

PLAYBACK

JANUARY 2000
USA \$3.95/Canada \$4.95



DIXIE CHICKS Flying High!

- The Goo Goo Dolls
- Publishers' Round Table
- MusicTech at Webnoize
- Eszter Balint
- The Payment System Explained - Part 4
- The Magnetic Fields
- Van Dyke Parks
- Charles Strouse

ASCAP PLUS AWARDS
APPLICATION INSIDE

PLAYBACK

VOLUME 7 ISSUE 1 PUBLISHED BY THE AMERICAN SOCIETY OF COMPOSERS, AUTHORS & PUBLISHERS
JANUARY 2000



Features

5 STROUSE WALTZES AWAY WITH RICHARD RODGERS AWARD

Broadway composer Charles Strouse (*Bye, Bye Birdie*, *Annie*) is presented with the ASCAP Foundation Richard Rodgers Award at the Foundation's annual awards reception.

5 WORDS OF WISDOM

The best authors, journalists and broadcast producers of the past year are honored in New York City with ASCAP-Deems Taylor Awards

8 THE ICEMAN COMETH

Legendary rapper Ice-T was among the ASCAP members who participated in ASCAP's "The Voice of the Creator" panel at MusicTech at Webnoize in Los Angeles.

14 THREE'S A CROWD PLEASER

Talented Texas trio the Dixie Chicks have swept America off its feet with their intoxicating blend of bluegrass/country/pop music. Here, writer Natalie Maines explains how they learned to "fly" on their new album.

22 BRAVE GOO WORLD

The Goo Goo Dolls' John Rzeznick talks about life at the top of the pop world.

28 THE PAYMENT SYSTEM EXPLAINED - PART FOUR

In this fourth installment of our series, we provide an overview of the collection of royalties for performances of works in territories outside the United States.

32 THE LOU LEVY PUBLISHERS' ROUND TABLE

A discussion on the state of the booming music publishing industry, from those in the know.

36 PICTURE PERFECT

52 distinguished composers from the New York City area meet for a historic gathering in lower Manhattan.

Departments

10 ASCAP ACTION 18 NEW MEMBERS 24 LATIN CORNER

26 RADAR REPORT 30 NASHVILLE 32 FILM AND TV

36 CONCERT 38 LEGAL 40 STEPPING OUT

Want to know what the Top 25 ASCAP Songs of the Past Century were? See page 39!



PRESIDENT'S LETTER



"Intellectual property"—perhaps it is the seeming contradiction between those two words that has led to the long-standing tension between the creators and the marketplace where their works are used. When we speak of "intellectual," we refer to intangible creative efforts

of the mind. When we speak of "property," we think of land and tangible goods or products. But according to Webster, property also includes "various ... rights such as copyright, patent rights ... anything to which man has a right protected by law." No one would question whether taking something that doesn't belong to you, say a chair or a suit of clothes, is unlawful. The taking or using of the product of the factory of someone's mind is similarly unlawful, tantamount to stealing.

Speaking as songwriters (an occupation certainly no less worthy than the maker of furniture or the tailor), at the end of a day we may not have created something that you could sit on or wear, but nevertheless it is something real, something which is protected by United States copyright law.

The existing copyright law in our country is, I think, brilliantly written. It has looked and continues to look deep into the future as evidenced by the words of the Copyright ACT of 1976, when it speaks of: "...any device or process, including all kinds of equipment for reproducing or amplifying sounds or visual images, any sort of transmitting apparatus, any type of electronic retrieval system, and any other techniques and systems not yet in use or even invented.

I believe I speak for 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, symphonies. 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 — to choose as a profession the composing of music or writing of lyrics or plays or books to support oneself. Those who create must be secure in the knowledge that their rights are protected and safeguarded no matter how they are delivered to the public.

The landscape is changing as we speak. We are seeing the narrowing of the opening that music, news, everything flows through. 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.

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 traveling the superhighway. As the lines that historically have been clear between the lanes on this highway become blurred, we must proceed with caution in making whatever lane changes we may make. 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.

The democratization of music is a great thing. More music is flowing along the highways of the Internet. ASCAP is determined to prevent our works from being hijacked on this superhighway, to collect the tolls as the traffic goes by to insure that our members are fairly compensated for the use of their music.

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.

Marilyn Bergman
President and Chairman of the Board

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Playback is produced by the ASCAP
Marketing Department.
© Playback 1999
by the American Society of
Composers, Authors & Publishers,
ASCAP Building,
One Lincoln Plaza,
New York, NY 10023
All rights reserved. ISSN-1080-1391

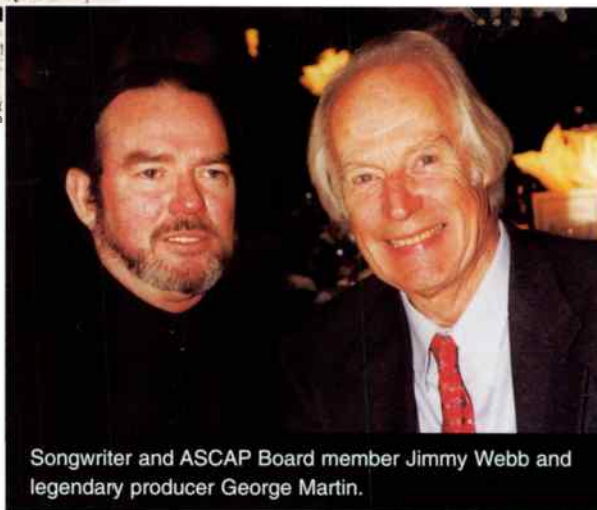
HEADLINES



PHOTOS BY SYLVAN MASON

ASCAP's Todd Brabec, award winner Ron Wood and Managing Director of Warner/Chappell UK Richard Manners at ASCAP's PRS Awards dinner.

British Writers and Publishers Honored in London



Songwriter and ASCAP Board member Jimmy Webb and legendary producer George Martin.

Ron Wood, Belle & Sebastian, U2, the Spice Girls, Mark Knopfler, Madonna and Prodigy were among those honored at ASCAP's London awards dinner.

In October, ASCAP hosted its 19th annual awards dinner in London honoring members of the British Performing Rights Society (PRS), whose songs were among the most performed in 1998.

Robert John "Mutt" Lange took home the Songwriter of the Year honor for the songs "Don't Be Stupid (You Know I Love You)," "From This Moment On," "Honey I'm Home," "Love Gets Me Every Time" and "You're Still the One" (all co-written with Shania Twain and published by Zomba Music Publishers Ltd.) Song of the Year Honors went to Philip Thornalley for "Torn," which was a hit in the United States performed by Natalie Imbruglia. Publisher of the Year honors went to Zomba Music Publishers Ltd.

Film Awards for scores were presented to composers John Powell for *Antz*, Mark Knopfler for *Wag the Dog*, Victoria Adams, Melanie Brown, Emma Bunton, Melanie

Chisholm, Geri Halliwell and Paul Hardcastle for *Spice World*, and Patrick Doyle for *Great Expectations* and *Quest for Camelot*.

The first-ever ASCAP/PRS Hall of Fame presentation was made to Terry Britten for "What's Love Got To Do With It" (published by Warner/Chappell Music Ltd.) and for its many years of high performances. Other special awards included an honor presented to writer Liam Howlett for groundbreaking work in the U.S. as a result of his band Prodigy's album, *The Fat of the Land*, and its single "Breathe" (published by EMI Music Publishing). A Club Award was presented to writers Paul Barry, Matthew Gray, Brian Higgins, Stuart McLennan, Timothy Powell and Steve Torch for "Believe" (published by Warner/Chappell Music Ltd. and Rive Droite Music Ltd.). The College Award for the most performed album on college radio was presented to the group Belle & Sebastian for *If You're*

Feeling Sinister. Belle & Sebastian's writers include Isobel Campbell, Richard Colburn, Mick Cooke, Stuart David, Christopher Geddes, Stephen Jackson, Sarah Martin and Stuart Murdock. They are published by Sony/ATV Music Publishing.

Other ASCAP/PRS award-winning songs and their writers and publishers honored at the event included "A Whole New World" by Alan Menken and Tim Rice; "2 Become 1" by Victoria Adams, Melanie Brown, Emma Bunton, Melanie Chisholm, Geri Halliwell, Matt Rowe and Richard Stannard (EMI Music Publishing, Universal Music Publishing Group and Universal Music Publishing Ltd.); "Are You Jimmy Ray?" by Conall Fitzpatrick and James Ray (Universal Music Publishing Group and Universal/MCA Music Ltd.); "But It's Alright" by Jerome Jackson and Pierre Tubbs (BMG Music Publishing Ltd.); "Cruel Summer" by Sarah Dallin, Siobhan Fahey, Steven Jolley, Tony

Continued on Page 6



Fourth Annual ASCAP Foundation Awards Presented At NYC Reception

Birdie; Golden Boy; Applause, It's a Bird, It's a Plane, It's Superman; and Annie.

The first ASCAP Foundation Lifetime Achievement Award in the field of concert music was presented to the veteran composer **George Rochberg**, a leading figure in American contemporary music for over 50 years. Performances of two Charles Strouse songs by TV star **Malcolm Gets** (*Caroline in the City*) and Broadway leading lady **Judy Kuhn** were featured, as well as a performance of "Recordanza" by Rochberg performed by cellist **Fred Sherry**, accompanied by **Margaret Kampmeyer**.

A complete list of recipients follows:

- Louis Armstrong Scholarship (Queens College) - **Matthew Koza**
- Aspen Film Fellowship - **Robert Paterson**
- Berklee College of Music/Songwriter-in-Residence - **Steve Seskin**
- Leiber & Stoller Scholarship - **Jennifer Quan**
- Leonard Bernstein Fellowship at Tanglewood - **David Mallamud**
- Sammy Cahn Award - **Andrea Marcum & Rose Polenzani**
- Max Dreyfus Scholarship (NYU Tisch) - **Brent Lord**



PHOTO BY STEVE BAMBERG

FOUNDATION AWARDS: Pictured (l-r) at the awards ceremony are Richard Rodgers New Horizon Award winner **Andrew Lipka**, ASCAP Foundation Richard Rodgers Award winner **Charles Strouse**, ASCAP President and Chairman **Marilyn Bergman** and ASCAP Foundation Lifetime Achievement Award winner **George Rochberg**.

Broadway's Charles Strouse Receives Foundation Richard Rodgers Award

George Rochberg Given ASCAP Foundation Lifetime Achievement Award

The fourth annual ASCAP Foundation Awards and Scholarships Reception was held on December 9th at The Kaplan Penthouse at Manhattan's Lincoln Center. Honors were presented to a wide variety of Award, Scholarship, Fellowship and Residency recipients, all of whom benefit from programs of The ASCAP Foundation. The reception was hosted by ASCAP Foundation President **Marilyn Bergman**.

One of the highlights of the evening was the presentation of The ASCAP Foundation Richard Rodgers Award to Broadway composer **Charles Strouse** for his lifetime achievements in the American musical theater. Strouse is the composer of such Broadway classics as *Bye, Bye*

- Dreyfus/Warner Chappell/CCNY Scholarship - **Chris Todd**
- Boosey & Hawkes/Aaron Copland Award - (LaGuardia HS) - **Jesse Dulman**
- Ira Gershwin Award (LaGuardia HS) - **Daniel S. Lee & David Wong**
- Raymond Hubbell Award - **Gregory Mertl**
- Frederick Loewe Scholarship (NYU Tisch) - **Bernard E. Anderson Jr.**
- Metropolitan Opera Guild Composer-in-Residence - **Jonathan Faiman**
- The Millennium Commissions honoring Aaron Copland - **Robert Maggio, Gregory Mertl, Carlos Sanchez-Gutierrez**
- Rudolf Nissim Award - **Sean**

- Heim**
- NYU Film Fellowship in Florence - **Joseph Brady**
- Richard Rodgers New Horizon Award - **Andrew Lipka**
- ASCAP Foundation Lifetime Achievement Award - **George Rochberg**
- ASCAP Foundation Richard Rodgers Award - **Charles Strouse**

Special guest presenters included **Kitty Carlisle Hart**, composer **John Corigliano**, Lincoln Center Chairman Emeritus **Martin E. Segal** and composer **Mary Rodgers**, daughter of **Richard Rodgers**.

For photo coverage of this event, see page 29.



The 32nd Annual ASCAP-Deems Taylor Award Winners Announced

First Ever Awards Presented To Web Sites

On December 8th, ASCAP honored the winners of the 32nd annual ASCAP-Deems Taylor Awards for outstanding print, broadcast and Internet coverage of music. The winners were honored at a special reception hosted by ASCAP President and Chairman **Marilyn Bergman** at Lincoln Center's Stanley Kaplan Penthouse in New York City. Over the years, tens of thousands of dollars have been distributed in cash prizes to winning authors, journalists and broadcast producers and personalities.

This year marked the first-ever presentation of ASCAP Deems Taylor Awards to Internet web sites for outstanding music-related content. Awards were presented to: *NewMusicBox.org*, the online magazine of the American Music Center,



PHOTO BY RJ CAPIK

A BEAUTIFUL SITE: For the first time ever, ASCAP-Deems Taylor Awards were given to outstanding music-related Web sites at this year's event. One of the first recipients was *sputnik7.com*. Pictured (l-r) are *sputnik7.com* CEO **David Beal**, ASCAP's **Todd Brabec** and *sputnik7.com* Chairman of the Board and recording industry legend **Chris Blackwell**.

Frank J. Oteri, Editor & Publisher, **Richard Kessler**, Executive Director; and to *sputnik7.com*, **David Beal**, CEO and **Jim Berry**, Director of Creative Production.

The ASCAP-Deems Taylor Television Broadcast Award honored

"Sessions at West 54th" (WNET-TV), and was presented to Executive Producer **Jeb Brien**, Series Producer **Monica Hardiman**, Host **John Hiatt** and WNET's **David Horn**.

The ASCAP-Deems Taylor Radio Broadcast Award honored

"Knowing the Score" and awards were presented to program creator and host **Dan Welcher** and KMFA-FM, Austin, TX.

ASCAP-Deems Taylor Special Recognition Awards were presented to **Charles Bernstein**, for "Musical Shares" published by the Society of Composers and Lyricists; **Michelle Kisiuk** for "Seize the Dance" published by Oxford University Press; **Robert G. O'Meally** for "The Jazz Cadence of American Culture," published by Columbia University Press and **Michael Roberts** for "The Spice of Life," published in *Denver Westword*.

Continued on Page 39

British Writers and Publishers Honored

Continued From Page 5

Swain and Keren Woodwar (Warner/Chappell Music Ltd); "Crush" by Kevin Clarke, Bernadette Cosgrove, Andrew Goldmark and Mark Mueller (Warner/Chappell Music Ltd); "Never Ever" by Esmail Jazayeri, Shaznay Lewis and Sean Mather (Universal Music Publishing Group and Universal/MCA Music Ltd); "Ooh La La" by Ronnie Lane and Ronnie Wood (Warner/Chappell Music Ltd); "Oh How the Years Go By" by Simon Climie and Wilbur Jennings (Sony/ATV Music Publishing); "Ray of Light" by David Atkins, Madonna Ciccone, Christine Leach, William Orbit and Clive Skinner (Purple Music Ltd, Rondor Music/London); "Sweetest Thing" by Adam

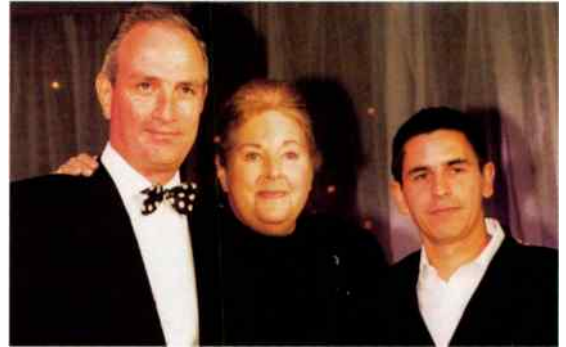
Clayton, David Evans, Paul Hewson and Lawrence Mullen (Blue Mountain Music Ltd); "Too Much" by Victoria Adams, Melanie Brown, Emma Bunton, Melanie Chisholm, Geri Halliwell, Andrew Watkins and Paul Wilson (EMI Music Publishing and BMG Music Publishing Ltd); "Torn" written by Scott Cutler, Anne Preven and Philip Thornalley (BMG Music Publishing Ltd.); "When the Lights Go Out" by Richard Breen, Jason Brown, Sean Conlon, Richard Dobson, Elliot Kennedy, Timothy Lever, John McLaughlin, Michael Percy and Scott Robinson (19 Music, Sony ATV Music Publishing) and "Wishing I Was There" by Colin Campsie, Natalie Imbruglia and Philip Thornalley (BMG Music Publishing Ltd. and Dalmation Songs).



