

★ THE FIRST-EVER ASCAP "I CREATE MUSIC" EXPO ★

PLAYBACK

FALL 2005

Man on a Mission

The Rise of Composer **Michael Giacchino**

TV & FILM SCORING WORKSHOP

ASCAP **Country Music Awards**

SPOTLIGHT ON **Arturo Sandoval**



Michael Giacchino

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ASCAP's *I Create Music* Expo is open to all, but it is custom-made for ASCAP members and will kick off immediately following ASCAP's annual membership meeting. That is why we want to offer members a special reduced rate if you register early. You will also be given the opportunity to schedule a one-on-one mentoring session with either a hit songwriter, a music publisher, a record company executive, a Film/TV music executive or a music attorney.

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>>> Go to WWW.ASCAP.COM/EXPO to register



"This is a must attend event for all serious music creators working to achieve greater success. In keeping with the long tradition of ASCAP's top songwriters and composers helping to nurture those starting out in the business, attendees will have the opportunity to hear music greats talk about their craft and the chance to interact with them in a variety of settings. They'll walk away with the knowledge, tools and contacts to maximize their success and inspire their work."

Marilyn Bergman



"ASCAP is the only U.S. performing rights organization owned and governed by its music creator members, and the most trusted organization among songwriters and composers. I'm thrilled to be a part of the first conference focused exclusively on songwriting and composing."

Jimmy Jam

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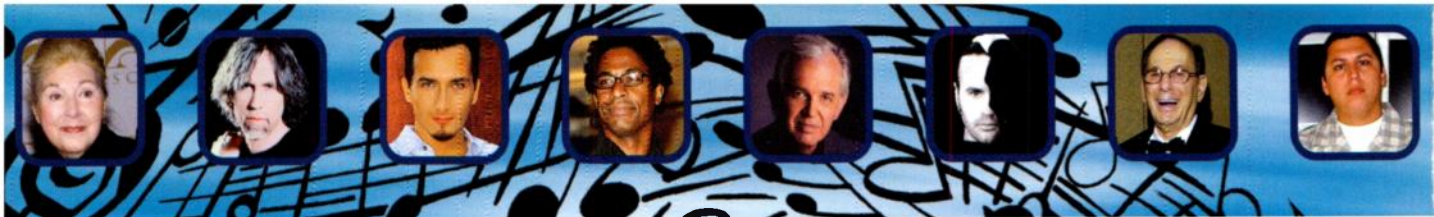
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I Create Music



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regardless
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The ASCAP *I Create Music* Expo is designed to bring together music creators with music industry professionals who want to work together to achieve greater success.

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I Create Music



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ALAN & MARILYN BERGMAN Film Score: Yentl, "The Way We Were," "The Windmills of Your Mind"

GLEN BALLARD Jagged Little Pill, "Man in the Mirror," "The Space Between"

OBIE BERMUDEZ "Antes," "Me Cansé De Ti," "Todo El Año"

STEPHEN BRAY Broadway: The Color Purple, "Express Yourself," "Into the Groove," "Rhythm of Love"

BRUCE BROUGHTON Films: Silverado, Tombstone, TV: "Jag," "Warm Springs"

DESMOND CHILD "Dude (Looks Like a Lady)," "Invisible," "Livin' La Vida Loca," "Livin' On a Prayer"

HAL DAVID "Raindrops Keep Fallin' on my Head," "Alfie," "What The World Needs Now Is Love," "To All The Girls I've Loved Before"

BARRY EASTMOND "You Are My Lady," "I Apologize"

MIKE ELIZONDO "In Da Club," "Let Me Blow Ya Mind," Extraordinary Machine

MICHAEL GIACCHINO Film: The Incredibles, TV: "Alias," "Lost," Video Game: Medal of Honor

JAMES NEWTON HOWARD Film: Batman Begins, Collateral, The Sixth Sense, TV: "E.R."

JIMMY JAM "No More Drama," "That's the Way Love Goes," "U Remind Me"

JOHN KING (Dust Brothers) Film: Fight Club, "Where It's At," "Devil's Haircut," "Hey Ladies"

JOHNNY MANDEL "The Shadow of Your Smile," "Emily," TV: "Suicide is Painless" (theme from M.A.S.H.), Film: Being There

MARY MARY "Shackles (Praise You)," "Heaven," "In the Morning"

RICK NOWELS "Am I Standing Still," "The Game of Love," "White Flag"

RUDY PÉREZ "Ayer," "Pero Me Acuerdo De Ti," "Vivir Lo Nuestro," "Me Has Hechado Al Olvido"

LINDA PERRY "Beautiful," "Get the Party Started," "What You Waiting For"

DJ QUIK "Mercedes Benz," "Get Down," "Fandango"

JOHN RICH "Come Cryin' To Me," "Redneck Woman," "When I Think About Cheatin'," "Here For The Party"

STEPHEN SCHWARTZ Broadway: Wicked, Godspell, Pippin, Film: Pocahontas, The Prince of Egypt

JOHN SHANKS "Everything to Me," "Everywhere," "Pieces of Me," "Somebody Like You"

TIMBALAND "Work It," "More Than A Woman," "Big Pimpin'," "Cry Me A River"

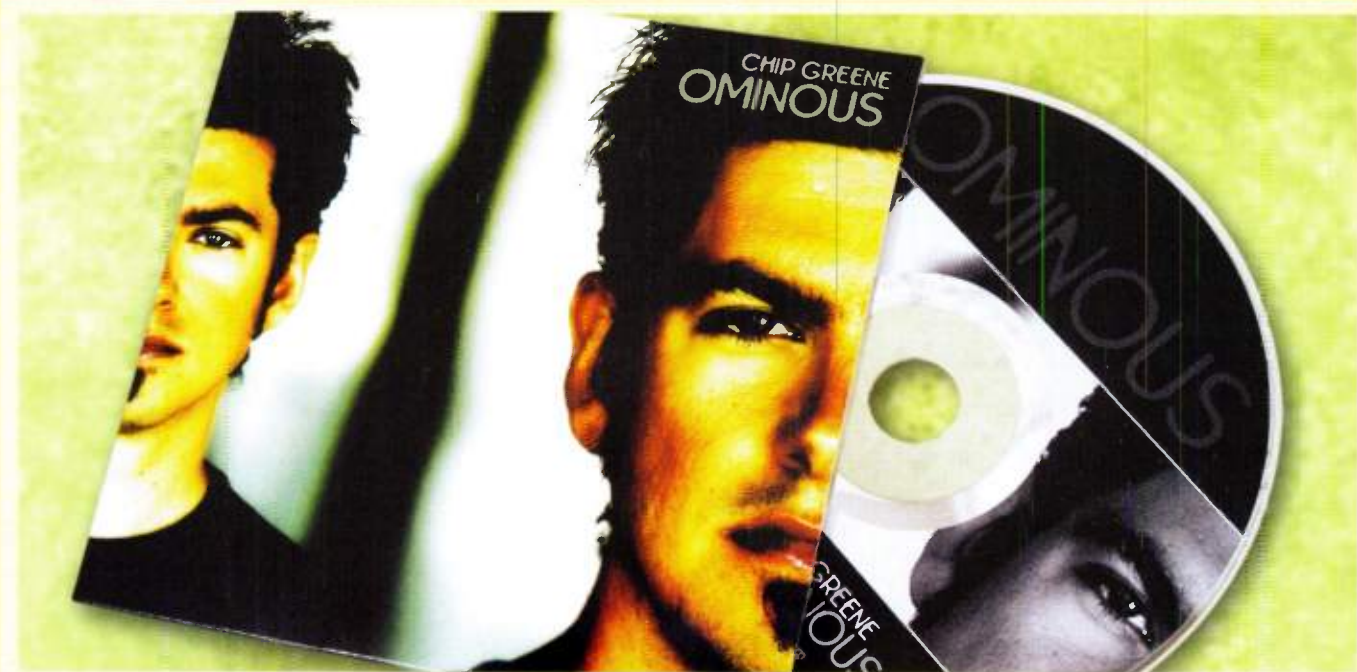
JIMMY WEBB "By The Time I Get To Phoenix," "Galveston," "Witchita Lineman," "MacArthur Park"

MATTHEW WILDER "Beautiful Disaster," "Break My Stride," "Reflection," Tragic Kingdom

PAUL WILLIAMS "Evergreen," "Rainy Days and Mondays," "We've Only Just Begun"



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NURTURING MUSIC CREATORS


When Hurricane Katrina made landfall along the Central Gulf Coast, it caused unimaginable damage and flooded New Orleans, one of America's most vital music communities. The devastation was unlike anything our country had experienced in a century and it affected us all. Thankfully, music, as it did after 9/11, provided welcome relief in helping soothe a wounded nation with words and melodies. It also possessed the ability to raise money quickly to benefit the relief effort. In the weeks after the hurricane, the *meaning* of music and the *value* of music was deeply felt around the country. These ideas go to the very heart of ASCAP. It is why, as a society of songwriters, composers and music publishers, we continue to do everything we can to nurture music creators and to protect their work, one of America's most valuable resources.

