

A SPECIAL TRIBUTE TO TITO PUENTE

PLAYBACK

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1999
ANNUAL
REPORT
INSIDE

STEPHEN SCHWARTZ

Musical Theater's True Believer

ASCAP AWARDS: POP, FILM & TV, RHYTHM & SOUL,
LATIN, CONCERT AND CHRISTIAN MUSIC

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NINE DAYS, GEORGE PERLE, DAVID GRAY, PAPA ROACH,
PROTECTING YOUR DOMAIN NAME

YOU ARE THE RHYTHM OF TODAY

TOP R&B/HIP-HOP SONG

"No Scrubs"

Writers: Kandi Burruss, Tameka Cottle

Publishers: Air Control Music Inc., EMI Music Publishing, Kandacy Music, Tiny Tam Music, Sony Mercedes Music, Warner/Chappell Music, Inc.

"Chante's Got A Man"

Writers: Jimmy Jam, Terry Lewis, Big Jim Wright

Publishers: EMI Music Publishing, Flyte Tyme Tunes, Ji Branda Music Works, Minneapolis Guys Music Inc.

"Nobody's Supposed To Be Here"

Writers: Shep Crawford, Montell Jordan

Publishers: Almo Music Corp., Famous Music Corp., Hudson Jordan Music

"These Are The Times"

Writer: Damon Thomas

Publishers: Demis Hot Songs, E Two Music, EMI Music Publishing

TOP RAP SONG

"Who Dat?"

Writers: Diandre Davis, Tonya "Sole" Johnston, Thabiso "Kab" Nkhereanye, Christopher "Tricky" Stewart

Publishers: Dre All Day Music, Famous Music Corp., Hitco South, Honey From Missouri, Mo Better Grooves Music, Tabulous Music, Tunes on the Verge of Insanity

"Did You Ever Think?"

Writer: Tone

Publishers: Jelly's Jams, LLC, Slam U Well

"So Anxious"

Writers: Benjamin Bush, Stephen "Static" Garrett, Timbaland

Publishers: Black Fountain Music, Blazalicious, Herbilicious Music, Virginia Beach Music, Warner/Chappell Music, Inc.

"Faded Pictures (From Rush Hour)"

Writers: Joe, Joshua Paul Thompson

Publishers: 563 Music Publishing, Tallest Tree Music, Warner/Chappell Music, Inc., Zomba Enterprises Inc.

TOP DANCE SONG

"Believe"

Writers: Brian Barry (PRS), Brian Thomas Higgins (PRS), Steve Torch (PRS)

Publishers: Right Bank Music, Warner/Chappell Music, Inc.

TOP SOUNDTRACK SONG OF THE YEAR

"Wild, Wild, West (From Wild, Wild, West)"

Writers: Robert Fusari, Will Smith, Stevie Wonder

Publishers: Black Bull Music, EMI/Jobete Music Publishing, June Bug Alley, Treyball Music, Warner/Chappell Music, Inc.

TOP ASCAP REGGAE ARTISTS

Genie Man - Top Reggae Artist of the Year

Into Metro & Devonte

Bob Marley

County Killer

Reggy Marley & The Melody Makers

R&B/HIP-HOP SONGS

"All Night Long"

Writers: Sean "Puffy" Combs, Todd Gaither, Galen "Underwood"

Publishers: EMI Music Publishing, Justin Combs Publishing, September 6 Music, Universal Music Publishing Group

"All That I Can Say"

Writer: Lauryn Hill

Publishers: Oversee Creation Music Inc., Sony/ATV Music LLC

"Angel Of Mine"

Writers: James "Rhett" Lawrence, Travon Potts

Publishers: Rhettrhyme Music, Travon Music, Universal Music Publishing Group, Warner/Chappell Music, Inc.

"Anywhere"

Writers: Jason "PD" Boyd, Zane Copeland, Jr., Daron "D" Jones, Michael M. Keith, LaMont Maxwell, Quinnes "Ker" Marvin Scandrick

Publishers: C Sills Publishing, EMI Music Publishing, Justin Combs Publishing, Kalinmia Music Inc., Lil "Z" Publishing, Stro's Music

"Beauty"

Writers: Guy Roche, Tamir Ruffin, Phil Weatherspoon

Publishers: Manuili L.A., North Avenue Music, PCW Music

"Bills, Bills, Bills"

Writers: Kevin "She'kspere" Briggs, Kandi Burruss, Porce Knowles, LeToya Luckett, Kelendria Rowland

Publishers: Air Control Music Inc., Beyonce Publishing, EMI Music Publishing, Hitco South, Kandacy Music, Kandria Music Publishing, LeToya Music Publishing, LK EM Down Music

"Happily Ever After"

Writers: Case, Christopher Henderson

Publishers: Baby Spike Music, EMI Music Publishing, Gifted Source Music

ASCAP CONGRATULATES OUR BEST AND BRIGHTEST

"Heartbreak Hotel"

Writer: Tamara Savage

Publishers: EMI Music Publishing, Girl Wonder

"If You Lovin' Me"

Writers: Darrell "Delite" Allamby, Lincoln "Link" Browder, Kenneth Dickerson, Antoinette Roberson

Publishers: 2000 Watts Music, KennyFlav Music, Toni Robi Songs, Warner/Chappell Music, Inc.

"Lately"

Writer: Tyrese

Publishers: BMG Songs, Inc., Zovektion Music

"Love Like This"

Writer: Sean "Puffy" Combs

Publishers: EMI Music Publishing, Justin Combs Publishing

"Never Gonna Let You Go"

Writer: Damon Thomas

Publishers: Demis Hot Songs, E Two Music, EMI Music Publishing

"Sweet Lady"

Writers: Johntá Austin, Charles Farrar, Troy Taylor

Publishers: B. Black Music, Chrysalis Music, Kharatroy Music, Naked Under My Clothes Music, Warner/Chappell Music, Inc.

"We Can't Be Friends"

Writers: Shep Crawford, Jimmy "Professor" Russell

Publishers: Almo Music Corp., Hudson Jordan Music, Professor Funk Music

SONGWRITER OF THE YEAR

Sean "Puffy" Combs

"All Night Long"

"Love Like This"

"Satisfy You"

SONGWRITER OF THE YEAR

Kandi Burruss

"Bills, Bills, Bills"

"No Pigeons"

"No Scrubs"

AND THE SOUL OF TOMORROW.

"What Y'all Want?"

Writers: Darrin Dean, Eve, Swizz Beatz
Publishers: Blondie Rockwell, Ruff Ryders Entertainment Inc., Swizz Beatz

"Where My Girls At?"

Writers: Missy "Misdemeanor" Elliott, Eric Seats, Rapture Stewart
Publishers: E Beats Music, Mass Confusion Music, Rap Tracks Publishing, Warner/Chappell Music, Inc.

"You"

Writer: Carl Roland, Jr.
Publisher: EMI Music Publishing, Ya Digg Muzik

"Body"

Writer: Oscar Gaetan
Publisher: Murk Publishing

"I Will Go With You (Con Te Partiro)"

Writers: Lucio Quarantotto (SAB), Francesco Sartori (SAB)
Publishers: Double Marpot Edizioni Musical (SAB), Insieme Edizioni Musical SR (SAB), Sugar-Melodi Inc.

"I'm Beautiful Dammit"

Writer: Orville Brinsley Evans
Publisher: Class Clown Music

"My Love Is Your Love"

Writer: Wyclef Jean
Publishers: Huss-Zwingli Publishing, Sony/ATV Tunes LLC

"You Don't Know Me"

Writers: Kossi Gardner, Duane Harden
Publishers: Roco Publishing, Sony/ATV Tunes LLC

RAP

"Ghetto Cowboy"

Writers: Ray "Romeo" Antonio, Krayzie Bone
Publishers: EMI Music Publishing, Nicos World

"Hard Knock Life (Ghetto Anthem)"

Writers: Martin Charnin, Mark "45 King" James, Charles Strouse
Publishers: Charles Strouse Publishers, Edwin H. Morris & Company, Instantly Published, LLC, Warner/Chappell Music, Inc.

"Holla Holla"

Writer: Taiwan Green
Publisher: Mr. Fingaz Music

"I Want It All"

Writers: El DeBarge, William DeBarge, Warren G, Bunny DeBarge, Mack 10
Publishers: EMI/Jobete Music Publishing, Real an Ruff, Warner/Chappell Music, Inc., Warren G Publishing

"Jamboree"

Writers: Vincent "Vinny" Brown, Anthony "Treach" Criss, Kier "Kay Gee" Gist
Publishers: Naughty Music, Warner/Chappell Music, Inc.

"No Pigeons"

Writers: Kandi Burruss, Tameka Cottle
Publishers: Air Control Music Inc., EMI Music Publishing, Kandacy Music, Tiny Tam Music, Tony Mercedes Music, Warner/Chappell Music, Inc.

"Pushin' Weight"

Writers: Lionel "Mr. Short Khop" Hunt, Jr., Ice Cube
Publishers: Always Thinkin', Gangsta Boogie Music, Kockhound Music, Warner/Chappell Music, Inc.

"Satisfy You"

Writers: Sean "Puffy" Combs, Kelly Price, Jeffery "J-Dub" Walker
Publishers: Big Beautiful One, Dub's World Music Inc., EMI Music Publishing, Justin Combs Publishing, Sony/ATV Tunes LLC, Universal Music Publishing Group

"Watch For The Hook"

Writers: Andre "Dre" Benjamin, Erin "Witchdoctor" Johnson, Antwan "Big Boi" Patton
Publishers: Chrysalis Music, DEZONLY 1, Gnat Booty Music

"Nothing Really Matters"

Writers: Patrick Leonard, Madonna
Publishers: Lemonjello Music, No Tomato Music, Warner/Chappell Music, Inc., Webi Girl Publishing Inc.

"Red Alert"

Writers: Felix Buxton (PRS), Simon Ratcliffe (PRS)
Publisher: Universal Music Publishing Group

"Sexual (Li Da Di)"

Writers: Marie Claire Cremers (GEMA), Richard Nowels, William Steinberg
Publishers: EMI Music Publishing, Future Furniture, Jerk Awake, Marie Claire Music

"What's It Gonna Be?"

Writers: Darrell "Delite" Allamby, Antoinette Roberson
Publishers: 2000 Watts Music, Toni Robi Songs, Warner/Chappell Music, Inc.

"Wild, Wild, West (From Wild, Wild, West)"

Writers: Robert Fusari, Will Smith, Stevie Wonder
Publishers: Black Bull Music, EMI/Jobete Music Publishing, June Bug Alley, Treyball Music, Warner/Chappell Music, Inc.

"What's It Gonna Be?!"

Writers: Darrell "Delite" Allamby, Antoinette Roberson
Publishers: 2000 Watts Music, Toni Robi Songs, Warner/Chappell Music, Inc.

DANCE

"All Or Nothing"

Writers: Paul Barry (PRS), Mark Taylor (PRS)
Publisher: Right Bank Music

AT THE RHYTHM AND SOUL MUSIC AWARDS.



PUBLISHER OF THE YEAR
EMI Music Publishing



ASCAP

WHERE MUSIC BEGINS™

Marilyn Bergman – President & Chairman of the Board
www.ascap.com

PRESIDENT'S LETTER



We live in challenging times. As we send this issue of *Playback* to press, there are interesting things happening all around us. Some of these developments are exciting, and may indeed prove to be revolutionary, but they are not all positive for the rights of

songwriters, composers and music publishers. Our mandate at ASCAP is to protect our members' rights, and we continue to do just that on a variety of issues.

The "Work for Hire" law is just one such matter. After substantial changes were made to the copyright law late last year at the request of the Recording Industry Association of America (RIAA), I spoke out on behalf of all ASCAP members in urging Congress to rescind the harmful change in the law that would list commissioned works as "works made for hire." We are encouraged by the recent agreement made between the artist community and the record industry, which, we hope, will resolve this issue. The two sides will now make a joint recommendation to Congress when it reconvenes in September, essentially tossing out the amendment.

The Napster controversy rages on in the courts. Napster, as you know, is one of several companies developing peer-to-peer technology that lets people search and retrieve music files directly from one another's personal computers. In July, Napster was ordered by federal Judge Marilyn Hall Patel to shut down its service after a lawsuit was filed by the RIAA and the National Music Publishers Association (NMPA). Although an appeals court has granted Napster a temporary stay, allowing them to continue to operate, there is much at stake in the outcome of this legal proceeding. ASCAP supports the music

industry stand on Napster, which is that Napster is facilitating the violation of musical copyrights. As always, we are committed to see that our members' musical property is protected.

Speaking of copyrights, the U.S. House of Representatives recently slashed the budget of the U.S. Copyright Office for the year 2001. These drastic cuts, unless stopped in the Senate, will result in greatly increased fees for all of us who must register works in order to protect our copyrights. We recently sent ASCAP members an "Action Alert" and asked you to contact your Senators about this issue; please take the time to get involved. More information on this "Action Alert" is on the ASCAP Web site.

ASCAP is very concerned about recent court decisions that held that states are immune from actions for damages when they infringe on valuable intellectual property rights such as patents and trademarks. We believe that these rulings may make it impossible for our members to sue state agencies when they infringe on their copyrighted works. ASCAP members, together with other creators and copyright owners, plan to turn to Congress for legislative relief.

In the coming months, ASCAP will be setting up a system to communicate with our members via mass e-mail. This will help when we need to communicate with you quickly and directly. (There is already a mechanism for you to register with us to help you find your own Senators and Congressional Representatives. Go to the ASCAP Web site "Legislative" section and select "Capitol Connect.")

As many of these issues move towards legislative solutions, your timely and passionate involvement will be critical.

Marilyn Bergman
President and Chairman of the Board

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Features

6 TOPS IN THEIR FIELD

From Pop, Rhythm and Soul and Latin to Film & TV, Christian and Concert, ASCAP celebrated the top writers and publishers of the music of 1999. Complete coverage begins on page 6.

9 WILD ABOUT HARRY

Legendary singer, actor and activist Harry Belafonte was presented with the ASCAP Harry Chapin Humanitarian Award in New York City.

17 HEY, THAT'S MY NAME

How to keep and protect your personalized domain name on the Internet.

18 FROM PIPPIN TO THE PRINCE OF EGYPT

Oscar and Grammy Award-winning songwriter Stephen Schwartz talks to Kennedy Center President Larry Wilker about his career and the new ASCAP Foundation/Kennedy Center Musical Theater Development Program.

26 TITO PUENTE REMEMBERED

A tribute to the beloved composer, performer and recording artist Tito Puente ("El Rey"), who symbolized Latin music for millions of people.

45 PERLE'S WISDOM

Playback talks to Pulitzer Prize-winning composer George Perle on the occasion of his 85th birthday.

50 PIONEERING SPIRIT

Folk legend Eric von Schmidt, the singer/songwriter who inspired Bob Dylan and Joan Baez early in their careers, among others, was honored for Lifetime Achievement at Boston's Club Passim.

Departments

11 LEGISLATIVE UPDATE 12 ASCAP ACTION

20 NEW MEMBERS 29 LATIN CORNER

42 FILM & TV 43 RADAR REPORT 46 CONCERT

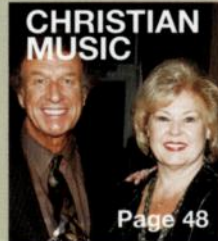
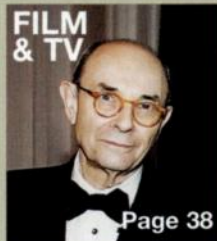
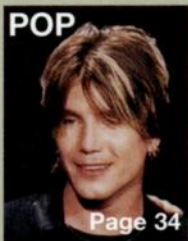
48 NASHVILLE 54 NOTEBOOK

55 STEPPING OUT



Christina Aguilera performing at the
2000 ASCAP Pop Awards Gala - Page 34

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



HEADLINES

Steely Dan Honored with the ASCAP Founders Award at Pop Music Fete

Swedish Writer
Max Martin
Named
Songwriter
of the Year

Jewel performs for a star-studded audience



REELIN' IN THE AWARD

Pictured (l-r) ASCAP President and Chairman Marilyn Bergman presents the Founders Award to Steely Dan's Walter Becker and Donald Fagen while Michael McDonald looks on at the 17th annual Pop Music Awards.

Steely Dan's Donald Fagen and Walter Becker were honored with the ASCAP Founders Award at the Society's 17th annual Pop Music Awards held on May 22 at the Beverly Hilton in Los Angeles. ASCAP President and Chairman Marilyn Bergman, who presented the award, cited the legendary songwriter/producer/recording artist team as "musical innovators whose unique, diverse and distinctive contributions to music will enrich

generations to come." Fagen and Becker classics include: "Reelin' in the Years," "Do It Again," "Peg," "FM," "Hey 19" and "Rikki. Don't Lose That Number." Michael McDonald, a former vocalist for Steely Dan, led an all-star band of top L.A. session players in tribute to Becker & Fagen.

Max Martin, a member of the Swedish performing rights society

(STIM), who licenses his music through ASCAP in the U.S., was honored as Songwriter of the Year for the second consecutive year.

The four award-winning songs he wrote or co-wrote included "As Long As You Love Me" (Backstreet Boys), "Baby One More Time" (Britney Spears), "I Want It That Way" (Backstreet Boys), and "Tearin' Up My Heart" (N' SYNC).

Song of the Year Honors were presented to John Rzeznik of the Goo Goo Dolls for their smash hit, "Slide" (Corner of Clark & Kent Music and EMI Music Publishing).

Publisher of the Year honors were presented by ASCAP CEO John LoFrumento to EMI Music Publishing, whose 14 winning songs included: "Genie in a Bottle," "The Hardest Thing," "Heartbreak Hotel," "If You Had My Love," "I Still Believe," "I'll Be," "My Own Worst Enemy," "No Scrubs," "Out of My Head," "Slide," "Too Close," "Torn," "The Way" and "You Get What You Give."

Continued on Page 34

See ad on page 32 for a complete list of this year's winners.

Rhythm & Soul Awards Presented To Top Songwriters and Publishers

Kandi Burruss and Sean "Puffy" Combs Share Songwriter of the Year Honor

The Society held its 13th Annual ASCAP Rhythm & Soul Music Awards on Wednesday, June 7, 2000 in the Hammerstein Ballroom at Manhattan Center in New York City. The event, hosted by ASCAP CEO John LoFrumento, honored songwriters and publishers of the top ASCAP songs on the Rap, Dance, R&B/Hip Hop and Reggae charts for 1999. LoFrumento was joined by Def Soul Recording artists and award winners Kelly Price and Montell Jordan, ASCAP Executive Vice President Todd Brabec and the ASCAP Membership staff in presenting awards.

Songwriter of the Year honors went to Kandi Burruss for "Bills, Bills, Bills," "No Pigeons," and "No Scrubs" and Sean "Puffy"

Combs for "All Night Long," "Love Like This" and "Satisfy You."

Publisher of the Year honors went to EMI Music Publishing for 17 award-winning songs.

The evening featured the presentation of awards in several categories, including: Top R&B/Hip Hop Song to writers Kandi Burruss and Tameka Cottle for "No Scrubs," Top Rap Song to Diandre Davis, Tonya "Sole" Johnston, Thabisco "Tab" Nkhereanye and Christopher "Tricky" Stewart, for "Who Dat?," Top Dance Song to Paul Berry (PRS), Brian Thomas Higgins (PRS) and Steve Torch (PRS) for "Believe," Top Reggae Artist to Beenie Man along with the Top Reggae artists Tanto Metro & Devonte, Bob Marley, Bounty Killer and Ziggy Marley & The Melody Makers,



RHYTHM AND SOUL SONGWRITER OF THE YEAR

Pictured (l-r) at New York's Hammerstein Ballroom are ASCAP Executive Vice President Todd Brabec, Songwriter of the Year Kandi Burruss, who shared the honor with Sean "Puffy" Combs, host and honoree Montell Jordan, Columbia Records President Don Ienner and ASCAP CEO John LoFrumento.

Top Soundtrack Song went to Robert Fusari, Will Smith and Stevie Wonder for "Wild, Wild, West."

*Continued on Page 36
For a complete list of this year's honorees, see ad on page 2.*

Top Film and Television Composers and Songwriters Honored at 15th Annual Awards Gala

James Newton Howard Receives Henry Mancini Award for Lifetime Achievement; Stanley Donen Receives ASCAP Opus Award

ASCAP honored the writers and publishers of the biggest box office film music and the most performed television music of the year at its 15th annual Film and Television Music Awards Gala. The event, hosted by ASCAP President and Chairman Marilyn Bergman, was held on April 25th at the Beverly Hilton Hotel in Los Angeles.

Among the honorees who



BOX OFFICE CHAMPS

Pictured (l-r) at ASCAP's 15th Annual Film and TV Awards Gala are Mike Stoller, ASCAP Board member Hal David, Opus Award honoree Stanley Donen, ASCAP President and Chairman Marilyn Bergman, Henry Mancini Award honoree James Newton Howard, Jerry Leiber and Alan Bergman.

attended the black-tie gala were James Newton Howard, Stanley Donen, Elmer Bernstein, Marc Shaiman, Mark Isham, Matt Slocum of Sixpence None The Richer, The Tories, Bruce Broughton, John Debney, and Alan Silvestri. Presenters included Hollywood luminaries Lawrence Kasdan, Kathleen Kennedy, Frank Marshall, Angie Dickinson, Larry Gelbart, and ASCAP CEO John LoFrumento. Other guests included Saul Zaentz, Malcolm Jamal Warner, Alan Bergman, Benny Carter,

Ginny Mancini, Leiber & Stoller, Livingston & Evans, and ASCAP writer Board members John Bettis, John Cacavas, Hal David and Arthur Hamilton.

The evening's special highlight was the presentation of the Henry Mancini Award for Lifetime Achievement to renowned composer and songwriter James Newton Howard.

*Continued on Page 9
See ad on page 41 for a complete list of this year's winners.*

"El Premio" ASCAP Goes to the West Coast

ASCAP celebrated its 8th annual El Premio ASCAP dinner at the prestigious Beverly Hilton Hotel in Los Angeles. The black tie gala, hosted by ASCAP President and Chairman Marilyn Bergman, honored the most performed composers and publishers of Latin music for 1999.

Among the many celebrity guests and award recipients in attendance were: Ricardo Montalban, Enrique Iglesias, Pepe Aguilar, Nydia Rojas, Banda El Recodo, Adolfo and Gustavo Angel Alba from the acclaimed group Los Temerarios, Fato, Espuelas de Oro, Bayú, the Latin Rock groundbreaking band Puya and Joan Sebastian, who was recognized with "The Silver Pen Award" celebrating his 35 years of successful songwriting.

Esai Morales known for his roles in "La Bamba" and Gabriel Garcia Marquez's "The Disappearance of Lorca" and TV personality Kiki Melendez were the celebrity guest hosts.

Rudy Perez received his second consecutive "Songwriter of the Year Award." The presentation was made by acclaimed lyricist and ASCAP Board member Hal David. The Songwriter of the Year award goes to the writer with the greatest number of charting songs. Universal Music Publishing Group was named "Publisher of the Year."

A highlight of the evening was the presentation to Antonio Aguilar of the Latin Heritage Award by Marilyn Bergman. Film and TV legend Ricardo Montalban joined Bergman in paying tribute to Aguilar. The award was presented to Antonio in appreciation of his unique and enduring contributions to the world of music. Paying musical tribute to Antonio were his son Pepe Aguilar accompanied by



ANTONIO AGUILAR RECEIVES LATIN HERITAGE AWARD

Pictured (l-r) are Latin Heritage Award honoree Antonio Aguilar, ASCAP President and Chairman Marilyn Bergman, Mrs. Edgardo Bautista and Edgardo Bautista.

The Mariachi Nacional de Mexico de Emilio Uribe.

Antonio Aguilar is a renowned Mexican songwriter, singer and actor. As a leading Mariachi, he has been one of Mexico's great entertainment personalities for decades, with 170 record albums to his credit and numerous Gold Record Awards. Aguilar also starred in fourteen films produced by Giorgio Wallerstein, one of the major figures in the Mexican cinema.

Awards to the top writers and publishers were presented in five categories: Regional Mexican, Salsa,

Merengue, Pop/Balada, and Rock en Español. Special awards were handed out for the top song in each of the five categories. In addition, ASCAP honored the writer and publisher of the Top Song of the Year (Supercanción del Año), which was "Loco," written by Jorge Macias.

The top songs in each category were: Regional Mexicano – "Loco," written by Jorge Macias and published by SACM Latin Copyright; Salsa – "No Me Ames," written by Giancarlo Bigazzi (SIAE), Aleandro Civali (SGAE) and Ignacio Ballesteros

(SGAE) and published by BMG Songs and Bigallo II Editzioni Musicali (SIAE); Merengue – "En Las Nubes," written by Henry Garcia and published by Caribbean Waves Music Publishing; Pop/Balada – "Livin' La Vida Loca," written by Desmond Child and Luis Gómez Escolar (SGAE) and published by Desmophobia, Hadem Music Corporation and Universal Music Publishing Group.

*Continued on Page 24
See ad on page 22 for a complete list of this year's winners.*

Rudy Perez Receives His Second Latin Songwriter of the Year Honor

Rudy Perez, who received his second consecutive ASCAP Latin Songwriter of the Year honor at this year's ASCAP "El Premio" Awards, is on a roll.

In addition to his achievements as a songwriter, Perez, has become one of the top producers of Latin music and has worked with such artists as Jose Feliciano, Ednita Nazario, Christina Aguilera and Jaci Velasquez, among others.

As a founder of ASCAP's Latin Council, he is also helping many of ASCAP's Latin members who are in the vanguard of Latin music's current

explosion in North America.

When asked about Latin music's new popularity in the U.S., Perez said, "I believe it is the constant growth of a bicultural population in the USA that is causing this tremendous and unstoppable fusion between Latin and American pop music. I think that by the year 2006, there will be well over 65 million hispanics in this country, seeking opportunity and with great acquisition power."

Perez is uniquely positioned to be at the forefront of this growing trend in the new millennium.



LATIN LIGHTS

Pictured (l-r) at the El Premio Awards in Los Angeles are ASCAP Board member Hal David, Songwriter of the Year Rudy Perez, ASCAP CEO John LoFrumento and ASCAP Executive VP Todd Brabec. David, who presented the special honor to Perez, was himself recently honored in London with the Nordoff-Robbins Lifetime Achievement Award.

The First Annual Latin Grammy Awards Nominations Announced

LARAS, the Latin Academy of Recording Arts & Sciences, was established in 1997 as the first international corporation formed by NARAS, the National Academy of Recording Arts & Sciences. LARAS is a membership-based association dedicated to improving the quality of life and the cultural condition for Latin music and its makers. Recently, LARAS announced the nominees for the First Annual Latin Grammy Awards, which will occur on September 13th in Los Angeles. The following are direct ASCAP members nominated for Latin Grammys. Congratulations to all nominees!

Record of the Year/Grabación Del Año
Rubén Blades, producer for "Tiempos" (Sony Discos); **Desmond Child**, producer for "Livin' La Vida Loca" (Spanish Version) (Columbia Records); **Fher Olvera**, producer for "Corazon Espinado" (Arista)

Best Female Pop Vocal Performance/Mejor Interpretación vocal Pop Feminina

Christina Aguilera for "Genio Atrapado" (BMG US Latin); **Jaci Velásquez** for "Llegar A Ti" (Sony Discos)

Best Pop Performance By A Duo Or Group With Vocal/Mejor Interpretación Vocal Pop Duó O Grupo

Maná (Alex González and **Fher Olvera**) for "Se Me Olvido Otra Vez" (WEA Latina Records)

Best Pop Instrumental Performance/Mejor Interpretación Instrumental Pop

Arturo Sandoval (duet with Frankie Marcos) for "Oh Havana, When I Think Of You" (Max Music & Entertainment)

Best Pop Album/Mejor Album Pop
Maná for *MTV Unplugged* (WEA Latina Records)

Best Rock Song/Mejor Canción Rock
Jason Roberts, songwriter (Control Machete) for "Si Señor" (Manicomio)

Best Salsa Performance/Mejor Interpretación Salsa
Gilberto Santa Rosa for *Expresión* (Sony Discos); **Son by Four** for *Son By Four* (Sony Discos)

Best Merengue Performance/Mejor Interpretación Merengue
Grupomanía for *Masters of the Stage* (Sony Discos); **Hermanos Rosario** for *Bomba 2000* (Karen Publishing); **Olga Tañón** for *Olga Viva, Viva Olga* (WEA Latina Records)

Best Traditional Tropical Performance/Mejor Interpretación Tropical Tradicional

Tito Puente for *Mambo Birdland* (RMM Records)

Best Tropical Song/Mejor Canción Tropical

Omar Alfanno, songwriter (Son By Four) for "A Puro Dolor" (Sony Discos)

Best Ranchero Performance/Mejor Interpretación Ranchera

Nydia Rojas for *Si Me Conocieras* (Hollywood Records)

Best Banda Performance/Mejor Interpretación Banda

Joan Sebastián for *El Rey Del Jarapeo* (Discos Musart)

Best Latin Jazz Album/Mejor Interpretación Jazz

Chico O'Farrill for *Heart Of A Legend* (Milestone Records)

Producer of the Year/Productor Del Año

Rudy Pérez for "Amar Es Un Juego" (Millie); "Genio Atrapado" (Christina Aguilera); Gracias A La Vida (Midon); Junto A Ti (L.A.B.); Llegar A Ti (Jaci Velásquez); Para Estar Contigo (Jaime Camil); Que voy A Hacer Sin Ti (Pablo Montero); Si Esto Es Verdad (L.A.B.); Te Hice Mal (Los Temerarios); Tú Y Yo (L.A.B.)

