

Before the
COPYRIGHT ROYALTY TRIBUNAL
Washington, D.C.

MAY 25 1988

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In the Matter of:

1986 JUKEBOX ROYALTY
DISTRIBUTION PROCEEDING

Docket No. 87-1-86JD

PHASE II REBUTTAL CASE OF THE AMERICAN
SOCIETY OF COMPOSERS, AUTHORS AND PUBLISHERS,
BROADCAST MUSIC, INC. AND SESAC, INC.

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Dated: May 25, 1988


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Of Counsel:

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cc: Lawrence J. Bernard, Jr., Esq.

JJD:pcd
Attachment

Attached is the rebuttal testimony (including exhibits) of all witnesses. We have prepared such testimony in the form of witnesses' statements which will be summarized, highlighted, or read into the record in whole or in part. We

have included tables of contents to that testimony and those exhibits for the Tribunal's convenience.

Respectfully submitted,

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Paul S. Adler

Robert L. Ahrold

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Titles Claimed by ACEMLA in 1986 Direct Case Which are in the Settling Parties' Combined Repertories	Adler and Ahrold	Exh. 3R
Underlying Documentation Regarding ASCAP Works in Settling Parties' Exhibit 3R	Adler	Exh. 4R
Underlying Documentation Regarding Continuing Presence in ASCAP Repertory of Works Claimed by ACEMLA in Prior Jukebox Royalty Distribution Proceedings	Adler	Exh. 5R
ASCAP Surveyed Radio Performances of ACEMLA- Claimed Works	Adler	Exh. 6R
Underlying Documentation Regarding BMI Works in Settling Parties' Exhibit 3R	Ahrold	Exh. 7R
Projected BMI Earnings of ACEMLA Works During 1986	Ahrold	Exh. 8R

INCORPORATION OF PRIOR RECORDS

We hereby incorporate the following portions of the records of the Tribunal's prior Jukebox Distribution Proceedings:

Documentary Evidence

- Titles of Songs Claimed By ACEMLA Which Are In The Settling Parties' Combined Repertories: Rebuttal Case of ASCAP, BMI and SESAC, dated September 29, 1986, Exhibit 18R (1984 Proceeding).
- Titles of Songs Claimed By ACEMLA in 1985 Direct Case Which Are In The Settling Parties' Combined Repertories: Rebuttal Case of ASCAP, BMI and SESAC, dated June 5, 1987, Exhibit 24R (1985 Proceeding).
- Underlying Documentation Regarding ASCAP Works Among Titles Claimed By ACEMLA in 1984 Direct Case Which Are In The Settling Parties' Combined Repertories: Settling Parties Exhibit 42R (1984 Proceeding).
- Underlying Documentation Regarding ASCAP Works Among Titles Claimed By ACEMLA in 1985 Direct Case Which Are in The Settling Parties' Combined Repertories: Rebuttal Case of ASCAP, BMI and SESAC, dated June 5, 1987, Exhibit 25R (1985 Proceeding).
- Underlying Documentation Regarding BMI Works Among Titles Claimed By ACEMLA in 1985 Direct Case Which Are in The Settling Parties' Combined Repertories: Rebuttal Case of ASCAP, BMI and SESAC, dated June 5, 1987, Exhibit 30R (1985 Proceeding).
- ASCAP Membership Agreement of Raphael (Raphy) A. Leavitt: Rebuttal Case of ASCAP, BMI and SESAC, dated September 29, 1986, Exhibit 22R (1984 Proceeding).
- ASCAP Membership Agreement of Unimusica, Inc.: Rebuttal Case of ASCAP, BMI and SESAC, dated September 29, 1986, Exhibit 23R (1984 Proceeding).
- ASCAP Membership Agreement of Felix Jose Nicolas: Rebuttal Case of ASCAP, BMI and SESAC, dated September 29, 1986, Exhibit 24R (1984 Proceeding).
- ASCAP Membership Agreement of Ralph Cartagena, d/b/a Cartagena Publishing: Rebuttal Case of ASCAP, BMI and SESAC, dated September 29, 1986, Exhibit 27R (1984 Proceeding).
- ASCAP Index Card for "La Guinata": Settling Parties' Exhibit 8X (1984 Proceeding).

- ASCAP Index Card for "La Gozadera": Settling Parties' Exhibit 9X (1984 Proceeding).
- ASCAP Index Card for "Mi Ultima Cancion": Settling Parties' Exhibit 10X (1984 Proceeding).
- ASCAP Index Card for "Pordiosero": Settling Parties' Exhibit 11X (1984 Proceeding).
- BMI Computer Printout for "Boda Gris": Settling Parties' Exhibit 33X (1984 Proceeding).
- ASCAP Index Card for "La Doncella": Settling Parties' Exhibit 34X (1984 Proceeding).
- ASCAP Membership Agreement of Manuel De Jesus Alcantara: Settling Parties' Exhibit 35X (1984 Proceeding).
- ASCAP Membership Agreement of Quisqueya Publishing: Settling Parties' Exhibit 36X (1984 Proceeding).
- ASCAP Index Card for "La Gringa": Settling Parties' Exhibit 37X (1984 Proceeding).
- ASCAP Membership Agreement of Bobby Valentine, d/b/a Afuera Music Publ.: Settling Parties' Exhibit 38X (1984 Proceeding).
- BMI Computer Printout for "Te Rompi La Aldaba": Settling Parties' Exhibit 39X (1984 Proceeding).
- List of SPACEM Writers with Songs Controlled By BMI Affiliates: Rebuttal case of ASCAP, BMI and SESAC, dated June 5, 1987, Exhibit 33R (1985 Proceeding).
- Description of the operation, reliability, credibility and accuracy of the ASCAP and BMI radio surveys: Reply of ASCAP, BMI and SESAC, dated June 24, 1985, Appendices A and B (consolidated 1982 and 1983 Proceedings).

Witnesses' Statements and Testimony

- Written rebuttal statement, pp. 2-8, and oral testimony, Tr. 356, 358-359, 363-366, 369, of Paul S. Adler regarding ACEMLA's improper claim to rights in certain works (1984 Proceeding).
- Written rebuttal statement, pp. 2-4, and oral testimony, Tr. 317-321, 340-341, 344-345, of Alan H. Smith regarding ACEMLA's improper claim to rights in certain works (1984 Proceeding).

- Written direct statement, p. 1 of Paul S. Adler regarding his background and qualifications (1985 Proceeding).
- Written direct statement of Robert L. Ahrold pp. 1-3 regarding his background and qualifications (1985 Proceeding).
- Written rebuttal statement, pp. 3-11 and oral testimony, Tr. 659-665, 681-683, 688, 692, 694-695, 701-702, 709, 749-752, 761, 765, 777, 782-783, of Emilio Garcia on the extent of the Spanish-language music market, the prevalence of 45 R.P.M. recordings in that market, and on Spanish-language music use in jukeboxes (1985 Proceeding).
- Written rebuttal statement, pp. 5-7 and oral testimony, Tr. 443, 445, of Robert L. Ahrold on the extent of the Spanish-language music market, the prevalence of 45 R.P.M. recordings in that market, and on Spanish-language music use in jukeboxes (1985 Proceeding).
- Written rebuttal statement, pp. 7-9, and oral testimony, Tr. 521-522, of Paul S. Adler regarding ASCAP's relationship with SPACEM (1985 Proceeding).
- Written rebuttal statement, pp. 7-8 and oral testimony, Tr. 446 of Robert L. Ahrold regarding BMI's right to license the public performance rights to approximately 1000 songs composed by approximately 60 SPACEM writers (1985 Proceeding).
- Written rebuttal statement, pp. 7-11 and oral testimony, Tr. 700, 705, 708, 760-761, 763, of Emilio Garcia regarding use of record store song charts and Billboard album charts to show popularity of Spanish-language music (1985 Proceeding).

REBUTTAL TESTIMONY OF PAUL S. ADLER

I. Background and Qualifications

My name is Paul S. Adler. I am ASCAP's Director of Membership. My background and qualifications were set forth in my direct testimony in the 1985 Jukebox Royalty Distribution Proceeding and have been incorporated herein by reference. I appear in these proceedings on behalf of the Settling Parties.

II. ACEMLA Claims Works Which Are Actually in the Settling Parties' Repertories

ACEMLA has claimed many works which are, in fact, in the Settling Parties' repertories.¹ In the course of its 1986 Phase II Direct Case, ACEMLA referred to 197 specific songs which it claimed it had the right to license.² We find that 73 of ACEMLA's claimed 197 songs are in the Settling Parties' combined repertories. Attached as Settling Parties' Phase II Exhibit 3R is a list of those 73 works. Attached as Settling Parties' Phase II Exhibit 4R are copies of the underlying documentation of those works which are in the ASCAP repertory. The contents of Exhibit 4R were kept as part of ASCAP's

¹ This portion of my rebuttal testimony addresses the Phase II Direct Case of ACEMLA, p. 3, ¶¶4-6 and ACEMLA Phase II Exhs. 1, 2 and 3.

² These 197 songs appear in ACEMLA Phase II Exhs. 1, 2 and 39; 122 of these songs appeared for the first time in this proceeding. The 197 songs do not include the four additional new titles set forth in ACEMLA's Response to Tribunal's Request for Additional Documentation dated May 20, 1988.

records in the normal course of business. They are described in the record of the 1984 Jukebox Royalty Distribution Proceeding in my written rebuttal testimony, at p. 7, and at Tr. 124, 129-130, 132-134, and 138-139.

In prior proceedings, the Settling Parties showed that 32 songs claimed by ACEMLA in those prior proceedings were actually in the ASCAP repertory. Copies of the documentation of those 32 works were set forth in Settling Parties' Exh. 42R (1984 Proceeding) and Settling Parties' Exh. 25R (1985 Proceeding). To bring that documentation up-to-date, we have attached Settling Parties' Phase II Exhibit 5R.³

III. ASCAP Radio Survey Data for Works
Claimed by ACEMLA

In prior years, the Tribunal requested radio survey data from us concerning performances of works claimed by ACEMLA. The Tribunal used that radio survey data as the starting point for its determination of awards to ACEMLA. 50 Fed. Reg. 47580, 47582; 51 Fed. Reg. 43455, 43459; 52 Fed. Reg. 46324, 46330.

³ In preparing this rebuttal case, we discovered that two additional songs previously claimed by ACEMLA, but which we had not previously claimed, were, in fact, in the ASCAP repertory. These two songs are "No Me Pregunten Por El," claimed by ACEMLA in the 1982/1983 proceeding on the ACEMLA Most Performed Works List (AMPW), and "Jocosidades," claimed by ACEMLA at Exh. 6, p.6 (1985 Proceeding) and again at Exh. 1 (1986 Proceeding). ASCAP's underlying documentation of these two works is also set forth in Settling Parties' Phase II Exhibit 5R.

We have undertaken the same analysis for 1986, to rebut ACEMLA's claim for an unspecified share of the total fund.⁴ My testimony, of course, will concern only the ASCAP survey data.

ASCAP's survey was completely described in the 1982-1983 proceeding. Reply of ASCAP, BMI and SESAC dated June 24, 1985, Appendix A. Therefore, my testimony this year goes only to the data for 1986. That data was compiled in the same way as it was in 1982, 1983, 1984 and 1985, using every one of the specifically-identified songs claimed by ACEMLA in those proceedings and in this proceeding. Thus, the number of works checked this year is greater than in previous years, for it includes not only works first claimed by ACEMLA in the 1986 proceeding, but also those claimed by ACEMLA in the 1982 through 1985 proceedings.

In the 1982, 1983 and 1984 proceedings we excluded from our calculations the titles of songs which were claimed by ACEMLA but which were actually in the Settling Parties' repertories; in the 1985 proceeding, and again in this proceeding, we undertook two sets of calculations, one including, and one excluding, titles of songs claimed by ACEMLA which are in the Settling Parties' combined repertories.⁵

⁴ This portion of my rebuttal testimony addresses the Phase II Direct Case of ACEMLA, p. 1, ¶2, and the testimony of L. Raul Bernard, Phase II Tr. 9-10.

⁵ We did so this year in accordance with the Stipulation between counsel for the Settling Parties and ACEMLA, Phase II Tr. 4-5.

Let me turn, then, to the ASCAP survey data. As the Tribunal knows from prior proceedings, the ASCAP survey values performances in abstract units called "credits". Accordingly, for calendar year 1986, we determined how many publisher credits would have been earned by radio performances of the specifically-identified songs ACEMLA claimed. Of course, this assumes that ACEMLA's claim to these songs is valid.

The results of this analysis are given, song-by-song, on Settling Parties' Phase II Exhibit 6R. I think it would be useful to compare the 1986 survey results with the 1982, 1983, 1984 and 1985 survey results and so we have set forth each year's results side-by-side.⁶

The total credits which would have been earned by the songs ACEMLA claimed are as follows:

TABLE 1

RADIO CREDITS EARNED BY ACEMLA-CLAIMED WORKS

<u>1982</u>	<u>1983</u>	<u>1984</u>	<u>1985</u>	<u>1986</u>
2,989*	2,648*	3,053*	2,370*	1,820*
			4,337**	3,174**

* Excluding works in the Settling Parties' Repertories

** Including works in the Settling Parties' Repertories

⁶

The 1982 and 1983 survey results were set forth in the Comments of ASCAP, BMI and SESAC dated September 3, 1985, at pp. 2-5; the 1984 survey results were set forth in my written rebuttal testimony in the 1984 proceeding, at pp. 12-17; and the 1985 results were set forth in my written rebuttal testimony in the 1985 proceeding at pp. 12-15 and in the Settling Parties 1985 Proposed Findings of Fact and Conclusions of Law at p. 47, n. 35.

These credits may be compared with the total publisher credits earned by all ASCAP works, which are as follows:

TABLE 2

RADIO CREDITS EARNED BY ASCAP WORKS

<u>1982</u>	<u>1983</u>	<u>1984</u>	<u>1985</u>	<u>1986</u>
13,320,833	14,263,660	14,784,981	13,235,103	14,959,388

Thus, the radio credits earned by the works ACEMLA claims may be expressed as a percentage of all ASCAP radio credits, as follows:

TABLE 3

ACEMLA'S RADIO CREDITS AS PERCENTAGE
OF ALL ASCAP RADIO CREDITS

<u>1982</u>	<u>1983</u>	<u>1984</u>	<u>1985</u>	<u>1986</u>
0.02244%*	0.01856%*	0.02065%*	0.01791%*	0.01217%*
			0.03277%**	0.02122%**

* Excluding works in the Settling Parties' Repertories

** Including works in the Settling Parties' Repertories

The 1986 percentage may be applied to the 1986 juke-box royalty fund to determine the proportionate share which ACEMLA would have earned had it been an ASCAP member. To do so, of course, requires specification of ASCAP's share of the fund, a figure which is confidential under the settlement agreement between ASCAP, BMI and SESAC. Accordingly, as we

have done in prior years, we make the calculation using a hypothetical figure of 50% as ASCAP's share of the fund.⁷

That calculation is set forth in Table 4, as follows:

⁷ The 50% figure is, we believe, easiest for calculation purposes and is not an unreasonable hypothetical. Of course the Tribunal may make its own calculation using any other hypothetical figure it wishes for ASCAP's share. However, we believe the procedure we utilized is fully in keeping with the Second Circuit's decision in ACEMLA v. CRT, when, in speaking of these distribution proceedings, it said: "Not precise adjudication, but fairness and rough justice seem to have been the congressional objectives established by the 1976 amendment." 763 F.2d at 108.

TABLE 4
CALCULATION OF ACEMLA AWARD

	<u>1982</u>	<u>1983</u>	<u>1984</u>	<u>1985</u>	<u>1986</u>
1. Total Royalty Fund (excluding interest):	\$2,907,539	\$2,862,703	\$5,201,248	\$4,952,134	\$4,925,887
2. Hypothetical 50% ASCAP Share:	\$1,453,770	\$1,431,352	\$2,600,624	\$2,476,067	\$2,462,944
3. ACEMLA Credits as a Percentage of ASCAP Total Credits in Radio Only:	0.02244%*	0.01856%*	0.02065%*	0.01791%* 0.03277%**	0.01217%* 0.02122%**
4. ACEMLA Award Based on ACEMLA Credits ASCAP Total Credits in Radio Only (Line 2 x Line 3):	\$326.23*	\$265.66*	\$537.03*	\$443.46* \$811.41**	\$299.74* \$522.64**

* Excluding works in the Settling Parties Repertories

** Including works in the Settling Parties Repertories

Thus, if ASCAP's radio survey results are used, and if ACEMLA is entitled to any share at all, ACEMLA should receive between about \$300 and \$523 for 1986. Note that, based on ASCAP's survey results, ACEMLA's 1986 percentage share has declined from 1985, and indeed is lower than in any other year, even though the number of compositions for which survey data was examined has increased.

IV. Appearance as Sponsoring Witness

Finally, I appear as the sponsoring witness for the following exhibits:

1. Settling Parties' Phase II Exhibit 3R
(co-sponsor)
2. Settling Parties' Phase II Exhibit 4R
3. Settling Parties' Phase II Exhibit 5R
4. Settling Parties' Phase II Exhibit 6R

V. Conclusion

In conclusion, if ACEMLA is entitled to anything, it is the most minimal amount.

SETTLING PARTIES PHASE II EXH. 3R

TITLES CLAIMED BY ACEMLA
IN 1986 DIRECT CASE WHICH ARE IN THE
SETTLING PARTIES' COMBINED REPERTORIES

TITLES CLAIMED BY ACEMLA IN 1986 DIRECT CASE
WHICH ARE IN THE SETTLING PARTIES COMBINED REPERTORIES

<u>TITLE</u>	<u>WRITER</u>	<u>PUBLISHER</u>	<u>PERFORMER</u>	<u>86 EXH.</u>
ALEGRE AMANECER	P. MADURO	[PEPITO MADURO]* SPACEM	DANNY RIVERA	1
AMOR A LA LIGERA	I. SANTIAGO	[MORRO MUSIC CORP.] LAM	M. MOTA	3-9
AMOR COMPRADO	A. ZABALETA	[MUSICA UNICA, INC.]		2-5
AMOR EN EL CAMPO	[SANTIAGO ALVARADO] CHAGO ALVARADO	[PEER INTERNATIONAL CORPORATION] SPACEM	TRIO SAN JUAN	3-2,7,15,31
BAJO LA SOMBRA DE UN PINO	J. ACOSTA	SPACEM	I. SANTIAGO	3-15
BAJO UN PALMAR	[CORDOVA FLORES] P. FLORES	[PEER INTERNATIONAL CORPORATION] SPACEM	J. RODRIGUEZ R.	3-5,13
CANTARES DE NAVIDAD	B. De JESUS	[SOUTHERN PUERTO RICO]	J. ANGEL	1;2-9

* Bracketed information supplied by Settling Parties.
 Information not in brackets supplied by ACEMLA.

<u>TITLE</u>	<u>WRITER</u>	<u>PUBLISHER</u>	<u>PERFORMER</u>	<u>86 EXH.</u>
CARINITO	[SANTIAGO ALVARADO] C. ALVARADO	[PEER INTERNATIONAL CORPORATION] SPACEM	TRIO SAN JUAN	3-8
CARITA DE ANGEL	[RAFAEL LANDESTOY] BUYUMBA LANDESTOY	[PEER INTERNATIONAL CORPORATION]		2-8
CELOS SIN MOTIVOS	I. SANTIAGO	[MORRO MUSIC CORP.] LAM	ODILIO	2-2;3-3,13
CENIZAS	JULIO ALVARADO	SPACEM	C. GONZALEZ	3-15
COSAS COMO TU	D. (CHAGO) ALVARADO	[PEER INTERNATIONAL CORPORATION] SPACEM	JULIO ANGEL	1;2-8
CUANDO NO HAY CARINO	CHICO ALEJANDRO	[AFUERA MUSIC PUBL.] ACEMLA	W. ROSARIO	1;2-7
CUMBIA ENAMORADA	G. ROMERO	[MUSICA UNICA, INC.]		2-7
CUMBIA UNIVERSAL	[M. VILLANUEVA] I. VILLANUEVA	[PEER INTERNATIONAL CORPORATION/ APRS COLUMBIA]		2-5
DE RODILLAS	B. DE JESUS	[SOUTHERN MUSIC PUBL. CO., INC.] SPACEM	VEGABAJENO	3-13

<u>TITLE</u>	<u>WRITER</u>	<u>PUBLISHER</u>	<u>PERFORMER</u>	<u>86 EXH.</u>
DESANDANDO	D. (CHAGO) ALVARADO	[PEER INTERNATIONAL CORPORATION] SPACEM	JULIO ANGEL	1;2-8
DESENFUNDA	F. CASTRILLON	SPACEM	GRAN COMBO	1
DESESPERACION	[E. HERNANNEZ] A. BOHORQUEZ	[PEER INTERNATIONAL CORPORATION]		2-2
DONA ROSARIO	[LOPEZ MORALES] J.A. MORALES	[PEER INTERNATIONAL CORPORATION/ APRS-COLUMBIA]		2-1,3
DOS LAZOS	LUZ CELINIA TIRADO	[MORRO MUSIC CORP.]		2-2
EL FIESTON	C. ALEJANDRO	[LUPERON MUSIC PUBL.] ACEMLA	T. PUMAREJO	1;2-5,7
EL HIGUERON	ABEL VILLA	[MUSICA UNICA, INC.]		2-1,3
EL LEQUE LEQUE	SENEN PALACIOS	[VANNER MUSIC INC.]		2-1,3
EL MACHIN	A. RODRIGUEZ	[MUSICA UNICA, INC.]		2-2
EL ZORZAL	PLACIDO ACEVEDO	[PEER INTERNATIONAL CORPORATION]		2-2
EN ESTA NAVIDAD	J. RODRIGUEZ	[PEER INTERNATIONAL CORPORATION]	J. ANGEL	1

<u>TITLE</u>	<u>WRITER</u>	<u>PUBLISHER</u>	<u>PERFORMER</u>	<u>86 EXH.</u>
EN NOMBRE DE DIOS	[SANTIAGO ALVARADO] D. ALVARADO	[PEER INTERNATIONAL CORPORATION] SPACEM	JULIO ANGEL	1
ENCRUCIJADA	T. SANCHEZ	[CARTAGENA ENTERPRISES, INC.] ACEMLA	G. SANTAROSA	1
ENOJO	R. GLEZ. PENA	SPACEM	JULIO ANGEL	1;2-8
ERES TODO PARA MI	LUZ CELINIA TIRADO	[MORRO MUSIC CORP.]		2-2
FELICES PASCUAS	[CORDOVA FLORES] P. FLORES	[PEER INTERNATIONAL CORPORATION]	J. ANGEL	1
FICHAS NEGRAS	J. RODRIGUEZ	[UNIMUSICA, INC.] SPACEM	J. RODRIGUEZ	3-8,10
HABLAME	ISMAEL SANTIAGO	[MORRO MUSIC CORP.]	ODILIO GONZALEZ	2-2;3-17
IDILIO	[J. RODRIGUEZ/ MOREL J. CAMPOS]	[PEER INTERNATIONAL CORPORATION]	CHARLEY VAZQUEZ	3-23
IRRESISTIBLE	[CORDOVA FLORES] P. FLORES	[PEER INTERNATIONAL CORPORATION] SPACEM	TRES ASES	3-13,27
JOCOSIDADES	G. ROSARIO	[SPACEM] ACEMLA	CONJ. QUISQUEYA	1

<u>TITLE</u>	<u>WRITER</u>	<u>PUBLISHER</u>	<u>PERFORMER</u>	<u>86 EXH.</u>
LA AGARRADERA	[J. HERRERA] E. HERRERA	[MORRO MUSIC CORP.] EDIM	J. VENTURA	1
LA CHUCHA	CHAGO (JULIO) ALVARADO	[SOUTHERN MUSIC PUBL. CO., INC.] SPACEM	TRIO SAN JUAN	2-8;3-7
LA MEDALLITA	CALIXTO OCHOA	[KUBANEY PUBL. CORP.]		2-1,3
LA MUCURA	[SANDOVAL FUENTES] T. FUENTES	[PEER INTERNATIONAL CORPORATION] EDIM	TRIO UNIVERSITARIO	2-2,3;3-8, 33
LA PIRAGUA	PR	[MUSICA UNICA, INC.]		2-2
LA REVANCHA	[DURAND ALMANZA]	[MUSICA UNICA, INC./PRODEMUS]		2-2
LAS CADENAS	[LUIS ANTONIO SILVA] MORALES RAMOS	[GOLDEN SANDS ENTERPRISES, INC.]		2-2
LLANTO DEL ALMA	[SANTIAGO ALVARADO] CHAGO ALVARADO	[PEER INTERNATIONAL CORPORATION]		2-8
LO Q. ES DE JUAN	PABLO CANTI	[WILLIE COLON MUSIC] ACEMLA	W. COLON	1
LOS REYES NO LLEGARON	ESTEBAN TARONJI	[PEER INTERNATIONAL CORPORATION]		2-9

<u>TITLE</u>	<u>WRITER</u>	<u>PUBLISHER</u>	<u>PERFORMER</u>	<u>86 EXH.</u>
MARGOT	HUGO BLANCO	[UNIMUSICA, INC.]	HUGO BLANCO	1
MI ULTIMA CANCION				2-2
MUJER	CHICO ALEJANDRO	[AFUERA MUSIC PUBL.] ACEMLA	BOBBY VALENTIN	1
NO ME NIEGUES TU CARINO	C. ALEJANDRO	[LUPPERON MUSIC PUBL.]		2-5,7
NUESTRO APARTAMENTO	[SANTIAGO ALVARADO] C. ALVARADO	[PEER INTERNATIONAL CORPORATION/ APRS MEXICO] SPACEM	TRIO SAN JUAN	3-11
ORFANDAD	P.D. DAVILA	SPACEM	DAVILITA	3-4,6,12,33
PATACON PISAO	R. CHAVERRA	[MUSICA UNICA, INC.] EDIM	J. VENTURA/ LOS KENTON	1;2-5,7
PERDON	[CORDOVA FLORES] P. FLORES	[PEER INTERNATIONAL CORPORATION] SPACEM	TITO PUENTE/ J. RODRIGUEZ REYES	1;3-21
PESAR	[RAFAEL LANDESTOY] BUYUMBA LANDESTOY	[PEER INTERNATIONAL CORPORATION]		2-8
POR TU INDIFERENCIA	[ALFREDO MADINA] LUZ CELINIA TIRADO	[PEER INTERNATIONAL CORPORATION]		2-2

<u>TITLE</u>	<u>WRITER</u>	<u>PUBLISHER</u>	<u>PERFORMER</u>	<u>86 EXH.</u>
PORRO SABANERO	[GABRIEL ROMERO] G.D. ROMERO	[MUSICA UNICA, INC.]		2-1,2,3
PROSIGUE	T. SANCHEZ	[CARTAGENA ENTERPRISES, INC.] LAM/ACEMLA	GRAN COMBO	1
QUE CRITIQUEN	C. ALEJANDRO	[CHUCKY'S PUBL.] ACEMLA/LAM	S. REYES	1;3-4
QUERUBE	[CORDOVA FLORES] P. FLORES	[PEER INTERNATIONAL CORPORATION] SPACEM	LOS CONDES	3-10,11,33
SE VA TERESA	E. FORERO	[UNIMUSICA, INC.] EDIM	MILLY VECINOS	1
SERAS MI CRUZ	J. RODRIGUEZ	[PEER INTERNATIONAL CORPORATION] SPACEM	J. RODRIGUEZ	3-3,5
SIETE NOTAS DE AMOR	D. ALVARADO	[PEER INTERNATIONAL CORPORATION] SPACEM	JULIO ANGEL/ TRIO SAN JUAN	1;3-21,25
SOMBRAS	C. BRITO	[PEER INTERNATIONAL CORPORATION/ APRS MEXICO] SPACEM	TRES GUITARRAS	2-1,3;3-9, 10,17,19
TAMBORES DE CARNAVAL	E. FORERO	[PEER INTERNATIONAL CORPORATION] EDIM	MILLY VECINOS	1

<u>TITLE</u>	<u>WRITER</u>	<u>PUBLISHER</u>	<u>PERFORMER</u>	<u>86 EXH.</u>
TE PERTENEZOD	L.C. TIRADO	[MORRO MUSIC CORP.]		2-9
TODO LO TENIA POSTIZO	G. ROSARIO	[SPACEM]	T. PUMAREJO	1
TOTAL PA QUE	P. CASTRILLON	[CARTAGENA ENTERPRISES, INC.] SPACEM	GRAN COMBO	1
TU ME ACOSTUMBRASTE	[P. DOMINGUEZ/ CARLOS BRANDAO]	[PEER INTERNATIONAL CORPORATION]	CARLOS PIZARRO	3-17
UNA MUJER EN MI VIDA	[RAMOS MORALES] F. MORALES (RAMITO)	[PEER INTERNATIONAL CORPORATION] SPACEM	RAMITO	3-3,7,33
UNA TERCERA PERSONA	L.C. TIRADO	[SOUTHERN MUSIC PUBL. CO., INC.] LAM	ODILIO GONZALEZ	2-8,9;3-9, 11-31
YO SI VIVO BIEN	T. SANCHEZ	[UNIMUSICA, INC.] ACEMLA	T. OLIVENCIA	1

SETTLING PARTIES PHASE II EXH. 4R

UNDERLYING DOCUMENTATION REGARDING ASCAP
WORKS IN SETTLING PARTIES PHASE II EXHIBIT 3R

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TITLE: ALEGRE AMANESER

ASCAP REF

FIRST PERF: 4/58

ENTITLED PARTIES:

MADURO PEPITO

MADURO PEPITO

TYPE

W

FUB

ELEC DTE SOCIETY

SPACEM

SPACEM

000001

T I T L E I N Q U I R Y

TITLE: BAJO LA SOMERA DE UN PINO

COEXRIGHT 05/19/47 ASCAP REE FIRST PERE: A/58

ENTITLED PARTIES:

ACOSTA JUAN F
ACOSTA JUAN F

TYPE C/A
PUB

ELEC DTE SOCIETY
SPACEN
SPACEN

Title

CANTARES DE NAVIDAD

Composer

Benito De Jesus

Author

Same

Year of Copyright

Publisher

SOUTHERN PUERTO RICO*

Remarks:

*Per Southern Music Pub. Co. 11/19/81
ltr., above comp. was originally cleared under
Southern Music Pub. Co. and now has been
transferred to Southern Puerto Rico. ms

000003

1986-1995

No.

Rec'd MAY 2 1988

Agreement Between

BENITO DE JESUS

AND

American Society
OF
Composers, Authors & Publishers
1 LINCOLN PLAZA
NEW YORK, N. Y. 10023

Dated: April 29, 1988

ascap

000004

AGREEMENT made between the Undersigned (for brevity called "Owner") and the AMERICAN SOCIETY OF COMPOSERS, AUTHORS AND PUBLISHERS (for brevity called "Society"), in consideration of the premises and of the mutual covenants hereinafter contained, as follows:

1. The Owner grants to the Society for the term hereof, the right to license non-dramatic public performances (as hereinafter defined), of each musical work:

Of which the Owner is a copyright proprietor; or

Which the Owner, alone, or jointly, or in collaboration with others, wrote, composed, published, acquired or owned, or

In which the Owner now has any right, title, interest or control whatsoever, in whole or in part; or

Which hereafter, during the term hereof, may be written, composed, acquired, owned, published or copyrighted by the Owner, alone, jointly or in collaboration with others; or

In which the Owner may hereafter, during the term hereof, have any right, title, interest or control, whatsoever, in whole or in part.

The right to license the public performance of every such musical work shall be deemed granted to the Society by this instrument for the term hereof, immediately upon the work being written, composed, acquired, owned, published or copyrighted.

The rights hereby granted shall include:

(a) All the rights and remedies for enforcing the copyright or copyrights of such musical works, whether such copyrights are in the name of the Owner and/or others, as well as the right to sue under such copyrights in the name of the Society and/or in the name of the Owner and/or others, to the end that the Society may effectively protect and be assured of all the rights hereby granted.

(b) The non-exclusive right of public performance of the separate numbers, songs, fragments or arrangements, melodies or selections forming part or parts of musical plays and dramatico-musical compositions, the Owner reserving and excepting from this grant the right of performance of musical plays and dramatico-musical compositions in their entirety, or any part of such plays or dramatico-musical compositions on the legitimate stage.

(c) The non-exclusive right of public performance by means of radio broadcasting, telephony, "wired wireless," all forms of synchronism with motion pictures, and/or any method of transmitting sound other than television broadcasting.

(d) The non-exclusive right of public performance by television broadcasting; provided, however, that:

(i) This grant does not extend to or include the right to license the public performance by television broadcasting or otherwise of any rendition or performance of (a) any opera, operetta, musical comedy, play or like production, as such, in whole or in part, or (b) any composition from any opera, operetta, musical comedy, play or like production (whether or not such opera, operetta, musical comedy, play or like production was presented on the stage or in motion picture form) in a manner which recreates the performance of such composition with substantially such distinctive scenery or costume as was used in the presentation of such opera, operetta, musical comedy, play or like production (whether or not such opera, operetta, musical comedy, play or like production was presented on the stage or in motion picture form); provided, however, that the rights hereby granted shall be deemed to include a grant of the right to license non-dramatic performances of compositions by television broadcasting of a motion picture containing such composition if the rights in such motion picture other than those granted hereby have been obtained from the parties in interest.

(ii) Nothing herein contained shall be deemed to grant the right to license the public performance by television broadcasting of dramatic performances. Any performance of a separate musical composition which is not a dramatic performance, as defined herein, shall be deemed to be a non-dramatic performance. For the purposes of this agreement, a dramatic performance shall mean a performance of a musical composition on a television program in which there is a definite plot depicted by action and where the performance of the musical composition is woven into and carries forward the plot and its accompanying action. The use of dialogue to establish a mere program format or the use of any non-dramatic device merely to introduce a performance of a composition shall not be deemed to make such performance dramatic.

(iii) The definition of the terms "dramatic" and "non-dramatic" performances contained herein are purely for the purposes of this agreement and for the term thereof and shall not be binding upon or prejudicial to any position taken by either of us subsequent to the term hereof or for any purpose other than this agreement.