Award winner Shaznay Lewis.



Publisher of the Year Zomba's Stephen Howard and MCPS-PRS CEO John Hutchinson



Managing Director of BMG Publishing Paul Curran, ASCAP President and Chairman Marilyn Bergman and Song of the Year writer Phil Thornalley.



Composer Patrick Doyle and ASCAP's Nancy Knutsen.



Above, Brian Rawlings, ASCAP's Ralph Murphy, Mark Taylor and ASCAP's Todd Brabec.



Songwriter Terry Britten, Warner/Chappell's Kenny McPherson, ASCAP's Roger Greenaway and Warner/Chappell's Annette Barrett.

JIMMY JAM APPOINTED TO ASCAP BOARD OF DIRECTORS



Acclaimed songwriter/producer Jimmy Jam (James Harris III) has been appointed to ASCAP's Board of Directors, it was announced by ASCAP President and Chairman Marilyn Bergman. Jimmy Jam, who previously served on ASCAP's Board from November 1996 to May 1999, will complete the unexpired term of

Mary Rodgers, the musical theater composer. Ms. Rodgers resigned from the ASCAP Board late last year to devote more time to her activities on behalf of The Juilliard School.

Jimmy Jam, with longtime partner Terry Lewis, has written and produced material for a multitude of major recording artists and superstars. As one of the most prolific musicians, songwriters and producers in the global music industry, his string of hits for such

notables as Janet Jackson, Michael Jackson, Luther Vandross, Lionel Richie, Boyz II Men, Gladys Knight, Robert Palmer, Herb Alpert, George Michael, New Edition, Barry White, Johnny Gill, Patti LaBelle and Mary J. Blige, has spawned scores of singles and albums that have attained gold and/or platinum status. In 1998, Jam and Lewis scored and produced the bestselling soundtrack to *How Stella Got Her Groove Back*.

Jimmy Jam, with Lewis, has won multiple Grammy Awards and earned numerous other honors through the years, including a Golden Globe and Oscar nomination for "Again," from the movie *Poetic Justice*. Recipients of ASCAP's coveted Golden Note Award, they were named ASCAP Songwriters of the Year in 1988 and 1992, and Rhythm & Soul Songwriters of the Year an incredible seven times ('88-'92, '94 & '95).

NEW SENIOR VICE PRESIDENTS ANNOUNCED

ASCAP CEO John LoFrumento has announced five major promotions in the Society's senior management group:

John Alexander has been promoted to Senior Vice President of Membership. He formerly served as Vice President of Membership. He continues to report to Executive Vice President Todd Brabec. In this new role, Alexander will continue to coordinate membership operations in Los Angeles, New York, Miami, Chicago, Atlanta and San Juan, and will also serve on the management boards for both ASCAP's Membership and Enterprise Business Units.

Connie Bradley has been promoted to Senior Vice President of Nashville. Since 1996, Bradley served as Vice President, directing the operations of ASCAP's Nashville Membership Division. Connie Bradley joined ASCAP in 1976 as a Membership Representative in Nashville. She was later promoted to Southern Executive Director in 1980. Bradley's experience includes positions throughout the entertainment industry, including stints at RCA Records and Famous Music/Dot Records.

Phil Crosland has been promoted to Senior Vice President of Marketing. He formerly served as Vice President of Marketing. As part of his responsibilities, Crosland will expand the branding effort for ASCAP, as well as meeting the marketing needs of each of the new ASCAP Business Units. He will continue to oversee advertising, publicity, market research, *Playback* and ASCAP's Web site, as well as member and consumer marketing



John Alexander



Connie Bradley



Phil Crosland

support programs. In addition, Crosland will serve on the management boards for the Membership, Enterprise and Headquarters Groups, and will chair the newly created ASCAP Marketing Committee.

Nancy Knutsen has been promoted to Senior Vice President of Film & Television Repertory. In her expanded position, Knutsen will continue to be responsible for all of ASCAP's film



Nancy Knutsen

and television membership activities worldwide. Since joining ASCAP's Los Angeles office in 1988, Knutsen has been the driving force in establishing a full service film and television music department which has set new standards in serving the needs of composers and songwriters. Knutsen has promoted significant crossover activities between other ASCAP membership offices and genres and has greatly broadened ASCAP's interaction with the film and television production community. Under her leadership, the Film Scoring Workshop, now in its twelfth year, has become known throughout the U.S. and overseas. She has also expanded the Society's presence at major international conferences and festivals, and has helped ASCAP's relationships with foreign performing rights organizations.

Karen Sherry has been promoted to Senior Vice President of Industry Affairs. Formerly, she served as the Society's Vice President of Communications. As part of her duties, Sherry will serve on the management boards for both ASCAP's Membership and Headquarters Business Units. She will also continue supervising ASCAP's legislative and industry affairs activities and serving as Vice President and Executive Director of The ASCAP Foundation, which provides a wide array of



Karen Sherry

educational programs, scholarships and workshops in the field of music. Under Sherry's direction, The ASCAP Foundation has evolved into one of the country's leading philanthropic proponents of music education, known as the place "where music grows."



AMERICAN SONGWRITER CELEBRATES 15TH YEAR WITH ASCAP MEMBER DISCOUNT

American Songwriter magazine celebrated 15 years of publication in 1999, making it the oldest independently owned publication dedicated to songwriters and the craft of songwriting available today. Based in Nashville, the magazine began publishing in 1984 after a column about songwriting in *Country News* magazine written by songwriter Even Stevens drew much attention from the consumer magazine's subscribers.

"Even was consistently getting more mail than anyone else at *Country News* and I jokingly told him that it wasn't nice to get more mail than the editor," Vernell Hackett, then editor of *Country News*, remembers. "I realized that if a column was drawing this much mail, there must be a real need for a magazine about songwriting."

Consequently *American Songwriter* was born, with Hackett serving as its first and only editor. The goal set out for the magazine was for it to serve the songwriting and publishing community with news and educational and entertainment features for and about those who strive to make their living as songwriters or who work in the music publishing business.

Publisher Jim Sharp, who came onboard the magazine staff in 1996, attributes the success

of the magazine to the dedication of its staff, many of who wrote for the first issue in July of 1984, and to the fact that it has not varied from its original intent and goals. "Our magazine format has remained relatively unchanged over the years," he says. "And everyone associated with this publication has a sincere interest in the well being of songwriters. Many of them are, in fact, songwriters themselves."

The magazine covers a broad spectrum of music, and has included features on a number of songwriters including Neil Diamond, Diane Warren, Poison, Garth Brooks, Amy Grant, Jermaine Dupri, Bon Jovi, Alan Jackson, Willie Nelson, Bob McDill, Steven Curtis Chapman, Merle Haggard, Dolly Parton, Richard Marx, Kris Kristofferson, R. Kelly, Paul McCartney, Paul Williams, Smoky Robinson, Billy Joel and Roger Miller.

The magazine also does special issues, including one on publishing, as well as special focus issues on such topics as Christian music, Americana music and Country music.

American Songwriter is offering ASCAP members a 20% discount (\$17.60 for a one-year subscription). To take advantage of this offer call 1-800-739-8712

Throughout her tenure at ASCAP, Sherry has also produced many ASCAP events including Broadway tributes to Irving Berlin, Harold Arlen, Jule Styne, Burton Lane, Ira Gershwin and Morton Gould. In her career prior to joining the ASCAP management team in

1979, Sherry enjoyed success as a recording artist, educator and publicist. An outspoken advocate for the rights of the creative community, Sherry is a former President of the New York Chapter of the National Academy of the Recording Arts & Sciences (NARAS), and currently serves as a National Trustee. She also serves on the Board of Yes to Jobs, The Songwriter's Hall of Fame and the New York Music For Youth Foundation.



VOICES CARRY: Pictured (above) is ASCAP's Voice of the Creator panel at Webnoize 99. Participants included (left photo, l-r) ASCAP Board member Jimmy Jam, Jonatha Brooke, Ice-T, Michael Franti, Patrick Leonard, Reeves Gabrels and ASCAP Board member Dean Kay.

Musictech at Webnoize Examines Music and New Media Creators Give Webnoize Participants an Earful

L.A.'s Webnoize '99 attracted over a thousand decision-makers and entrepreneurs in examining every issue in the growth of music on the Internet. To make certain the technology-oriented crowd did not lose sight of the "music" in the new media music world, ASCAP together with Constellation Ventures, presented MusicTech at Webnoize, a full-day of panels devoted to the creators' perspective and concerns. ASCAP Board member and New Technologies Committee co-chair Dean Kay moderated a lively panel of ASCAP songwriters who drove home the point that without the music they write and perform, the online music space would empty.

While the creators shared a healthy measure of optimism about the many ways online digital distribution of their music could benefit them, they also expressed a great deal of concern about how creators would be compensated.

Ice-T pointed out that most of the people in the audience envision tremendous financial rewards from their new media music ventures, yet they balk whenever an artist talks about being paid.



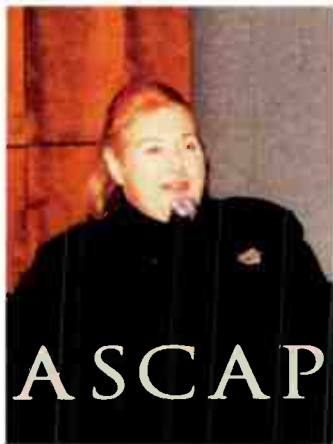
Executive VP of ASCAP Enterprises Marc Morgenstern with Ice-T at Webnoize 99. Morgenstern moderated the panel "Beyond the Spin: Major Labels and the Indie Movement"



ASCAP's Lauren Iossa with Michael Franti.

Spearhead's Michael Franti noted that he was there to network and look for opportunities.

"I've seen the increasing corporatization of the music industry, both in the conglomeration of the companies and now with the Internet. I feel like it has hurt the artistry of the music, and I'm trying to find a way that an artist can sell 25,000 to 250,000 records and still be able to make a living doing it."



Marilyn Bergman

ASCAP President and Chairman Marilyn Bergman summed up the importance of the day:

"If there was one message I kept hearing, it is this: We can talk all we want about business models, and barter, and bits and bytes, but there would be nothing to discuss - or listen to - without the creator: the hundreds of thousands of people worldwide who sit in front of pianos, or yellow legal pads, or word processors.

In the midst of 'millenium this' and 'digital that,' it is sometimes difficult to remember that we are all here because of that magic moment when real flesh-and-blood digits hit the keyboard - whether IBM or Steinway - to create a work that's worth listening to."

Jimmy Jam emphasized that while he is happy to be part of the move toward the Internet, no one should forget that artists make music, not content.

"It's a tool to be used how each person wants to use it. The way that the [artist] who would sell 200 records uses it is maybe different than someone selling a million records. "The point is that we're all using it. It's for all of us, and that's the great thing about it."

Ice-T pointed out that most of the people in the audience envision tremendous financial rewards from their new media music ventures, yet they balk whenever an artist talks about being paid.

"When you're an artist [and] you say something about money, people look at you like you're not an artist anymore."

Ice-T also emphasized how important it is for creators to get in the game early on: "You can't worry about how many records you sell today. You got to know that in three years - at Internet speed, maybe two years - it's going to be the norm.

Everybody ain't got a computer, but they're going to have a computer. It's going to be like a cable box.



Above, at the Webnoize conference, Michael Franti, Jimmy Jam and Jonatha Brooke took the opportunity to network and share their particular knowledge. Pictured at right (l-r) are "Beyond the Spin" panelists Warner Bros. Records' Peter Standish and Grand Royal's Mark Kates.



Dean Kay received hearty applause when he closed the panel by invoking the audience to better appreciate the creators.

"These artists need your support," he said, "because we want more of these people to come up through the ranks."

Reeves Gabrels saw many advantages for indie artists selling their music on the Internet.

"What I'm trying to find out, and hoping to be proven right about, is that we don't really need major labels for the music. We don't even need a tangible form (of music). We need to become comfortable with music existing as an intangible item, just like when musicians play it. The person who's buying pays less. It also means the artist can get 80% of the made, vs. 10% of the money made [through traditional label distribution]."

Commenting on her experience offering her latest album online through her own Web site,

Jonatha Brooke said:

"It's an amazing learning experience, a way to speak directly to my fans and sell directly to my fans."

But she worried that the free music widely available on the Internet will cause "art to lose its value."



THE LAND OF OSMOND

On hiatus from his successful, syndicated "Donny and Marie Show," **Donny Osmond** was at New York City's Barnes & Noble to sign copies of his new book, *Life is Just What You Make It*. Pictured with Osmond (center) are ASCAP's Loretta Muñoz and writer/producer **Darrell Brown**, who recently produced Osmond's new Christmas album, *Christmas at Home*.



THE MAN, THE LEGEND, THE SUIT

Pictured, above, after **Tony Bennett's** sold out show at Carnegie Hall in New York on September 6 are ASCAP's Michael Stack and the legendary ASCAP member and singer himself. Bennett performed songs from his critically-hailed new album, *Hot and Cool: Bennett Sings Ellington*, which was released in the fall on the new RPM/Columbia label.



HALL IN THE FAMILY

At New York's Town Hall in September, ASCAP hosted a "Songwriters Night" celebrating the best of today's theatre and cabaret writers. The evening was hosted by one of cabaret's leading stars, **Andrea Marcovicci**, and among the featured songwriters whose works were presented were **Craig Carnelia** and **Michele Brouman**. Pictured (l-r) at Town Hall are ASCAP's Michael A. Kerker, Carnelia, Marcovicci, Brouman and Tony Award-winning Broadway star **Donna Murphy**.



R&B SONGWRITERS WORKSHOP

ASCAP held its 1999 R&B Songwriter's Workshop at Fez in New York City to enrich songwriters' knowledge of the music industry and to establish contacts and collaborative partnerships. The energetic panel of industry professionals discussed writing, production and publishing. Pictured (l-r) are producer/songwriter **Epitome**, BMG Songs/RCA Records' **Derrick Thompson**, Northstar Music Group's **Nicole Scott**, ASCAP's Bill Brown (standing), A&R Executive for Def Jam/Def Soul **Jo Jo Brim**, former ASCAP rep and current Jive Records exec **Jimmy Maynes** and producer/songwriter **Ivan Matias**.



GOSPEL MUSIC WORKSHOP OF AMERICA

ASCAP recently took part in the Gospel Music Workshop of America convention held at the Ernest N. Morial Convention Center in New Orleans. Over 20,000 convention delegates representing GMWA chapters across the U.S., Canada, England and the Bahamas convened for a week-long agenda of mass concert rehearsals, showcases, luncheons and over 65 classes teaching the ministry of Gospel music. The workshop was founded 32 years ago by the Rev. James Cleveland and continues to travel around the country attracting Gospel lovers everywhere. Pictured at the festivities are ASCAP's **Marsha Burke** and Gospel Centric Recording Artist **Natalie Wilson**.



PICKING UP STYX

After an SRO performance at Manhattan's Hammerstein Ballroom, Styx's Tommy Shaw and James Young were invited to stop by ASCAP's New York offices for a visit. Pictured (l-r) are ASCAP's John Alexander, Shaw, ASCAP's Loretta Muñoz, Young and Styx manager Charlie Brusco.



MARTHA, MY DEAR

ASCAP and Andrew Morris Management presented a special showcase performance by **Martha Redbone** at New York City's S.O.B. club in November. Redbone's brand of "Nu Skool Rock N' Soul" won over many of the industry reps and thrill seekers in attendance. Pictured after her performance are Redbone, **Andy Morris**, ASCAP's Courtney Hard and Redbone collaborator **Aaron Whitby**. PHOTO BY E. WILDER



DR. DRE AND SNOOP DOGG REUNION TOUR

ASCAP's Charis Henry journeyed to Wakiki, Hawaii for the historic **Dr. Dre** and **Snoop Dogg** Reunion Tour. Pictured the day before the concert at the rehearsal (left photo) are Dr. Dre and Henry and (right photo) at the concert are Henry and Bone Thugs-N-Harmony member **Krazy Bone**.