Film & Television Awards *Continued from Page 7*

Howard has won an incredible 18 ASCAP Film & Television Awards since 1992, for his work on films such as *The Fugitive*, *Dave*, *Outbreak*, *Space Jam*, *My Best Friend's Wedding* and *The Sixth Sense*, as well as the #1 hit television series "E.R." His other noteworthy scores include those for *The Prince Of Tides*, *Grand Canyon*, *Pretty Woman*, *Wyatt Earp*, *Glengarry Glen Ross* and *Waterworld*. In addition to his influential scores, Howard is widely recognized for his songwriting as well: "For The First Time" (from *One Fine Day*) and "Look What Love Has Done" (from *Junior*) were nominated for Oscar, Grammy, and/or Golden Globe Awards.

"James Newton Howard's work continues in the tradition of great orchestral film scorers like Alfred Newman, Max Steiner, Franz Waxman, Alex North, and Henry Mancini, to name a few," stated Marilyn Bergman. "His success definitely puts him in their company as well. The big difference is the fact that James has been scoring films for just 15 years, so his achievements put him in a class by himself."

In presenting the award, Bergman was joined by Hollywood producers/directors Lawrence Kasdan, Kathleen Kennedy and Frank Marshall. Howard's influence in the medium over the past few years has been enormous, largely because of his oft-imitated ability to fuse diverse classical and rock influences into the format of the score. Likewise, his extensive session work through the years has made him conversant with any number of styles: his scores have featured jazz, southern rock, hard rock, country, contemporary, avant-garde, fusion, bluegrass, R&B, modern classical, and even music written in the style of 17th-century classical music. Howard trained classically for many years while simultaneously maintaining an active interest in pop and rock and roll. He took to film scoring late in the game after having established himself as one of the most in-demand musicians in the industry, as a session player with Carly Simon, Diana Ross, Ringo Starr, Melissa Manchester, Harry Nilsson and many others. He was keyboardist, co-writer and conductor of Elton John's band, and has collaborated as songwriter, producer, and/or arranger with Barbra Streisand, Earth Wind & Fire, Bob Seger, Rod Stewart, Chicago, Toto, Glen Frey, Randy Newman, Glen Ballard, Chaka Kahn, Cher, James Ingram, Kenny Loggins, Vonda Shepard, and many others.

Prior Henry Mancini Lifetime Achievement Award recipients have included Quincy Jones, Michel Legrand, Johnny Mandel, and Randy Newman.

Continued on Page 38



LEIBER AND STOLLER MARK 50 YEARS TOGETHER

Legendary songwriters Jerry Leiber and Mike Stoller ("Hound Dog," "Jailhouse Rock," "Yakety Yak," and "Stand by Me"), who are celebrating their 50th anniversary as a songwriting team this year, were honored at both the Ivor Novello Awards in London and at the Songwriters Hall of Fame Ceremony in New York. Leiber and Stoller received the Special International Ivors Award at the U.K. event honoring the best in songwriting. At the Songwriters Hall of Fame event held in June, they were honored with the prestigious Johnny Mercer Award. Pictured at the Songwriters Hall of Fame ceremony are (l-r) Jerry Leiber, The Beach Boys' Brian Wilson and Mike Stoller.

Harry Belafonte Honored with ASCAP Harry Chapin Humanitarian Award in New York City

Legendary singer, actor and activist Harry Belafonte was presented with the ASCAP Harry Chapin Humanitarian Award at a special reception in New York City, hosted by ASCAP President and Chairman Marilyn Bergman. Belafonte, a longtime ASCAP member, is the third recipient of the award (others have been Kenny Rogers and Barbra Streisand), which recognizes vital humanitarian work by members of the music community.

Many of Belafonte's friends and admirers from the worlds of music, film, theater, politics and philanthropy were on hand to see him honored. A highlight of the evening was a surprise performance by one of Belafonte's oldest musical friends, Odetta, who joined Belafonte in song.

The ASCAP Harry Chapin Award perpetuates the great legacy of the late singer/songwriter and tireless activist. Chapin, who was killed in a tragic auto accident in 1981, was a founder of the World Hunger Year Organization and the music personality most closely associated with the anti-hunger movement. Chapin's many memorable songs include "Taxi," "Cats in the Cradle" and "Circle."

Members of Chapin's family as well as the leadership of World Hunger Year were on hand to celebrate Belafonte.

Harry Belafonte has been a major figure on the entertainment scene for five decades, winning

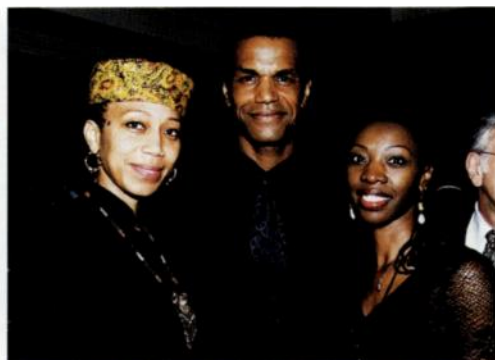


THE HUMAN TOUCH

Pictured (l-r) are Marilyn Bergman and Harry Chapin Humanitarian Award honoree Harry Belafonte; and Odetta, World Hunger Year's Lisa Battito and Bill Ayers, Julie Belafonte (wife of Harry), Belafonte and Sandy Chapin (widow of Harry Chapin).



Former New York City Mayor David Dinkins, ASCAP's Ava Turner and Vinnie Candilora.



Attalah Shabbazz (daughter of Malcom X), actor/model Renauld White and ASCAP's Esther SanSaurus.

accolades for his prolific recordings, concert and television performances and appearances on stage and screen. He is just as well-known for his years of devoted leadership and activism in the forefront of the major social causes of our time: civil rights, world

peace and world hunger. Belafonte was a trusted friend and colleague of Martin Luther King, Jr. during the years of the civil rights struggles. Harry also brought music into the service of activism by helping to organize the famed "We Are the World" all-star

recording and the USA for Africa organization. As a recording star, he brought international recognition to the calypso and West Indian sound with such hits as "Day-o," "Jamaica Farewell" and "Matilda."

ASCAP Sets Record For Individual Works Processed In 4Q99

ASCAP processed over 15 million individual works in Radio, Television, Ad & Promo, Internet

and "other" surveys (e.g., AEI, live concerts, Muzak Environmental, FMI, Airlines) during the 4Q99 distribution. This is a 14% increase over 3Q99 and an all-time record. According to Al Wallace, Executive Vice President of the Performing Rights Group, "This is consistent with our goal to get more performed works processed correctly and on time. It could not have been accomplished without the dedication and creativity of Distribution staff who really went above and beyond to meet their goals."

Lynne Lummel, Assistant Vice President and Director of Distribution, reported that this increase in productivity is also the result of initiatives begun last year that have really paid off. She said, "By reducing hand-offs, creating self-managing teams organized by media, increasing staff in key areas, cross-training and developing accountability and reward systems, we are a much more efficient and effective organization." Current initiatives focus on continued increases in quantity while enhancing quality. "In fact," she

said, "we have studied and are applying principles of Six Sigma, a 'total quality' program now embraced by many top corporations including GE. We work very closely with Membership and Member Management to determine member concerns, identify key Distribution issues, measure current processes and develop plans to transform our day-to-day work. By taking these steps we know that we can better serve ASCAP's members."

Marilyn Bergman Speaks Out On "Work For Hire" Law



On February 12, at the ASCAP Los Angeles General Membership Meeting, ASCAP President and Chairman Marilyn Bergman was among the first of many prominent creators and music business leaders who spoke out against the November 1999

change in the U.S. Copyright Law made by the Congress which redefines sound recordings as

works made for hire. The change in the law, made at the request of the Recording Industry Association of America (RIAA) on behalf of their record company members, is a substantial and profound change, according to many copyright experts.

Hearings were held before the U.S. House Subcommittee on Courts and Intellectual Property in Washington D.C. on May 25, 2000 before Subcommittee Chairman Howard Coble of North Carolina.

The following is Marilyn Bergman's letter to

Chairman Coble outlining ASCAP's position on the matter. ASCAP has also signed a joint letter with other music organizations, which was sent to all of the members of the House Intellectual Subcommittee and the Senate Judiciary Committee.

As we went to press, the recording artists and RIAA reached an agreement. We hope that Congress will be able to rescind the change in the law before the end of the current Congressional session. We will keep you informed on how you can get involved in this effort.

The Honorable Howard Coble
Chairman, House Subcommittee on Courts and Intellectual Property
B351A RAYBURN HOB
Washington, D.C. 20515-6219

"Sound Recordings as Works Made for Hire"
Hearings May 25, 2000

Dear Mr. Chairman:

As the President and Chairman of the Board of The American Society of Composers, Authors, and Publishers, I join with the many performing artists' groups who have united to protest the decision to add sound recordings to the list of commissioned works that may be considered "works made for hire" as the definition of that term was expanded by the Satellite Home Viewer Improvement Act of 1999.

At the outset, I commend you for your decision to hold this hearing, and also express the appreciation of ASCAP's members for your consistent record of fairness in your approach to issues that affect songwriters and music publishers. This admirable history extends to all of the complex and contentious questions, which are an integral part of every legislative proposal that affects creative property owners. We are, therefore, confident that this "works made for hire" issue will also be resolved fairly, in a manner that preserves the legitimate interests of the performing artists.

Although the performing right of ASCAP members is not directly affected by the issue of sound recordings as works made for hire, so many of those whom we represent are adversely affected by this issue that I felt that it was imperative for us to go on record opposing the change. The members of this subcommittee and other members of Congress will once again be asked to determine how to balance competing rights among performing artists, record companies and others involved in the creation of recorded musical performances. I am offering the songwriters' perspective on some of the equitable considerations that we feel should be included in your deliberations.

Performing Artists and Record Companies

The tension between performing artists and record companies over who should have the primary right in a recording has probably gone on since the advent of sound recordings. In the 1909 Copyright Act, sound recordings were not pro-

tected as copyrightable works under the federal copyright law. By the late 1960's, several efforts to provide copyright protection for sound recordings had failed, but it is interesting to note that two very different approaches were proposed in defining who was to be considered the "author" of a sound recording and of a new performance right that was proposed to be attached to sound recordings. One focused on granting the copyright in sound recordings to the record companies; another emphasized the performing artist as the proper beneficiary.

I have been told of a famous hearing that was held by one of the Congressional Judiciary Committees in the late 1960's. It was one of the early uses of a celebrity as an expert witness. The hearing featured Julie London who was then famous for several hits including "Cry Me A River," written by ASCAP songwriter and now an ASCAP Board member, Arthur Hamilton. Julie London provided audio evidence to the Committee of how much the singer brings to the creative interpretation of the song. Her examples included her reinterpretation of the "Mickey Mouse Club" theme song as a ballad, and Barbra Streisand's hit record, "Happy Days Are Here Again," also done as a soft, sad ballad. As moving and memorable as her performance was to her congressional audience, she did not convince Congress to pass the bill she supported. Congress finally passed a bill that extended limited protection to sound recordings on October 15, 1971, but it deliberately left the "authorship" question to the employment and contractual relationships of the parties.

I should note that, for ASCAP, history often repeats itself in these legislative struggles involving performing artists. When the royalty for digital audio recordings of music was originally proposed in the bill that eventually became the Audio Home Recording Act of 1992, I believe that the initial proposal would have given the royalty to the recording companies and not to the performing artists. ASCAP, among others, insisted that the performing artists be named in the legislation, and that position prevailed. Again, when the Performance Rights in Sound Recordings Act of 1995 was being considered, ASCAP urged that performing artists benefit from the new right being extended. We did so again in the recent battle over a new compulsory license for sound recordings played over the internet. Thus, we are true to our consistent position over many years when we join in support of the performing artists in this instance.

Disparity of Bargaining Power and Termination Rights

Mr. Chairman, one of the equities to consider in crafting copyright law that addresses the work made for hire issue is the disparity that exists between the bargaining power of the performing artist and that of the record companies. The 1976 Copyright Act recognized this disparity and the fact that the value of a work could not be meaningfully estimated until after it had been exploited by providing for a termination right. Termination rights did not extend to works for hire. And so, as the Register of Copyrights has testified on this same issue: "Although sound recordings were being contemplated as copyrightable subject matter contemporaneously with the mid-1960's debate over works made for hire, they were never proffered as a category to be added to the list of commissioned works."

There is no reason to revise the determination made in the 1976 Copyright Act that performing artists deserve the same protection through termination rights as other authors.

Conclusion

The recent change in the law contained in the amendment to the Satellite Home Viewer Improvement Act of 1999 appears to many performing artists to be an unfair legislative effort to advance the record companies' legal position and to further enhance their real world economic advantages. This subcommittee should not allow that perception to persist. Action should be taken to restore the legal balance of this creative property right.

Mr. Chairman, our board, officers, employees and members would be pleased to assist your subcommittee in achieving an expeditious resolution of this issue. We believe that we share a mutual objective — protecting performing artists' historic right to their creative works.

Sincerely,

Marilyn Bergman
President and Chairman of the Board,
ASCAP



SAVAGE WIN

Pictured at the APRA (Australia Performing Rights Association) Music Awards 2000 in Sydney are (l-r): Savage Garden's **Darren Hayes** and **Daniel Jones**, who shared Songwriter of the Year honors (their CD, *Affirmation*, published by Rough Cut Music and administered by Warner/Chappell, is licensed by ASCAP in the U.S.), and founding member and lead singer/songwriter of The Little River Band, **Glenn Shorrock**, with ASCAP's **Nancy Knutsen**. The LRB was among several legendary Australian hit bands whose music is featured on a new five-disc compilation called *Australia's Top 100 Hits*.



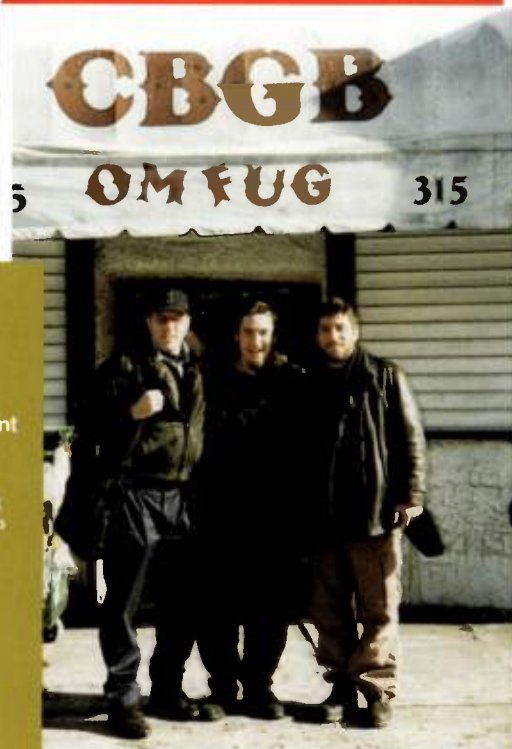
FOLLOW THE LEADERS

Leadership Music and ASCAP's New York and Nashville Membership Departments collaborated in bringing hit songwriter/producer/artist **Eric Bazilian** to Nashville for the monthly meeting of the Leadership Music Program. Bazilian performed and shared insights on songwriting as well as offered anecdotes about his own techniques and sources of inspiration. Among the songs Bazilian performed were "One of Us," "Kiss the Rain" (co-written with **Billie Myers** and **Desmond Child**) and "St. Theresa" (co-written with **Roby Hyman**, **Joan Osborne** and **Rick Chertoff**), among many others, including works from his latest solo release. Leadership Music is a non-profit organization designated to further communication among facets of the entertainment business. Pictured above (l-r) are Leadership Music Committee member and President of Wrensong Music's **Ree Guyer**, ASCAP's **Loretta Muñoz**, Bazilian, Leadership Planning Committee member and ASCAP's **Pat Rolfe** and Leadership co-Chairs **Whitney Dane** and Famous Music's **Pat Finch**.



HOLLYWOOD STOCK EXCHANGE'S OSCAR VILLAGE

ASCAP participated in the Hollywood Stock Exchange's "02K Village," the first-ever interactive block party thrown by the popular Internet entertainment and digital media company in celebration of the Oscars in March. The Village was set up along Sunset Strip and featured live musical performances by nearly a dozen ASCAP artists. Performers included The Tories (above), who have a growing following due to their theme song on NBC's hit series "Jesse," as well as **Jon Ernst** (right), who composes and performs music for such television shows as "The X Show" and VH-1's "Behind the Music" and "Singled Out."



SEVENDUST IN NYC

At right, while in town shooting a video for their second single from their album, *Home*, Sevendust's **Clint Lowery** (middle) and manager **J.J. French** (left) met up with ASCAP's **Spyro Phano**s at the legendary rock club, CBGB's. Clint is a new ASCAP member.

CANIBUS

On the left, ASCAP's **Kenneth Ferracho** (left) is pictured with **Canibus** and SFX Radio Networks' **Terrance Colter**.





HIGH ON THE HILL

ASCAP's Alexandra Lioutikoff and Gabriela Benitez (center) hung out backstage with members of Cypress Hill and Matt Pinfield, host of Farmclub.com (far left) during Columbia Records showcase at Austin's SXSW conference earlier this year.

WITHIN EARSHOT

New ASCAP members Earshot, whose members hail from Los Angeles by way of France, Switzerland and mid-America, stopped by ASCAP's Los Angeles office, where they were congratulated for landing a new record deal with Reprise Records. Earshot's edgy, heavy yet melodic sound graced ASCAP's SXSW showcase earlier this year. Pictured, right (l-r), are Earshot's Scott Kohler, ASCAP's Pamela Allen, Earshot's Will Martin, Guy Couturier and Todd Wyatt and ASCAP's Wade Metzler.



ROCK EN ESPANOL TALK

Among the panelists at the first-ever Rock en Español panel held earlier this year at the Guitar Center in Los Angeles were (pictured at right, l-r) top producer KC Porter, ASCAP's Gabriela Benitez and President of Cookman International's Tomas Cookman. The highly successful panel drew more than 200 people and was first in a series scheduled for this year.



A FANTASTICKS EVENING

ASCAP honored lyricist Tom Jones and composer Harvey Schmidt on the 40th anniversary of their off-Broadway musical *The Fantasticks*. Plaques were presented to mark the occasion onstage immediately following the historic performance. Pictured (l-r) are Schmidt, Jones, original cast member Rita Gardner and ASCAP's Michael A. Kerker.



PHOTO BY MAURY PHILLIPS

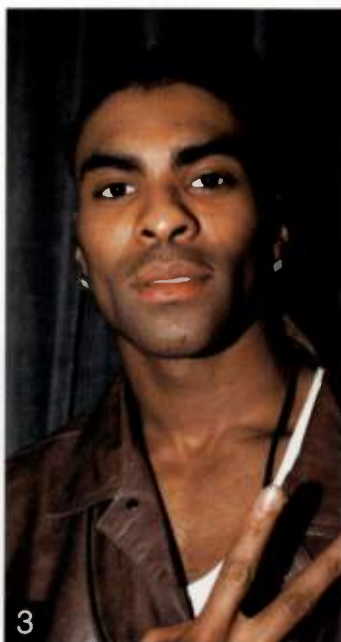
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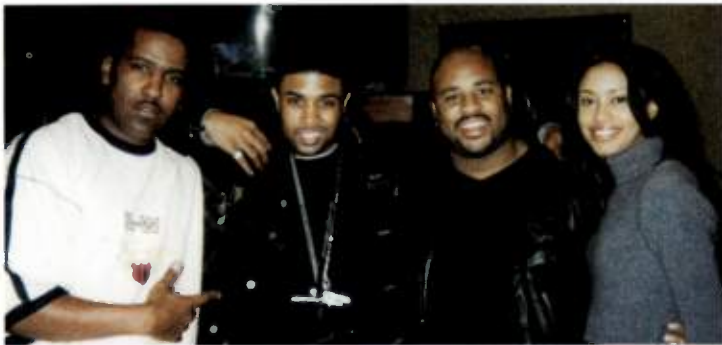
In Los Angeles, ASCAP's Alonzo Robinson (right) recently greeted Bob Johnson (left), the founder and President and CEO of Black Entertainment Television (BET) and the legendary George Duke.



ASCAP MEMBERS TAKE 77% OF SOUL TRAIN MUSIC AWARDS!

At this year's Soul Train Music Awards – 77% of the winners were ASCAP members – ASCAP reps greeted members en route and at the awards show. Pictured (l-r) are: 1. nominees Destiny's Child with ASCAP's Ian Burke (center); 2. Montell Jordan arriving at the awards show; 3. Soul Train Music Award winner Ginuwine backstage; 4. Raafael Saadiq with ASCAP's Jeanie Weems backstage; 5. Burke with LL Cool J; 6. DMX, who received the Sammy Davis Jr. Award for Entertainer of the Year-Male and 7. Jermaine Dupri arriving at the awards. PHOTOS BY ALISA ADONA





THE NEXT THING

Pictured, above, in the studio in New York City (l-r) are Jive Records' **Jimmy Maynes**, **R.L. from Next**, ASCAP's **Kenny Ferracho** and Famous Music's **Tanya Brown**.

MAKING MISTAKES

New York popsters **The Brilliant Mistakes** were among five up and coming bands who performed at ASCAP's showcase during the annual NEMO conference in Boston in April. Pictured onstage at Bill's Bar in Boston are (top right, l-r) **The Brilliant Mistakes' Alan Walker** and **Micah Scoville**. Other performers included **Star Ghost Dog**, **Rocketscience**, **StereoMud** and **Cheerleader**. Dropping by the showcase were (bottom right, l-r) **Island /Def Jam's Rob Stevenson** and **American Hi-Fi's Brian Nolan**, who was signed to Island after performing in ASCAP's SXSW showcase earlier this year.



GOING GRAY

New ASCAP member **David Gray** was the first artist signed to Dave Matthews' newly created record label, **ATO (According To Our) Records**. Pictured at his sold-out show at Irving Plaza in New York City in June (l-r) are **ATO Records' Chris Tetzeli**, ASCAP's **Sue Devine**, **David Gray** and **ATO Records' Michael McDonald**.



A MINUTE WITH "60 MINUTES" CREATOR

On the left, ASCAP's **Jill Kovalsky**, who was attending the **California Broadcasters Associations' first convention** of the 21st Century in Palm Springs this year, greeted broadcasting legend **Don Hewitt**, creator of "60 Minutes." Hewitt, who has been with CBS for more than half a century, spoke at the convention about the behind the scenes pressures and rewards of television's first and most successful news magazine.

A SHORE THING

ASCAP Composer **Howard Shore** spoke to a packed house about his film scores to *Crash* and *Dead Ringers* (**David Cronenberg**), *Ed Wood* (**Tim Burton**), *The Silence of the Lambs* (**Jonathan Demme**) and *Seven* (**David Fincher**). The ASCAP Film Music event was held in conjunction with the **Avignon NY Film Festival**. Shore has composed the scores for over 50 films, receiving many awards along the way. He was in Europe this spring where he was honored with a **University of Ghent retrospective** of his work; he also had two of the films he has recently scored screened in the main competition of the **Cannes Film Festival**: *The Yards* and *Esther Kahn*.



ADVANCED SONGWRITERS

Participants in ASCAP's most recent East Coast Advanced Songwriter's Workshop performed for invited guests at Deanna's in New York City. Pictured after the show are (back row, l-r) Jesse Adams, Brett Boyett, Adam Sharon, Rob McCulloch and Nancy Magarill and (front row, l-r) Katie Brader, Jennifer Levy, Lucy Bonilla, Maggie Ryder, ASCAP's Marcy Drexler, Eden White and Ina May Wool.



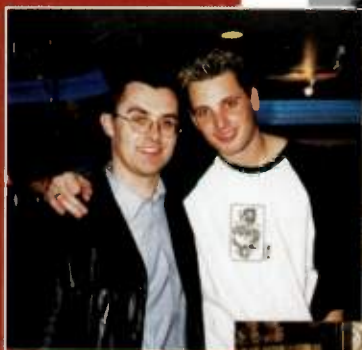
STRONG GROUP

Pictured at a recent ASCAP/Strongsongs writers evening held at the Spot Bar, Covent Garden, London are (far right, l-r) Zomba writer **Deni Lew**, U.S. Zomba writer **Andrew Fromm**, Backstreet Boys' **Howie D**, Hornall Brothers' writer **Harriet Roberts**, ASCAP's **Dan Britten** and (in front) Zomba writer **Rebekah Ryan**.



LFO SIGHTING

On the right, ASCAP's **Michael Stack** (left) is pictured with LFO's **Rich Cronin** after LFO's sold out show at New York City's Irving Plaza.



GRAMMY IN THE SCHOOLS

Pictured at a recent New York Grammy in the School's event, below, are (l-r) songwriter **Phil Galdston**, songwriter/artist **Tommy Sims**, songwriter/producer **Barry Eastmond** and songwriter/producer **Curt Frasca**.



OH, CANADA

At this year's NXNE Conference, held in Toronto, Canada, ASCAP's **Courtney Hard**, pictured on the left, caught up with Toronto artist **Steve Singh** (left) and RCA A&R rep **Dave Bason**. ASCAP sponsored a dinner during the conference for the A&R and Music Publishing community.



NABOB LEGEND

ASCAP was a patron at this year's NABOB (National Association of Black Owned Broadcasters) Awards dinner, which honored ASCAP Music Legends **Gladys Knight**, **Harry Belafonte** and **Wynton Marsalis**. Pictured, right, at the black tie event are (l-r) **Belafonte** and ASCAP's **Douglas Peek**.



MICHAEL MCDONALD HONORED

Michael McDonald was honored at this year's NAMM convention with the Yamaha Lifetime Achievement in Musical Excellence Award at the Los Angeles Shrine Auditorium. This is Michael's 20th year anniversary in the music industry. He recently released *Blue Obsession*, the first release on Ramp Records, the California label he co-founded with actor/musician/artist **Jeff Bridges**. Pictured (l-r) at the Shrine are ASCAP's **Loretta Muñoz**, **Amy Holland McDonald** and **Michael McDonald**.



HEY, THAT'S MY NAME!

GETTING CONTROL OF A DOMAIN NAME

Why should musicians care about domain names? Because musicians who write and perform under their own names should consider the fact that they can use their personal name as a Web site address for marketing or promoting their music and as an outlet for fans to contact them. Having a personalized cyberaddress will become an increasingly critical address to have in the new millennium.

What if you're a musician and you agree? You contact a domain name registrar in order to register your name, or your band's name, as a domain name only to find out that someone else has already registered. What if it's your name! Or, while surfing the Internet one day, you discover that someone has put up a web site using your name. If your band's name is not trademarked, maybe you have a problem. But, isn't your personal name yours for all purposes? No, not necessarily so in cyberspace. The good news is that there are a few ways to get your domain name back – although limited – so the lesson is to file now.

Do You Want A Cyber-Name?

What can you do if you are a musician, songwriter or performer, and you discover that someone else has already registered your name? You could try to negotiate the return of your name. But if you're a rising star, the likelihood is the negotiation will result in a fee that seems like blackmail (it is!) and you will have to consider legal action. Fortunately, both Congress and certain international organizations were so offended by cyber-name hijackers that new laws and procedures were enacted to make it easier and less expensive to obtain the return of your domain name. The first method involves an inexpensive arbitration procedure that can be commenced from your home. The second is a more tra-

ditional litigation, but one that can be brought under a new anticybersquatting law created specifically for this purpose.

Make Your Mark, Then Get a Trademark

The new Uniform Dispute Resolution Policy ("UDRP"), www.icann.org/urdp/urdp.htm, provides for a mandatory arbitration proceeding that domain name owners must comply with pursuant to their registration agreements whenever another party has a dispute concerning that domain name. The caveat to this procedure is that it only provides relief for trademark or service mark owners. As discussed in an earlier Playback article (April/May 2000), musicians can develop trademark or service mark rights in their name whether it be a band name or a personal name, if the name reaches a certain level of distinctiveness. At that point, the name may be registered with the U.S. Patent and Trademark Office www.uspto.gov. If you do not have any trademark rights in the name, you will not be able to use the UDRP.

To prevail in a UDRP case, you, as owner of a trademark, must show that (1) the domain name is identical or confusingly similar to your trademark or service mark; (2) the domain name was registered in bad faith and (3) that the registrant has no legitimate rights in the name. In the case of a personal or band name, it should always be the case that the domain name is identical or confusingly similar to your name. The more difficult part is proving bad faith. To show that the domain name was registered in bad faith, you must show that the registrant registered the domain name (1) with the primary purpose of selling it to you; (2) in order to prevent you from using it; (3) in order to disrupt your business (i.e., promotion of your music); or (4) in order to attract, for commercial gain, Internet users to their Web site by using your name.

Even if you can prove bad faith, registrants can defend themselves by demonstrating their legitimate interests in the name by showing that (1) prior to the initiation of the dispute, the registrant used the name in connection with the bona fide offering of goods or services; (2) the registrant is also commonly known by that name; or (3) the registrant is making a noncom-

mercial or fair use of the name without any intent to commercially gain from the name. Thus, if someone else with the same name registered it first, you will likely find no relief under the UDRP. Or, if a fan set up a noncommercial fan site without any intent to commercially gain from the Web site, you will likely not effectuate a return of the name. However, if the site owner used your name for the purpose of drawing users to their commercial site, you may be able to succeed on a proving of bad faith.