(e) The Owner may at any time and from time to time, in good faith, restrict the radio or television broadcasting of compositions from musical comedies, operas, operettas and motion pictures, or any other composition being excessively broadcast, only for the purpose of preventing harmful effect upon such musical comedies, operas, operettas, motion pictures or compositions, in respect of other interests under the copyrights thereof; provided, however, that the right to grant limited licenses will be given, upon application, as to restricted compositions, if and when the Owner is unable to show reasonable hazards to his or its major interests likely to result from such radio or television broadcasting; and provided further that such right to restrict any such composition shall not be exercised for the purpose of permitting the fixing or regulating of fees for the recording or transcribing of such composition, and provided further that in no case shall any charges, "free plugs", or other consideration be required in respect of any permission granted to perform a restricted composition; and provided further that in no event shall any composition, after the initial radio or television broadcast thereof, be restricted for the purpose of confining further radio or television broadcasts thereof to a particular artist, station, network or program. The Owner may also at any time and from time to time, in good faith, restrict the radio or television broadcasting of any composition, as to which any suit has been brought or threatened on a claim that such composition infringes a composition not contained in the repertory of Society or on a claim by a non-member of Society that Society does not have the right to license the public performance of such composition by radio or television broadcasting.

2. The term of this agreement shall be for a period commencing on the date hereof and expiring on the 31st day of December, 1995.

3. The Society agrees, during the term hereof, in good faith to use its best endeavors to promote and carry out the objects for which it was organized, and to hold and apply all royalties, profits, benefits and advantages arising from the exploitation of the rights assigned to it by its several members, including the Owner, to the uses and purposes as provided in its Articles of Association (which are hereby incorporated by reference), as now in force or as hereafter amended.

000005

4. The Owner hereby irrevocably, during the term hereof, authorizes, empowers and vests in the Society the right to enforce and protect such rights of public performance under any and all copyrights, whether standing in the name of the Owner and/or others, in any and all works copyrighted by the Owner, and/or by others; to prevent the infringement thereof, to litigate, collect and receipt for damages arising from infringement, and in its sole judgment to join the Owner and/or others in whose names the copyright may stand, as parties plaintiff or defendants in suits or proceedings; to bring suit in the name of the Owner and/or in the name of the Society, or others in whose name the copyright may stand, or otherwise, and to release, compromise, or refer to arbitration any actions, in the same manner and to the same extent and to all intents and purposes as the Owner might or could do, had this instrument not been made.

5. The Owner hereby makes, constitutes and appoints the Society, or its successor, the Owner's true and lawful attorney, irrevocably during the term hereof, and in the name of the Society or its successor, or in the name of the Owner, or otherwise, to do all acts, take all proceedings, execute, acknowledge and deliver any and all instruments, papers, documents, process and pleadings that may be necessary, proper or expedient to restrain infringements and recover damages in respect to or for the infringement or other violation of the rights of public performance in such works, and to discontinue, compromise or refer to arbitration any such proceedings or actions, or to make any other disposition of the differences in relation to the premises.

6. The Owner agrees from time to time, to execute, acknowledge and deliver to the Society, such assurances, powers of attorney or other authorizations or instruments as the Society may deem necessary or expedient to enable it to exercise, enjoy and enforce, in its own name or otherwise, all rights and remedies aforesaid.

7. It is mutually agreed that during the term hereof the Board of Directors of the Society shall be composed of an equal number of writers and publishers respectively, and that the royalties distributed by the Board of Directors shall be divided into two (2) equal sums, and one (1) each of such sums credited respectively to and for division amongst (a) the writer members, and (b) the publisher members, in accordance with the system of distribution and classification as determined by the Classification Committee of each group, in accordance with the Articles of Association as they may be amended from time to time, except that the classification of the Owner within his class may be changed.

8. The Owner agrees that his classification in the Society as determined from time to time by the Classification Committee of his group and/or The Board of Directors of the Society, in case of appeal by him, shall be final, conclusive and binding upon him.

The Society shall have the right to transfer the right of review of any classification from the Board of Directors to any other agency or instrumentality that in its discretion and good judgment it deems best adapted to assuring to the Society's membership a just, fair, equitable and accurate classification.

The Society shall have the right to adopt from time to time such systems, means, methods and formulae for the establishment of a member's status in respect of classification as will assure a fair, just and equitable distribution of royalties among the membership.

9. "Public Performance" Defined. The term "public performance" shall be construed to mean vocal, instrumental and/or mechanical renditions and representations in any manner or by any method whatsoever, including transmissions by radio and television broadcasting stations, transmission by telephony and/or "wired wireless"; and/or reproductions of performances and renditions by means of devices for reproducing sound recorded in synchronism or timed relation with the taking of motion pictures.

10. "Musical Works" Defined. The phrase "musical works" shall be construed to mean musical compositions and dramatic-musical compositions, the words and music thereof, and the respective arrangements thereof, and the selections therefrom.

11. The powers, rights, authorities and privileges by this instrument vested in the Society, are deemed to include the World, provided, however, that such grant of rights for foreign countries shall be subject to any agreements now in effect, a list of which are noted on the reverse side hereof.

12. The grant made herein by the owner is modified by and subject to the provisions of (a) the Amended Final Judgment (Civil Action No. 13-95) dated March 14, 1950 in U. S. A. v. ASCAP as further amended by Order dated January 7, 1960, (b) the Final Judgment (Civil Action No. 42-245) in U. S. A. v. ASCAP, dated March 14, 1950, and (c) the provisions of the Articles of Association and resolutions of the Board of Directors adopted pursuant to such judgments and order.

SIGNED, SEALED AND DELIVERED, on this.....29th.....day of.....April....., 19.....88

Owner

BENITO DE JESUS

Society

AMERICAN SOCIETY OF COMPOSERS,
AUTHORS AND PUBLISHERS,

By

President

000006

FOREIGN AGREEMENTS AT THIS DATE IN EFFECT

(See paragraph 11 of the within agreement)

[illegible]

M2

Membership Number:

P

April 3, 1985

American Society of Composers,
Authors and Publishers
ASCAP Building
One Lincoln Plaza
New York, New York 10023

Gentlemen:

With respect to the membership agreement entered into between us for the period January 1, 1976 through December 31, 1985, you and the undersigned hereby agree to extend the agreement and all the terms, conditions and provisions thereof for all purposes for a further period of ten (10) years, so that it shall expire on the 31st day of December, 1995, instead of on the 31st day of December, 1985.

The signature of the Society's President under the word "ACCEPTED" together with the signature of the undersigned, will make this a valid, binding and enforceable agreement between us.

Sincerely yours,

SOUTHERN MUSIC PUBL CO INC

By 
Signature

RALPH PEER, II - PRESIDENT

(Please print your name and title)

ACCEPTED:

AMERICAN SOCIETY OF COMPOSERS,
AUTHORS AND PUBLISHERS

By: 

President

000008

TITLE INQUIRY

TITLE: CENZAS

FIRST PERE 12/74

COPYRIGHT: 05/83/74

ASCAP REP

ELEC DTE SOCIETY
SPACEM
SPACEM

ENTITLED PARTIES:

TYPE

ALVARADO JULIO

M

ALVARADO JULIO

PUB

PERFORMERS:

PONCENO S

CUANDO NO HAY CARINO

Chico Alejandro (ASCAP)
Afuera Music Publ. Ascap

BRONCO (LP) WILLIE ROSARIO

(ALB: "NUEVA COSECHA")

(Record album and index card rec'd 5/13/86 from memb.
dept.) AT

000010

X1

Membership Number:

W

June 10, 1985

American Society of Composers,
Authors and Publishers
ASCAP Building
One Lincoln Plaza
New York, New York 10023

Gentlemen:

With respect to the membership agreement entered into between us for the period January 1, 1976 through December 31, 1985, you and the undersigned hereby agree to extend the agreement and all the terms, conditions and provisions thereof for all purposes for a further period of ten (10) years, so that it shall expire on the 31st day of December, 1995, instead of on the 31st day of December, 1985.

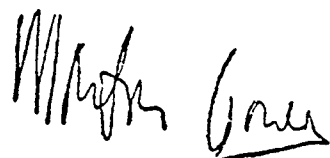
The signature of the Society's President under the word "ACCEPTED" together with the signature of the undersigned, will make this a valid, binding and enforceable agreement between us.

Sincerely yours,


ALEJANDRO VILLAMAN

ACCEPTED:

AMERICAN SOCIETY OF COMPOSERS,
AUTHORS AND PUBLISHERS


By: _____
President

000011

X1

Membership Number:

P

April 3, 1985

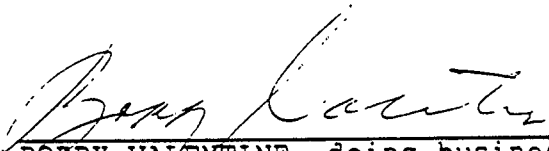
American Society of Composers,
Authors and Publishers
ASCAP Building
One Lincoln Plaza
New York, New York 10023

Gentlemen:

With respect to the membership agreement entered into between us for the period January 1, 1976 through December 31, 1985, you and the undersigned hereby agree to extend the agreement and all the terms, conditions and provisions thereof for all purposes for a further period of ten (10) years, so that it shall expire on the 31st day of December, 1995, instead of on the 31st day of December, 1985.

The signature of the Society's President under the word "ACCEPTED" together with the signature of the undersigned, will make this a valid, binding and enforceable agreement between us.


Sincerely yours,



BOBBY VALENTINE, doing business as
AFUERA MUSIC PUBL

ACCEPTED:

AMERICAN SOCIETY OF COMPOSERS,
AUTHORS AND PUBLISHERS



By: _____

President

000012

DE RODILLAS		OPUS NO.	
COMPOSER		AUTHOR	
Benito de Jesus		Benito de Jesus	
ORIGINAL COPYRIGHT	ARR. ORIGINAL COPYRIGHT	ARR. PUBLIC DOMAIN WORK	REPRINT
COPYRIGHT OWNER		ARRANGER	
Southern Music Pub.Co.Inc.			
CONTROLLER PERFORMING RIGHTS U. S. A.		DATE OF COPYRIGHT	
Southern Music Pub.Co.Inc.			
PUBLISHER		COPYRIGHT ENTRY NUMBER	
Southern Music Pub.Co.Inc.			
REMARKS		DURATION IN MINUTES	
Rec'd with Southern Music letter 8/21/59.		T.	
(SEE OVER)		DO NOT WRITE IN THIS SPACE	
		AUG 25 1959	

000013

986-1995

No.

Rec'd MAY 2 1988

Agreement Between

BENITO DE JESUS

AND

American Society
OF
Composers, Authors & Publishers
1 LINCOLN PLAZA
NEW YORK, N. Y. 10023

Dated: April 29, 1988

ascap

000014

AGREEMENT made between the Undersigned (for brevity called "Owner") and the AMERICAN SOCIETY OF COMPOSERS, AUTHORS AND PUBLISHERS (for brevity called "Society"), in consideration of the premises and of the mutual covenants hereinafter contained, as follows:

1. The Owner grants to the Society for the term hereof, the right to license non-dramatic public performances (as hereinafter defined), of each musical work:

Of which the Owner is a copyright proprietor; or

Which the Owner, alone, or jointly, or in collaboration with others, wrote, composed, published, acquired or owned, or

In which the Owner now has any right, title, interest or control whatsoever, in whole or in part; or

Which hereafter, during the term hereof, may be written, composed, acquired, owned, published or copyrighted by the Owner, alone, jointly or in collaboration with others; or

In which the Owner may hereafter, during the term hereof, have any right, title, interest or control, whatsoever, in whole or in part.

The right to license the public performance of every such musical work shall be deemed granted to the Society by this instrument for the term hereof, immediately upon the work being written, composed, acquired, owned, published or copyrighted.

The rights hereby granted shall include:

(a) All the rights and remedies for enforcing the copyright or copyrights of such musical works, whether such copyrights are in the name of the Owner and/or others, as well as the right to sue under such copyrights in the name of the Society and/or in the name of the Owner and/or others, to the end that the Society may effectively protect and be assured of all the rights hereby granted.

(b) The non-exclusive right of public performance of the separate numbers, songs, fragments or arrangements, melodies or selections forming part or parts of musical plays and dramatico-musical compositions, the Owner reserving and excepting from this grant the right of performance of musical plays and dramatico-musical compositions in their entirety, or any part of such plays or dramatico-musical compositions on the legitimate stage.

(c) The non-exclusive right of public performance by means of radio broadcasting, telephony, "wired wireless," all forms of synchronism with motion pictures, and/or any method of transmitting sound other than television broadcasting.

(d) The non-exclusive right of public performance by television broadcasting; provided, however, that:

(i) This grant does not extend to or include the right to license the public performance by television broadcasting or otherwise of any rendition or performance of (a) any opera, operetta, musical comedy, play or like production, as such, in whole or in part, or (b) any composition from any opera, operetta, musical comedy, play or like production (whether or not such opera, operetta, musical comedy, play or like production was presented on the stage or in motion picture form) in a manner which recreates the performance of such composition with substantially such distinctive scenery or costume as was used in the presentation of such opera, operetta, musical comedy, play or like production (whether or not such opera, operetta, musical comedy, play or like production was presented on the stage or in motion picture form); provided, however, that the rights hereby granted shall be deemed to include a grant of the right to license non-dramatic performances of compositions by television broadcasting of a motion picture containing such composition if the rights in such motion picture other than those granted hereby have been obtained from the parties in interest.

(ii) Nothing herein contained shall be deemed to grant the right to license the public performance by television broadcasting of dramatic performances. Any performance of a separate musical composition which is not a dramatic performance, as defined herein, shall be deemed to be a non-dramatic performance. For the purposes of this agreement, a dramatic performance shall mean a performance of a musical composition on a television program in which there is a definite plot depicted by action and where the performance of the musical composition is woven into and carries forward the plot and its accompanying action. The use of dialogue to establish a mere program format or the use of any non-dramatic device merely to introduce a performance of a composition shall not be deemed to make such performance dramatic.

(iii) The definition of the terms "dramatic" and "non-dramatic" performances contained herein are purely for the purposes of this agreement and for the term thereof and shall not be binding upon or prejudicial to any position taken by either of us subsequent to the term hereof or for any purpose other than this agreement.

(e) The Owner may at any time and from time to time, in good faith, restrict the radio or television broadcasting of compositions from musical comedies, operas, operettas and motion pictures, or any other composition being excessively broadcast, only for the purpose of preventing harmful effect upon such musical comedies, operas, operettas, motion pictures or compositions, in respect of other interests under the copyrights thereof; provided, however, that the right to grant limited licenses will be given, upon application, as to restricted compositions, if and when the Owner is unable to show reasonable hazards to his or its major interests likely to result from such radio or television broadcasting; and provided further that such right to restrict any such composition shall not be exercised for the purpose of permitting the fixing or regulating of fees for the recording or transcribing of such composition, and provided further that in no case shall any charges, "free plugs", or other consideration be required in respect of any permission granted to perform a restricted composition; and provided further that in no event shall any composition, after the initial radio or television broadcast thereof, be restricted for the purpose of confining further radio or television broadcasts thereof to a particular artist, station, network or program. The Owner may also at any time and from time to time, in good faith, restrict the radio or television broadcasting of any composition, as to which any suit has been brought or threatened on a claim that such composition infringes a composition not contained in the repertory of Society or on a claim by a non-member of Society that Society does not have the right to license the public performance of such composition by radio or television broadcasting.

2. The term of this agreement shall be for a period commencing on the date hereof and expiring on the 31st day of December, 1995.

3. The Society agrees, during the term hereof, in good faith to use its best endeavors to promote and carry out the objects for which it was organized, and to hold and apply all royalties, profits, benefits and advantages arising from the exploitation of the rights assigned to it by its several members, including the Owner, to the uses and purposes as provided in its Articles of Association (which are hereby incorporated by reference), as now in force or as hereafter amended.

000015

4. The Owner hereby irrevocably, during the term hereof, authorizes, empowers and vests in the Society the right to enforce and protect such rights of public performance under any and all copyrights, whether standing in the name of the Owner and/or others, in any and all works copyrighted by the Owner, and/or by others; to prevent the infringement thereof, to litigate, collect and receipt for damages arising from infringement, and in its sole judgment to join the Owner and/or others in whose names the copyright may stand, as parties plaintiff or defendants in suits or proceedings; to bring suit in the name of the Owner and/or in the name of the Society, or others in whose name the copyright may stand, or otherwise, and to release, compromise, or refer to arbitration any actions, in the same manner and to the same extent and to all intents and purposes as the Owner might or could do, had this instrument not been made.

5. The Owner hereby makes, constitutes and appoints the Society, or its successor, the Owner's true and lawful attorney, irrevocably during the term hereof, and in the name of the Society or its successor, or in the name of the Owner, or otherwise, to do all acts, take all proceedings, execute, acknowledge and deliver any and all instruments, papers, documents, process and pleadings that may be necessary, proper or expedient to restrain infringements and recover damages in respect to or for the infringement or other violation of the rights of public performance in such works, and to discontinue, compromise or refer to arbitration any such proceedings or actions, or to make any other disposition of the differences in relation to the premises.

6. The Owner agrees from time to time, to execute, acknowledge and deliver to the Society, such assurances, powers of attorney or other authorizations or instruments as the Society may deem necessary or expedient to enable it to exercise, enjoy and enforce, in its own name or otherwise, all rights and remedies aforesaid.

7. It is mutually agreed that during the term hereof the Board of Directors of the Society shall be composed of an equal number of writers and publishers respectively, and that the royalties distributed by the Board of Directors shall be divided into two (2) equal sums, and one (1) each of such sums credited respectively to and for division amongst (a) the writer members, and (b) the publisher members, in accordance with the system of distribution and classification as determined by the Classification Committee of each group, in accordance with the Articles of Association as they may be amended from time to time, except that the classification of the Owner within his class may be changed.

8. The Owner agrees that his classification in the Society as determined from time to time by the Classification Committee of his group and/or The Board of Directors of the Society, in case of appeal by him, shall be final, conclusive and binding upon him.

The Society shall have the right to transfer the right of review of any classification from the Board of Directors to any other agency or instrumentality that in its discretion and good judgment it deems best adapted to assuring to the Society's membership a just, fair, equitable and accurate classification.

The Society shall have the right to adopt from time to time such systems, means, methods and formulae for the establishment of a member's status in respect of classification as will assure a fair, just and equitable distribution of royalties among the membership.

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11. The powers, rights, authorities and privileges by this instrument vested in the Society, are deemed to include the World, provided, however, that such grant of rights for foreign countries shall be subject to any agreements now in effect, a list of which are noted on the reverse side hereof.

12. The grant made herein by the owner is modified by and subject to the provisions of (a) the Amended Final Judgment (Civil Action No. 13-95) dated March 14, 1950 in U. S. A. v. ASCAP as further amended by Order dated January 7, 1960, (b) the Final Judgment (Civil Action No. 42-245) in U. S. A. v. ASCAP, dated March 14, 1950, and (c) the provisions of the Articles of Association and resolutions of the Board of Directors adopted pursuant to such judgments and order.

SIGNED, SEALED AND DELIVERED, on this 29th day of April 1988

Owner

BENITO DE JESUS

Society

AMERICAN SOCIETY OF COMPOSERS,
AUTHORS AND PUBLISHERS,

By

President

000016

FOREIGN AGREEMENTS AT THIS DATE IN EFFECT

(See paragraph 11 of the within agreement)

[illegible]

M2

Membership Number:

P

April 3, 1985

American Society of Composers,
Authors and Publishers
ASCAP Building
One Lincoln Plaza
New York, New York 10023

Gentlemen:

With respect to the membership agreement entered into between us for the period January 1, 1976 through December 31, 1985, you and the undersigned hereby agree to extend the agreement and all the terms, conditions and provisions thereof for all purposes for a further period of ten (10) years, so that it shall expire on the 31st day of December, 1995, instead of on the 31st day of December, 1985.

The signature of the Society's President under the word "ACCEPTED" together with the signature of the undersigned, will make this a valid, binding and enforceable agreement between us.

Sincerely yours,

SOUTHERN MUSIC PUBL CO INC

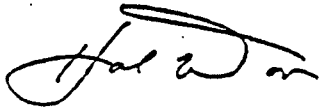
By Ralph Peer, II
Signature

RALPH PEER, II - PRESIDENT

(Please print your name and title)

ACCEPTED:

AMERICAN SOCIETY OF COMPOSERS,
AUTHORS AND PUBLISHERS

By: 
President

000018

DESENFUNDA

Felix Castrillon (SPACEM)
PSEW CARTAGENA PUBLISHING ASCAP
CARTAGENA ENTERPRISES INC

Combo Reds RSCLP2045 (LF) El Gran Combo de Puerto Rico
(ALB: "Nuestra Musica")
(Ascap record info list rec'd 2/25/86, from Cartagena
Publishing enclosed with record album and indem card,
rec'd 3/13/86)AT

000019

1986-1995

No.

Rec'd November 17, 1986

Agreement Between

CARTAGENA ENTERPRISES, INC.

AND

**American Society
OF
Composers, Authors & Publishers**

**1 LINCOLN PLAZA
NEW YORK, N. Y. 10023**

Dated: November 13, 1986

ascap

000020

AGREEMENT made between the Undersigned (for brevity called "Owner") and the AMERICAN SOCIETY OF COMPOSERS, AUTHORS AND PUBLISHERS (for brevity called "Society"), in consideration of the premises and of the mutual covenants hereinafter contained, as follows:

1. The Owner grants to the Society for the term hereof, the right to license non-dramatic public performances (as hereinafter defined), of each musical work:

Of which the Owner is a copyright proprietor; or

Which the Owner, alone, or jointly, or in collaboration with others, wrote, composed, published, acquired or owned; or

In which the Owner now has any right, title, interest or control whatsoever, in whole or in part; or

Which hereafter, during the term hereof, may be written, composed, acquired, owned, published or copyrighted by the Owner, alone, jointly or in collaboration with others; or

In which the Owner may hereafter, during the term hereof, have any right, title, interest or control, whatsoever, in whole or in part.

The right to license the public performance of every such musical work shall be deemed granted to the Society by this instrument for the term hereof, immediately upon the work being written, composed, acquired, owned, published or copyrighted.

The rights hereby granted shall include:

(a) All the rights and remedies for enforcing the copyright or copyrights of such musical works, whether such copyrights are in the name of the Owner and/or others, as well as the right to sue under such copyrights in the name of the Society and/or in the name of the Owner and/or others, to the end that the Society may effectively protect and be assured of all the rights hereby granted.

(b) The non-exclusive right of public performance of the separate numbers, songs, fragments or arrangements, melodies or selections forming part or parts of musical plays and dramatico-musical compositions, the Owner reserving and excepting from this grant the right of performance of musical plays and dramatico-musical compositions in their entirety, or any part of such plays or dramatico-musical compositions on the legitimate stage.

(c) The non-exclusive right of public performance by means of radio broadcasting, telephony, "wired wireless," all forms of synchronism with motion pictures, and/or any method of transmitting sound other than television broadcasting.

(d) The non-exclusive right of public performance by television broadcasting; provided, however, that:

(i) This grant does not extend to or include the right to license the public performance by television broadcasting or otherwise of any rendition or performance of (a) any opera, operetta, musical comedy, play or like production, as such, in whole or in part, or (b) any composition from any opera, operetta, musical comedy, play or like production (whether or not such opera, operetta, musical comedy, play or like production was presented on the stage or in motion picture form) in a manner which recreates the performance of such composition with substantially such distinctive scenery or costume as was used in the presentation of such opera, operetta, musical comedy, play or like production (whether or not such opera, operetta, musical comedy, play or like production was presented on the stage or in motion picture form): provided, however, that the rights hereby granted shall be deemed to include a grant of the right to license non-dramatic performances of compositions by television broadcasting of a motion picture containing such composition if the rights in such motion picture other than those granted hereby have been obtained from the parties in interest.

(ii) Nothing herein contained shall be deemed to grant the right to license the public performance by television broadcasting of dramatic performances. Any performance of a separate musical composition which is not a dramatic performance, as defined herein, shall be deemed to be a non-dramatic performance. For the purposes of this agreement, a dramatic performance shall mean a performance of a musical composition on a television program in which there is a definite plot depicted by action and where the performance of the musical composition is woven into and carries forward the plot and its accompanying action. The use of dialogue to establish a mere program format or the use of any non-dramatic device merely to introduce a performance of a composition shall not be deemed to make such performance dramatic.

(iii) The definition of the terms "dramatic" and "non-dramatic" performances contained herein are purely for the purposes of this agreement and for the term thereof and shall not be binding upon or prejudicial to any position taken by either of us subsequent to the term hereof or for any purpose other than this agreement.

(e) The Owner may at any time and from time to time, in good faith, restrict the radio or television broadcasting of compositions from musical comedies, operas, operettas and motion pictures, or any other composition being excessively broadcast, only for the purpose of preventing harmful effect upon such musical comedies, operas, operettas, motion pictures or compositions, in respect of other interests under the copyrights thereof; provided, however, that the right to grant limited licenses will be given, upon application, as to restricted compositions, if and when the Owner is unable to show reasonable hazards to his or its major interests likely to result from such radio or television broadcasting, and provided further that such right to restrict any such composition shall not be exercised for the purpose of permitting the fixing or regulating of fees for the recording or transcribing of such composition, and provided further that in no case shall any charges, "free plugs", or other consideration be required in respect of any permission granted to perform a restricted composition, and provided further that in no event shall any composition, after the initial radio or television broadcast thereof, be restricted for the purpose of confining further radio or television broadcasts thereof to a particular artist, station, network or program. The Owner may also at any time and from time to time, in good faith, restrict the radio or television broadcasting of any composition, as to which any suit has been brought or threatened on a claim that such composition infringes a composition not contained in the repertory of Society or on a claim by a non-member of Society that Society does not have the right to license the public performance of such composition by radio or television broadcasting.

2. The term of this agreement shall be for a period commencing on the date hereof and expiring on the 31st day of December, 1965.

3. The Society agrees, during the term hereof, in good faith to use its best endeavors to promote and carry out the objects for which it was organized, and to hold and apply all royalties, profits, benefits and advantages arising from the exploitation of the rights assigned to it by its several members, including the Owner, to the uses and purposes as provided in its Articles of Association (which are hereby incorporated by reference), as now in force or as hereafter amended.

000021

4. The Owner hereby irrevocably, during the term hereof, authorizes, empowers and vests in the Society the right to enforce and protect such rights of public performance under any and all copyrights, whether standing in the name of the Owner and/or others, in any and all works copyrighted by the Owner, and/or by others; to prevent the infringement thereof, to litigate, collect and receipt for damages arising from infringement, and in its sole judgment to join the Owner and/or others in whose names the copyright may stand, as parties plaintiff or defendants in suits or proceedings; to bring suit in the name of the Owner and/or in the name of the Society, or others in whose name the copyright may stand, or otherwise, and to release, compromise, or refer to arbitration any actions, in the same manner and to the same extent and to all intents and purposes as the Owner might or could do, had this instrument not been made.

5. The Owner hereby makes, constitutes and appoints the Society, or its successor, the Owner's true and lawful attorney, irrevocably during the term hereof, and in the name of the Society or its successor, or in the name of the Owner, or otherwise, to do all acts, take all proceedings, execute, acknowledge and deliver any and all instruments, papers, documents, process and pleadings that may be necessary, proper or expedient to restrain infringements and recover damages in respect to or for the infringement or other violation of the rights of public performance in such works, and to discontinue, compromise or refer to arbitration any such proceedings or actions, or to make any other disposition of the differences in relation to the premises.

6. The Owner agrees from time to time, to execute, acknowledge and deliver to the Society, such assurances, powers of attorney or other authorizations or instruments as the Society may deem necessary or expedient to enable it to exercise, enjoy and enforce, in its own name or otherwise, all rights and remedies aforesaid.

7. It is mutually agreed that during the term hereof the Board of Directors of the Society shall be composed of an equal number of writers and publishers respectively, and that the royalties distributed by the Board of Directors shall be divided into two (2) equal sums, and one (1) each of such sums credited respectively to and for division amongst (a) the writer members, and (b) the publisher members, in accordance with the system of distribution and classification as determined by the Classification Committee of each group, in accordance with the Articles of Association as they may be amended from time to time, except that the classification of the Owner within his class may be changed.

8. The Owner agrees that his classification in the Society as determined from time to time by the Classification Committee of his group and/or The Board of Directors of the Society, in case of appeal by him, shall be final, conclusive and binding upon him.

The Society shall have the right to transfer the right of review of any classification from the Board of Directors to any other agency or instrumentality that in its discretion and good judgment it deems best adapted to assuring to the Society's membership a just, fair, equitable and accurate classification.

The Society shall have the right to adopt from time to time such systems, means, methods and formulae for the establishment of a member's status in respect of classification as will assure a fair, just and equitable distribution of royalties among the membership.

9. "Public Performance" Defined. The term "public performance" shall be construed to mean vocal, instrumental and/or mechanical renditions and representations in any manner or by any method whatsoever, including transmissions by radio and television broadcasting stations, transmission by telephony and/or "wired wireless"; and/or reproductions of performances and renditions by means of devices for reproducing sound recorded in synchronism or timed relation with the taking of motion pictures.

10. "Musical Works" Defined. The phrase "musical works" shall be construed to mean musical compositions and dramatico-musical compositions, the words and music thereof, and the respective arrangements thereof, and the selections therefrom.

11. The powers, rights, authorities and privileges by this instrument vested in the Society, are deemed to include the World, provided, however, that such grant of rights for foreign countries shall be subject to any agreements now in effect, a list of which are noted on the reverse side hereof.

12. The grant made herein by the owner is modified by and subject to the provisions of (a) the Amended Final Judgment (Civil Action No. 13-95) dated March 14, 1950 in U. S. A. v. ASCAP as further amended by Order dated January 7, 1960, (b) the Final Judgment (Civil Action No. 42-245) in U. S. A. v. ASCAP, dated March 14, 1950, and (c) the provisions of the Articles of Association and resolutions of the Board of Directors adopted pursuant to such judgments and order.

SIGNED, SEALED AND DELIVERED, on this 13th day of November, 1960.

CARTAGENA ENTERPRISES, INC.

Owner

By

President

AMERICAN SOCIETY OF COMPOSERS,
AUTHORS AND PUBLISHERS.

Society

By

President

000022

FOREIGN AGREEMENTS AT THIS DATE IN EFFECT

(See paragraph 11 of the within agreement)

[illegible]

25M 2/86 (C)

000023

TITULO: EL FIESTON		DURACION EN MINUTOS: WILLI	
TITULO DE LA PRODUCCION PELICULA SI LO HAY			
COMPOSITOR/AFILIAACION ASCAP		AUTOR/AFILIAACION ASCAP	
CHICO ALEJANDRO		CHICO ALEJANDRO	
MARQUE UNA	DERECHOS DE AUTOR ORIGINAL <input checked="" type="checkbox"/>	ARREGLISTA/AFILIAACION	
	ARREGLO DE UN TRABAJO DE DOMINIO PUBLICO		
DUEÑO DE LOS DERECHOS DE AUTOR ASCAP		EDITOR/AFILIAACION ASCAP	
LUPERON MUSIC PUB		LUPERON MUSIC PUB	
MIEMBRO QUE CONTIENE LOS DERECHOS DE EJECUCION EN LOS E U			
LUPERON MUSIC PUB		ASCAP	
PORCENTAJE EXIGIDO POR EL EDITOR COMO HONORARIO . SI ESTA EN CONSIGNACION ADJUNTE		FECHA DE REGISTRO DE DERECHOS DE AUTOR	
UNA COPIA CON FECHA DE VIGENCIA		NUM. DE ENTRADA DE DERECHOS DE AUTOR	
		NO ESCRIBA EN ESTE ESPACIO	
		NOV 25 1986	
ESCRIBA LAS OBSERVACIONES Y CONTRATOS CON SUB-EDITORES AL DORSO DE ESTA			

EL FIESTON

*Chico Alejandro
Luperon Music Pub.*

TEVA (LP) JAVIN PUNAREJO Y EL CONJUNTO GUESQUEYA
(ALB: "EL HIGADO")
(Record album rec'd from remb. Cert., rec'd 12/3/88)AT

000024

X1

Membership Number:

W

June 10, 1985

American Society of Composers,
Authors and Publishers
ASCAP Building
One Lincoln Plaza
New York, New York 10023

Gentlemen:

With respect to the membership agreement entered into between us for the period January 1, 1976 through December 31, 1985, you and the undersigned hereby agree to extend the agreement and all the terms, conditions and provisions thereof for all purposes for a further period of ten (10) years, so that it shall expire on the 31st day of December, 1995, instead of on the 31st day of December, 1985.

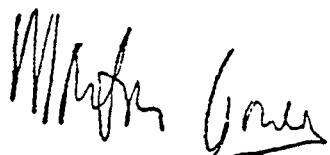
The signature of the Society's President under the word "ACCEPTED" together with the signature of the undersigned, will make this a valid, binding and enforceable agreement between us.

Sincerely yours,


ALEJANDRO VILLAMAN

ACCEPTED:

AMERICAN SOCIETY OF COMPOSERS,
AUTHORS AND PUBLISHERS


By: _____
President

000025

1986-1995

No.

Rec'd

NOV 21 1986

Agreement Between

**ALEJANDRO VILLAMAN & CARMEN SANTIAGO
co-partners, doing business as
LUPERON MUSIC PUBLISHERS**

AND

**American Society
OF
Composers, Authors & Publishers
1 LINCOLN PLAZA
NEW YORK, N. Y. 10023**

Dated: 11/17/86

ascap

000026

AGREEMENT made between the Undersigned (for brevity called "Owner") and the AMERICAN SOCIETY OF COMPOSERS, AUTHORS AND PUBLISHERS (for brevity called "Society"), in consideration of the premises and of the mutual covenants hereinafter contained, as follows:

1. The Owner grants to the Society for the term hereof, the right to license non-dramatic public performances (as hereinafter defined), of each musical work:

Of which the Owner is a copyright proprietor; or

Which the Owner, alone, or jointly, or in collaboration with others, wrote, composed, published, acquired or owned, or in which the Owner now has any right, title, interest or control whatsoever, in whole or in part; or

Which hereafter, during the term hereof, may be written, composed, acquired, owned, published or copyrighted by the Owner, alone, jointly or in collaboration with others; or

In which the Owner may hereafter, during the term hereof, have any right, title, interest or control, whatsoever, in whole or in part.