PHOTOS BY K. TUCKER



ALL NETWORK AND NO PLAY

Pictured in ASCAP New York's Living Room for a Manhattan networking party are (above left photo) ASCAP's Spiro Phanos, VP of A&R for Epic Records **James Dowdall**, ASCAP's Sue Devine,

attorney **Fred Davis** and ASCAP's Michael Stack; and (above right) ASCAP's Marcy Drexler, Brick Wall Management's **Rishon Blumberg** and attorney **Ron Bienstock**.



MERRY CHRISTMAS FROM ASCAP

The Latin Department held Holiday parties in various cities throughout the US and Puerto Rico for its respective local members. A Christmas raffle was held at some of the parties, in addition to wonderful food, drinks and joyous music, of course! Pictured (l-r) are ASCAP's **Vanessa Rodriguez** and **Vladimis** of Los Illegales, and **Pablo Montero** (see New Members, page i6). Rodriguez and Montero's manager **Javier Willy**.

ASCAP ACTION



PHOTO BY RJ CAPAK

LEIBER AND STOLLER HONORED

At a special reception at Sardi's in New York, the legendary song-writing team of **Jerry Leiber & Mike Stoller** were presented with the ASCAP Foundation President's Award for their philanthropic efforts on behalf of music education. The party also marked the record breaking achievement of Leiber & Stoller's *Smokey Joe's Cafe* as the longest running musical revue in Broadway history. Among those in attendance were **Gladys Knight**, who was featured in a special guest appearance in *Smokey Joe's Cafe*, jazz great **Herbie Hancock** and singer/songwriter **Michael McDonald**. Pictured congratulating Mike Stoller are (l-r) ASCAP CEO John LoFrumento, Stoller, Knight and Broadway star **Brian Stokes Mitchell**.



PHOTO BY JOHN B.

BRIGHT BABIES

Pictured in the ASCAP New York Living Room for the signing of new ASCAP members The Babies are (front row, l-r) The Babies' **Nicolette Colon**, **Tatianna Colon**, **Jennifer Vida**, **Stephanie Colon** (in front) and **Zully Olmedo**, and (back row, l-r) ASCAP's **Marcy Drexler**, New York's **Jammin' 105 DJ Genell Johnson**, manager **John Fritsky** and Lycus Music President **Sharon Lyew**.



GO SAN DIEGO!

ASCAP was on board to honor San Diego Music Week this year, with an acoustic showcase and VIP reception in conjunction with *Slamm* magazine. "ASCAP Presents: San Diego Unplugged" featured San Diego Music Awards nominees **The Incredible Moses Leroy**, **Earl Thomas**, the **Bastard Sons of Johnny Cash** and special guest **Gregory Page**. Pictured (l-r) are ASCAP's **Brendan Okrent**, **Ron Sobel** and producer of the awards and *Slamm*'s **Kevin Hellman**.

MUSIC BIZ 101

Key execs from Warner/Chappell Music were in the spotlight at ASCAP's recent Music Business 101 event in Los Angeles. "A Day In The Life of Warner/Chappell Music" led the audience of ASCAP members through the inner workings of a major publishing firm – from creative to copyright, business affairs, new media and international. Pictured (l-r) are ASCAP's **Brendan Okrent** and **Randy Grimmert**, Warner/Chappell execs **Judy Stakee** (VP Creative Services), **Brad Rosenberger** (VP Film & TV/ Catalog Development), **Barbara Quinn** (VP International Creative Affairs), **Ed Pierson** (Exec. VP, Business Affairs), **Neil Gillis** (VP Copyright); **Steve Scott** (Director, New Media).

If you would like to be on the mailing list for future Los Angeles area Music Business 101 events, please email your name, address and phone number to: lamicbiz@ascap.com. Or call the Los Angeles office @ 323 883 1000.



HELLO CLEVELAND!

At left, ASCAP writer member **Mikel Rouse**'s critically acclaimed "talk-show opera" *Dennis Cleveland* made its West Coast debut at the prestigious Electric Orange Festival at the Orange County Center for the Performing Arts. Shown congratulating Rouse after the performance are (l-r) ASCAP's **Pamela Allen**, **Sue Devine** and **Rouse**.

A ROSE BY ANY OTHER NAME

ASCAP writer member **Rose Polenzani** was recently tapped to open dates for the Indigo Girls. Shown backstage after her performance at Los Angeles' Wilmetn Theatre are ASCAP's **Randy Grimmert** and **Polenzani**.



PHOTOS BY SERINNA SIMS

GOSPEL ACCORDING TO GUITAR CENTER

ASCAP recently hosted an SRO panel, entitled "Before the Deal: Understanding the Business of Gospel Music," at Hollywood's Guitar Center. Pictured (top photo, l-r) are ASCAP's Keith Johnson, hip hop gospel artist/songwriter Brent Jones, ASCAP's Jeanie Weems, Kim E. Parker and Holy Roller Entertainment's Brian Peters, and (right photo,

l-r) are Grammy Award winning songwriter/producer Shavoni, ASCAP's Kim E. Parker, Grammy Award winning songwriter/producer Buster, *Billboard* Gospel Industry Round-Up's Lisa Collins, hip hop gospel recording artist/songwriter Brent Jones, and Gospo Centric's Lori Lynem.



NET KNOWLEDGE

ASCAP's Ron Sobel moderated a panel on music use on the Internet entitled "The Internet Roundtable: A Futurist Look at the Net" at the October 26 meeting of the California Copyright Conference in Burbank, California. Pictured (l-r) are Sobel, Internet Specialist of the Artist Management Group Jon Parres, attorney Scott Harrington of Manatt, Phelps & Phillips, Cherry Lane Digital/One House's Jim Griffin, ASCAP Board member and panel participant Dean Kay and CCC President Dan Kirkpatrick.

HYPER AT THE VIPER

Lotusland, who recently toured with **Tori Amos** and **Alanis Morissette**, performed at an ASCAP Presents showcase in Los Angeles. Their internet record sales and Web site hits have made them darlings on MP3.com. They attracted the attention of ABC-TV's "Night Line" who were on hand to tape their performance for a special on "Music and the Internet." Pictured (l-r) are ASCAP's Wade Metzler, Lotusland's **Christy Schnabel**, ASCAP's Jackey Simms, Lotusland's **Jerry Di Rienzo**, **Scott Mathers** and **John Berry**




ANOTHER QUIET RIOT!

The late a Los Angeles edition of ASCAP Quiet On The Set featured another versatile roster of talent and its usual packed house. Among the musical guests were Bachelor Number One, who enjoyed success last summer on the *American Pie* soundtrack with the cut, "Summertime," and special guest **Jamie Houston**, whose career is sky-rocketing as a writer/producer/artist. Eight years ago, Houston appeared on one of the first Quiet On The Set showcases. Pictured (l-r) are performers **Michael Duvivier**, Bachelor Number One's **Scott Sax**, Warner Chappell Music's **David Andreone**, ASCAP's **Brendan Okrent**, VP of Warner Chappell Music's **Judy Stakke**, performer **Jamie Houston**, **Troy Johnson** (from Nashville) and **Vaughn Trapp**.



PHOTO BY SERRINA SIMS



Natalie Maines (pictured) and the Dixie Chicks serve up such delicious, sizzling, down-home country music, they ought to include a "wet nap" with every album.

Picking,

In Texas, a state bedeviled by sudden, extreme weather events such as twisters, the National Weather Bureau works around the clock monitoring any suspicious meteorological activity. Well, someone must have been sleeping on their shift in 1998 when a Texas tornado known as the Dixie Chicks not only took the state by storm but the whole country with their spirited bluegrass/country/pop music.

In songs and on stage, ASCAP writer Natalie Maines with sisters Martie Seidel and Emily Robison mix equal parts sass, sex appeal and stunning musicianship. Natalie sings lead with powerful, bluesy gusto, and with Martie and Emily's backing vocals, the resulting harmonies are sublime. All three Chicks play instruments, but it is Martie's fiddle and mandolin work and Emily's banjo and dobro playing that have helped these young women become darlings of discerning music critics as well as the millions of fans who bought their first album, *Wide Open Spaces*.

PHOTO BY STEVE GRANITZ

Currently, *Wide Open Spaces* (Monument) has sold more than six million copies, making it the highest selling album in history by a country music group. Since the release of *Spaces*, the Dixie Chicks have won Grammys for Best Country Album and Best Country Vocal Performance by a Group, as well as Academy of Country Music Awards, an American Music Award, TNN Music City News Awards, Country Music Association honors and many other awards. But one of the Chicks' greatest achievements has been in winning fans from outside the country world. Now, at their concerts, you're just as apt to see middle-aged couples with cowboy hats as well as leather skirt-clad pre-teen

to Maines while she was on a much-needed break between tours.

Playback: Tell me a little bit about your pre-Dixie Chicks musical experiences?

Natalie Maines: Well I grew up in Lubbock. My dad is a steel guitar player and producer [renowned Texas musician Lloyd Maines], and so I was always around music and great musicians. I think I sort of took it for granted, because it was a small town and country music wasn't necessarily the coolest thing. My parents were never stage parents who wanted me to be in contests or anything. I just started singing when I was two.

her do it. I got more practice by just singing anywhere and anywhere. I never shut up.

So I would sing in the studio with my dad, or I would sing for commercials, or sing on people's records and get up on stage with the Maines Brothers. I was in a band in college that practiced a lot. But we only played three gigs and then broke up.

Were you aware of sisters Martie and Emily and their earlier band at the time?

My dad played on their second two independent records. I was familiar with them, but we joke now that I wasn't a big fan. It was more my mother's type of music.

I knew I could be in the band when they sent me a song. "You Were Mine," to do a demo. It really was an audition, but I didn't know it. So they sent the song and I absolutely loved it. Then about a week later, Martie called and she said, "we want you to move to Dallas in four days and learn 25 songs. We have a gig next weekend." I said, "Okay."

So, the next thing you knew you were on the road?

Yeah. So, we had the gig. And I had notes on a big art pad in front of me and Martie was so nervous. But I was too naive to be nervous. I said, "why are you so nervous? It will be fine." Not realizing all the hard work and years that they had

Grinning & Winning

From their heaven-sent vocals to their hellraisin' attitude, the **Dixie Chicks** have two-stepped their way into the hearts of millions – By Erik Philbrook

girls, both singing the words to every song the group plays. Their inclusion on last summer's Lilith Fair tour was proof that these Chicks had truly left country's roost and were venturing into new territory.

So it is surprising to many that on the Dixie Chicks new album, *Fly* (Monument), the trio veer even further away from a modern country's pop sound to a sound that is more country than most of today's country albums. On songs such as "Ready to Run" and "Cowboy Take Me Away," there are more Carter Family-like vocals, more whirlwind string picking and more twang than ever before. The Chicks also contribute more of their own original songs on *Fly*, as well as hand-picking material from such great songwriters as Annie Roboff, Buddy Miller, Richard Leigh, Darrell Scott and Patty Griffin.

Natalie Maines, the youngest Chick, joined sisters Martie and Emily after they had already been playing the Texas circuit for years. When her playful, punk spirit put a zing in their swing, the rest was history. *Playback* recently talked



The Dixie Chicks at the 1999 Grammy Awards.

Did singing come naturally to you, or did you have to work at it?

My mom knows how it is with my dad, who has to play music, and my dad knows that it wasn't really a decision that he made, but one that chose him. And they saw that in me.

I always knew I could sing. It was in the blood. It is a lucky talent to have too, because you can practice it anywhere. Martie talks about having to set the egg timer and practice 30 minutes a day on the violin, and how her mom would sit in her room and make

So I knew their music just from my mom listening to it while she cleaned.

What were you into at the time?

I've always listened to a lot of James Taylor, Bonnie Raitt, the Indigo Girls, Maria McKee, and now Patty Griffin and Alison Krauss. We always grew up listening to Dolly Parton and Emmylou Harris. I also listened to a lot of pop and rock music, and a lot of Texas country rock like Joe Ely, Terry Allen.

When were you asked to join the band?

put into this band, their baby. And here's this new singer and all of these people were showing up not knowing that there was going to be a new singer. I'm sure they were scared to death.

But I knew that if they could write a song like "You Were Mine" and they wanted to record that song, then I knew that I could go in that direction. They just said they'd like to go towards more mainstream country and we need a new voice.

You did a lot more writing for your new album, *Fly*. When did you first start getting into writing yourself? Was it before *Wide Open Spaces*?

Yeah, when I was a kid, I was always making up songs and melodies and words while I cleaned my hamster cage. Before *Wide Open Spaces*, we had written together. We'd go over to Emily's house, where we always practiced, and we wrote a bunch of songs. However, we have a rule that the best songs win, and we only had one song for the first album that beat all the others from the Nashville writers. So before

Fly, we built in a week here and there where we would meet with other writers and hone in. Emily and I wrote "Don't Waste Your Heart" on the road. The rest were written at writers' retreats. I would say we had about 30 songs, and we picked five for the record.

Would you say that *Fly* reflects more about who you all are, as women, as musicians, as artists, then on *Wide Open Spaces*?

I think we had to make *Wide Open Spaces* to get to *Fly*. We approached it the same way. We went into the studio, locked the doors, and didn't let anybody from the label, or management, come in and give their two cents until it was completely finished. I think this album does reflect our lives more, just because we have more of our own songs on it. And musically, it definitely does. There is more of us, because there is way more pickin' and three-part harmony. We got more original and intricate with our harmonies.

It obviously shows. This album sounds more country than most modern country albums. Yet, at the same time, it has an attitude that most country music doesn't have. I'm sure that is why your appeal reaches different age groups as well as people who usually don't care much for modern country.

Yeah, I think it is because people can't put their finger on the music or the style. Maybe they can now because we have two albums, but they definitely couldn't with the first one. We have tons of people who say "I like you because you all aren't country." And then we get the old traditionalists who say, "I like you all because you're bringing country back to its roots." I'm like, "okay, as long as you're liking it."

For the other songs on the album, you've obviously chosen material from some of Nashville's top songwriters. Being that there are three of you, how do you go about choosing which songs to record? Does the record company get involved in that? Tell me about that process.



"We have tons of people who say 'I like you because you all aren't country.' And then we get the old traditionalists who say, 'I like you all because you're bringing country back to its roots.' I'm like, 'okay, as long as you're liking it.'" – NATALIE MAINES

Along with our producers, Blake Chancey and Paul Worley, we hope to have five thumbs up on all the songs that we choose. But pretty much everyone gives on at least one song that they might not love, but if everyone else is for it, they go along with it. On the first record, Blake didn't like "Wide Open Spaces." And we all said, "no, trust us, we're twentysomething, you're not. We know the song will be good." Actually, after we recorded it and presented our version of it, he loved it. It's good that we trust each other.

Tell me about the origin of "Sin Wagon," the song on *Fly* that has become a showstopper at your recent concerts?

I've watched the movie *Grease* about five million times and I know every single line. I was watching it one day and when it came to the scene when Danny makes a move on Sandy in his car, she throws the ring back at him and says, "do you think I'm going to stay here with you in this sin wagon?" I said, "sin wagon," that's a good song. And I had it in my notebook for a long time. Emily and Stephony Smith had written a song together the same day that we wrote that. On that day, my writer didn't show up, so I was walking around the retreat bored and they said, we just finished a song, why don't you come in and we'll try to write another one. So, I was going through my

notebook and she saw the words "sin wagon," and said, "let's try 'sin wagon?'" And I looked at her and said, "are you sure you can write this, because I'm not going to waste this title if you're not going to go all the way with me (laughs)." And she said, "I can go there." And she did. It came really quickly, it flowed and it was a lot of fun.

And now it is one of the biggest crowd pleasers.

Yeah. And it is the one that Sony didn't really want. We're lucky in that we sold so many records the first time that we had a say over keeping it on the record.

I think it is refreshing to a lot of people who like country music to see an act like the Dixie Chicks who have a very strong and original identity and are allowed free reign to explore that identity.

Being in the industry, we see a lot of acts that don't know who they are. I do know that when Sony signed us that they told us they were very relieved that we had the history that we had, and that we had all that time to grow on our own and decide what we wanted to be. And Martie and Emily have said that they wouldn't have been ready for a record deal two or three years before we got it. Their picking wasn't strong enough. The act needed all that time to grow and we needed to because the music wasn't there.

find out who we were. I think a lot of people just go to Nashville because they want to be a star. For people who do say that, Nashville does have a formula and a plan for that. It is to Sony's credit that they let us be who we are, and that is why we have an original sound, but I think a lot of artists don't take the time to do that themselves.

