

# Profiles of ASCAP Board Candidates

# PLAYBACK



ASCAP  
MEMBER MAGAZINE

FEBRUARY - MARCH 2001

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# PRESIDENT'S LETTER



Although we are living in uncertain times, the one thing of which we can be certain is the importance of music in our lives. Like nothing else, music lifts our spirits, soothes our souls, helps us express those passionate ideas which connect us as humans.

As creators and publishers of music, ASCAP members know its value better than anyone else. Who better to protect the rights of this music than members themselves?

As you know, ASCAP is the only performing rights organization in the United States whose Board of Directors consists solely of composers, songwriters and publishers elected from its membership by its membership every two years. In the coming weeks, those members who have earned any performance credits in the last survey year are qualified to vote and will be sent a ballot to elect 12 writer members and 12 publisher members to serve on ASCAP's Board.

When you receive your ballot, I urge you to consider carefully your selections. The Board is the policy making, governing body of our Society and its members assume their chairs with appropriate seriousness and dedication. In this issue of *Playback*, we are pleased to provide profiles of the Board candidates. As you will see, these candidates reflect the great diversity of ASCAP's catalog, representing all genres of music, from pop, rock and country to R&B, standards, film and television music, symphonic and concert music. All of these writers and publishers know the needs of members first-hand and represent no other special interest group.

With a strong, diverse and committed Board of Directors, ASCAP members can be assured that they will receive the fairest and highest levels of payments, the best service and the best copyright protection. Above all, I urge you to vote.

Marilyn Bergman  
President and Chairman of the Board

## U.S. SUPREME COURT DECISION A HUGE VICTORY FOR ASCAP MEMBERS

Just as *Playback* was going to press, the U.S. Supreme Court announced a decision to uphold the 1998 Sonny Bono Copyright Term Extension Act (CTEA), which extended copyright protection an extra 20 years – to the life of the author plus 70 years. ASCAP President and Chairman Marilyn Bergman issued the following statement:

"The Supreme Court's decision supporting copyright term extension is a tremendous victory for America's composers and lyricists – those men and women who are the purest entrepreneurs because they face an empty page and, out of the 'factory of their minds,' create the music that speaks to the essence of what we are all about. Our copyright system must assure that our creative efforts receive proper reward, protection that we can pass on at least to our children and grandchildren. It must assure that we, and those who invest in our works, will receive at least a chance of economic success, here and abroad. Congress recognized these needs by enacting the Sonny Bono Copyright Term Extension Act, and the Supreme Court did likewise by upholding it. It is a great day for ASCAP's writer and publisher members, for all American creators, and, indeed, for the nation as a whole."

## PLAYBACK

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# ASCAP Reports Record Distributions in 2002

- For 2002, ASCAP will report distributions of \$587 million.
- Included in this record total is \$375 million for domestic performances, \$133 million for foreign performances, and \$79 million in special distributions primarily from Viacom and HBO.
- **Over the past 3 years, ASCAP has distributed more than \$125 million as a result of our aggressive and very favorable cable settlements.**
- Revenues were \$635 million on operating expenses of approximately \$94 million. Expenses have actually been reduced compared with 2001 levels.
- With an operating ratio of 14.8%, 2002 marks the second year in a row that ASCAP has reported an operating ratio under 15%, well below any other American performing rights organization.
- Detailed information will be made available, along with audited results, in ASCAP's 2002 Annual Report to be released later in 2003.

## Features

### A SPECIAL INSERT – CANDIDATES FOR ASCAP'S BOARD OF DIRECTORS

In this issue *Playback* provides members with profiles of ASCAP writers and publishers who are candidates for the ASCAP Board of Directors election in February, 2003.

### 4 STRONG COUNTRY

Alan Jackson, Darrell Scott and Rodney Crowell were among the top honorees at the 2002 ASCAP Country Music Awards held at Nashville's Opryland Hotel. Highlights included performances by Crowell and his legendary '80s Nashville band, The Cherry Bombs, as well as an acoustic performance by Rascal Flatts.

### 20 JOHN DEBNEY'S TRIPLE PLAY

Three of last years top films were family flicks, *Cats and Dogs*, *The Princess Diaries* and *Spy Kids*, and film composer John Debney's music graced all three. Here Debney talks about his craft and how he carved his in own niche in today's film music world.

### 23 AMPT AGAIN!

ASCAP and Heineken hit the road again for the third year in a row to sponsor another round of successful music showcases around the country. The latest series highlighted members in San Francisco, Philadelphia, Orlando and Raleigh as well as R&B writer/performers in New York and Atlanta.

### 28 ASCAP FILM SCORING WORKSHOP

ASCAP's internationally-renowned Film Scoring Workshop featured aspiring Film/TV composers chosen from across the country and around the world. Participants in the recent workshop speak about what the experience meant to them. Also, *Playback* takes a look at where some past participants are now.

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### ADVERTISING IN PLAYBACK

A limited number of advertisements are now being accepted by *Playback*. For more information concerning circulation, advertising rates and specifications, please contact: Jay Eisenberg, Publishers' Representative, Inc., P.O. Box 2620, 19640 Pacific Coast Highway, Malibu, CA 90265, Tel: 310-317-8716, Fax: 310-571-0307, E-mail: Pubrep@worldnet.att.net.

### ARE YOU GETTING MORE THAN ONE COPY OF PLAYBACK?

If you are both a writer and publisher member of ASCAP and are currently receiving two copies (or more) of *Playback*, and would like to only receive one copy, please email us the Member Code along with the name and address that appears on the copy you do not want to receive. Please email this information to: info@ascap.com under the subject heading of "Playback duplicate copies."

**Correction:** In *Playback*'s November/December 2002 issue, on page 57, Tweet was incorrectly referred to as Sharissa.

# ASCAP Celebrates 40th Annual Country Music Awards

**M**ore than 1,000 music industry professionals from throughout the world joined country music's top stars for the 40th annual ASCAP Country Music Awards at Nashville's Opryland Hotel on November 4, proving once more that ASCAP songs are at the heart of the success of country music.

The black-tie gala evening, which featured a "jungle" theme, was co-hosted by ASCAP CEO John LoFrumento and Senior Vice President Connie Bradley. ASCAP Vice President John Briggs joined Bradley in presenting awards to the ASCAP writers and publishers of the most performed country songs of 2001.

The evening's top writer and publisher awards were ASCAP Songwriter of the Year, which went to Darrell Scott for "Born To Fly" and "It's A Great Day To Be Alive"; Songwriter/Artist of the Year, which went to Alan Jackson for "Where I Come From," "Where Were You (When The World Stopped Turning)" and "When Somebody Loves You"; and Publisher of the Year, which went to EMI Music Publishing for "Complicated," "Downtime," "Don't Happen Twice," "It's A Great Day To Be Alive," "My Next Thirty Years," "One More Day," "Rose Bouquet," "Six Pack Summer," "Two People Fell In Love," "When I Think About Angels," "Where Were You (When The World Stopped Turning)," "Without You" and "Wrapped Around."

Two songs tied for the ASCAP



## BIG COUNTRY

ASCAP CEO John LoFrumento (far right) is pictured with (l-r) EMI Music Publishing Nashville Executive VP/GM Gary Overton, EMI Music Publishing Chairman and CEO Martin Bandier, ASCAP Golden Note Award winner Alan Jackson and EMI Music Publishing President Bob Flax. EMI was named Publisher of the Year.

Country Song of the Year Award, which honors the most performed country song of 2001: "Ain't Nothing 'Bout You," written by Rivers Rutherford and published by Memphisto Music and Universal Music Publishing Group; and "I'm Already There," written by Gary Baker and Frank Myers, and published by Josh Nick Music, Swear By It Music and Zomba Enterprises. "Ain't Nothing 'Bout You" was a six-week #1 hit for Brooks & Dunn; "I'm Already There" was a six-week #1 hit by Lonestar.

Among the evening's highlights was the presentation of the ASCAP Golden Note Award to Alan Jackson by John LoFrumento and Jackson's first publisher and manager, Marty Gamblin. Jackson, the Newnan, Georgia-born superstar has sold over 40 million albums since his first album release in 1989 and

has topped the Country Singles chart 30 times. He has endeared himself to country music fans and critics alike with his commitment to straight-ahead, roots-oriented, no frills country via songs like "Chattahoochee," "Midnight In Montgomery," "Gone Country," "Don't Rock The Jukebox," "Here In The Real World," "Tonight I Climbed The Wall," "Where I Come From," and the tribute to the heroes and victims of September 11, "Where Were You (When The World Stopped Turning).

ASCAP member Rodney Crowell, a Texas-born, Nashville-based songwriter and recording artist who has made a major impact on country music, was honored with the ASCAP Creative Achievement Award. After receiving his award, Crowell was joined on stage by members of his legendary Nashville band of the '80s

– The Cherry Bombs.

The ASCAP Partners In Music Award annually recognizes ASCAP licensees who are exceptional in promoting and expanding the reach of country music. This year's recipient is the Flora-Bama Lounge, a major music venue in Pensacola, Florida, owned and operated by Joe Gilchrist.

The evening was further highlighted with an acoustic performance of "While You Love Me," and "I'm Moving On" by ASCAP members Rascal Flatts, CMA Horizon and Group of The Year nominees.

Multiple songwriter recipients named at the ASCAP ceremonies included: Kenny Beard, Roxie Dean, Alan Jackson, Carolyn Dawn Johnson, Kelley Lovelace, Brad Paisley, Annie Roboff, Rivers Rutherford, Don Schlitz, Darrell Scott, Anthony Smith, Neil Thrasher, Kim Tribble, Phil Vassar and Diane Warren.

Multiple publisher award winners were: Almo Music Corporation, Anwa Music, Blakemore Avenue Music, Brian's Dream, Cal IV Entertainment, EMI Music Publishing, Famous Music Corporation, Love Ranch Music, Major Bob Music, New Don Songs, New Hayes Music, Phil Vassar Music, Realsongs, Scott and Soda, Sea Gayle Music, Sony/ATV Milene Music, Sony/ATV Music Publishing, Universal Music Publishing Group, Warner/Chappell Music Group, Willdawn Music, Yee Haw Music and Zomba Enterprises.



Pictured above (l-r) Country Song of the Year Award winners Gary Baker, Rivers Rutherford and Frank Myers, Songwriter of the Year Darrell Scott, ASCAP's Connie Bradley, ASCAP CEO John LoFrumento and Gary Overton.



# Seventh Annual ASCAP Foundation Awards

**T**he seventh annual ASCAP Foundation Awards and Scholarships were presented on December 4 at the Walter Reade Theater at Manhattan's Lincoln Center. The event, hosted by ASCAP Foundation President Marilyn Bergman, honored a wide variety of Award, Scholarship, Fellowship and Residency recipients, all of whom benefit from programs of The ASCAP Foundation.

The evening was highlighted by the presentation of The ASCAP Foundation Richard Rodgers Award to Broadway lyricist and composer Stephen Sondheim for his lifetime achievements in the American musical theater. Sondheim is the composer-lyricist of the Broad-

way classics *A Little Night Music*, *Sunday in the Park with George*, *Pacific Overtures* and *A Funny Thing Happened on the Way to the Forum*. He also served as the lyricist for the legendary musicals, *West Side Story* (music by Leonard Bernstein) and *Gypsy* (music by Jule Styne). Sondheim's catalogue of songs includes "Everything's Coming Up Roses," "Somewhere" and "Send in the Clowns."

The ASCAP Foundation is dedicated to supporting American music creators and encouraging the development of American music through educational programs. Included in these are songwriting workshops, grants, scholarships, music education programs, and public service projects for senior composers and lyricists.

The programs of The ASCAP



## WEST SIDE STORY

Pictured at Lincoln Center's Walter Reade Theater at The ASCAP Foundation Awards reception are (l-r) Alan Bergman, ASCAP Foundation President Marilyn Bergman, Foundation Board member Mary Rodgers and Stephen Sondheim following the presentation to Sondheim of The ASCAP Foundation Richard Rodgers Award for Lifetime Achievement in the American Musical Theater.

Foundation are supported by contributions from ASCAP members and music lovers throughout the United States.

Right, Lori McKenna, recipient of The ASCAP Foundation Sammy Cahn Award, performs her song "Hardly Speaking A Word."



Full photo coverage on page 35

## Here is a complete list of the evening's honorees:

Louis Armstrong Scholarship (Queens College) - **Sandra Hempel**

Boosey & Hawkes Scholarship honoring Aaron Copland - **Kwami Coleman**

Leiber & Stoller Music Scholarship - **Andrew Roitstein**

Leonard Bernstein Fellowship at Tanglewood - **Jeff Myers**

Max Dreyfus Scholarship (NYU Tisch) - **Andrew Elsesser**

Henry Mancini Music Scholarships - **Nathaniel Fox Beversluis, Gordon Haab II and Nihan Yesil**

Michael Masser Scholarship - **Kelly Porter**

Louis Dreyfus/Warner Chappell/CCNY Scholarship - **Sebastian Cruz**

Ira Gershwin Scholarship (LaGuardia HS) - **Shan Shan Na and Karen Yim**

Frederick Loewe Scholarship (NYU Tisch) - **Carmel E. Dean**

Morton Gould Young Composer Award - **Gabriela Frank**

Rudolf Nissim Prize - **John C. Ross**

Richard Rodgers New Horizon Award - **Zina Goldrich and Marcy Heisler**

ASCAP Foundation Sammy Cahn Award - **Lori McKenna**

ASCAP Foundation Richard Rodgers Award - **Stephen Sondheim**

## THE GIFT OF MUSIC

The ASCAP Foundation was incorporated in 1975 after the estate of Jack Norworth, writer of "Take Me Out to the Ballgame," left a bequest with instructions to create a program to honor and support young songwriters and composers. Since that time, The ASCAP Foundation has been the fortunate recipient of many gifts and bequests from ASCAP members and music lovers throughout the country. The students pictured on these pages are a small sampling of those who have benefited from the generosity of our donors.

In keeping with these efforts to grow and strengthen The ASCAP Foundation, we are pleased to announce that The ASCAP Foundation has recently received two generous gifts. Richard Adler, who for five decades has been writing popular music and musical theater, has established The Richard Adler-ASCAP Foundation Musical Theater Development Program which is designed to nurture new composers, lyricists and librettists. Jay Morgenstern, a veteran of over 40 years in the record and music publishing industries, has established The Fran Morgenstern Davis Scholarship which will be presented annually to two music composition students at the Manhattan School of Music.

If you are interested in establishing a program at The ASCAP Foundation or discussing gift options, please don't hesitate to contact us at 212-621-6588.

# British Writers and Publishers Honored at ASCAP/PRS Awards in London

**O**n October 16th, ASCAP honored the writer and publisher members of PRS for the most performances of their works in the U.S. during 2001. The presentations were made at a special reception at The Grosvenor House Hotel in London.

Year. "Thank You," written by Dido Armstrong and published by Warner/Chappell Music Ltd., was named Song of the Year. The Publisher of the Year Award went to Warner/Chappell Music Ltd.

The College Award was presented to Idlewild for their song "100 Broken Windows," written by Roddy Woomble, Rod Jones and Colin Newton and published by EMI Music Publishing. The Club Award was presented to Wise Guys for their song, "Start the Commotion," written by Theo Keating, Melvin Taylor\*, Donald Wilson\*, Robert Bogle\* and ASCAP members Salam Gibbs and Greg Mays (\*share not licensed by ASCAP).

Film Awards for scores were presented to composers Patrick Doyle for *Bridget Jones's Diary*; Craig Armstrong for the score to *Moulin Rouge*; Marius De Vries for the music direction of *Moulin Rouge*; Trevor Jones for the score to *From Hell*; and Stephen Warbeck for the score to *Captain Corelli's Mandolin*.

A highlight of the evening



Stephen Warbeck received his award for his score to *Captain Corelli's Mandolin* from ASCAP Senior Vice President Nancy Knutsen.

U2's Adam Clayton, The Edge, Bono and Larry Mullen were named Songwriters of the



## CATHY'S CROWN

Among those honored at the ASCAP/PRS Awards in London were co-writers Cathy Dennis and Simon Ellis for their song, "Never Had A Dream Come True." Pictured (l-r) are ASCAP Senior Vice President/International Roger Greenaway with EMI Music's Sally Perryman, Simon Ellis, BMG Music's Lee Cannon, ASCAP's Sean Devine and award winner Cathy Dennis.

was the presentation of the Heritage Award to Richard Rodgers, which was accepted by musical theater great Andrew

Lloyd Webber. For a full list of ASCAP/PRS award winners, visit [www.ascap.com](http://www.ascap.com).



Roger Greenaway is pictured with ASCAP/PRS Publisher of the Year winners Warner/Chappell's Mike Sault and Richard Manners and Sean Devine.



From the top (l-r), Trevor Jones, honored for his score to *From Hell*, Knutsen, a beaming Patrick Doyle who scored *Bridget Jones's Diary*, IMRO (Irish Music Rights Organisation) CEO Adrian Gaffney, Deirdre Roche, and ASCAP Executive Vice President Todd Brabec; PRS Director of Membership John Sweeney, who accepted on behalf of composer Craig Armstrong for his score to *Moulin Rouge*, Knutsen and writer/producer Marius DeVries, who received an award for his music direction and arrangements for *Moulin Rouge*; and Andrew Lloyd-Webber collects the Heritage Award on behalf of Richard Rogers.



Far left, College Award Winners Idlewild are pictured with ASCAP's Sean Devine (center) and EMI Music's Mike Smith.

Pictured during the Club Award presentation are (l-r) Chrysalis Music's Jeremy Lascelles, Devine and Wise Guys' Theo Keating.



# 35th Annual ASCAP Deems Taylor Awards

The Society honored the winners of the 35th Annual ASCAP Deems Taylor Awards for outstanding print, broadcast and new media coverage of music on December 4th. The winners were honored at a special reception hosted by ASCAP President and Chairman Marilyn Bergman at Lincoln Center in New York City. Over the years, tens of thousands of dollars have been distributed in cash prizes to winning authors, journalists and broadcast producers and personalities.

The ASCAP Deems Taylor Radio Broadcast Award honored the widely-syndicated National Public Radio program, *Fresh Air*; and was presented to program host/co-Executive producer Terry Gross and co-Executive Producer Danny Miller; and producing station WHYY Radio, Philadelphia. Cited in the Television Broadcast category was *Evening at Pops: "Fiddlers Three"* produced by Bill Cosel, WGBH-TV and the Boston Pops Orchestra. Honored as well were Boston Pops Conductor Keith Lockhart; and Chris Brubeck, composer of *Interplay* (which was commissioned for the "Fiddlers Three" telecast.) The ASCAP Deems Taylor Internet Award honored the outstanding web site, [www.musicalamerica.com](http://www.musicalamerica.com), Susan A. Elliott, Editor.

A newly established ASCAP Deems Taylor honor, The Timothy White Award for Outstanding Musical Biography cited Charles R. Cross for his book, *Heavier than Heaven: A Biography of Kurt Cobain*, published by Hyperion. The new award honors the memory of *Billboard Magazine* editor Timothy White, who passed away earlier this year. Mr. White was himself a former Deems Taylor recipient, and was the writer of acclaimed biographies of Bob Marley, Brian Wilson and James Taylor.

In addition, ASCAP Deems Taylor Special Recognition Awards were presented to Francis

Davis for *Like Young: Jazz, Pop, Youth and Middle Age*, published by Da Capo Press; Ned Rorem for *A Ned Rorem Reader*, published by Yale University Press; William A. Shack for his book *Harlem In Montmartre: A Paris Jazz Story Between The Great Wars*, published by University of California Press; Fred Lerdaahl for *Tonal Pitch Space*, published by Oxford University Press; and Geoffrey Himes for his article "Born on the Bayou" published by *No Depression Magazine*; and "Sweet Inspiration" published by *Baltimore City Paper*; and Tom Piazza for "Note In A Bottle" published by *The Oxford American*.

Special performances were given by jazz pianist Cyrus Chestnut (the subject of Geoffrey Himes' article, "Sweet Inspiration"), and duo Sruli and Lisa (who performed a Lubavitcher Chanukah song to celebrate Ellen Koskoff's *Music in Lubavitcher Life*).



## DEEMED EXCELLENT

Pictured clockwise (l-r) are award winner NPR's *Fresh Air* host Terry Gross, ASCAP President and Chairman Marilyn Bergman and *Fresh Air* Co-Executive Producer Danny Miller; ASCAP CEO John LoFrumento presenting the ASCAP Deems Taylor Internet Award to musicalamerica.com editor Susan Elliott; ASCAP's Karen Sherry, Billboard President/Publisher Howard Lander, author and first-ever ASCAP/Deems Taylor/Timothy White Award winner Charles R. Cross with the son and widow of Mr. White, Alexander White and Judy Garland White; ASCAP's Frances Richard, violinist Regina Carter and award winner and *Interplay* composer Chris Brubeck

## Nominating Committees Select Candidates For ASCAP Board Elections

The Writers and Publishers Nominating Committees met on December 17 and 19, 2002 and nominated candidates for election to the ASCAP Board of Directors. The Writers Nominating Committee must select a minimum of 12 non-incumbent writers, and the Publishers Nominating Committee a minimum of 6 non-incumbent publishers, to stand for election. All incumbent Directors have been renominated in accordance with ASCAP's Articles of Association.

The Writers Nominating Committee consisted of Kevin She'Kspere Briggs, Jay Gruska, William E. Steinberg, Wendy Waldman and David Zippel. The Publishers Nominating Committee consisted of Ree Guyer Buchanan (Wrensong Publishing Corp.), Kenny Cordova (Santander Melodies), Stephen Culbertson (Subito Music Corp.), Bob Fead (The Burt Bacharach Music Group) and Stanley Mills

(September Music Corp.). Members of the Nominating Committees are not eligible to run for election to the Board.

The Nominating Committees selected candidates in accordance with the requirements of the Articles that nominees be chosen "mindful of the diversity of the Society's membership and repertory." The Committees obtained the consent of each nominee to stand for election.

Together, the Nominating Committees constitute the Committee on Elections. As such, they selected Morrow and Co. to be the official Teller of the election, and approved the forms of ballots and accompanying letters to members. Ballots will be mailed on Friday, February 14, 2003 and must be returned by Friday, March 14, 2003. Under the Articles, all members with performance credits during the 2001 fiscal survey year (i.e., ending with distributions through March, 2002 for publishers and April 2002 for writers) may vote. The ballots will be tallied on Tuesday, March 18. Those elected will serve for a two-year term beginning April 1, 2003.

The Committee on Elections stresses the importance of the election to the ASCAP members, as ASCAP is the only United States performing rights organization run by its writers and publishers, and so urge all eligible members to be sure to vote.

Profiles of all candidates are contained in a special insert in this issue of *Playback*.

# ASCAP Country



Curtis Lance, Kenny Chesney and Connie Bradley



Kye Fleming, Michael Dulaney and Keith Follese



Frank Rogers, Jimmy Gilmer, Chris DuBois and Tim Owens



Ben Vaughn, Sue Higdon and Carolyn Dawn Johnson



Gary Burr and Pat Higdon



Jamie O'Neal, Roxie Dean, Ben Vaughn, Martha Irwin, Chris Lacy and Whitney Daane



Pat Finch, Frank Myers, Lynn Gann, Gary Baker and Richie McDonald



Bryan and Shelby Kennedy, Connie Bradley and Gordon Kennedy



# Music Awards



Chris DuBois and Kelley Lovelace



Tom Luteran, Phil Vassar and Gary Overton



Billy Lynn, Holly Lamar and Cal Turner



John Briggs, Keith Burns, Doug Kahan, Connie Bradley, Heidi Newfield and Ira Dean



from the left, John Briggs,  
Mark D. Sanders and  
Universal Music's Katie  
Dalton



Tammy Hyler and Kim  
Tribble



Tammy Cochran,  
Warner/Chappell's Neil  
Dierks and Jim McBride



Fred Knoblock, Bobby  
Rymer, David Conrad and  
Annie Roboff

*Continued on Page 48*

# ASCAP Country Music Awards – Continued



Anthony Smith and Tony Lane



Nathan and Gary Nicholson



Woody Bomar, Leslie Satcher and Connie Bradley



Mark Bright, Kelly King, Don Cook and Brett James



Travis Hill, Connie Bradley, Frank Liddell, Carter Wood and Brad Kennard



John Briggs, Mark Hybner and Chris Cagle



Julie Daniel, Bill Fiser and Steven Dale Jones



John Briggs, Shane Decker and Marc McGuinn



Janis and Rick Carnes, Connie Bradley, Karen Giesbrecht and Rod Parkin



Stacy Wilbur and Eric Silver

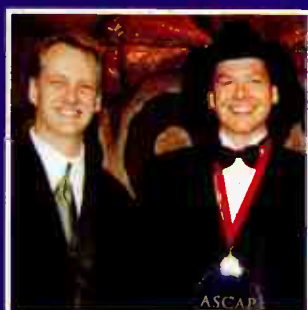


Melody Miles and Roy Waters



Pictured on the left, (l-r)

Scarlett and David Wills



John Briggs and Thom Shepard



John Briggs, Kirsti Manna and Connie Bradley



Troy Tomlinson, Aaron Tippin, Donna Hilley and Kerry Beard



Trace Adkins and Anthony Smith



Jason Deere, Coley McCabe, Neil Dierks, Connie Bradley and Scott Hendricks



Don Schlitz



Brian Prout, Dan Truman, Dana Williams, Lana and Neil Thrasher and Bob Doyle



Marty Dodson, Terry Wakefield and Kim Williams



Steve Seskin and Stephanie Cox



Lori and Allen Shamblin



Rusty Gaston, Todd Cerney, Zack Lyle and Steve Hely



Michelle Berlin, Scott Francis, Charlotte Caffey, Connie Bradley and Chris Oglesby



Arthur Buenahora, Terry Wakefield and Cyndi Thomson



Pictured on the left (l-r)

Pat Finch and Michael White



John Briggs and Becca Gilbert

## Love Fest

Pictured at ASCAP's 2nd Annual Brill West Love Fest are: right photo, Jeff Silbar, Holly Knight and Steve Kipner, whose collective works offer a snapshot of pop music history from the last few decades; below, Eman, Joey McIntyre, Narada Michael Walden and Derek Bramble meeting and greeting;

and lower right, writer/artist Alejandro Lerner with ASCAP's Brendan Okrent, Gabriela Benitez and Charis Henry. Lerner held the winning ticket for a Baby Taylor guitar (generously donated by Taylor Guitars), which was raffled off to raise money for the ASCAP Foundation.



## BESLA

Pictured at the 22nd Annual Black Entertainment and Sports Lawyers Association (BESLA) conference in Cancun, Mexico are (from the top, l-r) Louise West, Esq., ASCAP's Kenny Ferracho and Suzanne DePasse; Johan Powell, Esq., Ferracho and EMI's Big John; J. Martin of FUBU, Dedra Davis, Esq., Maury Winkler, Esq. and Ferracho; BESLA Chairman Darrell D. Miller, Suzanne DePasse, Ferracho and BESLA President Joi Rideout; below, Bonnie Berry, Esq., Merrill Lynch's Willie Miles and ASCAP's Charis Henry at the BESLA Awards gala; and Spoken word artist Taalam Acey at ASCAP's BESLA luncheon.



## Vita Men

The infamous acrobatic team known as the Vita Brothers are also a hip hop group named Soul Patrol. They recently became ASCAP members and have a new album in the works with platinum producer "Budda." Pictured below, (l-r), at the ASCAP L.A. office are Cousin Darnell, Babatu, ASCAP's Charis Henry, Omari and Osei.



## Funk Brothers Premiere

Pictured at the New York City premiere of the documentary film *Standing in the Shadows of Motown*, about the legendary Funk Brothers, at Lincoln Center are (l-r) ASCAP's Keith Johnson, Jive Records' Jimmy Maynes, Warner/Chappell's Kamala Gordon, Octavia Taylor, Esq. of Johan Powells office and ASCAP's Kenny Ferracho.

81% Hot 100 Singles • 86% Hot R&B Singles

70% Mainstream Rock Tracks • 73% Modern Rock Tracks • 70% Top 40 Adult

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# The POWER of Success

# 2002

## The Power of ASCAP Membership

IN 2002

It was another banner year. Not only did we sweep the charts in nearly every category, our membership grew dramatically. Including, pictured here, some of the biggest names in music, who we've recently welcomed to ASCAP. Not surprising. We are the only US Performing Rights Organization run by its members, people who create music. This means every member is given a voice. As 2002 has once again proven, that kind of advantage leads to success.

