

PLAYBACK

OCTOBER - NOVEMBER - DECEMBER 1998



ASCAP
MEMBER
MAGAZINE



Beastie Boys

- Country Music Awards
- Latin Awards
- Rhythm & Soul Awards
- Ned Rorem
- Concert News
- W.C. Handy

1997 ANNUAL
REPORT INSIDE

ASCAP MEMBERS

Songwriter of the Year Sean "Puffy" Combs



R&B Song of the Year "Can't Nobody Hold Me Down"

Writers: Sean "Puffy" Combs
Stevie J.
Mase
Nasheim Myrick
Greg Prestopino
Matthew Wilder
Publishers: Buchu Music
No Ears Music
Streetwise Music

Rap Song of the Year "Can't Nobody Hold Me Down"

Writers: Sean "Puffy" Combs
Stevie J.
Mase
Nasheim Myrick
Greg Prestopino
Matthew Wilder
Publishers: Buchu Music
No Ears Music
Streetwise Music

Dance Song of the Year "Un-Break My Heart"

Writer: Diane Warren
Publisher: REALSONCS

Soundtrack Song of the Year "Don't Let Go (Love)" (from Set It Off)

Writers: Andrea Martin
Ivan Matias
Publishers: Almo Music Corp.
One O' Ghetto Ho
Sailandra Publishing
Warner/Chappell Music, Inc.

Reggae Artists Of The Year

Bob Marley (#1 Reggae Artist of the Year)
Bounty Killer (PRS)
Maxi Priest (PRS)
Shaggy
Ziggy Marley & the Melody Makers

4 Seasons of Loneliness

Writers: Jimmy Jam
Terry Lewis
Publishers: EMI Music Publishing
Hyte Tyme Tunes

Big Daddy

Writers: Herbert M. Brown
Heavy D
Publisher: EMI Music Publishing
Rietman Music
Soul On Soul Music

The Boss

Writers: Rickolas Ashtord
Valerie Simpson
Publisher: Nick-O-Val Music Co., Inc.

Cold Rock A Party

Writer: MC Lyte
Publishers: BMG Songs, Inc.
Brooklyn Based Publishing

Cupid

Writers: Arnold Hennings
Daron Jones
Michael Keith
Quinnes Parker
Marvin Scandrick
Courtney Sills
Publishers: Boane Tribe Publishing
C. Sills Publishing
EMI Music Publishing
Justin Combs Publishing
Kalinmia Music

Din Da Da

Writer: George Kranz (Gema)
Publishers: Budde Music Inc.
Edition Nordton
Musikverlag (Gema)

Discotheque

Writers: Bono (PRS)
Adam Clayton (PRS)
The Edge (PRS)
Larry Mullen (PRS)
Publishers: PolyGram International
Publishing, Inc.

Don't Let Go (Love) (from Set It Off)

Writers: Andrea Martin
Ivan Matias
Publishers: Almo Music Corp.
One O' Ghetto Ho
Sailandra Publishing
Warner/Chappell Music, Inc.

For You

Writer: Kemy Lerum
Publishers: Colour'd Music Inc.
PSO Limited

For You I Will (from Space Jam)

Writer: Diane Warren
Publishers: REALSONCS
Warner/Chappell Music, Inc.

Free

Writers: John Ciafone
Ultra Naté
Publishers: Commitment Music
Jessica Michael Music Inc.
PolyGram International Publishing, Inc.
Ultra Blue Music

Get It Together

Writer: Donell Jones
Publishers: Checkman Music
Warner/Chappell Music, Inc.

Get Up

Writers: Eric Jay Robinson
Zack Toms
Publishers: EMI Jobete Music
Publishing
Humdrummer Music

Hypnotize

Writers: Randy Alpert
Andy Arner
Sean "Puffy" Combs
The Notorious B.I.G.
Almo Music Corp.
Badazz Music Company
B.I.G. Poppa Music
EMI Music Publishing
Justin Combs Publishing

I Can Love You

Writers: Mary J. Blige
La Tonya Blige Da Costa
Xenos Da Costa
Nasheim Myrick
Publishers: Chocolate-N-Vanilla Publishing
Mary J. Blige Music
Nashmack Publishing
MCA Music Publishing,
A Division of Universal Studios, Inc.

I'll Be

Writers: René Moore
Tone
Angela Winbush
Publishers: Angel Notes Music
EMI Music Publishing
Jelly's Jams, L.L.C.
Slam U Well Productions
Suti Music Inc.

I Love Me Some Him

Writers: Andrea Martin
Gloria Stewart
Publishers: Almo Music Corp.
Plaything Music
Sailandra Publishing
Too True Songs

THE *heart* AND *soul* OF MUSIC.

Insomnia

Writers: Maxi Jazz (PRS)
Rolla (PRS)
Sister Bliss (PRS)
Publishers: BMG Songs, Inc.
Champion Music (PRS)
EMI Music Publishing



Publisher of the Year EMI Music Publishing

Warner Chappell Music, Inc.

Let Me Clear My Throat

Writer: DJ Kool
Publisher: CLR Inc.

Love Is All We Need

Writers: Mary J. Blige
Jimmy Jam
Rick James
Terry Lewis
Publishers: EMI Music Publishing
Flyte Tyne Tunes
Mary J. Blige Music
Stone City Music
MCA Music Publishing, A
Division of Universal
Studios, Inc.

No Money No Problems

Writers: Sean "Puffy" Combs
Stevie J.
Mase
The Notorious B.I.G.
B.I.G. Poppa Music
Publishers: EMI Music Publishing
Justin Combs Publishing
Mason Media Entertainment
Steven A. Jordan Music

Never Miss the Water

Writers: Charlie Mole (PRS)
Cory DeVoux
Publishers: Bahama Rhythm Music
Warner Chappell Music, Inc.

Nobody

Writer: Keith Sweat
Publishers: Keith Sweat Publishing
Warner Chappell Music, Inc.

No One Can Love You More Than Me

Writer: Terry Britton (PRS)
Publisher: Warner/Chappell Music, Inc.

No Time

Writers: Sean "Puffy" Combs
Stevie J.
Publishers: EMI Music Publishing
Justin Combs Publishing
Steven A. Jordan Music

Not Tonight (Remix) (from Nothing To Lose)

Writers: Da Brat
Missy "Misdemeanor" Elliott
Lisa "Left Eye" Lopes
Angie Martinez
Meekaeel Muhammad
Publishers: Angie Martinez Music
EMI Music Publishing
Mass Confusion Productions
Partbiz Music
Thowin' Tantrum Music
Warner Chappell Music, Inc.

On & On

Writers: Erykah Badu
Jah'Norr
Publishers: BMG Songs, Inc.
Divine Pump Publishing
McNooter Publishing
MCA Music Publishing,
A Division of Universal
Studios, Inc.

Pony

Writers: Stephen "Static" Garratt
Glawine
Timbaland
Publishers: Gold Daddy Music
Hobbitious Music
Virginia Beach Music

Shadows of the Past

Writer: Johnny Rodriguez
Publisher: Jessica Music

Somebody Bigger Than You and I (from The Preacher's Wife)

Writers: J. Francis Burke
Iv Heath
Johnny Lange
Publisher: Bulls Eye Music, Inc.



Heritage Award Chaka Khan

Up Jumps Da Boogie

Writers: Missy "Misdemeanor" Elliott
Rod Tomperton
Publisher: Rodsongs

The Way

Writers: Ralph Falcon
Oscar Caetan
Publisher: Murk Publishing Inc.

What About Us (from Soul Food)

Writers: Missy "Misdemeanor" Elliott
Timbaland
Publishers: Mass Confusion Productions
Virginia Beach Music

What Kind of Man Would I Be

Writers: Jeffrey Allen
Ricky Kinchen
Ken Lewis
Homer O'Dell
Stakley
Lawrence Waddell
Publishers: EMI Music Publishing
Mint Factory Tunes

What's On Tonight

Writers: DeVante
James E. Jones
Montell Jordan
Publishers: B.A.J.
De Swing Mob Inc.
EMI Music Publishing
Mo' Swing Publishing

You Make Me Wanna

Writers: Jermaine Dupri
Mantel Seal
Lusher
Publishers: BMG Songs, Inc.
EMI Music Publishing
Slack AD Music
So So Def Music
UR-IV

**CONGRATULATIONS TO OUR 1998 RHYTHM & SOUL
MUSIC AWARD WINNERS.**

ASCAP



WHERE MUSIC BEGINS.

AMERICAN SOCIETY OF COMPOSERS, AUTHORS AND PUBLISHERS

e-mail: info@ascap.com

web: <http://www.ascap.com>



PRESIDENT'S LETTER



This is a critical time, when copyright is under unprecedented assault from more places, with more power, than ever before. In the last few months alone, those attacking copyright have included a strange stew of the National Association of Librarians, legislators of vari-

ous stripes, even some leading newspapers, which have traditionally been champions of copyright. Add to that the ever-growing roster of telephone companies, Internet providers, restaurateurs and broadcasters, and it's clear that creators have a frightening army of adversaries.

There's no great philosophical shift behind this unprecedented assault on our rights. It's simple commercialism. Some in Congress see us as an obstacle to the communications industry making a rightful buck. And we creators say to our lawmakers: put policy back into politics. Protect rights that make creative endeavors possible.

In the midst of "millenium this" and "digital that," we must not lose sight of that magic moment when real flesh-and-blood digits hit the keyboard – whether it be IBM or Steinway – to create a work that's worth listening to. However, there are an ever-growing number of new users of music with the money and technology to bring our work to the public and make a tidy profit doing so. But we need each other. These users need our creative product to fill their channels, and we need their seemingly unlimited distribution to reach the listening audience.

As we work together – and we must work together – we must avoid any new licensing alternatives that tend to devalue music, to make it a commodity, worth so much per second. I can tell you, on behalf of all creators, that we have never written a commodity. Singers don't sing commodities. Musicians don't play commodities. And music lovers don't listen to commodities.

On October 7, Congress passed a truly toxic bill which emasculates copyright protection to benefit a special interest group that spends far less than one percent of its operating expenses on music. On the positive side, Congress has just brought the U.S. in line with the rest of the world on the length of copyright protection, insuring life plus seventy years. And on October 12, Congress also passed legislation supporting the World Intellectual Property Organization (or WIPO) treaty protecting copyright in the digital world.

I want to thank all of you sling-shot Davids in a world of high-tech Goliaths who wrote, E-mailed, telephoned or visited Washington on behalf of copyright issues. We could not have achieved the passage of La Cienega and Term Extension or limit the damage of licensing legislation without your strong voices.

Always remember that our music is the result of one person or a team of people sitting alone in a room. It is the smallest of businesses, where the staff is five lines on a page, and the bottom line is the note "e."

Marilyn Bergman
President and Chairman of the Board

PLAYBACK

Executive Editor PHIL CROSLAND

Editor in Chief ERIK PHILBROOK

Senior Editors JEM ASWAD, JIM STEINBLATT

Contributors BARBARA ALEJANDRO, MICHELLE GOBLE,
DANA GRAHAM NEWMAN, SAM PERLMAN, TIFFANY SIMS,
ESTHER SANSOURUS, WILLIAM THOMAS

Design BROADMAN ASSOCIATES

ASCAP Board of Directors

President and Chairman of the Board MARILYN BERGMAN,
JOHN BETTIS, FREDDY BIENSTOCK, JOANNE BORIS, LEON J. BRETTLER, ARNOLD
BROIDO, JOHN CACAVAS, CY COLEMAN, HAL DAVID, JOHN L. EASTMAN, NICHOLAS
FIRTH, ARTHUR HAMILTON, DONNA HILLEY, WAYLAND HOLYFIELD,
JIMMY JAM, DEAN KAY, LEEDS LEVY, JOHNNY MANDEL, JAY MORGENSTERN,
STEPHEN PAULUS, DAVID RAKSIN, IRWIN Z. ROBINSON,
MARY RODGERS, KATHY SPANBERGER.

Chief Executive Officer JOHN A. LOFRUMENTO



ASCAP OFFICES

ATLANTA

541-400 10th Street NW
Atlanta, GA 30318
Ph: (404)753-4679
Fax: (404)755-4373

LOS ANGELES

7920 Sunset Blvd. Suite 300
Los Angeles, CA 90046
(323) 883-1000
Fax: (323) 883-1049

MIAMI

844 Alton Road, Suite 1
Miami Beach, FL 33139
(305) 673-3446
Fax: (305) 673-2446

MIDWEST

1608 W. Belmont Avenue
Suite 200
Chicago, IL 60657
(773) 472-1157
Fax: (773) 472-1158

NASHVILLE

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

NEW YORK

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

LONDON

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

PUERTO RICO

400 Calle Kalaff
Suite 85
San Juan, PR 00917
(787) 281-0782
Fax: (787) 761-2805

Member Services: 1-800-95ASCAP

Web Site: <http://www.ascap.com>

E-Mail: info@ascap.com

ACE (ASCAP Clearance Express):

(212) 621-6509

ACE Helpline: (212) 621-6521

Playback is produced by the ASCAP
Marketing Department.

© Playback 1998

by the American Society of
Composers, Authors & Publishers,
ASCAP Building,
One Lincoln Plaza,
New York, NY 10023

All rights reserved. ISSN-1080-1391



PLAYBACK

VOLUME 5 ISSUE 4 PUBLISHED BY THE AMERICAN SOCIETY OF COMPOSERS, AUTHORS & PUBLISHERS
OCTOBER - NOVEMBER - DECEMBER 1998

FEATURES

6 IT'S A BIG COUNTRY

Many stars were shining bright in Nashville on September 21 as ASCAP presented awards to the top writers and publishers of country music for 1997. Full photo coverage begins on page 9.

6 HOORAY FOR JOSÉ

José Feliciano is honored for his lifetime achievement in music at the Sixth Annual El Premio ASCAP gala in Miami. Full photo coverage begins on page 28.

7 KHAN-DO SPIRIT

Pioneering diva Chaka Kahn is presented with the First-Ever Heritage Award at ASCAP's Rhythm and Soul Awards in New York City. Full photo coverage begins on page 24.

7 GOLDEN BOY

At Manhattan's Rainbow Room, legendary producer/composer Quincy Jones joins ASCAP in presenting the Golden Note Award to songwriter/artist/tastemaker extraordinaire Sean "Puffy" Combs.

14 THE HANDY MAN CAN

A pioneering blues man and publisher, W.C. Handy's legacy is remembered.

20 BEASTIE BOYS WILL BE BOYS

The trio's latest album, *Hello Nasty*, sold more than 682,000 copies its first week out of the box. What's up with that? Well, for starters, they continue to be arbiters of all things hip and hip hop in the 90's.

33 COMPOSING: A LIFE

One of America's most versatile and brilliant composers of the 20th century, Ned Rorem, turns 75 in October. Here he talks about his acclaimed new work and shares his strong views on the state of concert music.

DEPARTMENTS

13 NASHVILLE 15 ASCAP ACTION 18 NEW MEMBERS

22 LEGISLATIVE 32 RADAR REPORT 34 CONCERT

36 FILM AND TV 38 THE ASCAP FOUNDATION

39 NOTEBOOK 40 STEPPING OUT

ASCAP ONLINE

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

HEADLINES

ASCAP Celebrates 36th Annual Country Music Awards with "Roaring 20's" Theme

Alan Jackson is Songwriter of the Year; Songwriting Great Guy Clark Honored with The ASCAP Foundation Lifetime Achievement Award



Pictured (l-r) at the Country Music Awards are ASCAP CEO John LoFrumento and Vice President Connie Bradley, Denise and Alan Jackson, Publisher of the Year EMI's Executive Vice President & General Manager/Nashville Gary Overton.

Reaffirming that ASCAP songs are at the heart of the success of country music, more than 1,000 music industry professionals from throughout the world joined country music stars at the 36th annual ASCAP Country Music Awards at Nashville's Opryland Hotel on September 21st. Among those in attendance were: Alan Jackson, Brady Seals, Brooks & Dunn, Bryan White, Clint Daniels, Deana Carter, Deryl Dodd, Eddy Arnold, Jason Sellers, Joe Diffie, John Berry, John Michael Montgomery, Kenny Chesney, Lari White, Lee Ann Womack, Michael Peterson, Patty Loveless, Ricochet, Sons of The Desert, Suzy Bogguss,

The Kinleys, The Wilkinsons, Toby Keith, Trace Adkins, Tracy Lawrence and Trisha Yearwood.

The black-tie gala evening, which this year featured a "Roaring Twenties" theme, was hosted by ASCAP Vice President Connie Bradley, with special presentations made by ASCAP CEO John LoFrumento and members of the ASCAP Board of Directors. ASCAP Assistant Vice President John Briggs joined Bradley in presenting awards to the ASCAP writers and publishers

of the 75 most performed country songs of 1997.

Alan Jackson was honored as ASCAP Songwriter of the Year for "I Can't Do That Anymore" and "There Goes." ASCAP Country Publisher of the Year honors went to EMI Music Publishing for "Another You," "Count Me In," "Dark Horse," "From Here To Eternity," "How Do I Get There?," "If She Don't Love You," "It's A Little Too Late," "Let It Rain," "One Night At A Time," "Thank God For Believers" and "What If It's You?"

The Country Song of the Year was "One Night At A Time," written by Earl Bud Lee and Eddie Kilgallon, and published by EMI Music Publishing, Hipp Row Music & Island Bound Music, Inc., Life's A Pitch Music, Neon Sky Music and Sony/ATV Cross Keys. "One Night At A Time" was a Number One hit for George Strait.

Six special presentations highlighted the evening. Governor Don Sundquist of Tennessee was recognized with the ASCAP Board of Directors Award for his championship of the rights of music creators. In addition, three members of the Tennessee Congressional delegation were honored with the ASCAP Friend of the Arts Award for their legislative support of American music: Senators Fred Thompson and Bill Frist, and Representative Bob Clement. Making the presentations to the Governor, Senators and Congressman were ASCAP Board members Donna Hilley and Wayland Holyfield.

Continued on Page 9

Sixth Annual El Premio ASCAP Honors Latin Music's Top Performances

Golden Note Presented To José Feliciano at Miami Gala

Every year, ASCAP's "El Premio" dinner is one of the most anticipated and best attended Latin music industry events. This year was no exception as hundreds of music industry representatives from around the world joined host ASCAP President and Chairman Marilyn Bergman in honoring the most performed ASCAP composers and publishers of Latin music of 1997. The highlight of the gala black-tie dinner, held on August 25th at the Club Tropigala in the historic Hotel Fontainebleau in Miami Beach, Florida, was the presentation

of the ASCAP Golden Note Award to José Feliciano for lifetime achievement in music.

Among the many celebrity guests and award winners in attendance were Francisco Paz, Ana Barbara, Fernando Osorio, Grupo Volcán, Los Amigos Invisibles, Armando Larrinaga, Omar Alfano, Cheín García, Jorge Luis Piloto, José Manuel Figueroa, Rafael José, Giselle Blondet, Fernando Arau, Ana María Canceco, María Celeste Arrarás, Javier Romero, Alejandro LaCroix from MTV and Lefty Perez.



ASCAP GOLDEN NOTE WINNER José Feliciano (center) with Los Amigos Invisibles, who performed at the awards show.

International pop star Juan Gabriel was named Latin Songwriter of the Year for his hits "El Destino," "Te Sigo Amando," and "La Incertidumbre." Latin Publisher of the Year honors were shared by Sony/ATV Discos Music and Unimúsica, Inc., each with seven winning songs.

Other awards were presented in five categories, with the top song in each category receiving special recognition. The Merengue Song of the Year went to "Serpiente Mala," written by Rodolfo Barrera (Lida Socapi Music Publishing); Tropical/Salsa Song of the Year went to "Me

Cansé De Ser La Otra," written by Victor Daniel (SADAIC) (Caribbean Waves Music, Inc., Musivida Publishing); Pop/Balada Song of the Year went to "El Destino," written by Juan Gabriel (Alberto Valadez Aguilera (SACM), BMG Songs); Tex Mex Song of the Year went to "Palomita Blanca," written by José L. Gonzalez (Zomba Golden Sands); and Regional Mexican Song of the Year went to "Qué Se Te Olvidó" written by José Francisco Garza Durón (SACM) (Unimúsica, Inc.).

For full El Premio ASCAP photo coverage see page 28.