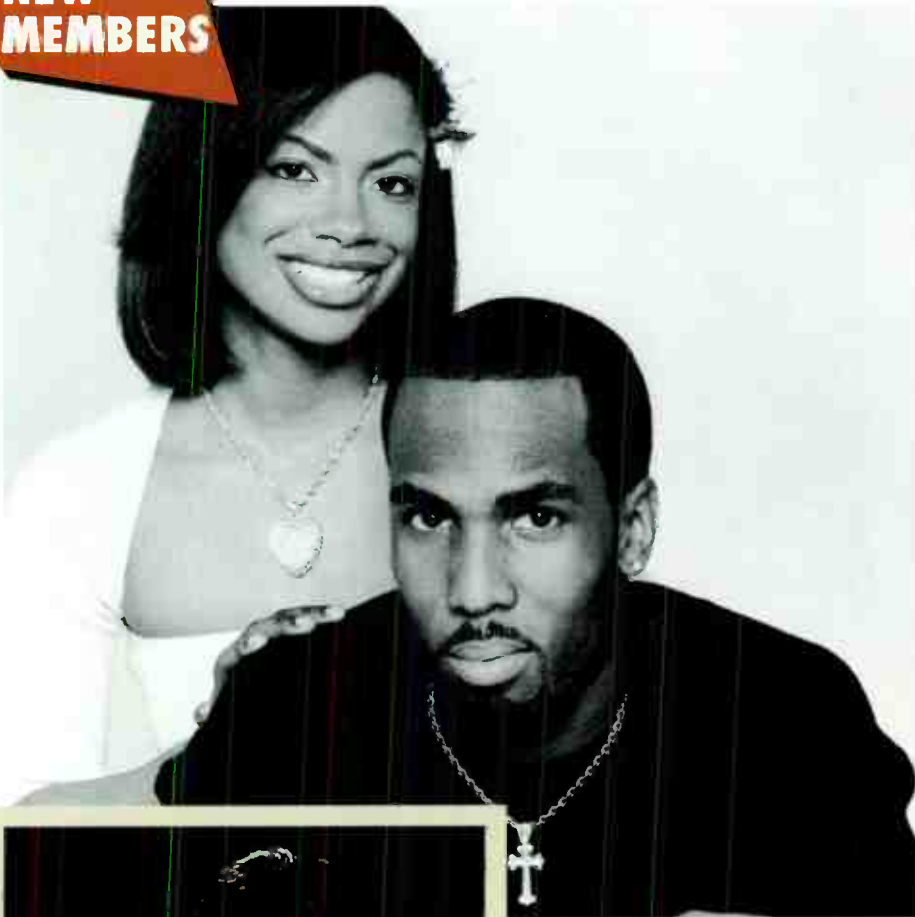
So when does the tour for *Fly* start?

It will start in June and it will be called the "Chicks with Picks" Tour. They wanted us to headline last year, but we really wanted to wait until we had two albums under our belt, so we could play a full 90 minute set. It just makes for a better show, having the audience know all the songs and having them sing along. We feed off of that. Our goal up to now has been to play in front of as many people and many different audiences as we could. With George Strait, we played in front of 70,000 country music fans. And then with Lilith Fair, we played in front of a lot of people who had heard of us, like the media, but hadn't really heard us. And we think our live show is our strongest thing. So that was a real "prove ourselves tour," which we've had to do the whole time, being girls and being blonde and all.

On the Lilith Fair tour, it must have been fun to share the stage with so many artists from different genres, such as folk, pop and R&B.

It was especially great to be around all those women. We became very good friends with Sheryl Crow. And we got to ask her for advice on a lot of different things we were going through. And it was great just hanging out with people who have gone through the same things we've gone through. The whole tour was run so well that we got a lot of great ideas for how to run our next tour. ■

NEW MEMBERS



KEVIN "SHE'KSPERE" BRIGGS WITH KANDI BURRUSS

The spring of 1999 was marked by the grand entrance of the songwriting and production team of Kevin "She'kspere" Briggs (and Kandi Burruss). Burruss is one fourth of the Atlanta foursome Xscape, who enjoyed three platinum albums with the group but had little chance to flex her various skills outside the vocal booth. She found her soul-mate in She'kspere, who grew up in Long Beach, California but moved to Atlanta to work. With her lyrics and his melodies, they hit it big in 1999 with "No Scrubs" performed by TLC on their hit album *Fan Mail* (LaFace) and "Bills, Bills, Bills" performed by Destiny's Child on *The Writing's On the Wall* (Columbia). Now the team of Burruss and Briggs is a hot ticket. Their upcoming work includes recordings for Pink, JoJo Robinson, Mya, Montell Jordan, Jay-Z, Toni Braxton, Babyface, 'N Sync as well as Sinéad O'Connor and Mariah Carey.



PABLO MONTERO

This Mexican singer/actor has discovered a new talent: songwriting. Now, in addition to being heard on the radio singing upbeat Regional Mexican songs and being seen on television acting in soap operas, Montero can add songwriting to his resume. His songs include boleros and rancheras which will be debuted on his next album.

Este cantante mexicano ha descubierto un nuevo talento: escribir canciones. Aparte de escucharlo en la radio cantando canciones regionales mexicanas y también verlo actuar en telenovelas, Pablo planifica añadir a su "resumé": "compositor". Sus temas incluyen boleros y canciones rancheras que se estrenarán en su próximo disco.

VAN DYKE PARKS

During a brief stint as lyricist for Brian Wilson of the Beach Boys, Van Dyke Parks launched a legendary career. His own. In 1966, he began recording with Warner Brothers, releasing such critically-acclaimed albums as *Song Cycle* (1967), *Discover America* (1971), *Clang of the Yankee Reaper* (1976), *Jump!* (1982), *Tokyo Rose* (1990), *Orange Crate Art* (1995) and *Moonlighting: Live at the Ash Grove* (1997). In addition to his own recordings, Parks co-produced the debut albums of Randy Newman and Ry Cooder and also worked on albums by Arlo Guthrie, Earth, Wind & Fire, Little Feat and Phil Ochs. More recently, he co-produced the self-titled debut album by Rufus Wainwright. As an arranger and songwriter, he has also collaborated with such diverse artists as Fiona Apple, U2, Sheryl Crow, Bruce Springsteen, Bonnie Raitt, Carly Simon, Bryan Ferry, Ringo Starr, Sam Phillips, Rickie Lee Jones and many others. But that is only half the story. Parks' film credits include Sony Pictures' 1998 release *Shadrach* starring Harvey Keitel and Andie MacDowell and produced by Jonathan Demme, *Bastard Out of Carolina* for Anjelica Huston, *Wild Bill* for Walter Hill, *Popeye* for Robert Altman and *The Two Jakes* and *Goin' South* for Jack Nicholson.

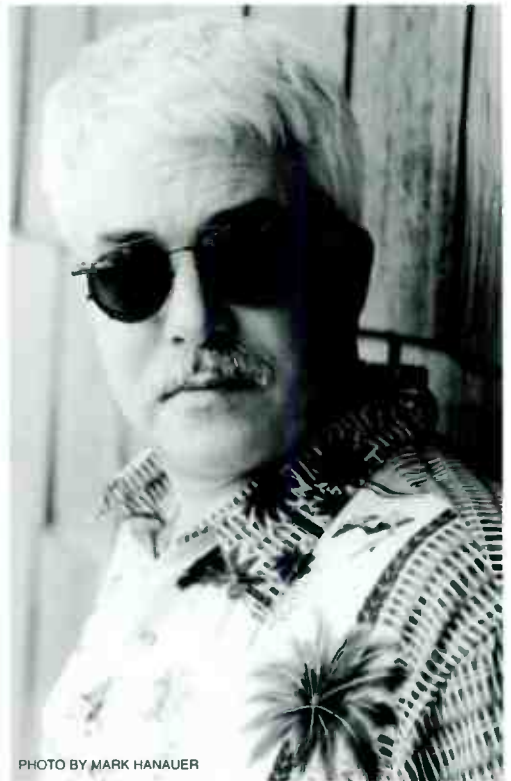


PHOTO BY MARK HANAUER

NEW MEMBERS



DAVE HALL

OUT Magazine called his vocalizing “strong ‘n comfy” and *The Woodstock Times* says “he’s an artist of the first water, penning sharp, classy, intelligent tunes and singing and performing them with grace and grit.” *The College Music Journal* (CMJ) says he “shines as a songwriter” and *Billboard* says he “brings an intelligent and empathetic lyrical perspective to his material without sacrificing the need for a concise, pop-friendly melody.” Who is this bright songwriter with a promising future. His name is Dave Hall, who currently hails from Brooklyn, New York, and his second self-produced CD, *Places*, is making its mark, having received airplay on college and alternative radio stations in 1999. *Places* is a collection of songs about places, geographic and emotional, that Hall has lived in, traveled to or escaped from. “Saugerties” recounts the history of three generations of his family, set against the small town in which they lived. “Seven” recalls a miracle story told by his grandmother. All of the songs are as melodic as they are poetic, and the album ultimately comes across as a series of small journeys – mystical, funny and always moving. Hall recently had his music featured in an Off-Broadway play and is currently producing work by other New York artists as well as starting work on his third album.



THE BICYCLE THIEF

Former Thelonus Monster member Bob Forrest used to live the life you would expect an eccentric Los Angeles rocker would lead: everything to excess. That is until those excesses contributed to the band going belly up in the early 90’s just as the group was getting the breaks that most artists hope for. After sitting out most of the decade to get his life in order, including getting actively involved in L.A.’s charitable Musician’s Assistance Program, Forrest is back with a new group, The Bicycle Thief, featuring former members of Sugartooth and Geraldine Fibbers. Their new album, released by L.A. concert promoter Goldenvoice’s label (through Caroline Distribution), is a great collection of acoustic-based, sparkling pop rock songs, which the Los Angeles Times called “brave and touching performances.” Although the subject matter – regret, despair, anger and hope – are classic rock themes, Forrest’s take on them this time out is invested with the wisdom of a survivor and the genuine love he felt for making music in the first place.



TONY LUCCA

Los Angeles based singer/songwriter Tony Lucca’s past includes stints as a member of Disney’s “All New Mickey Mouse Club” and as a cast member of Aaron Spelling’s NBC teen drama *Malibu Shores*. But Lucca’s first passion is music, and although his current music hardly reflects his Teen Beat beginnings, Tony proudly acknowledges the launching pad his teen idol status has provided. Lucca’s latest recording, an album entitled *Strong Words, Softly Spoken*, available from his Web site (www.tonylucca.com) features his acoustic, romantic pop songs and his impassioned vocals and is selling strongly by word of mouth. Lucca continues to perform at L.A.’s hottest venues such as Luna Park, Hollywood’s Opium Den, The Crooked Bar and others as he shops for the right record deal.



MADHOUSE 7

In 1992, Ric and Jackie Hodge bought their daughter, Elisa, a guitar for her 17th birthday. And opened a Pandora's Box. They soon discovered that their six other children wanted instruments as well. So soon all 7 siblings (five sisters and two brothers), were deeply involved in lessons (as much as the parents could afford) and playing their instruments. And Madhouse 7 was born. They started out playing bluegrass music and began to write and create their own songs, which took on a pop/folk style. Now the group - Chris, Elisa, Katrina, Brittanie, Jake, Ashley and Kinsey- is beginning to get noticed. By mixing traditional instrumentation from their folk/bluegrass background with thoughtful lyrics and catchy melodies, Madhouse 7 are determined to make you sing along. Look out, Brady kids!



PHOTO BY PHOEBE LICHY

MIKE ERRICO

"Most of the songs on the album are about people making difficult escapes," says singer/songwriter Mike Errico about his recent Hybrid release, *Pictures of the Big Vacation*. A native New Yorker, Errico grew up listening to R&B and soul music such as Sly and the Family Stone and the Ohio Players, and as he began writing and playing music himself, he grew to love the redemptive feeling that performing music with soul gave him. So by mixing soulful vocals with the intimacy of the acoustic guitar, hip hop beats, a dash of funk and an undeniably clever sense of humor, Errico has created an accomplished musical debut. With a poet's eye for detail and a liberal use of first-person narrative, Errico's songs come across like captivating stories from a masterful tale spinner, one who can shift in and out of various characters at will. Errico's "snapshots" are not just great pictures, they're suitable for framing.



LOS TRIO

Manuel Alejandro Corria Hoyos, one of the members of the Colombian group Los Trio, has just signed with ASCAP as a writer member. Only 22 years of age, Manuel is now developing his songwriting career. Pictured above (l-r) are Los Trio's Andres, Estaban and Manuel.

Manuel Alejandro Corria Hoyos, uno de los miembros del grupo colombiano, Los Trio, firmo con ASCAP como compositor. Con solamente 22 años de edad, Manuel ahora esta desarrollando su carrera como compositor. Los Trio: (left to right): Andres, Estaban, Manuel.

THE SOUND OF T

During Georgia Music Week, ASCAP hosted a luncheon at Atlanta's Shark Bar for the Atlanta music community. From songwriters, producers and record label personnel to music publishers and attorneys, the event gathered some of the top people who live and work in and around Atlanta, and reflected the great strength and talent that exists in one of the country's fastest growing music communities.



THINGS TO COME

GEORGIA ON OUR MIND

1. ASCAP's Jeanie Weems with Hitco's Shakir Stewart
2. Writer/producer "Spec" and "K.B."
3. Writer/producer Marcus Goins
4. Writer/producer Deborah Killings with ASCAP's Bill Brown.
5. Georgia Music Industry Association's Jeannie King
6. (l-r) Writers Dwight Reynolds, Todd Davis and Meshun Fuller
7. Manager Marvin McIntyre
8. Xscape's Tamika Scott with daughter Taniyah



HOME OF THE BRAVES

9. (l-r) Thabiso Nkherranye and Laney Stewart
10. Kevin "She'kspere" Briggs, Jr., Kandi Burruss and ASCAP's Ian Burke
11. ASCAP's Bill Brown, Johnnta Austin and ASCAP's Ian Burke
12. She'kspere Productions' Tashia Stafford
13. Attorney Monica Ewing
14. Writer/producer "Bonecrusher" with Kandi Burruss
15. Songwriter/producer Robert "Stone" Stafford
16. Producer Tony Mercedes
17. Chrysalis Music's Valarie Patton
18. Attorney Jonathan Leonard of Leonard & Ware
19. Attorney Marc Hawthorne of Moore & Hawthorne



SOUTHERN EXPOSURE

20. Hitco Music Publishing's Dilla Johnson
21. Attorney Kendall Minter
22. DARP Music's Danny Zook
23. LaFace Records' Tommy Henderson
24. (l-r) ASCAP's Bill Brown, attorney James Moore and writer/producer DeeDee Jenkins
25. Songwriter/producer Michael "Mixzo" Johnson
26. Writer/producer Anthony Dent
27. DARP's Julian Wright
28. Songwriter/producer Seven Daze
29. Songwriter/musician Andre Roberson, ASCAP's Jeanie Weems and musician Victor Clark





GG Dolls

A Boy Named Rzeznik

On the face of it, the Goo Goo Dolls are definitely a band-least-likely-to-become the multi-platinum, hit-single spawning outfit they now are. They have lived in Buffalo, New York for their entire existence. They were formed in 1985 by vocalist/guitarist Johnny Rzeznik, bassist/vocalist Robby Takac, and drummer George Tutuska as a noisy, irreverent punk rock band called Sex Maggot – until they realized they'd never get any gigs with that name and changed it to the only slightly better Goo Goo Dolls. On their early albums, their original songs have titles like "Up Yours," "Don't Beat My Ass With A Baseball Bat" and, of course, "Sex Maggot," along with truly dreadful covers of rock classics like "Sunshine of Your Love" and "Don't Fear The Reaper."

Despite all that, they never completely fit in with the larger punk rock world, maybe because a lot of their tunes were too, well, tuneful. The band seemed destined for a career of obscurity. But then, in 1990, stuck onto the end of the group's third album, seemingly almost as an after-thought, was a song called "Two Days In February." It's credited to the band, but it was just Johnny with an acoustic guitar, apparently singing on his front porch as traffic and neighbors went by. It wasn't a hit, but its melody and love-lost-oh-well sentiment ("I'm sorry I'm not there with you/But you ain't here with me") were a crystal-clear indication of things to come, whether anyone knew it at the time or not.