## The ADVANTAGE of ASCAP



MARILYN BERGMAN PRESIDENT & CHAIRMAN OF THE BOARD

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## Tupac Amaru Shakur Foundation

Tupac Shakur's mother, Afeni Shakur, on behalf of the Tupac Amaru Shakur Foundation presented a \$15,000 check to Principal Susan Blackmon of WH Knuckles Elementary School in Lumberton, North Carolina. The presentation was made to coincide with the James "Head" Lassiter Swing for Kids Charity Golf Tournament in November, which is also hosted by Shakur. Lumberton Mayor Ramond B. Pennington was on hand to personally thank Ms. Shakur for her efforts. Pictured below holding the check (l-r) are Shakur, Pennington and Blackmon at the school. Also pictured, right, (l-r), are "Team A" at the ASCAP hole at the golf tournament.



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### A Fine Romance

A special concert entitled "A Fine Romance: Celebrating the Songs of Dorothy Fields" was presented on November 14th at New York City's Weill Recital Hall. Michael Feinstein served as Artistic Director and the show was produced by ASCAP's Michael Kerker. Performers included Lynn Ahrens (*Ragtime*, *Seussical*), Carol Hall (*Best Little Whorehouse in Texas*), Jeanine Tesori (*Thoroughly Modern Millie*) and special guest Kristin Chenoweth. Pictured backstage (l-r) are Kerker, Chenoweth, Feinstein, Ahrens, Hall, Tesori and ASCAP's Lisa Ganzenmuller.



### Alanis Morissette

ASCAP greeted Alanis Morissette backstage before a recent show in Los Angeles in support of her new CD *Under Rug Swept*. Pictured (l-r) are ASCAP's Kim Parker, ASCAP's Cindy Braun, Morissette, ASCAP's Sascha Von Tiergarten and Shawn LeMone.

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If the entrant is under 18 years old, signature of parent or guardian is required:

#### Rules & Regulations:

- Each entry must include: (a) Completed entry form (or photocopy). All signatures must be original. (b) Audio Cassette[s] or CD containing 1 song only, 5 minutes or less in length. Lyrics Only category do not require audio cassette or CD. (c) Lyric sheet (please include English transliteration if applicable). Lyrics are not required for instrumental category. (d) Check or money order for US \$30.00 (US currency only). If paying by credit card, US \$30.00 will be charged to your account. All entries must be postmarked by May 30, 2003.
- All songs submitted must be original.
- Contestants may enter as many songs in as many categories as desired but each entry requires a separate cassette or CD, entry form, lyric sheet and entry fee. One check for multiple entries/categories is permitted. Entry fee is non-refundable. USA Songwriting Competition is not responsible for late, lost or damaged, misdirected, postage due, stolen or misappropriated entries.

- This competition is open to all amateur and professional songwriters and anyone regardless of nationality or origin. Employees of USA Songwriting Competition, their families, subsidiaries and affiliates are not eligible. Cassettes, CDs and lyrics will not be returned.
- Winners will be chosen by a Blue Ribbon Judging Committee comprised of music industry professionals including A&R managers from record labels, publishers and producers. Songs are judged equally on originality, lyrics, melody and composition. Songs may be in any language. Quality of performance and production will not be considered. Prizes will be awarded jointly to all authors of any song. Division of prizes is responsibility of winners. The winners release sponsors from all liability regarding prizes won. Taxes are winners' responsibility. Entrants and their collaborators will retain full rights to all work submitted for the competition.
- Winners will be notified by mail and must sign and return an affidavit

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confirming that winner's song is original and he/she holds rights to the song. Failure to sign and return the form within 30 days will result in immediate disqualification and an alternative winner will be selected. Entry constitutes permission to use winners' names, likeness and voices for future publicity and advertising purposes without additional compensation. Winners will be determined by November 14th, 2003 after which each entrant will receive a winners list by mail.

7. Prizes: Overall Grand Prize winner will receive US\$50,000 worth of cash, merchandise and services. Overall 2nd Prize winner will receive \$7,000 worth of cash and merchandise. Overall 3rd Prize winner will receive \$5,800 worth of cash and merchandise. 1st Prize winners in each of the 15 categories will receive \$2,000 worth of cash and merchandise. 20 Honorable Mention winners will each receive over \$300 worth of merchandise. PLEASE WRITE OR PRINT CLEARLY AND NEATLY.

## Movin' Outstanding

### ASCAP Celebrates *Movin' Out*, Billy Joel's Broadway Smash

ASCAP member and pop superstar Billy Joel, whose *Movin' Out* brings his songs to the Broadway stage for the first time at Manhattan's Richard Rodgers Theater, was welcomed to the musical theater community by ASCAP and fellow Broadway composers and lyricists. At a reception following a preview performance of *Movin' Out*, Joel was toasted by such musical theater creators as Betty Comden and the late Adolph Green, Lynn Ahrens and Stephen Flaherty, Michel Legrand, Richard Adler, Mary Rodgers, Lucy Simon, Tom Jones and Henry Krieger, among others. The event took place at the Richard Rodgers Theater on the Friday night before Adolph Green passed away.



#### BROADWAY BILLY

Pictured at the Joel reception are (l-r) Tom Jones, the late Adolph Green, Mary Rodgers, Joel, ASCAP President and Chairman Marilyn Bergman and Richard Adler.



Pictured above are Dick Scanlon and Jeanine Tesori (*Thoroughly Modern Millie*), Joel, Jason Robert Brown (*Parade*) and Craig Carnelia (*Imaginary Friends*); top left, Joel and Stephen Flaherty (*Ragtime*) and, bottom left, composer Earl Rose, Betty Comden and Joel.



#### Steve Earle Visits FolkScene

Steve Earle took time out from promoting his latest album, *Jerusalem*, to pay a visit to Roz and Howard Larmon's FolkScene for a taping of the 30-year old syndicated Los Angeles-based radio program devoted to traditional and contemporary folk music. Steve's other recent activities include writing a new book and a play. Pictured (l-r) are ASCAP's Brendan Okrent, Steve Earle, Roz and Howard Larmon.







## Philip Glass and The Hours

On December 4, ASCAP's Film & Television Music Department hosted a private industry screening and cocktail party at the Directors Guild of America in L.A. honoring composer Philip Glass and his mesmerizing, Golden Globe-nominated score to the Paramount hit film, *The Hours*. Shown at the reception are (l-r) ASCAP's Kevin Coogan and Nancy Knutsen, Glass manager and publisher Jim Keller of Dunvagen Music in New York, Glass and his agents, Laura Engel and Richard Kraft, of Blue Focus Management.



## Cover Me

The latest edition of ASCAP's Cover Me, part of the Quiet on the Set showcase series, featured hit songwriters David Kopatz, Michelle Lewis, Steve Booker and Ty Lacy. A small sampling of their collective covers include those by Cher, Kelly Osbourne, Lee Ann Rimes, Jessica Simpson, Stevie Nicks and Natalie Imbruglia. The evening's special guest was veteran hitmaker Holly Knight, in a rare appearance. Holly's megahits include those by Pat Benatar, Tina Turner and Heart, while her current works include two major TV themes, "Angel" and "Standing Still." The heavily attended event was a celebration of the songwriting community in L.A. Pictured (l-r) at The Mint are Knight, ASCAP's Brendan Okrent (who produces the series), David Kopatz, Michelle Lewis, guest player and songwriter Jeff Silbar and Steve Booker. Not pictured is Ty Lacy.

## Beyoncé Turns 21

Music World Entertainment, Riquochet Entertainment and Tanqueray hosted a Birthday Extravaganza for ASCAP member Beyoncé Knowles at the Cascade Roller Skating Rink in Atlanta, Georgia. Pictured, right, at the bash are Beyoncé with ASCAP's Charis Henry and Tina Knowles; below, Henry with Jermaine Dupii; and Def Jam's newlywed Jaha Johnson with ASCAP's Charis Henry and Warryn Campbell.



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## Trampoline Records

Pete Yorn and friends launched Trampoline Records, an independent record label, and released their first CD compilation featuring artists such as Minibar, Gary Jules, Rami Jaffee, Jeff Trott, Jukebox Junkies and many others. Pictured at the CD release event at Barnes & Noble are (l-r) ASCAP's Randy Crimmitt, Rami Jaffee, Pete Yorn, Marc Dauer and ASCAP's Sascha Von Tiergarten.

## Great Taste

ASCAP's L.A. office recently hosted a wine tasting event for L.A.-based film music supervisors and ASCAP members. Wine was supplied courtesy of Robert Mondavi. Pictured at right are Windswept's Marina Mena, June Street Entertainment's Art Ford, Unencumbered's Bambi Moe, Fermata Music's Michelle Wernick and Windswept's John Anderson

enjoy the festivities. Pictured below (l-r) at the event are Wernick, Whirly Girl's Frankie Pine, Soundadvice's Amy Rosen, Warner/Chappell's Joei Alvarez, John Anderson, ASCAP's Pamela Allen, Chrysalis's Scott Cresto and Sound Advisors' Peggy O'Brien; Right Bank's Lisa Cunningham, ASCAP's Michael Todd, Diana Szyzkiewicz and songwriter Dave Merenda; and below, far right, songwriters Jesse Littleton and Dave Bassett.



## Living Video Archive

At the close of 2002, the ASCAP Living Video Archive program was kicked off under the auspices of The ASCAP Foundation and through the generosity of a grant from The Cain Foundation. ASCAP members interviewed for the project include Richard Adler, Cy Coleman, Betty Comden, Johnny Mandel and folk music legend Jean Ritchie (pictured, center). Visiting with Ms. Ritchie prior to her interview session at ASCAP's New York offices are Associate Director of The ASCAP Foundation Colleen McDonough (left) and ASCAP's Jim Steinblatt, who conducted the interview.



## Miami SWAPmeet

ASCAP'S Rhythm and Soul Creative team returned to Miami Beach to promote the latest installment of their popular SWAPmeet series. Overlooking the ocean, the Penthouse Suite at the Roney Palace Hotel was packed with writers, producers, artists and lyricists who gathered to develop collaborations, play music and mix with A&R reps, music publishers and other music industry professionals in a cool and relaxed setting. Pictured at the event (l-r) are Sony/ATV's Bill Brown, ASCAP's Charis Henry and Damien West and Dunwoodie Communications' Erika Lewis.

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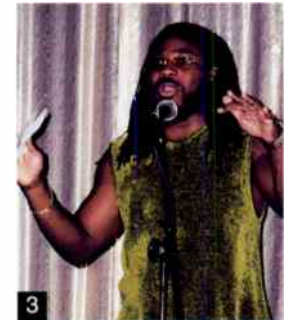
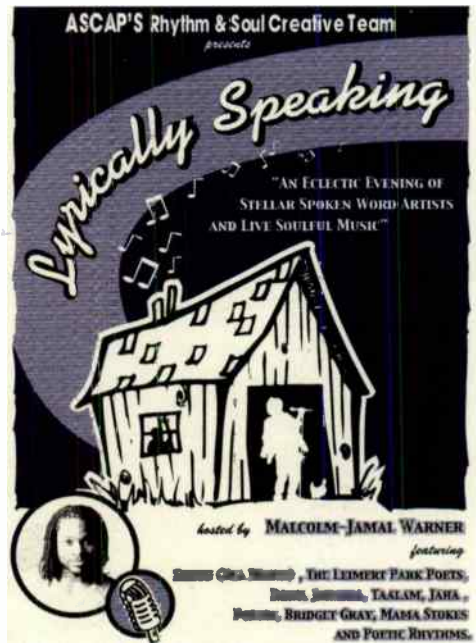
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# Lyrical Speaking

There is a poetic renaissance that is sweeping the nation. ASCAP's Rhythm and Soul Creative Team launched "Lyrical Speaking" at the Silent Movie Theatre in Hollywood, California on September 17, with Malcolm-Jamal Warner hosting. The cultured and the hip gathered to witness for one night the co-habitation of live soulful music and spoken word. The historic venue was filled with charisma as poets spoke on life and all its elements as each one had a different take. If you were in the room you felt it: inspiration, funny, insightful. The excitement was contagious as the words resonated from the stage to the foyer and out the front door. Today's lyricists and poets are taking the art of poetry to new heights and to new places.

Pictured (l-r) are:

1. Leimert Park Poets jam as they fuse soulful sounds and melodic poetry.
2. Vejea Jennings finishing up to a standing ovation from the entire crowd.
3. Host/actor and poet Malcolm-Jamal Warner leaves the audience pondering as he challenges Sprite's slogan of "Image is nothing, thirst is everything."
4. Just before showtime, poets gather with Lyrical Speaking host/actor/poet Malcom-Jamal Warner, ASCAP's Jeanie Weems, Charis Henry, Kim E. Parker and Max Lucus.
5. In the green room with 16-year-old Jason Weems as he prepares to take the stage and ASCAP's Alonzo Robinson and Tom DeSavia.
6. An original piece incorporating sign language is performed by Rives.
7. 11 year-old Alex Wills freestyles the importance of Unity.
8. The #1 Slam poet in the nation, Sekou (The Misfit) has a habit of doing stupid \$#!\* for one he loves.
9. April Jones exploits her sensuality.
10. As a woman scorned, Jahaira breaks down the parallel between love and Algebra.
11. Josh accompanies Bridget Gray as he beat-boxes behind her "Kiss."



# John Debney - and the

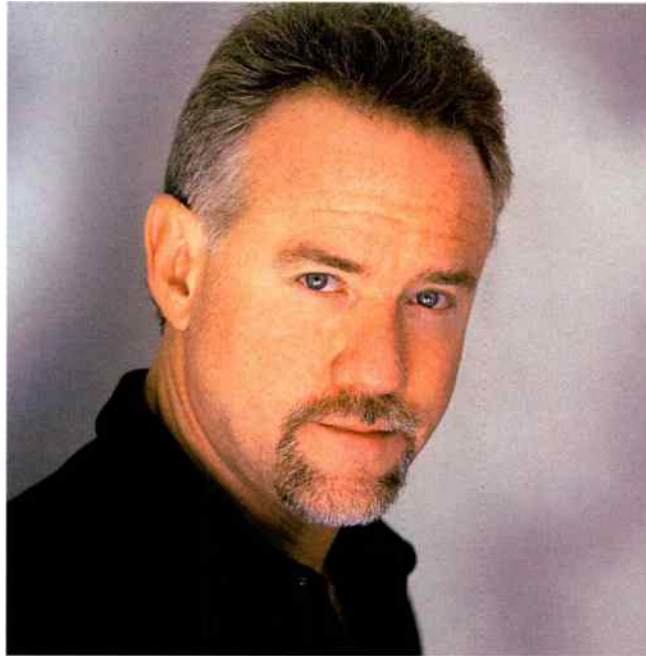
If film composer John Debney has a specialty, it's that he can and does handle any kind of assignment, from child-oriented adventure films (*Spykids II: Island of Lost Dreams*, *Inspector Gadget*), suspense (*Swimfan*), animation (*The Emperor's New Groove*, *Jimmy Neutron: Boy Genius*), comedy (*The Hot Chick*; *Liar, Liar*), action/ martial arts (*The Tuxedo*, *Sudden Death*), sprawling epic (*The Scorpion King*) and nearly every other sub-category.

Southern California native Debney is the second generation of his family to be involved in entertainment, and has a background in rock & roll and TV scoring and orchestration. He's one of film music's citizen-advocates, immersed in the genre's history (he's conducted the Scottish National Orchestra in several recorded re-creations of important Hollywood scores by others) and concerned about film music's future (as a guest lecturer in the annual ASCAP Film Scoring Workshop). Debney is also among the industry's most in-demand composers, with several high profile projects on tap for 2003, including the forthcoming Jim Carrey film, *Almighty Bruce*, Garry Marshall's *Raising Helen* and the animated Disney movie, *Chicken Little*. In this *Playback* interview, Debney conveys the contagious enthusiasm of a true believer about his craft.

— By Jim Steinblatt

**Was there anything about your childhood that prepared you for your career in film and TV?**

Yes, I was born right outside Hollywood in Glendale, California. I was a show biz brat — my father worked at Disney Studios for over 40 years, beginning when he was a teenager. He was a musician but he worked in production and he was an associate producer on many of the early Disney TV programs, including



*The Mickey Mouse Club*. When I was a kid, I remember my dad bringing home some of the classic Disney films on 16 mm film. Once I'd learned how to read music, I'd sit with the written score for *Sleeping Beauty*, for example, and follow along while watching the film. I always had a keen interest in that.

**You must have shown interest in music early in life.**

Pretty early. Both of my parents played instruments; my mom played guitar and so when I was six, I decided to try that and took lessons. I just kept going, playing in bands as a teenage rock & roll person. In my college years (*John Debney studied at California Institute of the Arts where he received a degree in Composition*), I became serious about music and also about drama — I hoped to become an actor. I decided that music was the less crazy of two crazy ideas, so I stuck with that.

**Did Cal Arts have film music facilities?**

Not really at that time. When I went to Cal Arts, it was serious

music — most of the students were going to be classical composers or symphony orchestra musicians.

**Did you pursue other areas of music before embarking on your career as a film and television composer?**

During my college years, I played in a band that got a record deal. I would do charts for the band and string arrangements. Once I got out of college and had gotten all the rock & roll dreams out of my head, I became serious about being an orchestrator. I orchestrated for different people who were scoring television shows. I think my story is one of slowly climbing up the ladder, starting as an orchestrator, putting in my time on television.

**Someone took a chance on you with TV scoring work?**

Yes. Eventually, I got episodes of a series, which led to whole series and themes. It was a long journey up but it provided me with the opportunity to learn many skills. Television does that because you have no

time. In the Eighties, I'd be working with orchestras for TV shows every day of the week, which is unlike TV today. It was a great training ground.

**Why are orchestras not as much a part of TV music today as when you started out?**

I'm glad you asked that. It's been sort of a disappointment for me. One of the reasons I tried to get out of television in the early Nineties was that TV was going the way of "cheaper is better." Most shows these days are done with keyboard synthesizers, which are fine. The shame of it is that there's not a lot of room for live human beings, live players — just a few shows utilize live musicians. To me a big part of the joy in what I do is that I consider it an honor to stand in front of live musicians and have the opportunity to hear my music played by these talented people. I made the decision to try and make the leap into more feature work. Through a series of circumstances, I was fortunate and got a movie or two from Disney. I've been on that journey ever since. I was lucky to get into the feature world, but it was only through saying no to a lot of television back then.

**When you begin a film project, do you go in with your own conception of the music or do you have to do it the way the director wants?**

Nowadays, it's really a collaborative effort, sometimes to the detriment of the score. As a composer, you absolutely must listen to the director and whoever else is in the room. Compare that to the Fifties, the "Golden Age" of film scoring. Back then, you'd have a very strong music department. The composers were much more shielded and were able to do what they thought best. Many

# Art of the Film Score

times, the director and producers would be hearing the music for the first time on the scoring stage. Now we demo everything beforehand. That could be good or bad.

**When working on the score of a big epic, for example, do you automatically go for the sound of a full orchestra?**

Not necessarily – there are lots of ways to approach a movie. Here's an anecdote. Last year I worked on the *The Scorpion King*. There were so many levels that I had to deal with. One is the fact that almost all films are "temped," meaning that the filmmakers will go in and throw bits and pieces of different scores to try and give an impression of what the music might be. These "temps" can be really good or bad, depending on what they're trying to achieve. The initial discussions on *Scorpion King* were that it'd be along the lines of *The Mummy*, but a little more adventurous, and that the music should be a massive, traditional score. They did a couple of screenings and that resulted in the thinking that the score should be rock & roll. As it ended up, it was mainly a traditional score with some rock & roll elements.

**When doing a lighter film – a romantic comedy or something aimed at teens, you take a different tact. You must have to go in with a different mindset for each film.**

You must leave behind whatever you did last, because every film is different. Variety is the spice of life and I've been fortunate to be able to work on *Scorpion King* and then turn around and do *The Princess Diaries*. That makes it fun for me.

**What was your most challenging project?**

As the most challenging and rewarding, the one that comes

to mind is *Cutthroat Island* (the 1996 pirate film directed by Renny Harlin and starring Harlin's then-wife, Geena Davis). That may seem strange because the film is known as this huge failure. When we were doing it, it was this amazingly glorious experience because it required me to compose over two hours of huge swashbuckling-type music. It was a tremendous opportunity to write that kind of score, which I relished. The film didn't do very well, which was disappointing. Still, it was the most challenging and highly rewarding simply because I was given this huge canvas to paint.

**I just hope that there won't come a day when all the scores in films that you see are reproduced by machine – that while a machine is part of the process, it can't replace a great living and breathing violinist.**

**In working on a film like that do you think back to scores by Korngold and the other film music pioneers?**

Absolutely. Our intention was that it be an homage to them, because I grew up loving Erich Korngold, Max Steiner and all those guys. I was trying to write the best possible score I could. I think for any composer to write for a pirate movie, a big cowboy movie or a space epic like *Star Wars*, that's a dream job. *The Scorpion King* was right up there because it was really fun to dive into all the elements that go into something like that.

**What was probably rare in film music 25 years ago, but commonplace now are the soundtracks in which part is scored by a composer with the rest just pop records that are licensed. The film scoring**

**community can't be thrilled by this.**

I'm sure the die-hard fans aren't terribly enamored by this. But I can go either way with it. I think if there's a balance I don't really have a problem with it. I only have a problem with a song idea when the studio is jamming the songs down the throat of the film. I've had many directors tell me that they don't want this or that song as part of the film. But the reality is that if you get a hit soundtrack, quite frankly, some of those do better than the movies. My main criterion is that the songs do something for the movie and are part of the movie.

**I've understand that the Jim Carrey movie, *Bruce Almighty*, is your current project. What else is coming up for you?**

I've been fortunate that Garry Marshall, with whom I worked on *The Princess Diaries*, invited me back to the party for a film he's working on now called *Raising Helen* starring Kate Hudson. Garry is one of these special human beings that is tremendously wonderful to work with. That's what I'll jump into after *Bruce Almighty*. And there's an animated Disney feature looming somewhere over the horizon.

**How does composing for animation differ from live-action film scoring?**

I always describe animation as being a two-dimensional situation, i.e., you don't have living, breathing human beings that make noise. You have the screen and the actors voicing the animated characters, along with the sound effects and the music. The music and sound effects in animated movies have to create a lot more of the environment and, many times, the emotions of the film. Animated, 2-D figures can't emote in the way a human

actor can. The music in animated features often has to convey a lot more.

**What are the important issues for film and TV composers today?**

One of the concerns I have is technology, which has enabled us to do amazing things. In the old days, a composer might play a little theme for a director on a piano and say, "See you in six weeks on the scoring stage." Now, literally ninety-eight percent of every piece in a movie has been demo'ed thoroughly before we even get to the scoring stage. Technology can be a tool to show directors and producers a hint of what the music will ultimately sound like. The down side with technology is that, with younger composers coming up, we may sometimes lose sight of the fact that there are skills, techniques and fundamentals that have to be learned in order to be a really good film composer. I've already seen instances where the technology can really overshadow the craft. You can get someone who's barely knowledgeable of music fundamentals doing big film scores. My hope is, with the advent of technology, that we never lose sight of the craft involved – that learning harmony, theory and counterpoint is really important.

Conducting is another concern of mine. I conduct all my own film scores. There are lots of big composers here in Hollywood who don't ever conduct. It's sort of a dying art. I just hope that there won't come a day when all the scores in films that you see are reproduced by machine – that while a machine is part of the process, it can't replace a great living and breathing violinist.

# Inside Music: Featured Readers

ASCAP *Inside Music* is a monthly email newsletter that contains music business news, advice, opportunities, and useful information exclusively for ASCAP members. Each edition ends with a quiz on songwriters and music in the ASCAP repertory, and we are pleased to feature some of the past quiz winners in *Playback*. For our inaugural installment we interviewed ASCAP members **Steve Bauman** and **Andrew Chuckerman**. If you would like to receive *Inside Music*, go to the ASCAP website ([www.ascap.com](http://www.ascap.com)) to register your email address.



**INSIDE MUSIC: Are you a songwriter, composer, lyricist, librettist or publisher?**

**Steve Bauman:** I've been lucky enough to wear three of those hats – songwriter, composer and publisher.

**What style of music do you usually create?**

I work mostly in film and TV, and do quite a bit of source; I've written in styles from rock and rap to mariachi and marching band.

**Do you play in a band, ensemble, orchestra, etc.?**

I do play live occasionally, recently I've been holding the keyboard chair in Solomon Burke's band.

**Who are some of your musical mentors and influences?**

My major influences are Stevie Wonder, Paul McCartney, Bill Withers, Louis Armstrong, Me'Shell Ndegéocello, Earth, Wind & Fire, Stravinsky, Prince, Chester Thompson, Steely Dan, George Gershwin. Mentors: Emil Richards, Ira Hearshen and Cat Gray.

**What are some of your past musical projects?**

I've performed live with Teena Marie, Patii Brooks and Ike Turner, been on studio sessions for Chaka Khan and Thomas Dolby, written cues and songs for "Touched By An Angel," "Dawson's Creek" "Ed," *Soul Food* and *Backflash*, performed trailer music for *Disney's Inspector Gadget 2* and scored the films *Blink Of An Eye* and (the recently completed) *Hellborn*.

**What are some of your future musical projects?**

Solomon has recently released an album so we're supporting that with some live dates, another Disney trailer for *George Of The Jungle 2* and I'm scoring a comedy film, *Bachelor Man*.



**INSIDE MUSIC: Are you a songwriter, composer, lyricist, librettist or publisher?**

**Andrew Chuckerman:** I'm a composer, songwriter, orchestrator and keyboardist originally from Chicago, and currently working in Los Angeles.

**What style of music do you usually create?**

I'm very fortunate to enjoy a busy and varied career that straddles many mediums – film, television, recording, symphonic concert work and musical theater, all of which allow me to compose and perform in virtually all styles of music, from pop, R&B, and country to jazz, classical, latin, and gospel.

**Who are some of your musical mentors and influences?**

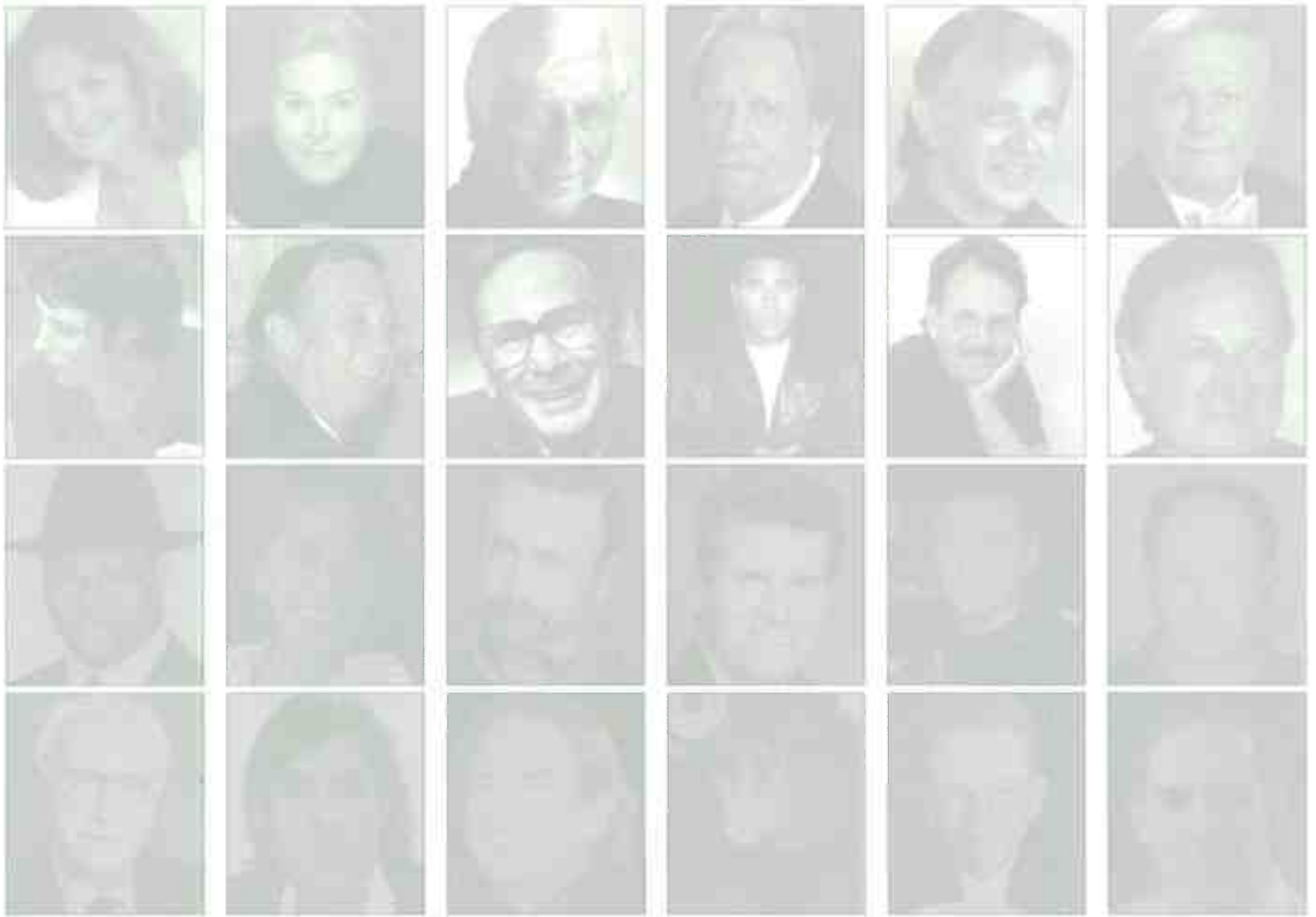
My influences are Gershwin, Porter, Rodgers & Hart, Arlen, Kern, Ellington, Stevie Wonder, Paul Simon, Carole King, Joni Mitchell, Elton John, Lennon/McCartney, James Taylor and Jimmy Webb. I also have a passion for Chopin, Rachmaninoff, Ravel, Prokofiev, Stravinsky, Copland, Korngold, and Herrman, Arthur Rubenstein, Vladimir Horowitz, Art Tatum, Oscar Peterson, Bill Evans and George Shearing. My mentors were the late Dick Grove with whom I studied orchestration and the late Lucille Gould with whom I studied piano.