Chaka Khan Receives First-Ever Heritage Award at 11th Rhythm & Soul Gala

ASCAP President and Chairman Marilyn Bergman presented the first ASCAP Rhythm & Soul Heritage Award to legendary pop/R&B diva Chaka Khan at the 11th annual ASCAP Rhythm & Soul Celebration held at The Supper Club in Manhattan on June 16th. The celebrity-studded gala, featuring MC Lisa "Left-Eye" Lopez of the hit LaFace/Arista Records vocal group TLC, also honored the ASCAP songwriters and publishers of high charting rap, dance, r&b and reggae music of 1997.

Among the honorees and attendees were: Mary J. Blige, Mary Wilson, Ashford & Simpson, Ultra Nate and Stevie J.

Before the presentation of the awards, Bergman said "The songwriters we honor tonight continue the legacy of some of ASCAP's greatest creators: from charter member James Weldon Johnson to Louis Armstrong, W.C. Handy, Bessie Smith, Duke Ellington, Dizzy Gillespie, Marvin Gaye, Smokey Robinson, Jimi Hendrix, Bob Marley, Stevie Wonder, Nickolas Ashford & Valerie Simpson, Wynton Marsalis, Jimmy Jam & Terry Lewis, LL Cool J, Sean



EVERY WOMAN AND FRIENDS: Pictured at ASCAP's 11th Rhythm and Soul Gala at New York's Supper Club are (l-r) Nickolas Ashford, Heritage Award winner Chaka Khan, ASCAP President and Chairman Marilyn Bergman and Valerie Simpson.

"Puffy" Combs, Maxwell, and Erykah Badu. From them comes the music of our country today, yet its roots are in a glorious past, and tonight we celebrate that too."

Songwriter of the Year honors went to Sean "Puffy" Combs for "Can't Nobody Hold Me Down," "Hypnotize," "Mo Money Mo Problems," and "No Time." Publisher of the Year went to EMI Music Publishing for their songs: "4 Seasons of Loneliness," "Big Daddy," "Cupid," "Get Up" (EMI Jobete Music Publishing), "Hyp-

notize," "I'll Be," "Insomnia," "Love Is All We Need," "Mo Money Mo Problems," "No Time," "Not Tonight (Remix)" from *Nothing to Love*, "What Kind of Man Would I Be," "What's On Tonight" and "You Make Me Wanna."

Song of the Year honors were presented in four categories: the inaugural Top Soundtrack Song of the Year award went to "Don't Let Go (Love)," written by Andrea Martin and Ivan Matias (Almo Music Corp., One Ol' Ghetto Ho,

Sailandra Publishing, Warner Chappell Music, Inc.); the Top ASCAP R&B Song went to "Can't Nobody Hold Me Down," written by Sean "Puffy" Combs, Stevie J., Mase, Nas, Myrick, Greg Prestopino and Matthew Wilder (Buchu Music, No Ears Music, Streetwise Music); the Top ASCAP Rap Song award also went to "Can't Nobody Hold Me Down" and the Top ASCAP Dance Song went to "Un-Break My Heart," written by Diane Warren (Realsongs). The late Bob Marley was honored as Top Reggae Artist of 1997.

In addition to the various award presentations, live musical performances by Andrea Martin, Ivan Matias, Ultra Nate and the W.I.F.C. Gospel Choir were featured. Joining ASCAP President and Chairman Marilyn Bergman in musical and verbal tribute to Chaka Khan was an all star line-up, including vocalists Phoebe Snow and Sandra St. Victor, producer Arif Mardin, songwriters Nick Ashford & Valerie Simpson, Elektra recording artists The Family Stand with featured vocalists Debra Cole and Jacci McGhee. Snow and St. Victor joined the Family Stand for a rousing set of Chaka Khan-written hits. *Continued on Page 8*

Sean "Puffy" Combs Receives Golden Note Award Legendary Producer/Composer Quincy Jones Joins ASCAP in Presenting Honor



SOMEWHERE OVER THE RAINBOW: Pictured (l-r) at Manhattan's Rainbow Room are producer/composer Quincy Jones, ASCAP President and Chairman Marilyn Bergman and ASCAP Golden Note Award Recipient Sean "Puffy" Combs.

Sean "Puffy" Combs, multi-platinum songwriter, artist and producer, was presented with the prestigious ASCAP Golden Note Award at a special reception at the Rainbow Room in Manhattan on Friday, August 7. Joining ASCAP President

and Chairman Marilyn Bergman in making the award presentation to Combs was music legend Quincy Jones. On hand to see Combs honored for his astounding achievements as a producer, songwriter, artist and "tastemaker extraordinaire" were members of Combs' family and many notable people from throughout the music industry. In receiving the ASCAP Golden Note Award, Combs joins a select group that includes Stevie Wonder, Elton John, Jimmy Jam and Terry Lewis, Andre Previn, Tom Petty and Quincy Jones, himself.

Combs has had one of the most spectacular careers of the 1990's. As a young A&R executive, he helped launch the recording debuts of Mary J. Blige and Jodeci. The Bad Boy label, which Combs founded in 1991, has introduced such artists as Craig Mack, Mase, Faith, the L.O.X. and the late Notorious B.I.G., earning numerous gold and platinum

albums. Combs has also produced or remixed major releases for Aretha Franklin, Boyz II Men, Mariah Carey, TLC and SWV. As an artist, he made his debut with the 1997 Bad Boy/Arista album *No Way Out*, which has sold 5 million copies, and spawned the international Number One single, "I'll Be Missing You."

Among his many music industry honors, Combs was named Songwriter of the Year two consecutive years, in 1997 and 1998, at the annual ASCAP Rhythm & Soul Celebration.

Commenting on the award to Combs, Marilyn Bergman said, "Sean "Puffy" Combs has made an indelible impact on the current music scene. His creativity, talent and enthusiasm have brought him unprecedented success. And his ability to transcend the barriers between rap, r&b and pop is changing the way young people around the world listen to music."

ASCAP Distributes Approximately \$1.8 Million In 1998 Cash Awards

Approximately \$1.8 million in cash awards for 1998-1999 has been voted to ASCAP writer members by the Society's Special Awards Panels. The purpose of these awards, which have been given each year since 1960, is to reward writers whose works are performed substantially in media not surveyed, or whose works have a unique prestige value for which adequate compensation would not otherwise be received.

Continued on Page 15

IMPORTANT SPECIAL AWARDS INFORMATION

ASCAP Special awards Information and Application Forms, usually mailed under separate cover to all writer members each January, will instead be included in the January/February issue of *Playback*. There will be no separate mailing. Please look for this information in the next issue.

The ASCAP EZ-SEEKER™

Targeted Business Intelligence for the Music Licensing Industry

ASCAP and Online Monitoring Services (OMS), the leader in intellectual property monitoring for the Internet recently announced a new partnership to offer a software technology called ASCAP EZ-Seeker™ that will revolutionize the licensing and tracking of music performances on the Internet.

ASCAP EZ-Seeker leapfrogs all Internet licensing and tracking technologies currently in use by any American performing rights organization. In addition to identifying specific song titles of works performed on the Internet, ASCAP EZ-Seeker employs a proprietary set of Web crawlers to locate Internet sites using commonly available audio and video file formats. It then qualifies those prospects by making use of a series of intelligent agents, automatically issues license forms where appropriate, and finally tracks compliance with license requirements.

ASCAP EZ-Seeker also has the ability to decode various watermarks that may be employed by record labels, music producers and distributors to identify their works.

"ASCAP EZ-Seeker is a one-stop solution for taming the Wild West of music use on the Internet," said ASCAP's CEO John LoFrumento. "In one cutting-edge detection and follow-up technology, ASCAP and OMS have ensured that copyright owners receive their fair

share for music performances online."

"We are pleased to be working closely with ASCAP to crack the problem of finding, licensing and tracking music on the Internet," said Christopher Young, President and COO of Online Monitoring Services of Alexandria, Virginia. "We anticipate a long-term strategic alliance where we offer each new generation of music providers and copyright owners copyright protection for the Internet."

ASCAP and OMS will be making the ASCAP EZ-Seeker application available to performing rights and mechanical rights societies around the world. The application will be customized to meet the individual needs of those organizations," said LoFrumento. "As music use on the Web continues to explode, we're doing everything in our power to make it easier for Web site operators to use ASCAP music, while fairly compensating the people who create and publish that music."

Online Monitoring Services (<http://www.omservices.com>) was founded in 1997 to help companies protect their intellectual property against piracy and misuse on the Internet. OMS uses its proprietary software technology to locate its clients' copyrighted material and trademarks on the Internet. OMS serves clients in many industries ranging from music and entertainment to software and pharmaceuticals.

Previn's "Streetcar" Premieres in San Francisco



André, the Giant

In September, composer André Previn and librettist Philip Littell's opera based on Tennessee Williams' play, *A Streetcar Named Desire*, was premiered by the San Francisco Opera. It is the first opera written by Previn, who is known around the world as a versatile musician, conductor, composer, recording artist and author. The opera has already been put into the repertory of nine major opera companies, including the Metropolitan Opera. This clearly is Previn's year, as he has been named Musical America's 1998 Musician of the Year and will receive the prestigious Kennedy Center Honor in December.

ASCAP EZ-Seeker Showcased at 1998 CISAC World Congress

For three days in September, the city of Berlin, Germany played host to the 1998 CISAC (Confederation Internationale des Societes d'Auteurs et Compositeurs) World Congress. In a message to the delegates of the world's rights societies, ASCAP President and Chairman Marilyn Bergman, who also serves as President of CISAC, said that "what takes place over the next three days will, without doubt, have an important bearing on the way each of our societies conducts its business in the coming months and years."

ASCAP CEO John LoFrumento presented ASCAP's breakthrough internet licensing tool, ASCAP EZ-Seeker (see story this page), and in the *CISAC Daily News*, the Congress' daily newspaper, he explained how all Societies could

impact, so educated licensing decisions can be made.

One of the most important topics of discussion at this year's Congress was the progress of the CIS (Common Information System) and



TALKING TRADE: At the CISAC conference, LoFrumento with U.S. Assistant Secretary of Commerce and Commissioner of Patents and Trademarks Bruce A. Lehman.

Worksnets, one of CISAC's most ambitious and vital undertakings. CIS, which is a project lead by



GUTEN TAG: Pictured in Berlin at the World CISAC Congress are (l-r) ASCAP CEO John LoFrumento, President and General Manager of GEMA Reinhold Kreile and the President of the Federal Republic of Germany Roman Herzog.

benefit from the new technology: "ASCAP EZ-Seeker is not just a search engine that simply scans the Internet for key words, phrases or file types. Through a proven process, this new technology continuously monitors the Internet to locate the information that societies value most. The ASCAP EZ-Seeker then prioritizes that information according to its potential business

ASCAP COO Al Wallace, entails the worldwide cooperation of rights societies and guarantees the greatest possible returns for creators for the use of their works.

In other CISAC news, ASCAP CEO John LoFrumento was elected to the CISAC Executive Committee and will help guide the future efforts of the organization.

Chaka Kahn

Continued from Page 7

Khan, who is celebrating her twenty-fifth anniversary in music, began as lead singer for the highly regarded multi-racial band, Rufus, and took the charts by storm beginning in 1973 with such hits as "Tell Me Something Good," "Sweet Thing," "Once You Get Started," and "Ain't Nobody." Embarking on a solo career, she continued to rack up hit after hit (and five Grammy

Awards) with "I'm Every Woman," "What Cha Gonna Do For Me," "Through the Fire" and "I Feel for You." Her newest album, *Come 2 My House*, produced by The Artist, is soon to be released on Chaka's own Earth Song Entertainment label, which is distributed by The Artist's New Power Generation Records.

For full Rhythm and Soul Awards photo coverage see page 24.

The ASCAP 36th Annual Country Music Awards

Continued from Page 6

David Hall of CBS Cable (which owns The Nashville Network and Country Music Television) accepted the first-ever ASCAP Partners-in-Music Award, presented for TNN and CMT's years of outstanding service to country music by virtue of its high quality programming presented by ASCAP Senior Vice President Director of Licensing Vincent Candilora.

ASCAP singer-songwriter Guy Clark, the Texas-born creator of such hits as "L.A. Freeway," "Desperados Waiting For A Train," and "The Last Gunfighter Ballad,"

was honored with The ASCAP Foundation Lifetime Achievement Award. Clark has been a friend and mentor to generations of artists, including Rodney Crowell, Emmylou Harris, Nanci Griffith, Lyle Lovett and the late Townes Van Zandt. Fellow Texans Lovett and Crowell were both on hand to present the award to Clark, and perform a musical tribute, respectively.

Among those on hand to host the gala evening were ASCAP Board members: Martin Bandier, John Bettis, Freddy Beinstock, Donna Hilley, Wayland Holyfield, Dean Kay, Leeds Levy, Jay Morgenstern and Irvin Robinson.

Commenting on the theme of the evening, ASCAP's Connie Bradley said, "The Twenties" was an era of elegance and fun, a glamorous time in our century where country music was launched to the masses via radio on Monday, October 5, 1925 from downtown Nashville's WSM Radio."

Multiple songwriter recipients named at the ASCAP ceremonies included: Walt Aldridge, Kenny Beard, Larry Boone, Trey Bruce, Deana Carter, Chris Farren, Steven D. Jones, Robert John "Mutt" Lange, Cathy Majeski, Robert Ellis Orrall, Mark D. Sanders, Don Schlitz, Roger Springer, Craig

Wiseman and Drew Womack.

Multiple publisher award winners were: Almo Music Corporation, Big Tractor Music, BMG Songs, Inc., Daddy Rabbit Music, Famous Music Corporation, Farrenuff Music, Island Bound Music, Inc., JKids Music, Kim Williams Music, Major Bob Music, MCA Music Publishing, New Don Songs, New Don Music, Rick Hall Music, Inc., Sony/ATV Cross Keys, Starstruck Writers Group, Texas Wedge Music, Warner/Chappell Music Group, Watertown Music, Windswept Music, Womaculate Conceptions, Yee Haw Music and Zomba Enterprises, Inc.



**SONGWRITER OF THE YEAR
ALAN JACKSON**



LYLE LOVETT, RODNEY CROWELL AND VINCE GILL joined to honor the great Guy Clark who received The ASCAP Foundation

Lifetime Achievement Award. Pictured (l-r) are ASCAP's Todd Brabec, Lovett, Crowell, Clark's wife Susanna, Clark and Gill.



SONG OF THE YEAR: Pictured (l-r) "One Night At A Time" co-writers **Eddie Kilgallon & Earl Bud Lee.**



THREE MEMBERS of the Tennessee Congressional delegation were honored with the ASCAP Friend of the Arts Award. Pictured (l-r) are: **Representative Bob Clement,**

Senator Fred Thompson, ASCAP Board member **Wayland Holyfield** and **Senator Bill Frist.**



GOVERNOR DON SUNDQUIST (left) received the ASCAP Board of Directors Award presented by ASCAP Board member and Sony/ATV Music's **Donna Hilley.**



DAVID HALL of CBS Cable (which owns The Nashville Network and Country Music Television) accepted the first-ever ASCAP Partners-in-Music Award, presented by ASCAP Senior Vice President Director of Licensing **Vincent Candilora** (left).

PHOTOGRAPHS BY ALAN L. MAYOR



Award winner **Greg Barnhill**, artist **John Berry**, ASCAP's **John Briggs**, Windswept Pacific's **Steve Markland** and award winner **Richard Bach**.



"Love Is The Right Place" writer **Tommy Sims** and ASCAP's **Connie Bradley**.



ASCAP's **John Briggs** with writer **Dana Hunt** for "Check Yes Or No."

The ASCAP 36th Annual



Don Pfrimmer and **Tim Buppert**.



Gene Ellsworth & **Marla Cannon**, award-winning writers for "The Fool."



Dan Tyler wrote the award-winning song "Light In Your Eyes."



Brad Paisley wrote the award-winning song "Another You."



Almo Music's **Mary Del Scobey** with award winner **Mike Dekle** and multiple award winner **Craig Wiseman**.



Alan Ray wrote "I Only Get This Way With You."



Award winner **Wayne Tester** with multiple award winner **Trey Bruce**.



Artist **Trace Adkins** and writer **Billy Lawson**, winner for "I Left Something Turned On At Home."



Stan Paul Davis (right) wrote "Better Man, Better Off" recorded by **Tracy Lawrence** (left).

1997 ASCAP Country Awards Winners

"All The Good Ones Are Gone"
WRITER: Bob McDill
PUBLISHERS: PolyGram International Publishing, Inc. Ranger Bob Music

"Amen Kind Of Love"
WRITERS: Trey Bruce, Wayne Tester
PUBLISHER: MCA Music Publishing

"Another You"
WRITER: Brad Paisley
PUBLISHER: EMI Music Publishing

"Better Man, Better Off"
WRITER: Stan Paul Davis
PUBLISHER: Shoot Straight Music



Robert Ellis Orrall & Cathy Majeski wrote the award-winning song "What If It's You."



Multiple award winner Larry Boone with ASCAP's Connie Bradley.



Dale Bobo of Warner Chappell and award winner Keith Hinton.



Randy Goodrum & John Jarvis wrote "I Will If You Will." (l-r) Goodrum, Zomba's Lynn Gann & Thad Tarleton and Jarvis.

Country Music Awards



Writer Bob Regan's "Running Out Of Reasons To Run" was awarded.



Bob McDill wrote the award-winning song "All The Good Ones Are Gone."



Award winner Paul Carpenter wrote "Drink, Swear, Steal And Lie" performed by Michael Peterson. Pictured (l-r) Carpenter, BMG Song's Elwin Raymer and Peterson.



"I Miss You A Little" award winner Rich Fagan and artist John Michael Montgomery.



"That's Another Song," award winner John Paul Daniel and artist Bryan White.



Lonnie Wilson and Kim Williams wrote the award-winning song "Honky Tonk Truth." (l-r) Zomba's Michael Hollandsworth, Wilson and Williams.



Multiple award winner Steven Dale Jones.



Award winner Ron Harbin and ASCAP's Connie Bradley.

"Check Yes Or No"
WRITER: Dana Hunt
PUBLISHER: Victoria Kay Music

"Come Cryin' To Me"
WRITER: Mark D. Sanders
PUBLISHERS: MCA Music Publishing, Starstruck Writers Group

"Count Me In"
WRITER: Deana Carter
PUBLISHER: EMI Music Publishing

"Daddy's Money"
WRITERS: Mark D. Sanders, Steve Seskin
PUBLISHERS: David Aaron Music, MCA Music Publishing

Sony/ATV Cross Keys, Starstruck Writers Group

"Dark Horse"
WRITERS: Amanda Marshall, Dean McTaggart, David Tyson
PUBLISHERS: EMI Music Publishing, Nimby Music

Sony/ATV Cross Keys

"Don't Love Make A Diamond Shine"
WRITERS: Mike Dekle, Craig Wiseman
PUBLISHERS: Almo Music Corporation, Daddy Rabbit Music, Waylondo Music

"Drink, Swear, Steal And Lie"
WRITER: Paula C. Carpenter
PUBLISHERS: Above The Rim

Music, BMG Songs, Inc.

"Everywhere"
WRITERS: Mike Reid, Craig Wiseman
PUBLISHERS: Almo Music Corporation, Brio Blues Music, Daddy Rabbit Music

Continued on Page 12

The ASCAP 36th Annual Country Music Awards

1997

Continued from Page 11



Award winners **John Jarrard**, **Tracy Lawrence** and **Kenny Beard**.



Multiple award winner **Chris Farren** for "How Do I Get There" and "If You Love Somebody."



MCA's **Stephanie Cox** with award winner **Trace Adkins** and multiple award winner **Mark D. Sanders**.



Award winner **Slugger Morrissette**, EMI's **Kurt Denny** and multiple award winner **Roger Springer**.



Gary Nicholson with ASCAP's **Connie Bradley**.



Winners **Steve Dukes** and **Mark Hall**.



Award winner **Mike Reid**.



Kerry Kurt Phillips wrote the award winning "Maybe We Should Just Sleep On It."



Award winner **Max T. Barnes** with Island Bound Music's **Brad** and **Julie Daniel**.



Multiple award winner **Drew Womack** with **Brian Westrum** and co-writer **Brad Crisler**.



"If She Don't Love You" award winner **Marc Beeson**.



Award winner **Alan Shamblin** wrote "We Were In Love."



David Tyson and **Dean McTaggart** co-writers of "Dark Horse."



Vern Gosdin, award winner for "Today My World Slipped Away."



Vern Gosdin, award winner for "Today My World Slipped Away."