The right to license the public performance of every such musical work shall be deemed granted to the Society by this instrument for the term hereof, immediately upon the work being written, composed, acquired, owned, published or copyrighted.

The rights hereby granted shall include:

(a) All the rights and remedies for enforcing the copyright or copyrights of such musical works, whether such copyrights are in the name of the Owner and/or others, as well as the right to sue under such copyrights in the name of the Society and/or in the name of the Owner and/or others, to the end that the Society may effectively protect and be assured of all the rights hereby granted.

(b) The non-exclusive right of public performance of the separate numbers, songs, fragments or arrangements, melodies or selections forming part or parts of musical plays and dramatic-musical compositions, the Owner reserving and excepting from this grant the right of performance of musical plays and dramatic-musical compositions in their entirety, or any part of such plays or dramatic-musical compositions on the legitimate stage.

(c) The non-exclusive right of public performance by means of radio broadcasting, telephony, "wired wireless," all forms of synchronism with motion pictures, and/or any method of transmitting sound other than television broadcasting.

(d) The non-exclusive right of public performance by television broadcasting; provided, however, that:

(i) This grant does not extend to or include the right to license the public performance by television broadcasting or otherwise of any rendition or performance of (a) any opera, operetta, musical comedy, play or like production, as such, in whole or in part, or (b) any composition from any opera, operetta, musical comedy, play or like production (whether or not such opera, operetta, musical comedy, play or like production was presented on the stage or in motion picture form) in a manner which recreates the performance of such composition with substantially such distinctive scenery or costume as was used in the presentation of such opera, operetta, musical comedy, play or like production (whether or not such opera, operetta, musical comedy, play or like production was presented on the stage or in motion picture form); provided, however, that the rights hereby granted shall be deemed to include a grant of the right to license non-dramatic performances of compositions by television broadcasting of a motion picture containing such composition if the rights in such motion picture other than those granted hereby have been obtained from the parties in interest.

(ii) Nothing herein contained shall be deemed to grant the right to license the public performance by television broadcasting of dramatic performances. Any performance of a separate musical composition which is not a dramatic performance, as defined herein, shall be deemed to be a non-dramatic performance. For the purposes of this agreement, a dramatic performance shall mean a performance of a musical composition on a television program in which there is a definite plot depicted by action and where the performance of the musical composition is woven into and carries forward the plot and its accompanying action. The use of dialogue to establish a mere program format or the use of any non-dramatic device merely to introduce a performance of a composition shall not be deemed to make such performance dramatic.

(iii) The definition of the terms "dramatic" and "non-dramatic" performances contained herein are purely for the purpose of this agreement and for the term thereof and shall not be binding upon or prejudicial to any position taken by either of us subsequent to the term hereof or for any purpose other than this agreement.

(e) The Owner may at any time and from time to time, in good faith, restrict the radio or television broadcasting of compositions from musical comedies, operas, operettas and motion pictures, or any other composition being excessively broadcast, only for the purpose of preventing harmful effect upon such musical comedies, operas, operettas, motion pictures or compositions, in respect of other interests under the copyrights thereof; provided, however, that the right to grant limited licenses will be given, upon application, as to restricted compositions, if and when the Owner is unable to show reasonable hazards to his or its major interests likely to result from such radio or television broadcasting, and provided further that such right to restrict any such composition shall not be exercised for the purpose of permitting the fixing or regulating of fees for the recording or transcribing of such composition, and provided further that in no case shall any charges, "free plugs" or other consideration be required in respect of any permission granted to perform a restricted composition; and provided further that in no event shall any composition, after the initial radio or television broadcast thereof, be restricted for the purpose of confining further radio or television broadcasts thereof to a particular artist, station, network or program. The Owner may also at any time and from time to time, in good faith, restrict the radio or television broadcasting of any composition, as to which any suit has been brought or threatened on a claim that such composition infringes a composition not contained in the repertory of Society or on a claim by a non-member of Society that Society does not have the right to license the public performance of such composition by radio or television broadcasting.

2. The term of this agreement shall be for a period commencing on the date hereof and expiring on the 31st day of December, 1935.

3. The Society agrees, during the term hereof, in good faith to use its best endeavors to promote and carry out the objects for which it was organized, and to hold and apply all royalties, profits, benefits and advantages arising from the exploitation of the rights assigned to it by its several members, including the Owner, to the uses and purposes as provided in its Articles of Association (which are hereby incorporated by reference), as now in force or as hereafter amended.

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4. The Owner hereby irrevocably, during the term hereof, authorizes, empowers and vests in the Society the right to enforce and protect such rights of public performance under any and all copyrights, whether standing in the name of the Owner and/or others, in any and all works copyrighted by the Owner, and/or by others, to prevent the infringement thereof, to litigate, collect and receipt for damages arising from infringement, and in its sole judgment to join the Owner and/or others in whose names the copyright may stand, as parties plaintiff or defendants in suits or proceedings; to bring suit in the name of the Owner and/or in the name of the Society, or others in whose name the copyright may stand, or otherwise, and to release, compromise, or refer to arbitration any actions, in the same manner and to the same extent and to all intents and purposes as the Owner might or could do, had this instrument not been made.

5. The Owner hereby makes, constitutes and appoints the Society, or its successor, the Owner's true and lawful attorney, irrevocably during the term hereof, and in the name of the Society or its successor, or in the name of the Owner, or otherwise, to do all acts, take all proceedings, execute, acknowledge and deliver any and all instruments, papers, documents, process and pleadings that may be necessary, proper or expedient to restrain infringements and recover damages in respect to or for the infringement or other violation of the rights of public performance in such works, and to discontinue, compromise or refer to arbitration any such proceedings or actions, or to make any other disposition of the differences in relation to the premises.

6. The Owner agrees from time to time, to execute, acknowledge and deliver to the Society, such assurances, powers of attorney or other authorizations or instruments as the Society may deem necessary or expedient to enable it to exercise, enjoy and enforce, in its own name or otherwise, all rights and remedies aforesaid.

7. It is mutually agreed that during the term hereof the Board of Directors of the Society shall be composed of an equal number of writers and publishers respectively, and that the royalties distributed by the Board of Directors shall be divided into two (2) equal sums, and one (1) each of such sums credited respectively to and for division amongst (a) the writer members, and (b) the publisher members, in accordance with the system of distribution and classification as determined by the Classification Committee of each group, in accordance with the Articles of Association as they may be amended from time to time, except that the classification of the Owner within his class may be changed.

8. The Owner agrees that his classification in the Society as determined from time to time by the Classification Committee of his group and/or The Board of Directors of the Society, in case of appeal by him, shall be final, conclusive and binding upon him.

The Society shall have the right to transfer the right of review of any classification from the Board of Directors to any other agency or instrumentality that in its discretion and good judgment it deems best adapted to assuring to the Society's membership a just, fair, equitable and accurate classification.

The Society shall have the right to adopt from time to time such systems, means, methods and formulae for the establishment of a member's status in respect of classification as will assure a fair, just and equitable distribution of royalties among the membership.

9. "Public Performance" Defined. The term "public performance" shall be construed to mean vocal, instrumental and/or mechanical renditions and representations in any manner or by any method whatsoever, including transmissions by radio and television broadcasting stations, transmission by telephony and/or "wired wireless"; and/or reproductions of performances and renditions by means of devices for reproducing sound recorded in synchronism or timed relation with the taking of motion pictures.

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12. The grant made herein by the owner is modified by and subject to the provisions of (a) the Amended Final Judgment (Civil Action No. 13-95) dated March 14, 1950 in U. S. A. v. ASCAP as further amended by Order dated January 7, 1960, (b) the Final Judgment (Civil Action No. 42-245) in U. S. A. v. ASCAP, dated March 14, 1950, and (c) the provisions of the Articles of Association and resolutions of the Board of Directors adopted pursuant to such judgments and order.

SIGNED, SEALED AND DELIVERED, on this 17 day of Nov. 1986

ALEJANDRO VILLAMAN & CARMEN SANTIAGO
co-partners, doing business as
LUPERON MUSIC PUBLISHERS

Luperon Music Publisher
Owner: Alejandro Villaman

AMERICAN SOCIETY OF COMPOSERS
AUTHORS AND PUBLISHERS

Society

By

President

000028

FOREIGN AGREEMENTS AT THIS DATE IN EFFECT

(See paragraph 11 of the within agreement.)

[illegible]

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"MICROFILMED"

07C
Boe

TÍTULO: "MIL LE..."		(DURACION EN MINUTOS)	
TÍTULO DE LA PRODUCCION PELICULA SI LO HAY			
COMPOSITOR AFILIACION EDUARDO PALACIOS		AUTOR AFILIACION	
MARQUE UNA DE LOS DERECHOS DE AUTOR ORIGINAL ARREGLO DE UN TRABAJO DE DOMINIO PUBLICO		ARREGLO AFILIACION	
DUEÑO DE LOS DERECHOS DE AUTOR ED. V. MUSKET, SA.		EDITOR AFILIACION DE C.V. EDITHUSA	
MIEMBRO QUE CONTROLA LOS DERECHOS DE EJECUCION EN LOS E			
PORCENTAJE EXIGIDO POR EL EDITOR COMO HONORARIO (SI ESTA EN CONSIGNACION ADJUNTE UNA COPIA CON FECHA DE VIGENCIA)		FECHA DE REGISTRO DE DERECHO DE AUTOR	
DE		NUM. DE ENTRADA DE DERECHOS DE AUTOR	
ESCRIBA LAS OBSERVACIONES Y CONTRATOS CON SUB-EDITORES AL DORSO DE ESTA		NO ESCRIBA EN ESTE ESPACIO JUN 22 1967	

000030

x1

Membership Number:

P

April 3, 1985

American Society of Composers,
Authors and Publishers
ASCAP Building
One Lincoln Plaza
New York, New York 10023

Gentlemen:

With respect to the membership agreement entered into between us for the period January 1, 1976 through December 31, 1985, you and the undersigned hereby agree to extend the agreement and all the terms, conditions and provisions thereof for all purposes for a further period of ten (10) years, so that it shall expire on the 31st day of December, 1995, instead of on the 31st day of December, 1985.

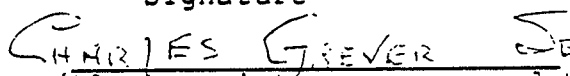
The signature of the Society's President under the word "ACCEPTED" together with the signature of the undersigned, will make this a valid, binding and enforceable agreement between us.

Sincerely yours,

VANDER MUSIC INC

By

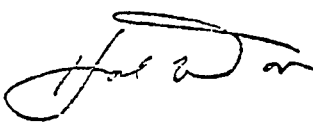

Signature


CHARLES GREVER Sec.
(Please print your name and title)

ACCEPTED:

AMERICAN SOCIETY OF COMPOSERS,
AUTHORS AND PUBLISHERS

By:


President

000031

TITLE:

ENCrucijada

(DURATION IN MINUTES)

3:54

LIST PRODUCTION/FILM TITLE IF ANY

COMPOSER (AFFILIATION)

Tommy Sanchez ASCAP

AUTHOR (AFFILIATION)

Tommy Sanchez ASCAP

CHECK ORIGINAL COPYRIGHT

ONE ARR OF PUBLIC DOMAIN WORK

ARR (AFFILIATION)

PUBLISHER (AFFILIATION)

COPYRIGHT OWNER

Portagena Publishing

Portagena Publishing ASC

MEMBER CONTROLLING PERFORMING RIGHTS IN THE U.S.A.

Portagena Publishing

PERCENTAGE OF PUB FEES CLAIMED: (IF ON ASSIGNMENT, PROVIDE COPY INDICATING EFFECTIVE DATE)

100%

DATE OF COPYRIGHT

COPYRIGHT ENTRY NUMBER

DO NOT WRITE IN THIS SPACE

NOV 26 1999

ENTER REMARKS AND SUB-PUBLISHING AGREEMENTS ON REVERSE.

000032

1986-1995

No.

Rec'd November 17, 1986

Agreement Between

CARTAGENA ENTERPRISES, INC.

AND

**American Society
OF
Composers, Authors & Publishers**

**1 LINCOLN PLAZA
NEW YORK, N. Y. 10023**

Dated: November 13, 1986

ascap

000033

AGREEMENT made between the Underigned (for brevity called "Owner") and the AMERICAN SOCIETY OF COMPOSERS, AUTHORS AND PUBLISHERS (for brevity called "Society"), in consideration of the premises and of the mutual covenants hereinafter contained, as follows:

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Of which the Owner is a copyright proprietor; or

Which the Owner, alone, or jointly, or in collaboration with others, wrote, composed, published, acquired or owned; or

In which the Owner now has any right, title, interest or control whatsoever, in whole or in part; or

Which hereafter, during the term hereof, may be written, composed, acquired, owned, published or copyrighted by the Owner, alone, jointly or in collaboration with others; or

In which the Owner may hereafter, during the term hereof, have any right, title, interest or control, whatsoever, in whole or in part.

The right to license the public performance of every such musical work shall be deemed granted to the Society by this instrument for the term hereof, immediately upon the work being written, composed, acquired, owned, published or copyrighted.

The rights hereby granted shall include:

(a) All the rights and remedies for enforcing the copyright or copyrights of such musical works, whether such copyrights are in the name of the Owner and/or others, as well as the right to sue under such copyrights in the name of the Society and/or in the name of the Owner and/or others, to the end that the Society may effectively protect and be assured of all the rights hereby granted.

(b) The non-exclusive right of public performance of the separate numbers, songs, fragments or arrangements, melodies or selections forming part or parts of musical plays and dramatico-musical compositions, the Owner reserving and excepting from this grant the right of performance of musical plays and dramatico-musical compositions in their entirety, or any part of such plays or dramatico-musical compositions on the legitimate stage.

(c) The non-exclusive right of public performance by means of radio broadcasting, telephony, "wired wireless," all forms of synchronism with motion pictures, and/or any method of transmitting sound other than television broadcasting.

(d) The non-exclusive right of public performance by television broadcasting; provided, however, that:

(i) This grant does not extend to or include the right to license the public performance by television broadcasting or otherwise of any rendition or performance of (a) any opera, operetta, musical comedy, play or like production, as such, in whole or in part, or (b) any composition from any opera, operetta, musical comedy, play or like production (whether or not such opera, operetta, musical comedy, play or like production was presented on the stage or in motion picture form) in a manner which recreates the performance of such composition with substantially such distinctive scenery or costume as was used in the presentation of such opera, operetta, musical comedy, play or like production (whether or not such opera, operetta, musical comedy, play or like production was presented on the stage or in motion picture form): provided, however, that the rights hereby granted shall be deemed to include a grant of the right to license non-dramatic performances of compositions by television broadcasting of a motion picture containing such composition if the rights in such motion picture other than those granted hereby have been obtained from the parties in interest.

(ii) Nothing herein contained shall be deemed to grant the right to license the public performance by television broadcasting of dramatic performances. Any performance of a separate musical composition which is not a dramatic performance, as defined herein, shall be deemed to be a non-dramatic performance. For the purposes of this agreement, a dramatic performance shall mean a performance of a musical composition on a television program in which there is a definite plot depicted by action and where the performance of the musical composition is woven into and carries forward the plot and its accompanying action. The use of dialogue to establish a mere program format or the use of any non-dramatic device merely to introduce a performance of a composition shall not be deemed to make such performance dramatic.

(iii) The definition of the terms "dramatic" and "non-dramatic" performances contained herein are purely for the purposes of this agreement and for the term thereof and shall not be binding upon or prejudicial to any position taken by either of us subsequent to the term hereof or for any purpose other than this agreement.

(e) The Owner may at any time and from time to time, in good faith, restrict the radio or television broadcasting of compositions from musical comedies, operas, operettas and motion pictures, or any other composition being excessively broadcast, only for the purpose of preventing harmful effect upon such musical comedies, operas, operettas, motion pictures or compositions, in respect of other interests under the copyrights thereof; provided, however, that the right to grant limited licenses will be given, upon application, as to restricted compositions, if and when the Owner is unable to show reasonable hazards to his or its major interests likely to result from such radio or television broadcasting, and provided further that such right to restrict any such composition shall not be exercised for the purpose of permitting the fixing or regulating of fees for the recording or transcribing of such composition, and provided further that in no case shall any charges, "free plugs", or other consideration be required in respect of any permission granted to perform a restricted composition, and provided further that in no event shall any composition, after the initial radio or television broadcast thereof, be restricted for the purpose of confining further radio or television broadcasts thereof to a particular artist, station, network or program. The Owner may also at any time and from time to time, in good faith, restrict the radio or television broadcasting of any composition, as to which any suit has been brought or threatened on a claim that such composition infringes a composition not contained in the repertory of Society or on a claim by a non-member of Society that Society does not have the right to license the public performance of such composition by radio or television broadcasting.

2. The term of this agreement shall be for a period commencing on the date hereof and expiring on the 31st day of December, 1965.

3. The Society agrees, during the term hereof, in good faith to use its best endeavors to promote and carry out the objects for which it was organized, and to hold and apply all royalties, profits, benefits and advantages arising from the exploitation of the rights assigned to it by its several members, including the Owner, to the uses and purposes as provided in its Articles of Association (which are hereby incorporated by reference), as now in force or as hereafter amended.

000034

4. The Owner hereby irrevocably, during the term hereof, authorizes, empowers and vests in the Society the right to enforce and protect such rights of public performance under any and all copyrights, whether standing in the name of the Owner and/or others, in any and all works copyrighted by the Owner, and/or by others; to prevent the infringement thereof, to litigate, collect and receipt for damages arising from infringement, and in its sole judgment to join the Owner and/or others in whose names the copyright may stand, as parties plaintiff or defendants in suits or proceedings; to bring suit in the name of the Owner and/or in the name of the Society, or others in whose name the copyright may stand, or otherwise, and to release, compromise, or refer to arbitration any actions, in the same manner and to the same extent and to all intents and purposes as the Owner might or could do, had this instrument not been made.

5. The Owner hereby makes, constitutes and appoints the Society, or its successor, the Owner's true and lawful attorney, irrevocably during the term hereof, and in the name of the Society or its successor, or in the name of the Owner, or otherwise, to do all acts, take all proceedings, execute, acknowledge and deliver any and all instruments, papers, documents, process and pleadings that may be necessary, proper or expedient to restrain infringements and recover damages in respect to or for the infringement or other violation of the rights of public performance in such works, and to discontinue, compromise or refer to arbitration any such proceedings or actions, or to make any other disposition of the differences in relation to the premises.

6. The Owner agrees from time to time, to execute, acknowledge and deliver to the Society, such assurances, powers of attorney or other authorizations or instruments as the Society may deem necessary or expedient to enable it to exercise, enjoy and enforce, in its own name or otherwise, all rights and remedies aforesaid.

7. It is mutually agreed that during the term hereof the Board of Directors of the Society shall be composed of an equal number of writers and publishers respectively, and that the royalties distributed by the Board of Directors shall be divided into two (2) equal sums, and one (1) each of such sums credited respectively to and for division amongst (a) the writer members, and (b) the publisher members, in accordance with the system of distribution and classification as determined by the Classification Committee of each group, in accordance with the Articles of Association as they may be amended from time to time, except that the classification of the Owner within his class may be changed.

8. The Owner agrees that his classification in the Society as determined from time to time by the Classification Committee of his group and/or The Board of Directors of the Society, in case of appeal by him, shall be final, conclusive and binding upon him.

The Society shall have the right to transfer the right of review of any classification from the Board of Directors to any other agency or instrumentality that in its discretion and good judgment it deems best adapted to assuring to the Society's membership a just, fair, equitable and accurate classification.

The Society shall have the right to adopt from time to time such systems, means, methods and formulae for the establishment of a member's status in respect of classification as will assure a fair, just and equitable distribution of royalties among the membership.

9. "Public Performance" Defined. The term "public performance" shall be construed to mean vocal, instrumental and/or mechanical renditions and representations in any manner or by any method whatsoever, including transmissions by radio and television broadcasting stations, transmission by telephony and/or "wired wireless"; and/or reproductions of performances and renditions by means of devices for reproducing sound recorded in synchronism or timed relation with the taking of motion pictures.

10. "Musical Works" Defined. The phrase "musical works" shall be construed to mean musical compositions and dramatico-musical compositions, the words and music thereof, and the respective arrangements thereof, and the selections therefrom.

11. The powers, rights, authorities and privileges by this instrument vested in the Society, are deemed to include the World, provided, however, that such grant of rights for foreign countries shall be subject to any agreements now in effect, a list of which are noted on the reverse side hereof.

12. The grant made herein by the owner is modified by and subject to the provisions of (a) the Amended Final Judgment (Civil Action No. 13-95) dated March 14, 1950 in U. S. A. v. ASCAP as further amended by Order dated January 7, 1960, (b) the Final Judgment (Civil Action No. 42-245) in U. S. A. v. ASCAP, dated March 14, 1950, and (c) the provisions of the Articles of Association and resolutions of the Board of Directors adopted pursuant to such judgments and order.

SIGNED, SEALED AND DELIVERED, on this 13th day of November, 1962

CARTAGENA ENTERPRISES, INC.

Owner

By

President

AMERICAN SOCIETY OF COMPOSERS,
AUTHORS AND PUBLISHERS.

Society

By

President

000035

FOREIGN AGREEMENTS AT THIS DATE IN EFFECT

(See paragraph 11 of the within agreement)

[illegible]

25M 2/86 (C)

000036

TITLE INQUIRY

FIRST PERF 4/57

TITLE: ENOJO

ASCAP REP

COPYRIGHT 08/19/41

FLEC DTE SOCIETY
HONMEMB-
08/24/44 ASCAP

TYPE
W PUB

ENTITLED PARTIES:

TROPICAL MUSIC PUBLISHERS

ALLEGRO
MULL

LOS BRIDGES
CLUBS

PERFORMERS:
ACEB02 F
CLEGG/ANGEL

REMARKS--CRITICAL:

RECEIVED 1ST DIST 1962

000037

x1

Membership Number:

P

April 3, 1985

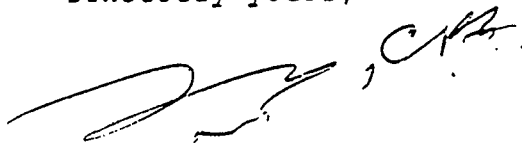
American Society of Composers,
Authors and Publishers
ASCAP Building
One Lincoln Plaza
New York, New York 10023

Gentlemen:

With respect to the membership agreement entered into between us for the period January 1, 1976 through December 31, 1985, you and the undersigned hereby agree to extend the agreement and all the terms, conditions and provisions thereof for all purposes for a further period of ten (10) years, so that it shall expire on the 31st day of December, 1995, instead of on the 31st day of December, 1985.

The signature of the Society's President under the word "ACCEPTED" together with the signature of the undersigned, will make this a valid, binding and enforceable agreement between us.

Sincerely yours,

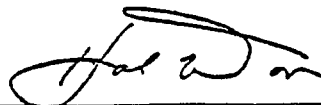


FELIPE CASANOVA, doing business as
TROPICAL MUSIC PUBLISHERS

ACCEPTED:

AMERICAN SOCIETY OF COMPOSERS,
AUTHORS AND PUBLISHERS

By: _____



President

000038

TITLE:		(DURATION IN MINUTES)
FICHAS NEGRAS		
LIST PRODUCTION/FILM TITLE IF ANY		
COMPOSER (AFFILIATION)	AUTHOR (AFFILIATION)	
J. RODRIGUEZ (SACM)		
CHECK ORIGINAL COPYRIGHT	X	
ONE ARR OF PUBLIC DOMAIN WORK	ARR: (AFFILIATION)	
COPYRIGHT OWNER	PUBLISHER (AFFILIATION)	
EMLASA (SACM)		
MEMBER CONTROLLING COPYRIGHTS IN THE U.S.A.		
UNIMUSICA INC.		
PERCENTAGE OF PUB. FEES CLAIMED: (IF ON ASSIGNMENT, PROVIDE COPY INDICATING EFFECTIVE DATE)	DATE OF COPYRIGHT	
100%	PENDING	
	COPYRIGHT ENTRY NUMBER	
	DO NOT WRITE IN THIS SPACE	
ENTER REMARKS AND SUB-PUBLISHING AGREEMENTS ON REVERSE.		JAN 14 1985

000039

S1

Membership Number:

P

April 3, 1985

American Society of Composers,
Authors and Publishers
ASCAP Building
One Lincoln Plaza
New York, New York 10023

Gentlemen:


With respect to the membership agreement entered into between us for the period January 1, 1976 through December 31, 1985, you and the undersigned hereby agree to extend the agreement and all the terms, conditions and provisions thereof for all purposes for a further period of ten (10) years, so that it shall expire on the 31st day of December, 1995, instead of on the 31st day of December, 1985.

The signature of the Society's President under the word "ACCEPTED" together with the signature of the undersigned, will make this a valid, binding and enforceable agreement between us.

Sincerely yours,

UNIMUSICA INC

By


Signature

SECRETARY
(Please print your name and title)


ACCEPTED:

AMERICAN SOCIETY OF COMPOSERS,
AUTHORS AND PUBLISHERS

By:


President

000040


JOCOSTADES

by German R. R. Rio

Inf. per list of SPACEM report attached to R.".
memo 5/14/64 - fr

000041

TITLE LA CHUCHA
(AKA: LA GRIPA)

32133

OPUS NO.

COMPOSER		AUTHOR	
words & music by: SANTIAGO		(CHAGO) ALVARADO	
ORIGINAL COPYRIGHT	ARR. ORIGINAL COPYRIGHT	ARR. PUBLIC DOMAIN WORK	REPRINT
X			
COPYRIGHT OWNER		ARRANGER	
SOUTHERN MUSIC PUBLISHING CO. INC.			
CONTROLLER PERFORMING RIGHTS U. S. A.		DATE OF COPYRIGHT	
SOUTHERN MUSIC PUBLISHING CO. INC.			
PUBLISHER		COPYRIGHT ENTRY NUMBER	
SOUTHERN MUSIC PUBLISHING CO. INC.			
REMARKS		DURATION IN MINUTES	
Performances to be paid to SMP CO INC.			
Rec'd. with Southern Music Pub. Co., Inc.		DO NOT WRITE IN THIS SPACE	
2/28/75 ltr. de		MAR 5 1975	
(SEE OVER) 25			

000042

M2

Membership Number:

P

April 3, 1985

American Society of Composers,
Authors and Publishers
ASCAP Building
One Lincoln Plaza
New York, New York 10023

Gentlemen:

With respect to the membership agreement entered into between us for the period January 1, 1976 through December 31, 1985, you and the undersigned hereby agree to extend the agreement and all the terms, conditions and provisions thereof for all purposes for a further period of ten (10) years, so that it shall expire on the 31st day of December, 1995, instead of on the 31st day of December, 1985.

The signature of the Society's President under the word "ACCEPTED" together with the signature of the undersigned, will make this a valid, binding and enforceable agreement between us.

Sincerely yours,

SOUTHERN MUSIC PUBL CO INC

By Ralph Peer, II
Signature

RALPH PEER, II - PRESIDENT

(Please print your name and title)

ACCEPTED:

AMERICAN SOCIETY OF COMPOSERS,
AUTHORS AND PUBLISHERS

By: John W. ...

President

000043

TITLE: CADENAS		DURATION (IN MINUTES)	
LIST PRODUCTION: FILM TITLE IF ANY			
COMPOSER (AFFILIATION): LUIS ANTONIO SILVA		AUTHOR (AFFILIATION): LUIS ANTONIO SILVA	
CHECK ORIGINAL COPYRIGHT <input checked="" type="checkbox"/>		ARR: (AFFILIATION)	
ONE ARR OF PUBLIC DOMAIN WORK		PUBLISHER (AFFILIATION): GOLDENSANDS	
COPYRIGHT OWNER: GOLDENSANDS		GOLDENSANDS	
MEMBER CONTROLLING PERFORMING RIGHTS IN THE U.S.A.			
ASCAP		DATE OF COPYRIGHT	
PERCENTAGE OF PUB. FEES CLAIMED: (IF ON ASSIGNMENT PROVIDE COPY INDICATING EFFECTIVE DATE)		<input checked="" type="checkbox"/>	
Rec'd with <u>Luis Antonio Silva</u>		COPYRIGHT ENTRY NUMBER	
Ltr. <u>7/2/81</u>		DO NOT WRITE IN THIS SPACE	
ENTER REMARKS AND SUB-PUBLISHING AGREEMENTS ON REVERSE			

TITLE: CADENAS		3:18	
LIST PRODUCTION: FILM TITLE IF ANY			
COMPOSER (AFFILIATION): LUIS SILVA		AUTHOR (AFFILIATION): LUIS SILVA	
CHECK ORIGINAL COPYRIGHT <input checked="" type="checkbox"/>		ARR: (AFFILIATION)	
ONE ARR OF PUBLIC DOMAIN WORK		PUBLISHER (AFFILIATION): GOLDENSANDS ENT	
COPYRIGHT OWNER: LUIS SILVA		GOLDENSANDS ENT	
MEMBER CONTROLLING PERFORMING RIGHTS IN THE U.S.A.			
ASCAP		DATE OF COPYRIGHT	
PERCENTAGE OF PUB. FEES CLAIMED: (IF ON ASSIGNMENT PROVIDE COPY INDICATING EFFECTIVE DATE)		MAY 22, 1981	
GOLDENSANDS ENT.		COPYRIGHT ENTRY NUMBER	
MAY 22, 1981		DO NOT WRITE IN THIS SPACE	
ENTER REMARKS AND SUB-PUBLISHING AGREEMENTS ON REVERSE. (over) <u>July 2, 1981</u>			

SUB-PUBLISHING INFORMATION: NAME OF PUBLISHER(S), TERRITORY(IES), DATE AND DURATION OF CONTRACT, DIVISION OF PUBLISHER'S SHARE.

Rec'd with ASCAP (lk) from L.A. Office
6/24/81 memo to ASCAP (ae). crc

GREVER INTERNATIONAL
MEXICO D. F. MEXICO

FILED JUL 15 1981

000044

TITLE: CADENAS		Duration (in minutes)
LIST PRODUCTION/FILM TITLE IF ANY		
COMPOSER (AFFILIATION)	AUTHOR (AFFILIATION)	
Luis Silva	Same	
CHECK ORIGINAL COPYRIGHT	ARR. (AFFILIATION)	
ONE ARR. OF PUBLIC DOMAIN WORK		
COPYRIGHT OWNER	PUBLISHER (AFFILIATION)	
GOLDEN SANDS ENTERPRISES, INC.	ASCAP	
MEMBER CONTROLLING PERFORMING RIGHTS IN THE U.S.A.		
GOLDEN SANDS ENTERPRISES, INC.		
PERCENTAGE OF PUB. FEES CLAIMED:		DATE OF COPYRIGHT
100%		
		COPYRIGHT ENTRY NUMBER
		DO NOT WRITE IN THIS SPACE
IF ON ASSIGNMENT PROVIDE COPY INDICATING EFFECTIVE DATE		

REMARKS (CONTINUED)

Rec'd with Golden Sands Enterprises, Inc.
7/1/81 ltr. ms

FOREIGN AGENT (INDICATE SHARE)	TERRITORY COVERED	CONTRACT DATE
	FILE - JUL 24 1981	

000045

X1

Membership Number:

W

April 3, 1985

American Society of Composers,
Authors and Publishers
ASCAP Building
One Lincoln Plaza
New York, New York 10023

Gentlemen:

With respect to the membership agreement entered into between us for the period January 1, 1976 through December 31, 1985, you and the undersigned hereby agree to extend the agreement and all the terms, conditions and provisions thereof for all purposes for a further period of ten (10) years, so that it shall expire on the 31st day of December, 1995, instead of on the 31st day of December, 1985.

The signature of the Society's President under the word "ACCEPTED" together with the signature of the undersigned, will make this a valid, binding and enforceable agreement between us.

Sincerely yours,


LUIS ANTONIO SILVA

ACCEPTED:

AMERICAN SOCIETY OF COMPOSERS,
AUTHORS AND PUBLISHERS

By: 

President

000046

April 3, 1985

American Society of Composers,
Authors and Publishers
ASCAP Building
One Lincoln Plaza
New York, New York 10023

Gentlemen:

With respect to the membership agreement entered into between us for the period January 1, 1976 through December 31, 1985, you and the undersigned hereby agree to extend the agreement and all the terms, conditions and provisions thereof for all purposes for a further period of ten (10) years, so that it shall expire on the 31st day of December, 1995, instead of on the 31st day of December, 1985.


The signature of the Society's President under the word "ACCEPTED" together with the signature of the undersigned, will make this a valid, binding and enforceable agreement between us.

Sincerely yours,

GOLDEN SANDS ENTERPRISES, INC.

By

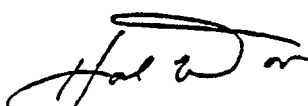
Signature


CHARLES GREVER SEC
(Please print your name and title)

ACCEPTED:

AMERICAN SOCIETY OF COMPOSERS,
AUTHORS AND PUBLISHERS

By:


President

000047

TITLE: LO QUE ES DE JUAN		(DURATION IN MINUTES)
LIST . . .DUCTION/FILM TITLE IF ANY		
COMPOSER (AFFILIATION) PABLO CANTI GAUTREAU (ASCAP)		AUTHOR (AFFILIATION)
CHECK ORIGINAL COPYRIGHT ONE ARR. OF PUBLIC DOMAIN WORK	ARR: (AFFILIATION)	
COPYRIGHT OWNER Willie Colon Music		PUBLISHER (AFFILIATION) Willie Colon Music
MEMBER CONTROLLING PERFORMING RIGHTS IN THE U.S.A. Willie Colon Music		
PERCENTAGE OF PUB. FEES CLAIMED: (IF ON ASSIGNMENT, PROVIDE COPY INDICATING EFFECTIVE DATE) 100%		DATE OF COPYRIGHT
		COPYRIGHT ENTRY NUMBER
ENTER REMARKS AND SUB-PUBLISHING AGREEMENTS ON REVERSE.		DO NOT WRITE IN THIS SPACE JAN 30 1997

X1

Membership Number:

W

April 3, 1985

American Society of Composers,
Authors and Publishers
ASCAP Building
One Lincoln Plaza
New York, New York 10023

Gentlemen:

With respect to the membership agreement entered into between us for the period January 1, 1976 through December 31, 1985, you and the undersigned hereby agree to extend the agreement and all the terms, conditions and provisions thereof for all purposes for a further period of ten (10) years, so that it shall expire on the 31st day of December, 1995, instead of on the 31st day of December, 1985.

