



ASCAP

AMERICAN SOCIETY OF
COMPOSERS, AUTHORS AND PUBLISHERS

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

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

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

ASCAP – Los Angeles
7920 Sunset Blvd. Suite 300
Los Angeles, CA 90046
(213) 883-1000
Fax: (213) 883-1049

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

ASCAP – Puerto Rico
1519 Ponce de Leon Ave.
Suite 505
Santurce, PR 00909
(787) 725-1688
Fax: (787) 721-1190

Member Services: 1-800-95ASCAP
Web Site: <http://www.ascap.com>
E-Mail: info@ascap.com

ACE (ASCAP Clearance Express): (212) 621-6509
ACE Helpline: (212) 621-6521

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NEW NASHVILLE

*Bryan White and Deana Carter
Step to the Top*

ASCAP CELEBRATES COUNTRY MUSIC AWARDS WITH "MARDI GRAS" GALA

MARK D. SANDERS NAMED COUNTRY SONGWRITER OF THE YEAR

MORE THAN A THOUSAND MUSIC INDUSTRY PROFESSIONALS ATTEND 35TH ANNUAL COUNTRY MUSIC AWARDS



SONGWRITER OF THE YEAR: Pictured at the Country Awards (l-r) are ASCAP Board member Wayland Holyfield, Cindy Sanders and Songwriter of the Year Mark D. Sanders, ASCAP President and Chairman Marilyn Bergman and ASCAP CEO John LoFrumento and (back row) ASCAP Vice President, Nashville, Connie Bradley.

Proving true the notion that Nashville is not only the capitol of country music but a major music center for the rest of the world, more than 1,000 music industry professionals from throughout the world joined dozens of country music's stars including Trace Adkins, Rhett Akins, Eddy Arnold, Blackhawk, Suzy Bogguss, Garth Brooks, Deana Carter, Terri Clark, Diamond Rio, Joe Diffie, Wynonna Judd and Lonestar, in honoring ASCAP's top Country music writers and publishers at the Society's 35th annual Country Music Awards Gala on September 22nd.

The black-tie event, which this year featured a Mardi Gras theme, was hosted by ASCAP Vice President Connie Bradley who presented awards to the writers and publishers of the 75 most performed country songs in 1996.

"This evening we honor the writers and publishers who

have taken country music from its humble beginnings to a global force that crosses all barriers of race, age and culture," stated ASCAP President and Chairman Marilyn Bergman. "We are so very proud that each one is part of the ASCAP family."

Bergman presented the Songwriter of the Year honor to Mark D. Sanders for his hits, "Blue Clear Sky," "Daddy's Money," "Don't Get Me Started," "Heads Carolina, Tails California," "It Matters To Me," "My Heart Has A History," "No News," "Runnin' Away With My Heart," and "Vidalia."

Bergman also presented the Country Song of the Year honor to Sanders for his number one hit, "No News" (published by MCA Music Publishing and Starstruck Writers Group and performed by Lonestar).

The Publisher of the Year Award was presented to MCA Music Publishing for having the greatest number of Most Performed Country Songs in 1996.

Additionally, Connie Bradley presented a special award to Gordon Kennedy and Tommy Sims, whose song, "Change The World," won a Grammy earlier this year for Song of the Year.

Among those on hand to host the gala evening were ASCAP Board members Martin Bandier, Freddy Bienstock, Leon J. Brettler, Arnold Broido, Donna Hilley, Wayland Holyfield, Dean Kay, Leeds Levy and Irwin Robinson.

(For photo coverage and list of winners, see pages 4-6).

JULIO IGLESIAS RECEIVES PRESTIGIOUS PIPER, HONORED BY CITY OF MIAMI AT LATIN MUSIC AWARDS

Legendary entertainer Julio Iglesias received ASCAP's prestigious Pied Piper Award at the Society's Fifth Annual Latin Music Awards, El Premio ASCAP, on September 8th at Miami's Fontainebleau Hotel. The prestigious award, ASCAP's highest honor given to entertainers, was presented to Iglesias by legendary Latin producer Emilio Estefan.

Iglesias was also honored that evening by the Honorable Joe Carollo, Mayor of the City of Miami, with a special proclamation proclaiming September 8, 1997 as Julio Iglesias Day.

Latin Songwriter of the Year honors were shared by Enrique Iglesias and Roberto Morales for co-writing three of the most performed songs in 1996, "Por Amara," "No llores Por Mi" and "Si Tu Te Vas," (all published by Unimúsica and Music R.C.).

The Song of the Year Award was presented to Armando Larrinaga and Barbara Isel Larrinaga for their song, "Un Millón de Rosas" (published by Larrinaga Music Publishing, Inc. and Mariola Music). As a spectacular close to the Latin Awards, Sony Tejano phenomenon La Mafia performed "Un Millón de Rosas," which was a big hit for the band last year.

Unimúsica, Inc. was named Publisher of the Year for having the



JULIO'S BIG NIGHT: International recording star Julio Iglesias won't soon forget September 8, the night of El Premio ASCAP – that was when Latin and pop producer/songwriter Emilio Estefan presented Julio with the ASCAP Pied Piper Award, the Society's most prestigious honor for entertainers. As the first Latin artist to receive the Pied Piper, Julio joins past winners Frank Sinatra, Ella Fitzgerald and Barbara Streisand, among others. In addition, Miami Mayor Joe Carollo was on hand to declare "Julio Iglesias Day" in Miami. And, to mark the birth earlier that week of Julio's new son, Miguel Alejandro, ASCAP CEO John LoFrumento gave Julio a giant stuffed teddy bear. Pictured (l-r) are Estefan, Iglesias, Mayor Carollo and LoFrumento.

greatest number of Most Performed Songs in 1996.

The host for the evening was the popular Univision personality Carlos Ponce. MTV Latin American VJ Edith Serrano was also on hand to help present the pop/rock category.

Other highlights of the evening included a stellar opening performance by WAR performing their classic song "Lowrider" as well as a performance by Arista Latin songstress Nydia Rojas, who

also served as a co-presenter in the Tejano Regional Mexicano category.

Noted guests at this year's awards included Latin music luminaries Cachao, Olga Guillot, Willie Chirino, Desmond Child, Wilkins, renowned composers Roberto Morales and Chein Garcia, radio personality Betty Pino, and dignitaries from performing rights societies around the world.

(See pages 10 and 11 for more photos and a complete list of this year's winners).

JOHN ALEXANDER NAMED VICE PRESIDENT, MEMBERSHIP



John Alexander has been named Vice President of Membership, it was announced recently by John A. LoFrumento. In this new capacity, Alexander will oversee the day-to-day operations of the membership department in New York and Los Angeles. He will also focus on developing new strategies that will further expand the Society's outreach to the Pop, Urban and Latin music markets. He will report to Todd Brabec, Senior Vice President of Membership, and will be based in Los Angeles.

"John's experience and success in both the creative and business sides of the music industry should add significant-

ly to ASCAP's presence in the writer and publisher community," stated Brabec.

"I am extremely excited about this opportunity and look forward to utilizing my past experience in this new challenge," added Alexander. "ASCAP has always been about music, talented writers and artists. Broadening our influence and serving the needs of ASCAP's current and future members will continue to be our focus."

Most recently, Alexander served as Executive Vice President, Creative Services, North America at MCA Music Publishing, where he worked closely with such writers and artists as Glen Ballard, Alanis Morissette, Mark Hudson and Russ Kunkel.

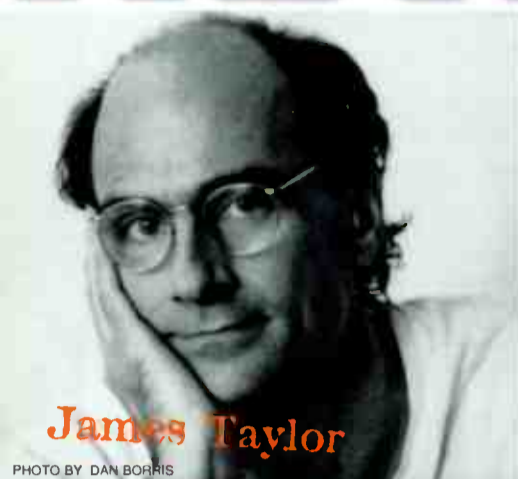
Alexander comes to ASCAP with an extensive knowledge of the industry, having worked as a

publisher, record executive, manager and recording artist. He began his career as a member of the MCA Canadian band Octavian. After running a successful management company, he was offered a post as Director, A&R at MCA Records, Canada, where he worked with Triumph and signed Alanis Morissette to both a recording and publishing contract. While at MCA Records, Alexander also acted as a production coordinator on the live albums for The Fixx and Steve Earle. In 1991, he was named Vice President, Talent Acquisition, East Coast at MCA Music Publishing in New York, and was soon promoted to Senior Vice President of Creative Services. In 1995, he was appointed Executive Vice President.

INSIDE

| | |
|------------------------------|-------|
| Legislative Update | 3 |
| Country Awards | 4-6 |
| Nashville News | 7 |
| Bryan White and Deana Carter | 8 |
| Latin Awards | 10-11 |
| The Last Session | 14 |
| Film & Television | 15 |
| Boz Scaggs | 16 |

NEW MEMBERS



James Taylor

PHOTO BY DAN BORRIS

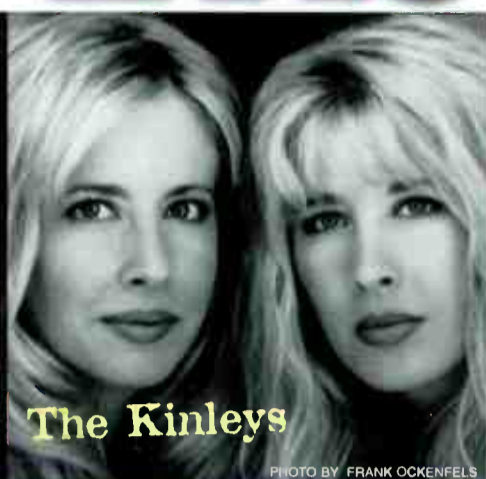


Joni Mitchell

PHOTO BY BRUCE WEISLER

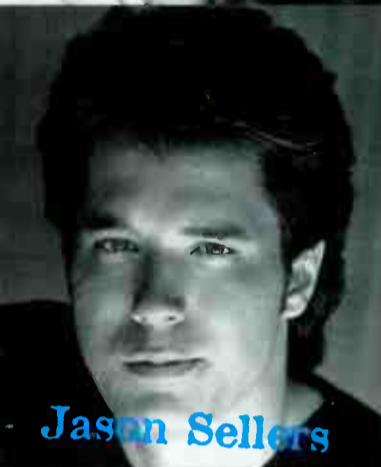


Ronnie Spector

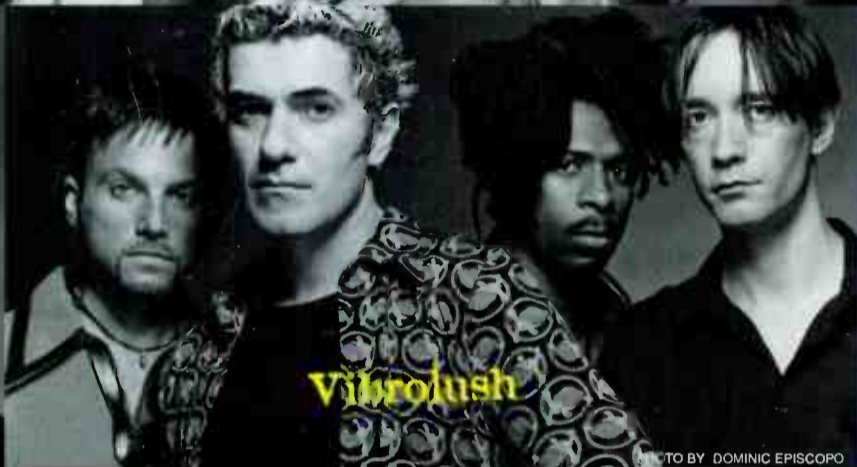


The Kinleys

PHOTO BY FRANK OCKENFELS



Jason Sellers



Vibrolush

PHOTO BY DOMINIC EPISCOPO



Switchfoot



Bill Bellamy



Transister

PHOTO BY JOSEPH CULTICE



Neil McCoy

their debut album, *The Legend of Chin* (re: think records).

BILL BELLAMY

Well known to many as the host of MTV's hit show, "MTV Jams," Bill Bellamy's star is on the rise. His Showtime special, "Booty Call," gained him much recognition after it became one of the network's top rated specials. AT&T then hired him to serve as one of their newest celebrity spokespersons. But it was his acting debut in the acclaimed romantic comedy *Love Jones*, that turned new heads to this young man's talents. Bellamy's latest film project is *How to be a Player* in which he plays the leading man and for which he has also written a song that is featured.

NEIL MCCOY

From his beginnings in small venues around his home in Longview, Texas, through his six years of touring with the legendary Charlie Pride to the largest concert stages that are now familiar turf, songwriter/performer McCoy has earned a reputation as one of the most consistent crowd-pleasers anywhere. With the release of his *Greatest Hits* (Atlantic), he celebrates an impressive stream of chart success that shows no sign of stopping.

TRANSISTER

What do you get when you mix one Englishwoman (Keely Hawkes, lead vocals), one Scotsman (Gary Clark, guitar) and one Californian (Eric Pressly, bass)? You get a unique musical concoction of edgy pop, featuring sweet vocals, live horns, cellos, industrial drum loops, Indian flutes and freaky noise. You also get the self-titled album debut from Transister on Trans/Interscope Records, including the first single "Look Who's Perfect Now."

JAMES TAYLOR

Taylor, who calls himself "a folk singer in the electronic age," continues to inspire and delight millions around the world with his memorable songs. Even after a nearly 30-year recording career, his new, critically-acclaimed album, *Hourglass*, entered the *Billboard* album chart at number 9. He characterizes the new album's songs as his own history — and his entire catalog is a gentle and timeless part of our collective American history.

JONI MITCHELL

Mitchell has been one of the most enduring and influential songwriters of her time. As much as any creator of her generation, she has stamped her sensibility on a generation's music with her eloquence and poetry. In the past two years alone, she has been inducted into both the Rock and Roll and Songwriters Halls of Fame, honored with the National Academy of Songwriters Lifetime Achievement Award, Sweden's Polar Prize, the Canadian Governor General's Award and two Grammys.

RONNIE SPECTOR

Only a few artists in history have been capable of defining an entire era in pop music. Spector is one of those artists: the embodiment of the heart, soul and passion of female rock and roll in the

1960's. As lead singer of the Ronettes, she recorded such classic pop hits as "Walking in the Rain," "Do I Love You," "Baby I Love You" and "The Best Part of Breaking Up" as well as the international Number One smash, "Be My Baby." Additionally, her performances of Christmas songs with the Ronettes, "Frosty the Snowman," "Sleigh Ride," and "I Saw Mommy Kissing Santa Claus," are perennial holiday classics. Today, Ronnie continues to create excitement wherever she appears. Watch for her new Christmas project, coming soon.

THE KINLEYS

This pair of Philadelphia twins have more in common than their looks. They are also both very talented singer/songwriters whose collective ambition saw them through a move to Nashville at age 19 and then six years of waitressing while they struggled to gain the attention of Music City. Well, Music City *did* take notice and now the Kinleys' new album, *Just Between You and Me*, reflecting influences from such other famous family duos as the Everly Brothers and the Judds, has been released by Epic.

JASON SELLERS

From the time he was old enough to talk, Jason Sellers wanted to sing. Lucky for him he spent his entire childhood playing with his family's gospel group, an experience that instilled in him a deep

love, and grasp, of music. After moving to Nashville and concentrating his energies on songwriting, he was signed by Starstruck Writers Group, and shortly thereafter caught the attention of RLG chairman Joe Galante, who signed him to BNA Records. Seller's debut album, *I'm Your Man*, featuring five of the singer-songwriter's own tunes (which he terms "y'alternative.") is out now.