"I've always written a lot of acoustic songs," Johnny says now. "I just didn't use them because there was no place for those songs in a punk band. But I'm old enough to remember [vinyl] records, and I always try to incorporate that ethic of album-making, that you need slow songs for balance and depth. I've always listened to things like Suzanne Vega, Simon & Garfunkel, Joni Mitchell and Tom Waits."

Thus Rzeznik and the Dolls began recording albums with a more mainstream appeal. A key factor in the band's development was producer Rob Cavallo, who has now produced their last three albums. Along with his extensive work with Green Day, those albums have helped to make

Cavallo one of today's major rock producers. But he really just helped along a process that had already begun.

"See, punk rock in and of itself is such a limited form of expression, and you have to push out its walls, otherwise it just becomes redundant and nothing more than a fashion statement," Johnny says.



WHAT'S IN A NAME: Goo Goo Dolls songwriter John Rzeznik recently completed dates on the MP3.com Music and Technology Tour with a handful of shows in Southern California. ASCAP's Randy Grimm congratulates Rzeznik on the success of the tour and his recent move to ASCAP after the Goo Goo Dolls sold out concert at the Bren Center at UC-Irvine on November 17th.

"Plus, I really didn't feel a lot of the things that I had felt [when I was younger]. You have to do what is relevant to your life at the time when you're writing, and the writing has to be an honest reflection of where your mind and your heart are at that particular point. If you try to steer it any other way, it's gonna sound fake, it's gonna sound phony, and then you're gonna get stuck playing that shit every night and you're gonna hate it! So you say what you mean, say what you feel, and you can't go wrong."

"But we've always incorporated melody and harmony into our music, even when it was thrashing around at 190 MPH. People always ask me who was the greatest punk rock band of all time, and I say the Replacements. They were completely unique and unto themselves. They possessed one of the purest punk ethics I ever saw, and there was an awful lot of emotion going on there. Paul Westerberg is still one of my favorite writers, and he was an enormous influence on my music."

That influence should be blindingly obvious to anyone familiar

with incredible albums the Replacements released in the '80s. Westerberg was even brought in to write with Johnny for the Goos' fourth album, 1993's *Superstar Car Wash*, which was also their debut with Cavallo. One of the Westerberg co-writes was "We Are The Normal," which became the band's first hint of a

this stressful. The thing about all that I like the least is –"

Interviews?

"Well, interviews with idiots, but this has been a really intelligent interview. The thing I like least is the number of insincere people around. It can be really disillusioning. Sometimes it's really hard to keep things in perspective, but I tell myself all the time how lucky and grateful I am for what I've been given and what I have."

Rzeznik has definitely discovered that some things he always thought he wanted weren't what they were cracked up to be.

"Mostly, I don't like being called in the middle of the night in my hotel room. I don't like being followed. I don't like the fact that I can't just sit down in the corner bar and have a few drinks with my buddies. But, that's a small price to pay to have been rewarded with the luxury of making a living doing what I love to do."

Which is exactly what he intends to do after a post-tour vacation. Work on the new album will commence once "I start to have a life again, then I'll start writing again," he says. "It took three years to put out the last album, but I'm not gonna take that long this time. Something that really clears out the cobwebs for me is to do a little side-project – which usually consists of the guys in the band – and just play death metal or disco or something ridiculous and write all these songs and slap 'em down on tape in an afternoon, just for fun. That lets you live outside yourself for a little while."

He will also, for the first time, be living outside of Buffalo.

"I'm moving to Los Angeles, but I'm only gonna live there for a couple of years to work. I love Buffalo, but I've got some offers to do work with films, both songs and scoring. It's interesting because I just switched over to ASCAP, and ASCAP has a program where they teach film scoring. I was totally amazed: I didn't know any of that stuff existed. It sounds great, and that's something that I really, really want to get into because, quite honestly, who wants to be a 40-year-old Goo Goo Doll?" ■

hit.

"Writing with Westerberg was intimidating! *Intimidating!* Believe me, when you dance with that guy, he leads," Johnny laughs. "But he's a great dancer, so to speak."

Things broke open with the band's 1995 album, *A Boy Named Goo*, which sold three million copies on the strength of the hit single, "Name." The resulting pressure to follow that song – and the looming threat of one-hit-wonderdom – briefly split up the band, but they re-emerged in 1998 with a new drummer (Mike Malinin) and a new album (*Dizzy Up The Girl*). Driven by the smash single "Iris" – a highlight of the *City Of Angels* soundtrack and for one week the most played song in American radio history – the album recently passed triple platinum status and has made the band, Johnny particularly, into real rock stars. It hasn't all been roses: at the time of this conversation, they had been on the road for 14 straight months.

"Right now, I'm ready for a break," he sighs. "It's all been very strange and kind of disorienting, and I didn't think it would be

BY JEM ASWAD

LATIN CORNER



PHOTO BY YARIV MILCHAN

CHRISTINA AGUILERA GOES LATIN

Christina Aguilera, an ASCAP member since 1997, has taken off with her self-titled debut album on RCA Records. Her #1 hit song, "Genie in a Bottle," has been recorded in the Spanish language, entitled, "Genio Atrapado," with lyrics written by last year's ASCAP Songwriter of the Year, Rudy Perez. The song is being played on Latin radio stations throughout the U.S. and Puerto Rico and is sure to be another hit.

CHRISTINA AGUILERA PRUEBA LO LATINO

Christina Aguilera - Socia de ASCAP desde 1997, la carrera de Christina se ha impulsado con su disco titulado con su propio nombre, lanzado por RCA Records. Su tema, "Genie in a Bottle" ha sido grabado en español titulado, "Genio Atrapado", la letra fue escrita por el Compositor del Año de 1998, Rudy Perez. La canción se está tocando en toda la radio latina por todos los Estados Unidos y Puerto Rico. Seguramente será otro éxito.

ASCAP LAUNCHES ITS WEST COAST LATIN DIVISION

On October 22nd, ASCAP's Alexandra Lioutikoff announced the appointment of Gabriela Benitez as ASCAP Senior Representative for the West Coast at an inaugural party held for the Latin music community at Mamagaya in Beverly Hills. The evening was kicked off with Mariachis playing and guests making toasts.

ASCAP LANZA SU DIVISION LATINA EN LA COSTA OESTE

El 22 de octubre Alexandra Lioutikoff presentó a Gabriela Benitez como la representante latina para la costa oeste en una fiesta inaugural para la comunidad de la música latina. Este evento se llevó a cabo en Mamagaya en Beverly Hills y empezó con mariachis tocando y los invitados haciendo un brindis con tragos de tequila.



LATIN TEAM

Pictured from the top at the Latin reception in Beverly Hills are (l-r) ASCAP's Alexandra Lioutikoff, ASCAP CEO John LoFrumento and ASCAP's new Latin West Coast Senior Representative Gabriela Benitez; and, center, Fonomusic's **Diego Chavez**, composer **Rafael Rubio**, Lioutikoff and composer **Manolo Marroquin**; and, below, ASCAP Board member **John Cacavas**, Lioutikoff and Rodriguez.



PUERTO RICAN REGGAE

Cultura Profética, a leading Puerto Rico reggae band, stopped by the ASCAP Puerto Rico Christmas Party in San Juan. Pictured with members of Cultura Profética at the event, held at Casa Diego, are (far left) former Menudo member Alex with Rodolfo Barrera, ASCAP's Ana Rosa Santiago (fourth from left) and Brokyunion Music Publishing's John Paul Valenilla (third from right).

LATIN SONGWRITERS IN THE ROUND

For the first time, Latin writer members participated in a Songwriters in the Round in Miami Beach, Florida. Invited guest songwriters included Pachy Lopez, Chein Garcia Alonso and Rodolfo Barrera. This Songwriters in the Round organization is sponsored by ASCAP and founded by writer member Desmond Child ("Livin La Vida Loca") and VP of the Latin Division of Warner Chappel Music's Ellen Moraskie.

Por primera vez compositores latinos de ASCAP participaron en "Songwriters in the Round" en Miami Beach, FL, el Martes 3 de Agosto. Los invitados de la noche fueron Pachy López, Chein García y Rodolfo Barrera. "Songwriters in the Round" se lleva a cabo el primer martes de cada mes. ASCAP es uno de los auspiciadores de esta organización, fundada por el socio Desmond Child, ("Livin La Vida Loca") y Ellen Moraskie, VP. División Latina de Warner Chappel Music.



Pictured (l-r) are Viva's Jessica Castellanos and Aermcia Olivo, ASCAP's Gabriela Benitez, Viva's Aurora Rodriguez and Sally Colon and ASCAP's Jeanie Weems.

LATIN AND R&B MUSIC FUSION

Viva, a Latin/R&B group signed to the Dreamworks label recently signed as writer members with ASCAP. The girls are all of Hispanic origin and add Latin spice to R&B beats on their debut album, due to be released in 2000.

LA FUSION DE LA MUSICA LATINA Y R&B

Viva, el grupo latino/R&B firmado al sello de Dreamworks se ha afiliado como socios de ASCAP. Las muchachas son todas de origen latino anadiendole la esencia latina a los ritmos de R&B en su primer disco que se lanzara en el año 2000.

ASCAP PRESENTS A PANEL IN PUERTO RICO

Puerto Rican composers, writers and publishers convened at an ASCAP panel on November 12th at the Music Conservatorium at the University of Puerto Rico. The local ASCAP members in Puerto Rico were able to gain knowledge about authors rights, copyright law, how to register works with the society and how ASCAP operates to collect and distribute royalties due to members. Approximately 70 university students and ASCAP composers, writers and publishing companies attended.

This was the first panel the office has had since it opened its doors back in July of 1998. The panel was so successful and well received that ASCAP is planning to hold more next year. Carmen Alfanno (Sony Music/ATV), Roberto Sueiro, Esq. (Entertainment Law), Rodolfo Barrera (Compositor ASCAP), Marta V. Ibarra (Caribbean Waves, RMM) and José Negroni (Creative Sony Music/ATV) were panelists and ASCAP's P.R. Rep Ana Rosa Santiago moderated the panel.

ASCAP PRESENTA UN PANEL EN PUERTO RICO

Compositores, autores e editoras puertorriqueñas se reúnen en un panel de ASCAP. El pasado 12 noviembre, en el Conservatorio de música de la Universidad de Puerto Rico ASCAP auspicio un panel informativo con el fin de informar e instruir a todos los presentes, los pasos básicos a seguir para proteger una canción. Los panelistas fueron Carmen Alfanno (Sony Music/ATV), Roberto Sueiro, Esq. (Entertainment Law), Rodolfo Barrera (compositor de ASCAP) y Ana Rosa Santiago (Representante, Depto. Latino, ASCAP P.R.) como moderadora y panelista. También de invitados especiales estaban Marta V. Ibarra (Caribbean Waves, RMM) and José Negroni (Creative Sony Music/ATV).

Este fue el primer panel que la oficina de Puerto Rico ha auspiciado desde su apertura en julio del 1998. Asistieron aproximadamente entre 70 compositores y editoras de ASCAP y estudiantes. Hubo muy buena aceptación a esta actividad y fue del agrado de todos los presentes; por lo tanto la oficina de PR estará ofreciendo más paneles para el próximo año.

CENTRAL FLORIDA PANEL

ASCAP also conducted a panel at the University of Central Florida on the functions of a music society, the role of a publisher and the importance of copyright. Participating on the panel, held at the school's music department headquarters, were ASCAP's Spiro Phanos, Vanessa Rodriguez and Moe Rodriguez. 200 ASCAP members in the region were invited to attend along with university students. There was a great turnout and response and the school would like us to return next year.

CENTRAL DE FLORIDA PANEL

Representantes de ASCAP, Spiro Phanos, Director de Repertorio de Nueva York, Vanessa Rodriguez, Representante del Dpto. Latino en Miami y Moe Rodriguez, Representante Regional en el Norte de Florida; visitaron la Universidad Central de Florida para conducir un panel sobre las funciones de una sociedad de música, el papel de las editoras y la importancia del registro de canciones. Se invitaron más de doscientos miembros en la región, además de los estudiantes de la universidad, para asistir al panel y la respuesta fue positiva. El panel se llevó a cabo en el departamento y fue tan exitoso que el departamento de música quiere que regresemos en el año 2000.

ASCAP VISITS NEW MEXICO

ASCAP recently sponsored the New Mexico Hispanic Music & Media Conference held in Albuquerque, New Mexico on October 8th. The panel discussing authors' rights and music societies featured ASCAP West Coast Senior Latin Representative Gabriela Benitez, President of Elorreaga Publishing and Betito Publishing Beto Elorreaga, BM's Delia Orosco and President of OMNI Entertainment Steve Pina.

ASCAP VISITA NUEVO MEXICO

Recientemente, ASCAP auspicio la conferencia de la musica latina de Nuevo Mexico que se llevo a cabo en Albuquerque, Nuevo Mexico el dia 8 de octubre. Los integrantes del panel que discutieron los derechos de autor y las funciones de las sociedades de musica fueron: (izquierda a la derecha) la representante latina de la costa oeste, Gabriela Benitez; Presidente de Elorreaga Publishing y Betito Publishing, Beto Elorreaga; el abogado de Warner/Chappel Music; la representante latina de BMI, Delia Orosco, y Presidente de OMNI Entertainment, Steve Pina.



ESZTER BALINT

With its unusual mix of singer/songwriter sensibilities and avant-garde instrumentation, Eszter Balint's debut album *Flicker* is like a trip through several musical neighborhoods of her New York City home: from the alt-rock of the Lower East Side to the (few remaining!) folk clubs of Bleecker Street to the jazzier and experimental sounds percolating further downtown. It's a resonant and unusually alluring album united by her haunting voice, her starkly evocative lyrics, and her simple yet memorable sense of melody. It also beautifully reflects the diversity of her background.

Born in Hungary, she grew up in Manhattan in a household immersed in the arts. Like a lot of kids, she studied violin, but unlike a lot of kids, her father ran the popular and groundbreaking Squat Theater Company, for which Eszter performed during her childhood and teens. At night, the theater would become a nightclub, and a teenaged Eszter was the DJ, spinning an eclectic mix of music for the club's even more eclectic clientele. Both the Theater and the club attracted the leading lights of the downtown arts scene, and at 15, Eszter was "discovered" when director Jim Jarmusch saw her perform. He asked her to star in his 1984 film, *Stranger Than Paradise* (she plays Eva, the Hungarian cousin) which became a sizable hit and led to several starring and feature roles for Eszter, most recently in Steve Buscemi's *Trees Lounge* (for which she also co-wrote and recorded a great song with Beck/Tom Waits guitarist Smokey Hormel).

In the mid-'90s, Eszter shifted her focus to her musical career, and in short order found herself signed to Scratchie Records – whose principals are members of the Smashing Pumpkins and Fountains of Wayne – and *Flicker* soon resulted. Collaborators on the album include producer J.D. Foster (formerly in Dwight Yoakam's band) and noted guitarist Marc Ribot (Tom Waits, Elvis Costello) and singer/songwriter Richard Buckner. Eszter will also appear on Ribot's forthcoming album with Cubanost Postizos. Although her live performances have been limited to the Northeast over the past couple of years, a tour in early 2000 is in the works.



PHOTO BY MERRI CYR



PHOTO BY GODLIS

WILLIE NILE

Beautiful Wreck of the World is the title of New York-based folk-rocker Willie Nile's first new studio album in nearly a decade, and it's the finest, most fully-realized work of his career. Born Robert Noonan to a big Irish family in Buffalo, New York, his musical abilities are, at least in part, genetic. His grandfather was among the city's top musicians, often accompanying the likes of Bill "Bojangles" Robinson and Eddie Cantor on the vaudeville circuit. Inspired by the great '60s icons – the Beatles, The Rolling Stones and Bob Dylan – Bob Noonan made his way to Greenwich Village in the early 1970s in hopes of being recorded. Over the course of six difficult years, he learned to perform, overcame serious illness, started a family, took a new name and was finally discovered by the New York press. Within three weeks of the release of his first album, he was opening up for the national tour of the Who. "I remember being onstage the first night, looking out at 20,000 people, laughing to myself and thinking, 'What am I doing here?'"