Speaking of music creators...I am very excited to announce the launch of the ASCAP "I Create Music" EXPO, the first major entertainment industry conference dedicated to songwriting and composing. ASCAP has a long history of bringing together top songwriters and composers with those members who are just starting out to help educate, guide and inspire them. Our workshop and showcase programs are world-renowned and many top ASCAP members who are past participants of ASCAP programs know how important it is to share their knowledge and experience with the next generation. For "I Create Music," ASCAP has put together three days of programming to help members develop their craft with some of the world's most celebrated songwriters, composers and producers across all musical genres. You can find full details in this issue of *Playback* and on our website.

ASCAP has been the leading performing rights organization in the world for more than 90 years. The expo is the Society's latest innovation in helping to develop new music creators for years to come.

My warmest wishes for the holiday season and a happy New Year.

A handwritten signature in blue ink, appearing to read "Marilyn Bergman". The signature is fluid and cursive, written in a professional style.



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FALL 2005

W O R L D S I D E

ASCAP AT THE RYMAN



KENNY CHESNEY

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FILM MUSIC MAN

Emmy Award-winning composer Michael Giacchino talks about his steady rise through the worlds of interactive games (*The Lost World*), television (*Alias*, *Lost*) and film (*The Incredibles*, *Mission: Impossible III*).

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TV & FILM SCORING WORKSHOP

ASCAP's annual TV & Film Scoring Workshop is a jewel in the crown of career nurturing opportunities provided by the Society. Where else can an aspiring film composer hear their music played by a 40-piece orchestra made up of Hollywood's elite musicians?

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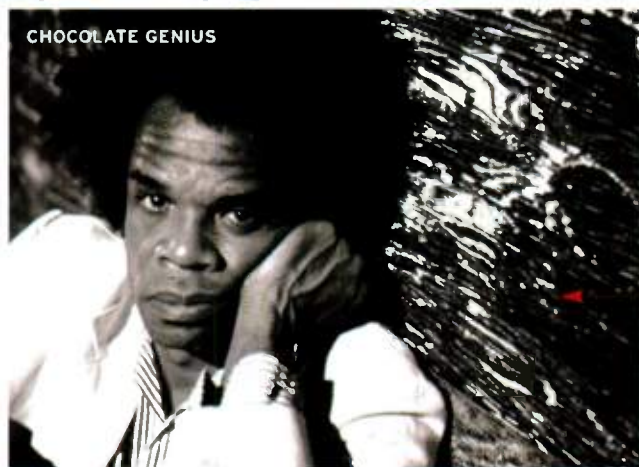
COUNTRY AWARDS GO TO CHURCH

For the first time ever, ASCAP's 2005 Country Music Awards were held at the "Mother Church of Country Music," Nashville's Ryman Auditorium, where country superstar Kenny Chesney (pictured above) was presented with ASCAP's Voice of Music.

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ARTURO'S 10TH ANNIVERSARY

World-renowned composer/trumpeter Arturo Sandoval is celebrating his 10-year anniversary as an ASCAP member. Here he talks about his life in Cuba and his journey to the United States to pursue a successful career in music.



DEPARTMENTS

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ASCAP ACTION

ASCAP'S 43rd Annual Country Music Awards; Music provides relief to Hurricane Katrina survivors; ASCAP launches first-ever "I Create Music" EXPO; Emmy Awards; The CMJ Music Conference (where Metric's Emily Haines, pictured, performed at the ASCAP/Filter Magazine showcase); The Future of Music Policy Summit; ASCAP in Australia for the APRA Music Awards.

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NEW MEMBERS

Cheyenne, O-Solo, Amaury Gutierrez, Teitur, Hypnogaja, Marcus Roberts.

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RADAR REPORT

Sugarland, Kirk Whalum, Joe Purdy, Chocolate Genius (pictured), The YoungBloodZ, Eric Whitacre.

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ASCAP FOUNDATION

The ASCAP Foundation receives a Summer School in the Arts grant from the National Endowment for the Arts; the Summer Guitar Project at the Fresh Air Fund Camp; The Rock 'n' Roll Camp for Girls; Jerry Herman Scholarship Winners.

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FILM & TELEVISION

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NASHVILLE

Faith Hill and John Rich; NSAI Hall of Fame Inductees; Dimensional Music Publishing; the Americana Music Awards.

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LATIN CORNER

Songwriter Eric Foster White launches Latin Urban/Reggaeton label; Chico O'Farril is honored in New York City; ASCAP's Latin Festival in the Valley; ASCAP visits Monterrey, Mexico.

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SYMPHONY & CONCERT

Awards for "Adventurous Programming" at ASOL Conference and at Chorus America Conference in Chicago; Music Alive Residencies; Stacy Garrop wins Sackler Prize; Lalit Pandit in New York.

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LONDON CALLING

ASCAP honors the top British writers, composers and publishers at its annual ASCAP/PRS Awards, where Yusuf Islam (pictured) was named Songwriter of the Year and a special tribute was presented in honor of Alan and Marilyn Bergman.





“I’ve Built a Career from Deals Made Through TAXI”

B.Z. Lewis – TAXI Member

People always ask me if it’s a good idea to join TAXI. There was a time when I asked myself that very same question. I don’t ask it anymore.

My name is B.Z. Lewis, and I can tell you from first-hand experience that if you’ve got the right music for the right opportunity, then you can definitely get deals through TAXI.

How much success do you want?

For me, it all started with a song my band “Sugar Danks” did called, “Wide Open”. I recorded it on a very basic, 8-track home recording rig back in 1997. TAXI got that song placed in more than 10 different films and a platinum-selling video game.

I’ve had music placed in TV shows on all four major networks: ABC, CBS, NBC, and Fox. I’ve also had several placements on MTV, and various songs of mine have been in 15 different movies... so far.

My songs have also been featured in three Nissan commercials, and my video game placements resulted in sound design gigs for the world’s leading video game manufacturer.

If you counted up all the other jobs that I’ve landed from my TAXI contacts, it would *really* blow your mind.

Am I that different from you?

I’m not a kid anymore. I’m married, I have a son named Max, and I live in the burbs. Some of the music I make is instrumental rock — some of my tracks have lyrics. I feel blessed to earn my living from making music.

What else can you do?

Let’s face it; a flight to Los Angeles, New York, or Nashville will cost you more than your TAXI membership. The hotel, rental car, and food will cost much, much more!

And what will you do when you get there? How much time and money will it take to bring you 1,200 opportunities a year like TAXI? This is the opportunity you’ve been waiting for your entire adult life.

Why would you hurt your own chances of success by *not* trying this amazing way to get your music heard by the people who have the power to sign deals? TAXI even offers a Money-Back Guarantee on your membership fee, so there’s no risk at all!

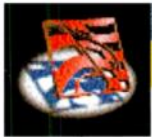
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ASCAP ACTION

Big Night at the Ryman

Craig Wiseman Named Songwriter of the Year, Kenny Chesney Presented with the Prestigious Voice of Music Award at ASCAP Country Music Awards

ASCAP honored the world's finest songwriters and publishers of the most performed country songs of the past year at the Mother Church of Country Music, the Ryman Auditorium, on October 17th. More than one thousand of Nashville's most celebrated artists and songwriters, as well as music industry professionals from around the world, gathered at the star-studded gala for the presentation of the 43rd Annual ASCAP Country Music Awards, proving once again that ASCAP songs are at the heart of country music's enduring success.

The evening was highlighted with a special presentation of the ASCAP Voice of Music Award to Kenny Chesney, who was described by ASCAP President and Chairman Marilyn Bergman as "an artist who has the ability to captivate millions with songs that are honest, heartfelt and entertaining. He is a superstar, yes, but he is a songwriter first."