**What are some of your past musical projects?**

I'm the composer and co-lyricist of the musical, *The Princess and the Black-Eyed Pea*, with libretto and co-lyrics by fellow ASCAP member Karole Foreman. Presented in the ASCAP/Disney Musical Theatre Workshop in its early development, *The Princess and the Black-Eyed Pea* has garnered the Richard Rodgers Award and the Jonathan Larson Performing Arts Foundation Award. Various numbers from the show have enjoyed performances by Grammy winners Al Jarreau, Stephanie Mills, Tony-winner Lillias White, along with symphonic commissions at Carnegie Hall, the Danish Radio Concert Orchestra, and Madison Square Garden. The musical will be enjoying its world premiere at the Alliance Theatre in Atlanta during the 2003-2004 theatre season. My film and television work has included composing and keyboard work on television's "Murphy Brown," "The Wonder Years," "Even Stevens" (currently on ABC and Disney Channel) and the feature film, *Tombstone*, and I am also a past participant of ASCAP's Film Scoring Workshop.

**What are some of your future musical projects?**

Having accompanied a wide range of artists including Stevie Wonder, LeAnn Rimes, Johnny Mathis, Carole King, Diahann Carroll, and Maureen McGovern, I am proud of my keyboard work on Rod Stewart's standards album, *It Had to be You*, for Clive Davis' J Records.



**Biographical Sketches of Writer and Publisher  
Candidates for the ASCAP Board of Directors**

**February 2003**



**AT-LARGE DIRECTORS**



## MORGAN AMES

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### STATEMENT OF CANDIDACY

Each day as cable companies, corporations, clubs, restaurants, Internet babies, etc. work like dogs to get our songs for free, they come up against the ASCAP organization and their fearless leader, Marilyn Bergman, who makes me proud to be a woman who has always made a good living from music. I'm ready to give it all I've got.

### BIOGRAPHY

Songwriter, singer, producer, vocal arranger, leader of a cappella group Inner Voices. Contracted/sang "God Bless America" for Celine Dion, NY Telethon; 2002 Olympic Opening Ceremonies for LeAnn Rimes. Co-produced double-Grammy winning "Diane Schuur and the Count Basie Orchestra." Apprenticeship: three years with Quincy Jones. Co-wrote Baretta's Theme (Keep Your Eye on the Sparrow) with Dave Grusin. Has written songs with Johnny Mandel, Tom Scott, Bob James, Dori Caymmi, Mundell Lowe, Dave Grusin, Les McCann, etc. Vocal arrangements for Dionne Warwick, Bette Midler, David Benoit, etc. Recorded with Amy Grant, Vince Gill, Kenny Loggins, Richard Carpenter, David Foster, Wynonna, etc. Sung in Behind Enemy Lines, Amistad, Charlie Brown, Snow Falling on Cedars, Sister Act I & II, League of Their Own, etc. Performed with Paul McCartney, Mariah Carey, Whitney Houston, Doobie Brothers, etc. Songs recorded by Diane Schuur, Shirley Horne, Roberta Flack, Barbara Mandrell, Blossom Dearie, Peggy Lee, etc. Has written lyrics and sung on commercials for Toyota, JC Penny, Max Factor, Amoco, Mattel, etc. Music Supervisor: Without You I'm Nothing featuring Sandra Bernhard. Administrative/Academic: eight years on national committees for ASCAP, NARAS Board of Governors (Los Angeles) and National Trustee, has taught songwriting at UCLA.



## MARILYN BERGMAN

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### STATEMENT OF CANDIDACY

I am extremely grateful to have been able to serve ASCAP during these challenging times and proud to have played a part in helping our society realize the opportunities that await us. Our vision must be clear: the protection of members' rights, seeing that our copyrights are vigorously defended and that we are fairly compensated for the use of our music in all media. I welcome being a part of ASCAP's bright future.

### BIOGRAPHY

Marilyn Bergman is the first woman to be elected to ASCAP's Board of Directors. She brings the unique experience of the creator to the leadership of ASCAP.

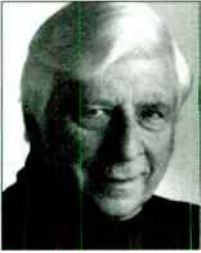
Among her many awards and honors, she has received three Academy Awards, three Emmy Awards, two Grammy Awards among others. In collaboration with her husband, Alan, Marilyn won Oscars in 1968, 1973 and 1984 for the songs "The Windmills of Your Mind," "The Way We Were," and for the score for Yentl. They have received sixteen Academy Award nominations for such songs as "It Might Be You" from Tootsie, "How Do You Keep The Music Playing?" from Best Friends, "Papa Can You Hear Me" and "The Way He Makes Me Feel" from Yentl and "What Are You Doing the Rest of Your Life?" from The Happy Ending. In 1996 they were nominated for both a Golden Globe award and an Academy Award for their song "Moonlight" from the film, Sabrina. "The Windmills of Your Mind" and "The Way We Were" also received Golden Globe awards and "The Way We Were" earned two Grammys. The three Emmys are for "Sybil," "Queen of the Stardust Ballroom" and "Ordinary Miracles." Most recently, Marilyn & Alan in collaboration with Cy Coleman created "Portraits in Jazz" a song cycle commissioned by The Kennedy Center. Among their principal collaborators are Michel Legrand, Marvin Hamlisch, Dave Grusin, Henry Mancini, Johnny Mandel, John Williams, Quincy Jones, James Newton Howard and Cy Coleman.

Marilyn was inducted into the Songwriters Hall of Fame in 1980, and was a recipient of the Crystal Award from Women in Film in 1986. In 1995 she received the National Academy of Songwriters Lifetime Achievement Award. In 1996 Marilyn received the first Fiorello Lifetime Achievement Award from New York's LaGuardia High School of Music and Art and Performing Arts (her alma mater). In 1997 the Songwriters Hall of Fame honored Marilyn and Alan with their Johnny Mercer Award.

Marilyn is a member of the Executive Committee of the Music Branch of the Academy of Motion Picture Arts and Sciences, the National Academy of Songwriters and the Nashville Songwriters Association. She was the only creator to serve on the Advisory Council to the National Information Infrastructure (NII). She served two terms (1994-1998) as President of CISAC, the International Confederation of Performing Right Societies and currently sits on its Administrative Council. In 1996 she received France's highest cultural honor, Commander of the Order of Arts and Letters medal. In 1998 she received a cultural Medal of Honor from SGAE, the Spanish performing rights organization.

Ms. Bergman was a music major at New York's High School of Music and Art, going on to study Psychology and English at New York University. She has received Honorary Doctorate Degrees from Berklee College of Music in Boston and Trinity College in Hartford, Connecticut.





## ELMER BERNSTEIN

### STATEMENT OF CANDIDACY

ASCAP is unique in its protection of artists' rights and economic benefits. Its accomplishments have provided a better life for all of its members. It is an endeavor that is always under threat from the outside. I will always defend the interests of ASCAP and all of its members with the greatest possible vigor.

### BIOGRAPHY

Elmer Bernstein is a name in music that is synonymous with creativity, versatility and longevity. 2001 marked his 50th anniversary as a feature film composer. The only working composer to achieve such distinction, he has practiced his craft in film, television, theatre, the concert hall and the academic world. He has been nominated for 13 Academy Awards, and won the award in 1967. He has further been honored with an Emmy, two Golden Globes, two Western Heritage Awards and two Tony nominations for his scores for *How Now Dow Jones* and *Merlin* for the Broadway stage. With music for more than 200 major motion pictures and television films (including *To Kill A Mockingbird*, *The Magnificent Seven*, *Sweet Smell of Success*, *The Great Escape*, *Trading Places*, *The Age of Innocence*, *Bringing Out the Dead*), Bernstein produced one of his most profound film compositions for *The Man With The Golden Arm*. He is also among the most recorded motion picture composers, with some of his earlier sound tracks including *The Ten Commandments*, *Hawaii*, and *Walk On The Wild Side*. In recent years, Mr. Bernstein's distinguished scores have included *My Left Foot*, *The Grifters*, *The Age of Innocence*, *Bringing Out the Dead* and *Keeping the Faith*. His most recent film score has been for the critically acclaimed *Far From Heaven*, for which Bernstein has been nominated for a Golden Globe Award. He has also won the Los Angeles and Seattle Film Critics award.

Bernstein has been the recipient of lifetime achievement honors from the Academy of Motion Picture Arts and Sciences, ASCAP and National Board of Review, among others. He is a past president of the Young Musicians Foundation, and is current president of The Film Music Museum. Mr. Bernstein's associations include: former Vice President of The Academy of Motion Picture Arts and Sciences, founding life member of The National Academy of Recording Arts and Sciences, past president of The Composers and Lyricists Guild of America and The Performing Arts Council of the Los Angeles Music Center. Mr. Bernstein, a virtuoso concert pianist, performed extensively between 1939 and 1950. He continues to represent the United States on a worldwide basis as a composer and conductor. In addition to his work in motion pictures, television and stage, Bernstein has composed numerous pieces for the concert hall, including "Concerto for Guitar and Orchestra" and "Ondine at the Cinema, Themes for Ondes Martenot and Orchestra."

Mr. Bernstein was born in New York City, April 4, 1922. Bernstein attributes his remarkable longevity to the superb musical training he received from his first mentor, Israel Citkowitz, recommended to him by the renowned composer Aaron Copland, who took a continuing interest in his career.



## JOHN BETTIS

### STATEMENT OF CANDIDACY

As co-chairman of Finance, I am proud to report that our income has exceeded 600 million dollars and our expenses have remained under 15%. As co-chairman of Survey and Distribution, I am proud to report that we have settled many legal struggles with the cable industry and distributed more than 100 million dollars as a result. But challenges remain in the protection of our work and the defense of copyrights. As a working songwriter, I will bring the perspectives and concerns of all those who face the blank page each day to these issues and we shall prevail.

### BIOGRAPHY

John Bettis was elected to the ASCAP Board in 1995. He is a celebrated lyricist. Educ: Long Beach State Coll. ASCAP Board of Review, '82: Chairman of the Board of the National Academy of Songwriters, '86-87. Academy Award and Golden Globe nominations for "Promise Me You'll Remember"- Best Original Song; Grammy nominations for "Can You Stop The Rain"- Best R&B Song; "One Moment In Time"- Best Song, Film & TV (Theme, 1988 Olympics). 2 Emmy Awards: "Where There Is Hope" and "One Moment In Time", Emmy nominations: "Swept Away"- Best Music & Lyrics; "As Long As We Got Each Other"- Best Music & Lyrics. Other nominations: Nashville Songwriters Association Song of the Year; Music City Song of the Year. Co-founder of the Carpenters. Collaborators: Jon Lind, Albert Hammond, Walter Afanasieff, Burt Bacharach, David Foster, Carole King, Steve Dorff, Richard Carpenter, Jerry Goldsmith, Barry Manilow, Michael Clark, Brett James, Wayne Kirkpatrick and Rudy Perez. Songs: "You Won't be Lonely Now," "Heartland," "Can You Stop The Rain," "One Moment In Time," "Crazy For You," "Human Nature," "Slow Hand," "Like No Other Night," "The Woman In Me," "One Of A Kind Pair Of Fools," "Heart Of The Night," "Top Of The World," "Yesterday Once More," "Only Yesterday," "Goodbye To Love," "I Need To Be In Love," "Only One Love In My Life," "Too Hot To Sleep." Films: Pure Country, The Last Boy Scout, Curley Sue, Godfather Part III, Star Trek V, Cocktail, Say Anything, Oh God You Devil, Vision Quest ("Crazy For You"), Twilight Zone, The Movie, The Lonely Guy, Nothing In Common, Cobra, The Men's Club, Body Rock. TV: Annabelle's Wish (FOX), Nurses (NBC), Major Dad (CBS), Empty Nest (NBC), Just The Ten Of Us (ABC), Growing Pains (ABC), My Sister Sam (CBS), Murphy Brown (CBS). Songs recorded by: Celine Dion, Lee Ann Womack, Journey, Alison Krauss, Randy Travis, George Strait, Peabo Bryson, New Kids On The Block, Whitney Houston, Starship, Michael Jackson, Madonna, Heart, B.J. Thomas, 38 Special, Kim Carnes, Miles Davis, Bill Medley, Take 6, Eric Carmen, Christopher Cross, Donna Summer, Barbara Mandrell, The Carpenters, Barry Manilow, Pointer Sisters, Conway Twitty, Ronnie Milsap, Joe Cocker, Jennifer Warnes, Louise Mandrell, Dionne Warwick, Juice Newton, America, Julio Iglesias, Sheena Easton, Harry Connick Jr. and Diana Ross. Musicals: Lunch (tour 1994); Svengali (1992); The Last Session (Drama Desk Award 1998); Say Goodnight (1999); Heartland (2000); Josephine Baker (2003).



## BRUCE BROUGHTON

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### STATEMENT OF CANDIDACY

As a composer of film and television scores, as a former music supervisor for a television network, and as an officer/board member of various organizations working on behalf of composers and lyricists earning their living primarily as "background scorers," my priority as an ASCAP board member would be to affirm and protect the value, both economic and aesthetic, of the music that accompanies film, support the fair share of royalty distribution to the composers of such music, and work to protect the writers from groups or individuals who would threaten or undermine its worth.

### BIOGRAPHY

Bruce Broughton, a composer who works in many styles and eclectic venues, is best known for film scores such as *Silverado*, *Tombstone*, *Lost in Space*, *The Presidio*, *Miracle on 34th Street*, the *Homeward Bound* adventures and *Harry and The Hendersons*, his television themes to *JAG*, *Dinosaurs* and *Steven Spielberg's Tiny Toon Adventures*, TV mini-series (*Roughing It*, *The Blue and Gray*, *True Women*), TV movies (*Glory and Honor*, *O Pioneers!*), as well as countless episodes of TV series such as *Dallas*, *Quincy*, *First Monday* and *Hawaii Five-O*.

He has been nominated for an Oscar, a Grammy and twenty Emmys, having won the latter award seven times. He has composed music for many of the Disney theme park attractions throughout the world, and wrote the first orchestral score for a CD-ROM game, *Heart of Darkness*. He conducted and supervised the recording of Gershwin's *Rhapsody in Blue* for *Fantasia 2000*, and has recorded critically acclaimed performances of classic film scores such as Miklos Rozsa's *Ivanhoe* and *Julius Caesar*, as well as Bernard Herrmann's *Jason and the Argonauts*. As a composer of concert music, he has composed a popular tuba concerto, a piccolo concerto, *Modular Music* and *Modular Music II* for the Los Angeles Chamber Orchestra, the *English Music for Horn and Strings*, and the children's fantasy *The Magic Horn* for narrator and orchestra. His *Masters of Space and Time* was jointly commissioned by the American Brass Band Association and the British Open Championship, and he recently recorded his *Fanfares, Marches, Hymns & Finale* with *The Bay Brass*, the ensemble that commissioned it.

Broughton is a past president of The Society of Composers and Lyricists, and has served as a governor on the boards of both the Academy of Motion Picture Arts and Sciences and the Academy of Television Arts and Sciences. He has taught film composition at the University of Southern California and has lectured at UCLA.



## JOHN CACAVAS

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### STATEMENT OF CANDIDACY

As a candidate for election to the ASCAP Board of Directors, my foremost obligation is to ensure that we have a comprehensive survey and are paid properly for the performance of our musical works. While I am a composer/conductor/arranger, I also have many years of experience in the publishing world. This gives me a broader understanding of the complexities of the problems we face. I hope to represent you in our efforts to maintain ASCAP's position as the best PRO in the world.

### BIOGRAPHY

John Cacavas began his musical career when, at 13, he formed his own band in Aberdeen, South Dakota. He went on to study music and composition at Northwestern University where he became an arranger for varsity musicals and director of a weekly radio orchestra broadcast.

He entered the Armed Forces and became an arranger with the prestigious United States Army Band in Washington, D.C. It was there that he began writing arrangements and compositions for major music publishers. He also began his long-time collaboration with Charles Osgood (lyricist and now news commentator and personality at CBS). With their writing of his oratorio, *The Conversion of Paul*, they won national acclaim. Cacavas moved to New York, continued composing and arranging and served as an assistant conductor at CBS under the tutelage of the esteemed Alfredo Antonini. He went on to become Director of Publications at Chappell & Co., Inc. He has scored over 200 one hour TV shows, 30 TV movies, 15 features and 5 mini-series.

As guest conductor, Cacavas has appeared with the Radio City Music Hall, The Norwegian Broadcasting Orchestra, The Dutch National Radio Orchestra, Sinfonia of London, The City of Prague Philharmonic, the Florida Symphonic Pops and The United States Army Band, and served as the principle conductor of the Beverly Hills Pops. In addition, his works have been performed by many major orchestras including the Philadelphia Orchestra, Boston Pops, San Francisco Symphony, Milwaukee Symphony, The Honolulu and Indianapolis Symphonies.

His CDs include the soundtrack albums from *Airport '75*, *From London with Love*, *Phantom of the Opera* and other Broadway Hits and *Behind the Scenes*, which is a selection of his top TV and movie themes. Original songs and arrangements have been recorded by countless major recording artists. Cacavas has been a leading figure in the school music field for many years with over two thousand published works in the areas of symphonic band, orchestra, chorus and chamber works. Many of these are published and performed extensively abroad. He has been invited to guest lecture and conduct seminars around the country.

As a songwriter, his most recent collaboration has been with lyricist Hal David and they have two CDs currently in release. Cacavas is the author of two published books, *Orchestration and Music Arranging*, and *The Art of Writing Music*. Musical honors include Emmy nominations for *Kojak* and *Eischied*. He was awarded the Northwestern University's Distinguished Alumni Award and won two Freedom's Foundation Awards for *The Golden Door* and *Gallant Men*. Cacavas is a member of the Motion Picture Academy's executive Music Committee and has served as a governor. He has also served as president of the Composers Guild of America. He has been a member of ASCAP's Board of Review and most recently on the Board of Directors.



## BETH NIELSEN CHAPMAN

### STATEMENT OF CANDIDACY

I feel truly fortunate to be one of those rare exceptions - a songwriter making a living being a songwriter. As an artist, it's songs that have paved the way for me and given my voice reason to exist. If the music business was a human body, the song would be the breath. I am deeply committed to my participation in the effort to protect the rights of songwriters. I'm honored to be nominated to serve on the ASCAP Board and would work very hard to contribute in every way possible as the songwriting community navigates through the immense changes that face us.

### BIOGRAPHY

Beth Nielsen Chapman is a recording artist and songwriter whose number one hits include ASCAP's 1999 Song Of The Year, Grammy nominated "This Kiss" (written with Annie Roboff and Robin Learner), recorded by Faith Hill, "Nothing I Can Do About It Now" for Willie Nelson, Tanya Tucker's "Strong Enough To Bend" (Chapman/Schlitz), and "Happy Girl" (Chapman/Roboff) for Martina McBride, among others. Voted "Nammie's Songwriter of the Year" in 1999, her songs have been covered by a wide selection of artists, including Bonnie Raitt, Ute Lemper, Michael W. Smith, Mary Chapin Carpenter, Michael McDonald, Emmylou Harris, and Neil Diamond, and her material, both as an artist and as a songwriter, has appeared in movie best selling soundtracks such as "Message In A Bottle," "Prince Of Egypt," "Practical Magic," "The Rookie," and "Where The Heart Is," as well as TV shows like ER, Dawson's Creek, and Providence to name a few.

As an artist, Beth has released four pop/rock/folk albums on Warner Brother's records. Her groundbreaking "Sand & Water" album, written and recorded following the death of her husband from cancer in 1994, is often used as a tool for healing through grief, and the song "Sand & Water" was performed by Elton John on his 1997 U.S. tour in place of "Candle In The Wind" to honor the memory of Princess Diana. Beth released "Deeper Still" on Artemis Records following a difficult year of being diagnosed and then successfully treated for breast cancer, in March of 2002. Artists like John Prine, Bonnie Raitt, Emmylou Harris, John Hiatt and Andy Bey have all contributed background vocals on the new release, which has garnered much acclaim.

The UK release of "Deeper Still" on Sanctuary Records has recently been voted "Album Of The Year" by Terry Wogan, whose radio show on the BBC has the largest radio listening audience in Europe. Beth continues to wear two hats, both writing for her own recordings and writing for other artists, as is the case with one of Beth's songs, "Free" (Chapman/Roboff) which is the lead off track on Faith Hill's newest release. Beth has served for several years on the NSAI Board and has also been on the NARAS Board. In 2001 she received NSAI's "Maggie Cavendar Award Of Service."



## CY COLEMAN

### STATEMENT OF CANDIDACY

As a writer Board member, I've been close to all the considerable changes ASCAP has undergone over the years, in every area to better serve our members, including advocating for our rights in Congress, and maximizing royalties. I am particularly proud of ASCAP's ability to substantially increase distributions to our members and of our leadership in licensing music on the internet. I am committed to ensuring that ASCAP stay on the cutting edge and still retain its basic philosophy of democracy, fairness, and family.

### BIOGRAPHY

Cy Coleman, whom one critic calls "a permanent jewel in Broadway's musical crown," is renowned as one of today's most versatile and influential music creators. Best known for his numerous Broadway triumphs, Cy has also enjoyed success in motion pictures, recordings, TV and on the concert stage. His many honors include three Tony Awards, three Emmys, two Grammys, election to the Songwriter's Hall of Fame, as well as recipient of the Songwriter's Hall of Fame Johnny Mercer Award and The ASCAP Foundation Richard Rodgers Award for Lifetime Achievement in the American Musical Theater. In 1994, Cy received a doctorate in Music from Long Island University and in 2000 received a doctorate in Humane Letters from Hofstra University and the Dramatists Guild's Frederick Loewe Award in recognition for a body of work and contributions to the musical theatre.

New York-born Cy was a child-prodigy who gave piano recitals at Steinway, Town and Carnegie Halls between the ages of six and nine. Before beginning his fabled Broadway career, Cy led a jazz trio, which made many recordings and was a much-in-demand club attraction. Once Cy turned his attention to songwriting, he scored big with such timeless standards as "Witchcraft" and "The Best Is Yet to Come."

Cy Coleman's winning streak as a Broadway composer began with Wildcat in 1960, which included "Hey Look Me Over." Next was Little Me, which featured "Real Live Girl" and "I've Got Your Number." Continuing his success, Cy's collaboration with lyricist Dorothy Fields resulted in Sweet Charity, which introduced "Big Spender" and "If My Friends Could See Me Now." The 1970s saw three more classic Coleman Broadway musicals, all Tony-winners - Seesaw, I Love My Wife and On The Twentieth Century. In 1980, Cy served as producer as well as composer for the smash, Barnum. And the 1990s brought more new Cy Coleman musicals to Broadway: City of Angels, The Will Rogers Follies, The Life, Exactly Like You and a new production of Little Me. In 2001, the premiere of the new Coleman musical "Grace" opened in Amsterdam, the Netherlands. In addition to Dorothy Fields, Cy has worked with many great Broadway lyricists, including Carolyn Leigh, Michael Stewart, David Zippel, A.E. Hotchner and Betty Comden & Adolph Green.

Cy Coleman film scores include Father Goose, The Art of Love, Garbo Talks and Family Business. In addition, Cy wrote Shirley MacLaine's memorable television specials, If My Friends Could See Me Now and Gypsy in My Soul. Cy Coleman has been serving on the ASCAP Board for many years and currently is ASCAP's Vice Chairman - Writer.



## HAL DAVID

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### STATEMENT OF CANDIDACY

ASCAP has been a big part of my life, as a writer member, a Board member, and as its President from 1980-1986. My single objective has always been to make certain that ASCAP is the best it can be in representing and serving the interests of all of its writers, composers, and publishers. I take great pride in the enormous strides ASCAP has made in every area of its business, from consistently expanding our royalty distributions, to effectively delivering our message to legislators, to establishing technological supremacy in licensing and tracking performances. I hope to continue making a contribution towards the future success of ASCAP.

### BIOGRAPHY

Hal David is a world class lyricist whose million-sellers include such standards as "Raindrops Keep Falling on My Head," "This Guy's in Love with You," "I'll Never Fall in Love Again," "Do You Know the Way to San Jose," "Walk on By," "What The World Needs Now Is Love," "I Say a Little Prayer," "Always Something There to Remind Me," "One Less Bell to Answer," "Anyone Who Had a Heart"—and many others. "Raindrops" won an Academy Award for Butch Cassidy and the Sundance Kid. "Don't Make Me Over," "Close to You" and "Walk on By" are all in the GRAMMY Hall of Fame. In addition, "What's New Pussycat," "Alfie," and "The Look of Love" received Oscar nominations.

Hal David has been honored for his way with words with every major award bestowed by the music industry, including more than 20 gold records, a Grammy, the NARM Presidential Award, and the B'nai B'rith Creative Achievement Award. He has also been elected to the Songwriters' Hall of Fame, and has been presented with their coveted Johnny Mercer Award. Mr. David was awarded the prestigious Grammy Trustees Award by NARAS, the National Academy of Recording Arts and Sciences, and just recently, he received the 2002 New York Heroes Award from the Recording Academy. He was also recently honored with the esteemed British Ivor Novello Award (the first non-British person to ever receive the award).

Hal David wrote the lyrics for film scores to *Alfie*, *What's New Pussycat*, *Casino Royale*, *The April Fools*, *A House Is Not a Home*, *The Man Who Shot Liberty Valance*, *Moonraker*. Famed country singer Willie Nelson duetted with the Latin star Julio Iglesias to sing David's hugely successful "To All The Girls I've Loved Before," which garnered a top country hit of the year award, before becoming a major pop hit. His Broadway show *Promises, Promises* received a Grammy, and was nominated for a Tony Award. Two songs, written for the show: "I'll Never Fall in Love Again" and "Promises, Promises" became instant hits. The *Encore Series* in New York showcased *Promises, Promises* at the City Center. Following that successful revival, the *Reprise Series* produced it in Los Angeles, where it was so successful that they presented it a second time in the same series. Six David and Bacharach songs were recently featured in the hit film *My Best Friend's Wedding*. Hal David is currently a member of the ASCAP Board of Directors (having served as its President), as well as a member of the Board of Governors of Cedars Sinai Medical Center, and of the Board of Visitors of the Claremont Graduate University in California. He is also the Chairman of the Board of The Songwriters' Hall of Fame.



## CHARLES FARRAR

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### STATEMENT OF CANDIDACY

As Pop and Urban continue to merge, and the popularity of Black Music grows, it is imperative that our producers and writers are more proactive in the legislation that governs music. It is only with a full understanding of it that we can benefit from our commodity. With rising commercial interest in Urban Music and the advent of new technologies and media, it is crucial that our interests are represented. Given my history as both a creative and business force, I believe I would be proficient in representing the growing needs of the community and honored to be their voice.