VIBROLUSH

"I don't think you can learn to be a musician," says Vibrolush frontman Phil Vassil. "It's something that you notice in your system early on, and once it's there, you can't get it out. The members of this New York-based band must be deeply in touch with their musicianship, as their remarkably mature, self-titled debut album proves. There isn't a wasted moment to be found in the album's ten songs, which build from moody ambience to sonic tumult with stop-on-a-dime precision.

SWITCHFOOT

Switchfoot is a surf term that is used when a surfer changes foot position on the board, gaining a new perspective. Switchfoot, the band, is Tim Foreman, Jon Foreman and Chad Butler, three guys from San Diego who love to play music, surf and honor their Creator. Their new perspective, displayed through their quirky blend of alternative, rock, pop and jazz is now featured on

PlayBack™

Executive Editor
KAREN SHERRY

Editor in Chief
ERIK PHILBROOK

Senior Editor
JIM STEINBLATT

Contributors

New York
Jem Aswad
Sam Perlman
William Thomas

Nashville
Michelle Goble

Los Angeles
Dana Newman

Production Assistants
Barbara Alejandro
Esther SanSaurus

Designed by
Broadman Associates

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As we were going to press, we received word that the much-needed "La Cienega" bill has just passed the U.S. House, having passed the Senate a few days before. This legislation now makes its way to the White House, where President Clinton's signature will sign it into law. After a long campaign, ASCAP members are finally seeing some movement on a number of legislative issues of critical importance to the music community. Here is a summary of these positive developments:

JULY 17 - HEARING IN WASHINGTON ON H.R. 789

ASCAP Board Member Wayland Holyfield testified against the so-called "Fairness in Music Licensing Act" (H.R. 789), at a hearing in Washington, D.C. The hearing, which was held by the U.S. House Intellectual Property Subcommittee, followed a similar hearing held in



HOLYFIELD SETS THEM STRAIGHT: ASCAP Board Member Wayland Holyfield, pictured above, was among the witnesses who recently testified against H.R. 789, the so-called "Fairness in Music Licensing Act" before the U.S. House Intellectual Property Subcommittee. The hearing, which was overseen by Subcommittee Chairman Howard Coble (R-NC-6) and featured some sharp exchanges between committee members, was a big success for ASCAP members.

Nashville on June 27. Holyfield and the other panelists who spoke out against H.R. 789 were able to effectively convey that the proposed legislation would hurt songwriters, composers, and music publishers. These two hearings appear to have slowed much of the momentum that H.R. 789 had at the start of this Congress.

SEPTEMBER 11 - ASCAP MEMBER JOHN BETTIS TESTIFIES ON INTERNET BILLS

ASCAP member John Bettis testified before the House Subcommittee on Intellectual Property in another Washington, D.C. hearing, this one regarding several different Congressional bills dealing with

ASCAP SEES MOVEMENT ON CAPITOL HILL

copyrighted materials on the Internet. Bettis expressed concerns that the rights of songwriters, composers and music publishers are protected wherever music is used, including on the Internet.

SEPTEMBER 12 - JUDGE RULES ON BROADCASTERS SUIT

U.S. Federal District Judge William C. Conner issued a 65-page opinion in the case filed by a group of 360 specialty-format stations which sought a ruling on reasonable license fees for ASCAP music licenses. Judge Conner concluded that ASCAP's proposal for both blanket and per-program music license fees were "reasonable and nondiscriminatory."

ASCAP had proposed that these for-profit radio stations, many of which have religious formats, pay their ASCAP license fees on the same basis as nearly 10,000 other commercial stations. This group of stations, represented by the National Religious Broadcasters (NRB), had asked for a radical reduction in music license fees for their use of ASCAP members' music.

This Federal Court decision is especially significant because it helped bring about an agreement with the NRB Music Licensing Committee on the pending rate dispute. Following the ruling, ASCAP and the NRB held further talks, and an agreement was reached on a form of license for the radio stations represented by the Committee.

SEPTEMBER 17 AND 18 - SONGWRITERS, COMPOSERS AND PUBLISHERS IN WASHINGTON

ASCAP, together with the National Music Publishers Association (NMPA), continued its series of successful grass-roots meetings with key decision makers in Washington, D.C. This series of meetings was focused on urging passage of the "La Cienega" legislation on a freestanding basis. The group included ASCAP President and Chairman Marilyn Bergman, ASCAP Board members Cy Coleman and Wayland Holyfield, as well as noted ASCAP members Herb Alpert (D-MI-14), Alan Bergman, Irving Burgie, Felix Cavaliere, Guy Clark, Ingrid Croce (widow of Jim Croce) and her husband Jim Rock, Virginia Mancini, (widow of Henry Mancini) and Mike Stoller, along with other songwriters. The delegation was very well received by members of the House and Senate of both political parties, many of whom pledged their support for the "La Cienega" bill.

SEPTEMBER 30 - "LA CIENEGA" AND "COPYRIGHT TERM EXTENSION" BILLS BEGIN TO MOVE

The U.S. House Intellectual Property Subcommittee, chaired by Congressman Howard Coble (R-NC-6) passed without dissent both the "La Cienega" correction and the "Copyright Term Extension" bill,



ASCAP AND NMPA GO TO WASHINGTON: ASCAP members were part of a distinguished group brought to Washington, D.C. by the Society and the National Music Publishers Association to speak to Members of Congress about the urgency of passing the "La Cienega" correction legislation before important musical works fall into the public domain. Pictured outside the U.S. Capitol are (l to r) Bobby Weinstein, John Hartford, ASCAP Board member Cy Coleman, Mike Stoller, Dennis Morgan, John Sebastian, Guy Clark, Lamont Dozier, Ingrid Croce, Randy Sharp, Jim Rock, ASCAP President and Chairman Marilyn Bergman, Brett Perkins, NMPA President and CEO Edward P. Murphy, Alan Bergman, Dennis Lord, Irving Burgie, Jerry Fuller and ASCAP Board member Wayland Holyfield.



HERB ALPERT SPEAKS OUT: Composer/songwriter/performer/entrepreneur Herb Alpert was among the ASCAP members who were part of the NMPA-sponsored group who traveled to Washington to speak with Members of Congress about the "La Cienega" bill. Pictured with Alpert (left) is Congressman John Conyers of Michigan (D-MI-14).

H.R. 1621. The two bills, as well as a third bill, the "No Electronic Theft (NET) Act," H.R. 2265, dealing with the issue of intellectual property theft on the Internet, were all advanced to the full House Judiciary Committee.

OCTOBER 7 - "LA CIENEGA" B'LL MOVES THROUGH HOUSE JUDICIARY COMMITTEE

The "La Cienega" correction legislation and the "No Electronic Theft Act" continued their way through the legislative process, and were passed without dissent by the U.S. House Judiciary Committee. The Judiciary Committee, chaired by Congressman Henry Hyde (R-IL-6), has left behind the Copyright Term Extension bill for the time being, however. The much-needed "Life Plus 70" bill hopefully will be marked up at a future Judiciary Committee meeting.

OCTOBER 30 - "LA CIENEGA" BILL PASSES THE SENATE ON A VOICE VOTE

NOVEMBER 4 - H.R. 672, THE "LA CIENEGA" BILL, PASSES THE HOUSE. BILL NOW GOES TO THE PRESIDENT FOR HIS SIGNATURE

THE "LA CIENEGA" LAW AT A GLANCE

- Cleared up the legal limbo of song copyrights jeopardized by the "La Cienega" court case, which had put many pre-1978 copyrights at risk.
- Resolves possible loss of thousands of copyrights due to conflicting Federal court decisions in the Ninth and Second Circuit Federal Courts.
- Without this legislation, thousands of popular songs recorded from 1909 to 1978 could have fallen into the Public Domain.
- ASCAP strongly supported this legislation.

ASCAP will continue to speak out on behalf of songwriters, composers and music publishers on Capitol Hill and elsewhere. Many thanks to the thousands of ASCAP members who have gotten involved in our legislative campaign. If you have not yet participated in our grass-roots effort, the time is now.

ASCAP PENDING LEGISLATIVE ISSUES (U.S. CONGRESS 1997/1998)

"FAIRNESS IN MUSIC LICENSING ACT" H.R. 789 / S. 28:

- Bill to exempt bars, restaurants and taverns from paying license fees to songwriters, composers and publishers for copyrighted music played over radio and TV played in their places of business.
- Bill primarily supported by the National Restaurant Association, among other organizations.
- Bill used by its proponents to hold the Copyright Term Extension bill hostage in both 1995-96 and 1997 session of Congress, hurting all copyright owners.
- ASCAP members successfully opposed these bills in 1995-96 Congress.

"COPYRIGHT TERM EXTENSION" H.R. 604 / S. 505 "LIFE PLUS 70"

- Bill to extend the length of Copyright in the United States from current standard of authors' "Life Plus 50" years to "Life Plus 70" years. Designed to help U.S. balance of trade immensely.
- ASCAP members strongly supported this legislation in 1995-96 Congress. Bill was blocked by supporters of H.R. 789 and S. 28.

If you would like additional information on issues or need to know who your Representatives in Congress might be, please contact ASCAP's Public Affairs Dept. @ (212) 621-6314. Please send copies of any legislator correspondence to ASCAP Public Affairs, One Lincoln Plaza, New York, NY 10023, (212) 595-3342 fax. Or E-Mail mcoleman@ascap.com.

SPEAK UP FOR YOUR COPYRIGHTS - WRITE, CALL AND FAX YOUR REPRESENTATIVES TODAY

Your Representative
U. S. House of Representatives
Washington, DC 20515
Your Senators (2)
U.S. Senate
Washington, DC 20510

Call the U.S. Capitol Switchboard: (202) 224-3121



ASCAP MEETS NEW MEMBER OF CONGRESS: Northern New Jersey constituents came out to meet and greet new U.S. Representative Steven R. Rothman (D-NJ-9) of Englewood, N.J. The Congressman, the former Mayor of Englewood and Bergen County Surrogate Court Judge, now serves on the U.S. House Judiciary Committee. Pictured at the reception are (l-r) ASCAP Vice Presidents Jim Collins, Senior VP's Vincent Candilora and Roger Greenaway, Congressman Rothman, ASCAP Vice President Karen Sherry, CEO John LoFrumento, and ASCAP Vice President Richard Reimer.

ASCAP 1997 COUNTRY

ALL I WANT IS A LIFE

WRITERS: TONY MULLINS,
DON P FRIMMER
PUBLISHERS: G I D MUSIC, INC.

ALMOST A MEMORY NOW

WRITERS: DALE OLIVER, DAVE ROBBINS
PUBLISHERS: EMI APRIL MUSIC, INC.,
JOE DAVID MUSIC, WARNER/CHAPPELL
MUSIC GROUP, OLIVER TWIST MUSIC

ANY MAN OF MINE

WRITER: ROBERT JOHN "MUTT" LANGE
PUBLISHER: ZOMBA ENTERPRISES, INC.

THE BEACHES OF CHEYENNE

WRITERS: GARTH BROOKS,
BRYAN KENNEDY, DAN ROBERTS
PUBLISHERS: EMI APRIL MUSIC, INC.,
MAJOR BOB MUSIC, NO FENCES MUSIC,
OLD BOOTS MUSIC, ROPE AND DALLY

BELIEVE ME BABY (I LIED)

WRITERS: LARRY GOTTLIEB, ANGELO
PUBLISHERS: JULANN MUSIC,
POLYGRAM INTERNATIONAL PUBLISHING

BIGGER THAN THE BEATLES

WRITERS: STEVE DUKES,
JEB STUART ANDERSON
PUBLISHERS: CHICKASAW ROAN MUSIC,
FULL KEEL MUSIC, TEXAS WEDGE MUSIC,
TIMBUK ONE MUSIC

BLUE CLEAR SKY

WRITERS: JOHN JARRARD,
MARK D. SANDERS
PUBLISHERS: ALABAMA BAND MUSIC
COMPANY, MCA MUSIC PUBLISHING,
MISS BLYSS MUSIC,
STARSTRUCK WRITERS GROUP

CAN'T BE REALLY GONE

WRITER: GARY BURR
PUBLISHERS: GARY BURR MUSIC,
MCA MUSIC PUBLISHING

CHANGE MY MIND

WRITER: JASON BLUME
PUBLISHER: BULL'S RUN PUBLISHING INC.,
ZOMBA ENTERPRISES, INC.

CHECK YES OR NO

WRITER: DANA HUNT OLGESBY
PUBLISHER: VICTORIA KAY MUSIC

C-O-U-N-T-R-Y

WRITER: RON HARBIN
PUBLISHERS: SONY/ATV CROSS KEYS,
KIM WILLIAMS MUSIC

DADDY'S MONEY

WRITERS: MARK D. SANDERS,
STEVE SESKIN
PUBLISHERS: DAVID AARON MUSIC,
LOVE THIS TOWN MUSIC, MCA MUSIC PUB-
LISHING, STARSTRUCK WRITERS GROUP

DON'T GET ME STARTED

WRITER: MARK D. SANDERS
PUBLISHERS: MCA MUSIC PUBLISHING,
STARSTRUCK WRITERS GROUP

DUST ON THE BOTTLE

WRITER: DAVID LEE MURPHY
PUBLISHER: N2D PUBLISHING COMPANY

EVERY TIME I GET AROUND YOU

WRITER: DAVID LEE MURPHY
PUBLISHERS: N2D PUBLISHING
COMPANY, OLD DESPERADOES LLC

THE FEAR OF BEING ALONE

WRITER: WALT ALDRIDGE
PUBLISHERS: RICK HALL MUSIC, INC.,
WATERTOWN MUSIC

GIVIN' WATER TO A DROWNING MAN

WRITER: GARY NICHOLSON
PUBLISHERS: FOUR SONS MUSIC,
SONY/ATV CROSS KEYS

GOODNIGHT SWEETHEART

WRITERS: DAVID LEWIS, KIM WILLIAMS
PUBLISHERS: SONY/ATV CROSS KEYS

GUYS DO IT ALL THE TIME

WRITERS: KIM TRIBBLE,
BOBBY WHITESIDE
PUBLISHERS: BRIAN'S DREAM,
QMP MUSIC, BOBBY WHITESIDE LTD.,
WILLDAWN MUSIC

HEADS CAROLINA, TAILS CALIFORNIA

WRITER: MARK D. SANDERS
PUBLISHERS: MCA MUSIC PUBLISHING,
STARSTRUCK WRITERS GROUP

HEART HALF EMPTY

WRITERS: GARY BURR, DESMOND CHILD
PUBLISHERS: DESMOBILE INC.,
EMI APRIL MUSIC, INC., MCA MUSIC
PUBLISHING, GARY BURR MUSIC

HEAVEN HELP MY HEART

WRITERS: DEAN MCTAGGART,
DAVID TYSON
PUBLISHERS: EMI APRIL MUSIC, INC.,
NIMBY MUSIC

HOME

WRITER: ALAN JACKSON
PUBLISHER: WARNER/CHAPPELL MUSIC
GROUP

HYPNOTIZE THE MOON

WRITER: ERIC KAZ
PUBLISHER: ZENA MUSIC COMPANY

I CAN LOVE YOU LIKE THAT

WRITERS: MARIBETH DERRY,
JENNIFER KIMBALL
PUBLISHERS: CRITERION MUSIC
CORPORATION, FRIENDS AND ANGELS
MUSIC, FULL KEEL MUSIC COMPANY,
SECOND WAVE MUSIC

I LIKE IT, I LOVE IT

WRITERS: JEB STUART ANDERSON,
STEVE DUKES, MARK HALL
PUBLISHERS: FULL KEEL MUSIC, RICK
HALL MUSIC, INC., TEXAS WEDGE MUSIC

I SWEAR

WRITERS: GARY B. BAKER, FRANK MYERS
PUBLISHERS: RICK HALL MUSIC, INC.,
MORGANACTIVE SONGS, INC.