"The Fear Of Being Alone"
WRITER: Walt Aldridge
PUBLISHERS: Rick Hall Music, Inc., Watertown Music

"The Fool"
WRITERS: Marla Cannon, Gene Ellsworth
PUBLISHERS: Major Bob Music, St. Myrna Music

"From Here To Eternity"
WRITER: Robert Ellis Orrall
PUBLISHERS: EMI Music Publishing, JKids Music

"Go Away"
WRITER: Cathy Majeski
PUBLISHER: Sony/ATV Cross Keys

"Good As I Was To You"
WRITER: Don Schlitz
PUBLISHERS: New Don Songs, New Hayes Music

"He Left A Lot To Be Desired"
WRITER: Larry Boone
PUBLISHER: Sony/ATV Cross Keys

"Holdin'"
WRITER: Craig Wiseman
PUBLISHERS: Almo Music Corporation, Daddy Rabbit Music

"Honky Tonk Truth"
WRITERS: Kim Williams, Lonnie Wilson
PUBLISHERS: Kim Williams Music, Sony/ATV Cross Keys, Zomba Enterprises, Inc.

"How A Cowgirl Says Goodbye"
WRITERS: Larry Boone, Tracy Lawrence
PUBLISHERS: SLL Music, Sony/ATV Cross Keys

"How Do I Get There"
WRITERS: Deana Carter, Chris Farren
PUBLISHERS: EMI Music Publishing, Farrenuff Music, Windswept Music

"How Do I Live"
WRITER: Diane Warren
PUBLISHER: Realsongs

"How Was I To Know"
WRITER: Cathy Majeski
PUBLISHER: Sony/ATV Cross Keys

"How Your Love Makes Me Feel"
WRITERS: Max T. Barnes, Trey Bruce
PUBLISHERS: Big Tractor Music, Famous Music Corporation, Island Bound Music, Inc., Pop A Wheelie Music, Warner/ Chappell Music Group

"I Can't Do That Anymore"
WRITER: Alan Jackson
PUBLISHERS: Warner/ Chappell Music Group, Yee Haw Music

ASCAP Country Awards Winners

"I Left Something Turned On At Home"

WRITERS: Billy Lawson, John Schweers
PUBLISHERS: Castle Street Music, Inc., Catch The Boat Music, Sony/ATV Cross Keys

"I Like It, I Love It"

WRITERS: Jeb Stuart Anderson, Steve Dukes, Mark Hall
PUBLISHERS: Rick Hall Music, Inc., Texas Wedge Music, Windswept Music

"I Miss You A Little"

WRITER: Rich Fagan
PUBLISHER: Of Music

"I Only Get This Way With You"

WRITERS: Dave Loggins, Alan Ray
PUBLISHER: MCA Music Publishing

"I Will If You Will"

WRITERS: Randy Goodrum, John Jarvis
PUBLISHERS: Inspector Barlow Music, Randscape Music, Zomba Enterprises, Inc.

"I'd Rather Ride Around With You"

WRITER: Mark D. Sanders
PUBLISHERS: MCA Music Publishing, Starstruck Writers Group

"If She Don't Love You"

WRITERS: Marc Beeson, Trey Bruce
PUBLISHERS: Big Tractor Music, EMI Music Publishing, K-Town Music, Warner/Chappell Music Group

"If You Love Somebody"

WRITER: Chris Farren
PUBLISHERS: Farrenuff Music, Windswept Music

"In Another's Eyes"

WRITER: Garth Brooks
PUBLISHERS: Major Bob Music, No Fences Music

"Is That A Tear"

WRITERS: Kenny Beard, John Jarrard
PUBLISHERS: Alabama Band Music Company, Lac Grand Musique, Inc., Miss Blyss Music

"It's A Little Too Late"

WRITERS: Sluggo Morrisette, Roger Springer
PUBLISHERS: EMI Music Publishing, Warner/Chappell Music Group

"Land Of The Living"

WRITER: Wayland Patton
PUBLISHERS: Delta Kappa Twang, MCA Music Publishing

"Let It Rain"

WRITER: Roger Springer
PUBLISHER: EMI Music Publishing

"Let Me Into Your Heart"

WRITER: Mary Chapin Carpenter
PUBLISHER: Why Walk Music

"Light In Your Eyes"

WRITER: Dan Tyler
PUBLISHER: Mota Music

"Little Things"

WRITER: Steven Dale Jones
PUBLISHERS: Famous Music Corporation, Island Bound Music, Inc.

"Love Gets Me Every Time"

WRITER: Robert John "Mutt" Lange
PUBLISHER: Zomba Enterprises, Inc.

"Love Is The Right Place"

WRITER: Tommy Sims
PUBLISHERS: Bases Loaded Music, MCA Music Publishing

"Loved Too Much"

WRITER: Don Schlitz
PUBLISHERS: New Don Song, New Hayes Music

"Maybe We Should Just Sleep On It"

WRITER: Kerry Kurt Phillips
PUBLISHERS: Texas Wedge Music, Windswept Music

"My Maria"

WRITER: B.W. Stevenson
PUBLISHERS: Bughouse MCA Music Publishing, Prophecy Publishing Co.

"One Night At A Time"

WRITERS: Eddie Kilgallon, Earl Bud Lee
PUBLISHERS: EMI Music Publishing, Hipp Row Music & Island Bound Music, Life's A Pitch Music, Neon Sky Music, Sony/ATV Cross Keys

"One Way Ticket (Because I Can)"

WRITER: Keith Hinton
PUBLISHERS: Global Nomad Music, Warner/Chappell Music Group

"The Rest Of Mine"

WRITERS: Trace Adkins, Kenny Beard
PUBLISHERS: Loggy Bayou Music, Inc, Milene Music Sawng Cumpny, Warner/Chappell Music Group

"Running Out Of Reasons To Run"

WRITER: Bob Regan
PUBLISHERS: BMG Song, Inc., Sierra Home Music

"She Wants To Be Wanted Again"

WRITER: Steven Dale Jones
PUBLISHER: BMG Songs, Inc.

"She's Sure Taking It Well"

WRITERS: Tim Buppert, Don Pfrimmer
PUBLISHERS: Chrysalis Music, Miss Betsy Music, Tiny Buckets O'Music, Warner/Chappell Music Group

"She's Got It All"

WRITERS: Craig Wiseman, Drew Womack
PUBLISHERS: Almo Music Corporation, Daddy Rabbit Music, Texas Wedge Music, Windswept Music, Womaculate Conceptions

"She's Taken A Shine"

WRITERS: Richard Bach, Greg Barnhill
PUBLISHERS: Bayou Liberty Music, Mike Chapman Publishing Enterprises, Texas Wedge Music, Windswept Music

"Thank God For Believers"

WRITER: Roger Springer
PUBLISHER: EMI Music Publishing

"That's Another Song"

WRITER: John Paul Daniel
PUBLISHER: High Steppe Music

"There Goes"

WRITER: Alan Jackson
PUBLISHERS: Warner/Chappell Music Group, Yee Haw Music

"(This Ain't) No Thinkin' Thing"

WRITER: Mark D. Sanders
PUBLISHERS: MCA Music Publishing, Starstruck Writers Group

"Today My World Slipped Away"

WRITER: Vern Gosdin
PUBLISHER: Hookem Music

"The Trouble With The Truth"

WRITER: Gary Nicholson
PUBLISHERS: Four Sons Music, Sony/ATV Cross Keys

"Unchained Melody"

WRITERS: Alex North, Hy Zaret
PUBLISHER: Frank Music Corp.

"Watch This"

WRITER: Ron Harbin
PUBLISHERS: Kim Williams Music, Sony/ATV Cross Keys

"We Were In Love"

WRITER: Allen Shamblin
PUBLISHERS: Built On Rock, Famous Music Corp., Song Matters, Inc.

"What If It's You"

WRITERS: Cathy Majeski, Robert Ellis Orrall
PUBLISHERS: EMI Music Publishing, JKids Music, Sony/ATV Cross Keys

"What The Heart Wants"

WRITER: Michael Dulaney
PUBLISHERS: Little Gila Monster, Major Bob Music

"Whatever Comes First"

WRITERS: Walt Aldridge, Brad Crisler, Drew Womack
PUBLISHERS: Rick Hall Music, Inc., Texas Wedge Music, Watertown Music, Windswept Music, Womaculate Conceptions

"You Walked In"

WRITERS: Bryan Adams, Robert John "Mutt" Lange
PUBLISHERS: Badams Music Limited, Zomba Enterprises, Inc.

NASHVILLE NEWS



PHOTOGRAPH BY AUBREY HAYNES

Bye, Bye: ASCAP / Nashville, Curb Records and EMI Music Publishing joined to celebrate their recent number one, "Bye, Bye." The song was written by Rory Bourke and Phil Vassar, published by

EMI Music and recorded by Curb artist Jo Dee Messina. Pictured below (l-r), are Curb Universal's Mike Curb, Messina, Burke, Vassar, ASCAP's Connie Bradley and EMI's Gary Overton.



PHOTOGRAPH BY ALAN L. MAYOR

Out of My Bones: ASCAP Nashville and DreamWorks joined to congratulate Gary Burr and Sharon Vaughn for their recent #1 song, "Out of My Bones," recorded by

DreamWorks artist Randy Travis. Pictured (l-r) are Travis, Vaughn, Burr, ASCAP's Connie Bradley, DreamWorks' James Stroud and producer Byron Gallimore.



Keeping An Eye On Country Music: CBS Corporation President and CEO Mel Karmazin spoke before members of the Country Music Association (CMA) Board of Directors during a special luncheon held at CMA's recent board meeting in Chicago. Pictured above (l-r) are TNN / CMT

President David Hall, ASCAP Board member and President and CEO of Sony/ATV Tree Publishing Donna Hillel, Karmazin, ASCAP's Connie Bradley, President of Arista Records Tim Dubois, Radio & Records Nashville Bureau Chief Lon Helton and Atlantic Records President Rick Blackburn.

The Handy Man Can

What a milestone year for the venerable Handy Brothers Music Publishing Company! 1998 marks the 80th anniversary of the founding of the firm, the oldest black-owned music publishing company in the world, and still family-owned and operated. Perhaps more significantly, it is also 40 years since the passing of the company's founder, W.C. Handy, the revered Father of the Blues, and on November 16th, it will be the 125th anniversary of the great man's birth in Florence, Alabama in 1873.

If anyone has left his mark on the American music of this century, it is Handy, to whom jazz, R&B, rock, gospel and the standards of Tin Pan Alley owe a major debt. No less a music giant than George Gershwin recognized Handy's importance when he autographed a copy of his masterpiece, *Rhapsody in Blue*, as follows: "To Mr. Handy, whose early blues songs are the forefathers of this work."

Consider the fact that Handy's classic "St. Louis Blues" remains the most recorded song of the first half of the 20th Century, outdone only by the German "Silent Night." It should be noted also that Handy's "Memphis Blues," another oft-recorded standard, contains the first published jazz break in sheet music history. Handy was one of the first to adapt Latin motifs into his music, inspired by a turn-of-the-century trip he made to Cuba as a member of the famous Mahara's Minstrel Men troupe. And that Handy's prolific publishing catalog included not only blues, but jazz, religious and symphonic works, as well as songs and compositions by such important black music creators as James Weldon Johnson, J. Rosamond Johnson and William Grant Still.

PlayBack recently had the pleasure of visiting the memorabilia-filled Manhattan offices of Handy Brothers on Broadway,

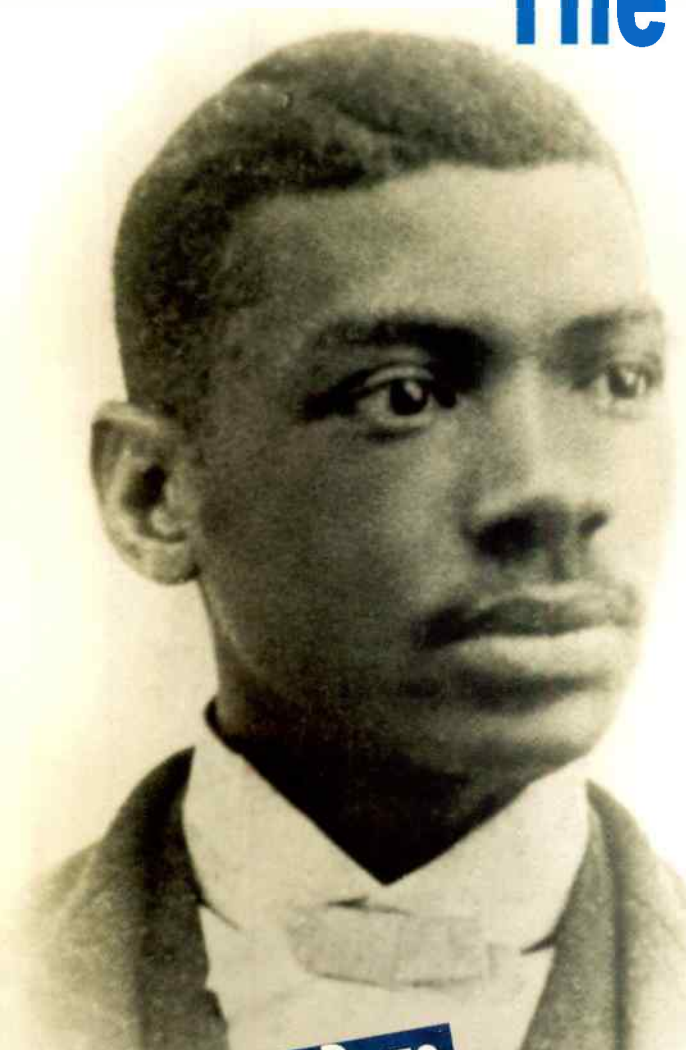
not far from where W.C. first opened his publishing company for business in 1918. Today, the company is run by Handy's granddaughter, Minnie Handy Hanson, who serves as President, and great-granddaughter Edwina Handy De Costa. The two are justifiably proud of their ancestor's achievements, both as a composer and as a businessman. Edwina says "It's well-known that W.C. Handy was born eight years after Emancipation to two freed slaves and that as a young child 'he heard a French horn in the breast of a robin,' and that he codified the blues and gave that music respectability. But it's what he did afterwards that is important, as well — as a publisher, mentor and a member of organizations, as a founder of the Negro Actors Guild."

The Handy family is particularly proud of W.C.'s devotion to ASCAP. He joined in 1924 as a writer and the publishing company has been a member firm since 1920. In his excellent autobiography, *Father of the Blues*, published in 1941, Handy wrote eloquently about the value of ASCAP membership and about his delight in taking part in an all-star concert of ASCAP songwriters at the 1940 Golden Gate International Exposition in 1940, along with Irving Berlin, George M. Cohan, Jerome Kern, Harold Arlen and other music greats.

Minnie Hanson recalls sitting in the Handy Brothers office almost 50 years ago, watching her grandfather complete his last work with composer Charles L. Cooke, titled "They That Sow in Sorrow Shall Reap in Joy." She believes that Handy's greatest legacy is "in the music he left for everyone to hear and the company, which he left to his family." Edwina expands on that, stating that "the music would not have had the legacy it now has without the insight of Handy as a businessman and entrepreneur. He was a trailblazer of paths for generations to come, so that they could publish their own music and own their copyrights."

Like their famous forebear, the Handy family members are strong advocates for music education. "Through music education, you provide American history and black history and you open a door in the mind of a child," says Edwina. Both Edwina and Minnie are hard at work planning their latest educational project: "Grandpa Said," a concert saluting W.C. Handy's 125th birthday to be presented at Manhattan's Avery Fisher Hall in November.

BY JIM STEINBLATT



W.C. Handy circa 1892



W.C. Handy, circa 1945



THE WAY IT WAS: In the beginning, The Chicken And Cornet Band, shown in this vintage photograph, gave a turn-of-the-century voice to W. C. Handy's blues and jazz.



All's Fair in Love and Warmth



Sweet Nectar of Youth

ASCAP's Sue Devine caught up with singer/songwriter Peter Mulvey and his handmates David "Goody" Goodrich and Mike Piehl at the Nantucket Nectarfest on Nantucket Island. Pictured (l-r) are Goodrich, Mulvey, Devine and Piehl.



Ticket to Telluride

Catie Curtis and Jennifer Kimball (above, l-r.) were among the many performers who appeared on the ASCAP sponsored Writers in the Round stage at this year's Telluride Bluegrass Festival. Also appearing on the stage were semifinalists in ASCAP's Troubador contest who performed over the course of the four day festival.



A Sunny Disposition

Ben & Jerry's Newport Folk Festival:

One of this country's greatest folk festivals continues to draw large crowds as it showcases great emerging and established artists in the folk world. Pictured recently in Newport are (l-r) ASCAP's Brendan Okrent and Dar Williams. A highlight of this year's festival was ASCAP's sponsorship of the "New Voices at the Newport Folk Festival."

Earlier this summer ASCAP supported Levi's/Lilith Fair Acoustic Talent Search in cities across the country. The winners in each region had the opportunity to perform at selected Lilith Fair concert dates. The New York winners, the female quintet Antigone Rising, performed on July 16th at Jones Beach on Long Island. Pictured at left in a power hug backstage at the concert are (back row) the Indigo Girls' Amy Ray, Natalie Merchant, the Indigo Girls' Emily Saliers, Sarah Maclachlan, Tracy Bonham and Skye Edwards of Morcheeba and (kneeling) Garrison Star and Antigone Rising's Kristen Henderson. Pictured below is Antigone Rising (l-r. Cathy Henderson, Agona Hardison, Kristen Henderson and Teri Avella) performing on Levi's Village Stage.



Levi's/Lilith Fair Acoustic Talent Search winners Antigone Rising

1998 Cash Awards

Continued from Page 7

Commenting on the awards, ASCAP President and Chairman Marilyn Bergman said, "For nearly four decades, ASCAP's unique Special Awards program has provided deserving music creators with recognition and money. At an early stage of my career, I was a Special Awards recipient and I can personally attest to how much this honor can mean. We at ASCAP, of course, are greatly indebted to each of our hard-working panelists for giving their time and expertise to this important effort."

Special Awards are determined annually by distinguished members of the music community who serve on either the Standard or Popular Awards Panels. The panelists are neither members nor employees of ASCAP, and thus are completely independent in their determinations. 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, author and

pop music and culture critic; Melinda Newman, Senior Talent Editor 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: Jo Ann Falletta, Music Director of the Buffalo Philharmonic, Long Beach Symphony and Virginia Symphony Orchestras; Carolyn Jennings, Professor of Music and Associate Dean for Fine Arts at St. Olaf College; Tim Page, author and classical music critic 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.

ASCAP members interested in applying for special awards in 1999 should watch for information about the program and an application in the next issue of Playback.

For more information, contact Ken Cicerale, Coordinator of Awards, at (212) 621-6172.



In Certain Circles

At New York's Bitter End on July 6, a fine selection of female singer/songwriters sang and strummed through the night at the latest "ASCAP Presents/N.Y. Songwriters Circle" session. Pictured after the show backstage are (l-r) ASCAP's Sue

Devine, songwriters Rose Polenzani, Dayna Kurtz (in back), Alicia and L.P. from the duo Lionfish, Mia Sunshine and the Bitter End/N.Y. Songwriters Circle's Tina Shafer and Gina Gee.



Mr. Ed...Roesser, that is **Former Urge Overkill** member Ed Roesser is now stepping out on his own in a new group called Electric Airlines. Roesser is pictured above performing at ASCAP's showcase during the recent M.O.B. Festival in Chicago.



History in the making: In a monumental move to recognize outstanding music contributions from ancient and contemporary Native America, the first-ever Native American Music Awards were held at the Foxwoods Resort Casino, located on the Mashantucket Pequot reservation in

Mahantucket, Connecticut earlier this year. Highlights of the evening included the presentation of a Lifetime Achievement Award to Capitol recording artist Robbie Robertson (pictured with ASCAP's Diane Snyder) and the Living Legend Award to actor John Trudell (above, right).



Membership has its benefits:

Emmylou Harris and Spyboy performed a benefit concert at the El Rey Theatre in Los Angeles to raise funds to help end the scourge of landmines. To raise additional funds, a silent auction was held, for which ASCAP helped secure a Gibson Guitar. Harris is pictured with ASCAP's Randy Grimm and the Gibson.



Da Brats

In Charlotte, North Carolina at the Two Brats Celebrity Jam, a celebrity basketball game, attendees were treated to the athletic prowess of the New Jersey Nets' Tyrone Hill, the New York Knicks' Charles Oakley, the Carolinas Panthers' Carlton Bailey and Columbia Recording artist John Forté (see New Members, page 18), among others. Pictured court-side (left photo, l-r) are Forté, Two Brats Productions' Kim Bouges and ASCAP's Ian Burke.