### BIOGRAPHY

New Jersey native Charles Farrar has been blessed in countless ways. As an ASCAP member since 1989 and founder of Character Music, he has contributed musical gifts to numerous projects involving a potpourri of artists from Johnny Gill to SWV to B2K. In the thirteen years since forming Character Music, Farrar's discography reads like a Billboard R&B Chart, leaving his mark on the consciousness of today's Urban Music scene. Farrar continues to impact the soul of Black Music as owner of the Mid-town Manhattan recording facility "The Weight Room," which hosts sessions for both up-and-coming talent as well as many established names in the business. A multi-faceted and Morehouse-educated businessman, who also plays the part of prolific writer and talented producer, Farrar has been twice-recognized by NARAS for his efforts on the debut and sophomore Boyz II Men albums "Cooleyhighharmony" and "II" and rewarded with two Grammy's for his work. Coincidentally, his first foray into producing and writing immediately rewarded him with a Grammy, which only few can brag about. In 2000, the American Society of Composers, Authors and Publishers awarded member Farrar and his publishing company B.Black Music with the prestigious Rhythm and Soul Music Award and the Pop Music Award for his work on then RCA-recording artist Tyrese's "Sweet Lady." The past and the present paints a portrait of Farrar as a boundless, driven and creative spirit that continues to thrive in this fickle and ever-changing musical climate. In a universe where you reap what you sow, Farrar's harvest looks to be bountiful. Look forward to more music seeping out of this musical mind as Farrar's legacy continues to grow....



## PHIL GALDSTON

### STATEMENT OF CANDIDACY

As an active member of ASCAP, I have served our society in many different capacities. Working closely with staff, I have focused my energies on advocacy and education. I believe it crucial that we continue to lead the way in Internet licensing and steadfastly protect our members' rights. I'm committed to increasing our efforts to educate both members and the public about fundamental concepts of intellectual property, as well as the significant contributions songwriters make to society. I value the importance of every member- regardless of field or level of success- and my goal is to represent all of us.

### BIOGRAPHY

Phil Galdston is a songwriter/producer whose work has appeared on over 60 million records worldwide and has made him one of the few in the field to score hits on virtually every major record chart. He is also an involved citizen of the music community, with wide experience in ASCAP, The Recording Academy and other industry initiatives.

His song, "Save The Best For Last," recorded by Vanessa Williams, simultaneously topped Billboard's three major charts for three weeks and was nominated for a Grammy as Song and Record of the Year. "Save..." was honored as ASCAP's Song of the Year, and also received an ASCAP R&B Award. At well over three million airplay performances to date, it is one of the classic songs of this, or any, era. "The Sweetest Days," the title song from Vanessa's platinum follow-up, was a number one a/c record for eight weeks, and received an ASCAP Pop Award. "World Without Love," co-written and recorded by Eddie Rabbit, was a top ten country hit and won an ASCAP Country Award.

In addition to the seven songs of Phil's that Vanessa has recorded, he has five songs recorded by Celine Dion, (including the inspirational, "Fly," and the hit, "The Last To Know") and three by Aaron Neville (including the hit, "I Owe You One"). "One Voice," which Brandy recorded, serves as the theme song for her role as UNICEF spokesperson. He has scored four films and his songs have appeared in numerous features including The First Wives' Club, Music of the Heart and The Best Man. He has produced records by such artists as Jody Watley, Starship, Vanessa Williams, John Sebastian, and The Temptations, and Grammy-nominated comedy albums for both Robert Klein and Robin Williams. Among the many others who have recorded his songs: Beyonce Knowles, Ashford & Simpson, Jill Sobule, Barry Manilow, Kathy Mattea, Tom Jones, Jaci Velasquez, America, Roberta Flack, Cher and Julian Lennon. He is currently collaborating with Brock Walsh on a musical based on the hit film, Save The Last Dance.

The recipient of the Grand Prize of the American Song Festival, two NSAI citations, a Cable ACE nomination, and five Grammy nominations, Phil was honored by the world's United Nations Ambassadors with a prestigious Time For Peace Award for "Fly." He was the 1999 Songwriter in Residence at Berklee College of Music.

As an active ASCAP member, Phil has testified before Congress, lobbied legislators and fiercely advocated for intellectual property rights. He has served on the East Coast Advisory Panel, moderated numerous songwriter workshops and master classes, judged six years of the Deems Taylor Awards, and twice served as a judge of the Sammy Cahn Lyric Competition. He was elected to the Board of Review last year, and is leading a project to train members as spokespeople on intellectual property. He is a leader of The Recording Academy, where he has served as National Trustee and on key national committees. He is President of the New York Chapter of the Academy.



## WAYLAND HOLYFIELD

### STATEMENT OF CANDIDACY

As a songwriter for 30 years and an ASCAP Board member for almost 10, I am all too familiar with today's challenges. This is a time for all genres of the ASCAP family to pull together. My committee responsibilities on the Board have included co-chairmanships of Finance, New Technology, and Survey and Distribution as well as serving on Legislative, Marketing, and Law and Licensing. It has been my privilege to testify before both Congressional Judiciary Committees. ASCAP, since 1914, has stood as the chief defender and proponent of Songwriters' rights and I would be honored to help continue that fight.

### BIOGRAPHY

Wayland Holyfield is an award winning songwriter and a 1992 inductee into the Nashville Songwriters Hall of Fame. He has long been active in the advocacy areas of the music industry. He has served as an elected member of the Board of Directors of ASCAP and as past president of the Nashville Songwriters Association International and currently is the chairman of the Nashville Songwriters Foundation Board. Also, he was a member of the ASCAP Board of Review for four years.

Some of his awards and honors include ASCAP Country Songwriter of the Year, two-time winner of the Music City News Top Country Hits Award, Grammy Nominee, CMA Triple Play Award and recipient of the Nashville Songwriters Association International Presidents Award. He has received a total of 37 Performance Society Awards and has written over 40 top ten hits and 14 #1 songs. His songs have been recorded and performed all over the world with particular successes in Germany and Great Britain.

Artists who have recorded Wayland's songs include George Strait, Pete Townsend, Don Williams, Anne Murray, Brooks and Dunn, Reba McEntire, Ronan Keating and Boyzone, Randy Travis, Ronnie Milsap, Julio Iglesias, Crystal Gayle, Conway Twitty, Barbara Mandrell, Nitty Gritty Dirt Band, Charley Price, Bill Medley, Mac Davis, Oak Ridge Boys, Michael Martin Murphy, Mickey Gilley, John Anderson, Johnny Russell, Statler Brothers, Ernest Tubb, Waylon Jennings, T. Graham Brown, Juice Newton, The Judds, Mark Chesnut and George Jones.

His songs include "Could I Have This Dance," "You're The Best Break This Old Heart Ever Had," "Red Necks, White Socks and Blue Ribbon Beer," "You're My Best Friend," "Till The Rivers All Run Dry," "She Never Knew Me," "Some Broken Hearts Never Mend," "I'll Do It All Over Again," "I'll Be Leaving Alone," "Nobody Likes Sad Songs," "Never Been So Loved," "Tears Of The Lonely," "Put Your Dreams Away," "Your Love Shines Through," "You're Going Out of My Mind," "Down in Tennessee," "Don't Count The Rainy Days," "Stop The Rain," "When You Get To The Heart," "She Reminded Me Of You," "The Blues In Black & White," "Wish I Had A Heart of Stone," "Only Here For A Little While," "Meanwhile." Wayland also wrote "Arkansas You Run Deep In Me" for the 1986 Arkansas Sesquicentennial celebration, which was adopted in 1987 by the state legislature as the official state song of Arkansas.

He and his wife Nancy have been married for 31 years and have 3 children, Greg, Mark and Lee.



## JIMMY JAM

### STATEMENT OF CANDIDACY

As an active songwriter, record producer, musician and entrepreneur, I bring a unique perspective to the ASCAP Board. ASCAP is moving in the right direction and it is very gratifying to represent all of my fellow writers in accelerating that success. ASCAP has always protected my rights as a songwriter and made sure I got paid. This is my chance to do my part for others. I will assure that ASCAP's role continues to grow and that writer protection and compensation are strengthened.

### BIOGRAPHY

James Harris III, better known as Jimmy Jam, is a songwriter, record producer, musician and entrepreneur, and has been an ASCAP member since 1983. His accomplishments have rendered him a living legend within the music industry. Jam and Terry Lewis, his collaborator for twenty years, helped sculpt Janet Jackson into an international pop phenomenon who has sold over 40 million records and earned over 20 gold and platinum singles. Other major artists - in fields as diverse as instrumental pop, soul, rock, rap, gospel and dancehall reggae - with whom they have been closely associated are Boyz II Men, Mary J. Blige, Sting, Shaggy, Yolanda Adams, Herb Alpert, Human League, Jon Secada, Robert Palmer, and Sounds of Blackness. In total, they have written and/or produced over 100 albums and singles that have reached gold, platinum or multi-platinum sales, including 25 #1 R&B singles and 16 #1 pop hits. Those songs include "That's the Way Love Goes," "Diamonds," "Escapade," "On Bended Knee," "4 Seasons of Loneliness," "Miss You Much," "Just Be Good to Me," and "What Have You Done for Me Lately."

In 2003, Jam & Lewis received their 8th Grammy nomination in the Producer of The Year category, and they won the Grammy last year for Best Dance Recording for Janet's "All For You" and won a Grammy for "Producer of The Year" in 1986. Simultaneously, the Jam & Lewis produced song (performed by Bryan Adams) from the soundtrack of Spirit: Stallion Of The Cimarron has just earned a 2003 Golden Globe nomination. They have also been nominated for the Academy Award and have received the NAACP Image Award as well as Writer of the Year honors at ASCAP's Rhythm & Soul and Pop Awards Dinners numerous times, and among numerous other honors, Jam & Lewis have been immortalized with a star on the Hollywood Walk of Fame. In 2002, they were given the Essence Award for their breadth of brilliant music they have produced and the great force they are in the music industry.

Jimmy Jam has also parlayed his vision into celebrated companies (beginning in 1991 with Perspective Records, and continuing with Flyte Tyme Records in 1997) that supports artists of superior caliber. "We would sign people and make records based on artistic freedom rather than business pressure to sell a lot of records," Jam states. Flyte Tyme got off to an auspicious start with the soundtrack to the 1998 film, How Stella Got Her Groove Back. As co-heads of Flyte Tyme Records, Jam & Lewis currently enjoy a joint venture/partnership with Arista Records which has led to the successful collaborations with Blu Cantrell and Usher, as well as BMG act Heather Headley.

Since their first professional recording with THE TIME in 1981, Jam & Lewis have continuously re-invented themselves and have proven to be a testament to career longevity and success. In fact, the duo just celebrated 30 years as friends, and stand as the #1 songwriters and producers of all time.



## JOHNNY MANDEL

### STATEMENT OF CANDIDACY

As a veteran film composer and jazz musician, I understand the issues that face established and struggling music creators alike. During my years on the Board, I have come to learn a great deal about the domestic and international forces influencing what happens to our copyrights. It has also been my privilege to be part of the process to ensure the licensing and protection of our music worldwide. Representing fellow music creators on ASCAP's Board has been an opportunity to serve the music community in a tangible way. I hope to continue to be worthy of this great trust.

### BIOGRAPHY

The eventful career of Johnny Mandel - one of duration and substance that continues to flourish - is grounded by a thorough background in music that has placed him in the pantheon of acclaimed American composers, arrangers, record producers and songwriters.

Mandel was born in New York City. He was playing the trumpet and beginning to write big band arrangements at the age of twelve. After graduating from New York Military Academy, he immediately went on the road working in Catskill Mountains resort hotels. He then joined the orchestra of legendary violinist Joe Venuti. As a member of the Henry Jerome Orchestra during 1945, his bandmates included Leonard Garment and Alan Greenspan, who later left the music business to become prominent in Washington. Before he was out of his teens, Mandel played trombone and wrote arrangements for the Boyd Rayburn and Jimmy Dorsey Orchestras. His first important arrangement was for Woody Herman with the classic big band composition, "Not Really the Blues." He also wrote for Artie Shaw's only bebop-oriented orchestra, recently showcased in the MusicMasters album 1949.

In 1949, Johnny began writing arrangements for the staff orchestra of WMGM Radio and was initiated into composing dramatic music for a radio series. Soon afterward, he was an arranger for Sid Caesar's classic TV series, Your Show of Shows. He moved back into jazz, working with the orchestras of Elliott Lawrence and Count Basie. By the mid-1950's, Mandel had become well established for writing arrangements for major stars including Frank Sinatra, Tony Bennett, Dick Haymes, Anita O'Day, Chet Baker, Mel Tormé, and Peggy Lee. He also wrote arrangements for Andy Williams' NBC variety show and for many nightclub acts and Las Vegas shows.

Mandel's first film score was I Want To Live, which starred Susan Hayward. Initially unsure about writing for film, Mandel came to realize that all he had done previously was the ideal background for scoring films. I Want to Live was the first film to utilize an all-jazz score. Other significant Mandel scores include: The Americanization of Emily, The Sandpiper (which featured Mandel's great Oscar and Grammy-winning standard, "The Shadow of Your Smile"), Harper, The Last Detail, The Sailor Who Fell From Grace With the Sea, Being

There, *Staying Alive*, *Deathtrap*, *Caddyshack*, *The Verdict*, and many more. Mandel television themes include the familiar refrain "Suicide is Painless" from *M.A.S.H.*, and *Too Close For Comfort*.

Mandel's arranging skills have been utilized by Michael Jackson, Barbra Streisand and Diane Schuur, whom he has also produced. Natalie Cole's *Unforgettable*, her tribute to her late father, was a showcase for Mandel's arrangements. The album was awarded an unprecedented seven Grammys. He recently produced and arranged Shirley Horn's critically acclaimed album, *Here's to Life*. Other recent projects include producing and arranging for Michael Bolton, Manhattan Transfer, Barry Manilow and Diana Krall's orchestral album, *When I Look In Your Eyes* – a Grammy nominee for Album and Producer of the Year and winner in the Jazz Album of the Year category.



## RUDY PEREZ

### STATEMENT OF CANDIDACY

I feel that becoming an ASCAP Board Member would be an excellent vehicle for me to address the growing issues that concern all of ASCAP's membership, but specifically Latin songwriters. As a member for 15 years, "Latin Songwriter of the Year", and one of the founders of ASCAP's Latin Council, this has given me a unique knowledge of the matters facing our Latin Membership. Becoming a Board Member would be an honorable duty that I would take very seriously and one of my priorities would be to keep the Board closely linked with the Latin Membership.

### BIOGRAPHY

Rudy Perez is one of the most outstanding creators of international pop music today. His facility to write and produce hits makes him the most sought-after and talented producer/songwriter in the music world. He has consistently had top ten hits on the Billboard charts for over 15 years and been a loyal ASCAP member for about 20 years.

During the last 25 years, he has composed more than 600 songs and written and produced hits for international artists such as: Julio Iglesias, Christina Aguilera, Michael Bolton, Luis Miguel, Luis Fonsi, Cristian Castro, Jaci Velasquez and Marc Anthony to name just a few. "When Rudy presents a demo that he sang himself it is very difficult to duplicate because he sings better than all of us," said Julio Iglesias. Rudy has received numerous gold and platinum records and his works have been nominated for 16 Grammy Awards, having won five. Rudy attributes his successful career to his almost 20 year association with Jose Feliciano. "It took a blind man to see my talent," says Perez about Feliciano.

After the huge success of his crossover production for Jaci Velasquez "Llegar A Ti" Dove Award winner, Rudy was contracted by Ron Fair (RCA) to produce Christina Aguilera's first Spanish album, "Mi Reflejo." This record has sold millions and won the 2001 Latin Grammy for Best Female Pop Album, which opened the door for other English-speaking artists to sing in Spanish like Europe's boy band sensation Westlife, produced by Rudy, and other artists such as Michael Bolton who did two cuts off his latest album in Spanish with Perez. He then worked again with Velasquez on her Grammy nominated album entitled "Crystal Clear," of which his song "Imagine Me Without You" was nominated for the Dove Award's Song of the Year. Then, repeating the success of her first Spanish album, the single "Como Se Cura Una Herida" (Rudy) topped Billboard's Hot Latin Tracks Chart for almost a year. Rudy's production for Pilar Montenegro broke Billboard's Hot Latin Track's record by being #1 for 14 consecutive weeks. He then held Billboard's # 1 position again for nine weeks with Jennifer Peña's "El Dolor De Tu Presencia" also penned by Rudy.

Current projects include; Pablo Montero, Alexander Pires, a duet with Cristian Castro and Westlife, Noelia, and Luis Fonsi in English and Spanish as well as the highly anticipated *Señor Bolero II* with Jose Feliciano. Recently he has partnered with Unvision Music Group to create a new record label, RPE, which will feature today's top talent from the increasingly popular Miami music movement. Their debut artist is a fresh new band called Area 305. Perez guided this group to the # 1 position on Billboard's Tropical Chart and 3rd place on the Hot Latin Tracks with their song "Si No Estas."

Rudy Perez has been awarded ASCAP's "Latin Songwriter of the Year" for two consecutive years and "Billboard Hot Latin Tracks Producer of the Year" for 2000 & 2002.



## GREG PRESTOPINO

### STATEMENT OF CANDIDACY

I have been a member of ASCAP since 1972. Over the last thirty years, many things have changed, and perhaps most dramatically, the digital revolution has precipitated the greatest of those changes. What has not changed is the power of the song, still the fundamental element of communicating through music. I think I'm in a good position to address the many issues which the new technology has raised, not only because I believe so passionately that copyright protection is so vital, but also because as an active record producer and writer, I'm involved heavily in using this new technology.

### BIOGRAPHY

Composer, lyricist, publisher, arranger, record producer, singer. b Brooklyn, NY. ASCAP 1983. Education: Buxton School, Brandeis University. Member of NARAS, AFTRA, SAG. Written for Records, Film, Television and the Stage. ASCAP Writer's Advisory Committee: 6 years. Board of National Academy of Songwriters 9 years; Director of NAS Gold Membership: 2 years. Lobbied in Washington against source licensing for ASCAP and NAS.

Songs: "Ain't Nothin' Gonna Break My Stride": Matthew Wilder, Unique II, "Jump On the Fizzy": Aaron Carter, "Can't Nobody Hold Me Down": Puff Daddy, "Wild Women Do": Natalie Cole, "Show Some Emotion": Celine Dion, Aaron Neville, "Word Is Bond": 7D2, "96 Anthem You're the One": SWV, "Beautiful Night": Aaron Neville, "Let Me Drive": Bette Midler, "All of This and More": Crystal Gayle & Gary Morris, "In Another Life": Jennifer Love Hewitt, "Stuttering": Helen Terry.

Film and TV: Songs: *Pretty Woman*, *And God Created Woman*, *Attack of the Fifty Foot Woman*, *The Big Picture*, *Boulevard Nights* (songs with Lalo Schiffrin), *The Rose*. Scores: *The Young Nurses* (Roger Corman/New World Films), *Brandeis at 50*; *Minds That Matter*: Production and Commercials: Independently produced records for Warner Brothers, Elektra, Atlantic. Staff record producer for Elektra Records. Commercials producer: National Car Rental; Lechemere Stores; Vita Lemon Tea (Hong Kong).

Vocals for records, film and television: Records: Bonnie Raitt, Ry Cooder, Maria Muldaur, Agents of Good Roots, A.J. Croce, Andrew Gold, Arlo Guthrie, Martin Mull, Juice Newton, Wendy Waldman, Jennifer Warnes. Films: *And God Created Woman*, *Attack of the Fifty Foot Woman* (HBO), *The Big Picture*, *The Dion Brothers*, *Hercules*, *Pocahontas*, *The Last Starfighter*, *The Last of Sheila* Money For Nothing, *The Rose*, *Spencer For Hire*.

Awards: ASCAP Pop Awards (Writer and Publisher): "Break My Stride" ASCAP Rhythm and Soul Awards: R & B Song of the Year/Rap Song of the Year (Writer and Publisher): "Can't Nobody Hold Me Down" National Academy of Songwriters Leadership Award.



## DAVID RAKSIN

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### STATEMENT OF CANDIDACY

I am proud to be a member of ASCAP's Board of Directors. I concur with their efforts to deal fairly and honorably with problems that arise, and I enjoy the intellectual level of our discussions. I hope to be re-elected to the Board and to serve you again.

### BIOGRAPHY

David Raksin began his long and distinguished career in films when he came to Hollywood to work with Charlie Chaplin on the classic score of *Modern Times*. He taught himself orchestration while still in high school and put himself through the University of Pennsylvania by playing in society orchestras and jazz bands. Upon graduation he went to New York where he became arranger for a notable radio orchestra whose pianist, Oscar Levant, alerted George Gershwin to a broadcast of David's remarkable arrangement of "I've Got Rhythm." Gershwin recommended the young man to the Harms/Chappell arranging team, where he orchestrated Broadway musicals.

In 1935, at the age of 23, he went to Hollywood to join Chaplin. The following year he served as assistant to Leopold Stokowski, who premiered Raksin's brief *Montage* with the Philadelphia Orchestra, probably the first film piece to be performed by a major orchestra. Since then, David has had a widely diversified career in various fields. His film scores include *Laura*, *Forever Amber*, *Carrie*, *Force of Evil*, *The Bad and the Beautiful* and *The Redeemer*. He has also scored over 300 television shows. Stage works include musicals, several ballets and incidental music. At the request of the composer, Raksin made the original band instrumentation of Igor Stravinsky's *Circus Polka*, choreographed (for elephants) by George Balanchine. (At the rehearsal in Madison Square Garden the elephants stampeded!) Raksin is the first film composer to have received a Coolidge Commission from the Library of Congress. He conducted his composition, *Oedipus Memneitai*, at the Library in 1986.

His concert works have been performed by the New York Philharmonic, the Chicago, London, San Francisco, BBC, CBC and the Boston Pops, among others. There are more than 400 recorded versions of *Laura*, including his own CD of that piece, together with suites from *Forever Amber* and *The Bad and the Beautiful*. He is the first film composer invited to establish a collection of his manuscripts in the Music Division of the Library of Congress. He is the subject of *Oral Histories* by Yale and Southern Methodist Universities, and has been featured in numerous studies and reference works, as well as in the television documentary *The Hollywood Sound*. Elected to the ASCAP Board in 1995, Raksin was appointed by the Librarian of Congress to the National Film Preservation Board; he also served for eight terms as President of the Composers and Lyricists Guild. He has taught *Composition for Films* since 1956 at USC, where he is an Adjunct Professor. In the summer of 2000, he attended the premiere, at the Santa Fe Chamber Music Festival, of his new piece for Clarinet and String Quartet, "Swing Low, Sweet Clarinet," composed for the virtuoso Eddie Daniels.



## BOB THIELE, JR.

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### STATEMENT OF CANDIDACY

I joined ASCAP at 16 and have worked as a songwriter, musician, producer, A&R and Internet executive. This breadth of experience has provided me with a deep respect for the art of songwriting. Today I am more passionate about songwriting than ever, awed by its power to transform and capacity to change. (I'm reminded of this whenever I hear my dad's song, "What A Wonderful World"). ASCAP is a powerful organization, a safe keeper of our interests. At a time when competing institutions seek to diminish our role, I welcome the opportunity to be an ardent advocate of the songwriter.

### BIOGRAPHY

Bob Thiele, Jr.'s career within the entertainment industry is successfully translated by his insights into both the creative and executive ends of the business. As an accomplished songwriter, producer and music executive, Thiele has been a proven success in each of these arenas he has entered.

The bottom line, according to Thiele, has been his desire to work with credible, forthright music. Accordingly, this objective reflects as clearly in his pop success as it does rock, R&B, alternative, gospel and other areas. His songwriting credits encompass Grammy awarded projects by Bonnie Raitt and Pops Staples, multi-platinum releases by Aaron Neville, Bette Midler, and Joe Cocker,



and serve as a link between artists as creatively disparate as Ron Sexsmith, Widespread Panic, Beth Hart, and BBMak.

Much of this identity has to do with his background. Growing up in New York, Bob was encouraged by the experience of his father, renowned A&R executive Bob Thiele. Consequently, after being influenced by his dad's work with artists such as John Coltrane, Duke Ellington, Buddy Holly, and Jackie Wilson, composition and recognition-blind to format—served as a solid foundation. Throughout his teens, Bob pursued his own talents. While a student at Sarah Lawrence College, he fronted his own band and played guitar around New York. He eventually relocated to Los Angeles in order to capitalize on his songwriting talents. "Songwriting has always been the single most important channel connecting me with my creative spirit." Others have connected as well, be they the aforementioned artists, or others such as Ray Charles, Cher, French Rap superstar MC Solaar, Jennifer Love Hewitt, and reggae legend Barrington Levy.

Alongside his solid knowledge of the creative songwriting and production facets of the industry, Bob was the West Coast director of A&R for EMI Records, and, more recently served as President of the Music Division of IAM.com. Both ventures showcased Thiele's ability to define and empower his musical perceptions within highly commercial/business-oriented roles. They also illustrate his ability to operate within a leadership position—whether making confident decisions on behalf of an international company, coordinating with co-executives and other departments or successfully governing a support staff.

Thiele's insight and involvement with songwriting and record production are as evident now as ever. Recently, he has lent his songwriting talents to a number of emerging artists such as Dana Glover, whose critically acclaimed Dreamworks album was released in September of 2002. Additionally, Bob has become increasingly involved in television soundtracks, producing Michelle Branch for American Dreams, and contributing songs to The West Wing and the Fox series Boston Public.



## JIMMY WEBB

### STATEMENT OF CANDIDACY

I've immensely enjoyed my first four years on the ASCAP Board and feel that I have more than hit my stride. I am proud to have been chosen to represent our organization in Washington and elsewhere around the country as an ambassador on behalf of intellectual property rights issues. I feel that my experience in diverse areas of the music industry such as film and television scoring, record production and writing for the Broadway theatre gives me an empathy with all ASCAP members and a heartfelt desire to make sure that all are treated fairly. I would welcome the opportunity to continue serving each and every one of you.

### BIOGRAPHY

The critical acclaim composer Jimmy Webb has received during his decades of success is as remarkable as the accomplishments they honor: Webb is the only artist to ever receive Grammy awards for music, lyrics, and orchestration. He is a member of the National Academy of Popular Music Songwriters' Hall of Fame, the Nashville Songwriters' Hall of Fame, and he is the 2003 recipient of the prestigious Johnny Mercer award for this year's Songwriter's Hall of Fame. The National Academy of Songwriters gave Jimmy their Lifetime Achievement Award and in 1999, Jimmy was inducted into the Oklahoma Hall of Fame as one of the State's most celebrated sons. He currently serves on the Board of Directors for both The Songwriters' Hall of Fame and ASCAP.

Though best known for his instant classics including "By The Time I Get To Phoenix," "Wichita Lineman," "Galveston," "Where's The Playground, Susie," "McArthur Park," "Didn't We," "Up, Up and Away," "Worst That Could Happen," "All I Know," "Adios," "The Moon's A Harsh Mistress," "The Highwayman," and so on, Webb's work continues to grace a multitude of major recording artists' albums, from Tony Bennett to Reba McEntire, Linda Ronstadt, and R.E.M.

Intent on launching his own performing career he released six albums in eleven years, earning distinguished reviews and praise following his appearances in top cabaret venues worldwide as he presented material which encompassed a new sophistication. His CD, *Suspending Disbelief*, produced by Linda Ronstadt received enormous critical acclaim, and led New York Times critic Stephen Holden to state that this album, "may very well be the songwriter's perfect moment." His latest recording effort, *Ten Easy Pieces*, won rave reviews and is a collection of the songwriter's hits as they were originally written. A boxed set of his recordings will be released shortly, and his next album is a joint effort with Michael Feinstein performing all-Webb material. His inclusion in musical celebrations ("All-Star Tribute to Brian Wilson at Radio City Hall," "A Celebration of American Music honoring Frank Sinatra" at Carnegie Hall, ASCAP's Founders Award honoring Billy Joel, and ASCAP's Golden Note Award to Garth Brooks on Capital Hill) is mere indication of the versatility Webb has as a songwriter. His acclaimed book, *Tunesmith: Inside the Art of Songwriting*, was reviewed by *Musicians* as "perhaps the finest book about songwriting of our time."

Webb also scores for television, feature films, and musical theatre. His show, "Instant Intimacy," won a grant from the National Endowment For The Arts for "New American Musical," and his latest effort is with actor Chazz Palminteri in a musicalization of "A Bronx Tale," (produced by ClearChannel) with a score that has already been acknowledged as "blindingly brilliant."

Jimmy Webb's accomplishments as a writer, composer, performer, arranger, and producer demonstrate beyond question that he is certainly in touch with all aspects of the songwriter's life. In his book Webb states, "the paramount joy of the craft is that, however simply it is begun, it can take the songwriter on a lifelong voyage across many distant and wondrous musical seas." For Jimmy Webb, that's a spectacular series of events indeed.



## MATTHEW WILDER

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### STATEMENT OF CANDIDACY

Once again, I wish to thank my friends and fellow members of ASCAP for honoring me with another nomination to the ASCAP Board of Directors.