The signature of the Society's President under the word "ACCEPTED" together with the signature of the undersigned, will make this a valid, binding and enforceable agreement between us.

Sincerely yours,


JUAN PABLO GAUTREAU

ACCEPTED:

AMERICAN SOCIETY OF COMPOSERS,
AUTHORS AND PUBLISHERS

By: 

President

000049

1986-1995

No.

Rec'd JUL 30 1986

Agreement Between

WILLIAM A. COLON, d/b/a WILLIE COLON MUSIC

AND

American Society
OF
Composers, Authors & Publishers

1 LINCOLN PLAZA
NEW YORK, N. Y. 10023

Dated: 4/1/86

ascap

000050

AGREEMENT made between the Undersigned (for brevity called "Owner") and the AMERICAN SOCIETY OF COMPOSERS, AUTHORS AND PUBLISHERS (for brevity called "Society"), in consideration of the premises and of the mutual covenants hereinafter contained, as follows:

1. The Owner grants to the Society for the term hereof, the right to license non-dramatic public performances (as hereinafter defined), of each musical work:

Of which the Owner is a copyright proprietor; or

Which the Owner, alone, or jointly, or in collaboration with others, wrote, composed, published, acquired or owned; or

In which the Owner now has any right, title, interest or control whatsoever, in whole or in part; or

Which hereafter, during the term hereof, may be written, composed, acquired, owned, published or copyrighted by the Owner, alone, jointly or in collaboration with others, or

In which the Owner may hereafter, during the term hereof, have an, right, title, interest or control, whatsoever, in whole or in part.

The right to license the public performance of every such musical work shall be deemed granted to the Society by this instrument for the term hereof, immediately upon the work being written, composed, acquired, owned, published or copyrighted.

The rights hereby granted shall include:

(a) All the rights and remedies for enforcing the copyright or copyrights of such musical works, whether such copyrights are in the name of the Owner and/or others, as well as the right to sue under such copyrights in the name of the Society and/or in the name of the Owner and/or others, to the end that the Society may effectively protect and be assured of all the rights hereby granted.

(b) The non-exclusive right of public performance of the separate numbers, songs, fragments or arrangements, melodies or selections forming part or parts of musical plays and dramatico-musical compositions, the Owner reserving and excepting from this grant the right of performance of musical plays and dramatico-musical compositions in their entirety, or any part of such plays or dramatico-musical compositions on the legitimate stage.

(c) The non-exclusive right of public performance by means of radio broadcasting, telephony, "wired wireless," all forms of synchronism with motion pictures, and/or any method of transmitting sound other than television broadcasting.

(d) The non-exclusive right of public performance by television broadcasting; provided, however, that:

(i) This grant does not extend to or include the right to license the public performance by television broadcasting or otherwise of any rendition or performance of (a) any opera, operetta, musical comedy, play or like production, as such, in whole or in part, or (b) any composition from any opera, operetta, musical comedy, play or like production (whether or not such opera, operetta, musical comedy, play or like production was presented on the stage or in motion picture form) in a manner which recreates the performance of such composition with substantially such distinctive scenery or costume as was used in the presentation of such opera, operetta, musical comedy, play or like production (whether or not such opera, operetta, musical comedy, play or like production was presented on the stage or in motion picture form); provided, however, that the rights hereby granted shall be deemed to include a grant of the right to license non-dramatic performances of compositions by television broadcasting of a motion picture containing such composition if the rights in such motion picture other than those granted hereby have been obtained from the parties in interest.

(ii) Nothing herein contained shall be deemed to grant the right to license the public performance by television broadcasting of dramatic performances. Any performance of a separate musical composition which is not a dramatic performance, as defined herein, shall be deemed to be a non-dramatic performance. For the purposes of this agreement, a dramatic performance shall mean a performance of a musical composition on a television program in which there is a definite plot depicted by action and where the performance of the musical composition is woven into and carries forward the plot and its accompanying action. The use of dialogue to establish a mere program format or the use of any non-dramatic device merely to introduce a performance of a composition shall not be deemed to make such performance dramatic.

(iii) The definition of the terms "dramatic" and "non-dramatic" performances contained herein are purely for the purposes of this agreement and for the term thereof and shall not be binding upon or prejudicial to any position taken by either of us subsequent to the term hereof or for any purpose other than this agreement.

(e) The Owner may at any time and from time to time, in good faith, restrict the radio or television broadcasting of compositions from musical comedies, operas, operettas and motion pictures, or any other composition being excessively broadcast, only for the purpose of preventing harmful effect upon such musical comedies, operas, operettas, motion pictures or compositions, in respect of other interests under the copyrights thereof; provided, however, that the right to grant limited licenses will be given, upon application, as to restricted compositions, if and when the Owner is unable to show reasonable grounds to his or its major interests likely to result from such radio or television broadcasting, and provided further that such right to restrict any such composition shall not be exercised for the purpose of permitting the fixing or regulating of fees for the recording or transcribing of such composition, and provided further: that in no case shall any charges, "free plugs", or other consideration be required in respect of any permission granted to perform a restricted composition, and provided further that in no event shall any composition, after the initial radio or television broadcast thereof, be restricted for the purpose of confining further radio or television broadcasts thereof to a particular artist, station, network or program. The Owner may also at any time and from time to time, in good faith, restrict the radio or television broadcasting of any composition, as to which any suit has been brought or threatened on a claim that such composition infringes a composition not contained in the repertory of Society or on a claim by a non-member of Society that Society does not have the right to license the public performance of such composition by radio or television broadcasting.

2. The term of this agreement shall be for a period commencing on the date hereof and expiring on the 31st day of December, 1995.

3. The Society agrees, during the term hereof, in good faith to use its best endeavors to promote and carry out the objects for which it was organized, and to hold and apply all royalties, profits, benefits and advantages arising from the exploitation of the rights assigned to it by its several members, including the Owner, to the uses and purposes as provided in its Articles of Association (which are hereby incorporated by reference), as now in force or as hereafter amended.

000051

4. The Owner hereby irrevocably, during the term hereof, authorizes, empowers and vests in the Society the right to enforce and protect such rights of public performance under any and all copyrights, whether standing in the name of the Owner and/or others, in any and all works copyrighted by the Owner, and/or by others; to prevent the infringement thereof, to litigate, collect and receipt for damages arising from infringement, and in its sole judgment to join the Owner and/or others in whose names the copyright may stand, as parties plaintiff or defendants in suits or proceedings; to bring suit in the name of the Owner and/or in the name of the Society, or others in whose name the copyright may stand, or otherwise, and to release, compromise, or refer to arbitration any actions, in the same manner and to the same extent; and to all intents and purposes as the Owner might or could do, had this instrument not been made.

5. The Owner hereby makes, constitutes and appoints the Society, or its successor, the Owner's true and lawful attorney, irrevocably during the term hereof, and in the name of the Society or its successor, or in the name of the Owner, or otherwise, to do all acts, take all proceedings, execute, acknowledge and deliver any and all instruments, papers, documents, process and pleadings that may be necessary, proper or expedient to restrain infringements and recover damages in respect to or for the infringement or other violation of the rights of public performance in such works, and to discontinue, compromise or refer to arbitration any such proceedings or actions, or to make any other disposition of the differences in relation to the premises.

6. The Owner agrees from time to time, to execute, acknowledge and deliver to the Society, such assurances, powers of attorney or other authorizations or instruments as the Society may deem necessary or expedient to enable it to exercise, enjoy and enforce, in its own name or otherwise, all rights and remedies aforesaid.

7. It is mutually agreed that during the term hereof the Board of Directors of the Society shall be composed of an equal number of writers and publishers respectively, and that the royalties distributed by the Board of Directors shall be divided into two (2) equal sums, and one (1) each of such sums credited respectively to and for division amongst (a) the writer members, and (b) the publisher members, in accordance with the system of distribution and classification as determined by the Classification Committee of each group, in accordance with the Articles of Association as they may be amended from time to time, except that the classification of the Owner within his class may be changed.

8. The Owner agrees that his classification in the Society as determined from time to time by the Classification Committee of his group and/or The Board of Directors of the Society, in case of appeal by him, shall be final, conclusive and binding upon him.

The Society shall have the right to transfer the right of review of any classification from the Board of Directors to any other agency or instrumentality that in its discretion and good judgment it deems best adapted to assuring to the Society's membership a just, fair, equitable and accurate classification.

The Society shall have the right to adopt from time to time such systems, means, methods and formulae for the establishment of a member's status in respect of classification as will assure a fair, just and equitable distribution of royalties among the membership.

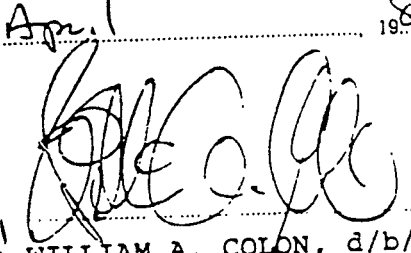
9. "Public Performance" Defined. The term "public performance" shall be construed to mean vocal, instrumental and/or mechanical renditions and representations in any manner or by any method whatsoever, including transmissions by radio and television broadcasting stations, transmission by telephony and/or "wired wireless"; and/or reproductions of performances and renditions by means of devices for reproducing sound recorded in synchronism or timed relation with the taking of motion pictures.

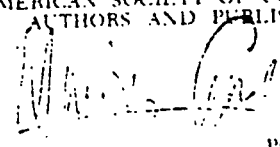
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11. The powers, rights, authorities and privileges by this instrument vested in the Society, are deemed to include the World, provided, however, that such grant of rights for foreign countries shall be subject to any agreements now in effect, a list of which are noted on the reverse side hereof.

12. The grant made herein by the owner is modified by and subject to the provisions of (a) the Amended Final Judgment (Civil Action No. 13-95) dated March 14, 1950 in U. S. A. v. ASCAP as further amended by Order dated January 7, 1960, (b) the Final Judgment (Civil Action No. 42-245) in U. S. A. v. ASCAP, dated March 14, 1950, and (c) the provisions of the Articles of Association and resolutions of the Board of Directors adopted pursuant to such judgments and order.

SIGNED, SEALED AND DELIVERED, on this 18th day of April, 1986

Owner  WILLIAM A. COLON, d/b/a
WILLIE COLON MUSIC

Society { AMERICAN SOCIETY OF COMPOSERS,
AUTHORS AND PUBLISHERS.
By  President

000052

(pursuant to article 11 of the agreement)

[illegible]

25M 2/86 (C)

2019

000053

TITLE: MARGOT

(DURATION IN MINUTES)

LIST PRODUCTION/FILM TITLE IF ANY

COMPOSER (AFFILIATION)

HUGO BLANCO

AUTHOR (AFFILIATION)

(SACVEN)

CHECK ORIGINAL COPYRIGHT

X

ONE ARR OF PUBLIC DOMAIN WORK

ARR (AFFILIATION)

COPYRIGHT OWNER

EMLASA

PUBLISHER (AFFILIATION)

SACM

MEMBER CONTROLLING PERFORMING RIGHTS IN THE U.S.A.

UNIMUSICA INC. (ASCAP)

PERCENTAGE OF PUB FEES CLAIMED: (IF ON ASSIGNMENT, PROVIDE COPY INDICATING EFFECTIVE DATE)

100 % UNIMUSICA INC.

DO NOT WRITE IN THIS SPACE
PENDING

COPYRIGHT ENTRY NUMBER

ENTER REMARKS AND SUB-PUBLISHING AGREEMENTS ON REVERSE.

MAR 1 2 1987

SUB-PUBLISHING INFORMATION: NAME OF PUBLISHER(S), TERRITORY(IES), DATE AND DURATION OF CONTRACT, DIVISION OF PUBLISHER'S SHARE.

EMLASA, mex 1/1/84 (4 Years term)

VIVA-LP-00124 Diferente

Rec'd with Unimusica Inc. ltr 3/9/87.BN

000054

S1

Membership Number:

P

April 3, 1985

American Society of Composers,
Authors and Publishers
ASCAP Building
One Lincoln Plaza
New York, New York 10023

Gentlemen:

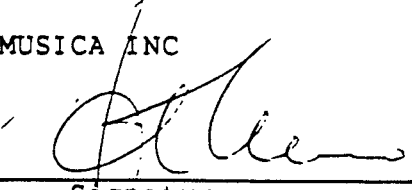
With respect to the membership agreement entered into between us for the period January 1, 1976 through December 31, 1985, you and the undersigned hereby agree to extend the agreement and all the terms, conditions and provisions thereof for all purposes for a further period of ten (10) years, so that it shall expire on the 31st day of December, 1995, instead of on the 31st day of December, 1985.

The signature of the Society's President under the word "ACCEPTED" together with the signature of the undersigned, will make this a valid, binding and enforceable agreement between us.

Sincerely yours,

UNIMUSICA INC

By


Signature

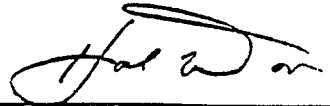
SECRETARY

(Please print your name and title)

ACCEPTED:

AMERICAN SOCIETY OF COMPOSERS,
AUTHORS AND PUBLISHERS

By:


President

000055

TITLE: MI ULTIMA CANCION

(DURATION IN MINUTES)

LIST PRODUCTION FILM TITLE IF ANY

COMPOSER (AFFILIATION)

JUAN C. CALDERON SGAE

AUTHOR (AFFILIATION)

L. GOMEZ-ESCOLAR SGAE

CHECK ORIGINAL COPYRIGHT

ONE ARR OF PUBLIC DOMAIN WORK

PUBLISHER (AFFILIATION)

SERCOP (A div. of Copyright
Service Bureau)

AUTORES ASOCIADOS

MEMBER CONTROLLING PERFORMING RIGHTS IN THE U.S.A.

SERCOP (ASCAP)

PERCENTAGE OF PUB. FEES CLAIMED IF ON ASSIGNMENT PROVIDE COPY
INDICATING EFFECTIVE DATE:

SERCOP 50%

DATE OF COPYRIGHT

COPYRIGHT ENTRY NUMBER

DO NOT WRITE IN THIS SPACE

ENTER REMARKS AND SUB PUBLISHING AGREEMENTS ON REVERSE

APR 14 1982

CATEGORIAS		Grants Allocation		Grants Allocation	
CAE	Amount	Source	Part	Source	Part
C	CALDERON LOPEZ DE ARROYAVE, Juan Carlos	SGAE	37,50		
A	GOMEZ ESCOLAR ROLDAN, LUIS	SGAE	12,50	SGAE	50
E	AUTORES ASOCIADOS	SGAE	25		
SE	SERCOP	ASCAP	25		50

23 DIC. 1985
APR 30 1986

000056

MI ULTIMA CANCION

(Dur: 3:20)

J. Carlos Calderon
NO PUBLISHE R LISTED

Pronto Records PTS-1102 Angela Carrasco
(ALB: "CON AMOR")
(Info. per label copy rec'd 10/21/81 from RCA Records
ntd 10/22/81)HR

MI ULTIMA CANCION

No Writers Listed
NO PUBLISHER LISTED

Ariola Recds (S) Angela Carrasco
(Info. per exitos y Novedades of Disco Mexico Magazine
dtd 3/82 ntd 7/12/82)HR

MI ULTIMA CANCION

(Dur: 3:20)

Juan Carlos Calderon
SGAE

RCA Records IL6-6017 Angela Carrasco
(ALB: "LO MEJOR DE ANGELA CARRASCO")
(Info. per label copy rec'd 1/3/84 ntd 1/4/84)HR

000057

TITULO.

(DURACION EN MINUTOS)

TITULO DE LA PRODUCCION/PELICULA SI LO HAY

MUJER

COMPOSITOR (AFILIACION):		AUTOR (AFILIACION):	
CHICO ALEJANDRO		ASCAP	
MARQUE <input checked="" type="checkbox"/> DERECHOS DE AUTOR ORIGINAL		ARREGLISTA (AFILIACION):	
UNA <input type="checkbox"/> ARREGLO DE UN TRABAJO DE DOMINIO PUBLICO		CHICO ALEJANDRO	
DUEÑO DE LOS DERECHOS DE AUTOR		EDITORA (AFILIACION):	
CHICO ALEJANDRO		ASCAP	
MIEMBRO QUE CONTROLA LOS DERECHOS DE EJECUCION EN LOS E U			
PORCENTAJE EXIGIDO POR EL EDITOR COMO HONORARIO (SI ESTA EN CONSIGNACION, ADJUNTE UNA COPIA CON FECHA DE VIGENCIA)		FECHA DE REGISTRO DE DERECHOS DE AUTOR	
		NUM. DE ENTRADA DE DERECHOS DE AUTOR	
		NO ESCRIBA EN ESTE ESPACIO	
ESCRIBA LAS OBSERVACIONES Y CONTRATOS CON SUB-EDITORES AL DORSO DE ESTA		JUN 24 1986	

TITULO:

MUJER

(DURACION EN MINUTOS)

TITULO DE LA PRODUCCION/PELICULA SI LO HAY

COMPOSITOR (AFILIACION):		AUTOR (AFILIACION):	
CHICO ALEJANDRO		CHICO ALEJANDRO	
MARQUE <input checked="" type="checkbox"/> DERECHOS DE AUTOR ORIGINAL		ARREGLISTA (AFILIACION):	
UNA <input type="checkbox"/> ARREGLO DE UN TRABAJO DE DOMINIO PUBLICO		EDITORA (AFILIACION):	
DUEÑO DE LOS DERECHOS DE AUTOR		AFUERA MUSIC PUBL. ASCAP	
CHICO ALEJANDRO			
MIEMBRO QUE CONTROLA LOS DERECHOS DE EJECUCION EN LOS E U			
AFUERA MUSIC PUBL.		FECHA DE REGISTRO DE DERECHOS DE AUTOR	
PORCENTAJE EXIGIDO POR EL EDITOR COMO HONORARIO (SI ESTA EN CONSIGNACION, ADJUNTE UNA COPIA CON FECHA DE VIGENCIA)		NUM. DE ENTRADA DE DERECHOS DE AUTOR	
		NO ESCRIBA EN ESTE ESPACIO	
ESCRIBA LAS OBSERVACIONES Y CONTRATOS CON SUB-EDITORES AL DORSO DE ESTA		AUG 1 1986	

TITLE OF SINGLE

RECORDING INFO. CARD

MUJER

(Duration in Min:) 4:28

WRITERS

CHICO ALEJANDRO

PUBLISHER(S)

AFUERA MUSIC PUBLISHER

PERFORMING ARTIST(S)

ORQUESTA BOBBY VALENTIN

INDICATE RECORD CO. & NO.

BRONCO RECORDS #143

ALBUM TITLE IF ANY:

000058

X1

Membership Number:

W

June 10, 1985

American Society of Composers,
Authors and Publishers
ASCAP Building
One Lincoln Plaza
New York, New York 10023

Gentlemen:

With respect to the membership agreement entered into between us for the period January 1, 1976 through December 31, 1985, you and the undersigned hereby agree to extend the agreement and all the terms, conditions and provisions thereof for all purposes for a further period of ten (10) years, so that it shall expire on the 31st day of December, 1995, instead of on the 31st day of December, 1985.

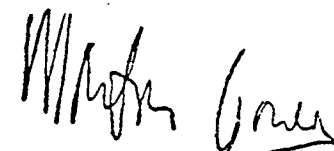
The signature of the Society's President under the word "ACCEPTED" together with the signature of the undersigned, will make this a valid, binding and enforceable agreement between us.

Sincerely yours,


ALEJANDRO VILLAMAN

ACCEPTED:

AMERICAN SOCIETY OF COMPOSERS,
AUTHORS AND PUBLISHERS



By: _____
President

000059

X1

Membership Number:

P

April 3, 1985


American Society of Composers,
Authors and Publishers
ASCAP Building
One Lincoln Plaza
New York, New York 10023

Gentlemen:

With respect to the membership agreement entered into between us for the period January 1, 1976 through December 31, 1985, you and the undersigned hereby agree to extend the agreement and all the terms, conditions and provisions thereof for all purposes for a further period of ten (10) years, so that it shall expire on the 31st day of December, 1995, instead of on the 31st day of December, 1985.

The signature of the Society's President under the word "ACCEPTED" together with the signature of the undersigned, will make this a valid, binding and enforceable agreement between us.

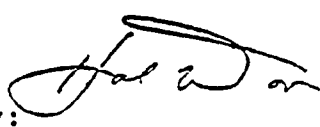
Sincerely yours,



BOBBY VALENTINE, doing business as
AFUERA MUSIC PUBL

ACCEPTED:

AMERICAN SOCIETY OF COMPOSERS,
AUTHORS AND PUBLISHERS


By: _____

President

000060

TITLE:

(DURATION IN MINUTES)

NO ME NIEGUES TU CARINO

LIST PRODUCTION/FILM TITLE IF ANY

COMPOSER (AFFILIATION)

V ASCAP

AUTHOR (AFFILIATION)

ASCAP

CHICO ALETANDRO

CHICO ALETANDRO

CHECK ORIGINAL COPYRIGHT

X

ONE ARR. OF PUBLIC DOMAIN WORK

ARR. (AFFILIATION)

COPYRIGHT OWNER

ASCAP

PUBLISHER (AFFILIATION)

ASCAP

LUPERON MUSIC Pub

LUPERON MUSIC Pub

MEMBER CONTROLLING PERFORMING RIGHTS IN THE U.S.A.

LUPERON MUSIC Pub

PERCENTAGE OF PUB FEES CLAIMED: (IF ON ASSIGNMENT, PROVIDE COPY INDICATING EFFECTIVE DATE)

DATE OF COPYRIGHT

COPYRIGHT ENTRY NUMBER

DO NOT WRITE IN THIS SPACE

DEC 19 1986

ENTER REMARKS AND SUB-PUBLISHING AGREEMENTS ON REVERSE.

000061

X1

Membership Number:

W

June 10, 1985

American Society of Composers,
Authors and Publishers
ASCAP Building
One Lincoln Plaza
New York, New York 10023

Gentlemen:

With respect to the membership agreement entered into between us for the period January 1, 1976 through December 31, 1985, you and the undersigned hereby agree to extend the agreement and all the terms, conditions and provisions thereof for all purposes for a further period of ten (10) years, so that it shall expire on the 31st day of December, 1995, instead of on the 31st day of December, 1985.

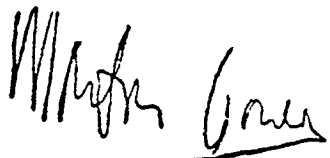
The signature of the Society's President under the word "ACCEPTED" together with the signature of the undersigned, will make this a valid, binding and enforceable agreement between us.

Sincerely yours,


ALEJANDRO VILLAMAN

ACCEPTED:

AMERICAN SOCIETY OF COMPOSERS,
AUTHORS AND PUBLISHERS


By: _____
President

000062

1986-1995

No.

Rec'd

NOV 21 1986

Agreement Between

ALEJANDRO VILLAMAN & CARMEN SANTIAGO
co-partners, doing business as
LUPERON MUSIC PUBLISHERS

AND

American Society
OF
Composers, Authors & Publishers
1 LINCOLN PLAZA
NEW YORK, N. Y. 10023

Dated: 11/17/86

ascap

000063

AGREEMENT made between the Undersigned (for brevity called "Owner") and the AMERICAN SOCIETY OF COMPOSERS, AUTHORS AND PUBLISHERS (for brevity called "Society"), in consideration of the premises and of the mutual covenants hereinafter contained, as follows:

1. The Owner grants to the Society for the term hereof, the right to license non-dramatic public performances (as hereinafter defined), of each musical work:

Of which the Owner is a copyright proprietor; or

Which the Owner, alone, or jointly, or in collaboration with others, wrote, composed, published, acquired or owned, or

In which the Owner now has any right, title, interest or control whatsoever, in whole or in part; or

Which hereafter, during the term hereof, may be written, composed, acquired, owned, published or copyrighted by the Owner, alone, jointly or in collaboration with others; or

In which the Owner may hereafter, during the term hereof, have any right, title, interest or control, whatsoever, in whole or in part.

The right to license the public performance of every such musical work shall be deemed granted to the Society by this instrument for the term hereof, immediately upon the work being written, composed, acquired, owned, published or copyrighted.

The rights hereby granted shall include:

(a) All the rights and remedies for enforcing the copyright or copyrights of such musical works, whether such copyrights are in the name of the Owner and/or others, as well as the right to sue under such copyrights in the name of the Society and/or in the name of the Owner and/or others, to the end that the Society may effectively protect and be assured of all the rights hereby granted.

(b) The non-exclusive right of public performance of the separate numbers, songs, fragments or arrangements, melodies or selections forming part or parts of musical plays and dramatico-musical compositions, the Owner reserving and excepting from this grant the right of performance of musical plays and dramatico-musical compositions in their entirety, or any part of such plays or dramatico-musical compositions on the legitimate stage.

(c) The non-exclusive right of public performance by means of radio broadcasting, telephony, "wired wireless," all forms of synchronism with motion pictures, and/or any method of transmitting sound other than television broadcasting.

(d) The non-exclusive right of public performance by television broadcasting; provided, however, that:

(i) This grant does not extend to or include the right to license the public performance by television broadcasting or otherwise of any rendition or performance of (a) any opera, operetta, musical comedy, play or like production, as such, in whole or in part, or (b) any composition from any opera, operetta, musical comedy, play or like production (whether or not such opera, operetta, musical comedy, play or like production was presented on the stage or in motion picture form) in a manner which recreates the performance of such composition with substantially such distinctive scenery or costume as was used in the presentation of such opera, operetta, musical comedy, play or like production (whether or not such opera, operetta, musical comedy, play or like production was presented on the stage or in motion picture form): provided, however, that the rights hereby granted shall be deemed to include a grant of the right to license non-dramatic performances of compositions by television broadcasting of a motion picture containing such composition if the rights in such motion picture other than those granted hereby have been obtained from the parties in interest.

(ii) Nothing herein contained shall be deemed to grant the right to license the public performance by television broadcasting of dramatic performances. Any performance of a separate musical composition which is not a dramatic performance, as defined herein, shall be deemed to be a non-dramatic performance. For the purposes of this agreement, a dramatic performance shall mean a performance of a musical composition on a television program in which there is a definite plot depicted by action and where the performance of the musical composition is woven into and carries forward the plot and its accompanying action. The use of dialogue to establish a mere program format or the use of any non-dramatic device merely to introduce a performance of a composition shall not be deemed to make such performance dramatic.

(iii) The definition of the terms "dramatic" and "non-dramatic" performances contained herein are purely for the purpose of this agreement and for the term thereof and shall not be binding upon or prejudicial to any position taken by either of us subsequent to the term hereof or for any purpose other than this agreement.

(e) The Owner may at any time and from time to time, in good faith, restrict the radio or television broadcasting of compositions from musical comedies, operas, operettas and motion pictures, or any other composition being excessively broadcast, only for the purpose of preventing harmful effect upon such musical comedies, operas, operettas, motion pictures or compositions, in respect of other interests under the copyrights thereof; provided, however, that the right to grant limited licenses will be given, upon application, as to restricted compositions, if and when the Owner is unable to show reasonable hazards to his or its major interests likely to result from such radio or television broadcasting; and provided further that such right to restrict any such composition shall not be exercised for the purpose of permitting the fixing or regulating of fees for the recording or transcribing of such composition, and provided further that in no case shall any charges, "free plugs" or other consideration be required in respect of any permission granted to perform a restricted composition; and provided further that in no event shall any composition, after the initial radio or television broadcast thereof, be restricted for the purpose of confining further radio or television broadcasts thereof to a particular artist, station, network or program. The Owner may also at any time and from time to time, in good faith, restrict the radio or television broadcasting of any composition, as to which any suit has been brought or threatened on a claim that such composition infringes a composition not contained in the repertory of Society or on a claim by a non-member of Society that Society does not have the right to license the public performance of such composition by radio or television broadcasting.

2. The term of this agreement shall be for a period commencing on the date hereof and expiring on the 31st day of December, 1935.

3. The Society agrees, during the term hereof, in good faith to use its best endeavors to promote and carry out the objects for which it was organized, and to hold and apply all royalties, profits, benefits and advantages arising from the exploitation of the rights assigned to it by its several members, including the Owner, to the uses and purposes as provided in its Articles of Association (which are hereby incorporated by reference), as now in force or as hereafter amended.

000064

4. The Owner hereby irrevocably, during the term hereof, authorizes, empowers and vests in the Society the right to enforce and protect such rights of public performance under any and all copyrights, whether standing in the name of the Owner and/or others, in any and all works copyrighted by the Owner, and/or by others, to prevent the infringement thereof, to litigate, collect and receipt for damages arising from infringement, and in its sole judgment to join the Owner and/or others in whose names the copyright may stand, as parties plaintiff or defendants in suits or proceedings; to bring suit in the name of the Owner and/or in the name of the Society, or others in whose name the copyright may stand, or otherwise, and to release, compromise, or refer to arbitration any actions, in the same manner and to the same extent and to all intents and purposes as the Owner might or could do, had this instrument not been made.

5. The Owner hereby makes, constitutes and appoints the Society, or its successor, the Owner's true and lawful attorney, irrevocably during the term hereof, and in the name of the Society or its successor, or in the name of the Owner, or otherwise, to do all acts, take all proceedings, execute, acknowledge and deliver any and all instruments, papers, documents, process and pleadings that may be necessary, proper or expedient to restrain infringements and recover damages in respect to or for the infringement or other violation of the rights of public performance in such works, and to discontinue, compromise or refer to arbitration any such proceedings or actions, or to make any other disposition of the differences in relation to the premises.

6. The Owner agrees from time to time, to execute, acknowledge and deliver to the Society, such assurances, powers of attorney or other authorizations or instruments as the Society may deem necessary or expedient to enable it to exercise, enjoy and enforce, in its own name or otherwise, all rights and remedies aforesaid.

7. It is mutually agreed that during the term hereof the Board of Directors of the Society shall be composed of an equal number of writers and publishers respectively, and that the royalties distributed by the Board of Directors shall be divided into two (2) equal sums, and one (1) each of such sums credited respectively to and for division amongst (a) the writer members, and (b) the publisher members, in accordance with the system of distribution and classification as determined by the Classification Committee of each group, in accordance with the Articles of Association as they may be amended from time to time, except that the classification of the Owner within his class may be changed.

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12. The grant made herein by the owner is modified by and subject to the provisions of (a) the Amended Final Judgment (Civil Action No. 13-95) dated March 14, 1950 in U. S. A. v. ASCAP as further amended by Order dated January 7, 1960, (b) the Final Judgment (Civil Action No. 42-245) in U. S. A. v. ASCAP, dated March 14, 1950, and (c) the provisions of the Articles of Association and resolutions of the Board of Directors adopted pursuant to such judgments and order.

SIGNED, SEALED AND DELIVERED, on this 17 day of Nov. 1986

ALEJANDRO VILLAMAN & CARMEN SANTIAGO
co-partners, doing business as
LUPERON MUSIC PUBLISHERS

Owner: *Luperon Music Publishers*
Alejandro Villaman

AMERICAN SOCIETY OF COMPOSERS
AUTHORS AND PUBLISHERS

Society

By

President

000065

RESEARCH REPORT NO. 22

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100
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"MICROFILMED"

260

ORFANDAD

by Pedro Ortiz Davila (Davalita)

Inf. per list of SPACEM report attached to R.N. memo
5/14/64 - fg

000067

TITULO: PROSIGUE		DURACION EN MINUTOS:	
TITULO DE LA PRODUCCION/PELICULA SI LO HAY			
COMPOSITOR (AFILIACION): Tommy Sanchez		AUTOR (AFILIACION): Tommy Sanchez	
MARQUE DERECHOS DE AUTOR ORIGINAL		ARREGLISTA (AFILIACION):	
UNA ARREGLO DE UN TRABAJO DE DOMINIO PUBLICO		EDITOR (AFILIACION): Carayena Publishing	
DUEÑO DE LOS DERECHOS DE AUTOR: Tommy Sanchez		EDITOR (AFILIACION): Carayena Publishing	
MEMORIA DE CONSIGNACION A LOS DERECHOS DE EDICION EN LOS U		P.C.P.	
PORCENTAJE PAGADO POR EL EDITOR COMO HONORARIO		SI ESTA EN CONSIGNACION ADJUNTE	
UNA COPIA CON FECHA DE VIGENCIA		FECHA DE REGISTRO DE DERECHOS DE AUTOR	
1077		FOLIO DE INSCRIPCION DE DERECHOS DE AUTOR	
		FOLIO DE INSCRIPCION DE DERECHOS DE AUTOR	
FOLIO DE INSCRIPCION DE DERECHOS DE AUTOR			

000068

1986-1995

No.

Rec'd November 17, 1986

Agreement Between

CARTAGENA ENTERPRISES, INC.

AND

**American Society
OF
Composers, Authors & Publishers
1 LINCOLN PLAZA
NEW YORK, N. Y. 10023**

Dated: November 13, 1986

ASCAP

000069

AGREEMENT made between the Undersigned (for brevity called "Owner") and the AMERICAN SOCIETY OF COMPOSERS, AUTHORS AND PUBLISHERS (for brevity called "Society"), in consideration of the promises and of the mutual covenants hereinafter contained, as follows:

1. The Owner grants to the Society for the term hereof, the right to license non-dramatic public performances (as hereinafter defined), of each musical work:

Of which the Owner is a copyright proprietor; or

Which the Owner, alone, or jointly, or in collaboration with others, wrote, composed, published, acquired or owned; or

In which the Owner now has any right, title, interest or control whatsoever, in whole or in part; or

Which hereafter, during the term hereof, may be written, composed, acquired, owned, published or copyrighted by the Owner, alone, jointly or in collaboration with others; or

In which the Owner may hereafter, during the term hereof, have any right, title, interest or control, whatsoever, in whole or in part.

The right to license the public performance of every such musical work shall be deemed granted to the Society by this instrument for the term hereof, immediately upon the work being written, composed, acquired, owned, published or copyrighted.