Nile's recorded output since then has been intermittent. Now, however, like so many well-known recording artists, Willie has opted to release the record independently, bypassing the major label machinery he was once so dependent on with his first three albums. "With the Internet, a different world has opened up. My days of waiting (for a major to sign me) are over," he says. "My job is to write good songs that are as real and connecting as they can be, and to have a good time doing it." With songs like the title track, "On the Road to Calvary" (a tribute to the late Jeff Buckley), and the gentle and compassionate "Tiorunda Surprise," Nile is very much connected to what is real, human and important. *Beautiful Wreck of the World* is available at www.willie-nile.com, and at many online music retailers, as well.



THE MAGNETIC FIELDS

The Magnetic Fields is just one of many forums for the music of songwriter-producer-instrumentalist Stephin Merritt, certainly one of the more unusual talents to emerge from the musical realm loosely called "rock" over the past decade. He's released a pile of albums and songs under a variety of guises – including the Gothic Archies, the Future Bible Heroes, and the quasi self-tribute band the 6ths – but his style is utterly, unmistakably distinctive.

Equal parts brilliant and awkward, Stephin's personality is fascinatingly reflected in his lyrics: "Who do you love when I'm out of town?... The old money-lender, the lonely bartender, the carnival clown? ... The man in the forest, the dashing young florist, the nurse musclebound?" (He often assigns lead vocal

duties to another band member or guest vocalist, but his deep, barely melodious croak has increasingly been featured on his more recent releases.)

Likewise, his music shows a dizzying range of seemingly contradictory influences – from '80s synth-pop to Cole Porter, from David Bowie to the Carter Family, from Phil Spector to Abba – and to confound the issue even further, he's usually grouped in with the early '90s "indie rock" movement, with which he shares little in common except some acquaintances and recording techniques.

Whether from boredom or necessity, Stephin is also a freelance music critic (for *New York* and *Time Out*) and was also a reputedly eagle-eyed copy editor for *Spin*. One would wonder when he had time, because he spent the better part of the past couple of years writing

the Magnetic Fields' recent triple album, *69 Love Songs* (which is exactly what its title says). Originally planned as a musical revue, the album has met with a rapturous critical response, much of which includes the word "genius." Over three sprawling discs, Stephin trawls through romance, heartbreak, lust and many other *subjects d'amour* with his characteristic mix of catininess and universal truth. Considering its length and scope, the album's songs are of a remarkably high quality and consistency.

And if that wasn't challenging enough, he is currently working with a collaborator on a musical in which the entire plot will be carried by songs, a la *The Umbrellas of Cherbourg*. All in all, it's another fitting project for a singular talent.



THOMAS ADES

Thomas Adès has experienced a meteoric rise to international musical prominence. Since his first public piano performance in 1993 at the age of 22, his versatility as pianist, conductor and composer has inspired comparisons to Beethoven, Mozart, Purcell and Britten. Now, his four-movement, large-scale orchestral work "Asyla" (the plural of asylum), has earned him the \$200,000 University of Louisville Grawemeyer Award for Music Composition for the year 2000. The Grawemeyer Award is one of the largest international prizes for composition. And Adès is still under 30 years old.

Commissioned by the John Feeney Charitable Trust for the City of Birmingham Symphony Orchestra (in England), "Asyla" premiered in 1997 and immediately toured six United Kingdom and European cities. The work then had its U.S. debut with the Minneapolis Orchestra. "Asyla" has been recorded by EMI Classics and *The New York Times* has said that "Asyla" is "appropriately consoling and uncommonly heartfelt in a time of compulsive flimflam and simulacra.... That sense of love and trust is what makes the recorded performance a major event, not just a Wunderkind's breakthrough into compositional adulthood."

Adès most recent work, "America," was commissioned by the New York Philharmonic's "Messages for the Millennium" series and premiered on November 11th. Adès is a PRS member who licenses his work through ASCAP for the U.S.

THE ASCAP PAYMENT SYSTEM EXPLAINED

Part Four: Collecting Foreign Royalties - An Overview

This article is Part Four of a series designed to give our members a better understanding of the ASCAP Payment System. In the last issue, we explained how we track, identify, and value performances on broadcast and cable television. In this issue we will provide an overview of the collection of royalties for performances of works in territories outside the United States.

Royalties earned in foreign countries are an important source of income for ASCAP members. Currently, foreign royalties constitute approximately one fourth of ASCAP's revenues, amounting to approximately \$137 million in 1999. ASCAP has agreements with foreign societies representing virtually every country that has laws protecting copyright. These societies are similar to ASCAP and we cooperate with them in a number of ways to ensure that our members receive royalties from performances of their works in foreign territories. Through these agreements, they license the works of our members in their territories and we license the works of their members in the United States.

When ASCAP works are performed in a foreign country, that country's performing right society collects the license fees from the local music users. The foreign society then forwards the royalties earned to ASCAP for distribution to our members whose works were performed. Each foreign society tracks performances in its own territories.

Royalties earned from foreign territories vary depending on each country's use of American music, local copyright laws, the types of uses licensed, the fees collected from local music users, etc. Each foreign society pays ASCAP for use of our members' music on varying payment schedules depending on their own distribution policies. When our members' music is used, the royalties are forwarded to ASCAP for distribu-

tion to our members. So that our members receive their money from abroad as quickly as possible, we make four foreign distributions a year: in February, May, August and November. Each distribution lists specific countries as well as periods of performances and type of media (film, television, radio, etc.).

Because foreign royalties are paid based on a country's local licensing and distribution policies, ASCAP members can receive royalties from abroad for performances in venues ASCAP is not able to license under our Consent Decree, namely movie theaters.

Most of the revenues received by ASCAP from foreign societies are paid out to writer members because most publisher members collect their shares directly via foreign sub-publishers.



Roger Greenaway

Senior Vice President of International Roger Greenaway heads ASCAP's International team. A well-known songwriter himself, and a former Chairman of the Board of the UK's PRS, Greenaway brings tremendous expertise and knowledge to the job. "An important part of ASCAP's role," says Greenaway, "is to ensure that societies around the world have all the information and documentation they need about our members and the works in our repertoire to properly identify and pay on performances." The first step in this process happens as soon as you join ASCAP. You are assigned a nine-digit CAE (Composer, Author & Editor or Publisher) number, which is associated with your legal name. Your CAE number will remain with you even if you leave ASCAP and join another performing right organization. Any pseudonyms you may use are also assigned CAE numbers, which are linked to your legal name. SUISA, the Swiss society,

maintains an electronic listing of writer and publisher CAE numbers for most of the world's performing and mechanical right societies. This number is very important because you must have a valid CAE number and be a current member of a performing right society in order to receive performing royalties from abroad.

Among the other international tools used to help societies exchange necessary information are the WWL (World Works List), Fiche Internationale and Cue Sheets. The WWL is a computerized list containing actively performed or important songs contributed by 41 performing right organizations from around the world. The WWL is issued to performing and mechanical right organizations twice a year, in May and November, in microfiche, tape, cartridge and CD-ROM formats. ASCAP provides the WWL with details on all songs in our repertoire that have surveyed radio performances in the United States. As administrator of the WWL, ASCAP has also developed a new database called the Works Information Database, or WID, which currently runs parallel to the WWL and will eventually replace it. The WID utilizes state-of-the-art technology that eliminates duplication of works and makes the cataloging and sharing of important information about musical works more effective than ever before.

Some foreign societies prefer to receive song details in the form of index cards, or fiche internationale. Societies use the information on these cards to distribute royalties for performances in all media except television and cinema, which use cue sheets.

Once ASCAP has disseminated documentation about our repertoire, it is the obligation of ASCAP's affiliated societies to ensure that performances of ASCAP repertoire in their territories are credited. In reality, however, factors such as language and the cultural and business practices of our affiliated

societies, as well as their music users, often prevent identification and crediting of our members' works. For this reason, ASCAP takes an aggressive approach in monitoring performances of ASCAP repertoire in foreign territories. Here are some of the initiatives ASCAP has developed to achieve more accurate crediting of our members' music:

Television, Cable and Cinema: In Austria, Finland, France, Germany, Ireland, Italy, The Netherlands, Spain, Sweden, Switzerland and the United Kingdom, where American television programs are frequently broadcast, usually with foreign language titles, ASCAP collects its own performance information to help identify the use of ASCAP music. ASCAP is the only U.S. society to have an International Monitoring Unit (IMU) that utilizes an innovative database technology (EZ-Maxx) to verify the accuracy of television and cinema performance statements received from affiliated foreign societies. ASCAP developed the EZ-Maxx technology specifically for this purpose yielding excellent results.

Radio: ASCAP also reviews various international music publications on a weekly basis to spot ASCAP works that appear in the charts. When ASCAP works appear, we immediately forward the song details to the local society to ensure that our members are credited. We also forward documentation to all of our affiliated societies for any ASCAP work entering the Billboard Hot 100 chart.

Live Concert: Concert performance details (Venue, Date, City & Country) provided by a U.S. based trade publication are loaded into an electronic database on a monthly basis. This database is then reviewed periodically and a computer generated set list request is issued to any Manager or representative of an ASCAP artist (or of an artist which performs ASCAP repertoire) who are on tour in a foreign territory but

have not yet provided ASCAP with set lists. Upon receipt of the set lists ASCAP notifies the appropriate affiliated society(s) of the performances and encloses documentation for all of the performed works.

Theatrical Films: A U.S. based trade publication that provides film box office charts by territory is reviewed and cue sheets are forwarded monthly to the appropriate society for any film containing ASCAP repertory that enters the box office charts.

Technical Visits: ASCAP makes routine technical visits to all of its affiliated societies to ensure that our repertory receives equitable treatment as well as maximum compensation. Our distribution, documentation and legal

experts take part in the visits so that they may bring their considerable expertise when reviewing the distribution, documentation, and licensing and financial practices of our affiliated societies. It is through these exchanges that ASCAP can identify areas that require special initiatives on our part to make sure our members are properly credited.

Legal Assistance: ASCAP provides legal assistance to any affiliated society having difficulty licensing ASCAP repertory. ASCAP's expertise in this area has helped many new and well-established societies to license media such as the Internet, cinema operators, satellite TV broadcasts, live concerts and other media. This has in turn helped to increase

distributions from these societies.

Our revenues from foreign territories have steadily increased as the result of our efforts and the growing prominence of American music abroad. ASCAP is the most effective U.S. performing right organization in collecting foreign royalties. We have the longest standing relationships with foreign societies and the deepest understanding of how they do business.

Here is a list of the top ten societies in terms of 1999 revenues distributed for performances of ASCAP repertory:

1. Britain (PRS) \$25 million - Distributed in February, May, August and November 1999.
2. Germany (GEMA) \$18 million

- February, May and November.
3. France (SACEM) \$12.6 million - February, May and November.
4. Italy (SIAE) \$11.5 million - February and August
5. Japan (JASRAC) \$10.3 million - February, May, August and November.
6. Canada (SOCAN) \$9.2 million - February, May, August and November.
7. Netherlands (BUMA) \$6.7 million - May, August, and November.
8. Australia (APRA) \$4.6 million - May and November.
9. Spain (SGAE) \$4.3 million - May and November.
10. Austria (AKM) \$3.6 million - February and May.



ASCAP FOUNDATION AWARDS

Continued From Page 5



PHOTOS BY STEVE BAMBERG

WINNERS CIRCLE: Pictured (l-r) are honorees at this year's ASCAP Foundation Awards held in December in New York City: Daniel Lee, Robert Paterson, David Mallamud, Robert Maggio, Jessie Dulman, Matthew Koza, David Wong, George Rochberg, Andrew Lippa (in back), Jennifer Quan, Greg Merzl, Andrea Marcum, Chris Todd, Bernie Anderson, Brent Lord, Joseph Brady, Jonathan Faiman and Sean Heim.



AND THE AWARD GOES TO: Presenting awards at this year's ASCAP Foundation reception are (l-r) composer John Corigliano, Kitty Carlisle Hart, columnist and cultural historian Stanley Crouch and Chairman Emeritus of Lincoln Center Martin E. Segal.

NASHVILLE

FLY ALBUM RELEASE

ASCAP recently hosted a party in honor of the release of the new Dixie Chicks album, *Fly*. Pictured (l-r) are ASCAP's John Briggs, the Dixie Chicks' Emily Robison and Natalie Maines. Sony Music's Allen Butler and Dixie Chicks' Martie Seidel.



PHOTO BY ALAN L. MAYOR



PHOTO BY ALAN L. MAYOR

TWO ONES

ASCAP's Connie Bradley (left) and writer Dana Hunt celebrate Hunt's recent number one single "Write This Down." This song marks Hunt's second number one single with MCA artist George Strait. Her first number one performed by Strait, "Check Yes Or No," reached the top of the charts in 1995.



PHOTO BY AUBREY HAINES

PLEASE REMEMBER ME

A Number One party was also held in Nashville to honor ASCAP writer Rodney Crowell for his number one song "Please Remember Me," published by Sony/ATV Cross Keys and performed by Curb artist Tim McGraw. Pictured (l-r) at the reception are Crowell, ASCAP's Pat Rolfe, McGraw and CMA's Ed Benson.



PHOTO BY BEITH GWINN

SWF

ASCAP recently honored the number one hit song "Single White Female" with a special reception in Nashville. Pictured (l-r) are artist Chely Wright, Connie Bradley, Pat Higdon, Carolyn Dawn Johnson and Gary Overton.



A NIGHT IN ROCKETTOWN

Rockettown Records recently launched its unique artist/writer tour at an ASCAP showcase at Nashville's historic Bluebird Cafe. Pictured (l-r) are artist Chris Rice, ASCAP's Dan Keen, artist Ginny Owens and Watermark's Christy and Nathan Nockels.



SHeDAISY's FLOWER POWER

Utah natives Cassidy, Kelsi and Kristyn Osborn are SHeDAISY, a sister act that was one of 1999's biggest country breakthroughs. They released their debut album, *The Whole SheBang* (Lyric Street Records), last spring and in just under a year, they won CMT's 1999 Rising Star Award for Best New Artist, a *Billboard* Music Video Award for Best Country New Artist Clip of the Year, a nomination for an American Music Award for Favorite New Country Artist and (as *Playback* went to print) a Grammy nomination for Best Country Performance by a Duo or Group for their hit song "Little Goodbyes." New ASCAP writers SHeDAISY might seem like an overnight success, but in fact SHeDAISY originally signed their first record contract with RCA Records over ten years ago when they were all in the early to mid-teens. Their success has definitely been hard-earned. Country music fans have definitely responded to SHeDAISY's fresh country/pop sound for *The Whole SheBang* has been certified gold (sales over 500,000 units) by the R.I.A.A., not bad for the first album by a new artist to be released on Disney's Lyric Street Records.

RUNAWAY HIT SOARS TO NUMBER ONE

ASCAP held a party to honor Martina McBride's recording of "I Love You," the hit song from the *Runaway Bride* soundtrack, which topped the charts for five weeks. Pictured (l-r) at the ASCAP reception are writers Keith & Adrienne Follese, McBride and co-writer Tammy Hyler Haymie.



PHOTO BY ABBREY HAINES



SIXPENCE NONE THE RICHER

As *Playback* went to press, the Grammy nominations were announced. One striking trend that appears to have come to fruition with this year's announcements is that ASCAP Christian artists are breaking out... and hitting the top of non-traditional Christian charts. Two such ASCAP artists are Sixpence None the Richer, whose sweet, jangly hit "Kiss Me" was affectionately embraced by Grammy voters with a Best Pop Performance By a Duo or Group nomination, and Jaci Velasquez, whose soulful "Llegar A Ti" was blessed with a Best Latin Pop Performance nod. Complete Grammy nomination coverage will appear in the next issue of *Playback*.

REO WAGON

REO Speedwagon's Kevin Cronin was in Nashville re-recording classic Speedwagon songs in a country music style. Pictured in the studio with Cronin are (back row, l-r) ASCAP's Chris Neese, Horipro's Bob Beckham, Ronnie Gant, songwriter Shara Johnson, ASCAP's Ralph Murphy and Mike Geiger, and (front row, l-r) engineer Joe Funderburk and Cronin.



PHOTO BY ALAN L. MAJOR



PHOTO BY ABBREY HAINES

NASHVILLE POP REUNION

ASCAP, Planet Hollywood and Guitar Center recently hosted a Christmas party and reunion for Nashville's pop community. Pictured at the reception are (l-r) Guitar Center's J. R. Luther and Steve Butler, Michael McDonald, Connie Bradley, Peter Frampton, Guitar Center's Don Rodrigues, songwriter and ASCAP Board member John Bettis, Mark Allen and Todd Brabec. Guitar Center recently donated equipment to the ASCAP Nashville recording studio.