Our world and our industry have changed so profoundly over the course of these past couple of years. We are all living in the age of the unimaginable, but we must never allow ourselves to feel that the solutions to our problems are impossible.

If elected to the Board of Directors, I will work inexhaustibly in concert with my fellow ASCAP members. It's a great responsibility that I will accept with all humility and dedication.

### BIOGRAPHY

Three time Grammy Nominee, Oscar and Golden Globe nominated writer and producer, Matthew Wilder has brought his versatile talents as a songwriter and Grammy award-winning producer to a wide variety of contemporary music and film.

Launching his recording career as a songwriter and a performer, he had a worldwide hit with his 1984 single, "Break My Stride" from the Epic album "Don't Speak The Language." He has gone on to become a top record producer, producing No Doubt's hit album, "Tragic Kingdom." Since that album's release, more than eighteen million copies have been sold worldwide and has also earned Wilder a Grammy nomination for "Best Rock Album." As the composer, producer, singer and instrumentalist for Disney's 36th animated feature Mulan, Mr. Wilder won the Annie Award for best music in an animated feature and was nominated by the Foreign Press for a Golden Globe Award for best song and score. He was also nominated for an Academy Award for Best Score in a Comedy or Musical as well as a second nomination for best song in a movie.

Wilder's productions were a tour de force including the latest in digital technology and classical orchestration. Having written and produced the score to Mulan, Wilder "contemporized" the heroine's yearning ballad "Reflection" originally performed in the film by Lea Salonga. He adapted and produced RCA recording artist, Christina Aguilera's first hit for her debut album as well as the title track for her Grammy award winning latin debut, "Mi Reflejo." The rousing finale, "True To Your Heart" was performed by Stevie Wonder and 98 Degrees. Wilder also brought his singing talent to the voice of "Ling" in "A Girl Worth Fighting For" and "I'll Make A Man Out Of You." Mr. Wilder revisited his hit, "Break My Stride" by co-writing Puff Daddy & The Family's first hit, "Can't Nobody Hold Me Down" for Arista Records/Bad Boy Records. He has recently written with and/or produced RCA recording artist, Natalie Imbruglia, Atlantic recording artist Poe, RCA recording artists Mercy Street, DefJam recording artist Benny Cassette and DreamWorks recording artist Dana Glover.

He is currently working on a Broadway musical adaptation of the Anne Rice novel, "Cry To Heaven," as well as an original concept musical called 'Princesses' with his collaborator from Mulan, lyricist David Zippel and librettists Cheri and Bill Steinkellner (Cheers).



## PAUL WILLIAMS

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### STATEMENT OF CANDIDACY

Two years ago I was honored with election to our board. As the "new kid on the block" I asked "How do we receive fair licensing fees from restaurants/bars...How do we maintain our property rights when the concept of fair pay for our hard work escapes the average university student?" It's an uphill battle but I hope to put the early lessons to good use in the term to come. I've developed a great respect for my fellow board members, for our legal and legislative warriors and the management team that work to keep our society alive and well.

### BIOGRAPHY

Songs: "We've Only Just Begun," "An Old Fashioned Love Song," "Evergreen," "Rainy Days And Mondays," "I Won't Last A Day Without You," "You And Me Against The World," "The Rainbow Connection," "The Love Boat Theme," "You're Gone," "Let Me Be The One," "Nice To Be Around," "Out In The Country," "Family Of Man," "Cried Like A Baby," "Love Dance," "My Fair Share."

Motion Picture Song Scores: Buggy Malone, Phantom Of The Paradise, The Muppet Movie, A Muppet Christmas Carol, One On One, Ishtar, Cinderella Liberty, A Star Is Born, The End.

Awards & Nominations: Songwriter Hall of Fame: Inducted in 2001, Academy Award: (best song) Evergreen, Academy Award Nominations: (song or song score) "Nice To Be Around," "Evergreen," "The Rainbow Connection," Buggy Malone, Phantom Of The Paradise, The Muppet Movie, Grammy Awards: "Evergreen" (best song); The Muppet Movie (best recording for children, as producer), Grammy Nominations: (song or soundtrack or as producer) "We've Only Just Begun," "You And Me Against The World," "Evergreen," "The Rainbow Connection," The Muppet Movie, Buggy Malone, Phantom Of The Paradise, The Muppet Christmas Carol, Lena Horne Live, ASCAP Award: One of the most performed standard songs 1986 ("Evergreen"), BMI Awards: "We've Only Just Begun" (4 million performances); "Out In The Country" (one million performances).



## DOUG WOOD

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### STATEMENT OF CANDIDACY

As a member of ASCAP's Board for the past four years, I know that my decisions profoundly affect all members, and I take that responsibility very seriously. I believe the members of the Board are here to serve, not to be served. I strongly believe in, and will always defend, the principles of common interest and fair distribution on which ASCAP was founded. As a truly independent member of the Board I represent the interests of all writers. I appreciate your continuing support in my effort to help make ASCAP the most effective performing rights organization in the world.

### BIOGRAPHY

Doug Wood has served as a writer member of the ASCAP Board for four years. During that time he has championed the cause of independent composers and songwriters, and advocated openness in operations and fairness in policies. He has earned great respect among many ASCAP writers, publishers, staff and colleagues for his unwavering dedication to the principles on which ASCAP was founded.

Doug's understanding of music composition (he studied composition at Manhattan School of Music), studio production (he has engineered and produced more than 150 CDs) and music publishing (his company is a leading supplier of music to broadcast media worldwide) gives him a depth of experience which few others can bring to the Board. He is knowledgeable about new technologies and has been a strong supporter of watermarking and fingerprinting technology as a means to reduce costs and improve accuracy. Doug believes that the future of ASCAP depends on its ability to attract and embrace a wide variety of writers from all the genres which make up the ASCAP repertoire. "By making sure that all of our members are treated fairly and have an equal opportunity to participate, we help ensure ASCAP's successful future," he says. "The allegiance and trust of our members is ASCAP's greatest asset."

Doug's independence gives him the ability to speak his mind and act on his beliefs. Doug authored a resolution to prevent non-writers from receiving writer's royalties from ASCAP and opposed two of the recent changes to the Articles of Association which he believed infringed on members' rights. His attendance at Board meetings is 96%.

Doug is the founder of the Professional Composers of America, a non-profit organization dedicated to educating young composers about the music business; he is the author of "The Commercial Composer's Guide to Music Publishing and Licensing Agreements" as well as several featured articles on music copyright and licensing. He is a frequent guest lecturer and panel participant discussing media music, music licensing, and the rights of composers and songwriters as they relate to the internet. As a composer and songwriter, Doug's music is frequently heard on television, in films, and in advertising. His serious compositions include a piano concerto, several chamber works and numerous compositions for flute and piano. Doug lives in Port Washington, New York, about 30 miles from Manhattan. He and his wife Patti are also active in the field of environmental health.

**SYMPHONIC AND CONCERT DIRECTOR**



**TANIA LEÓN**

**STATEMENT OF CANDIDACY**

A composer, conductor and educator, with a background of Classical, Cross Cultural, Opera, Music Theatre, Ballet, and Multimedia, I have a broad insight regarding ASCAP and my contribution to our field. As advisor to and liaison between Communities and Institutions bringing music from the concert halls to the inner cities, from one culture to another, I have harvested the experience and perspective necessary for uniquely representing a diverse constituency. An ASCAP member for 28 years, it will be my priority to foster my vision of greater unity, communication and social responsibility serving on the Board.

**BIOGRAPHY**

Tania León (b. Havana, Cuba 1943), a vital personality on today's music scene, in demand as composer and conductor, has been recognized for her significant accomplishments as an educator and advisor to arts organizations. León's opera *Scourge of Hyacinths*, staged and designed by Robert Wilson with León conducting, has received over 22 performances in Germany, Switzerland, France and Mexico. Based on a radio play by Nobel Prize-winner Wole Soyinka it was commissioned in 1994 by the Munich Biennale, where it won the BMW Prize as best new opera. The aria, *Dh Yemanjá* from *Scourge*, was recorded by Dawn Upshaw on her Nonesuch CD, "The World So Wide".

León's orchestral work *Desde*, was premiered by the American Composers Orchestra March 2001 in Carnegie Hall. *Horizons* written for the NDR Symphony Orchestra of Hamburg premiered at the July 1999 *Hammoniale Festival* with Peter Ruzicka conducting. In August 2000, *Horizons* had its U.S. premiere at the Tanglewood Contemporary Music Festival, Stefan Asbury conducting. León conducted the work with the Orchestra Symphonique de Nancy (France) in March 2002. *Drummin'*, a full-length cross-cultural work for indigenous percussionists and orchestra was commissioned and premiered in 1997 Miami Light Project and the New World Symphony. It opened the 1999 *Hammoniale Festival*, Hamburg. Many of León's works have been recorded, including *Batá*, by the Foundation Philharmonic Orchestra, conducted by David Snell and produced by Sir George Martin; *Indígena*, a collection of León's chamber music; *Carabali* on the Louisville Orchestra's First Edition Records; *Ritual*, for solo piano, on Albany Records and an arrangement of the Cuban song *El Manisero* for Chanticleer. Her music is available on CRI, Albany, Teldec, ATMA, Quindecim, Newport Classic, Leonarda and Mode.

In 1998, she was awarded the New York Governor's Lifetime Achievement Award. She has received an Honorary Doctorate degree from Colgate University and Oberlin College and awards from the American Academy of Arts and Letters, the National Endowment for the Arts, Chamber Music America, NYSCA, the Lila Wallace/Reader's Digest Fund, ASCAP and the Koussevitzky Foundation; and held the Fromm Residency at the American Academy in Rome. León was a founding member and first Music Director of the Dance Theatre of Harlem establishing their Music Department, Music School and Orchestra. She instituted the Brooklyn Philharmonic Community Concert Series in 1978 and in 1994 co-founded the American Composers Orchestra *Sonidos de las Americas Festivals* as Latin American Music Advisor. From 1993 to 1997 she was New Music Advisor to Kurt Masur and the New York Philharmonic. She has been guest conductor with the Beethovenhalle Orchestra, Bonn, the Gewandhausorchester, Leipzig, the Santa Cecilia Orchestra, Rome, the National Symphony Orchestra of South Africa, Johannesburg, the Netherlands Wind Ensemble, Holland, and the New York Philharmonic, among others. Tania León has been the subject of profiles on ABC, CBS, CNN, PBS, Univision and independent films.

León was Visiting Lecturer at Harvard University, Visiting Professor at Yale University and the Musikschule in Hamburg. In 2000 she was named the Tow Distinguished Professor at Brooklyn College, where she has taught since 1985.



**STEPHEN PAULUS**

**STATEMENT OF CANDIDACY**

I was appointed to the Board by our late president, Morton Gould in 1990. Since then I have worked with my Board colleagues in the pop, film, country and publishing areas to make ASCAP the leader in performing rights. Our achievements include increases in the Popular and Standard Awards and the inauguration of the annual Symphony and Concert Awards. As Co-Chairman of the Symphony and Concert Committee I pledge to protect the rights of all of ASCAP's writers and to see that they receive the maximum compensation possible for their creations. I will offer innovative and progressive ideas and – as always – be a receptive ear for members' suggestions.

**BIOGRAPHY**

Composer Stephen Paulus has written over 240 works including 40 works for orchestra, eight operas, dozens of choral works as well as works for solo voice, piano, organ and chamber ensembles. He received his Ph.D. in Music Theory and Composition from the University of Minnesota in 1978 and since that time has held prestigious Composer-in-Residence posts with the Atlanta Symphony Orchestra, Minnesota Orchestra, Tucson Symphony, Annapolis Symphony Orchestra and the Dale Warland Singers.

Paulus's most recent opera *Heloise and Abelard* was commissioned and premiered by The Juilliard School to great acclaim this past April. In March of 2003 he will receive world premieres from the Boston Modern Orchestra Project (with Janet Bookspan as narrator), the Philharmonia Virtuosi of New York (with Anton Nel as piano soloist at the Metropolitan Museum of Art) and at the National Cathedral of Washington, D.C. with the Cathedral Choral Society.

Paulus's two-act opera, *The Postman Always Rings Twice* was the first American opera to be produced at the Edinburgh Festival in Scotland in 1983. Other opera productions have taken place with Washington Opera, Boston Lyric Opera, Greater Miami Opera Association, Minnesota Opera and the Berkshire Opera Co.. His works have also been featured at numerous festivals throughout the world including the Aldeburgh Festival in the U.K. and the Aspen Music Festival, Tanglewood Festival, Santa Fe Chamber Music Festival and Oregon Bach Festival in the U.S. His works have been premiered by many eminent performers including Thomas Hampson, Doc Severinsen, Leo Kottke, William Preucil, Robert McDuffie, Samuel Ramey, the Cleveland Quartet, The Chamber Music Society of Lincoln Center and others. Orchestras that have premiered or performed Paulus works include the Cleveland Orchestra, New York Philharmonic, Philadelphia Orchestra, Los Angeles Philharmonic, Atlanta Symphony Orchestra, St. Paul Chamber Orchestra, Minnesota Orchestra and many others.

Paulus has received both Guggenheim and NEA Composer Fellowships. For his Violin Concerto he was awarded 3rd prize in the Kennedy Center Friedheim Awards. His works are represented on nearly 100 recordings worldwide and include such labels as Nonesuch, New World Records, d'Note Classics and Koch International. His website ([www.stephenpaulus.com](http://www.stephenpaulus.com)) gives a complete listing of his works, publications, recordings and performances.



## FREDDY BIENSTOCK

### STATEMENT OF CANDIDACY

I have been an ASCAP Board member since 1990. I am an independent music publisher and am a fierce fighter for the protection of copyrights for publishers and writers alike. This attitude is a most important one, especially at this time when we are faced with major internet companies who are trying to line their pockets by offering our copyrights to everybody free of charge. This is my most important mission for the next term.

### BIOGRAPHY

Freddy Bienstock was born in Austria and emigrated to the United States just before the onset of World War II. He began his music business career in the stock room of Chappell & Company, then and now a major music publisher. Within a few years, after having risen to the post of song plugger for Chappell, Bienstock joined Hill and Range Songs, a publishing firm established by his cousins, Julian and Jean Aberbach, which eventually published a number of songs recorded by Elvis Presley, among others.

In 1966, Freddy acquired Belinda Music, Hill and Range's English affiliate, renaming it Carlin Music Corporation. In 1969, Bienstock left Hill and Range and formed a joint U.S. venture with songwriters Jerry Leiber and Mike Stoller called The Hudson Bay Music Company. Hudson Bay's first acquisition was the purchase of the music publishing division of Commonwealth United (which included Bobby Darin's TM Music and Koppelman and Rubin Music). In 1971, the joint venture bought Lin Broadcasting's publishing and record division. This acquisition included Starday Records, an extremely successful Nashville-based company; King Records, the legendary blues entity established by the late Syd Nathan in Cincinnati; and a number of companies that published, among other songs, the bulk of the songs released by the Starday and King record companies.

Concurrently, Bienstock was expanding Carlin Music's business in England, and acquired the publishing of such important artists as Cliff Richards and the Shadows, the Kinks and the Animals. In addition, in this period, Carlin was the UK subpublisher of the Jobete Music catalog, which contained all the classic Motown hits. Bienstock's US acquisitions continued with the 1977 purchase by the joint venture of the music publishing wing of The New York Times. These companies, Herald Square Music and Times Square Music, published a number of important Broadway shows, including Fiddler on the Roof, Cabaret, Company, Follies and Godspell, as well as important works by such songwriters as Peter Allen and Carole Bayer Sager.

In 1980, Bienstock's joint venture with Leiber and Stoller terminated. In 1981, in association with the Oscar Hammerstein II estate, he took over another famed company: E.B. Marks Music, publisher of such songs as "God Bless the Child," "Malagueña," and many of the works of Jim Steinman. Several years later, in 1984, Bienstock became the single largest stockholder and CEO of Chappell & Company, the publisher in whose stock room his career had begun many years before.

When Chappell was eventually acquired by Warner Communications, Bienstock departed but continued as chairman of his own firms that had never become a part of the Chappell arrangement. Bienstock later entered the background music library business in the UK with the formation of the Carlin Recorded Music Library, whose business is currently Britain's second largest in its field. In 1995, all of Freddy Bienstock's US companies relocated to beautiful new offices in their own building on East 38th Street in Manhattan and were reorganized under the umbrella name Carlin America, Inc.



## HELENE BLUE

### STATEMENT OF CANDIDACY

ASCAP's uniqueness as a performing rights organization stems from its membership-guided Board, which functions to best protect the repertoire it represents. That repertoire – the music and its creators – is what drew me into the music business. Having started my career as a singer, the song has always mattered most. In an era when copyright is threatened by the courts, by the internet, and by a lack of understanding of intellectual property, it would be an honor to serve on the ASCAP Board and continue to protect and preserve the work of the American songwriter.

### BIOGRAPHY

As President of Helene Blue Musique Ltd., Helene manages a full-service, independent music publishing company, catering to all aspects of the entertainment industry. In addition to her publishing activities, Helene works with clients such as The Joffrey Ballet of Chicago and the Franklin Mint to obtain licenses for them to musical compositions worldwide. Helene's company also provides music supervision for several independent film companies. Composer clients include veterans Charles Strouse, Lee Adams, Paul Winter, Maestro Lorin Maazel, Woody Harris, Lesley Gore, Paul Hampton and Arthur Siegel as well as many emerging songwriter/composers.

Helene's career began at London Records, where she worked with many great artists, from the Rolling Stones to Luciano Pavarotti. She then moved into the publishing arena, representing diverse catalogs, including the compositions of Sergei Rachmaninov, Leroy Anderson, Mitchell Parish, Fats Waller, and Duke Ellington (Belwin-Mills Publishing Corp.) then songs for Chuck Berry, John Lee Hooker, Muddy Waters, and Benny Goodman for the Arc Music Group of catalogs. When she was invited to represent the publishing catalogs of Paul McCartney as the first worldwide General Manager of MPL Communications, she applied her talents and experience to promote the songs of McCartney, Buddy Holly, Jerry Herman, Frank Loesser, Hoagy Carmichael, Harold Arlen, Jack Lawrence, Bessie Smith, among other 20th Century greats.

In addition to Helene's work as a music publisher, she is active on the Boards of Directors of the National Music Publishers' Association, where she serves on the Legislative, International and Membership committees; The Copyright Society of the U.S.A., where she is presently a Trustee and member of its Executive Committee; and The Merkin Concert Hall. Helene has served on the ASCAP East Coast Advisory Committee and was recently appointed to the ASCAP Membership Committee. She is a founding mem-

ber of the New York chapter of the Association of Independent Music Publishers, and served on its Board for five years. Helene received AIMP's first INDIE AWARD in 1998, "in recognition of her commitment to music publishing and her spirit of generosity toward her colleagues". In 1999, Helene received the Women In Music Touchstone Award, given for Distinguished Service to the Music Industry.

Helene's company operates its growing music publishing/administration and promotion activities from a writer-oriented perspective and the foundation of personal relationships developed over decades in the entertainment business.



## JOANNE BORIS

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### STATEMENT OF CANDIDACY

I frequently address industry issues (such as multi-rights licensing on the Internet), while being intimately involved in the reality of music publishing in the 21st century. In addition to fostering the continuing life span of songs, one must deal with ongoing threats to copyright, particularly with respect to performances. Ideally, ASCAP's relationships and business models (while keeping a club in the closet) will strengthen traditional revenue sources, and create sound financial licensing arrangements with developing music users (e.g. customized webcasts and electronic multimedia). I welcome the opportunity to continue to represent songwriters and publishers.

### BIOGRAPHY

Elected to the Board in 1998, Joanne Boris is currently Executive Vice President, Music Services for EMI Music Publishing. In this position she oversees Foreign, Tracking (pursues payments overdue from third parties, e.g. labels, etc.), Music Services Licensing (synchronization, stage & Internet), Music Resources East & West Coasts (Promotion), and Copyright. Prior to that, she was Senior Vice President, Synchronization and Music Services from 1986 to 1991, Vice President of Music Publishing for the Entertainment Company from 1978 to 1986, and worked in the international end of the business at Overseas Music. Ms. Boris' early desire to be a singer and her love of music led her to music publishing. She is known as a strong advocate of the protection of music, while simultaneously recognizing the need to keep music active and very much in the public consciousness, particularly with new generations. Ms. Boris has coordinated and spoken on many publishing panels, as well as organizing and hosting two worldwide EMI Promotion and Licensing Conferences. Ms. Boris is a member of NARAS, The Copyright Society of America, the Association of Independent Music Publishers, and the New York Media Association.



## BEEBE BOURNE

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### STATEMENT OF CANDIDACY

As owner of one of the few remaining world-wide, independent, music publishing companies, Beebe Bourne has particular interest in the role of the Independents in the future of the music business. New technologies have dramatically affected the sources of royalties and therefore, the value of intellectual property, and will continue to do so. Being one of the world's largest performance rights societies, ASCAP, on behalf of its members, will play an increasingly important role in meeting the many Global challenges created by this technological revolution.

### BIOGRAPHY

Beebe Bourne, is the owner and C.E.O. of Bourne Co. and its affiliates. Amongst Bourne Co.'s many standards are "Some Day My Prince Will Come," "Smile," "Unforgettable," and "When You Wish Upon A Star." It has diversified and expanded and its acquisitions include such songs as Burke and Van Heusen's Going My Way, Swinging On A Star, and Here's That Rainy Day; the "Better Half" publications of lyricist Bob Hilliard and his collaborators including "Bouquet Of Roses," "Moonlight Gambler" and "In The Wee Small Hours Of The Morning" and Murbo Music's "Black Magic Woman." Bourne's vast choral catalogue includes, among other works, the late Jester Hairston's Amen and Mary's Little Boy Child.

In addition to Beebe's active involvement with popular and educational music, she owns and operates the prestigious serious music catalogue, International Music Co.. IMC is one of the most important publishers of classical music in the world. Among the editors of its nearly 3,000 publications are such renowned musicians as Pablo Casals, Fritz Kreisler, Mstislav Rostropovich and Jean-Pierre Rampal.

Beebe has been a member of the Board of Directors of the Music Publishers Association as well as Chairman of its Copyright Committee for the last eight and one half years and is currently its 1st Vice-President. Having been Executive Secretary of the New York Chapter of the Association of Independent Music Publishers for the last seven years, she is now serving as its Executive Director. Beebe is on the Board of Directors of the National Music Publisher Association and serves on its International and Legislative Committees. She is a member of the Copyright Society of the U.S.A.. In 2002, she received the Women in Music Touchstone Award given for Distinguished Service to the Music Industry.

Previously, Beebe was President and C.O.O. of the Thinc Consulting Group; C.E.O of Seversky Electronatom; Special Assistant to the President of The United States; and Executive Assistant to the Administrator of the Small Business Administration.



## BOB DOYLE

### STATEMENT OF CANDIDACY

Even as the world of entertainment gets more and more complicated, one basic truth remains: the music business all begins with a song. Therefore, its creators must be protected and represented by the most ardent of supporters. It is my commitment to be diligent and resourceful if given the opportunity to serve on the ASCAP Board of Directors. I will hold myself to the highest standard in carrying out my duties and will call on all of my professional experiences with songwriters to deliver dynamic and competent leadership.

### BIOGRAPHY

Bob Doyle is owner and President of Major Bob/Rio Bravo Music, a well-known publishing and production entity, and Bob Doyle & Associates, a successful Artist Management firm. The long time manager of Garth Brooks, Bob also manages producer/songwriter Buddy Mondlock, a past Kerrville Folk Festival winner and Curb artist Jonathan Pierce. As a publisher, Doyle's Major Bob Music is responsible for such hits as "If Tomorrow Never Comes," "Unanswered Prayers," "The River," and "The Thunder Rolls," and is credited with more than thirty ASCAP publisher awards. Recent chart hits include "What Do You Say" (Reba McEntire), "The Fool" (Lee Ann Womack), "Commitment" (Lee Ann Rimes), "I Lost It" (Kenny Chesney) and "Third Rock From The Sun" (Joe Diffie). Doyle is the former Director of Membership Relations at the ASCAP Nashville offices. Prior to his ASCAP tenure, Doyle served as Assistant Director of A&R at Warner Bros. Records. He is currently retired as a pilot and Lt. Col. with the Tennessee Air National Guard, having served in Desert Storm. He is listed in the 1994-95 Who's Who American Registry.



## JOHN L. EASTMAN

### STATEMENT OF CANDIDACY

I have spent much of the last three decades – both as a lawyer and in my involvement of helping to put together and to run one of the largest independent music publishing companies – protecting and enhancing the value of intellectual property, especially musical copyrights. The legal and political issues facing music publishers in today's brave new world of digital technologies and the internet are critical. ASCAP's leadership role in the vanguard of protectors is critical. It is especially in this area I hope to continue to service ASCAP as a director.

### BIOGRAPHY

John L. Eastman, 1965-present Eastman & Eastman, attorneys. 1975-present, officer of MPL Communications, Inc. which includes Edwin H. Morris & Co., Frank Music – one of the largest of the independent music publishers. Director of NMPA 1995 to present.



## NICHOLAS FIRTH

### STATEMENT OF CANDIDACY

During the eight years I have been on the ASCAP Board, I have had one vision – to protect the copyrights of songwriters and publishers and to ensure their earnings. As a music publisher and ASCAP Board member, I have worked diligently to pioneer licensing on the Internet, a critical issue for songwriters and publishers. Going forward, I will work with the Board to ensure copyrights – and thus our members' livelihoods – are protected and enhanced.

### BIOGRAPHY

Nicholas Firth is Chairman of BMG Music Publishing Worldwide, a unit of BMG, a global music and entertainment division of Bertelsmann AG.

With wholly owned offices in 31 countries around the globe, BMG Music Publishing is among the three largest music publishing groups in the world and is the third largest publisher of serious music. Mr. Firth is a 40-year veteran of the music publishing business and has broad international operating experience in the USA, Europe and the Far East. Since its 1987 launch under Mr. Firth's direction, BMG Music Publishing has become an industry leader and has made about 150 catalogue and corporate acquisitions in 15 countries, most notably Zomba Music Publishing, Italy's G. Ricordi and France's Editions Durand. Under Mr. Firth's direction, BMG Music Publishing has also become the global leader in the production music library business.

BMG Music Publishing has signed some of the most internationally successful talent and operates in all genres of music, including Nelly, Christina Aguilera, Coldplay, Robbie Williams, The Calling, Alanis Morissette, The Bee Gees, Eurythmics, Joan Jett, Reamonn, HIM, Bornfunk MCs, Saian Supa Crew, Erykah Badu, Wu-Tang Clan, Rammstein, Juan Gabriel, Beck, Legales, So Pra Contrariar, Daniela Mercury, Gigi D'Alessio, Eros Ramazzotti, Supermen Lovers, Yann Tiersen, Andy Lau and Natalie Imbruglia. BMG Music Publishing's successful Film and TV Music division has placed BMG's copyrights in recent films such as 8 Mile, Spiderman, Sweet Home Alabama, The Scorpion King, Shrek and hit television programs including Malcolm In The Middle, The Sopranos and ER.

Nicholas Firth's extensive background in music publishing includes over 20 years with the Chappell Group, then a division of PolyGram BV, culminating with simultaneous positions as President of Chappell International and Vice President of the PolyGram Publishing Division, which he held from 1981-1985. Subsequently, Mr. Firth was a shareholder and CEO of Music Theatre International. Mr. Firth also has the unique distinction of having music publishing "in his blood"—his grandfather and great uncle, Louis and Max Dreyfus, both former Directors of ASCAP, owned and operated Chappell & Company in New York and London. They are generally considered legends of the modern music publishing industry.

In addition to his duties at BMG, Mr. Firth has been very active in negotiating Music Publishing Industry agreements in Europe

and the Far East.

Elected to the ASCAP Board in 1994, Nicholas Firth currently serves on seven ASCAP committees (Executive, Articles of Association, Foreign Relations, Law & Licensing, Legislative, Long Range Planning and Marketing). Mr. Firth also serves on the Boards of the National Music Publishers Association (NMPA) and the Third Street Music School Settlement.



## DONNA HILLEY

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### STATEMENT OF CANDIDACY

My music business perspective has been shaped by positions ranging from radio receptionist to CEO. My music publishing experience ranges from negotiating and signing writers to overseeing our entire administration process. I know how to get things done. During my tenure at Sony/ATV Cross Keys, I have purchased over 60 catalogs. At ASCAP, I co-chair the Marketing Committee and serve on the Legislative, Membership and New Technologies Committees. A keen understanding of each of these areas is critical to the smart, decisive and aggressive Board leadership that we need to continue ASCAP's important transformation.