The rights hereby granted shall include:

(a) All the rights and remedies for enforcing the copyright or copyrights of such musical works, whether such copyrights are in the name of the Owner and/or others, as well as the right to sue under such copyrights in the name of the Society and/or in the name of the Owner and/or others, to the end that the Society may effectively protect and be assured of all the rights hereby granted.

(b) The non-exclusive right of public performance of the separate numbers, songs, fragments or arrangements, melodies or selections forming part or parts of musical plays and dramatico-musical compositions, the Owner reserving and excepting from this grant the right of performance of musical plays and dramatico-musical compositions in their entirety, or any part of such plays or dramatico-musical compositions on the legitimate stage.

(c) The non-exclusive right of public performance by means of radio broadcasting, telephony, "wired wireless," all forms of synchronism with motion pictures, and/or any method of transmitting sound other than television broadcasting.

(d) The non-exclusive right of public performance by television broadcasting; provided, however, that:

(i) This grant does not extend to or include the right to license the public performance by television broadcasting or otherwise of any rendition or performance of (a) any opera, operetta, musical comedy, play or like production, as such, in whole or in part, or (b) any composition from any opera, operetta, musical comedy, play or like production (whether or not such opera, operetta, musical comedy, play or like production was presented on the stage or in motion picture form) in a manner which recreates the performance of such composition with substantially such distinctive scenery or costume as was used in the presentation of such opera, operetta, musical comedy, play or like production (whether or not such opera, operetta, musical comedy, play or like production was presented on the stage or in motion picture form); provided, however, that the rights hereby granted shall be deemed to include a grant of the right to license non-dramatic performances of compositions by television broadcasting of a motion picture containing such composition if the rights in such motion picture other than those granted hereby have been obtained from the parties in interest.

(ii) Nothing herein contained shall be deemed to grant the right to license the public performance by television broadcasting of dramatic performances. Any performance of a separate musical composition which is not a dramatic performance, as defined herein, shall be deemed to be a non-dramatic performance. For the purposes of this agreement, a dramatic performance shall mean a performance of a musical composition on a television program in which there is a definite plot depicted by action and where the performance of the musical composition is woven into and carries forward the plot and its accompanying action. The use of dialogue to establish a mere program format or the use of any non-dramatic device merely to introduce a performance of a composition shall not be deemed to make such performance dramatic.

(iii) The definition of the terms "dramatic" and "non-dramatic" performances contained herein are purely for the purposes of this agreement and for the term thereof and shall not be binding upon or prejudicial to any position taken by either of us subsequent to the term hereof or for any purpose other than this agreement.

(e) The Owner may at any time and from time to time, in good faith, restrict the radio or television broadcasting of compositions from musical comedies, operas, operettas and motion pictures, or any other composition being excessively broadcast, only for the purpose of preventing harmful effect upon such musical comedies, operas, operettas, motion pictures or compositions, in respect of other interests under the copyrights thereof; provided, however, that the right to grant limited licenses will be given, upon application, as to restricted compositions, if and when the Owner is unable to show reasonable hazards to his or its major interests likely to result from such radio or television broadcasting, and provided further that such right to restrict any such composition shall not be exercised for the purpose of permitting the fixing or regulating of fees for the recording or transcribing of such composition, and provided further that in no case shall any charges, "free plugs", or other consideration be required in respect of any permission granted to perform a restricted composition, and provided further that in no event shall any composition, after the initial radio or television broadcast thereof, be restricted for the purpose of confining further radio or television broadcasts thereof to a particular artist, station, network or program. The Owner may also at any time and from time to time, in good faith, restrict the radio or television broadcasting of any composition, as to which any suit has been brought or threatened on a claim that such composition infringes a composition not contained in the repertory of Society or on a claim by a non-member of Society that Society does not have the right to license the public performance of such composition by radio or television broadcasting.

2. The term of this agreement shall be for a period commencing on the date hereof and expiring on the 31st day of December, 1995.

3. The Society agrees, during the term hereof, in good faith to use its best endeavors to promote and carry out the objects for which it was organized, and to hold and apply all royalties, profits, benefits and advantages arising from the exploitation of the rights assigned to it by its several members, including the Owner, to the uses and purposes as provided in its Articles of Association (which are hereby incorporated by reference), as now in force or as hereafter amended.

000070

4. The Owner hereby irrevocably, during the term hereof, authorizes, empowers and vests in the Society the right to enforce and protect such rights of public performance under any and all copyrights, whether standing in the name of the Owner and/or others, in any and all works copyrighted by the Owner, and/or by others; to prevent the infringement thereof, to litigate, collect and receipt for damages arising from infringement, and in its sole judgment to join the Owner and/or others in whose names the copyright may stand, as parties plaintiff or defendants in suits or proceedings; to bring suit in the name of the Owner and/or in the name of the Society, or others in whose name the copyright may stand, or otherwise, and to release, compromise, or refer to arbitration any actions, in the same manner and to the same extent and to all intents and purposes as the Owner might or could do, had this instrument not been made.

5. The Owner hereby makes, constitutes and appoints the Society, or its successor, the Owner's true and lawful attorney, irrevocably during the term hereof, and in the name of the Society or its successor, or in the name of the Owner, or otherwise, to do all acts, take all proceedings, execute, acknowledge and deliver any and all instruments, papers, documents, process and pleadings that may be necessary, proper or expedient to restrain infringements and recover damages in respect to or for the infringement or other violation of the rights of public performance in such works, and to discontinue, compromise or refer to arbitration any such proceedings or actions, or to make any other disposition of the differences in relation to the premises.

6. The Owner agrees from time to time, to execute, acknowledge and deliver to the Society, such assurances, powers of attorney or other authorizations or instruments as the Society may deem necessary or expedient to enable it to exercise, enjoy and enforce, in its own name or otherwise, all rights and remedies aforesaid.

7. It is mutually agreed that during the term hereof the Board of Directors of the Society shall be composed of an equal number of writers and publishers respectively, and that the royalties distributed by the Board of Directors shall be divided into two (2) equal sums, and one (1) each of such sums credited respectively to and for division amongst (a) the writer members, and (b) the publisher members, in accordance with the system of distribution and classification as determined by the Classification Committee of each group, in accordance with the Articles of Association and classification as they may be amended from time to time, except that the classification of the Owner within his class may be changed.

8. The Owner agrees that his classification in the Society as determined from time to time by the Classification Committee of his group and/or The Board of Directors of the Society, in case of appeal by him, shall be final, conclusive and binding upon him.

The Society shall have the right to transfer the right of review of any classification from the Board of Directors to any other agency or instrumentality that in its discretion and good judgment it deems best adapted to assuring to the Society's membership a just, fair, equitable and accurate classification.

The Society shall have the right to adopt from time to time such systems, means, methods and formulae for the establishment of a member's status in respect of classification as will assure a fair, just and equitable distribution of royalties among the membership.

9. "Public Performance" Defined. The term "public performance" shall be construed to mean vocal, instrumental and/or mechanical renditions and representations in any manner or by any method whatsoever, including transmissions by radio and television broadcasting stations, transmission by telephony and/or "wired wireless"; and/or reproductions of performances and renditions by means of devices for reproducing sound recorded in synchronism or timed relation with the taking of motion pictures.

10. "Musical Works" Defined. The phrase "musical works" shall be construed to mean musical compositions and dramatico-musical compositions, the words and music thereof, and the respective arrangements thereof, and the selections therefrom.

11. The powers, rights, authorities and privileges by this instrument vested in the Society, are deemed to include the World, provided, however, that such grant of rights for foreign countries shall be subject to any agreements now in effect, a list of which are noted on the reverse side hereof.

12. The grant made herein by the owner is modified by and subject to the provisions of (a) the Amended Final Judgment (Civil Action No. 13-95) dated March 14, 1950 in U. S. A. v. ASCAP as further amended by Order dated January 7, 1960, (b) the Final Judgment (Civil Action No. 42-245) in U. S. A. v. ASCAP, dated March 14, 1950, and (c) the provisions of the Articles of Association and resolutions of the Board of Directors adopted pursuant to such judgments and order.

SIGNED, SEALED AND DELIVERED, on this 13th day of November, 1960

CARTAGENA ENTERPRISES, INC.

Owner

By

President

AMERICAN SOCIETY OF COMPOSERS,
AUTHORS AND PUBLISHERS.

Society

By

President

000071

FOREIGN AGREEMENTS AT THIS DATE IN EFFECT

(the paragraph 11 of the within agreement)

[illegible]

25M 2/86 (C)

07C⁻²⁵
Ble

000072

TITULO: QUE CRITIQUEN		DURACION EN MINUTOS:
TITULO DE LA PRODUCCION/PELICULA SI LO HAY		
COMPOSITOR (AFILIACION)	AUTOR (AFILIACION)	
CHICO HLETHANDRE (HSC.HP)	CHICO HLETHANDRE (HSC.HP)	
MARQUE <input checked="" type="checkbox"/> DERECHOS DE AUTOR ORIGINAL	ARREGLISTA (AFILIACION)	
UNA <input type="checkbox"/> ARREGLO DE UN TRABAJO DE DOMINIO PUBLICO		
DUENO DE LOS DERECHOS DE AUTOR	EDITORIA (AFILIACION)	
CHICO HLETHANDRE	CHUCKY PULLISHER	
MIEMBRO QUE CONTROLA LOS DERECHOS DE EJECUCION EN LOS E.U. (HSC.HP)		
PORCENTAJE EXIGIDO POR EL EDITOR COMO HONORARIO (SI ESTA EN CONSIGNACION, ADJUNTE UNA COPIA CON FECHA DE VIGENCIA)		FECHA DE REGISTRO DE DERECHOS DE AUTOR
		NUM. DE ENTRADA DE DERECHOS DE AUTOR
ESCRIBA LAS OBSERVACIONES Y CONTRATOS CON SUB EDITORES AL CORSO DE ESTA		NO ESCRIBA EN ESTE ESPACIO
		14 1985

INFORMACION DEL SUB-EDITOR NOMBRE(S) DEL(LOS) EDITOR(ES), TERRITORIO(S), FECHA Y DURACION DEL CONTRATO, DIVISION DE LA PARTICIPACION DEL EDITOR.

10 por 100 per pub. 4/10/85

000073

X1

Membership Number:

W

June 10, 1985

American Society of Composers,
Authors and Publishers
ASCAP Building
One Lincoln Plaza
New York, New York 10023

Gentlemen:

With respect to the membership agreement entered into between us for the period January 1, 1976 through December 31, 1985, you and the undersigned hereby agree to extend the agreement and all the terms, conditions and provisions thereof for all purposes for a further period of ten (10) years, so that it shall expire on the 31st day of December, 1995, instead of on the 31st day of December, 1985.

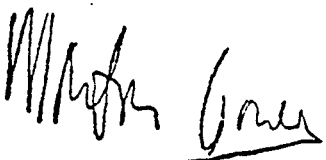
The signature of the Society's President under the word "ACCEPTED" together with the signature of the undersigned, will make this a valid, binding and enforceable agreement between us.

Sincerely yours,


ALEJANDRO VILLAMAN

ACCEPTED:

AMERICAN SOCIETY OF COMPOSERS,
AUTHORS AND PUBLISHERS


By: _____
President

000074

TITLE:

(DURATION IN MINUTES)

SE VA TERESA

LIST PRODUCTION/FILM TITLE IF ANY

COMPOSER (AFFILIATION)

AUTHOR (AFFILIATION)

ESTHER FORERO

CHECK ORIGINAL COPYRIGHT

X

ONE ARR OF PUBLIC DOMAIN WORK

ARR (AFFILIATION)

COPYRIGHT OWNER

PUBLISHER (AFFILIATION)

EMLASA (SACM)

MEMBER CONTROLLING PERFORMING RIGHTS IN THE U.S.A.

UNIMUSICA INC.

PERCENTAGE OF PUB. FEES CLAIMED: (IF ON ASSIGNMENT, PROVIDE COPY INDICATING EFFECTIVE DATE)

DATE OF COPYRIGHT

PENDING

UNIMUSICA INC. 100%

COPYRIGHT ENTRY NUMBER

ENTER REMARKS AND SUB-PUBLISHING AGREEMENTS ON REVERSE.

DO NOT WRITE IN THIS SPACE

SEP 25 1987

SUB-PUBLISHING INFORMATION: NAME OF PUBLISHER(S); TERRITORY(IES); DATE AND DURATION OF CONTRACT; DIVISION OF PUBLISHER'S SHARE.

EMLASA (SACM) MEXICO
1/1/84 4 years term
IL7- 7535 LOS VECINOS

Rec'd with Unimusicz. Inc.
Ltr. 9/25/87 acc.

000075

S1

Membership Number:

P

April 3, 1985

American Society of Composers,
Authors and Publishers
ASCAP Building
One Lincoln Plaza
New York, New York 10023

Gentlemen:

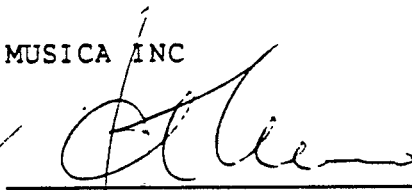
With respect to the membership agreement entered into between us for the period January 1, 1976 through December 31, 1985, you and the undersigned hereby agree to extend the agreement and all the terms, conditions and provisions thereof for all purposes for a further period of ten (10) years, so that it shall expire on the 31st day of December, 1995, instead of on the 31st day of December, 1985.

The signature of the Society's President under the word "ACCEPTED" together with the signature of the undersigned, will make this a valid, binding and enforceable agreement between us.

Sincerely yours,

UNIMUSICA INC

By

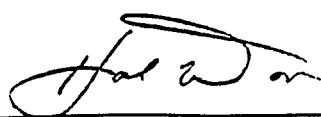

Signature

SECRETARY
(Please print your name and title)

ACCEPTED:

AMERICAN SOCIETY OF COMPOSERS,
AUTHORS AND PUBLISHERS

By:


President

000076

TODO LO TENIA POSTIZO

by German Bosario

Inf. per list of SPACEM report attached to R.N. memo
5/14/78 - fg

TODO LO TENIA POSTIZO

Octavio Ramos
No Publisher Listed

WIVA (LP) TAVIN FUMAREJO Y EL CONJUNTO GUISQUEYA
(ALB: "EL HIGADO")

(Record album rec'd from newb. dept., ntd 12/8/88)AT

000077

TITLE: <i>TOTAL PA QUE</i>		(DURATION IN MINUTES) <i>4:42</i>
LIST PRODUCTION/FILM TITLE IF ANY		
COMPOSER (AFFILIATION) <i>Felix Castrillon</i>	AUTHOR (AFFILIATION) <i>Felix Castrillon</i>	
CHECK <input checked="" type="checkbox"/> ORIGINAL COPYRIGHT	ARR: (AFFILIATION)	
ONE <input type="checkbox"/> ARR. OF PUBLIC DOMAIN WORK	PUBLISHER (AFFILIATION) <i>ASCPA</i>	
COPYRIGHT OWNER <i>Cartagena Publishing</i>	<i>Cartagena Publishing</i>	
MEMBER CONTROLLING PERFORMING RIGHTS IN THE U.S.A. <i>Cartagena Publishing</i>		
PERCENTAGE OF PUB. FEES CLAIMED: (IF ON ASSIGNMENT, PROVIDE COPY INDICATING EFFECTIVE DATE) <i>100%</i>	DATE OF COPYRIGHT	
	COPYRIGHT ENTRY NUMBER	
ENTER REMARKS AND SUB-PUBLISHING AGREEMENTS ON REVERSE.		DO NOT WRITE IN THIS SPACE NOV 26 1988

SUB-PUBLISHING INFORMATION: NAME OF PUBLISHER(S), TERRITORY(IES), DATE AND DURATION OF CONTRACT, DIVISION OF PUBLISHER'S SHARE.
 Rec'd with record information sheet & record Lp. form
 Cartagena Publishing. jlm

TOTAL PA' QUE

*Felix Castrillon
 Cartagena Publishing*

COMBO LF) EL GRAN COMBO DE PUERTO RICO
 (ALB: "EL GRAN COMBO DE P.R. Y SU PUEBLO")

(Record album, Ascay recd. info sheet and master copy of info card) AT

000078

1986-1995

No.

Rec'd November 17, 1986

Agreement Between

CARTAGENA ENTERPRISES, INC.

AND

American Society
OF
Composers, Authors & Publishers

1 LINCOLN PLAZA
NEW YORK, N. Y. 10023

Dated: November 13, 1986

ASCAP

000079

AGREEMENT made between the Undersigned (for brevity called "Owner") and the AMERICAN SOCIETY OF COMPOSERS, AUTHORS AND PUBLISHERS (for brevity called "Society"), in consideration of the premises and of the mutual covenants hereinafter contained, as follows:

1. The Owner grants to the Society for the term hereof, the right to license non-dramatic public performances (as hereinafter defined), of each musical work:

Of which the Owner is a copyright proprietor; or

Which the Owner, alone, or jointly, or in collaboration with others, wrote, composed, published, acquired or owned; or

In which the Owner now has any right, title, interest or control whatsoever, in whole or in part; or

Which hereafter, during the term hereof, may be written, composed, acquired, owned, published or copyrighted by the Owner, alone, jointly or in collaboration with others; or

In which the Owner may hereafter, during the term hereof, have any right, title, interest or control, whatsoever, in whole or in part.

The right to license the public performance of every such musical work shall be deemed granted to the Society by this instrument for the term hereof, immediately upon the work being written, composed, acquired, owned, published or copyrighted.

The rights hereby granted shall include:

(a) All the rights and remedies for enforcing the copyright or copyrights of such musical works, whether such copyrights are in the name of the Owner and/or others, as well as the right to sue under such copyrights in the name of the Society and/or in the name of the Owner and/or others, to the end that the Society may effectively protect and be assured of all the rights hereby granted.

(b) The non-exclusive right of public performance of the separate numbers, songs, fragments or arrangements, melodies or selections forming part or parts of musical plays and dramatic-musical compositions, the Owner reserving and excepting from this grant the right of performance of musical plays and dramatic-musical compositions in their entirety, or any part of such plays or dramatic-musical compositions on the legitimate stage.

(c) The non-exclusive right of public performance by means of radio broadcasting, telephony, "wired wireless," all forms of synchronism with motion pictures, and/or any method of transmitting sound other than television broadcasting.

(d) The non-exclusive right of public performance by television broadcasting; provided, however, that:

(i) This grant does not extend to or include the right to license the public performance by television broadcasting or otherwise of any rendition or performance of (a) any opera, operetta, musical comedy, play or like production, as such, in whole or in part, or (b) any composition from any opera, operetta, musical comedy, play or like production (whether or not such opera, operetta, musical comedy, play or like production was presented on the stage or in motion picture form) in a manner which recreates the performance of such composition with substantially such distinctive scenery or costume as was used in the presentation of such opera, operetta, musical comedy, play or like production (whether or not such opera, operetta, musical comedy, play or like production was presented on the stage or in motion picture form); provided, however, that the rights hereby granted shall be deemed to include a grant of the right to license non-dramatic performances of compositions by television broadcasting of a motion picture containing such composition if the rights in such motion picture other than those granted hereby have been obtained from the parties in interest.

(ii) Nothing herein contained shall be deemed to grant the right to license the public performance by television broadcasting of dramatic performances. Any performance of a separate musical composition which is not a dramatic performance, as defined herein, shall be deemed to be a non-dramatic performance. For the purposes of this agreement, a dramatic performance shall mean a performance of a musical composition on a television program in which there is a definite plot depicted by action and where the performance of the musical composition is woven into and carries forward the plot and its accompanying action. The use of dialogue to establish a mere program format or the use of any non-dramatic device merely to introduce a performance of a composition shall not be deemed to make such performance dramatic.

(iii) The definition of the terms "dramatic" and "non-dramatic" performances contained herein are purely for the purposes of this agreement and for the term thereof and shall not be binding upon or prejudicial to any position taken by either of us subsequent to the term hereof or for any purpose other than this agreement.

(e) The Owner may at any time and from time to time, in good faith, restrict the radio or television broadcasting of compositions from musical comedies, operas, operettas and motion pictures, or any other composition being excessively broadcast, only for the purpose of preventing harmful effect upon such musical comedies, operas, operettas, motion pictures or compositions, in respect of other interests under the copyrights thereof; provided, however, that the right to grant limited licenses will be given, upon application, as to restricted compositions, if and when the Owner is unable to show reasonable hazards to his or its major interests likely to result from such radio or television broadcasting, and provided further that such right to restrict any such composition shall not be exercised for the purpose of permitting the fixing or regulating of fees for the recording or transcribing of such composition, and provided further that in no case shall any charges, "free plugs", or other consideration be required in respect of any permission granted to perform a restricted composition, and provided further that in no event shall any composition, after the initial radio or television broadcast thereof, be restricted for the purpose of confining further radio or television broadcasts thereof to a particular artist, station, network or program. The Owner may also at any time and from time to time, in good faith, restrict the radio or television broadcasting of any composition, as to which any suit has been brought or threatened on a claim that such composition infringes a composition not contained in the repertory of Society or on a claim by a non-member of Society that Society does not have the right to license the public performance of such composition by radio or television broadcasting.

2. The term of this agreement shall be for a period commencing on the date hereof and expiring on the 31st day of December, 1955.

3. The Society agrees, during the term hereof, in good faith to use its best endeavors to promote and carry out the objects for which it was organized, and to hold and apply all royalties, profits, benefits and advantages arising from the exploitation of the rights assigned to it by its several members, including the Owner, to the uses and purposes as provided in its Articles of Association (which are hereby incorporated by reference), as now in force or as hereafter amended.

000080

4. The Owner hereby irrevocably, during the term hereof, authorizes, empowers and vests in the Society the right to enforce and protect such rights of public performance under any and all copyrights, whether standing in the name of the Owner and/or others, in any and all works copyrighted by the Owner, and/or by others; to prevent the infringement thereof, to litigate, collect and receipt for damages arising from infringement, and in its sole judgment to join the Owner and/or others in whose names the copyright may stand, as parties plaintiff or defendants in suits or proceedings; to bring suit in the name of the Owner and/or in the name of the Society, or others in whose name the copyright may stand, or otherwise, and to release, compromise, or refer to arbitration any actions, in the same manner and to the same extent and to all intents and purposes as the Owner might or could do, had this instrument not been made.

5. The Owner hereby makes, constitutes and appoints the Society, or its successor, the Owner's true and lawful attorney, irrevocably during the term hereof, and in the name of the Society or its successor, or in the name of the Owner, or otherwise, to do all acts, take all proceedings, execute, acknowledge and deliver any and all instruments, papers, documents, process and pleadings that may be necessary, proper or expedient to restrain infringements and recover damages in respect to or for the infringement or other violation of the rights of public performance in such works, and to discontinue, compromise or refer to arbitration any such proceedings or actions, or to make any other disposition of the differences in relation to the premises.

6. The Owner agrees from time to time, to execute, acknowledge and deliver to the Society, such assurances, powers of attorney or other authorizations or instruments as the Society may deem necessary or expedient to enable it to exercise, enjoy and enforce, in its own name or otherwise, all rights and remedies aforesaid.

7. It is mutually agreed that during the term hereof the Board of Directors of the Society shall be composed of an equal number of writers and publishers respectively, and that the royalties distributed by the Board of Directors shall be divided into two (2) equal sums, and one (1) each of such sums credited respectively to and for division amongst (a) the writer members, and (b) the publisher members, in accordance with the system of distribution and classification as determined by the Classification Committee of each group, in accordance with the Articles of Association as they may be amended from time to time, except that the classification of the Owner within his class may be changed.

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The Society shall have the right to transfer the right of review of any classification from the Board of Directors to any other agency or instrumentality that in its discretion and good judgment it deems best adapted to assuring to the Society's membership a just, fair, equitable and accurate classification.

The Society shall have the right to adopt from time to time such systems, means, methods and formulae for the establishment of a member's status in respect of classification as will assure a fair, just and equitable distribution of royalties among the membership.

9. "Public Performance" Defined. The term "public performance" shall be construed to mean vocal, instrumental and/or mechanical renditions and representations in any manner or by any method whatsoever, including transmissions by radio and television broadcasting stations, transmission by telephony and/or "wired wireless"; and/or reproductions of performances and renditions by means of devices for reproducing sound recorded in synchronism or timed relation with the taking of motion pictures.

10. "Musical Works" Defined. The phrase "musical works" shall be construed to mean musical compositions and dramatico-musical compositions, the words and music thereof, and the respective arrangements thereof, and the selections therefrom.

11. The powers, rights, authorities and privileges by this instrument vested in the Society, are deemed to include the World, provided, however, that such grant of rights for foreign countries shall be subject to any agreements now in effect, a list of which are noted on the reverse side hereof.

12. The grant made herein by the owner is modified by and subject to the provisions of (a) the Amended Final Judgment (Civil Action No. 13-95) dated March 14, 1950 in U. S. A. v. ASCAP as further amended by Order dated January 7, 1960, (b) the Final Judgment (Civil Action No. 42-245) in U. S. A. v. ASCAP, dated March 14, 1950, and (c) the provisions of the Articles of Association and resolutions of the Board of Directors adopted pursuant to such judgments and order.

SIGNED, SEALED AND DELIVERED, on this 13th day of November, 1960.

CARTAGENA ENTERPRISES, INC.

Owner

By

President

AMERICAN SOCIETY OF COMPOSERS,
AUTHORS AND PUBLISHERS.

Society

By

President

000081

TITLE		OPUS NO.	
UNA TERCERA PERSONA			
COMPOSER		AUTHOR	
Luz Celenia Tirado		Luz Celenia Tirado	
ORIGINAL COPYRIGHT	ARR. ORIGINAL COPYRIGHT	ARR. PUBLIC DOMAIN WORK	REPRINT
X			
COPYRIGHT OWNER		ARRANGER	
SOUTHERN MUSIC PUBLISHING CO. INC.			
CONTROLLER PERFORMING RIGHTS U. S. A.		DATE OF COPYRIGHT	
SOUTHERN MUSIC PUBLISHING CO. INC.			
PUBLISHER		COPYRIGHT ENTRY NUMBER	
SOUTHERN MUSIC PUBLISHING CO. INC.			
REMARKS		DURATION IN MINUTES	
performances to be paid to Southern Music, Pub. Co. Inc.		DO NOT WRITE IN THIS SPACE	
		CL-12-12-68 DEC 20 1968	
(SEE OVER) 25			

UNA TERCERA PERSONA

Luz Celia Tirado
SOUTHERN MUSIC PUBLISHING CO., INC.

Info. per. Ascapi record information sheet dtd. 1/29/71-jm

000083

M2

Membership Number: .

P

April 3, 1985

American Society of Composers,
Authors and Publishers
ASCAP Building
One Lincoln Plaza
New York, New York 10023

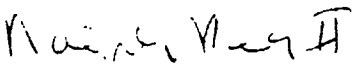
Gentlemen:

With respect to the membership agreement entered into between us for the period January 1, 1976 through December 31, 1985, you and the undersigned hereby agree to extend the agreement and all the terms, conditions and provisions thereof for all purposes for a further period of ten (10) years, so that it shall expire on the 31st day of December, 1995, instead of on the 31st day of December, 1985.

The signature of the Society's President under the word "ACCEPTED" together with the signature of the undersigned, will make this a valid, binding and enforceable agreement between us.

Sincerely yours,

SOUTHERN MUSIC PUBL CO INC


By 
Signature

RALPH PEER, II - PRESIDENT

(Please print your name and title)

ACCEPTED:

AMERICAN SOCIETY OF COMPOSERS,
AUTHORS AND PUBLISHERS

By: 
President

000084

TITLE: YO SI VIVO BIEN		(DURATION IN MINUTES)
LIST PRODUCTION/FILM TITLE IF ANY		
COMPOSER (AFFILIATION)	AUTHOR (AFFILIATION)	
Tommy Sanchez	ASCAP	
CHECK ONE	ORIGINAL COPYRIGHT XX	ARR (AFFILIATION)
	ARR. OF PUBLIC DOMAIN WORK	PUBLISHER (AFFILIATION)
COPYRIGHT OWNER		ASCAP
UNIMUSICA INC		
MEMBER CONTROLLING PERFORMING RIGHTS IN THE U.S. unimusic inc		
PERCENTAGE OF PUB. FEES CLAIMED: (IF ON ASSIGNMENT, PROVIDE COPY INDICATING EFFECTIVE DATE)		DATE OF COPYRIGHT
100%		pending
		COPYRIGHT ENTRY NUMBER
		DO NOT WRITE IN THIS SPACE
ENTER REMARKS AND SUB-PUBLISHING AGREEMENTS ON REVERSE.		MAY 12 1986

YO SI VIVO BIEN	
<i>Tommy Sanchez</i>	
<i>Unimusic Inc. Ascapi</i>	
TH	(S) TOMMY OLIVENCIA
<i>(Unimusic ltr dtd 5/7/85, enc. index cards)AT</i>	

000085

S1

Membership Number:

P

April 3, 1985

American Society of Composers,
Authors and Publishers
ASCAP Building
One Lincoln Plaza
New York, New York 10023

Gentlemen:

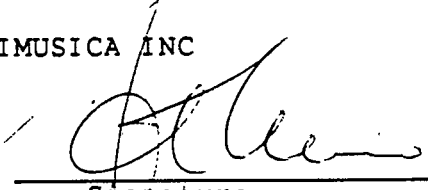
With respect to the membership agreement entered into between us for the period January 1, 1976 through December 31, 1985, you and the undersigned hereby agree to extend the agreement and all the terms, conditions and provisions thereof for all purposes for a further period of ten (10) years, so that it shall expire on the 31st day of December, 1995, instead of on the 31st day of December, 1985.

The signature of the Society's President under the word "ACCEPTED" together with the signature of the undersigned, will make this a valid, binding and enforceable agreement between us.

Sincerely yours,

UNIMUSICA INC

By


Signature

SECRETARY
(Please print your name and title)

ACCEPTED:

AMERICAN SOCIETY OF COMPOSERS,
AUTHORS AND PUBLISHERS

By:


President

000086

SETTLING PARTIES PHASE II EXH. 5R

UNDERLYING DOCUMENTATION REGARDING CONTINUING
PRESENCE IN ASCAP REPERTORY OF WORKS
CLAIMED BY ACEMLA IN PRIOR
JUKEBOX ROYALTY DISTRIBUTION PROCEEDINGS

X1

Membership Number:

W

April 3, 1985

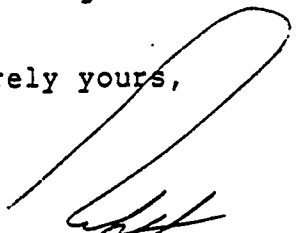
American Society of Composers,
Authors and Publishers
ASCAP Building
One Lincoln Plaza
New York, New York 10023

Gentlemen:

With respect to the membership agreement entered into between us for the period January 1, 1976 through December 31, 1985, you and the undersigned hereby agree to extend the agreement and all the terms, conditions and provisions thereof for all purposes for a further period of ten (10) years, so that it shall expire on the 31st day of December, 1995, instead of on the 31st day of December, 1985.

The signature of the Society's President under the word "ACCEPTED" together with the signature of the undersigned, will make this a valid, binding and enforceable agreement between us.

Sincerely yours,



RAFAEL A LEAVITT

ACCEPTED:

AMERICAN SOCIETY OF COMPOSERS,
AUTHORS AND PUBLISHERS

By: _____

President

000001

x1

Membership Number:

W

April 3, 1985

American Society of Composers,
Authors and Publishers
ASCAP Building
One Lincoln Plaza
New York, New York 10023

RE: FLORES PERIN VAZQUEZ, DECEASED

Gentlemen:

With respect to the membership agreement entered into between us for the period January 1, 1976 through December 31, 1985, you and the undersigned hereby agree to extend the agreement and all the terms, conditions and provisions thereof for all purposes for a further period of ten (10) years, so that it shall expire on the 31st day of December, 1995, instead of on the 31st day of December, 1985.

The signature of the Society's President under the word "ACCEPTED" together with the signature of the undersigned, will make this a valid, binding and enforceable agreement between us.

Sincerely yours,


MARGARITA SANTIAGO VDA DE VAZQUEZ

ACCEPTED:

AMERICAN SOCIETY OF COMPOSERS,
AUTHORS AND PUBLISHERS

By: 

President

000002


American Society of Composers,
Authors and Publishers
ASCAP Building
One Lincoln Plaza
New York, New York 10023

Gentlemen:

With respect to the membership agreement entered into between us for the period January 1, 1976 through December 31, 1985, you and the undersigned hereby agree to extend the agreement and all the terms, conditions and provisions thereof for all purposes for a further period of ten (10) years, so that it shall expire on the 31st day of December, 1995, instead of on the 31st day of December, 1985.

The signature of the Society's President under the word "ACCEPTED" together with the signature of the undersigned, will make this a valid, binding and enforceable agreement between us.

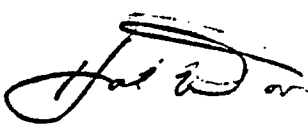
Sincerely yours,


(Name)

RUBEN BLADES
Please Print

ACCEPTED:

AMERICAN SOCIETY OF COMPOSERS,
AUTHORS AND PUBLISHERS

By: 
President

000003

X1

Membership Number:

W

June 10, 1985

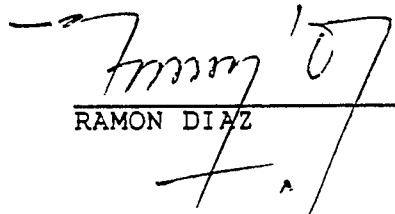
American Society of Composers,
Authors and Publishers
ASCAP Building
One Lincoln Plaza
New York, New York 10023

Gentlemen:

With respect to the membership agreement entered into between us for the period January 1, 1976 through December 31, 1985, you and the undersigned hereby agree to extend the agreement and all the terms, conditions and provisions thereof for all purposes for a further period of ten (10) years, so that it shall expire on the 31st day of December, 1995, instead of on the 31st day of December, 1985.

The signature of the Society's President under the word "ACCEPTED" together with the signature of the undersigned, will make this a valid, binding and enforceable agreement between us.

