

PLAYBACK

MAY-JUNE 2000 USA \$3.95/Canada \$4.95



Sixpence None The Richer

GRAMMY AND ACADEMY AWARDS, SUNDANCE
MUSIC CAFE, SOUTH BY SOUTHWEST,
THE PAYMENT SYSTEM EXPLAINED - PART FIVE

PLUS: SAVAGE GARDEN, KELIS, JENNIFER DAY, OWSLEY

THE INVISIBLE SONGWRITER

SOUNDS LIKE ANOTHER GREAT NIGHT AT THE GRAMMYS FOR ASCAP



DIXIE CHICKS
Ready To Run
Country Duo/Group w/Vocal
Fly
Country Album

TLC
No Scrubs
R&B Duo/Group w/Vocal
Fan Mail
R&B Album

DON SEBESKY
Joyful Noise Suite
Instrumental Composition
Chelsea Bridge
Instrumental Arrangement

MATT SERLETIC
Smooth
Record of the Year
Supernatural
Album of the Year

MICHAEL TILSON THOMAS
Stravinsky: Firebird; The Rite of Spring;
Pepitone
Classical Album
Orchestral Performance

CHESTER THOMPSON
Smooth
Record of the Year
Pop Collaboration w/Vocals
Supernatural
Album of the Year
Best Rock Album
Maria Maria
Pop Duo/Group w/Vocal
El Farol
Pop Instrumental Performance
Put Your Lights On
Rock Duo/Group w/Vocal
The Calling
Rock Instrumental Performance

WALTER AFANASIEFF
Producer of the Year

CHRISTINA AGUILERA
Best New Artist

VLADIMIR ASHKENAZY (PRS)
Shostakovich: 24 Preludes & Fugues, Op. 87
Instrumental Soloist w/O Orchestra

MR. B.
The Slim Shady LP
Rap Album

ERYKAH BADU
You Got Me
Rap Duo/Group Performance

BECK
Mutations
Alternative Music Performance

TONY BENNETT
Benny Sings Ellington - Hot & Cool
Traditional Pop Vocal Performance

BLACK SABBATH
Iron Man
Metal Performance

RUBÉN BLADES
Tiempos
Latin Pop Performance

PIERRE BOULEZ (GEMA)
Répons
Classical Contemporary Composition

KEVIN "SHE'KSPERE" BRIGGS,
KANDI BURRUSS & TAMEKA COTTE
No Scrubs
R&B Song

ALAN BROADBENT
Lonely Town
Instrumental Arrangement/Vocals

BURNING SPEAR (PRS)
Calling Rastafari
Reggae Album

JUNE CARTER CASH
Press On
Traditional Folk Album

CHER, BRIAN RAWLING (PRS)
& MARK TAYLOR (PRS)
Believe
Pop Dance Recording

CLUB 69 (PETER RAUHOFFER) (AKM)
Remixer of the Year

PHIL COLLINS (PRS)
Tarzan
Soundtrack Album

CAROL CYBALA & THE BROOKLYN
TABERNACLE CHOIR
High & Lifted Up
Gospel Album By Choir/Chorus

THE DUST BROTHERS, ALEX GONZALES,
WYCLEF JEAN, LAURYN HILL,
PHER OLVERA, TONY PRENDATT
Supernatural
Album of the Year

EVERLAST
Put Your Lights On
Rock Duo/Group w/Vocal

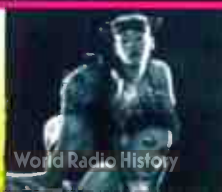
STEPHEN FERRERA
Annie Get Your Gun
Musical Show Album

THE BOB FLORENCE LIMITED EDITION
Serendipity 18
Large Jazz Ensemble Performance

BILL & GLORIA GAITHER
Kennedy Center Homecoming
Southern/Country/Bluegrass Gospel

GRAHAM GREENE (PRS) &
WYNTON MARSALIS
Listen to the Storyteller
Spoken Word Album/Children

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World Radio History

EMMYLOU HARRIS
After The Gold Rush
Country Collaboration
w/Vocal

JIMI HENDRIX
Bands of Gypsies - Live At Fillmore East
Music Video/Long Form

WHITNEY HOUSTON
It's Not Right But It's Okay
Female R&B
Vocal Performance

JOSEPH JENNINGS
Colors of Love
Small Ensemble Performance

KORN
Freak On A Leash
Music Video/Short Form

LENNY KRAVITZ
American Woman
Male Rock Vocal Performance

ROBERT JOHN "MUTT" LANGE (PRS)
Come On Over
Country Song

MADONNA & WILLIAM ORBIT (PRS)
Beautiful Stranger
(from *Austin Powers: The Spy Who Shagged Me*)
Song Written for Motion Picture or Television

METALLICA
Whiskey In The Jar
Hard Rock Performance

RANDY NEWMAN
A Bug's Life
Instrumental Composition Written
for Motion Picture or Television

CHRIS PEREZ BAND
Resurrection
Latin Rock/Alternative Performance

TITO PUENTE
Mambo Birdland
Traditional Tropical Latin Performance

CHRIS ROCK
Bigger & Blacker
Spoken Comedy Album



PETER SCHICKELE
Harpisnoke
Classical Crossover

RICKY SKAGGS
Ancient Times
Bluegrass Album

TOM WAITS
Male Variations
Contemporary Folk Album

PAUL WORLEY
Fly
Country Album



ASCAP 

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CONGRATULATIONS TO
OUR YEAR 2000 GRAMMY WINNERS.



PRESIDENT'S LETTER



There are those who would have us believe that in this new Internet universe all the old rules no longer apply. They believe that there is a new code you might call "cyberethics" that supercedes the moral forces that used to govern business practices

and behaviors. Their rationale is the belief that the world as we know it no longer exists and therefore the laws governing it have gone the way of the file cabinet and the manual typewriter. Such assumptions can be used to rationalize all kinds of questionable behavior and lowering of standards.

The ground is shifting beneath us, of that there is no question. But though the Internet may be a work in progress, the fundamental legal and moral basis of laws protecting one's property are not. The enduring principles of copyright protection still and must apply. There is nothing ambiguous about them. Those who look to exploit and devalue our copyrights will seek ambiguities which do not exist.

We must remember that this technological explosion is not the first. In fact, most of the world's performing rights organizations were created in the early part of the last century to protect

rights holders as the new media of the time – radio, phonograph and film sound – burst upon the scene. ASCAP was formed to find, identify and license works and collect royalties due the creators and owners of copyrighted music for the use of their property. We are able to identify specifically what music is performed and expeditiously and objectively make payments. This capability continues to increase with the use of the most sophisticated technology.

It is this role and these services which only a performing rights organization such as ASCAP can perform no matter what else changes. It is ASCAP's role as champion and protector of our rights in all arenas which is immutable no matter what else changes.

The controversies, the lawsuits, the mergers, the pretenders and the predators will continue. And in the rush, it's easy to lose sight of history. But we must never lose our commitment to our rights ... and to what's right.

Marilyn Bergman
President and Chairman of the Board

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PLAYBACK

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Features

7 THE INVISIBLE SONGWRITER

Lyricist and ASCAP President and Chairman Marilyn Bergman gives voice to the issues that confront today's songwriter.



8 ROCK AND ROLL HALL OF FAME CLASS OF 2000

Bonnie Raitt, James Taylor, James Jamerson, Nat King Cole, Hal Blaine and Earth, Wind & Fire are the latest legends to be inducted into the Rock and Roll Hall of Fame.

16 THE SOUTH RISES AGAIN

ASCAP members were out in full force at the annual South by Southwest Music and Media Conference in Austin, Texas.



18 THE SIX SENSE

Matt Slocum and Leigh Nash of Sixpence None the Richer talk about making beautiful pop music together.

26 THE HILLS ARE ALIVE WITH THE SOUNDS OF SUNDANCE

At this year's Sundance Film Festival, ASCAP featured a week-long series of showcases at the Sundance Music Cafe, co-sponsored by Starbucks, Liquid Audio and RCA Records.

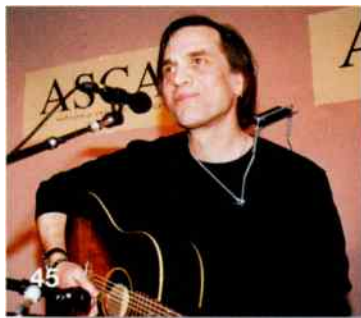


28 HOW ASCAP SURVEYS LIVE CONCERTS

Part five of a series designed to give members a better understanding of the ASCAP Payment System.

45 FOLKS LIKE US

In Cleveland, a multi-generational celebration of the singer/songwriter genre featured performances by Catie Curtis, Dave Mallett, Wendy Waldman, Tom Kell, John Cowan, Annie Gallup and Eric Andersen.



Departments

12 ASCAP ACTION 21 NEW MEMBERS 30 RADAR REPORT

32 NASHVILLE 34 LATIN CORNER 36 FILM AND TV

38 CONCERT 40 THE ASCAP FOUNDATION 46 NOTEBOOK

48 STEPPING OUT

ASCAP's New York Membership meeting was held at the Hammerstein Ballroom.