Co-hosted by ASCAP CEO John LoFrumento and ASCAP Senior Vice President Connie Bradley, this year's celebration took place at two of Nashville's most distinctive landmarks – The Ryman Auditorium and the BellSouth Tower – where guests enjoyed dining and dancing on the plaza as well as a grand view of the city from the 27th floor. Bradley happily noted that the move downtown for the annual event was a tremendous success and said, "It's only fitting that we honor the world's finest songwriters and the best songs of the past year at one of the most beloved venues in the world...The Ryman Auditorium."

Among those in attendance were Kenny Chesney, Gretchen Wilson, Carrie Underwood, Rascal Flatts, Darryl Worley, Terri Clark, Phil Vassar, Brad Paisley, Sugarland, SHeDAISY, Craig Morgan, Billy Currington, Keith Anderson, David Lee Murphy, Jamie O'Neal, J.D. Souther, Jimmy Wayne, Carolyn Dawn Johnson, Deric Ruttan, Blaine Larson, Shannon Lawson, Josh Turner, The Wrights, Brice Long, Jessica Andrews, Blue County, Lane Turner, Shannon Brown, Whitney Duncan, Melonie Cannon, Keni Thomas, Brady Seals, Matt Jenkins, and Guy Clark.

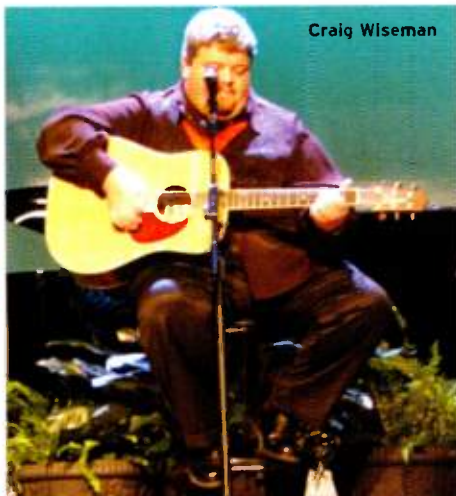
The evening opened with a stellar performance of "Had it Not Been" by Rascal Flatts, and throughout the evening hit songwriters performed live renditions of the past year's Top 5 most performed ASCAP songs. Craig Wiseman performed "Live Like You Were



Pictured above (l-r): ASCAP Voice of Music Award winner Kenny Chesney, ASCAP's Connie Bradley and Songwriter of the Year winner Craig Wiseman. At left, ASCAP CEO John LoFrumento, who co-hosted this year's Country Music Awards with Bradley, is pictured presenting the Voice of Music Award to Chesney.



Brett James



Craig Wiseman



Monty Powell

Dying," Brett James sang "When The Sun Goes Down," Monty Powell performed "Days Go By," and ASCAP Voice of Music Award honoree Kenny Chesney delighted the audience with a knockout performance of "I Go Back." In a special video performance John Rich was hysterical as a Gretchen Wilson impersonator singing "Redneck Woman."

Kenny Chesney joins a select group of songwriters who have received the Voice of Music Award, which is given to songwriters whose music gives people's lives a voice through song, including Garth Brooks, Amy Grant, Diane Warren and George Strait.

From Luttrell, Tennessee, Chesney is the reigning Country Music Association and Academy of Country Music Entertainer of the Year. In 2004, he sold more concert tickets than any other artist with the exception of Prince.

The evening's other top honors were awarded as follows: ASCAP Songwriter of the Year, Craig Wiseman, for his hit singles, "In A Real Love," "Live Like You Were Dying," "Rough And Ready," "That's What It's All About," and "This Woman With You." Wiseman recently started his own independent publishing company, Big Loud Shirt Industries, and the first single from its new catalogue is the ASCAP Country Song of the Year, Tim McGraw's "Live Like You Were Dying."

ASCAP Songwriter/Artist of the Year John Rich was honored for the songs: "Here For The Party," "Holy Water," "Redneck Woman," "Save A Horse Ride A Cowboy," and "When I Think About Cheatin'."

ASCAP Publisher of the Year, EMI Music Publishing, was honored for "Awful, Beautiful Life," "Break Down Here," "Girls Lie Too," "How Far," "In A Real Love," "It's Five O'clock Somewhere," "Little Moments," "Mud On The Tires," "Passenger Seat," "Remember When," "Sweet Southern Comfort," "Too Much Of A Good Thing," and "You'll Think Of Me."

For a complete list of this year's winners, visit www.ascap.com. For complete photo coverage, see page 44-47.



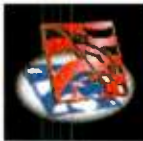
Rascal Flatts



EMI On a Roll

EMI Named Country Publisher for Fifth Consecutive Year

At the 43rd Annual ASCAP Country Music Awards, EMI Music Publishing was named the ASCAP Publisher of the Year with a total of 13 award-winning songs. This is the 5th consecutive year that EMI has earned the honor. Pictured (l-r) are EMI's Bob Flax, Gary Overton, ASCAP CEO John LoFrumento, new ASCAP Board member and EMI's Roger C. Faxon and EMI Chairman and CEO Martin Bandier



Emmy Magic

ASCAP Members Win 4 out of 5 Emmy Award Music Categories

ASCAP members won 4 of the 5 music categories at the Creative Arts Emmy Awards, which were presented at the Shrine Auditorium in Los Angeles on Sunday, September 11th. Several additional ASCAP writers were also recognized in other categories. ASCAP staff members were on hand to personally congratulate ASCAP Board

Member Bruce Broughton, who picked up the award for Outstanding Music Composition for the miniseries, *Warm Springs*, and Michael Giacchino, who won Outstanding Music Composition for the hit series, *Lost*. Below is a list of all of ASCAP's 2005 Emmy Award winners.



Creative Arts Emmy Award Winners

Presented on September 11, 2005

BRUCE BROUGHTON

Outstanding Music Composition For A Miniseries, Movie Or A Special (Dramatic Underscore)

▶ WARM SPRINGS

MICHAEL GIACCHINO

Outstanding Music Composition For A Series (Dramatic Underscore)

▶ LOST

MICHAEL KOSARIN

Outstanding Music Direction

▶ A CHRISTMAS CAROL

KEVIN MURPHY

Outstanding Music And Lyrics

▶ REEFER MADNESS

JULIE ANDREWS

Outstanding Nonfiction Series

▶ BROADWAY: THE AMERICAN MUSICAL

KEN BURNS

Outstanding Nonfiction Special

▶ UNFORGIVABLE BLACKNESS: THE RISE AND FALL OF JACK JOHNSON

TREY PARKER

MATT STONE
Outstanding Animated Program (For Programming Less than One Hour)

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RC CATES

BRIAN COMOTTO

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TOM SPAHN

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▶ ALL MY CHILDREN

STEPHEN MARSTON

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Pictured: 1. ASCAP Emmy winners Bruce Broughton and Michael Giacchino. 2. Pictured (l-r) ASCAP's Jeff Jernigan, Shawn LeMone, Broughton, ASCAP's Pamela Allen, Giacchino, ASCAP's Michael Todd and Darren Cusanovich.



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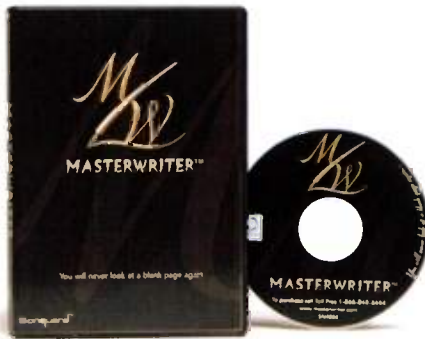
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Music to the Rescue

In Hurricane Katrina's Aftermath, Music Provides Solace, Relief



Some ASCAP members who have performed in hurricane relief benefit concerts: 1. Wynton Marsalis 2. Alan Jackson 3. Alicia Keys 4. Paul McCartney 5. U2 6. Randy Newman 7. Elvis Costello

Immediately after Hurricane Katrina ravaged New Orleans and the Gulf Coast, songwriters, composers, musicians and performers stepped in to help raise money for relief. In a few high-profile benefit concerts, many top artists joined together, much like they did after 9/11, in performing their music to generate funds to assist in the massive rescue and recovery effort.