I THINK ABOUT YOU

WRITERS: DON SCHLITZ, STEVE SESKIN
PUBLISHERS: LOVE THIS TOWN MUSIC,
NEW DON SONGS, NEW HAYES MUSIC,
PAT & KIDS MUSIC, INC.

(IF YOU'RE NOT IN IT FOR LOVE)

I'M OUTTA HERE

WRITER: ROBERT JOHN "MUTT" LANGE
PUBLISHER: ZOMBA ENTERPRISES, INC.

I'LL TRY

WRITER: ALAN JACKSON
PUBLISHERS: YEE HAW MUSIC,
WARNER/CHAPPELL MUSIC GROUP

IT MATTERS TO ME

WRITER: MARK D. SANDERS
PUBLISHERS: MCA MUSIC PUBLISHING,
STARSTRUCK WRITERS GROUP

IT WORKS

WRITER: MICKEY CATES
PUBLISHER: ALABAMA BAND MUSIC
COMPANY

IT'S MIDNIGHT CINDERELLA

WRITERS: GARTH BROOKS, KIM WILLIAMS
PUBLISHERS: MAJOR BOB MUSIC, SONY
/ATV CROSS KEYS, NO FENCES MUSIC

LEARNING AS YOU GO

WRITERS: LARRY BOONE, BILLY LAWSON
PUBLISHER: SONY/ATV CROSS KEYS

LIKE THERE AIN'T NO YESTERDAY

WRITER: WALT ALDRIDGE
PUBLISHERS: RICK HALL MUSIC, INC.,
WATERTOWN MUSIC

LONELY TOO LONG

WRITERS: MIKE LAWLER, BILL RICE,
SHARON VAUGHN
PUBLISHERS: BMG SONGS, INC.,
COOTERMO MUSIC, BASH MUSIC

LOVE LESSONS

WRITER: TED HEWITT
PUBLISHER: HEWITT MUSIC



A SPECIAL AWARD WAS PRESENTED TO
(l-r) GORDON KENNEDY AND TOMMY SIMS
FOR "CHANGE THE WORLD"

MAYBE WE SHOULD JUST

SLEEP ON IT

WRITER: KERRY KURT PHILLIPS
PUBLISHERS: FULL KEEL MUSIC,
TEXAS WEDGE MUSIC

MY HEART HAS A HISTORY

WRITER: MARK D. SANDERS
PUBLISHERS: MCA MUSIC PUBLISHING,
STARSTRUCK WRITERS GROUP

MY MARIA

WRITER: B.W. STEPHENSON
PUBLISHERS: BUGHOUSE, MCA MUSIC
PUBLISHING, PROPHECY PUBLISHING INC.

NO NEWS

WRITER: MARK D. SANDERS
PUBLISHERS: MCA MUSIC PUBLISHING,
STARSTRUCK WRITERS GROUP

NO ONE NEEDS TO KNOW

WRITER: ROBERT JOHN "MUTT" LANGE
PUBLISHER: ZOMBA ENTERPRISES, INC.

NOT ENOUGH HOURS IN THE DAY

WRITERS: RON HARBIN, KIM WILLIAMS
PUBLISHERS: KIM WILLIAMS MUSIC,
SONY/ATV CROSS KEYS

ON A GOOD NIGHT

WRITER: LARRY BOONE
PUBLISHER: SONY/ATV CROSS KEYS

ONE WAY TICKET (BECAUSE I CAN)

WRITER: KEITH HINTON
PUBLISHERS: GLOBAL NOMAD MUSIC,
WARNER/CHAPPELL MUSIC GROUP

ONLY DAYS THAT END IN Y

WRITER: RICH FAGAN
PUBLISHER: OF MUSIC

OUT WITH A BANG

WRITERS: DAVID LEE MURPHY,
KIM TRIBBLE
PUBLISHERS: BRIAN'S DREAM,
N2D PUBLISHING COMPANY



PUBLISHER OF THE YEAR, MCA MUSIC: Pictured (front row, l-r) are ASCAP's Connie Bradley, MCA's David Renzer and Jody Williams, ASCAP's Marilyn Bergman and John A. LoFrumento and (back row, l-r) MCA's Wally Wilson, Stephanie Cox and Steve Day.



SEEING DOUBLE: Pictured (l-r) are: Jennifer and Heather Kinley (The Kinleys), Terri Clark, ASCAP's Connie Bradley and Rhett Akins.

READY, WILLING AND ABLE

WRITER: JESS LEARY
PUBLISHERS: DREAM CATCHER MUSIC,
INC., LITTLE JILA MONSTER MUSIC INC.

REBECCA LYNN

WRITER: DON SAMPSON
PUBLISHER: MCA MUSIC PUBLISHING



"REBECCA LYNN"
WRITER DON SAMPSON

THE RIVER AND THE HIGHWAY

WRITER: DON SCHLITZ
PUBLISHER: NEW DON SONGS, NEW
HAYES MUSIC, PAT & KIDS MUSIC, INC.

THE ROAD YOU LEAVE BEHIND

WRITER: DAVID LEE MURPHY
PUBLISHERS: N2D PUBLISHING COMPANY,
OLD DESPERADOES LLC

RUNNIN' AWAY WITH MY HEART

WRITER: MARK D. SANDERS
PUBLISHERS: MCA MUSIC PUBLISHING,
STARSTRUCK WRITERS GROUP

SHE SAID YES

WRITER: JOE DOYLE
PUBLISHER: BMG SONGS, INC.

SO MUCH FOR PRETENDING

WRITERS: DEREK GEORGE, BRYAN WHITE
PUBLISHER: SEVENTH SON MUSIC, INC.

SOMEONE ELSE'S DREAM

WRITERS: TREY BRUCE, CRAIG WISEMAN
PUBLISHERS: ALMO MUSIC CORPORATION,
DADDY RABBIT MUSIC, BIG TRACTOR
MUSIC, POP A WHEELIE MUSIC,
WARNER/CHAPPELL MUSIC GROUP

STARS OVER TEXAS

WRITERS: LARRY BOONE,
TRACY LAWRENCE
PUBLISHERS: SLL MUSIC,
SONY/ATV CROSS KEYS

STARTING OVER AGAIN

WRITER: DONNA SUMMER
PUBLISHER: SWEET SUMMER NIGHT MUSIC

TEN THOUSAND ANGELS

WRITER: STEVEN D. JONES
PUBLISHERS: FAMOUS MUSIC CORPORA-
TION, ISLAND BOUND MUSIC, INC.

THAT GIRL'S BEEN SPYIN' ON ME

WRITER: MAX T. BARNES
PUBLISHERS: FAMOUS MUSIC
PUBLISHING, ISLAND BOUND MUSIC, INC.

THAT OL' WIND

WRITER: GARTH BROOKS
PUBLISHERS: MAJOR BOB MUSIC,
NO FENCES MUSIC

THAT'S AS CLOSE AS I'LL GET

TO LOVING YOU

WRITER: SALLY DWORSKY
PUBLISHERS: ALMO MUSIC CORPORATION,
TIKKI MERM

THERE'S A GIRL IN TEXAS

WRITERS: TRACE ADKINS,
VIP VIPPERMAN
PUBLISHERS: SAWNG CUMPNY,
VIP VIPPERMAN MUSIC,
WARNER/CHAPPELL MUSIC GROUP

A THOUSAND TIMES A DAY

WRITERS: GARY BURR, GARY NICHOLSON
PUBLISHERS: GARY BURR MUSIC, MCA
MUSIC PUBLISHING, SONY/ATV CROSS KEYS

TO BE LOVED BY YOU

WRITERS: GARY BURR, MIKE REID
PUBLISHERS: ALMO MUSIC CORPORATION,
BRIO BLUES MUSIC, GARY BURR MUSIC,
MCA MUSIC PUBLISHING

TOO MUCH FUN

WRITER: CURTIS WRIGHT
PUBLISHERS: CURTIS WRIGHT SONGS,
HAMSTEIN STROUDAVARIOUS

TREAT HER RIGHT

WRITER: LENNY LEBLANC
PUBLISHERS: INTEGRITY'S HOSANNA!
MUSIC, LENSONGS PUBLISHING

VIDALIA

WRITER: MARK D. SANDERS
PUBLISHERS: MCA MUSIC PUBLISHING,
STARSTRUCK WRITERS GROUP

WALKIN' AWAY

WRITERS: ANNIE ROBOFF, CRAIG WISEMAN
PUBLISHERS: ALMO MUSIC
CORPORATION, ANWA MUSIC,
DADDY RABBIT MUSIC

WHAT DO I KNOW

WRITER: CATHY MAJESKI
PUBLISHERS: ALL AROUND TOWN MUSIC,
SONY/ATV CROSS KEYS

WHAT I MEANT TO SAY

WRITER: JIM MCBRIDE
PUBLISHERS: MILL VILLAGE MUSIC,
SONY/ATV CROSS KEYS

WITHOUT YOUR LOVE

WRITERS: ALAN G. ANDERSON,
CRAIG WISEMAN
PUBLISHERS: ALMO MUSIC CORPORATION,
BASH MUSIC, THIS BIG MUSIC

A WOMAN'S TOUCH

WRITER: WAYNE PERRY
PUBLISHER: ZOMBA ENTERPRISES, INC.

YOU CAN'T LOSE ME

WRITER: TREY BRUCE
PUBLISHERS: BIG TRACTOR MUSIC,
WARNER/CHAPPELL MUSIC GROUP

YOU GOTTA LOVE THAT

WRITER: JESS BROWN
PUBLISHERS: ALMO MUSIC CORPORATION,
BAMATUCK MUSIC, INC.

YOU WIN MY LOVE

WRITER: ROBERT JOHN "MUTT" LANGE
PUBLISHER: ZOMBA ENTERPRISES, INC.

MUSIC AWARD WINNERS



IN THE KITCHEN WITH DEANA: Pictured (l-r) are Deana Carter, ASCAP's Pat Rolfe and Garth Brooks.



"SOMEONE ELSE'S DREAM": Pictured (l-r) are Warner Chappell's Kurt Denny and Barbara Behler, Almo's David Conrad, Scott Gunter and Mary Del Scobey, writer Craig Wiseman, Almo's Lance Freed, Warner Chappell's Michael Knox, Big Tractor's Scott Hendricks, writer Trey Bruce and Ben Vaughn of Big Tractor Music.



LUCKY STAR: Starstruck Writers Group walked away with nine publishing awards including ASCAP's Song of the Year. "No News." Pictured (l-r) are Starstruck's Kos Weaver, Molly Reynolds and Mike Sebastian.



"GUYS DO IT ALL THE TIME": Pictured (l-r) are Willdrawn's Richard Butler, Tom Long and Christy Wright, writers Kim Tibbitt and Bobby White and Almo's Timmie



A TRACE OF SUCCESS: Pictured (l-r) are Ricochet's Heath Wright, ASCAP's Chris DuBois, Trace Adkins and Ricochet's Eddie Kilgallon.



"TO BE LOVED BY YOU": Pictured at left (l-r) are writer Mike Reid, artist Wynonna Judd, writer Gary Burr, MCA's Stephanie Cox, Jody Williams and David Renzer, and Almo's Scott Gunter.



ALL SMILES: Pictured (l-r) are Deryl Dodd, Connie Bradley, Rhett Akins and Jason Sellers.



"BIGGER THAN THE BEATLES": Pictured (l-r) are Timbuk One's Stephen Carmack, Texas Wedge's Staci Slate-Easterling, writers Jeb Stuart Anderson and Steve Dukes, Full Keel's Evan Medow, artist Joe Diffie, Texas Wedge's Danny Morrison and Johnny Slate, Full Keel's Steve Markland and Jonathan Stone.



"OUT WITH A BANG": Pictured (l-r) are N2D's Doug Casmus and writer/artist David Lee Murphy.



"GIVIN' WATER TO A DROWNING MAN": Pictured (l-r) are writer Gary Nicholson, Sony's Walter Campbell, Don Cook and Richard Rowe, and writer Gary Burr.



"CHECK YES OR NO": Pictured (l-r) are writer Dana Oglesby and Victoria Kay's Juan Contreras.

Continued on Page 6

ASCAP 1997 COUNTRY MUSIC AWARD WINNERS



"BEACHES OF CHEYENNE": Pictured (l-r) are Major Bob's Bob Doyle, Shannon Myers and Lana Thrasher; writer Dan Roberts and wife Carolyn, Sandy and writer/artist Garth Brooks, Shelby Kennedy, writer Bryan Kennedy, EMI's Gary Overton and Glenn Middleworth.



"BELIEVE ME BABY (I LIED)": Pictured (l-r) are Polygram's Billy Lynn and Daniel Hill, writers Angelo and Larry Gottlieb and Kirk Boyer of Polygram Music.



"ONLY ON DAYS THAT END IN Y": Pictured above (l-r) are ASCAP's John Briggs, Of Music's Peggy Bradley, writer Rich Fagan and ASCAP's Connie Bradley.



"I SWEAR"—THREE YEAR AWARD WINNER: Pictured (l-r) are Morganactive's Dennis Morgan, writer Frank Myers, Connie Bradley, writer Gary B. Baker, Rick Hall Music's Rodney Hall, Rick Hall, Dan Hodges and Cris Lacey.



"STARS OVER TEXAS": Pictured (l-r) are Sony's Walter Campbell and Richard Rowe, and writer Larry Boone.



"THAT GIRL'S BEEN SPYIN' ON ME": Pictured (l-r) are writer Max T. Barnes, Famous's Curtis Green and Pat Finch, Island Bound's Bill Fiser, Brad and Julie Daniels.



"READY, WILLING AND ABLE": Pictured (l-r) are artist Lari White and writer Jess Leary.



"MAYBE WE SHOULD JUST SLEEP ON IT": Pictured (l-r) are Full Keel's Evan Medow, writer Kerry Kurt Phillips, Texas Wedge's Danny Morrison and Johnny Slate, Full Keel's Steve Markland and Jonathan Stone.



"I THINK ABOUT YOU": Pictured (l-r) are All Around Town's Kerry O'Neil, Terry Wakefield and Woody Bomar, writer Steve Seskin, New Hayes's Kelly King, writer Don Schlitz and Chuck Flood of New Hayes Music.



"BLUE CLEAR SKY": Pictured at left are (l-r) writers Mark D. Sanders and John Jarrard (seated), Starstruck's Kos Weaver, Alabama Band Music's Melissa Kij and Eddie Tidwell.



"THERE'S A GIRL IN TEXAS": Pictured (l-r) are writer Vip Vipperman and writer/artist Trace Adkins.



"LONELY TOO LONG": Pictured (l-r) are AMR's Ron Stuve, BMG's Chris Oglesby, writers Sharon Vaughn and Mike Lawler; BMG's Karen Conrad and writer Bill Rice.



"WHAT I MEANT TO SAY": Pictured (l-r) are writer Jim McBride, Sony's Walter Campbell and Don Cook.



"C-O-U-N-T-R-Y": Pictured (l-r) are Sony's Dale Dodson and Richard Rowe, Kim Williams of Kim Williams Music, Connie Bradley, writer Ron Harbin, artist Joe Diffie, Max Hutchinson of Kim Williams Music and Sony's Greg Dorschel.



TURNED ONE: An ASCAP #1 party was held for "I Left Something Turned On At Home," written by Billy Lawson and John Schweers, published by Castle Street Music. Catch the Boat Music and Sony/ATV Cross Keys, recorded by Trace Adkins. Pictured (l-r) are producer Scott Hendricks, Schweers, Borman Entertainment's Joni Foraker and Gary Borman, ASCAP's Connie Bradley, Adkins and Lawson.