Sincerely yours,



RAMON DIAZ

ACCEPTED:

AMERICAN SOCIETY OF COMPOSERS,
AUTHORS AND PUBLISHERS



By: _____
President

000004

1986-1995

No.

Rec'd Dec 24 1986

Agreement Between

MARIO DIAZ

AND

**American Society
OF
Composers, Authors & Publishers
1 LINCOLN PLAZA
NEW YORK, N. Y. 10023**

Dated: Dec 20 1986

ascap

000005

AGREEMENT made between the Undersigned (for brevity called "Owner") and the AMERICAN SOCIETY OF COMPOSERS, AUTHORS AND PUBLISHERS (for brevity called "Society"), in consideration of the premises and of the mutual covenants hereinafter contained, as follows:

1. The Owner grants to the Society for the term hereof, the right to license non-dramatic public performances (as hereinafter defined), of each musical work:

Of which the Owner is a copyright proprietor; or

Which the Owner, alone, or jointly, or in collaboration with others, wrote, composed, published, acquired or owned; or

In which the Owner now has any right, title, interest or control whatsoever, in whole or in part; or

Which hereafter, during the term hereof, may be written, composed, acquired, owned, published or copyrighted by the Owner, alone, jointly or in collaboration with others; or

In which the Owner may hereafter, during the term hereof, have any right, title, interest or control, whatsoever, in whole or in part.

The right to license the public performance of every such musical work shall be deemed granted to the Society by this instrument for the term hereof, immediately upon the work being written, composed, acquired, owned, published or copyrighted.

The rights hereby granted shall include:

(a) All the rights and remedies for enforcing the copyright or copyrights of such musical works, whether such copyrights are in the name of the Owner and/or others, as well as the right to sue under such copyrights in the name of the Society and/or in the name of the Owner and/or others, to the end that the Society may effectively protect and be assured of all the rights hereby granted.

(b) The non-exclusive right of public performance of the separate numbers, songs, fragments or arrangements, melodies or selections forming part or parts of musical plays and dramatico-musical compositions, the Owner reserving and excepting from this grant the right of performance of musical plays and dramatico-musical compositions in their entirety, or any part of such plays or dramatico-musical compositions on the legitimate stage.

(c) The non-exclusive right of public performance by means of radio broadcasting, telephony, "wired wireless, all forms of synchronism with motion pictures, and/or any method of transmitting sound other than television broadcasting.

(d) The non-exclusive right of public performance by television broadcasting; provided, however, that:

(i) This grant does not extend to or include the right to license the public performance by television broadcasting or otherwise of any rendition or performance of (a) any opera, operetta, musical comedy, play or like production, as such, in whole or in part, or (b) any composition from any opera, operetta, musical comedy, play or like production (whether or not such opera, operetta, musical comedy, play or like production was presented on the stage or in motion picture form) in a manner which recreates the performance of such composition with substantially such distinctive scenery or costume as was used in the presentation of such opera, operetta, musical comedy, play or like production (whether or not such opera, operetta, musical comedy, play or like production was presented on the stage or in motion picture form); provided, however, that the rights hereby granted shall be deemed to include a grant of the right to license non-dramatic performances of compositions by television broadcasting of a motion picture containing such composition if the rights in such motion picture other than those granted hereby have been obtained from the parties in interest.

(ii) Nothing herein contained shall be deemed to grant the right to license the public performance by television broadcasting of dramatic performances. Any performance of a separate musical composition which is not a dramatic performance, as defined herein, shall be deemed to be a non-dramatic performance. For the purposes of this agreement a dramatic performance shall mean a performance of a musical composition on a television program in which there is a definite plot depicted by action and where the performance of the musical composition is woven into and carries forward the plot and its accompanying action. The use of dialogue to establish a mere program format or the use of any non-dramatic device merely to introduce a performance of a composition shall not be deemed to make such performance dramatic.

(iii) The definition of the terms "dramatic" and "non-dramatic" performances contained herein are purely for the purposes of this agreement and for the term thereof and shall not be binding upon or prejudicial to any position taken by either of us subsequent to the term hereof or for any purpose other than this agreement.

(e) The Owner may at any time and from time to time, in good faith, restrict the radio or television broadcasting of compositions from musical comedies, operas, operettas and motion pictures, or any other composition being excessively broadcast, only for the purpose of preventing harmful effect upon such musical comedies, operas, operettas, motion pictures or compositions, in respect of other interests under the copyrights thereof; provided, however, that the right to grant limited licenses will be given, upon application, as to restricted compositions, if and when the Owner is unable to show reasonable hazards to his or its major interests likely to result from such radio or television broadcasting, and provided further that such right to restrict any such composition shall not be exercised for the purpose of permitting the fixing or regulating of fees for the recording or transcribing of such composition, and provided further that in no case shall any charges, "free plugs", or other consideration be required in respect of any permission granted to perform a restricted composition, and provided further that in no event shall any composition, after the initial radio or television broadcast thereof, be restricted for the purpose of confining further radio or television broadcasts thereof to a particular artist, station, network or program. The Owner may also at any time and from time to time, in good faith, restrict the radio or television broadcasting of any composition, as to which any suit has been brought or threatened on a claim that such composition infringes a composition not contained in the repertory of Society or on a claim by a non-member of Society that Society does not have the right to license the public performance of such composition by radio or television broadcasting.

2. The term of this agreement shall be for a period commencing on the date hereof and expiring on the 31st day of December, 1995.

3. The Society agrees, during the term hereof, in good faith to use its best endeavors to promote and carry out the objects for which it was organized, and to hold and apply all royalties, profits, benefits and advantages arising from the exploitation of the rights assigned to it by its several members, including the Owner, to the uses and purposes as provided in its Articles of Association (which are hereby incorporated by reference), as now in force or as hereafter amended.

000006

FOREIGN AGREEMENTS TO THIS DATE IN EFFECT

4. The Owner hereby irrevocably, during the term hereof, authorizes, empowers and vests in the Society the right to enforce and protect such rights of public performance under any and all copyrights, whether standing in the name of the Owner and/or others, in any and all works copyrighted by the Owner, and/or by others; to prevent the infringement thereof, to litigate, collect and receipt for damages arising from infringement, and in its sole judgment to join the Owner and/or others in whose names the copyright may stand, as parties plaintiff or defendants in suits or proceedings; to bring suit in the name of the Owner and/or in the name of the Society, or others in whose name the copyright may stand, or otherwise, and to release, compromise, or refer to arbitration any actions, in the same manner and to the same extent and to all intents and purposes as the Owner might or could do, had this instrument not been made.

5. The Owner hereby makes, constitutes and appoints the Society, or its successor, the Owner's true and lawful attorney, irrevocably during the term hereof, and in the name of the Society or its successor, or in the name of the Owner, or otherwise, to do all acts, take all proceedings, execute, acknowledge and deliver any and all instruments, papers, documents, process and pleadings that may be necessary, proper or expedient to restrain infringements and recover damages in respect to or for the infringement or other violation of the rights of public performance in such works, and to discontinue, compromise or refer to arbitration any such proceedings or actions, or to make any other disposition of the differences in relation to the premises.

6. The Owner agrees from time to time, to execute, acknowledge and deliver to the Society, such assurances, powers of attorney or other authorizations or instruments as the Society may deem necessary or expedient to enable it to exercise, enjoy and enforce, in its own name or otherwise, all rights and remedies aforesaid.

7. It is mutually agreed that during the term hereof the Board of Directors of the Society shall be composed of an equal number of writers and publishers respectively, and that the royalties distributed by the Board of Directors shall be divided into two (2) equal sums, and one (1) each of such sum credited respectively to and for division amongst (a) the writer members, and (b) the publisher members, in accordance with the system of distribution and classification as determined by the Classification Committee of each group, in accordance with the Articles of Association as they may be amended from time to time, except that the classification of the Owner within his class may be changed.

8. The Owner agrees that his classification in the Society as determined from time to time by the Classification Committee of his group and/or The Board of Directors of the Society, in case of appeal by him, shall be final, conclusive and binding upon him.

The Society shall have the right to transfer the right of review of any classification from the Board of Directors to any other agency or instrumentality that in its discretion and good judgment it deems best adapted to assuring to the Society's membership a just, fair, equitable and accurate classification.

The Society shall have the right to adopt from time to time such systems, means, methods and formulae for the establishment of a member's status in respect of classification as will assure a fair, just and equitable distribution of royalties among the membership.

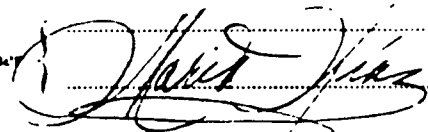
9. "Public Performance" Defined. The term "public performance" shall be construed to mean vocal, instrumental and/or mechanical renditions and representations in any manner or by any method whatsoever, including transmissions by radio and television broadcasting stations, transmission by telephony and/or "wired wireless"; and/or reproductions of performances and renditions by means of devices for reproducing sound recorded in synchronism or timed relation with the taking of motion pictures.

10. "Musical Works" Defined. The phrase "musical works" shall be construed to mean musical compositions and dramatic-musical compositions, the words and music thereof, and the respective arrangements thereof, and the selections therefrom.

11. The powers, rights, authorities and privileges by this instrument vested in the Society, are deemed to include the World, provided, however, that such grant of rights for foreign countries shall be subject to any agreements now in effect, a list of which are noted on the reverse side hereof.

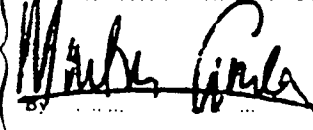
12. The grant made herein by the owner is modified by and subject to the provisions of (a) the Amended Final Judgment (Civil Action No. 13-95) dated March 14, 1950 in U. S. A. v. ASCAP as further amended by Order dated January 7, 1960, (b) the Final Judgment (Civil Action No. 42-245) in U. S. A. v. ASCAP, dated March 14, 1950, and (c) the provisions of the Articles of Association and resolutions of the Board of Directors adopted pursuant to such judgments and order.

SIGNED, SEALED AND DELIVERED, on this..... 20th day of..... December....., 19.. 86

Owner 

MARIO DIAZ

AMERICAN SOCIETY OF COMPOSERS,
AUTHORS AND PUBLISHERS.

Society 
By President

000007

Presented by Dr. J. H. Greenberg

07C '5M 6.86 (C)

102

000008

X1

Membership Number:

W

April 3, 1985

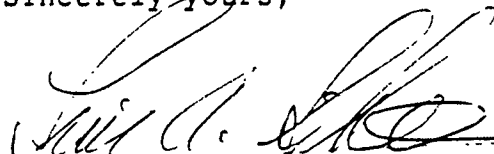
American Society of Composers,
Authors and Publishers
ASCAP Building
One Lincoln Plaza
New York, New York 10023

Gentlemen:

With respect to the membership agreement entered into between us for the period January 1, 1976 through December 31, 1985, you and the undersigned hereby agree to extend the agreement and all the terms, conditions and provisions thereof for all purposes for a further period of ten (10) years, so that it shall expire on the 31st day of December, 1995, instead of on the 31st day of December, 1985.

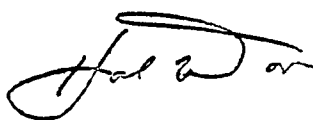
The signature of the Society's President under the word "ACCEPTED" together with the signature of the undersigned, will make this a valid, binding and enforceable agreement between us.

Sincerely yours,


LUIS ANTONIO SILVA

ACCEPTED:

AMERICAN SOCIETY OF COMPOSERS,
AUTHORS AND PUBLISHERS

By: 
President

000009

X1

Membership Number:

W

June 10, 1985

American Society of Composers,
Authors and Publishers
ASCAP Building
One Lincoln Plaza
New York, New York 10023

Gentlemen:

With respect to the membership agreement entered into between us for the period January 1, 1976 through December 31, 1985, you and the undersigned hereby agree to extend the agreement and all the terms, conditions and provisions thereof for all purposes for a further period of ten (10) years, so that it shall expire on the 31st day of December, 1995, instead of on the 31st day of December, 1985.

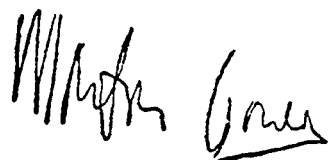
The signature of the Society's President under the word "ACCEPTED" together with the signature of the undersigned, will make this a valid, binding and enforceable agreement between us.

Sincerely yours,


ALEJANDRO VILLAMAN

ACCEPTED:

AMERICAN SOCIETY OF COMPOSERS,
AUTHORS AND PUBLISHERS


By: _____
President

000010

S1

Membership Number:

P

April 3, 1985

American Society of Composers,
Authors and Publishers
ASCAP Building
One Lincoln Plaza
New York, New York 10023

Gentlemen:

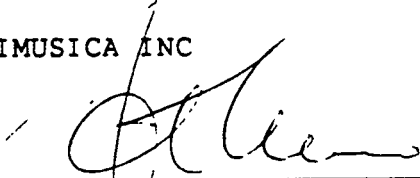
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The signature of the Society's President under the word "ACCEPTED" together with the signature of the undersigned, will make this a valid, binding and enforceable agreement between us.

Sincerely yours,

UNIMUSICA INC

By

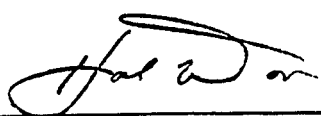

Signature

SECRETARY
(Please print your name and title)

ACCEPTED:

AMERICAN SOCIETY OF COMPOSERS,
AUTHORS AND PUBLISHERS

By:


President

000011

1986-1995

No.

Rec'd November 17, 1986

Agreement Between

CARTAGENA ENTERPRISES, INC.

AND

**American Society
OF
Composers, Authors & Publishers
1 LINCOLN PLAZA
NEW YORK, N. Y. 10023**

Dated: November 13, 1986

ascap

000012

AGREEMENT made between the Undersigned (for brevity called "Owner") and the AMERICAN SOCIETY OF COMPOSERS, AUTHORS AND PUBLISHERS (for brevity called "Society"), in consideration of the premises and of the mutual covenants hereinafter contained, as follows:

1. The Owner grants to the Society for the term hereof, the right to license non-dramatic public performances (as hereinafter defined), of each musical work:

Of which the Owner is a copyright proprietor; or

Which the Owner, alone, or jointly, or in collaboration with others, wrote, composed, published, acquired or owned; or
In which the Owner now has any right, title, interest or control whatsoever, in whole or in part; or

Which hereafter, during the term hereof, may be written, composed, acquired, owned, published or copyrighted by the Owner, alone, jointly or in collaboration with others; or

In which the Owner may hereafter, during the term hereof, have any right, title, interest or control, whatsoever, in whole or in part.

The right to license the public performance of every such musical work shall be deemed granted to the Society by this instrument for the term hereof, immediately upon the work being written, composed, acquired, owned, published or copyrighted.

The rights hereby granted shall include:

(a) All the rights and remedies for enforcing the copyright or copyrights of such musical works, whether such copyrights are in the name of the Owner and/or others, as well as the right to sue under such copyrights in the name of the Society and/or in the name of the Owner and/or others, to the end that the Society may effectively protect and be assured of all the rights hereby granted.

(b) The non-exclusive right of public performance of the separate numbers, songs, fragments or arrangements, melodies or selections forming part or parts of musical plays and dramatico-musical compositions, the Owner reserving and excepting from this grant the right of performance of musical plays and dramatico-musical compositions in their entirety, or any part of such plays or dramatico-musical compositions on the legitimate stage.

(c) The non-exclusive right of public performance by means of radio broadcasting, telephony, "wired wireless," all forms of synchronism with motion pictures, and/or any method of transmitting sound other than television broadcasting.

(d) The non-exclusive right of public performance by television broadcasting; provided, however, that:

(i) This grant does not extend to or include the right to license the public performance by television broadcasting or otherwise of any rendition or performance of (a) any opera, operetta, musical comedy, play or like production, as such, in whole or in part, or (b) any composition from any opera, operetta, musical comedy, play or like production (whether or not such opera, operetta, musical comedy, play or like production was presented on the stage or in motion picture form) in a manner which recreates the performance of such composition with substantially such distinctive scenery or costume as was used in the presentation of such opera, operetta, musical comedy, play or like production (whether or not such opera, operetta, musical comedy, play or like production was presented on the stage or in motion picture form); provided, however, that the rights hereby granted shall be deemed to include a grant of the right to license non-dramatic performances of compositions by television broadcasting of a motion picture containing such composition if the rights in such motion picture other than those granted hereby have been obtained from the parties in interest.

(ii) Nothing herein contained shall be deemed to grant the right to license the public performance by television broadcasting of dramatic performances. Any performance of a separate musical composition which is not a dramatic performance, as defined herein, shall be deemed to be a non-dramatic performance. For the purposes of this agreement, a dramatic performance shall mean a performance of a musical composition on a television program in which there is a definite plot depicted by action and where the performance of the musical composition is woven into and carries forward the plot and its accompanying action. The use of dialogue to establish a mere program format or the use of any non-dramatic device merely to introduce a performance of a composition shall not be deemed to make such performance dramatic.

(iii) The definition of the terms "dramatic" and "non-dramatic" performances contained herein are purely for the purposes of this agreement and for the term thereof and shall not be binding upon or prejudicial to any position taken by either of us subsequent to the term hereof or for any purpose other than this agreement.

(e) The Owner may at any time and from time to time, in good faith, restrict the radio or television broadcasting of compositions from musical comedies, operas, operettas and motion pictures, or any other composition being excessively broadcast, only for the purpose of preventing harmful effect upon such musical comedies, operas, operettas, motion pictures or compositions, in respect of other interests under the copyrights thereof; provided, however, that the right to grant limited licenses will be given, upon application, as to restricted compositions, if and when the Owner is unable to show reasonable hazards to his or its major interests likely to result from such radio or television broadcasting, and provided further that such right to restrict any such composition shall not be exercised for the purpose of permitting the fixing or regulating of fees for the recording or transcribing of such composition, and provided further that in no case shall any charges, "free plugs", or other consideration be required in respect of any permission granted to perform a restricted composition, and provided further that in no event shall any composition, after the initial radio or television broadcast thereof, be restricted for the purpose of confining further radio or television broadcasts thereof to a particular artist, station, network or program. The Owner may also at any time and from time to time, in good faith, restrict the radio or television broadcasting of any composition, as to which any suit has been brought or threatened on a claim that such composition infringes a composition not contained in the repertory of Society or on a claim by a non-member of Society that Society does not have the right to license the public performance of such composition by radio or television broadcasting.

2. The term of this agreement shall be for a period commencing on the date hereof and expiring on the 31st day of December, 1935.

3. The Society agrees, during the term hereof, in good faith to use its best endeavors to promote and carry out the objects for which it was organized, and to hold and apply all royalties, profits, benefits and advantages arising from the exploitation of the rights assigned to it by its several members, including the Owner, to the uses and purposes as provided in its Articles of Association (which are hereby incorporated by reference), as now in force or as hereafter amended.

000013

4. The Owner hereby irrevocably, during the term hereof, authorizes, empowers and vests in the Society the right to enforce and protect such rights of public performance under any and all copyrights, whether standing in the name of the Owner and/or others, in any and all works copyrighted by the Owner, and/or by others; to prevent the infringement thereof, to litigate, collect and receipt for damages arising from infringement, and in its sole judgment to join the Owner and/or others in whose names the copyright may stand, as parties plaintiff or defendants in suits or proceedings; to bring suit in the name of the Owner and/or in the name of the Society, or others in whose name the copyright may stand, or otherwise, and to release, compromise, or refer to arbitration any actions, in the same manner and to the same extent and to all intents and purposes as the Owner might or could do, had this instrument not been made.

5. The Owner hereby makes, constitutes and appoints the Society, or its successor, the Owner's true and lawful attorney, irrevocably during the term hereof, and in the name of the Society or its successor, or in the name of the Owner, or otherwise, to do all acts, take all proceedings, execute, acknowledge and deliver any and all instruments, papers, documents, process and pleadings that may be necessary, proper or expedient to restrain infringements and recover damages in respect to or for the infringement or other violation of the rights of public performance in such works, and to discontinue, compromise or refer to arbitration any such proceedings or actions, or to make any other disposition of the differences in relation to the premises.

6. The Owner agrees from time to time, to execute, acknowledge and deliver to the Society, such assurances, powers of attorney or other authorizations or instruments as the Society may deem necessary or expedient to enable it to exercise, enjoy and enforce, in its own name or otherwise, all rights and remedies aforesaid.

7. It is mutually agreed that during the term hereof the Board of Directors of the Society shall be composed of an equal number of writers and publishers respectively, and that the royalties distributed by the Board of Directors shall be divided into two (2) equal sums, and one (1) each of such sums credited respectively to and for division amongst (a) the writer members, and (b) the publisher members, in accordance with the system of distribution and classification as determined by the Classification Committee of each group, in accordance with the Articles of Association as they may be amended from time to time, except that the classification of the Owner within his class may be changed.

8. The Owner agrees that his classification in the Society as determined from time to time by the Classification Committee of his group and/or The Board of Directors of the Society, in case of appeal by him, shall be final, conclusive and binding upon him.

The Society shall have the right to transfer the right of review of any classification from the Board of Directors to any other agency or instrumentality that in its discretion and good judgment it deems best adapted to assuring to the Society's membership a just, fair, equitable and accurate classification.

The Society shall have the right to adopt from time to time such systems, means, methods and formulae for the establishment of a member's status in respect of classification as will assure a fair, just and equitable distribution of royalties among the membership.

9. "Public Performance" Defined. The term "public performance" shall be construed to mean vocal, instrumental and/or mechanical renditions and representations in any manner or by any method whatsoever, including transmissions by radio and television broadcasting stations, transmission by telephony and/or "wired wireless"; and/or reproductions of performances and renditions by means of devices for reproducing sound recorded in synchronism or timed relation with the taking of motion pictures.

10. "Musical Works" Defined. The phrase "musical works" shall be construed to mean musical compositions and dramatico-musical compositions, the words and music thereof, and the respective arrangements thereof, and the selections therefrom.

11. The powers, rights, authorities and privileges by this instrument vested in the Society, are deemed to include the World, provided, however, that such grant of rights for foreign countries shall be subject to any agreements now in effect, a list of which are noted on the reverse side hereof.

12. The grant made herein by the owner is modified by and subject to the provisions of (a) the Amended Final Judgment (Civil Action No. 13-95) dated March 14, 1950 in U. S. A. v. ASCAP as further amended by Order dated January 7, 1960, (b) the Final Judgment (Civil Action No. 42-245) in U. S. A. v. ASCAP, dated March 14, 1950, and (c) the provisions of the Articles of Association and resolutions of the Board of Directors adopted pursuant to such judgments and order.

SIGNED, SEALED AND DELIVERED, on this 13th day of November, 1960.

CARTAGENA ENTERPRISES, INC.

Owner

By

President

AMERICAN SOCIETY OF COMPOSERS,
AUTHORS AND PUBLISHERS.

Society

By

President

000014

Continued on page 11

[illegible]

-25M 2/86 (C)

510005

X1

Membership Number:

P

April 3, 1985

American Society of Composers,
Authors and Publishers
ASCAP Building
One Lincoln Plaza
New York, New York 10023

Gentlemen:


With respect to the membership agreement entered into between us for the period January 1, 1976 through December 31, 1985, you and the undersigned hereby agree to extend the agreement and all the terms, conditions and provisions thereof for all purposes for a further period of ten (10) years, so that it shall expire on the 31st day of December, 1995, instead of on the 31st day of December, 1985.

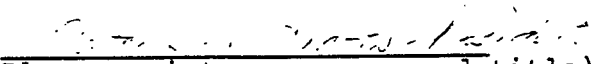
The signature of the Society's President under the word "ACCEPTED" together with the signature of the undersigned, will make this a valid, binding and enforceable agreement between us.

Sincerely yours,

QUISQUEYA PUBLISHING

By


Signature


(Please print your name and title)

ACCEPTED:

AMERICAN SOCIETY OF COMPOSERS,
AUTHORS AND PUBLISHERS

By:


President

000016

X1

Membership Number:

P

April 3, 1985


American Society of Composers,
Authors and Publishers
ASCAP Building
One Lincoln Plaza
New York, New York 10023

Gentlemen:

With respect to the membership agreement entered into between us for the period January 1, 1976 through December 31, 1985, you and the undersigned hereby agree to extend the agreement and all the terms, conditions and provisions thereof for all purposes for a further period of ten (10) years, so that it shall expire on the 31st day of December, 1995, instead of on the 31st day of December, 1985.


The signature of the Society's President under the word "ACCEPTED" together with the signature of the undersigned, will make this a valid, binding and enforceable agreement between us.

Sincerely yours,


BOBBY VALENTINE, doing business as
AFUERA MUSIC PUBL

ACCEPTED:

AMERICAN SOCIETY OF COMPOSERS,
AUTHORS AND PUBLISHERS

By: 
President

000017

x1

Membership Number: 0001766

P

April 3, 1985

American Society of Composers,
Authors and Publishers
ASCAP Building
One Lincoln Plaza
New York, New York 10023

Gentlemen:

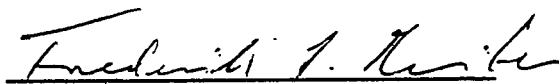
With respect to the membership agreement entered into between us for the period January 1, 1976 through December 31, 1985, you and the undersigned hereby agree to extend the agreement and all the terms, conditions and provisions thereof for all purposes for a further period of ten (10) years, so that it shall expire on the 31st day of December, 1995, instead of on the 31st day of December, 1985.

The signature of the Society's President under the word "ACCEPTED" together with the signature of the undersigned, will make this a valid, binding and enforceable agreement between us.

Sincerely yours,

BARNEGAT-MUSIC CORP

By


Signature

Frederick J. Reiter, Secretary
(Please print your name and title)

ACCEPTED:

AMERICAN SOCIETY OF COMPOSERS,
AUTHORS AND PUBLISHERS

By:



President

000018

American Society of Composers,
Authors and Publishers
ASCAP Building
One Lincoln Plaza
New York, New York 10023

Gentlemen:

With respect to the membership agreement entered into between us for the period January 1, 1976 through December 31, 1985, you and the undersigned hereby agree to extend the agreement and all the terms, conditions and provisions thereof for all purposes for a further period of ten (10) years, so that it shall expire on the 31st day of December, 1995, instead of on the 31st day of December, 1985.

The signature of the Society's President under the word "ACCEPTED" together with the signature of the undersigned, will make this a valid, binding and enforceable agreement between us.

Sincerely yours,
RUBEN BLADES MUSIC ENTERPRISES INC.

RUBEN BLADES
MUSICAL ENTERPRISES INC.

By: 

(Name)

RUBEN BLADES

x PRES.

(Title)

ACCEPTED:

AMERICAN SOCIETY OF COMPOSERS,
AUTHORS AND PUBLISHERS

By: 

President

000019

MEMORANDUM TO: DATA BASE
ROYALTY DEPARTMENT
RITA SNYDER

The name of RUBEN BLADES MUSICAL ENTERPRISES, INC.

has been changed to RUBEN BLADES PRODUCTIONS, INC.


Legal Department

GH:d
cc: Phyllis Fischler
February 3, 1986

000020

1986-1995

No.

Rec'd March 26, 1986

Agreement Between

RUBEN BLADES PRODUCTIONS, INC.

AND

**American Society
OF
Composers, Authors & Publishers**

**1 LINCOLN PLAZA
NEW YORK, N. Y. 10023**

Dated: March 21, 1986

ascap

000021

AGREEMENT made between the Undersigned (for brevity called "Owner") and the AMERICAN SOCIETY OF COMPOSERS, AUTHORS AND PUBLISHERS (for brevity called "Society"), in consideration of the premises and of the mutual covenants hereinafter contained, as follows:

1. The Owner grants to the Society for the term hereof, the right to license non-dramatic public performances (as hereinafter defined), of each musical work:

Of which the Owner is a copyright proprietor; or

Which the Owner, alone, or jointly, or in collaboration with others, wrote, composed, published, acquired or owned; or

In which the Owner now has any right, title, interest or control whatsoever, in whole or in part; or

Which hereafter, during the term hereof, may be written, composed, acquired, owned, published or copyrighted by the Owner, alone, jointly or in collaboration with others, or

In which the Owner may hereafter, during the term hereof, have any right, title, interest or control, whatsoever, in whole or in part.

The right to license the public performance of every such musical work shall be deemed granted to the Society by this instrument for the term hereof, immediately upon the work being written, composed, acquired, owned, published or copyrighted.

The rights hereby granted shall include:

(a) All the rights and remedies for enforcing the copyright or copyrights of such musical works, whether such copyrights are in the name of the Owner and/or others, as well as the right to sue under such copyrights in the name of the Society and/or in the name of the Owner and/or others, to the end that the Society may effectively protect and be assured of all the rights hereby granted.

(b) The non-exclusive right of public performance of the separate numbers, songs, fragments or arrangements, melodies or selections forming part or parts of musical plays and dramatic-musical compositions, the Owner reserving and excepting from this grant the right of performance of musical plays and dramatic-musical compositions in their entirety, or any part of such plays or dramatic-musical compositions on the legitimate stage.

(c) The non-exclusive right of public performance by means of radio broadcasting, telephony, "wired wireless," all forms of synchronism with motion pictures, and/or any method of transmitting sound other than television broadcasting.

(d) The non-exclusive right of public performance by television broadcasting; provided, however, that:

(i) This grant does not extend to or include the right to license the public performance by television broadcasting or otherwise of any rendition or performance of (a) any opera, operetta, musical comedy, play or like production, as such, in whole or in part, or (b) any composition from any opera, operetta, musical comedy, play or like production (whether or not such opera, operetta, musical comedy, play or like production was presented on the stage or in motion picture form) in a manner which recreates the performance of such composition with substantially such distinctive scenery or costume as was used in the presentation of such opera, operetta, musical comedy, play or like production (whether or not such opera, operetta, musical comedy, play or like production was presented on the stage or in motion picture form); provided, however, that the rights hereby granted shall be deemed to include a grant of the right to license non-dramatic performances of compositions by television broadcasting of a motion picture containing such composition if the rights in such motion picture other than those granted hereby have been obtained from the parties in interest.

(ii) Nothing herein contained shall be deemed to grant the right to license the public performance by television broadcasting of dramatic performances. Any performance of a separate musical composition which is not a dramatic performance, as defined herein, shall be deemed to be a non-dramatic performance. For the purposes of this agreement, a dramatic performance shall mean a performance of a musical composition, on a television program in which there is a definite plot depicted by action and where the performance of the musical composition is woven into and carries forward the plot and its accompanying action. The use of dialogue to establish a mere program format or the use of any non-dramatic device merely to introduce a performance of a composition shall not be deemed to make such performance dramatic.

(iii) The definition of the terms "dramatic" and "non-dramatic" performances contained herein are purely for the purposes of this agreement and for the term thereof and shall not be binding upon or prejudicial to any position taken by either of us subsequent to the term hereof or for any purpose other than this agreement.

(e) The Owner may at any time and from time to time, in good faith, restrict the radio or television broadcasting of compositions from musical comedies, operas, operettas and motion pictures, or any other composition being excessively broadcast, only for the purpose of preventing harmful effect upon such musical comedies, operas, operettas, motion pictures or compositions, in respect of other interests under the copyrights thereof; provided, however, that the right to grant limited licenses will be given, upon application, as to restricted compositions, if and when the Owner is unable to show reasonable hazards to his or its major interests likely to result from such radio or television broadcasting, and provided further that such right to restrict any such composition shall not be exercised for the purpose of permitting the fixing or regulating of fees for the recording or transcribing of such composition, and provided further that in no case shall any charges, "free plugs", or other consideration be required in respect of any permission granted to perform a restricted composition; and provided further that in no event shall any composition, after the initial radio or television broadcast thereof, be restricted for the purpose of confining further radio or television broadcasts thereof to a particular artist, station, network or program. The Owner may also at any time and from time to time, in good faith, restrict the radio or television broadcasting of any composition, as to which any suit has been brought or threatened on a claim that such composition infringes a composition not contained in the repertory of Society or on a claim by a non-member of Society that Society does not have the right to license the public performance of such composition by radio or television broadcasting.

2. The term of this agreement shall be for a period commencing on the date hereof and expiring on the 31st day of December, 1995.

3. The Society agrees during the term hereof, in good faith to use its best endeavors to promote and carry out the objects for which it was organized, and to hold and apply all royalties, profits, benefits and advantages arising from the exploitation of the rights assigned to it by its several members, including the Owner, to the uses and purposes as provided in its Articles of Association (which are hereby incorporated by reference), as now in force or as hereafter amended.

000022

4. The Owner hereby irrevocably, during the term hereof, authorizes, empowers and vests in the Society the right to enforce and protect such rights of public performance under any and all copyrights, whether standing in the name of the Owner and/or others, in any and all works copyrighted by the Owner, and/or by others; to prevent the infringement thereof, to litigate, collect and receipt for damages arising from infringement, and in its sole judgment to join the Owner and/or others in whose names the copyright may stand, as parties plaintiff or defendants in suits or proceedings; to bring suit in the name of the Owner and/or in the name of the Society, or others in whose name the copyright may stand, or otherwise, and to release, compromise, or refer to arbitration any actions, in the same manner and to the same extent and to all intents and purposes as the Owner might or could do, had this instrument not been made.

5. The Owner hereby makes, constitutes and appoints the Society, or its successor, the Owner's true and lawful attorney, irrevocably during the term hereof, and in the name of the Society or its successor, or in the name of the Owner, or otherwise, to do all acts, take all proceedings, execute, acknowledge and deliver any and all instruments, papers, documents, process and pleadings that may be necessary, proper or expedient to restrain infringements and recover damages in respect to or for the infringement or other violation of the rights of public performance in such works, and to discontinue, compromise or refer to arbitration any such proceedings or actions, or to make any other disposition of the differences in relation to the premises.

6. The Owner agrees from time to time, to execute, acknowledge and deliver to the Society, such assurances, powers of attorney or other authorizations or instruments as the Society may deem necessary or expedient to enable it to exercise, enjoy and enforce, in its own name or otherwise, all rights and remedies aforesaid.

7. It is mutually agreed that during the term hereof the Board of Directors of the Society shall be composed of an equal number of writers and publishers respectively, and that the royalties distributed by the Board of Directors shall be divided into two (2) equal sums, and one (1) each of such sums credited respectively to and for division amongst (a) the writer members, and (b) the publisher members, in accordance with the system of distribution and classification as determined by the Classification Committee of each group, in accordance with the Articles of Association as they may be amended from time to time, except that the classification of the Owner within his class may be changed.