The benefits of a UDRP proceeding are its low cost and efficiency. A proceeding can be brought for about \$750 and can be completed in a couple of months. There are three organizations that are approved dispute resolution providers: the World Intellectual Property Organization or WIPO (www.wipo.org), the National Arbitration Forum (www.arbforum.com), and the eResolution Consortium (www.eresolution.ca). They have only been handling these cases since January 2000, but there is growing respect for the process. Nonetheless, it is limited. The proceeding only decides ownership of the domain name, which can be appealed to a court; it does not address other rights, whether trademark or other intellectual property rights, and, as such, does not allow for damages or other remedies under law. Accordingly, you may consider bringing a lawsuit.

New Legal Cause of Action to Protect Personal Names

Until recently the only legal causes of action one had in this situation were a cause of action for trademark infringement or dilution. However, each of these causes of action imposed certain conditions that could not always be squarely met in a domain name case. In response, Congress passed the Anticybersquatting Consumer Protection Act ("ACPA") to address the bad faith registration or use of a domain name. The road to success in an ACPA lawsuit is similar to that in a UDRP proceeding. You must show that you have (1) a trademark in the name that is identical or confusingly similar to the domain name at issue and (2) that the registrant registered or uses the domain name in bad faith. The statute lists numerous factors

that a court will look to in determining bad faith, which are similar to the bad faith factors in a UDRP proceeding. For example, courts will look at whether the registrant intended to sell the name for gain or to divert customers to its site, or whether the name was used in good faith.

The advantages of an ACPA site are that you may be able to collect statutory damages of up to \$100,000 per domain name as well as attorney's fees if the conduct was found to be willful. More importantly, the ACPA provides a special cause of action for the use of personal names, whether or not the person has trademark rights in the name. If you can show that someone registered your name with the intent to profit by selling the domain name, regardless of whether you have trademark rights in the name, you can win your name and possibly be entitled to receive damages. Note however, that this cause of action is very limited and really only covers name hijackers.

While fairly new, numerous individuals such as Kenny Rogers and Brian Wilson have brought actions under the ACPA and have had positive results. Again, however, unless your name is being held for ransom, you will need to have trademark rights in your name. Therefore, it is suggested that you investigate whether you can trademark your name as soon as possible.

A Good Lesson to Learn

If you're a musician and you are not at the point of filing for a trademark or a service mark using your name, you won't be able to get it back under either the UDRP or the ACPA. So, act now to preserve your options for later and file for a domain name. Registering for ownership of a domain name is very inexpensive, in some cases, only \$35 per year or less. If you're not ready to launch a Web site or let someone else operate it, you can still preserve your options by reserving a domain name. It costs a bit more, but it is still a modest investment.

By Joan McGivern and Sam Mosenkis, attorneys at ASCAP. ■

Does this subject interest you? Do you want more information? If you do, let us know (info@ascap.com).

STEPHEN SCHWARTZ

Musical Theater's True Believer



**An interview
by Kennedy
Center
President
Lawrence J.
Wilker**

From his early triumphs on Broadway with *Pippin* and *Godspell* to his success in writing songs for animated musicals such as *Pocahontas* and *The Prince of Egypt*, the Oscar and Grammy Award-winning songwriter Stephen Schwartz has become a champion for today's musical theater composers. In addition to serving as the director of the New York and Los Angeles ASCAP Foundation Musical Theater Workshops, Schwartz was recently named artistic director for "In the Works," the new ASCAP Foundation/Kennedy Center joint musical theater development program, which will nurture new musicals. Schwartz recently sat down with Kennedy Center President Larry Wilker for an exclusive interview.

Wilker: When did you first discover your musical gifts?

Schwartz: I was always interested in music as a kid. I grew up on Long Island, and we lived next door to a composer named George Kleinsinger who had written some successful records. One was a children's record called "Tubby the Tuba." He also had written *Archie and Mehitabel*, which was based on the Don Marquis stories, and was recorded by Carol Channing and Eddie Bracken. In any event, *Archie and Mehitabel* was turned into a Broadway show called *Shinbone Alley*. Because my parents were friendly with the Kleinsingers, I got to know the music as he was holding auditions for it. I would go home and figure out the tunes on the piano. And then my parents took me to see the show when I was seven. That began my interest in musical theater. From that point on, all my musical direction was basically channeled towards writing for the musical theater.

And then I began to do the thing

that a lot of kids who are interested in writing for the theater do. I would write little shows and put them on with the neighborhood kids. I'd put on performances on the picnic table where you charge parents a quarter to come and see it. So I was always writing songs, and putting on little musicals. And that's basically how it started. Ultimately, I went to college at Carnegie Mellon in Pittsburgh where there was a group called Scotch and Soda, which did an original musical every year. I signed up my freshman year, and I wound up co-writing, or writing shows the four years that I was there.

You specifically went to Carnegie Mellon because of its stellar reputation in the theater, and to pursue a degree in theater?

When I first applied to colleges, I only applied to Harvard and Yale, and got into neither. It was April of my senior year in high school and it appeared that I was not going to college. At the time, my father was working on a project for Jo Mielziner, the famous scenic designer. And one day my father was talking to some of Mielziner's assistants about me. And they said, "Well if he's really interested in theater, he could check out Carnegie Mellon." And, of course, it was exactly the right school for me, and exactly the right environment. And so it was serendipitous, and it was the beginning of my belief that sometimes when things seem to be going wrong for you, if you wait long enough, they're actually going to turn out right.

Now was it at Carnegie Mellon that you first wrote *Pippin*?

That's correct.

How did that come about?

That was my Scotch and Soda show in my junior year. I had been looking for an idea for a show. I knew a fellow at Carnegie whose name was Ron Strauss, and he had come across a paragraph in a history book about the son of Charlemagne. He wanted to turn the story into a musi-

cal, and he had written a couple of songs first. But he didn't feel he could get it all together by himself, and so we collaborated on it. The show was called *Pippin Pippin*.

Now the key question, which everybody would like to know, is how did you get from *Pippin Pippin* at Carnegie Mellon to *Pippin* on Broadway? That's just magic.

Well, it is. Everybody has the same story in general, and a different story in the particulars. Show business, as we know it, is a difficult entry-level profession; there's no clear-cut route into it. If you want to be a lawyer or a doctor, we all know what steps you need to go through. With show business, it's all sort of haphazard, which is why parents don't want their children to go into it. It is a struggle to get started. I'll tell you my story, which is, as I say, idiosyncratic as they all are, and yet contains elements that are general.

During my senior year, I got a letter from a guy who said that he was a producer in New York, and had heard the little vanity recording of *Pippin Pippin* that we had made. You know, you make a little recording and you sell it to the cast, and the cast's family, and you have a little record of what you've done. He had heard this record and he wrote me saying he was interested in developing it for a professional production.

I talked to Ron about it, and Ron very wisely suspected that this guy was not what he appeared to be. Ron said that he didn't really believe in this and that he was going back to Oregon, but if I wanted to pursue it, good luck. And so we made a little arrangement where Ron would have some continuing interest in the show if anything ever happened. I went to New York to work on the show, and indeed, Ron, being more realistic than I, was correct. The guy was not a producer, but he was sincere and tried to help me develop this. And so I began to do rewrites on it, but ultimately, he lost interest in it. Then some other friend of his, who was a bandleader, took up the call.

It kind of bounced around a little

bit, but ultimately this second fellow put together a backers' audition in order to try and get some seed money so I could afford to continue to work on the project. At this backers' audition, Bridget Aschenberg showed up. She was a well known and respected agent. She came up to me and said, "You know, I don't know anything about music at all, but I think that you are talented, and I'm going to go back to my agency, and I'm going to tell a friend of mine who's an agent there named Shirley Bernstein about you. I'll tell her to call you." And she did. About two weeks later I got a phone call from Shirley Bernstein saying, "This woman named Bridget Aschenberg keeps haranguing me to call you, so come in and meet with me." And I went in and I played some songs for Shirley, and she agreed to represent me. And from that point on she took me around to play the score for *Pippin* for everybody in the world that she could think of. A client of Bridget's, Roger Herson, came on as the book writer. And ultimately we got to Stuart Ostrow, who optioned the show, and the rest, as they say, is history.

But *Pippin* wasn't your first musical to be produced on Broadway? *Godspell* was the first. How did that happen?

Among the people that Shirley took me to play *Pippin* for were Edgar Lansbury and Joe Beruh. They were not interested in *Pippin*, but some months later they had gone to see *Godspell*, which had a little off-off Broadway production at Café La Mama. They decided that it had potential as a commercial piece, but that it needed a score. They phoned me and said, "We've seen this little show and we think this might be something good for you to do. Would you come down and see if you are interested in doing the score?" So *Godspell* actually grew out of taking *Pippin* around and playing it for everybody.

The point of this long story is that there are some generalities: Number one, I had something to show. I had done a piece of work that I could present. I could say, "Here are some

Continued on Page 52



ANTONIQUE SMITH

One of the standout songs on Queen Latifah's last album, *Order in the Court*, was "Black on Black Love," featuring rapping by Next and Antonique Smith. Now Smith is stepping out on her own. As one of the featured artists on *The TakeOver*, a compilation of performances by established acts such as Latifah, Chanté Moore and Bibb from Chetworks/Warner Bros. Records, the talented East Orange, New Jersey native, lives up to her hype. A gifted singer, Smith's contribution to the album is a performance of her original song, "Love Isn't Love," based on her true-to-life experience. Raised on gospel music, it is no surprise that Smith reveals a great skill at writing lyrics that instill hope and confidence.



PINK

"I decided at 15 that I didn't want to be one of those artists that gets up and sings love songs they don't mean," says Pink, the latest R&B/pop artist to emerge from the hugely successful LaFace Records camp. "I decided that I was going to be me to the fullest extent, that the songs were going to reflect relationships I've had, things I've been through." With that attitude at such an early age, it is no surprise that Pink wrote over half of the dozen songs on her self-titled new LaFace album. In songs that reflect her sharp focus and rebellious streak, Pink offers insight into her world where life is not always flowers and chocolate. "There You Go," the album's debut single, has helped to put Pink on the map, as well as on the Madison Square Garden stage, where she recently opened for N' SYNC.



PAPA ROACH

Formed by four high school kids from Vacaville, California in 1993, the hard-rocking Papa Roach recently blasted up the Billboard's Modern Rock charts with their debut single, "Last Resort," a combustible rock/rap tune about suicide. Although frontman Coby Dick, guitarist Jerry Horton, bassist Tobin Esperance and drummer Dave Buckner had released two independent albums (in '95 and '97), their new album, *Infest*, is their first on a major label (Dreamworks), and the first to fully unleash their hip hop/punk/funk attack on the world. And what about that name? According to Dick, it was inspired by the cockroach. "We're kinda like the cockroach that can survive anything - we're a tough, warrior-soldier band. We get out there and put the work in."



CHRIS KEUP

Singer/songwriter Chris Keup has just released his debut solo recording, *The Subject of Some Regret*, containing nine new songs and featuring performances by some of today's finest musicians, such as Agents of Good Roots, John D'earth (Dave Matthews, The Kronos Quartet), Butch Taylor (Dave Matthews), Doug Derryberry (Bruce Hornsby) and Kristin Asbury (September 67), among others. Produced by John Alagia (Dave Matthews, Ben Folds Five), the new songs reveal why Keup has amassed a loyal following up and down the east coast. The *Washington Post* said that *The Subject of Some Regret* is "an album that demands and rewards repeated listenings."

Wynonna

High-powered vocalist Wynonna Judd, one-half of the most successful mother-daughter team in music history, is a best-selling solo artist in her own right. The Judds were a true superstar duo from 1984-1991, dominating the country charts and awards shows. When mother Naomi's chronic hepatitis forced her retirement, Wynonna carried on alone, achieving four platinum albums and a dozen Top Ten singles. Her latest album, *New Day Dawning* (Mercury/Curb), was inspired by the new millennium and finds Wynonna taking more responsibility for her music than ever before, co-producing most of the tracks. In addition, she has been reunited with her mother for some performances and a special bonus disc of four new songs.



ASCAP

CONGRATULATES OUR



ANTONIO AGUILAR

**ASCAP LATIN
HERITAGE AWARD**



**RUDY PEREZ
COMPOSITOR DEL
AÑO**

"Loco"

COMPOSITOR: JORGE MACÍAS (SACM)

EDITORIA: SACM LATIN COPYRIGHT

**SUPERCANCIÓN
DEL AÑO**

Salsa CANCIÓN DEL AÑO

"NO ME AMES"

COMPOSITORES: GIANCARLO BIGAZZI (SIAE)
ALEANDRO CIVAI (SGAE), IGNACIO
BALLESTEROS (SGAE)
EDITORAS: BMG SONGS, BIGALLO IL
EDITZIONI MUSICALI (SIAE)

"QUE TE VAS"

COMPOSITOR: ALBERTO AGUILERA
VALADEZ
EDITORAS: BMG SONGS, IVJOHAJE

"DÉJATE QUERER"

COMPOSITOR: DONATO POVEDA
EDITORIA: PSO LIMITED

"DESTINO"

COMPOSITOR: DONATO POVEDA
EDITORIA: PSO LIMITED

"MI MAYOR VENGANZA"

COMPOSITOR: RODOLFO BARRERA
EDITORIA: LiDA SoCapi MUSIC
PUBLISHING

"QUÉ HABRÍA SIDO DE MI"

COMPOSITOR: OMAR ALFANNO
EDITORIA: EMOA MUSIC PUBLISHING

"POR MUJERES COMO TÚ"

COMPOSITOR: ENRIQUE "FATO" GUZMÁN
EDITORIA: VANDER MUSIC

"PERO DILE"

COMPOSITOR: VICTOR MANUEL
EDITORIA: LA EDITORA DE MÚSICA PMC

"NO SABES COMO DUELE"

COMPOSITOR: OMAR ALFANNO
EDITORIA: EMOA MUSIC PUBLISHING

"MUCHACHO SOLITARIO"

COMPOSITOR: RICARDO MONTANER (SGAE)
EDITORIA: EMI APRIL MUSIC PUBLISHING

"MIENTE"

COMPOSITORES: RAFAEL PÉREZ BOTIJA
(SGAE)
MARÍA E. NUÑEZ GARCÍA (SACM)
EDITORIA: FONOMAX MUSIC PUBLISHING
"HIELO"

COMPOSITORES: RAFAEL PÉREZ BOTIJA
(SGAE)
ENRIQUETA RAMOS NUÑEZ (SACM)
EDITORIA: FONOMAX MUSIC PUBLISHING

"VOLVERÉ"

COMPOSITORES: IGNACIO ROMÁN (SGAE)
FRANCISCO LÓPEZ CEPERA (SGAE)
EDITORIA: NUEVAS EDICIONES (SGAE)

"NIÑA BELLA"

COMPOSITOR: YOEL HENRIQUEZ
EDITORIA: EMOA MUSIC PUBLISHING

Rock En Español

CANCIÓN ROCK ALTERNATIVO

"LA VIDA"
COMPOSITOR: FLAVIO CIANCARULO
EDITORAS: EL LEÓN MUSIC, WB MUSIC
CORPORATION

CANCIÓN POP ROCK

"PONERTE EN CUATRO"
COMPOSITORES: MAURICIO ARCAS, JOSÉ
LUIS PARDO, JUAN MANUEL ROURA,
ARMANDO FIGUEROA, JULIO
BRICEÑO,
JOSÉ RAFAEL TORRES
EDITORIA: UNIVERSAL MUSIC
PUBLISHING GROUP

"CORAZÓN ESPINADO"

COMPOSITOR: JOSÉ FERNANDO OLIVERA-
SIERRA
EDITORAS: YELAPA SONGS, EMI APRIL
MUSIC

CANCIÓN ROCK "OASIS"

COMPOSITORES: RAMÓN ORTIZ,
EDUARDO PANIAGUA, HAROLD
HOPKINS MIRANDA, SERGIO CURBELO
EDITORAS: ALMO MUSIC CORP.,
BURUNDANGA PUBLISHING,
ALL BY MYSELF PUBLISHING
COMPANY

GRUPO INDEPENDIENTE DEL AÑO SATÉLITE

Merengue

CANCIÓN DEL AÑO

"EN LAS NUBES"

COMPOSITOR: HENRY GARCÍA
EDITORIA: CARIBBEAN WAVES MUSIC
PUBLISHING

"PARA DARTE MI VIDA"

COMPOSITOR: VICTOR VICTOR (SGAE)
EDITORIA: WB MUSIC CORPORATION

"ESCÚCHAME"

COMPOSITOR: JOSÉ FONSECA
EDITORIA: LOS SABROSOS MUSIC

"TUS OJOS SON"

COMPOSITOR: RAÚL ARMANDO DEL
VALLE
EDITORIA: EMD PUBLISHING, INC.

"COMO BAILA"

COMPOSITOR: OSCAR SERRANO
EDITORIA: SONY/ATV DISCOS MUSIC
PUBLISHING

"ME MATA LA PENIA"

COMPOSITOR: RAFAEL BAUTISTA
EDITORIA: EMS PUBLISHING CO.

"ASÍ FUE"

COMPOSITOR: ALBERTO AGUILERA
VALADEZ
EDITORAS: BMG SONGS, IVJOHAJE

"DAME UN BESO"

COMPOSITOR: JUAN A. NUÑEZ GARCÍA
EDITORIA: QUISQUEYA MUSIC
PUBLISHING

"LUNA LLENA"

COMPOSITOR: RALDY VASQUEZ
EDITORIA: VIORLI MUSIC PUBLISHING

"SIENTO"

COMPOSITOR: RENÉ SOLÍS
EDITORIA: EDITORA DEL CARIBE

"ME VOY DE FIESTA HOY"

COMPOSITOR: LAURA REYES
EDITORIA: UVA ROJA

"BAJO LA LLUVIA"

COMPOSITOR: OSCAR SERRANO
EDITORIA: SONY/ATV DISCOS MUSIC
PUBLISHING

2000 *El Premio* WINNERS

Pop/Balada

CANCIÓN DEL AÑO

"LIVIN' LA VIDA LOCA"

COMPOSITORES: DESMOND CHILD,
LUIS GÓMEZ ESCOLAR (SGAE)
EDITORAS: DESMOPHOBIA, HADEM
MUSIC CORPORATION, UNIVERSAL MUSIC
PUBLISHING GROUP

"UNA VOZ EN EL ALMA"

COMPOSITORES: RUDY PÉREZ,
GUSTAVO MÁRQUEZ
EDITORAS: RUBET MUSIC, ADAM
RHODES MUSIC, INC. UNIVERSAL
MUSIC CORPORATION

"BELLA (SHE'S ALL I EVER HAD)"

COMPOSITORES: GEORGE NORIEGA,
LUIS GÓMEZ ESCOLAR,
EDITORAS: ESTEFAN MUSIC
PUBLISHING, MÚSICA CALACA,
HADEM MUSIC CORPORATION

"DE HOY EN ADELANTE"

COMPOSITOR: RUDY PÉREZ
EDITORAS: RUBET MUSIC,
UNIVERSAL MUSIC PUBLISHING
GROUP

"ESE"

COMPOSITOR: ALEJANDRO JAEN
EDITOR: NUEVA VENTURA MUSIC

"BAILAMOS"

COMPOSITORES: PAUL M. BARRY (PRS), MARK
P. TAYLOR (PRS)
EDITOR: RIGHT BANK MUSIC

"SE ME OLVIDÓ OTRA VEZ"

COMPOSITOR: ALBERTO AGUILERA VALADEZ
EDITORAS: BMG SONGS, IVJOHAJE

"NUNCA TE OLVIDARÉ"

COMPOSITOR: ENRIQUE IGLESIAS
EDITOR: EMI APRIL MUSIC PUBLISHING

"EL PODER DE TU AMOR"

COMPOSITORES: RICARDO MONTANER (SGAE),
BEBU SILVETTI (SGAE)
EDITORAS: BEBU MUSIC (SGAE), CIROVEGA
EDITORES (SACVEN) EMI APRIL MUSIC
PUBLISHING

"DESPUÉS DE TÍ... QUÉ?"

COMPOSITOR: RUDY PÉREZ
EDITORAS: JKMC, UNIVERSAL MUSIC
PUBLISHING GROUP
"TÚ SABES BIEN"
COMPOSITOR: LUIS ANGEL MÁRQUEZ
EDITOR: DON CAT MUSIC PUBLISHING

"LLEGAR A TÍ"

COMPOSITORES: ABEL TALAMANTEZ, ALEXIS
GRULLÓN, TOMÁS TORRES, DIDIER
HERNÁNDEZ
EDITOR: NUEVA VENTURA MUSIC

"SI TÚ QUISIERAS"

COMPOSITOR: ALFREDO MATHEUS
EDITORAS: WB MUSIC CORPORATION

"O TÚ O NINGUNA"

COMPOSITOR: JUAN CARLOS CALDERÓN (SGAE)
EDITOR: EL PEDROSILLO

"ESPERANZA"

COMPOSITORES: ENRIQUE IGLESIAS, CHEIN
GARCÍA ALONSO
EDITORAS: HEY CHUBBY MUSIC, EMI APRIL
MUSIC PUBLISHING, UNIVERSAL MUSIC
PUBLISHING GROUP

Regional Mexicano

CANCIÓN DEL AÑO

"LOCO"

COMPOSITOR: JORGE MACÍAS (SACM)
EDITOR: SACM LATIN COPYRIGHT

"QUE BONITO"

COMPOSITOR: MANUEL EDUARDO CASTRO
(SACM)
EDITOR: PACIFIC LATIN COPYRIGHT

"LÁGRIMAS"

COMPOSITOR: RAFAEL RUBIO
EDITOR: FONOMAX MUSIC PUBLISHING

"ADORABLE MENTIROSA"

COMPOSITOR: ALBERTO AGUILERA VALADEZ
EDITORAS: BMG SONGS, IVJOHAJE

"ESTABA SOLO"

COMPOSITOR: GUSTAVO ANGEL ALBA
(SACM)
EDITOR: SACM LATIN COPYRIGHT

"A CAMBIO DE QUÉ"

COMPOSITOR: JAVIER SANTOS CORTÉS (SACM)
EDITOR: BMG SONGS

"ALMA REBELDE"

COMPOSITOR: JORGE AVENDAÑO (SGAE)
EDITORAS: EDITORA SAN ANGEL,
FONOMAX MUSIC PUBLISHING

"CÓMO TE RECUERDO"

COMPOSITOR: ADOLFO ANGEL ALBA
(SACM)
EDITOR: SACM LATIN COPYRIGHT

"DOS GOTAS DE AGUA"

COMPOSITOR: LUIS DUEÑAS (SACM)
EDITORAS: LEO MUSICAL, UNIVERSAL
MUSIC PUBLISHING GROUP

"EL DISGUSTO"

COMPOSITOR: REYNA CORNELIO (SACM)
EDITOR: VANDER MUSIC, INC.

"ES ELLA LA CAUSA"

COMPOSITOR: ADOLFO ANGEL ALBA
(SACM)
EDITOR: SACM LATIN COPYRIGHT
"TE OFREZCO UN CORAZÓN"
COMPOSITOR: GUSTAVO A. GONZÁLEZ
GURROLA
EDITOR: UNIVERSAL MUSIC
PUBLISHING GROUP

"PERDÓNAME"

COMPOSITOR: ENRIQUE "FATO"
GUZMÁN
EDITORAS: VANDER MUSIC, INC.

"ME VAS A RECORDAR"

COMPOSITOR: ALEJANDRO VEZZANI
(SADAIC)
EDITOR: FONOMAX MUSIC PUBLISHING

PARTNER IN MUSIC
AWARD

ASCAP
SILVER PEN AWARD

JOAN SEBASTIAN

ASCAP
EDITOR DEL AÑO

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8TH ANNUAL EL PREMIO ASCAP

Continued from Page 8

The Rock En Español awards were handed out to the top songs in Pop Rock, Alternative Rock, and Rock. They were: Pop Rock – “Ponerte En Cuatro,” written by Mauricio Arcas, José Luis Pardo, Juan Manuel Roura, Armando Figueredo, Julio Briceño and José Rafael Torres, published by Universal Music Publishing Group and performed by Los Amigos Invisibles, and “Corazón Espinado,” written by José Fernando Olvera-Sierra, published by Yelapa Songs and EMI April Music and performed by Maná with Santana; Canción Rock Alternativo: “La Vida,” written by Flavio Cianciarulo, published by El León Music and WB Music Corporation and performed by Los Fabulosos Cadillacs; Canción Rock: “Oasis,” written by Ramón Ortiz, Eduardo Paniagua, Harold Hopkins Miranda and Sergio Curbelo, Published by Almo Music Corp., Burundanga Publishing and All By Myself Publishing Company and performed by Puya: Grupo Independiente del Año: Satélite.

Another highlight of the evening was the presentation of The ASCAP Partner In Music Award by ASCAP CEO John LoFrumento to Spanish radio station KLVE-FM in Los Angeles. The award is given to exemplary ASCAP customers.



PUBLISHER OF THE YEAR

(l-r) Universal Music's Ivan Alvarez, Maria Flores and ASCAP Board member David Renzer with ASCAP CEO John LoFrumento.



PARTNERS IN MUSIC

Partners in Music Award recipients **Pepe Barreto** and **Gary Stone** from KLVE-FM, a Los Angeles Spanish radio station.



ASCAP Puerto Rico's Ana Rosa Santiago, Universal Music Publishing's **Maria Flores**, ASCAP Miami's Vanessa Rodriguez, Caribbean Waves Music Publishing's **Marta Ibarra** and BMG U.S. Latin Publishing's **Olga Cardona**.



Ana Rosa Santiago with performing artist **Luis Fonsi**.



Vanessa Rodriguez with El Premio host **Esai Morales**.



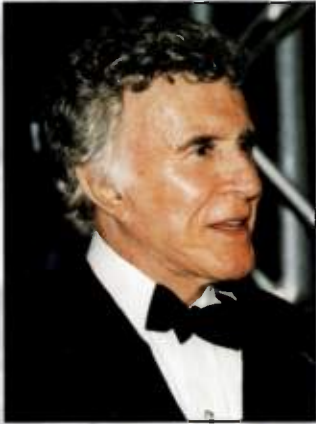
Above, (l-r) are ASCAP's Jorge Rodriguez, Caribbean Waves Music's **Marta Ibarra**, **Henry Garcia**, winner of Merengue Song of the Year for “En Las Nubes,” and Vanessa Rodriguez.



El Premio ASCAP writers from Puerto Rico: (l-r) winner **Ray Lopez**, Vanessa Rodriguez, winner **Raldy Vázquez**, Ana Rosa Santiago, and winner **Henry Garcia**.



(l-r) Warner/Chappell Music's **Les Bider**, **Ellen Moraskie**, El Leon Music's **Tomas Cookman** and Warner Chappell Music's **Rick Shoemaker**, for Alternative Rock Song of the Year.



Enrique Iglesias and ASCAP's Alexandra Lioutikoff.



(l-r) SACM Latin Copyright's **Maximo Aguirre**, ASCAP writer **Adolfo Angel Alba** and El Premio Awards host **Esai Morales**.



Above left, **Ricardo Montalban** joined Marilyn Bergman in presenting the Latin Heritage Award to Antonio Aguilar.

Left (l-r), is artist and son of Antonio Aguilar, **Pepe Aguilar**, with SACM writer **Fato**, winner in Regional Mexican category for "Perdoname."



(l-r) ASCAP's Alexandra Lioutikoff with El Premio hosts **Esai Morales** and **Kiki Melendez**.



(l-r) ASCAP's Gabriela Benitez, SGAE writer **Juan Carlos Calderon** and ASCAP's **Todd Brabec**.



Above (l-r) are winner **Chein Garcia**, Universal Music Publishing's **Maria Flores**, ASCAP Board member **David Renzer**, Universal's **Ivan Alvarez**, EMI Music Publishing's **Jody Gerson**, ASCAP's Gabriela Benitez, **Todd Brabec** and ASCAP writer **Enrique Iglesias**, winner in the Pop/Balada category for "Nunca Te Olvidaré."



(l-r) Fonomax Music Publishing's **Diego Montalvo** and **Rafael Rubio**.



Pictured at left (l-r) are Vander Music's **Edmundo Monroig**, **Joan Sebastian** and **Todd Brabec**.

On the right (l-r) are Ana Rosa Santiago, Sony ATV Music Publishing's **Jose Negroni** and ASCAP's **Karen Sherry**.



TITO PUENTE, “El Rey” (1923-2000)



Tito Puente – the prolific and beloved composer, performer and recording artist who symbolized Latin music for millions – died in New York of complications following open heart surgery at the age of 77. If Elvis Presley was The King, Tito Puente reigned for decades longer as El Rey, the undisputed Mambo King. Even in his final years, having scaled the heights of fame and achievement, Puente per-

formed between 200 and 300 times a year with the energy and creativity of a far younger man. His passing was noted and mourned across the musical spectrum, particularly in the worlds of jazz and rock.