One of the biggest events, "From the Big Apple to the Big Easy," featured two New York City concerts, each more than five hours long, at Madison Square Garden and Radio City Music Hall. The concerts raised approximately \$9 million dollars for long-term hurricane relief efforts through ticket sales, sponsorship dollars, food and merchandise sales and a pay-per-view telecast that was one of the highest rated concert events in history. ASCAP members who performed included Elvis Costello (PRS), Dave Matthews, Diana Krall (SOCAN), John Mayer, Tom Waits, Ray LaMontagne, Lenny Kravitz along with numerous New Orleans musicians. The proceeds were directed towards the Bush Clinton Katrina Fund, Habitat for Humanity, MusiCares and the Children's Health fund.

Shelter from the Storm: A Concert for the Gulf Coast was broadcast on over 20 different US TV channels, including NBC, ABC, FOX, PBS, PAX, USA, Cinemax, TBS, Lifetime TV and others and featured such ASCAP members as Mary J. Blige, U2 (PRS), Neil

Young, Garth Brooks, the Dixie Chicks, Alicia Keys, Randy Newman, the Foo Fighters and Diddy. Viewers from over 100 countries were able to tune in.

MTV Networks also presented its own multi-artist, multi-genre, multi-platform three-hour concert for Hurricane Relief that was broadcast across all of MTV Networks, including MTV2, VH1, CMT, mtvU and other channels. The show raised funds for the American Red Cross, the Salvation Army, America's Second Harvest and similar organizations. ASCAP members who performed included Alan Jackson, Neil Young, Paul McCartney (PRS), Kelly Clarkson, Green Day, Alicia Keys, Rob Thomas, John Mellencamp and many others.

New Orleans native Wynton Marsalis organized "Higher Ground," a benefit concert that featured a bevy of ASCAP performers who performed at Jazz at Lincoln Center. Among those who participated were James Taylor, Elvis Costello, Marcus Roberts, Diane Reeves, Jon Hendricks. Marsalis, who performed with the Lincoln Center Jazz Orchestra, also remained on stage for much of the five hour concert.

ASCAP EMPLOYEES RAISE MONEY FOR RELIEF

On September 21, ASCAP Employees in New York City presented a talent show that helped to raise money for hurricane relief. The funds generated from the show com-

bined with donations that employees made to The ASCAP Employees for Relief Fund amounted to more than \$40,000. Proceeds will be directed towards the New Orleans Musician's Hurricane Relief Fund, which was established longtime ASCAP customer Preservation Hall; the Jazz Foundation of America; the New Orleans Musician's Clinic Emergency Fund and Tipitina's Foundation, another foundation started by an ASCAP customer, Tipitina's. ASCAP's Relief Fund is also working to identify other music-related causes in Gulf Coast areas other than New Orleans that have been affected.

ASCAP WAIVES LICENSE FEES FOR GULF COAST CUSTOMERS

In a move to aid local customers affected by Hurricane Katrina, ASCAP waived the licensing fees owed by customers located in the affected Gulf Coast area. Restaurants, bars, retail outlets and educational institutions were notified that they do not have to pay from September through December 2005, and local radio and television customers will be credited for the months of September and October 2005.

"Many of ASCAP's licensing customers, the users of our members' music, were devastated by the effects of Hurricane Katrina," said ASCAP Senior Vice President of Licensing Vincent Candilora. "We want to do what we can to help get them on the road to recovery as soon as possible."



The ASCAP EXPO is On

ASCAP Launches "I Create Music," the First and Only Entertainment Conference 100% Dedicated to Songwriting and Composing and Open to All, April 20-22, 2006, in Los Angeles



ASCAP President and Chairman Marilyn Bergman has announced the ASCAP "I Create Music" Expo - the first and only national conference dedicated to songwriting and composing. The Expo will take place April 20-22, 2006 at The Hollywood Renaissance Hotel in Los Angeles, California and will kick off with ASCAP's annual membership meeting. Panelists scheduled to participate include some of the most accomplished songwriters, composers and producers in the world, including: Marilyn Bergman, Glen Ballard, Obie Bermudez, Stephen Bray, Bruce Broughton, Desmond Child, Hal David, DJ Quik, Barry Eastmond, Mike Elizondo, Michael Giacchino, James Newton Howard, Jimmy Jam, The Dust Brothers' John King, Johnny Mandel, Mary Mary, Rick Nowels, Rudy Perez, Linda Perry, John Rich, Stephen Schwartz, John Shanks, Timbaland, Jimmy Webb, Matthew Wilder, Paul Williams with many more participants to be announced.

All songwriters, composers, producers, publishers and executives, regardless of affiliation, will benefit from this unique creative event, which will be presented in a stimulating format designed to facilitate personal interaction, education and networking. Programs will include: Celebrity keynotes; Writing and producing workshops; Master Classes with contemporary hitmakers; One on one mentoring sessions; Panels that explore how to: Make Money in the Music Business; Build Your Dream Team to Reach Your Goals; Navigate the Digital Superhighway; Market Your Music to an International Community; Read a Music Contract; Place Your Songs in TV, Films, Advertising and Games; Break Into the World of Film and TV Scoring; Get to Broadway with

a Stage Musical. There will also be exclusive performances and networking events. Detailed information, including pricing and registration, can be found at www.ascap.com/expo.

"This is a must attend event for all serious music creators working to achieve greater success," said Bergman. "In keeping

"I am thrilled to be a part of the first conference focused exclusively on songwriting and composing."

-ASCAP Board member Jimmy Jam

with the long tradition of ASCAP's top songwriters and composers helping to nurture those starting out in the business, attendees will have the opportunity to hear music legends talk about their craft and the chance to interact with them in a variety of settings. They'll walk away with the knowledge, tools and contacts to maximize their success and inspire their work."

ASCAP Board member Jimmy Jam said, "ASCAP is the only U.S. performing rights organization owned and governed by its music creator members, and the most trusted organization among songwriters and composers," said Jimmy Jam. "I'm thrilled to be a part of the first conference focused exclusively on songwriting and composing."

The interest in the Society's first-ever conference has been great and many companies and organizations have come on board as Partner Organizations. They include: West Coast Songwriters, the American Association

"This is a must attend event for all serious music creators working to achieve greater success."

-ASCAP President and Chairman Marilyn Bergman

of Independent Music, the International Songwriting Competition, MENC (the National Association of Music Educators, The Recording Academy, NMPA (the National Music Publishers' Association), The Harry Fox Agency, Inc., SCL (Society of Composers and Lyricists), SGA (Songwriters Guild of America), SHOF (Songwriters Hall of Fame) and TAXI.

In addition, an impressive array of Media Sponsors has also committed support, including: Performing Songwriter Magazine, Keyboard Magazine, Guitar Player Magazine, Bass Player Magazine, CMJ Magazine, Music Connection Magazine, American Songwriter Magazine and AllHipHop.com/

Register Early for "I Create Music" To Receive a Reduced Rate and An Exclusive Mentoring Session

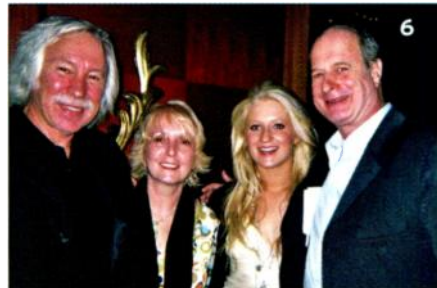
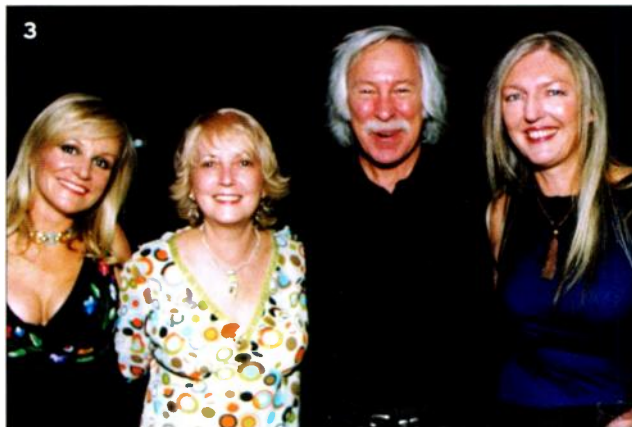
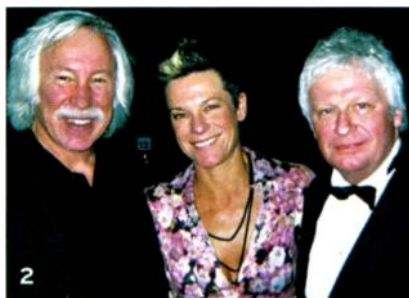
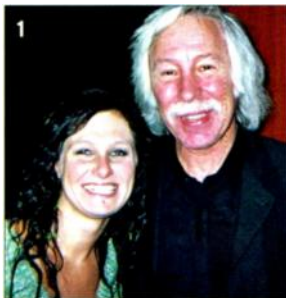
ASCAP Members who register early for the ASCAP "I Create Music" Expo will receive a special reduced rate. Also, all early registrants will be given the opportunity to schedule a one-on-one mentoring session with either a hit songwriter, a music publisher, a record company executive, a Film/TV music executive or a music attorney. There will be a limited number of mentoring sessions available on a first come, first serve basis, so members are urged to go to: www.ascap.com/expo to take advantage of these opportunities.