A Lot of Courage

On Tuesday, July 14, ASCAP presented a Bastille Day Showcase at Continental in New York featuring the Booda Velvets (NYC), The Excentrics (D.C.), Poptun (Boston) and Dragstrip Courage (Philadelphia). Pictured (l-r) is Dragstrip Courage manager Derek Dorsey, ASCAP's Marcy Drexler, Dragstrip's Shane Smith, Jason Karaban, Paul Demyun and Ken Buono.



Zeke...and you shall find

Seriously Warped Individuals: Epitaph Recording artists Zeke played the ASCAP/Ernie Ball "World Warped Stage" when the 1998 Vans Warped Tour rocked Seattle. Pictured (l-r) are ASCAP's Sean Ricigliano with Zeke band members Mark Pierce, Donny Paycheck, Sonny Riggs III, and Blind Marky Felchtone.

Pictured, right, at ASCAP's Pop Songwriters Workshop at Fez in New York City are Warner/Chappell Director of A&R John Titta, Atlantic Records recording artist Jill Sobule, producer Steve Addabbo, songwriter/producer and workshop moderator Phil Galdston, Atlantic A&R rep Jennifer Stark, ASCAP's Loretta Muñoz and Arista Records Director of A&R Pete Ganbarg.



Good Work



Wise Ones

In New York, an ambitious group of songwriters decided to get together to support each other's career goals. They met frequently at songwriter Karen Manno's house to offer each other advice and direction. Then, at the suggestion of ASCAP's Marcy Drexler, they offered their services to a new crop of songwriters selected by Drexler. The result? A stronger sense of musical community and a great opportunity to network. Pictured at the first "Mentor" session held at ASCAP's office are (left, back row, l-r) Eric Beall, Steve Skinner, Billy Lee and David Wolfert and (front row, l-r) David Bellocchio, Manno, Drexler, Alex Forbes and Audrey Martells.



Cohn-Heads: Pictured backstage at Marc Cohn's SRO show in Toronto, Canada are (l-r) host of VH-1 Fashion Television Jeanne Becker, ASCAP's

Loretta Muñoz, SOCAN writer/artist Marc Jordan, Cohn, fellow musician Chuck Leavell and SOCAN writer/producer Fred Mollin.



Hitting the Jackpot



Hip Hop Haven

At the Troubadour in Los Angeles, ASCAP'S Hip Hop Haven Showcase featured Kremlin Yard, Func Junc, Big Daddy Rah Rah, Soul Jahz, Cocky, Khari Santiago, and Tony Tiger featuring DJ

Adam 12 as well as a special performance by Aftermath recording artist King T. Pictured are ASCAP's Keith Johnson, Alonzo Robinson and Charis Henry with the Hip Hop Haven performers. (Styling courtesy of PUMA and Dawn 2 Dusk).

Throughout the summer, ASCAP Broadcast Licensing Account Managers hit the road and visited the State Broadcasters Associations' annual conventions. In fact, the Broadcast Licensing staff will attend over 50 national and state events by year's end, bringing ASCAP in touch with over 13,000 radio and TV customers. At this year's Nevada State Broadcasters Convention held in Las Vegas, ASCAP sponsored an evening of "Dueling Pianos" and provided autographed sheet music from Jerry Herman's *Hello Dolly* for the NBA's silent auction. Pictured above (l-r) are ASCAP's Doug Peek, NBA Executive Director Bob Fisher and Vice Chair for the NBA and Director of Public Relations for Fox's KVVU-TV Lillian McMorris.

NEW MEMBERS



Morley – “Learning Karate was my first immediate exposure to an art form” says singer/songwriter and choreographer Morley Kamen. “Very clearly, I remember the sound of my body moving through space and one of the things I realized, was that it made its own music.” After attending the Duke Ellington School of the Arts in her teens, Morley initially pursued the art of dance, as a dancer and later a choreographer with the Alvin Ailey Dance Center in New York City. She then integrated her love for music with dance when she co-founded the the Undercurrents Dance Theatre, a multi media company for which she acted as musical director. The experience culminated in a collaboration with Max Roach, Ossie Davis, Baba Olatunji and Cassandra Wilson for the 30th Anniversary of the protest album *We Insist!* It was also around this time that Morley began writing songs and discovering her unique “voice.” Now, after hooking-up with producers Hod David (who has also penned songs for Maxwell) and ex-Fishbone’s Chris Dowd, she has created her debut album, *Sun Machine* (Sony/Work), which is imbued throughout with her love for kindred artists such as Bob Marley, Billie Holiday, Nina Simone, Sweet Honey in the Rock and others.

PHOTOGRAPH BY MICHAEL WILSON



PHOTOGRAPH BY KEVIN MAZUR

Swirl 360 – Awash in pure passion and a starry-eyed love of music, *Ask Anybody* (Mercury) the debut album from Swirl 360 is an effervescent concoction of retro-pop with modern twists. Twin brothers Denny and Kenny Scott deliver a collection of hook-laden songs and golden harmonies in the great tradition of Badfinger and Cheap Trick. They got some expert help in crafting their perfect pop gems from such connoisseurs as Adam Schlesinger (Ivy, Fountains of Wayne), Ken Stringfellow (The Posies) and Eugene Kelly (Eugenius, The Vaselines). “Only good things come from collaborating with others, insists Denny. “So when the label asked who we’d want to write with, we choose people whose albums we really like.” A hallmark of Swirl 360’s songcraft is their positive outlook. Says Denny, “We like some of the music that’s come out of the alternative scene, but we’ve always tried to stay away from depressing stuff.” Is the world ready for angst-free pop again? One listen to “Hey Now Now,” the album’s first single, and you’ll be convinced that happy days are here again.



Clint Daniels — Under his photo in his high school yearbook were the words: "Listens to Merle Haggard and George Jones in his spare time." It seems Clint Daniels used his time wisely. The 24-year-old Florida native has just released his debut album for Arista/Nashville and proves that he learned a few things in his formative years. Singing his songs in a thoughtful baritone that combines the energy of a newcomer with the resonance of an old master, Daniels is bearing the torch for traditional country while being true to his own muse. Having written all but three songs on his debut album, Daniels impresses equally with upbeat confessionals and smoldering ballads. Two show-stopping finales, "Goin' Down Hard" and "If I Stay" even walk proudly through 60s pop-country territory.



John Forté — As a member of the Refugee All Stars, John Forté's resume already has some impressive highlights. He has written, performed and produced tracks on the Fugees' multiplatinum international smash *The Score* as well as Wyclef Jean's solo album, *Wyclef Jean Presents The Carnival featuring Refugee All Stars*. He was also one of the top crowd pleasers at Fugees SRO concerts around the world. Now Forté is stepping out on his own with his Refugee Camp/RuffHouse/Columbia Records debut album, *Poly Sci*. A self-taught engineer and producer (he also plays classical violin) and natural hip hop performer, Forté has a background that is as eclectic as his music. Raised in the gritty Brownsville section of Brooklyn, he later attended the prestigious Philips Exeter Academy in New Hampshire. Upon graduation, John moved back to the city and set about integrating his two disparate worlds into one creative force. His message can now be found on his CD: "It's about finding common ground and being able to touch people regardless of socio-economic or geographical backgrounds," he says. "Because my life has given me the opportunity to experience things maybe a kid from Brownsville shouldn't have, I want to extend that opportunity to the world, through my music."



Destiny's Child — Spanning the soulful gap between R & B's historic past, prolific present and far-reaching future is *Destiny's Child*, the self-titled debut CD from Columbia Records exciting new female vocal quartet. Comprised of four talented Houston, Texas-based singers — Beyoncé, Kelly, LaTavia and LeToya — Destiny's Child (both the group and the album) paints a mosaic of youthful exuberance and mature romantic awakenings. The lead single, "No, No, No," combining scintillating lyrics with powerful harmonies, is such a timeless soul gem that the album features two versions, one produced by Vincent Herbert and Rob Fusari (3 Boyz From Newark Entertainment) and the other produced by the Fugees' Wyclef Jean, who also appears on the track. Other star contributors on the album either producing and/or performing include Pras, Jermaine Dupri, Master P, Sylvia Bennett Smith, Tim & Bob (Boyz II Men) and Tony Toni Tone's Dwayne Wiggins.



Dixie Chicks — With built-in charisma, ready-made showmanship and born-for-stardom appeal, the Dixie Chicks are (in industry-speak) "the real deal." All Texans, Natalie Maines and sisters Martie Seidell and Emily Erwin have been paying their dues as entertainers for 8 1/2 years and have won raves throughout the Lone Star State. In fact, *The Dallas Observer* has awarded them with "Best Country Band" for four years running. Their flawless three-part harmony combined with their mastery of the fiddle, dobro, mandolin, banjo and guitar are winning them legions of new fans wherever they play. They have opened for such superstars as Garth Brooks, Alan Jackson, Loretta Lynn and Emmylou Harris and with the launch of their major label debut, *Wide Open Space* (Sony), they seem poised for superstardom themselves. From the infectious groove of the first single, "I Can Love You Better," to the soaring ballad, "Once You've Loved Somebody," they are making their stand far beyond "Dixie" land.



BACK IN THE NEW YORK GROOVE: (l-r) Adam "MCA" Yauch, Adam "Ad-Rock" Horowitz and Mike "D" Diamond.

PHOTOGRAPH BY RYAN MURPHY

BEASTIE BOYS

The Most Important Group of The 90's?

Those of you who can still remember, think back through the mists of time to the 1980s. Think of the musical artists who, at the time, seemed the least likely to influence – let alone cast a towering shadow – over the music of the '90s. Wang Chung? Tommy Tutone? Men Without Hats? How about the Beastie Boys?

At the time, they seemed to have "one-hit wonder" (or, more accurately, one-year-wonder) written all over them, and they followed the formula perfectly: a group with an angle (white rappers), followed by an underground buzz, followed by superstar patronage (opening Madonna's *Like A Virgin* 1985 tour), followed by a brilliant

debut (1986's *Licensed To Ill*), followed by several months of multiplatinum megastardom, followed by the backlash-inducing incident (the band's attitudes and questionable stage props during their 1987 tour, along with people just plain getting sick of them), followed by the backlash, followed by the usual distressing multimillion-dollar separation from the svengalis (Def Jam founders Rick Rubin and Russell Simmons) whom everyone assumed had made it all happen in the first place. If form had followed function, the Beastie Boys would have spent last summer doing an '80s nostalgia tour.

Instead, they are arguably the biggest group in the world, and their cultural influence has been even larger than their

considerable musical influence. Their domain includes a successful record label, a clothing retail line, a magazine, and a heavy involvement in Milarepa, the non-profit non-violent organization that coordinates the annual Tibetan Freedom Concerts (and album and film) that has arguably done more than any other organization to raise awareness of China's oppression of Tibet.

The Beasties' latest album, *Hey Nasty*, sold an incredible 682,000 copies its the first week of release – the biggest of this year.

Perhaps most impressively of all, they've done it by acting as juvenile as your cousin (these days, more like your uncle) who will never grow up. One might wonder how

they've managed to stay together through it all.

"I have no idea," Ad-Rock (aka Adam Horowitz) told the *NME*. "I guess that we've just been through so much together. The only way to get through weird things and hardships is to stick together. Going from just playing music for friends in clubs to playing Madison Square Garden, then all of the sudden not playing there [and then playing there again last summer] – I'm glad we're all friends and doing this together, rather than one of us being alone."

"It is fairly inconceivable that we would have remained a band, let alone have stayed in touch with each other, if we were really serious about being successful," chimes in Mike D (Diamond).

Yet against all odds and their own expectations, that's what has happened. The Beasties Decade began in 1988, when, tired of tabloid attention – and probably tired of what they had become – the Boys moved from New York to Los Angeles and hooked up with producers Mike Simpson and John King, aka the Dust Brothers (who produced Beck's *Odelay* several years later). The resulting album, *Paul's Boutique*, was one of the most innovative rap albums ever released: a dense, endlessly funky thicket of obscure samples and inside jokes that was met with mass confusion and dismal sales from all but a handful of people. "Nobody bought it," says Mike. "Here was the one record we felt happy with, and nobody cared. What can you do?"

It's often been said of '60s legends the Velvet Underground that, although few people initially bought their records, everyone who did formed a band. The same could be said of *Paul's Boutique*, although maybe the people bought samplers and turntables instead. The gradual influence of the album is reflected by the fact that, in August, it had been on *Billboard's* catalogue chart for 37 weeks, while *Licensed To Ill* has been charting for literally ten times as many.

Yet while it percolated, 1992's *Check Your Head* reawakened the public at large. The group enlisted keyboardist Mark Nishita and producer Mario Caldato Jr. (both of whom have been on board ever since) and began playing live instruments for the first time since their inception as a hardcore punk band, this time incorporating Meters-like instrumentals and dub-inspired production effects into a wildly diverse album that mixed rap and rock in a way that hadn't really been done before. Aided by a cou-

ple of ace singles and videos, the group set the look and the sound of the late '90s. Not coincidentally, Mike D began making mad moves as the unofficial domo of their enterprises Grand Royal Records and X-Large clothing. By the time the group released *Ill Communication* – basically a more focused take on *Check Your Head* – and headlined the Lollapalooza tour in 1994, they had become their own lifestyle.

During the four full years it took them to complete another album, the Beasties' influence loomed even larger than ever: their *Grand Royal* magazine became an increasingly sophisticated compendium of Things They Think Are Cool, from drag racing to kung fu films to vintage turntables to dusted reggae producer Lee Perry. Their label branched out drastically, expanding from the original roster of the Beasties and longtime friends Luscious Jackson (see sidebar) to Sean Lennon, Scottish indie-pop outfit Bis, and German noise architect Alec Empire. The group has also headlined all three Tibetan Freedom Concerts, and MCA (aka Adam Yauch) has been a highly visible spokesman for Milarepa. Not surprisingly, Grand Royal's involvement with the Internet has spawned even more activity, including a first-class web site including an extensive online store and a mysterious new area called "GR Radio" that is not yet active.

And as hip hop truly began to infuse suburban culture and the current stereotype of a teenager looks like he walked off the cover of *Check Your Head*, you realize it has become a Beasties world.

Ask the group what they think of that, and there's no way that you'll get a straight answer.

BY JEM ASWAD

JACKSON ACTION

Friends of the Beastie Boys since high school, Luscious Jackson was the first signing to the group's Grand Royal label. After two strong-selling and critically lauded albums and literally hundreds of shows worldwide, they've been Earl Monroe to the Beasties' Walt Frazier in terms of artistic and popular success. Recently trimmed to a core trio of vocalist/bassist Jill Cunniff, guitarist / vocalist Gabby Glaser, and drummer Kate Schellenbach,



PHOTOGRAPH BY DANNY CLINCH

LUSCIOUS JACKSON
(l-r) Gabby Glaser, Kate Schellenbach and Jill Cunniff.

Luscious Jackson have subtler plans for world domination. We spoke with Jill fresh from the group's stint on the Liliith Fair tour.

It was the most fun tour we've ever done. On the first night, Bonnie Raitt brought me and (auxiliary Luscious musician) Tia Sprocket onstage with her – we didn't even know the song we were playing, but that's part of the whole thrill. Everyone jumped on each others' shows – we had seven drummers onstage with us last night!

Haven't you been Ms. Guest Appearance lately?

I've really been getting into writing with other people. It's so fun! I did a song with

Emmylou Harris called "Sweet Spot" that I think is going to end up on a Linda Ronstadt / Emmylou duet album. Emmy just introduced me to Rosanne Cash, and supposedly, hopefully, we're going to write together. I wrote my part of "Song For Junior" on the new Beasties record, I have a song on the new Jon Spencer Blues Explosion album, I wrote a song with Bijou Phillips [John Phillips' daughter] that will be on her album, and I've also been working with Petra Haden [ex-That Dog instrumentalist, and one of jazz great Charlie Haden's triplet daughters] on her first album. I've found that I have a knack for working with people who are uncomfortable writers. Collaboration is actually very difficult: you're afraid to be bad, and it's hard to tell someone that a direction isn't working, but I've been doing so much collaborating that I've learned how. I want to go into production as well.

When is the next Luscious LP due?

We're currently working on it — with four different producers! The way we've done this record is, we've each written songs, we each work with the producers, and come in when we need each other. For a band to stay together you have to be able to change, otherwise you just become stagnant.

Don't you and [Beastie] Ad-Rock literally go back to the "old school"?

I've known him since fifth grade, actually, when we were in Mr. Goldstein's class at P.S. 41 (in Manhattan). He was the star of the school play, class president, the whole bit. So I've always known that he had that charisma. He was the teacher's favorite. — JA



Copyright Term Extension Passed With Music Licensing Provisions

ASCAP Board Travels To Washington To Meet With Legislators Before Important Vote

As the 1997-98 Congressional session drew to a close, the members of ASCAP's Board of Directors traveled to Washington D.C. to move Members of Congress ahead on critical copyright legislation. This effort was an important part of ASCAP's ongoing legislative agenda, which

has now achieved the passage of both the La Cienega legislation preserving pre-1978 copyrights of recorded music and Copyright Term Extension legislation. Unfortunately, as a result of unremitting pressure from the National Restaurant Association (NRA) led coalition, formidable in numbers, funding and political influence, a "Fairness in Music Licensing Act" was attached to Copyright Term Extension. This act, which is anything but "fair," exempts the use of radio and TV music over speakers at eating and drinking establishments less than 3,750 gross square feet and retail stores less than

2,000 gross square feet.

While this legislation is far less damaging than that sought by the NRA, it is outrageous that any erosion of U.S. copyright protection would be allowed by our government, particularly since this action clearly challenges basic Constitutional principles and violates multiple U.S. treaty commitments.

ASCAP is now evaluating every option to reverse the effects of this unfair music licensing legislation. A critical element of our plan will be to aggressively license those eligible establishments that have withheld royalty

payment and to promote the value of live and mechanical music to a large number of newly targeted establishments. The backbone of this effort is ASCAP's exciting new support program, the objective of which is to change the licensing dialogue with ASCAP's customers through business building and cost-saving benefits.

More information will be shared with you on the impact of this legislation in an upcoming special *Playback* issue. In the interim, visit ASCAP online at www.ascap.com for the most up-to-date information.



SENATOR KERREY MEETS SONGWRITERS AND PUBLISHERS: Shown at the ASCAP lunch reception for U.S. Senators (l-r) are ASCAP Board members Jay Morgenstern, Irwin Robinson, Hal David and Cy Coleman. Senator Robert Kerrey (D) of Nebraska, Board members Wayland Holyfield and Donna Hilley and ASCAP CEO John LoFrumento.



CHAIRMAN LIVINGSTON, I PRESUME: U.S. House Appropriations Chairman Bob Livingston (R-LA) met with industry leaders on a recent visit to New York City including ASCAP CEO John LoFrumento. Shown at a fundraiser held as part of his visit (l-r) are ASCAP Vice President of Communications Karen Sherry, Livingston, LoFrumento, and U.S. Congressman Mike Forbes (R-NY) of Long Island.



ASCAP BOARD AND THE SENATE JUDICIARY: Among the most critical players in Washington are the two senior members of the U.S. Senate Judiciary Committee. The Judiciary Committee Chair, Senator Orrin Hatch (R) of Utah, is himself a noted lyricist and new ASCAP member; the ranking Democrat Member is Senator Patrick Leahy (D) of Vermont. Shown meeting at an ASCAP dinner held in their honor are (l-r) Senator Leahy, ASCAP President and Chairman Marilyn Bergman, Chairman Hatch, and ASCAP Board member Donna Hilley.



CHAIRMAN COBLE HUDDLES WITH ASCAP: Shown meeting at the U.S. House (l-r) are ASCAP Washington, D.C. consultant Ben Palumbo, U.S. House Intellectual Property Subcommittee Chairman Howard Coble (R-NC), Marilyn Bergman, Alan Bergman, Cy Coleman and Jay Morgenstern. The Intellectual Property Subcommittee is part of the House Judiciary Committee.



SENATOR FRIST FROM TENNESSEE: ASCAP's Board met with numerous Senators during Board Week held in Washington, D.C. Shown at a luncheon for Members of the Senate are (l-r) ASCAP Board members Johnny Mandel and Irwin Robinson, Senator Bill Frist (R) of Tennessee and ASCAP Board member Hal David.