Tito Puente was born in 1923 to Puerto Rican immigrant parents in the heart of Spanish Harlem in Manhattan. He showed a very early musical inclination, constantly drumming on furniture and cookware. Provided with

music lessons, Tito studied piano, drums and the instrument he became most closely identified with, the timbales. As a teenager, Puente made his early professional mark when he joined the celebrated Latin jazz ensemble of Machito. His playing was interrupted by Navy service during World War II, where he distinguished himself in battle, earning a presidential commendation. His wartime experience also included meeting

trumpeter Charlie Spivak, who taught Puente jazz arranging.

With the end of the war, Puente briefly studied at the Juilliard School. By 1948, he organized what soon became known as the Tito Puente Orchestra, where he introduced the concept of placing the percussion section up front. Puente's first hit record, “Abaniquito,” was recorded in 1949.

In the 1950s, Puente's performances at a Manhattan



venue, the Palladium, became the stuff of legend, earning him his Mambo King title. He enjoyed many record hits during this period and became a force in the new dance music called cha-cha.

The next decades found Puente solidifying his reputation and collaborating with artists from Celia Cruz to the great jazz bandleader, Woody Herman. Puente's 1963 hit song, "Oye Como Va," went on to become a rock and roll standard after it was recorded by Santana later in the decade.

Puente's later years were

marked not only by his hectic performing schedule, but by many more recordings – his lifetime tally was an amazing 118 albums – and by honors, including five Grammy awards and the ASCAP Founders Award. He got to play himself in the film, *The Mambo Kings* and somehow found the time to open a restaurant, as well. Less publicized were Puente's many acts of charity, including extensive support for music education programs, many of which were realized through The Tito Puente Foundation. ■



"This certainly is a great loss to the world of music. I, personally, have memories of listening to Tito Puente that are now a cherished part of my childhood. We must try, at this time, to reflect on the joy that his music gave us, rather than of his passing. May God take him home."

– Jose Feliciano,



"He was one of the original creators of Latin jazz and brought about the total understanding of this style of music with his 50 years of entertainment and 117 albums. His loss will be felt for the duration of the music that he founded."

– Edward James Olmos



"The first time I saw Tito was at The Palladium in 1953. I would stand in front of the stage and feel the energy not only from his music, but from Tito himself. It was so powerful I started to call him the 'Mighty Atom.' In 1958 my dream came true and I became a member of his orchestra. From that moment on we became good friends. I always had a lot of respect for Tito. He was a great human being, an incredible musician and teacher, a role model to many of us and my friend. Most of all I loved his sense of humor. His beautiful smile will stay with me forever. I Love you, Titoro."

– Johnny Pacheco



"I admired him from the very first time I met him in Cuba. Here in the United States we became great friends. He was like a brother to me and that is why I will never forget him."

– Celia Cruz



"With the passing of Tito Puente, the worlds of Latin, jazz and pop have lost a vital and joyous creative force for music and education. Tito's songs and recordings reflected his special musical genius and his life-affirming personality. Tito Puente's fellow ASCAP members join with his family, friends and millions of fans in mourning the loss of 'El Rey'."

– Marilyn Bergman



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

IT'S OUR PRIVILEGE TO CONTINUE THE TRADITION.



ASCAP Hace Mucho Ruido en la Convención de Billboard de la Música Latina

ASCAP Rocks at Billboard Latin Music Convention

El lunes, 24 de abril ASCAP llevó a cabo la presentación, "La nueva música del milenio" en Crobar que está en el Cameo Theatre en Miami Beach, Florida. Los que asistieron fueron profesionales de la música latina que vinieron para la Convención de la Música Latina de Billboard, y realmente se divirtieron con los diferentes sonidos de los músicos que estuvieron presentes. Los artistas que se presentaron fueron: Alina

Brouwer, que presentó música de jazz latino de Cuba; Parafanalia, un grupo de Rock en Español de Orlando, FL; Don Pepe, un grupo de Latin Ska de Miami, FL; Vanessa, artista del género Salsa, firmada con el sello RMM y Fiel a la Vega, un grupo de rock en español firmado con la disquera EMI Latin.

Mildred Mattos de Southwest High School, la ganadora del concurso de compositores jóvenes de

las escuelas secundarias que auspició ASCAP también se presentó. Cantó el tema compuesto y escrito por ella titulado "Reverie" y también otro tema en español impresionando a todos los profesionales presentes con su letra y voz.

On Monday, April 24th, ASCAP held a "New Music of the Millennium" showcase at the Crobar in the Cameo Theater in Miami Beach, Florida. The whole crowd, which included music industry professionals in town for the Billboard Latin Music Convention, rocked to various musical sounds. The featured acts were: Alina Brouward, Latin Jazz artist from Cuba; Parafanalia,

Rock en Español band out of Orlando; Don Pepe, Latin ska from Miami; Vanessa, salsa artist signed with RMM; and featured act, Fiel a la Vega, Rock en Español band from Puerto Rico, signed with EMI Latin.

Winner of the ASCAP School songwriting contest, Mildred Mattos of Southwest High School, also performed her winning song, "Reverie," composed and written by her, along with a Spanish song, impressing the crowd of professionals with her lyrics and vibrant vocals.

ASCAP Lanza el Ear CD Durante la Convención Winter Music

ASCAP Launches EAR CD During Winter Music Conference



En marzo ASCAP llevó a cabo el lanzamiento del ASCAP Ear CD, Volumen II para todos los profesionales que estuvieron en Miami para el Winter Music Conference y también para todas las editoras y ejecutivos de disqueras en el área. La fiesta se realizó en el Marlin Hotel en Miami Beach, Florida, donde todos los presentes escucharon y se movieron con los nuevos sonidos del repertorio de ASCAP que no se ha firmado. Si usted quisiera una copia del CD, por favor llame a su oficina local.

ASCAP held a launch party of the ASCAP Ear CD, Volume II for all music industry professionals that were in Miami Beach attending the Winter Music Conference last March. Held at the Marlin Hotel, everyone listened and grooved to the new sounds of ASCAP's unsigned repertory on the CD. If you would like to receive a copy, please call your local ASCAP office. Pictured above are ASCAP's Tod Brebac and Vanessa Rodriguez (third from left) with ASCAP members at Miami's Marlin Hotel.



CHRIS PEREZ EN AUSTIN

ASCAP celebró la firma de la Banda de Chris Pérez en su presentación en SXSW, el grupo que ganó el Grammy como "Mejor grupo de rock en español" en febrero de este año.

ASCAP celebrated the signing of the Chris Perez band at their SXSW show just one month after receiving a Grammy for Best Latin Rock Group this year.



ALFREDO SANCHEZ GUTIERREZ AND JARAMAR

Recientemente ASCAP firmó a Jose Alfredo Sánchez Gutiérrez, el compositor para el artista famoso mexicano, Jaramar, también la banda sonora completa de la película, "La Otra Conquista".

Pictured (l-r) are Edmundo Navas, President of Opción Sónica, Jaramar, ASCAP's Gabriela Benítez, Alfredo Sánchez, Héctor (percussionist) and Felix Mejorado, General Manager of the Los Angeles office of Opción Sónica.

ASCAP recently signed Jose Alfredo Sanchez Gutierrez, the songwriter for the famous Mexican artist Jaramar. ASCAP also participated in the soundtrack release party of the film *La Otra Conquista* organized by the record label Opción Sónica. The two Mexican artists who scored the film, Jaramar and Jorge Reyes, performed at the release party with very strong support from more than 500 people from the press, industry and fans. Pictured (l-r) are Edmundo Navas, President of Opción Sónica, Jaramar, ASCAP's Gabriela Benitez, Alfredo Sanchez, Hector (percussionist) and Felix Mejorado, General Manager of the Los Angeles office of Opción Sónica.



ASCAP SE PRESENTA POR CALLE OCHO EN MIAMI

ASCAP Makes Its Rounds At Calle Ocho In Miami
ASCAP habló con el merengero Elvis Crespo, quien recientemente obtuvo un premio Grammy, después de su presentación en el escenario de Sears.

ASCAP talks to recent Grammy winner Elvis Crespo, merengue artist, after his stellar performance on the Sears stage. Pictured (l-r) are Columbia Record's Garrett Schaefer, ASCAP's Alexandra Lioutikoff, Elvis Crespo and the Corcoran Group's Glen Schiller.

Goo Goo Dolls' John Rzeznik and Tonic Rock The 2000 ASCAP Foundation/Lester Sill West Coast Advanced Writer's Workshop

The ASCAP Foundation's highly regarded workshop series for up and coming songwriters continued its longstanding tradition of excellence for bringing music creators and the music community at large together at the 2000 ASCAP Foundation/Lester Sill West Coast Advanced Writer's Workshop held in ASCAP's Los Angeles office in January and February of 2000. The workshop is one of many conducted by ASCAP's creative staff as a means of helping writer members develop their talents. The workshop is provided free to those writers selected to participate.

This year, fourteen men and women from the U.S. and Canada were selected to participate in the workshop after hundreds of submissions were reviewed in late 1999. Writers were chosen from all music genres

and regardless of their current performing rights affiliation. Workshop participants once again received free one-year memberships to TAXI, the independent A&R resource, thanks to a donation by TAXI. Additionally, participants received copies of the seminal music resource book, *Music, Money & Success: An Insider's Guide to the Music Business*, written by Todd and Jeff Brabec and subscriptions to *Performing Songwriter*.

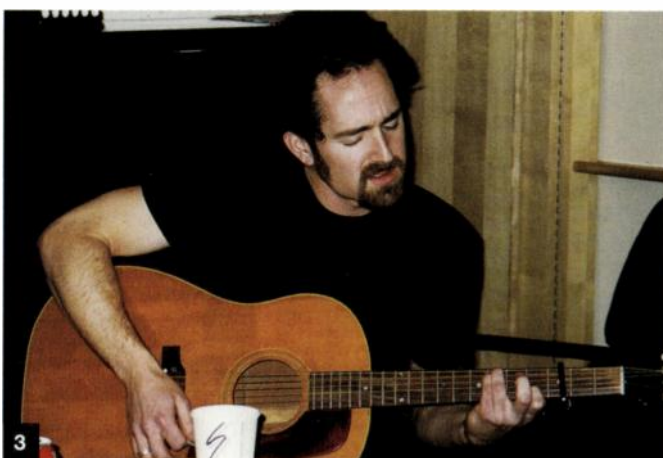
At each of the eight sessions of the workshop, music creators and industry guests are invited to speak to the group in an informal conversation about the role they play in the music industry or about the creative process. This year's program opened with a visit from Famous Music's Carol Spencer and BMG Music's Benjamin Groff who spoke about publishing companies and the A&R process. A new topic was introduced on the second evening of the workshop. Los Angeles radio personality Nicole Sandler of Channel 103.1 (LA) and the program director of the station, Keith Cunningham, provided the writers with a "radio reality check." Their informative conversation touched on the nature of the radio business, how songs are chosen for airplay and the realities of having a "hit" song.

The creative process was first addressed by platinum-selling band, Tonic, whose most recent release *Sugar* has spawned the hit single "You Wanted More." Writers Emerson Hart and Jeffrey Russo and co-writer Daniel Lavery spoke to workshop participants about co-writing, following up a chart-topping record with a new release, life on the road and inspiration. The band also provided illustration of their writing by acoustically performing a few of their songs.

Music in film and television was addressed by Stacy Palm of Famous Music, Darren Higman of Atlantic Records and ASCAP's Senior Vice-President of Film/TV Music Nancy Knutsen. The final topic of the workshop was a very special evening with writer John Rzeznik of the Goo Goo Dolls. Rzeznik, whose song "Slide" was honored by ASCAP on May 22 as the ASCAP "Song of the Year," also addressed the creative process.

Dizzy Up The Girl, the most recent Goo Goo Dolls release, has spawned four hit singles, including "Slide," "Broadway," "Black Balloon" and "Iris." Rzeznik shared his insights about songwriting with the group and spoke intimately about the creative process and the business side of the music, advising the workshop writers on how to avoid some of the pitfalls that can plague the creation of music. Rzeznik joined ASCAP in 1999 with fellow Goo Goo Doll, Robert Takac.

Past workshops have included visits by George Martin, Don Was, Don Gehman, Glen Ballard, T-Bone Burnett, Matthew Wilder, Jackson Browne, Ben Harper, Michelle Shocked, Jonatha Brooke, Billy Steinberg and various music industry veterans. For the last two years in





2000 Workshop participants include: (bottom row, l-r) Susannah Blinkoff, Corrinne May, Todd Herzog, Loren Ellis, Sean Bowie and Jeannie Lurie. (middle row, l-r) ASCAP's Randy Grimm, Mark Lane, Shawn Matthews, ASCAP's Sascha Von Tiergarten, Wenty Morris and Brian Howes and (back row, l-r) Allison Smith, Mary Coppin, Marc Wright and Planet Swan.

a row, the West Coast workshop has spawned the winner of the ASCAP Foundation's Sammy Cahn Lyricist award.

The ASCAP Writer's Workshop is complimented in Los Angeles by ASCAP Music Business 101 events – one day workshops on particular topics. In addition, the Los Angeles office conducts other educational outreach programs, as well as showcases of all genres of music held regularly around the country to showcase ASCAP members.

For information about the West Coast Writer's Workshop or any of ASCAP's career development programs, please visit our Web site at www.ascap.com. **Applications for the 2001 workshop are due by November 30, 2000** and should include a tape or CD of two songs, accompanying lyrics, a brief bio and a statement as to why you would like to participate in the workshop. Applications can be mailed to ASCAP's Los Angeles office, attention: Lester Sill Workshop.

1. Goo Goo Doll **John Rzeznik** discusses the creative process with participants in the 2000 workshop.
2. Tonic members and ASCAP writers **Dan Lavery** and **Jeffrey Russo** perform a song from their new record, *Sugar*.
3. **Emerson Hart**, ASCAP writer and Tonic member, performs "Waiting For The Light To Change," a song written for Tonic's most recent record.
4. For the second year in a row, an alumni of the ASCAP West Coast Workshop has won the prestigious ASCAP Foundation Sammy Cahn Lyricist Award. Pictured (l-r) are 1999 workshop alumni and Sammy Cahn winner **Andrea Marcum** and workshop coordinator **Randy Grimm**.
5. ASCAP's **Brendan Okrent** welcomes **Keith Cunningham** and **Nicole Sandler** of radio station Channel 103.1 who provided the workshop participants with a "Radio Reality Check."



ASCAP MEMBERS MAKE

3 a.m.

Writers: John Goff, Jay Stanley
Publishers: Tabitha's Secret,
Tecklah Music

All I Have To Give

Writers: B - Fine, Baby Gerry,
Bow Legged Lou, Curt,
Paul Anthony, Shy Shy
Publishers: P Blast Music Inc.,
Zomba Enterprises Inc.

Angel Of Mine

Writers: Rhett Lawrence, Travon Potts
Publishers: Rhett rhyme, Travon Music,
Universal Music Publishing Group,
Warner/Chappell Music, Inc.

Are You That Somebody

Writers: Stephen "Static" Garrett,
Timbaland
Publishers: Black Fountain Music,
Herbicious Music,
T. C. F. Music Publishing Inc.,
Virginia Beach Music,
Warner/Chappell Music, Inc.

As Long As You Love Me

Writer: Max Martin (STIM)
Publisher: Zomba Enterprises Inc.

Baby One More Time

Writer: Max Martin (STIM)
Publisher: Zomba Enterprises Inc.

Back To Good

Writer: Matt Serletic
Publisher: Melusic

Bailamos

Writers: Paul Barry (PRS), Mark Taylor (PRS)
Publisher: Right Bank Music Inc.

Believe

Writers: Paul Barry (PRS),
Brian Higgins (PRS),
Steve Torch (PRS)
Publishers: Right
Bank Music Inc.,
Warner/Chappell
Music, Inc.

Closing Time

Writer: Dan Wilson
Publishers: Semidelicious Music,
Warner/Chappell Music, Inc.

Crush

Writers: Kevin Clark (PRS),
Berny Cosgrove (PRS), Mark Mueller
Publishers: Almo Music Corp.,
Be Le Be Music Publishing,
Moo Maison,
Warner/Chappell Music, Inc.

Fly Away

Writer: Lenny Kravitz
Publisher: Miss Bessie Music

From This Moment On

Writer: Robert John "Mutt" Lange (PRS)
Publisher: Zomba Enterprises Inc.

Genie In A Bottle

Writers: David Frank,
Steve Kipner
Publishers: EMI
Music Publishing,
Griff Griff Music,
Stephen A. Kipner Music

Hands

Writers: Jewel, Patrick Leonard
Publishers: Bumyamaki Music,
Warner/Chappell Music, Inc.,
Wiggly Tooth Music

The Hardest Thing

Writers: David Frank, Steve Kipner
Publishers: EMI Music Publishing,
Griff Griff Music,
Stephen A. Kipner Music

Have You Ever

Writer: Diane Warren
Publisher: Realsongs

Heartbreak Hotel

Writer: Tamara Savage
Publishers: EMI Music Publishing,
Girl Wonder

How Do I Live

Writer: Diane Warren
Publisher: Realsongs

I Don't Wanna Miss A Thing

Writer: Diane Warren
Publisher: Realsongs

I Still Believe

Writers: Antonina Armato,
Giuseppe Cantarelli
Publishers: Chrysalis Music,
EMI Music Publishing, Tom Sturges Music

I Want It That Way

Writers: Andreas Carlsson (STIM),
Max Martin (STIM)
Publisher: Zomba Enterprises Inc.

I Will Remember You

Writer: Dave Merenda
Publisher: T. C. F. Music Publishing, Inc.

Publisher of the Year



I'll Be

Writer: Edwin McCain
Publishers: EMI Music Publishing,
Harrington Publishing, Inc.

**Congratulations
To The ASCAP
Pop Award Winners!**

If You Had My Love

Writer: LaShawn Daniels
Publishers: Big Shiz Music,
EMI Music Publishing

Just The Two Of Us

Writers: Ralph MacDonald,
William Salter, Bill Withers
Publishers: Antisia Music Inc.,
Bleunig Music,
Cherry Lane Music Publishing

Kiss Me

Writer: Matt Slocum
Publishers: Gaylord Music Publishing/
Squint Songs, My So-Called Music

Let Me Let Go

Writer: Steve Diamond
Publisher: Diamond Mine Music

Songwriter of the Year



TODAY'S MUSIC *POP*

Livin' La Vida Loca

Writer: Desmond Child
Publishers: Desmophobia,
Universal Music Publishing Group

Miami

Writers: Samuel J. Barnes,
William B. Shelby, Stephen Shockley,
Will Smith, Leon Sylvers, Ryan Toby
Publishers: Notting Dale Songs Inc.,
Pladis Music, Slam U Well,
Sony/ATV Tunes LLC,
Treyball Music

My Heart Will Go On

Writer: James Horner
Publishers: Famous Music Corp.,
T C F Music Publishing, Inc.

My Own Worst Enemy

Writers: Kevin Baldes, Alan Popoff,
Jeremy Popoff, Allen Shellenberger
Publishers: EMI Music Publishing Inc.,
Jagermaestro

No Scrubs

Writers: Kandi Burruss, Tameka Cottle
Publishers: Air Control Music Inc.,
EMI Music Publishing, Kandacy Music,
Tiny Tam Music, Tony Mercedes Music,
Warner/Chappell Music, Inc.

Nobody Supposed To Be Here

Writers: Shep Crawford, Montell Jordan
Publishers: Almo Music Corp.,
Famous Music Corp., Hudson Jordan Music

One Week

Writer: Ed Robertson (SOCAN)
Publisher: Warner/Chappell Music, Inc.

Out Of My Head

Writer: Tony Scalzo
Publishers: Bible Black, EMI Music Publishing

Song of the Year

Slide

Writer: John Rzeznik
Publishers: Corner of Clark & Kent Music,
EMI Music Publishing

Sweet Lady

Writers: Johnita Austin,
Charles Farrar, Troy Taylor
Publishers: B Black Music,
Chrysalis Music, Kharatroy Music,
Naked Under My Clothes Music,
Warner/Chappell Music, Inc.

Tearin' Up My Heart

Writers: Kristian Lundin (STM), Max Martin (STM)
Publisher: BMG Songs, Inc.

Thank U

Writers: Glen Ballard, Alanis Morissette
Publishers: 1974 Music,
Aerostation Corporation,
Universal Music Publishing Group

That Don't Impress Me Much

Writer: Robert John "Mutt" Lange (PRS)
Publisher: Zomba Enterprises Inc.

The Way

Writer: Tony Scalzo
Publishers: Bible Black,
EMI Music Publishing

ASCAP Founders Award



This Kiss

Writers: Beth Nielsen Chapman,
Annie Roboff
Publishers: Almo Music Corp.,
Anwa Music, BNC Songs

Time Of Your Life (Good Riddance)

Writers: Billie Joe Armstrong,
Mike Dirnt, Tre Cool
Publishers: Green Daze Music,
Warner/Chappell Music, Inc.

Too Close

Writers: Raphael Brown,
Robert A. Ford, Kay Gee,
Robert Huggar, Darren Lighty,
Denzil Miller, James B. Moore,
Lawrence Smith, Kurt Walker

Publishers: Do What
I Gotta Productions,
EMI Music Publishing,
Naughty Music,
Neutral Gray Music,
Pure Love Music,
Uh Oh Entertainment Inc.,
Warner/Chappell Music, Inc.,
Wut-Shawan-A-Do

Torn

Writers: Scott Cutler,
Phillip Thornalley (PRS)
Publishers: BMG Songs, Inc.,
EMI Music Publishing,
Scott Cutler Music

True Colors

Writers: Tom Kelly, Billy Steinberg
Publishers: Sony/ATV Tunes LLC

What It's Like

Writer: Everlast
Publishers: Irish Intellect Music,
T-Boy Music LLC

You Get What You Give

Writer: Rick Nowels
Publishers: EMI Music Publishing,
Future Furniture

You'll Be In My Heart

Writer: Phil Collins (PRS)
Publisher: Walt Disney Music Company

You're Still The One

Writer: Robert John "Mutt" Lange (PRS)
Publisher: Zomba Enterprises, Inc.



ASCAP

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Pop Music Awards

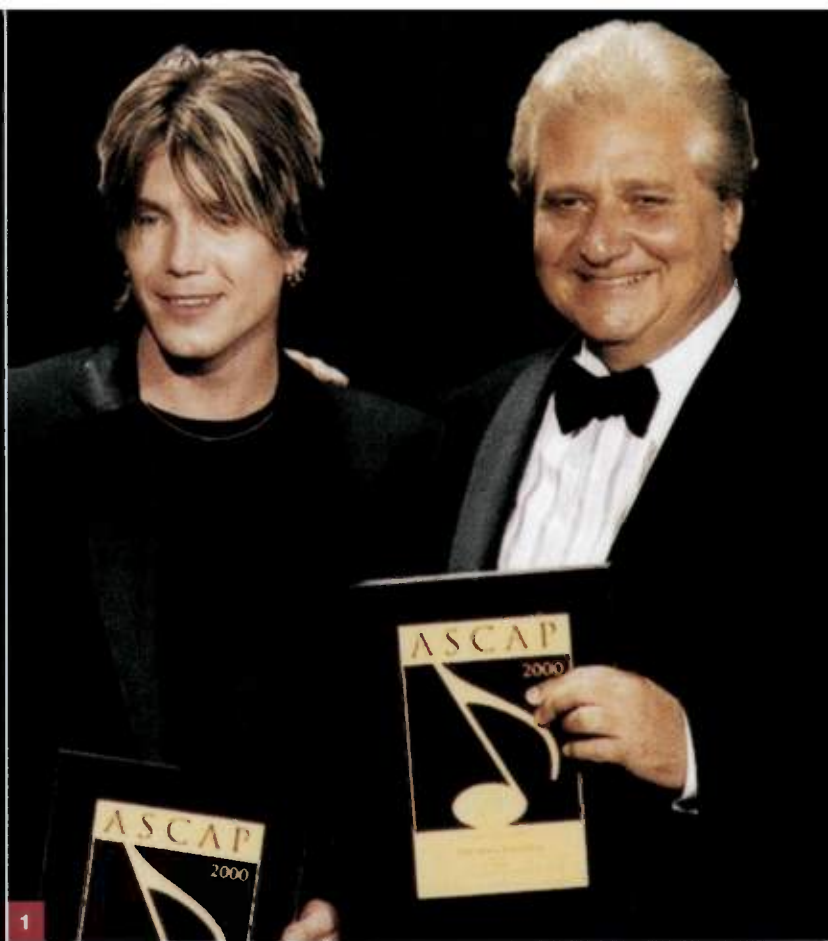
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Other honorees at this year's event included Diane Warren, Glen Ballard, Kandi Burruss, Desmond Child, Everlast, Fastball, James Horner, Jewel, Montell Jordan, Tom Kelly and Billy Steinberg, Penny Kravitz, Lit, Edwin McCain, Alanis Morissette, Will Smith, and Timbaland.

Top awards presented at the event also included The ASCAP College Radio Award, given to Built to Spill, the artist whose collective body of work over the year garnered the most performances on college radio, and The ASCAP Partner in Music Award, which ASCAP CEO John Fromento presented to the Cellar Door's Jack Boyle. The award recognizes exemplary ASCAP customers.

In addition to Michael McDonald's musical tribute to Steely Dan, other highlights of the evening included special performances by Jewel, Christina Aguilera and Sixpence None the Richer's Leigh Nash and Matt Slocum.

PHOTOS BY LESTER COHEN





The Song of the Year and Goo Goo Dolls' **John Rzeznik** with Publisher of the Year, BMI CEO and Chairman **Martin Bandier**.

POP MUSIC PUBLISHER OF THE YEAR:

(r) EMI's **Alan Warner**, **Alison Witlin-Donnell**, **Tami Lester**, **Damon Booth**, **at Lucas**, **Matt Messer**, **Sharona Sabbag**, **rooke Morrow**, **Evan Lamberg**, **Jody person**, **Big Jon Platt**, **Brian Jackson**, **teve Backer**, **Rick Krim**, ASCAP Board member **Joanne Boris**, EMI CEO and chairman **Martin Bandier**, ASCAP CEO **John LoFrumento** and EMI's **Bob Flax**.

Honoree **Troy Taylor**, ASCAP President and chairman **Marilyn Bergman**, honorees **Charles Farrar** and **Jonte Austin**.

Honorees **Lit** with **Christina Aguilera**.

Honorees **Tom Kelly** and **Billy Steinberg**.

Christina Aguilera performing.

Sixpence None the Richer's **Leigh Nash**, ASCAP's **Todd Brabec** and Sixpence's **Matt Slocum**.

Michael McDonald performing a musical tribute to Founders Award winners **Steely Dan**.

TLC's **Lisa "Left Eye" Lopes**.

ASCAP CEO **John LoFrumento**, **David Frank**, **Steve Kipner** and **Marilyn Bergman**.

1. RCA's **Ron Fair**, **Aguilera** and **iane Warren**.

2. Famous Music's **Ira Jaffe**, **Rondor's Barbara Vander Linde**, **Shep Crawford** and **Rondor's Brenda Andrews**.

3. ASCAP Board member and Universal Music's **David Renzer**, Universal's **Betsy Anthony-Brodey**, honoree **Glen Ballard** and Universal's **Tom Sturges**.

4. Honoree **William Salter**, **Bill Withers** and honoree **Ralph McDonald**.

5. Warner/Chappell Executive VP/General Manager and ASCAP Board member **Jay Morgenstern**, Warner/Chappell's **Barbara Quinn** and **Rick Shoemaker**, Right Bank Music's **Laurent Dreux-LeBlanc** and Warner/Chappell Chairman and CEO **Les Bider**.