Correction: In last issue's Country Awards' coverage, we incorrectly identified Balmur's Cyndi Forman as Christi Wright.



DAY OF THE DEAD

ASCAP's Nancy Knutsen congratulates veteran film composer Elmer Bernstein at a reception in his honor hosted by the American Film Institute in Los Angeles on October 26. The reception was followed by a special screening of the new Paramount feature, *Bringing Out the Dead*, which he scored.



FANS OF VAN

Above, ASCAP's Kevin Coogan (left) visits backstage with the multi-talented songwriter/composer/producer Van Dyke Parks (center), a new ASCAP member, and his agent, Robert Messinger of Vangelos Management, at a recent performance at Santa Barbara's Lobero Theatre which featured Van Dyke on keyboard and vocals with bassist Leland Sklar and Grant Geissman on guitar.



FILM IN FLANDERS

As recent attendees of the Flanders International Film Festival in Ghent, Belgium, composers Stephen Warbeck (left) and Elliot Goldenthal (center) enjoy a local beverage with ASCAP's Nancy Knutsen. An annual highlight of the festival is a concert of film music, which this year included excerpts of scores by Warbeck and Goldenthal, as well as French film composer Jean-Claude Petit and Belgians Frederic Devreese and Dirk Brossé, performed by the Belgian National Orchestra at the historic Ghent Opera House.



RESTLESS HEARTS

New songwriter members Dann Gillen and Scott Reeves recently dropped by ASCAP's Film and TV Music Department office in Los Angeles. Reeves is co-star of the long-running CBS daytime drama "The Young and the Restless," where songs from their soon-to-be-released CD will be featured. Pictured (l-r) are Gillen, ASCAP's Pamela Allen and Reeves.



Composers pictured at the "Great Day in New York" event are:

1. Chen Yi and Martin Bresnick; 2. Ezra Laderman and George Perle; 3. Fred Sherry; 4. Tan Dun; 5. John Zorn; 6. Sir Richard Rodney Bennett; 7. Jack Beeson; 8. Derek Bermel; 9. Peter Schickele; 10. Barbara Kolb, Nathan Currier and Sebastian Currier; 11. Meredith Monk; 12. Anthony Davis; 13. Tania León with John Duf y.





Members – Know Your Rights

Intellectual Property Rights Legislation Passed

The Intellectual Property and Communications Omnibus Reform Act of 1999

Several provisions in the Intellectual Property and Communications Omnibus Reform Act of 1999 (the “Omnibus Act”) are of particular interest to ASCAP members, including:

1. Anticybersquatting Consumer Protection Act

Cybersquatting is now officially unlawful. Under part of the Omnibus Act, entitled the “Anticybersquatting Consumer Protection Act,” Congress has now made “cybersquatting” an explicit violation of our trademark law and has given our courts a multi-factored test to guide them in enforcing the law.

It is now prohibited to register for, traffic in, or use a domain name that is identical or confusingly similar to, or dilutes, a trademark of another, or to seek to register a domain name in bad faith with the intent to profit from the trademarked name of another. The name at issue must in fact enjoy trademark status or at least be considered “famous” at the time that the alleged cybersquatter registers it as a domain name.

2. Domain Name Protection For Personal Names

The Anticybersquatting Consumer Protection Act contains an important section prohibiting the registration of a domain name that is the name of another living person, or is substantially and confusingly similar, without such person’s permission, if the registrants’ specific intent is to profit from the domain name by selling it for financial gain to that person or a third party.

Why is this important for ASCAP members? If you are using your name for commercial purposes, our trademark law in general will permit you to protect it as a “mark.” Under this new law, ASCAP members who have trademark interests in their names will now be able to better claim superior rights in registering their name as a domain name and preventing others from using their name as a domain name. Keep in mind that there are of course a number of caveats and qualifications, such as innocent use, fair use, and first amendment protections that provide exceptions to this general statement.

3. Work for Hire Rules Now Include Sound Recordings

The Omnibus Act amends the definition of a “work for hire” to include “sound recordings” in the list of types of specially ordered or commissioned works that may be used as works made for hire if the contracting parties expressly agree in writing to do so. The message to ASCAP members is to read and write your contracts carefully so that you are aware of what rights you are signing away or obtaining for yourself – depending on which side of the table you are sitting on.

4. Satellite Carriers’ New Compulsory License

Under the Omnibus Act, Congress extended the satellite carriers’ compulsory license until December 31, 2004. This license permits satellite carriers to retransmit distant television station signals to eligible subscribers in exchange for the carriers paying a royalty fee to the Copyright Office.

ASCAP, on behalf of its members, along with other representatives of copyright owners, makes claims against and receives distributions from these funds. The new law institutes a rollback of 45% to the higher rates, which were set pursuant to a decision of a Copyright Officer Royalty Arbitration Panel in 1998.

Nonetheless, the new rates under the Act are higher than the old statutory rates.

In addition, the new law creates a new royalty-free compulsory license for the retransmission of local television stations by satellite carriers.

Satellite carriers will now be able to legally offer local television station signals to their subscribers, a right that cable operators have always had.

Lastly, the law modifies the test for determining when a subscriber is eligible to receive a distant television signal.

Reported by Joan McGivern & Sam Mosenkis, attorneys at ASCAP.

A further discussion on the importance of trademarking your name and filing for a domain name will be included in the next issue of Playback. In the meantime, if you have any comments or questions about this article, especially on the topic of domain names and cybersquatting, please email them to Playback at info@ascap.com or mail them to Playback, ASCAP, One Lincoln Plaza, N.Y., N.Y. 10023. ■

In a vote benefiting copyright owners, Congress has just made it costlier for rights infringers. Under the **Digital Theft Deterrence and Copyright Damages Improvement Act of 1999** (Pub. L.106-160), signed into law by President Clinton on December 9th, the “normal” and “maximum” statutory damages were increased by 50%. Previously, the normal range of statutory damages was \$500 to \$20,000 for each work infringed. Now the range is \$750 to \$30,000. The maximum for willful infringement, previously \$100,000, is now \$150,000. There has been no increase in the minimum for “innocent” infringement, which remains at \$200.

The changes are effective immediately. Therefore, plaintiffs bringing actions against infringers on or after December 9th will be eligible for the new range of statutory damages, no matter when the infringements occurred.

For actions brought before December 9th, the previous range of statutory damages will still apply.

Another portion of that legislation directs the U.S. Sentencing Commission to adjust the sentencing guidelines for criminal copyright infringement to ensure that criminal penalties are sufficiently stringent and reflect the retail value of the works that were infringed.

THE TOP 25 ASCAP SONGS OF THE CENTURY

As the century and millennium drew to a close, ASCAP announced its 25 most-performed songs and musical works of the Twentieth Century. Heading the list, with far and away the most performances, is a song known to virtually every adult and child in the United States and around the world – “Happy Birthday to You,” by Mildred J. Hill and Patty Hill. This copyrighted song has been publicly performed hundreds of millions of times this century. Sisters Mildred and Patty Hill were kindergarten and Sunday school teachers in Louisville, Kentucky during the 1890’s and later taught at Columbia University in New York City. The song was originally written as “Good Morning to You.” With the later addition of the birthday lyrics, the song was copyrighted as “Happy Birthday to You” in 1935. Published by Warner/Chappell, it is almost universally recognized as the official birthday song, and continues to be used extensively in films, television and theater.

Here is the full “Century” list, in alphabetical order:

- ★ “As Time Goes By” (Herman Hupfeld)
- ★ “Blue Moon” (Richard Rodgers, Lorenz Hart)
- ★ “The Christmas Song” (Mel Tormé, Robert Wells)
- ★ “Happy Birthday to You” (Mildred J. Hill, Patty Hill)
- ★ “Hello Dolly” (Jerry Herman)
- ★ “I Could Have Danced All Night” (Frederick Loewe, Alan Jay Lerner)

- ★ “I Got Rhythm” (George & Ira Gershwin)
- ★ “I Left My Heart in San Francisco” (Douglass Cross, George C. Corey, Jr.)
- ★ “I Only Have Eyes for You” ((Harry Warren, Al Dubin)
- ★ “Misty” (Erroll Garner, Johnny Burke)
- ★ “Moon River” (Henry Mancini, Johnny Mercer)
- ★ “Night and Day” (Cole Porter)
- ★ “Over the Rainbow” (Harold Arlen, E.Y. “Yip” Harburg)
- ★ “Raindrops Keep Fallin’ on My Head” (Burt Bacharach, Hal David)
- ★ “Rhapsody in Blue” (George Gershwin)
- ★ “Santa Claus Is Coming to Town” (J. Fred Coots, Haven Gillespie)
- ★ “Stardust” (Hoagy Carmichael, Mitchell Parish)
- ★ “Sweet Georgia Brown” (Ben Bernie, Kenneth Casey, Maceo Pinkard)
- ★ “Tea for Two” (Irving Caesar, Vincent Youmans)
- ★ “That Old Black Magic” (Harold Arlen, Johnny Mercer)
- ★ “Theme from the Three Penny Opera (Mack the Knife)” (Kurt Weill, Berthold Brecht, Marc Blitzstein)
- ★ “Unchained Melody” (Alex North, Hy Zaret)
- ★ “The Way We Were” (Marvin Hamlisch, Alan & Marilyn Bergman)
- ★ “White Christmas” (Irving Berlin)
- ★ “Winter Wonderland” (Felix Bernard, Richard B. Smith)

Deems Taylor Awards

Continued From Page 5

The authors and publishers of the eight books honored at the ceremony are:

❖ **Adrienne Fried Block** for *Amy Beach- Passionate Victorian* by Oxford University Press.

❖ **Bob Gilmore** for *Harry Partch* by Yale University Press.

❖ **Peter D. Goldsmith** for *Making People’s Music: Moe Asch and Folkways Records* by Smithsonian Institution Press.

❖ **Mark N. Grant** for *Maestros of the Pen* by Northeastern University Press.

❖ **Dave A. Jasen and Gene Jones** for *Spreadin’ Rhythm Around: Black Popular Songwriters 1880-1930* by Schirmer Books.

❖ **Peter Pettinger** for *Bill Evans: How My Heart Sings* by Yale University Press.

❖ **Michael Tisserand** for *The Kingdom of Zydeco* by Arcade Publishing.

The nine writers and editors of journal, magazine and newspaper articles, program notes and/or liner notes and their respective publishers honored at the ceremony are:

❖ **Shirley Fleming** for her article “Soup to Nuts: Ensembles Cook Up Their Own CD’s” published in *Chamber Music*.

❖ **Tony Glover** for his liner notes “Bob Dylan-Live 1966: The Royal Albert Hall Concert” issued by Columbia Records / Legacy Recordings.

❖ **Gerri Hirshey** for her article “B.B. King” published in *Rolling Stone*.

❖ **James Keller** for his article “Our Bodies, Our Instruments: Ergonomic Design” published in *Chamber Music*.

❖ **Ralph Locke** for his article “Cutthroats and Casbah Dancers, Muezzins and Timeless Sands: Musical Images of the Middle East” published by University of California Press / Nineteenth-Century Music.

❖ **Timothy Mangan** for his articles “The Iconoclast Who Came in From the Cold,” published in *Fi*; “Ojai Festival, 1998” (program notes) published by Ojai Festival, Ltd. and “Sounding Russian,” published in *The Orange County Register*.

❖ **Ken Mandelbaum** for his liner notes “West Side Story” issued by Sony Classical.

❖ **Charles Aaron and Sia Michael** for their respective articles “The Notorious B.I.G.” and “The Mourning After” published in *Spin*.

❖ **Howard Reich** for his article “Born on the Southside” published in *The Chicago Tribune*.

The ASCAP - Deems Taylor Awards are presented in honor of Deems Taylor, a distinguished composer, music critic, editor, and radio commentator who served as ASCAP’s President from 1942-1948.

Eight distinguished ASCAP writer and publisher members served as judges for this year’s ASCAP-Deems Taylor Award competition: Charles Dodge, Julie Flanders, Deborah Frost, Phil Galdston, Kyle Gann, Larry John McNally, Richard Miller, Paul Moravec, and Matthew Shipp.

ASCAP 2000 DISTRIBUTIONS THROUGH MARCH

February 25 - Writers’ and Publishers’ International Distribution

March 24 - Publishers’ Quarterly BCO* Distribution for 3Q99 performances; 1999 Annual BCO Distribution; 1999 Annual SRE** Distribution

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

**SRE = Symphony Concert, Recital & Educational performances Note: Dates are subject to change

IN MEMORIAM

LESTER BOWIE
PAUL BOWLES
JOHN BENSON BROOKS
RICK DANKO
VERNA FINE

WALT LEVINSKY
EDDIE MAXWELL
DAVE SCHICKELE
LEO SMIT

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

COMMISSIONED

Herb Allen to write and produce the score for the opening ceremony of Arizona's newest State Park, Kartchner Caverns. Lyrics and music are co-written with ASCAP Member **Jane Allen** and British musician **David McKay**.

Jason Eckardt by the Kous-sevitzky Foundation to compose a new work for Melbourne's Libra Ensemble.

Howard Hersh from the Californian Arts Council for a work for violin and percussion which will be premiered in March 2000 by the Chamber Music Society of Sacramento.

Mary Murfitt by Continental Harmony to write an original musical theatre piece for the Performing Arts Company of Jackson Hole, Wyoming.

Marilyn J. Ziffrin by the New London (New Hampshire) Baptist Church to write a work celebrating freedom. Pastor **Richard Dutton** will write the text.

FEATURED

Beanbag's "Whiplash" in the ESPN and ESPN 2 shows "2000 Winter X Games Classic White Out I & II" which airs in December and January.

Backlive, the Florida rap/hip-hop group consisting of lyricist G Boy and producer Mellow D, perform-

ing in a television commercial for **Burdine's** Back to School campaign in the fall of 1999.

Jackson Berkey's works, *Arma Lucis*, *Amazing Grace*, *Red is the Rose*, *Sacramento-Sis Joe*, *God Be In My Head*, *Granadinas*, *Hold On!* and *6Pence* in a performance by the Soli Deo Gloria Cantorum Choir at the Second International Folksong Choir Festival in Barcelona in September.

Delirious' song "It's OK" in the November episode of the new series "Get Real."



YOU CAN CALL ME RAY

Austin-based singer/songwriter **Ray Wylie Hubbard** stopped by ASCAP's New York offices while in town in support of his current album, *Crusades of the Restless Knights* (Rounder). Pictured (l-r) are Hubbard, ASCAP's **Sue Devine** and **Jim Steinblatt**.

Sidney Fine's music and lyrics in a song called "Seeing Voices," which is about "signing," the communication language of the deaf. The song has been recorded by **Michael Jackson** for Sony, featuring strings and **Ray Charles'** choir. Mr. Fine recently celebrated his 95th birthday.

Paul Kelly's music in **Oliver Stone's** film *Any Given Sunday*. The film's score also features music from such artists as **Robbie Robertson** and **Moby**.

Lorraine Levender Whittlesey's "Wicked Bounce" on **Naughty By Nature's** Grammy-nominated album *19 Naughty 9*.

Dr. Daniel Robbins' lectures and piano concerts, entitled "Music in the Movies," in **Perry New York**. The presentations focused on the musical achievements of **Dr. Robbins'** mentor, the legendary film composer **Miklos Rozsa** and



WILD SCORES

Shawn K. Clement's scores are featured in such top-rated Fox network reality shows as "World's Wildest Police Videos," "World's Scariest Police Chases," "Avoiding the Moment of Impact," and "When Good Pets Go Bad." Clement also recently scored *We Married Margo*, an independent feature slated for this winter's film festival circuit.

HONORED

Brenda Wong Aoki for winning the 1999 Indie Award for Best Spoken Word Recording. Her album, *The Queens Garden*, also won four Drama Awards and a Critic's Circle Award.

Stephen David Beck for winning the 1999 Young American Band Competition, sponsored by music publisher G. Schirmer, for his wind ensemble piece *The Wild Rumpus*.

Jeffrey Mumford for serving as Artist-in-Residence at the College of Musical Arts at Bowling Green State University for the 1999-2000 academic year.

Richard Nanes with the "The Medal of Honor and Diploma for Achievement in Fine Arts and Science" by the Albert Schweitzer Society in Brussel, Belgium on November 16.