BREAKFAST WITH GEPHARDT: U.S. House Minority Leader Richard Gephardt (D-MO) met with the ASCAP Board over breakfast at the U.S. Capitol. Shown (back row, l-r) are ASCAP CEO John LoFrumento, ASCAP Board members Irwin Robinson, Arnold Broido, Jay Morgenstern and Cy Coleman, and (front row, l-r) Marilyn Bergman, Gephardt and ASCAP Board member Hal David.

ASCAP Salutes the National Press Club

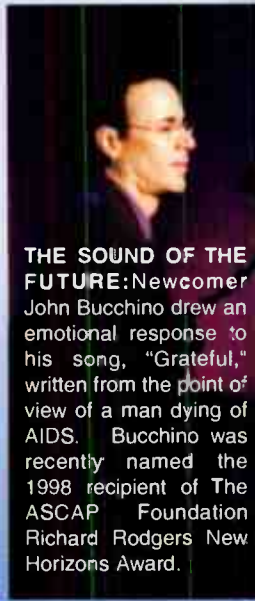
ASCAP President and Chairman Marilyn Bergman acted as MC at an all-star lineup of songwriters saluting the National Press Club, a famed Washington, D.C. institution. The Press Club celebrated its 90th anniversary with ASCAP before a packed house of 350 journalists and guests. Shown at the National Press Club event (l-r) are Alan Bergman, U.S. Senator Barbara Boxer (D) of California, Marilyn Bergman, and U.S. Register of Copyrights Marybeth Peters.



LIVINGSTON AND EVANS: ASCAP songwriting greats Jay Livingston (at the piano) and Ray Evans hushed the National Press Club crowd with beautiful versions of their hits, including "Mona Lisa," "Que Sera, Sera," "Silver Bells," "Buttons and Bows," and many more.



ASHFORD AND SIMPSON TEAM UP: Squeezing in tons of hits and a lot of love into their hit-filled segment were (left photo) legendary Motown songwriters, recording artists, and New York based radio personalities, Valerie Simpson and Nick Ashford.



THE SOUND OF THE FUTURE: Newcomer John Bucchino drew an emotional response to his song, "Grateful," written from the point of view of a man dying of AIDS. Bucchino was recently named the 1998 recipient of The ASCAP Foundation Richard Rodgers New Horizons Award.



TENNESSEE TWO STEP: Shown at the National Press Club gala (l-r) are ASCAP publisher and artist manager Green Daniel, U.S. Senator/actor Fred Thompson (F) of Tennessee, and Nashville hitmaker Gretchen Peters ("Independence Day") just prior to her warm and intimate acoustic performance.

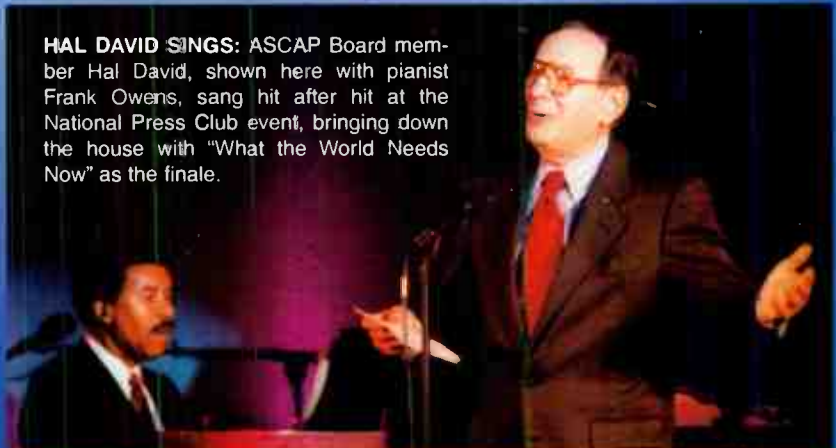


MUSIC BY CY COLEMAN: ASCAP Board member Cy Coleman showed why he has enjoyed a string of hit Broadway shows for more than three decades with his closing performance, which brought the National Press Club audience to its feet.

BERGMAN WRITES 'EM AND SINGS 'EM: Alan Bergman brought a jazzy vocal style to his segment before the highly appreciative National Press Club audience. He was joined by pianist Mike Renzi.



HAL DAVID SINGS: ASCAP Board member Hal David, shown here with pianist Frank Owens, sang hit after hit at the National Press Club event, bringing down the house with "What the World Needs Now" as the finale.



RHYTHM & SOUL

On June 16th, New York's swanky Supper Club was filled to the rafters with some of the hottest stars from the worlds of R&B, Rap, Dance and Reggae when ASCAP hosted its 11th annual Rhythm and Soul Music Awards. Joining MC Lisa "Left-Eye" Lopez in the festivities were such luminaries as Mary J. Blige, Mary Wilson, Ashford & Simpson, Arif Mardin, Monica, Stevie J., among others. Highlights of the evening included performances by the Westchester Interdenominational Fellowship Choir, who performed James Weldon Johnson's song, "Lift Ev'ry Voice and Sing"; Ultra Nate, who performed her award-winning dance song, "Free"; Andrea Martin and Ivan Matias, who performed their own award-winning song, "Don't Let Go (Love)," originally recorded by En Vogue and featured in the film, *Set It Off*; and, in a powerhouse tribute to Chaka Khan, the Family Stand performed with four great vocalists, Phoebe Snow, Sandra St. Victor, Jacci McGhee and Debra Cole.

In recognition of Dr. Martin Luther King, Jr.'s immortal words joining the ASCAP repertory earlier this year, all award winners and special guests signed a special print which was later presented as a gift to King's son, Dexter, CEO of the Martin Luther King, Jr. Center for Nonviolent Social Change in Atlanta.



Above, (l-r) Phoebe Snow and Mary Wilson and, right, Lisa "Left-Eye" Lopez signs the print that was presented as a gift to Martin Luther King, Jr.'s son, Dexter.

Chaka Kahn and Sandra St. Victor.

AWARDS



Publisher of the Year: (above, l-r) ASCAP CEO John LoFrumento, EMI Chairman and CEO Martin Bandier, EMI's Brian Jackson, Bob Flax, Jody Gerson, Big John Platt and Evan Lamberg.



Songwriter of the Year: Sean "Puffy" Combs' collaborator Stevie J., above, enthusiastically accepted the Songwriter of the Year award on behalf of Combs.



Above, ASCAP's Ian Burke, Lisa "Left-Eye" Lopez and ASCAP's Charis Henry.



Left, Latanya Blige (Mary J. Blige's manager) and honoree Mary J. Blige and, below, ASCAP's Jeanie Weems and award winner Kenny Lerum; below, right, Arif Mardin pays tribute to Chaka Khan.



Above, award winner John Ciafone, ASCAP's Bill Brown and Alonzo Robinson.



Above, Monica and ASCAP's Jimmy Maynes and, right, the Family Stand's V. Jeffrey Smith, vocalist Jacci McGhee and the Family Stand's Peter Lord.



Andrea Martin, Jacci McGhee and Ultra Nate entertain.



Mark Q. Murray & the Westchester Interdenominational Fellowship Choir.

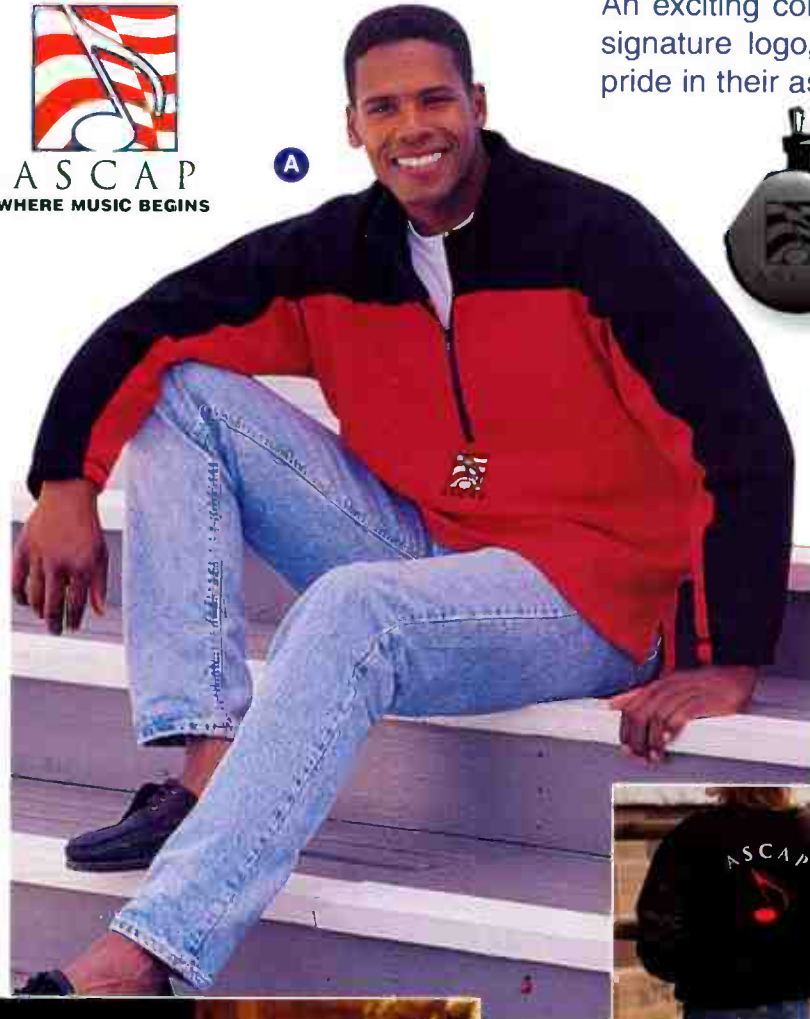
Introducing ASCAP WEAR™



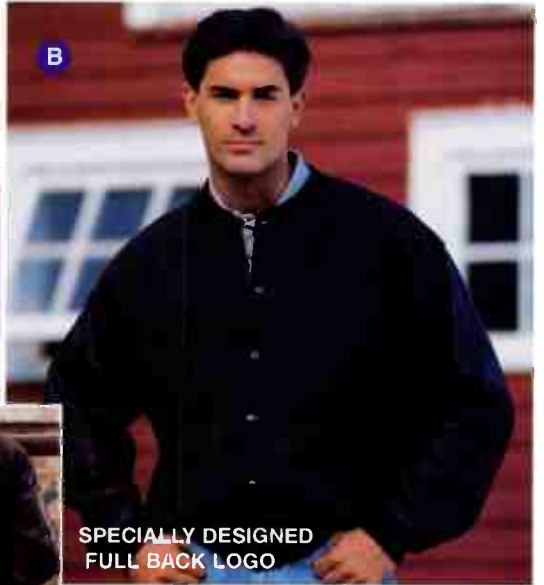
An exciting collection of clothing and gear featuring our signature logo, for our members and friends who take pride in their association with ASCAP.

To order, call 1-800-303-7658, fax 732-340-3338 or visit www.ascap.com.

✓ **FREE 12-CD CASE WITH PURCHASE OF \$50 OR MORE! OFFER GOOD THROUGH DECEMBER 31, 1998.**

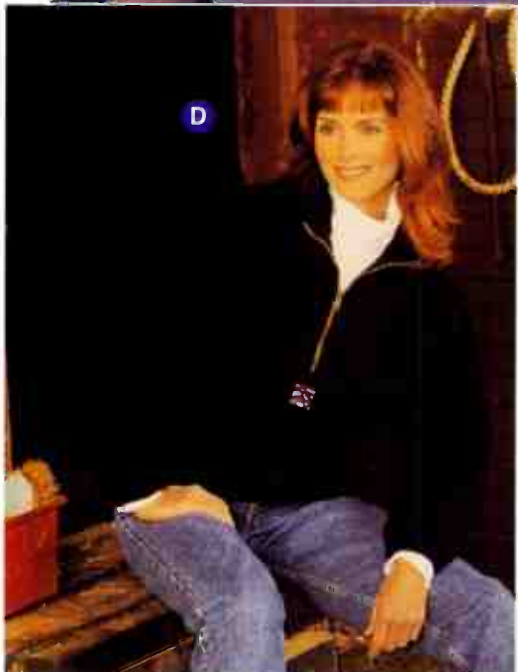


A



B

SPECIALLY DESIGNED FULL BACK LOGO



D

A. FLEECE JACKET

80% cotton/20% polyester, 9 Oz. fleece, plastic zipper, contrasting shoulder panel block, even hem bottom.

Color: Red/Black

Sizes: S - XXXL \$39.75

B. WOOL/LEATHER VARSITY JACKET

78% wool/12% nylon/10% other fibers, 100% genuine top-grade leather sleeves, antique brass snap front. Includes full back logo (inset).

Color: Black **Sizes:** S - XXXL \$149.75

C. BARN COAT

14 oz. Denim, 100% cotton plaid lining, leather collar, metal button front closure, patch pockets.

Color: Sage **Sizes:** M - XXL \$69.75

D. DRAWSTRING VANTEX FLEECE PULLOVER

100% Polyester Vantek Nordic high pile fleece, antique brass zipper, drawstring bottom.

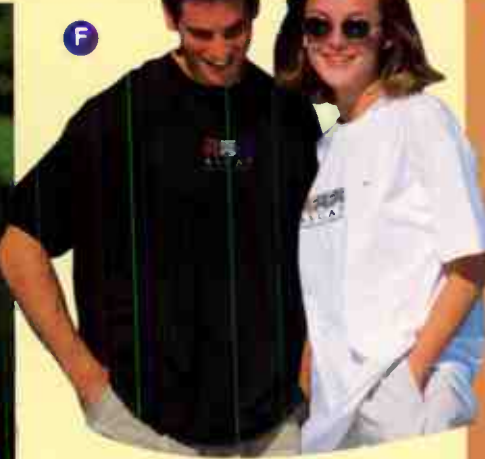
Colors: Driftwood, Navy, and Black (as shown). **Sizes:** S - XXXL \$46.75



C



F



G



E. DENIM SHIRT

100% cotton stone-washed denim, button-down collar, chest patch pockets, pen pocket in left pocket.
Color: Denim **Men's Sizes:** S - XXXL
Women's Sizes: S - XL \$ 39.75

F. TEE SHIRT

100% heavyweight preshrunk cotton.
Color: Black, White **Sizes:** S - XXL
 \$13.50

G. SOLID PIQUE

100% combed cotton pique body, knit polo collar, two-button placket, wood-tone buttons.
Colors: Black, Spruce, Red and White
Sizes: S - XXXL \$28.75

H. ZIPPERED RAGLAN PIQUE

100% combed cotton pique body, retro box plaid collar, color blocked hemmed raglan sleeves, silver zipper pull.
Color: Red/Black **Sizes:** S - XXXL
 \$35.75

I. FLEECE PULLOVER

Heavyweight pullover, double-lined hood with drawstring, pocket.
Color: Ash **Sizes:** M - XXL \$33.75

J. FLEECE CREW NECK

11 oz. ultimate weight fleece body, crew neck.
Color: Steel **Sizes:** S - XXL \$33.75



K. OVERSIZED TOTE BAG

Heavyweight 600 denier construction backed with a vinyl layer to completely weatherproof the fabric, two inside pockets, measuring an extra large 18"L x 14" H x 8.5"D.
Color: Natural \$19.50

L. BRUSHED TWILL CAPS

100% cotton brushed twill caps, adjustable twill straps with antique brass fasteners.
Colors: Solid Black, Khaki with contrasting Navy visor
 \$12.00

M. STAINLESS STEEL INSULATED VACUUM BOTTLE

One touch, no-drip pouring without removing stopper, unbreakable double insulated steel walls. 10"H x 3"D.
 \$19.25

N. STAINLESS STEEL INSULATED COMMUTER MUG

14 oz. rubberized skid-proof bottom, spill-resistant insulated drinking top, fits most car cup holders. 5.5"H x 3.5" D.
 \$9.75

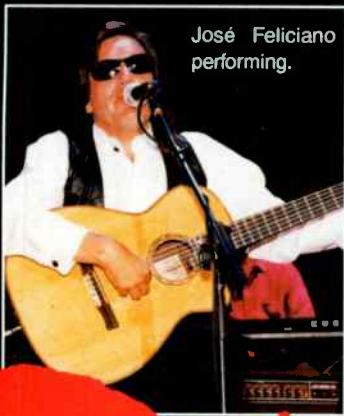
O. BACKPACK

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

P. GOLF UMBRELLA

Windproof fiberglass golf umbrella, 62" arc. matching nylon sleeve.
Color: Black \$22.00





José Feliciano performing.

Beloved singer/songwriter and long considered one of the greatest living guitarists in the world, José Feliciano's musical career has spanned nearly his entire life. He has received over 40 gold and platinum records, has won six Grammys and has earned countless prestigious awards and fans the world over.

Feliciano (who has been blind since birth) was born in Lares, Puerto Rico and moved with his family to New York City when he was five years old. He taught himself to play the accordion, and later the guitar, with undaunted determination. By the age of seventeen, he was helping to support his family by

playing coffee houses in Greenwich Village. It was not long before he was performing all over the world and recording songs in four languages, including the milestones, "Light My Fire," which was a worldwide pop hit in 1968; "Que Será," a huge success in Europe, Asia and South America; and of course "Feliz Navidad," the Christmas song that has now become a tradition worldwide during the holiday season. He even topped the charts with his stylized version of "The Star-Spangled Banner."

In receiving the ASCAP Golden Note Award, Feliciano joins a distinguished list of previous recipients that includes Quincy Jones, Elton John, Andre Previn, Stevie Wonder,

Tom Petty and Sean "Puffy" Combs (see story on page 7).

Feliciano delighted the audience with a special performance featuring both his classic and new material. In addition, several other artists performed throughout the evening including Sony recording artist Francisco Paz, who also served as the celebrity guest host, Grupo Volcán, Los Amigos Invisibles and José Manuel Figueroa.

The Univision Television Network was also honored with the first-ever ASCAP Harmony Award presented to a licensee of ASCAP. Univision received the honor in recognition of its role as an exemplary music partner.

The Sixth Annual



ON BEHALF OF THE SONGWRITER OF THE YEAR JUAN GABRIEL: Accepting the ASCAP Songwriter of the Year award on behalf of Juan Gabriel are (above, l-r) BMG's Virginia de Gregorio-Infante, BMG's Oscar Mendoza, ASCAP President and Chairman Marilyn Bergman and BMG's Ron Solleveld.



PUBLISHER OF THE YEAR, UNIMUSICA: (above, l-r) ASCAP CEO John LoFrumento, Unimúsica's Maria Flores, awards guest host and performer Francisco Paz (Sony recording artist and host of Univision's TV show, "Ondamax").



(Above, l-r) WB Music Corp's Ellen Moraskie, ASCAP's Alexandra Lioutikoff, guest presenter Javier Romero (radio personality and host of Univision's "Sábado Gigante" and ASCAP's Vanessa Rodriguez.



PUBLISHER OF THE YEAR, SONY/ATV DISCOS MUSIC: (left, l-r) Sony's Carmen Alfano and Merrill Wasserman.

(Below, l-r) Armando Larrinaga, Zomba Golden Sands' Bob Grever and Richard Blackstone.





(Left, l-r) Odalys Garcia, writer of Tropical/Salsa Canción del Año Victor Daniel, Caribbean Waves Music, Inc.'s Martha Ibarra and ASCAP's Todd Brabec.

El Premio ASCAP Gala



(Above, l-r) Guest presenter Giselle Blondet (host of Univision's "Despierta America"), Realsong's Doreen Dorion and Marco Flores.

(Right, l-r) Marilyn Bergman with José Feliciano.



(Above, l-r) PSO Limited's Ramon Arias, ASCAP Board member Kathy Spanberger, award winner Maria Magdalena Lauret, and guest presenter Rafael José (host of "Despierta America").



Rodolfo Barrera (Merengue Canción del Año, writer), with Ana Rosa Santiago, ASCAP's new Puerto Rico rep.



ASCAP HARMONY AWARD: (Above, l-r) ASCAP CEO John LoFrumento and Univision's Ana Vazquez-Aldana.



(Above, l-r) ASCAP's Magda Barrera and Juan Antonio Nuñez-García.



(Left, l-r) Guest presenter Armando Larrinaga, Jorge Luis Piloto, Sylvia Samalea from Lanfranco Music and ASCAP's Karen Sherry.