6. Honoree **Travon Potts** with ASCAP's **eanie Weems**.



Songwriter of the Year honoree Kandi Burruss performs





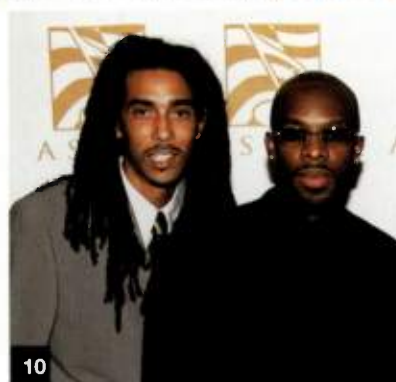
RHYTHM & SOUL AWARDS

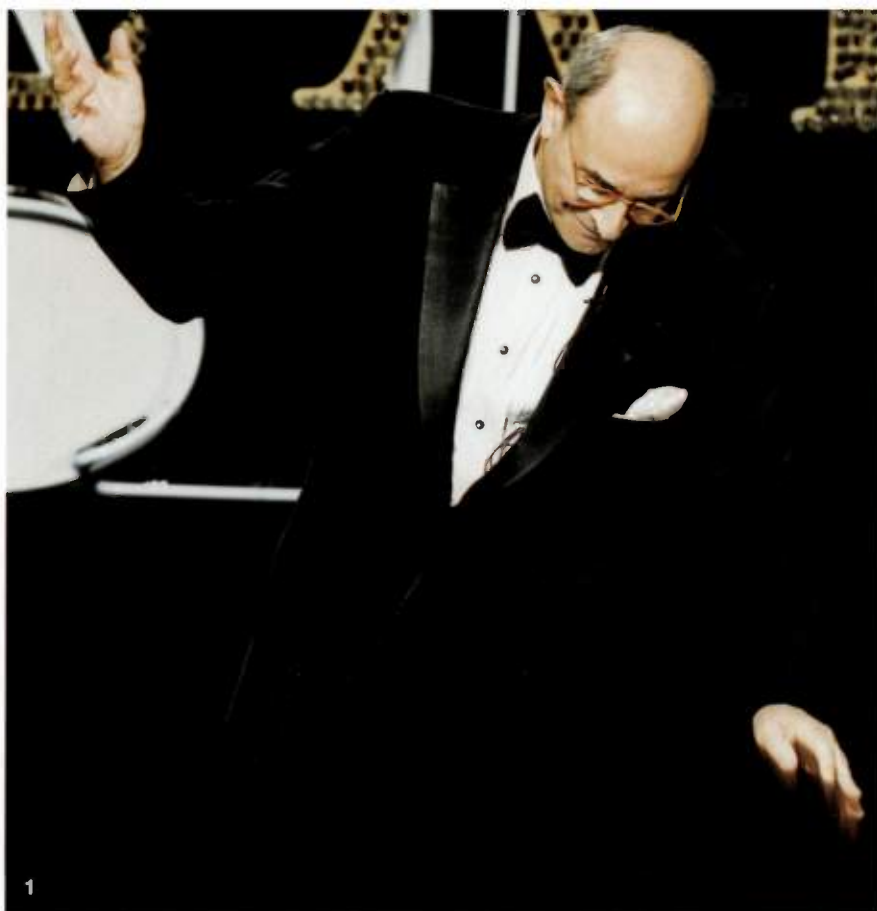
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Among the many highlights of the evening were live performances by Kelly Price, Donell Jones, Kandi Burruss, Case and the Maurice Laughner and Friends Gospel Choir. Special VIP guests and honorees in attendance included Darkchild hit writers such as ASCAP's LeShawn Daniels, along with Rodney & Fred Jerkins, Atlanta's Brian Cox, Eve, 112, Vinny & Treach from Naughty By Nature, Tanto Metro & Devonte, Ruff Endz, Playa, Amber, Swizz Beatz, Bobby Humphrey, Nokio, Beenie Man, The Lox, Timbaland, Joe, Tameka Cottle, formerly of Escape, Kevin Liles, President Def Jam/Def Soul, Don Jenner, President Columbia Records, Carl Thomas, Martin Bandier of EMI Music Publishing, and many other industry notables.

1. Honoree **Case** performs
2. Co-host and honoree **Kelly Price** performs
3. Co-host **Montell Jordan**
4. Honoree **Donell Jones** performs
5. PUBLISHER OF THE YEAR: (l-r) EMI's **Pat Lucas**, **Jody Gerson**, **Bob Flax**, EMI CEO and Chairman **Martin Bandier**, host and honoree **Montell Jordan**, EMI's **Evan Lambert** and **Paul Morgan** and ASCAP CEO **John LoFrumento**
6. ASCAP's **Charis Henry** and honoree **Beenie Man**
7. ASCAP's **Ian Burke**, honoree **Nokio**, **Phil Weatherspoon**, and ASCAP's **Kenny Ferracho**
8. (l-r) ASCAP's **Alonzo Robinson**, honoree **Ray "Romeo" Antonio**, EMI's **Jody Gerson** and ASCAP's **Jeanie Weems**.
9. Honorees **Treach** and **Vinny** from **Naughty by Nature**
10. ASCAP's **Bill Brown** with Jive recording artist **Joe**

PHOTOS BY R. J. CAPAK





TOP FILM AND TELEVISION COMPOSERS AND SONGWRITERS HONORED AT 15TH ANNUAL AWARDS GALA

— Continued from Page 9

Another highlight of the evening was the presentation of The ASCAP Opus Award to legendary director and choreographer Stanley Donen. The award recognizes the work of those individuals who, while not composers or lyricists themselves, have contributed greatly to ASCAP's repertory in their collaboration with its members. Donen worked extensively with such legendary ASCAP composers and lyricists as George and Ira Gershwin, Alan Jay Lerner & Frederick Loewe, Burton Lane, Johnny Mercer, Leonard Bernstein, Adolph Green & Betty Comden, André Previn, Henry Mancini, Elmer Bernstein, and many more. While working as a director, producer, choreographer, and dancer over his 50-plus-year career, Donen was responsible for some of Hollywood's most famous and successful films, like *On The Town*, *The Pajama Game*, *Damn Yankees*, *Two For The Road*, *Funny Face* and many others. Donen and Gene Kelly had a long association and were the premiere musical team of the 1950's, making such classic films as *Singin' in the Rain* and *It's Always Fair Weather*. By the time Donen was 30, he had worked on over 20 Hollywood films, with many more to follow.

With George Abbott, Donen also co-directed *The Pajama Game* and *Damn Yankees*. His solo musicals include *Seven Brides for Seven Brothers* and *Funny Face*, which featured Fred Astaire and Audrey Hepburn.

To the delight of the audience, Donen sang and danced for his acceptance performance. Co-presenting his award with Marilyn Bergman were producer/screenwriter Larry Gelbart and actress Angie Dickinson. Director Robert Wise was the first recipient of The ASCAP Opus Award.

Heads of music from most major film and television studios attended the dinner along with publishing company presidents and ASCAP publisher Board members Dean Kay, (President/ CEO, Lichelle Music), Leeds Levy (President, Chrysalis Music Group), and Jay Morgenstern (EVP & General Manager, Warner Brothers Music).

Award recipients in the categories of most performed themes, underscores and songs are determined by the greatest number of performance credits accumulated throughout the ASCAP survey year, from October 1st to September 30th. Top TV series are determined by Nielsen ratings, and films by box office receipts from last year.





1. Stanley Donen singing and dancing his acceptance speech
2. Honorees Stanley Donen and James Newton Howard with Marilyn Bergman
3. Honoree Dan Foliart ("Seventh Heaven" & "Home Improvement") with ASCAP CEO John LoFrumento
4. Honoree Marc Shaiman (*Patch Adams*), whose impromptu performance of an original tune, "The Queens Behind the Scenes," resulted in gales of laughter and a standing ovation
5. ASCAP's Nancy Knutsen with Ginny Mancini
6. The "Star Trek Voyager" crew – honorees Jay Chattaway, David Bell and Dennis McCarthy;
7. Actor/songwriter Malcolm Jamal Warner with ASCAP's Jeanie Weems
8. Honoree Elmer Bernstein (*Wild, Wild West*)
9. Honoree Bruce Broughton ("J.A.G."), ASCAP Board member John Cacavas and journalist/author Jon Burlingame
10. Composer/songwriter Earl Rose, who accompanied Stanley Donen's performance, with Donen
11. Honoree Joseph LoDuca ("Xena" and "Hercules") with ASCAP's Kevin Coogan
12. Honoree Steven Kaplan (Most Performed Themes category) with ASCAP's Sue Devine
13. ASCAP's Todd Brabec, honoree Alan Silvestri (*Stuart Little*), and Knutsen
14. Producers/directors Frank Marshall and Kathleen Kennedy, with Bergman, congratulate Mancini Award winner Howard
15. Producer/director Larry Kasdan speaks of his association with James Newton Howard
16. Composers John Frizzell and Ed Shearmur
17. ASCAP's Mike Todd, composer Bennett Salvay, Knutsen, composer Ray Colcord and honoree Mark Snow (Most Performed Underscore category);
18. The Tories' J.J. Farris and Steve Bertrand ("Jesse"), Matt Slocum of Sixpence None the Richer ("Kiss Me") and Tory James Guffee.

PHOTOS BY LESTER COHEN

Continued Page 40



19



20



21



22



23



24



25



26

TOP FILM AND TELEVISION COMPOSERS AND SONGWRITERS HONORED AT 15TH ANNUAL AWARDS GALA

Continued from Page 39

19. Honoree **Frank Catanzaro** (Most Performed Underscore) with Devine
20. Brabec, honoree **Mark Isham** ("Family Law"), Knutsen and Coogan
21. Walt Disney Music VP **Susan Borgeson** and Hit and Run VP **Suzan Koc** accept awards for Phil Collins' "You'll Be in My Heart"

22. EMI's **Allison O'Donnell** and Black Bull Music's **John Paul Rosa**, publishers of the song "Wild, Wild West"

23. Warner/ Chappell VP **Brad Rosenberger**, Rondor VP **Derek Alpert** and Warner/ Chappell EVP and ASCAP Board member **Jay Morgenstern**, co-publishers of "Beautiful Stranger"

24. Writer/producer/director **Larry Gelbart** delivered a witty tribute on his collaboration with **Stanley Donen**

25. Composer **John Williams** (l) and composer/music editor **Ken Wannberg** (r) congratulate Donen

26. Actress and presenter **Angie Dickinson** at the podium



John Adair
("Stark Raving Mad")



Jack Allocco
(Most Performed Underscore)



Steve Bramson
("J.A.G.")



Shawn Clement
(Most Performed Underscore)



John Debney
(Inspector Gadget)



Peter Fish
(Most Performed Themes)



Paul Gordon
("Ally McBeal" Theme)



PRS Composer
Trevor Jones
(Notting Hill)



David Kurtz
(Most Performed Underscore)



Rick Marotta
("Everybody Loves Raymond")



Michael Skloff
("Friends" and "Jesse")



Christopher Stone
(Most Performed Underscore)



Jonathan Wolf
(Most Performed Themes)



ASCAP



CONGRATULATES OUR FILM & TV 2000 WINNERS.

TOP BOX OFFICE

ELMER BERNSTEIN
Wild Wild West

CARTER
BURWELL
The General's
Daughter

PHIL COLLINS (PRS)
Tarzan

JOHN DEBNEY
Inspector Gadget

JAMES NEWTON HOWARD
The Sixth Sense

JAMES NEWTON HOWARD
Runaway Bride

TREVOR JONES (PRS)
Notting Hill

RANDY NEWMAN
Toy Story 2

MARC SHAIMAN
Patch Adams

HOWARD SHORE
Analyze This

ALAN SILVESTRI
Stuart Little

MOST PERFORMED THEME

PETER FISH, DAN FOLIART,
STEVEN KAPLAN, MICHAEL KARP
BRANFORD MARSALIS,
HOWARD SHORE,
AND JONATHAN WOLFF

TOP TV SERIES

JOHN ADAIR
Stark Raving Mad

DAVID BELL
Star Trek: Voyager

STEVE BERTRAND
Jesse

STEVE BRAMSON
J.A.G.

BRUCE BROUGHTON
J.A.G.

JAY CHATTAWAY
Star Trek: Voyager

J.J. FARRIS
Jesse

DAN FOLIART
7th Heaven

DAN FOLIART
Home Improvement

PAUL GORDON
Ally McBeal

JAMES GUFFEE
Jesse

PETER HIMMELMAN
Judging Amy

JAMES NEWTON HOWARD
E.R.

MARK ISHAM
Family Law

MICHAEL KARP
Dateline

STEVE LEVITAN
Stark Raving Mad

JOSEPH LO DUCA
Hercules

JOSEPH LO DUCA
Xena

RICK MAROTTA
Everybody Loves Raymond

DENNIS MC CARTHY
Star Trek: Voyager

VONDA SHEPARD
Ally McBeal

MICHAEL SKLOFF
Friends

MICHAEL SKLOFF
Jesse

Henry Mancini
Award



James Newton
Howard

Stanley Donen
Opus Award Recipient

MOST PERFORMED SONGS MOTION PICTURES

"Beautiful Stranger" from Austin Powers:
The Spy Who Shagged Me

Writers: Madonna, William Orbit (PRS)
Publishers: Almo Music Corporation
WB Music Corporation
Webb Girl Publishing, Inc.

"Kiss Me" from She's All That

Writer: Matt Slocum
Publishers: My So-Called Music
Gaylord Music Publishing
and Squint Songs

"When You Believe" from The Prince of Egypt

Writers: Stephen Schwartz
Publisher: SKG Music Publishing LLC

"Wild Wild West" from Wild Wild West

Writers: Robert Fusari
Will Smith, Stevie Wonder
Publishers: Black Bull Music, Inc.
Jobete Music Co., Inc.
June Bug Alley, Treyball Music
WB Music Corp.

"You'll Be in My Heart" from Tarzan

Writer: Phil Collins (PRS)
Publisher: Walt Disney Music Company

MOST PERFORMED UNDERScore

JACK ALLOCCO, FRANK CATANZARO,
SHAWN CLEMENT, DAVID KURTZ,
JOSEPH LO DUCA, MARK SNOW,
and CHRISTOPHER STONE





ACADEMY AWARD NOMINEES

The Society of Composers and Lyricists held its annual reception honoring the Academy Award nominees for Original Score and Original Song at the home of Diane Warren, herself a nominee this year. Among those at the reception, co-sponsored by ASCAP, BMI and SESAC, were (clockwise, l-r) SACEM composer Gabriel Yared, nominated for his score to *The Talented Mr. Ripley*, ASCAP's Nancy Knutsen and Kevin Coogan; composer Alf Clausen, former President of the Academy of Motion Picture Arts and Sciences Arthur Hiller and composer Dan Foliart; and publicist Sandy Friedman with Doreen Dorian of RealSongs, and Diane Warren, an Oscar nominee for *Music of the Heart*.

PHOTOS BY LESTER COHEN

STATE OF THE ARTS

The Hollywood Reporter/Society of Composers & Lyricists annual State of the Arts conference was held at the Directors Guild in Los Angeles, co-hosted by ASCAP. One of the day's highlights was the "Songwriting for Feature Films" panel featuring (l-r) songwriter Alan Bergman, ASCAP President and Chairman Marilyn Bergman, songwriters David Zippel and Diane Warren, composer/songwriter Marc Shaiman and moderator/

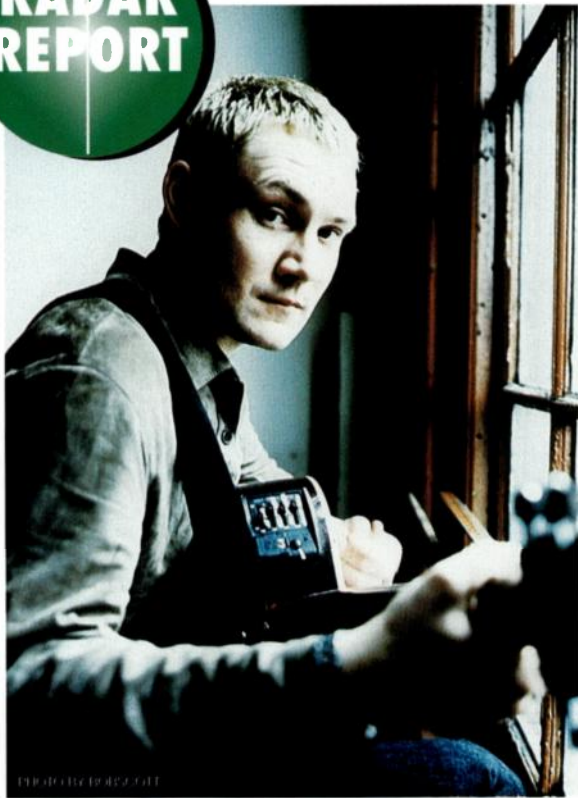


songwriter Arthur Hamilton. Another panel featured a dialogue between composer John Debney and film director Peter Hyams discussing their collaboration on *End of Days*, *Sudden Death* and *The Relic*. Pictured (bottom photo, l-r) are ASCAP's Mike Todd, Debney, Hyams and SCL President John Bellis.



APRA MUSIC AWARD WINNERS

Pictured at the APRA (Australia Performing Rights Association) Music Awards 2000 in Sydney are (l-r): President of the Australian Guild of Screen Composers Christopher Neal presenting the Best Film Score Award to feature film composer Cesary Skubiszewski for his score to the Australian film *Two Hands*, and Warner/Chappell-Australia General Manager Barry Kimberly.



DAVID GRAY

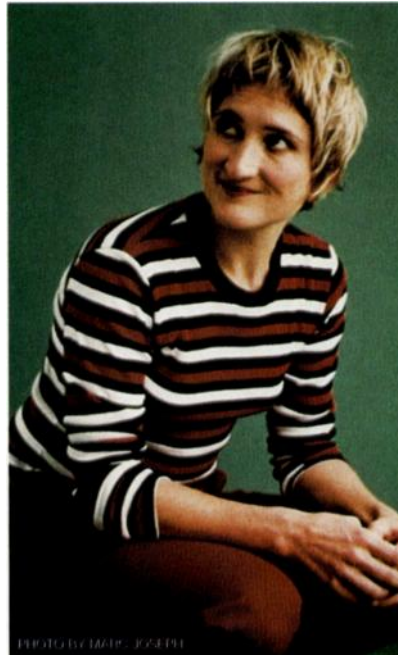
Sometimes it takes powerful connections for quality to receive its due. That's the case, at least stateside, for British singer-songwriter David Gray, whose latest album, *White Ladder*, has been a mainstay on the Irish and British charts for the better part of a year. Until recently known only by hearsay in the U.S., Gray's music has now been made available domestically by ASCAP member and superstar Dave Matthews on Matthews' new ATO label. *White Ladder*, a self-produced and self-financed project, reveals a fully-formed talent whose work has multi-generational appeal. The album, a beautifully produced and expertly arranged collection of emotional songs is anchored by Gray's acoustic guitar and augmented by bouncy synths and swelling strings. Gray effectively marries the best in singer/songwriter tradition with tasty and tasteful machine-made music.

TEDDY RICHARDS

Singer/songwriter/guitarist Teddy Richards explains the momentous night he went backstage at an INXS concert and met the band's Andrew Farriss. "Andrew and I were hitting it off real well and he says, 'what's your music like?' I said, 'well, it's like this,' and I handed him a package. He said he was willing to give it a listen. I figured, great, you know. I've heard that before. Three days later he called – which shocked the hell out of me." Before he knew it, Richards had a publishing deal with MCA and was spending considerable time in the studio with Farriss, co-writing. The result is a collection of outstanding, guitar-driven pop songs, featuring Richards' strong, soulful vocals, which has become his calling card as a fully-fledged artist. The mix of rock and soul is one that Richards (who also plays guitar for his mother, R&B legend Aretha Franklin) strongly believes is his forte. "Look at some of the artists from the 60's," says Richards. "Like Sly and the Family Stone. It was such powerful music because it had all those ingredients. It had soul, rock and a little jazzy flavor. That's what made it this massive thing. And that's what I want to try to maintain and even bring more into my newer songs." For more info, contact teddyrichards@hotmail.com

JILL SOBULE

"I never felt comfortable writing a dark-themed song with a dark melody to go with it," says Jill Sobule. "To me, it was almost a little sicker if it had a bubblegum context to it. When I was a little girl, I had an older brother who had a John Prine record and I remember listening to the song, 'Sam Stone,' about a Vietnam vet who came home with a heroin habit. But it had this happy kind of melody. And because it had this almost goofy, western theme to it, there was something much more sick and interesting about it." That mix of light and dark, simple and profound, is a recipe that has served Sobule's songwriting well over the course of several albums, from 1990's *Things Here Are Different* (MCA), produced by Todd Rundgren, through 95's *Jill Sobule*, (featuring the hit "I Kissed A Girl") and the critically acclaimed *Happy Town* (1997). But Sobule's irrepressably hummable, socially-observant concoctions hit a high point on her new album, *Pink Pearl (Beyond)*. From "Mary Kay," a bossa nova tribute to the Washington schoolteacher jailed for sex with a minor, to "Rainy Day Parade," which Jill describes as "Petula Clark on medication" to "Lucy at the Gym," an observation of our weight-obsessed culture, Sobule writes with a novelist's eye for detail and thematic reach. The fact that many of her songs are peopled with colorful characters, both real and imagined, is no surprise, as Sobule admits much of her inspiration comes from books. "I get more from reading than I do from listening to other music," says Sobule. Let's hope she has a big stack of books on her night table.





Q&A WITH RODOLFO BARRERA (NAVA)

Rodolfo Barrera is one of Puerto Rico's most successful composer/producers. It was a long-time dream of his to record an album in his native country with some of his friends and Puerto Rico's finest musicians. Assuming the name Nava, he recently did just that, and the result is a Latin/American party album, released by RykoLatino, alive with the sounds of everything from merengue, salsa and plena to hip hop and jazz.

Playback: How did you come upon the name Nava for your solo debut?

Nava: Nava means father of new love. And I always have to change. So, in the last nine or ten years, my friends call me that. It's also a new stage of my career.

Why did it take you so long to finally do your own project like this?

Well, it took me five years to do this project because I did it as an experiment. I wanted to make songs with my friends and just have a good time, without any pressures. I always had this dream of mixing jazz, but not with

difficult tones and only with very simple jazz musicians, with rock musicians and merengue musicians and salsa musicians and putting them all together.

What inspired you in making this record?

It's a fusion about who I am, as a Puerto Rican. So, when I wrote the songs, my structure was very American. But my feeling is very Latino. Some Spanish composers take like three hours to get to the chorus. And I was not that way. I'm very, one, two, three, four, let's go to the chorus and have fun.

How old were you when you started writing songs?

I began as a car composer, because the radio in my family's car was broken. And when my family traveled from one town to another, I began to make songs to entertain my family. So, I was the radio.

What's the best advice you could give to young songwriters?

Love what you do and do it with love.

For a complete interview with Rodolfo Barrera, visit www.ascap.com

NINE DAYS

Long Island-based songwriters John Hampson and Brian Desveaux had a single, purposeful idea when they formed Nine Days in the mid-Nineties: write great songs. Now, not only do they have great songs, but they have a single - a hit single that is. All summer, the band's "Absolutely (Story of a Girl)" has been exploding all over radio (and in different formats) and the video for the song is getting considerable play on VH-1, MTV and M2. The song, which appears on the band's Sony/550 Music debut, *The Maddening Crowd*, has catapulted Nine Days into the limelight so fast, one could mistake the group for being an overnight success. Hampson just feels lucky that people have welcomed the band's music so open-heartedly. "People respond to it immediately," he says. "They seem to feel - straight to the heart - what we're trying to put across."



PHOTO BY DANNY CLINCH

SCHPILKAS

Born and raised in Brooklyn, Schpilkas (Yiddish for "ants in the pants") was fortunate to have been exposed to music most of his life, thanks to his father. He started studying classical piano and theory with various instructors at an early age. He discovered synthesizers as he entered his teenage years, and by playing, practicing and sequencing his piano lessons by Bach, Schumann, Handel and various other music by ear, he learned the fundamentals of Midi on his own. After learning the viola at New York City's Fiorello H. Laguardia School of Music and Performing Arts, his goal of playing in the Senior Orchestra was achieved by his junior year. Performing such selections by Tchaikovsky, Grieg and Wagner was to have a lasting impact on him. After moving to the West Coast, with a head full of "serious" music, Schpilkas discovered electronic dance music and such artists as Underworld and set about creating his own vision of music. Using modern technology, Schpilkas began making "handcrafted, instrumental, futuristic beat-oriented soundtracks, not confined to any musical genre" and getting his music onto sound systems at many Los Angeles hot spots. And where has it gotten him? As a recent grand prize winner of the Tommy Hilfiger "Unreleased Cuts" contest, Schpilkas has appeared nationally in a Tommy Jeans advertisement (pictured) for Tommy Hilfiger's spring/summer 2000 clothing line and won a demo deal from Qwest Records. For production, booking and other inquiries please contact: me@schpilkas.com



GEORGE PERLE

Composer, Teacher, Critic And Musician

It is no accident that Pulitzer Prize-winning composer George Perle, who recently celebrated his 85th birthday, is a major fan of Henry James. Perhaps the closest literary parallel to the 12-tone music of Perle can be found in the writing of the 19th Century modernist – like Perle's music, it is precise, demanding and layered with meaning. Like James in his time, Perle is respected not only as a creator, but also as a critic and theoretician. James wrote the book on novels and stories – his famous *The Art of Fiction*, while Perle has contributed the ultimate text on atonal and 12-tone music, *Serial Composition and Atonality* (1962), now in its sixth edition and available not only in English, but in Spanish and Chinese as well.

In terms of background, Perle and the patrician James part company. George Perle was born 85 years ago to an East European Jewish immigrant couple in Bayonne, New Jersey and was brought up in Indiana. His father, a housepainter, and his mother, a housewife, had no real musical background. Luckily, a piano-playing cousin of Perle's from Russia came to stay, giving the seven-year-old his first exposure to great music.

It was a valuable experience that led to Perle's early discovery that he was a composer. As he recalls, "I thought that what happened was that if you became a musician, you invented music. My cousin realized that what I meant was composing music. I could tell that she was playing someone else's pieces. I knew the music was coming from some other place and I connected with the other place. But she gave me the impression that people didn't compose music anymore, and that

all the music that anyone needed had already been composed by people who were dead. But my mother told me that if I wanted to write music, I should do what I wanted to do.

And that propped me up for the rest of my life."

Embarking on his musical life, Perle has often had to, as he puts it, "find my own answers." Through a chance encounter with the score of Alban Berg's *Lyric Suite* in 1937, while a scholarship student at DePaul University in Chicago, Perle was introduced for the first time to Arnold Schoenberg's concepts of atonality and 12-tone composition. However, for Perle the 12-tone scale provides the basis for what he calls a new musical language, which in his view, has as much to do with Scriabin, Stravinsky, Bartók, and Varèse as it has to do with the three Viennese masters, Schoenberg, Berg and Webern.

In many ways, American music had to catch up with Perle. He was deep into his career in 1986 when he was recognized not only with the Pulitzer (for his *Wind Quintet IV*) but with the coveted MacArthur Prize, as well. Composer, scholar, critic and educator (Perle says "My teaching has been important to me. If you have something a student needs, a student might have something you need.") George Perle has dedicated his life to his aesthetic principles for more than six decades and has given American music a rich legacy. ■

BY JIM STEINBLATT

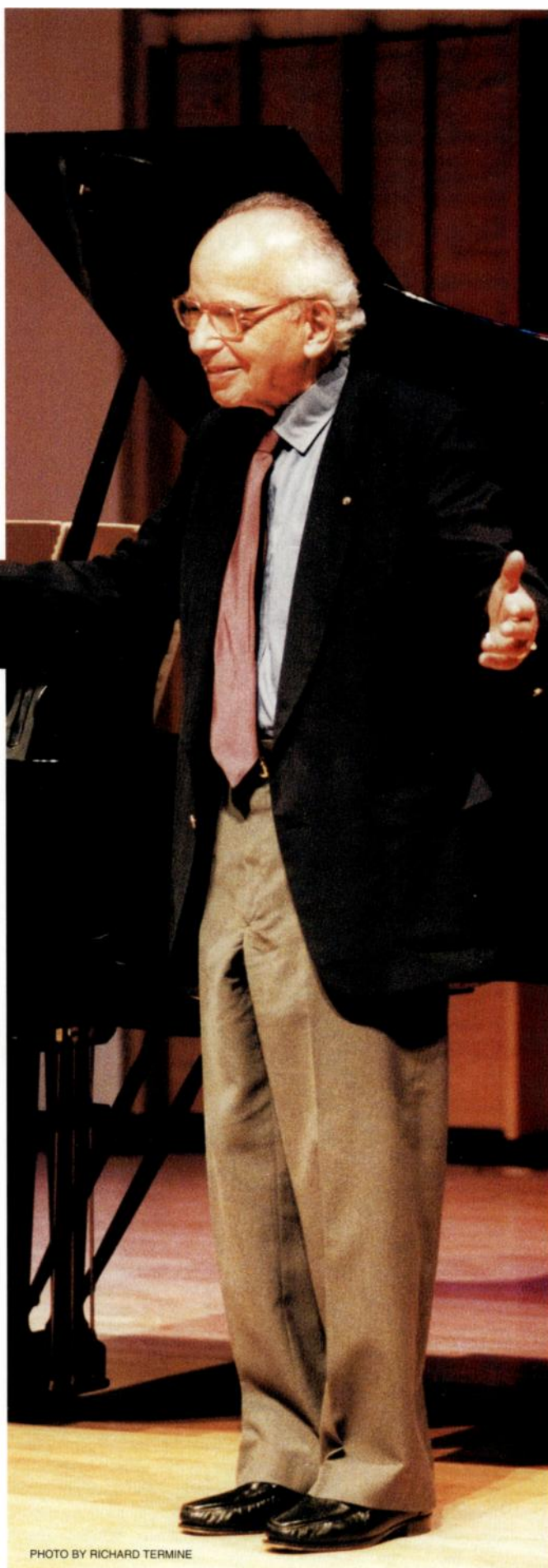
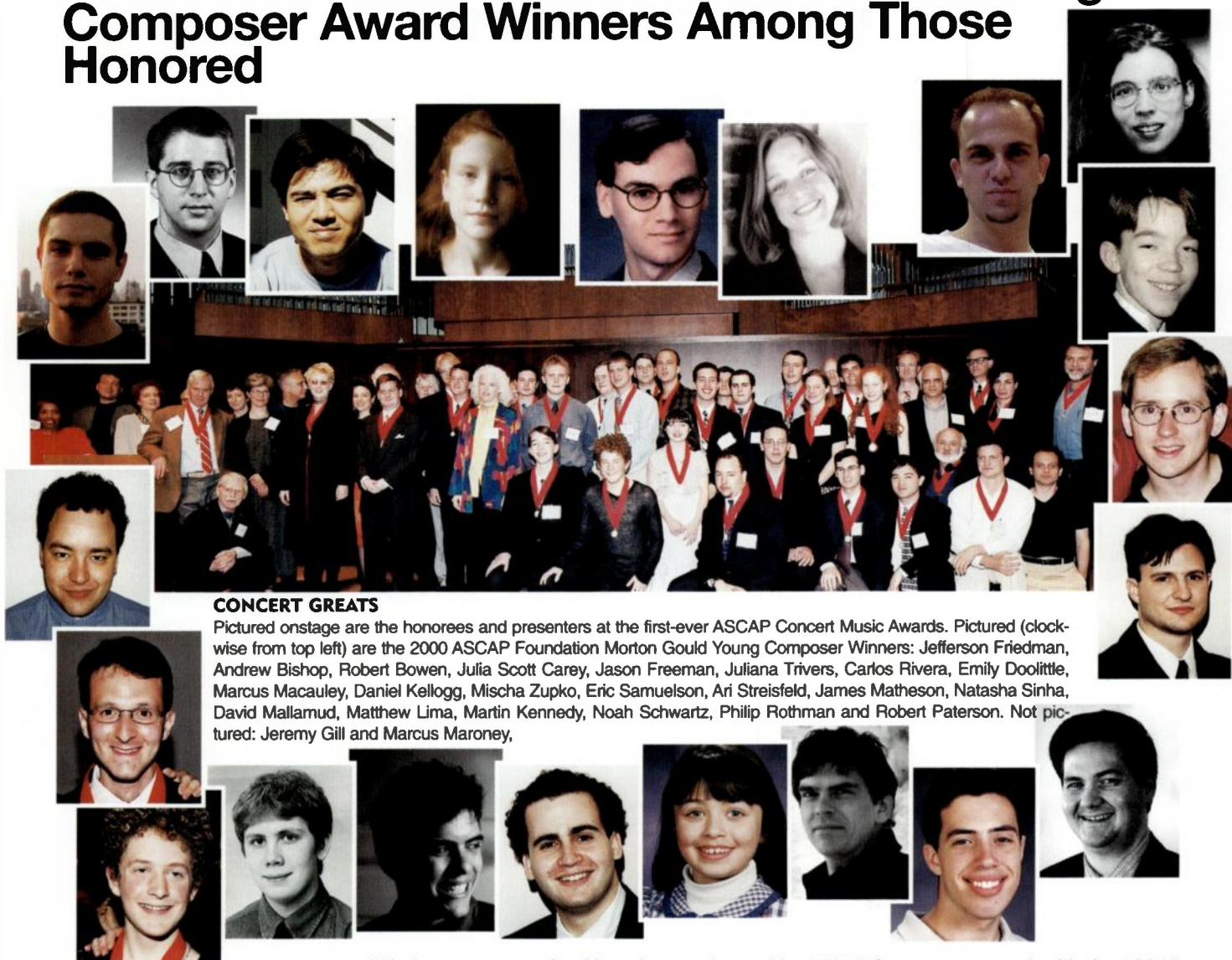


PHOTO BY RICHARD TERMINE

First Annual ASCAP Concert Music Awards Presented At Juilliard In New York City

The ASCAP Foundation Morton Gould Young Composer Award Winners Among Those Honored



CONCERT GREATS

Pictured onstage are the honorees and presenters at the first-ever ASCAP Concert Music Awards. Pictured (clockwise from top left) are the 2000 ASCAP Foundation Morton Gould Young Composer Winners: Jefferson Friedman, Andrew Bishop, Robert Bowen, Julia Scott Carey, Jason Freeman, Juliana Trivers, Carlos Rivera, Emily Doolittle, Marcus Macauley, Daniel Kellogg, Mischa Zupko, Eric Samuelson, Ari Streisfeld, James Matheson, Natasha Sinha, David Mallamud, Matthew Lima, Martin Kennedy, Noah Schwartz, Philip Rothman and Robert Paterson. Not pictured: Jeremy Gill and Marcus Maroney.

