invite us into their homes and say, 'You want some coffee? You want some breakfast?' I learned a lot." Indeed, DiCroce has learned a lot as an independent artist. By taking the reins of his career in his own hands, he has successfully promoted his record (via the Internet) overseas and has garnered extensive radio play in Sweden, Italy, Spain, Germany and other countries. The new record is being distributed by the North Carolina-based Redeye Distribution and he is now being represented by Andrew Morris Management. Recently, DiCroce performed to an enthusiastic audience at this year's Farm Aid in Virginia and next spring he will be doing a tour of U.S. military bases overseas. For more information, visit www.chrisdicroce.com. *For a full-length interview with Chris DiCroce, visit www.ascap.com.*

SCL AND ASCAP HONOR EMMY NOMINEES

The Society of Composers and Lyricists hosted their annual reception honoring Emmy-nominated composers and songwriters on Thursday, August 24 at the Academy of Television Arts and Sciences in North Hollywood. ASCAP co-sponsors this event each year, and certificates of merit were presented to the nominees by SCL President and ASCAP composer Richard Bellis, Academy President Jim Chabin, and Academy Music Governor and ASCAP composer Ian Fraser.



PHOTO BY LESTER COHEN

THE ASCAP NOMINEES

Pictured above, front row: **Charles Bernstein** ("Enslavement: The True Story of Fanny Kemble"), ASCAP's **Nancy Knutsen**, **Ross Levinson** and **Jay Gruska** ("Falcone"), and **Dan Stamper**, far right ("Super Bowl XXXIV Halftime Show"). Back row: ASCAP's **Mike Todd**, **Jay Chattaway** ("Star Trek: Voyager"), SOCAN composer **Hal Foxton Beckett** ("Jack London's The Call of the Wild"), **Joseph LoDuca** ("Xena: Warrior Princess"), **David Sibley** ("The Little Richard Story") and PRS composer **John Altman** ("RK0281").



PHOTO BY LESTER COHEN

EMMY GUARDIANS

Pictured (l-r) are SCL President **Richard Bellis**, ATAS President **Jim Chabin**, and Academy Governor **Ian Fraser**, who presented certificates to the nominees.



PHOTO BY LESTER COHEN

SUPER NOMINEE

Above, nominee **Dan Stamper** ("Super Bowl XXXIV Halftime Show") with ASCAP's **Pamela Allen**.



Left, ASCAP's Knutsen with the two nominees for "Falcone": **Ross Levinson** (left) and **Jay Gruska**.

Below, nominee **David Sibley** ("The Little Richard Story"), Knutsen, composer **Dan Foliart**, nominee **Mark Snow** ("The X-Files") and ASCAP's **Mike Todd**.





THE CREATIVE ARTS EMMYS

The 52nd annual Creative Arts Emmys were held on Saturday, August 26 at the Pasadena Civic Auditorium. ASCAP was represented in all of the five music categories by 12 composers, as well as by two PRS members and one SOCAN member.



Pictured left, ASCAP's Nancy Knutsen congratulates winners Joseph LoDuca, left, (Outstanding Music Composition for a Series/ Dramatic Underscore for "Xena: Warrior Princess"), and PRS composer John Altman, right, (Outstanding Music Composition for a Miniseries, Movie, or a Special for "RKO 281"); and left, below, are composers Mark Leggett, ("The Pretender"), Charles Bernstein, Dan Stamper and Mrs. Stamper.



DUBLINERS

On Tuesday, June 13, ASCAP and IMRO (the Irish Music Rights Organization), along with Screen Training/Ireland, presented an all-day seminar on Music for Film at the Temple Bar Music Center in Dublin's historic Temple Bar district. The day consisted of three panels covering the business and creative aspects of composing for film, as well as post-production, music publishing, the differences between working in Ireland and Europe vs. the U.S., and many other topics. Panelists included: Barbara Galavan, IMRO publisher Board member and Managing Director of McGuinness/Whelan Music Publishing of Dublin, whose clients include U2 and composer Bill Whelan, creator of "Riverdance"; Maggie Rodford, Managing Director of Air-Edel of London, who serves as a music supervisor, composer' agent and publisher; Oscar-nominated PRS composer Patrick Doyle ("Sense and Sensibility"), also of London; Mark Berger, veteran supervising sound recording mixer (*The Talented Mr. Ripley*) of Berkeley, California. British film producer Nigel Warren-Green; and ASCAP's Executive Vice President Todd Brabec and Senior Vice President Nancy Knutsen. A newly formed organization called the Association of Songwriters and Composers of Ireland also participated in the event, which ended with a rousing ASCAP-sponsored reception and cocktail party. Pictured (l-r) are IMRO Chief Executive Adrian Gaffney, ASCAP's Todd Brabec and Nancy Knutsen, Vice President Ralph Murphy; PRS composer Patrick Doyle; IMRO's Manager of Member Services Donal McGuirk; Air-Edel Managing Director Maggie Rodford; ASCAP Senior Vice President Roger Greenaway. Pictured in the inset is Managing Director of McGuinness/Whelan Music Publishing and IMRO Board member Barbara Galavan with Brabec.



ALGONQUIN GOES HOLLYWOOD

ASCAP's Michael Kerker recently instituted a series of "Roundtable at the Algonquin" luncheons in New York to bring together a select group of ASCAP members working in the areas of musical theater and film. On June 12, ASCAP and 20th Century Fox hosted the first "Algonquin Goes Hollywood" at the famed Fox Commissary Shirley Temple Room. Pictured below (back row, l-r) are composer Bruce Broughton, ASCAP's Mike Todd, composer Dick DeBenedictis, ASCAP's Kerker, composer Craig Safan, lyricist Pamela Phillips Oland and composer Michael Skloff, and (front row, l-r) are composer Laurence Rosenthal, lyricist Lorraine Feather, Fox President of Music Robert Kraft and ASCAP's Brendan Okrent.



NASHVILLE INDEPENDENT FILM FESTIVAL

The Society held a cocktail reception for the producers and directors of the 2000 Nashville Independent Film Festival. Several ASCAP songwriters and executives were on hand to meet and greet the festival participants. Pictured (l-r) are ASCAP's Kevin Coogan and Pamala Allen, Isil Bagdady, the producer of *Under Hellgate Bridge*, ASCAP Senior VP Connie Bradley, Michael Sergio, director of *Under Hellgate Bridge* and Michael Catalano, Executive Director of The Nashville Independent Film Festival.

LATIN CORNER



Merengue group 2nd Power



Danny Rivera amenizó la actividad y también interpretó un tema.



ASCAP SE DESTACA EN PUERTO RICO

El día 28 de junio por primera vez ASCAP dirige un "showcase" en el hotel San Juan Grand en Isla Verde, Puerto Rico. El acontecimiento tuvo como maestro de ceremonia al compositor y cantante Danny Rivera. Varios grupos tocaron, incluso el Grupo Magia, producido por el compositor de ASCAP Raldy Vásquez, "Second Power" producido por "Ocean Music," Tony Vásquez, violinista, y cantante de pop/balada, Viviana, producida por Danny Rivera. El "showcase" terminó al ritmo de la salsa de Johnny Rivera mientras la muchedumbre entera bailaba. Los profesionales de la industria se quedaron impresionados con el talento de los miembros de ASCAP. En las fotos estan (l-r) ASCAP's Puerto Rico rep Ana Rosa Santiago; miembros de Magia; ASCAP's Vice Presidente de Latin Membership Alexandra Lioutikoff; otro miembro de Magia; ASCAP's Vanessa Rodriguez y ASCAP writer Raldy Vazquez y otro miembro de Magia.

ASCAP MAKES AN IMPACT IN PUERTO RICO

On June 28, ASCAP conducted a showcase at the San Juan Plaza Hotel in Isla Verde, Puerto Rico. The event was MC'd by Danny Rivera, the "Padrino" of Salsa. Several groups performed including Grupo Magia, a group produced by ASCAP writer member, Raldy Vasquez; Second Power, a group produced by Ocean Music, Elvis Crespo's management team; Tony Vasquez, violinist; and pop/ballad singer, Viviana, produced by Danny Rivera. The showcase ended with Johnny Rivera's salsa rhythms and with the entire crowd dancing. Media and industry professionals from all over the island attended and were very impressed with ASCAP's talent.



Anthony, from the group Karis, with ASCAP Puerto Rico's Ana Rosa Santiago.



ASCAP Miami's Vanessa Rodriguez and Jose Negróni of Sony ATV Music Publishing visit San Antonio to hold a 2-day seminar with writers in the area.



1. SON BY FOUR

Ana Rosa Santiago se reunió con los integrantes del grupo, Son by Four, en el Festival de la Bahía, este grupo llegó al número uno con su sencillo "A puro dolor", escrito por el compositor y miembro de ASCAP Omar Alfanno. Esta canción ha llevado más de ocho semanas en las listas de *Billboard* Hot Latin Tracks en versiones de pop y salsa.

Ana Rosa Santiago meets up with Son by Four at Festival de la Bahía, the pop group that has had the number one hit single, "A Puro Dolor", written by ASCAP writer member Omar Alfanno. This song has charted over 8 weeks in *Billboard's* Hot Latin Tracks in pop and salsa versions.

2. NUEVOS MIEMBROS

Fiel a la Vega, grupo de Rock en Español de EMI, ha firmado con ASCAP. En la foto vemos al cantante principal Tito Auger, Ana Rosa Santiago de ASCAP, al guitarrista Richie Laureano y a su abogado Roberto Sueiro.

Fiel a la Vega, EMI Latin rock en español band, have signed with ASCAP. Pictured are the lead singer Tito Auger, guitar player Richie Laureano and their lawyer, Roberto Sueiro.

3. PUERTO RICO'S FESTIVAL DE LA BAHIA

Ana Rosa Santiago de la oficina de Puerto Rico fue al Festival de la Bahía en Julio del 2000. Ella se reunió con Anthony y su "manager", Luis Angel Cruz quien también produce para Elvis Crespo

Ana Rosa Santiago of PR office attended the Festival de la Bahía in July. She met up with Anthony and his manager, Luis Angel Cruz, who also produces for Elvis Crespo.

4. Songwriter Julian with ASCAP Puerto Rico's Ana Rosa Santiago at the Festival de la Bahía.

5. ????, a lead singer of a Rock en Espanol band from Argentina, greets ASCAP's Rodriguez at the Warped Tour in Pompano Beach, Florida.

6. Chris Perez Band & ASCAP Miami's Vanessa Rodriguez at the Warped Tour in Pompano Beach, Florida.



ACERTADO TALLER PARA LOS COMPOSITORES EN MIAMI

ASCAP dirigió un taller para compositores en el Guitar Center en Miami con objetivo de orientar a los nuevos escritores acerca de cómo lograr que su canción sea un éxito. Varios elementos fueron discutidos incluyendo la estructura de la canción, los demos y las editoras. Los miembros del panel fueron: Jodi Horowitz, co compositora de Warner Chappel, Alejandro Jaen, compositor y productor, Eric Cohen, ejecutivo A&R y Julio Bague, director creativo de Peermusic.

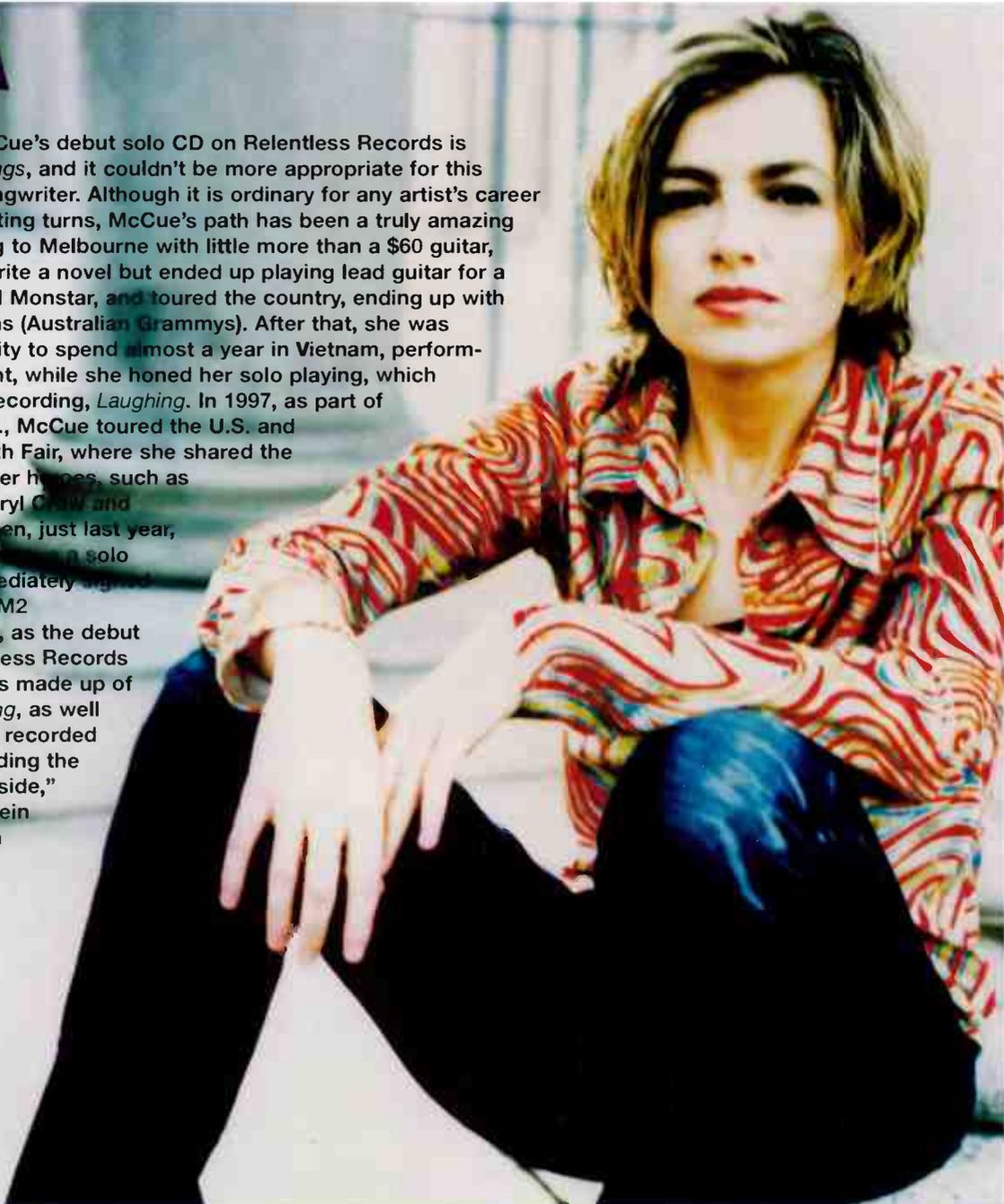
SUCCESSFUL SONGWRITING WORKSHOP

ASCAP conducted a songwriting workshop at the Guitar Center In Miami to guide new songwriters on how to make a song a success. Several elements were discussed including song structuring, demos and publishing. The panelists that spoke were, Jodi Horowitz, writer for Warner Chappel music, Alejandro Jaen, wnter and producer, Eric Cohen, A&R representative, and Julio Bague, Creative Director for Peermusic.

NEW MEMBERS

ANNE McCUE

The title of Anne McCue's debut solo CD on Relentless Records is *Amazing Ordinary Things*, and it couldn't be more appropriate for this Australian singer/songwriter. Although it is ordinary for any artist's career to take some interesting turns, McCue's path has been a truly amazing journey. After moving to Melbourne with little more than a \$60 guitar, McCue planned to write a novel but ended up playing lead guitar for a heavy rock band, *Girl Monstar*, and toured the country, ending up with two ARIA nominations (Australian Grammys). After that, she was offered the opportunity to spend almost a year in Vietnam, performing almost every night, while she honed her solo playing, which led to her first solo recording, *Laughing*. In 1997, as part of the group *Eden* a.k.a., McCue toured the U.S. and Canada with *The Lilith Fair*, where she shared the stage with many of her heroes, such as *Emmylou Harris*, *Sheryl Crow* and *Sarah McLachlan*. Then, just last year, as Anne decided to pursue a solo career, she was immediately signed to the newly formed *M2 Entertainment Group*, as the debut artist on their *Relentless Records* label. Her debut CD is made up of material from *Laughing*, as well as music written and recorded in Los Angeles, including the first single, "Angel Inside," produced by *Larry Klein* (*Joni Mitchell*, *Shawn Colvin*).



TOM BURRIS

Ex-frontman for the indie-rock trio *Jabbering Trout*, Tom Burris is now emerging on his own with a new solo record (*Safari Records*) filled to the gills with infectious melodies and simple, straightforward lyrics. Burris started out as a creative writing teacher at *Boston University* with aspirations to become a novelist, but soon realized that whenever he came up with new ideas, he'd reach for a guitar. "After awhile, it became obvious that the songs were what I was meant to write," he says. With this release, he joins the ranks of the alterna-folk singer/songwriters at the forefront of the genre. The structure and delivery of his songs are reminiscent of *The Smiths*, *Billy Bragg* and *The Proclaimers*. With a strong baritone voice and a solid backing band to help highlight his songs, Burris's solo work is a welcome addition to the modern music scene.



JILL SCOTT

Everyone now knows the talented and spirited Jill Scott after the Philadelphia native released her acclaimed debut album, *Who is Jill Scott?*, on Santa Monica-based Hidden Beach Records. Scott, who co-wrote the majority of the songs on the album, is one of the independent label's debut artists and she is definitely "holdin' it down." The singer/poetess gave us a taste of her talent when she wrote the hook to The Roots' Grammy Award-winning single, "You Got Me," which was performed by Erykah Badu. Her album, a mix of spoken word and sultry vocals, has music listeners anticipating the neo-soul singer's next move. Jill has worked with other artists such as Will Smith, Eric Benet and Common and has performed in the Canadian production of the Broadway musical *Rent*. She has also been featured on several movie soundtracks, including those for *The Wood*, *In Too Deep* and *Wild Wild West*.



PHOTO BY STEVEN LAM



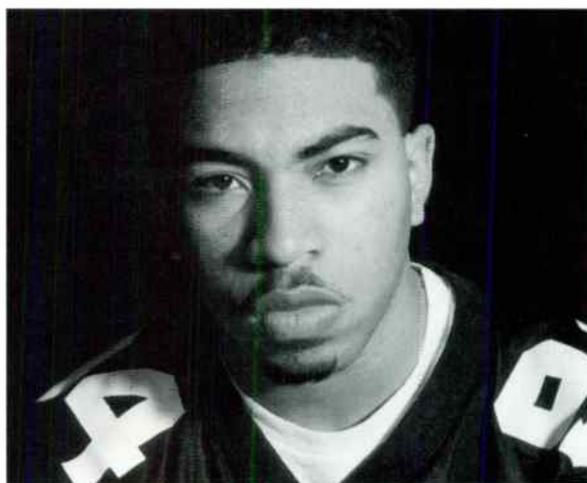
THE PRODUCT G & B

How do two men born and raised on opposing sides of a violent turf war come together to make not only beautiful music, but beautiful Grammy-winning music? Ask The Product G&B that question and they will tell you it's by working hard, believing in your talents and that it doesn't hurt to have a bit of luck. Money Harm and Sincere make up the celebrated duo known as The Product G&B. They have received numerous accolades for their vocal harmonies on the Grammy award winning Santana track "Maria Maria" and on their appearance on the best-selling soundtrack for *The Sopranos*.

The name, The Product G & B, comes from their music's position as the voice of the ghetto and it's blues. From consequences to romance, their debut album, *Tired of Being Broke*, illustrates the complexities of an urban world. The album was produced by Al West and features guest appearances by some of hip-hop's most talented MCs.

The Product G & B are nothing but grateful for all of their success and proud of what they have overcome. However, their ultimate satisfaction comes from knowing what is on the horizon...the opportunity to share their music with the world.

All of this is quite overwhelming for Money Harm and Sincere, whose big break came less than two years ago with a fortunate encounter with Pras of the Fugees. Pras introduced them to Wyclef Jean and soon they were signed to his Refugee Allstars label, touring the world.



QUR'AN GOODMAN

Adding to the successful ranks of Philadelphia's talent pool is native Qur'an Goodman. The 22 year-old producer/songwriter/artist began his career as one-third of the teenage rap trio Da Youngstas, which included his brother Taji and his cousin Tariq. After the Da Youngstas ended, Goodman continued to capitalize on his music career, working with some of Hip-Hop's biggest names. Goodman was a co-writer on Method Man's single "Break Ups 2 Make Ups," which rode *Billboard's* Hot R&B Chart for nearly 18 weeks. He has also collaborated with Will Smith, Nas, and Sporty Thieves and recently did some work on Kobe Bryant's new rap album on Columbia Records. In 1999, Goodman, who owns Face Off Entertainment Inc., signed a multi-year co-publishing deal with Edmonds Music Publishing.



DARRYL WORLEY

"I'm at a point in my life where I don't mind laying it on the table. I have nothing to hide," says singer/songwriter Darryl Worley, whose *Hard Rain Don't Last* has just been released on DreamWorks Records. Worley comes by his candor honestly. Born and raised in Hardin County, Tennessee (where vigilante lawman Buford H. Pusser made his mark), Worley has lived a life of hard work and wildness (some of his family were moonshiners). While he was performing in honkey-tonks and honing his musical skills, he was also earning a degree in biology and raising his fair share of hell. Fortunately, he had the ability to distill all of these various experiences into simple, heartfelt songs. Like Merle Haggard, George Jones and so many of the other country greats before him, Worley writes songs about real people with real emotion. Songs like "The Way Things Are Going," "Feels Like Work," "Sideways" and "Good Day to Run" recall that country music was once the voice of the working people. Worley's understanding of people and their day-to-day struggles has allowed him to connect with an audience, one that will only continue to grow once they tap into his classic sensibility.



NSAI'S 33RD ANNUAL SONGWRITER ACHIEVEMENT AWARDS

Diane Warren was named Songwriter of The Year at this year's Annual Songwriter Achievement Awards. Pictured (inset) are Warren with ASCAP's John Briggs. Also pictured at the awards event are (l-r) Phil Vassar, Leslie Satcher, Matt King, Briggs and Carl Jackson.



WARNER/CHAPPELL SUMMER MUSIC CAMP

Pictured at Warner/Chappell's Summer Music Camp are (front row, l-r) Michael Knox, Tim Wiperman, Marv Green, Michelle McAfee and Jeff Stevens; (second row, l-r) ASCAP's Pat Rolfe, Judy Stakee, Daryl Simmons, Jewel, Itaal Shur, Michael Fey and Kevin Lima; and (back row, l-r) Denise Weathersby, Dale Bobo, Jude Cole, Brad Rosenberger, Cesar Lemos, ASCAP's Ralph Murphy, Stan Lynch and Pat Hutchinson.