I MISS YOU A LITTLE: At ASCAP's Nashville office, a #1 party was thrown for "I Miss You a Little," written by Mike Anthony, Rich Fagan and John Michael Montgomery, published by Of Music. Hot Hooks Music and JMM Music, also recorded by John Michael Montgomery. Pictured (l-r) are Anthony, Montgomery, Connie Bradley and Fagan.

PHOTOS BY ALAN MAYOR



COME CRYIN' TO ME: At Logan's Roadhouse in Nashville, ASCAP honored Mark D. Sanders, Wally Wilson and John Rich for their #1 song "Come Cryin' To Me," published by Starstruck Writers Group and Sony ATV and recorded by BNA's Lonestar. Pictured (l-r) are Starstruck's Mike Sebastian, Lonestar's Dean Sams and Keech Rainwater, Sanders, Lonestar's Richie McDonald and John Rich, Connie Bradley, BNA's Joe Galante, Wilson and Lonestar's Michael Britt.



AIN'T NO THINKIN' THING: Mark D. Sanders and co-writer Tim Nichols were honored with a #1 party for "This Ain't No Thinkin' Thing," published by Starstruck Writers Group and Mark D. Music and recorded by Trace Adkins. Pictured at the reception (l-r) are Sanders, Connie Bradley, Nichols and Starstruck's Mike Sebastian.



HE'S TAKEN A SHINE: Nashville's ASCAP office also held a #1 party for "She's Taken a Shine," written by Richard Bach and Greg Barnhill, published by Bayou Liberty Music, Emdar Music and Texas Wedge Music, recorded by Capitol's John Berry. Pictured (l-r) are Capitol's Scott Hendricks, Berry and Bach, Connie Bradley, Texas Wedge's Johnny Slate, Liberty Bayou's Teresa Baum and Barnhill.



STRAIT TO #1: ASCAP held a #1 party for "One Night at a Time," written by Earl Bud Lee, Eddie Kilgallon and Roger Cook and published by Neon Sky Music, Hipp Row Music, Life's a Pitch Music and Song Island Publishing, and recorded by MCA's George Strait. Pictured (l-r) are Kilgallon, Lee, Cook and ASCAP's Ralph Murphy.



SIX WEEKS OF KISSES: ASCAP threw a #1 party for "Butterfly Kisses" written by Randy Thomas and Bob Carlisle, published by PolyGram and Diadem Music, which topped the charts for six consecutive weeks on the Adult Contemporary Charts. Pictured (l-r) at the celebration are Diadem Music's George King, Brentwood/Benson Music's Mike Porter, Thomas, ASCAP's Dan Keen and Connie Bradley, and PolyGram Music Publishing's Daniel Hill.



PHOTO BY GARY GERSHOFF



Two days before ASCAP member Garth Brooks' historic performance in New York's Central Park, New York Mayor Rudy Giuliani (left photo) presented him with a Proclamation recognizing his unique talents and his leading status as one of the world's best-loved performers. Garth's free concert drew record numbers to Central Park and exponentially raised the profile of country music in New York City and around the world.

Trisha Yearwood (right photo), pictured backstage with ASCAP's Jonathan Love, wowed a Gotham crowd of her own when, on her recent tour, she played a sold-out show at Tramps in New York City just a week before she received CMA honors as Female Vocalist of the Year.



PHOTO BY R.J. CAPIK

SONGS WITH LEGS

Nashville Finally Catches Up To Carter

BY ERIK PHILBROOK

Last Spring, Deana Carter was named one of the 50 Most Beautiful People in the World by *People* magazine. But she's not going to let that stand in the way of her career as one of Nashville's most respected new singer/songwriters.

Although she is often "lumped in" with other, much younger, female Nashville performer sensations such as LeAnn Rimes and Mindy McCready, the 31-year old Tennessee native has worked long and hard at getting to the point where she is now. That point includes winning this year's Country Music Association Award for Single of the Year for "Strawberry Wine" and having her debut album, *Did I Shave My Legs For This?*, exceed three million in sales.

As the daughter of Fred Carter, Jr., the Nashville session guitarist who played on Marty Robbins' "El Paso," and Simon & Garfunkel's "The Boxer," and who can remember sitting around the dinner table with the likes of Bob Dylan, Paul Simon, Willie Nelson and Levon Helm, Carter was no stranger to the world of songwriters. When she became one herself, she knew instinctively, that if you want to be really good, it all starts with the song.

Carter feels that one's radar must always be on for inspiration. "I write whatever comes out," she says with a genteel twang. "When I'm fortunate enough to be at home and be in that writing mode, I'm like a crazed professor creating as much music as I can so that I have a lot of material to choose from."

Carter continues: "I have song lyrics written on little bits of paper all around the house. I'll write down a line or two from things I hear people say. The best is when you can coin a phrase in a song, when you can take something that people say everyday and make it fit into a song. I'll have these pieces of paper lying around, stuffed in my underwear drawer, in my kitchen cabinets, with my receipts. I have to go through everything when I sit down to write, because I know that they are out there."

As anyone can tell you who has listened to Carter's songs, such as "Count Me In" and "Love Ain't Worth Making," she writes from the perspective of one who has lived — and loved — through more than you might think, given her youthful appearance. But she sees it as a unique advantage.

Says Carter: "I think it's great that people consider me younger than I am....It's nice to be given a shot with a younger generation, because you can reach a different demographic, but at the same time I've been through a lot of experiences; I've lived through college, I've lived through the 9 to 5 world, I've been married for a year. So there are a lot of things that I have to draw on, as opposed to being sixteen and trying to make it up. I'm really happy that it has happened to me now."

Several songs on *Did I Shave?* actually came from a previous album that Carter recorded with legendary producer Jimmy Bowen. That album, in what would become a series of disheartening setbacks for Carter's earlier career, was only released in Europe. Looking back on such experiences now, Carter reflects, "There were many moments when I seriously contemplated quitting, when I said to myself, 'Okay, this is it. If something good doesn't happen tonight, then...' But, at the same time, it also made me more determined.

"There were executives that would say, 'You can't do this, you can't do that. This sucks. Your voice is not happening,' But I think there is something in all of us that wants to buck the system, like when you are in high school and the teacher is always right. There is something in each of us that says you're going to defy gravity by proving those people wrong. That was the case with me."

Thankfully, Carter prevailed and hit big last year with an album that many called "honest" and "genuine" for breaking from the generic sound of much of contempo-

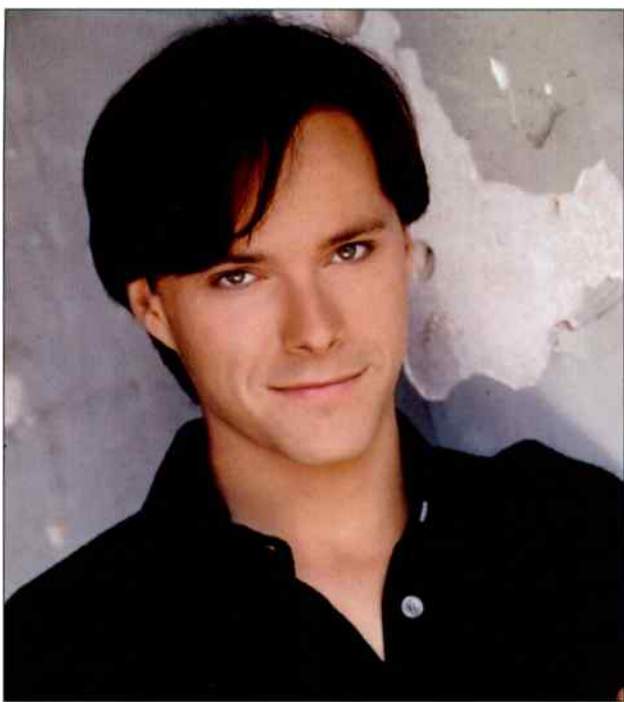


Deana Carter with her CMA Award

rary country music.

"It's really exciting that since we haven't *done* cookie-cutter songs, thank God, we didn't *have to do* cookie-cutter, we didn't settle for cookie-cutter, and now we *never* have to do cookie-cutter. Now we don't have to insult everyone's intelligence. I'm really excited about this next record. Going into the studio is my favorite thing in the world; I love it. It's where all the magic happens."

Currently finishing up a tour with Alan Jackson, Carter plans on dedicating December and January to writing for her next album, which she hopes to record early in 1998. Not one to rest on her laurels, she is realistic about the work it takes to stay on top. "You have to make dust or eat dust," she says, laughing. "So I'll just keep trying to figure out how to make dust, I guess."



Bryan White

The *Right Place* is an apt way to describe Bryan White's career in 1997 — it's also the title of his new album on the Asylum label. To say that the 23 year-old Oklahoman has been embraced by country fans, radio and the music industry would be an understatement — each succeeding album seems to garner increased acclaim, sales and air play. And the list of honors bestowed on the young country star continues to grow, as well — he's enjoyed five number one singles; his first two albums, *Bryan White* and *Between Now and Forever* have gone platinum, which is the probable destination of the new one; and his professional peers have acknowledged his bright present and brilliant future by voting him the Country Music Association Horizon Award and the Academy of Country Music's Top New Vocalist. Most recently, Bryan was up for the 1997 CMA Male Vocalist of the Year Award. He's unquestionably a heartthrob as far as his many female teenage fans are

WHITE'S TIME

A Country Heartthrob Secures His Place at the Writing Table

BY JIM STEINBLATT

concerned but it's clear that there's substance behind the good looks.

The lightning speed of Bryan's career rise is belied by his personable, laid-back manner. He tours cheerfully and relentlessly and is politely candid in discussing all that has happened to him. But what's most on his mind is the music — ideas for arrangements fill his head whenever he writes a new song or hears one by another writer that may be appropriate for him. That focus has obviously served him well, but music has meant everything to Bryan since long before he attained musical stardom.

With White, nature and nurture were equally influential in turning out a country sensation. "When I was five," he recalls, "I started beating on cardboard boxes with some spoons and the next thing I knew, I was asking my dad for some drums — and my dad taught me to play." His parents were both professional musicians, and it wasn't long before he joined their touring act as a drummer. Bryan learned the advantages of versatility from his parents early on — "Because they played in clubs and different types of places, they had to be a band that could play all kinds of things. There was never any telling what kind of records would be playing at my house." A listen to any of Bryan's albums indicates that there's a distinct R&B tinge to his singing. He readily admits "there were all kinds of music that I was influenced by, but ultimately, it was country music that was my heart."

As he grew older, Bryan realized that a country front man sings and plays the guitar, so he switched from the drums. Right after graduating high school in 1992, the determined future star left Oklahoma City for Nashville, where he made rapid progress in reaching

for his dream. Within three months, White was signed to a songwriting and management deal with Glen Campbell Music. He soon hooked up with his future producer and record company president, Kyle Lehning. Lehning saw the potential in Bryan but wisely urged the teenager to pay some musical dues and return in a year. Bryan credits that advice with giving him the opportunity to "really develop my songwriting."

"Each day I do something musical," he says. "I write songs, or play, or practice. I listen to a lot of music, but I don't listen to records like I used to. Now I listen to the production or specific things about songs. It's all part of a learning process for me...With all the songwriting and singing, I'm just becoming stronger in knowing what I want in myself and my music."

White's musical education is paying off. In addition to the songs he has recorded himself, he has co-written hits for other artists as well, including "I Don't Believe in Goodbye," for Sawyer Brown and "Imagine That," for Diamond Rio." On *The Right Place*, White contributes three collaborations, "Never Get Around To It," written with Derek George, "Bad Day to Let You Go" written with Derek George and Bob DiPiero, and "Call Me Crazy" written with Derek George and John Tirro.

Although his new songs demonstrate that his creative horizons are expanding, White's appeal remains a constant; he sings great, heartfelt songs and delivers them with honesty, innocence and spirit. "My accomplishments are far from over," he says. "One of the things I want to do is reach a larger audience. My goal is to pull people into country music who weren't there before." White should have no problem there. As one of the most successful artists in a new generation of Nashville stars, he has plenty of time and talent on his side.



ASCAP's Summer Scrap Book

Grand Forks PrOm...

In June, ASCAP participated in a benefit prom for the students of Grand Forks, North Dakota, whose school year was cut short by the devastating floods of last spring. The prom, held in an Air Force Base (1), featured free entertainment by ASCAP members Soul Asylum (2), who performed a set of their biggest hits, including "Runaway Train" and "Somebody to Shove," as well as songs from their upcoming album. As a special treat, they also performed a set of classic songs such as "To Sir With Love," "Tracks of My Tears" and "Rhinstone Cowboy."



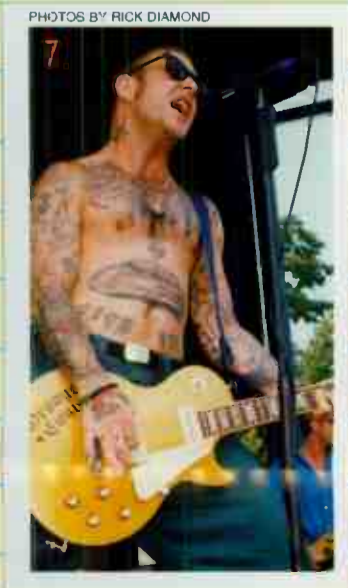
At a press conference earlier in the day, North Dakota native and Emmy-winning composer for The Simpsons, Alf Clausen (3) (pictured, l-r, ASCAP's Nancy Knutsen, Clausen, Soul Asylum's Dave Pirner and Dan Murphy) presented ASCAP Foundation music scholarships to two Grand Forks high school seniors, Andy Kvernan (4) and Joseph McCauley, who are attending Clausen's alma mater, North Dakota State University this Fall. For the students, (5) and (6), who almost missed out on an American rite of passage, the prom was an unforgettable night of fun and photo ops.

Warped Tour 1997...

ASCAP was also a sponsor of one of this year's most successful nationwide summer concert series, the Vans Warped Tour 1997.

Headliners included Social Distortion, the Mighty Mighty Bosstones, Royal Crown Revue, Reel Big Fish and Pennywise. In addition to two main stages, ASCAP, with Ernie Ball, hosted a Locals Only showcase stage which exposed upcoming talent in each of the 30 cities on the tour. Pictured are (7) Mike Ness from Social Distortion, (8) (standing, l-r) the Mighty Mighty Bosstone's Tim Burton, ASCAP's Jonathan Love, the Bosstone's Dicky Barret, ASCAP's Sam Perlman, Bosstone Joe Gittleman, ASCAP's Eileen Grobe and Bosstone Nate Albert, and (kneeling, l-r),

Bosstones Kevin Lenear, Dennis Brockenborough and Ben Carr, (9) (l-r) Royal Crown Revue's James Achor, Veikko Lepisto and Eddie Nichols and (10) Perlman, Grobe, Warped Tour promoter Kevin Lyman and Love.





NIGHT OF A MILLION ROSES: Pictured (top left photo, l-r) are ASCAP's Senior Vice President, Membership, Todd Brabec with co-writers of Song of the Year ("Un Millón De Rosas") Barbara Isel Larrinaga and Armando Larrinaga, and ASCAP's Loretta Muñoz.

TROPICAL CLIMATE: Pictured (top right photo, l-r) are Peermusic COO and ASCAP Board member Kathy Spanberger, Mari Lauret, winner of two Tropical awards for "Loco de Amor" and "Esperaré a que te Decidas," ASCAP's Karen Sherry and Songs of Peer's Ramon Arias.



MIAMI HUDDLE: (above) 1997 El Premio host Carlos Ponce (middle) gets close with Miami Mayor Joe Carollo (left) and songwriter/producer and Pied Piper Award presenter Emilio Estefan.

CUBA'S BEST: Pictured below is legendary Cuban composer and musician Israel López "Cachao" and his wife Esther.