### BIOGRAPHY

Donna Hilley, music publisher, born in Birmingham, Alabama, President and CEO of Sony/ATV Music Publishing, Nashville, the world's largest country music publisher. Based in Nashville, she has guided Sony/ATV Tree's expansion into non-country areas such as film, television, advertising music and Broadway musicals while maintaining Sony/ATV Tree's leadership in the country field. She has been with Tree/Cross Keys since 1973, negotiating the company's acquisition of more than 60 major catalogs, including those of Jim Reeves, Conway Twitty, Buck Owens and Merle Haggard, as well as Tree's sale to Sony. With the United States administrative headquarters for Sony/ATV Music Publishing based in Nashville, Hilley additionally oversees the entire administration of day-to-day music publishing operations which include its country catalogs: Tree Publishing Company, Inc., Cross Keys Publishing Company, Inc., and Timber Publishing Company, Inc.; plus the pop catalogs of Sony/ATV Tunes, Inc., and Sony/ATV Songs, Inc., in addition to the film and television catalogs of Columbia Pictures and TriStar Pictures.

In 1994, she was named to the ASCAP Board and elected to the National Music Publisher's Association Board. She is currently on the board of the Country Music Association where she was past Chairman and President; board member of Baptist Hospital; serves on Board of Trustees for Belmont University; past member of Nashville Chamber of Commerce Board of Governors; past president of Leadership Music; and the Nashville Symphony Association, where she is Chairman of the Music Industry Committee for the Symphony Ball. She serves on the SunTrust Bank Board and the Metropolitan Nashville Sports Authority Board.

In 1996, Business Nashville Magazine noted Hilley as "One of Nashville's Top 10 Most Powerful People in the Music Industry;" in 1995, she was noted "One of Nashville's Top 25 Most Influential Women" by Nashville Life Magazine; in 1992, Entertainment Weekly Magazine ranked Hilley #4 in its "Ten Most Powerful People in Country Music - A Guide to Country Music Clout," and in 1994, she was noted as one of the "Women We Admire" by Mirabella Magazine. The Business and Professional Women's Club named her "Woman of the Year" in 1978, and in 1984, the National Women's Executives honored her as "Lady Executive of the Year." She was bestowed with the Belmont University School of Music Applause Award in 1992 for her service to the college community and music industry. In 1999, she was inducted into the Alabama Music Hall of Fame and elected into the YWCA Academy for Women of Achievement.



## DEAN KAY

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### STATEMENT OF CANDIDACY

Digital technology and the Internet are irreversibly changing the way the music industry does business. Prior to the introduction of the web browser, I recognized the opportunities - and challenges - the Net was about to visit upon our community and set about immersing myself in all things digital. My intent was to combine my extensive business and creative experience in the traditional music industry with a total understanding of digital age dynamics to create a bridge between our industry's past and its future. I believe I succeeded. Your vote will enable me to continue bringing my unique perspective to the ASCAP Board.

### BIOGRAPHY

From the rock revolution to the digital revolution, Dean Kay has successfully participated in the music industry as both a creator and businessperson.

For over 25 years, Mr. Kay has been at the helm of some of the most highly respected and forward thinking music publishing companies in the world, first as COO of the Welk Music Group, a major independent company, then as President/CEO of the US division of the PolyGram International Publishing Group, and now as President/CEO of his own precedent setting venture, Lichelie Music Company, Kay's platform for reinventing the music publishing business and forging a new set of parameters designed to become the industry standards in the digital age.

Prior to his involvement in publishing, he was a successful songwriter, having had hundreds of his compositions recorded - including "That's Life," by Frank Sinatra. He also was a recording artist for RCA Records, appeared daily as a featured entertainer on the nationally televised Tennessee Ernie Ford Show, performed live across the nation, and produced dozens of phonograph records and radio and television commercials.



Throughout his career, Mr. Kay has nurtured the careers of scores of songwriters, recording artists and music industry executives. Along the way he has been the chief caretaker of the creative treasures of a diverse group of musical geniuses including Jerome Kern, Richard Rodgers, Oscar Hammerstein II, Cole Porter, Elton John, Bernie Taupin, Johnny Horton, Don Williams, Ricky Skaggs and Rick Springfield to name a few.

For the past several years, he has immersed himself in the workings of Internet with the intent of using his rich experience in the traditional music industry to create a bridge between the industry's past and its future. Today, Mr. Kay is a sought after speaker, consultant, and advisor regarding the use of music in the Internet space while simultaneously utilizing the ever expanding array of new technologies to enhance the opportunities of his current client roster of talented creators.

Mr. Kay has been a member of the Board of Directors of ASCAP since 1989 and is Chairman of its New Technologies Committee. He also serves on the Board of Directors of the National Music Publishers Association (NMPA), as well as the Board of the ASCAP Foundation. Though the years he has been a member of many other music industry Boards including the Country Music Association (CMA), the Academy of Country Music (ACM), the Association of Independent Music Publishers (AIMP), and the California Copyright Conference (CCC).



## MAXYNE LANG

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### STATEMENT OF CANDIDACY

This is a particularly challenging time for music. New technologies are driving us in ways never imagined by even the most savvy music publishers. It is more important than ever to elect those who combine a comprehensive knowledge of the past with an aggressive stance towards the future. My career has given me experiences in both a large multi-national and an independent publishing company. Though the focus can be different, the concerns and issues are the same. Songs and songwriters need to be protected. And my ASCAP Board of Review experience will allow unique insight into your concerns.

### BIOGRAPHY

Since 1988, Maxyne Lang has been President of Williamson Music and Williamson Music International, which are the publishing divisions of the Rodgers & Hammerstein Organization. Williamson Music publishes the joint collaborations of Richard Rodgers and Oscar Hammerstein II and administers the catalogs of Irving Berlin and Sheldon Harnick. With recent emphasis on signing new talent, Williamson Music also represents Adam Guettel, John Bucchino and Ricky Ian Gordon, among others.

Ms. Lang began her music publishing career at Chappell Music. During her eleven year tenure at Chappell she rose through the ranks to become Vice President of Special Products and Standards, and represented a broad spectrum of music including the catalogs of Rod Stewart, the Bee Gees, George Michael, Leiber & Stoller, Pomus & Shuman, George and Ira Gershwin, Cole Porter, and Rodgers & Hammerstein. When Chappell was sold to Warner Bros., Lang remained as Vice President until she left in 1988 to become President of Williamson Music.

In 1994, Lang was elected to the NMPA Board of Directors and also is a member on their Finance Committee. She is currently serving her fifth term as a member of the ASCAP Board of Review. In addition, Lang served for four years on the Steering Committee of the New York chapter of NMPA's Music Publishers Forum and also served three terms on the Board of Directors of the New York chapter of the Association of Independent Music Publishers. In 1998, Ms. Lang became a member of the board of the Songwriters' Hall of Fame. In 1999, Ms. Lang received the Association of Independent Music Publishers' Indie Award. In 2001, she became a member of the board of the Harry Fox Agency. In recognition of her professional accomplishments and as a "woman who has made a difference" in the music industry, Maxyne Lang will be a Woman In Music Touchstone Award recipient at the May 19, 2003 award ceremonies in New York City.



## LEEDS LEVY

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### STATEMENT OF CANDIDACY

My focus is simple: nurture songs, songwriters, and protect copyrights. Over the years I've been gratified to lead ASCAP's Survey & Distribution and Law and Licensing committees and to serve on ASCAP's New Technologies and Operations committees. My active Board and committee participation, together with my service on the NMPA Board have provided a unique perspective on ASCAP. I'm confident that I can continue to contribute in a meaningful way to meet today's global challenges. If re-elected I will re-dedicate myself to ASCAP's present and future well being and wholeheartedly welcome the opportunity to continue to serve you, our members.

### BIOGRAPHY

A current member of the Board of Directors of both ASCAP and NMPA and President of his own independent music publishing company, Leeds Music, Mr. Levy was, until recently, the President of Chrysalis Music Group, Inc. During his six years with Chrysalis, Mr. Levy published a genre diverse range of musical compositions, with many successful chart recordings by Elvis Presley, Sum 41, Avril Lavigne, Andrea Bocelli, OutKast and David Gray.

Until 1991, Mr. Levy was the President of MCA Music Publishing, the world's third largest music publisher. He began his career in music publishing in 1975 as a Field Representative for ASCAP. In 1977 Mr. Levy established Elton John and Bernie Taupin's American music publishing operations. In that capacity, he personally marketed Mr. John's and Mr. Taupin's music publishing rights and actively signed and developed other songwriters to their company.

In the fall of 1978, Mr. Levy joined MCA as Assistant to the President, Mr. Sal Chiantia. Charged with the responsibility of revitalizing the music publishing division of MCA, he reorganized the creative staff and implemented a daring plan to develop a roster of active, contemporary exclusive staff songwriters. On his 29th birthday in 1981, Mr. Levy was appointed President of MCA's worldwide music publishing operations. Over the next decade, Mr. Levy grew the revenues of that division from 12 million dollars to well over 70 million. This growth included the establishment of owned and operated foreign offices as well as joint ventures in all key markets. During Mr. Levy's Presidency, MCA published hits by a variety of artists including: Alanis Morissette, Aerosmith, Michael Jackson, Madonna, Whitney Houston, INXS, Janet Jackson, Luther Vandross, David Sanborn, Randy Travis, George Strait, Lee Greenwood, Alannah Myles, Bobby Brown, P.M. Dawn, as well as numerous scores to motion pictures, television productions and Broadway musicals, including: Twin Peaks, E.T., Out of Africa, Miami Vice, Evita, and The Best Little Whorehouse in Texas. Furthermore, Mr. Levy oversaw MCA's triumph as ASCAP's coveted Country Music Publisher of the Year award for two consecutive years.

Mr. Levy received his B.A. in Anthropology from Boston University and attended both the Berklee College of Music and the Juilliard School, Drama Division. He is the son of Leeds Music founder Lou Levy. Prior to his election to ASCAP's Board of Directors, Mr. Levy served as a member of ASCAP's Board of Review. Additionally, Mr. Levy is the youngest individual to serve on both ASCAP's and the National Music Publisher Association's (NMPA) Board of Directors, serving as Chairman of ASCAP's Survey and Distribution and Law and Licensing committees as well as a member of the NMPA's International Committee. Mr. Levy consults to PeerMusic in connection with their exclusive agreement with 14 time Grammy Award winning producer and composer, David Foster. He has also consulted to the Walt Disney Company and Motown Records and has testified as an expert witness on music publishing.



## EVAN MEDOW

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### STATEMENT OF CANDIDACY

During these troubled times I believe that the needs of the copyright and creative communities can best be served by people active in our business that are knowledgeable about domestic and international issues, technology and the creative process. Most importantly, the music publishing business has been good to me and I enjoy giving something back

### BIOGRAPHY

Born and bred in Los Angeles, I attended UCLA, graduating with a degree in Anthropology. I also attended UCLA Law School and passed the California Bar. My professional life started in private practice with several small firms in the Los Angeles area. I was also House Counsel for Dot Records and ABC Records and ABC Music Publishing and later came to Irving/Almo/Rondor Music, A&M Records' publishing operations where I served as head of Business Affairs/International for eight years. After leaving A&M in 1980, I ran my own legal practice, representing many large and small music publishing companies, major film companies, writers, artists and producers, production and record companies and was involved in a substantial number of catalog acquisitions. In 1991, I left my practice to become the C.E.O. of Windswept Pacific Entertainment Co. and have remained in that position to the present. I have served on the Boards of the Harry Fox Agency (since 2000) and National Music Publisher's Association (since 1993) and am on several of the more substantial committees of those organizations. I have also served on the BMI Foundation Board and on the ASCAP Advisory Board.



## JAY MORGENSTERN

### STATEMENT OF CANDIDACY

For eight terms I have served as a member of the Board of Directors and as Vice Chairman-Publisher. My goal has always been to maintain unity with the writers and protect our basic intellectual property rights. As Co-Chairman of the Legislative Committee during many turbulent years, I have very much been on the front line for all the issues that relate to music and intellectual property rights. I would like to continue to serve the publisher Constituency with the same commitment, energy and dedication during the next two years of changes to the world of copyright.

### BIOGRAPHY

Elected to the ASCAP Board in 1987 and currently ASCAP Vice-Chairman-Publisher, Jay Morgenstern is Executive Vice President/General Manager of Warner Chappell Music Inc.. A veteran of over 40 years in the record and music publishing industries, he was honored by the Songwriters' Hall of Fame in 1992 with the Abe Olman Publishers Award. Morgenstern is a former Vice President and Director of the Country Music Association and currently serves as a member of the Board of the National Music Publishers Association. Morgenstern is also on the Board of Directors of the Songwriters Hall of Fame. He is Co-Chairman of the ASCAP Executive, Legislative and Membership Committees and serves on the Governance, International, Survey/Distribution & Executive Compensation Committees as well as a Director of the ASCAP Foundation.

Prior to joining Warner Bros., Morgenstern served from April 1979 to December 1981 as Vice President/General Manager of Infinity Music Publishing, Inc. Records International Division. This division of MCA, Inc. was disbanded. From February 1976 to April 1979 he was President of American Broadcasting Music, Inc., Vice President/General Manager of ABC Records, International Division, Director of Anchor Records and Music Ltd., and Music Consultant to ABC Circle Film, which were sold to MCA in March 1979. Other positions held by Morgenstern were: President of Music Maximus and Theatre Maximus; Executive Vice President/General Manager of Metromedia Music and Records; Executive Vice President/General Manager of Valando Music Inc. and Sunbeam Records, Inc. Prior to 1958, Morgenstern was engaged in the practice of public accounting, specializing in the entertainment industry, including record companies, writers, producers, publishing companies and artists.



## DAVID RENZER

### STATEMENT OF CANDIDACY

Universal Music Publishing Group (UMPG) has taken a leadership position in dealing with the challenges and global issues as they relate to the licensing and protection of copyrights in an ever-changing internet environment. As Worldwide President one of the industry's largest global music publishing companies, I will serve the board of ASCAP utilizing a unique perspective gained through UMPG's global nature, wide array of talent and catalogues (including the prestigious and rich Rondor Catalogue) and through the diversity of Vivendi/Universal. My efforts will continue to ensure that the needs of all songwriters, artists and catalogues will optimally be served by ASCAP.

### BIOGRAPHY

Bachelor of Arts N.Y.U., ASCAP member. At the helm of one of the music industry's largest music publishing operations, David Renzer, Worldwide President of Universal Music Publishing Group, is responsible for overseeing the global activities of Universal Music Publishing Group's 47 offices in 41 countries.

Since Renzer joined the company (then called MCA Music Publishing) in March, 1996, Universal Music Publishing Group has successfully positioned itself as a powerful global leader in music publishing and achieved tremendous growth. With the acquisition of Rondor, the number of UMPG owned or administrated copyrights over this period has more than tripled to more than 1 million and the number of worldwide offices has more than doubled, while the company's revenues and EBIDTA have grown by over 500%. UMPG's writers and catalogues include: U2, Ja Rule, Shania Twain, Prince, Mary J. Blige, Godsmack, Brian McKnight, Ashanti, No Doubt, Eve, Musiq, Bon Jovi, The Corrs, Glen Ballard and Anastacia.

Renzer also started a Latin Music Division in 1996, which has since grown to eleven offices in ten countries. Having won ASCAP's Latin Music Publisher of the Year for three years-in-a row, the UMPG Latin Division recently concluded a deal to administer the catalogues of Gloria and Emilio Estefan and their publishing companies - FIPP and EMPI - for ex-north America. UMPG Latin has also signed many exciting writer/producer/artists such as: Rudy Perez (Billboard's 2002 Latin Writer of the Year/ASCAP 2x Latin Writer of the Year), Grammy winner KC Porter, Jorge Luis Piloto, Gustavo Santaolalla, Pablo Manavello, Aterciopelados, King Chango, Los Amigos Invisibles, José Manuel Figueroa, Molotov and Rosana.

Other signings and new artist/writer deals under Renzer have included: Ja Rule, Prince, Ashanti, Vanessa Carlton, Gloria and Emilio Estefan; Musiq, Anastacia, 3 Doors Down, DMX, Blink-182, 50 Cent, Godsmack, Kelly Price, 3 Doors Down, The Corrs, Mark D. Sanders, KC Porter, Sturken & Rogers, Gary Burr, Mark Hudson, the renewal of deals with U2 and Glen Ballard and the successful extension of the company's deal with Brian McKnight.

Other major accolades by the company during Renzer's presidency include: UMPG's 102 Grammy nominations in 2002; UMPG's win of BMI's Publisher of the Year 2001; BMI Songwriter of the Year 2001 - Brad Arnold of 3 Doors Down; BMI's 2000 Song of the Year - "Breathe" by Stephanie Bentley; 1997 ASCAP Country Music Publisher of the Year; ASCAP's Country Music Writer of the Year Award - Mark Sanders (who also won a Grammy and both BMI, ASCAP ACM and CMA awards for Song Of The Year for his tune, "I Hope You Dance," recorded by Lee Ann Womack).

Renzer was a participant in the negotiations and a signatory of the Cannes Accord, and UMPG has been a "proactive" participant in such International Agreements as the Far East M.O.U., the Online M.O.U. and the continued monitoring of the Cannes Accord. Renzer began his career at Zomba Music Publishing where he rose through the ranks to Sr. VP & General Manager. During his decade-long career at Zomba, Renzer was credited with helping Zomba to achieve ASCAP's R&B Publisher of the Year and Pop Publisher of the Year awards. While at MCA, the company was 1997's ASCAP Country Music Publisher of the Year.



## IRWIN Z. ROBINSON

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### STATEMENT OF CANDIDACY

Having enjoyed my 44 years as a music publisher, I consider my service on the ASCAP Board of Directors a way of giving back to the industry as a whole the benefit of my experience. Although I serve as a representative of Famous Music, the decisions I make as a Board member are made for the benefit of ASCAP and its membership. I am a staunch supporter of the rights of songwriters and hope that I can continue to serve for another term of office.

### BIOGRAPHY

Irwin Z. Robinson is Chairman and Chief Executive Officer of The Famous Music Publishing Companies, the worldwide music publishing division of Viacom's Paramount Pictures. Headquartered in New York, Mr. Robinson joined Famous in April 1992 with a mandate to grow the company domestically and internationally. Within ten years, Famous—which now ranks in the industry's Top 10—has moved solidly into the mainstream of contemporary music by streamlining and modernizing its operations, dramatically expanding its catalogue and activities and moving aggressively into the global arena.

Established in 1928 as the music publishing division of Paramount Pictures, Famous Music's catalogue now contains well over 100,000 copyrights spanning over seven decades of popular, film and television music. Starting from such early hits as the 1929 Maurice Chevalier standard "Louise" to such recent mega hits as Eminem's "Without Me" and multi-platinum album "The Eminem Show," P.O.D's "Alive," Ashanti's "Foolish," "Ain't It Funny" by Jennifer Lopez featuring Ja Rule, "Always On Time" by Ja Rule featuring Ashanti, Pink's "Get The Party Started," Christina Aguilera's "Beautiful," Dixie Chicks' "Long Time Gone," Martina McBride's "Blessed," and George Strait's "Run," the company has had success in all major music genres.

Mr. Robinson was admitted to the New York State Bar in 1962. In 1964, he joined Screen Gems-Columbia Music as House Counsel and subsequently became Vice President and General Manager. Mr. Robinson held that position following EMI's purchase and consolidation of the company into Screen Gems-EMI Music, Inc.

Mr. Robinson came to Famous after heading two of the industry's leading international music publishing companies - the Chappell/Intersong Music Group-USA and EMI Music Publishing Worldwide. He was appointed President of the legendary Chappell/Intersong in 1977, serving concurrently as Senior Vice President of parent company Chappell and Company, Inc., starting in 1985. After the merger of Chappell and Warner Bros. Music in 1987, he was asked to re-join EMI and was named President and Chief Executive of EMI Music Publishing Worldwide.

One of the music publishing industry's most dynamic and innovative leaders, Mr. Robinson was honored with the prestigious Abe Olman Publisher Award for lifetime achievement in music publishing at the 29th Annual Songwriters' Hall of Fame Awards Dinner and Induction Ceremony on June 10, 1998. He is presently Chairman of the Board of the National Music Publisher Association and the Harry Fox Agency. He is a member of the ASCAP Board of Directors and serves on the Executive Committee of both ASCAP and NMPA. Mr. Robinson is also on the Board of the Songwriters Hall of Fame and has served as a trustee of the U.S. Copyright Society. Famous Music is the worldwide music publishing division of Paramount Pictures, which is part of the entertainment operations of Viacom, Inc.



## KATHY SPANBERGER

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### STATEMENT OF CANDIDACY

As the creators and protectors of creative work, songwriters and publishers are facing challenging times. Working within a company that operates its offices in 26 foreign countries affords me a valuable perspective on many matters of significance to ASCAP's growth. Additionally, I feel the online perspective I would bring is unique because of my years of leading a technologically visionary publishing company. As an independent, my company is well positioned to speak for the ever-changing concerns of the publisher and songwriter. As an incumbent to the ASCAP Board, I feel I have a good knowledge of the workings of our Society, which enhances my ability to serve our constituency.

### BIOGRAPHY

Kathy Spanberger, music publisher, born in the Bronx, New York, is currently celebrating her 24th year with Peermusic having joined the company in 1979 after receiving her Bachelor of Arts degree in Economics at UCLA. After working in Peermusic's Los Angeles office, she moved to Sydney where she served as managing director of Peer's Australian operations. After she returned to the United States in 1985, she was promoted to Vice President of the U.S. companies. In 1993 she became Senior Vice President; 1995 Chief Operating Officer and in January 2000 was appointed President of Peermusic's North American operations. Kathy is responsible for all creative and administrative operations of the firm's offices in Los Angeles, New York, Nashville, Miami and Toronto. She also serves as director of Peer's Australian, South African and Southeast Asian corporations.

Ms. Spanberger served on the ASCAP Board from 1997 to 1998 and was honored to be re-elected for the current Term. She is also a past president of the Association of Independent Music Publishers (AIMP) and former member of the California Copyright Conference. Peermusic is the world's largest independent publishing company with extensive repertoire in popular, country, R&B, and classical music in addition to being the preeminent publisher in Latin music. It has the honor to represent many of ASCAP's standard and contemporary composers.



## JENNIFER BILFIELD

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### STATEMENT OF CANDIDACY

If elected to the ASCAP Board I will serve the membership with the same priorities and passion that guide my professional endeavors. Specifically, I will: represent new creative work with the ears and eyes of a trained musician; engage in efforts that advance the strategic development and protection of rights; cultivate opportunities to enlighten a wider population to the social and global impact of arts support. My experience has prepared me to tackle challenges confronting our creative artists and those who champion their work. I look forward to doing so alongside colleagues within the ASCAP community.

### BIOGRAPHY

Jennifer Bilfield joined the North American office of music publisher Boosey & Hawkes in 1994 as Director of Promotion. Subsequently appointed Director of Serious Music/Director of Composers & Repertoire Bilfield undertook the development and implementation of strategic plans for the Composers & Repertoire division, the artistic nexus of the office comprising Promotion, Marketing and Editorial departments, and the Rental Library. With her 2001 promotion to General Manager Bilfield assumed stewardship of the company and continues in this capacity as President of Boosey & Hawkes Inc.

Educated at the University of Pennsylvania and trained as a composer, Bilfield has worked in the music business since 1983. While serving as Executive Director of the National Orchestral Association she created the New Music Orchestral Project a widely celebrated program that fostered new orchestral works by living American composers. Throughout this 4-year initiative 48 works were launched through world premieres at Carnegie Hall, readings, and second performances; concurrently, the Project comprised the preparation of musical materials, archival recordings, and promotion of the music and composers. For her work at the NOA, Bilfield received an Award for Adventuresome Programming from ASCAP. In addition, Bilfield received the American Symphony Orchestra League's Helen M. Thompson Award, a biennial honor recognizing outstanding achievement in orchestra management. In presenting the award, ASOL Chairman Peter Kermani acknowledged Bilfield as having "singlehandedly advanced the cause of American Music."

In addition to the National Orchestral Association, Bilfield has served as Executive Director of Concordia Chamber Symphony and the Bridgehampton Chamber Music Festival, has held positions at Merkin Concert Hall and International Production Associates, and concurrently with these positions freelanced as a development and publicity consultant for an array of individuals and arts organizations.

Bilfield is a proud member of the Boards of the American Music Center and the Music Publishers Association (Chair, Performance Committee); ASCAP's Symphonic & Concert Committee and Board of Review; is President of MATA (Music at the Anthology); and advisor to the vocal ensemble, Anonymous 4. She is also a frequent contributor to industry publications and conferences. Bilfield is married to Joel Phillip Friedman, a composer of concert and musical theater works, and resides in New York with their daughter Hallie.



## ARNOLD BROIDO

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### STATEMENT OF CANDIDACY

Through careful financial control and leadership in strategy, innovation and licensing efficiencies, ASCAP has become stronger than ever. I appreciate the opportunities that I have had to contribute as ASCAP's Treasurer, member of the Executive committee and Co-Chair of the Symphonic and Concert, Finance, and Operations and Administration committees. Given the changes in music use and the challenging economic conditions, the value of knowledgeable, forward thinking Board members becomes critical to ASCAP's continued growth. I look forward to putting my experience and insights to work to get the most for all ASCAP's members.

### BIOGRAPHY

Arnold Broido started his music career as a piano student at the Mannes School, later studied at Juilliard, and then at Ithaca College, from where he graduated in 1941. He taught music briefly at East Junior High School in Binghamton, New York until World War II which was spent musically in the U.S. Coast Guard, including sea duty around the world on troop transports. After the war, with no teaching jobs open, he joined Boosey & Hawkes as head of the stockroom, became editor, and so began a long series of adventures in music publishing. His career took him from Boosey to Century and Mercury Music, then to E.B. Marks, Frank Music Corp., Boston Music and, finally, in 1969, to the Theodore Presser Company as President. He currently serves as Chairman of the Board of both Presser and Elkan-Vogel, Inc. and actively heads the publication department of the group. In 1990, Ithaca College honored him with the Doctor of Music degree in recognition of his activities on behalf of contemporary music and intellectual property. In 1998 the American Music Center awarded him their Letter of Distinction "for his significant contributions to the field of contemporary music."

After serving on the ASCAP Board from 1972 to 1979, Broido was re-elected in 1981 and voted Treasurer in 1990. He is also a Director and Treasurer of the ASCAP Foundation. In addition to his work at ASCAP and Presser, some of his activities include: Director and Treasurer of the National Music Publishers Association, Director and Treasurer of the Harry Fox Agency, former President and current Director of the Music Publishers Association of the United States, Chairman of the International Confederation of Music Publishers and President of the International Association of Serious Music Publishers.

He and his wife Lucy have three sons, Jeffrey, a computer consultant, Laurence, proprietor of an acoustic guitar store, and Thomas, President of the Theodore Presser group of companies. The Theodore Presser Company is the oldest continuing music publisher in the United States, tracing its roots back to 1783.



A S C A P



## ASCAP PRESENTS... HEINEKEN AMPT MUSIC SERIES

The third installment of the ASCAP Presents... Heineken Ampt Music Series finished another successful round of showcasing some of the best up-and-coming bands from around the country. The recent series of showcases were held in five of the most happening music cities and featured performances by Black Cat Music, The Oranges Band, and The Pleased in San Francisco; Carl Restivo, Pilot Round the Sun, Cordalene, Breaking Pangaea, and LaGuardia in Philadelphia; Retrospect, Snowglobe, and Scott Sudbury in Memphis; Jadestone, Cuchara, Uncle Mudfish and BIK in Orlando; and Big Sky, Emma Gibbs Band, and Jupiter Coyote in Raleigh.

Heineken Ampt/ASCAP



Recognition Awards were presented at each showcase calling attention to the contributions of a key music industry player to the local music scene in each of the five cities. This year, the recipients were Ramona Downey, owner and booker of Bottom of the Hill (San Francisco); Dan Fein, DJ and Music Director from Y.100 (Philadelphia); Jody Stephens of Ardent Studios (Memphis); Jason Ferguson on behalf of Orlando Weekly (Orlando),



1. In San Francisco, Black Cat Music performs
2. In Philadelphia (l-r) ASCAP's Kenny Ferracho, The Hooters' Rob Hyman, Ampt Award recipient Dan Fein of Y100, Heineken USA's Robert Gallagher and ASCAP's Margaret Spoddig
3. In Raleigh, The Emma Gibbs Band with ASCAP's Courtney Hard and Heineken USA's Chad Kumpes.
4. In Orlando, B K's Frank Prevaite



Austin, Miami, Chicago, Seattle, Boston, Atlanta, Minneapolis, Portland (OR), New Orleans and Nashville. The shows are designed to bring deserving performers and songwriters to the attention of both the music industry and the public, in keeping with ASCAP's long-standing commitment to developing new musical talent and Heineken USA's efforts to support performing arts.