ASCAP Ushers in New Millennium with National Membership Meetings

1999 ASCAP Revenues Exceed \$560 Million: A Ten Percent Increase Over 1998 Figures And Record Breaking 1999 Distributions of \$435 Million



From the top, ASCAP Chairman and President Marilyn Bergman and ASCAP CEO John LoFrumento address the members. Below, (l-r) "What You Need to Know About the Internet" panelists Chris Amenita, Ron Sobel and Marc Morgenstern. At right, panelists Peter Boyle and Todd Brabec explain the ASCAP Payment System.

Hundreds of ASCAP members gathered at the Society's annual membership meetings held recently in L.A., New York and Nashville, hosted by ASCAP President and Chairman Marilyn Bergman. At the meetings, ASCAP CEO John LoFrumento announced that in 1999, ASCAP revenues were \$560 million, a staggering 10% increase over 1998 ASCAP revenues, and a new record amount for any performing rights organization, anywhere in the world. Domestic and foreign royalty distributions totaled \$435 million, another all-time record high. ASCAP's 1999 operating ratio of 15.4% is down a full percentage point from 1998, the lowest ever, and the lowest by far in the U.S. The 1998 domestic distribution of \$305 million was up 4% over 1998. LoFrumento

further reported that Internet-related licensing revenues had quadrupled over those of the previous year.

Other important matters discussed by Bergman and LoFrumento included legislative developments and ASCAP's continuing commitment to new technology — both as a way to improve service to members and customers and as a source of new revenue and technological improvements at ASCAP. In addition, LoFrumento updated the membership on the Society's new internal business structure and ASCAP's participation in the IMJV (International

Joint Music Venture). Finally, ASCAP Executive Vice President/Membership Group Todd Brabec discussed ASCAP's outstanding performance on 1999 music charts and in major music awards and nominations.

Prior to the 2000 West Coast Membership Meeting, many ASCAP members attended ASCAP Pre-Meeting Seminars. The two seminars covered the topics, "What You Need to Know About the Internet" and "The ASCAP Payment System," which were received with great approval and interest by all members who attended.



THE INVISIBLE SONGWRITER

By Marilyn Bergman

I'd like to talk for a bit about the often **invisible songwriter** – either composer, lyricist or anybody who creates words or music...hereinafter called **The Songwriter**.

○ **The Songwriter** – whose staff is five lines on a page and whose bottom-line is the note “E.” Who is often at the bottom of the music industry food chain although he or she is the earth from which everything springs.

○ **The Songwriter** – who at the end of the day may not have created something that you could sit on, drive or wear – but has nevertheless created something real, an unforgettable part of our lives, that is protected by U.S. Copyright Law.

○ **The Songwriter** – who sits in front of a pad, a keyboard – (be it a PC or Steinway) waiting for the magic moment when flesh and blood digits hit that keyboard and create something called a song – that marriage of words and music. Someone who faces an empty page and from the factory of his or her mind creates words and music that weren't there before.

○ **A Song** – is there anything that evokes a time, a place, an event, more than a song? We declare our love, worship, celebrate events, march to war, bury our dead with songs.

○ Sometimes the **Songwriter** is also the performer: the singer, the instrumentalist, most often called **The Artist**. The artist who brings his or her creative talents to the interpretation of the song. A song can be sung by many different artists, each one bringing a unique interpretation to the songwriter's song.

○ **The Songwriter/Artist** – someone who creates the underlying work, the song, and who also performs it, either live or on a sound recording. These two hats are often worn by the same multi-talented person, but whose roles should not be confused. Songwriter/artists such as: (in no special order) Joni Mitchell, Paul McCartney, James Taylor, Stevie Wonder, Bruce Springsteen, Billy Joel, Carly Simon, Alanis Morissette, the list of these great songwriter/artists goes on.

○ Let's look at those who are the **Authors and Composers** of songs (**Songwriters**) who

Although the voice of the author, the songwriter, is a behind-the-scenes voice, it is a voice that we must listen to carefully to learn the challenges that *all* creators are facing – new challenges that threaten the fundamental principles of copyright protection for all.

do not as a rule perform, like: Diane Warren, Glen Ballard, Max Martin, Jimmy Jam & Terry Lewis, Stephen Sondheim, Tim Rice, Bernie Taupin, Mutt Lange, Leiber & Stoller, Desmond Child, and, of course, there were the Gershwins, Jerome Kern, Cole Porter, Harold Arlen, Richard Rodgers, Irving Berlin, Oscar Hammerstein and on and on. No concert tours,

no tee shirts, no big recording contracts, no music videos... just songs.

○ And then there are those **Artists** who perform and/or make recordings but rarely are they the writers of the songs they bring to the world with their singular, unique talents. They are, in a way, the writers' partners and it is this partnership that has resulted in the creation of the great American songbook. The voice of the artist is heard around the world. After all, our popular songs are the most performed and the best loved. Artists like: Cher, Celine Dion, Tony Bennett, Whitney Houston, Tina Turner, Barbra Streisand, George Strait, 'N Sync, Lena Horne, Reba McEntire, Christina Aguilera, Ricky Martin, and of course there were Frank Sinatra, Elvis Presley, Nat Cole, Ella Fitzgerald, Sarah Vaughn, Judy Garland and on and on.

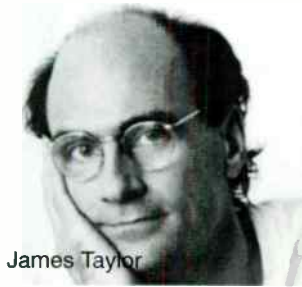
Although the voice of the author, **The Songwriter**, is a behind-the-scenes voice, it is a voice that we must listen to carefully to learn the challenges that *all* creators are facing – new challenges that threaten the fundamental principles of copyright protection for all. It is a voice which is too often drowned out by e-commerce barons, mega-corporate interests (too often aided by the unthinking media) who, in the name of new technology, promote the exploitation of the songwriter's property, by all who would seek to infringe upon the rights of those who supply the “content,” which we are told is “king.” As much as I bristle at the idea that “Moon River” or “Born in the USA” are referred to as “content,” there is no question that without the words and music created by **The Songwriter**, there would be little to fill the ever-expanding universe of the Internet. On behalf of songwriters, I can say that we have never written “content.” Singers don't sing and musicians don't play “content.” They sing and play songs.

○ **The Songwriter:**
Invisible? All too often.
Forgotten? All too frequently.
Heard? All over the world.
All the time.

Rock And Roll Hall Of Fame Class Of 2000



Bonnie Raitt



James Taylor



Earth, Wind & Fire

Manhattan's Waldorf-Astoria let down its hair again on March 6th for the fifteenth annual Rock and Roll Hall of Fame induction dinner. Among the legends honored that night were ASCAP members Bonnie Raitt, James Taylor, James Jamerson, Nat King Cole, Hal Blaine and Earth, Wind & Fire.

□ **Bonnie Raitt**, who won a phenomenal four Grammys in 1990, has been breaking down barriers of gender and genre since the early 1970s. Her feel for the blues was evident on her first album, *Bonnie Raitt* (1971), and a serious rooting in the blues has remained evident in her prolific work ever since.

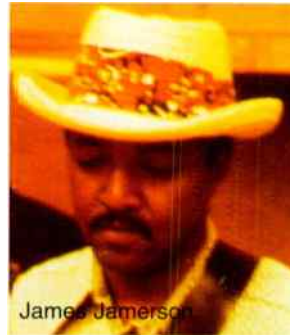
□ **James Taylor** was the pre-eminent singer/songwriter of the Seventies and has remained a solid musical craftsman and performer ever since. His *Greatest Hits* album, released in 1976, has sold more than 11 million copies, and his combined catalog has sold an astonishing 30 million copies to date.

□ **Earth, Wind & Fire** drew from various streams of black music, including soul, funk, R&B, pop, gospel and African styles. During the latter half of the Seventies, they issued a string of albums that changed the face of black popular music, linking thrilling music with uplifting messages of racial pride, African consciousness and spiritual unity.

□ **Nat "King" Cole** conquered the pop charts in the Fifties and early Sixties with such orchestrated ballads as "Mona Lisa" and



Nat King Cole



James Jamerson



Hal Blaine

"Unforgettable." Cole's drummerless trio was an innovation and early stirrings of rock and roll can be detected in such swinging tunes as "Straighten Up and Fly Right" and "(Get Your Kicks On) Route 66."

□ **James Jamerson** was one of the unsung heroes of the Motown sound. As a bass player with incredible skills, he was the anchor of Motown's in-house group. Though few in the record-buying public know his name, his signature bass lines are included on such Motown classics as "Reach Out I'll Be There," by the Four Tops and "I Was Made to Love Her," by Stevie Wonder.

□ **Hal Blaine** may well be the most prolific drummer in rock and roll history. In the Sixties and Seventies, he was the most in-demand session drummer in Los Angeles, and a list of musicians he played with reads like a Who's Who of popular music. He has played on 40 #1

singles and 150 that made the Top Ten. Eight of the records he played on won Grammys for Record of the Year.