The first annual ASCAP Concert Music Awards event was held on May 25th at The Juilliard School in New York City. ASCAP's Concert Music honorees included Lauren Flanigan, renowned soprano with the New York City Opera, and champion of contemporary opera; Radio Station WNYC in its 75th year of broadcasting; John Duffy, Emmy Award-winning composer and Founder of Meet the Composer; Ned Rorem, concert music's foremost Art Song composer, in his 75th year; and Morton Subotnick,

trailblazing composer, for his vision and inspiration. Composer, performer, satirist and radio personality Peter Schickele hosted as Master of Ceremonies. Composers John Corigliano, Melinda Wagner, Tania Léon, Paul Lansky, Stephen Paulus, Deborah Dratell, Bill McGlaughlin, David Lang and Derek Bernel all appeared as special guests.

Soprano Lauren Flanigan was cited with the ASCAP Bravissimo Award for her artistry, versatility, musicianship and inspired interpretations of contemporary music. Radio Station WNYC, New York's premier public radio sta-

tion, was honored by ASCAP for 75 years of enlightened broadcasting featuring the music of our time. John Duffy, an Emmy Award-winning composer was presented with the ASCAP Victor Herbert Award for his distinguished work as a composer and for his service to American music as founder and long-time President of Meet the Composer.

Ned Rorem received the ASCAP Virgil Thomson Award as concert music's foremost composer of art songs, and in celebration of his 75th year. Flanigan honored Rorem with a performance of one of his songs. Morton Subotnick,

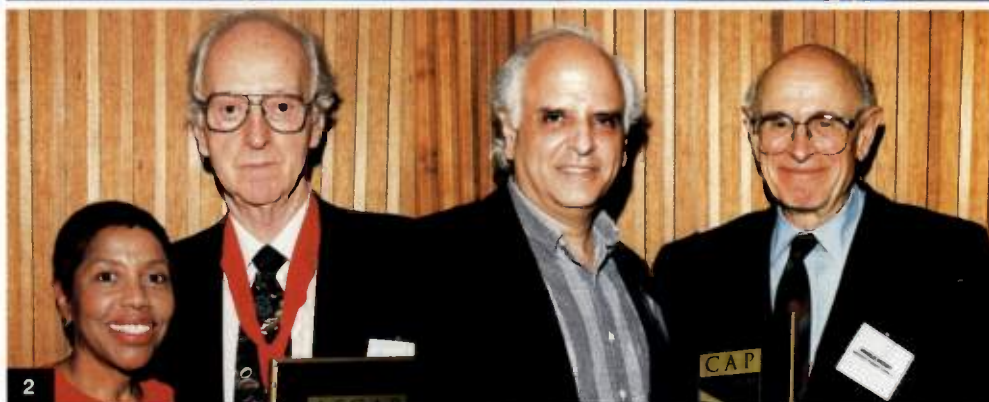
was presented with the ASCAP John Cage Award for his long career as pioneer, sonic painter, electronic music guru, teacher and philosopher.

In addition, three special honors recognizing distinguished careers in composition, music education and music publishing were presented. The special award recipients were: Martin Bresnick, John Corigliano and publisher Arnold Broido. Bresnick was cited as "a great teacher and mentor whose wisdom and commitment has inspired the young composers privileged to study with him." Corigliano was honored for

his creativity and contributions as a composer, and for the distinction of "bringing the Academy Award for Best Original Score for *The Red Violin* home to Concert Music." Arnold Broido, longtime Chairman of Theodore Presser Company, was recognized for his championship of copyright protection and for his long exemplary service to ASCAP.

In addition to the honors for the veteran composers, emerging talent was recognized with the presentation of the ASCAP Foundation Morton Gould Young Composer Awards for 2000. The winners were selected by a panel of distinguished ASCAP composers from over 460 entries submitted from across the country.

Established in 1979, this ASCAP Foundation program awards grants to composers under 30 years of age whose works are selected through a national competition. The awards program was renamed in 1997 to honor the late Morton Gould, a Pulitzer Prize-winning composer and former ASCAP president.



Pictured at the First Annual ASCAP Concert Music Awards event are:

1. ASCAP's Fran Richard, honoree **John Corigliano**, Master of Ceremonies **Peter Schickele** and honoree **Morton Subotnick**

2. Presenter **Tania Léon**, honoree **John Duffy**, presenter **Paul Lansky** and honoree and ASCAP Board member **Arnold Broido**

3. Honorees from WNYC radio **Hester Furman**, **Fred Child**, **Jon Schaeffer**, presenter **Bill McGlaughlin** and WNYC honoree **David Garland**

4. ASCAP Foundation Morton Gould Young Composer honorees **Jefferson Friedman** and **Philip Rothman**.

5. ASCAP Board members **Doug Wood** and **Stephen Paulus**.

6. Honoree **Ned Rorem** with honoree **Lauren Flanigan**

7. Presenter **Deborah Drattell** with honoree **Flanigan**

8. Honoree **Corigliano** and presenter **G. Schirmer's Susan Feder**

9. Presenter **David Lang** with honoree **Martin Bresnick**

Photos by RJ Capak

22ND ANNUAL ASCAP CHRISTIAN MUSIC AWARDS PRESENTED IN NASHVILLE

ASCAP celebrated another great year of growth in Christian music with its annual awards dinner. A highlight of the evening was the presentation of the ASCAP Songwriter of the Century Award to Bill & Gloria Gaither.

The award, given for the first time in ASCAP's 86-year history, was presented by special guest and member of the Singing Senators, Senator John Ashcroft of Missouri.

Amy Grant, Michael W. Smith, and surprise guest Vince Gill honored the Gaithers with a very moving musical tribute.

Other honorees included Michael W. Smith, Cindy Morgan, Fernando Ortega and Darlene Zschech; Steven Delopoulos, Trippy Stick Publishing and J. Envert Publishing for "Basic Instructions"; Connie Harrington and Ty Lacy, Ariose Music Group, Inc. and BMG Songs, Inc. for "Can't Live a Day"; Bill Batstone, Batroc Music & Meadowgreen Music Company for "Choose Life"; Mark Heimermann and Fun Attic Music for "Consume Me"; Clay Crosse, Steve Siler, Anything For The Kids, Fifty States Music and Word Music, Inc. for "I Will Follow Christ"; Samuel Anderson, Brad Avery, David Carr, Mark Lee, Johnny Powell, New Spring Publishing and Vandura 2500 Songs for "I've Always Loved You"; and Michael W. Smith, Deer Valley Music and Milene Music, Inc. for "This Is Your Time."

On the right are honorees **Bill and Gloria Gaither** and, below (l-r), are **Bill Gaither, Amy Grant, Vince Gill, Senator Ashcroft, Gloria Gaither, Michael W. Smith** and ASCAP's **Connie Bradley**. Below left (l-r), are Word Music's **Don Cason, Terry London, and Shawn McSpadden**.



PHOTO BY ALAN L. MAYOR



PHOTO BY ALAN L. MAYOR



NUMBER ONE FOR MICHELLE AND MERRILL
In other Christian News, Sparrow artist **Michelle Tumes** (right) celebrated her latest #1 song, "Heaven's Heart," co-written with **Merrill Farnsworth** (left), with ASCAP's **Dan Keen**.



ASCAP honored **Michael W. Smith** and **Darlene Zschech** for their Gospel Music Association Songwriter of the Year nominations at the 2000 Christian Music Awards. Pictured above at the CMA Awards are Zschech with **Dan Keen** and **Jaci Velásquez**.



PHOTO BY DAWN MOSLEY



1. HORIPRO ON THE MOVE

Horipro recently celebrated the move of their catalog administration to Nashville. Pictured at a reception marking the occasion are (l-r) ASCAP's Ralph Murphy, **Ronnie Gant**, **John Dorris**, **Kaz Hori**, **Bob Beckham**, ASCAP's Connie Bradley and **Diane Childress**.

2. TAMMY COCHRAN

Pictured at the Listening Party for Epic's **Tammy Cochran** are (l-r) Connie Bradley, Cochran and ASCAP's Herky Williams.

3. KEY WEST SONGWRITERS FESTIVAL

Pictured (l-r) are Connie Bradley, Ralph Murphy, **Gretchen Peters** and ASCAP's Pat Rolfe at the annual Key West Songwriters Festival.

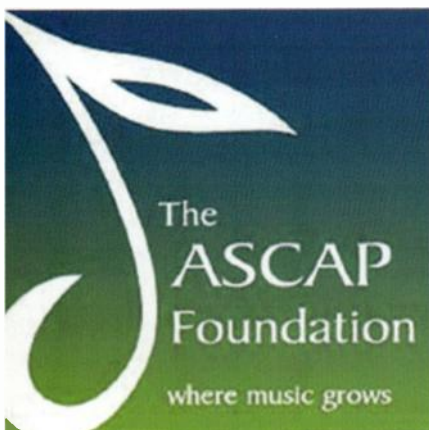
4. SEA GAYLE MUSIC AT THE BLUEBIRD

Pictured at the Bluebird Cafe are (l-r) Connie Bradley, **Chris DuBois**, **Liz O'Sullivan**, **Kelly Garrett**, **Brad Paisley**, **Trent Wilmon**, **Jay Knowles**, **Don Sampson** and **Frank Rogers**.

5. BLUEBIRD WRITERS NIGHT

ASCAP sponsored a writers night at Bluebird Café, showcasing the writers of Encore Entertainment. Pictured at the Bluebird are (l-r) ASCAP's Mike Doyle and **Adrienne** and **Keith Follese**, and ASCAP's John Briggs.



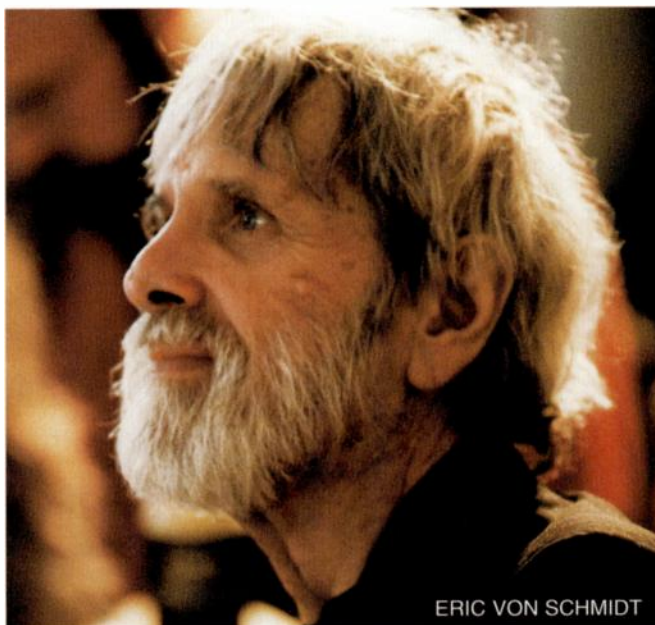


Stellar Lineup of Acoustic Music Legends Celebrate Cambridge Folk Pioneer at Boston's Club Passim

Eric von Schmidt Honored with The ASCAP Foundation Lifetime Achievement Award

ASCAP member Eric von Schmidt, a pioneering figure in the folk music explosion of the late '50s and early '60s, was presented with The ASCAP Foundation Lifetime Achievement Award in Folk Music. The Award was presented to von Schmidt at a special afternoon reception at Club Passim in Cambridge, Massachusetts on Sunday, June 11. In a salute to von Schmidt, who served as friend and mentor to many of the leading folk and blues artists who emerged from the Cambridge folk scene, a number of these performers gathered at Club Passim to perform songs written or popularized by von Schmidt. Among those participating in what was an historic folk music event: Bill Keith, Jim Kweskin, Geoff Muldaur, Maria Muldaur, Jim Rooney, Tom Rush, Fritz Richmond, Chris Smither, and Peter Wolf.

Eric von Schmidt, who also befriended and inspired Bob Dylan and Joan Baez early in their careers, is the writer of such songs



ERIC VON SCHMIDT

as "My Love Comes Rolling Down," "Light Rain" and the frequently recorded "Joshua Gone Barbados." He also popularized many once-forgotten traditional songs which are now folk and blues standards, including: "He Was a Friend of Mine," "Wasn't

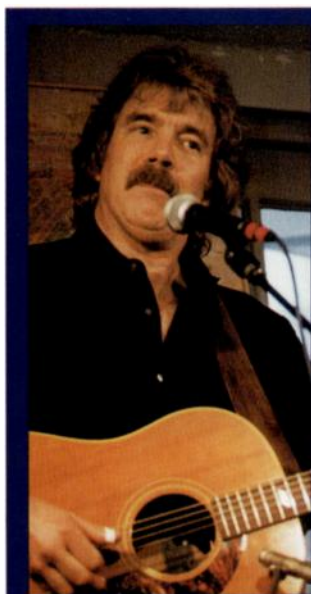
That a Mighty Storm," "Grizzly Bear" and "Baby, Let Me Follow You Down." Von Schmidt is also a noted painter, muralist and illustrator whose art has adorned countless album covers as well as children's books and printed music collections. In addition, von

Schmidt is the co-author, with Jim Rooney, of the definitive history of the Cambridge folk years, *Baby, Let Me Follow You Down*. Club Passim, the center of the New England folk scene, is the successor to the legendary Club 47, where the careers of von Schmidt, Baez, Kweskin, Rush and many others were launched.

The Lifetime Achievement Award was co-presented by songwriter/producer Jim Rooney and songwriter/performer Peter Wolf. One of the highlights of the afternoon was the onstage reunion, after more than 25 years, of the original Jim Kweskin Jug Band.

Previous recipients of The ASCAP Foundation Lifetime Achievement Award include: Buddy Baker (film & television music), Guy Clark (country), Red Norvo (jazz), Rufus Thomas (R&B), George Rochberg (concert music), Ella Jenkins (children's music) and Dave Van Ronk (folk), Dr. William Jensen Reynolds (gospel) and Benito de Jesus (Latin).

ACHIEVEMENT AWARD PHOTOS BY DON WEST



At left, Tom Rush. Above, The reunited Jim Kweskin Jug Band: (l-r) Fritz Richmond, Bill Keith, Maria Muldaur, Jim Kweskin and Geoff Muldaur.



At left (l-r), **Peter Wolf**, **Jim Rooney**, **von Schmidt**, **Fritz Richmond**, ASCAP's **Jim Steinblatt**, **Bill Keith** and author **David Hajdu** (*Lush Life*). Below, **Maria Muldaur** performs.



At left, **Peter Wolf** toasts **Eric von Schmidt**. On the right, **Chris Smither** entertains. Below, von Schmidt with The ASCAP Foundation's **Colleen McDonough**.



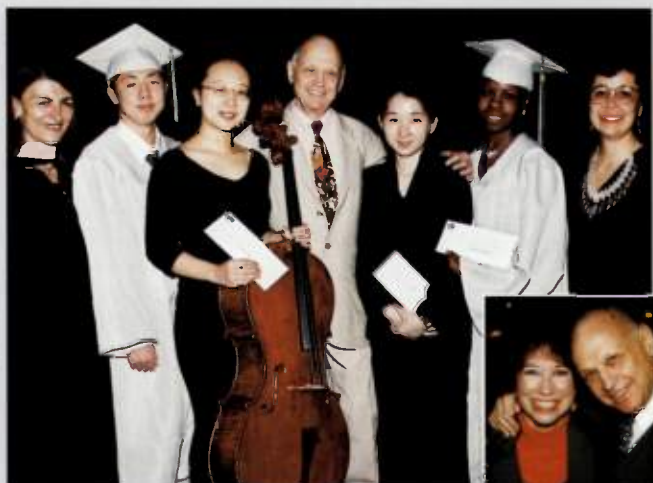
The ASCAP Foundation Awards Recognize Young Gifted Artists

On June 27, 2000, **Charles Strouse**, an ASCAP Foundation Board member and winner of numerous awards, including Tony and Grammy Awards, presented four ASCAP Foundation scholarships to graduating students of Laguardia High School of Music and Art & Performing Arts.

The ASCAP Foundation/Boosey & Hawkes Young Composers Award Honoring Aaron Copland was awarded to **William Shih**. William began studying piano in the sixth grade and cello in the seventh. He began composing at the age of 13 and has won numerous awards.

The ASCAP Foundation Ira Gershwin Scholarship was awarded to both **Anna Kim**, a gifted pianist who has performed with such orchestras as the Philadelphia National Symphony, the Concordia Symphony and the Young Musicians Foundation Symphony and **Xiaodan Zheng**, a cellist who made her performance debut at the age of 9 with a Siberian Symphony Orchestra playing a Bach concerto. She is the recipient of many honors and last year performed at Avery Fisher Hall with Itzhak Perlman, later giving concerts with him in Israel.

The ASCAP Foundation Michael Masser Scholarship Honoring Whitney Houston was awarded to **Anaysha Marnay Figueroa**. Anaysha has performed in film and theater, in numerous Metropolitan Churches, has recorded two albums with the Abundant Life Choir and was the recipient of the Essence Youth Award in the vocal category.



Pictured above (l-r) at New York's LaGuardia High School Graduation ceremony are LHS's **Bernice Fleischer**; **William Shih**, recipient of the Boosey & Hawkes Young Composer Award Honoring Aaron Copland; **Xiaodan Zheng**, recipient of an Ira Gershwin Scholarship; **Charles Strouse**; **Anna Kim**, recipient of an Ira Gershwin Scholarship, **Anaysha Figueroa**, recipient of the Michael Masser Award Honoring Whitney Houston; LHS's **Lucinda Santiago**. Pictured (inset) is ASCAP Foundation Vice President and Executive Director **Karen Sherry** with **Strouse**.

Stephen Schwartz
Continued from Page 18

songs from this show I've been working on." And these days it's easier because it's so easy to make CD's with three or four songs. Number two, I went somewhere where the work I wanted to do was actually happening. I went to New York. I had a lot of doors slammed in my face, and walked down a lot of cul-de-sacs. But, ultimately, through an incredibly labyrinthine series of apparently random and serendipitous moves, I did get somewhere where someone could do something that helped me. I don't think if I had stayed in Pittsburgh, for instance, I could have done the same thing.

The third thing is that the doors that opened were not necessarily the doors that I thought were most likely to open. For instance, *Godspell* was a total adjunct to what I was trying to accomplish. I was shopping *Pippin*, but that process ultimately led to *Godspell*. So I think you have to have something to show, get someplace where the work you want to do is actually being done, and be alert for opportunities, because they may come in places that you don't expect.

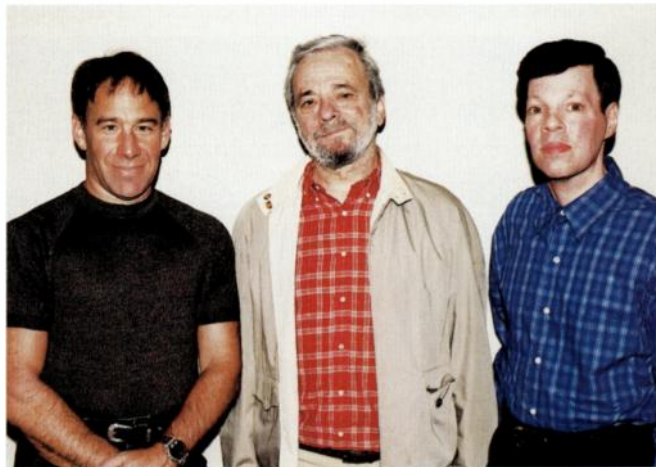
Very quickly after coming out of Carnegie Mellon you had three shows running on Broadway: *Godspell*, *Pippin* and *The Magic Show*. That happened fairly fast. Did you find that kind of acclaim and success difficult?

Yes. And it's interesting because I was just having this conversation today. Success is such a dangerous thing, and particularly I think difficult for someone young and inexperienced. Because it just distorts your value system, and it's almost impossible to avoid that, because it feels good. And we go towards the things that feel good. I say we, but I am talking about my own experience. However, I suspect it's not just me. No matter how hard one tries not to do it, you start to see yourself through other people's eyes. The problem with this is that one loses track of one's goals.

I think that's true for a lot of us. Now about this time you were approached by Leonard Bernstein to write *Mass*, which was the work that opened the Kennedy Center. What was the experience like

working with Leonard Bernstein?

Well, it was a tumultuous experience. My agent, Shirley, was Lenny's sister, and brought Lenny to see *Godspell*. And this was the summer of 1971, and he had been commissioned to provide a work for the opening of the Kennedy Center. It was a mammoth, major, gigantic piece which was to debut in three months time, and there was nothing done. There were all these little shreds, and starts of pieces, and two lines here, and a bit of a tune there, and three



SETTING THE STAGE FOR THE FUTURE

Pictured at this year's musical theater workshop are (l-r) Schwartz, guest panelist Stephen Sondheim and ASCAP's Michael A. Kerker.

months to go to do a piece with 200 singers and dancers. And needless to say, Lenny was relatively panicky at that point. And so he enlisted me. We got together, and kind of worked out a structure for this piece and a point of view. Then I started to write lyrics to music that he had, or provide him with lyrics, or rework lyrics that he had written. I remind you that I was 23 years old, and didn't have much experience. This was an extremely daunting task, and I kind of learned a lot as I went along. I have no doubt that if I were asked to do it now, I would do a far better job than I did. I mean there are lots and lots of flaws I see in my own work. Years later I sort of apologized to him, and I said, "I'm sorry that I really didn't do better by you. I did the best I could." Lenny was so gracious in his response; he said, "Listen, if it weren't for you the show wouldn't have gotten on at all. And so I thank you for that."

After the heavy success of all those shows on Broadway, you seemed to have moved away from the Broadway experience. And you have resurfaced in Hollywood. How did that come about?

It was just a very weird thing. I was out in California in the early 90's; I had a meeting at Disney, as I did from time to time with movie studios. At that particular time Disney was having much success with the animated musical. Lyricist Howard Ashman, who basically pioneered it for

I was doing a benefit with Alan Menken and we were talking backstage. And Alan said, "I understand you had a meeting with the Disney folks and that they liked you very much. Would you ever consider writing lyrics, just lyrics for a project that I'm about to do?" I was, of course, delighted to do so. And instantly we were doing *Pocahontas* and then *The Hunchback of Notre Dame* and had a new career for awhile.

You've received widespread public acceptance through Hollywood, and you now have three Academy Awards. Certainly more people have seen and heard your work just through those films than those that have heard your work on Broadway.

Maybe that's true. I've certainly had a wonderful experience. I enjoyed the projects. Disney has been extraordinarily good to me. I've loved working for them. Alan and I are very good friends, and we had a very good time together. And while the experience of doing *The Prince of Egypt* for DreamWorks was somewhat challenging with the built in pressures on the project, that was also a very enjoyable project. I'm proud of the work that emerged.

What is the major difference between writing for the theater and writing for film, if there is any?

First, the similarities are obvious: trying to tell a story through the use of song, furthering the plot, illuminating character, revealing emotion. They're all the same whether you're doing a stage musical, or an animated feature or a television musical. The differences are the differences of the media. For theater one tends to write a lot more songs. A musical will have anywhere from 15 to 42 songs. *Children of Eden*, I think, has 42 songs. Some of them are 20 seconds, but nevertheless. The animated feature, I think, to date, with the most songs is *The Hunchback of Notre Dame*, and I believe that has eight songs.

So it's a difference in quantity, and therefore a difference in the function of the songs. Because the songs are more like tent poles in the animated features and television films, they hold up major

portions of the work. The rest of it is done through dialogue and visuals.

And that's the other thing with film that you need to be very aware of: the visual possibilities of what you're doing. You cannot have a character just stand still and sing in a film. The most effective moment in a Broadway musical is likely to be the leading character standing alone on stage, and you hit him or her with three spotlights, and they sing for about five minutes, and the house comes down. You cannot do that on film, something has to be moving, constantly, visually.

It's why in the film of *Funny Girl*, for instance, when Barbra Streisand sings "Don't Rain on My Parade," they had to put her on a tugboat, and she went by the Statue of Liberty. They have to do lots of things to compensate for the fact that she's just singing, basically, the same emotion over and over again. I have this joke which I've often told: If you're going to write a ballad for an animated feature, the character better be going over a waterfall in a canoe. You've got to think in those terms.

But even with film success now in your bag of accomplishments, you still love theater. You are heavily involved in the ASCAP Foundation musical theater workshops, which were founded by your friend and colleague, composer Charles Strouse.

Yeah, absolutely.

When Charles stepped down in 1993, you assumed leadership of the program. What prompted you to become involved?

I think that it's so difficult for theater writers. There is so little support for new writers, for talented writers. If anything, there is anti-support out there. And one sees it over and over again. One sees it in the early response to Adam Guettel's work on *Floyd Collins*, to Andrew Lipa's remarkable score for *The Wild Party*. Both are such extraordinarily good works. I do not understand why these are not appreciated, why they're not embraced, why they're not celebrated. And so I felt that maybe through the ASCAP Foundation Musical Theater Workshop, there

was an opportunity to provide some measure of support and encouragement for aspiring writers, for people who wanted to create musical theater, had some talent, but didn't have their craft all together, and certainly didn't have contacts and ways of getting their work heard by other people. I thought that maybe we could be a bit of a support system, an education system and a conduit.

And with the extremely energetic and tireless help of [ASCAP's] Michael Kerker, I think we've begun to do that. Some of the pieces that have come through the workshops are already beginning to emerge as viable pieces and have been produced at some regional theaters. Some of the writers who've come through the workshops are beginning to make their mark. Some new voices were heard by The Manhattan Theater Club, and therefore they got commissioned to do something. It's similar to what happened for me when I came to New York, and people heard *Pippin* but gave me other opportunities.

This is a forum not only for people to learn and to grow, but also to be exposed to people in the industry who can take it to another step.