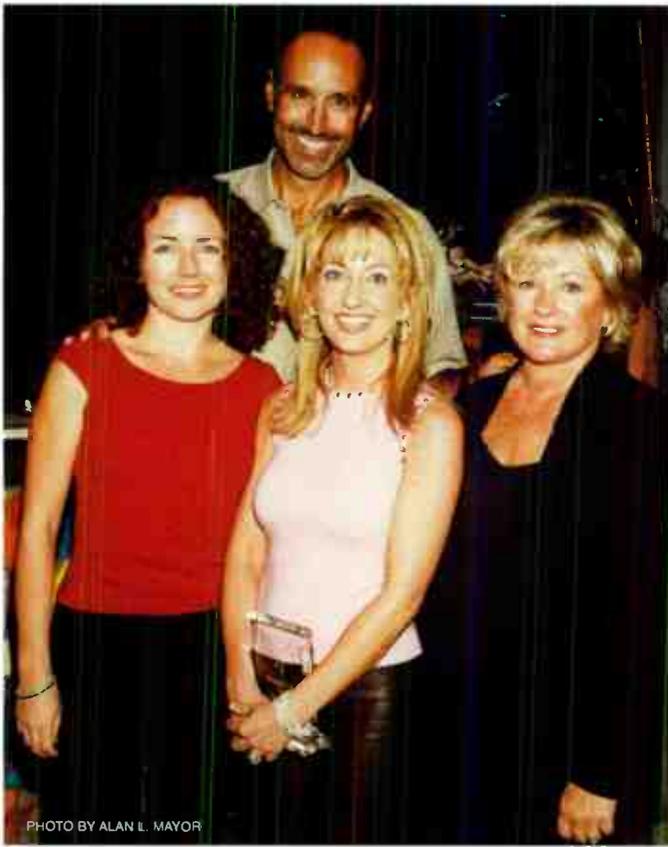


PHOTO BY ALAN L. MAYOR

SIX WEEKS AT NUMBER ONE

ASCAP Nashville held a party to honor **Mark D. Sanders** and **Tia Sillers** for their six week number one song "I Hope You Dance," performed by **Lee Ann Womack** and published by Universal Music Publishing. Pictured (l-r) are Sillers, Sanders, Womack and ASCAP's **Connie Bradley**.



CMA HALL OF FAME

ASCAP's **John Briggs** congratulated **Charley Pride** on his recent induction into the Country Music Hall of Fame. Pictured (l-r) are CMA's **Ed Benson**, Charley and **Rozene Pride** and Briggs.



IF YOU WANT ME TO

ASCAP & BMG Publishing recently co-hosted a #1 Party honoring songwriters **Ginny Owens** and **Kyle Matthews** for their recent Christian single, "If You Want Me To." The hit was recorded by Owens on Rocketown Records. Pictured above (l-r) are BMG Publishing's **Elwyn Raymer**, Matthews, Above the Rim Publishing's **Michael Puryear**, Owens, ASCAP's **Dan Keen** and **Joe Shell** of BMG Publishing.



MUSIC ROW MAGAZINE AWARDS

ASCAP's **Pat Rolfe** & **Marc Driskill** were on hand to congratulate ASCAP members who were honored at the annual Music Row Magazine Awards. Pictured left (l-r) are **Kelley Lovelace**, **Brad Paisley**, **Rolfe**, **Eric Heatherly**, **Driskill** and **Carolyn Dawn Johnson**.



THE WAY YOU LOVE ME

ASCAP recently held a party to honor **Michael Dulaney** and **Keith Follese** for their number one hit, "The Way You Love Me," recorded by **Faith Hill** on Warner Brothers Records. Pictured (l-r) are Dulaney, ASCAP's **Connie Bradley**, "Bugs" and Follese.



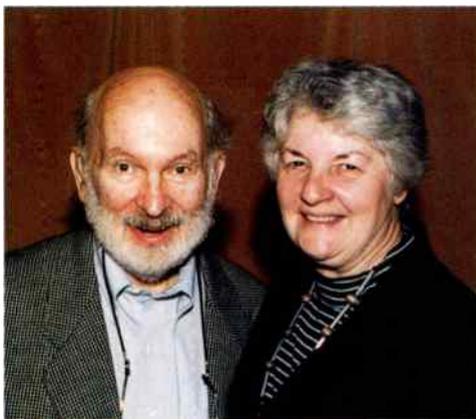
WHAT ABOUT NOW

ASCAP recently held a Number One Party to honor the writers of Lonestar's four-week number one hit "What About Now." Pictured (l-r) are Lonestar's **Dean Sams**, writer **Ron Harbin**, Lonestar's **Richie McDonald**, writer **Anthony Smith**, Lonestar's **Michael Britt** and **Keech Rainwater** and **Connie Bradley**.

The ASCAP Awards for Adventurous Programming Are Presented at the 55th American Symphony Orchestra League Conference



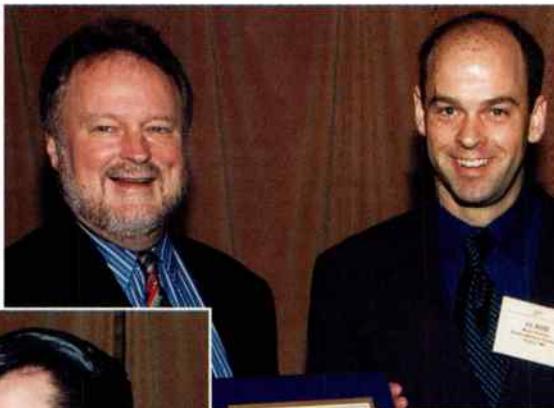
Musically Speaking, a performance held at the American Symphony Orchestra League Conference, featured the World Premiere of *Afterlight* by Carlos Sanchez-Gutierrez. Pictured at the event (l-r) are composer **Michael Gandolfi**, composer **Carlos Sanchez-Gutierrez**, ASCAP VP of Concert Music **Frances Richard**, **Michael Geller** from the American Composers Orchestra and composer **Derek Bernel**.



The Cleveland Chamber Symphony won the ASCAP/John S. Edwards Award for Strongest Commitment to New American Music. Pictured (l-r) is Music Director of the Cleveland Chamber Symphony **Edwin London** and **Richard**.



The ASCAP Foundation commissioned three works in commemorating the centenary of Aaron Copland: *Skylines* by Robert Maggio, performed by Keith Lockhart and The Boston Pops; *Evocations of an Earthly Nature* by Gregory Mertl, performed by Larry Rachleff and The Rhode Island Philharmonic; and *Afterlight* by Carlos Sanchez-Gutierrez, performed by Gil Rose and The Boston Modern Orchestra Project. Pictured at the ASOL Conference (l-r) are **Gregory Mertl**, **Frances Richard** and **Robert Maggio**.



The Boston Modern Orchestra Project was a winner of an ASCAP Award for Adventurous Programming. Pictured (l-r) are host **Bill McGlaughlin** with **Gil Rose**, Music Director of The Boston Modern Orchestra Project.



The Albany Symphony Orchestra was also a winner of an ASCAP Award for Adventurous Programming. Pictured far left is Music Director of The Albany Symphony **David Alan Miller**.

The Vermont Youth Orchestra was the third place winner in the Youth Orchestras category. Pictured, near left, is Music Director and Conductor of the Vermont Youth Orchestra **Troy Peters**.



CHORAL MUSIC LEGEND ALICE PARKER

Alice Parker, one of America's most illustrious composers of Choral Music, celebrates her 75th birthday this year. Pictured are Parker and Frances Richard at the Chorus America Annual Conference in Baltimore.

CHORUS AMERICA

ASCAP joined Chorus America in honoring four choral ensembles at the Chorus America Annual Conference in Baltimore for their adventurous programming. ASCAP's Frances Richard was on hand to present the awards. Pictured at the conference are, below right, Kansas City Chorale Artistic Director Charles Bruffy with Richard; far left, Cantori New York Artistic Director Mark Shapiro and, middle, accepting the Award for the San Francisco Girls Choir was June Wiley.



AMERICAN GUILD OF ORGANISTS CONVENTION 2000

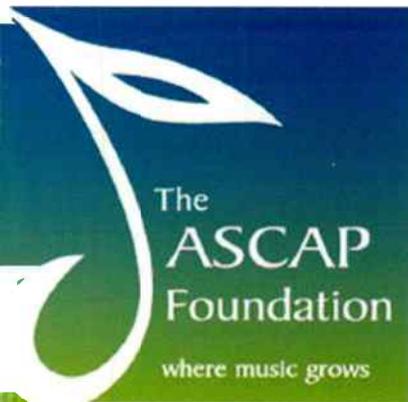
Pictured above with ASCAP's Bob Leibholz (left) are composers Robert Sirota, Chen Yi and Mark Winges at the American Guild of Organists 2000 Convention in Seattle. All three of these composers had works commissioned and premiered for the convention. ASCAP also presented the AGO with an award honoring their outstanding commitment to commissioning new music. Pictured (inset photo, l-r) are AGO Seattle 2000 Convention Coordinator Steven Williams, AGO President Philip Hahn and Leibholz.



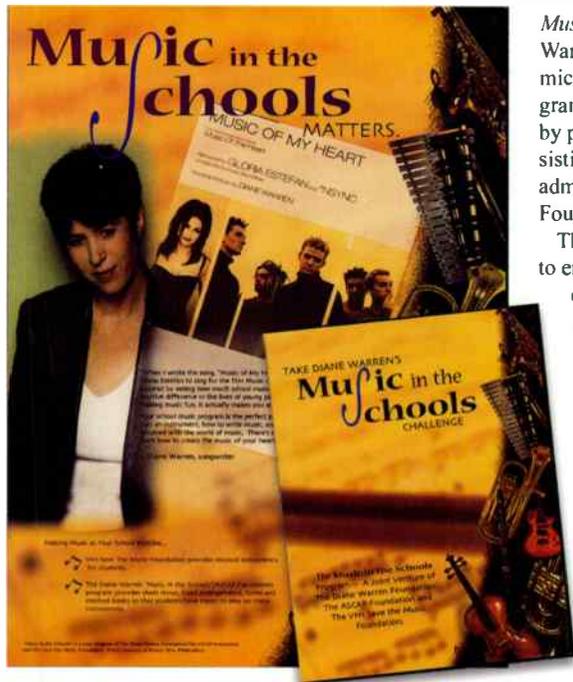
PHOTO BY DENNIS BIAGIOLI

NATIONAL YOUTH ORCHESTRA FESTIVAL

As part of the National Youth Orchestra Festival which took place in Sarasota, Florida, ASCAP co-sponsored four promising young composers selected to be in residence to work with the festival orchestras in public readings of their compositions. Pictured above (l-r) at the festival are ASCAP Reading Workshop participants conductor Apo Hsu, David Mallamud, Jonathan Holland, conductor Benjamin Zander, ASCAP's Cia Toscanini, conductor Larry Rachleff, Marcus Maroney, Carter Pann and conductor Christopher Wilkins.



Music In The Schools Program Launched In Classrooms Across The Country



Music in the Schools, a collaborative effort by The ASCAP Foundation, The Diane Warren Foundation and VH-1's Save the Music Foundation is in full gear for the academic year 2000-2001. *Music in the Schools* complements the VH-1 Save the Music program (which supplies free musical instruments to designated public schools nationwide) by providing, at no cost to the schools, an accompanying package of music materials consisting of folios, sheet music, band arrangements and method books. The program is administered by The ASCAP Foundation and exclusively funded by The Diane Warren Foundation.

This new initiative ensures that students have consistent, quality educational materials to enrich their music lessons and instrument instruction. Warner Bros. Publications is the exclusive publisher of the materials comprising the "Music Package" for 2000-2001. As part of the "Music Package" students also receive a brochure which highlights the concept of copyright, and contains messages from President of The ASCAP Foundation Marilyn Bergman and songwriter Diane Warren. Upon launching the project, Bergman remarked: "Music education, even for those students who don't intend to pursue music as a career, is a crucial part of an enriching school experience. The availability of instruments and sheet music to public school students may well spark the interest of a future George Gershwin, Stevie Wonder or Bonnie Raitt. In Diane Warren and VH-1 Save the Music, The ASCAP Foundation has two highly visible partners that are committed to making as much impact on music education as they have on the music business."

The program for the year 2000 reached 176 schools and 62 students per program for a total for a total of 10,912 students across the country.

Summer 2000 Brings ASCAP Members to Fresh Air Fund Camps

For the second year in a row, the partnership between The ASCAP Foundation and the Fresh Air Fund has provided hundreds of campers with exposure to a series of music workshops by professional songwriters.

The Fresh Air Fund, a nationally recognized, non-profit organization, owns five camps in upstate New York where each summer 3,000 children enjoy camping programs free of charge.

One of the purposes of the collaboration between The ASCAP Foundation and The Fresh Air Fund is to educate kids about careers in the music industry. To that end, this summer ASCAP members Martha Mooke, Jim Wann, Brandon Ross and J.T. Lewis all led workshops at Camp Mariah in Fishkill, New York. These visits are designed to offer New York City campers an inside look at different musical styles and the cre-

ative process of performing and composing music. Since Camp Mariah also emphasizes career development, the musicians talked in-depth about their individual careers in music.

In addition, The ASCAP Foundation, with support from the Guitar Center in Long Island, New York, provided The Fresh Air Fund Camps with a wide variety of musical instruments including: conga drums, keyboards, recorders, snare drums and a variety of percussion instruments. These instruments are the underpinning for the camp's musical program. During their three-week stay at The Fresh Air Fund camp, children are encouraged to experiment with a variety of instruments and musical genres. The ASCAP Foundation believes that exposure to music and music education will further enrich the camp experience and provide a much-needed outlet for the creative talents of children.



HAPPY CAMPERS

Martha Mooke demonstrates the electric viola for Fresh Air Fund campers.

The ASCAP Foundation Joins With The Kennedy Center To Develop Musical Theater Talent



IN THE WORKS

Pictured (l-r) are Vice President and Executive Director of The ASCAP Foundation **Karen Sherry**; ASCAP Foundation Board member and Artistic Director of "In the Works" **Stephen Schwartz**; Director of Theatre Programming for the Kennedy Center **Max Woodward**; The Kennedy Center President **Lawrence J. Wilker**; The ASCAP Foundation's **Colleen McDonough** and ASCAP's **Michael Kerker**.

The ASCAP Foundation is dedicated to supporting American music creators and encouraging the development of American music through educational, professional and talent development programs, including songwriting workshops, grants, scholarships, music education programs, and public service projects. The ASCAP Foundation programs are generously supported by contributions from ASCAP members and music lovers throughout the United States. We welcome your contributions which are tax-deductible to the full extent allowed by law. For more information, contact: The ASCAP Foundation, One Lincoln Plaza, New York, NY 10023, 212-621-6219, www.ascapfoundation.org.

In a new and exciting initiative, The ASCAP Foundation has partnered with The John F. Kennedy Center for the Performing Arts to nurture new musicals. This initiative "In the Works," is designed to encourage and develop new composers, lyricists and librettists.

The specific musicals selected for this program are first presented in either The ASCAP Foundation New York Musical Theatre Workshop or The ASCAP Foundation/Disney Musical Theatre Workshop in Los Angeles. The musicals are brought to The Kennedy Center for a 3-week intensive development and educational workshop which results in the writers having a project ready for further professional development. Walt Disney Feature Animation is a major underwriter of this program. Composer/lyricist, Stephen Schwartz serves as Artistic

Director of "In the Works." Representatives of regional theater companies are invited to attend staged readings presented at The Kennedy Center at the end of the 3-week process. The readings are performed without sets or costumes and each work is presented 3 times. The program kicked off this July with the inaugural 2000 productions of *90 North* by Daniel Stieco, Doug Frew and Patti McKenney, and *Letters from 'Nam*, by Paris Barclay, (composer and adapter) – both of which were extremely well received by Kennedy Center subscribers and other attendees.

Among the producing theater companies who attended the inaugural program were: The Coronet Theatre from Los Angeles, American Musical Theatre of San Jose and the Arena Stage in Washington, D.C.

MANHATTAN SCHOOL OF MUSIC COMPLETES SECOND SUCCESSFUL SUMMER MUSIC CAMP

Once again, the partnership between The ASCAP Foundation, The Manhattan School of Music and the New York City Board of Education proved to be a great success for over 200 New York City students participating in the Summer Music Camp 2000.

The Manhattan School of Music Summer Camp is a 5-week intensive musical study program which is offered free of charge to New York City public school students in grades 5-8 who otherwise could not afford to attend. Students are selected after a lengthy citywide auditioning process. Its purpose is to

provide intensive, high-quality instruction in music to talented children in the New York City School System. This year ASCAP members Jay Hoggard and Jeff Lunden participated in the program by leading workshops in jazz and musical theatre, respectively. In addition, ASCAP Foundation Board Member, Charles Strouse, provided much appreciated feedback and suggestions to several student singers.

Next summer, the program is expected to continue its expansion to include more students. Feasibility studies are also being con-



MANHATTAN SCHOOL OF MUSIC

Pictured (l-r) are **Edith Segal**, The ASCAP Foundation's **Karen Sherry**, ASCAP Foundation Board member **Martin Segal** and Manhattan School of Music President **Marta Istomin**.

ducted in Boston, Chicago, Los Angeles and Philadelphia to explore the prospects of the program's expansion into those areas.

A collection of clothing and gear featuring our signature logo for our members and friends who take pride in their association with ASCAP.

To order, call 1-877-91ASCAP, fax 1-617-292-3033 or purchases can now be completely processed online at www.ascap.com. See more ASCAPwear on our website!

No sales tax except on shipments to Massachusetts. Logo colors and placement are subject to change.

KIKWEAR JACKET

Hip, urban jacket with acetate lining. Full zip front, front chest pocket and two side pockets. ASCAP and Kikwear logos stitched in silver. **Color:** Black. **Sizes:** S-XXL. **\$69.00.**



FLEECE JACKET

100% polyester pullover fleece with metal zipper and straight hemmed, non-binding bottom. Embroidered logo. **Color:** Black. **Sizes:** S-XXL. **\$46.00.**



BABY DOLL T-SHIRT

100% combed cotton in a fine rib knit with double needle bottom hem. Embroidered logo. One size fits all. **Colors:** Black, White or Red. **\$18.00.**



RED SUEDE BRIM CAP

100% brushed cotton baseball cap. One size fits all. **\$14.00.**



BLACK TWILL CAP

100% cotton with silver logo. **\$12.00.**

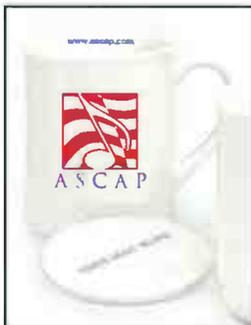
PIGMENT DYED T-SHIRT

100% heavyweight preshrunk cotton tee is pigment dyed for a unique look. Embroidered logo. **Colors:** Blue, Red or Gray. **Sizes:** M-XXL. **\$18.00.**



NEW! DENIM JACKET

100% preshrunk cotton heavyweight stone washed denim, 13.75 oz., five metal shank button front, front and back yoke, two front flap pockets with metal button closure, reinforced button holes, double needle stitching, two slash waist pockets. ASCAP logo embroidered above left flap pocket. **Color:** Denim Blue. **Sizes:** M-XXL. **\$33.00.**



MUG, LID AND COASTER

This 11 oz. coffee mug comes with a porcelain top that acts as both a coaster or a cover to keep your beverages warm. **Color:** White. **\$11.25.**

NEW!

KNIT BOXER

100% cotton jersey boxer with ASCAP letter logo encircling the elastic waistband. **Colors:** Black or Heather Gray. **Sizes:** M-XL. **\$17.00.**



MUSIC NOTE MINI-CLOCK

Gold eighth-note desk clock with ASCAP on white pearlized face. Hours marked with musical symbols. 3 1/2" high. **\$28.00.**



NEW!

VERTICAL COMPUTER BRIEFCASE

600 denier nylon, structured rubber bottom, computer section collapses when not in use, ergonomic shoulder strap, back pocket with zipper closure, large front organizer section, front zippered flap pocket. 12"H x 16"W x 5 5/8"D. **Color:** Black. **\$35.50.**



ASCAP 2000 Country Music Award Winners

A Man Ain't Made Of Stone

Writer: Gary Burr
Publisher: Universal Music
Publishing Group

A Night To Remember

Writers: Max T. Barnes, T.W. Hale
Publishers: Curb Songs & Gramilly
Music, Kinetic Diamond II & Rob-
N-Riley Music, peermusic

Absence Of The Heart

Writers: Deana Carter,
Chris Farren
Publishers: EMI Music Publishing,
In The Fairway Music, Music Of
Windswept

Almost Home

Writers: Mary Chapin Carpenter,
Beth Nielsen Chapman,
Annie Roboff
Publishers: Almo Music
Corporation, Anwa Music, FBNC
Songs, Why Walk Music

Anyone Else

Writer: Radney Foster
Publishers: St. Julien
Music, Universal Music Publishing
Group

Bitter End

Writers: Kenny Beard, Deryl Dodd
Publishers: BMG Songs, Keabo
Songs, Loggy Bayou Music,
Milene Music

Breathe

Writer: Holly Lamar
Publisher: Cal IV Entertainment

Busy Man

Writer: Bob Regan
Publisher: BMG Songs

By The Book

Writer: Robert Ellis Crroll
Publishers: EMI Music Publishing,
Jkids Music

Come On Over

Writer: Robert John "Mutt" Lange
Publisher: Zomba Enterprises

Drive Me Wild

Writers: Gregg Hubbard,
Mike Lawler, Mark Miller
Publishers: Cal IV Entertainment,
Cooter Music, Myrt & Chuck's
Boy Music, Travelin' Zoo Music

Everytime I Cry

Writer: Bob Regan
Publisher: BMG Songs

Fly

Writers: Steve Wilkinson
(SOCAN), Rory Bourke*
Publisher: Golden Phoenix Music
(SOCAN)

For A Little While

Writer: Phil Vassar
Publishers: EMI Music Publishing,
Phil Vassar Music

Gone Crazy

Writer: Alan Jackson
Publishers: Warner/Chappell
Music Group, Yee Haw Music

He Didn't Have To Be

Writers: Kelley Lovelace,
Brad Paisley
Publishers: EMI Music Publishing,
Love Ranch Music, Sea Gayle
Music

Home To You

Writer: Sara Light
Publisher: Mamalama Music
Publishing

How Forever Feels

Writer: Tony Mullins
Publisher: Warner/Chappell
Music Group

I Don't Want To Miss A Thing

Writer: Diane Warren
Publisher: Realsongs

I Love You

Writers: Adrienne Follese,
Keith Follese, Tammy Hyler
Publishers: Music Of Windswept,
Scott and Soda, Sony/ATV Music
Publishing, Warner/Chappell
Music Group

I'll Go Crazy

Writer: Lonnie Wilson
Publisher: Sony/ATV Music
Publishing

I'll Still Love You More

Writer: Diane Warren
Publisher: Realsongs

I'm Leaving

Writers: Ron Harbin, David Lewis
Publishers: K. Williams Songs,
Sony/ATV Music Publishing,
Universal Music Publishing Group

Lesson In Leavin'

Writers: Randy Goodrum,
Brent Maher
Publishers: Blue Quill Music,
Sailmaker Music, Sony/ATV Music
Publishing, Warner/Chappell
Music Group

Little Good Byes

Writers: Jason Deere,
Kristyn Osborn
Publishers: Colonel Rebel Music,
Kentucky Thunder Music, Lehsem
Music, Without Anna Music,
Rushing Water Music

Little Man

Writer: Alan Jackson
Publishers: Warner/Chappell
Music Group, Yee Haw Music

Live Laugh Love

Writers: Gary Nicholson,
Allen Shamblin
Publishers: Built On Rock,
Famous Music Corporation, Gary
Nicholson Music, Song Matters