YESSIREE BOB

BMG songs/Nashville has announced the re-signing of hit country songwriter **Bob Regan** to a long-term worldwide music publishing agreement. BMG Songs has purchased Regan's Sierra Home catalogue and Regan has started a new catalogue, **Yessiree Bob Music**, which BMG will co-publish. Pictured (l-r) are Regan, VP of BMG Songs/Nashville's **Karen Conrad**, President of BMG Songs **Danny Strick** and President of BMG Music Publishing Worldwide and ASCAP Board member **Nicholas Firth**.

were underwritten by a grant from the New York Council for the Humanities. Robbins was the orchestrator for the recent recordings on the Intrada label of **Rozsa's** complete scores from MGM's *Ivanhoe* and *Julius Caesar*.

Pat Maiorino and **Andrew Sarnoff's** song "Catch the Light" on more than a dozen international dance compilation albums, including *Kiss Mix*, *Ibiza Uncovered* and *The House Music Movement* by DJ **Todd Terry**.

Larry Nestor's song "The Kettle" in Chicago and Northern Illinois' Salvation Army holiday fund-raising campaign.

The Waiting's "Unfazed" in the WB Network's new drama *Jack and Jill* as well as in the Fox Network's *Party of Five*.

Dick Tady for receiving the Lifetime Achievement Award by the American Slovenian Polka Foundation. Dick was also inducted into the National Cleveland Style Polka Hall of Fame at the award show on November 27.

Raymond Torres-Santos for being awarded a commission in the Continental Harmony Project, sponsored by the American Composers Forum, The National Endowment of Arts, the Library of Congress and the White House Millennium Council. Continental Harmony is an exemplary project that gathers artists from urban and rural settings and a variety of musical genres to create special connections between musicians and their communities for the Millennium.

Henry and Bobbie Schaffner for receiving support from Utah Senator Orrin G. Hatch, who called the Schaffner's song "Zoom: Rocket to the Moon" a commendable project that will be sure to inspire younger generations' love for space exploration.

Michael Alan Snyder for being presented with the Ambassador Jean Kennedy Smith Founder's Award for his Service and Dedication to the Creative Abilities of Individuals with Disabilities on October 23, 1999. Connecticut-based composer Snyder has recently released two albums, *Co-Variance* and *Pixies with Plutonium*, on his own label, Optic Music.

Carl Stone, a San Francisco-based composer, with a \$25,000 grant from the Foundation for Contemporary Performance Arts. An artist-supported organization, the Foundation was established in 1963 through the efforts of John Cage and Jasper Johns.

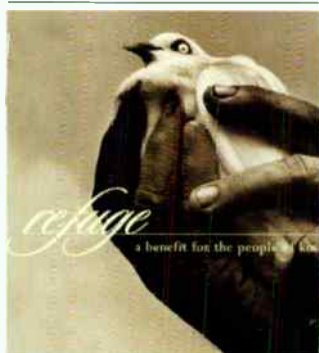
Dr. Elaine Murray Stone for winning a Second and a Third Place Award at the State Convention in Ocala (Fla) of the National League of American PenWomen. She won Second Place for her piano solo "The Screwtape Waltz," written in honor of the centennial of C.S. Lewis's birth. The Third Place Award was for "De Profundis: Psalm 130" a song for baritone and piano.



MOST POPULAR

ASCAP writer members Donnie Markowitz and Sydney Forest stopped by ASCAP's L.A. office recently to celebrate their work on the new WB series *Popular*. Markowitz is the composer for the series and Forest will be contributing vocals and writing talents to several episodes of the show. Pictured (l-r) are ASCAP's Todd Brabec and Randy Grimmett, Disney Music Publishing's Susan Borgeson, Forest, Markowitz, ASCAP's John Alexander and Disney's Brian Rawlings.

Chen Yi for receiving the \$25,000 Eddie Medora King Award for Musical Composition at the University of Texas at Austin.



WELCOME REFUGE

Artists Responding to Crisis (ARC) has released the album *Refuge: A Benefit for the People in Kosova*. The album's Executive producer and ARC founder is Michele Stuart Rubin. *Refuge* is a compilation of works performed by some of the best of New York's downtown singer/songwriters, including such artists as Joy Askew, Jennifer Kimball, Vernon Reid, Lucy Kaplansky, Dar Williams, Richard Shindell, Juke Flanders and Chris Petz. The album will raise money for the Kosova Relief Fund, with 90% of the proceeds going directly to those in need. For additional information, contact ARC at ARCnyc@aol.com.

PERFORMED

Dottie Burman, Rick Cummins and Robin Field's music (with lyrics by Dottie Burman) for the musical revue *Follow Your Dreams*, performed by Dottie Burman with Paul Greenwood at New York City's Don't tell Mama cabaret last summer.

Mario Lombardo's "Elegy" for Solo Viola and String Orchestra by the New Jersey Intergenerational Orchestra. "Elegy" was written for the NJIO from a

HEART Grant awarded to the Orchestra from the Union County Board of chosen Freeholders.

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

Peggy Sarlin and Bill Burnett's song "I Regret Everything" by Bette Midler on her current Millennium tour.



HANK YOU VERY MUCH

Momentum Records has signed Boston-based rock band Hank to its roster. Described as "heavy hitters with a melodic hook, punched up with edgy guitars and propulsive bass," by *The Boston Globe* and "catchy guitar riffs with plenty of power" by the *Alternative Press*, Hank's original song "Helen Says" (from their first album, *Are You Insane?*) has been used by MTV for both "Road Rules" and "Real World." Hank's second album, *The Power and the Beauty*, is set for release by Momentum in February.



MISTER BURNS

ASCAP Foundation West/Lester Sill workshop alumni Todd Burns (left) stopped by ASCAP's L.A. office to play his co-written song, "Just Can't Get You Off My Mind," which appears on the Motown debut record of *Profyle*. Burns has also been busy in film and television, writing cues for "America's Most Wanted," "Maury, Sally Jessy Raphael," and had a song placed in the Diana Ross/Brandy movie *Double Platinum*. Pictured with Burns is ASCAP's Randy Grimm

Dalmazio Santini's "Regina Coelorum" and "Ave Maria" by St. Andrew's Choir and Handbell Choir in Cape Coral, Florida, on December 5th.

Sally Tiven's song "24-7 Man" on Robert Cray's new Rykodisc album. The song has made it to Number One on the Adult charts.

PREMIERED

Kendall Durelle Briggs' Rhapsody for Cello and Orchestra in its world premiere at Merkin Concert Hall on October 17. The work was presented by the Prometheus Chamber Orchestra.



TREE'S A CROWD

Composer Tania León's *May the Road Be Free* and Thomas Cabaniss' *Behold the Star* had their world premiere performances in December before the lighting of the Christmas Tree at Manhattan's Lincoln Center. Pictured (l-r) in front of the tree are Murdoch McBride, ASCAP's Cia Toscanini with Liam Toscanini-McBride, Thomas Cabaniss, Wyatt Toscanini-McBride, Tania León, Miguel Ferrer and Lukas Ferrer.

Carl Fischer's *Light Fantastic* in its world premiere in Ohio on November 26. The work was commissioned by Ohio Opera Theater to celebrate its founding and the opening of the Canton Museum of Art's world premiere exhibit of international holographic light.

Frederick Koch's *Sonata for Violin and Piano* featuring **Mary Beth Ions and Frederick Koch** at St. Peter's Episcopal Church in Lakewood on November 2.

RELEASED

David M. Bailey's third solo album *One More Day* (ISG Records). Influenced by the work of James Taylor, Kahlil Gibran and J.S. Bach, Bailey uses strong melodies and intricate guitar picking while delivering keen insights on his favorite topics: time, faith, hope and dreams.

Del D'Lower's book, *Lyrics for Songwriting*, which offers a unique approach to inspire songwriters and composers who have difficulty creating words to music they compose. ASCAP member D'Lower's book provides lyrics, not instructions on how to write lyrics. The purpose of these lyrics is for the songwriters to compose melodies to these words, then create their own words to the melodies they've written. For info, write Delby, P.O. Box 69, NY, NY 10018.

The Brain Surgeons' fifth album, *Piece of work*, a 2 CD set which is marked by extraordinarily powerful emotions and a blunt sense of purpose.

Michael Crossman's country pop album, entitled *Easy Livin'*, produced by Tom Manche and featuring the songs "Easy Livin'," "Can't Stop Me," and "Is It Too Late?"

Jeremy dePrisco's new CD *Mandala*, a 12-song cycle of original folk, rock and pop music written and recorded by Jeremy. An audio sampler of the entire album can be downloaded from www.mindspeak.com.

Gene Jones's new book, *That American Rag: The Story of Ragtime from Coast to Coast* (Schirmer Books), written with

David A. Jasen. Jones is an ASCAP member and winner of a 1998 ASCAP-Deems Taylor Award for his book *Spreadin' Rhythm Around*.

Glenn Kaiser's album, *Blues Heaven: The Best of Glenn Kaiser's Blues* (Grrr Records). Kaiser is the frontman for Resurrection, one of the true Christian Rock pioneers respected around the world. *Blues Heaven* is a compilation of sixteen blues works from Kaiser's entire recording career, including a live previously unreleased version of "Ain't Much Difference."

Jade Starling's debut solo album, *Candy Flip*, featuring her first single "8 Days." Jade is the former lead singer/songwriter of the platinum-selling act Pretty Poison.

Third Stone Invasion's self-titled debut release on J-Bird Records. The band uses hard rock instrumentation combined with sonic manipulations and aural vignettes to fearlessly charge into the world of UFOs, alien abductions and the threat posed by hostile entities from beyond our planet.

Michelle Tumes' sophomore recording, *Center Of My Universe*, which she co-produced with **Davis Leonard**. Michelle wrote or co-wrote every track on the album.

SIGNED

Leonard Ahlstrom, member of Benson recording artist New-Song, to an exclusive writing agreement with Smith Haven Music/Warner/Chappell Music. Ahlstrom has written 15 #1 singles on Christian radio.

Send submissions for Stepping Out via ASCAP's Web site www.ascap.com (click on the *Playback* icon and follow the instructions) or send to:
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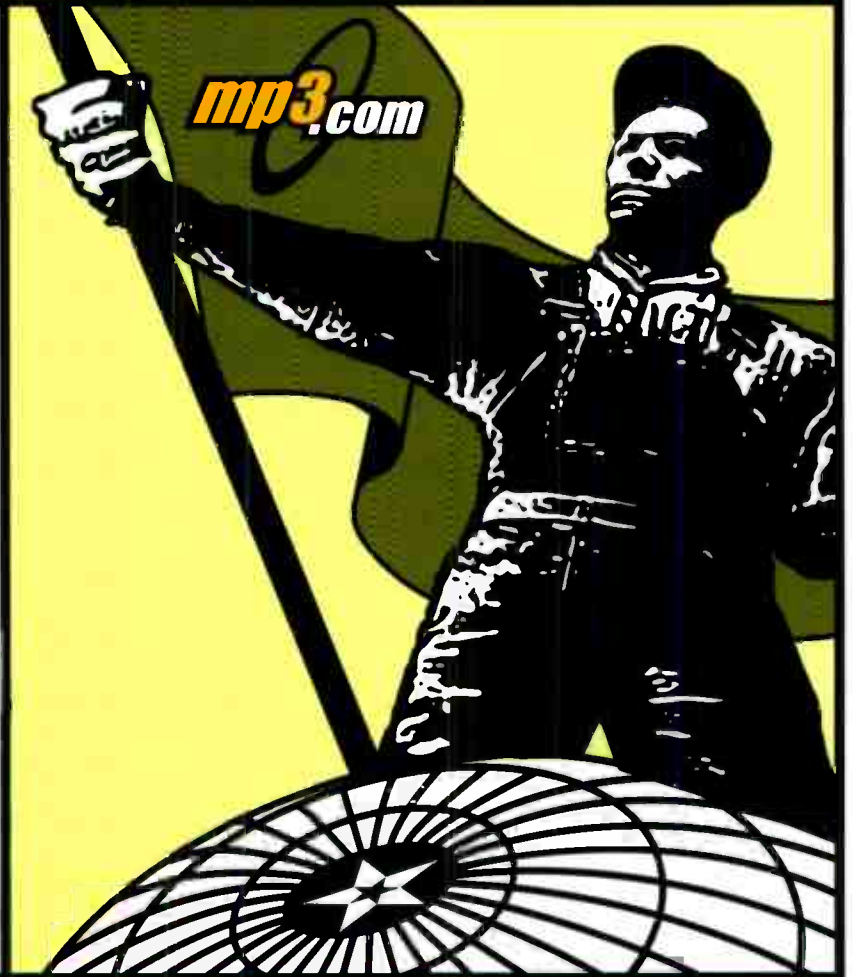
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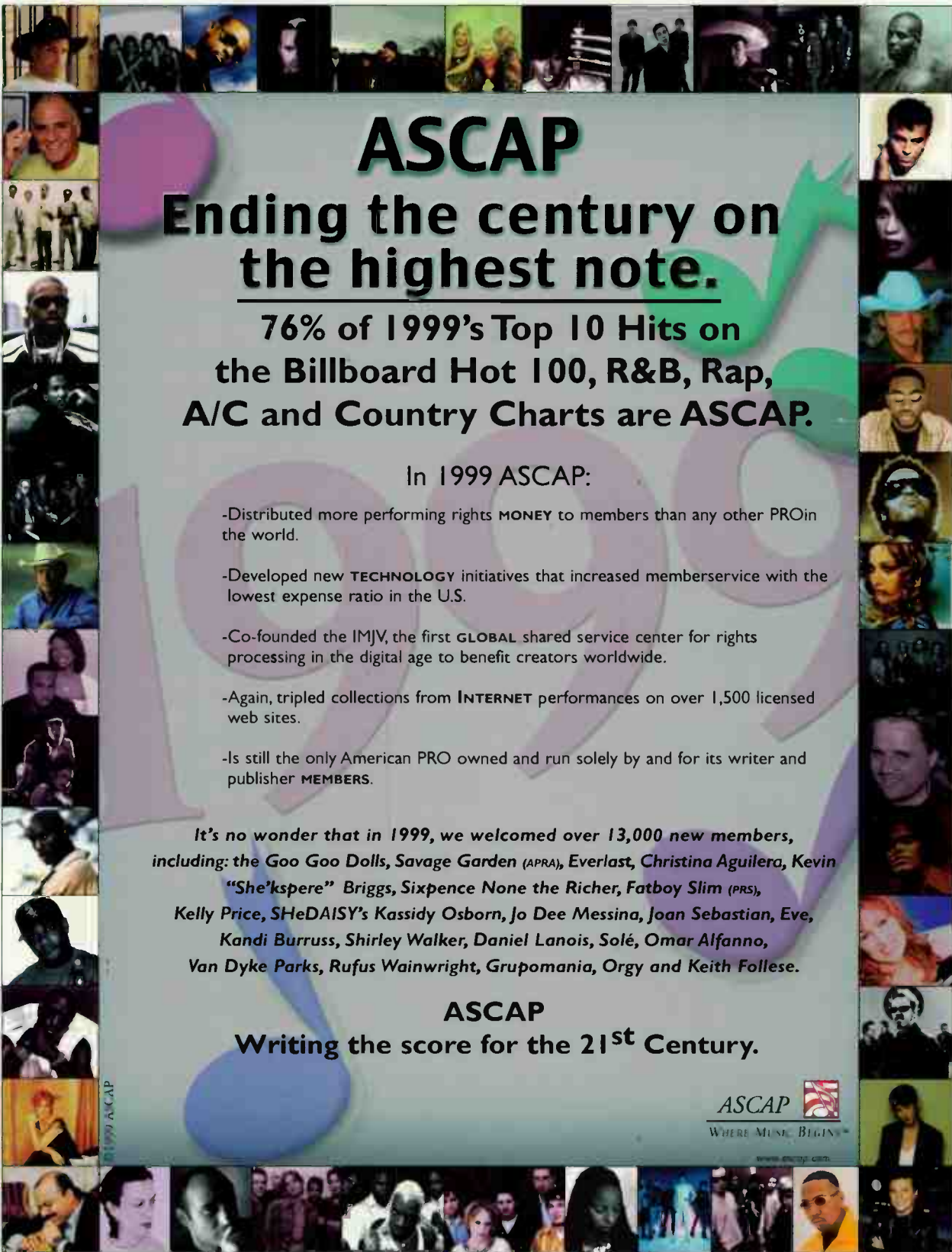
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