Exactly right.

How Did Disney get involved?

I obviously had an association with Disney, and specifically with Disney's Thomas Schumacher, originally a man of the theater. He is one of the smartest people I know, and one of the most supportive of new writers. We needed a place to hold the workshop in L.A., and Disney ultimately provided the venue, completely pro bono. They're just helping to develop writers. Similarly, the Kennedy Center has been extraordinarily supportive of new writers for the musical theater.

We were fortunate that you've involved the Kennedy Center in a kind of second step process to the workshops. You give the authors a chance to do much more detailed work on the production. We're very proud to be a part of this program, and a central part of our mission is to support artists and the creation of new

work. And this fits perfectly into that mission. Oscar Hammerstein said that, "If you become a teacher, by your pupils you will be taught." Have you learned from these new writers, and from participating in the development of their new works?

Constantly, and overwhelmingly and not just from the workshop participants. I'm also fortunate enough to have fellow panelists who are among the top notch creators of musical theater. Simply listening to them respond to the works of new writers and give advice about how they would approach something has been overwhelmingly valuable to me [Among the panelists who have come to critique new works in the workshop are Stephen Sondheim, Sheldon Harnick, Tom Jones, Craig Carnelia, Carol Hall, Lynn Ahrens, Stephen Flaherty, David Zippel and others]. I honestly believe the person who gets the most out of this workshop is myself, so it's really not altruism there.

Now, you have a very wide-ranging and eclectic musical taste. You like lots of different kinds of music. Were there specific theater composers and lyricists or non-theater composers and lyricists that were particularly influential to you?

I get asked this a lot. This is the longest list in the world. It stretches back all the way to my basic classical training, from Bach to Mussorgsky to Puccini to Copland, to Bartok. The obvious theater influences are Rodgers and Hammerstein, the great Lerner and Loewe works, Stephen Sondheim has to be an influence on anybody in musical theater, Bock and Harnick. And then in the world of folk: groups like The Weavers, Pete Seeger, Woody Guthrie and Odetta. Then there are certain ethnic influences. As a kid, I remember hearing a work called "Missa Luba," which was a Congolese Mass. I always remembered it, and then when I was writing *Children of Eden*, I used a lot of the ideas and influences of that music in some of the score. And then the most influential pop writers from my teenage years were Joni Mitchell, Laura Nyro, James Taylor, Paul

Simon, The Mamas and the Papas and the Motown sound. Today, Sting is someone I admire so much and also Mary Chapin Carpenter.

Is there any hope that we can attract you back to the live theater?

I'm working on a show even as we speak. I'm in the process of writing music and lyrics for a show called *Wicked*, which is based on a book by Gregory Maguire. It is the story of the Wicked Witch of the West and how she became that. It's also about her girlhood friendship at school with Glinda the Good Witch. I'm trying to deliver a first draft of the score for the first act by the end of the summer. Hopefully, a few years down the road we'll have something there.

Well, best of luck, we can't wait. ■

IN THE WORKS

Premiere performances of two new musicals from "In the Works," the joint musical theater development program of The ASCAP Foundation and the Kennedy Center for the Performing Arts, for which Stephen Schwartz serves as artistic director, took place in July. The new works were *Letters from 'Nam* (Paris Barclay, Composer, Adapter) and *90 North* (Daniel Sticco, Composer, Doug Frew and Patti McKenny, Lyricists/ Librettists, Douglas Anderson, Director). *Letters from 'Nam* is adapted from the best-selling book, *Dear America: Letters Home from Vietnam*. *90 North* is based on a tragic historic incident from the early exploration of the North Pole. The "In the Works" initiative has been launched with the support of Walt Disney Feature Animation and Buena Vista Theatrical Group.

ASCAP 2000 DISTRIBUTIONS THROUGH OCTOBER

August 25 – Writers' and Publishers' International Distribution

September 22 – Publishers' Quarterly BCO* Distribution for 1Q2000 performances

October 13 – Writers' Quarterly BCO Distribution for 1Q2000 performances

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

Note: Dates are subject to change.

2000 ASCAP FOUNDATION EAST COAST EXTENDED SONGWRITERS' WORKSHOP

Submissions are currently being sought for this year's ASCAP Foundation Extended East Coast Songwriters' Workshop, a program focusing on the development and education of a select group of songwriters. The eight-session workshop (twice a week for four weeks) features prominent music industry guest speakers giving advice on topics including A&R, music publishing, film & TV music, artist management and legal issues. Participants will also be teamed with each other for collaborative songwriting partnerships.

Each applicant must send a tape or CD containing two original songs with typed or neatly written lyric sheets, along with a brief resume or bio and a statement explaining why he or she would like to participate in the Workshop.

Send material to:

ASCAP Foundation Songwriters Workshop
One Lincoln Plaza
New York, NY 10023

Deadline for submissions is Friday, September 29, 2000. (Materials will NOT be returned.). For further information on the Songwriters' Workshop, please call (212) 621-6416.

Interactive Music XPO (IMX) To Be Held In Los Angeles In October – Special Discount Offered To ASCAP Members



As songwriters, composers and music publishers, ASCAP members are experiencing firsthand the profound impact that technology is having on the music industry. But keeping up with the rapid changes in both the music and technology industries can be overwhelming. That is why members should consider attending The Interactive Music XPO (IMX), to be held this year on October 3 and 4 at the Los Angeles Convention Center. IMX is the nation's largest gathering between the music and technology industries and it will provide insights and perspectives from over 150 speakers made up of industry luminaries, business leaders, artists, managers and producers. ASCAP members who register for the conference before September 7 can take advantage of a 25% registration discount and pay only \$147.

IMX will also showcase hundreds of products and services, from digital distribution and content/copyright protection applications to hardware and software products, musical instruments and production devices.

IMX's unique, 3-track conference program is geared towards:

○ **Songwriters/Composers/Artists**, through a creative tools program allowing writers/ musicians a forum to see, touch and play with the new technology and instruments that are changing their profession.

○ **Band members & Artist Management**, through an informative understanding of what to do with the music and content that they now are responsible for marketing, distributing and selling through existing and newly developing channels.

○ **Executives**, through a business track providing in-depth, strategic discussions analyzing existing and new business models that are needed to address technology's impact on the music industry.

ASCAP will be sponsoring a booth and a workshop at the conference, so if you register, make sure you stop by. In addition, ASCAP's Chris Amenita will participate in a panel discussion, "Royalties and Copyrighted Content: Ensuring a Paycheck."

ASCAP members interested in attending IMX at the discounted rate of \$147 should register online at www.imusicxpo.com or contact Lauren Sullivan at 203-256-0561 by September 7th.

IN MEMORIAM

Arnold Black
Michael "Cub" Koda
Joshua Clayton-Felt
Jester Hairston
Ed McCurdy
Dave Peverett
Vic Schoen

Members Can Now Receive A Year's Subscription To Performing Songwriter Magazine For \$20 – A 50% Savings!

ASCAP members can now receive 8 issues of *Performing Songwriter* magazine for only \$20 – that's a 50% savings over the regular newsstand rate. *Performing Songwriter* has been exposing new artists for the past seven years, and is read by record label executives, radio programmers, publishers, promoters, booking agents, venue/festival owners, distributors and consumers. Each issue covers all genres of music, including pop, folk, R&B, rock/alternative, country, jazz, blues, gospel, hip-hop/rap, acoustic and world, and is filled with exclusive interviews, technology updates, independent record reviews, ASCAP news, festival and conference info and industry insight.

You can visit their Web site at www.PerformingSongwriter.com to find out more about it, or just call 800-883-SONG (7664) and tell them you're an ASCAP member and want the \$20 rate. You can also send in your order to: *Performing Songwriter*, P.O. Box 18930, Denver, CO 80218.

PLAYBACK EVENTS CALENDAR

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

★August 31
"Ask ASCAP": A Membership Q&A Session, ASCAP New York, NY

★September 6
11th Annual R&B Pioneer Awards, New York, NY

★September 6
ASCAP sponsors Publishers/Writers night at the Bluebird Café, Nashville, TN

★September 6
Straight Talk: A Membership Open Discussion, ASCAP Nashville, TN

★September 7
"Ask ASCAP": A Membership Q&A Session, ASCAP New York, NY

★September 10
Los Angeles Jazz Society 18th Annual Tribute & Awards Dinner/Concert @ Los Angeles Biltmore Hotel, Los Angeles, CA

★September 13
Music Business 101, ASCAP New York, NY

★September 13
Inaugural Latin Grammy Awards @ Staples Center, Los Angeles, CA

★September 13
Straight Talk: A Membership Open Discussion, ASCAP Nashville, TN

★September 13
Real Stories: How To Write & Develop A Business Plan, ASCAP New York, NY

★September 14
"Ask ASCAP": A Membership Q&A Session, ASCAP New York, NY

★September 16
Georgia Music Week commences Atlanta, GA

★September 16
22nd Annual Georgia Music Hall of Fame Awards Banquet, Atlanta, GA

★September 20 – 23
(NAB) National Association of Broadcasters Radio Only National Convention, San Francisco, CA

★September 20
Straight Talk: A Membership Open Discussion, ASCAP Nashville, TN

★September 21
"Ask ASCAP": A Membership Q&A Session, New York, NY

★September 21 – 23
NXNW, Portland, OR

★September 27
Straight Talk: A Membership Open Discussion, ASCAP Nashville, TN

★September 29
"Ask ASCAP": A Membership Q&A Session, ASCAP New York, NY

COMMISSIONED

Dr. Mary Jeanne van Apple-dorn's *Meliora, a Fanfare for Orchestra*, by The Women's Philharmonic for the Millennium 2000 in San Francisco, California. The work was premiered on May 26.

Michael Crowther to score a 30-minute documentary film entitled *A Man Called Father*, which documents the life of a priest. It will be shown on cable TV networks and film festival tours.

FEATURED

George Kahn's songs from his recent release, *Out of Time*, in two made-for-cable movies on the BET channel, *Masquerade* and *Hidden Blessings*. The songs are from George's first album for Playing Records. The CD is available at all Internet record stores.



BEWARE THE GLAMPIRE

Composer/producer/vocalist/multi-instrumentalist **Glampire** spent his youth absorbing the various sounds of glam, punk, new wave and goth. After picking up the guitar and studying privately with **Robert Fripp** at the League of Crafty Guitarists, Glampire became the lead guitarist/co-vocalist in NYC's SqueezeBox house band, where his wide range of talents were displayed weekly. Now, after releasing four internationally distributed albums, Glampire's highly anticipated new album, *The Soft White Ghetto* (Musesick/Metro polis), will be available this fall. With glowing reviews and features, a serious cult following, and a healthy smattering of radio and club play, Glampire's career is on fire. Visit www.glampire.com.

Samuel Hill's lyrics to "You'll Always Be My Woman," the theme song for a feature film called *The Egg*, produced in China, an entry at this year's International Cannes Film Festival in Europe.

Sharon Middendorf's music in TV's "Baywatch" as well as the Warner Bros. Show, "Jack 'n' Jill." Middendorf's band, Motorbaby is also releasing a new record on a new label (MaximusMusic) with some songs written with The Go-Go's Kathy Valentine as well as legendary producer Tony Visconti.

Brad Ross's theme music to the television show, "Treasures in Your Home," airing nationwide on PAX-TV.

Erich Stem's chamber works, including *Shaded Gray* for string quartet, on WOBC 91.5 FM, Oberlin Conservatory and WHFC 91.1 FM's "Music from Marrs," hosted by Leslie Marrs in Baltimore, Maryland.

HONORED

Daniel Cantor and **Stephen Mayone**, songwriters for the band Hummer, whose debut album, *Premium* (Accurate Records), was honored with a nomination for "Best Debut Album of the Year" at the 2000 Boston Music Awards. The band has been described as "one of the best bands to come out of Boston in a long, long time" (AOL Digital City).

James Carney, Guillermo Galindo, Miya Masaoka, Maria Newman, Alex Shapiro and Mark Wings with 1999-2000 Artist Fellowship Awards for the Performing Arts from the California Arts Council. The six composers were among 38 exemplary Californian performing artists to receive a \$5,000 grant.

Geoffrey Gordon's chamber work, *Caravaggio*, for been selected by Ensemble Aleph for inclusion in the First International Young Composers Forum in France this summer. Gordon was the only American on the program, which included a preview concert in Cannes in August, which will be followed by a residency at the Theatre Dunois in Paris in October.



MONSTER ISLAND

In an effort to support New York City's songwriting community, Manhattan-based Monster Island Records has offered free studio time for first-time ASCAP member clients. Studio owner **Mike Caffrey** says, "I wanted to reach up and coming singer/songwriters who could potentially become long-term clients for my studio. I first contacted ASCAP for its reputation in being the best source for finding the most promising songwriters." Pictured at a listening party of song demos by recent participants in ASCAP's East Coast Extended Songwriter's Workshop are (top row, l-r) **Adam Sharon, Maggie Ryder, Lucy Bonilla, Brett Boyett** and (bottom, l-r) Monster Island's Caffrey and ASCAP's Toni Cheeseman and Marcy Drexler. For further information on booking studio time at Monster Island's new, larger space, call (212) 677-4279.

Samuel Hill's lyrics to "Mentor," which is now the State of California's theme song.

Rupert Kettle with an Honorary Doctor of Fine Arts Degree by Aquinas College in Grand Rapids, Michigan on May 6. Kettle was cited for his untiring devotion to music education and innovative composition.

Anne Kilstofte with a Minnesota State Arts Board Fellowship 2000 and a McKnight Fellowship.

Deeji Mincey, who co-scored the music to the film, *Height of the Sky*, which was recently given a special screening at the White House. Mincey and guests were treated to a tour of the Oval Office by President Clinton.

Ms. La Nive for being named as "Best of the Best" at the Tompkins Square Park Festival in New York City (www.onlinetv.com). Ms. La Nive is currently a resident performer at Manhattan's The Cutting Room through December of 2000.

Richard Nanes for being honored for the second year in a row with

the Excellence in Media Silver Angel Award for Best Music at the International Angel Awards for the national telecast of his *Symphony No. 4, the Eternal Conflict*.

David Pomeranz's solo album on Universal Records, *Born for You*, a collection of Pomeranz's love songs, for reaching the 8-times platinum mark and selling more than 320,000 copies throughout Asia. Since its release, the album has also become the biggest-selling pop album of all time in the Philippines.

Howard Sandroff on the occasion of his 50th birthday with a retrospective of his chamber compositions performed by the Chicago Pro Musica at the Chicago Symphony Center in March. The concert included the premiere of "...shevet achim gam yachad," which means "sitting together with my brothers." Accompanying the concert were two radio broadcasts (WFMT, WNIB, Chicago) and a profile on WTTW television, as well as numerous newspaper articles. Sandroff is director of the Computer Music Studio and senior lecturer at the University of Chicago.

Lawrence Sherr with a fellowship by the Virginia Center for the Creative Arts. The Kennesaw State University Composer-in-Residence is completing his "A Psalm of Night: Three Songs for Survivors," an a cappella work based on the Holocaust poetry of Nelly Sachs.

Harry Simeone, with his wife Margaret Simeone, who have established an endowment for scholarships at the Yale University School of Music. The Harry and Margaret Simeone Music Scholarship will provide support annually to students majoring in performance or composition at the school. Simeone is a distinguished arranger, conductor and composer who composed the hit holiday classic, "The Little Drummer Boy."

Sixpence None the Richer's "Kiss Me," written by Matt Slocum with the Best Perform-



SHOE BUSINESS

Singer/songwriter Jill Gioia was the winner of shoe designer Steve Madden's "Rock N' Sole" contest. In addition to winning a demo deal from Atlantic Records and a performance wardrobe courtesy of Madden, Gioia's profile is getting a nice boost. The Long Island native, who creates her own brand of gritty, soulful pop/rock, has been featured in *Billboard* and recently performed with Third Eye Blind on "The Late Show with David Letterman." Pictured backstage at the Letterman show is Gioia with Third Eye Blind's Stephan Jenkins.

ance on a Soundtrack Award at *Movieline* magazine's Young Hollywood Awards, held in Los Angeles in June. The song appeared on the soundtrack to *She's All That*.

Bruce L. Warden's "Mister Groovy Groundhog" for being officially endorsed for Groundhog Day 2000 by John Hallman, the mayor of Punxsutawney, Pennsylvania. The song was given its official premiere this year by the Punxsutawney Area High School before an audience of thousands, who gather each year for "Phil" the Groundhog's appearance.

PERFORMED

Bicycle (led by Kurt Liebert) on The State 68 Tour, a concert tour on bikes, that took the band from Portland, Maine to Washington, DC, in June. The band utilizes lightweight bicycle trailers to haul their gear (Steinberger guitars, Gallan Kruger Amps, a small drum kit). Bicycle's Capricorn Records' self-titled debut was released last year, and recently a remixed version of their song, "High Plains Drifter," was serviced to Modern Rock radio.

Harold Blumenfeld's Mandelstam song cycle, "Silentium," at Chamber Music Hall, Yerevan, Armenia, by Gayane Gegamian, soprano and Anna Mandalina, piano. The song cycle also has been recorded in Russian by these ex-Soviet artists for release on Albany Records.

Dottie Burman's lyrics with music by Rick Cummins and Robin Field for *New Dreams for Women at Any Age*, performed by Burman and Paul Greenwood, as part of the Meet the Artists 2000 Series for Women's History Month at the Long Beach Library in Long Beach, NY in March.

Sandy Feldstein's new composition "Celebrate The White House" by John Mahlmann and Feldstein at the opening of the MENC's General Assembly in March.

Gerald Ginsburg's *An American in Paris*, a theater leader in English and French, Phoebe Yadon, soprano; Emily Eyre, alto; David Blackburn, tenor; Ginsburg, piano, at New York City's Merkin Concert Hall on May 2.



MIAMI STUDENT WINNERS

Mildred Mattos, 1st Place winner of ASCAP's Miami School Songwriting Contest (lying on the table) is pictured with Olivia Fine (2nd Place winner) and other participants of the ASCAP Contest at Ocean Vu Studios, where Mattos recorded her winning song, "Reverie." Also pictured (in back) is ASCAP's Vanessa Rodriguez.

Cass Harrison and Juan Marrero's music, performed by Cass Harrison and Rochelle Stein-Salmi, at the Carnegie Library in Old San Juan, Puerto Rico, on May 4th. The concert was presented in conjunction with the opening of the East End Art Guild exhibition "Beginnings 2000." Two featured works included Harrison and Marrero's "That Magic Mind" and "Leyenda de San Juan, El Perro de San Geronimo."

Dick Hyman's hour-long composition, "The Longest Blues In The World," received its premiere performance at the Sarasota Jazz Festival in March 1999.

Ian Ellis James's *Doo Wop Dracula*, a 50's rock musical, at New York City's renowned La Mama Theater in June 2000. James is a four-time Emmy Award winning writer for "Sesame Street," and has also written for numerous other children's TV shows.

Michael Karmon's orchestral piece "And The Rhythm Was Just A Little Bit Off" by The Cincinnati Symphony Orchestra in March 2000. The piece was originally the winner of the 1997 Haddonfield Symphony Young Composer Competition.

Motor Betty's music on the "Jenny Jones Show" on April 7th on the WB Network. Motor Betty were recent winners of New York City's 92.3 K-Rock Battle of the Bands and have released their second album, *Redline*.

Joe Negri's *Mass of Hope* by the Duquesne University Chamber Singers and Negri's own jazz sextet at Duquesne University in Pittsburgh, PA, on April 16. A CD has been recorded.

Gricore Nica's *Concerto for Piano and Orchestra* by Maria Demina, pianist, and the Beach Symphony Orchestra, Barry Brisk, conductor, at El Camino College in Torrance, California on April 14.



ANNIE GRAMMY

ASCAP member John McDaniel won the Grammy for Best Original Cast Album this year for his production of the revival cast recording of Irving Berlin's *Annie Get Your Gun*, starring Bernadette Peters. John is the celebrated musical director for "The Rosie O'Donnell Show," for which he wrote the theme.

Mika Pohjola and his group, *MikaSonik*, at the Birdland Jazz Club on June 4th. Visit www.mp3.com/mikamusik for audio samples or www.jazz.what.cc for more information.

Roy M. Rogosin's musical, *Minding the Store*, based on the Neiman Marcus story, in a five-week run at The Seacoast Repertory Theatre in Portsmouth, New Hampshire earlier this year. Stanley Marcus, now 94, flew in from Dallas to see one of the performances.

Elly Rosenthal's songs from her CD, *Warm All Over*, performed by Rosenthal at the Rainbow Room's Radio City Suite in New York City on May 1st.

Lloyd Wells' overture entitled "Our Land, Our Song" for the Mississippi Musicians Hall of Fame Induction Gala on April 1st. The event saw the induction of 27 great Mississippi Musicians.

PREMIERED

Daniel Adam's *Quandary* for violin and guitar, commissioned and performed by Duo 46 (Beth Schneider, violin, Matt Gould, guitar) on "Venn Music: American Music of the 20th Century," a concert presented by the Columbus, Ohio, Classical Guitar Society.

James Adler's *Memento mori: An AIDS Requiem* in its New York City premiere on April 16 by the Amor Artis Chorale and Chamber

Orchestra, Johannes Somary, conductor, at Merkin Concert Hall.

Jackson Berkey's *Come, Follow Me!*, an Easter cantata for chorus, soloists, narrator and orchestra, Almeda Berkey, conductor, at Carnegie Hall in New York City on June 26.

Jay Chattaway's *Sailabration*, by the United States Navy Band at Constitution Hall in Washington, D.C., on March 4th. The work incorporates many original instruments made from sailing vessels and was commissioned by the United States Navy Band to celebrate the 75th Anniversary of the band.

Donald Carl Eugster's *Crazy Quilt 2000*. The work is a free adaption of what is known in England as "A Concert Party." The songs or musical numbers range from arias to gospel with bits and pieces of big band, jazz combo, swing, folk, flamenco and old time vaudeville.

Ronald Foster's work for solo clarinet entitled "Contemplations," performed by Christopher Zello on April 9 as part of the Wisconsin Conservatory of Music's Faculty Artist Series at Charles Allis Art Museum, Great Hall, Milwaukee, WI.

Noel Goemanne's *Jubilee Mass 2000* at the Church of St. John The Evangelist in New York City on Easter Sunday, April 23, at two



INDEPENDENT SPIRIT

The Los Angeles Independent Film Festival took place in April at the DGA complex in West Hollywood. The LAIFF was founded in 1995 and concentrates on American independent features. Seen here at the opening reception are (l-r) LAIFF Managing Director Linda Rattner and ASCAP's Kevin Coogan and Pamela Allen.

masses. The work was commissioned in 1999 by the New York Church and finished in time for The Year of Jubilee 2000.

Eric Helmuth's new setting of excerpts from Walt Whitman's poem "The Mystic Trumpeter" for male chorus and 33-piece orchestra by the Boston Gay Men's Chorus.

Howard Hersh's *Sonata for violin and percussion (with string bass obbligato)*, by the Chamber Music Society of Sacramento (California) on March 31.

Rob Maggio's "Skylines" for orchestra by the Boston Pops Orchestra, Keith Lockhart, conductor, at the Symphony Hall, Boston, MA, on June 14.

Anne McGinty's "Hall of Heroes," in honor of recipients of the Congressional Medal of Honor, by the United States Army Band and Chorus at the MENC National Convention in Washington, DC. McGinty is the first woman composer ever commissioned by the US Army Bands.

Evan Rapport's *String Quartet No. 2* by the Euclid Quartet at Kent State University. Evan Rapport is a composer and improviser from Baltimore whose work investigates ways of altering musical parameters, and cognitive response.

Vivian Adelberg Rudow's "An Excerpt from the Velvet Hammers, Cuban Lawyer, Juan Blanco" in Havana, Cuba, during the 8th International Electro-acoustic Music Festival, "Spring-

time in Habana 2000," at the Amadeo Roldan Theater.

Robert Xavier Rodriguez's *The Last Night Of Don Juan*, a theater piece based on Edmond Rostand's *La Dernière Nuit de Don Juan* and Jose Zorrilla's *Don Juan Tenorio*, by the San Antonio Symphony on May 19 and 20.

Stewart Wallace's first full-length ballet, *Peter Pan*, by the Fort Worth/Dallas Ballet in Dallas, Texas on April 21 and Fort Worth, Texas on May 5.

Rain Worthington's new chamber works, varying scored for flute, oboe, clarinet, piano, string quartet and soprano, performed by a combination of professional musicians and public school students, at the third annual performance of the composer's works at the Turtle Bay Music School in Manhattan on June 2.

RELEASED

Brint Anderson's third solo album, *Notes from Clarksdale* (Toulouse Records), an all-acoustic blues recording done on location at Hopson Preservation Company where the blues was nurtured and blossomed in the fertile Mississippi Delta. Visit brintanderson.com.

Stephen M. Barnett's self-produced debut solo album, *Free Spirit*. The New York City-based composer's contemporary classical works exist somewhere between the worlds of Beethoven and Beck. The CD is available through Amazon.com.



BROIDO HONORED

A special award was presented to ASCAP Board member **Arnold Broido** at the CMPA Convention in Berne, Switzerland. Pictured (l-r) are ASCAP Board member and head of BMG **Nicholas Firth**, ASCAP's **Dan Keen**, Broido, BMG-Gospel's **Elwyn Raymer**, **Lucy Broido** and **Buryl Red** of Generic Music.

The Brotherhood of the Rose's premiere album, *That's The Way I Feel*, on Pachyderm Records. The Brotherhood of the Rose are ASCAP members Patch and Tom Rose, and the album contains ten pop-country songs written and performed by the duo.

Mick Brown's *Music For The Spiritual Tourist* (Bloomsbury/St Martins). The 12-track selection is an exotic mix of mostly Eastern Music that takes the listener tripping lightly into other worlds: sounds of sitars emerge out of the Ganges; floating notes of wooden flutes beckon from the mountains of Tibet; and a gospel song resonates from the backwoods of Tennessee.

The Condors' new CD, *Tales of Drunkenness and Cruelty*, on Vital Gesture Records.

Nancy Cook's third album, *Road by Road*, on Shoredog Records. The album combines the deeply personal with the universal, and addresses all matters of the heart and spirit. Audio samples of the new CD can be downloaded from www.picklehead.com/nancy.html.

Mike Dawson's self-titled, self-produced debut release. The debut CD features Dawson performing piano, synthesizer, guitar and lead vocals on all 19 tracks of original music. Visit www.beechersbrook.com for more information.

D.G. Flewellyn's fourth blues album, *A Different Point Of Blue*. The album features Flewellyn, John Sprott and Sean Frankhouser, all from Lubbock, Texas, who collectively call themselves Plain Brown Wrapper.

Anita Hollander's debut album, *Still Standing*, containing songs that Hollander recently performed at the White House. The CD is available on the Internet at www.theorchard.com.

Brian McDonald's *Wind It Up* (MTM Music). The album contains powerful rock songs. Visit www.brianmcdonald.com for details.

Lair Morgan's third CD release, *Universal Citizen*, on Alien Alloy Music, featuring sci-fi modern rock songs. For more information visit www.lairmorgan.com.

R. Carlos Nakai Quartet's *Ancient Future* (Canyon Records). The album offers original compositions by all members of the group and features their distinct



SPEAKING OF WHICH

New York City power-popsters The Davenports have released their debut album, *Speaking of The Davenports*, on Mother West Records. Chief singer/songwriter **Scott Klass** serves up a fine collection of thinking man's pop songs in the vein of Fountains of Wayne and Ben Folds Five. In songs such as "Girl's Night Out" and "Keep Me Far Away From Gary," Klass has that rare ability to mix humor and heartbreak to great effect. Live, the group (featuring Klass, bassist **Tom Ward**, guitarist **Sam McIlvain** and drummer **Elisa Chiusana**), has hit the Northeastern circuit, opening for the likes of They Might Be Giants.

brand of world beat music. Nakai is recognized as the world's premier performer of the Native American flute.

Mikey Perfecto's *Angel Perdido*, his first solo Salsa/Reggae/Hip-Hop album on RMM Records. A Puerto Rican artist, Perfecto has been touring throughout Costa Rica, Panama, Peru and Puerto Rico and has broken through in the United States and Japan.

Bonnie Lee Sanders' Old Montauk, a music video, including *With A Country Heart*, a new CD produced by Ditch Plains Records. The album has won Dan's Papers Best of the Best 1999. It's a country pop album performed by Bonnie Lee and written by Bonnie and co-authors.

Sanjay's new release, *Rescue* (Akar Music), an explosive combination of dancing guitar melodies and solid drum work, which fuses together such diverse musical genres as rock and jazz, as well as Indian raga and techno.

Seeds' Parables, Prayers, and Songs (Grrr Records). All five members of Seeds belong to the Jesus People USA, a 500-member community in Chicago committed to serving God by serving the poor.

Steven Gellman's second album, *Return To Summer Lake*. It was featured on Barnes & Noble listening posts nationally in May.

Melinda Wagner's 1999 Pulitzer Prize-winning work, *Concerto for Flute, Strings and Percussion* on Bridge Records. The recording features Paul Lustig Dunkel on flute and the Westchester Philharmonic, conducted by Mark Mandarano.