THE SIXTH ANNUAL

EL PREMIO ASCAP

ASCAP Harmony Award



Pop/Balada

CANCIÓN DEL AÑO
"EL DESTINO"
WRITER: JUAN GABRIEL
PUBLISHERS: ALBERTO VALADEZ AGUILERA
(SACM), BMG SONGS

"AZUCAR AMARGO"
WRITERS: MARIO ABLANEDO,
DAVID BORADONI
PUBLISHER: SONY/ATV DISCOS MUSIC

"CLAVADO EN UN BAR"
WRITER: JOSÉ FERNANDO OLVERA-SIERRA
PUBLISHERS: EMI APRIL MUSIC INC.,
YELAPA SONGS

"ENAMORADO POR PRIMERA VEZ"
WRITERS: ENRIQUE IGLESIAS,
ROBERTO MORALES
PUBLISHERS: MCA MUSIC PUBLISHING,
MUSIC RC

"LAS COSAS QUE VIVES"
WRITERS: FABRIZIO BALDONI, GIUSEPPE
CARELLA, GINO DESTEFANI, FABRIZIO
PAUSINI, ALFREDO RAPETTI
PUBLISHER: WARNER BROS.

"LO MEJOR DE MI"
WRITER: RUDY PÉREZ
PUBLISHERS: JKMC MUSIC PUBLISHING,
MCA MUSIC PUBLISHING

"POR DEBAJO DE LA MESA"
WRITER: ARMANDO MANZANERO (SACM)
PUBLISHER: TILLANDSIA

"TÁCTICAS DE GUERRA"
WRITERS: LUIS CABAÑAS AGUADO (SGAE),
JOSÉ MIGUEL VERA GALLARDO (SGAE)
PUBLISHERS: SONY/ATV DISCOS MUSIC,
VERA MUSIC S.L.,

"TAL VEZ ES AMOR"
WRITERS: MIHAIL PLOPSCHI,
LUIS GÓMEZ ESCOLAR ROLDÁN (SGAE),
SERGIO PAULO VALLE (SACEM),
CÉSAR AUGUSTO TEXEIRA (UBC)
PUBLISHERS: EMI APRIL MUSIC INC.,
SONY DISCOS MUSIC INC.

"TE SIGO AMANDO"
WRITER: JUAN GABRIEL
PUBLISHER: BMG SONGS

Congratulations
to our
1998 Winners!

Editoras Del Año



José Feliciano

Tex Mex

CANCIÓN DEL AÑO
"PALOMITA BLANCA"
WRITER: JOSÉ E. GONZÁLEZ
PUBLISHER: ZOMBA GOLDEN SANDS

"ACEPTA MI ERROR"
WRITER: GUSTAVO ALBA
PUBLISHER: EDMONSA CORP.

"COMO TE VOY A OLVIDAR"
WRITER: JORGE MEJIA AVANTE (SACM)
PUBLISHER: EDMONSA CORP.

"ERAMORADA"
WRITER: JORGE LUIS PILOTO
PUBLISHER: LANFRANCO MUSIC

"NO PUDE ENAMORARME MÁS"
WRITER: TEODORO BELLO-JAIMES (SACM)
PUBLISHER: SACM

"SE MURIO DE AMOR"
WRITER: HUMBERTO RAMÓN
PUBLISHER: ZOMBA GOLDEN SANDS

"SOLO CONTIGO"
WRITER: MARTINA ALFONSO VILLAREAL ESPARZA (SACM)
PUBLISHER: HUMA PUBLISHING INC.

"UN SUSPIRO"
WRITER: HOMERO D'RODRIGUEZ (SACM)
PUBLISHER: SONY/ATV DISCOS MUSIC

"Y TODO PARA QUE"
WRITER: PEDRO REYNALCISNEROS (SACM)
PUBLISHER: UNIMÚSICA, INC.

Regional Mexican

CANCIÓN DEL AÑO
"QUÉ SE TE OLVIDÓ"
WRITER: JOSÉ FRANCISCO GARZA BURON (SACM)
PUBLISHER: UNIMÚSICA, INC.

"A PESAR DE TODO"
WRITER: MARÍA GUADALUPE AVALOYONG (SACM)
PUBLISHER: SONY/ATV DISCOS MUSIC

"COMO QUIEN PIERDE UNA ESTRELLA"
WRITER: HUMBERTO ESTRADA OLIVERA (SACM)
PUBLISHER: UNIMÚSICA, INC.

ASCAP Golden Note Award

Sony/ATV Music PUBLISHING



"COSAS BUENAS QUE PARECEN MALAS"
WRITER: JAVIER TORRES RODRIGUEZ (SACM)
PUBLISHER: SACM LATIN COPYRIGHT, INC.

"LA INCERTIDUMBRE"
WRITER: ALBERTO AGUILERA VALADEZ
PUBLISHERS: ALBERTO AGUILERA VALADEZ, BMG SONGS, INC.

"NI COMO AMIGOS"
WRITER: MANUEL EDUARDO CASTRO URIARTE (SACM)
PUBLISHER: PACIFIC LATIN COPYRIGHT

"NOS ESTORBO LA ROPA"
WRITER: TEODORO BELLO-JAIMES (SACM)
PUBLISHER: SACM LATIN COPYRIGHT, INC.

"POTPOURRI DE QUIQUE"
WRITERS: CHEIN GARCÍA, ENRIQUE IGLESIAS, ROBERTO MORALES
PUBLISHERS: AMERICA MUSICAL, HEY CLUB BY MUSIC, MUSIC P.C., UNIMÚSICA, INC.

"QUIEN PIERDE MÁS"
WRITER: JOSÉ GUADALUPE ESPARZA (SACM)
PUBLISHER: VANDER MUSIC INC.

Tropical/Salsa

CANCIÓN DEL AÑO
"ME CANSÉ DE SER LA OTRA"
WRITER: VICTOR DANIEL (SADAIC)
PUBLISHERS: CARIBBEAN WAVES MUSIC INC., MUSVIDA PUBLISHING

"HE TRATADO"
WRITER: VICTOR MANUEL RUÍZ VELÁZQUEZ
PUBLISHER: LA EDITORA DE MÚSICA PMC

"HOY ME HE VUELTO A ENAMORAR"
WRITER: JORGE LUIS PILOTO
PUBLISHER: SAMALEA SONGS INC.

"LLORARE"
WRITER: FERINANDO OSORIO
PUBLISHER: WB MUSIC CORP.

"NO VOY A DEJARTE IR"
WRITER: FELIPE VÁZQUEZ FOBLES
PUBLISHER: VIORLI MUSIC PUBLISHING

"TANTO AMOR"
WRITER: JUAN ANTONIO NUÑEZ-GARCÍA
PUBLISHER: UNIMÚSICA, INC.

Compositor Del Año



Juan Gabriel

"TÚ NO SABES"
WRITER: RICARDO OLLJANO
PUBLISHER: LANFRANCO MUSIC

"YÁ NO SOY EL NIÑO QUE L"
WRITER: ANGEL "OUCO" PEÑA
PUBLISHER: SONY/ATV DISCOS MUSIC

"YO NO TE PIDO"
WRITER: JORGE LUIS PILOTO
PUBLISHER: LANFRANCO MUSIC

Merengue

CANCIÓN DEL AÑO
"SERPIENTE MALA"
WRITER: RODOLFO BARRERA
PUBLISHERS: LIDA SOCAP! MUSIC PUBLISHING

"LLEGÓ EL AMOR"
WRITER: ALEX ENAMORADO
PUBLISHER: WEA LATINA MUSIC INC.

"ME MIRAS Y TE NIÑO"
WRITER: OSCAR SERRANO
PUBLISHER: SONY/ATV DISCOS MUSIC

"ME PASÓ LO MISMO"
WRITER: FELIPE ROBLES VÁSQUEZ
PUBLISHER: VIORLI MUSIC PUBLISHING

"NADIE SE MUERE"
WRITER: ORLANDO SANTANA
PUBLISHER: J & N PUBLISHING

"OLE TE HAS CREÍDO"
WRITER: MARIA MAGDALENA LAURET
PUBLISHER: GEMINIE STAR CORP., PSO LIMITED

"QUIERO ESTAR CONTIGO"
WRITER: JUAN ANTONIO NUÑEZ-GARCÍA
PUBLISHERS: UNIMÚSICA, INC., EDITORA MUSICAL DEL CENTRO

"REGRESA A MÍ"
WRITERS: DIANE WARREN, MARCO FLORES
PUBLISHER: REALSONGS

"SEGUIRÉ"
WRITER: ANASTAGIO DIAZ
PUBLISHER: UNIMÚSICA, INC.

ASCAP



DONDE LA MÚSICA EMPIEZA.

AMERICAN SOCIETY OF COMPOSERS, AUTHORS AND PUBLISHERS

e-mail: info@ascap.com

web: http://www.ascap.com



Dharma Sons

Going to see a hot new rock band on tour used to entail braving drunken mobs and jockeying for position close to the stage. If you're a fan of Pittsburgh's up-and-comers the Dharma Sons and had the right Internet access this summer, your job was made a lot easier. The Dharma Sons were selected as one of the leading bands on the Digital Sight/Sound Virtual Tour 98, a 10-city tour online at www.Virtual-Tour98.com, hosted by MTV's Tim Beggy and sponsored by DSS, one of the premiere digital music download service providers. From the website, fans of the band were able to watch, listen, print out band stickers and purchase copies of the band's latest album, *Fit*.

The Dharma Sons, who played a New York ASCAP showcase last year, have released three independent albums, the latest being *Fit*, which received a rave review in *Billboard* in January of this year. "Front man Rick Bayne is quite the matinee idol-in-training, says *Billboard*, "though you will first be knocked out by his empathetic lyrics and throaty performance. Buy this album. Play this album. And be happy that you were among the first to embrace a band that actually deserves the dollars in your wallet."

Old Pike

The year was 1995. It was a cold winter night in a small club in Indiana. Two local bands, Planet Earth and Neena Foundry, had finished their sets for the night and decided to get onstage together for an improvised encore. Unbeknownst to the crowd, they were witnessing the birth of Old Pike. Earlier this year in Austin, Texas, not long before they took the stage to play their powerful brand of soulful roots rock at ASCAP's South by Southwest show-

case, Old Pike was signed to Sony 550 Records. As far as "overnight" success stories go, that's not too shabby. The band has enjoyed opening for such acts as Ben Folds Five, the Old 97's, Blue Mountain and Soul Asylum. They are currently finishing up their major label album debut, with Jim Scott producing (Tom Petty, Whiskeytown, REM), for release in early 1999, when everything "Old" will be new again.



PHOTOGRAPH BY C. TAYLOR CROTHERS

Andre Manga of Dumazz

"I was about 7 years old when I built my first instrument, a sort of marimba made of bamboo and part of a tree trunk," says West African songwriter, arranger and performer Andre Manga, leader of the band Dumazz. "I didn't know what kind of scales I was playing but it was a very cool thing." The lure of making sounds from whatever he could get his hands on, inspired the young Manga to pursue a life of music. Not surprisingly, his talent progressed rapidly. By the age of 17, he was playing bass with the Cameroon National Orchestra. Although he was then offered a job playing bass and touring with world music sensation Manu Dibango, Manga decided to continue his studies in Gabon, West Africa. There he recorded a dozen albums with African artists such as Hilarion Ngeuma, Tour Kone Daouda, Angele

Asele and Jean Claude Naimro. In 1988, he moved to Paris to finally work with Dibango. He also assembled a team of Cameroonian musicians to record for Paul Simon's *Rhythm of the Saints* album. In 1994, he co-produced several tracks on Dibango's star-studded album *Wakafrika*, featuring King Sunny Ade, Peter Gabriel, Ladysmith Black Mambazo, Sinéad O'Connor and several other world music stars.

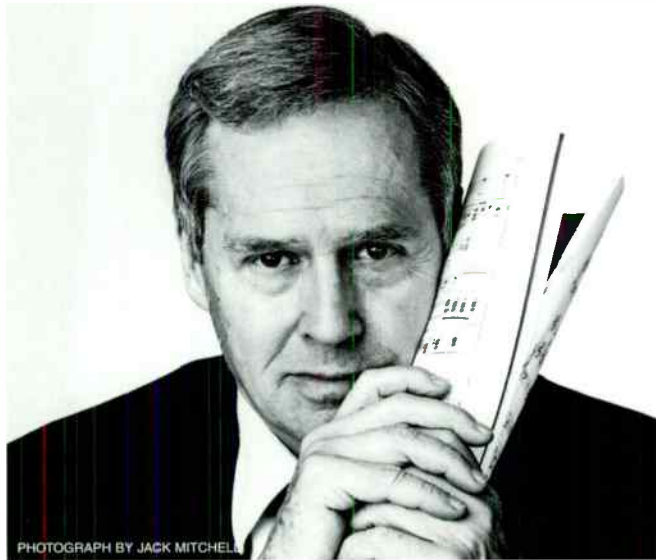
With a growing affinity for jazz, Manga moved to Los Angeles and founded Dumazz (a combination of the Cameroonian word for the baobab tree, a symbol of wisdom, and the word jazz). "The mission of Dumazz is to break down the boundaries of jazz, pop, Afro and funk," says Manga, "to make the music speak for itself." Now people can hear the music itself with the release of Dumazz's debut album, *Mother Earth*, on Narada Virgin Records.



PHOTOGRAPH BY IRENE YOUNG

WORDS' WORTH

One of America's most accomplished and prolific song-oriented composers, Ned Rorem, turns 75 this year and concerts around the world are celebrating with performances of his works. Recipient of the Pulitzer Prize in 1976, one of Rorem's long-standing goals has been to write a concert-length song cycle. Earlier this year, the world premiere of that completed work, *Evidence of Things Not Seen*, presented by the New York Festival of Song, inspired Peter Davis of *New York* magazine to write: "I will rashly proclaim it one of the musically richest, most exquisitely fashioned, most voice-friendly collections of songs I have ever heard by any American composer." Here Rorem discusses *Evidence* and explains why he thinks America is on a sad path to musical ignorance.



PHOTOGRAPH BY JACK MITCHELL

Composer/Author Ned Rorem Began His 75th Birthday Year With Rave Reviews For His New 36-Song Score Based on Texts From 24 Classic Writers. But That Hasn't Stopped Him From Being Grim About America's Musical State.

Waldman - another Quaker thinker - Kipling, Stephen Crane, Langston Hughes, Oscar Wilde, Baudelaire.

Is there a common thread among these writers?

The common thread is my tastes. None of these authors knew each other as far as I know, but they know each other through my juxtaposition. There are sections about love, most of it unfulfilled. The first section is from "From Whence Cometh Song?" by Roethke. The middle section has a lot to do with war. And William Penn and Auden talk about the horrors of war - the blood and rape and utter destruction. The third section is about death, both comforting and not. "Evidence of Things Not Seen" is a definition of faith, because that which is God or an afterlife is simply a question of faith. And it ends: "We cannot love to live if we cannot bear to die."

Did you, in most cases, echo the sentiments of the words, or would you add your own musical interpretation of them?

You are going on the assumption that there is only one way of echoing the words. I have a class in which I'll take six young composers and say, "We're all going to set the same poem to music and afterwards we'll compare the different settings." And then I'll say that Suzy put the climax on a high B Flat and Jonathan put the climax at

the beginning of the poem. I never say you're wrong and you're right because who am I to say that there is only one way of doing it. Then I'll show them my way, in case I've already done it. Because there is no one way.

I think that one of the very interesting things about music is that any non-vocal music doesn't mean anything. It can't be proved. Mendelssohn once said, "It's not that music is too big for words, it is too precise for words." And music is music. It's not literature. In that sense, a song is a bastard. It is uniting two art forms that didn't ask to be forced together. If Debussy writes a piece called "The Sea," we see the sea, because he tells us to. But if he calls his piece, "The Slaughterhouse," we would see the slaughterhouse.

Is there a particular national sensibility at play in your choice of authors?

No. People always say when they want commissions from me that they want "American" music, but they don't know how to define it. The definition of American music is music written by somebody with an American passport. End of discussion. The music is American because I am American. I would say that 2/3 of these writers are American and the rest are either English or French. I'm very French by nature and I lived in France for a long time and I am very sympathetic to French music as distinguished from German music. And I feel that all aesthetics in the universe are divided

between French and German. If that's true, then I fall roundly into the French category. German means extravagance and beating your breast and repetition and thickness and heaviness. French means continuity and transparency and say what you have to say, then shut up.

Are there any plans for recording *Evidence*?

First of all, it had marvelous write-ups in Washington and New York and every place else and everyone said that it should be recorded, but it isn't. How do you have a piece recorded? A recording has to be backed by something. The money has to come from somewhere. This piece, with all of its good reception, has been recorded, but it hasn't been edited. New World Records can't raise the money to produce it. The Three Tenors make in one evening what a composer like me makes in a lifetime, so the priorities are quite screwed up. To get a recording just doesn't happen like that. I think that is poignant. It is too bad.

That is why I really feel that America is going into a sort of dark ages from which we may not emerge. Because the parents are not aware of what musical education is in nursery school. If nursery kids learn, as they used to, then they learn to rhyme cat with rat, they can write little poems, they can paint pictures, but they don't know the basics of music. And what they do know, they hear it screaming at them from television. So there is no sense of finesse or elegance or anything in the least bit more complex than junk. There used to be a requirement in the public schools of a minimum amount of listening to classical music. Whether the kids hated it or not, there it was. And it was there to hate. Now it is not even there to hate.

As someone who divides his time between writing music, writing books and teaching, when do you get most of your composing done?

People always ask "when do you compose?" and my answer is that I am never not composing. While I am talking to you I am a composer. That's what I am and it is everything that I do, whether it is drinking this glass of juice or watching the weather report or writing my books. I think that artists, by the way, are the least egocentric people, for the simple reason that *all* of us are so self-involved. But artists are the only ones that produce something other than their own navel. And what they produce is theoretically for the delectation of hundreds or thousands of people.

An extended version of this interview is available online at www.ascap.com

BY ERIK PHILBROOK



The winners of the ASCAP Foundation/Morton Gould Young Composer Awards gathered for a group photo at ASCAP's New York office at a special reception in their honor. Pictured (l-r) are Martin Kennedy, ASCAP's Frances Richard, Nicholas Brooke, Julia Carey Scott, Ralf Gawlick, John Kline, Lisa Bielawa, Stefan Freund, Francine Trester, Daniel Cooper, John Supko, Carlos Rivera, Howard Yermish, Gregory Mertl, Chris Bailey, Maya Levina, Shafer Mahoney, Adrian Childs and juror Steven Rosenhaus.

TAN DUN HONORED WITH 1998 GRAWEMEYER AWARD FOR MUSICAL COMPOSITION

ASCAP member Tan Dun, composer of the opera, *Marco Polo*, has been honored for that work with the 1998 Grawemeyer Award for Musical Composition, it was recently announced by the



Tan Dun

University of Louisville. The prestigious \$150,000 award was established in 1985 to honor outstanding contemporary composers. Tan Dun, who is 40 years old, was born in Hunan, China and currently lives in New York City. He began his career as a violinist in his home village, later joining the Peking Opera. Accepted to China's Central Conservatory in 1978, Tan completed his first symphony, *Li Sao*, in 1980. His *String Quartet: Fen Ya Song* (1983) was the recipient of the Weber Prize.

In 1986, Tan came to New York as a Columbia University fellow and began creating music that combines eastern and western musical styles. In 1992, he became the youngest composer to be awarded the Suntory prize commission, for which he wrote *Orchestral Theatre II*. Excerpts from Tan's *Symphony 1997* were performed at the ceremonies com-

memorating the transfer of Hong Kong to China in 1997. *Marco Polo*, the Grawemeyer Award-winning work, has a libretto by ASCAP member Paul Griffiths. The opera follows Marco Polo on his explorations from Italy to China.

H. Charles Grawemeyer established the University of Louisville Grawemeyer Awards in order to recognize ideas and works that "help make the world a better place." ASCAP composers who have been Grawemeyer Award recipients are: John Corigliano and the late Ivan Tcherepnin. In addition, international composers who license their music through ASCAP in the U.S. have also been honored with the Grawemeyer Award: Witold Lutoslawski, Gyorgi Ligeti, Harrison Birtwistle, and Simon Bainbridge.



ASCAP VP of Concert Music Fran Richard co-hosted a workshop with Randall Davidson at the American Composers Forum in Minnesota on June 16th.

Composers attending included Bob and Lois Hanson, Larry Siegel, Michael Karmen, Gregg Shaffner, Dan Culman, Nathaniel Reilly, Warren Park and others.