Aussie Awards

ASCAP Goes Down Under to Join in Honoring Top APRA Songwriters and Composers

ASCAP Executive Vice President Todd Brabec and Senior Vice President Nancy Knutsen attended the 2005 APRA Awards in Sydney, Australia in May to show support for APRA members who license their music through ASCAP in the United States.



1. APRA songwriter Kasey Chambers, with Brabec, picked up her fifth APRA Award for "Like a River," the Most Performed Country Work. No other female writer has received more awards than Chambers. 2. Brabec with APRA Director of Membership Sally Howland and Chief Executive Brett Cottle. 3. Universal Music Publishing's Denise Fraser, Knutsen, Brabec, and APRA's Manager of Film & TV, Michelle O'Donnell. 4. APRA songwriter and Board member Jenny Morris with Brabec and Knutsen. 5. Brabec with Michael Chugg, who was the recipient of the Ted Albert Award for Outstanding Services to Australian Music. 6. Brabec and Knutsen with Mushroom Music Group Chairman Mike Gudinski (right) and his daughter. 7. APRA composer and Board member Chris Neal, Knutsen, BMG Music's Managing Director Peter Karpin and Universal Music's Managing Director Bob Aird (both of whom are also on the APRA Board). 8. "The Philips" of Origin Music Publishing hosted a cocktail reception at their new offices in Sydney in June to introduce their staff and writers to ASCAP's Brabec and Knutsen. Pictured (l-r) are Origin partner Philip Walker, Knutsen, Origin partner Philip Mortlock, APRA's Sally Howland and Brabec. 9. Knutsen with Rough Cut Music's John Woodruff and film music supervisor Christine Woodruff.





In the O.C.

ASCAP writers, producers and artists met recently to share stories about the writing life. Pictured (l-r) are Ty Lacey, Deborah Lippmann, Roger Canevari, Darrell Brown, ASCAP's Loretta Munoz, Lindy Robbins, Desmond Child, Annie Roboff and (seated) Gerald Sternbach.

Faxon and Hockman Elected to ASCAP Board

ASCAP President and Chairman Marilyn Bergman has announced the recent election of two new members to ASCAP's Board of Directors: President and Chief Operating Officer of EMI Music



Publishing Roger Faxon and Chairman and Chief Executive Officer of Sony/ATV Music Publishing David Hockman.

Faxon is a veteran music and media business executive whose career has included leadership posts with some of the world's best-known music, film and television companies. Having previously been Chief Financial Officer and an executive director of London-based EMI Group plc, in January 2005 he was appointed President and Chief Operating Officer of EMI Music Publishing.

Hockman has served as Chairman, Sony/ATV Music Publishing since 2003 where he oversees the company's publishing activities around the world. From 1999 to 2002 Hockman served as Chief Executive of edel Publishing GmbH, where he was responsible for building the company's international music publishing group.



Miami Movie Man

In Miami, ASCAP's Mike Todd met with writer Julio Reyes, known for his work with top artists such as Marc Anthony and Jennifer Lopez. Julio is currently embarking on a promising film score career. Pictured (l-r) are Todd and Reyes.



Lundvall Lauded

President and CEO of EMI Jazz and and Classics Bruce Lundvall received the Distinguished Service Award at the 2005 Kaufman Center Honors at the Mandarin Oriental Hotel in Manhattan. Pictured at the event (l-r) are Pacquito D'Rivera, ASCAP's Karen Sherry and Lundvall.



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Rock this Town

ASCAP Bands Were All Around Town at the 2005 CMJ Music Marathon

ASCAP bands were rockin' all over the place during the 2005 CMJ Music Marathon from September 14th through the 17th in New York City. This year's ASCAP Presents... Showcase at Sin-e was exceptional with amazing per-

formances by talented up-and-coming songwriters from places as diverse as New York, California, Canada and England. ASCAP also sponsored the indie label showcases of Lookout! and Kill Rock Stars, as well as a

huge Filter magazine concert at the Hiro Ballroom. ASCAP also celebrated the release of the second ASCAP/Shout! Compilation with acoustic performances from Nethers and Youth Group.



Emotional Baggage Goes Gold

At a CMJ panel held at NYC's Avery Fisher Hall, writers discussed the delicate and often heart-wrenching task of writing songs about their own life experiences. Pictured (l-r) after the discussion are (l-r) ASCAP's Tom DeSavia, Leslie Feist (of Broken Social Scene and Feist), Rhett Miller (Old 97s), Craig Finn (The Hold Steady), *People* magazine's Anne Marie Cruz, ASCAP's Loretta Munoz, and Noah Chernin (Sam Champion).





8 Pictured are: **1.** (International) Noise Conspiracy at the Hiro Ballroom **2.** Metric's Emily Haines at the Hiro **3.** The Sun at the Hiro **4.** Nicole Atkins & The Sea at Sin-e **5.** Boy Kill Boy at Sin-e **6.** Priestess at Sin-e **7.** Youth Group performing at the ASCAP/Shout! party. **8.** Hockey Night performing at the Lookout! showcase **9.** Favorite Sons at Sin-e **10.** The Outline at Sin-e





ASCAP and JASRAC



ASCAP CEO John LoFrumento, ASCAP Executive Vice President and COO Al Wallace and ASCAP Senior Vice President, New Media Chris Amenita visited sister society JASRAC's offices in Tokyo, Japan in July for meetings. Pictured (l-r) are Wallace, JASRAC Managing Director Mamoru Kato and LoFrumento.

The Future of Music Policy Summit

ASCAP was a lead sponsor of the Future of Music Coalition Policy Summit held September 11-13, 2005 at George Washington University's Lisner Auditorium in Washington, DC. The Summit brings together a diverse group of artists, academics, lawyers, business leaders, technologists and policymakers for an engaging and in-depth look at the most critical issues at the intersection of music, law, policy and technology.

ASCAP members Joe Henry (songwriter/producer/artist) and Matthew Shipp (artist/avant-garde jazz piano player), ASCAP Senior Vice President, Enterprises Group, Chris Amenita and ASCAP Associate Director of Membership Group/Creative Affairs Marc Hutner were among the featured panelists debating issues such as intellectual property in a post-Grokster world, how emerging technologies are changing genres of music that are less commercially visible and how to work with PROs.

ASCAP also hosted a cocktail reception for all conference attendees. During the reception, Mediaguide Vice President of Business Development Paul Wright demonstrated Mediaguide's proprietary digital fingerprinting technology, which monitors over 2,500 college, non-commercial and commercial radio stations across the United States, 24 hours a day, 7 days a week. Mediaguide is the world's most comprehensive, accurate, timely, and reliable source for radio airplay information.

Pictured at ASCAP's cocktail reception at the Future of Music Policy Summit are (l-r): ASCAP's Marc Hutner and Lauren Iossa, Matthew Shipp, Joe Henry and ASCAP's Chris Amenita.



Timberlake Honored

NARAS Honors songwriter/performer in Memphis



ASCAP's Josh Briggs and Loretta Munoz joined in honoring Justin Timberlake at a NARAS event in Memphis, Tennessee recently. Timberlake was recognized for his career achievements both as a member of the popular group, *NSYNC, and as a successful solo artist. Pictured (l-r) are Briggs, Munoz, Timberlake and NARAS President Neil Portnow.

Up Close With Jimmy Jam



Legendary songwriter, producer and ASCAP Board member Jimmy Jam was interviewed in front of a packed house at Winterland Studios in Minneapolis, MN on August 24.