8. The Owner agrees that his classification in the Society as determined from time to time by the Classification Committee of his group and/or The Board of Directors of the Society, in case of appeal by him, shall be final, conclusive and binding upon him.

The Society shall have the right to transfer the right of review of any classification from the Board of Directors to any other agency or instrumentality that in its discretion and good judgment it deems best adapted to assuring to the Society's membership a just, fair, equitable and accurate classification.

The Society shall have the right to adopt from time to time such systems, means, methods and formulae for the establishment of a member's status in respect of classification as will assure a fair, just and equitable distribution of royalties among the membership.

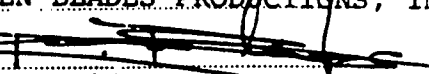
9. "Public Performance" Defined. The term "public performance" shall be construed to mean vocal, instrumental and/or mechanical renditions and representations in any manner or by any method whatsoever, including transmissions by radio and television broadcasting stations, transmission by telephony and/or "wired wireless"; and/or reproductions of performances and renditions by means of devices for reproducing sound recorded in synchronism or timed relation with the taking of motion pictures.

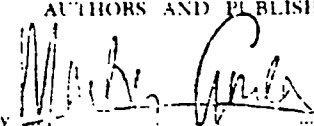
10. "Musical Works" Defined. The phrase "musical works" shall be construed to mean musical compositions and dramatic-musical compositions, the words and music thereof, and the respective arrangements thereof, and the selections therefrom.

11. The powers, rights, authorities and privileges by this instrument vested in the Society, are deemed to include the World, provided, however, that such grant of rights for foreign countries shall be subject to any agreements now in effect, a list of which are noted on the reverse side hereof.

12. The grant made herein by the owner is modified by and subject to the provisions of (a) the Amended Final Judgment (Civil Action No. 13-95) dated March 14, 1950 in U. S. A. v. ASCAP as further amended by Order dated January 7, 1960, (b) the Final Judgment (Civil Action No. 42-245) in U. S. A. v. ASCAP, dated March 14, 1950, and (c) the provisions of the Articles of Association and resolutions of the Board of Directors adopted pursuant to such judgments and order.

SIGNED, SEALED AND DELIVERED, on this 21 day of March, 1966

Owner } RUBEN BLADES PRODUCTIONS, INC.
By  President

Society } AMERICAN SOCIETY OF COMPOSERS,
AUTHORS AND PUBLISHERS.
By  President

000023

(See paragraph 11 of the within agreement)

[illegible]

S1

Membership Number:

P

April 3, 1985

American Society of Composers,
Authors and Publishers
ASCAP Building
One Lincoln Plaza
New York, New York 10023

Gentlemen:

With respect to the membership agreement entered into between us for the period January 1, 1976 through December 31, 1985, you and the undersigned hereby agree to extend the agreement and all the terms, conditions and provisions thereof for all purposes for a further period of ten (10) years, so that it shall expire on the 31st day of December, 1995, instead of on the 31st day of December, 1985.

The signature of the Society's President under the word "ACCEPTED" together with the signature of the undersigned, will make this a valid, binding and enforceable agreement between us.

Sincerely yours,

SONGS OF MEXICO, INC.

By

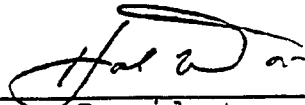

Signature

Lic. Gerard de La Chapelle, Managing Director
(Please print your name and title)

ACCEPTED:

AMERICAN SOCIETY OF COMPOSERS,
AUTHORS AND PUBLISHERS

By:


President

000025

M2

Membership Number: .

P

April 3, 1985

American Society of Composers,
Authors and Publishers
ASCAP Building
One Lincoln Plaza
New York, New York 10023

Gentlemen:

With respect to the membership agreement entered into between us for the period January 1, 1976 through December 31, 1985, you and the undersigned hereby agree to extend the agreement and all the terms, conditions and provisions thereof for all purposes for a further period of ten (10) years, so that it shall expire on the 31st day of December, 1995, instead of on the 31st day of December, 1985.

The signature of the Society's President under the word "ACCEPTED" together with the signature of the undersigned, will make this a valid, binding and enforceable agreement between us.

Sincerely yours,

SOUTHERN MUSIC PUBL CO INC

By Ralph Peer II
Signature

RALPH PEER, II - PRESIDENT

(Please print your name and title)

ACCEPTED:

AMERICAN SOCIETY OF COMPOSERS,
AUTHORS AND PUBLISHERS

By: John W. ...
President

000026

X1

Membership Number:

P

June 10, 1985

American Society of Composers,
Authors and Publishers
ASCAP Building
One Lincoln Plaza
New York, New York 10023

Gentlemen:

With respect to the membership agreement entered into between us for the period January 1, 1976 through December 31, 1985, you and the undersigned hereby agree to extend the agreement and all the terms, conditions and provisions thereof for all purposes for a further period of ten (10) years, so that it shall expire on the 31st day of December, 1995, instead of on the 31st day of December, 1985.

The signature of the Society's President under the word "ACCEPTED" together with the signature of the undersigned, will make this a valid, binding and enforceable agreement between us.

Sincerely yours,

U S ARABELLA MUSIC PUB INC

By


Signature

Aug. 3, 1985

Egmont Lueftner, President

(Please print your name and title)

ACCEPTED:

AMERICAN SOCIETY OF COMPOSERS,
AUTHORS AND PUBLISHERS

By:


President

000027

A1

Membership Number: .

P

April 3, 1985

American Society of Composers,
Authors and Publishers
ASCAP Building
One Lincoln Plaza
New York, New York 10023

Gentlemen:

With respect to the membership agreement entered into between us for the period January 1, 1976 through December 31, 1985, you and the undersigned hereby agree to extend the agreement and all the terms, conditions and provisions thereof for all purposes for a further period of ten (10) years, so that it shall expire on the 31st day of December, 1995, instead of on the 31st day of December, 1985.

The signature of the Society's President under the word "ACCEPTED" together with the signature of the undersigned, will make this a valid, binding and enforceable agreement between us.

Sincerely yours,

GOLDEN SANDS ENTERPRISES, INC.

By


Signature

CHARLES GREVER Sec.
(Please print your name and title)

ACCEPTED:

AMERICAN SOCIETY OF COMPOSERS,
AUTHORS AND PUBLISHERS

By:


President

000028

TITLE: NO ME PREGUNTEN POR EL		(DURATION IN MINUTES)
LIST PRODUCTION/FILM TITLE IF ANY		
COMPOSER (AFFILIATION) Carlos Peña (sacm)	AUTHOR (AFFILIATION) Same	
CHECK <input checked="" type="checkbox"/> ORIGINAL COPYRIGHT ONE <input type="checkbox"/> ARR. OF PUBLIC DOMAIN WORK	ARR. (AFFILIATION) PUBLISHER (AFFILIATION) SACM	
COPYRIGHT OWNER HONY, S.A.		
MEMBER CONTROLLING PERFORMING RIGHTS IN THE U.S.A. GOLDEN SANDS ENTERPRISES. INC		
PERCENTAGE OF PUB. FEES CLAIMED: (IF ON ASSIGNMENT, PROVIDE COPY INDICATING EFFECTIVE DATE)	100%	DATE OF COPYRIGHT
		COPYRIGHT ENTRY NUMBER
		DO NOT WRITE IN THIS SPACE
ENTER REMARKS AND SUB-PUBLISHING AGREEMENTS ON REVERSE.		

000029

A1

Membership Number: .

P

April 3, 1985

American Society of Composers,
Authors and Publishers
ASCAP Building
One Lincoln Plaza
New York, New York 10023

Gentlemen:

With respect to the membership agreement entered into between us for the period January 1, 1976 through December 31, 1985, you and the undersigned hereby agree to extend the agreement and all the terms, conditions and provisions thereof for all purposes for a further period of ten (10) years, so that it shall expire on the 31st day of December, 1995, instead of on the 31st day of December, 1985.

The signature of the Society's President under the word "ACCEPTED" together with the signature of the undersigned, will make this a valid, binding and enforceable agreement between us.

Sincerely yours,

GOLDEN SANDS ENTERPRISES, INC.

By

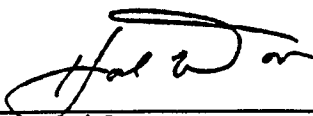

Signature

CHARLES GREVER Sec
(Please print your name and title)


ACCEPTED:

AMERICAN SOCIETY OF COMPOSERS,
AUTHORS AND PUBLISHERS

By:


President

000030


JOCOSIMADES

by German Rosario

Inf. per list of SPACEM report attached to R.V.
memo 5/14/64 - fr

000031

ASCAP SURVEYED RADIO PERFORMANCES
OF ACEMLA-CLAIMED WORKS

<u>Title</u>	<u>1986</u> <u>Radio Credits</u>
AMORA A LA LIGERA*	100.205
BAJO LA SOMBRA DE UN PINO*	35.420
BAJO UN PALMOR*	112.231
DERECHO DE NACER (EL)*	34.155
ENOJO*	70.840
IRRESISTIBLE*	5.600
LO QUE ES DE JUAN*	96.519
MI ULTIMA CANCION*	208.523
NO ME PREGUNTEN POR EL*	259.945
PATACON PISAO*	316.391
SOMBRAS*	114.472
ANO VIEJO (EL)	151.238
CUMBIA Y YO (LA)	69.575
DE TIERRAS LAJANAS	99.883
DEJALA QUE VUELVA	41.568
DEL TABACON (EL)	79.239
DIME QUE SI	178.881
EL POLVERETE	39.436
GOLPE CON GOLPE	151.065
JARDINERO (EL)	125.184
JUANA PIMIENTA	27.461
LA CALAMBRINA	47.554
LA CASCARITA	23.777
LECHE CONDENSADA	75.342
LLORNA LOCA LA	74.573
MELEQUE	89.418
NUESTRO JURAMENTO	234.136
PA'L CARNIVAL	63.086
QUE LINDAS SON LAS MANANAS	68.310
SOY CASADA	69.398
TABACO Y RON	35.420
TODO LO QUE TENGO ES TUYO	75.342
 <u>TOTAL</u>	
Including Songs in the Settling Parties' Combined Repertories.	<u>3,174.187</u>
 Excluding Songs in the Settling Parties' Combined Repertories.	<u>1,819.886</u>

* Denotes songs which are in the Settling Parties' Combined Repertories.

REBUTTAL TESTIMONY OF ROBERT L. AHROLD

Mr. Chairman, Commissioners, my name is Robert L. Ahrold. I am Vice President for Corporate Relations at Broadcast Music, Inc., and I am appearing in order to give rebuttal testimony on behalf of the Settling Parties. My background and qualifications are fully set forth in my direct testimony before this Tribunal in the 1985 Jukebox Royalty Distribution Proceeding and have been incorporated herein by reference.

I. Introduction.

My testimony will focus on the following subjects: (1) to co-sponsor Settling Parties Phase II Exhibit 3R and to sponsor Settling Parties Phase II Exhibit 7R, which together show that ACEMLA has improperly claimed works which are actually in the Settling Parties' combined repertories; and (2) to sponsor Settling Parties Phase II Exhibit 8R, BMI's radio performance analysis of ACEMLA songs.

II. ACEMLA Has Claimed Songs Actually in the Settling Parties' Combined Repertories.

I appear as co-sponsor of Phase II Exhibit 3R, which lists 73 songs ACEMLA has claimed in this proceeding which are actually in the Settling Parties' combined

repertories.^{1/} Attached as Phase II Exhibit 7R is the documentation of those 45 songs identified on Exhibit 3R which are in the BMI repertory. Exhibit 7R consists of material which was prepared in the ordinary course of business by BMI's Research Department. Also included in Exhibit 7R is documentation that a song previously claimed by ACEMLA in prior proceedings is actually in BMI's repertory. The title of the song is "El Derecho de Nacer." The documentation for it is in Exhibit 7R at p. 15.^{2/}

III. Performance of ACEMLA Songs as Shown
by BMI's 1986 Radio Performance Analysis.

I turn now to the issue of the amount of the award, if any, to which ACEMLA is entitled in this proceeding.^{3/} In prior jukebox royalty distribution determinations, the Copyright Royalty Tribunal has relied upon the BMI and ASCAP analyses of radio performances as evidence of ACEMLA's entitlement. For example, in the 1982-1983 proceedings, the Tribunal required ACEMLA to provide a representative list of

1 This portion of my rebuttal testimony addresses the Phase II Direct Case of ACEMLA, p.3 and Phase II Exhs. 1, 2 and 3.

2 "El Derecho de Nacer" appears in ACEMLA's Most Performed Works List in the 1982/1983 proceeding.

3 This portion of my testimony addresses the Phase II Direct Case of ACEMLA, p. 1, paragraph 2, and the testimony of L. Raul Bernard, Phase II Tr. 9-10.

the Spanish-language songs it claimed to license so that the radio airplay of those songs, as shown by the BMI and ASCAP radio analyses, could be determined.

In the 1982-83 consolidated proceedings, ACEMLA introduced a list of 179 songs allegedly performed in those years. BMI and ASCAP analyzed the ACEMLA list and submitted the results to the Tribunal. For the 1984 proceeding, BMI and ASCAP analyzed the 1984 radio performance data for those 179 songs, as supplemented by newly claimed ACEMLA titles, and again submitted the results to the Tribunal.

In the 1985 proceeding, BMI and ASCAP supplemented the combined 1982-83 and 1984 lists with ACEMLA's newly claimed songs in 1985, resulting in a list of 458 songs. We again analyzed the 1985 radio airplay of these ACEMLA-claimed songs. Prior to aggregating the results for each song, we deleted from the list of ACEMLA songs 62 songs which were in the Settling Parties' repertories, as listed in Exhibit 24R in the 1985 proceeding. BMI then aggregated the results of its 1985 radio performance analysis for the remaining 396 titles claimed by ACEMLA. The results of the BMI Research Department's analysis are listed on Settling Parties Exhibit 32R in the 1985 proceeding. In addition, at the direction of the Tribunal, BMI recalculated ACEMLA's hypothetical

award to include performances of the 62 songs actually in the Settling Parties' repertories.

For the 1986 proceeding, the Settling Parties similarly supplemented prior lists to include song titles highlighted in ACEMLA's 1986 direct case. This year, BMI has also calculated ACEMLA's hypothetical award two ways, both including and excluding songs claimed by ACEMLA which are actually in the Settling Parties' repertories. The results are set forth in Exhibit 8R.

The Research Department's goal was to determine the approximate amount of royalties, if any, which would have been paid by BMI to a publisher or writer if the songs claimed by ACEMLA had been in BMI's repertory in the year 1986. The amounts listed are derived from the total number of appearances, if any, that each individual song made in the BMI radio performance analysis for that year.

A description of the methods employed in determining royalty payments by BMI to its affiliated publishers and writers has been submitted to the Tribunal in prior proceedings, and has been incorporated by reference. Therefore, I will not repeat that description here. One point I will emphasize, however, as I did in last year's proceeding, is that BMI has alphabetical listings of all raw performance data for 1986. Accordingly, the BMI Research Department can

identify, and has identified in this proceeding, radio performances of the non-BMI works claimed by ACEMLA, in order to calculate the hypothetical payments these songs would have earned had they all been contained in the BMI repertory in 1986.

As I indicated before, the results of the BMI analysis are listed on Settling Parties Phase II Exhibit 8R. Based on these results, ACEMLA would have earned a total of \$1,763.40 for radio performances in 1986, if all 580 songs had been in BMI's repertory. That would have accounted for only 0.00528% of BMI's distribution for all similar United States radio performances in 1986.

If one applies this percentage to the total 1986 jukebox royalty fund, taking a figure of 50% to reflect BMI's hypothetical share, one can arrive at an approximate dollar amount of ACEMLA's award in this proceeding. The total 1986 fund is \$4,925,887 (excluding interest). Applying the figure .00528% to half of that sum, or \$2,462,944, ACEMLA would receive approximately \$130.04 for 1986.

Repeating this analysis after subtracting the 73 songs claimed by ACEMLA which are actually in the Settling Parties' repertories yields the following results: ACEMLA would have earned a total of \$723.10 for radio performances in 1988, or 0.00217% of BMI's total radio performance

distributions for 1986. The appropriate dollar amount of ACEMLA's award in this proceeding would be reduced from \$130.04 to \$53.45.

The range of ACMELA's possible award in this proceeding would thus be from \$130.04 to \$53.45. By way of comparison, the same two step analysis in last year's proceeding resulted in a range from \$112.17 (including Settling Parties' songs) to \$34.24 (excluding such songs).

IV. Appearance as Sponsoring Witness.

I appear as co-sponsoring witness for Settling Parties Exhibit 3R.

V. Conclusion.

Mr. Chairman, Commissioners, I think the Settling Parties have once again demonstrated that if ACEMLA is entitled to anything, it is entitled to at most the tiniest fraction of the jukebox royalties in controversy. Evidence of the impartiality and accuracy of BMI's radio performance analysis has been included in the prior jukebox royalty distribution proceedings, and remains unchallenged. This analysis and ASCAP's survey together demonstrate conclusively that ACEMLA is entitled to, at most, a minimal award from the 1986 jukebox royalty fund.

I appreciate the opportunity to appear before the Tribunal once again.

SETTLING PARTIES PHASE II EXH. 7R

UNDERLYING DOCUMENTATION
REGARDING BMI WORKS IN
SETTLING PARTIES PHASE II
EXHIBIT 3R

WT;AMOR A LA LIGERA
AMOR A LA LIGERA 00000
TITLE: AMOR A LA LIGERA

314D8002 T3

SONG NUM A094960 CREDIT RATE 1.00 *
CLEARANCE #2013628 CLR DATE 10/31/63 LICENSE YES LOG US/C
LAST CHG. #683 CTR D A T E 02/17/84 RIGHTS *DOM* ORIG

WRITER/PUBLISHER	SC	AFFL	ACCT	US	SHARE	CAN	SHR	P A Y	F L A G S
..SANTIAGO ISMAE00000		NA			100.00			*NO	PAY DOMESTICN/WH* 01
..UNART-MORRO 00000	9	PROC	K8201		.00	100.00		* CAN	SUB N/WH* 02
..MORRO MUSIC 00000	9	BMI	Y0378		100.00		.00	* US	WD ORI N/WH* 03

-- OPTIONS: T1, T2, PF1=PAGE PF3=CANCEL
.. Y = PART DETL/WC = WRTR CAT

PF6=PERFS

000001

KT;AMOR COMPRADO
AMOR COMPRADO 00001
TITLE: AMOR COMPRADO
COMMENT: LOG US ONLY

T3

SONG NUM CREDIT RATE 1.00 *
CLEARANCE #1762677 CLR DATE 11/01/85 LICENSE YES LOG US
LAST CHG. #091 TFM D A T E 08/11/86 RIGHTS *FOR* ORIG

WRITER/PUBLISHER	SC	AFFL	ACCT	US	SHARE	CAN	SHR	P A Y	F L A G S
..ZABALETA ARMAN00000		NA			100.00			*NO PAY DOMESTICN/WH*	01
..CANADIAN RIGHT00001		CAPAC			.00	100.00	*	CAN	SUB N/WH* 02
..ECOMUS 00001		SAYCO			.00		*		WD ORI N/WH* 03
..MUSICA UNICA P00000	9	BMI	W8365		100.00	.00	*	US	SUB N/WH* 04

-- OPTIONS: T1, T2, PF1=PAGE PF3=CANCEL LR/LL/L =LEGAL UPDATE X0=PRNT
.. Y = PART DETL/WC = WRTR CAT

000002

DT;AMOR EN EL CAMPO
AMOR EN EL CAMPO 00001
TITLE: AMOR EN EL CAMPO

31CB4D03 T3

SONG NUM A257965 CREDIT RATE 1.00 *
CLEARANCE #2013945 CLR DATE 11/19/54 LICENSE YES LOG US/C
LAST CHG. #933 TFM D A T E 02/29/80 RIGHTS *DOM* ORIG

WRITER/PUBLISHER	SC	AFFL	ACCT	US	SHARE	CAN	SHR	PAY	FLAG
..ALVARADO SANTI00000		SPACE		100.00				*NO PAY DOMESTICN/WH*	01
..APRS 00000	6	BMI	P9901	100.00		.00		* US WD ORI N/WH*	02
..PEER INTERNATIO00000	9	PROC	K1113	.00	100.00			* CAN SUB N/WH*	03

-- OPTIONS: T1, T2, PF1=PAGE PF3=CANCEL
.. Y = PART DETL/WC = WRTR CAT

PF6=PERFS

000003

DT:BAJO UN PALMA
BAJO UN PALMAR 00000
TITLE: BAJO UN PALMAR
AKA: BAJO UN PALMAR TRANQUILO

31CD3F04 T3

SONG NUM 0371750 CREDIT RATE 1.00 *
CLEARANCE #2031601 CLR DATE 12/31/65 LICENSE YES LOG US/C
LAST CHG. #451 CTR D A T E 06/21/82 RIGHTS *DOM* ORIG

WRITER/PUBLISHER	SC	AFFL	ACCT	US	SHARE	CAN	SHR	P	A	Y	F	L	A	G	S
..FLORES CORDOVA00000		SACM		100.00				*	PAY	FOR.	SOC.	N/WH*	01		
..APRS 00000	6	BMI	P9901	100.00		.00		*	US		WD	ORI	N/WH*	02	
..PEER INTERNATIONAL00000	9	PROD	K1113	.00	100.00			*	CAN		SUB	N/WH*	03		

-- OPTIONS: T1, T2, PF1=PAGE PF3=CANCEL
.. Y = PART DETL/WC = WRTR CAT

PF6=PERFS

000004

DT;CARINITO
CARINITO
TITLE: CARINITO

00011

31CFA002 T3

SONG NUM A119989 CREDIT RATE 1.00 *
CLEARANCE #2070667 CLR DATE 09/30/58 LICENSE YES LOG US/C
LAST CHG. #956 TFM D A T E 02/29/80 RIGHTS *DOM* ORIG

WRITER/PUBLISHER	SC	ACCT	US SHARE	CAN	SHR	PAY	FLA	G S
..ALVARADO SANTI000000	SPACE		100.00			*NO PAY DOMESTIC	N/WH*	01
..AFRS 000000	6 BMI	P9901	100.00	.00		* US	WD ORI	N/WH* 02
..PEER INTERNATI000000	9 PROC	K1113	.00	100.00		* CAN	SUB N/WH*	03

-- OPTIONS: T1, T2, PF1=PAGE PF3=CANCEL
.. Y = PART DETL/WC = WRTR CAT

PF6=PERFS

000005

DT;CARITA DE ANGEL
CARITA DE ANGEL 000006
TITLE: VIDITA
AKA; CARITA DE ANGEL

31FD1204 T3

SONG NUM CREDIT RATE 1.00 *
CLEARANCE #2615121 CLR DATE 11/30/53 LICENSE YES LOG US/C
LAST CHG. #102 CTR D A T E 03/01/82 RIGHTS *DOM* ORIG

WRITER/PUBLISHER	SC	AFFL	ACCT	US	SHARE	CAN	SHR	P A Y	F L A G S
..LANDESTOY RAFA000003		SACM		100.00				* PAY FOR. SOC.	N/WH* 01
..APRS 000000	6	BMI	P9901	100.00	.00			* US	WD URI N/WH* 02
..PEER INTERNATIO00000	9	PROC	K1113	.00	100.00			* CAN	SUB N/WH* 03

-- OPTIONS: T1, T2, PF1=PAGE PF3=CANCEL
.. Y = PART DETL/WC = WRTR CAT

000006

KT:CELOS SIN MO
CELOS SIN MOTIVO 00000
TITLE: CELOS SIN MOTIVO

314E7303 T3

SONG NUM CREDIT RATE 1.00 *
CLEARANCE #2073893 CLR DATE 06/30/66 LICENSE YES LOG US/C
LAST CHG. #799 CTR D A T E 10/06/86 RIGHTS *DOM* ORIG

WRITER/PUBLISHER	SC	AFFL	ACCT	US	SHARE	CAN	SHR	P A Y	F L A G S
..SANTIAGO ISMAE000000		NA			100.00			*NO PAY DOMESTICN/WH*	01
..MORRO MUSIC 000000	9	BMI	Y0378		100.00			* US/CAN WD ORI N/WH*	02

-- OPTIONS: T1, T2, PF1=PAGE PF3=CANCEL LR/LL/L =LEGAL UPDATE X0=PRNT
.. Y = PART DETL/WC = WRTR CAT

000007

DT;COSAS COMO TU
COSAS COMO TU 00000
TITLE: COSAS COMO TU

31D25103 T3

SONG NUM 1884990 CREDIT RATE 1.00 *
CLEARANCE #2094925 CLR DATE 08/21/53 LICENSE YES LOG US/C
LAST CHG. #377 TFM DATE 01/17/80 RIGHTS *DOM* ORIG

WRITER/PUBLISHER	SC	AFFL	ACCT	US	SHARE	CAN	SHR	PAY	FL	AGS
✓.ALVARADO SANTI00000		SPACE		100.00				*NO	PAY	DOMESTICN/WH* 01
..APRS 00000	6	BMI	P9901	100.00	.00			* US	WD	ORI N/WH* 02
..PEER INTERNATI00000	9	PROC	K1113	.00	100.00			* CAN	SUB	N/WH* 03

-- OPTIONS: T1, T2, PF1=PAGE
.. Y = PART DETL/WC = WRTR CAT

PF3=CANCEL

PF6=PERFS

000008

DT;CUMBIA ENAMORADA
CUMBIA ENAMORADA 00000
TITLE: CUMBIA ENAMORADA

314F1201 T3

SONG NUM CREDIT RATE 1.00 *
CLEARANCE #2102402 CLR DATE 09/30/68 LICENSE YES LOG US/C
LAST CHG. #260 TFM DATE 04/22/88 RIGHTS *FOR* ORIG

WRITER/PUBLISHER	SC	ACCT	US SHARE	CAN	SHR	PAY	FLAG	S
..ROMERO GABRIEL00000	NA		100.00			*NO PAY DOMESTIC	N/WH*	01
..SONO INTER COL00000	SAYCO		.00			*	WD ORI	N/WH* 02
..MUSICA UNICA P00000	9 BMI	W8365	100.00			* US/CAN	SUB	N/WH* 03

-- OPTIONS: T1, T2, PF1=PAGE PF3=CANCEL
.. Y = PART DETL/WC = WRTR CAT

000009

DT;CUMBIA UNIVERSAL
CUMBIA UNIVERSAL 00001
TITLE: CUMBIA UNIVERSAL

31D33D02 T3

SONG NUM A083728 CREDIT RATE 901.00 *
CLEARANCE #2102439 CLR DATE 07/31/63 LICENSE YES LOG US/C
LAST CHG. #083 D A T E 04/08/74 RIGHTS *FOR* ORIG

WRITER/PUBLISHER	SC	AFFL	ACCT	US	SHARE	CAN	SHR	P A Y	F L A G S
..VILLANUEVA MEN00000		SAYCO		100.00				* PAY FOR.	SOC. N/WH* 01
..PEER INTERNATI00000		SAYCO		.00				* WD ORI	N/WH* 02
..APRS-COLOMBIA 00000		BMI	P9904	50.00				* US/CAN	SUB N/WH* 03
..APRS 00000	6	BMI	P9901	50.00		.00		* US	SUB N/WH* 04
..PEER INTERNATI00000	9	PROC	K1113	.00	50.00			* CAN	SUB N/WH* 05

-- OPTIONS: T1, T2, PF1=PAGE PF3=CANCEL
.. Y = PART DETL/WC = WRTR CAT

PF6=PERFS

000010

DT:DESANDANDO
DESANDANDO
TITLE: DESANDANDO

00000

31D43B03 T3

SONG NUM A015779 CREDIT RATE 1.00 *
CLEARANCE #2113077 CLR DATE 11/15/57 LICENSE YES LOG US/C
LAST CHG. #444 TFM D A T E 08/29/79 RIGHTS *DOM* ORIG

WRITER/PUBLISHER	SC	AFFL	ACCT	US	SHARE	CAN	SHR	PAY	FLAG	S
..ALVARADO SANTI00000		SPACE			100.00			*NO	PAY	DOMESTICN/WH* 01
..APRS 00000	6	BMI	P9901		100.00	.00		*US	WD	ORI N/WH* 02
..PEER INTERNATIO00000	9	PROC	K1113		.00	100.00		*CAN	SUB	N/WH* 03

-- OPTIONS: T1, T2, PF1=PAGE
.. Y = PART DETL/WC = WRTR CAT

PF3=CANCEL

PF6=PERFS

000011

DT;DESESPERACION
DESESPERACION 00014
TITLE: DESESPERACION

31D46104 T3

SONG NUM 2272100 CREDIT RATE 1.00 *
CLEARANCE #2113505 CLR DATE 03/20/41 LICENSE YES LOG US/C
LAST CHG. #120 TFM D A T E 03/03/80 RIGHTS *DOM* ORIG

WRITER/PUBLISHER	SC	AFFL	ACCT	US	SHARE	CAN	SHR	P A Y	F L A G S
..HERNANDEZ ESCO000000		SACM			100.00			* PAY FOR.	SOC. N/WH* 01
..APRS 000000	6	BMI	P9901		100.00	.00		* US	WD ORI N/WH* 02
..PEER INTERNATI000000	9	PROC	K1113		.00	100.00		* CAN	SUB N/WH* 03

-- OPTIONS: T1, T2, PF1=PAGE PF3=CANCEL
.. Y = PART DETL/WC = WRTR CAT

PF6=PERFS

000012

DT;DONA ROSARIO
DONA ROSARIO 000000
TITLE: DONA ROSARIO

31D54205 T3

SONG NUM CREDIT RATE 1.00 *
CLEARANCE #2127697 CLR DATE 01/31/60 LICENSE YES LOG US/C
LAST CHG. #059 CTR D A T E 08/17/87 RIGHTS *FOR* ORIG

WRITER/PUBLISHER	SC	AFFL	ACCT	US	SHARE	CAN	SHR	P A Y	F L A G S
..MORALES LOPEZ 000000		SAYCO		100.00				* PAY FOR.	SOC. N/WH* 01
..APRS-COLOMBIA 000000		BMI	F9904	50.00				* US/CAN	SUB N/WH* 02
..PEER INTERNATI000000		SAYCO		.00				*	WD ORI N/WH* 03
..APRS 000000	6	BMI	F9901	50.00	.00			* US	SUB N/WH* 04
..PEER INTERNATI000000	9	PROC	K1113	.00	50.00			* CAN	SUB N/WH* 05

-- OPTIONS: T1, T2, PF1=PAGE PF3=CANCEL
.. Y = PART DETL/WC = WRTR CAT

000013

KT;DOS LAZOS
DOS LAZOS 00000
TITLE: DOS LAZOS

314F6D03 T3

SONG NUM A244079 CREDIT RATE 1.00 *
CLEARANCE #2128783 CLR DATE 06/30/66 LICENSE YES LOG US/C
LAST CHG. #064 CTR D A T E 10/06/86 RIGHTS *DOM* ORIG

WRITER/PUBLISHER	SC	AFFL	ACCT	US	SHARE	CAN	SHR	P A Y	F L A G S
..TIRADO LUZ CEL00000		SPACE			100.00				*NO PAY DOMESTICN/WH* 01
..MORRO MUSIC 00000	9	BMI	Y0378		100.00				* US/CAN WD ORI N/WH* 02

-- OPTIONS: T1, T2, PF1=PAGE
.. Y = PART DETL/WC = WRTR CAT

PF3=CANCEL

LR/LL/L =LEGAL UPDATE X0=PRNT
PF6=PERFS

000014

DT:EL DERECHO
EL DERECHO DE NACER 00000
TITLE: EL DERECHO DE NACER

31960605 T3

SONG NUM	B139247	CREDIT RATE	1.00	*	*
CLEARANCE #	2139247	CLR DATE	12/31/68	LICENSE YES	LOG US/C
LAST CHG. #	707	D A T E	06/16/73	RIGHTS *DOM*	ORIG

WRITER/PUBLISHER	SC	AFFL	ACCT	US SHARE	CAN SHR	P A Y	F L A G S
..RAMOS F M	00000	NA		100.00		*NO PAY DOMESTICN/WH*	01
..COTIQUE MUSIC	00000	BMI	P4462	100.00		* US/CAN WD ORI N/WH*	02

000015

DT;EL HIGUERON
EL HIGUERON 00000
TITLE: EL HIGUERON
COMMENT: LOG US ONLY

T3

SONG NUM A726220 CREDIT RATE 1.00 *
CLEARANCE #1726220 CLR DATE 10/24/84 LICENSE YES LOG US
LAST CHG. #137 TFM D A T E 08/11/86 RIGHTS *FOR* ORIG

WRITER/PUBLISHER	SC	AFFL	ACCT	US	SHARE	CAN	SHR	P A Y	F L A G S
..VILLA ABEL ANT00000		SAYCO			100.00			* PAY FOR.	SOC. N/WH* 01
..MUSICA UNICA P00000	9	BMI	W8365		100.00	.00		* US	SUB N/WH* 02
..PRODEMUS 00001		SAYCO			.00			*	WD ORI N/WH* 03
..CANADIAN RIGHT00001		CAPAC			.00	100.00		* CAN	SUB N/WH* 04

-- OPTIONS: T1, T2, PF1=PAGE PF3=CANCEL
.. Y = PART DETL/WC = WRTR CAT

PF6=PERFS

000016

DT;EL MACHIN
EL MACHIN 00000
TITLE: EL MACHIN
COMMENT: LUG US ONLY

T3

SONG NUM CREDIT RATE 1.00 *
CLEARANCE #1751870 CLR DATE 07/15/85 LICENSE YES LOG US
LAST CHG. #188 TFM D A T E 08/11/86 RIGHTS *FOR* ORIG