Judges for the the ASCAP/IAJE Commissions honoring Benny Carter gathered in the Living Room at ASCAP's New York office to select the winners. Pictured (l-r) are Bill Kirchner, Billy Harper, Chuck Iwanusa and Cecil Bridgewater. The premieres of the winners, Oliver Lake and Sonia Jacobsen, will be performed in January at the annual IAJE conference



At the Interlochen Music Camp and Festival in Interlochen, Michigan, ASCAP congratulated five young composer's whose works were performed at the Festival. All five composers, who are past winners of the ASCAP Foundation/Morton Gould Young Composer Awards, were sponsored by the ASCAP Foundation/ Morton Gould fund. Pictured (left, l-r) are composers Andrew Norman and Derek Bernel, ASCAP's Fran Richard, composer Chris Theofanidis and Artistic Director of the festival and conductor of the Oregon Symphony James DePriest. Not pictured are composers Jennifer Higdon and Michael Hersch.

1998 ORCHESTRA AWARDS FOR ADVENTUROUS PROGRAMMING

For the 40th consecutive year, orchestras demonstrating exceptional commitment to twentieth century composers were honored with ASCAP Awards for Adventurous Programming. Administered by the American Symphony Orchestra League, these awards recognize orchestras whose concert programs prominently feature contemporary repertoire. The awards were presented at the opening Plenary Session of the American Symphony Orchestra League conference in St. Paul on June 17th by the noted ASCAP composer, Libby Larsen.

This ASCAP Awards Program was estab-

lished in 1959. Orchestras are divided into specific categories and judged by the number of contemporary works performed and the effectiveness of program in the context of the overall programming of the orchestra's season. Special attention is given to commissioned works, and world, U.S. and local premieres.

Commenting on the awards, ASCAP Vice President of Concert Music, Frances Richard said, "This program was created to encourage inclusion of the music of our time in the orchestral repertory. By presenting these awards at the conclusion of every concert season for the past

40 years, ASCAP recognizes the outstanding orchestral contributors to the vitality and continuity of our musical culture. We take pride in collaborating with the League, just as we support similar efforts in chamber and choral music through Chamber Music America and Chorus America, respectively. Beginning in 1999, ASCAP will offer the Leonard Bernstein Educational Award in recognition of innovative orchestral programming specifically designed to inspire and educate young audiences. We look forward to the 1998-99 season with great expectation."

1998 AWARD WINNERS

ASCAP / John S. Edwards Award for Strongest Commitment to New American Music:
Cleveland Chamber Orchestra (Edwin London, Music Director)

ASCAP/Morton Gould Award for Innovative Programming:
Los Angeles Philharmonic (Esa-Pekka Salonen, Music Director)

Award for American Programming on Foreign Tours: National Symphony Orchestra (Leonard Slatkin, Music Director)

•Honorable Mention – Greater Boston Youth Symphony Orchestras (David Commanday, Music Director)

Awards for Programming of Contemporary Music Orchestras with Annual Operating Expenses over \$9.5 Million:

•First Place – San Francisco Symphony (Michael Tilson Thomas)

•Second Place – National Symphony Orchestra (Leonard Slatkin, Music Director)

•Third Place – Chicago Symphony Orchestra (Daniel Barenboim, Music Director)

Orchestras with Annual Operating Expenses ranging from \$4.25 Million – \$9.5 Million:

•First Place – The Kansas City Symphony (William McGlaughlin Music Director and Conductor)

•Second Place – New Jersey Symphony Orchestra, Zdenek Macal, Music Director

•Third Place – San Antonio Symphony (Christopher Wilkins, Music Director)

Orchestras with Annual Operating Expenses of \$1.1 Million-\$4.25 Million:

•First Place – American Composers Orchestra (Dennis Russell Davies, Music Director)

•Second Place – Brooklyn Philharmonic Orchestra (Robert Spano, Music Director)

•Third Place – Des Moines Symphony (Joseph Giunta, Music Director)

Orchestras with Annual Operating Expenses of \$300,000 – \$1.1 Million:

Orchestras with Annual Operating Expenses of \$300,000 or less:

•First Place – Boston Modern Orchestra Project (Gil Rose, Music Director)

•Second Place – Nashville Chamber Orchestra (Paul Gambill, Music Director and Conductor)

•Third Place – Northwest Symphony Orchestra (WA) (Anthony Spain, Music Director and Conductor)



On June 17th in St. Paul, Minnesota, ASCAP VP of Concert Music Fran Richard congratulated the winners of the ASCAP Awards for Adventurous Programming, which is administered by the American Symphony Orchestra League. Pictured (l-r) are ASCAP's Bob Leibholz and Fran Richard, Music Director and Conductor of the Kansas City Symphony and host of the "St. Paul Sunday Morning" radio program Bill McGlaughlin, who accepted the First Place Award for Orchestras with Annual Operating Expenses ranging from \$4.25 Million to \$9.5 Million, and noted composer and awards presenter Libby Larsen.

•First Place – The Women's Philharmonic (Apo Hsu, Artistic Director)

•Second Place – Albany Symphony Orchestra (David Alan Miller, Music Director and Conductor)

•Third Place – ProMusica Chamber Orchestra of Columbus (OH) (Timothy Russell, Music Director)

College Orchestras:

•First Place – Manhattan School of Music Symphony/Philharmonia / Chamber Sinfonia (Glen Cortese, Director of Orchestral Studies and Principal Conductor)

•Second Place – Peabody Symphony and Concert Orchestras (Hajime Teri Murai,



Above, Music Director of the Cleveland Chamber Orchestra Edwin London displays his ASCAP John S. Edwards Award for Strongest Commitment to New American Music.

•Third Place – University of Cincinnati College – Conservatory of Music, Department of Orchestral Activities (Jindong Cai, Acting Director)

Youth Orchestras:

•First Place – Orange County Junior Orchestra, Robert Frelly, Music Director and Conductor

•Second Place – Etowah Youth Orchestras (Michael Gagliardo, Music Director and Conductor)

•Third Place – Chicago Youth Symphony Orchestras (Rossen Milanov, Music Director)

Festival Orchestras:

•First Place – Cabrillo Music Festival (Marin Alsop, Music Director and Principal Conductor)

•Second Place – Colorado Music Festival Orchestra (Giora Bernstein, Music Director)

Film & Television



Truman Composer: ASCAP's Film & TV department hosted a luncheon for APRA composer Burkhard Dallwitz, celebrating his score for the *The Truman Show* and his recent signing to the Kraft-Benjamin Agency for representation in the U.S. Pictured

(back row, l-r) are New Line Pictures VP Paul Broucek, Dallwitz, Kraft-Benjamin agents Laura Engel and Lyn Benjamin and music supervisor Bonnie Greenberg of Ocean Cities Entertainment; and (front, l-r) ASCAP's Pamela Allen and Nancy Knutsen.



PHOTOGRAPH BY MICHAEL

We Have a Proposition For You: The Polygram Filmed Entertainment feature, *The Proposition*, produced by Interscope Communications and featuring a score by composer Stephen Endelman, was screened at Mann's Theater in Los Angeles. Directed by Lesli Linka Glatter, the film stars Kenneth Brannagh, Madeline Stowe, William Hurt, Neil Patrick Harris, Robert Loggia and Blythe Danner. Pictured (l-r) are director Glatter, Endelman and ASCAP's Nancy Knutsen.



PHOTOGRAPH BY MICHAEL JACOBS

Dome Sweet Dome: At Le Dome Restaurant in West Hollywood, Secretary General of the Flanders Film Festival Jacques Dubrulle announced plans for the Festival's 25th anniversary in Ghent, Belgium, in October. Of special note was the news that ASCAP composer Elmer Bernstein will be the recipient of this year's Lifetime Achievement Award and will present a concert of his film music at the Festival. Pictured (l-r) are ASCAP's Diana Szyzkiewicz, Dubrulle and ASCAP's Kevin Coogan.

The Whole Picture:

At the University of California at Santa Barbara New Music Festival, sponsored in part by The ASCAP Foundation, several ASCAP film composers presented live concert performances, including Board member David Raksin, Elmer Bernstein, Larry Rosenthal, Leonard Rosenman and Stephen Endelman. The concerts also included performances of works by other composers such as John Corigliano, Erich Korngold, Franz Waxman, André Previn and others. Pictured, above, is Raksin congratulating composer pianists Bob Florence and Mike Lang after they performed a tribute to Raksin; David Raksin, right, performing his song "Laura" and, bottom photo, Elmer Bernstein conducting his "Toccata for Toy Trains."



Red Hot And Badalamenti:

Composer Angelo Badalamenti and orchestra are pictured in the studio working on their contribution to the next album in the Red Hot series, *Red Hot and Rhapsody*, a tribute album to George and Ira Gershwin featuring some of the most exciting mem-

bers of the world's pop music community. For the project, Badalamenti arranged and produced David Bowie's take on the Gershwin tune, "A Foggy Day (In London Town)." Pictured (inset, l-r) are the Red Hot Organization's Chris Dell'olio, Badalamenti, Red Hot's John Carlin and ASCAP's Sue Devine.



Sharing Info: The Society of Composers & Lyricists (SCL) hosted an informational evening featuring panelists from ASCAP and other performing right organizations, as well as composers and attorneys. Pictured (l-r) after the panel are (SCL) Performing Rights Committee co-chairs Dennis Brown (BMI) and Garry Schyman (ASCAP), composer Ashley Irwin, ASCAP Board member and panelist Arthur Hamilton and composer Jim McVay.

THE ASCAP FOUNDATION



THE GRADUATES: ASCAP Foundation Board member Mary Rodgers presented three LaGuardia High School students with ASCAP Foundation scholarships at their graduation earlier this year. Pictured on the momentous day are (l-r) LaGuardia High School Assistant Principal Bernice Fleischer, Michael Masser Scholarship (honoring Whitney Houston) recipient Shana Merchant, Ira Gershwin Scholarship recipient Joann Choi, Rodgers and Boosey & Hawkes Young Composer Award (honoring Aaron Copland) recipient David Stansbury.

ARTS AND MINDS: The ASCAP Foundation was a co-sponsor of the International Festival of the Arts "Arts Education Week," in cooperation with New York City schools. The week provided the opportunity for distinguished ASCAP members to visit classes in public schools and discuss careers in music. Pictured (clockwise from top left, l-r) are songwriter/author James McBride and music instructor Burt Sachs at McBride's alma mater, Cardoza High School, in Queens, NY; songwriter/performing artist Lesley Gore,

ASCAP's Esther SanSaurus and Principal Carmen Farina at P.S. 6 in Manhattan; vocal music teacher Doreen Shapiro, Performing Arts Coordinator Terry Steinberg, songwriter/producer Rupert Holmes, music student Iesha and Arts Coordinator Paul Kaplan and students at I.S. 14 in Brooklyn, NY; and music teacher Sheri Schwarz, songwriter/producer Peter Yarrow and student Elke Cruz at the Harbor School for the Performing Arts in Manhattan, where Yarrow spoke to the classes and performed.

PHOTOGRAPHS BY NZINGHA RAINE



ASPEN MUSIC FELLOWSHIP: The ASCAP Foundation has arranged an annual fellowship in composition and film music at the Aspen Music Festival. Pictured at the announcement (l-r) are The ASCAP Foundation's Kim Hargraves, Director of the Film Music Program at the Aspen Music Festival Brane Zivkovic and Director of The ASCAP Foundation Karen Sherry.

NEW MEMBER CARD BENEFIT OPTIONS ANNOUNCED

ASCAP Vice President of Marketing Phil Crosland has announced the addition of significant and innovative new benefits to holders of the ASCAP Member Card. ASCAP has made agreements with three top-flight companies to provide ASCAP members with exclusive new service and discount options: Europadisk CD/Tape/Vinyl Manufacturing, Valle Music Reproduction and TSR Wireless.

The ASCAP Member Card was introduced in April 1998, providing ASCAP members with an array of exclusive benefit options including insurance and financial services, as well as discounts on musical instru-

ments and accessories, promotional merchandise, air travel, car and van rentals, hotels, dining at quality restaurants, and even parking. Availability of the card is restricted to current ASCAP writer and publisher members and estates of writer members.

Brief descriptions of the new benefit options for ASCAP members follow:

- Europadisk, known for quality and competitive pricing, will provide ASCAP members with as few as 100 compact discs, audiocassettes or



vinyl records with a 10% (for single format) or 15% (for multiple format) discount.

- Valle Music Reproduction, America's largest supplier of quality music creation materials, offers ASCAP members an exclusive 15% discount on their complete line of quality music papers and supplies, as well as on the company's speedy music photocopy reproduction service.

- For the ASCAP member on the go, TSR Wireless provides a 15% discount on any pager or two-way radio

and a 10% discount on any cell phone.

Crosland added, "These additions to our well-stocked portfolio of benefit options reinforce the growing reputation of the ASCAP Member Card as the Success Card — a tool to better the careers and the lives of hard-working songwriters, composers and music publishers. We're working to make membership in ASCAP irresistible."

To obtain more information on the new discount programs ASCAP members should call the following numbers: Europadisk (800) 455-8555; Valle Music Reproduction (818) 762-0615 and TSR Wireless 1-800-982-2604

NOTE BOOK

ASCAP 1998 DISTRIBUTIONS THROUGH DECEMBER

December 4 - Writers' and Publishers' International Distribution; **December 22** - Publishers' Quarterly BCO* Distribution for 2Q98 performances

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

WORKSHOPS

THE ASCAP FOUNDATION/LESTER SILL WEST COAST SONGWRITERS' WORKSHOP:

Submissions are now being accepted for the 1999 ASCAP Foundation/Lester Sill West Coast Songwriters' Workshop which will begin the second week of January, 1999. The workshop sessions will be held two nights a week for a total of four weeks at ASCAP's Los Angeles office.

The workshop, which will feature prominent guests from all facets of the music business is designed to enrich participants' knowledge of the industry and to help them establish contacts, confidence and possible collaborative partnerships.

Writers interested in applying for participation must submit a tape containing two original songs along with typed or neatly-written lyric sheets. Applicants are also required to include a brief resume or bio in addition to a written explanation as to why they would like to participate in the ASCAP Workshop. Material should be sent to: ASCAP/Lester Sill West Coast Songwriters' Workshop, 7929 Sunset Blvd. 3rd Floor, Los Angeles, CA 90046. **DEADLINE FOR ENTRIES IS NOVEMBER 30, 1998.** Tapes will not be returned. Applicants are asked to include address and daytime as well as home telephone numbers. Only a limited number of applicants can be selected as participants.

THE FOURTH ANNUAL ASCAP FOUNDATION/DISNEY WEST COAST MUSICAL THEATRE WORKSHOP:

Submissions are now being accepted for the fourth annual ASCAP Foundation/Disney West Coast Musical Theatre Workshop. Directing the workshop again will be Academy Award-winning composer/lyricist Stephen Schwartz, whose credits include *Godspell*, *Pippin* and the Disney films *Pocahontas* and *The Hunchback of Notre Dame*. The primary goal of the workshop is to nurture new American musicals.

Participants in the workshop will have the opportunity to present selections from their original musicals for professional critique. The sessions, scheduled for January and February at the Walt Disney Studios in Los Angeles (exact dates to be announced), will feature prominent guests from all aspects of musical theatre including producers, composers, lyricists and directors.

Interested parties should submit a brief outline of their musical, a cassette tape containing four songs, a copy of the lyrics and a resume to: Michael A. Kerker, Attn: Disney Workshop, ASCAP, One Lincoln Plaza, New York, NY 10023. **DEADLINE FOR ENTRIES IS DECEMBER 19, 1998.** Due to space restrictions, only a limited number of applications will be selected. The workshop is free of charge and application is open to everyone.

In Memoriam

Robert Wells - Lyricist, composer and noted television writer and producer whose songwriting credits included "From Here to Eternity," "Born to Be Blue," "Magic Town," "Re-enlistment Blues" and "When Joanna Loved Me." His most famous hit, however, was "The Christmas Song," co-written in 1945 with Mel Torme and popularized in recordings by Nat "King" Cole and countless others. A three-time Oscar nominee in songwriting (for "It's Easy to Say" from *10*, "From Here to Eternity" from the film of the same name, and "County Fair" from *So Dear to My Heart*), Wells also made his mark on television, serving for many years as producer and head writer of *The Dinah Shore Chevy Show*, for which he received four Emmys. He was also honored with two Emmy Awards for *Shirley MacLaine, If they Could See Me Now*.

Marshall Barer - Lyricist and book writer (with Jay Thompson and Dean Fuller) for Broadway's *Once Upon a Mattress*, which also features the music of ASCAP Board member Mary Rodgers. Barer also wrote the words for the "Mighty Mouse" theme song and collaborated with such artists as Leroy Anderson, J. Fred Coots, Hoagy Carmichael, Burton Lane, David Raksin, Michel Legrand, Vernon Duke and Michael Feinstein.

Gene Page - Arranger/Producer/Songwriter who had a remarkable run of gold and platinum hit records to his credit. Although he arranged hit records in their

entirety, he is most famous for his string arrangements. His work can be heard on such songs as "The Greatest Love of All," performed by Whitney Houston, "Truly" by Lionel Richie and "Endless Love" by Lionel Richie and Diana Ross, "Through the Years" performed by Kenny Rogers, "Tonight I Celebrate My Love" performed by Roberta Flack, "Used To Be Her Town Too" performed by James Taylor and many others.

Roy Rogers - Hollywood's most beloved singing cowboy who starred, most often with his beloved wife, Dale Evans and his trusted palomino horse, Trigger, in 91 feature motion pictures, including such classics as *The Arizona Kid*, *Springtime in the Sierras* and *My Pal Trigger*, and 102 half-hour television films. After reigning cowboy star Gene Autry went off to war as a flier in 1943, Rogers became "King of the Cowboys." In the 1944 film, *Hollywood Canteen*, he introduced Cole Porter's song, "Don't Fence Me In." Later, when he was given his own TV series on NBC, "The Roy Rogers Show," he would close every episode by joining his wife Dale in singing "Happy Trails."

Frankie Ruiz - Salsa star who in the late '80s had a string of hits, including "Desnuda Mujer," "Mi Libertad" and "Voy Pa' Encima." Most recently he scored again with "Bailando" and "Ironia," the latter of which earned him a trophy at the 1997 *Billboard* Latin Music Awards.

COMMISSIONED

Sonny Burnette's *Stone Suite* by Chris Potter, professor of flute at University of Colorado, Denver. The four-movement work features solo piccolo/Eb, C, alto and bass flutes with flute choir accompaniment.

David Del Tredici's "The Spider and the Fly" by the New York Philharmonic. The work received its world premiere on May 28 by the New York Philharmonic, conducted by Kurt Masur at Avery Fisher Hall. Soloists included soprano Hila Plitmann and baritone Nathan Gunn.

Anthony J. Iannaccone's "West End Express" by the Kalamazoo Symphony, premiered on January 23, under the direction of conductor Yoshimi Takeda.

Matty Selman by The Cleveland Playhouse to write a new musical for their 1999-2000 season. Currently Matty is composing the score to Scholastic's best seller, *The Jewel Kingdom*.

Myroslav Skoryk "Partita No. 7 for Wind Quartet" by Olga and Oleksander Kuzyszyn to be premiered on December 12 at the Ukrainian Institute of America, NYC, at a concert celebrating the composer's 60th birthday.

FEATURED

The Angry Einsteins as New Artist of the Day on Los Angeles' inland empire radio station KCAL when the station received over 400 calls in an hour after playing the group's new material.

John Blackburn's "Moonlight in Vermont," co-written with Karl Suessdorf, in a concert presented by the Oregon Coast Council for the Arts, featuring the Oregon Symphony at the Chinook Winds Casino in Lincoln City, Oregon.

Linda Geleris' song "Call Me Crazy" in the Columbia-Tristar Home Video film *Implicated*. Linda both

HONORED

Ralph Covert, best-known as songwriter and leader of Chicago-based rock band The Bad Examples, and **G. Riley Miles** with a Joseph Jefferson Award, one of Chicago's most prestigious theater awards, for their play, "Sawdust and Spangles," based on one of Covert's songs, "The Amazing Romero."

as the second prize in the Rock category of the eighth annual *Billboard* Song Contest for their song "Hey China."

Larry Hoffman, 1997 Grammy Award nominee, for being named 1998's "Producer Of The Year" by *Living Blues Magazine*. He was also the recipient of a Handy Award for producing the year's best acoustic blues record.

Vazgen Muradian with a citation by the Viola d'amore Society of America for his unflinching contributions to the viola d'amore repertoire, stating that, as a performer and composer, he has kept the viola d'amore in the public image.