The annual Rock and Roll Hall of Fame event, known for delivering unforgettable musical experiences, was once again up to the task. Fellow ASCAP members Melissa Etheridge and Raitt performed a wild version of "Thing Called Love." The original members of Chicago's Earth, Wind & Fire shared a stage for the first time in 20 years and performed their hit, "Shining Star." Sir Paul McCartney made a surprise appearance to induct James Taylor. The festivities were then capped by an all-star jam with Raitt, Etheridge and Taylor joining Robbie Robertson and Eric Clapton in a performance of "Sweet Home Chicago." Sweet, indeed.

New Membership Management Team To Enhance Member Service



Ava Turner

to all ASCAP members, which will be achieved through a combination of resourcing and technology.

Appointed to lead the group is Vice President Ava Turner, who will be responsi-

ble for the Society's Member Services, Business Affairs and Estates and Claims Departments. Most recently, Turner was Managing Director and Marketing Head for Fintech Limited, an international finance firm, following her tenure as Vice President of Corporate Banking Advisory at the Dutch-based ING/Barings. She also served as Vice President at Citibank, where she headed such divisions as Global Trade, and Equity Syndication.

In taking on her new responsibilities at ASCAP, Turner commented: "ASCAP has made a major commitment to becoming a first-rate service organization. I see my man-

date as making each of the three Membership Management departments as responsive and responsible to each of our members as possible. Ours is a 'one stop shop.' Any question, issue, problem or suggestion raised by a member is to be acknowledged within 24 hours."

Reporting to Turner will be Ellen Meltzer-Zahn, who has been promoted to Assistant Vice President/Business Affairs; Phyllis Fischler-O'Rourke, who has been named Director of Member Services; and Paula Katz, who will continue to direct the Estates and Claims Department.

ASCAP Joins with **AUDIOSOFT** for Internet Reporting Breakthrough Initiative

ASCAP and AudioSoft, the worldwide leader in global copyright management for music on the Internet, have announced an alliance designed to revolutionize the tracking and reporting of music use on the Internet. In a move designed to support the explosive webcaster marketplace ASCAP and AudioSoft have unveiled a strategic partnership that will enable the first comprehensive and fully automated reporting of music usage from webcasters to ASCAP, thereby helping ensure that songwriters, composers and publishers are appropriately compensated as ever increasing volumes of music are delivered over the Internet.

The partnership will provide efficiencies to both webcasters

and ASCAP, resulting in lower costs, and more accurate, complete and timely usage data for both parties. The agreement signals the rollout of one of AudioSoft's flagship products, the AudioSoft Rights Management System, to a number of the 1,500 ASCAP-licensed webcasters. AudioSoft and ASCAP will work together on a beta implementation with a select number of leading webcasters in April, with full deployment on a worldwide basis planned for the second quarter.

"We are delighted to announce this partnership with AudioSoft," said ASCAP CEO John LoFrumento. "ASCAP already has more webcaster licenses than anyone else in the

business. This technology partnership simplifies reporting for our licensees and insures that ASCAP has the highest quality data to distribute Internet fees to our members. It's a win-win for everyone."

"Our partnership with ASCAP provides an additional building block to support a rapidly growing webcasting industry," said VP/GM Americas of AudioSoft Gary Ludlow. "It's also great news for rights owners and webcasters as the benefits of the system that we'll deploy will result in lower overhead on the usage side and improved reporting and payments on the rights owners side. We look forward to a long and mutually beneficial relationship with ASCAP."

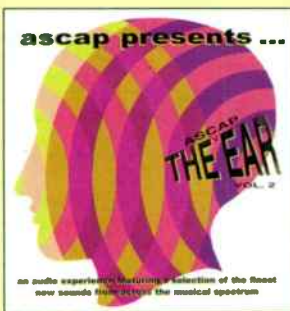
The AudioSoft Rights Management System will become generally available to webcasters in the second quarter, and AudioSoft plans a progressive rollout nationally and internationally over the course of the following three quarters. The service will initially be available on the RealNetworks G2 platform and will eventually support all platforms. The AudioSoft Rights Management System is the first of a number of planned service offerings to be announced during 2000 and will also evolve to support future business models for music consumption using streaming media technologies.

Ear CD, Volume 2 is Released Featured Music is Streamed on ASCAP.com

ASCAP is proud to announce the release of the second volume of its special promotional compilation CD, *The ASCAP Ear*. The CD features a richly diverse collection of talent, most of which has been featured in ASCAP showcases or workshops over the past year. Ranging stylistically from film composers to rock bands to singer/songwriters to R&B to Latin music, the ASCAP Ear is being circulated within the A&R community and throughout the music and film/television industries to promote the careers of these promising songwriters and composers, while simultaneously raising awareness of ASCAP within the music community as a source of new talent.

The 20 tracks on *The ASCAP Ear, Volume II* are available to hear on ASCAP's Web site (<http://www.ascap.com>) in their entirety. Photos, biographical and contact information for all artists are also featured.

"*The ASCAP Ear* is another example of the innovative ways that ASCAP can help its mem-



bers to develop their careers," said ASCAP Executive Vice President of Membership Todd Brabec. "The CD helps to promote these creators to the music and film industries. In addition, having their music streamed on our Web site should be a real boost for these ASCAP members. The ASCAP Web site is the most visited professional music Web site in the world, with over 4 million hits per month."

The first volume of *The ASCAP Ear* was a great success, with many of the featured artists not only moving on to major recording and publishing deals, but Citizen King's song, "Better Days," (featured on the first volume of *The Ear*) has been featured in the new hit television show, *Malcolm in the Middle*, on the Fox network. Toni Estes (also featured on the CD) has signed with Priority Records and a song she co-wrote, "It's Not Right But It's Okay," has been performed by Whitney Houston and was nominated for a Grammy.



New Strategic Alliance With LAUNCH Announced

LAUNCH Media, Inc. (Nasdaq: LAUNCH) and ASCAP jointly announced that ASCAP has joined the Online Music Group (OMG), LAUNCH's network of top music and music related sites. With OMG, LAUNCH has consolidated exceptional music sites on the Web, offering members the ability to find all types and genres of music and music information in one location. LAUNCH will utilize its national sales force to sell and place approved banner ads on select pages of ASCAP.com. With the addition of ASCAP, the LAUNCH OMG is now comprised of over 25 sites.

In addition to LAUNCH joining OMG, LAUNCH has obtained a comprehensive performing rights license from ASCAP for streaming music content on LAUNCH.com. Further, LAUNCH will make select LAUNCH.com content available to ASCAP for use in enhancing their shared content offerings, while ASCAP will make certain content available for LAUNCH.com. Also planned is the video streaming of select ASCAP member

showcases on both the ASCAP (www.ascap.com) and LAUNCH (www.launch.com) sites.

"We are very excited to have ASCAP join the OMG," says Dave Goldberg, CEO of LAUNCH. "The addition rounds out what we currently offer consumers and introduces a business application to the OMG. Artists, record labels, music sites, consumers and retailers will recognize the benefits of having ASCAP on our site."

ASCAP CEO John LoFrumento comments: "We have teamed up with LAUNCH because their site generates a large following among music-lovers of all types. LAUNCH respects the rights of music creators and shares with ASCAP an interest in the career development of emerging musical talent. The alliance with LAUNCH also will provide ASCAP with important incremental traffic and revenue opportunities."



TRUE BELIEVERS

ASCAP'S Ralph Murphy and Todd Brabec congratulate **Laurent DREUX LEBLANC** (Rive Droite Music Group/Right Bank Music Chairman) on being the publisher of *Billboard's* #1 Year End 1999 single "Believe," recorded by Cher. The Group, with offices in Paris, London and Los Angeles, was also the publisher of Enrique Iglesias' #1 hit "Bailamos" and represent the successful UK writing, mixing and producing teams of **Brian Rawling, Mark Taylor, Graham Stack and Walter Burbitt**; the hit songwriters **Paul Barry and Steve Torch**; as well as many well-known French songwriters and composers. Pictured (l-r) are Murphy, LeBlanc and Brabec.

Promotions Announced in Membership Group

Reflecting ASCAP's strong growth in membership and members' market share, key executives have been promoted nationwide in the Membership Group.

In Los Angeles, **Ron Sobel** has been promoted to Vice President/Membership. Ron originally joined the ASCAP staff in 1984 as a licensing representative, moving to the Membership area shortly thereafter. He oversees the day-to-day operations of the Los Angeles ASCAP Membership office and takes a special interest in the Society's outreach and recruitment activities throughout the Western region of the U.S.

In addition, **Jeanie Weems** has been promoted to Vice President/Creative & Film/TV. Jeanie began her ASCAP career in 1988 as part of ASCAP's Film & Television Division. She heads up a national ASCAP creative team which focuses on R&B, rap, hip hop, dance and reggae in New York, Los Angeles and Atlanta. She has played a major role in helping to define the synergy between R&B and Film & Television music.

In Miami, **Alexandra Lioutikoff** has been promoted to Vice President/Latin Music. Alexandra joined the ASCAP Membership team in 1998. She heads the Society's nationwide Latin Membership division. Prior to coming to ASCAP, Lioutikoff held Latin music-related positions with Walt Disney Records and Poly-Gram and was producer of the *Telemusica* television program, a music video show that was broadcast throughout all of Latin America.