*ASCAP congratulates
the winners of the fifth annual*

El Premio ASCAP 1997

POP/ROCK

EXPERIENCIA RELIGIOSA
CHEIN GARCIA
UNIMUSICA INC.
HEY CHUBBY MUSIC
EDITORIAL SAN ANGEL

MEJORES QUE ELLA
ARMANDO LARRINAGA
LARRINAGA MUSIC PUBLISHING
MAFIOLA MUSIC

SI TU TE VAS
ENRIQUE IGLESIAS
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SOLAMENTE TU AMOR
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PSO LIMITED
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ERES ASI
MARCO FLORES
FAMOUS MUSIC
INSIGNIA MUSIC

POR AMARTE
ENRIQUE IGLESIAS
ROBERTO MORALES
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DONDE ESTAS CORAZON
LUIS FERNANDO OCHOA
SHAKIRA (SAYCO)
SONY DISCOS MUSIC PUBLISHING

VUELVEME A QUERER
JORGE AVENDANO LUHRS (SACM)
EDITORIAL SAN ANGEL

AMOR TOTAL
MANUEL ALEJANDRO (SCAE)
MANUEL ALEJANDRO
PRODUCCIONES (SCAE)

NO PUEDO ARRANCARTE DE MI
MARCO ANTONIO JIMENEZ
CONTRERAS (SACM)
HUINA PUBLISHING

DAME
ALEJANDRO LERNER (SADAIC)
THE FLY & THE BEE MUSIC
MCA MUSIC PUBLISHING

NO LLORES POR MI
ENRIQUE IGLESIAS
ROBERTO MORALES
UNIMUSICA INC.
MUSIC R.C.

AMANECI EN TUS BRAZOS
JOSE ALFREDO JIMENEZ (SACM)
BMG SONGS INC.

PUEDES LLEGAR
DIANE WARREN
REALSONGS

ATADA A TU VOLCAN
FRANK CEARA
EDICIONES COPAMUSIK INC.

TROPICAL

TU COMO ESTAS
GUSTAVO MARQUEZ
SONY DISCOS MUSIC PUBLISHING

IRONIA
JIANCARLO NUÑEZ
UNIMUSICA INC.

LOCO DE AMOR
MARI LAURET
GEMINIS STAR CORP.
PSO LIMITED

HASTA AYER
MANNY DELGADO (SKEVIN)
TELEARTE FLORIDA

ESPERARE A QUE TE DECIDAS
MARI LAURET
GEMINIS STAR CORP.
PSO LIMITED

NO MID'RIRA
ANNE GODWIN
LARRY LANGE
JORGE LUIS PILOTO
HIT AND RUN
JOBETE



MAFIA HIT: (left) La Mafia performs the hit Song of the Year "Un Millón de Rosas."

HOW'S IT GOING? Pictured (at right, l-r) are ASCAP's Magda Barrera, award-winner Gustavo Márquez (Tú Como Estás), Sony Discos Music's Carmen Alfano and ASCAP's John Atanasio.





TEJANO/REGIONAL MEXICAN

UN MILLON DE ROSAS
ARMANDO LARRINAGA
BARBARA ISEL LARRINAGA
LARRINAGA MUSIC PUBLISHING
MAFIOLA MUSIC

TE VOY A AMAR
BOBBY PULIDO
ZOMBA GOLDEN SANDS

EL DISGUSTO
CORNELIO REYNA (SACM)
INTERSONG USA INC.

ENSEÑAME
BOBBY PULIDO
ZOMBA GOLDEN SANDS

DUELE EL AMOR
JOAN SEBASTIAN (SACM)
VANDER MUSIC

EBRIG DE AMOR
RAMONCITO GOMES (SACM/ETA)
PALMERA (UBC)
BMG SONGS INC.

UNA NOCHE MAS
ROCCO DAMIAN (SACM)
VANDER MUSIC

YO TE AMARE
ARMANDO LARRINAGA
LARRINAGA MUSIC PUBLISHING
MAFIOLA MUSIC

TU NO TIENES CORAZON
MIGUEL SPINDOLA
TOHUE MUSIC

NO LLORARE
GRANT GOAD
CHARLY SANCHEZ
EMI APRIL MUSIC

ANIMAL
JOSE GUADALUPE ESPARZA (SACM)
VANDER MUSIC

NADA CONTIGO
ROGELIO BRAMBILA PELAYA (SACM)
FRANCISCO CORCHADO
VAZQUEZ (SACM)
RAMON ORTEGA CONTRERAS (SACM)
VANDER MUSIC

ME ESTA DOLIENDO DEJARTE
EUSEBIO CORTES (SACM)
PACIFIC LATIN COPYRIGHT

SI QUIERES
JUAN GABRIEL
BMG SONGS INC.

YA NO TE CREO NADA
MANUEL EDUARDO CASTRO (SACM)
EDITORIAL SAN ANGEL

A GIRL NAMED MARIA: (Top left photo) Unimúsica's María Flores accepts the award for Publisher of the Year from ASCAP Senior Vice-President Todd Brabec.

FAMOUS MAN: (Middle photo, l-r) Chairman and CEO of Famous Music and ASCAP Board member Irwin Z. Robinson, ASCAP's Loretta Muñoz, MTV Latin America's Edith and Insignia Music's KC Porter. Famous and Insignia accepted awards for co-publishing "Eres Así."

SONGWRITER OF THE YEAR: (top right) ASCAP's John Atanasio (left) congratulates Songwriter of the Year Roberto Morales who shared the honor with co-writer/recording artist Enrique Iglesias for their hit songs "Por Amarte," "No Llores por Mí" and "Si Tú te Va."



**ASCAP
PIED PIPER AWARD**



JULIO IGLESIAS



LOOKING GOOD: Performer Nydia Rojas (above, left) entertains a star-studded audience including Cheln García (above, right) who received an award for his song "Experiencia Religiosa." Pictured below are legendary musician Johnny Pacheco and Mrs. Pacheco.

VOLVERAS
MANNY DELGADO (SACM)
TELEARTE FLORIDA

TODO MI CORAZON
JAN CHESTER (SACM)
FAMOUS MUSIC
INSIGNIA MUSIC

QUE TE PASA CONMIGO
JOSE RODRIGUEZ FORRES
CARIBBEAN WAVES MUSIC INC.

PENSAMIENTO Y PALABRA
LUCIO BATTISTI (SACM)
WILKINS
WILKINS MUSIC CORP.

ENTRE TU CUERPO Y EL MIO
GUSTAVO MARQUEZ
NUEVA ERA MUSICAL

PESADILLA
CARLOS DAVID
AZUCAR MUSIC PUBLISHING

TE AMARE
ANGEL RAMIREZ, JR.
RAMIREZ C.A.R. MUSIC

MI REINA
ORLANDO SANTANA
JUAN & NELSON PUBLISHING

UNA Y MIL VECES
DONATO POVEDA
PSO LIMITED

EDITORIA DEL AÑO



UNIMUSICA INC.

COMPOSITORES DEL AÑO



ENRIQUE IGLESIAS



ROBERTO MORALES

SUPERCANCION DEL AÑO

UN MILLON DE ROSAS (LA MAFIA)
ARMANDO LARRINAGA
BARBARA ISEL LARRINAGA
LARRINAGA MUSIC PUBLISHING
MAFIOLA MUSIC



ASCAP



AND THE AWARD GOES TO: Juan & Nelson Publishing's Marti Cuevas and songwriter Orlando Santana are all smiles after receiving an award for the Tropical hit "Mi Reina."



THIS MEANS WAR: Classic rockers War are pictured during their performance of two of their greatest hits, "Spill the Wine" and "Lowrider."

PHOTOS BY ALLEN MALSHICK

The Business of ASCAP

By John LoFrumento, CEO



The following article was adapted from a speech presented at the 1997 MIDEEM Latin America and Caribbean Music Market trade fair held in Miami, September 8-11. Attendees of this year's MIDEEM event included 3300 music industry professionals from more than 65 countries from around the world.

ASCAP AND THE LATIN MARKET: GROWING TOGETHER

In this issue of Playback you will find coverage of our Latin Music Awards and Dinner held in September in Miami (pages 1, 10 and 11). This year's event was more than a celebration of our members' accomplishments; it was also an important reflection of

ASCAP and the Latin Music Industry's growing relationship with each other. With the impressive growth figures for Latin record sales recently reported by the RIAA, Latin Music is hot in more ways than one. In the first half of 1997, the overall U.S. market experienced a 10% decline in shipments while shipments of Latin recordings were up 23%. These figures affirm the strength of the Latin market in the U.S. Our licensing experience at ASCAP reflects the same strong growth in the Latin sector, particularly in radio and television, where we can most readily measure the results.

RADIO

The U.S. radio industry is comprised of roughly 12,000 commercial and non-commercial stations. Since 1992, the number of Spanish-format radio stations in the U.S. has risen 35% from 331 stations to 447, roughly 6 times the rate of growth in the industry overall. In addition, there are roughly 500 other stations which dedicate a portion of their broadcast hours to Spanish programming. In 1996, ASCAP collected approximately \$5 million from Spanish-format radio broadcasters, or roughly 4% of our total radio collections, of \$120 million.

The importance and growth of Latin radio, as well as other specialty formats, led ASCAP to a new method of distributing royalties for radio performances. Last quarter, our distribution of radio royalties was based on a radically new and improved system of grouping all

the Latin stations into one distribution group. All the fees ASCAP received from Latin radio stations were added up and then distributed to Latin songwriters and publishers on the basis of performances on those stations. We use program information supplied by the stations, information from Broadcast Data Systems, or BDS, and tapes we make ourselves to determine the songs performed. This change in the methodology enables ASCAP to achieve greater distribution accuracy while keeping costs as low as possible.

TELEVISION

Latin television has shown very strong growth. ASCAP licenses both the television networks and the local television stations for their use of music. We license the Telemundo and Univision networks in addition to the independent Latin-formatted local TV stations located in the U.S. and Puerto Rico. Over the past 5 years, ASCAP has seen a 70% increase in fees from the Latin stations while overall TV income has grown around 19%. In 1996, our revenues from Latin networks and stations were nearly \$3 million, representing 1.7% of the total \$120 million ASCAP collected in television fees.

The growth in ASCAP's revenues from Latin TV broadcasters and the special nature of their programming prompted changes in the manner in which we distribute fees. Two years ago, we created a separate distribution category for all Univision performances which ensured that fees from the network were distributed exclusively to Univision network performances. The Telemundo stations, which are licensed individually, rather than as a network, are treat-

ed in the same fashion as all other local TV stations in the U.S.

CABLE

ASCAP is currently receiving interim fees from the cable television industry. The rates set by the Court have been in use for the period 1989 to date and are subject to change as a result of ASCAP's negotiation or litigation with the cable television industry. A trial on the issue of reasonable fees is scheduled to begin in 1998.

ASCAP is also seeking fees from the cable industry for license fees covering locally-originated programming and "pay-per-view" programming.

In 1996, ASCAP's collections from the cable industry were nearly \$40 million. We estimate that approximately \$500,000 is attributable to Latin-format services.

GENERAL LICENSING

ASCAP does not specifically identify the thousands of general users of Latin music such as restaurants, bars, hotels, stores, etc., among the general licensees from whom we collect fees. ASCAP, however, adds these General Licensing fees to both the Radio and TV distributions. In 1996, ASCAP's total revenues from all types of general users were \$70 million.

As we approach a new millenium and as Latin music continues its steady progress on U.S. radio, television, cable and other outlets, ASCAP will further its commitment to serving the needs of this expanding market. Congratulations once again to all of ASCAP's writer and publisher member winners at this year's El Premio Latin Music Awards.



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National Academy of Recording Arts & Sciences, Inc. established the MusiCares Foundation in 1989 to provide health and human service opportunities for music people.



CONGRESSIONAL BLACK CAUCUS: ASCAP member and jazz legend Milt Hinton was recently honored at a jazz concert at the Congressional Black Caucus Foundation Annual Legislative Conference in Washington, D.C.. The event was sponsored by ASCAP and included performances by the Thelonious Monk Youth Jazz Orchestra, the Duke Ellington School for Arts, and master bassist Keter Betts. Hinton was honored by ASCAP for lifetime achievement in jazz as instrumentalist, composer, educator and documentarian. *Pictured at the event are (l-r): Palumbo & Cerrell's Gardine Hailes, Hinton and ASCAP's Esther SanSaurus.*

The President's Corner

COPYRIGHT ORDER BELONGS ON THE CYBER FRONTIER

By ASCAP President and
Chairman Marilyn Bergman



The following article was adapted from a speech delivered September 16th at an Association of Independent Music Publishers luncheon in New York. It subsequently appeared as a commentary in the October 11th issue of Billboard.

The Internet and other areas of the emerging new "digital world" are on a lot of people's minds these days, mine included. And, of course, the writers and publishers of copyrighted material are most concerned.

Just three years ago, ASCAP was a co-host of the CISAC World Congress in Washington, D.C., where the topic was the impact of new technologies on creators and rights holders.

At that time, while everyone agreed on the importance of this subject, it was a bit of an abstraction for some who still hadn't really been exposed to the new technologies. Three years down the information superhighway, I'd venture to guess that it isn't abstract anymore - neither the benefits nor the dangers. World Wide Web sites are now old news.

We all E-mail, download, and upload constantly. We know about real-time audio,

Liquid Audio, Web radio, and new ventures that supply downloadable music for a price. We've been hearing for years that record stores and bookstores, as such, may be made obsolete in the foreseeable future.

Is cyberspace the new wild frontier, where anything goes? Do those of us who seek to ensure that the rights of writers and publishers are protected stand in the way of progress, as some would have it? On whom can we rely to guard our interests in cyberspace? These are tough questions that I certainly won't attempt to answer in this forum, but they must be dealt with when we consider that there are strong forces that believe that our intellectual property claims are irrelevant in the new digital environment.

What does that mean at a time when the number of home personal computers is expected to top 154 million in 2000?

Technology now permits recordings of copyrighted music to be easily copied to a computer hard drive. And nothing can now prevent these copied recordings from being uploaded without authorization to an Internet site from which they can potentially be downloaded by millions of online users in real time in near-CD quality. And recently developed cable modems can download a 60-minute CD in about three minutes. This all makes the old home-taping issue quaint by comparison.

We now find ourselves at a critical juncture, facing revolutionary new technologies that certainly impose challenges, but to which the tried-and-true principles of copyright protection still apply - the rhetoric of the so-called "free music/virtual cyber-anarchists" who are all over the Net notwithstanding.

Some of them say that creativity is corrupted by being paid for. If someone likes a piece of music they hear over the Internet, some of our adversaries say, they should

download it, listen to it as many times as they wish, and if they really like it, voluntarily make a donation to the artist.

They say that the protection of intellectual property in this new world of cyberspace will place in peril the free exchange of ideas. That, to quote one of their gurus, "People are going to have to recognize that if they stick to the notion of copyright that serves the publishers, they are going to be endangering the future freedom of expression."

Now, I'm not a mathematician, I'm a songwriter, but I know that if one starts with a faulty premise, like $2 + 2 = 5$, everything that follows, no matter how good the arithmetic, is false.

In this case, the faulty premise is one of not making the distinction, which is clearly made in the law, between an idea and the expression of an idea. One cannot copyright an idea, but the expression of that idea is protected. The idea of love of country, of patriotism, is not protected, but the expression of that idea, that is Irving Berlin's "God Bless America," most surely is.

Yes, we are dealing with a whole new paradigm these days. Technologically, the online world is new - but so were, once upon a time, the printing press, radio, records, television, VCRs, etc. Our content is protected in all the existing media and must be in the new ones as well - be it by encryption, watermarking, fingerprinting, whatever; these technological tools can be made to work for us. Cyberspace is not the Wild West, and the rule of law can and will apply.

What can we do? For one, we've got to be wary of the rhetoric of those who confuse the free exchange of ideas with the free exchange of expression.

One should be as free as air, as guaranteed by our First Amendment - the other protected as the property of creative minds, as guar-

anteed by the laws of copyright.