Make Up In Love

Writer: Dan Orton
Publisher: Universal Music
Publishing Group

Man I Feel Like A Woman

Writer: Robert John "Mutt" Lange
Publisher: Zomba Enterprises

Meanwhile

Writers: Wayland Holyfield,
Fred Knobloch
Publishers: J. Fred Knobloch
Music, Waysong Music

Missing You

Writers: Mark Leonard,
Chas Sandford
Publishers: Markmeem Music,
Warner/Chappell Music Group

Now You Don't

Writers: Jess Brown, Tony Lane
Publishers: Almo Music
Corporation, Famous Music
Corporation

One Honest Heart

Writers: Gary Baker, Frank Myers
Publishers: Dixie Stars Music,
Zomba Enterprises

Ordinary Life

Writers: Bonnie Baker,
Connie Harrington
Publisher: Lehsem Music

Ordinary Love

Writers: Dan Truman,
Craig Wiseman
Publishers: Almo Music
Corporation, Daddy Rabbit Music,
peermusic

Please Remember Me

Writer: Rodney Crowell
Publisher: Sony/ATV Music
Publishing

Powerful Thing

Writer: Sharon Vaughn
Publishers: Firefeather Music,
Universal Music Publishing Group

She's In Love

Writer: Dan Hill (SOCAN)
Publisher: If Dreams Had Wings
Music (SOCAN)

Single White Female

Writer: Carolyn Dawn Johnson
Publishers: Blakemore Avenue
Music, EMI Music Publishing

Smoke Rings In The Dark

Writer: Rivers Rutherford
Publisher: Universal Music
Publishing Group

Something Like That

Writer: Keith Follese
Publishers: Music Of Windswept,
Warner/Chappell Music Group

Steam

Writer: Bob Regan
Publishers: BMG Songs,
Yessiree Bob Music

Stranger In My Mirror

Writer: Kim Williams
Publishers: Kim Williams Music,
Sony/ATV Music Publishing

That Don't Impress Me Much

Writer: Robert John "Mutt" Lange
Publisher: Zomba Enterprises

The Greatest

Writer: Don Schlitz
Publishers: New Don Songs,
New Hayes Music

The Secret Of Life

Writer: Gretchen Peters
Publisher: Sony/ATV Music
Publishing

Tonight The Heartache's On Me

Writers: Mary Francis, Johnny
MacRae, Bob Morrison
Publishers: Bob Morrison Music,
EMI Music Publishing

What Do You Say

Writer: Neil Thrasher
Publisher: Major Bob Music

Where Your Road Leads

Writers: Desmond Child,
Victoria Shaw
Publishers: BMG Songs,
Desmobile Music, EMI Music
Publishing, Manor House Music

Who Needs Pictures

Writers: Chris DuBois, Brad
Paisley, Frank Rogers
Publishers: EMI Music Publishing,
Sea Gayle Music

With You

Writers: Robin Lee Bruce,
Matthew Hendrix
Publishers: Big Red Tractor Music,
Red Drum Music,
Warner/Chappell Music Group

Write This Down

Writer: Dana Hunt
Publisher: Neon Sky Music

You Won't Ever Be Lonely

Writer: Brett Jones
Publishers: Famous Music
Corporation, Mo Fuzzy Dice

You've Got A Way

Writer: Robert John "Mutt" Lange
Publisher: Zomba Enterprises

100: CELEBRATING CENTENNIALS

The year 2000 marks 100 years since the birth of some of ASCAP's most notable members. While the Society continues to embrace the music of each new generation of songwriters and composers, we celebrate the lasting impact of these musical giants.

Aaron Copland (1900 - 90)

Aaron Copland played a central role for decades as America's premier composer, musical advocate and educator. The Brooklyn-born Copland created enduring works for the concert hall, ballet and silver screen, from *Fanfare for the Common Man*, to *Appalachian Spring*, to his Oscar-winning score for *The Heiress*. He helped develop the quintessentially American style of concert music which incorporated folk, western, jazz and blues motifs and deeply influenced generations of music creators that followed him.

Arthur Schwartz (1900 - 1984)

A distinguished Broadway and Hollywood composer, Schwartz wrote numerous hits and standards. After beginning his professional life as an attorney, Schwartz found success in the theater in 1929, with his first of many collaborations with lyricist Howard Dietz, *The Little Show*, which included "I Guess I'll Have to Change My Plan." Among other Schwartz hits are: "You and the Night and the Music," "Dancing in the Dark," "That's Entertainment," and "They're Either Too Young or Too Old." Other Schwartz co-writers included Frank Loesser, Leo Robin and Dorothy Fields.

Juan Tizol (1900 - 1984)

Legendary sideman in bands led by Duke Ellington and Harry James, the Puerto Rico-born trombonist was a jazz virtuoso. He was also the composer of two great jazz classics made famous by Duke Ellington

and recorded numerous times by other artists: "Caravan" and "Perdido."

Kurt Weill (1900 -1950)

The German-born son of a cantor, composer Kurt Weill is best remembered for his magnificent contributions to musical theater, but he was an adept and important composer of symphonies, concert and chamber works, as well as pop standards. His *The Threepenny Opera*, *Rise and Fall of the City of Mahagony*, *Lady in the Dark*, *One Touch of Venus*, *Knickerbocker Holiday*, *Street Scene* and *Lost in the Stars* all rank as timeless musical theater works, containing such songs as "Mack the Knife," "September Song," and "Alabama Song." His collaborators included Berthold Brecht, Ira Gershwin, Ogden Nash, Maxwell Anderson, Alan Jay Lerner, Langston Hughes and Marc Blitzstein.

Victor Young (1900 - 1956)

A major composer for films and Tin Pan Alley, bandleader, arranger, violinist and recording artist who enjoyed a long career despite his untimely death at 56. The Chicago-born Young was forced by family circumstance to live in Poland as a child, where he studied at the Warsaw Conservatory and appeared with the Warsaw Philharmonic. Returning to the U.S., he moved from the classics to pop music and radio, and eventually to movie music, scoring about 300 films. He was an Oscar nominee 22 times, winning his first posthumously in 1956 for *Around the World in 80 Days*. Other notable Young scores include *Shane*, *Samson and Delilah*, *Three Coins in the Fountain*, *Strategic Air Command* and *The Big Clock*. Young composed music for many hit songs, including "Sweet Sue," "Stella by Starlight," "When I Fall in Love," and "Love Letters."

ASCAP 2000 DISTRIBUTIONS THROUGH JANUARY 2001

November 22 - Writers and Publishers' International Distribution

December 21 - Publishers' Quarterly BCO* Distribution for 2Q2000 performances

January 11, 2001 - Writers' Quarterly BCO Distribution for 2Q2000 performances

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

Note: Dates are subject to change

WE WANT YOUR EMAIL ADDRESS!

ASCAP would like to urge all members to register your email address with us by visiting our website, www.ascap.com/email. The Internet has made it possible for us to communicate with our members with greater speed and efficiency than ever before. We know that you look to us to keep you informed on important matters that affect your career and livelihood, such as legislative issues, professional opportunities and ASCAP developments. By providing us with your email address, we will be able to get that information to you faster than ever before. We also understand that our members value their privacy, so we assure you your email address will NOT be distributed to any third parties under any conditions.

So, help us help you, and visit www.ascap.com/email to register your email address with ASCAP.

PLAYBACK EVENTS CALENDAR

Dates and times are subject to change. Contact your local membership office for further details of ASCAP events.

★ December 18

Deadline for submissions for The ASCAP Foundation/Disney Musical Theater Workshop
Los Angeles, CA

★ December 20

Straight Talk: A Membership Open Discussion
ASCAP Nashville, TN

★ December 21

Gospel Workshop
New York, NY

★ December 21

Golden Globe Nominations Announcement at the Beverly Hilton, Los Angeles, CA

★ December 21

"Ask ASCAP"; A Membership Q&A Session
ASCAP New York, NY

★ January 8-9

Rudolph Nissim Competition Adjudication
New York, NY

★ January 10-13

International Association of Jazz Educators (IAJE) @ The New York Hilton
New York, NY

★ January 12-14

Chamber Music America (CMA) 23rd Annual Conference @ The Crowne Plaza
New York, NY

★ January 18-28

Sundance Film Festival
Park City, Utah

★ January 22-25

NATPE Convention
Las Vegas, NV

★ January 31

Through the Walls Showcase @ The Cutting Room
New York, NY

IN MEMORIAM

ROBERT ALLEN, 73 (d. 10/1/00)

A songwriter closely associated with the early success of Johnny Mathis, as co-writer of the classics, "It's Not for Me to Say" and "Chances Are." Other major hits composed by Robert Allen include: "Moments to Remember," "Everybody Loves a Lover" and the seasonal favorite, "(There's No Place Like) Home for the Holidays." Shortly before his passing, Allen was informed that he'd been selected to receive The ASCAP Foundation Lifetime Achievement Award in the field of Pop Music. The award was presented posthumously to his widow, Patty, on December 7.

STEVE ALLEN, 78 (d. 10/29/00)

Best remembered as one of the founding fathers of late night TV talk shows, but he was a prolific songwriter (over 5,000 songs) and an accomplished pianist. His best-known songs include "This Could Be the Start of Something Big," "Impossible" and "Gravy Waltz." He wrote a Broadway musical on the life of Sophie Tucker, called *Sophie* and contributed songs to such films as *Picnic*, *Houseboat* and *On the Beach*.

HERBERT BRUN, 82 (d. 11/6/00)

Professor Emeritus of Music Composition at the University of Illinois Music School at Urbana. The German-born Brun was a pioneer in the use of electro-acoustic and electronic sound production in composing music and wrote extensively on computers in music and on music in society.

HAROLD LEE CLAYTON, 53 (d. 8/31/00)

A notable songwriter for such R&B artists as the SOS Band, Salt N' Pepa, DJ Jazzy Jeff, Eddie Kendricks and Wyclef Jean. His most popular hit was the 1980 smash, "Take Your Time "Do It

Right" for the SOS Band. The Los Angeles-based writer/musician was killed in a hit-and-run automobile accident.

LEE ERWIN, 92 (d. 9/21/00)

America's foremost theater organist and composer of scores for over 70 silent films, including classic comedies, epic adventures and dramas. Erwin had been a theater organist in his youth, later working as a musician and arranger in radio and television. In the 1960s, he returned to performing music in revival movie houses for silent films, and began to receive commissions to score the films, including all of the Buster Keaton silents. In the 1970s, he recorded several of his scores for Angel Records.

WINSTON GRENNAN, 55 (d. 10/27/00)

An illustrious reggae drummer, credited with originating the "one-drop" reggae rhythm. Grennan performed on sessions or live with artists ranging from Jimmy Cliff, Bob Marley, and Toots and the Maytals to Aretha Franklin, the Rolling Stones, Paul Simon and Dizzy Gillespie. He was also a member of Kid Creole and the Coconuts, and led his own band, the Ska-Rocks.

ZEKE MANNERS, 89 (d. 10/14/00)

A songwriter, performer, radio personality and journalist. He led a band known as The Beverly Hill Billies decades before the TV series of the same name became a phenomenon. His best-known songs are "Pennsylvania Polka" and "Los Angeles," the latter co-written by guitar great Les Paul. Manners was a popular disc jockey on Los Angeles' KFWB and has been inducted into the Radio and Television Halls of Fame.

JACK NITZSCHE, 63 (d. 8/25/00)

A veteran songwriter, film composer, arranger, pianist and record producer, Nitzsche's achievements included composing the Oscar-nominated score for *One Flew Over the Cuckoo's Nest*; co-Oscar winner "Up Where We Belong," and "Needles and Pins;" producing albums for Neil Young and Graham Parker; playing piano and providing arrangements for the Rolling Stones; and serving as Phil Spector's right-hand man during the creation of Spector's legendary "Wall of Sound" recordings.

BENJAMIN ORR, 53 (d. 10/3/2000)

Co-founder and bass player for the '70s and '80s multiplatinum-selling rock band, The Cars. Orr sang lead on many of the band's major hits, including "My Best Friend's Girl" and "Drive." As a solo artist, he scored a hit with a song he co-wrote, "Stay the Night." In more recent years, Orr had lived in Atlanta, and was performing with a new band called Big People.

JACQUELYN REINACH, 70 (d. 9/30/00)

The writer of the "Sweet Pickles" children's book series and musical recordings. A television producer, author, playwright and songwriter, she achieved success in many areas, and was well-known for her 1970's feminist anthem, "Liberation, Now!," as well as her children's songs, including "The Consonant Song." More than 50 million of the "Sweet Pickles" books have been sold in more than a dozen countries.

CARL SIGMAN, 91 (d. 9/27/00)

A lyricist and composer who wrote memorable words and/or music to numerous hits, including "Ebb Tide," "It's All in the

Game," "You're My World," "Enjoy Yourself," "Pennsylvania 6-5000," "What Now My Love," and "Love Story (Where Do I Begin)." Inducted into the Songwriter's Hall of Fame, Sigman's career was marked by many successful lyrics to songs composed by European composers such as Gilbert Becaud and Francis Lai. He also collaborated with leading American composers and lyricists, including Duke Ellington, Johnny Mercer, Percy Faith and Bob Russell.

ANNA SOSENKO, 90 (d. 6/9/00)

The composer and lyricist of Hildegard's 1936 international hit and signature song, "Darling, Je Vous Aime Beaucoup." The song has also been recorded by such artists as Nat "King" Cole, Bing Crosby, Chet Atkins, Natalie Cole and Buddy Collette. Sosenko, who also managed Hildegard's career for many years, was a well-known collector of musical and theatrical memorabilia dating back hundreds of years, and was a major producer of special musical theater special events and benefits. She served for many years on the ASCAP-Deems Taylor Awards panel.

SIDNEY WOLOSHIN, 72 (d. 1/12/00)

A co-creator of the legendary McDonald's advertising jingle, "You Deserve a Break Today," which was reworked for more than 100 commercials for the fast food chain. Other notable advertising campaigns that Woloshin, a former violinist, worked on as composer and producer were for Pan American Airlines, Ford Motor Company, State Farm Insurance, Campbell's Soup and Amstel Light Beer.

STEPPING OUT

COMMISSIONED

Jackson Berkey by Diane Hurley and the Trinity Episcopal Cathedral, Omaha, Nebraska, to write a new Easter work (Scriptural text) for Treble Chorus and Organ.

William Mayer by The Queen's Chamber Band for counter tenor, flute, oboe, violins, cello and harpsichord. The piece will be premiered at Merkin Concert Hall in New York City in May 2001.

David Mallamud by students in grades 3-6 who participated in the Westchester Philharmonic Education Program. The musical piece was in honor of Aaron Copland and was performed by the Philharmonic under Maestro Paul Lustig Dunkel's direction. Mallamud was also awarded a residency at the Aaron Copland House, where he wrote the student-commissioned work.

FEATURED

Tony Conniff's song "New York Lady," co-written by Sam Harris, in *Love Letter to New York*, an hour-long documentary shown nationwide on PBS in May and June. Tony also produced the theme song.

Joe Henry and Gary Burr's title song, "Wave to the World" (co-written with Victoria Shaw) as part of a country greatest hits

album of the same name that will help raise funds and draw attention to the Paralympic Games, which were held in Sydney, Australia in October. A multi-artist recording of the song included the participation of Dolly Parton, Vince Gill, Keith Urban, Amy Grant and many others. The Paralympic Games allow mentally and physically disabled athletes to participate in sporting events.

Cliff Hills' song "Better Than Myself" in the film *After Sex*, starring Brooke Shields, D.B. Sweeney and Virginia Madsen. The song is performed by Hill's former band, Starbelly.

David Keyes Band as the house band on the nationally syndicated "The Ainsley Harriott Show." They were also recognized as the Best Unsigned Blues Band in the country by The Blues Foundation.

Herbert Edward Martin's lyrics to 18 songs, co-written with Duke Ellington, for Ellington's "lost" musical, *Saturday Laughter* (recently re-named *Renaissance*), performed at a Duke Ellington Society concert at Saint Peter's Church in New York City in April. It was the first time that these new Ellington songs were heard in public. A recording of the new songs features the last solo by jazz great Grover Washington, Jr. *Renaissance* is set in Harlem in the 20's, when the Duke started his orchestra. The libretto is written by a Samuel French Award-winning playwright, Henry Miller, who has been Martin's writing partner for several years.



TRUMPETING THE ROSE CENTER

Brian Appleby-Wineberg, trumpeter with the Jupiter Symphony in New York, plays a spirited fanfare that he composed for the arrival of the 2,000,000th visitor (Thomas O'Brien and his mother Cathy of Branford, CT) at the Rose Center for Earth and Space at the American Museum of Natural History in New York City on Wednesday, August 30.

David Wohl's music and songs in *The Tempest*, performed by the Colorado Shakespeare Festival in Boulder, Colorado.

HONORED

Nick Ariondo, accordion virtuoso/composer/arranger, for receiving his 14th consecutive ASCAP Plus Award for his original compositions and arrangements utilizing the accordion in various instrumental and vocal settings, from classical to modern contemporary.

Carol Barnett on the occasion of her initiation into the international music fraternity Sigma Alpha Iota as a National Honorary member. A recent concert of her works included the premiere of the SAC-commissioned *Cyprus: First Impressions* at the Ultan Recital Hall at the University of Minnesota in Minneapolis.

Mason Bates for being selected as the 2000-2002 Young Concert Artists Composer in Residence by a special panel of Young Concert Artists alumni. Bates's new post includes commissions for two members of the YCA roster. YCA is a 39-year-old non-profit organization that develops and launches careers of extraordinary young musicians.

John Beal for being given the "Man of the Year" distinction in the 2000 edition of *Who's Who in Executives and Businesses*. Beal is a veteran film and television composer who is one of the leading providers of original scores for theatrical and television market-

ing of motion pictures with box office sales measured in billions of dollars.

Herb Bielawa with a special concert presentation of his music by the Music on Squirrel Hill Concert Series (Berkeley, CA) on the occasion of the composer's 70th birthday. The program featured the world premiere of Bielawa's "Seque a Quatro" for flute, clarinet, violin and cello.

Sebastian Currier, Libby Larsen and Melinda Wagner with Academy Awards in Music from the American Academy of Arts and Letters. The awards were presented earlier this year at the organization's auditorium in New York City, and were presided over by the president of the Academy, ASCAP composer Ned Rorem.

Cliff Downs' song, "When I Think of You," co-written with Dominic Messinger and Victoria Shaw, with a Daytime Emmy Award. The song was featured in the ABC show, "One Life to Live."

Keith Fitch's "Totem," **Huang Ruo's** "Three Pieces for Orchestra" and **Kevin Beavers'** "Sinfonia" for winning the Philadelphia Orchestra's Centennial Composition Competition. The works were chosen from a total of 330 submissions, gathered with the assistance from the American Composer's Forum. Beaver's piece was subsequently played by the Philadelphia Orchestra at Carnegie Hall in New York City.



WILD ABOUT HARRY O'S

Harry O's is a nightclub in Park City, Utah that has increasingly become one of the big attractions during the annual Sundance Film Festival. Last year, it hosted some of the top musical performances, such as those by Edwin McCain and The Cult, and in 2001 it will again provide Sundance-goers with the excitement of live music. Pictured (l-r) are ASCAP's **Mike Todd** with Harry O's co-owners **Doug Ilman** and **Kenny Griswold**.

Funklord's jazz music score in a film, *Dual Mania*, written and directed by Joseph Strickland. Funklord is ASCAP member Uhuru T. Croston.

Geoffrey Gordon's new work, *Cool RED Cool*, with the first prize in the Andy Warhol Social Observer composition competition. The Pennsylvania Academy of the Fine Arts, in collaboration with the Philadelphia Classical Symphony, presented the world premiere of the work on September 13 at PAFA in Philadelphia.

Jose Halac's electronic composition "The Breaking of the Scream" with the prestigious International Bourges Prize in the category of Taped Formal Music and Sonic Art.

Kile Smith for being appointed Composer-in-Residence by the Jupiter Symphony, New York City. Kile Smith is a composer of award-winning, critically acclaimed orchestral works, chamber music, solo instrumental, choral and vocal works.

Phil Steele, whose Olympic theme, "Follow the Dream," has been selected to be used for the 2002 Winter Olympics in Salt Lake City, Utah.

Joey Welz for being inducted into the Rockabilly Hall of Fame by Blackcat/Europe. A former pianist with Bill Haley's Comets, Welz is also in the Texas Hall of Fame. He just released (on Caprice Records) a revised country version of "Rock Around the Clock" that he co-wrote with the original writer, James E. Myers. Welz also recently produced "My Baby Thinks He's Elvis," recorded by Amy Elvis Beth and released on Caprice Records.

David Wohl's "Apache Wedding Blessing," based on a traditional American Indian prayer and featuring baritone John Lueck, and "Above the Shadow," featuring flautist Paul Nagem, at the New Music Symposium 2000 in Colorado Springs, Colorado on July 31st.

PERFORMED

Andrew Chukerman and Karole Foreman's composition "My Only Son," from their award-winning musical "The Princess and



PHOTO BY GARY A. GERSHOFF

SIGN OF THE TIMES

BMG Songs recently signed pop songwriter/musician **Kevin Antunes** to a worldwide music publishing agreement. Celebrating the new deal are (l-r) BMG's **Peter Brodsky**, **Antunes**, BMG's **Clyde Lieberman** and **Wallace Collins**.

the Black-Eyed Pea," at Carnegie Hall on October 23. The song was sung by Tony winner Lillias White with Skitch Henderson and the 80-piece New York Pops Orchestra backing her up. Chukerman also had the honor of performing the piece with the orchestra alongside a star roster that included Marvin Hamlisch, Ann Reinking, Regis Philbin and Judy Collins, as part of "A Celebration of Life" 11th Anniversary Gala benefit for the Lauri Strauss Leukemia Foundation.

Sean Grissom's original electric cello music ("Bach n' Rockin'," "Cello Fandango" and "A Punter's Tale" as well as "Cajun Fiddle") on the *Good Morning America* show earlier this year. Grissom performances have taken

him around the world, and from the Kennedy Center to the New York City subway, where he was approached to write the soundtrack music to a documentary.

Phillip Lambro's "Toccata" for piano by award-winning pianist Roman Rudnysky at the American Embassy in Conakry, Africa on March 18th. In addition to "Toccata," Mr. Rudnysky has also performed Lambro's "Night Pieces" from South America and Asia to Europe and the United States.

Ralph Lampkin Jr's "Do You Feel?" with music by Danny Lerman, by the Southbend Symphony Orchestra at the Morris Civic Performing Arts Center in Southbend, Indiana, in April.

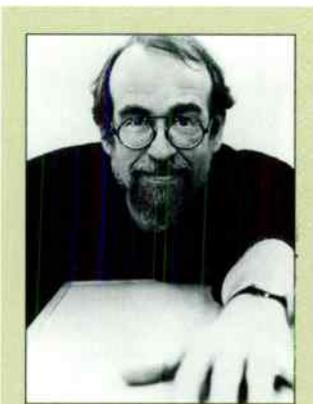
Irwin Swack's "Four Burlesques" at Hofstra University in Hempstead, New York, by Patricia Spencer, flute, and Naomi Drucker, clarinet, in March.