SIGNED

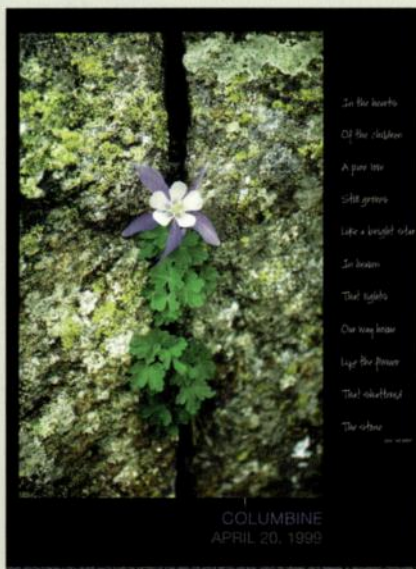
Chuck Wagon with Lyric Street Records. They released their first album in the United States, *Off The Top Rope*, on June 13, 2000.

Steven Nikolas and Brendan Sibley to a worldwide agreement with Warner/Chappell Music Publishing.

Jody Williams to a joint venture deal with SONY/ATV Music Publishing in Nashville.

THE FLOWER THAT SHATTERED THE STONE

The columbine is an elegant mountain flower that was adopted as the symbol of the state of Colorado. Then, with 1999's deadly school shooting at Columbine High School, the name came to symbolize horror. But now, an effort has begun to make the columbine a symbol of healing. Songwriter Joe Henry has joined with nature photographer John Fielder to create a poster to help raise money for the wounded. The poster features



Fielder's photo of a columbine with lyrics from Henry's and John Jarvis' song, "The Flower That Shattered the Stone," which was recorded by the late John Denver, as well as Olivia Newton-John and Steve Wariner. Henry hopes to find ways to sell the poster to fund his newly established Columbine Charitable Trust, which is dedicated to finding ways to reduce violence in society, especially as it affects children. "I'd like to see this poster hanging in schools and homes around the world," says Henry. The 30" x 24" poster is available by calling (970) 429-0689.

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

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A NEW ERA, A NEW COMMITMENT

— MARILYN BERGMAN, President and Chairman

As you well know, for more than five years we were engaged in a long fight in the Congress. We saw the successful passage of "Copyright Term Extension" and of the "Digital Millennium Internet Bill." Last year, we were pleased when President Clinton signed into law the "Digital Theft Deterrence and Copyright Damage Improvement Act of 1999." On the eve of the new millennium, it was a reinforced deterrent to those who do not respect the property of those of us who create and publish music.

Although we were effectively able to limit the damage of the Sensenbrenner "Music Licensing Bill," we're not through fighting it yet. The new year has brought a deepened commitment to not only overturn this bill but also to aggressively work to instill a sense of the value of intellectual property in the millions more who will access our work on digital networks all around the world, a world which is changing with breathtaking speed. Two very prominent examples of change are the recent merger of AOL and Time Warner, and the merger of AT&T and Liberty Cable. These mergers have created even more massive multimedia companies with tremendous bargaining

power. Internet companies have shown little regard in the past for the rights of songwriters, composers and publishers. We can hope as they now form partnerships with established companies with vast copyright holdings, they will recognize their stake in copyright protection.

The webcasters have asked Congress to create legislation which would allow them to use our music free, under the exemption designed for CD stores and restaurants under the "fairness in music licensing law." Of course, ASCAP will put all its might against this and be strict and vigilant in protecting our rights. The key to our legislative success is that ASCAP is its members and the more vocal we all are the better our voice will be heard in Washington.

In this new era the world is changing fast. I believe I share the view of many creators and owners of copyrights in music when I say that we can see great opportunities presented by the new technology, artistically, culturally and economically — the new relationships, which will develop between the creative community and the community of users who travel the superhighway. But we are already seeing an unprecedented opportunity for the abuse of copyright, and with the abuse comes a lessening of revenue and with that a diminishing incentive to create and to choose as a profession the composing of music or writing of lyrics or plays or books to support oneself. Those who create

"I believe I share the view of many creators and owners of copyrights in music when I say that we can see great opportunities presented by the new technology, artistically, culturally and economically — the new relationships, which will develop between the creative community and the community of users who travel the superhighway. More and more of us will have access to more and more entertainment and information. It will enable more of us to create scores, songs and symphonies."

must be secure in the knowledge that our rights are protected and safeguarded no matter how they are delivered to the public.

We must do everything in our power to see that the creator's voice be heard loud and clear in any discussion about content on the Web. We *are* the content. We are the ones who sit before the empty pages and create the music that has been honored and cherished all over the world, the music that underlies all the records, CD's and software of any kind. They cannot do without us. ASCAP is leading the way for all who have a stake in the sanctity of copyright and in promoting the value of music.

We look forward to continued improvements in the new technology which will afford protection for the creator and assure the rights of the general public and their access to information and entertainment travelling the superhighway. ASCAP will continue to fight for a way to effectively instill a sense of the value of intellectual property in the millions who will access digital networks across national boundaries as well as here within our shores.

It's been said, if ASCAP didn't exist, somebody would have to invent it. Thankfully, it does exist, stronger than ever and more committed than ever to a secure and safe environment for the creators and owners of copyrights.



A NEW ASCAP

— JOHN LoFRUMENTO, Chief Executive Officer

I'm very pleased to report that 1999 was another spectacular year for ASCAP. We are stronger than ever before, and to ensure that this success will continue well into the new millennium, in the fall of 1999 we created a new organization structure that will enable ASCAP to capitalize further on many of the opportunities that face us today. Our new Performing Rights Group, Membership Group, Enterprises Group and Headquarters Group were created to respond to challenges and at the same time to provide our membership with a streamlined, efficient organization.

Financially, 1999 was another tremendously successful year as we achieved our lowest operating ratio of the decade and one of the lowest operating ratios in the world — 15.4%. Our revenues for 1999 rocketed to \$560 million, of which 24% (\$137 million) were derived from International sources.

DISTRIBUTIONS HIT ALL TIME HIGH

Our distributions for 1999 surpassed \$435 million, another all time high. Last year, in an attempt to make the distribution process more understandable, ASCAP made several changes. In our domestic distribution, ASCAP initiated a survey year credit value for the survey year 1999-2000. With one credit value for the entire survey year, it should make it easier for members to forecast and track royalties. We also expanded our International Distributions to a quarterly basis —

February, May, August and November — thereby getting members their money faster. And to bolster the collection of International royalties, we expanded our International Monitoring Unit (ASCAP EZ-MAXX™) from eight to eleven territories, to include The Netherlands, Finland and Sweden.

A GENERAL LICENSING SUCCESS STORY

One year ago, we all were concerned with the passage of the "Fairness in Music Licensing Act" and the negative impact it would have on royalties. In March of 1999, we announced that ASCAP was going to move aggressively into the marketplace, increase our general licensing staff by 25% and go out and find the money to make up for what losses that would result from the new Act. We did this, and I am pleased to inform you that in 1999, our general licensing revenues actually increased to \$70 million (up almost \$2 million from 1998). In 1999 we also offered our general licensees a Customer Card similar to the ASCAP Member Card. The card offers many benefits and discounts specifically tailored to their needs as business people. To our surprise, over 30,000 of our customers requested cards — an incredible success story.

1,500 WEB SITE LICENSES

ASCAP more than tripled its Internet collections in 1999. We expect the Internet to be a significant and continuing growth area for ASCAP as Internet music use and effectiveness dramatically increase. By year end, we had licensed over 1,500 Web sites, more than any of our competitors. ASCAP was the first and is currently the only U.S. performing rights organization to regularly distribute Internet royalties.

THE VERY POPULAR ASCAP.COM

We have made great strides to improve other services to our members through our Web site (ASCAP.com), which is now the most visited professional music Web site in the world, receiving 4 million hits per month. We have made writer membership applications available online and the title registration process is scheduled to be available online soon. The most visited area of our Web site is the ACE on Web system, which contains writer, publisher and contact information for tens of thousands of ASCAP songs. ACE has been revamped to make it faster and more efficient.

IMJV, MOVING FORWARD

The International Music Joint Venture (IMJV) is our partnership with the British and Dutch performing rights organizations, MCPs-PRS and BUMA-STEM-RA, where we have agreed to create a shared service center to handle music rights processing. Last year, all three societies took the first steps towards developing information systems for a joint "back office." The new systems will eliminate duplication and improve the accuracy of our common databases, reduce costs and improve efficiency, embrace new technology, and provide an infrastructure to process music use in new media.

REPERTORY

1999 proved to be another spectacular year for the ASCAP repertory. For the *Billboard* year-end charts, we scored nine of the Top 10 Hot 100 songs, nine of the Top 10 Hot R&B, eight of the Top 10 Hot Rap, six of the Top 10 Adult Contemporary, and six of the Top 10 Hot Country songs. We welcomed over 12,000 new members, including the Goo Goo Dolls, Eve, Joe Dee Messina and Joan Sebastian. ASCAP film and television composers continued to dominate both the large and small

screen. In fact, ASCAP-licensed top ten films earned collectively more than \$1 billion at the box office last year and our members' music continues to be represented on many of the highest rated prime time network shows.

ASCAP also continues to expand the surveys in the television and cable area. ASCAP now does a complete count of all performances on network television, all syndicated programs, feature films and movies-of-the-week on local television and all PBS stations. We also do a complete count of performances on the 28 major cable services.

MEMBER SUPPORT

We have continued our very strong commitment to promoting our members at all stages of their careers by enhancing and increasing our successful series of showcases, workshops and seminars. In fact, last year we sponsored over sixty showcases across the country, from "ASCAP Presents" to "Quiet on the Set" to expanded events in the R&B, Latin and Gospel areas.

We've also made a concerted effort to help up-and-coming creators manage their own careers, particularly with our seminars, and with special services on our Web site. In 1999, we added an exciting area on our site called "success boosters," which is dedicated to highlighting some of ASCAP's partnerships with organizations and services that we have found to be helpful.

1999 was another great year of progress for ASCAP and I commend the continued forward-thinking and commitment of ASCAP's Board of Directors as well as the hard work and dedication of the ASCAP staff. Our initiatives last year represented major steps in creating the performing rights organization of the future. Without question, ASCAP is leading the way as we enter the 21st Century.

FINANCIAL OVERVIEW

During the June Board meeting, our independent public accountants, Arthur Andersen LLP, presented our certified financial report for the years ended December 31, 1999 and 1998. Selected portions of that report are provided on pages 5 - 7. The 1999 financial results of the Society were also discussed at ASCAP's general membership meetings in Los Angeles, Nashville and New York City.

ASCAP's total distributions were \$435 million in 1999, an increase of \$10.5 million or 2.5%. Distributions to members and foreign societies for domestic performances was \$305.3 million, up 3.7%. Distributions for foreign performances were \$129.8 million, about the same as 1998, which included non-recurring special distributions totaling \$7.3 million. A chart showing the recent trend in total distributions is shown at the right.

Total Receipts for 1999 were \$560 million, up \$51.7 million from last year. Domestic receipts from License fees and other sources were \$423 million, up \$45.3 million from 1998. Royalties from foreign societies were \$137 million, up \$6.4 million or 5% due to generally higher receipts from foreign societies. A chart depicting the sources of receipts during 1999 is shown below.

Domestic license fees were \$417.0 million, up \$45.8 million or 12.4%. TV fees, including cable were \$28

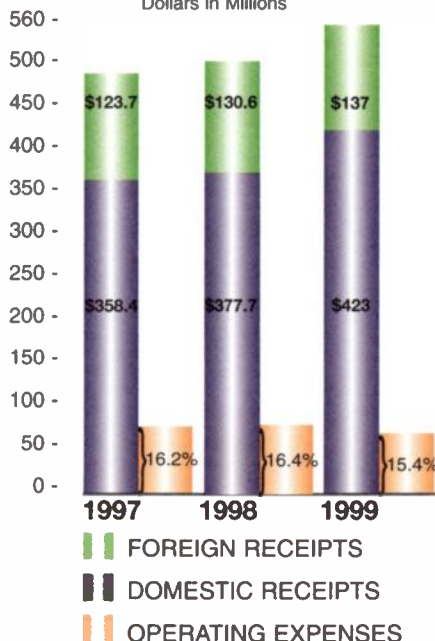
million higher due in large part to a special distribution covering retroactive fees from 1989 to 1998 for music use in cable television locally originated programming. There was also a \$16.1 million increase in receipts from Radio licensees as a result of growth in that industry. Fees from General licensees increased almost \$2 million or 2.4%.

Operating expenses were \$86.3 million, which results in a 1999 operating expense ratio of 15.4%. This ratio is one of the lowest among the world's performing rights organizations and is the lowest in the U.S. by far. Management's goal is to stringently control overhead expenses while, at the same time, make necessary strategic investments which will provide future benefits for our members. For example, during 1999, ASCAP incurred significant costs related to the ongoing rate proceeding with the cable industry to correct the long-standing disparity between license fees being paid and the substantial growth in that industry's use of our members music. ASCAP also continued to upgrade technology utilized in our distribution and licensing areas. Systems design began on the IMJV, a shared service center with two other overseas performing rights organizations (PRS/MCPS and Buma Stemra) which will streamline back office functions common to all societies. And lastly, we invested significant resources to ensure our readiness for Y2K and

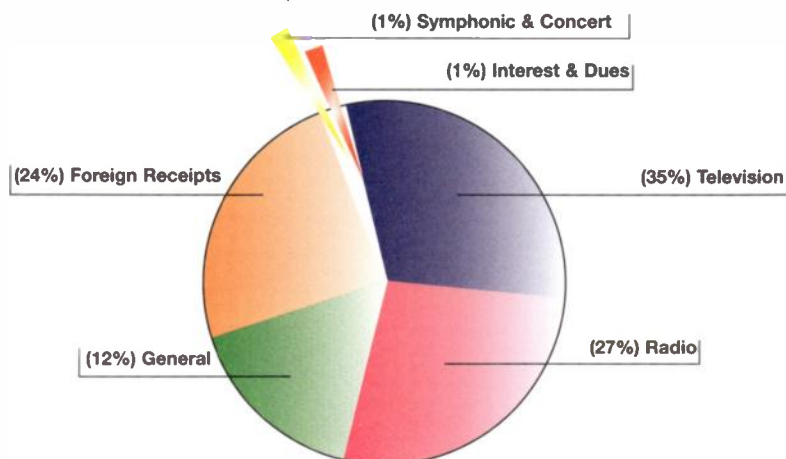
began the new millennium without any interruptions to our systems or services.

ASCAP will continue to focus on opportunities to reduce costs and streamline operations while at the same time seeking out investment opportunities to increase receipts, improve member services and enhance productivity.

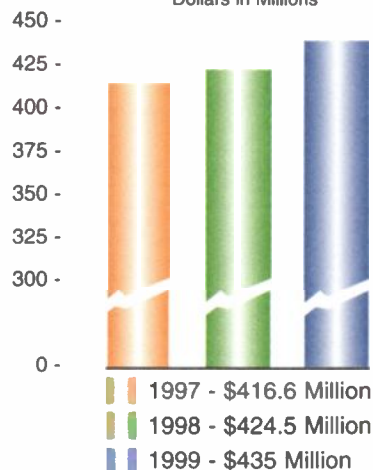
ANNUAL RECEIPTS AND ONGOING OPERATING EXPENSES
Dollars in Millions



SOURCES OF RECEIPTS – 1999
\$560 MILLION



TOTAL DISTRIBUTIONS
Dollars in Millions



AMERICAN SOCIETY OF COMPOSERS, AUTHORS AND PUBLISHERS AND SUBSIDIARIES
CONSOLIDATED STATEMENTS OF RECEIPTS, EXPENSES AND CHANGE IN NET ASSETS
FOR THE YEARS ENDED DECEMBER 31, 1999 AND 1998

(000's omitted)

	1999	1998
DOMESTIC RECEIPTS:		
License fees –		
Television.....	\$193,783	\$165,789
Radio.....	149,201	133,130
General	69,695	68,032
Symphonic and concert.....	4,340	4,284
Interest on investments.....	4,519	5,168
Membership dues.....	<u>1,424</u>	<u>1,330</u>
Total domestic receipts.....	422,962	377,733
ROYALTIES FROM FOREIGN SOCIETIES (Note 5).....	<u>137,049</u>	<u>130,615</u>
Total receipts.....	<u>560,011</u>	<u>508,348</u>
EXPENSES:		
Licensing, collection and legal.....	27,625	23,425
Distribution.....	20,022	19,421
Publicity and membership.....	19,449	17,729
Administrative and other.....	<u>19,163</u>	<u>22,997</u>
Total expenses.....	<u>86,259</u>	<u>83,572</u>
Excess receipts over expenses	473,752	424,776
DISTRIBUTIONS (Note 5):		
Members –		
Domestic distributions.....	272,726	263,873
Foreign distributions.....	129,768	130,100
Foreign societies.....	<u>32,534</u>	<u>30,507</u>
Total distributions.....	<u>435,028</u>	<u>424,480</u>
Current distribution to foreign societies		
in excess of (less) current receipts.....	<u>2,051</u>	<u>(1,596)</u>
Net increase (decrease) in net assets.....	40,775	(1,300)
NET ASSETS, beginning of year (Note 2).....	<u>105,511</u>	<u>106,811</u>
NET ASSETS, end of year (Note 2).....	<u>\$146,286</u>	<u>\$105,511</u>

The accompanying notes are an integral part of these statements.

Report of Independent Public Accountants

To the Board of Directors of the American Society of Composers, Authors and Publishers:

We have audited the accompanying consolidated statements of net assets arising from cash transactions of the American Society of Composers, Authors and Publishers and Subsidiaries as of December 31, 1999 and 1998 and the related statements of receipts, expenses and change in net assets for the years then ended. These financial statements are the responsibility of the Society's management. Our responsibility is to express an opinion on these financial statements based on our audits.

We conducted our audits in accor-

dance with auditing standards generally accepted in the United States. Those standards require that we plan and perform the audit to obtain reasonable assurance about whether the financial statements are free of material misstatements. An audit includes examining, on a test basis, evidence supporting the amounts and disclosures in the financial statements. An audit also includes assessing the accounting principles used and significant estimates made by management, as well as evaluating the overall financial statement presentation. We believe that our audits provide a reasonable basis for our opinion.

As described in Note 1, these financial statements were prepared on the modified cash basis of accounting,

which is a comprehensive basis of accounting other than generally accepted accounting principles.

In our opinion, the financial statements referred to above present fairly, in all material respects, the net assets arising from cash transactions of the American Society of Composers, Authors and Publishers and Subsidiaries as of December 31, 1999 and 1998, and their receipts, expenses and change in net assets for the years then ended, on the modified cash basis of accounting described in Note 1.

Arthur Andersen LLP

Arthur Andersen LLP
New York, New York
May 19, 2000

NOTES TO FINANCIAL STATEMENTS

DECEMBER 31, 1999 AND 1998

1. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

Organization and Nature of Business

The American Society of Composers, Authors and Publishers (the "Society" or "ASCAP") is an unincorporated membership association of composers, lyricists and music publishers. Founded in New York in 1914, ASCAP is the oldest performing rights licensing organization in the United States. The Society maintains its financial statements on the modified cash basis of accounting. Fixed assets, including leasehold improvements, are capitalized. Depreciation of fixed assets is provided using the straight-line method based on estimated useful lives as follows: furniture – ten years; equipment – three to five years; and automobiles – three years and four months. Leasehold improvements are amortized on a straight-line basis over the terms of the related leases. Payments on account to members are considered receivables and are collected from subsequent royalties. Revenues due, but not received, such as amounts due from licensees and foreign societies, and royalty distributions and other payables related to such revenues, which are significant, are not accrued.

International Music Joint Venture ("IMJV")

On October 8, 1999, ASCAP Joint Venture LLC, a New York limited liability company (the "Company") was formed whose sole member is ASCAP. The Company together with the British Music Society ("MCPS-PRS") and the Dutch Music Society ("BUMA-STEMRA") entered into an agreement to form an International Music Joint Venture ("IMJV"). The purpose of the IMJV is to create a shared service center to handle music rights with the objective of eliminating duplication of common databases, reducing costs, improving efficiency, and providing infrastructure to process music

in new media, such as the Internet. The Company and each co-venturer has committed to contribute up to \$1 million each to the IMJV. As of December 31, 1999, the Company has contributed approximately \$560,000.

ASCAP Enterprises LLC

On November 8, 1999, ASCAP Enterprises LLC, a New York limited liability company was formed whose sole member is ASCAP. The purpose of the LLC is to serve ASCAP as an entrepreneurial center focusing on developing the Society's Internet activities by investing and partnering with others in the development of new technologies and other services related to the music community.

On December 22, 1999, ASCAP Enterprise LLC together with Sterling and Sterling formed MusicPro Insurance Agency LLC, a New York limited liability company, for the purpose of offering insurance products related to music professionals. ASCAP Enterprises LLC has committed to contribute up to \$150,000 to this LLC. As of December 31, 1999 neither ASCAP nor ASCAP Enterprises LLC have made capital investments.

The consolidated financial statements contain the financial information of the American Society of Composers, Authors and Publishers, ASCAP Joint Venture LLC and ASCAP Enterprises LLC, collectively ("ASCAP").

Use of Estimates

The preparation of these financial statements requires the use of certain estimates by management in determining the Society's assets, liabilities, receipts and expenses as well as for disclosure of contingent assets and liabilities at the date of the financial statements. Actual results could differ from those estimates.

2. NET ASSETS

STATEMENTS OF RECEIPTS, EXPENSES AND CHANGE IN NET ASSETS FOR THE YEARS ENDED DECEMBER 31, 1999 AND 1998 (000's omitted)

	1999			1998		
	Total	General Fund	Foreign Incoming Fund	Total	General Fund	Foreign Incoming Fund
License fees	\$554,068	\$417,019	\$137,049	\$501,850	\$371,235	\$130,615
Interest on investments	4,519	809	3,710	5,168	981	4,187
Membership dues	1,424	1,424	-	1,330	1,330	-
Expenses	(86,259)	(81,586)	(4,673)	(83,572)	(78,974)	(4,598)
Excess of receipts over expenses	473,752	337,666	136,086	424,776	294,572	130,204
Transfers among funds	-	1,767	(1,767)	-	2,027	(2,027)
Distributions	(435,028)	(305,260)	(129,768)	(424,480)	(294,380)	(130,100)
Current distribution to foreign societies in excess of (less) current receipts	2,051	2,051	-	(1,596)	(1,596)	-
Net increase (decrease) in net assets	40,775	36,224	4,551	(1,300)	623	(1,923)
Net assets, beginning of year	105,511	16,834	88,677	106,811	16,211	90,600
Net assets, end of year	\$146,286	\$53,058	\$93,228	\$105,511	\$16,834	\$88,677

3. LEASE COMMITMENTS

Equipment rental and office lease expense aggregated \$6,427,000 and \$6,108,000 for the years ended 1999 and 1998, respectively. The minimum rental commitments under existing noncancelable office leases and equipment leases are as follows (000's omitted):

2000	3,897
2001	3,760
2002	4,076
2003	4,043
2004	4,038
2005 and thereafter	<u>8,148</u>
	<u>\$27,962</u>

4. BENEFIT PLANS

The Society has both a defined benefit pension plan (the "Pension Plan") and a defined contribution savings plan (the "Savings Plan") which cover all employees.

Under the Society's Pension Plan, benefits are based on years of service and employee's compensation during the last three years of employment. The Society's policy is to fund amounts as are necessary on an actuarial basis to provide assets sufficient to meet the benefits to be paid to plan members in accordance with the requirements specified by the Employee Retirement Income Security Act ("ERISA"). The Society's contribution to the Pension Plan was \$1,237,000 and \$1,564,000 during 1999 and 1998, respectively.

The following table sets forth the Pension Plan's funded status at January 1, 1999 and 1998:

	January 1	
	1999	1998
	(000's omitted)	
Actuarial present value of:		
Vested benefit obligation	\$18,360	\$15,663
Nonvested benefit obligation	<u>1,714</u>	<u>771</u>
Accumulated benefit obligation	<u>\$20,074</u>	<u>\$16,434</u>
Actuarial present value of projected benefit obligation	<u>\$29,006</u>	<u>\$26,278</u>
Plan assets at fair value	<u>\$19,669</u>	<u>\$16,654</u>

The weighted average discount rate in determining the actuarial present value of the projected benefit obligation was 6.75% and 7.0% in 1999 and 1998, respectively. The rate of increase in future compensation levels used in determining the actuarial present value of the projected benefit obligation was 6.15% and 6.4% in 1999 and 1998, respectively. The expected long-term rate of return on assets was 8.25% and 8.0% in 1999 and 1998, respectively.

Under the Society's Savings Plan, all employees may elect to contribute from 2% through 20% of their salaries. The Society's matching contribution is equal to 100% of the first 2% and 25% of each additional percent up to 6% contributed by the employee, resulting in a maximum contribution by the Society of 3% of the employee's salary. Employees' contributions are immediately vested and the Society's matching contributions are vested after the first year of service. During 1999, the maximum annual employee contribution of pretax dollars was limited by Internal Revenue Service regulations to \$10,000, limiting ASCAP's matching contribution to \$5,000 per employee. The amounts contributed by ASCAP to the Savings Plan for 1999 and 1998 were \$779,000 and \$743,000, respectively.

ASCAP has a nonqualified deferred compensation plan wherein eligible employees may elect to defer a portion of their compensation each year. Compensation expense, which is not material, is recorded currently. ASCAP also has a nonqualified retirement equalization benefit plan ("SERP"). Both plans are funded on an annual basis.

5. DISTRIBUTIONS TO MEMBERS

Receipts of the Society, less expenses of operations and amounts payable to foreign societies, are distributed to members under applicable distribution formulas.

Effective with the December 31, 1996 financial statements, the Society began including taxes withheld by affiliated foreign societies as receipts. These taxes withheld, which amounted to \$4,403,000 and \$3,871,000 for the years ended December 31, 1999 and 1998, respectively, are reflected in Royalties from Foreign Societies in the accompanying statements of receipts, expenses and change in net assets.

Also, in 1996, the Society began including foreign taxes withheld in the summary of distribution reported to members at year-end, thereby enabling members to report them appropriately on their tax returns. These taxes, which amounted to \$4,269,000 and \$3,429,000 for the years ended December 31, 1999 and 1998, respectively, are reflected in Foreign Distributions in the accompanying statements of receipts, expenses and change in net assets.

6. COMMITMENTS AND CONTINGENCIES

Litigation

The Society is continually involved in court proceedings with its licensees to determine reasonable fees. ASCAP is currently engaged in negotiations with the local television station industry, the three major television networks, ABC, CBS, NBC, and the background/foreground music industry. The principal court proceeding involving fees for cable television program services, the Turner Broadcasting matter, is now expected to be tried sometime in 2000. In all such proceedings to determine reasonable fees, fees are being paid on an interim basis, subject to retroactive adjustment when final fees are arrived at by agreement or court determination.

In 1994, CBS commenced a contract action against ASCAP in New York State Court alleging that under "most-favored-nation" clauses in prior license agreements with ASCAP for the CBS Television Network, CBS is entitled to substantial monetary damages as a result of the 1992 agreement between ASCAP and NBC with respect to license fees for the NBC Television Network. In August 1999, the court granted ASCAP's motion for summary judgment and dismissal of CBS's complaint. CBS has appealed the decision and that appeal is still pending. In the opinion of the Society's counsel, an unfavorable outcome is remote.

In addition, the Society is subject to litigation in the normal course of business. In the opinion of counsel and management, such proceedings will not result in any material change in the Society's total receipts or the amounts available for distribution in 2000.

Guarantee

ASCAP and it's IMJV co-venturers have pledged to guarantee up to 20 million Euro of IMJV loans in order to fund the development of the new shared service center. ASCAP's share of the guarantee is 8 million Euro. The guarantee will take effect during 2000 as the IMJV requires additional funds.



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ASCAP is the only performing rights organization in the U.S. created and governed by composers, lyricists, songwriters and music publishers. Our Board of Directors is made up entirely of writers and publishers elected from and by the membership every two years. ASCAP's Board members are among today's most prominent women and men in music, both as creators and advocates for music creators' rights.

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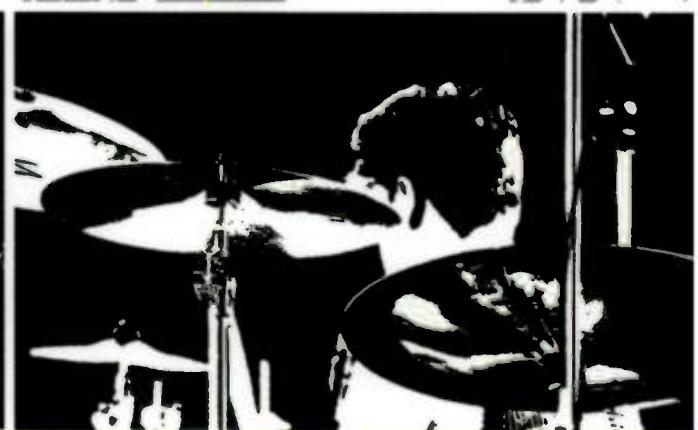


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Debut Releases From ASCAP Members



Bowling for Soup / *Let's Do It For Johnny* / Jive/Silvertone
Modern Rock Radio will soon be all over this promising band from Texas.



Angela Via / *Angela Via* / Lava/Atlantic
This 18-year-old pop songstress is impacting with her single "Picture Perfect." Album to be released July 18th.

 **ASCAP**
 On The Edge of New Music.

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