The World Intellectual Property Organization (WIPO) met in December 1996, after several years of deliberations, and adopted two new treaties - the WIPO Copyright Treaty and the WIPO Performances and Phonograms Treaty. They encompass all the provisions of the Berne Convention, with some new additions making explicit what was implicit in Berne - that the right of distribution of copies of works extends to the electronic distribution of copies.

It also provides for an exclusive right of communication, a performance right. In order for these treaties to come into force, they must be acceded to by at least 30 countries. The treaties were submitted to the U.S., and it is our fervent hope that they will be ratified by the current Congress.

We, as a community, must make our voices heard by President Clinton and our legislators on this issue. Obviously, there's much at stake.

At ASCAP, we have been working to meet the challenges of the digital world by licensing the new users. We developed a license for Web sites, electronic bulletin boards, and other Internet users back in 1994.

Earlier this year, we made the first distribution of the Internet royalties by an American performing right organization. And we're on the job trying to license more Internet music users and services, working as well to refine new ways of obtaining performance data.

The challenges before us are enormous, but they can be surmounted. Remember that the rule of law came to what once was the Wild West. If we're strong and vigilant, the train robbers on the information superhighway can be brought to justice, and civilized commerce can take place in cyberspace.

SHOWCASES



Sparrow

CMJ SHOWCASE PHOTOS BY LAURA LYON



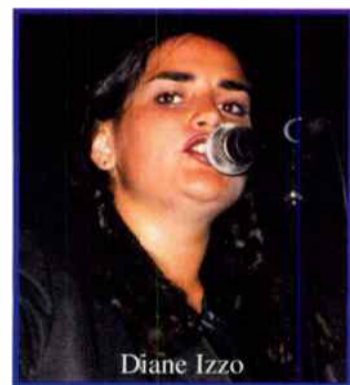
Baby Gopal



Sweet Virginia



Tom Anderson



Diane Izzo

ASCAP PRESENTS SHOWCASE PHOTOS BY TIFFANY SIMS



Dovetail Joint

GOD BLESS AMERICANA: Mixing traditional American music with a new sensibility always produces interesting musical results. Such was the case at the recent ASCAP Presents showcase at the Mint in Los Angeles, which featured Alternative Country/Americana music. Pictured above (l-r) are Sweet Virginia, Tom Anderson and Diane Izzo.

COLLEGE DAZE: ASCAP held its seventh annual showcase during the College Music Journal (CMJ) Music Marathon and conference in September. Participants in ASCAP's showcase held at Coney Island High included Devil Doll (New York, NY), Dovetail Joint (Chicago, IL), Sparrow (Los Angeles, CA), Baby Gopal (New York, NY), Seaweed (Tacoma, WA), Tubetop (Seattle, WA) and The Marvelous 3 (Atlanta, GA). Pictured (l-r) are Joshua Todd from Sparrow (who have been signed by Dreamworks), Sri Kesava from Baby Gopal and (back row, l-r) Dovetail Joint's manager Roger Jansen and ASCAP's Jake Wisely and (front row, l-r) Dovetail Joint's Joe Dapier, Robert Byrne, Charles Gladfelter and Scott Tallarida.



THE LAST SESSION: A NEW MUSICAL'S COURAGEOUS JOURNEY TO OFF-BROADWAY

By Erik Philbrook

John Bettis, who was strongly affected by it (Bettis was so moved by Schalchlin's work, he later provided lyrics to the song that closes *The Last Session*, "When You Care").

"Connected" became a real turning point in Schalchlin's life. He remembers: "Jimmy (Brochu) kept noticing that when I played the music, it seemed to do something to me physically. It pumped me up and made me feel better. So he kept suggesting song titles and ideas of events that happened to me since I began dealing with AIDS. As Jimmy puts it, he would give me

"The songs are very much a deep exploration of what it feels like to go through something cataclysmic and to deal with it on a human level."

a title, and I would come back the next day with a tremendous song. He also noticed that every time I did this, I would have more energy and more strength. He felt that the songs were healing me just as much as they were reaching out to other people."

I rescheduled my days, so I would wake up at 3:00 a.m. and have three or four hours every morning where I would write nothing but lyrics. It was the first time in my life that I ever wrote lyrics first."

It was on Thanksgiving in 1995 that the idea for the musical was sparked. As Schalchlin explains, "I had sat down at the keyboard to start playing some of the songs and Jimmy tapped me on the shoulder and said, 'I just saw the whole play in

my mind.' So he decided to set the show in a recording studio."

After Schalchlin and Brochu finished the play, a poignant mix of music, humor and drama, ASCAP and the National Academy of Songwriters (NAS) co-sponsored a reading in March 1996. It was also during this time that Schalchlin had his closest brush with death.

"Everybody thought that this was pretty much the end," says Schalchlin. "People at the reading could tell you that I had this cough. My whole immune system was collapsing."

Although Schalchlin's health was waning fast, support and enthusiasm for the show had grown tremendously. "The whole L.A. music industry turned out for this thing," says Schalchlin. "They paid \$25 a piece to create a medical fund for the National Academy of Songwriters. The place was packed with songwriters, publishers and other people in the industry. It was an incredible turnout. After the show, when the applause seemed to go on forever, there was a quiet afterwards and people were hugging each other. Some people told me that it changed them. It really made me appreciate how much people in the industry can pull together when asked."

Shortly after this reading, something fortuitous happened that improved Schalchlin's prospects for survival. Since he didn't know how long he had to live, Schalchlin had been chronicling his illness on the World Wide Web on a home page he had devised on Geocities, a free home page provider. Fortunately, a doctor saw his page, contacted Schalchlin, and put him on a life-prolonging drug, Crixivan. The result: a miraculous health recovery.

By the end of 1996, a reading of *The Last Session* was presented at the John Houseman Theatre in New York City. Because of Schalchlin's Internet connection, people flew in from California, Texas, Oklahoma, Florida and London to

see it. Only a few months later, in May of 1997, *The Last Session* opened off-off Broadway at the Currican Theater.

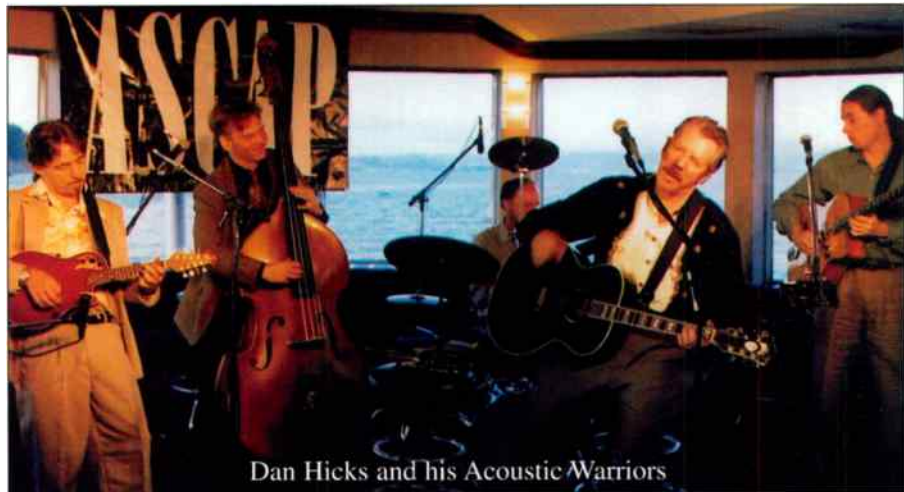
The show quickly gained a passionate and loyal audience. Schalchlin recalls the stories of doctors who were bringing their patients to see it and the story of a woman who was going to commit suicide until she saw the play, and then changed her mind. "There are more stories like that," he says. "It seems to have a real spiritual effect on people, and that is not something we aimed for. We just kind of told the truth and sang the truth. The songs are very much a deep exploration of what it feels like to go through something cataclysmic and to deal with it on a human level."

As happy as he is to be alive to see the continuing success of the show, Schalchlin also seems to be thankful that he was able to write such good songs after not having written substantially in the past.

"I just tried to use all of the hints and suggestions that I had learned in all of the workshops from all of the professional songwriters and it really helped a lot. Studying great songs and great songwriters is really the best way to learn how to write great songs."

"It is extraordinary to me that people are reacting to the music the way they are," says Schalchlin. "Of all the satisfying things to me, it is that people who I respect, and whose opinions I respect, are telling me that these are some of the best songs they've ever heard in their lives...and that's overwhelming."

"I also really appreciated the fact that the songwriting community became such strong backers of the music. The NAS and ASCAP, especially, leapt in there and said, you know, we're not doing this for you because you have AIDS, but because we think this is an extraordinary work and people need to hear it."



Dan Hicks and his Acoustic Warriors



Greg Kihn Band

ROCKING THE BOAT: ASCAP was a co-sponsor of this year's Broadcast and Cable Financial Management Association (BCFM) convention blowout party in San Francisco. The event took place on a yacht which sailed around San Francisco Bay on a beautiful clear night. Featured entertainment was provided by two ASCAP Bay Area legends: Dan Hicks and Greg Kihn. Pictured performing for the hundreds of attendees are (left photo) Dan Hicks and his Acoustic Warriors and (bottom left photo) the Greg Kihn Band.



PHOTO BY EINZIG PHOTOGRAPHERS

THE BOZ THAT REFRESHES: Boz Scaggs was the headlining musical entertainment at the NAB/Marconi Radio Awards Dinner and Show on September 20th. Pictured at the event (l-r) are ASCAP's Kim Hargraves, NAB President and CEO Eddie Fritts, Martha Dale Fritts, Boz Scaggs, Caroline Candilora and ASCAP Vice President of Licensing Vincent Candilora and ASCAP's David Bander. Sony Legacy has just released a two-disc retrospective of Boz's entire career, entitled *My Time* (see story on page 16).



FILM & TELEVISION

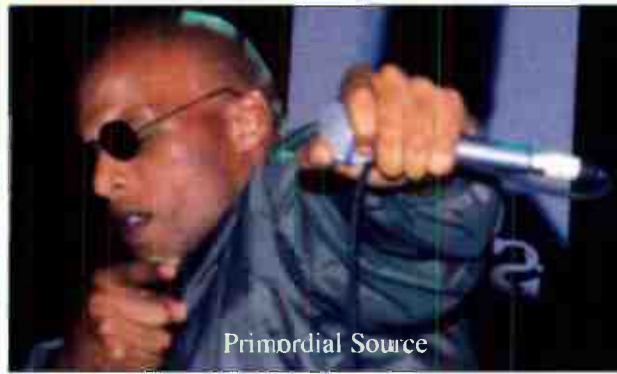


COMPOSER TO COMPOSER: ASCAP's Composer to Composer series consists of evenings co-sponsored by ASCAP and the Society of Composers and Lyricists. Each evening is devoted to a well-known film composer who is invited to share his or her experience and perspectives with an audience of composers, music industry executives and film music enthusiasts. On October 15, Alan Silvestri was the guest speaker at the event held at the Director's Guild Building in Los Angeles. Pictured (l-r) are ASCAP's Nancy Knutsen, Silvestri and ASCAP's Bill McRae.

EMMY GOLD MEN: ASCAP members swept the 1997 Creative Emmy Awards for television programs, garnering 100% of the music awards at a gala in Los Angeles. John Dehney won Outstanding Music Composition for a Series (Dramatic Underscore) for "The Cape;" Laurence Rosenthal won Outstanding Music Composition for a Miniseries or a Special (Dramatic Underscore) for "The Young Indiana Jones Chronicles: Travels with Father;" Mark Watters won Outstanding Music Direction for the Centennial Olympic Games: Opening Ceremonies; composer Alf Clausen and lyricist Ken Keeler won Outstanding Music & Lyrics for "We Put The Spring in Springfield" from "The Simpsons" (Alf finally wins after 17 nominations); and Mark Isham won Outstanding Main Title Theme Music for "EZ Streets." Pictured (clockwise from top left) are Laurence Rosenthal, Mark Watters, Alf Clausen, Ken Keeler, John Dehney (on left) and Louis Febre (BMI affiliate) and Mark Isham.



MUSIC FOR FILM: ASCAP and the Independent Film Project (IFFP) co-hosted a panel and group discussion, "Music For Film," on film scoring and song placement in films at the Society's New York Offices in August. Pictured (back row, l-r) are ASCAP's Nancy Knutsen and Loretta Muñoz, music supervisor Alex Steyermark (The Ice Storm, Kicked In the Head, I Know What You Did Last Summer), music supervisor and head of Good Machine Music Tracy McKnight (The Myth of Fingerprints) and (front row, l-r) are writer/director Matthew Harrison (Kicked in the Head and Rhythm Thief, for which he was named Sundance '95 Best Director), composer Stephen Endelman (Kicked In the Head, Flirting With Disaster), ASCAP's Sue Devine and writer/director Tom DiCillo (Box of Moonlight).



THE 19TH INDEPENDENT FEATURE FILM MARKET: On September 17th, ASCAP showcased four bands for SoHo Entertainment's celebration of the 19th Independent Feature Film Market, one of the premiere markets for independent filmmakers in the country. Pictured (clockwise from top left) are Hanell on Trial, the Push Stars, the Big Geraniums and Primordial Source. Over the years, the IFFM has made such film discoveries as Five Corners, Roger & Me, Reservoir Dogs, The Brothers McMullen and Welcome to the Dollhouse.

FEATURE FILM PHOTOS BY CHUCK

WORKSHOPS



MUSIC BUSINESS 101: ASCAP continued its popular "Music for Business 101" lecture series when it presented a segment in conjunction with Musician Magazine at ASCAP's New York Offices. Pictured after the lecture, which focused on touring and promotion at the independent level, are panelists (l-r) CBGB's Talent Buyer Louise Parnasa, Fountains of Wayne's Adam Shlesinger, Zero Hour Records' Fiona Bloom, singer/music journalist Deborah Frost, moderator and editor of Musician Bob Doerschuk and legendary roadie Dinky Dawson.



POP SONGWRITER'S WORKSHOP: ASCAP's Songwriter Workshops give songwriters the opportunity to play their songs before a panel of industry professionals. Pictured after ASCAP's Pop Songwriter's Workshop, held at New York's Fez club, are panelists (l-r) Senior VP International A&R, RCA Records, Dave Novik, moderator and producer/songwriter Tony Shimkin, President of Stray Dog Music, Inc. Clare Godholm and songwriter/EMI Recording artist Patti Rothberg.

PHOTO BY R. J. CARAK

ASCAP CREATES JAZZ WALL OF FAME HONORING BENNY CARTER AND OTHER LEGENDS



On September 16, ASCAP unveiled its new Jazz Wall of Fame at the Society's New York office honoring the legends of Jazz. Alto saxophonist, composer, arranger, bandleader and multi-instrumentalist Benny Carter was among the first to be inducted, along with ten other legends, including Duke Ellington, Louis Armstrong, Count Basie, Coleman Hawkins, Benny Goodman, Art Tatum, Roy Eldridge, Billie Holiday, Buddy Rich and Charlie Parker. Each year, ASCAP will continue to induct new Jazz legends, both living and deceased. At the event, ASCAP President and Chairman Marilyn Bergman stated that "Jazz is truly the music of America, and like the movies, one of our greatest home-grown art forms. The men and women who have toiled in the vineyards of this music for generations have given us wine that is rich with the soil from which it comes...wine that only improves with age." Pictured (left

photo, l-r) standing in front of the Jazz Wall of Fame are former ASCAP Board member John McKellen who spearheaded the Jazz Wall's Creation, ASCAP Board member Johnny Mandel, Hilma Carter and Benny Carter, Marilyn Bergman, Alan Bergman and ASCAP Board member Dean Kay. Pictured (middle photo, l-r) with Benny Carter (seated) are jazz composer/pianist Amina Claudine Myers, composer Hale Smith, jazz musician/composer Oliver Lake, jazz musician/composer Jay Hoggard and jazz vocalist/pianist Andy Bey. After the Jazz Wall of Fame was unveiled (right), Carter performed a moving song dedicated to his wife and addressed the audience — including ASCAP Board member and composer Cy Coleman.