Jackson Berkey's "Come Follow Me!" for chorus, soloists, narrator and orchestra on June 26 at Carnegie Hall in New York City. Alameda Berkey conducted.

The Damnation of Adam Blessing at The Rock and Roll Hall of Fame in Cleveland, Ohio in September. The performance was the group's first in 27 years. A recent reissue of the band's first three albums by Akarma Records, has created a renewed interest in the 70's hard rock band.

PREMIERED

Jack Cooper's "Saxophone Sonata #1" premiered by Paul



Roger Kellaway's original be-bop score to the musical *Lenny*, at the Queens Theater in London, England on July 27, 1999. The show, written by Julian Barry and directed by Peter Hall, featured live musicians sharing the stage with the actors, including Eddy Izzard and Elizabeth Berkeley.



PHOTO BY CAROL ROSEGG

THE OTHER SIDE OF BROADWAY

Galt MacDermot's solo piano pieces, "Variations on a Blues" and "Ragtime Kid" (performed by ASCAP member Barbara Irvine) and Charles Strouse's "Sonata for Two Pianos" (performed by Irvine and Bradford Gowen) were premiered as part of The Other Side of Broadway's concert at Merkin Hall in New York City in February of this year. Pictured (l-r) are **Galt MacDermot**, **David Amram**, **Charles Strouse** and **Barbara Irvine** (seated).

Haar (alto saxophone) and Jeff Hellmer (Piano) at the 12th Saxophone Congress in Montreal, Canada on July 8th.

Jaewook Kim's *Fantasy for Piano Solo* by the composer at Philosophy Hall, Columbia University, New York City, on October 29.

Ray Leslee's "Romeo & Juliet for Orchestra and Actors" at The Musical 25th Anniversary of Shakespeare in Delaware Park by the Buffalo Philharmonic Orchestra at Kleinhans Music Hall in Buffalo, New York on July 21st.

Dan Locklair's "Reynolda Reflections" (A trio in five movements for Flute, Cello and Piano) by the Foothills Chamber Ensemble at the Foothills Chamber Music Festival 2000 in August in Winston-Salem, North Carolina. The movements were inspired by the paintings of Worthington Wittredge, Thomas Hart Benton, Georgia O'Keefe, Charles Sheeler and Elliott Daingerfield.

William Perry's *Symphonic Suite* from "Wind in the Willows" on July 1st by the Columbia Festival Orchestra conducted by Gwen Gould. The *Suite* is based on Perry's music for the Broadway musical of the same name, which starred Nathan Lane and Vicki Lewis.

David Sartor's *Metamorphic Fanfare* by the Knoxville Symphony Orchestra at the Tennessee Theater in Knoxville, Tennessee on October 19 and 20. The work was commissioned by Kirk Trevor and the KSO to celebrate the new millennium.

Brad Stratton's *Vigor for Wind Ensemble* by Bowie Symphonic Winds in May at James Bowie High School concert in Austin, Texas.

Gregg Wager's "Astralis-Lieder" for guitar solo, soprano and piano at SUNY Purchase in Purchase, New York on November 21.

Beth Wishart's 5-movement work "Souvenirs de Tallories" at Le Prieuré in Talloires, France on July 5th by Rie Shimizu (flute), Robert Hadesbeck (clarinet), Michael Appleman (violin), George Harpham (cello) and Jung-Mi Lee (piano).

David Wohl's "Above the Shadow" for solo flute (Paul Nagem) and "Apache Wedding Blessing" for baritone (John Lueck), flute (Paul Nagem) and vibraphone (Jeremy Sandoval) at the New Music Symposium 2000, Colorado College, Colorado on July 29th.

Donald Reid Womack's "Emerald Sparks" by the Honolulu Symphony Orchestra,



BACK TO GEORGIA

ASCAP composers (l-r) **James Oliverio** and **Tayloe Harding** are joined by actor **Ossie Davis** and conductor **Jim Plondke** at the World Premiere of Oliverio's "Gonna Go Back to Georgia," commissioned to celebrate the 10th Anniversary of the Valdosta Symphony. The piece featured symphonic treatments of indigenous folk music from the Southeast Georgia area.

Samuel Wong, conductor, on May 28th and 30th at the Neal Blaisdell Concert Hall. The work celebrated the orchestra's 100th anniversary.

RELEASED

Apryl has released her first CD entitled *Potter's Wheel*. The track "Never Compromise" charted on the European Christian Country Chart in July.

Baila, a high-energy pop/dance group, has released their debut record *Shall We Dance?* The album encompasses elements of disco, funk, salsa and techno.

The Big Surprise's first CD entitled *Compositions*, featuring Mike Decker (guitar), Paul Harris (bass, keyboards, percussion) and Bob Boyle (vocals, guitar). The album is heavily influenced by blues, rock, classical and jazz. For more information check out www.thebigsurprise.com.

Boccigalupe and the Badboys' first album, *It's My Turn Now* (Atlantis Records), featuring the Asbury Park, New Jersey group's original brand of rhythm and blues and swing music. A longtime favorite on the Asbury Park music, the band has been invited to perform at many events hosted by actor Vincent Pastore from HBO's hit show "The Sopranos."

The Brain Surgeon's latest album, *Piece of Work*, on Cellsum Records. Most of the group's songs are written by the wife and husband team of Deborah Frost and Al Bouchard. Frost is a

renowned rock critic and Bouchard was the drummer and founder of Blue Oyster Cult. The New York City-based Surgeons mix hard rock, pop and soul to great effect on this diverse, 22-song album.

Gregg Cagno's new album, *Present Moment Days*, released by Black Potatoe Records. Cagno has been performing selections from his new CD in various locations nationwide.

Concrete Elete's new CD, *Basic Instructions: Listen and Repeat*, featuring original hip hop tracks by the group's 7 members (Chubb Luva, GodGifted, O.M.G., Chilli Mac, G-Cleff, Asiatic and Furious Styles), three of whom are from Pittsburgh, and four of whom are from Philadelphia. Using hard beats and raw rhymes, they are solid hip hop traditionalists and have opened for the likes of RedMan, Method Man, Foxy Brown and Kook Keith. For more info, contact asiatic69@hotmail.com.

Contagion's new CD, *Infectant*, by PCB Productions, featuring the band's dark industrial/electronic dance music.

Woody Cunningham's new solo album, *Never Say Never*, on Instinct Records. Cunningham was the lead singer and co-producer of 7 albums by the R&B funk group Kleeer, including the classic hits "Intimate Connection," "Keep Your Body Working," "Winners" and other



PHOTO BY ELLIOTT LANDY

CLASSIC BAND REISSUES

For over three decades, one of the bedrock performing and recording groups of contemporary American roots music has been The Band, which originally comprised ASCAP members Robbie Robertson, Rick Danko, Richard Manuel and Garth Hudson, as well as Levon Helm. Both Manuel and Danko are now deceased. In a bonanza for lovers of their unique sound and still resonant songcraft, Capitol Records has begun to reissue The Band's classic albums of the '60s and '70s, featuring remastering, bonus tracks and extensive liner notes. The first four reissues are: *Music from Big Pink*, *The Band*, *Stage Fright* and *Cahoots*. Pictured in their heyday (l-r) are **Danko, Helm, Manuel, Hudson and Robertson**.

great songs. During his songwriting/singing career he has worked with Luther Vandross, Niles Rogers, Martha Washington, Rick James, Sylvester and Kashif.

Caroline Dahl's debut release, *No Hats*, on Globe Records, featuring American roots styles of boogie-woogie, blues, swing and R&R. The CD is solo piano with the accompaniment of trap drums played by Bowen Brown, Kent Bryson, John Hanes and Jimmy Sanchez. The album features original instrumental compositions.

Eartha's latest CD, *This I Know* (AFRT Music), featuring beautiful gospel music with R&B and Jazz instrumentation and inspirational lyrics.

Teddy Glenn's new CD, *The King of Crock*, on Wild Oats records. The album features 10 of the singer/songwriter's best "crock" tunes. For more information visit www.wildoatsrecords.com.

Mark Gottlieb's *Un Encuentro: the Music of Gottlieb and Cruz* on Harmony House Records. This exciting and dramatic song cycle scored for orchestra and Latin American instruments includes Peruvian woodwinds and singers, with lyrics in Spanish and English. Visit www.gottmusik.com for more info.

The Amy Stephens Group's newest album, *Gold Through*

Fire, featuring Amy's original songs and arrangements in an eclectic blend of jazz styles, and also featuring guest artist Steve Davis on drums. For more info, visit www.amystephens.com

Dave Hall's third CD, *True*, on the New York-based indie label Giuseppe Joe Records. For more information, visit www.davehall-music.com

Edward Hines's new CD, *An American in Istanbul* (Edward Hines Music), featuring original works based on Turkish modes and rhythms. After nearly eight years in production, the long-awaited release by the Massachusetts-based composer, features four outstanding performances of new works. Hines lived and studied in Turkey, where the works were developed. For more information, visit www.hinesmusic.com

Igor's latest album, *The Land Of Cumber*, by I-I-I Records. The CD features Igor in solo guitar performances of standards and original compositions.

Free Joseph's long-awaited CD, *He is Here*, (Far Island Vision). Joseph is a Caribbean singer/songwriter from the the Commonwealth of Dominica who integrates pop, reggae, world beat, jazz and R&B in his music. The album has been featured on "The World," a co-production of the



STRANGE BUSINESS

Strangefolk was a winner at this year's Jammy's, at Irving Plaza which honors jam rock bands. Pictured (l-r) are **Chris Hardin, Luke Smith, Eddie Applebaum, ASCAP's Courtney Hard, Jon Trattori, Reid Genauer and Erik Glockler.**

BBC World Service, Public Radio International and WGBH Boston. Chuck Foster, author of *Roots, Rock, Reggae: An Oral History of Reggae Music from Ska to Dancehall*, says that Free Joseph "captures the jumble of life in the West from a Caribbean point of view while his gentle style and the uplifting slant of his lyrical focus offer an island feel permeated with African roots."

George Kahn's newest jazz recording, *Freedom Vessel*, on Playing Records. The album features 11 songs, 9 of which are Kahn's original compositions, which evoke the feel of the West Coast jazz scene of the 1950's with a contemporary edge.

The Glenn Kaiser Band's new album, *Winter Sun*, featuring the scorching power-blues of Kaiser and ex-Resurrection Band bassist Roy Montroy and Ed Bialach on drums. The album is Kaiser's 26th album and crackles with the live feel that the three-piece format encourages.

Suzanne & Kelly and The Special Angel Band's debut CD, *Turn On The Radio*, produced by Brian Friedman. This energetic mother-daughter Country duo is originally from Hilton Head Island, South Carolina. KNX Newsradio Los Angeles recently proclaimed them Citizens of the Week for using their music to help troubled youth at facilities such as Children of the Night, Covenant House and The Scott Newman Center's Rowdy Ridge Gang

Camp. See <http://www.special-angel.com> to order and learn more.

K'Mille's new album titled single "You're the One" from her upcoming album release was released by Rowdie Riot Records. Her music is a contemporary blend of pop and jazzy R&B.

Charles Lloyd Jr.'s "The Spiritual Art Song Collection" for voice and piano has been published by Warner Brothers Music. The publication is being distributed with an accompaniment CD and a CD with a performance by Jacqueline Paige-Green (soprano) and Richard Hobson (baritone).

Robby C: The Infamous's *The Real Life E.P.* on the J's Masters Recorders Co. and Flavadafunk Records label. J's Master Recorders Co. is owned by Kevin R. Johnson, who is formerly of the Atlantic/Cotillion group Slave.

William Mayer's opera, *A Death In the Family*, by Albany Records in June. The recording is from the Manhattan School of Music production, conducted by David Gilbert and directed by Rhonda Levine.

Donna Michael's fifth project, *Somewhere in Silence*, on the Quarterlight Productions label. This solo acoustic piano album is a unique recording, as the entire album was recorded in one single take, from start to finish, direct to master mix. Michael played uninterrupted for seventy minutes and



TAKING IT TO THE MAX

ASCAP recently participated in the Promax conference, the annual gathering of the association of promotion and marketing executives in the electronic media, held this year in New Orleans. ASCAP writer and publisher and President of 615 Music Productions Randy Wachtler moderated an all-star panel, co-sponsored by ASCAP, called "Hit Songs in the Electronic Media: Fad, Fashion or Fantastic." Among the panelists were Alan Parsons, Michael McDonald, Wachtler and David Pack (from Ambrosia). McDonald, Pack and Parsons performed at the conference. Pictured (l-r) are **Parsons, Wachtler, President of Promax International Glynn Brailsford and Pack.**

without any preconceived music or arrangements to follow. For more information visit www.songs.com/donna.

Leonard Moses' two new CD's, *Chamber Music Vol. 1*, which contains five original compositions, including *The Passion Ballet Music*, commissioned by the Annapolis Ballet Theater, and *FLATLAND Ballet Music*, written for an electronic orchestra and commissioned by the Maryland Ballet. Both recordings were released by Much Ado About Music Productions. When *The Passion Ballet Music* was first premiered, *The Baltimore Sun* said that it "demonstrated fine musical acumen and creative ability. With its South American flair and tango-inspired movements, Passion is bright, lusty and full of machismo."

Chico O'Farrill's new CD, *Carambola*, on Milestone Records. Written for Dizzy Gillespie in the 1950's, the title track (meaning "by chance" or "twist of fate"), succeeds O'Farrill's acclaimed *Heart of a Legend*, which was nominated for a Latin

Grammy as Best Latin Jazz Album. Recently, Chico, at nearly 80 years of age, was inducted into the Latin Jazz Hall of Fame.

Diego De Pietri's third solo album, *No Q Jazzy Man* (DDP music), featuring Pop/R&B Ballads in Spanish. Visit www.mp3.com/ddp or www.ddpmusic.com. De Pietri's song "Diamonds & Gold" contained on the upcoming album of Vaneza Leza Pitynski has been chosen for the end theme song for the Nickleodeon TV show "The Brothers Garcia."

Steve Marche Tormé's new album, *The Night I Fell For You*, on Frozen Rope Records. The album features original jazz/swing songs written by Steve, who is the son of the late Mel Tormé.

Kenneth Torrey, in conjunction with Bass-ick Jams Music, has released the debut CD *The Hip-Notic Beats of Katman Tee*. The instrumental CD of R&B, hip-hop and urban contemporary grooves was created for lovers and users of original music. For more information visit www.bass-ickjams.com.



IN THE GIRLS ROOM

Capitol Records' "The Girls Room" Tour, featuring **Amy Correia, Kendall Payne, Tara MacLean** and **Shannon McNally**, made a stop at New York City's Bowery Ballroom in October. Proceeds from the New York City show went to Musicians On Call. Pictured at the Bowery Ballroom are (l-r) Correia, ASCAP's **Loretta Muñoz**, Payne, MacLean and McNally.

The Trade's new album, *I Mi Lúnsa*, an enhanced CD featuring 6 audio tracks as well as a rock video, commercial, animated lyric pages and access to the band's website, has been released on Jeddtop Records.

SIGNED

Heather Eatman to Eminent Records in Nashville, Tennessee. Eatman is a renowned singer/songwriter from New York City.

Rosie Flores to Eminent Records in Nashville, Tennessee. Flores is an acclaimed singer/songwriter and guitarist in the Alternative Country, Roots and Rockabilly genres.

Randy Goodrum to a co-publishing agreement with RBL Entertainment's company Bases Loaded Music and their joint venture partner BMG Songs. Goodrum has written such hits as "Bluer Than Blue," "You Needed Me," "Oh Sherrrie," "Foolish Heart" and Jo Dee Messina's hit "Lesson In Leavin'."

Meredith Monk and her publishing company, Meredith Monk Music, to a long-term, worldwide publishing agreement with Boosey & Hawkes, Inc. Boosey & Hawkes has just issued its first Monk publication: an octavo score for the choral work *Astronaut Anthem*.

Alice Parker to a non-exclusive contract with Frank E. Warren music Service. Parker is a long-recognized and leading figure in choral composition, arranging, conducting and teaching. The first of a series of her compositions to be published is entitled *Great Trees* (SATB/piano or organ) and is now available.

Sparechange00 to Cargo Records of San Diego, California. The pop/punk band's new CD is called *At First Sight* and they just completed their third national tour, which included performances on the Vans Warped Tour Tour 2000 with Green Day and Papa Roach. Cargo Records is the label that helped launch the success of Blink 182.



PHOTO BY ERIKA GUFFEY

WORKING FOR THE WEEKEND

North Carolina's Weekend Excursion is on the go in the south. Started in 1995 as a "high school experiment," the group, comprised of **Sam Fisher, Chris Groch, Jeff Foxworth, Cas Edmunds, Mike Ferry** and **Danny Donovan**, serve up melodic pop rock songs, flavored with the nice addition of Ferry's violin. Their third release, *Radioactive*, is gaining critical acclaim and the band has had songs featured on "Dawson's Creek." They were also named as a finalist in *Spin* magazine's Best Unsigned Band Contest.

Send submissions for Stepping Out via ASCAP's website 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**



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

Scott Smith -- ASCAP Member

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

Truth be told, we really didn’t understand how TAXI worked, because we didn’t take the time to get all the facts.

After a friend told us he had a great experience using TAXI, we called and got the information kit. The more we read, the more TAXI made sense to us.

Although we were still a *little* bit hesitant, we took the plunge and joined. We knew that TAXI offered a money-back guarantee.

That didn’t mean they would guarantee us a deal, but it *did* mean that they stood behind the service they promised.

I’ve got to admit, we were very impressed. TAXI’s staff was extremely professional, and they delivered the goods.

A few months later, we landed our first placement in a TV show. And the deals just kept coming -- one after another.

We made \$18,973 from Film and TV deals we got that year through TAXI.

Okay, so we haven’t sold a million records yet, but we’re making money with our music while we’re working toward that goal.

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TAXI proved to *us* that if your music is great, they really can get it to all the right people.



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The written feedback you’ll get on your material is like having a team of industry veterans as your own personal coaches.

You’ll also get TAXI’s highly acclaimed newsletter, and a FREE pass for you and a guest to attend TAXI’s annual convention, the “Road Rally.”

This private convention is the best we’ve ever been to, and worth much more than the price of your membership.

So, don’t just “think” you know what TAXI is all about. Take a little time to find out about all the ways it can help your career.

Whether you’re pitching yourself as an artist, pitching your songs, or going for Film and TV placements, TAXI is a *great* vehicle.

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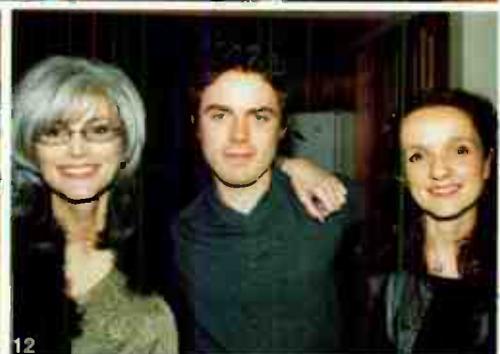
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On this page, above (l-r): 7. Performers **Fred Eaglesmith** (far left) and the Flying Squirrels; 8. ASCAP's Randy Grimm, performers **Tony Lucca**, **Sy Smith**, ASCAP's Bill Brown, performer **Vinx**, Coogan and Devine; 9. Performers **David Wilcox** (kneeling with guitar), **Mike Errico** (far right) and the Agents of Good Roots with ASCAP's Devine (third from right); 10. ASCAP's Erik Philbrook with Sixpence None the Richer's **Matt Slocum** and **Leigh Nash**; 11. Performer **Gretchen Peters**; 12. **Emmylou Harris**, actor **Casey Affleck** and **Patty Griffin** at Rondor's Songwriters in the Round event; 13. Performer **Jesse Dayton** (left) and composer/accordion player **Eddie Baytos**; 14. Performer **Chris Smither**; 15. Performer **Caleb**; 16. Performers **Joseph Arthur**, **Jess Klein** and **Mark Luna**; 17. Performer **John Oszajca** with band mate **Chris Camacho**.

THE ASCAP PAYMENT SYSTEM EXPLAINED

Part Five: How ASCAP Surveys Live Concerts

This article is part five of a series designed to give our members a better understanding of the ASCAP Payment System. In the last issue, we provided an overview of the collection of royalties for performances of works in territories outside the United States. In this issue, we will explain how ASCAP surveys and calculates royalties for the live performance of works.

A major source of income for many writers is the royalties and awards generated by performances in the live concert field. ASCAP conducts extensive surveys in the live concert area to ensure that our members are paid fairly. ASCAP conducts two separate live concert surveys. The Live Concert Survey covers the 200 top-grossing tours as well as concerts in 10 select venues. The Symphony Concert, Recital and Educational Survey covers performances in the symphonic, recital and educational area. The different surveys are designed to take into account the unique circumstances of each field.

The Live Concert Survey

The live concert survey, introduced in 1994, consists of two parts:

- A census survey, or complete count, of all songs performed in the 200 top-grossing tours that take place in the United States each year. This survey covers approximately 9,000 concert dates and counts all songs performed by both headliners and opening acts.
- A complete count of all songs performed by all other artists at 10 select major venues (see box).

All license fees collected under the live concert license agreement are distributed on the basis of this survey of performances.

The 100 largest tours, as measured by total ticket sales, are identified from a standard industry source, *Pollstar* magazine. ASCAP works with *Pollstar* to rank the additional 101st-200th tours needed to complete our survey. The income from these tours represents 95% of all the fees collected in this area.

The artists who perform at the 10 venues are also identified from information provided by *Pollstar*. If the artists appear in the top 200 tour portion of the survey, they will not be included again in the venue portion. If the artist appears only as an opener in the top 200 tours, and is also a headliner at a venue, the artist will be included in the venue survey to reflect their headliner status.

The number of artists included in the survey is over 1,000, after taking into account headliners, openers and festival acts. It is possible for artists to appear multiple times in the survey, for example, as a headliner, as a co-headliner and as an opener for more than one headliner.

On the largest festival tours, particularly those with hundreds of different acts on local stages in each city, only the main stage artists are surveyed and a representative sample of artists on all other stages is selected.

The most challenging part of the Live Concert Survey is not identifying the top tours and venue artists, but gathering their sets lists so that we can identify all of the songs performed by the artists on those live shows! A team at ASCAP contacts representatives of the various artists, such as managers, promoters or booking agents, to request music use information. We send a form to be completed requesting information such as the venue, date of performance, song titles, composers and publishers, but the managers may also return set lists of their own creation with similar data. Most lists are a summary of songs on

Live Concert Venue Survey

Venue	Location
1. The Beacon Theatre	New York, NY
2. Radio City Music Hall	New York, NY
3. Madison Square Garden	New York, NY
4. The Theatre at Madison Square Garden	New York, NY
5. The Great Western Forum	Inglewood, CA
6. Hollywood Bowl	Hollywood, CA
7. Universal Amphitheatre	Universal City, CA
8. James L. Knight Center	Miami, FL
9. Miami Arena	Miami, FL
10. Sunrise Musical Theatre	Sunrise, FL

the tour, but some managers provide a set list for each tour date. The song titles may or may not be the same for each date.