The interview, conducted by two-time Grammy winner and ASCAP member Bobby Z, provided a unique look at the career of Jam, who along with

partner Terry Lewis, have been steering artists to unprecedented commercial success for over 20 years, and have written and/or produced over 100 albums and singles that have reached gold, platinum or multi-platinum sales, including 25 No. 1 R&B singles and 16 No. 1 pop hits. Jam spoke passionately about his years in the music industry and graciously answered questions from the audience.

The event was presented by The Chicago Chapter of the Recording Academy, in partnership with ASCAP and McNally Smith College of Music.

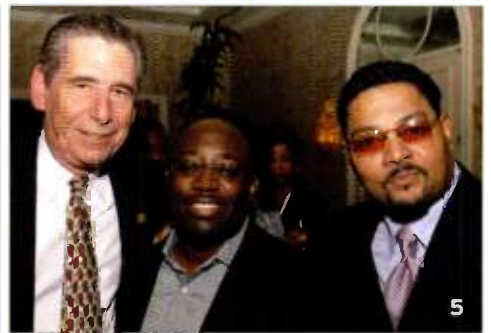
BET Hits 25

Black Entertainment Television honors its retiring Founder and Chairman Robert L. Johnson

A celebration and tribute honoring retiring Founder & Chairman of BET, Robert L. Johnson, took place on Tuesday, October 25th at the Four Seasons Hotel in Beverly Hills, California. Held on the evening prior to the BET 25th Anniversary Celebration, the intimate evening was hosted by Clarence Avant, Tom Freston, Debra Lee, Antonio "LA" Reid and Sylvia Rhone.



Pictured (l-r) are The Recording Academy President Neil Portnow, Warner Music Group's Doug Morris, Universal's Sylvia Rhone and BET's Robert L. Johnson.



Pictured (l-r) are: 1. ASCAP's Jeanie Weems congratulates BET's Robert L. Johnson 2. Bobby Jones of BET's Bobby Jones Gospel with ASCAP's Alonzo Robinson 3. ASCAP's Jay Sloan and Jeanie Weems with member Raphael Saadiq and BMG's Derrick Thompson 4. Rondor Music's Kevin Hall with ASCAP's Alonzo Robinson 5. ASCAP's Phil Crosland with attorney Darrell Miller and ASCAP's Alonzo Robinson 6. ASCAP's Jeanie Weems with BET's Reginald Hudlin and ASCAP's Jay Sloan 7. ASCAP's Jeanie Weems with Clarence Avant 8. ASCAP's Alonzo Robinson with attorney Virgil Roberts 9. ASCAP's Alonzo Robinson with member Cedric The Entertainer

Photos by Malcolm Ali



Boyz Town

Hit Show's Writers Join ASCAP

New ASCAP members Gary Adler and Michael Patrick Walker, writers of the Broadway hit musical, *Altar Boyz*, are greeted by ASCAP Board member and Academy Award-winning writer Stephen Schwartz outside the show's theatre in New York City.



Photo by Bruce Gilkas

Charlie's Party

ASCAP Sponsors Sexton's CD Release Party in Austin

ASCAP sponsored Charlie Sexton's CD release party in Austin, TX, on September 12, 2005, for the singer/songwriter's latest effort, *Cruel and Unusual Things*, at the Gibson Guitar Entertainment Relations. *Cruel and Unusual Things* marks the first release for this Austin native in the last decade. Sexton first garnered much attention when he debuted *Pictures for Pleasure* in 1985 at the age of 16. He followed up that release with a self-titled second album when he was 20. As a prodigy guitar player, Sexton is always in demand and has played with such legendary musicians as Ron Wood, Keith Richards and Bob Dylan. Pictured (l-r) are ASCAP's Jan Mirkin, Charlie Sexton and Gibson's Ellen Canas and Don Pitts.



Jazz in D.C.

The Congressional Black Caucus Honors Living Jazz Legend Dr. Billy Taylor

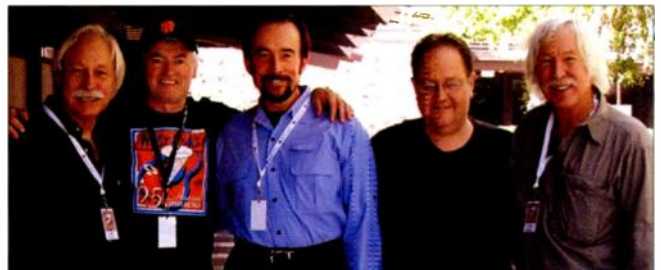
Congressman John Conyers, Jr., Ranking Member of the House Judiciary Committee, and Dean of the Congressional Black Caucus, again teamed up with ASCAP to host the 21st Annual Jazz Issues Forum and Concert during the Congressional Black Caucus Foundation's Annual Legislative Conference on September 22. The event, which was free and open to the public, took place at the Washington Convention Center.

Dr. Billy Taylor, jazz legend and ASCAP member, was this year's honoree. The veteran pianist, composer, bandleader, music educator and broadcast personality is among the most honored and distinguished figures in jazz. Dr. Taylor's recording career spans nearly six decades and he is a prolific composer as well, with works for theatre, dance, and symphony orchestras.

This year's Jazz Concert also featured music by Maurice Brown, a young artist from New Orleans making a name for himself as both a trumpeter and composer. In January 2005, Brown was named a winner of ASCAP's 2004 - 2005 Young Jazz Composer Award. In May 2005, *Downbeat* Magazine's editor called Brown "one of the most exciting new trumpeters in jazz." Also on the bill was the James Tatum Trio Plus, featuring Donald Walden. Pictured at the Jazz Issues Forum in Washington D.C. during the Congressional Black Caucus (l-r) are: ASCAP's Adrian Ross, Congressman John Conyers, Jr., honoree Dr. Billy Taylor, D.C. consultant Gardine Hailes and ASCAP's Esther SanSaurus.



Photo by Louis Myrnie



West Coast Writers

ASCAP recently supported the 25th Anniversary of the West Coast Songwriters Conference in Northern California. Pictured (l-r) are Chrysalis Music's Jeff Brabec, the conference's Ian Crombie, Ned Hearn, Esq., ASCAP member Steve Seskin and ASCAP's Todd Brabec.

"Prize Winner" Composer John Frizzell

The Prize of Winner of Defiance, Ohio (DreamWorks), directed by Jane Anderson and starring Julianne Moore, Woody Harrelson and Laura Dern, tells the inspirational story of Evelyn Ryan (Moore), a mother of ten children, who keeps poverty at bay by entering and



Photo by Michael Hall

winning jingle-writing contests in the fifties. A special screening of the film was presented by the SCL in Hollywood on October 11, followed by a discussion with music journalist Jon Burlingame, Anderson and Frizzell. Pictured (l-r) are Anderson and Frizzell.

Super Producers

Timbaland, Johnta Austin and others front ASCAP Panel at R&B/Hip Hop Conference



The Billboard/AURN R&B Hip-Hop Conference is the premiere event for the industry's who's-who to network, share knowledge and discover new talent. The 6th Annual Conference & Awards Show was held at the Intercontinental Hotel Aug. 3-5, 2005 in

Atlanta, Georgia. ASCAP's Super Producers Panel took place on August 4th with panelists Timbaland, Johnta Austin, Warryn Campbell, Anthony Dent, Dre & Vidal, Bryan-Michael Cox, and moderator Greg Street of V-103 FM.



Pictured (above, l-r) are: ASCAP's Jay Sloan, Greg Street (V-103 FM, Atlanta), Johnta Austin, Warryn Campbell, Bryan-Michael Cox, ASCAP's Keith Johnson, Anthony Dent, Dre & Vidal, Timbaland and ASCAP's new Atlanta rep Tremayne Anchrum. At left: the audience and the panelists in discussion

Video Games Live Tour

"Video Games Live," the first major concert tour dedicated to the music and visuals from some of the most popular video games, made its debut at the Hollywood Bowl in Los Angeles with the L.A. Philharmonic. Shown backstage before the event are (l-r): ASCAP's Shawn LeMone, "Video Games Live" creators and executive producers Jack Wall & Tommy Tallarico, and ASCAP's Kevin Coogan.