*Continued on Page 14*



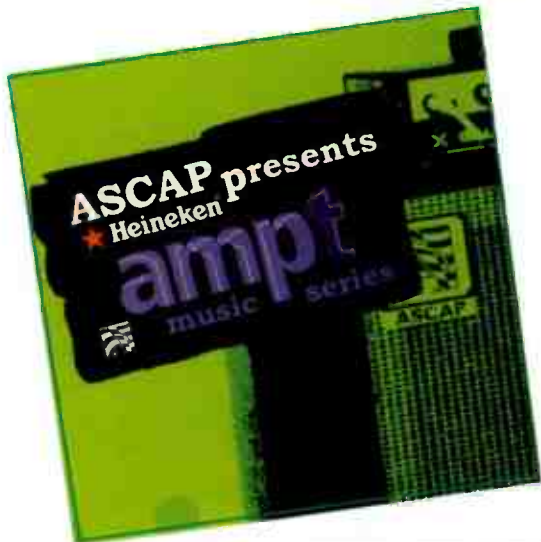
**NEW COMPILATION CD PROMOTES AMPT SHOWCASE PERFORMERS**

To help support the ASCAP Presents... Heineken Ampt Music Series, ASCAP has released a new promotional CD, the fifth volume in the ASCAP EAR CD compilation series, featuring the performers from the showcases held in San Francisco, Philadelphia, Memphis, Orlando, and Raleigh.

In addition to being distributed to key music industry decision makers, all 18-tracks from the CD can be heard in their entirety on ASCAP's website at [www.ascap.com/ear/](http://www.ascap.com/ear/).

and Andy Martin from Deep South Entertainment (Raleigh).

The ASCAP Presents... Heineken Ampt Music Series, initiated by ASCAP and Heineken USA, debuted in the fall of 2000. Since its inception, this unique music series has featured some of the best local bands from



For the third year in a row, ASCAP and Heineken got together to present their nationwide Ampt Music Series. Here's a photojournal from San Francisco, Philadelphia, Memphis, Orlando and Raleigh.

## SAN FRANCISCO



1. Heineken USA Western Region Marketing Manager Kevin Costa, Ampt Award recipient Ramona Downey and ASCAP's Wade Metzler;
2. The Oranges Band;
3. The Pleased.

PHOTOS BY TRISHA LEEPER

## PHILADELPHIA

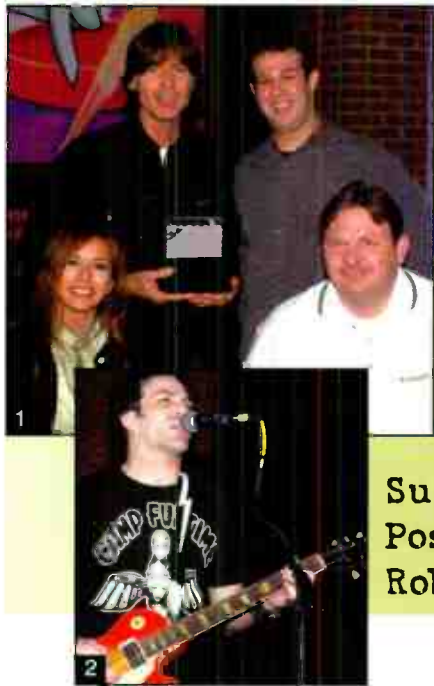


1. Carl Restivo; 2. (back row) Heineken USA's Robert Gallagher; Pilot Round the Sun Manager Terry Tompkins, Pilot's Mike Lynch, Tim Celfo and Jack Jammy and (front row) Pilot's Robert Berliner, ASCAP's Margaret Spoddig and Pilot's Sean Hoots;
3. Cordalene; 4. Breaking Pangaea; 5. (back row) LaGuardia's Mike, ASCAP's Kenny Ferracho, LaGuardia's Lee and (front row) LaGuardia's Gregg and Josh.

PHOTOS BY YARON GABAI



# MEMPHIS



1. (back row) Ampt Award recipient Jody Stephens of Ardent Studios and ASCAP's Jason

Silberman and (front row) ASCAP's Loretta Munoz and Heineken USA's Tennessee District Manager Rusty Baggett; 2. Scott Sudbury; 3. Snowglobe's Jeff Hulett, Brad Postlethwaite, Tim Regan and Brandon Robertson.

PHOTOS BY STEVE ROBERTS

# ORLANDO



1. Heineken USA's Bill Clennan, Ampt Award recipient Jason Ferguson of Orlando Weekly, ASCAP's Ian Burke and Vanessa Rodriguez; 2. Jadestone; 3. Heineken USA's Bill Clennan, ASCAP's Loretta Munoz, Cuchara's Frank Gonzalez, Joey Cucchiara and Jay Giron, ASCAP's Karl Avanzini, Cuchara's Luis Perdomo, ASCAP's Vanessa Rodriguez and Cuchara's Billy Marrero; 4. Uncle Mudfish.



# RALEIGH



PHOTOS BY CHRIS HARRIS

1. ASCAP's Courtney Hard, Ampt Award recipient Andy Martin from Deep South Entertainment and Heineken USA's Chad Kumper; 2. Big Sky; 3. Jupiter Coyote.



# ASCAP PRESENTS... HEINEKEN R&B AMPT MUSIC SERIES IN NEW YORK AND ATLANTA

As an extension to the highly-popular ASCAP Presents...Heineken Ampt Music Series, two showcases dedicated to R&B songwriters/artists were held in New York and Atlanta.

The New York showcase, held at S.O.B.'s, featured performances by Jolie Fuego, Terisa Griffin, and La-La. It also included special guest performances by Jive Recording Artists Jazmine and Raheem DeVaughn, and Universal Recording Artist Dani Stevenson.

The Atlanta showcase, held at The Cotton Club, featured performances by LaMajic, Transcendental Funk, Heston and LaTosha Scott (formerly of Xscape). The evening also included special guest performances by Eric Anthony, Gabrielle and Rudy Currence, along with a surprise performance by Cody ChesnuTT.



Cody ChesnuTT is pictured performing in Atlanta.

### Pictured in New York City:

1. Jolie Fuego Group Members Alice (left), Maximina (right) with ASCAP's Keith Johnson.
2. Terisa Griffin
3. La-La, ASCAP's Kenny Ferracho and Linda Pizarro from the Heineken Music Initiative.
4. Jive Recording Artist Jazmine
5. Universal Recording artist Dani Stevenson.
6. Jive's Senior Director of A&R Jimmy Maynes, Jive Recording artist Raheem Devaughn, ASCAP's Jeanie Weems, Jive's SVP of A&R Peter Thea, President Barry Weiss and A&R Wayne Williams.

PHOTOS BY BYRONNIE WRIGHT



### Pictured in Atlanta:

7. Transcendental Funk
8. LaMagic
9. Heineken USA's Greg Cohen, Eric Anthony and ASCAP's Kenny Ferracho
10. LaTosha Scott
11. ASCAP's Ian Burke and Heston
12. Gabrielle
13. ASCAP's Ian Burke, Kandi Burrus, Rudy Currence and Heineken USA's Greg Cohen.

PHOTOS BY SHANNON MCCOLLUM





# The Heineken Music Initiative/ The ASCAP Foundation R&B Grant Program

In the Spring of 2002, The Heineken Music Initiative and The ASCAP Foundation teamed up to launch a newly-created grant program for emerging R&B songwriters in key music markets across the country. The grant program benefited up-and-coming songwriters in the New York, Los Angeles, Atlanta, Chicago and Miami music communities. The songwriter of the winning song from each market was awarded a \$3,500 grant.

The R&B grant program recipients were awarded the

grants during special presentations at showcases and SWAPmeet events held in the five different music communities.

**THE BENEFICIARIES**  
**MIAMI**

Songwriter: Hilaire Charles  
Song Title: "Beautiful Girl"  
The presentation took place during ASCAP's Rhythm & Soul SWAPmeet at The Roney Palace Hotel in Miami.

**NEW YORK**

Songwriters: Deanna DellaCioppa and

Marcus Bell  
Song Title: "I've Been Waiting (Someone Like You)"  
The presentation took place during the ASCAP Presents ... Heineken R&B Ampt Music showcase at S.O.B.'s in New York

**CHICAGO**

Songwriter: Jamilah Windham  
Song Title: "No Way"  
The presentation took place during ASCAP's Rhythm & Soul SWAPmeet at The Subteranean in Chicago.

**ATLANTA**

Songwriter erika bryant  
Song Title: "Not the Way"  
The presentation took place during the ASCAP Presents... Heineken R&B Ampt Music showcase at The Colton Club in Atlanta.

**LOS ANGELES**

Songwriters: Kevin Davis, Robbie Odom & Jon Wesley  
Song Title: "Special Lady."  
The presentation took place during ASCAP's Rhythm & Soul SWAPmeet at The Gig in Los Angeles.



**MIAMI**  
ASCAP VP Jeanie Weems (left) and Scott Hunter Smith (right), President of The Heineken Music Initiative are pictured with songwriter Hilaire Charles of Miami, Florida.



**NEW YORK**  
Linda Pizarro (left) of The Heineken Music Initiative and ASCAP VP Jeanie Weems (right) are pictured with local New York songwriter Deanna DellaCioppa.



**ATLANTA**  
Pictured (l-r): Cody ChesnuTT, ASCAP's Ian Burke, grant winner erika bryant and Greg Cohen from Heineken USA.

**CHICAGO**

Chicago area songwriter Jamilah Windham is pictured with George Daniels of George's Music Room (left) and ASCAP's Executive Vice President/Membership Todd Brabec.



**LOS ANGELES**

Songwriting collaborators Kevin Davis, Robbie Odom and Jon Wesley were selected as the recipients of the \$3,500 grant. Pictured, far right (l-r): The Poetess from KKBT's The Beat 100.3; grant recipient Robbie Odom; ASCAP's Jeanie Weems and grant recipient Kevin Davis.



# THE BIG SCORE!

## The 14th Annual ASCAP Film Scoring Workshop 2002



ASCAP's Film & TV Music Department recently concluded another highly successful Film Scoring Workshop under the guidance of composer Richard Bellis (his fifth year with the program). The workshop included 15 participants from throughout the U.S. and countries including Turkey, Norway, Ireland, England, Germany and Australia.

Several new and interesting elements to the curriculum were added this year. Renowned violinist and studio concertmaster, Endré Granat, conducted an evening on techniques for string writing, demonstrating his methods on violin. The Academy Award-winning team of Myron Nettinga and Mike Minkler, re-recording sound effects/dialogue and music mixers for *Black Hawk Down*, discussed the post-production process. Workshop participants were also able to observe a temp dub in progress for the feature film *Sweet Home Alabama* at Sony's William Holden Dub Stage.

ASCAP's own Michael Kerker spent an evening, along with Kevin Bannerman (former Sr. VP of Fox Animation), discussing the ever-growing cross pollination of musical theater talents in both animation and live-action films. Other guest speakers included: Robert Kraft (President of Fox Music) and Carol Farhat (VP of Fox Television Music), Richard Jacobellis (composer agent, Ingenuity Ent.) and Gretchen O'Neal (business affairs, Ingenuity Ent.), music producer/editor Ed Kalnins, who introduced the use of ProTools to this year's recording session, and ASCAP composers Adam Fields, James Newton Howard, Mark Isham, David Lawrence, Jeff Rona and Mark Watters. The Workshop is also deeply indebted and fortunate to have the help and guidance of Segue's music editor, Michael Ryan.

This is the fifth consecutive year that Michael has contributed his time and expertise to the program. Each participant was assigned a scene from a previously released feature film to score his or her own original composition which were then recorded at FOX's Newman Scoring Stage with a Hollywood "A" list 40-piece orchestra. A screening of all clips was held at the DGA Theater on the final day of the workshop, where the work of each participant was viewed and discussed. ASCAP acknowledges the continuing support and contributions from Twentieth Century Fox, Segue Music Inc., Sabron Inc., Jo Ann Kane Music Services, the RMA and AFM Local 47, Design FX Audio, and legendary recording engineer Armin Steiner.



Workshop participants, staff and crew.

### 2002 Workshop Participants

Rahman Altin  
Phillip Carty  
Cato  
Jane Cornish  
David Downes  
Dave Giuli  
Winfried Kraus  
David Frank Long  
Vivek Maddala  
Silke Matzpohl  
Jonathan Merrill  
Justin Skomarovsky  
Eric Swanson  
Stephanie Wukovitz  
Michael Yezerski



Pictured (above, l-r) Concertmaster and lecturer Endré Granat recording with RMA musicians on the Fox stage; Richard Bellis, ASCAP's Kevin Coogan, Segue Music's Dan Carlin, ASCAP's Nancy Knutsen, Ingenuity Entertainment's Rich Jacobellis and Gretchen O'Neal, and ASCAP's Mike Todd; and, at right, workshop mentor Richard Bellis and, serving as score reader, composer Mark Watters.



# ASCAP Film Scoring Workshop Alumni...

## Where Are They Now?

### Rob Duncan (2001)



Recent credits: "Buffy the Vampire Slayer" (current season)  
Various independent feature films, commercials, music videos and CD's.

"I am deeply indebted to the workshop for many reasons. It dispelled some of the mysteries of an industry that at times feels like a gigantic riddle. It also introduced me to people who have directly and significantly helped my career."

nificantly helped my career."

### Jim Dooley (1999)



Recent Credits: *Tears of the Sun* - additional music (starring Bruce Willis)  
*The Ring* - additional music  
*Black Hawk Down* - additional music  
*Spirit* - additional music  
*Untitled: 003 Embryo* - composer  
ESPN Sports Century - composer  
Commercials for the Marines, Mercedes

Live performance of *Spirit* with Hans Zimmer and Bryan Adams - Cannes Film Festival 2002

"I started as Hans Zimmer's technical assistant shortly after the film scoring workshop. Two years later, Hans asked me to help on *The Time Machine* with composer Klaus Badelt. *Black Hawk Down* came right after that and I have been working closely with him ever since. He is a wonderful mentor and friend, and he has a unique dramatic sensibility. The ASCAP Film Music Workshop put me in touch with many of the people I work with on a daily basis. It gave me practical application for all the skills one needs to work in the industry."

### Atli Örvarsson (2000)



Recent credits: *The Wager* (upcoming feature film)

*Jacob's Sound* (Showtime feature film)

"Law & Order: Criminal Intent" (additional music/orchestration)

"NYPD Blue" (additional music/orchestration)

"Getting a chance to mix with some of the top talents in the industry was priceless and unique for career preparation. Also, having the opportunity to write for and conduct a full orchestra whose members are some of the top players in town was an awesome experience. It's kind of like doing an abbreviated version of the USC Film Scoring program in four weeks!"

### Stephen Endelman (1991)



Recent credits: *Evelyn* (Director: Bruce Beresford. Starring Pierce Brosnan)

*I'm with Lucy* (aka *Autour de Lucy*)

*Ball in the House*

*Bride of the Wind* (aka *Windsbraut, Die*)

*Flirting with Disaster*,

*The Englishman Who Went Up a Hill and*

*Came Down a Mountain*

"The workshop offered invaluable information on how to score a film and also provided a great network of friends. Some of these friends actually helped me get to LA in the beginning of my career."

# ASCAP Film Scoring Workshop 2003

The workshop is intended for composers who are pursuing film & television music as a career. It is not for hobbyists nor is it for professionals who are currently making a living as film and television composers.

The 2003 workshop will be held during a four-week period from the 2nd week of July through the 1st week of August. Submissions will not be returned and chosen participants will be notified in early May. There is NO fee or charge for participation in the workshop; however, chosen participants will be responsible for their own transportation, housing and all other living expenses. The workshop is open to all composers regardless of their current performing rights affiliation.

### Workshop requirements and how to apply

- Must submit a CD only, containing a maximum of 15 minutes of music which demonstrates his/her ability to write for orchestra with a dramatic sensitivity to picture. Participants may not use "ghost" writers or orchestrators.
- Submissions must also include a bio/resume/credits and information regarding past education and/or experience. We will not review any videos, DAT's, cassettes or other audio/visual materials; however, on occasion, further materials such as a score may be requested.
- Also, you must include your Email address and details on how you learned about the workshop.

**Send your submission to:** The ASCAP Film Scoring Workshop 2003, 7920 W. Sunset Boulevard, Third Floor, Los Angeles, CA 90046 **Submission Deadline:** Postmarked by April 1, 2003

For more information, please contact our Los Angeles Film & TV Music Dept. at (323) 883-1000 or check the ASCAP Calendar at [www.ascap.com](http://www.ascap.com).

\*Partial funding provided by The ASCAP Foundation.



PHOTO BY PHIL CHASE

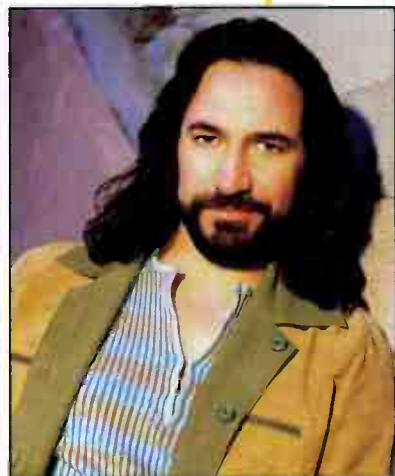
## DJ Logic

Born and raised in the Bronx in 1972, Lee Jason Kibler, aka DJ Logic, spent his early years in the front row of the hip hop revolution. The sounds of Kool Herk, Afrika Bambaata and Grandmaster Flash filled his neighborhood and were broadcast around the world. With hip hop in his blood, Logic was destined to become part of the next generation of artists to take the music in a new direction. Since getting a set of turntables for Christmas when he was 14, he was on the right track. At 16, he became a founding member of the Black Rock Coalition and Logic took spinning and scratching records around the world when as part of the group Eye and I, Logic toured with Living Color and other band's like Ice T's Body Count and The Psychedelic Furs.

Today, his long resume includes tours and recordings with jazz, rock and experimental groups including Medeski Martin and Wood, Living Color, Don Byron, Joshua Redman, John Scofield, Teo Macero, Karl Denson, DJ Spooky, DJ Olive, String Cheese Incident, Marc Ribot, Bela Fleck, Chris Whitley, Chocolate Genius and many others.

DJ Logic's latest recording project, *The Anomaly* (Ropeadope Records), features a masterful blend of classic funk, house, jazz, hip hop and drum and bass, everything that Logic has absorbed and made his own over the years. Co-produced by Melvin Gibbs (Rollins Band, Arto Lindsay) and Scotty Hard (Wu-Tang Clan, Prince Paul), it is genre-busting work by one of today's most fascinating, cutting edge artists.

## Marco Antonio Solís



Recognized internationally for his impressive accomplishments as a performer, composer, arranger and producer, Marco Antonio Solís is considered one of the most successful Latin artists ever. His long history as an artist began in the 70's when he became involved musically with his brother, Joel Solís, forming the duo "Los Hermanitos Solís." Maturing creatively as years went by, Marco developed the group, Los Bukis, a grupero band that took Grupero music to the exponential maximum, and became the most popular throughout Mexico, United States, Central and South America. Marco has recorded 18 albums, including

the most recent, *Más de mi Alma*, with the first single on radio being "Falso Amor."

His previous albums have sold millions of copies and have received Gold and Platinum Awards by the RIAA. He has received widespread recognition from the most prestigious organizations and publications as well as from radio and TV in the United States and Mexico. His songs always reach the top of the charts in *Billboard's Hot Latin Tracks* listings and he has been named songwriter of the year numerous times by *Billboard*.

Reconocido internacionalmente por sus impresionantes logros como intérprete, compositor, arreglista y productor, Marco Antonio Solís, es la personalidad artística más destacada en la escena latina. Su impresionante trayectoria artística se inició a principios de los 70's cuando incursionó en el ambiente musical junto a su hermano, Joel Solís, nombrándose "Los Hermanitos Solís". Pocos años más tarde, la precoz madurez de Marco Antonio Solís desarrolló el concepto del grupo de Los Bukis, el máximo exponente del género grupero y el más popular en México, Estados Unidos, Centro y Sudamérica.

Marco Antonio Solís ha grabado 18 producciones inéditas, incluyendo la más reciente titulada "Más de Mi Alma," el primer sencillo se titula "Falso Amor." Sus producciones como Marco Antonio Solís (1997), *En Pleno Vuelo* (1996), *Por Amor a Mi Pueblo* (1995), *Inalcanzable* (1994), y *Quiéreme* (1993), han vendido millones de copias certificadas por RIAA (Asociación Americana de la Industria Discográfica), y han ganado múltiples Discos de Oro y Platino, amén de reconocimientos otorgados por las más prestigiadas organizaciones y publicaciones, así como por la radio y la televisión de los Estados Unidos y México. Sus canciones siempre alcanzan los primeros lugares de popularidad en la lista de éxitos de *Billboard* y ha sido nombrado por *Billboard* y su previa sociedad.

## ASCAP Conduce su Primer Seminario en Monterrey, Mexico

El 10 de diciembre ASCAP condujo su primer seminario, "Todo Sobre ASCAP," en Monterrey, México para educar sus socios locales sobre las funciones internas de la sociedad y sus actividades afuera. Más de 80 autores y editoras asistieron sintiéndose bien informados al final del seminario. Después se juntaron con Alexandra Lioutikoff, la Vice Presidente del Depto. Latino y Vanessa Rodriguez, Representante de la oficina de Miami para una recepción de cóctel donde los autores y editoras se pudieron conocer. ASCAP planifica conducir eventos en el futuro en este territorio que está lleno de mucho talento autoral y también artístico.

## ASCAP Conducts its First Seminar in Monterrey, Mexico

ASCAP conducted its first seminar, "All About ASCAP," in Monterrey, Mexico in order to educate its local members regarding ASCAP and its functions. More than 80 songwriter and publisher members attended, feeling well-informed at the end of the seminar. They later joined Alexandra Lioutikoff, Vice President of Latin Membership and Vanessa Rodriguez, Assoc. Director of Membership for a networking cocktail reception. ASCAP plans to conduct future events in this territory filled with great songwriting and artistic talent.



Autor de ASCAP Marcos Puente con Luis Elizalde y otro autor de ASCAP, Miguel Trevino.



Johnny de Plastilina Mosh; Laura Garza, Manager del grupo La Vebena Popular, Pablo Lauria of EMI Publishing con el esposo de Laura y Fernando Briceno, Gerente General de EMI Music Publishing en Mexico.

## Plena Libre Lanzamiento en ASCAP Nueva York

El 10 de Octubre el grupo Plena Libre de Puerto Rico dirigido por Gary Núñez, miembro de ASCAP, ofreció una conferencia de prensa organizada por Blanca Lasalle, presidente de Creative Link, en las oficinas de ASCAP en Nueva York; con

motivo del lanzamiento de su nuevo disco titulado "Mi ritmo." Toda la industria y la prensa asistieron a este exitoso evento. Izquierda a Derecha: Jorge Rodriguez de ASCAP NY, Gary Núñez, y miembros de Plena Libre.

## Plena Libre's Album Release Party At ASCAP New York

Last October 10th the Puerto Rican band Plena Libre, musically directed by ASCAP member Gary Núñez, held a press conference in the ASCAP New York office. Organized by Blanca Lasalle, President of publicity firm Creative Link, the band launched its new album, "Mi Ritmo." All industry and press attended this successful event. Pictured are ASCAP's Jorge Rodriguez, Gary Nunez (center) and members of the band Plena Libre.



## Artistas Tejanos Escuchan Demos en San Antonio

ASCAP tuvo su primer panel "demo listening" en la capital de la música Tejana, San Antonio, Tejas. La invitación para este evento fue titulada "ASCAP te Invita a Exponer tu Canción a un Panel de Artistas". La meta de este evento era que los compositores presentaran sus temas con la posibilidad de que el artista grabara alguno de los temas presentados en su próxima producción. Los compositores fueron muy positivos en aceptar las críticas constructivas y así poder crecer profesionalmente. Muchas editoras y casas disqueras estaban entre la audiencia buscando a los buenos compositores. Los artistas y grupos participando como panelistas fueron:

Pete Astudillo, David Lee Garza, Los Gracie, Los Elementos y Tormento. Este evento fue muy exitoso gracias al auspicio del Cadillac Bar & Grill, Univisión, MKL Marketing, La Prensa y Tú Onda Internacional.

## Tejano Artists Listen to Demos in San Antonio

ASCAP had its first demo-listening panel in the capital of Tejano music, San Antonio, Texas on November 10th. The invitation called for songwriter members of ASCAP to bring their demo to a panel of artists looking for new songs for their upcoming albums. Many artists were very active in praising and critiquing songs submitted. All major publishers and record labels were present in the audience looking for songs. The Tejano artists and bands participating in the panel included: Pete Astudillo, David Lee Garza, Los Garcia, Los Elementos and Tormento. This event was successful thanks to the sponsors that donated their time and efforts: The Cadillac Bar & Grill, Univision, MKL Marketing, La Prensa and Tu Onda Internacional.



El grupo grupero, Los Garcia, estuvieron muy atentos escuchando temas de los socios que entregaron demos.

## The Annual Flanders International Film Festival

For the third time, ASCAP was a participant in the annual Flanders International Film Festival in Ghent, Belgium. One of the principal components of this festival is the recognition and celebration of orchestral film music, and events included several music seminars, the second World Soundtrack Awards, and a special concert of orchestral film music.

This year, composers from ASCAP and affiliated societies swept the awards: Howard Shore received the Award for



ASCAP's Nancy Knutsen with PRS composers David Julyan (*Memento*, *Insomnia*), Stephen Warbeck (*Quills*, *Captain Corelli's Mandolin*) and Sir George Martin.



Knutsen with Sir George Martin, Festival music director and SABAM composer Dirk Brossé, and Air-Edel Managing Director Maggie Rodford.



Sir George Martin accepts his Lifetime Achievement in recognition of his career as a composer, producer and songwriter.

Best Original Soundtrack for *Lord of the Rings: The Fellowship of the Ring*, as well as an award for his score to the indie film *Spider*. Other winners were: Patrick Doyle (PRS): Composer of the Year for *Gosford Park*; Randy Newman: Best Original Song Written Directly for a Film for "If I Didn't Have You" from *Monsters, Inc.*; Klaus Badelt (GEMA): Discovery of the Year for *The Time Machine*. And in a special presentation, legendary producer and composer Sir George Martin (PRS) was presented with the World Soundtrack Academy's Lifetime Achievement Award.

A concert featuring the Belgian National Orchestra and celebrating the film scores of PRS composer/conductor George Fenton, and the late ASCAP composer Georges Delerue, whose music from several Francois Truffaut films was conducted by SACEM composer Jean-Claude Petit and SABAM composer/conductor Dirk Brossé, followed the ceremonies. Brossé also presented a medley of Martin's work from the Beatles film *Yellow Submarine*.

ASCAP Senior Vice President Nancy Knutsen, who serves on the Advisory Board of the World Soundtrack Academy, was again asked to moderate a series of seminars, including panels featuring composers and music industry executives from throughout the world. Panelists included PRS composers Stephen Warbeck, who also presented the keynote address, David Julyan and George Fenton, along with ASCAP composer Jeif Rona, who also served on the



Patrick Doyle accepts his World Soundtrack Award as Composer of the Year for his score to *Gosford Park*.

Festival's Film Jury this year. Air Edel's Maggie Rodford of London, along with representatives from Milan Records in Paris and Colloseum Schallplatten in Munich, joined American agent Charlie Ryan and others to discuss soundtracks, differences in working in Europe as opposed to the United States, and many other issues. The audience of several hundred professional and student composers and industry representatives from throughout Europe listened to simultaneous translations of the discussion into several languages.

### Brian Keane, Good Sport

Composer Brian Keane has scored over 200 films during his diverse career including such memorable documentaries as "Ric Burns' New York," "The Donner Party," and "Long Journey Home: The Irish in America," (a Grammy winner for Best Soundtrack). But lately, Keane has been carving a niche for himself as a composer of music for sports-



related projects. He has scored several Emmy Award-winning sports documentaries including "Babe Ruth" and "Spirit of the Games" for HBO.

Last year, he broke a three-way tie (with himself) at the Sports Emmy Awards when he walked away with the prize for Outstanding Music Composition/Direction/Lyrics, for a score he co-wrote with Buckwheat Zydeco for the CBS special "Pistol Pete: The Life and Times of Pete Maravich." With two other

Keane projects competing for the same award, he was alone in the field. He also took home a second Sports Emmy that night for "Do You Believe In Miracles? The Story of the 1980 U.S. Hockey Team," which won the Sports Emmy Best Picture Award.