HE'S THE BOZ

What's the lowdown on 70's hit-maker Boz Scaggs? He's back with a new album and a two-disk retrospective of his best work — by Jim Steinblatt



Texas-born Boz Scaggs started out as a guitar-slinging lover of the raw blues whose first musical success came as a member of the psychedelic-era Steve Miller Band. But Scaggs made his greatest impact as the San Francisco-based purveyor of smooth and elegantly executed white rhythm & blues, reaching his commercial peak with the multi-platinum *Silk Degrees* album of 1976. That album spawned such sweet disco-era artifacts as "Lowdown," "Lido Shuffle" and "What Can I Say." Subsequent recordings, ever-more lushly arranged and orchestrated, also hit the charts but by 1980, the cycle of recording and touring wore thin for Boz and he left the music scene for most of the next decade, preferring to spend time with his family and travel. In recent years, Boz Scaggs has made a full return to music, taking a back-to-basics approach that has made a star of the Adult Alternative radio format. He currently has two new releases — *Come On Home* (Virgin), a soulful tribute to his early R&B influences, and *My Time* (Sony Legacy), a nicely-packaged and annotated two-disc retrospective of Scaggs' entire career.

How did your interest in music begin?

My parents liked popular and classical music, and my father had a nice music system, and then when stereo came out, he had a nice stereo system, and they played records. I know that the first time I actually got an instrument in hand was when I was in about the 3rd or 4th grade. We had moved temporarily to a big city — Dallas — and I was going to a real big city school, and they had offered music lessons in concert instruments. And somehow I ended up playing a cello, and I just remember it being the single greatest new experience I'd ever had. We moved out of Dallas at the end of that school year, so with that went my connection with the formal music lessons and the cello, but I'll never forget it as being something I just couldn't get enough of, and it was only later when I was 13 or 14 years old that I got my first acoustic guitar that I had the same experience, and that from then on I stuck to it.

Were you following the rock & roll that was happening where you were living, listening to it on the radio and watching it on TV?

Yeah, I was a part of the thing that happened in the mid-50s when the Top 40 radio kind of music

started giving way to these other exotic black-oriented forms like rock & roll and rhythm & blues that were pretty much around where I grew up; I grew up near Dallas, Texas, and it had a big presence on the local radio. There were black radio stations, and there were whole gospel programs and there was country music, of course and so we had a very expansive radio venue there.

So when you picked up the guitar, it probably wasn't long before you began playing in high school bands, doing covers of rhythm & blues.

We were doing mostly R&B/bluesy kind of stuff. I had two things going — an acoustic instrument that I was playing folk music with in sort of a beatnik coffee house — and then I was playing in a high school band with my electric guitar, playing Muddy Waters, Ventures, Chuck Berry and Jimmy Reed songs.

Songwriting came later, didn't it?

Well, the first formal songs I guess really came when I joined the Steve Miller Band in about 1967. Steve had had the band going several years before I joined it, and had a recording contract in the works when I joined the band.

But you had already known him, right?

We went to high school together. I was in his high school band and I was with him at college in Madison, Wisconsin. And then he was a year older — still is, in fact. We had several configurations together. I went my way and he went his; he ended up in San Francisco with the Steve Miller Blues Band, and I had gone to New York and gone on to Europe and lived for several years and his guitar player in the blues band fell out, and he needed a replacement — so he sent me a ticket.

So, musically you could blend in very well with what was happening once you joined the Steve Miller Band in California.

Musically, Steve and I came from the same place literally and figuratively. And as far as my abilities go, I had been playing all along, so I just jumped in. Steve was unique among the San Francisco musicians in that the music the Steve Miller Blues Band played was considerably different than the mainstream music of San Francisco or the West Coast scene. And Steve was a very, very strong musician — probably a lot more accomplished than 99 percent of the people who were on the scene.

I know you wrote a number of the songs they recorded; the one that comes to mind is "Baby's Calling Me Home."

Yeah, that's probably the first song that I would say was my song. I wrote that when I was in India a few years before. I was traveling and certain melodies and beginnings of songs took form, but they really didn't take on any finish until I got with that band and started recording. Yeah, my first formal songs really sort of came about when I started recording with the Steve Miller Band.

The songwriting must have really exploded because when you did that first solo album for Atlantic (titled *Boz Scaggs*). Those were well-formed songs that hold up well today.

Well, thanks. I was in the studio for two albums with the Steve Miller Band, and we worked with Glyn Johns who was a high level producer at that time, and so I had more of a sense of what a song needed to be to turn it into an "official" song. So after I left the Miller Band, I had some months in a little house in San Francisco and I had time to actually put some of my ideas down, make demos and sort of build the songs, and it was really not too long thereafter that I got my recording contract. I had the songs more or less ready to go when I got in the studio. I owe a lot of the particular vision of that album to *Rolling Stone* publisher Jann Wenner, one of the producers. He was my next door neighbor and was really the one who got me the contract and encouraged me. I'm not particularly methodical or prone to finishing things. It was really Jann who helped direct me toward the material that was working and encouraged me to do the demos and finish the lyrics. And then the guys at the Muscle Shoals Studio were very helpful in bringing in some outside material and pushing me toward things that I seemed to be good at.

We should talk about the effect that the incredible success of *Silk Degrees* had on you. I imagine it made life easier in many ways, but it also increased pressure on you as well.

Well, you know, I'll take that kind of pressure any day. I was ready for that record; that was my sixth record. You finish every record feeling like you've put all of your heart and all of your resources into it and you're out there working and trying to keep your band together and keep yourself on the road — it's a lot of struggling that goes into keeping it all together. You think after you've finished each one, well, maybe this is the one that's gonna hit — that will really find its way into radio and into the hearts and minds of the millions. It just didn't happen for me. I sold respectable numbers of records and was able to keep my band touring all over America, and there were a lot of years and a lot of miles before *Silk Degrees* hit, and when it did, it wasn't an instant hit; it was a slow take when it caught on and spread. And I was ready to go! So, as the album was taking off, I was ready to tour and, of course, it took the level of my career up a lot of notches right there. All of a sudden I had access to a lot more people. I was able to take a quantum leap there in my career and we moved very, very quickly to get to the next stages of popularity and, as you say, it's got its own burdens. The business aspect places a lot more stress on the music. The decisions as to what to do next certainly took their toll. You try to balance that and take that in stride; you have some people who can handle it and who can maintain their careers at certain levels and grow; you have others that fall by the wayside and others who go up in smoke. As far as I was concerned I had the opportunity to take

some time off — to take care of personal matters and family. I stopped touring to spend time with my family and catch up with some things and rest.

Then you got the itch to come back.

I never really left; I sort of went into my retirement in 1980. In 1985, I started going back into the studio; started tripping down to L.A. and talking about material and looking at musicians and started getting back into it. And over the period of a couple of years, which is not so unusual at that level of work, I finally finished an album and put it out and started getting back into the swing of it again. It was not entirely satisfying experience for me, and so I shied away from it again. It was really about 1990 or '91 that I started drifting back toward mainstream recording and writing again — to the point that I became very, very active in it and am enjoying it very much.

Do your ideas mainly come together when you're actually sitting down to make a record? Is that the best time for you to write?

Well, not necessarily to make a record; it's just sitting down away from everything else. No, playing, no dates — just go sit down someplace with some instruments and some machines and start putting the ideas together. And in having the studio I'm able to sort of flesh out ideas and develop them more thoroughly — more fully than I really have ever in the past.

Do the melodies come to you first or the lyrical idea?

Melodies and the rhythms are always there — I don't think I'm much different than most writers I know. There are millions of grooves and chords and melodies but it's the lyrics that are the real challenge.

Your song, "We're All Alone" was a big hit for Rita Coolidge in the '70s. Do you ever write with the intention of having other people sing your material?

No, I don't. But I think it's something that I'm going to probably look more toward as I get older. There are certainly a number of vocalists and producers that I admire. It's very rewarding, very gratifying to hear someone else do your songs. I've never been a prolific songwriter so I generally write only what I need for myself. But it has occurred to me more than once that I could just go ahead and develop other songs whether I want to sing 'em or not. There are a lot of things that I've written over the years that I will probably never use; that I should finish up. It's just I've never given myself the time to do that. On a couple of occasions I've written for other people, for film, and I just love that. I like the idea of somebody coming to me with an idea and letting me finish it up — that's half the battle when you're a songwriter.

Note Book



ASCAP AND IAJE NAME WINNERS OF THE 1997 DIZZY GILLESPIE COMMISSIONS

Keeping the memory of Dizzy Gillespie alive, ASCAP has announced the 1997 winners of the ASCAP/IAJE Dizzy Gillespie Commissions. Presented in cooperation with the International Association of Jazz Educators, commissions in the jazz idiom were awarded to Bill

Holman of Los Angeles, California in the "Established Jazz Composer" category and Marcus Printup of New York in the "Emerging Jazz Composer" category.

The Dizzy Gillespie Commissions celebrate the legendary jazz master by awarding cash prizes to both an established jazz composer of international prominence and an emerging jazz composer who is under the age of 35. The compositions must be written for ensembles of more than four and less than eighteen pieces. The winning compositions will be premiered in January 1998 at the International Association of Jazz Educators Annual Conference in New York.

Congratulating the winners, ASCAP President and Chairman Marilyn Bergman said, "Through these commissions, ASCAP encourages the creativity and innovation which is the legacy of the great jazz masters."

"Dizzy Gillespie was very much a part of the IAJE, participating at conventions, interacting with students," added IAJE Past President Chuck Iwanusa. "Recognition of John Birks Gillespie was an artistic priority during my tenure as President. I am grateful to ASCAP for its commitment and vision in establishing this commissioning project in cooperation with IAJE."

Honorable mentions in the emerging composer category go to James Miley of Eugene, Oregon; Andrew Rathbun of Jamaica Plain, Massachusetts; Christopher Kase of Brooklyn, New York; Jim Josselyn of Oceanport, New Jersey; and Reg Schwager of Toronto, Canada. Honorable mention of special distinction was awarded to Mark R. Sonksen of Chicago, Illinois.

ASCAP 1997 DISTRIBUTIONS THROUGH DECEMBER

December 3-5: Writers' and Publishers' International Distribution

December 19: Publishers' Quarterly BCO* Distribution for 2Q97 performances

*BCO - Domestic performances of Broadcast, Cable and other surveyed media

(Exact dates subject to change)

ASCAP ENTERS SPONSORSHIP WITH TOURDATES.COM

ASCAP recently entered into a sponsorship with Tourdates.com, an interactive Web site which — for no charge — will list the tour dates of, and create a home page for, any artist who provides information to them.

The site provides a mind-boggling array of information in an extremely user-friendly way, which can be sorted by artist, city, and/or venue: if you want to know when, say, *Kitty In The Tree* will be playing near you; what's happening in Wilmington, North Carolina next Thursday or at Madison Square Garden tonight, chances are they'll have the answer. They currently list the tour dates of over 1200 artists, and they have over 6000 bands in their database. They also receive schedules from literally hundreds of venues across the country.

Even if you've already got a Web site, it's well worth listing your dates and linking with Tourdates.com — you don't have to be on a national tour (a few local dates will do), and being affiliated with such a well-trafficked site can bring your name to all kinds of people who may not have heard of you yet.

Check them out at <http://www.tourdates.com>

FILM HISTORIAN AND MUSIC PRODUCER TONY THOMAS DIES, AN INVALUABLE CONTRIBUTOR TO ASCAP'S FILM & TV MUSIC AWARDS

Author, producer and broadcaster Tony Thomas, whose knowledge of film music was invaluable in putting together ASCAP's tributes to Golden Soundtrack honorees Alex North, Miklos Rozsa, Henry Mancini, Elmer Bernstein, David Raksin, Maurice Jarre, Ennio Morricone, Bill Conte, and Henry Mancini Award recipients Randy Newman and Johnny Mandel, died on July 8 in Burbank, California. He was 69.

One of Hollywood's preeminent film historians, Thomas was the author of 30 books, produced more than 50 albums of music and produced many documentaries for television. His distinguished voice was among the best-known in the industry, heard annually as the announcer on the televised "The Kennedy Center Honors" and "American Film Institute Salutes." Additionally, Thomas was one of the founders of the Society for the Preservation of Film Music. His widely acclaimed *Music for the Movies*, published in 1973, was the first serious appraisal of the history of film music.



(l-r) Tony Thomas with Doug Stewart and composer Miklos Rozsa at ASCAP's 1987 Film & Television Music Awards.

ASCAP WEB SITE HONORED FOR BUSINESS EXCELLENCE ON THE WEB BY WEBMASTER MAGAZINE

SITE ALSO LISTED ON USA TODAY'S "HOT SITES" WEB PAGE



ASCAP's web site was recently named one of the top 100 Internet and intranet sites, according to *WebMaster* magazine. The Award-winning sites were featured in the magazine's special August edition, entitled the *WebMaster 50/50* issue.

The WebMaster 50/50 awards program recognizes innovative Internet and intranet development efforts. The award is given to 50 Internet and 50 intranet sites that use the Net to meet overall business objectives.

Nearly 900 WebMaster visitors filled out an electronic ballot at the Webmaster site to nominate a Web environment, a single site or a single application. *WebMaster* editors judged each

nomination based on the following criteria: which organizations use the Web to open new markets, expand existing ones, manage information, and/or maintain cost-effective interactions. According to *WebMaster* magazine Publisher and Editor in Chief Lew McCreary, ASCAP's site and the other award winners were honored for being able to "anticipate and adapt to the flow of the mercurial Web, trying not just to go with it but managing to stay out in front. They most clearly represent the benchmarks, circa 1997, of business excellence on the Web."

ASCAP's web site gained even more recognition in September when *USA Today's* "Hot Sites" web page listed ASCAP's site in their weekly guide to some of the best sites on the Internet.

THE ASCAP FOUNDATION AND WALT DISNEY FEATURE ANIMATION ANNOUNCE THE 1998 MUSICAL THEATRE WORKSHOP

ASCAP is now accepting submissions to the 1998 ASCAP Foundation/Disney Musical Theatre Workshop, directed by Stephen Schwartz. The workshop will be held in February/March in Los Angeles with exact dates to be announced.

Participation is limited. To apply, please submit the following:

- A tape of four songs with lyric sheets;
- A brief description of each song as to its plot placement;
- A brief synopsis of the musical;
- Biographical information (include address/phone number);

Send your package to: Mr. Michael Kerker, ASCAP, One Lincoln Plaza, 6th Floor, New York, NY 10023, ATTN: ASCAP Foundation/Disney Workshop

Deadline: January 9, 1998. For information, call (212) 621-6234



ASCAP FOUNDATION/LESTER SILL WEST COAST SONGWRITERS WORKSHOP

The 1998 Lester Sill West Coast Songwriter's Workshop, funded by the ASCAP Foundation, has been scheduled for January and February 1998. Interested potential participants should submit: (1) a tape with two songs, (2) accompanying lyrics, (3) a brief bio and (4) a statement indicating why they would like to be in the workshop.

All submissions should be sent to: Lester Sill Writer's Workshop/ASCAP, 7920 Sunset Blvd, 3rd Floor, Los Angeles, CA 90046. All submissions will be acknowledged by mail.

Deadline: December 5, 1997.

MEMBER BENEFITS UPDATE

ASCAP MEMBERSHIP CARD IN THE WORKS

ASCAP is readying a major addition to the Society's growing portfolio of membership benefits for ASCAP writers and publishers — the ASCAP Membership Card, the first in the organization's long history. It will not only serve to identify ASCAP members, but will be the key to a wide range of discounts and services exclusively for ASCAP members. In addition, the ASCAP Membership Card will provide an at-a-glance listing of important phone numbers and website addresses pertaining to existing and new ASCAP member benefits and services, including our Credit Union option and various insurance options. Each writer member and official publisher member representative will receive a mailing in early 1998 containing the Membership Card and further details on discounts, benefits and services.