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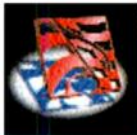
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Big Nemo

In Boston, ASCAP Shines Spotlight on Emerging Talent



Nemo is Boston's annual music conference and this year, where ASCAP has a long history of showcasing singer/songwriters and bands that have gone on to achieve critical acclaim and commercial success. This year, ASCAP showcased two high-profile evenings of up-and-coming artists as well as participated in a panel, Understanding Publishing. The first showcase, held at All Asia in Cambridge, featured Kelly

Buchanan, Marc Pinansky of Runner and the Thermodynamics, Rebekah Jordan, Margot and the Nuclear So and So's. The second showcase, held at the International Community Church and co-sponsored with Myspace.com, featured a strong line-up of bands that included Kaddisfly, The GoStation, Rebel Saints, Hero Pattern, The Sharking, Icebird, Ketman, Foreign Islands and Bury the Needle.



Pictured are: 1. Margot at All Asia 2. Rebekah Jordan at All Asia 3. Marc Pinansky at All Asia 4. Foreign Islands at the Myspace showcase 5. Hero Pattern with ASCAP's Margaret Spoddiq outside the International Community Church 6. Ketman at the Myspace showcase

ASCAP Network Set to Launch

Member-driven Streaming Radio, Podcasts, Video and More to be Featured on ASCAP Website

As **Playback** went to press, the Society was readying the launch of the ASCAP Network, an exciting and multifaceted multimedia resource for music creators and professionals. The Network's initial offering will be ASCAP Radio, a continuous stream of programming, organized by genre, which will highlight emerging songwriters and composers. Drawing on the real-time radio monitoring data provided by Mediaguide, as well as ASCAP's nationwide staff of music professionals, ASCAP Radio will provide listeners a unique opportunity to discover new music and members a way to reach a new audience. ASCAP staff and writer and composer members will serve as hosts and programmers, and, in a departure from traditional radio, listeners will hear who wrote the song they've just heard. ASCAP Radio will also draw upon the Society's vast repertory and rich history across the musical spectrum. The ASCAP Network will also be a valuable resource for record labels, music publishers, artist managers, and venue owners who want to have their ear to the ground in the ASCAP community.

The initial phase of the project is nearing completion and will go live before the end of the year. In 2006, visitors to the site will be able to experience downloadable podcasts, video and audio coverage of special events such as ASCAP's "I Create Music" EXPO, the Sundance Film Festival, SXSW, as well as exclusive member interviews, performances and more.

ASCAP will be looking for feedback and participation from members, so the Society invites members to go to www.ascap.com to preview the Network before its official launch in January 2006.

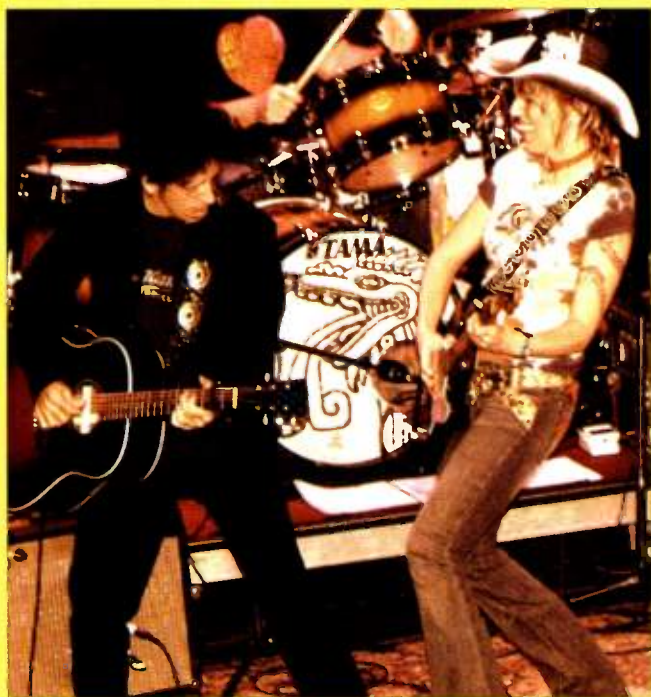
Cafe Society

Composer **Mark Lambert** and world-renowned singer/performer Ute Lemper are pictured on the closing night of their two month run at the Café Carlyle in New York City. Lemper premiered ten of Lambert's orchestral arrangements earlier this year at Carnegie Hall. The works were commissioned by the Orpheus Chamber Orchestra. Lambert currently resides in Rio de Janerio.



Celtic Composer

IMRO Composer **Ronan Hardiman**, who created the music for Irish dance sensation Michael Flatley's new show, *Celtic Tiger*, is pictured backstage at Madison Square Garden with ASCAP's Karen Sherry. Hardiman also composed music for Flatley's hit shows, *Lord of the Dance* and *Feet of Flames*, and has released two solo albums of his music, *Solas* and *Anthem*.



Willie and Williams

Critically-acclaimed New York City singer/songwriter Willie Nile joined Lucinda Williams onstage at a recent concert in Baltimore to perform two songs. Williams, a longtime fan of Nile's, has called his song, "On the Road to Calvary," from his album, *Beautiful Wreck of the World*, "one of the most beautiful songs I have ever heard."

+ NEW

MEMBERS

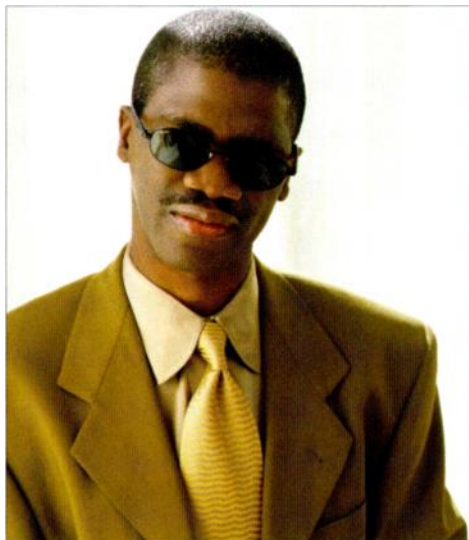


+ Cheyenne

When Cheyenne Kimball was nine, she started playing guitar, singing and writing songs. At the age of ten she booked herself onto an "open mic" show. She was motivated, to say the least. Then she set about performing at dozens of gigs in coffee shops, live venues and charity events. Fast forward to 2002, when she answered an ad for auditions for NBC's *America's Most Talented Kid*. After weeks of competition, she won first place. The next three years became a roller-coaster of success for her and she signed a multi-record contract with Sony/Columbia. Her new album will arrive in the spring featuring songs that reflect a true maturity as a writer and performer. All of the material was written by Cheyenne collaborating with some industry's biggest names in production: Kara DioGiardi and Greg Wells, Billy Mann, Brad Smith and Christopher Thorn, to name a few. Cheyenne has already garnered incredible national attention on such TV shows as *Oprah*, *Access Hollywood*, *E!*, *Entertainment Tonight*, CBS's *NBC's The Today Show* and more. Now, MTV is creating a show based on her music and growth as an artist.

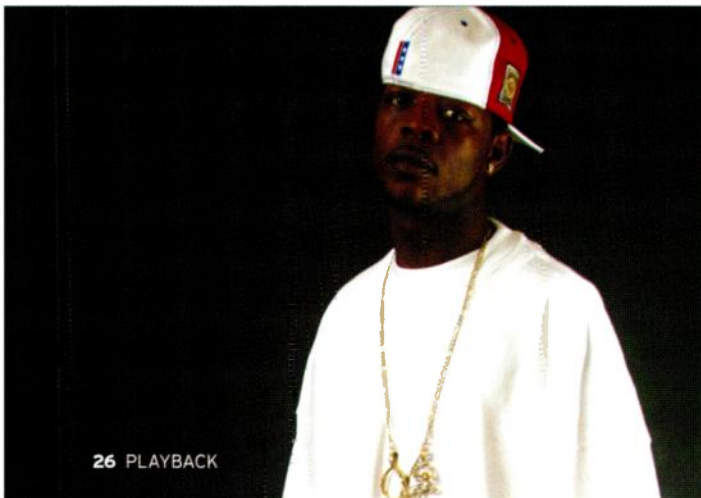
+ Marcus Roberts

Through his work as a pianist for the Wynton Marsalis group from 1985 through 1991, Marcus Roberts made a name for himself as a gifted musician. Since 1991, he has continued to steadily build upon his stellar reputation, carving a niche for himself in jazz history and releasing more than a dozen albums. He has the distinction of being the first jazz musician to have his first three recordings reach number one on *Billboard's* traditional jazz chart. In addition to recording his original solo and band material, Roberts has also explored the American solo piano tradition with his versions of classics by Ellington, Monk, Jelly Roll Morton and James P. Johnson. Blind since the age of five, Roberts has devoted himself to working with the blind. He is also an active educator, conducting seminars and clinics throughout the country.