In Nashville, **John Briggs** has been promoted to Vice President/Membership. John joined ASCAP in 1985. Since joining the ASCAP staff he has been responsible for bringing Z.Z. Top, Little

Texas, The Cranberries, Alan Jackson, Suzy Bogguss, Deana Carter, Natalie Maines Dixie Chicks, The Backstreet Boys, Jessica Simpson and Brian McKnight to the Society.

Mike Doyle has been promoted to Membership Representative. Mike came to ASCAP in

1997 after serving as the administrative assistant at Major Bob Music, best known as the publishing home of superstar Garth Brooks. A Nashville native, he has had a successful track record as a writer recruiter for ASCAP.

Ralph Murphy has been promoted to Vice President International & Domestic/Membership. As an accomplished songwriter, Ralph's best known compositions are Kathy Mattea's "Seeds," Crystal Gayle's "Half the Way" and Ronnie Milsap's "He Got You." Others who have recorded his songs include Randy Travis, Little Texas and Ray Price. He moved to Nashville in 1976 and formed Pic-A-Lic Music Publishing with partner Roger Cook. The company published more than 20 No. 1 hits, including "Talking In Your Sleep" (Crystal Gayle), "I Believe In You" (Don Williams) and "18 Wheels and a Dozen Roses" (Kathy Mattea). That catalog is now at EMI Music. Ralph joined ASCAP in 1994 as the organization's Nashville Director of Creative Services.

Pat Rolfe has been promoted to Vice President/Membership. Pat has been involved in the music industry since 1966. She began her career with Hill and Range Songs as a secretary. She was promoted to General Manager at the publishing company in 1972. Chappell/Intersong purchased the Hill and Range catalog in 1975 and, two

years later, Rolfe was promoted to Vice President of the Chappell/Intersong Music Group. Following the Chappell's 1987 merger with Warner Bros. Music, Rolfe moved to ASCAP. As Director of Membership Relations she was responsible for signing new writers and working with member publishers.

In New York City, **Michael A. Kerker** has been promoted to Assistant Vice President/Musical Theatre and Cabaret. Michael has overseen ASCAP's Musical Theater and Cabaret activities since 1990, following service in the Society's Public Relations Department. He has helped to greatly expand ASCAP's outreach in the musical theater and cabaret areas through workshops, showcases and seminars nationwide.

Michael Stack has been promoted to Vice President Membership. Michael was hired by ASCAP's UK office in 1994. A former rock musician and songwriter, he played a leading role in the London offices of both Famous Music and Rondor prior to joining the ASCAP Membership team. Stack manages the day to day activities of ASCAP's New York Membership office, with an emphasis on membership recruitment and service.

ASCAP's New York Membership office, with an emphasis on membership recruitment and service.

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Ron Sobel



Alexandra Lioutikoff



John Briggs



Jeanie Weems



Mike Doyle



Ralph Murphy



Michael A. Kerker



Michael Stack



Pat Rolfe

A New Chapter



Hal David with his Special International Ivor Novello Award

Elected Chairman of the National Academy of Popular Music and Songwriters Hall of Fame in January, lyricist and ASCAP Board member, Hal David, brings new energy and ideas to enhance this organization's agenda.

The year 2000 is shaping up to be a significant new chapter in lyricist and ASCAP Board member Hal David's career. The former ASCAP President was named Chairman of the National

Academy of Popular Music and The Songwriters Hall of Fame in January, becoming the first to fill the post since the death of former Chairman Frank Sinatra in 1998. Under his new leadership, positive changes are already taking place, most notably, the expansion of the Board to include such prestigious songwriters and industry VIPs as: ASCAP Chairman and President Marilyn Bergman, composer and ASCAP Board member Cy Coleman, ASCAP CEO John LoFrumento, BMI President and CEO Frances Preston, producer Phil Ramone, songwriter and ASCAP Board member Jimmy Webb and composer Maury Yeston. Supplementing this group are existing Board members: Martin Bandier, ASCAP Board member Freddy Bienstock, Oscar Brand, Irving Burgie, Tita Cahn, Ervin Drake, Al Feilich, Charles Feldman, Jules Goldberg, Mikie Harris, ASCAP's Michael A. Kerker, Maxyne Lang, Cy Leslie, Irv Lichtman, Linda Lorence, Jim Lowe, Frank Military, Linda Moran, Ed Murphy, Larry Richmond, ASCAP Board member Irwin Z.



THE ABE OLMAN SCHOLARSHIP AWARD

At this year's Songwriter's Hall of Fame kick-off reception at Manhattan's Friars Club, ASCAP presented the Songwriter's Hall of Fame/Abe Olman Scholarship Award to Boston songwriter James Day who was a participant in a recent ASCAP Foundation Workshop. Day has had award-winning entries in many international songwriting competitions, including the John Lennon, Unisong and *Billboard* contests. Pictured (l-r) are ASCAP Board member Irwin Z. Robinson, Day, new Songwriters Hall of Fame Chairman and ASCAP Board member Hal David.

Robinson, ASCAP's Karen Sherry and George David Weiss.

David has also begun taking major steps toward securing a physical museum site in New York City (which will be announced shortly), and raising the necessary funds to ensure that proper implementation and operation of the museum occurs. Publishing and industry organizations have already committed major funds for a five year period to the Songwriters Hall of Fame (SHOF) Museum project and solicitation of additional funds will continue.

Also in progress is a virtual museum on the Internet, made possible by a \$1 million dollar contribution by publisher Howie Richmond. Plans are underway to design the physical site and load it with the kind of content that will make it a premiere showplace and historic center for songwriters. David is also focusing on increasing the SHOF membership – not only numerically but geographically. "Visibility is the key," he says. "We must be able to reach people not only in established music business cities, but in every place our songs are heard ...which is everywhere in the world." He also points out that the SHOF needs to be more visible within its own music community by creating more opportunities for outreach and member benefit to songwriter members. A key vehicle for the SHOF is, of course, its annual Awards Dinner, which, this year, takes place in New York on June 15th. Honored on this occasion as inductees will be: James Taylor, James Brown, Brian Wilson, Don Henley, Glenn Frey and, posthumously, the late Curtis Mayfield. In addition, there will be special honorees Neil Diamond (Sammy Cahn Lifetime Achievement Award); Johnny Mathis (Hitmaker Award); Jerry Leiber and Mike Stoller (Johnny Mercer Award) and Julian Aberbach (The Abe Olman Publishers' Award).

Hal David, himself, is also celebrating a banner year of prestigious honors from a variety of organizations. He and longtime partner, Burt Bacharach, had two of their songs voted into the Grammy Hall of Fame this past February just prior to the Grammy Awards show: "Don't Make Me Over," an enormous hit recorded by Dionne Warwick and "(They Long to Be) Close to You," recorded by The Carpenters. This follows closely on the heels of his recently receiving, along with Burt Bacharach, the coveted Grammy Trustees Award. David was also honored in May of 1999, with the inaugural Special International Ivor Novello Award, the first-ever awarded to a non-British person. In June of this year, David will also be receiving The Nordoff-Robbins Special Achievement Award in London, on the occasion of this organization's 25th anniversary, to be followed by a concert of his songs at The Royal Albert Hall.



AND THE OSCAR GOES TO

John Corigliano (right), who won an Academy Award for his score to the film *The Red Violin*, is pictured with his Oscar being congratulated by ASCAP CEO John LoFrumento in ASCAP's board room. Corigliano was at ASCAP to attend a Symphony and Concert Committee meeting.

SUNDANCE MUSIC CAFE

The film world got an earful of great music at the 2000 Sundance Film Festival as ASCAP presented eight days of SRO performances by 18 members and special guests.

Music was everywhere at the Sundance Film Festival in Park City, Utah from January 20th through the 30th. And the most music could be found at the week-long series of ASCAP Presents showcases, co-sponsored by Starbucks, Liquid Audio and RCA Records, at the Sundance Music Cafe.

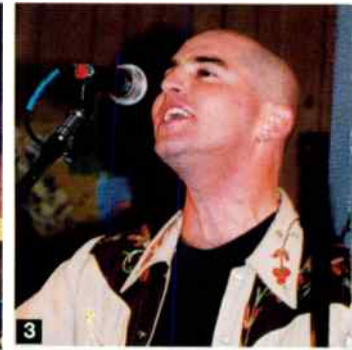
Setting up camp in an old Elks Lodge on snowy Main Street in Park City, the Sundance Music Cafe was a hit among festival-goers. Highlights included performances by Alan Charing, Jess Klein, Mark Luna, Jesse Dayton, Chris Smith-er, Josh Joplin, Fred Eaglesmith, Sy Smith, Tony Lucca, Mike Errico, Agents of Good Roots, Gretchen Peters, Caleb, John Oszajca, David Wilcox, Vinx, Wild Colonials and Joseph Arthur. A special treat for those who came to see Arthur was when Peter Gabriel joined him onstage to sing two songs. Arthur is signed to Gabriel's record label, Real World.