The calculation of royalties in the live concert area conforms to the same principles of fairness in all other surveyed areas. For example, the performance of a song on the top-grossing tour would be worth more than the performance of that same song on the tour ranked 39th. As with other surveyed areas, such as radio, television and cable, every performance picked up generates a certain number of credits, and each credit is worth a certain dollar value. Several unique factors are involved in the crediting of performances in the live concert survey. These are:

Box Office Factor or Licensee Weight: The top tour of the year is given the highest "weight" in the equation to calculate royalties. Each other tour's revenue is compared to the revenue for the top tour and assigned a "weight" relative to the top tour's.

For the venue survey, each artist's box office revenue is compared to the revenue for the number 1 tour in the top 200 survey and the tour will receive a relative weight.

Appearance Factor: If an artist performed solo, the act will receive an appearance weight of

100%. Generally, there are headliner and opener acts with the headliners receiving 90% and openers receiving 10% of the weight. If there is more than one headliner, each will share in the total weight for all headliners and likewise for openers.

Music Density Factor: Each set list receives a weight to reflect how the number of songs performed in that particular tour compares to the average number of songs performed in all tours. This factor ensures that each tour earns its appropriate share of the live concert distributions. A table is created that contains the music density factor to be applied once the set list has been received.

Artist's Tour Weight: This weight results from multiplying the box office, appearance and music density factors. This is the final weight assigned to an artist's tour that will be used in crediting performances from a standard set list. For a special situation set list, where there are different set lists submitted for a tour, the songs are grouped into different programs based on the number of plays during the tour. Each program will receive a weight relative to the final weight for the tour, so the songs with the highest number of plays will receive the full weight, while songs with fewer plays will

receive a reduced weight.

As with all other royalty calculations at ASCAP, the next step is to apply the follow the dollar factor, which ensures that the license fees that ASCAP receives from live concerts are paid to writers and publishers for performances in concerts. The follow the dollar factor is multiplied by the artist's tour weight to arrive at the credits earned for the performance of one song.

The Symphony Concert, Recital and Educational Survey

ASCAP licenses virtually all major, regional, metropolitan, community and youth orchestras as well as the vast majority of all chamber music, choral and solo recital presenters. Music performed by these organizations is surveyed on a census or complete count basis.

ASCAP surveys college, university and conservatory performances by two methods. Concerts in which the performing artist or ensemble has been paid \$1,500 are classified as professional recitals for which a census is conducted.

For all other concerts presented, including student and faculty performances, a representative sample of several thousand programs serves as the basis for a sample survey. (ASCAP does not license performances by elementary, middle or high school organizations.)

The sponsoring organization or presenter must supply ASCAP with available concert programs so that we can identify the performed works and credit entitled members. While we receive tens of thousands of programs from symphony orchestras, recital presenters and educational institutions each year, we also encourage members to submit programs of their performances. These may be used for crediting when a program has not been previously received for a licensed performance, or for assisting in the licensing process.

ASCAP's Concert Performance Crediting Department is responsible for processing all of the necessary data collected from the concert programs we receive to ensure that the appropriate composers and publishers are paid.

The survey period in the

Symphony Concert, Recital and Educational field conforms to the ASCAP survey year, extending from October 1 through September 30. Performances that appear in the survey for each period are reflected on the annual statement mailed to publisher members the following March and to writer members the following April. For example, the last survey year extended from October 1, 1998 through September 30, 1999. Performances of works surveyed in this period will be reflected on the statement that will be mailed to publishers in March

statement are divided by four and multiplied by the annual credit value in each of the four quarters.

Because of the unique nature of the field, additional factors are involved in the calculation of performance royalties in the symphony concert, recital and educational area. For example, each work is assigned points based on the length, or duration, of the work and the performance forces required – full orchestra, chamber ensemble, chorus, etc. ASCAP's Weighting Formula provides a Point Award Table for various instrumentations and different

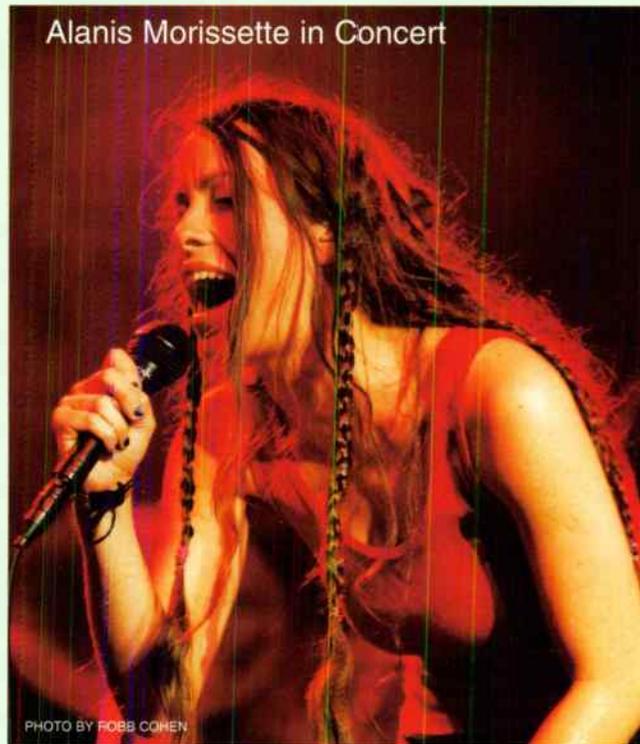
and all surveyed performance on television. This is referred to as the General Licensing Allocation, or GLA, on your statements.

ASCAP recognizes the fact that many of our members have substantial performance activity in media and venues that are not surveyed, and we have a unique program, ASCAPlu\$ Awards to compensate our members for this activity. ASCAP distributes in excess of \$2 million to members through this program.

In February of each year, ASCAPlu\$ Awards application forms are available on ASCAP's Web site and inserted into *Playback* and sent to every writer member. The application deadline is April 1st. While ASCAP funds the program, all award determinations are made solely by distinguished members of the music community who are neither members nor employees of ASCAP, and who serve on one of the awards panels. The Standard Awards Panel reviews applications from writers of works for orchestra, chamber ensemble, chorus, wind ensemble/concert band, electro-acoustic forces, etc. The Popular Awards Panel reviews applications from writers of pop, rock, rap, reggae, R&B, folk, country, bluegrass, jazz, Latin, Hawaiian, gospel/contemporary Christian, New Age, musical theater, cabaret, educational works for children, etc. These panelists exercise their independent judgement in determining which members shall receive awards and in what amounts. The awards panels are concerned with the activity generated by a member's catalog, and do not critically evaluate the works of any member. ASCAP members whose works have a unique prestige value are also eligible for these awards.

ASCAP has a similar program – the ASCAP International Awards Program – for members of affiliated foreign societies whose works contained in the ASCAP repertory are substantially performed in American venues that are not surveyed.

ASCAP is the only performing right organization with an awards program of this kind. These awards go a long way in encouraging many of our active writers in the early stages of their careers as well as established writers whose main activity is outside of surveyed media. ■



2000 and to writers in April 2000.

Publisher credits are reported on the annual March Symphony Concert, Recital and Educational statement. Royalties for these credits are sent in four quarterly payments: the first with the statement in March, the second in June, the third in September, and the last in December. To calculate these payments, the total credits on the statement are multiplied in each of the four quarters by one quarter of the annual credit value.

Writer credits are reported on the annual Symphony Concert, Recital and Educational statement in April. Royalties for these credits are sent in four quarterly payments: the first with the statement in April, the second in July, the third in October, and the last in January. To calculate these payments, the total credits on the

duration. If the work is a copyrighted arrangement of public domain music, it is generally credited at 10%.

Other Live Performances

Of course, the world of live performance includes much more than the top 200 tours and symphonic concert, recital and educational concerts. There are tens of thousands of ASCAP customers, or licensees, such as bars, clubs, restaurants and the like, that present live music by ASCAP members along with music played by mechanical means. Because there are tens of thousands of licensees in this field, the monies collected from these establishments go into a "general" licensing fund and is paid out to members on the basis of feature performances on radio

OWSLEY

"When I went to the Grammys, I can't tell you how many people walked up to me and just went 'I'm from *Billboard Magazine*, you don't know me, but I loved your record, dude. It was one of our top ten of the year.' It was so sweet to hear that. I was like, wow, people really care." Humble, Alabama-born pop prodigy Owsley is describing the experience of being nominated for a Grammy in the Best Engineered Album category this year for his self-recorded, self-produced debut album on Giant Records. A tour-de-force of songwriting, playing and producing, all done by Owsley himself, the album has so far generated three singles, "The Homecoming Song," "Coming Up Roses" and "I'm Alright" and a great big, loveable buzz from music critics everywhere, who have quickly placed this multi-talented singer/songwriter in the pantheon of today's most revered power-pop artists. Owsley, who grew up learning Van Halen guitar licks note for note and soaking in all the musical lessons that rock radio had to offer, is more than ready for his close-up. "This is a building process," says Owsley. "I don't want this to be my biggest record. I want three records from now to be my biggest. I want a steady climb versus being the hit of the day and gone tomorrow. In the golden days of record making that's what it took. They didn't expect you to change the world your first time out of the gate."

To read an in-depth interview with Owsley, visit Playback on the Web at www.ascap.com



PHOTO BY CHRISTY BUSH

TOM RUSSELL

Veteran singer-songwriter Tom Russell, whose "Outbound Plane" (co-written with Nanci Griffith) was a huge country hit in the early 1990's, is lately celebrating the success of a much more sprawling and ambitious musical work – *The Man from God Knows Where*, a "folk opera" released last year on HighTone Records. "It has been quite a writing and musical journey into my past. At first, I thought it was going to be a long poem of American immigrant history and then I found out more about my ancestors and where they came from in Norway and Ireland," says Russell. "It began to turn more personal and two years ago, when my father died, I was able to add some songs about him." The main challenge Russell faced in completing *The Man from God Knows Where* was in dealing with his own feelings concerning his family, particularly his father. "He was very much the great American dreamer in the Willy Loman sense; he went through a lot of money and even spent some time in jail. It was hard, but I felt I had to write through that to arrive at who I was. And I was worried about how the relatives would receive it, but they were receptive."

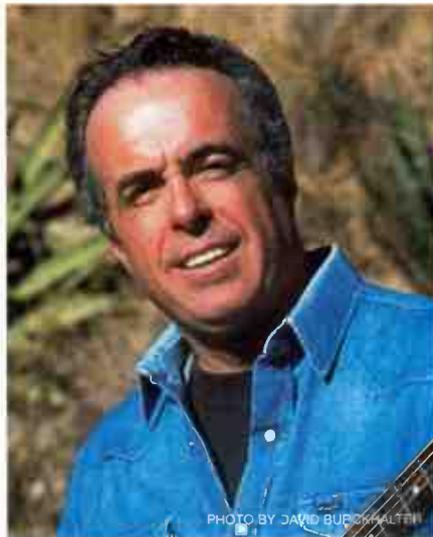


PHOTO BY DAVID BURKHALTEH

Although Russell's unusual project initially found no takers in the U.S. – "I never believed this to be hugely commercial" – a Norwegian record company took it on with eagerness, arranging for on-location recording on the west coast of Norway. The distinctive voices of fellow ASCAP members Iris Dement and Dave

Van Ronk and Irish folk star Dolores Keane are featured along with Russell, as well as Norwegian Hardanger fiddles and Irish Uilleann pipes. The work has received ensemble performances abroad and at the Kennedy Center and has even been submitted to the Pulitzer Prize committee.

While *The Man from God Knows Where* was conceived and written alone, Russell has often collaborated with writers as diverse as Nanci Griffith, Pat Alger, Peter Case, Dave Alvin and Ian Tyson. "I like to write alone, but sometimes you hit a corner for musical inspiration," says Russell. So collaborating is a way of keeping alive musically because I'm very prolific as a lyric writer. Co-writing keeps it fresh."

Russell, a native of Los Angeles, has lived in many places around the world, from Norway to Brooklyn, and currently resides near El Paso on the Mexican border. "I've been listening to a lot of Juarez radio in my truck – a lot of different border styles and sounds which will be a backdrop for my next album." Russell insists that his next recording project will not be conceptual in nature – "otherwise, I'll be known as the concept king."



SNAPCASE

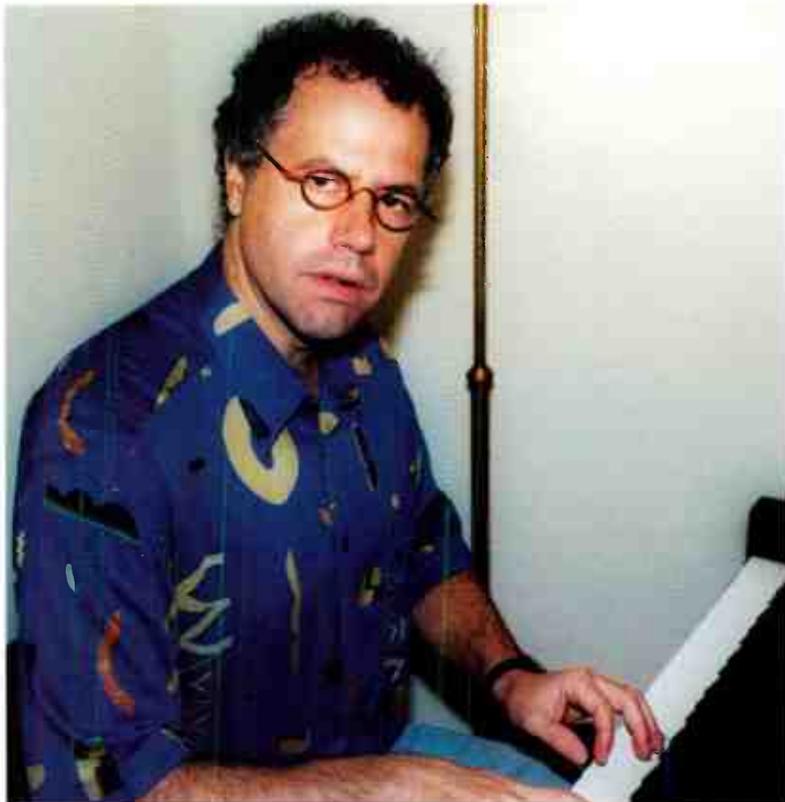
"There are a lot more people coming to our shows that aren't your usual hardcore underground followers," says Snapcase's Daryl Taberski. The Buffalo, New York-based hard rock quintet's new album, *Designs for Automotion* (Victory Records) might have something to do with that. Having existed in various incarnations since 1991, Snapcase are now seasoned veterans on the hardcore rock circuit, and the songs on the new album reveal a band that is pushing the envelope in terms of what loud, aggressive, guitar-based rock can

achieve. "I think the big difference on this record is that we had everybody in the band contributing to the songwriting," says Taberski. The band, including Jon Salemi (guitar), Tim Redmond (drums), Frank Vicario (guitar) and Dustin Perry (bass), have recorded an album that delivers well-constructed songs and melodies set against a backdrop of sinister guitar riffage, odd time signatures and a high-tech production that, combined, make for a bone-shaking listening experience. After having called it quits after their last album came

out (1997's 50,000-selling *Progression Through Unlearning*), the re-formed Snapcase are now enjoying the best success of their career: The video for their single, "Typecast Modulator," has been airing on MTV's "120 Minutes"; they've been featured in *Spin Magazine*; and will be featured on this summer's entire Warped Tour 2000, after they come back from their European tour with NOFX and the Mighty Mighty Bosstones.

JEFF FRANZEL

New York City-based songwriter Jeff Franzel's career is on a roll — a really long roll. Having started out as a keyboardist for the R&B group, The Hues Corporation (1974 hit "Rock the Boat"), composer/producer Franzel got into writing his own songs about ten years ago and his career took flight when Taylor Dayne recorded his "Don't Rush Me" and the it became a #2 pop hit. Recently, Franzel's output is showing up in all the right places. His "Never Saw Blue Like That," recorded by Shawn Colvin, was featured on the *Runaway Bride* soundtrack, which went to #4 on the album charts and went platinum. 'N Sync recorded his "The Only Gift" on their 1998 double platinum Christmas album. His song "Independence Day," co-written with Michelle Lewis and recorded by Imani Copolla, appeared on the platinum-selling "Touched by an Angel" soundtrack. Jeff has also had songs in "Beverly Hills 90210," "Melrose Place," "Party of Five," "Sirens," "Another World," "General Hospital" and "Santa Barbara." Most recently, he's had a song, co-written with Pam Sheyne, recorded by the Brazilian group SNZ; he has co-written six songs on Kathy Troccoli's upcoming album; his song, "Keep the Faith," originally recorded by Irma Thomas, has now been recorded by pop/gospel star Olivia Garrett; and 14 year-old phenom Ashley, signed to RCA Records, has recorded "God's With Us" for a winter release. And that's not even mentioning his plans to release a solo piano CD of his own compositions.



AUSTIN CITY LIMITS CELEBRATES 25

ASCAP recently honored Austin City Limits, the longest running popular music series in American television history, for their 25th anniversary. Pictured (l-r) at the celebration are ASCAP's Herky Williams, special guest host **Guy Clark** and Austin City Limit's producer **Terry Lickona**.



PHOTO BY AUBREY HAYNES



PHOTO BY AUBREY HAYNES

SUPPORTING THE CITY

Matt King, Sonya Isaacs, Gary Nicholson and ASCAP's Pat Rolfe at the recent Austin City Limits celebration.



PHOTO BY AUBREY HAYNES

DESTON SONGS

Writer/producer **Desmond Child** recently announced the opening of Deston Songs Publishing with the signing of their first Nashville writer **Hunter Davis**. Pictured (l-r) are ASCAP's **Connie Bradley**, **Child**, **Davis** and ASCAP's **Pat Rolfe**.



PHOTO BY ALAN L. MAYOR

MESSINA NOMINATED

ASCAP's **Herky Williams** (left) and CMA's **Ed Benson** (right) congratulate **Jo Dee Messina** on her recent Academy of Country Music nomination.



PHOTO BY ALAN L. MAYOR

INTERNSHIP PAYS OFF

Arista recording artist & former ASCAP intern **Brad Paisley** recently celebrated his first number one single "He Didn't Have To Be." Pictured (l-r) are **Connie Bradley**, **Chris DuBois**, **Paisley**, **McCain Merren**, **Pat Rolfe** and co-writer **Kelley Lovelace**.



CRS 2000

ASCAP Members Shine At Annual Country Radio Seminar

SUPER FACES

ASCAP's John Briggs (right) with Alan Jackson backstage before the Super Faces show at CRS 2000.

PHOTOS BY ALAN L. MAYOR



CRS 2000

Trace Adkins and Tim Rushlow were the featured performers at the ASCAP CRS-2000 luncheon. Pictured (l-r) are Connie Bradley, Rushlow, CRB's Paul Allen and Adkins.



SHeDAISY AND PAISLEY

Pictured (l-r) are John Briggs, Cassidy, Kristyn and Kelsi Osborn of SHeDAISY and Brad Paisley after the New Faces Show.



THE WILKINSONS

Pictured (l-r) at CFS are Steve Wilkinson, Tyler Wilkinson, ASCAP's Mike Doyle and Marc Driskill and Amanda Wilkinson.



CRS HONORS

ASCAP honors Judy Harris for her contribution to the success of the Country Radio Seminar. Pictured (l-r) are Charlie Monk, Pat Rolfe, Harris, Jon Rutherford and Bradley.

Showcase Latino en New York

New York Latin Showcase



(1) La banda "Pan con Timba" con Jorge F. Rodriguez (en el centro), representante del Dpto. Latino de ASCAP en New York; (2) El cantante Jorge Ruiz; (3) Vanessa Rodriguez, Rep. del Dpto. Latino de Miami con Vanessa; (4) La banda de "Rock en Espanol" Parafania con Alexandra Lioutikoff, Vice Presidenta y Manager del Dpto. Latino de ASCAP y Vanessa Rodriguez Rep. del Dpto. Latino de Miami.

Pictured are: (1) Pan con Timba band with ASCAP's Jorge F. Rodriguez (center); (2) Performer Jorge Ruiz; (3) ASCAP's Vanessa Rodriguez with Vanessa; (4) and Members of the Rock en Espanol band Parafania with ASCAP's Alexandra Lioutikoff (center) and Vanessa Rodriguez, (second from right).

El 5 de abril del presente año el Departamento Latino de ASCAP en New York celebró su primer showcase que fue reconocido como: "La Nueva Música del Milenio" en el SOB's. El evento obtuvo una mayor concurrencia de lo normalmente esperada, pues no sólo asistieron miembros de ASCAP sino también representantes de editoras y casas disqueras, además de tener una fuerte participación de la Prensa y Medios de Promoción. El showcase se caracterizó por su variedad pues se presentaron los siguientes artistas: Vanessa, la nueva sensación de Salsa de RMM Records acompañada muy acertadamente por la orquesta del maestro Isidro Infante. Jorge Ruiz, joven talentoso que nos propone sus hermosas canciones a través de la Balada Pop y bajo la novedosa producción de Alen Alexander, Pan con Timba, una banda que bajo la equilibrada dirección de Chacho Schartz nos hace una propuesta refrescante para el bailaror por su manera de tocar el

son cubano contemporáneo, y Parafania, un grupo de Rock en Español que dirigido por Alex Garcia se distingue de los demás de su género por su originalidad y calidad musical irrefutables.

On April 5th, ASCAP's New York Latin Department presented "The New Music of the Millennium" at SOB's in New York City, featuring performances from a variety of some of today's top up and coming Latin members. The club was packed with attendees, including many record label and publisher reps. The showcase featured RMM recording artist Vanessa accompanied by the master Isidro Infante and his orchestra, pop balladeer Jorge Ruiz, Pan con Timba, a band who under the direction of Chacho Schartz play their own brand of contemporary Cuban Son music, and Parafania, an exceptional Rock en Español band, directed by Alex Garcia.

Reunión en Orlando

Orlando Meet 'n Greet

ASCAP visitó el "Bongo's Cafe" en el centro de Disney, Orlando el pasado mes de Enero para conocer a los miembros existentes en el área. Alexandra Lioutikoff, Vice presidente del Dpto. Latino de Membresía, Vanessa Rodriguez, representante del Dpto. Latino y Moe Rodriguez representante regional; estuvieron para contestar las preguntas a disposición de los miembros y para proporcionar la literatura y la información de ASCAP. Descubrieron que hay una amplia gama de jazz, pop,

ASCAP visited Orlando's Bongo Cafe in downtown Disney in January to meet existing members in the area. ASCAP's Alexandra Lioutikoff, Vanessa Rodriguez and Moe Rodriguez were available to answer members' questions and provide ASCAP literature and information. The meeting revealed the wide range of jazz, pop, rock and Latin music

rock, y de compositores de música latina y editoras. Entre los asistentes estaban: La editora Transcontinental; La banda de rock latino Parafania; miembrode Tampa. El acontecimiento fue bienvenido y tuvo gran éxito. ASCAP planea tener un showcase en Orlando en el verano del 2000. Para más información, por favor, contacte la oficina de Miami al: 305-673-3446.

songwriters and publishing companies that exist today. Among the attendees were Transcontinental Publishing, Latin rock band Parafania, writer member Lenny Wright of Tampa. ASCAP plans to present a showcase in Orlando sometime in the summer of 2000. For more information, please contact the Miami office at 305-673-3446.