WRITER/PUBLISHER	SC	AFFL	ACCT	US	SHARE	CAN	SHR	P A Y	F L A G S
..RODRIGUEZ ALEJ000000		SACVE		100.00				* PAY FOR.	SOC. N/WH* 01
..PRODEMUS 000001		SAYCO		.00				*	WD ORI N/WH* 02
..MUSICA UNICA P000000	9	BMI	W8365	100.00	.00			* US	SUB N/WH* 03
..CANADIAN RIGHT000001		CAPAC		.00	100.00			* CAN	SUB N/WH* 04

-- OPTIONS: T1, T2, PF1=PAGE PF3=CANCEL
.. Y = PART DETL/WC = WRTR CAT

000017

DT;EL ZORZAL
EL ZORZAL.
TITLE: EL ZORZAL

000000

31D86B04 T3

SONG NUM A185233 CREDIT RATE 1.00 *
CLEARANCE #2142389 CLR DATE 07/31/67 * LICENSE YES LOG US/C
LAST CHG. #536 D A T E 04/08/74 RIGHTS *DOM* ORIG

WRITER/PUBLISHER	SC	ACCT	US SHARE	CAN	SHR	P A Y	F L A G S
..ACEVEDO PLACID000000	9 BMI	B8666	100.00			*PAY WRITER	DIR N/WH* 01
..APRS 000000	6 BMI	P9901	100.00	.00		* US	WD ORI N/WH* 02
..PEER INTERNATI000000	9 PROC	K1113	.00	100.00		* CAN	SUB N/WH* 03

-- OPTIONS: T1, T2, PF1=PAGE PF3=CANCEL
.. Y = PART DETL/WC = WRTR CAT

PF6=PERFS

000018

DT:EN ESTA NAVIDAD
EN:ESTA NAVIDAD 00004
TITLE: EN ESTA NAVIDAD

31DBAA03 T3

SONG NUM B144141 CREDIT RATE 1.00 *
CLEARANCE #2144141 CLR DATE 04/22/55 LICENSE YES LOG US/C
LAST CHG. #863 D A T E 10/21/75 RIGHTS *DUM* UK16

WRITER/PUBLISHER	SC	AFFL	ACCT	US	SHARE	CAN	SHR	PAY	FLAG	S
..RODRIGUEZ JOHN00001		NA			100.00			*	PAY PUBLISHER	N/WH* 01
..APRS 00000	6	BMI	P9901		100.00		.00	*	US	WD ORI N/WH* 02
..PEER INTERNATI00000	9	PROC	K1113		.00	100.00		*	CAN	SUB N/WH* 03

-- OPTIONS: T1, T2, PF1=PAGE PF3=CANCEL
.. Y = PART DETL/WC = WRTR CAT

PF6=PERFS

000019

DT;EN NOMBRE DE D
EN NOMBRE DE DIOS 000000
TITLE: EL NOMBRE DE DIOS
AKA: EN NOMBRE DE DIOS

31D78F01 T3

SONG NUM A254670 CREDIT RATE 1.00 *
CLEARANCE #2140656 CLR DATE 12/31/68 LICENSE YES LOG US/C
LAST CHG. #718 TFM D A T E 02/29/80 RIGHTS *DOM* ORIG

WRITER/PUBLISHER	SC	AFFL	ACCT	US	SHARE	CAN	SHR	P A Y	F L A G S
..ALVARADO SANTI000000		SPACE		100.00				*NO PAY DOMESTICN/WH*	01
..APRS 000000	6	BMI	P9901	100.00	.00	*	US	WD ORI N/WH*	02
..PEER INTERNATI000000	9	PROC	K1113	.00	100.00	*	CAN	SUB N/WH*	03

-- OPTIONS: T1, T2, PF1=PAGE PF3=CANCEL
.. Y = PART DETL/WC = WRTR CAT

PF6=PERFS

000020

DT;ERES TODO PARA MI
ERES TODO PARA MI 00000
TITLE: ERES TODO PARA MI

314FB602 T3

SONG NUM A144076 CREDIT RATE 1.00 *
CLEARANCE #2146459 CLR DATE 06/30/66 LICENSE YES LOG US/C
LAST CHG. #222 CTR D A T E 10/06/86 RIGHTS *DOM* ORIG

WRITER/PUBLISHER SC AFFL ACCT US SHARE CAN SHR P A Y F L A G S
..TIRADO LUZ CEL00000 SPACE 100.00 * PAY FOR. SOC. N/WH* 01
..MORRO MUSIC 00000 9 BMI Y0378 100.00 * US/CAN WD ORI N/WH* 02

-- OPTIONS: T1, T2, PF1=PAGE PF3=CANCEL
.. Y = PART DETL/WC = WRTR CAT

PF6=PERFS

000021

DT;FELICES PASCUAS
FELICES PASCUAS 000000
TITLE: FELICES PASCUAS

31DA9601 T3

SONG NUM A012561 CREDIT RATE 1.00 *
CLEARANCE #2157957 CLR DATE 12/30/55 LICENSE YES LOG US/C
LAST CHG. #198 CTR D A T E 06/21/82 RIGHTS *DOM* ORIG

WRITER/PUBLISHER	SC	AFFL	ACCT	US	SHARE	CAN	SHR	P	A	Y	F	L	A	G	S
..FLORES CORDOVA000000		SACM			100.00			*	PAY FOR.	SOC.	N/WH*	01			
..APRS 000000	6	BMI	P9901		100.00	.00		*	US	WD ORI	N/WH*	02			
..PEER INTERNATIO000000	9	PROC	K1113		.00	100.00		*	CAN	SUB	N/WH*	03			

-- OPTIONS: T1, T2, PF1=PAGE PF3=CANCEL
.. Y = PART DETL/WC = WRTR CAT

PF6=PERFS

000022

DT;HABLAME

HABLAME

00002

31503C03 T3

TITLE: HABLAME

SONG NUM B197054 CREDIT RATE 1.00 *
CLEARANCE #2197054 CLR DATE 06/30/66 LICENSE YES LOG US/C
LAST CHG. #120 CTR D A T E 10/06/86 RIGHTS *DOM* ORIG

WRITER/PUBLISHER	SC	AFFL	ACCT	US	SHARE	CAN	SHR	P A Y	F L A G S
..SANTIAGO ISMAE00000		NA			100.00				*NO PAY DOMESTICN/WH* 01
..MORRO MUSIC 00000	9	BMI	Y0378		100.00				* US/CAN WD ORI N/WH* 02

-- OPTIONS: T1, T2, PF1=PAGE PF3=CANCEL
.. Y = PART DETL/WC = WRTR CAT

PF6=PERFS

000023

DT; IDILIO
IDILIO
TITLE: IDILIO

00010

31DDC001 T3

SONG NUM A127814 CREDIT RATE 1.00 *
CLEARANCE #2272954 CLR DATE 04/30/62 LICENSE YES LOG US/C
LAST CHG. #859 D A T E 10/21/75 RIGHTS *DOM* ORIG

WRITER/PUBLISHER	SC	AFFL	ACCT	US	SHARE	CAN	SHR	P A Y	F L A G S
..RODRIGUEZ JOHN00001		NA			50.00			*	PAY PUBLISHER N/WH* 01
..CAMPOS MOREL J00000		NA			50.00			*	PAY PUBLISHER N/WH* 02
..APRS 000000	6	BMI	P9901		100.00		.00	*	US WD ORI N/WH* 03
..PEER INTERNATIO00000	9	PROC	K1113		.00	100.00		*	CAN SUB N/WH* 04

000024

DT;IRRESISTIBLE
IRRESISTIBLE 00007
TITLE: IRRESISTIBLE
AKA: EL PRESO

31DED604 T3

SONG NUM 4743500 CREDIT RATE 1.00 *
CLEARANCE #2284610 CLR DATE 02/27/41 LICENSE YES LOG US/C
LAST CHG. #101 CTR DATE 06/21/82 RIGHTS *DOM* ORIG

WRITER/PUBLISHER	SC	AFFL	ACCT	US	SHARE	CAN	SHR	PAY	FLAG	S
..FLORES CORDOVA00000		SACM		100.00				* PAY FOR. SOC.	N/WH*	01
..APRS 00000	6	BMI	P9901	100.00	.00			* US	WD ORI	N/WH* 02
..PEER INTERNATI00000	9	PROC	K1113	.00	100.00			* CAN	SUB	N/WH* 03

-- OPTIONS: T1, T2, PF1=PAGE PF3=CANCEL
.. Y = PART DETL/WC = WRTR CAT

PF6=PERFS

000025

DT;LA AGARRADERA
LA AGARRADERA 00001
TITLE: LA AGARRADERA

314D4A01 T3

SONG NUM A157427 CREDIT RATE 1.00 *
CLEARANCE #204+327 CLR DATE 03/31/65 LICENSE YES LOG US/C
LAST CHG. #163 CTR D A T E 10/06/86 RIGHTS *DOM* ORIG

WRITER/PUBLISHER	SC	AFFL	ACCT	US	SHARE	CAN	SHR	P A Y	F L A G S
..HERRERA JUNCO 00001		SAYCO			100.00			*	PAY FOR. SOC. N/WH* 01
..MORRO MUSIC 00000	9	BMI	Y0378		100.00			*	US/CAN WD ORI N/WH* 02

-- OPTIONS: T1, T2, PF1=PAGE PF3=CANCEL
.. Y = PART DETL/WC = WRTR CAT

PF6=PERFS

000026

DT;LA MEDALLITA
LA MEDALLITA 00002
TITLE: LA MEDALLITA
COMMENT: LOG US ONLY FD 85-3-19

T3

SONG NUM A714651 CREDIT RATE 1.00 *
CLEARANCE #1714651 CLR DATE 07/11/84 LICENSE YES LOG US
LAST CHG. #313 TFM D A T E 03/29/85 RIGHTS *DOM* ORIG

WRITER/PUBLISHER	SC	AFFL	ACCT	US	SHARE	CAN	SHR	P A Y	F L A G S
..UCHUA CALIXTO 00001		SAYCO			50.00			* PAY FOR.	SOC. N/WH* 01
..SALCEDO ORTEGA00000		SAYCO			50.00			* PAY FOR.	SOC. N/WH* 02
..CANADIAN RIGHT00001		CAPAC			.00	100.00		* CAN	SUB N/WH* 03
..KUBANEY PUBLIS00000	9	BMI	T0314		100.00			* US/CAN	WD ORI N/WH* 04

-- OPTIONS: T1, T2, PF1=PAGE PF3=CANCEL
.. Y = PART DETL/WC = WRTR CAT

PF6=PERFS

000027

DT;LA MUCURA
LA MUCURA 00000
TITLE: LA MUCURA
AKA: LA SECCHIA
COMMENT: LITTLE JUG

31E10504 T3

SONG NUM 6591510 CREDIT RATE 1.00 *
CLEARANCE #2318156 CLR DATE 04/31/50 LICENSE YES LOG US/C
LAST CHG. #687 D A T E 09/03/73 RIGHTS *DOM* ORIG

WRITER/PUBLISHER	SC	AFFL	ACCT	US	SHARE	CAN	SHR	P A Y	F L A G S
..FUENTES SANDOV00000		NA			100.00			* PAY PUBLISHER	N/WH* 01
..APRS 00000	6	BMI	P9901		100.00		.00	* US	WD ORI N/WH* 02
..PEER INTERNATIO00000	9	PROC	K1113		.00	100.00		* CAN	SUB N/WH* 03

-- OPTIONS: T1, T2, PF1=PAGE PF3=CANCEL
.. Y = PART DETL/WC = WRTR CAT

PF6=PERFS

000028

DT;LA PIRAGUA

31509601 T3

LA PIRAGUA 00000

TITLE: LA PIRAGUA

COMMENT: LOG US ONLY

SONG NUM A196884 CREDIT RATE 1.00 *
CLEARANCE #2318889 CLR DATE 10/31/69 LICENSE YES LOG US
LAST CHG. #625 TFM D A T E 09/12/86 RIGHTS *FOR* ORIG

WRITER/PUBLISHER	SC	AFFL	ACCT	US	SHARE	CAN	SHR	P A Y	F L A G S
..BARROS JOSE 00001		SAYCO		100.00				* PAY FOR.	SOC. N/WH* 01
..MUSICA UNICA P00000	9	BMI	W8365	100.00		.00		* US	SUB N/WH* 02
..SONO INTER COL00000		SAYCO		.00				*	WD ORI N/WH* 03
..CANADIAN RIGHT00001		CAPAC		.00	100.00			* CAN	SUB N/WH* 04

-- OPTIONS: T1, T2, PF1=PAGE
.. Y = PART DETL/WC = WRTR CAT

PF3=CANCEL

PF6=PERFS

000029

DT;LA REVANCHA

LA REVANCHA 00000

TITLE: LA REVANCHA

COMMENT: LOG US ONLY

DEL EFF 3-31-85 SN A727637

SONG NUM DEL2Q85 CREDIT RATE 1.00 *
CLEARANCE #1727637 CLR DATE 11/07/84 LICENSE NO LOG
LAST CHG. #041 TFM D A T E 11/20/85 RIGHTS *FOR* ORIG

WRITER/PUBLISHER	SC	AFFL	ACCT	US	SHARE	CAN	SHR	PAY	FLAGS	
..ALMANZA DURAND00000		APDAY			100.00			*NO PAY DOMESTICN/WH*	(
..MUSICA UNICA P00000	9	BMI	W8365		50.00		.00	*	SUB N/WH*	(
..CANADIAN RIGHT00001		CAPAC			.00	100.00		*	SUB N/WH*	(
..PRODEMUS 00001		SAYCO			50.00		.00	*	SUB N/WH*	(

-- OPTIONS: T1, T2, PF1=PAGE PF3=CANCEL

.. Y = PART DETL/WC = WRTR CAT

PF6=PERFS

000030

DT;LUS REYES NO LLEGARD
LUS REYES NO LLEGARD000000
TITLE: LOS REYES NO LLEGARON

31E3EF04 T3

SONG NUM A033063 CREDIT RATE 1.00 *
CLEARANCE #2350895 CLR DATE 03/30/59 LICENSE YES LOG US/C
LAST CHG. #810 DATE 09/03/73 RIGHTS *DOM* ORIG

WRITER/PUBLISHER	SC	AFFL	ACCT	US	SHARE	CAN	SHR	PAY	FLAG	S
..TARONJI ESTEBA000000	D	ASCAP	B1752	100.00				*PAY	WRITER	DIR N/WH* 01
..APRS 000000	6	BMI	F7701	100.00	.00			* US	WD	ORI N/WH* 02
..PEER INTERNATI000000	9	PROC	K1113	.00	100.00			*	CAN	SUB N/WH* 03

-- OPTIONS: T1, T2, PF1=PAGE PF3=CANCEL
.. Y = PART DETL/WC = WRTR CAT

PF6=PERFS

000031

DT; LLANTO DEL ALMA
LLANTO DEL ALMA 00003
TITLE: LLANTO DEL ALMA

31E31902 T3

SONG NUM 5640643 CREDIT RATE 1.00 *
CLEARANCE #2342042 CLR DATE 08/21/53 LICENSE YES LOG US/C
LAST CHG. #813 TFM D A T E 02/29/80 RIGHTS *DOM* ORIG

WRITER/PUBLISHER	SC	AFFL	ACCT	US	SHARE	CAN	SHR	P A Y	F L A G S
..ALVARADO SANTI00000		SPACE			100.00				*NO PAY DOMESTICN/WH* 01
..APRS 00000	6	BMI	P9901		100.00	.00		* US	WD ORI N/WH* 02
..PEER INTERNATIO00000	9	PROC	K1113		.00	100.00		* CAN	SUB N/WH* 03

-- OPTIONS: T1, T2, PF1=PAGE PF3=CANCEL
.. Y = PART DET'L/WC = WRTR CAT

PF6=PERFS

000032

DT;NUESTRO APARTAMENTO
NUESTRO APARTAMENTO 00000
TITLE: NUESTRO APARTAMENTO
AKA: DEPARTAMENTO
AKA: A TODO ACABO

31EBC703 T3

SONG NUM A258545 CREDIT RATE 1.00 *
CLEARANCE #2424614 CLR DATE 06/30/64 LICENSE YES LOG US/C
LAST CHG. #317 TFM DATE 07/30/80 RIGHTS *DOM* ORIG

WRITER/PUBLISHER	SC	AFFL	ACCT	US	SHARE	CAN	SHR	PAY	FLAG	S
..ALVARADO SANTI00000		SPACE		100.00				*NO PAY DOMESTIC	N/WH*	01
..APRS-MEXICO 00000		BMI	P9906	50.00				* US/CAN	WD ORI N/WH*	02
..APRS 00000	6	BMI	P9901	50.00		.00		* US	WD ORI N/WH*	03
..PEER INTERNATI00000	9	PROC	K1113	.00	50.00			* CAN	SUB N/WH*	04

-- OPTIONS: T1, T2, PF1=PAGE PF3=CANCEL
.. Y = PART DETL/WC = WRTR CAT

PF6=PERFS

000033

DT;PATACON PIS
PATACON PISAO 000000
TITLE: PATACON PISAO
COMMENT: LOG US ONLY

T3

SONG NUM A746710 CREDIT RATE 1.00 *
CLEARANCE #1746710 CLR DATE 05/30/85 LICENSE YES LOG US
LAST CHG. #711 TFM D A T E 08/11/86 RIGHTS *FOR* ORIG

WRITER/PUBLISHER	SC	AFFL	ACCT	US	SHARE	CAN	SHR	P A Y	F L A G S
..CHAVERRA RAMON000000		NA			100.00			*NO	PAY DOMESTICN/WH* 01
..PRODEMUS 000001		SAYCO			.00			*	WD ORI N/WH* 02
..CANADIAN RIGHT000001		CAPAC			.00	100.00		*	CAN SUB N/WH* 03
..MUSICA UNICA P000000	9	BMI	W8365		100.00	.00		* US	SUB N/WH* 04

-- OPTIONS: T1, T2, PF1=PAGE
.. Y = PART DETL/WC = WRTR CAT

PF3=CANCEL

PF6=PERFS

000034

DT;PERDON

PERDON

00003

31ED3903 T3

TITLE: PERDON

COMMENT: GC 74-1-29

SONG NUM 7230400 CREDIT RATE 1.00 *
CLEARANCE #2452771 CLR DATE 02/17/41 LICENSE YES LOG US/C
LAST CHG. #426 TFM D A T E 01/05/79 RIGHTS *FOR* ORIG

WRITER/PUBLISHER	SC	AFFL	ACCT	US	SHARE	CAN	SHR	P A Y	F L A G S
..FLORES CORDOVA00000		SACM		100.00				* PAY FOR.	SOC. N/WH* 01
..EMMI EDITION 00000		SACM		.00				*	WD ORI N/WH* 02
..APRS 00000	6	BMI	P9901	100.00	.00			* US	SUB N/WH* 03
..PEER INTERNATIO00000	9	PROC	K1113	.00	100.00			* CAN	SUB N/WH* 04

-- OPTIONS: T1, T2, PF1=PAGE PF3=CANCEL
.. Y = PART DETL/WC = WRTR CAT

PF6=PERFS

000035

DT; PESAR
PESAR
TITLE: PESAR

000000

31ED6D01 T3

SONG NUM 7240630 CREDIT RATE 1.00 *
CLEARANCE #2453549 CLR DATE 05/30/52 LICENSE YES LOG US/C
LAST CHG. #052 CTR D A T E 03/01/82 RIGHTS *DOM* ORIG

WRITER/PUBLISHER	SC	AFFL	ACCT	US	SHARE	CAN	SHR	PAY	FL	AG	S
..LANDESTROY RAFA000003		SACM			100.00			*	PAY FOR.	SOC.	N/WH* 01
..APRS	00000	6 BMI	P9901		100.00		.00	*	US	WD ORI	N/WH* 02
..PEER INTERNATIO00000	9	PROC	K1113		.00	100.00		*	CAN	SUB	N/WH* 03

-- OPTIONS: T1, T2, PF1=PAGE PF3=CANCEL
.. Y = PART DETL/WC = WRTR CAT

PF6=PERFS

000036

DT:PORRO SABANERO
PORRO SABANERO 00000
TITLE: PORRO SABANERO
COMMENT: LOG US ONLY

T3

SONG NUM CREDIT RATE 1.00 *
CLEARANCE #1738444 CLR DATE 03/11/85 LICENSE YES LOG US
LAST CHG. #721 TFM D A T E 08/11/86 RIGHTS *FOR* ORIG

WRITER/PUBLISHER	SC	AFFL	ACCT	US	SHARE	CAN	SHR	PAY	FLAGS
..ROMERO GABRIEL000000		NA			100.00			*NO PAY DOMESTICN/WH*	01
..PRODEMUS 000001		SAYCU			.00			*WD ORI N/WH*	02
..MUSICA UNICA P000000	9	BMI	W8365		100.00	.00		*US	SUB N/WH* 03
..CANADIAN RIGHT000001		CAPAC			.00	100.00		*CAN	SUB N/WH* 04

-- OPTIONS: T1, T2, PF1=PAGE PF3=CANCEL
.. Y = PART DETL/WC = WRTR CAT

000037

DT;POR TU IND
POR TU INDIFERENCIA 00000
TITLE: POR TU INDIFERENCIA

31EFA204 T3

SONG NUM CREDIT RATE 1.00 *
CLEARANCE #2463928 CLR DATE 07/20/56 LICENSE YES LOG US/C
LAST CHG. #676 D A T E 09/03/73 RIGHTS *DOM* ORIG

WRITER/PUBLISHER	SC	ACCT	US	SHARE	CAN	SHR	P A Y	F L A G S
..MEDINA ALFREDO000000	NA			100.00			* PAY PUBLISHER	N/WH* 01
..APRS 00000	6	BMI	P9901	50.00	.00		* US	WD ORI N/WH* 02
..APRS-COLOMBIA 00000		BMI	P9904	50.00			* US/CAN	WD ORI N/WH* 03
..PEER INTERNATIO00000	9	PROC	K1113	.00	50.00		* CAN	SUB N/WH* 04

-- OPTIONS: T1, T2, PF1=PAGE PF3=CANCEL
.. Y = PART DETL/WC = WRTR CAT

000038

DT:QUERUBE
QUERUBE
TITLE: LUISA
AKA: QUERUBE

00000

31E43202 T3

SONG NUM A061705 CREDIT RATE 1.00 *
CLEARANCE #2359952 CLR DATE 10/31/62 LICENSE YES LOG US/C
LAST CHG. #265 CTR D A T E 06/21/82 RIGHTS *DOM* ORIG

WRITER/PUBLISHER	SC	AFFL	ACCT	US	SHARE	CAN	SHR	P A Y	F L A G S
..FLORES CORDOVA00000		SACM			100.00			*	PAY FOR. SOC. N/WH* 01
..APRS 00000	6	BMI	P9901		100.00	.00		*	US WD ORI N/WH* 02
..PEER INTERNATI00000	9	PROC	K1113		.00	100.00		*	CAN SUB N/WH* 03

-- OPTIONS: T1, T2, PF1=PAGE PF3=CANCEL
.. Y = PART DETL/WC = WRTR CAT

PF6=PERFS

000039

DT;SERAS MI CRU
SERAS MI CRUZ 00000
TITLE: MI CRUZ
AKA: SERAS MI CRUZ

31E6E703 T3

SONG NUM A008135 CREDIT RATE 1.00 *
CLEARANCE #2379499 CLR DATE 03/31/64 LICENSE YES LOG US/C
LAST CHG. #848 D A T E 10/21/75 RIGHTS *DOM* ORIG

WRITER/PUBLISHER	SC	AFFL	ACCT	US	SHARE	CAN	SHR	PAY	FLAG S
..RODRIGUEZ JOHN00001		NA			100.00			* PAY PUBLISHER N/WH*	01
..APRS 00000	6	BMI	P9901		100.00		.00	* US WD ORI N/WH*	02
..PEER INTERNATI00000	9	PROC	K1113		.00	100.00		* CAN SUB N/WH*	03

-- OPTIONS: 11, 12, PF1=PAGE PF3=CANCEL
.. Y = PART DETL/WC = WRTR CAT

PF6=PERFS

000040

DT;SIETE NOTAS DE A
SIETE NOTAS DE AMOR 00000
TITLE: SIETE NOTAS DE AMOR

31F53E01 T3

SONG NUM A003777 CREDIT RATE 1.00 * *ORIG VERS*
CLEARANCE #2517410 CLR DATE 12/13/56 LICENSE YES LOG US/C
LAST CHG. #388 TFM D A T E 07/21/83 RIGHTS *DOM* ORIG

7.. WRITER/PUBLISHER SC AFFL ACCT US SHARE CAN SHR P A Y F L A G S
..ALVARADO SANTI00000 SPACE 100.00 * PAY PUBLISHER N/WH* 01
..APRS 00000 6 BMI P9901 100.00 .00 * US WD ORI N/WH* 02
..PEER INTERNATIO00000 9 PROC K1113 .00 100.00 * CAN SUB N/WH* 03

-- OPTIONS: T1, T2, PF1=PAGE PF3=CANCEL
.. Y = PART DETL/WC = WRTR CAT PF5=F L V

PF6=PERFS

000041

DT;SOMBRAS
SOMBRAS
TITLE: SOMBRAS

000006

31F60E05 T3

SONG NUM 8540311 CREDIT RATE 1.00 * * *ORIG VERS*
CLEARANCE #2529345 CLR DATE 02/06/53 LICENSE YES LOG US/C
LAST CHG. #062 TFM D A T E 01/13/82 RIGHTS *DOM* ORIG

WRITER/PUBLISHER	SC	AFFL	ACCT	US	SHARE	CAN	SHR	P A Y	F L A G S
..BRITO CARLOS 000000		NA			100.00			* PAY PUBLISHER	N/WH* 01
..APRS-MEXICO 000000		BMI	P9906		50.00	.00		* US	SUB N/WH* 02
..APRS 000000	6	BMI	P9901		50.00	.00		* US	WD ORI N/WH* 03
..PEER INTERNATI000000	9	PROC	K1113		.00	100.00		* CAN	SUB N/WH* 04

-- OPTIONS: T1, T2, PF1=PAGE PF3=CANCEL
.. Y = PART DETL/WC = WRTR CAT PF5=F L V

PF6=PERFS

000042

DT,TAMBORES DE C
TAMBORES DE CARNAVAL00000
TITLE: TAMBORES DE CARNAVAL

SONG NUM A717219 CREDIT RATE 1.00 *
CLEARANCE #1717219 CLR DATE 08/02/84 LICENSE YES LOG US/C
LAST CHG. #063 TFM D A T E 08/20/84 RIGHTS *DOM* ORIG

WRITER/PUBLISHER	SC	AFFL	ACCT	US	SHARE	CAN	SHR	P	A	Y	F	L	A
..FORERO ESTHER 00001		BAYCO			100.00			*	PAY	FUR.	SUC.	N	
..PEER INTERNATIO00000	9	PROC	K1113		.00	100.00		*	CAN		SUB	N	
..APRS 00000	6	BMI	P9901		100.00		.00	*	US		WD	ORI	N

-- OPTIONS: T1, T2, PF1=PAGE PF3=CANCEL
.. Y = PART DETL/WC = WRTR CAT

PF6=PERFS

000043

DT;TE PERTEN
TE PERTENEZCO 000000
TITLE: TE PERTENEZCO

3153EC05 T3

SONG NUM A203804 CREDIT RATE 1.00 *
CLEARANCE #2563277 CLR DATE 04/30/67 LICENSE YES LOG US/C
LAST CHG. #726 CTR D A T E 10/06/86 RIGHTS *DOM* ORIG

WRITER/PUBLISHER	SC	AFFL	ACCT	US	SHARE	CAN	SHR	P A Y	F L A G S
..TIRADO LUZ CEL000000		SPACE			100.00				*NO PAY DOMESTICN/WH* 01
..MURRO MUSIC 000000	9	BMI	Y0378		100.00				* US/CAN WD ORI N/WH* 02

-- OPTIONS: T1, T2, PF1=PAGE PF3=CANCEL
.. Y = PART DETL/WC = WRTR CAT

PF6=PERFS

000044

DT;TU ME ACOSTUMBRASE
TU ME ACOSTUMBRASTE 00000
TITLE: TU ME ACOSTUMBRASTE

31FAD201 T3

SONG NUM A258408 CREDIT RATE 1.00 * * F L V *
CLEARANCE #2601195 CLR DATE 04/30/59 LICENSE YES LOG US/C
LAST CHG. #763 TFM D A T E 02/09/88 RIGHTS *DOM* ORIG

WRITER/PUBLISHER	SC	AFFL	ACCT	US	SHARE	CAN	SHR	P A Y	F L A G S
..DOMINGUEZ PADR00000		SACEM			75.00			* PAY PUBLISHER N/WH*	01
..BRANDAO CARLOS00000		SPA			25.00			* PAY FOR. SOC. N/WH*	02
..APRS 00000	6	BMI	P9901	100.00		.00		* US WD ORI N/WH*	03
..PEER INTERNATI00000	9	PROC	K1113	.00	100.00			* CAN SUB N/WH*	04

-- OPTIONS: T1, T2, PF1=PAGE PF3=CANCEL
.. Y = PART DETL/WC = WRTR CAT PF5=ORIG VER PF6=PERFS

000045

DT;UNA MUJER EN MI V
UNA MUJER EN MI VIDA000000
TITLE: UNA MUJER EN MI VIDA

31FC2003 T3

SONG NUM A020643 CREDIT RATE 1.00 *
CLEARANCE #2608329 CLR DATE 10/31/58 LICENSE YES LOG US/C
LAST CHG. #632 D A T E 09/03/73 RIGHTS *DOM* ORIG

WRITER/PUBLISHER	SC	AFFL	ACCT	US	SHARE	CAN	SHR	P A Y	F L A G S
..MORALES RAMOS 00000		SPACE			100.00			*	PAY PUBLISHER N/WH* 01
..APRS 00000	6	BMI	P9901		100.00	.00		*	US WD ORI N/WH* 02
..PEER INTERNATI00000	9	PROC	K1113		.00	100.00		*	CAN SUB N/WH* 03

-- OPTIONS: T1, T2, PF1=PAGE PF3=CANCEL
.. Y = PART DETL/WC = WRTR CAT

PF6=PERFS

000046

SETTLING PARTIES PHASE II EXH. 8R

PROJECTED BMI EARNINGS
FOR ACEMLA-CLAIMED SONGS DURING 1986

<u>Title</u>	<u>Earnings</u>
*AMOR A LIGERA	\$ 118.07
*BOTARON LA PELOTA	25.16
*CERVEZA HUMO Y LICOR	12.99
*DE LA MONTANA VENIMOS	13.44
*DESANDANDO	19.11
*EL BURRITO DE BELEN	17.69
*HABLAME	20.15
*LA AGARRADERA	6.31
*LA MEDALLITA	38.72
*PATACON PISAO	3.39
*PERDON	91.56
*SIETE NOTAS DE AMOR	15.80
*TAMBORES DE CARNAVAL	57.46
*TODO ME GUSTA DE TI	81.80
*AMIGO MIO	7.00
CABALLO VIEJO	70.00
CUANDO ME ENTREGAS TODO	35.00
EL BAILADOR	14.00
EL LAPIZ	7.00
EL POLVORETE	14.00
FATALIDAD	7.00
GOLPE CON GOLPE	49.00
LA CASCARITA	49.00
LA DONCELLA	7.00
LA POSTAL	7.00
*LA REVANCHA	7.00
LA SOPA DEL BEBE	7.00
LAS TAPAS	7.00
LLUVIA	7.00
*MI ULTIMA CANCION	84.00
MIGAUAS	7.00
MIL ANOS	14.00
MUJER CELOSA	7.00
*NO ME PREGUNTEN POR EL	70.00
*POR DIOS NO TE VALLAS	14.00
ROSARIO DE BESOS	28.00
SI ME DEGAS	7.00
BOY CASADA	7.00
TABACO Y RON	14.00
TE COMPRO EL CORAZON	7.00
*ELIMINACION DE LOS FEOS	7.00

ESTAS PARRANDA NO BEBE	7.00
ESTAS PILLAO	14.00
GRACIAS DE ME PARTE	21.00
JUAN CABEZA DURA	7.00
LA CUMBIA Y YO	14.00
LAS CREENCIAS	7.00
*MARGOT	7.00
PLENA DE LOS CANTORES	7.00
*PROSIGUE	21.00
*QUE CRITIQUEN	42.00
SIEMPRE PELANDO	14.00
TE OLVIDE	7.00
*TODO ME GUSTA DE TI	7.00
TRULIA PARA TI	7.00
VIA D D D	14.00
VIENE NAVIDAD	14.00
YO TE NECESITO	112.00
*BAJO UN PALMAR	15.80
*EL ZORZAL	14.21
*EN ESTA NAVIDAD	19.72
*ENOJOS	6.69
*FELICES PASCUAS	7.58
*IRRISISTIBLE	29.53
*NUESTRO APARTAMENTO	3.23
PARRANDA JIBARA	18.55
*SOMBRAS	9.51
*TU ME ACOSTUMBRASTE	13.38
*AY QUE BUENO ES	49.00
*CANTARES DE NAVIDAD	77.00
*COSAS COMO TU	7.00
DEJALA QUE VUELA	7.00
EL AMOR ES LIBRE	28.00
EL ANO VIEJO	7.00
EL JARDINERO	28.00

TOTAL INCLUDING	
SETTLING PARTIES' SONGS	<u>\$ 1,763.40</u>

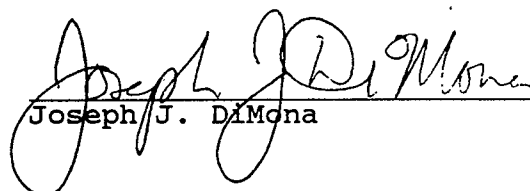
TOTAL EXCLUDING SETTLING	
PARTIES' SONGS	<u>\$ 723.10</u>

CERTIFICATE OF SERVICE

I hereby certify that copies of the foregoing Phase II Rebuttal Case Of the American Society Of Composers, Authors And Publishers, Broadcast Music, Inc. and SESAC, Inc. were served this 25th day of May 1988, on the following:

Lawrence J. Bernard, Jr., Esq.
Ward & Mendelsohn, P.C.
1100 17th Street, N.W.
Suite 900
Washington, D.C. 20036

Hon. Mario Aguero
Chairman
Copyright Royalty Tribunal
1111 20th Street, N.W.
Washington, D.C. 20036


Joseph J. DiMona