Another feature at the Cafe was *The Hollywood Reporter* Composer Registry kiosk. The Registry, featuring Liquid Audio technology, is an online archive of music for film, television and advertising on the Web, and one of the best services for music composers to showcase their music (www.hollywoodreporter.com/reg-

[istry](http://www.hollywoodreporter.com/reg-)). The Registry's featured composer, Mark Snow (*X-Files*), was interviewed for The Sundance Channel and was available at the Cafe to talk with visitors.

Further on up Main Street, at the Slamdance Film Festival, ASCAP presented a roundtable discussion on "Music in Film" featuring Windswept's John Anderson, composer/songwriter Joe Bishara (Sundance feature, *The Convent*), composer Shawn Clement (Slamdance feature, *I Married Margo*), composer/music supervisor Frank Fitzpatrick, The Kordek Agency's Linda Kordek, Bug Music's Jonathan Palmer, composer/songwriter Shark (Wild Colonials) and ASCAP's Pamela Allen and Michael Todd.

Also sharing space in the Elks Lodge was a nightly series of concerts sponsored by BMG featuring performances by such ASCAP members as Sixpence None the Richer, Tommy Sims and The Verve Pipe. Other members performing at various venues throughout the festival included, among others, Aimee Mann, Emmylou Harris, Patty Griffin, Duke Daniels, Hillary Lindsay, Bree Sharp, The Cult and Edwin McCain.



On this page, above (l-r): 1. Performers Joseph Arthur and Peter Gabriel; 2. Tommy Sims performing on the BMG stage; 3. Performer Alan Charing; 4. ASCAP's Kevin Coogan, Mark Snow's manager Robert Urband, composer Mark Snow, ASCAP's Sue Devine and Liquid Audio's Andre Mika; 5. Slamdance "Music in Film" panelists ASCAP's Mike Todd, composer Shark and Windswept's John Anderson; and 6. Composer Joe Bishara, Bug Music's Jonathan Palmer and ASCAP's Pamela Allen.

PHOTOS BY E. WILDER



A NEW ALGONQUIN ROUNDTABLE

In the spirit of the legendary Algonquin Roundtable luncheons of the 1920's and 1930's, ASCAP recently inaugurated its own monthly gathering at the famed Manhattan hotel intending to bring together a select group of ASCAP members each month. The first ASCAP Roundtable at the Algonquin featured a group of Tony and Oscar Award-winning songwriters. Pictured (standing, l-r) are ASCAP's Michael A. Kerker, **Charles Strouse** (*Annie*), ASCAP's Michael Stack, **Tom Jones** (*The Fantasticks*) and **Jason Robert Brown** (*Parade*) and (sitting, l-r) **Stephen Flaherty** (*Ragtime*), **David Zippel** (*City of Angels*), **Stephen Schwartz** (*Pippin*), **Bill Finn** (*Falsettos*) and **Lynn Ahrens** (*Ragtime*).



BLACK HISTORY MONTH HONORED

In honor of Black History Month, ASCAP and the Museum of Tolerance in Los Angeles presented an intimate conversation with Warner Bros. recording artist **George Duke** and friends, the multi-talented **Patrice Rushen** and Capitol/Blue Note recording artist **Everette Harp**. Pictured (l-r) are: ASCAP's Charis Henry, George Duke, Patrice Rushen, ASCAP's Jeanie Weems, Everette Harp and ASCAP's Alonzo Robinson.



SOME TLC

Hanging out backstage at Grammy winners TLC's show at Madison Square Garden in New York City are (l-r) **Maxwell**, **Lisa "Left Eye" Lopes** and ASCAP's **Ian Burke**, and Burke with **Tionne "T-Boz" Watkins**.



WINTER WARMUP

ASCAP and The Philadelphia Chapter of NARAS co-hosted a reception at The Trocadero in Philadelphia for songwriters and composers in the Philly area to learn more about both organizations. Pictured (left, l-r) at the event are ASCAP's **Marcy Drexler** and artist manager **Derrick Dorsey**, and Executive Director of the Philadelphia Chapter of NARAS **Mark Schulz** and Drexler.



A MAJESTIC ACHIEVEMENT

Albert Hammond, ASCAP writer, is seen here with his OBE (Order of the British Empire) which he received from Her Majesty Queen Elizabeth II in London recently. Albert is the only direct ASCAP member ever to have received such an honor from the British Government.

NASHVILLE'S NEXTFEST

ASCAP presented a showcase at the 2000 Nextfest in Nashville at the Exit/In featuring some of today's up and coming writers. Pictured, above left, is EMI's **Shariff Iman** playing his brand of R&B/pop and, above right, co-writers **Cami Guitierrez** and **Ruby Amanfu**, and, left, backstage at the sold-out show are performers **Dave Berg**, **Amanfu**, ASCAP's **Dan Keen** and performer **Will Hoge**.



CATCHING SOME Z'S

Performers at New York's Z-100's Jingle Ball Concert in December included **Jennifer Lopez**, **Ricky Martin**, **98 Degrees**, **Lenny Kravitz**, **Enrique Iglesias**, **Smash Mouth**, **Robbie Williams** and **Jessica Simpson**. Pictured above, backstage at the concert are Iglesias with ASCAP's Courtney Hard.



SOUNDS OF A BETTER WORLD

ASCAP writers **Leo Schaff** and **Regine Urbach** celebrated backstage with folk legend **Odetta**, dance music diva **Martha Wash** and composer **Jim Papoulis** at the January 11th Carnegie Hall benefit concert launching Vital Records' *Sounds of a Better World, Small Voices Calling*. The multi-artist CD includes the current Martha Wash club smash "Listen to the People," written by Schaff and Papoulis, as well as other Papoulis/Schaff/Urbach collaborations. The concert, featuring performances by **Phoebe Snow**, the Boys Choir of Harlem, **Matt Goss**, **Geoffrey Holder** and others, benefited children's charities worldwide through the Foundation for Small Voices. Pictured (l-r) are Urbach, Schaff, Odetta, Wash, Goss, Papoulis, **Moten**, performers **Alexandra Kiesman** and **Jordan Siwek** and Foundation CEO **Stephanie Martini**. Go to www.soundsofabetterworld.com



URBAN NETWORK

Pictured at the Urban Network Conference 2000 held recently in Palm Springs, California, are, from the top, (l-r): **Howard Hewett**, ASCAP's **Charis Henry** and **Kenny Ferracho**; **Billy Estes** with his Grammy-nominated daughter **Toni Estes**; and model and performer **Tina** with Henry and SoSo Def artist **Da Brat**.



RISE AND SHINE!

The first-ever ASCAP Breakfast Roundtable for urban/creative music publishers was held at the ASCAP offices in Los Angeles in January. Pictured (left photo, l-r) are Universal's **Donna Casseine**, ASCAP's **Alonzo Robinson**, Universal's **Roanna Gillespie** and Famous Music's **Brian Postel**, and (right photo, l-r) Rondor's **Brenda Andrews**, ASCAP's **Jeanie Weems** and Rondor's **Aileen Randolph**.

TOTAL MAYHEM

ASCAP's **Pamela Allen** and **Jackey Simms** visited **Tommy Lee's** new group **Methods of Mayhem** in the rehearsal studio as they prepared to hit the road for their first tour. Pictured (l-r, back row) are **Kai Huppunen**, **Tommy Lee** and **Stephen Perkins** and (front row, l-r) are **Allen**, **TiLo**, **Simms** and **Chris Chaney**.





May, 2000

Dear Music Community,

Net4Music is a leading portal for musicians on the Internet - a resource that will empower musicians by providing them with virtually immediate access to a variety of online music products and publishing services. Copyright protection is the cornerstone of our business. Our technology is designed to significantly reduce the unauthorized use of copyrighted works. Both copyright holders and creators of music can benefit greatly by distributing their works in this safe and secure environment, as revenues will be optimized rather than lost through distribution in an unauthorized and uncontrolled manner.

We recognize that the Internet is an environment with global implications where the technologies of digital distribution and rights administration are in a state of constant evolution. As the music industry transitions into technology-based distribution, Net4Music will continue to be a supporter for all songwriters and publishers, and will help ensure they continue to receive fairer and more equitable compensation for their work. As a result, it is our goal to work within the music industry to help further define the appropriate means of lawful digital distribution.

In the future, we will continue to establish significant partnerships with independent and major publishers while increasing our efforts to carefully evaluate the digital distribution rights of copyrights we have licensed to date. We remain steadfast in our commitment to ensure that each songwriter and publisher has full authority over digital rights to their catalog. Accordingly, if you feel that we have not correctly cleared these rights with the sheet music and MIDI files that are currently offered for sale on our site, please contact us immediately. We will make every effort to address your concerns, and would take affirmative steps to resolve any inadvertent and unauthorized use of catalogs available on Net4Music.

As a leader in the digital distribution of music, we are committed to the development and advancement of the individuals and organizations that comprise the music community, and to the enjoyment of musical works. We proactively work towards ensuring copyright protection for rights holders, including songwriters and music publishers, and seek to ensure the payment of appropriate royalties. If you would like to explore business opportunities with Net4Music, please contact us. We look forward to sharing with you all the exciting and rewarding products and services that Net4Music has to offer.

Thank you for your support.