Tito Rojas Se Afilia Con ASCAP

Tito Rojas Joins ASCAP

El 17 de febrero del presente año el destacado salsero Tito Rojas, "El Gallo de la Salsa," se presentó en las oficinas de ASCAP en New York para formalizar su contrato como compositor de dicha institución. Después de firmar su contrato con Jorge F. Rodriguez, representante del Dpto. Latino en New York, Rojas fué llevado por diferentes departamentos de ASCAP y acompañado por Riki Martínez, su director musical y también compositor miembro de ASCAP, y por el fotógrafo "Papa Wisin," al tiempo que firmaba varios autógrafos y se tomaba fotos con los empleados de ASCAP que se lo pedían.

In February, salsa artist Tito Rojas, "El Gallo (Rooster) of Salsa," visited the ASCAP office in New York to meet with ASCAP's Jorge Rodriguez and sign as a writer member. After signing, Rojas' musical director Riki Martinez and photographer, "Papa Wisin," visited several



ASCAP departments, where Rojas signed some autographs and took pictures with ASCAP employees. Pictured (l-r) are Riki Martinez, Tito Rojas and Jorge Rodriguez.

ASCAP Dirige Una Competencia de Compositores en Escuelas en Miami

ASCAP Conducts School Songwriting Contest in Miami

Buscando talento joven y fresco, la oficina de membresía de ASCAP en Miami dirigió una competencia abierta para los estudiantes de nivel de secundaria. Los Directores de todos los "High Schools" en el condado de Dade fueron contactados y ayudados a coordinar seminarios con los profesores de música sobre ASCAP. Los estudiantes fueron informados de las reglas del concurso y su fecha de vencimiento. ASCAP recibió muchas solicitudes de estos jóvenes escritores y un comité compuesto por profesionales de la industria de la música, el cual incluía al Productor/

Seeking young, new talent, ASCAP's Miami membership office conducted a songwriting contest open to students at the high school level. Principals of all the high schools in Dade county were contacted and helped coordinate seminars with school music teachers about ASCAP. Students were then introduced to the songwriting contest rules and requirements and given a deadline. ASCAP received several entries from these junior songwriters and a committee of music industry professionals

Compositor Joe Galdo de los estudios de "South Beach"; Edwin Apolinaris, miembro de ASCAP y Director Creativo de "Universal Music Publishing", "DJS"/Compositores de "Rhythm and Soul" Saphreem King y Vitamin; Victor Di Persia de "Ocean Vu Studios"; y Olga Cardona de "BMG US Latin Publishing". Fueron dados un primer, segundo y tercer lugares. El ganador de la competencia grabará su canción en "Ocean Vu Studios" en Miami, FL. el sábado 19 de Marzo y podrán presenciar la grabación los miembros de "JAM". Ellos son:

including producer/songwriter Joe Galdo of South Beach Studios; ASCAP writer member and Creative Director of Universal Music Publishing Edwin Apolinaris, DJ's and rhythm and soul music writers Saphreem King and Vitamin, Ocean Vu Studio's Victor Di Persia and BMG/US Latin Publishing's picked first, second and third place winners. The winners are:

1st place: Mildred Mattos, Southwest Senior High School Song: "Reverie" (Pop/Ballad).

1er lugar: Mildred Mattos, Southwest Senior High School, Canción: "Reverie" (Pop/Ballad).

2do lugar: Olivia Fine, Palmetto High School, Canción: "You are my Star" (Pop/Ballad).

3er lugar: Armando García, Southwest Senior High School, Canción: "Allusion" (Dance/ no lyrics).

ASCAP felicita a los ganadores y le da especialmente gracias a todos los escritores jóvenes que sometieron sus canciones.

2nd Place: Olivia Fine, Palmetto High School Song: "You are my Star" (Pop/Ballad).

3rd Place: Armando Garcia, Southwest Senior High School Song: "Allusion" (Dance/ no lyrics).

Mildred Mattos, winner of the contest, recorded her song at Ocean Vu Studios in Miami on Saturday, March 19th.

ASCAP congratulates all the winners and gives special thanks to all the young songwriters who submitted songs!



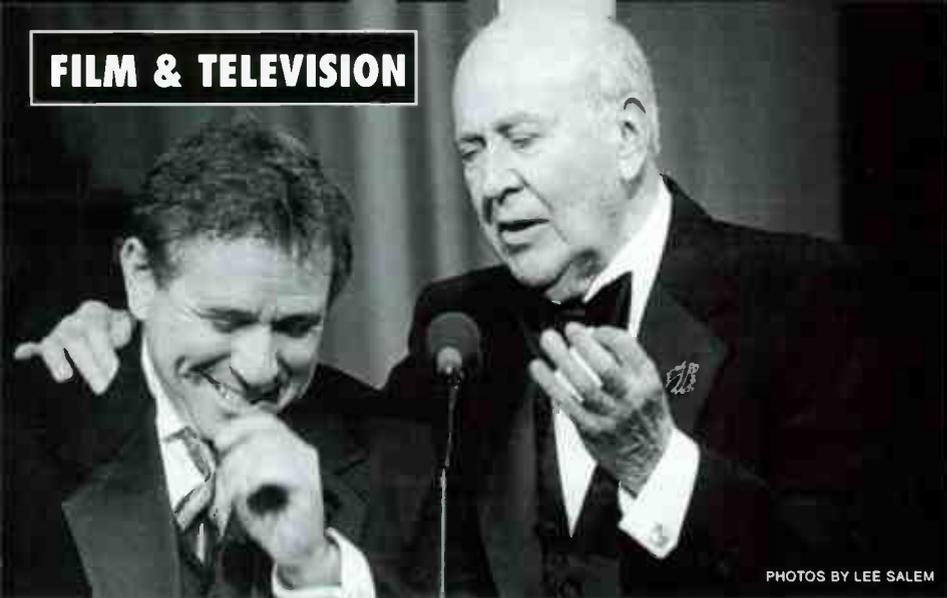
ASCAP, La Banda Elástica and Guitar Center teamed up to present the first-ever Rock en Español panel held at the Guitar Center in Los Angeles in February. Moderated by ASCAP's Gabriela Benitez, the panel focused on how Rock en Español is becoming more popular in the United States and what the Latin music industry can do to participate in its growth. The successful event drew more than 200 people

Panel de Rock en Espanol Presentado en Los Angeles

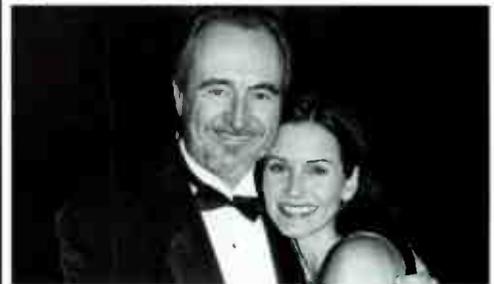
Rock en Espanol Panel Held in Los Angeles

ASCAP, La Banda Elastica y Guitar Center trabajaron juntos el primer panel de Rock en Espanol el 24 de febrero en Guitar Center, en Los Angeles. La moderadora del panel fue Gabriela Benitez, representante latina mayor de ASCAP en la costa oeste. Los asistentes fueron mas de doscientos! El tema tratado fue como el Rock En Espanol esta funcionando en los E.E.U.U. y que podemos hacer nosotros para participar en sue crecimiento. El evento fue un suceso y a la vez informativo. Este es el primero de una serie de paneles que ASCAP hara ese ano.

and was the first in a series scheduled for this year. Pictured are panel participants (l-r): VJ of the Red Zone, Viva 107.1 FM **Josh Kun**, ASCAP's Gabriela Benitez, National Label Manager for Alternative Music at Universal Records Latino **Elena Rodrigo**, President of Cookman International **Tomas Cookman**, Editor of *La Banda Elástica* **Emilio Morales** and producer **KC Porter**.



PHOTOS BY LEE SALEM



YOUNG AT HEART

The Young Musicians Foundation held its annual Masked Ball gala at the Regent Beverly Wilshire Hotel in Beverly Hills. This year's honoree was film director/ASCAP member **Wes Craven**, who took time away from his most well-known genre of horror films to direct the Miramax release *Music of the Heart*, which featured the YMF Orchestra in the film. The score was composed by **Mason Daring**, and **Diane Warren** wrote the Oscar and Grammy-nominated title

song "Music of My Heart," performed by **Gloria Estefan**. Pictured above left is Daring sharing a laugh at the podium with the evening's emcee, **Carl Reiner**; above right, Diane Warren and honoree Wes Craven and bottom right, Craven being congratulated by actress **Courtney Cox Arquette**, who starred in his series of *Scream* films and was a presenter at the gala.



SEEING RED

A reception was held at Le Dome in Los Angeles in celebration of the film *The Red Violin*, honoring prestigious composer **John Corigliano**, who later received an Academy Award for his score for the film, and virtuoso violinist **Joshua Bell**. The reception was co-hosted by Alan and Marilyn Bergman. Pictured (l-r) are ASCAP President and Chairman Marilyn

Bergman, composer **John Corigliano**, Alan Bergman and violinist **Joshua Bell**; Composers agent **Michael Gorfaine** of the Gorfaine-Schwartz Agency and film composer **John Frizzell**; and Corigliano with composer and ASCAP Board member **David Raksin**.

THE FOURTH ANNUAL NEW YORK FILM MUSIC DINNER

The Society recently hosted its fourth annual dinner for New York's pre-eminent and emerging composers and filmmakers. Held in Soho, the event continues to grow with more and more participants taking advantage of an evening of making contacts and new friends. Pictured (l-r) are: 1. Composer **John Lurie** (*Get Shorty*), composer **Wendy Blackstone** (*Love Walked In*), composer **Evan Lurie** (*Meet Joe Gould*) and ASCAP's Sue Devine; 2. Director/producer **Jim McKay** (*Girls Town*) and Executive Director of the





GOLDEN SCORE AWARDS

ASCAP was the host of the 61st Anniversary Golden Score Awards presented by The American Society of Music Arrangers and Composers (ASMAC) at the Regent Beverly Wilshire Hotel in Beverly Hills. This year's honorees were composer **Bill Conti** and composer/arranger **Sid Ramin**. ASCAP President and Chairman **Marilyn Bergman** opened the evening with her remarks about these two long-time ASCAP members, and other presenters included composers **Joe Harnell**, **Ron Ramin** and **John Williams**.

Proceeds of the evening benefited the Young Musicians Foundation and several of ASMAC's own educational programs and scholarships. Pictured (l-r) are 1. ASCAP's **Kevin Coogan** and **Nancy Knutsen**, honorees **Bill Conti** and **Sid Ramin**, novelist **Sidney Sheldon**, ASMAC President **Ian Fraser**, and ASCAP's **Mike Todd** and **Pamela Allen**; 2. composer/arranger and ASCAP Board member **Johnny Mandel**, composer/arranger **Van Alexander** and songwriter **Jerry Leiber**; 3. APRA/ASCAP member **Ashley Irwin**, **Coogan**, **Knutsen**, film composer **Nicholas Glennie-Smith**, and **Allen** and **Todd**.

PHOTOS BY CHRIS LOVDAHL



CONGRATULATIONS TO NO ONE

The Society of Composers and Lyricists (SCL) held their annual holiday dinner "honoring absolutely no one" at the Riviera Country Club in Pacific Palisades in December. Pictured (l-r) are the ASCAP Film and TV Department staff reminiscing with several participants from past Film Scoring Workshops: composers **Emmanuel Fratianni** and **Bronwen Jones**,

ASCAP's **Shawn LeMone** and **Pamela Allen**, composers **Michael Shapiro**, **Benoit Grey**, **Flavio Motalla**, **Sharon Farber**, ASCAP's **Kevin Coogan** and **Diana Szyszkiewicz**; Composers **Dan Foliart** and SCL Vice President **Charles Bernstein**; SCL President **Mark Watters**, his wife **Vanessa**, and composer/songwriter **Jay Gruska**.

Independent Feature Project (IFP) **Michelle Byrd**; 3. Director **Lisa Cholodenko** (*High Art*) and distributor/producer **Ben Barenholtz** (Coen brothers films); 4. Director **Beth B** (*Whacked*) and producer **George LaVoo** (*Getting to Know You*); 5. Producer **Susan Skoog** (*Whatever*) and composer **Pat Irwin** (*But I'm A Cheerleader*); 6. Producer **Gil**

Holland (*Spring Forward*), Devine and director/producer **Jonathan Stack** (*The Farm*); 7. Producer **Susan Stover** (*Happy Accidents*) and director **Hilary Brougher** (*Sticky Fingers of Time*) and 8. Music supervisor **Alex Steyermark** (*Summer of Sam*) and composer **Stephen Endelman** (*Two Family House*)

PHOTOS BY RONNIE WRIGHT





PHOTO BY R.J. CAPIK

MUCH TO CELEBRATE

ASCAP's Symphonic and Concert Committee had much to celebrate at their meeting in ASCAP's board room in New York City in April. They celebrated both ASCAP Board Treasurer and Chairman of Theodore Presser Arnold Broido's 80th Birthday and composer John Corigliano's achievement in winning an Academy Award this year for his score to the film, *The Red Violin*. Pictured are members of the committee in attendance: (seated, l-r) Broido and Corigliano and (standing, l-r) ASCAP CEO John LoFrumento, ASCAP Board member Stephen Paulus, Jack Beeson, Peer Music Classical's Todd Vunderlink, G. Schirmer's Susan Feder, ASCAP's Fran Richard, Tania Léon, Derek Bermel (behind Léon) and Carl Fischer's Sandy Feldstein.

**JUSTIN MERRITT
NAMED 20th ANNUAL
RECIPIENT OF THE
ASCAP FOUNDATION
RUDOLF NISSIM AWARD**

**Four Composers Receive
Special Distinction**

The winner of the 20th annual ASCAP Foundation Rudolf Nissim Award has been announced by President of the ASCAP Foundation Marilyn Bergman. The Nissim Prize has been awarded to Justin Merritt (pictured at right) for *Janus Mask*, a ten minute work for orchestra, selected from among 245 submissions.

Merritt will receive a prize of \$5,000. A doctoral student at the University of Indiana, Bloomington, he currently studies with Claude Baker. His other primary composition teachers include Samuel Adler, Donald Freund and Timothy Kramer.

Merritt, born in 1975 in Midland, Texas, currently resides in Bloomington, Indiana. He has studied piano, organ, horn, oboe and guitar.



JUSTIN MERRITT

His experience as both composer and actor in many theatre productions, earned him the Cole Porter Fellowship at Indiana University. He has also received merit scholarships at Trinity University (San Antonio, Texas) where he received his Bachelor of Music degree, and the

University of Indiana where he earned his Master of Music.

Merritt was the 1999 winner of the Left Coast Chamber Ensemble Competition. In addition, his recent works include a commission, *Klang for Viola and Chamber Ensemble* and *5 Preludes for Piano*, two chamber operas, *Turno*, and *Young Goodman Brown*, and a children's ballet, *Rip Van Winkle's Dreams*.

The Nissim Jury recognized four composers with Special Distinction: Mason Bates of New York City for *Sounds for His Animation* for synthesizer and chamber orchestra (duration 15 minutes); Anthony Cirone of Menlo Park, California for *Pentadic Striations* (Groovy Patterns of Five) for orchestra (duration 9 minutes); Chambliss Giobbi of New York City for *Equus Turns* for orchestra (duration 12 minutes); and John Musto of New York City for his *Piano Concerto* (duration 28 minutes).

The judges for this year's Nissim Award were: Michael Barrett, Artistic Director of the New York Festival of Song, and Co-Director of the Moab Music Festival; Paul Lustig Dunkel, Music Director of The Westchester Philharmonic, Resident Conductor of the American Composers Orchestra, and Co-Director, Music from The Copland House; and Gil Rose, Music Director of the Boston Modern Orchestra Project, and the Affiliate Orchestra for New Music at the New England Conservatory.

The Nissim Competition is funded by The ASCAP Foundation, through a bequest of the late Dr. Rudolf Nissim, former head of ASCAP's International Department. Nissim joined the ASCAP staff immediately after emigrating to the United States from Austria in 1940. The Nissim competition is open to all ASCAP composer members with concert works requiring a conductor, that have not been professionally performed. To encourage the professional premiere of the prize winning work, ASCAP makes supplementary funds available.



OPERA GREAT

The Opera Index presented its "Twilight Rendezvous Series," featuring a conversation with opera great Dawn Upshaw in the ASCAP Living Room in New York City in February. Pictured with Upshaw (right) is ASCAP's Fran Richard.

ASCAP "ADVENTUROUS PROGRAMMING" AWARDS PRESENTED AT CHAMBER MUSIC AMERICA CONFERENCE



Composer members of the Chamber Music America association are pictured with ASCAP Concert staff members at the annual CMA/ASCAP Awards for Adventurous Programming in New York City on January 15th.

The Society honored nine chamber music ensembles and presenters for their adventurous programming during the 1999 concert season, at a reception during Chamber Music America's Annual Conference in New York City in January. The Awards, presented for the 13th year, are awarded to members of Chamber Music America and are presented in recognition of performance of the music written since 1975.

ASCAP's Vice President of Concert Music, Frances Richard, who presented the Awards, commented: "Our Awards express the appreciation of the members of

ASCAP for the performers, presenters and administrators who are helping to make chamber music an exciting, living art form. We thank you for joining with us in our adventure to present the music of our time."

The Awards, ably administered by Chamber Music America, were announced and the ASCAP members present, acting as hosts, were introduced to the audience. The 1999 recipients who received plaques and cash awards were:

■ **Touring Chamber Ensembles** (10 or more Annual Events) 1st Prize: **Kronos Quartet** (San Francisco); 2nd Prize: **Elm City Ensemble** (New Haven, CT).

■ **Self-Presenting Ensembles** (3 or more Annual Events) 1st Prize: **PRISM Quartet** (New York); 2nd Prize: **San Francisco Contemporary Music Players**.

■ **Presenting Organizations** (10 or more Annual Events) 1st Prize: **Los Angeles County Museum of Art**; 2nd Prize: **The Department of Musical Arts & the Musart Society of the Cleveland Museum of Art**.

■ **Presenting Organizations** (9 or fewer Annual Events) 1st Prize: **Raritan River Concerts** (Oldwick, NJ).

■ **Festivals** (8 or more Annual Events) 1st Prize: **Bang on a Can Festival** (New York); 2nd Prize: **The Chicago Chamber Musicians, Music at the Millennium**.

The ASCAP Adventurous Programming Awards were conceived 13 years ago to encourage ensembles and presenters to program new works as a salute to Chamber Music America's leadership in the field. The winning members of Chamber Music America are chosen by a panel of experts selected by the CMA.



THE CONDUCTOR'S GUILD

The Conductor's Guild held its annual conference in the Grand Ballroom at the World Trade Center's Marriott Hotel on January 7th. The luncheon was sponsored in part by ASCAP.



MARILYN AND ALAN BERGMAN SPEAK AT THE ASCAP FOUNDATION/EAST COAST ADVANCED SONGWRITERS WORKSHOP

Participants in the 1999 Advanced Songwriters Workshop, held in New York City, gathered for a group photo in ASCAP's New York office. Pictured (back row, l-r) are Eden White, Diane Scanlon, Adam Sharon, ASCAP's Marcy Drexler, Jennifer Levy, ASCAP's Toni Cheeseman, special guest speakers Marilyn and Alan Bergman, Rob McCulloch, David Gray and Brett Boyett and (front row, l-r) Katie Brader, Lucy Bonilla, Ina May Wool, Maggie Ryder, Nancy Magarill, Heidi Petrikat and Jesse Adams.

THE ASCAP FOUNDATION/DISNEY MUSICAL THEATRE WORKSHOP CELEBRATES FIFTH ANNIVERSARY

January 24th kicked off the ASCAP Foundation/Disney Musical Theatre Workshop's fifth season in Los Angeles. After many successful years in New York, the West Coast workshop was conceived by ASCAP's Michael A. Kerker and the President of Walt Disney Animation and Theatrical Productions Thomas Schumacher.

Moderated on both coasts by the Oscar and Grammy Award-winning songwriter Stephen Schwartz (*The Prince of Egypt*), this year's panel featured multi-Academy Award winning lyricist and President and Chairman of ASCAP Marilyn Bergman as well as Disney's Schumacher.

"Some of the talent that has come through our workshops have gone on to experience great success," says Kerker.

Lynn Ahrens and Stephen Flaherty went on to compose *Ragtime*. Glenn Slater, whose musical, *Lost in America*, was presented in our workshop, is currently working for Disney on two animated musicals and one stage musical collaborating with Alan

Menken. James McBride, whose musical, *Bobos*, was presented at the L.A. workshop, is completing workshop panelist Quincy Jones' biography and Chris Curtis, whose musical, *Chaplin*, was presented at the workshop is currently writing an animated musical for Disney (based on *Rapunzel*). *Headin' West* by Leon Ko was produced by East/West Players in Los Angeles and the score was just released. *The Molly Maguires* by Sid Cherry and Will Strempek opens Off-Broadway later this year. *After the Fair* by Stephen Cole and Matthew Ward is currently running this year at the York Theatre in New York City and *Swing Alley* by Matthew Sklar and Chad Beguelin opens in November at the Signature Theater in Virginia.

At this year's first session, held at the Walt Disney Studio Lot at Buena Vista Gate in Burbank, the Emmy Award-winning director of "NYPD Blue" and director of *City of Angels*, Paris Barclay, presented his musical for theatre, *Letters from Nam*.



ASCAP AND DISNEY

Pictured (l-r) are President of Walt Disney Feature Animation Thomas Schumacher, director Paris Barclay, ASCAP's Michael A. Kerker and workshop director Stephen Schwartz.

THE ASCAP FOUNDATION/DISNEY WORKSHOP CONTINUES TO INFLUENCE NEW WORKS

The People vs. Mona, music and lyrics by Jim Wann, was one of the new musicals developed at the 1999 ASCAP Foundation/Disney Musical Theatre Workshop. Thereafter, it was one of three staged readings of new musicals which took place at the Berkshire Theatre Festival. All staged readings were followed by a discussion with the creative team, moderated by Stephen Schwartz.

The People vs. Mona was so well received that it opened on March 12, 2000 at the Pasadena Playhouse in Los Angeles. This exciting development is a direct result of the generous contribution of The Johnny Mercer Foundation which enabled the Workshop to continue its alliance with the Berkshire Theatre Festival and, in turn, keeps their New Musical Theatre Series alive.

THE ASCAP FOUNDATION HOSTS 2000 JAZZ WORKSHOP

"The Business of Jazz: Creating Your Career in the 21st Century" Features Top Musicians, Composers and Industry Pros

The ASCAP Foundation presented the 2000 Jazz Workshop, "The Business of Jazz: Creating Your Career in the 21st Century," on February 23 and 24 at ASCAP's New York offices. The workshop presented leading industry professionals and musicians who shared their insights and expertise on how aspiring jazz composers and players can enhance their careers. Topics included "Legal Protection, Intellectual Property Rights, Royalties and the Internet" and "Publicity, Marketing and Management" with a focus on the impact the Web is having on the

professional life of today's composers and musicians.

Panelists for the Legal Protection session included: Alan S. Bergman, Esq. (Alan S. Bergman Associates), Don Gorder (Berklee College of Music), Sam Perlman (The Orchard), Andrew Jonas Sanders (ASCAP), Don Sickler (28th Street Group) and Jon Van Halla (Verve Music).