Most recently, he composed the music for HBO's "Three Seconds to Glory," a documentary of the 1972 USA vs Russia Olympic basketball showdown at the Munich Olympics that year.



## Daniel Kellogg Named 23rd Annual Recipient of The ASCAP Foundation Rudolf Nissim Award

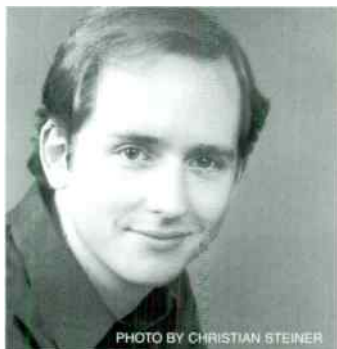


PHOTO BY CHRISTIAN STEINER

Daniel Kellogg was awarded the ASCAP Foundation Rudolf Nissim Award for his orchestral work, *Jasper* and *Carnelian*. Kellogg will receive a prize of \$5,000. He is currently continuing his studies at Yale toward a Master of Musical Arts degree.

Kellogg is the Young Concert Artists' Composer-in-Residence through 2004. Special Distinction was awarded to: William Kraft, Frank Becker, Alfred S.C. Lee and Adam Levowitz

## Thru the Walls Kicks Off Second Season in New York City

The ASCAP Foundation began its second season of Thru the Walls, a new music performance showcase series, at The Cutting Room in Manhattan on November 25.

Conceived and produced by ASCAP composer/performer Martha Mooke and sponsored in part by Sibelius, the music notation software company, Thru the Walls is designed to showcase the work of Concert Music composer/performers whose music defies boundaries and genres.

This fourth installment of the series featured composer/artist **Annie Gosfield**, a downtown New York composer, keyboardist and improvisational artist; composer/percussionist **Gregg Bendian**; and The Nurse Kaya String Quartet, which actually features six members (a drummer and bassist added to the traditional string quartet): violist **Kenji Bunch**, violinist **Cornelius Dufallo**, bassist **Tim Kiah**, cellist **Rubin Kodheli**, violinist **Jesse Mills** and drummer **Chris Vatalaro**.

Serving as special guest hosts for the evening was ASCAP members and former Talking Heads **Chris Frantz** and **Tina**



**Weymouth**, the husband and wife leaders of the Tom Tom Club. Frank J. Oteri (composer and editor of *New Music Box*) was also on hand to emcee the event.



Pictured (back row, l-r) Martha Mooke, Rubin Kodheli, Gregg Bendian, Kenji Bunch, ASCAP's Fran Richard, The Cutting Room's Steve Walter, Frank Oteri and Tina Weymouth and Chris Frantz; and (front row, l-r) ASCAP's Cia Toscanini, Tim Kiah, Cornelius Dufallo, Jim Pugliese, Annie Gosfield and Roger Kleier.



Pictured above, from the top (l-r), Hosts Tina Weymouth and Chris Frantz; Gregg Bendian; Nurse Kaya String Quartet; Annie Gosfield.



# ALEX BUGNON'S SOUL PURPOSE

Alex Bugnon's melodic sense and compositional gifts have touched the lives of many as was evident to me when I got to catch a performance of his group on a jazz cruise around Manhattan island. It was precisely the kind of starry, summer moonlit night for which Alex's music is a perfect score. He was out performing songs from his seventh record as a leader – the second and latest Narada Jazz release, *Soul Purpose*. He also played many of the hits he's had as a solo artist over a productive and successful career launched back in 1989, with his debut release, *Love Season* – voted "Best Jazz Album" of 1990 by Black Radio Exclusive and also reaching #2 on the R&B charts. He has received two Soul Train awards and has built an enduring fan base, which, that night were rocking the boat dancing in the isles and singing along with his infectious melodies.

## What got you started in music?

I was raised in Montreux, Switzerland, where I started playing the piano when I was six years old. But I didn't practice at all. My father had to chase me around the house to get me to practice. He was trained in the conservatory for voice, and had the opportunity to sing with the Siena Opera, in Italy, during his early twenty's – which he turned down after his own father, my grandfather, threatened to disown him. My dad later became a jazz guitarist and played in a swing orchestra. I studied in the conservatory in Paris for two years, but I loved American funk and jazz music. I learned, though, that if you play jazz, you are



not taken seriously in Europe as a European musician. So I came to America and studied at Berklee, in Boston. I played a lot with a gospel group [Clara Mahomes and the Gospel Leviticus] while I was in Boston, living in Winnebagos, touring the South. This prepared me for New York City, where I spent my first four years here backing up R&B performers like Najee, Freddie Jackson, Keith Sweat, Patti Austin and James Ingram. I've been writing, recording and producing ever since, but I still consider the most important part of my musical education to be figuring out every Earth, Wind & Fire tune. This also helped my love life, a lot (laughs)!

## Can you talk a little bit about your creative process in terms of composition?

Every piece of music has a different approach, but I always start at the piano. I play – I just play anything. I might go through a whole bunch of songs. It's kind of like the same process you might go through if you wanted to learn to play jazz. First you play in the style of somebody you want to emulate and then you evolve on your own, hopeful-

ly...(laughs). Sometimes I might start by playing somebody else's song – anything that comes to mind – and that often leads me off onto something else.

## Do you record these brainstorming sessions?

No. I stop myself when I find something interesting. Once I discover a melodic direction worth developing, then I might sequence a little beat, let it loop, and see what comes up – working my new melody with some chord changes. But it always starts with at least the skeletal fragment of a melody.

## How much do you practice to maintain your chops of steel?

I practice a lot. And if I find myself getting into a rut with practicing when I don't feel like I'm getting anywhere – you know, daydreaming – just playing scales, I'll practice some classical music. A Beethoven Piano Sonata will usually get me back on track. But when I practice, I find my mind is shot for writing. So, I practice on a practice day and write on a writing day.

## How did you develop your strong melody writing and what advice do you have for others?

Listen to guys like Stevie Wonder. He's the ultimate! Listen, analyze and grab the concepts. There is no better example of somebody who can write such a well-constructed – sometimes difficult to play, but never difficult to remember – melody. Always interesting for a musician and easy enough for anyone to sing along with. When Stevie becomes your standard, that elevates you and you strive for better things. On top of that, being a piano player, I don't have the luxury to hold notes

like a saxophone player. Rather than writing a melody with less notes and sustaining them, I have to play more notes – without clouding the listener's head, so they can still sing along.

## How does working with collaborators affect the creative process?

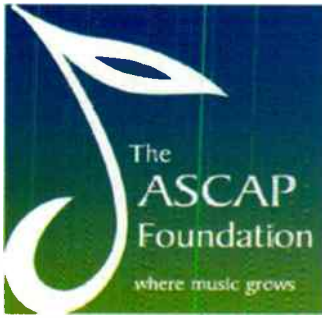
When I work with collaborators for my records, I always finish something that someone has given me. It's never the other way around. Collaboration, for me, is a little spark that gets me going. I have a friend who sends me a CD every six months with about fifty little ideas – sometimes it's just four bars to grab my attention – and my imagination. We write whole tunes together in this way. But I never use the melody. It's usually just a mood or something else.

## Is this also true when working with lyricists?

For a vocal song I'll write the initial idea: the groove, the chord changes, the melody, the bridge – of course today's R&B songs have no bridges anymore (laughs) – and then let somebody who's really into the flavor of the day finish. Somebody like Alicia Keys – who's very talented and a breath of fresh air – it would be a pleasure to work with her.

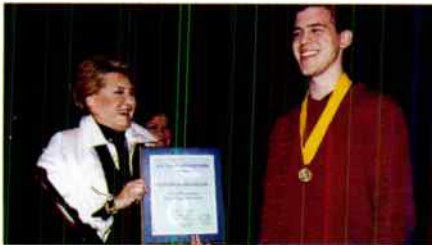
I believe in the old cliché: "build it and they will come." I can't help it if it doesn't conform to a radio industry consultant's model of what belongs on the air. I need to be true to my own instincts, and since people are still buying my records, I'm not going to change the way I write!

BY NATE BLOOM



# The ASCAP Foundation Seventh Annual Awards Reception

The ASCAP Foundation held its Seventh Annual Awards Reception on December 5, 2002 at Lincoln Center's Walter Reade Theater. The evening's celebration was an important recognition and affirmation of America's musical future, as well as an appreciative look back at the past. The evening's honorees included high school and university students, aspiring and rising music creators, and an established giant in his field. Some of the honorees are pictured on this page.



ASCAP Foundation Board member Ginny Mancini presenting the Henry Mancini Music Scholarship to Nathaniel Fox Beversluis.



Karen Sherry, Vice President and Executive Director of The ASCAP Foundation with Kelly Porter, recipient of The ASCAP Foundation Michael Masser Scholarship.



Gabiella Frank, recipient of the Morton Gould Young Composer Award, performing *Finale Saqsam-pillo*, from her multi-movement work *Sonata Andina* for solo piano.



Oscar-winning composer, Foundation Board Member and Artistic Director of The ASCAP Foundation Musical Theater Workshops, Stephen Schwartz with composer Zina Goldrich (left) and lyricist Marcy Heisler, recipients of The ASCAP Foundation Richard Rodgers New Horizons Award which recognizes new musical theater talent.



Shan Shan Ma (left) and Karen Yim (right), recipients of The ASCAP Foundation Ira Gershwin Scholarship performing Beethoven's Rondo in F major for violin & clarinet.



Sandra Hempel, recipient of The ASCAP Foundation Louis Armstrong Scholarship, performs her song "Loops" at the Awards Reception.



Andrew Roitstein, recipient of The Leiber & Stoller Music Scholarship, performing during the Awards Reception.



Stephen Sondheim (center), recipient of The ASCAP Foundation Richard Rodgers Award with Broadway stars Jason Danieley (left) and Marrin Mazzie (right). Danieley and Mazzie performed a medley of Sondheim songs in tribute to Sondheim.



Kwami Coleman, recipient of The ASCAP Foundation Boosey & Hawkes Young Composer Award with Boosey & Hawkes General Manager Jennifer Bilfield.



### The Good Stuff

ASCAP hosted a party to honor the writers of Kenny Chesney's #1 hit "The Good Stuff." A special presentation was made to Rusty Martin in memory of his wife Becky Martin who was the inspiration for the song. Pictured (l-r) at the celebration are writer Jim Collins, ASCAP's Connie Bradley, Rusty Martin, Kenny Chesney, writer Craig Wiseman, Louis Messina, Clint Higham and Dale Morris.



### ASCAP Celebrates The Success Of "Unbroken"

Pictured (l-r) are Almo Music's Bobby Rymer, Annie Roboff, ASCAP's John Briggs, Holly Lamar, Tim Wipperman of Warner/Chappell Music and Song Garden's Rusty Gaston.



### Bringing The Pop Community Together

Pictured (l-r) are Trey Bruce and ASCAP's Ralph Murphy.



### The Impossible

Universal South newcomer Joe Nichols scored big with his first single "The Impossible." Pictured left to right at the celebration are writer Lee Miller, Joe Nichols, Connie Bradley and writer Kelley Lovelace.

### 2nd Annual Rock The Barn Benefits St. Thomas Center For Breast Health

Pictured (l-r) are Greg Pope, Vice President Philanthropy, St. Thomas Foundation; Connie Bradley, Ronnie Dunn, ASCAP Board member and Sony/ATV's Donna Hilley and Cindy Roberts, Director of Center For Breast Health, St. Thomas Foundation.



### ASCAP Pop Workshop

Steve Diamond and Teri Muench-Diamond were the moderators at the 2002 ASCAP-Nashville Pop Workshop. Pictured are: Teri Muench-Diamond, ASCAP's Mike Doyle and Steve Diamond.



### ASCAP Celebrates "Beautiful Mess"

Pictured at ASCAP in Nashville are (l-r) Diamond Rio's Jimmie Olander, Marty Roe and Dan Truman, writer Clay Mills, Brian Prout and Dana Williams of Diamond Rio.



### Ten Rounds with Jose Cuervo

The chart-topper marks Tracy Byrd's first number one on RCA records. Honored were ASCAP writer Marla Cannon-Goodman, publishers Big Purple Dog and Sony/ATV Music. Pictured (l-r) are ASCAP's Herky Williams, Big Purple Dog's Carla Wallace, Tracy Byrd, Marla Cannon-Goodman and Kerry O'Neal.



# Health Insurance is more affordable than you think.

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View side-by-side benefit and price comparisons for multiple plans.
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# Get To Know Your

This listing is meant to give you a snapshot of the many benefits available to members. Significant details about each of the benefits listed below have been omitted for brevity but are outlined in your Member Card Benefits brochure and are on ASCAP's website in the Member Benefits section.

## MusicPro Insurance

MusicPro Insurance Agency LLC, has been created specifically to provide convenient, lower cost insurance to meet the needs of working music professionals. MusicPro offers the advantage of one-stop shopping with low "group rates," flexible options and excellent service. For more information on any of the insurance listed below please contact (800) 605-3187 or go to [www.musicproinsurance.com](http://www.musicproinsurance.com).

- ★ Medical Insurance (administered by Health Insurance Services, Inc.)
- ★ Dental Insurance
- ★ Music Instrument Insurance
- ★ Studio Liability Insurance
- ★ Travel Insurance
- ★ Personal Accident Insurance
- ★ Tour Liability Insurance
- ★ Individual Term Life Insurance
- ★ Long Term Care

## ASCAP/Guitar Center Program

Guitar Center is the nation's largest retailer of all musical instruments and equipment catering to the professional and it guarantees the lowest prices and the best selection in the nation. For more info, call the ASCAP/Guitar

Center Benefits Hotline at (800) 905-0585 x 2303 or see: [www.guitarcenter.com](http://www.guitarcenter.com).

## Musician's Friend Program

Members get a further 5% discount off most brands on Musician's Friend's already super-discounted deals. Musician's Friend is the world's biggest direct marketer of music gear with a huge selection from every major brand. For a free one

## Fender.com

Members are entitled to a 25% discount on any items purchased at the Fender.com Online Store. In order to receive your discount, you must enter from the ASCAP Member Login page at [www.fender.com/promo/ascap](http://www.fender.com/promo/ascap). After verification of your membership, you'll be presented with a "members only" entry point to the Store, where you can begin browsing.

### Special ASCAP Pricing Saves You 25% To 50% On JBL, Harman Kardon, Sennheiser and more

Now your ASCAP membership gets you great prices on JBL speakers and home theater products, Sennheiser headphones and Harman Kardon electronics. ASCAP members receive discounts from 25% to 50% on JBL, Sennheiser, Harman Kardon and more! JBL, "the official brand of live music," is the leader in recording studios, cinemas and live music venues. Now you can have JBL's best in class products in your home or studio. Sennheiser, winner of the Academy Award, the Grammy and the Emmy for their technological contributions offers a range of superb headphones so you can hear every detail of your music. Harman Kardon, JBL's sister company, offers Dolby Digital/DTS receivers, DVD and CD players and more that are exceptional both sonically and aesthetically.

To take advantage of these great discounts, have your member card number ready and log onto <http://www.ascap.jubilationrep.com>

year catalog subscription call (800) 776-5173 or visit the Friend online: [www.musiciansfriend.com](http://www.musiciansfriend.com).

## Sibelius Music Notation Software

A music notation program designed to notate, edit, playback and publish music of every kind. Members are eligible for special benefits that are not available anywhere else. For more info, call (888) 474-2354 or go to: [www.sibelius.com/ascap](http://www.sibelius.com/ascap).

## XM Satellite Radio

100 channels of great music, sports, talk, comedy and news. Go to [www.xmradio.com](http://www.xmradio.com) or call (800) 852-9696 to take advantage of this special offer: free activation and 3 free months of service. Offer expires 4/1/03.

## ASCAP Wholesale Promotional Merchandising

ASCAP PromoHouse is a resource that allows mem-

bers to create their own custom merchandise for their band or record label. Just log onto [www.ascap.com/promohouse](http://www.ascap.com/promohouse) or call (866) 625-7700. Members get an 18% discount on all wholesale orders.

## DupeCoop

DupeCoop offers short run CD duplication with quick turnaround, printed labels and inserts at a 10% discount to all members. For more info go to <http://dupecoop.way.to> or call (212) 989-9341.

## J & R Music World/Computer World

Members get exclusive discounts of up to 25% on all kinds of electronic equipment! For more information and to order, call (800) 221-3191 or go to [www.jandr.com](http://www.jandr.com). Please mention that you are an ASCAP member and provide corporate account code #42308.

## Wireless Warehouse

Wireless Warehouse is offering significant savings on cell phones with AT&T service. Members who want to sign up should go to [www.attws.com](http://www.attws.com), select the equipment and the price plan they want to subscribe to and call Wireless Warehouse at (866) 232-2601. Please give them ASCAP's promotional code #8959 when ordering.

## Valle Music Reproduction

Members receive a 15% discount on the complete line of quality music papers and supplies, as well as their music photocopying service. For more info call (818) 762-0615 or see: [www.vallemusic.com](http://www.vallemusic.com).

# Member Benefits!

## Official Software Copyright & Trademark Products

Members get a 20% discount on intellectual property copyright & trademark filing products available through a customized web portal or with CD-ROM software. For more info go to: <https://www.officialsoftware.com/ascap/>.

## North American Van Lines

ASCAP members get special discounts for interstate moving through North American Van Lines. For more information or a free estimate, call (800) 524-5533 or e-mail: andy2828@aol.com. Please mention that you are an ASCAP member.

## Avis Car Rental

By taking advantage of ASCAP's AW Number #T86 1200 when renting a car, you'll be entitled to a discount of up to 10% when renting a car. Call (800) 331-1212 or go to [www.avis.com/AvisWeb/htm/bridge/assoc/offer/go.html?T861200](http://www.avis.com/AvisWeb/htm/bridge/assoc/offer/go.html?T861200).

## Hertz Car Rental

Members can take advantage of Hertz worldwide discounts of up to 15% on its business & leisure car rental rates. To reserve a car visit [www.hertz.com](http://www.hertz.com) or call (800) 654-2200. Be sure to give the ASCAP CDP #1416202 to get your discount.

## Choice Hotels International

Your membership card entitles you to a 20% discount at participating Comfort, Quality, Clarion Sleep, Rodeway, Econo Lodge and Mainstay properties worldwide. For details call (800) 424-6423 and use the ASCAP personal ID #0005 8268.

## The ASCAP MasterCard Credit Card Program

Issued by MBNA America Bank, this program offers members a low introductory Annual Percentage Rate, no annual fee and exceptional customer service. Call (866) GET-MBNA or (800) 833-6262. Use priority code P32X when calling.

## USAlliance Federal Credit Union

USAlliance offers a full line of financial services tailored to the needs of our members. To receive an application for membership in the credit union, call (800) 431-2754 or go to [www.usalliance.org](http://www.usalliance.org).

## ASCAP Member Investment Program

ASCAP is offering tax-deferred investment services through Financial Advisor Jamie Block of Prudential Financial. For more information, call Jamie Block at (800) 431-7013 or e-mail: [jamie\\_block@prusec.com](mailto:jamie_block@prusec.com).

## XM Satellite Radio has arrived!

ASCAP is pleased to announce a new member benefit - a special discount on XM Satellite Radio. XM offers 100 digital channels, including 71 music channels in nearly every genre including rock, jazz, classical, hip hop, country, Latin, pop, and dance. Thirty six XM channels are completely commercial free and the other channels have far fewer commercials than a typical AM or FM station.

It's easy to add XM to any existing car stereo and you'll still be able to listen to AM, FM and your CD or cassette player. Members take note: XM plays more ASCAP artists coast to coast than any other broadcaster. XM plays the careers of thousands of ASCAP artists, not just the latest hits.

The special offer for ASCAP members includes free activation and three free months of service. Just mention the "ASCAP offer" when you activate your service. Offer expires 4/1/03. Go to [www.xmradio.com](http://www.xmradio.com) for more information, to sample XM or to find a retailer near you.

## An innovative rehearsal, recording & composition tool.



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*Superscope's PSD300 portable CD Rehearsal System is as convenient to use as a tape recorder.*

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For more info: [www.superscopetechnologies.com](http://www.superscopetechnologies.com)  
Or call us toll free: 866-371-4773

## ASCAP presents The 2003 NYU Film Scoring Workshop In Memory of Buddy Baker May 21—29



Following in the legacy of Buddy Baker, the 2003 NYU Film Scoring Workshop will continue to present the rich traditions of classical Hollywood film scoring. Dedicated sessions will address click tracks and free-timing, orchestration techniques, and conducting. In addition, MIDI mockups, a staple in today's scoring chain of production, will be featured.

Participants will choose clips from traditional film or art films, and the workshop will focus on the collaborative process of working with a director. Bridging filmmakers drawn from the art world with the participating composers, the workshop will culminate in the final two days of recording sessions, featuring New York's top-tier musicians. Previous workshops have featured players from the New York Philharmonic and The Metropolitan Opera Orchestra.

Participants will leave with a professional digital demo of their work. Recording sessions last year were sponsored by the Neumann Microphone Company, and were recorded by Grammy winning engineer

Jim Anderson. The workshop will continue to be taught by some of today's most creative composers – past workshop composers and presentations have included Buddy Baker, Elliot Goldenthal, Stephen Endelman, Carter Burwell, David Spear, and Sonny Kompanek. ASCAP will feature lectures throughout, in addition to those presented by the NYU Director of Scoring for Film and Multimedia, Ron Sadoff and NYU Art Department Faculty and renowned author on Performance Art, Roselee Goldberg.

For the benefit of auditors and participants, all faculty and participant interactions, lectures, and comments will be amplified and projected to large screens. Auditors will attend all proceedings, including the live recording sessions and critiques. The workshop will take place in the Frederick Loewe Theatre at New York University's Steinhardt School. Up to 20 participating composers will be accepted into this year's workshop. Updated scheduling information and downloadable applications will be posted at: <http://www.nyu.edu/education/music/mfilm/baker.html>. For further information, contact Ron Sadoff at 998-5779 or [ron.sadoff@nyu.edu](mailto:ron.sadoff@nyu.edu).

# THE ASCAP

## FOUNDATION MORTON GOULD YOUNG COMPOSER AWARDS

**NEW POSTMARK DEADLINE  
APPLICATIONS MUST BE  
POSTMARKED NO LATER  
THAN MARCH 1, 2003!**

Open to citizens or permanent residents of the United States, or enrolled students with student visas, who have not reached their 30th birthday by December 31, 2003. Only one entry per composer may be submitted.

For information, guidelines and submission forms, contact:  
[www.ascap.com/mortongouldawards](http://www.ascap.com/mortongouldawards)

Or: The ASCAP Foundation Morton Gould Young Composer Awards, One Lincoln Plaza New York, NY 10023  
Att: Frances Richard



### The 2003 ASCAP/IAJE Commissions in Honor of Quincy Jones

ASCAP in cooperation with the International Society of Jazz Educators honors Quincy Jones by commissioning two works to be premiered at the annual IAJE Conference in January 2004 in New York City.

#### IAJE MEMBERS ARE ELIGIBLE FOR ONE OF THE FOLLOWING COMMISSIONS:

1. Established jazz composer award....\$7500 (US)
2. Emerging jazz composer who has not reached his/her 35th birthday by December 31, 2003....\$3000 (US)

Past recipients of the ASCAP/IAJE Commissions are not eligible. Winner will be compensated for copying costs, travel and lodging for conference.

**Deadline: April 1, 2003 postmark.** Late or incomplete applications will not be accepted. See application for exact requirements. Notification of awards by June 1, 2003.



For information, guidelines and an application form, contact [www.ascap.com/concert/iajeapp.pdf](http://www.ascap.com/concert/iajeapp.pdf)



## ASCAP 2002 DISTRIBUTIONS THROUGH APRIL 2003

**February 20** – Writers' and Publishers International Distribution

**March 20** – Publishers' Quarterly BCO\* Distribution for 3Q2002 performances; 2002 Annual BCO Distribution; 2002 Annual SRE\*\* Distribution

**April 10** – Writers' Quarterly BCO Distribution for 3Q2002 performances; 2002 Annual BCO Distribution; 2002 Annual SRE Distribution

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

\*\*SRE: Symphonic, Recital and Educational Performances

Note: Dates are subject to change.

### Executive News

ASCAP has announced the following promotions



**Bob Candela** has been promoted to Vice President and Chief Financial Officer of ASCAP's Performing Rights Group, it was announced by ASCAP Executive Vice President and Chief Operating Officer Al Wallace. Candela had previously served as Vice President and Controller of the Group. In this new role, all financial functions will report to Candela.

previously served as Vice President and Controller of the Group. In this new role, all financial functions will report to Candela.



**Mike Todd** has been promoted to Director of Film & Television Music within the Membership Group, it was announced by ASCAP Senior Vice President of Film & Television Music Nancy Knutsen. Todd previously served as Associate Director and will continue to be based in the Society's Los Angeles office.

Associate Director and will continue to be based in the Society's Los Angeles office.

### NOTIFICATION TO MEMBERS

Your Board of Directors has adopted some modifications to the ASCAP's rules and regulations, as they are contained in the Compendium of ASCAP Rules and Regulations and in the ASCAP Distribution Resource Documents:

1. A new regulation has been adopted concerning the form of notification of such changes to the membership, embodied in new Section 1.13 of the Compendium.

2. An explanatory introductory section on General Principles of the ASCAP Survey has been inserted as a new Section I of the ASCAP Distribution Resource Documents.

3. The second sentence of old Section I (now renumbered as Section II), Subsection (B)(1), and the last clause of old Section V (now renumbered as Section VI), Subsection V, of the ASCAP Distribution Resource Documents have been deleted. These provisions had required disclosure of certain individual member's financial information pertaining to awards for performances in media not regularly surveyed, and have been deleted in the interest of preserving the privacy and confidentiality of individual members' financial information.

The Compendium and Distribution Resource Documents are available online at the ASCAP website ([www.ascap.com](http://www.ascap.com)), and in hard copy upon request to ASCAP Member Services.

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Online Sales, Fulfillment/Warehousing, SoundScan Reporting



Delivering 12 years of cost management to independent artists, ADA has developed the widest variety of career services in the industry. Solutions from mastering to duplication, distribution to promotion, special packaging, graphic design, dvd production and legal services are all available with just one phone call. All our services are "in house" and backed by hands on experience. Accept no hype or substitutions.

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## “There’s a Good Reason Thousands of ASCAP Members Use TAXI to Pitch Their Material.”

*Scott Smith -- ASCAP Member*

**F**or the longest time, my wife Jennifer and I were skeptical about TAXI. What songwriter, artist or band in their right mind would pay to have their material pitched?

Truth be told, we really didn’t understand how TAXI worked, because we didn’t take the time to get all the facts.

After a friend told us he had a great experience using TAXI, we called and got the information kit. The more we read, the more TAXI made sense to us.

Although we were still a *little* bit hesitant, we took the plunge and joined. We knew that TAXI offered a money-back guarantee.

That didn’t mean they would guarantee us a deal, but it *did* mean that they stood behind the service they promised.

I’ve got to admit, we were very impressed. TAXI’s staff was extremely professional, and they delivered the goods.

A few months later, we landed our first placement in a TV show. And the deals just kept coming -- one after another.

We made \$18,973 from Film and TV deals we got that year through TAXI.

Okay, so we haven’t sold a million records yet, but we’re making money with our music while we’re working toward that goal.

Can TAXI do that for you? That all depends on your music.

TAXI proved to *us* that if your music is great, they really can get it to all the right people.



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But TAXI is much more than an excellent way to shop your music.

The written feedback you’ll get on your material is like having a team of industry veterans as your own personal coaches.

You’ll also get TAXI’s highly acclaimed newsletter, and a FREE pass for you and a guest to attend TAXI’s annual convention, the “Road Rally.”

This private convention is the best we’ve ever been to, and worth much more than the price of your membership.

So, don’t just “think” you know what TAXI is all about. Take a little time to find out about all the ways it can help your career.

Whether you’re pitching yourself as an artist, pitching your songs, or going for Film and TV placements, TAXI is a *great* vehicle.

Pick up the phone, and get their free info kit. We did, and we’re really happy with the results!

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World Radio History

# PLAYBACK REWIND

– from the ASCAP archives



Johnny Cash and June Carter Cash are pictured with ASCAP's Brendan Okrent, right, on September 26, 1990, the day Cash was inducted into L.A.'s Guitar Center Rock Walk.

This isn't the big break he had in mind.

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MusicPro Insurance is a service mark of MusicPro Insurance Agency LLC, a licensed agent and broker. Coverage available where licensed. For a full list of coverage areas see our website.

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