Best regards,

Claude Poletti
Chairman

Francois Duliège
CEO

Eric Liley
SVP, Sales & Marketing

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Managing Director

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THE HEAR AND WOW!

With an incredible variety of ASCAP member performances featured at this year's South by Southwest Music and Media Conference, Austin's madding crowd had much to cheer about.

In March, some 9,000 musicians, journalists and music industry reps descended on Austin, Texas for five days of music, schmoozing and much, much more. The South by Southwest Music and Media Conference is the music industry's largest gathering. And for good reason. Its around the clock series of activities includes literally thousands of showcases, moderated discussions, parties, a trade show, as well as film and multimedia components.

On March 12th, ASCAP and Liquid Audio kicked things off by co-sponsoring the SXSW Film Music Party at Stubb's BBQ, featuring a performance by the Jesse Dayton Band. Then, a few days later, ASCAP writer Steve Earle delivered a keynote address that revealed his unique insights, both as a music industry survivor and as a compassionate artist with strong political convictions. His independent spirit was matched by the equally independent spirit

of all the new dot-com companies that were the buzz on the trade show floor. At ASCAP's trade show booth, potential ASCAP members could log on to ASCAP's Web site to fill out membership applications and talk to ASCAP reps about all things musical.

While digital music was one of the hot topics of the conference, numerous panel discussions still had much to talk about. ASCAP's Alexandra Lioutikoff participated on a panel entitled "Is Latin Music Still Exploding?" Other panel topics included, among others, "Getting Music Into Movies," "How Managers Create Success," "Is Touring Getting Any Easier?" and "Spreading Urban Music Nationwide."

On one day, somewhere down the lazy Colorado River, ASCAP and Hamstein Publishing's annual co-sponsored riverboat cruises provided managers, attorneys and members a somewhat welcome respite from

the city's buzz-fest.

While things began to heat up musically on Wednesday and Thursday of the Conference, on Friday, March 17, ASCAP pulled out all the stops as it presented an ASCAP Presents showcase featuring a line-up of America's hottest bands at Babe's on Sixth Street. The night featured Satellite (Los Angeles), Formosa (Los Angeles), Transmatic (Indianapolis), American



8

AFTERNOON DELIGHT

Pictured at the Quiet on the Set showcase at Stubb's in Austin are (l-r): (1) **John Mayer** on the Stubb's stage; (2) **Amy Correia** (with guitar) performing; (3) **Ruby Amanfu** performing; (4) Performer **Bob Schneider** with ASCAP's Brendan Okrent and Austin regional rep Jan Mirkin; (5) **Jesse Dayton**, Mirkin and ASCAP's Kevin Coogan, SXSW's **Suzanne Mauze**, ASCAP's Ron Sobel and Sue Devine and Liquid Audio's **Andre Mika** at the SXSW Film Music Party; (6) ASCAP's Randy Grimm, Okrent, performer John Mayer and ASCAP's Courtney Hard; (7) Performer **Catherine Porter**.

NIGHT MOVES

Pictured by the Colorado River are (l-r): (8) ASCAP's John Alexander and SXSW Keynote Speaker **Steve Earle**. And pictured at the ASCAP Presents showcase are: (9) **Earshot**; (10) **Angelique**; (11) BMG's **Josh Newman**, American Hi-Fi's **Jamie Arentzen**, ASCAP's Spyro Phanos, American Hi-Fi's **Stacy Jones**, **Drew Parsons** and **Brian Nolan**, and BMG's **Clyde Lieberman**; (12) Songwriter **Luis Silva**, ASCAP's Alexandra Lioutikoff and Hollywood Records' **Joe Trevino** at the NARAS Latin reception; (13) **Transmatic** (14) ASCAP's Phanos, **Formosa's Clayton Wages**, **Chris Glenn**, **Steve Markowitz**, **Fred Spigelman**, ASCAP's **Wade Metzler**, 3-Way Entertainment's **Sean Ricigliano** and **Andrew Brightman**. (15) **Satellite's Jamie Perlman**; (16) SXSW Creative Director **Brent Grulke**, Alexander, SXSW Managing Director **Roland Swenson** and ASCAP's Ron Sobel.

PHOTOS BY E. WILDER



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Hi-Fi (Boston), Earshot (Los Angeles) and singer/songwriter Angelique. Earshot was later signed to Reprise Records and American Hi-Fi was signed to Island Records.

The next afternoon, while many were still recovering from an all-night binge of

rock and roll ASCAP pressed on with its Quiet on the Set showcase at Stubb's. While guests munched on Stubb's famous barbecue cuisine, they were treated to sets by five extraordinary singer/songwriters. Catherine Porter, Amy Correia, John

Mayer, Ruby Amanfu and Bob Schneider each delivered sterling performances of their songs, made all the more memorable by the the sunlit setting of Stubb's indoor stage.



16



THE SIX SENSE

Every so often a pop song comes along that through its sheer exuberance embeds itself in your head and in your heart and won't let go. In 1999, that song was Sixpence None the Richer's #1 smash hit, "Kiss Me," written by the band's Matt Slocum and sung by lead vocalist Leigh Nash. With Slocum's joyous, jangling guitar playing and Nash's sweet voice (not to mention the memorable Dylan Thomas quote "kiss me out of the bearded barley"), the song was a musical slice of sunshine that radiated all year long. Their band's incredible year ended with them being nominated for a Grammy Award in the Best Pop Performance by a Duo or a Group category. It is an amazing accomplishment when you consider that the band was almost ready to give up on their musical dreams when they started recording their self-titled album more than two years ago.

Matt Slocum and Leigh Nash of SIXPENCE NONE THE RICHER talk about getting their start, finding inspiration and making beautiful music together. By Erik Philbrook

Slocum was only 16 years old when he met Nash, who was only 13, in a small town south of Austin, Texas in 1989. They began recording demos of some of his songs and three years later, Sixpence None the Richer (taking their name from a C.S. Lewis book called *Mere Christianity*) signed their first record deal with the small Nashville label R.E.X. Music. Their debut album, *The Fatherless and the Widow*, and their second album, *This Beautiful Mess*, received critical acclaim, but it was their efforts spent constantly touring the country and opening for such acts as 10,000 Maniacs and The Smithereens that earned them a devoted following.

Eventually the band relocated to Nashville and began working on material for their next record. It was at that point that the band faced their hardest challenges. They had to sweat out some difficult contract hassles, face the breakup of their original record label and even contemplate if it was worth continuing. Fortunately, they decided to dig in and work harder, writing and recording new songs, taking a grass roots approach to promoting their music and earning an ever-growing audience, one fan at a time. The fruits of their labor became their self-titled album for Squint Entertainment.

Rich in imagery and meaning, the songs on *Sixpence None the Richer* are the work of a young, optimistic and serious songwriter who really has thought a lot about the world and has something to say about it. Slocum is well-read and when he writes he often references the works of his favorite authors and poets, such as Annie Dillard, Madeleine L'Engle, W. H.

Auden, Dylan Thomas and Pablo Neruda. For instance, a song on the album called "Puedo Escribir," was inspired by a Pablo Neruda poem. He got into Neruda after seeing the Italian film about the poet, *Il Postino*. Since Slocum and Nash are also big fans of pop music, they recorded a cover of the 1990 La's song, "There She Goes," which has since become a radio hit for Sixpence as well.

It was in November of 1998 that the band's roller-coaster ride to success really began. VH-1 invited them to debut nationally on their new series, *The Midnight Minute*, and everyone at VH-1 was really knocked out by their songs and their performance. Then "Kiss Me" cracked *Billboard's* Hot 100 Singles chart. Then VH-1 and MTV added the video to "Kiss Me" in heavy rotation. But probably the biggest push for the band came when Miramax Films chose "Kiss Me" as the featured song for

their motion picture, *She's All That*. The film opened in January, 1999, and was #1 at the box office. The new exposure the song received inspired television programs such as "Dawson's Creek," "Daria" and "The Young and the Restless" to also feature the song. Sixpence then made guest appearances on "Late Night With Conan O'Brien," "The Tonight Show" and "Live with Regis and

"I'm definitely not disciplined in terms of sitting down every day and writing. I am very disciplined once I do get an idea, because I can't get an idea out of my head and I want to get it finished. So I'm obsessive that way."
— MATT SLOCUM

Kathie Lee" as "Kiss Me" went on to become the #1 song in the country.

Eager to show the world where they are in their musical development after years of touring in support of their Squint debut, Slocum, Nash and the band are currently working on new material for their next album, and have recently recorded a cover of Sam Phillips' "I

Need Love" for the movie *Here On Earth*, due out this spring. *Playback* sat down and talked with Slocum and Nash while they were in Park City, Utah to perform a special concert at the Sundance Film Festival.

Playback: When did you first get into playing music?

Slocum: I got a guitar for my 15th birthday. It was an electric guitar and I started learning how to play it. I wanted to play in bands, but I didn't start writing my own songs until I bought an acoustic guitar. My mom bought me a 4-track for Christmas when I was 16 or 17, and that led me to want to record and create my own stuff and have my friends come over to overdub tracks.

Did you get to perform your own material with a band at that time, or were you more interested in writing songs?