NEW CIGNA DENTAL INSURANCE ENROLLMENT PERIOD

ASCAP members who wish to take advantage of our dental insurance option have another opportunity to do so. CIGNA Dental Health has announced its 1998 enrollment period, which will be from January 1 through March 15, 1998. To obtain enrollment forms, please call the plan's administrator, The Kooper Group, at 1-800-869-7188 between the hours of 9 am to 5 pm EST.

The CIGNA Dental Health plan provides a wide range of dental services from routine dental exams and treatment to specialized preventive and restorative services. For more information, call the number listed above.

SINGER/SONGWRITER, BELOVED ENTERTAINER AND HUMANITARIAN JOHN DENVER, DEAD AT 53



John Denver

John Denver, performer, recording artist, humanitarian and writer of such hit songs as "Take Me Home, Country Roads," "Sunshine On My Shoulders," "Rocky Mountain High" and so many more, died on Sunday, October 12, in a plane crash in Monterey Bay, California. He was 53.

Denver was known to many as a singer/songwriter whose wholesome and sincere songs, a blend of folk, country and pop elements, praised the virtues of nature and simple, natural pleasures. His song, "Leaving on a Jet Plane," was recorded in 1967 by Peter, Paul and Mary and became a Number One hit for them two years later. In 1971, "Take Me Home, Country Roads," written with Bill and Taffy Danoff, became Denver's first million-selling single, beginning a long streak of hits that lasted throughout the decade.

Denver also regularly appeared on television, headlining at least one television special a year from 1974 to 1981. Throughout his music career, he also drew much-needed attention to the environment and the world hunger problem and, in 1993, he became the first nonclassical musician to receive the Albert Schweitzer Music Award for humanitarian work. In recent years, Denver had been performing concerts with symphony orchestras and was inducted into the Songwriters Hall of Fame in 1996.

ASCAP President and Chairman Marilyn Bergman stated that "the members, Board of Directors and ASCAP's staff join the world in mourning the tragic death of our member, John Denver. John was a prolific and gifted songwriter, a world-renowned and beloved entertainer and recording star, and a committed and giving humanitarian. The loss to ASCAP and American music is impossible to calculate, but John Denver's heartfelt songs will live on. We express our most sincere condolences to his family."

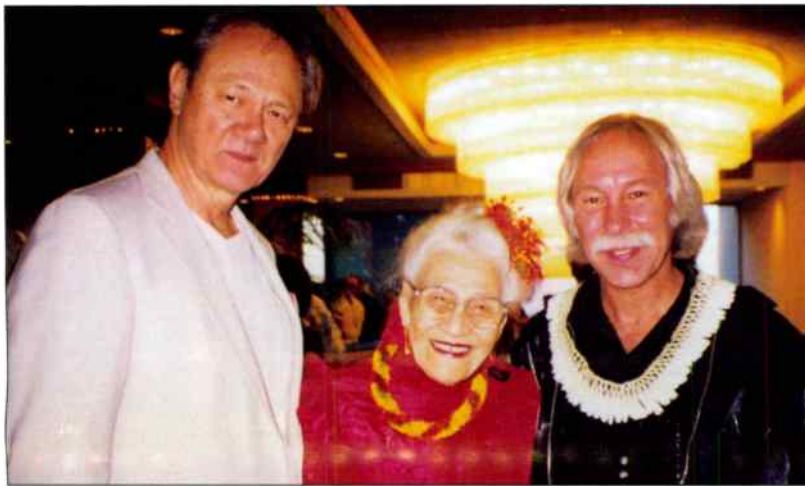
IN MEMORIAM

Albert Askew Beach • Frances Langford • Arnold Maxin
Estelle Mills • Harold Spina • Phil Tuminello • Arthur Tracy

Stepping Out



HAL DAVID RECEIVES NMPA PRESIDENT'S AWARD: At the recent National Music Publishers' Association/Harry Fox Agency membership meeting in New York, ASCAP Board member and award-winning lyricist Hal David was presented with the NMPA President's Award. David received the honor in recognition of his profound contributions as a songwriter, as well as the exemplary leadership he has bestowed upon the music community during his tenure as ASCAP's president from 1980 to 1986. Pictured at the event (l-r) are NMPA/HFA President and CEO Ed Murphy, David and ASCAP CEO John LoFrumento.



HAWAIIAN AWARD: At Honolulu's Hoku Awards, the Society presented its 1997 ASCAP Hawaiian Legend Award to "Auntie" Irmgard Aluli. Pictured congratulating Aluli is ASCAP writer Bob Nelson (left) and ASCAP's Senior Vice President of Membership Todd Brabec.



SAINT JOAN: "A Celebration of Song with Joan Baez" was the theme as legendary singer-songwriter Joan Baez headlined Ben & Jerry's Folk Festival-Newport 1997. ASCAP's sponsorship of the historic festival's "New Voices" continued this year, as Ms. Baez spotlighted a number of new voices in her set who contributed songwriting talents to her new Guardian release, *Gone From Danger*. Among those appearing with Joan were Dar Williams, Eric Taylor, Betty Elders, Mark Addison of the Borrowers, Richard Shindell, Sinaed Lohan and Mimi Farina. Pictured backstage (l-r) are ASCAP's Sue Devine, Baez and ASCAP's Brendan Okrent.



TROUBADOURS: For the third year in a row, ASCAP sponsored the Troubadour Contest at the 24th Annual Telluride Bluegrass Festival in Telluride, Colorado. The ASCAP sponsorship provided prize money to the top five Troubadour contestants. This year's top five were Jonathan Kingham (Seattle), Eugene Ruffalo (NYC), Paul Kamm (Nevada City, CA), Nancy Hanson (Salt Lake City) and Evan Brubaker (Seattle). Pictured are ASCAP's Randy Grimm (in front) with the contestants and contest sponsors.



BABY ON BOARD: On August 4th, ASCAP held an SRO showcase entitled ASCAP Presents ...New York Songwriters Circle at the Bitter End. Pictured after the songwriters' performances are (l-r) singer-songwriters Lucy Kaplansky, Larry John McNally (holding son Jesse Michael McNally), ASCAP's Brendan Okrent, Sue Devine and Loretta Muñoz, and songwriters Bruce Henderson and Vonda Shepard.



DEL AMITRI DELIVERS: Scottish pop-rockers Del Amitri delivered a sizzling show of tunes from their latest album, *Some Other Sucka's Paradise*, in June at NYC's Supper Club. Pictured (l-r) are Del Amitri's Kris Dollimore, Iain Harvie and Mark Price, ASCAP's Loretta Muñoz, Del Amitri's Justin Currie and Andy Allston.



HERCULEAN EFFORT: In celebration of the hit Disney film, *Hercules*, ASCAP presented an evening of cabaret performances at the Cinegrill in Los Angeles starring David Zippel, the Tony Award-winning lyricist of *Hercules*, *City of Angels*, *The Swan Princess* and *The Goodbye Girl*, as well as Jason Alexander, Nancy Dussault, Karen Fineman, Brian Lane Green, Jenifer Lewis, David Pomeranz and Michael Skloff. Pictured at the event (l-r) are Green, Alexander, Fineman, Lewis, Zippel, Dussault and Pomeranz.



A NEW POT OF GOLD: *Finian's Rainbow*, one of Broadway's legendary musicals, with a score by the late ASCAP Board member and composer Burton Lane and the late lyricist E.Y. "Yip" Harburg, was produced recently by "Reprise - Broadway In Concert" at UCLA. To honor the original creators on the opening night of the show on September 23, ASCAP President and Chairman Marilyn Bergman presented plaques, marking the show's 50th anniversary. Pictured (l-r) are Claire Rothman, Reprise Board member; Ernie Harburg, son of Yip Harburg; Marie Saidy, widow of Fred Saidy, librettist; Marcia Seligson, Producing Artistic Director of Reprise; Lynn Lane, widow of Burton Lane; Marilyn Bergman; and Michael Kidd, the original choreographer of *Finian's Rainbow*.



THE TYPE OF GUY WHO LIKES TO ROAM AROUND: Rock and Roll Hall of Famer Dion Di Mucci performed songs from his four-decade career at a sold-out show at the New York club Tramps this summer. Pictured after the show (l-r) are ASCAP's Jim Steinblatt, Dion and ASCAP's Marcy Drexler.

Stepping Out



PHOTO BY R.J. CAPAK

ASCAP'S SWEET BABY JAMES PERFORMS FOR A SWEET CHARITY: New ASCAP member James Taylor (center) performed before an SRO crowd at a benefit concert for the Marine Sciences program at Southampton College on Long Island, New York. On hand to greet the esteemed singer-songwriter were ASCAP Board member and composer Cy Coleman (*Sweet Charity, The Life*) and ASCAP Vice President/Director of Communications Karen Sherry.

COMMISSIONED

James Adler, as Composer-in-Residence for the Lark Theatre Company in New York City, to supervise, compose and arrange music for the premieres of three workshop productions.

Peter Alexander by the Koussevitzky Foundation to write a piece for brass quintet for the Meridian Arts Ensemble.

Brenda Wong Aoki and **Mark Izu** by the Rockefeller Foundation, NEA, San Francisco Arts Commission, National Asian American Telecommunications Association, Pacific Film Archive and Climate Theatre to write *Mermaid, A Symphonic Legend*, which combines dramatic narrative, movement and music. The work was premiered on May 15 by the Berkeley Symphony Orchestra in San Francisco.

Kenneth Laufer by the National Flute Association to compose "Flute for Thought," an elaborate novelty piece in four movements for six-part flute choir and piano, that was premiered in August at the NFA's 25th Anniversary Convention in Chicago.

Steven Paxton by the Lubbock (Texas) Youth Symphony Orchestra to compose an overture celebrating the tenth anniversary of the LYSO.

Steven L. Rosenhaus to write a work for the Sussex County Youth Orchestra (New York) to celebrate their tenth anniversary. The work will be premiered in June 1998 and Rosenhaus will conduct.

HONORED

Van Alexander for receiving the Arranger/Composer Award from the Los Angeles Jazz Society on September 14.

Sonny Burnette's "Jazzscapes" for winning the James Madison University's 1997 Annual Flute Choir Composition Competition.

Joseph Goodman's "Sonata No. 1 for Flute and Piano" as winner in the National Flute Association's 1997 music competition.

Suzanne Grzanna with the 1997 WAMI (Wisconsin Area Music Industry Awards) Award for Best Jazz Artist. Grzanna, a saxophonist and vocalist, performs 40's style jazz music.

Molly-Ann Leikin for having her lyric to "An American Hymn (Theme from East of Eden)," written by Leikin and **Lee Holdridge**, read by Lady Bird Johnson at the memorial service for late author James A. Michener. Michener chose this piece for his service just before he died.

Joanne Shenandoah's collection of Iroquois Women's Songs, *Matriarch*, for being named the 1996 Native American Record of the Year by the National Association of Independent Record Distributors & Manufacturers.

Marilyn J. Ziffrin for being named 1997 Composer of the Year by the New Hampshire Teachers Association. She was awarded a grant for her song cycle based on love poems of the Latin poet, Propertius.

FEATURED

Francesca Blumenthal's song, "The Lies of Handsome Men," on a new CD, *The Very Best of Cleo Laine* as well on Deborah Boily's new CD, *The Song Remembers When*.

PERFORMED

Virko Baley's world premiere of *Sacred Monuments*, movements one and two, by the New Juilliard

Ensemble, conducted by Joel Sachs, on September 23 at the Juilliard Theatre in New York City.

Thomas Beveridge's *Yizkor Requiem, A Quest for Spiritual Roots* by the New Dominion Chorale at the Washington Hebrew Congregation in Washington, D.C. on May 4, 1997 and conducted by Beveridge.

Annie Dinerman and **Alastair King's** new Celtic Rock musical, "Christy and the Playboys" at the Stowe Town Hall Theatre in Stowe, Vermont. An all-New York cast played eight shows from July 23rd to August 2nd.

Angelo DiPippo and His International Orchestra at Lincoln Center's Midsummer Night Swing series on July 16th.

Guillermo Galindo's orchestral work, *Ome Acatl*, based on the proportions and symbolism of the Aztec Calendar, by the Orquesta Filarmonica de la Unam at the Sala Nezahualcoyotl in Mexico on June 7 and 8.

David Pomeranz at a fund raising event for the World Literacy Crusade in Sacramento, California, honoring Oscar-winning music legend Isaac Hayes.

Vivian Adelberg Rudow's *With Love*, a fantasy for cello & decorated cello cases, in memory of Myrtle Hollins Adelberg, by cellist Craig Hultgren in a Birmingham Art Music Alliance Concert at the University of Montevallo, Alabama.

Lauren Wood's songs to a full house at Billboard Live in Los Angeles on July 11 to launch her new independent CD release, *Lauren Wood*, on Bad Art Records. Wood was joined on stage by guitar virtuoso Steve Vai.

PREMIERED

Daniel Adams' Mangrove Memoir for flute, clarinet, bassoon, percussion, violin, viola and cello by the Other Music Ensemble, conducted by Dennis Kam, University of Miami, Coral Gables, on November 25, 1996.

Steven Goldring's musical theatre production, *And Now, For My Next Life*, at the Dobama Theatre in Cleveland on September 19, 1997.

Michael Parks' Southern Suite by the Macon Symphony Orchestra at Symphony Hall in Macon, GA on October 26 and 27, 1996.

Joseph Prongue's "Christmas...Time of the Year" on AEI Music Network's "Startracks" Channel.

Russel Stanger's Memorare, Opus 15, in its world premiere by the School of Orchestral Studies Symphony at the Saratoga Music Orchestral Studies Concert in New York on August 5. The work was commissioned by the Japan Education Culture Center.

Allen Brings' recorded collection of compositions, *Music da camera*, on Capstone Records.

RELEASED

Lyle Cogen's new children's release, *My Name is Lyle* (MalZac Music) featuring interactive songs for kids.

Peter Gale's album of 13 original songs, *Come Take a Walk in My Mind*, by Landlord of Love Productions.

Andy If's debut CD, *Road Trip*, on CU Records.

Stephen Kemp's "Divertimento for String Orchestra" on the CD, *MMC Orchestral Miniatures - Volume II* (MMC), performed by the Silesian Philharmonic Orchestra.

Roshan and Shivani Kumar's CD, *Down 2 Us*, on Cosmic Cat Music.

Charles Lyonhart's self-released new album of songs, *Leap of Faith*, featuring guest guitarist Larry Campbell.

Pat McGee's songs on the Pat McGee Band's new CD, *Revel*. Independently released this year, the album has already sold more than 10,000 copies.

John Rabb's first gospel songs CD, *Do You Hear Your Master Calling*, by Hill Top Records.

Raúl Santiago Sebazco's original Spanish lyric adaptation, "Compartir" of **Marc Hoffman & Elliot Wiess'** "Rain Came Down" by the artist Jailene on EMI Records.

Paul Schwartz's *Aria*, an album of orchestral ambient music, by Astor Place Recordings.

George Small's new CD, *View from Fifth*, on On Track Records, Inc.

Darling Violetta's debut EP of songs, *BathWaterFlowers*, featuring lyrics by **Cami Elen** and music by Elen and Jymm Thomas, on Opaline Records.

SIGNED

Agape, an urban gospel recording group on Afam Records, to a distribution agreement with the Christian Music Network/Spring Arbor and Awake Records for the their 1997 release, *Livin' Saved*.

Mike Hannickel to a five-year exclusive publishing agreement with Curnow Music Press, a sister company to Europe's de Haske publishing firm.

Stephen Jacobs to an agreement with World Artists Entertainment, Inc., who will direct the national release of Jacob's *This World* album.

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