Featured on the Publicity, Marketing and Management panel were: Kevin Calabro (32 Jazz), Lois Gilbert (JazzCorner .com), composer/vocalist Jon Lucien, Aliza Rabinoff (Shore Fire



ALL THAT JAZZ

Pictured (sitting, l-r) at the 2000 Jazz Workshop are Roland Vasquez, Lois Gilbert and Michelle Talor; and (standing, l-r) are Aliza Rabinoff, ASCAP's Frances Richard and Chuck Iwanusa.



LEGAL PROTECTION

Pictured (l-r) at The Business of Jazz: Legal Protection panel session are Andrew Sanders, Alan S. Bergman, Sam Perlman, Don Gorder and workshop moderator Chuck Iwanusa.

COLLEEN MCDONOUGH APPOINTED AS ASSOCIATE DIRECTOR OF THE ASCAP FOUNDATION

Vice President/Executive Director of The ASCAP Foundation Karen Sherry has announced the appointment of Colleen McDonough to the position of Associate Director of The ASCAP Foundation. McDonough will report directly to Sherry and will be responsible for the day-to-day management of The ASCAP Foundation as well as assisting Sherry in developing its expanding programs and activities.

McDonough arrives at the Foundation with important experience in Foundation management.

Most recently, she was the Assistant Executive Director for the Women's Sports Foundation, a national not-for-profit, educational organization, where her responsibilities included program and budget management, strategic leadership and planning, event marketing and operations, fundraising, public relations, advocacy and educational programming.

Commenting on the new appointment, Sherry said, "At present, The ASCAP Foundation is experiencing unprecedented growth with a strong focus on educational initiatives. Colleen is the ideal person to work with me in continuing this momentum and elevating the Foundation to a new level."



Colleen McDonough

Media), Michelle Taylor (NIA Entertainment, Ltd.) and composer/ drummer/producer Roland Vasquez.

The two-day workshop was produced and facilitated by Chuck Iwanusa, a composer member of ASCAP and Acting Executive Director, International Jazz Alliance. During his past presidency of IAJE (International Association of Jazz Educators),

Iwanusa, together with ASCAP Vice President of Concert Music Frances Richard, initiated the ASCAP/IAJE Jazz Commissions, which recognize both established and emerging artists.

The Business of Jazz Workshops are made possible by a grant from the Louis Armstrong Educational Foundation, and are free of charge and open to all.

FOUNDATION DEVELOPING FREE SUMMER MUSIC CAMP FOR NEW YORK CITY BOROUGHS

In addition to The ASCAP Foundation's many on-going music education and talent development programs and workshops, The Foundation is involved in some groundbreaking activities including a joint effort with the New York City Board of Education and the Manhattan School of Music to provide the first free music summer camp available to youngsters throughout the five boroughs; a music outreach project with The Fresh Air Fund, through which The Foundation supplies these summer camps with musical instruments and brings noted composers and songwriters to address the campers. The Foundation has also launched The ASCAP Foundation/Lilith Feir Songwriting Contest, a unique competition aimed at encouraging aspiring women songwriters on a nation-

wide basis; and has introduced Demo 2 Deal, an artist assistance program designed to help aspiring writer-artists with demo recording costs.

None of this would be possible without the generous financial support of donors. The donors make it possible for the Foundation to fulfill its mission on behalf of music students, music creators and aspiring music professionals. It is The ASCAP Foundation's hope that members and supporters of musical education will continue to give generously to The ASCAP Foundation.

For more information about The ASCAP Foundation programs and to find out how you can contribute, contact the Foundation at 212-621-6219 or check out the Web site at www.ascapfoundation.org



What's in a Name?

With the advent of the Internet, names are more important than ever. A songwriter's personal name is more than just that. It is also a business identity, a brand name and, now, a domain name.

Your Address in Cyberspace

Like telephone numbers or street addresses, domain names function as locators, in this sense, of Internet Web sites. Domain names generally consist of two parts: a "second-level domain" ("SLD") and a "generic top-level domain" ("gTLD"). The gTLD usually consists of suffixes such as .com, .net, .org, .gov or .edu, among others. The SLD, which precedes the gTLD, can be any word not already reserved in combination with the gTLD. Taking the domain name *ascap.com* as an example, "ascap" is the SLD and .com is the gTLD. Domain names registered with non-U.S. registrars may also contain a country code-to-level domain ("ccTLD") such as .uk for the United Kingdom.

Once a combination is reserved, it cannot be used by anybody else, unless the first registrant voluntarily or otherwise relinquishes its registration. Thus, while, in reality, there may be many John Smiths, there can only be one *Johnsmith.com*. This uniqueness requirement inherent in the domain name system is one of the basic problems with the ever-expanding Internet.

Reserve Your Address Now

Although Congress recently provided for restrictions relating to cybersquatting (see January 2000 *Playback*), generally securing a domain name with a registra-

SONGWRTIERS, BANDS: PROTECT YOUR NAMES NOW OR RISK LOSING YOUR PLACE IN CYBERSPACE

tion service is on a first-come, first-serve basis. Even where a songwriter or band has achieved a modest level of public recognition, someone else can file for a domain name using the very same name of that songwriter or band – if they file for it first. Currently, the .com gTLD is the cyberspace equivalent of Rodeo Drive. Businesses and entrepreneurs want to secure their name in the ".com" domain because it is the most well-known and widely used gTLD.

Numerous registrars around the world, such as Network Solutions, Inc. (www.nsi.com) and Register .com (www.register.com) in the United States, and Melbourne IT in Australia, (www.internetnamesww.com), offer domain name registration services under the .com, .net and .org gTLDs. Even without having a live Web site and an Internet Service Provider ("ISP"), songwriters and bands can reserve desired names. The registration process is easy, and step-by-step instructions are included on the registrars' Web sites. A domain name may be reserved or registered for a minimum of one year for as little as \$35. Network Solutions permits one to reserve a name for up to ten years. To determine if your name is available, you should access a searchable database, commonly referred to as the WHOIS database, which can be found at the registrars' sites. This database contains information about the domain name registrations made by that registrar, as well as both the technical and contact information regarding the registrant of each domain name. A search in any registrar's WHOIS database should inform you if the desired name is available, and if it is not, the WHOIS should give you the name, contact and technical information of the person or entity that registered that domain name.

Reserving a domain name, or even operating a live Web site with a domain name, does not necessarily ensure that you can keep the name. The holder of the trademark for that very same

name or a name confusingly similar to the domain name may, in certain circumstances, preempt your right to use the name as a domain name. While the trademark holder or prior commercial user of the name will not always prevail, a good rule of thumb is to assume that the trademark holder will prevail, which is why your next step should be to trademark your name.

The Domain Name/Trademark Connection

Trademarking your name is the surest path toward ensuring that your domain name will match up with your business and brand, or should we say, band, name.

But what's a trademark? A trademark can be a word, name or symbol used and understood to identify and distinguish the product of one source from another.

As a general rule, trademark rights stem from use. Thus, unregistered names may receive protection under federal law if they were used in commerce to function like a trademark. However, securing a registered trademark offers additional benefits such as notice to the public of the registrant's claim of ownership of the mark, a legal presumption of ownership and certain remedies in the event of litigation. Although it can take a while for a certificate to issue, filing a registration is the key to starting the clock on your claims.

For information on how to file a trademark application with the U.S. Patent and Trademark Office, see www.uspto.gov.

Whether a word or name can be trademarked depends on the type of category in which the word falls. Trademarks fall into four general categories: "fanciful or arbitrary," "suggestive," "descriptive" and "generic." These categories connote levels of distinctiveness, and in the realm of trademarks, the more distinctive, the more likely that word or name can be trademarked.

What type of name is distinctive or can become distinctive? The arbitrary and suggestive cate-

gories of marks are those marks that bear no relationship to their associated goods, and are therefore considered to be inherently distinctive.

For example, Leo Fender may have had a reason for choosing to name a particular guitar a Stratocaster, but as far as the Trademark Office is concerned, the word Stratocaster itself is arbitrarily chosen and does not in and of itself identify the product (i.e. guitars), and is therefore considered to be distinct and readily registrable as a trademark.

A suggestive mark suggests some quality or character of the associated goods, but not so explicitly that no imagination is needed to determine the nature of the goods; for example "contact" for adhesive paper. Suggestive marks are likewise inherently distinctive and registrable as trademarks. In contrast, descriptive marks, which identify a characteristic, quality or some other aspect of the goods or service, are not inherently distinctive. The only way descriptive marks, which include surnames and personal names, can be registrable is if the name acquires a certain level of public recognition and consumers can identify the name with a single source – in trademark lexicon, "secondary meaning."

What Are The Limitations Of Trademarking a Name?

A songwriter's personal name or a band's name may be registered as a trademark identifying and distinguishing the entertainment services performed by the individual or group.

Since names are considered descriptive marks, the applicant must generally show that the name has attained a certain level of distinctiveness through its use. For example, distinctiveness through use can be shown through use of a name on a series of published recordings. For example, the Swedish group ABBA successfully registered their name in recordings because

Continued on Page 46

THE 2000 ASCAP/IAJE COMMISSIONS HONORING LOUIS ARMSTRONG



Louis Armstrong

The American Society of Composers, Authors and Publishers in cooperation with the International Association of Jazz Educators celebrate the centenary of Louis Armstrong by commissioning two works to be premiered at the annual IAJE Conference in January 2001 in New York City.

IAJE members are eligible for one of the following commissions:

1. An established jazz composer. Award....\$7,500 (US)
2. An emerging jazz composer who has not reached his/her 35th birthday by June 1, 2000. Award....\$3,000 (US)
3. Past recipients of the ASCAP/IAJE Commissions are not eligible.

*Winner will be compensated for copying costs, travel and lodging for conference.

Deadline: June 15, 2000 postmark. Late or incomplete applications will not be accepted. See application and requirements on opposite page. This application form may be duplicated for your convenience.

Notification of awards by August 1, 2000.



ASCAP

The 2000 ASCAP/IAJE Commissions Honoring Louis Armstrong APPLICATION FORM

Procedure: Application and all required supplemental materials must be complete in one package.

Deadline: Materials mailed to IAJE office must be postmarked no later than June 1, 2000.

Mail To: ASCAP/IAJE Commissions, International Association of Jazz Educators, 2803 Claflin Rd., P.O. Box 724, Manhattan, KS 66505 USA. Telephone: (785) 776-8744

Notification: By August 1, 2000 all candidates will be notified of status.

PLEASE TYPE OR PRINT CLEARLY

Name _____

Mailing Address _____

City _____ State/Prov. _____ Zip/Post Code _____

Date of Birth _____

Tel: _____ Fax: _____ Email: _____

I am applying in the:

Established Jazz Composer Category.

Complete the application form; submit an up-to-date Bio outlining your professional experience in the field of composition; submit tapes or CD's representing a sampling of your work, including recent work.

Emerging Jazz Composer Category.

Complete the application form; submit an up-to-date Bio outlining your education, compositional efforts and professional experience; a one-page narrative explaining your goals in the field of composition; and scores of 3 original compositions in the jazz idiom. A cassette or CD of one of your submitted scores is also required. Please identify your compositions below (beginning with the work on your recording). Please send copies of your scores, not original manuscript. Label audio cassette with name, title of work, recording length, date and performing ensemble.

Incomplete applications will not be judged.

Name of Composition	Instrumentation	Date Composed
A _____		
B _____		
C _____		

D Award Requirements

- > Commissioned works must be for an ensemble of no less than four (4) and no more than eighteen (18) musicians.
- > Due to ASCAP rules, recipients must be U.S. citizens or permanent residents.
- > Recipients must agree to attend the IAJE Annual Conference, Jan. 10-13, 2001 in New York City, for the premiere performance, participate in the rehearsal and performance of their work, and participate in related conference panels or seminars.
- > Recipients agree to make the composition available for publication, reading and distribution for educational use. (IAJE will endeavor to engage a suitable publisher within the educational industry.)
- > Any subsequent recordings (audio and/or video) and performances of the commissioned work must credit ASCAP and IAJE as follows: "ASCAP/IAJE Commission honoring the Louis Armstrong Centenary."
- > Award recipients must be members of IAJE.

- I have read and understood the requirements and procedures for the 2000 ASCAP/IAJE Commissions. If selected, I agree to comply with these requirements and understand that failure to do so will void my commission.

Applicant Signature _____

Date _____

FOLKS LIKE US

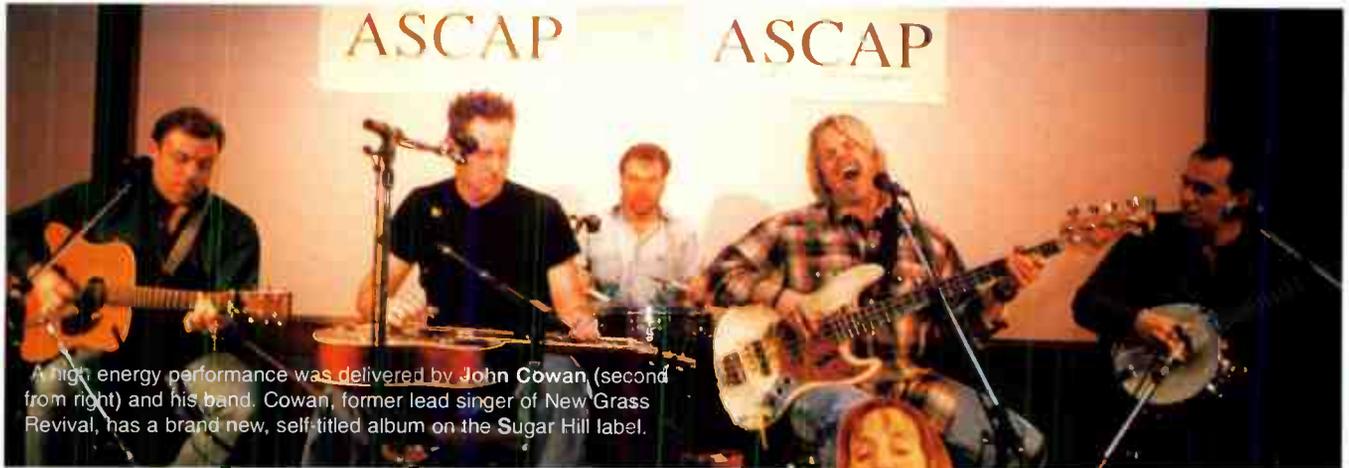
The ASCAP Presents/Quiet on the Set Showcase, organized by ASCAP's Brendan Okrent and ASCAP member Wendy Waldman, was a highlight of the Folk Alliance 2000 Conference in Cleveland this past February. A multi-generational celebration of the singer/songwriter genre, the packed showcase featured well-received performances by artists who first found acceptance in the 60's, 70's, 80's and 90's, respectively.



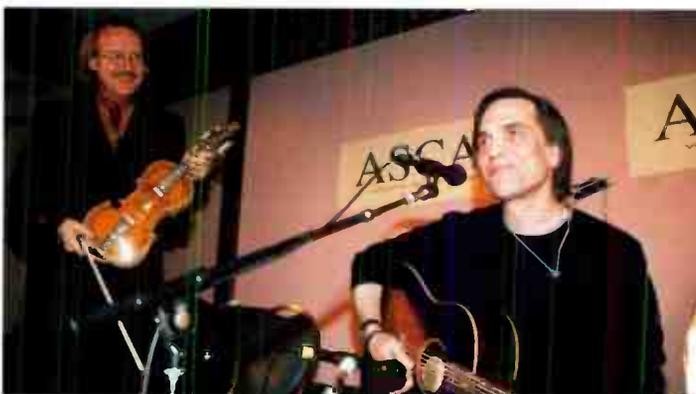
At left, following their triumphant set, ASCAP members (and Maine natives) **Catie Curtis** and **Dave Mallett** relaxed backstage. Pictured (l-r) are **Wendy Waldman**, **Jennifer Kimball** (who harmonized with Curtis), Rounder recording artist **Dave Mallett** and Rykodisc recording artist **Catie Curtis**.



An enthusiastic reception greeted the songwriters in the round segment, which featured **Wendy Waldman**, **Kenny Edwards**, Warner Bros. recording artist **Tom Kell** and **Steve Ferguson**. Edwards and Waldman are both members of the songwriter "supergroup," Bryndle. Ferguson, a prominent session musician and vocalist, was the very first artist signed to the Asylum label in the early 1970s. Pictured (l-r): ASCAP's **Jim Steinblatt**, Ferguson, Edwards, Waldman, Kell and artist manager **Jeff Heiman**.



A high energy performance was delivered by **John Cowan** (second from right) and his band. Cowan, former lead singer of New Grass Revival, has a brand new, self-titled album on the Sugar Hill label.



A true folk and singer/songwriter legend, **Eric Andersen**, graced the Quiet on the Set showcase. Andersen (right) is celebrating the release of his new album, *You Can't Relive the Past* (Appleseed Recordings). He was accompanied by the noted Norwegian fiddler, **Hallvard Bjorgum**.



Prime CD recording artist **Annie Gallup** opened the "Quiet on the Set" showcase with a set that mixed clever wordplay and jazzy riffs.

PROTECT YOUR PLACE IN CYBERSPACE

Continued from Page 42

the group proved it had control over the quality of the goods (the recordings), and the group name was used numerous times on multiple records, coming to represent a certain level of quality to the public.

Trademark law prohibits registration of a name that is "primarily merely a surname," unless the registrant proves secondary meaning. Basically, the public must have come to know the name as identifying and distinguishing the goods or

services of only one source. For example, personal and surnames, like Burt Bacharach, Johnny Cash, Tori Amos, James Taylor and Alanis Morissette, could potentially be names shared by many people. But, in the world of music, they have come to take on "secondary meaning" by being equated with a particular person's music. Such meaning is critical to securing a registered trademark when the proposed mark is the personal name of an artist.

Even common expressions, when used as nicknames or short hand references for someone known to the public, can be registered. "The Greatest," in reference to Muhammad Ali, is a trademark.

Even "The Donald" has been held to refer to only one person, Donald Trump. Although his former wife, Ivana Trump, had sought to trademark the name allegedly for their son, Donald, Jr., the U.S. Patent and Trademark Office concluded that the moniker could only be associated with one person - the child's father, the business tycoon Trump himself.

Starting A Career? Reserve Your Name Now

If you are only starting out and no one knows your music but the neighbors who hear your music next door, maybe it is not yet realistic to think about pursuing a trademark application. If you have a few

recordings, think about it. But no matter what, if you have dreams of being known, reserve your domain name now. The rest may come, we hope. ■

By Joan McGivern and Sam Mosenkis, attorneys at ASCAP. Many thanks to our legal intern, Vanessa Ignacio, for her help in preparing this article.

Does this subject interest you? Let us know if you want more information on Domain Names, Cyberspace Addresses and Name Challenges. (write to Playback at info@ascap.com) and we'll give you more in future issues.

GEORGE DUNING, NOTED ASCAP FILM & TV COMPOSER AND FORMER BOARD MEMBER, DIES AT 92



Composer George Duning, one of the most prolific creators of film and television music, died in Los Angeles

on February 27 of cardiovascular disease at the age of 92. During the course of Duning's long career, he had been nominated for five Academy Awards for Best Score: *Jolson Sings Again* (1949), *No Sad Songs for Me* (1950), *From Here to Eternity* (1952), *Picnic* (1954) and *The Eddy Duchin Story* (1956).

George Duning was born on

February 25, 1908 in Richmond Indiana to musical parents - his father was an oratorio singer and conductor, and his mother taught organ and piano. Duning studied theory at the Cincinnati Conservatory of Music and was a composition student of Mario Castelnuovo-Tedesco. He began his career as a trumpet player for a wide variety of jazz, marching and concert bands.

Duning received his first major show business position when he became musical director/supervisor of the NBC Lucky Strike radio show, "Kay Kyser's College of Musical Knowledge" in the 1930's. When Kay Kyser was signed to star

in a series of films for RKO in 1939, Duning was contracted as a musical arranger. During World War II, Duning served in the U.S. Navy and spent three years conducting and arranging for the Armed Forces Radio Service. After the war, Duning was signed to Columbia Pictures, where he began his film scoring activities in 1947, writing an average of six scores each year until he left Columbia in 1962.

Among his many memorable scores for Columbia are *Let No Man Write My Epitaph*, *My Sister Eileen*, *3:10 to Yuma*, *Houseboat*, *That Touch of Mink*, and *Bell, Book and Candle*.

In later years, Duning wrote extensively for television programs, including "The Big Valley," "Alcoa-Goodyear City Theatre," "The Farmer's Daughter," and "Naked

City." Among his many post-Columbia film scores were: *Any Wednesday*, *Ensign Pulver*, *Dear Brigitte* and *Who's Been Sleeping in My Bed*.

Duning was an active citizen of the music industry, serving on the ASCAP Board of Directors from 1972 to 1985, and as ASCAP Vice President from 1978 to 1979. He also served on the Board of the Academy of Motion Picture Arts and Sciences and was active in numerous other music industry organizations. In addition to his Academy Award nominations, Duning was also honored with awards from the Society for the Preservation of Film Music, *Downbeat Magazine*, the Hollywood Foreign Press Association and his home state of Indiana (1993 Indiana Composer of the Year).

EVENTS CALENDAR

Dates and times are subject to change. Contact your local membership office for further details of ASCAP events.

★ May 21

The ASCAP/Firebird Songwriter Series featuring Christine Lavin Firebird Restaurant, 363 W. 46th St. (between 8th and 9th Avenues), New York, NY - 7:00 PM.

★ May 24

Real Stories: the Internet (Rap) ASCAP Building, 5th floor, 1 Lincoln Plaza (Broadway between West 63rd and 64th), New York, NY - 7:00-9:00 PM.

★ May 25 - June 11

Kerville Folk Festival, Kerville, TX.

★ May 30

ASCAP Presents 0 Rock Showcase @ CBGBs 315 Bowery at Bleeker Street, New York, NY.

★ June 5 - 10

Acapulco Black Film Festival, Acapulco, Mexico.

★ June 6 - 9

Third Annual EATM (Emerging Artists & Talent in Music) Conference, Showcase and Festival at the Rio Casino & Resort, Las Vegas, NV.

★ June 7

ASCAP sponsors Publishers/Writers night at the Bluebird Café, Nashville, TN.

★ June 7 - 9

1st Annual BET Jazz Conference & Awards at the JW Marriott, Washington, DC.

★ June 7 - 10

Chorus America Conference, Baltimore, MD.

★ June 7 - 11

Nashville Independent Film Festival @ Regal Green Hill 16 Cinemas, Nashville, TN.

★ June 8 - 10

NXNE Music Festival and Industry Conference, Toronto, Canada.

★ June 12 - 16

Country Music Association Fan Fair at the Fairgrounds, Nashville, TN.

★ June 14 - 17

American Symphony Orchestra League Conference, Boston, MA.

★ June 15

31st Annual Songwriters Hall of Fame Induction Ceremony and Awards Dinner @ NY Sheraton Hotel & Towers, New York, NY.

★ June 23 - 25

The 4th Annual Urban Focus Conference @ USC, Los Angeles, CA.

★ June 23 - 29

Los Angeles Music Week sponsored by the LA Weekly, Los Angeles, CA.

★ June 28

ASCAP and LA Music Week Present: Music, Money and Success lecture at Borders Books & Music, 4651 Ventura Boulevard, Sherman Oaks, CA - 7:30 PM.