Slocum: Well, I started out in a cover band, because none of us knew how to write original music. So we would just get together and play these awful covers together. I finally met a guy who was a singer/songwriter and started playing guitar with him. And that was all original music. That was a lot of fun, because I learned a lot about songwriting from him. We played clubs and did all right. We eventually got some money together and made a real demo.

Did you have any musical heroes that inspired you at that time?

Slocum: I didn't have the traditional songwriting heroes, such as Bob Dylan, despite the fact that the guy I was in the band with at the time was really into Dylan. I was into a lot of the English bands. For me, U2 was a big discovery. XTC was a huge discovery. And obviously the Beatles.

So pretty much all of the highly melodic songwriters?

Slocum: Yeah. That was what nailed it for me. I had been learning all of these covers and guitar riffs and stuff, and it wasn't really doing it for me. It was more exciting for me to find melodies and see how they could fit into a song.

Continued on Page 20

SIXPENCE - Continued

How about you, Leigh? Who are your musical heroes?

Nash: I love Leonard Cohen. I love his songs. Jeff Buckley is amazing. The band Jellyfish wrote some incredible songs. Elvis Costello is a hero.

Tell me briefly how Sixpence originated?

Slocum: Leigh and I grew up in the same town and were in the same church youth group together. When I first started songwriting I realized that I couldn't really sing and it wasn't one of my strong points. I had written some songs and had heard her sing in church, so I approached her with a demo I had made on my 4-track. She wanted to sing and I wanted to write and we really related to each other in that way. It was very casual. We didn't have huge ambitions at first.

Nash: Actually, I sang the first song that he ever wrote. It think that it comes so naturally to him. I guess he's developing all the time, but to me every song he's written has been brilliant from the get-go. I've loved everything that he has brought to the table. I respect him so much and I'm thankful. He's the most brilliant songwriter that I know, and I'm really baffled that I get to sing those words.

Was that first song that you sang of his for a recording or a live performance?

Nash: Matt was in another band called Love Coma at the time. He heard me sing and thought that I might be the right voice for his song. The song meant a lot to him and we recorded it in the living room. At the time we thought it sounded really good and we were so impressed with ourselves (laughs) that we just kept on.

At what point did you feel that it was becoming much more than just a hobby?

Slocum: We continued making these little 4-track recordings, but then we decided that we should go into a real studio and do something professional. A friend of mine owned a studio up in Dallas and he gave me a really good deal. We recorded four songs which we thought was really high quality at the time. I had a drum machine and I programmed the drums and played all the keyboards and guitars. We then took it to a tape duplication place, printed up 200 copies and made them look semi-professional. And then we sent them all out. It was the feedback we received from that demo that made us realize that this could be really cool. That was also the recording that led to us getting a small independent recording deal with R.E.X.

Were you ambitious about making music a career at that time, Leigh?

Nash: I'm not a very ambitious person at all. I'm driven because I love to sing and I love music, but Matt is really good at motivation, so



we balance each other out. I was 13 when I met Matt, so I was too young to have developed the ambition skill. But I loved music at that age and I was ready to go with it. I was like paper I guess, just ready to blow with the wind, and I loved what Matt was writing. So it was really exciting.

1999 was your big year and "Kiss Me" was a huge hit for you, so to a lot of people, it seems that you had this crazy overnight success. But as with a lot of bands, what would appear as overnight success is actually the result of years and years of building a name and developing your music. That is especially true of Sixpence because this record is a few years old and people are still discovering it.

Nash: The slow build is really how something like this has to happen. We were fairly unknown when things started to really happen for us, although we did have a nice underground following for a while, but it was mainly in Christian music and it was Christians who were listening to us when we got our start. We were all just along for the ride pretty much and didn't know what to expect when the movie *She's All That* was released. And then when the movie was released, things changed pretty rapidly and we were so busy. But we found people to be so gracious and open-armed to us and really proud and excited for us. We found a lot of encouragement along the way and that really helped. It's been like a whirlwind for us.

Matt, what's the inspiration behind the writing of "Kiss Me"?

Slocum: We had been touring a lot, and the only time I really had to write was in hotel rooms or on the road. The chords and the melody came to me in 1996 in a hotel room in Holland. I was reading a book of Dylan Thomas short stories, which I just used for the lyrics at the time. The line, "kiss me out of the bearded barley," comes from one of his stories, and the rest of the lyrics kind of flowed out of that image.

Would you consider yourself a disciplined songwriter or do you wait for inspiration to strike?

Slocum: I'm definitely not disciplined in

terms of sitting down every day and writing. I am very disciplined once I do get an idea. Because I can't get an idea out of my head and I want to get it finished. So I'm obsessive that way.

Do you carry a tape recorder with you everywhere you go to capture any sudden ideas?

Slocum: I do have a portable digital studio, but mostly I just do it at home. And more often, I just wait for it to come. I know there are people who can sit down and write every day. If I had the time, I'd like to be able to do that. But with our schedule, I kind of have to put the idea down when I can.

Leigh, does Matt bring you finished songs, or does he bring you ideas and asks how you might sing something?

Nash: Usually, lyrically it's not finished and I'll sing the first verse over and over again. But melodically it is all there. He won't bring me something until he has it all sectioned out in his mind. But I love the process of getting a song on tape and adding things to it. Recording is so much fun.

Do you have all the songs written for the next record?

Slocum: Right now we have about five tunes that we've been playing a lot on the road. Last fall we had a big touring budget, so we took out a string quartet and an organ player, and had a big shebang orchestrating the songs. So we have a lot already that we're really confident about. But there's still a lot more to be written, so we're going to focus on that in the next few months.

What sort of advice would you have for anyone just starting out who wants to make a career out of making music?

Nash: I love seeing people achieve their goals by being real earnest and honest and trying really hard to be the best that they can be, whether it is playing an instrument or singing or whatever. I always think it is a good sign when a musician is into a lot of other artists or bands, keeping an ear tuned to what is going on and what has been on in the past.

Slocum: One important thing is that you should just listen to music. It's the only way you can really learn about it. You can study music in books and learn the theory, but the best way to absorb it is simply to listen to it, find out what you really love, and just delve deeper and deeper into it. Secondly, make sure your heart is in it. As long as your heart is in it, you know you're going to be able to work as hard as possible at it, and you'll never get tired. And third, just focus on being an honest, genuine and good person. There's a lot of people with incredible talent and chops, but they can sometimes get an attitude and hurt themselves that way. I guess it's all about finding what you love and doing it well. ■



SAVAGE GARDEN (APRA)

Australian-bred Savage Garden defies easy categorization in today's music world of neatly packaged acts. Instead, this duo of singer/songwriter Darren Hayes and tunesmith/instrumentalist Daniel Jones bring alive the grand tradition of intelligent lyrics, memorable melodies and crafty production. And the masses are listening. With worldwide sales of more than 11 million of its 1997 self-titled debut, Savage Garden found an international audience who fell in love with their brand of pop and their worldwide hit singles, "I Want You," "To the Moon and Back," and "Truly, Madly, Deeply." Now comes the release of their emotionally-charged second album on Columbia Records, the 12-track *Affirmation*, produced by Grammy-winning Walter Afanasieff, with Darren and Daniel co-producing and writing all of the songs. "Musically, lyrically and performance-wise, we wanted this album to grow out of something natural," says Hayes. That something would be their natural musical talent. Savage Garden are APRA members who license their music in the U.S. through ASCAP. Their songs are published by Rough Cut Music in Australia and are administered by Warner/Chappell in the U.S.



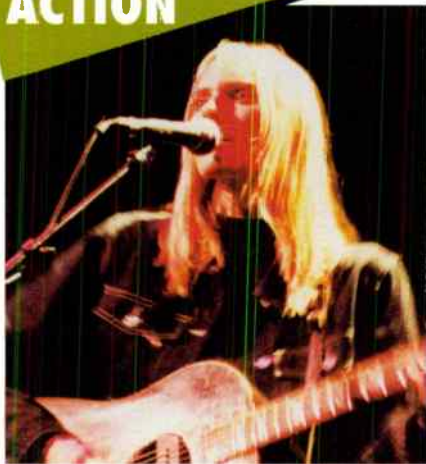
SONYA VETRA

Armed with a notebook, a tape recorder and the little Casio keyboard she won by selling 60 cases of oranges for her school's band uniforms, Sonya Vetra started writing songs while growing up in a small Georgia town. She listened to everything from Simple Minds and U2 to Al Green and Etta James. After finishing college with a degree in English, Sonya began doing whatever it took to finance a demo of her songs. After a fortuitous chain of events brought her together with Jeep, former guitarist with the British band Talk Talk and half of the blue-eyed soul duo Millions Like Us (Virgin), a fertile songwriting collaboration began which culminated in a project recorded at Crash! Bang! Wallop! Studios in Atlanta. The limited edition CD/EP for her upcoming album landed her a Georgia Music Industry Association Award for Best Pop Song, and Sonya continues to receive invitations to perform and showcase throughout the Southeast and beyond.