R. Carlos Nakai, Native American flutist, with the first gold record for Native American Music. Nakai's *Canyon Trilogy* (Canyon Records) has sold more than 500,000 units in the U.S. And was certified for a gold record by the Record Industry Association of America. At the recent Native American Music Awards, Nakai also received Nammy Awards for Best Flutist and Best Male Artist. The **R. Carlos Nakai Quartet** was also named the the Best Blues/Jazz Artist or Group.

Quickdraw with a Long Island Music Award for Best Country Act at the LIMA show in June. The award was accepted by band members Bill Theis and Kevin Hawkins.

Dan Weitzman and **Debra Zemke** for being voted the 1997 Co-writers of the Year by the Tennessee Songwriters Association.



THE OTHER SIDE: Throughout recent history, composers have been labeled either as "pop" or "serious" as a result of their first successful effort. However, many of these composers have outstanding abilities in both areas. In recognition of this, *The Other Side of Broadway* is a project devoted to the performance and preservation of classical music of established and emerging theatre composers. Founder Barbara Irvine will be performing an inaugural solo piano concert featuring classical music by composers such as Leonard Bernstein, Harvey Schmidt, David Shire, Charles Strouse and Jay Alan Zimmerman on November 8th at Saint Peter's Church in New York City. Pictured (back row, l-r) are composers Zimmerman, Strouse, Schmidt and David Shire, and, at the piano, Irvine.

wrote and performed the opening song. The movie, directed by Irving Belateche, will air on HBO and in theaters abroad.

Trixi Reiss' "Comin' Back," performed with the Crystal Method at a number of shows on their American tour. The song, written with the Crystal Method, is featured on their debut album, *Vagas*.

Gary Jess, composer and pianist, for being named to the distinguished international roster of Steinway Artists. Included on the Steinway Artist roster have been such immortals as Irving Berlin, Duke Ellington and George Gershwin.

Robert Haas and **Kristin Massey** with the second prize in the Rock category of the First Annual John Lennon Songwriting Contest for their song "Any Way You Want Me," as well



CATCH THE LIGHT: Bob Leone (center), Projects Director of NAPM/Songwriters Hall of Fame, recently congratulated songwriters Pat Maiorino (left) and Andrew Sarnoff (right) on their song, "Catch the Light," recorded by Martha Wash (Logic Records/BMG), which went to #1 on *Billboard's* Dance Charts. The song also topped the dance and pop charts in Europe and is the #1 dance club single of the year in the U.K.

PERFORMED

Richard Adler's music and lyrics (with Jerry Ross) for *The Pajama Game* at the Goodspeed Opera House in East Haddam, Connecticut. This recent production featured a new song, written 44 years after the show was first presented.

Morris Goldberg, saxman for Rosie O'Donnell, with his band, Ojoyo, at Grahamstown Jazz Festival, South Africa in July. Featured were: Anton Fig (drummer for David Letterman), Valerie Naranjo (percussion, Saturday Night Live).

Philip John Mikula's "Transformaticisms" by the Eastman Percussion Ensemble at a "Tribute to John Beck" at the Eastman School of Music's Eastman Theater in Rochester, New York on May 3.

Nuyorican Salsa Boys at the Hudson Theatre in New York City on May 1 at a party for the cast of Denzel Washington's upcoming feature film, *Marshall Law*. The performance helped to benefit the Pediatric Aids Kids Project.

Bill Solly's new musical revue, *Does Anybody Love You?*, at Don't Tell Mama's earlier this year. *Backstage* called the show "the bright stuff of which Broadway Off Broadway musicals are made."

Harvey J. Stokes' Lyric Symphony by the Richmond Symphony at the Ebenzer Baptist Church in Richmond, Virginia on April 30.

Basil Swift's translation of Mozart's *The Magic Flute* by the San Francisco Opera in San Francisco, California on July 12th. Swift's libretto is embellished with enchanting drawings he created to accompany the text.

Elizabeth Wiegand at the Cathedral of Antwerp in Antwerp, Belgium in April.

Quiet As Kept (featuring Kevin L. Robertson, Darrell Gibson, and Todd E. Jackson) opened for the likes of LSG, & Brian McKnight at Cincinnati, Ohio's Coors Light Festival on Friday, July 24. "Tic Toc" was performed.

PREMIERED

Howard Buss' Boom Time for trombone and percus-

sion by Paul Hunt and Roger Schupp at the International Trombone Festival, hosted by the University of Colorado in Boulder, on May 28.

Will Connelly's Ringling Rag by the Cell Block Seven Dixieland Jazz Band at the 25th Anniversary Sacramento (California) Jazz Jubilee. Connelly is a former music director of the New Orleans Jazz Club of California and founder of the Hot Jazz and Alligator Gumbo Society.



ALWAYS LET THEM SEE YOU, SWEAT: At a birthday party in honor of ASCAP member Keith Sweat, ASCAP's Ian Burke presented him with a Pop Music Award for his songs, "Nobody" and "Twisted." Pictured (l-r) are Burke, Sweat and Jamea Richardson.

James Di Pasquale's *Footsteps* for Solo Clarinet by Larry Combs, solo clarinet of the Chicago Symphony Orchestra at the Swissotel in Chicago on June 18.

Gerald M. Ginsburg's "Un Paysage Choisi (A Special Landscape)," a biographical song cycle to Paul Verlaine poems, featuring soprano Nkenge Simpson and tenor Gerard Powers, at the Weill Recital Hall at Carnegie Hall on April 25.

Frederick Koch's "Piano Trio No. 1" by the Cleveland Orchestra Piano Trio at Guzetta Hall, Akron University in Akron, Ohio. **Diane Leslie's** film score,

"Feline Follies," at the Walter Reade Theatre, Lincoln Center, New York City on May 1. Otto Messmer is the Director and Animator. Leslie conducted and played piano.

James Quinn's "Semi-Bitter Suite," a suite for Voice and Four instruments in three movements: Mezzo-Soprano, Flute, Violin, Guitar and Marimba, with text by the composer, at the Depaul Concert Hall in Chicago, Illinois, on May 22.

Erich Stem's Summer Nights for string orchestra by the Montgomery Symphony Orchestra at the Performing Arts Center, Rockville, Maryland on March 15. This premiere was featured as a part of the orchestra's guest artist series.

Vernon Taranto Jr.'s Triptych: Mosaic Panels of Freely-Orbiting Tesseræ, by the Louisiana Sinfonietta, Dinos Constantinides, Music Director, at the Pennington Center in Baton Rouge, LA on May 3.

Lya Vidal Ward's "Roma Immortale" performed by the Los Angeles Solo Repertory Orchestra at the Hall of Liberty, Forest Lawn Memorial Park in Hollywood Hills, California on April 10.

Donald Reid Womack's On Fields of Frozen Fire by the Honolulu Symphony, with Samuel Wong conducting, at Blaisdell Hall in Honolulu, Hawaii on January 4. The piece was later profiled in the June issue of *Islands: An International Magazine*.

RELEASED

Tom Andersen's new CD, *The Journey* (Other Music), featuring the award winning singer/songwriter who "moves easily among pop, rock and country and sounds at home with each style" (David Hinckley, *New York Daily News*). Andersen's song "Yard Sale" received the 1998 Song of the Year Award from the Manhattan Association of Cabarets & Clubs.

Martin Bresnick's website for his self-published music, *Common Muse Music* (www.common-muse.com). The site includes biography, catalog and program note of Bresnick's works.

53 Days' second CD, *Hot Water Music*, featuring the songs of John Moore. The Buffalo, New York-based band has garnered great reviews and airplay. *The Buffalo News* called their music "high energy, radio-friendly rock-n-roll."

The Day I Fell Down's debut CD, *Sweet to be Strange*, on Samson Music (distributed by RED/Sony). The group was signed to Samson Music last fall by Michael Shrieve and their album was produced by Jack Endino.

Echoback's new CD, *Paper Spaceships You Can Fly* (Acid Ceiling Recordings). All songs were written by Matt McKenna and Craig O'Keefe.

Don Glaser's new CD, *Slices of Life* (Brownstone) featuring the composer's elegant jazz piano on his own compositions as well

as select jazz standards. A former attorney for 27 years, Glaser has now written more than 250 songs.

Tom Hambridge's songs "Rock Me Right" and "Found Someone New" on Susan Tedeschi's scorching blues CD, *Just Won't Burn* (Tone-Cool Records). Hambridge produced the acclaimed album and co-wrote a third song, "Friar's Point," with Tedeschi.

Robert Van Horne's new CD, *Piano & Memories* (WPI Records), featuring 14 unique piano and orchestra arrangements of popular and standard songs as well as Horne's newest composition, "Frolic."

Industrial Tepee's new CD, *What Divine Engine* (Mother West Records), produced by Ween drummer Claude Coleman, Jr. and Mother West producer Charles Newman

Tammy K's "We Can Fight the Fire" and "True Love Wins in the End," included on the America Project and performed by Rusty Stratton (Hilltop Records).

Glenn Kaiser's new CD of twelve original songs, *You Made the Difference in Me*, on Grrr Records, featuring the singer/songwriter's unique blend of Christian music, Motown and Chicago R&B.

Chris Kubie's new CD of environmental music, *Music Of The Thirteen Moons* (Earthweb Music) Visit the composer's website at www.ckubie.com.

Daryl Kojak's debut recording, *Notes from the Pilgrimage* (Cornerstone), featuring nine songs of meditative and poetically



GOODFELLAS: Upstart label Pacific Time Entertainment's owners Curtis Urbina and Sergio Cossa were in attendance at New York's Crystal Apple Awards at Gracie Mansion in Manhattan. The partners ran into film director Martin Scorsese, who complimented the two on their first release, the original soundtrack by composer Claudio Siomenti for the film, *The Versace Murder*. Pictured (l-r) are Urbina, Cossa and Scorsese.

evocative instrumental works reflecting Kojak's roots in classical, new age and jazz styles.

Haze Laser's *Vamerschau*, An exciting blend of contemporary rock and jazz, with text based on the Psalms and sung in Hebrew. Music produced, engineered and performed by ASCAP's **Gary Fitzgerald**.

Ed Chalfin and Ted Lehrman's song, "A Long Goodbye," on Brotha 2 Brotha, the new Gold City Records CD by Brothaz By Choice. Produced by Chris Jasper, of Isley Brothers fame.

Mark Mangold's debut solo CD, *Mirror Image* (Fore Reel), featuring 15

original songs combining sweeping and melodic music that focus on the healing of the planet. Mangold has written for such artists as Michael Bolton, Cher, Jennifer Rush and others.

The Martins' (Joyce, Jonathan and Judy) latest album, *Dream Big* (Spring Hill Music). The successful trio won a Dove Award for the third year in a row this year.

Kevin Norton's CD *KNOTS* is on the Music & Arts label. It includes 13 tracks, 11 of them original compositions by the percussionist/composer, written in a unique style that combines the power of jazz improvisation and the expanded forms of classi-



GREAT SCOTT: At New York's Shine club, the Scott Thomas Band unveiled a selection of their dark pop songs at a recent showcase. Pictured (l-r) are drummer Sandy Chila, manager Rick Smith, ASCAP's Loretta Muñoz, bassist Curt Schneider, guitarist Andrew Williams, Elektra Records wunderkind Tom DeSavia and Scott Thomas.



GET IT FROM THE WEBB: Jimmy Webb has given the American songbook an incredible number of hits. His songs have been covered by the likes of Glen Campbell, Barbra Streisand, Johnny Cash, Carly Simon, Bob Dylan, Ray Charles, Willie Nelson, and even R.E.M. Frank Sinatra called Webb's "By the Time I Get To Phoenix" the "greatest torch song ever written." So how do you add to such impressive musical contributions? Well, now Webb uses the grace and eloquence that have characterized his lyrics to write *Tunesmith* (Hyperion), a book for aspiring songwriters, in which Webb shares anecdotes, meditations, humor and advice as well as breaking down the entire process of creating a song from beginning to end.

cal composition. For more info visit: <http://www.musicandarts.com> or e-mail: musicart@sirius.com.

James Richard Oliver's new album, *Hemihayride*, on Georgia's Illbilly Records.

Ted Piltzecker's long-awaited second CD, the *Unicycle Man*, featuring the virtuoso vibraphonist's original compositions. Piltzecker made an international name for himself during a two year stint as vibraphonist and arranger for George Shearing's quartet.

Gary Patrick Robilotta's Project: *Montserrat*, a self-produced benefit CD (instrumental) for the people of the volcano-devastated Island of Montserrat. Available at Virgin Megastores, on Belham Valley Records.

Dave Schommer's Duke Mushroom Presents: The Warriors (Intersound), which *Hits* magazine has declared "as close to perfect pop as drum-n-bass has come so far."

Ty Stephens' debut CD, Musichameleon (Romantasy Music), featuring the eclectic songs and vocal styles of this Philly native.

Harvey J. Stokes' String Quartet No. 1, String Quartet No. 2 and String Quartet No. 3 by the Oxford String Quartet on Albany Records.

The Vainglorious (Alex Hofmann & Howard Ellis) have released their self-titled debut CD. The album highlights the band's blend of pop, roots, country, blues and ambient sounds.

Gregg Wager's *Es bricht die neue Welt herein* for guitar as a solo instrument and string quintet by the Verlag Neue Musik/Edition Margaux, Kopenicker Str. 175, 10997 Berlin. The work was first premiered in Berlin four years ago by guitarist Reinbert Evers and Ensemble United Berlin.

Mary Lu Walker's CD of children's music, *The Best of Mary Lu Walker*, by the Dorothy Duncan Braille Library and Transcription Service in Harare, Zimbabwe. The special package features the lyrics in Braille and in a large print edition with a cassette

to be used to help children learn English in Zambia, Zimbabwe and South Africa.

Mark Werchowski's new pop/rock CD *That's My Story...and I'm Sticking to It* for Oriskany Records.

SIGNED

Jeanine Acquart of Paris by Night has signed to Seraph Records of Chicago with Cargo Distribution. Her third CD (1st on Seraph), *Dawning*, will be released in Fall 1998.

Darryl Gatlin to a recording contract with Hurricane Records, a division of Hurricane Entertainment. Gatlin will release his debut solo album on Hurricane. He previously enjoyed success with his brother Don (as the Ellis Brothers), with their debut album, *No Sir*, released by Sony/Epic in 1992.

The Nields have signed with Zoe Records, a new Rounder Records label,

and their new CD is out now. Zoe is distributed by Mercury/PGD.

Michael Conner Rogers to an exclusive contract with Mighty Oaks Management, owned by music publisher Jane R. Snyder (Nothing Plain About...this Jane!)

Michael W. Smith to an extended recording contract with Reunion Records. Smith has recorded eleven albums including five gold and one platinum record for the label. He has sold over six million records since 1983.

Jerome Clinton Thompson to an exclusive publishing contract with DSM Producers for a blues song and two instrumental compositions to be used in films and television.

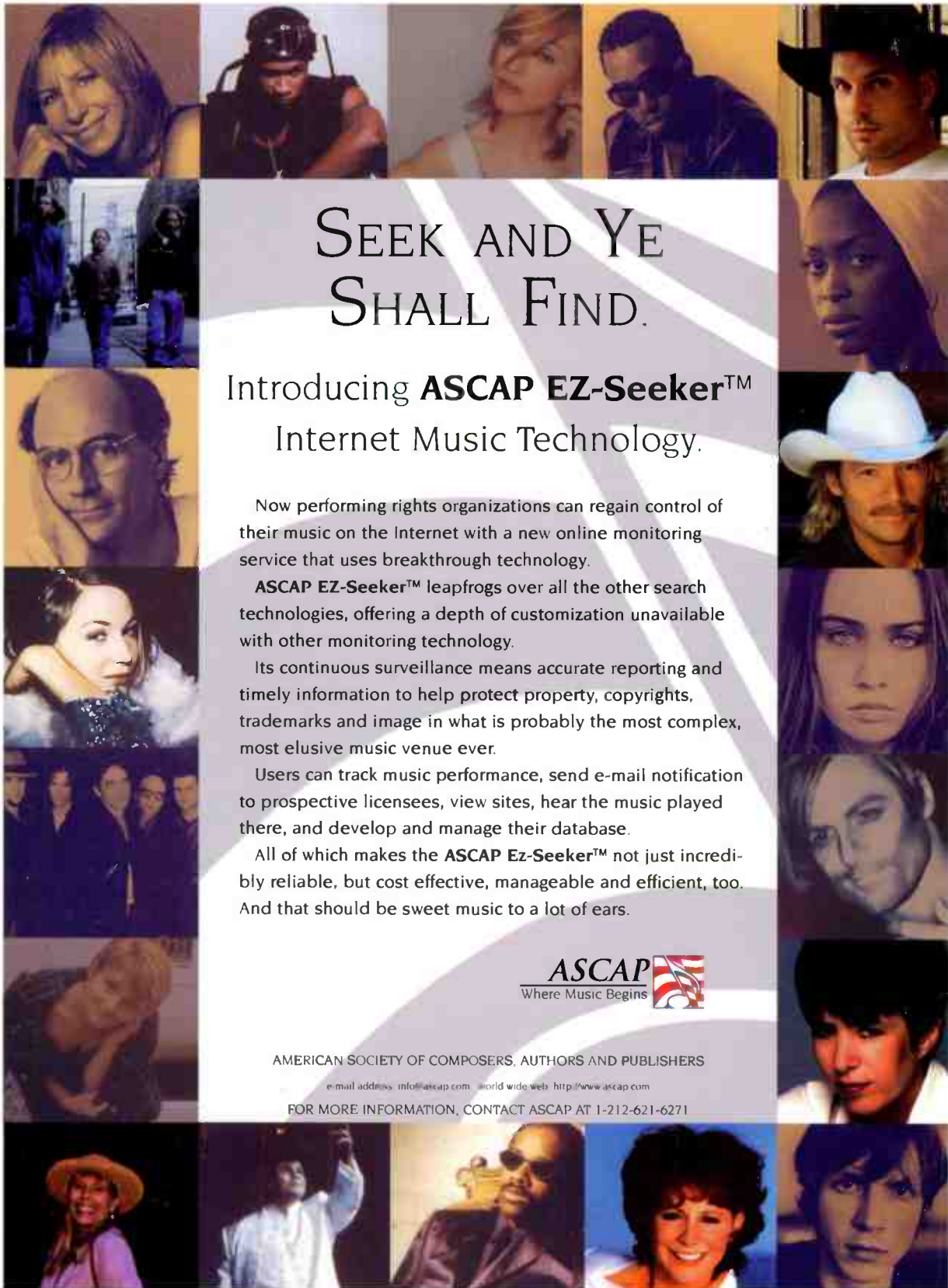
Scott Wilkie, contemporary jazz keyboardist/composer, to a multi-record deal with Narada, a Virgin Records company. A debut release is expected in early 1999.



A LIFETIME OF ACHIEVEMENT: At the National Music Publishers Association's annual meeting in Los Angeles on July 20th, composer and ASCAP Board member Cy Coleman received the NMPA President's Lifetime Achievement Award. Pictured (l-r) at the presentation are ASCAP Board members Jay Morgenstern, Irwin Z. Robinson, Coleman and President and CEO of the NMPA/Harry Fox Agency Ed Murphy.

Send Stepping Out submissions electronically on ASCAP's website at www.ascap.com. (simply click on the Playback icon and follow the instructions) or send to:

**The Editor, Playback
ASCAP,
One Lincoln Plaza
New York, NY 10023**



SEEK AND YE SHALL FIND.

Introducing **ASCAP EZ-Seeker™** Internet Music Technology.

Now performing rights organizations can regain control of their music on the Internet with a new online monitoring service that uses breakthrough technology.

ASCAP EZ-Seeker™ leapfrogs over all the other search technologies, offering a depth of customization unavailable with other monitoring technology.

Its continuous surveillance means accurate reporting and timely information to help protect property, copyrights, trademarks and image in what is probably the most complex, most elusive music venue ever.

Users can track music performance, send e-mail notification to prospective licensees, view sites, hear the music played there, and develop and manage their database.

All of which makes the **ASCAP Ez-Seeker™** not just incredibly reliable, but cost effective, manageable and efficient, too. And that should be sweet music to a lot of ears.



AMERICAN SOCIETY OF COMPOSERS, AUTHORS AND PUBLISHERS

e-mail address: info@ascap.com world wide web: <http://www.ascap.com>

FOR MORE INFORMATION, CONTACT ASCAP AT 1-212-621-6271

***** **ECRLOT**C-011
 MR STEPHEN MATTHEW BARNETT
 239 W 100TH ST APT 4F
 NEW YORK NY 10025-5391

44

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