★ July 5

ASCAP sponsors Publishers/Writers Night at the Bluebird Café, Nashville, TN.

★ July 12

Real Stories: A Business Plan (Rap) Topic: How to write/develop a Business Plan, ASCAP Building, 5th floor, 1 Lincoln Plaza (Broadway between West 63rd and 64th), New York, NY - 7:00-9:00 PM.

★ July 28 - 29

Chicago New Tuners Musical Theater Festival, Chicago, IL.

★ July 30 - August 4

Christian Artists Music Seminar, Estes Park, CO.

ASCAP 2000 DISTRIBUTIONS THROUGH JULY

April 14 - Writers' Quarterly Distribution BCO* Distribution for 3Q99 performances; 1999 Annual BCO Distribution; 1999 Annual SRE ** Distribution

May 26 - Writers' and Publishers' International Distribution

June 23 - Publishers' Quarterly BCO* Distribution for 4Q99 performances;

July 14 - Writers' Quarterly Distribution for 4Q99 performances

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

**SRE = Symphony Concert, Recital & Educational performances Note: Dates are subject to change

IN MEMORIAM

VIVIAN FINE
SCATMAN JOHN LARKIN
NANCY BINNS REED
JOE RIRAK
GEORGE SORAVO
CHRISTOPHER "BIG PUN" RIOS
GROVER WASHINGTON, JR.

ASCAPwear

An *all new* collection of clothing and gear featuring our signature logo for our members and friends who take pride in their association with ASCAP.

To order, call 1-877-91ASCAP, fax 1-617-292-3033 or visit www.ascap.com.*

No sales tax except on shipments to Massachusetts. Logo colors and placement are subject to change.



CANYON JACKET

High-count 100% laundered Tason Nylon with durable water repellent finish and Nylon Taffeta lining. Stand-up collar with hood in snap down storm flap. Double entry front gusset pockets with snap down compartment. Machine wash and dry. **Colors:** Black with Yellow/Red or Hunter Green with Navy/Red (as shown). **Sizes:** S-XXL. **\$72.00.**



BABY DOLL T-SHIRT

100% combed cotton in a fine rib knit with double needle bottom hem. Embroidered logo. One size fits all. **Colors:** Black, White or Red. **\$18.00.**

KIKWEAR JACKET

Hip, urban jacket with acetate lining. Full zip front, front chest pocket and two side pockets. ASCAP and Kikwear logos stitched in silver. **Color:** Black. **Sizes:** S-XXL. **\$69.00.**



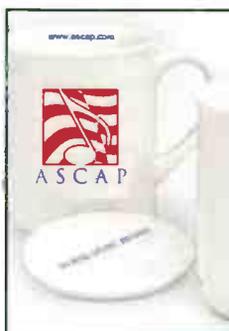
RED SUEDE BRIM CAP

100% brushed cotton baseball cap, One size fits all. **\$14.00.**



BLACK TWILL CAP

100% cotton with silver logo. **\$12.00.**



MUG, LID AND COASTER

This 11 oz. coffee mug comes with a porcelain top that acts as both a coaster or a cover to keep your beverages warm. **Color:** White. **\$11.25.**



FLANNEL BOXERS

Comfortable, solid flannel boxers with elastic waist. **Colors:** Black, Red or Blue. **Sizes:** S-XXL. **\$13.00.**



PIGMENT DYED T-SHIRT

100% heavyweight preshrunk cotton tee is pigment dyed for a unique look. Embroidered logo. **Colors:** Blue, Red or Gray. **Sizes:** M-XXL. **\$18.00.**



MUSIC NOTE MINI-CLOCK

Gold eighth-note desk clock with ASCAP on white pearlized face. Hours marked with musical symbols. 3 1/2" high. **\$28.00.**



MESSENGER BAG

Made of heavy-duty ripstop Cordura Plus Nylon, this street messenger bag has a zippered main compartment, full interior slot pocket, non-slip shoulder strap and a reinforced handle. **Dimensions:** 12"H17"W x7"D. **Color:** Black. **\$49.00.**

COMMISSIONED

David L. Brunner by the International Cathedral Music Festival to write a new work for chorus, soloist and orchestra to be performed at the Canterbury Cathedral in July 2000.

Anthony Gatto and **Nancy Wertsch** by the 2000 New Choral Music Program to write a five-to-seven minute choral work. The winning composer will receive a \$6,000 commission to create a work that will be premiered during the Singers' 2001-2002 season.

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

Bruce Roter by Continental Harmony to write a work for concert band and chorus for the community of Sioux Falls, South Dakota. The work will be premiered on July 4th at an outdoor concert.

FEATURED

Debbie Andrews' song "End of the World" (written with Mike Blaxill) from her first CD, *Surrounded By Windows*, on the compilation CD *Woman of Heart & Mind* on Quail Records.

Barbara Irvine, Frederick Loewe, Galt McDermot, Charles Strouse, David Amram, and **Timothy Brown's** music in the latest concert of the performance series, *The Other Side of Broadway*, on February 21st in New York City.

Dave Shank's vibraphone playing on "Negative Girl," a song on the new Steely Dan CD, *Two Against Nature*.

HONORED

Stan Applebaum's book, *Sound World*, for being singled out as a significant contribution to 20th Century teaching literature for piano in *Piano and Keyboard Magazine*.

Dinorock Music, publisher of the music contained in the Rounder Records release, *Dreamosaurus*, for being nominated this year for a

Grammy Award in the category of Best Recorded Music for Children.

Harvey R. Cohen for being asked to orchestrate the entire opening medley for Billy Crystal at the 72nd Academy Awards show, broadcast on March 26th. The medley, a parody of the five films nominated for Best Picture has always been a centerpiece of the program when Crystal hosts the show. Fellow ASCAP member **Marc Shaiman**, who himself was an Oscar nominee as co-composer of the song "Blame Canada" from *South Park: Bigger, Longer, Uncut*, was music director for the segment.



TOP HONORS

Marilyn Bergman and **Alan Bergman** will be honored with a Lifetime Achievement Award at the Emerging Artist & Talent in Music (EATM) Conference in Las Vegas, Nevada on June 9th. The Bergmans will also be presented with the President's Award from the National Music Publishers' Association (NMPA), the highest honor given by the NMPA, at the Four Seasons Hotel in Los Angeles on June 27th. In addition, Marilyn Bergman will be honored with a Creative Arts Award at the Elaine Kaufman Cultural Center in New York on June 12th.

Gunnar Madsen's new CD for children, *Old Mr. Mackle Hackle*, with a 1999 Parents' Choice Gold Award (highest honor).

Michael with a \$1,300 grant from the B.E.A.M. program created by Jim Beam Bourbon. The B.E.A.M. program benefits up-and-coming musicians such as Michael, who released his debut CD, *Everything Black and White*, last December.



KIDS' STUFF

Jerry Sharell has signed an exclusive co-publishing and artist development agreement with Quincy Jones Music Publishing. Singer/songwriter Sharell is a former teen star of the TV Series *Kids Inc*, which jump-started the music careers of Wild Orchid, Jennifer Love Hewitt and Rahsaan Patterson. Pictured (l-r) are **Quincy Jones** and **Sharell**.

Robert Scheffler's song "Rendezvous" with first place in the 1999 Unisong International Song Contest's pop/adult contemporary category. The song appears on *Needles*, Robert's 1999 independent release, currently available at online retailers, Amazon.com and CDnow.com.

Matt Yee with a Hawaii Music Award for his latest CD, *Every Facet of My Heart*, on M2M Music's Pake Records. The album contains Matt's warm originals, romantic ballads and orchestral instrumentals. Visit www.mattyee.com for more info.

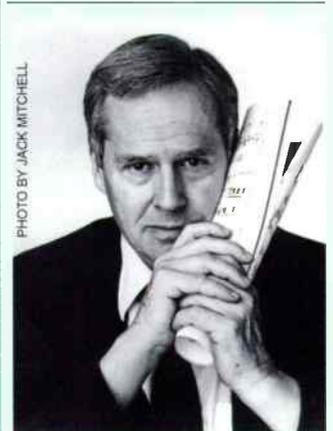
PERFORMED

Dennis Cheplick's music at the WYSE folk festival in Youngstown, PA, in November 1999. Cheplick is a 12-string guitarist and composer whose works are included in Soundtrack Recordings' Music Library, which is used by entertainment and corporate firms seeking original music to augment their TV programs, instructional videos and more.

Andrew Chukerman and **Karole Foreman's** composition "My Only Son," from their musical *The Princess and the Black-Eyed Pea*, by Carol Woods with the New York Pops Orchestra at Carnegie Hall on November 15, 1999.

Victor Kioulaphides' children's opera, *The Unlikely Voyagers*, by students of the Lucy Moses

School for Music and Dance at Merkin Hall on Sunday, March 12. Hal Leonard Corporation published the work in 1999.



NED ROREM has been elected President of the American Academy of Arts and Letters. He becomes only the fifth composer to head the Academy in its 102 years.

Frederick Koch's "Sonata for Violin and Piano" with Mary Beth Ions, violin, and the composer at the piano at the Cleveland Institute of Music on February 1st. On February 7th, Koch's chamber orchestra work, "In Remembrance," in memory of his wife was premiered by the Cleveland Chamber Symphony, Vicotia Bond conducting, at Cleveland State University's Drinko Hall.

PREMIERED

Susan Botti's *Within Darkness* for violin solo & chamber orchestra by The Orpheus Chamber Orchestra at New York City's Carnegie Hall on January, 29.

David Burger's *The Declaration*, arranged for baritone, chorus and



JUDD'S LEGACY

Shortly after he turned 30 years old, Detroit-based singer/songwriter **Danny Judd** discovered he had a fatal illness. Deciding that the rigors of touring would be too much for him in his condition, he turned to his songwriting full-time. "He continued songwriting," says Judd's wife, Donna, "and probably that's when his strongest material came out. After he found out he was sick, he lived for four more years." Although he died in 1996 at the age of 34, Judd's material caught the ear of ASCAP Publisher **Robert Laurel**, who knew he had discovered something special and signed Judd's catalog to his Detroit-based music publishing company, Alma House Publishing. From songs like "Let the Players Play" to "Six String King," Judd's work is straight-up, heartfelt country music. As an accomplished musician who played with many bands over the course of his career, Judd knew how to work a crowd and achieve emotional heights in his playing, and each of his well-crafted songs reveal that same wisdom. Now, thanks to Laurel, Judd's songs will have a long life ahead of them.

chamber ensemble, at Avery Fisher Hall in New York on April 2. The work was performed by Burger and the Zamir Chorale of New York, Matthew Lazar, conductor and director.

Barton Cummings' *Suite No. 3* for tuba and piano at The 1999 Tuba Mania International Conference in Sydney, Australia, on December 19, 1999.

Joel Alexander Everett's religious composition, "Credo," a three movement setting of the Nicene Creed, is to be premiered jointly with the combined choirs of Montini Catholic High School and the College of DuPage Percussion Ensemble in Lombard, Illinois, on May 11th.

Michael Hersch's commissioned work, *Ashes of Memory*, by the Pittsburgh Symphony in January. Michael is the youngest composer ever to win a Guggenheim Fellowship.

William Mayer's opera, based on James Agee's autobiographical novel, *A Death in the Family*, at the Manhattan School of Music Opera Theater in December 1999. Mayer wrote his own libretto for the work, which previously had productions at the Minnesota Opera in 1983 and the Opera Theater of St. Louis in 1986. The New York premiere is the first fully staged performance. Mayer also recently saw the world pre-



A PROMISE KEPT

Alex Bugnon has released his long-awaited CD, *Alex Bugnon ...As Promised* on Narada Jazz/Virgin Records. The award-winning jazz keyboardist's new work features appearances by such jazz and R&B artists as Gerald Albright, Victor Bailey, Branford Marsalis and Angie Stone.



COMING UP FROM UNDERGROUND

Dow Brain and **Brad Young** (Underground Productions) have completed a worldwide publishing agreement with BMG Songs. Underground's Brain and Young recently climbed *Billboard's* Hot 100 Singles chart with "Girl on TV," performed by Arista Records recording artists LFO.

miere of his *Of Rivers and Trains* for chamber orchestra by the Cleveland Chamber Symphony and Koch International has released his lullaby, *Zoom-Bah*, commissioned and performed by soprano Heidi Grant Murphy and Aureole.



WE'RE JAZZ FRIENDS

Jazz vocalist **Nnenna Freelon** (above left) at the International Association of Jazz Educators Conference held in New Orleans, where she met up with ASCAP's Keith Johnson.

Steven L. Rosenhaus' *Sussex Celebration* in its New York premiere, with the composer conducting the combined Sussex County (NJ) Youth and St. Bede's (Sussex, England) orchestras, at Carnegie Hall, June 28, 1999.

Robert Strassburg's *Homage to Max Helfman* for cello and orchestra by the Los Angeles Jewish Symphony on December 12, 1999. The work was written in memory of noted synagogue composer/conductor Max Helfman, founder of Music Department of the Brandeis-Bardin Institute in Simi Valley, California.

David Uber's commissioned work "Commemoration Overture," *op. 384*, by the Salem County Brass Society in Carney's Point, New Jersey on April 30.

RELEASED

Darling Violetta's second album, *The Kill You EP*, on Los Angeles indie label, Opaline Records. Darling Violetta is well known for their performance of two songs (including "Cure" on this CD) which were featured on the hit TV Series *Buffy The Vampire Slayer*. For more information, visit www.darlingvioletta.com.

Andy & Denise have released their new CD, *Sunlight in Goodbye*. The New York City-based acoustic pop-folk duo performs extensively throughout the East Coast. Visit www.AndyandDenise.com.

Patti Clark Barnett's second CD, *Until Then*, Visit www.pcbarnett.com for more information.

David Burger's "T'filah" on a 25th anniversary edition of the album of the same name, which also includes his choral works, "Sh'ma Koleinu" and "Songs of Jerusalem."

Linda Davis's new collection of twelve songs, *Two Jews, Three Carpools*. Previously, Davis's group produced *My Long Island Cousin's Bar Mitzvah* with Tom Lamark on keyboards. For info call 1-800-323-7723.



TO YOUR HEALTH

Hoboken, New Jersey's The Health and Happiness Show has released their new album, *Sad & Sexy*, on Cropduster Records. Singer/songwriter and frontman **James Mastro**, a former member of the Bongos, and former Feelies drummer **Vincent DeNunzio** formed H&H with the idea to keep the songs as musically uncomplicated and poetic as their idol, Hank Williams (the band takes its name from an old radio show that Hank hosted). The results on their new album are, as the *Village Voice* said, "brimming over with superlative songwriting and crunchy folk-rock ambience."



ERROLL GARNER NEWS

A new box set of 12 albums in six CD's of the recordings (circa 1959-1973) of the late pianist/composer **Erroll Garner**, has been released on Telarc. Produced by Garner's own label, Octave Records, and originally issued on LP's, the albums have been out of print for a quarter of a century. The albums contain Garner's performances with trio, quartet, quintet, with orchestras, and in two concert performances, and they include 28 of his own compositions, along with many great standards. Among them, Garner's own opus, "Misty" (with lyrics by Johnny Burke), is on the ASCAP list of the 25 most performed songs of the 20th Century. Visit www.erroll-garner-archive.com.

The Don't Quit Your Day Job Players' new self-produced CD *Blues Spoken Here*, featuring songs by new ASCAP members Alexandra Honigsberg and David Honigsberg and long-time member Steven L. Rosenhaus. The CD is available through all of the major online music stores or at www.dqydjp.com.

Alecia Elliott's debut release, *I'm Diggin it*, on MCA Records. Upon its release, *The Los Angeles Times* said, "The songs on the album and her preternaturally mature performances of them, reveal a promising artistic vision behind her strong, soulful vocals."

Sarah Hendrix's second CD, *Ghost Stories*, a solid collection of passionate and often poignant songs that showcase her range and songwriting ability. The indie-rock CD is already receiving radio play in the Four Corners area. Visit www.sarahendrix.com for more info.

Lorraine Feather's new release, *New York City Drag*, featuring classic Fats Waller instrumentals with lyrics and vocals by Lorraine. Guest performers include Dick Hyman, Mike Lang, Charlie Bisharat, Carlos del Rosario, John Pisano, and a digital appearance by Fats Waller.

Jarra's full length CD, *Test of Faith*, on the Karma Records Group Label. A hard-rocking four-member group from Phoenix, Arizona, Jarra's record will begin distribution in Europe in the spring of 2000.

Dom Minasi Trio's *Finishing Touches* on CIMP (Creative Improvised Music Projects). The Trio consists of Dom Minasi, Michael Bocchicchio and Jay Rosen. Minasi also performs on CIMP's release of Blaise Siwula Trio's *Dialing Privileges*, with John Bollinger.

Moon has released his solo debut, *The Funeral of Mr. Disappointment*, on MoonRover Records. His CD features seventies-style power pop described as "sublimely positive" and can be heard at www.mp3.com/moon.

Ken Nelson's debut album, *Let's Swing...A-Ding-Ding!*, a tribute to Frank Sinatra and the Big Band swing music of the 1950's-70's, on the independent label, Hoboken Records. Nelson is accompanied by the Al Raymond Orchestra, performing in the style of Nelson Riddle, Count Basie, Billy May and Don Costa.

Ginny Owens' debut album, *Without Condition*, on Rocke-town\Epic. Owens, who lost her sight at the age of two, is showing the world that music is her vision. She was the winner of the Nashville "Lilith Fair 99 Talent Search" slot, where she performed on the festival. Her music has also been featured on TV shows such as *Felicity* and *Roswell*.



JODY JOSEPH'S WAY OUT

"I've gotten to the point where if it's a great title, chances are 9 out of 10 times it's going to be a great song," says New Jersey-based singer/songwriter **Jody Joseph**. Joseph's great songwriting instincts are on full display on her accomplished new album, *The Only Way Out is Through* (which also has a great title). In songs that combine Aretha Franklin-inspired soul, acoustic-driven folk rock and insightful and articulate lyrics, Joseph serves up an eclectic mix of elements that all combine to create an uplifting, almost spiritual experience for the listener. Having paid her dues for years as a songwriter, both in Nashville and New York, and as a singer (she teaches vocal lessons), Joseph has plenty to say in her songs, and the chops to deliver them live. She has been gaining legions of new fans in her home state as well as in New York City, where she performs. Managed by Atlas/Third Rail Management, she is hoping that 2000 will be her year. And she's got the right attitude: "For me, writing and playing music isn't all about money and fame and success. I really just believe in it so much. Music has been so helpful to me throughout my life, and I just know that I can do that for someone else. The best thing that happens to me is when someone comes up to me or E-mails me and says 'you write my life, you make me feel so less alone.' And, you know, that's why I write for me, because it makes me feel like now I understand a little bit more about how I feel." For more on Jody, visit www.jodyjoseph.net

Roberto Perera's seventh recording, *In The Mood* (Heads Up International). Perera, internationally recognized for his unique performance technique and his creative fusion of jazz, pop, Latin and Afro-Caribbean sounds, takes yet another fresh approach on this contemporary ten-song set.

Pacifica's collection of original smooth jazz songs, *His needs, Her Needs - The Songs*, on Pacific

CALLING ALL WORKING MUSICIANS

ASCAP/Deems-Taylor Award-winning author and ASCAP member **Bruce Pollock** has just signed a contract for his 11th book, *Working Musicians*, to be published by Harper-Collins in 2001. This year, Pollock will be looking for stories from working musicians about any aspect of their lives, on the road, in the studio, between hits, between gigs, between labels. He is inviting musicians at every stage of their career and every level of success to contribute short pieces on their defining moments – as humorous, humiliating, illuminating or gratifying as they may be.

Pollock, who won an ASCAP/Deems-Taylor Award in 1974, for his articles in *Rock Magazine*, is the former founding co-Editor-in-Chief of *Guitar For the Practicing Musician*. His previous books include *In Their Own Words*, *When Rock Was Young*, *When the Music Mattered*, *The Face of Rock & Roll*, *Hipper Than Our Kids* and *The Rock Song Index*, as well as three novels. He has written for *Entertainment Weekly*, *Musician*, *USA Today*, *Saturday Review*, *Playboy*, *Family Weekly*, *US*, *The New York Times*, *Viva*, *The Wilson Library Bulletin*, and *The Village Voice*.

Anyone who wants to participate can reach him at his website, workingmusicians-book.com, or through E-mail at popmuze@netzero.net.

Moon Records. Pacifica are Charles Williams and Adelia, who offer a unique concept in New Age music – a smooth blending of the ancient meditative sounds of the Orient, with the universality of modern music of the West.

James Piorkowski's new album, *Freedom Flight: Guitar Music of Ortiz and Piorkowski* on Centaur Records, featuring classical guitar compositions in solo and ensemble settings. American Record Guide wrote: "Great music and wonderful musicians."

Frank Ponzio's new solo piano CD, *Reflections of American Song*. Frank, a jazz pianist and composer, performed selections from his CD at various venues, including Weill Hall at Carnegie Hall and the First Unitarian Church in New York City.

David H. Reynolds has released his third solo classical guitar CD entitled *SOLO*. The CD features ten original compositions that have also been released in book form by guitardave publishing. Both are available for sale through www.guitardave.com.

Laura Siersema's debut indie release, *When I Left Loss*. *The Tampa Tribune* says, "Folk fans should take note, as well those who like classical music...and Tori Amos."



SUZANNE WYLIE

Singer/songwriter **Suzanne Wylie** stopped in to ASCAP's New York office to say hi to Marcy Drexler. Wylie recently had four songs in the Lifetime Television documentary, *Putting Baby to Bed*, about *Harper's Bazaar* magazine and its relaunch under its new Editor in Chief Kate Betts. She also has had songs on MTV's "The Real World."



SIGN OF THE TIMES

Singer/songwriter and Virgin Records recording artist **Kelis** recently signed on as an ASCAP writer member. Pictured in New York at the signing are (standing, l-r) manager **Rob Walker**, ASCAP's Bill Brown and Ian Burke, and (sitting) Kelis.

Steve Stevens's flamenco album, *Flamenco a Go-Go* (Ark21 Records). The former guitarist for Billy Idol, Stevens introduces an entirely new sound and direction with this new album, showcasing his incredible flamenco guitar skills.

Freddy Thomas's new CD entitled *Serenade* is very cool traveling or mood music and is soothing to the soul. The CD is released on www.mp3.com/freddythomas.



GOOD WORKS

DID YOU KNOW...that **Mary Chapin Carpenter** volunteers during snow storms to drive emergency medical workers to the local hospital in Washington D.C., where she lives? She actually gets behind the wheel of her 4-wheel drive and picks up doctors and nurses who couldn't otherwise get to work, as she did on a day in January this year when D.C. was hit with 12 inches of snow.

SIGNED

Ray DeTone to a licensing deal with Big M.F./Zain Records, Japan, to release *Once More ...With Feeling!* This instrumental guitar CD shreds the boundaries between blues, metal, bluegrass, progressive rock and jazz with lyrical tastefulness, killer chops and a rock and roll groove. Available in U.S. at www.guitar9.com.

John Hannigan to a three-year contract with Walton Publishing of Nashville for his compositions, "Key to My Heart" and "Highway 41."

CORRECTION

In the November/December issue, Donna Stearn's Web site address was misprinted. The correct web site is www.moonbeam.net.

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
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