FERNANDO ORTEGA

Myrrh Records recording artist and Dove Award winner Fernando Ortega has released his third album, *Home*, produced by John Andrew Schreiner (Donna Summer, Aretha Franklin, Crystal Lewis, Bryan Duncan). Singer/songwriter Fernando has risen to critical and popular prominence as an artist with immense sensitivity and charm. The source of his appeal is a complex combination rare in contemporary Christian music; he is a storyteller first, as well as a worship leader and a gifted vocalist. *Home* is inspired in part by Fernando's and his wife, Margee's, first purchase of a new home. The Ortegas discovered an extraordinary, bittersweet tension between the joy of making a home and the longing to be in it. Fernando's long stretches of touring meant extended absences from his new home, and in those absences, he came to a renewed sense of longing and restlessness, which on *Home* he has channeled into some of the best music of his career.



PRINCESS OF POP

Aimee Mann, left, was in New York City for a week in February for a series of performances at Joe's Pub. Accompanied by husband Michael Penn, the two traded off on songs from new albums they both have recently released. ASCAP member Mann's songs on the *Magnolia* soundtrack have brought her widespread critical acclaim as well as an Academy Award nomination. She has released another collection of bitter-sweet pop songs on *Bachelor No. 2*, which is available in stores and on her Web site, www.aimeemann.com. The Joe's Pub performances were a re-creation of Mann and Penn's popular Tuesday night Largo shows in Los Angeles.



PHOTO BY LEE SALEM

TITUS TEAM

The premiere of the new Fox Searchlight film *Titus* took place in Los Angeles on December 14. The film was the directorial debut of ASCAP member Julie Taymor, Tony Award winner as director/designer of the Broadway smash *The Lion King*. The score to *Titus* was composed by ASCAP member Elliot Goldenthal. The two are longtime partners and collaborators, whose next projects include the new Broadway production of *The Green Bird*. Shown at the premiere (above, l-r) are the film's star Sir Anthony Hopkins, Taymor and Goldenthal.



RAINN BENEFIT

Described by Janet Maslin of *The New York Times* as "a film of haunting power," *The War Zone*, directed by actor Tim Roth and starring Lara Belmont, was premiered in New York City as a benefit for RAINN (Rape, Abuse & Incest National Network). Pictured at the event, hosted by RAINN founder and ASCAP member Tori Amos, are (l-r) Belmont, Roth, Amos, Steve Madden and ASCAP's Sue Devine and Terri Finnigan. This marks a powerful debut both for director Tim Roth as well as for independent distribution company, Lot 47 Films. Formed by Jeff Lipsky (President of Lot 47 Films and co-founder of October Films) and Scott Lipsky (Chairman and CEO of Lot 47 Films and co-founder and Chief Technical Officer of Avenue A Media), Lot 47 maintains a truly independent vision and commitment to films which explore subjects outside the scope of mainstream movie-going.



PHOTOS BY SCOTT GRIES

GARDEN OF EURYTHMIC DELIGHTS

The Eurythmics played New York City's Madison Square Garden in one of only two North American concerts. Pictured, above (l-r), backstage after their rare appearance are the Eurythmics' Annie Lennox, ASCAP's Loretta Muñoz and the Eurythmics' Dave Stewart.

LOCAL HEROES

The Atlanta Local Musical Awards was recently held to honor Atlanta's own songwriters. Pictured congratulating Kevin Lawson (left), who received the ASCAP Songwriter Award, is ASCAP's Courtney Hard and 99X radio personality Steve Craig.



STAYING IN TOUCH

ASCAP's Ian Burke (right) caught up with writer/producer/artist Keith Sweat during a break in recording his new project in Atlanta, Georgia.



PHOTO BY SPARK ST. JUDE



KELIS

For much of last fall, it seemed that all of New York was walking around singing one of two new famous hooks from rainbow-maned, Harlem born-and-raised singer Kelis: either "I Hate You So Much Right Now!" from "Caught Out There," the first single from her debut album *Kaleidoscope*, or "Hey... Dirt-ay, Baby I got cha' money," the hook that she sings on Ol' Dirty Bastard's hit, "Got Your Money."

The daughter of noted jazz saxophonist and minister Kenneth G. Rogers, Kelis began singing around the house at age 2, joined the Harlem Girls Choir at 7, and played violin for 14 of her 20 years.

"I was around a lot of jazz musicians growing up," she says. "Nancy Wilson, Benny Carter, Jimmy Heath, Bob McFadden, Fred Foster. My dad used to play with Dizzy Gillespie over at Grant's Tomb every Wednesday and, as I got older, I just branched out into all kinds of music."

She graduated from New York's LaGuardia High School (of *Fame* fame) but left home at 16. Before and after graduation, Kelis immersed herself in New York's thriving music world. "I was familiarizing myself with the scenery and seeing what was going on. I worked with a lot of people – Goldfingaz from the Wu-Tang Clan, I did some stuff with Gravediggaz, I was in a girl group called Blue that was a disaster. A friend introduced me to the Neptunes [Chad Hugo and Pharell Williams] and I was like, 'Wow!'"

And that's what a lot of people have been saying about the album that resulted. With the Neptunes handling production, all of the instruments and nearly all of the songwriting (with Kelis weighing in on three tracks), the album is a timely but unusual fusion of R&B and hip hop.

"This is the music that reflects who I am," she says. "When you look into a kaleidoscope, you see a million different colors, many jagged shapes and a bunch of patterns. I've never wanted to be one of those people that could be easily categorized." — **BY JEM ASWAD**

MALIK PENDLETON

When it comes to creating true soul music, many are called but few are chosen. songwriter/producer Malik Pendleton is one of the few. On his debut album, *Look Around*, the 26-year-old New Jersey native's song styling and romantic ballads are reminiscent of the classic singers of the past, while his hip hop sensibility anchors him firmly in the present. Malik's producing and songwriting career got a boost when he met soul diva Mary J. Blige, who was, at the time, looking for songs for her third album, *Share My World*. Malik's "Seven Days" won her over and became his breakthrough hit (as well as earning him a 1998 ASCAP Rhythm and Soul Award). Now, while producing for such artists as Diana Ross, Zhane, George Benson and 702, as well as Blige's recent album, Malik steps out on his own with an album that lives up to the ambitions of his soul heroes, such as Donny Hathaway and Marvin Gaye. Written and produced mostly by Malik himself, *Look Around* features guests such as Me'Shell NdegeOcello, James Mtume, Nicole Renee, Angie Stone, Mary J. Blige and others.



PHOTO BY TIMOTHY WHITE

WHOOPI GOLDBERG

Currently serving as Center Square and Executive Producer of TV's *Hollywood Squares*, Whoopi Goldberg has won numerous awards and considerable acclaim for her work in film, television, recordings and theatre. From her motion picture debut in the 80's in *The Color Purple*, Whoopi earned an Academy Award nomination and a Golden Globe Award. Her performance in *Ghost* earned her the Academy Award and a Golden Globe Award for Best Supporting Actress. On television, Whoopi appeared for five seasons on *Star Trek: The Next Generation*, hosted her own syndicated late-night talk show, *The Whoopi Goldberg Show*, and appeared in the Emmy-nominated HBO drama, *In the Gloaming*. She has appeared on many television series and specials, including her own HBO specials, ABC's *A Gala for the President at Ford's Theatre* and eight *Comic Relief* telecasts. Whoopi's One Ho Productions recently entered into an agreement with Columbia TriStar Television. The first-look, executive producing deal will allow her to develop ideas and properties for series, movies for TV and mini-series, specials, game shows and children's programming.

JENNIFER DAY

With its blend of timeless vocal stylings and irrepressible enthusiasm, *The Fun of Your Love* presents a captivating portrait of singer/songwriter Jennifer Day. Standing 5'1", Jennifer wields a voice so powerful that producer Robert Byrne had to scour Nashville to find a microphone capable of handling her range. While remaining respectful of country's heritage, Day wears her influences on her sleeve, ranging from Patsy Cline and Willie Nelson to Otis Redding and Mariah Carey. Day's youthful exuberance is matched by an uncommon maturity and confidence, which is reflected in her songwriting, which has garnered the attention of such top songwriters as Annie Roboff and Beth Nielsen Chapman, as well as actor Kevin Costner, who was so impressed with the Day-penned "The Fun of Your Love" that he personally approved the song's addition to the film *For the Love of The Game*. "Songwriting keeps me focused on who I am," says Jennifer, who co-wrote four of the 11 songs on her debut project.



ANGELA VÍA

With the release of Atlantic Records' hot soundtrack to *Pokemon: The First Movie* comes the debut appearance of Angela Vía, one of pop music's freshest new voices. From the first melodic moments on the soundtrack's rhythmic "Catch Me If You Can" to the Latin-influenced groove of her first single, "Picture Perfect," it's clear that this energetic 18 year-old singer/songwriter has a lot to offer. Just ask writer/producers Steve Kipner and David Frank, the team behind such smash hits as 98 Degrees' "The Hardest Thing" and Christina Aguilera's "Genie in a Bottle," who worked with Angela in the studio. Skilled as a lyricist and with a great knack for melody, Angela's songwriting and arrangement contributions are key to every track on her debut record, including "Stay Together," a ballad she composed with the legendary Carole King.



PHOTO BY RESIG & TAYLOR

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