+ O-Solo

Having made a name for himself as a top-notch battle emcee in the competitive rap music trenches of Newark, New Jersey, 23 year-old O-Solo is no newcomer to the industry. The artist has performed on MTV's *Direct EFX* and BET's *106th and Park*. His rich but raspy baritone, irresistible charm and irrepressible wit has producers such as Eddie F & Darren Lighty (Madonna, Jodeci), Grammy Award winner Rockwilder and Cool and Dre (Fat Joe, Ja Rule) lining up to put him in the booth. The results are intoxicating for rap fans. He easily pairs East Coast lyricism with southern-fried flow on "What About the Car," a bounce-driven club banger and sly send-up of sex and materialism. One of his strongest songs, "I Believe in GOD," draws upon his two major influences: the church, where he first embraced the soulfulness of gospel, and the streets, where he learned to struggle.





↑ Amaury Gutierrez

Cuban singer-songwriter Amaury Gutierrez has a solid musical education, which started in high school years and stretched through his time at a musical conservatory, where he specialized in choral direction, and studied piano and guitar. For three years after graduating, he was required, as all young Cubans are, to perform social work in a mountainous region in the heart of Cuba. However, there Amaury would become inspired by a diversity of native music which would shape his tastes for years to come. Amaury then moved to Havana and worked with world-renowned composer and trumpet player Arturo Sandoval, who was impressed with Gutierrez's vocal prowess. When Gutierrez had the opportunity to travel outside of Cuba to Mexico with a musical group, he seized the moment and defected. Next stop: a dream come true. In 2004, Gutierrez was granted political asylum in the U.S. and relocated to Miami. Since then, he signed to Sony/ATV Discos Music Publishing and has routinely been at the top of the Latin Billboard charts, not only performing his own songs, but those written for other artists, such as his top hit, "Nada es Para Siempre," performed by Luis Fonsi. Amaury is currently finishing work on a soon-to-be-released album.

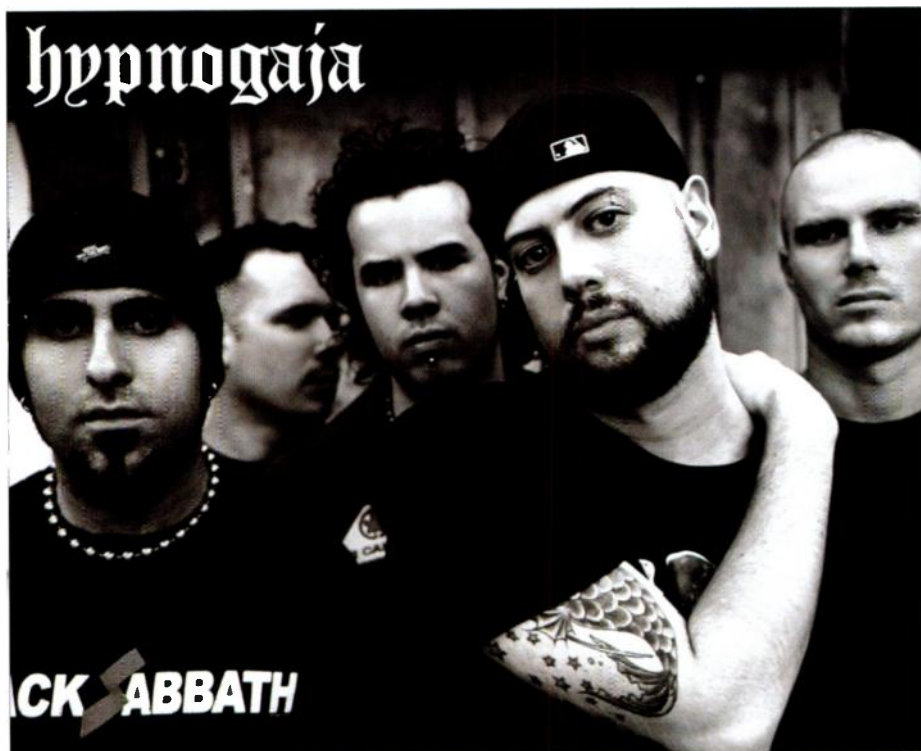


↑ Teitur

Although Teitur's music contains many elements, there's no denying its beauty and sadness. That might have something to do with where he's from. His native land, the Faroes Islands (between Iceland and Scotland), are a remote group of islands that are part of Denmark. It is a rugged landscape with breathtaking views and lots of wind and rain. Teitur's early musical pursuits took him away from home at the age of 17 and he honed his writing and performing skills playing around the world. After signing to Universal Records in the U.S., he recorded an amazing album, *Poetry and Aeroplanes*, in Denmark, Spain and Los Angeles, featuring a small group of musicians who captured the warm, organic sound of his intimate, acoustic-based songs. Gradually released around the world, the album has built a steady following in the US, Denmark, Sweden, Finland, Canada, Holland and Germany and other countries. John Mayer, with whom Teitur has toured, gave him a boost when he mentioned him in an Esquire magazine article, saying "music like this is jet fuel on the fire of a broken heart."

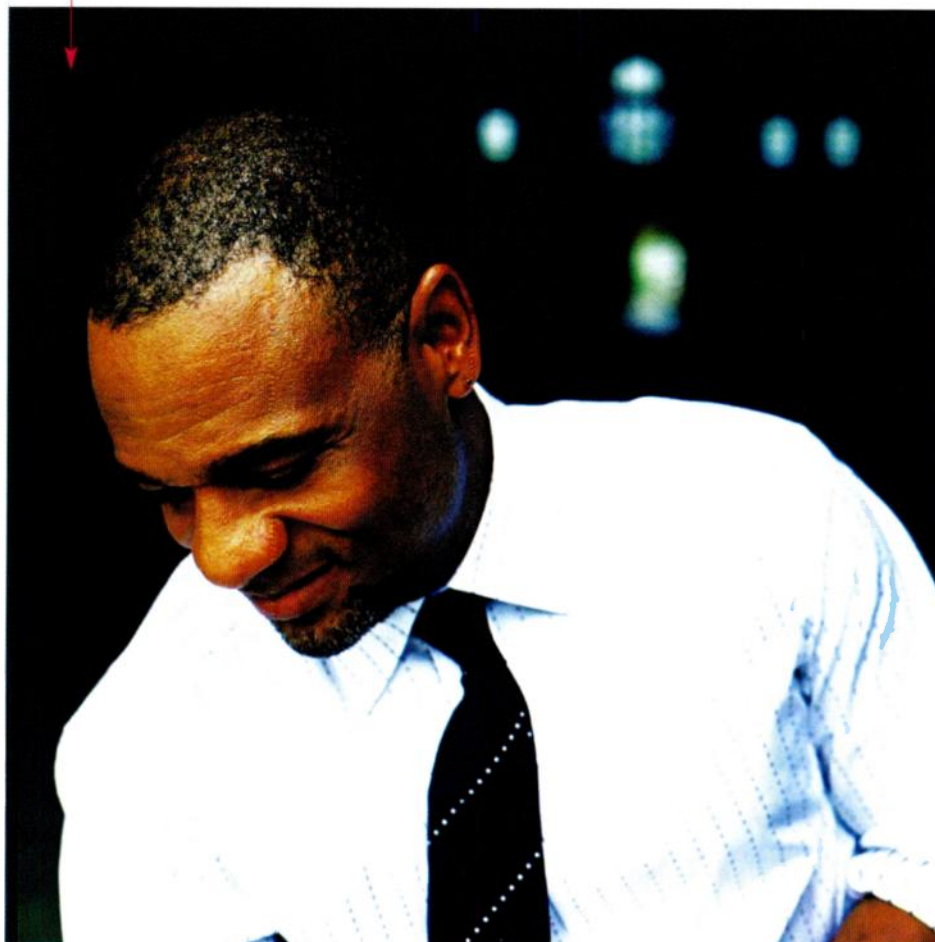
↑ Hypnogaja

Their name alone stands out, and after hearing their adrenalized lyrics, the soaring vocals of Jason "Shyboy" Arnold and the band's epic sound, their music will stand out too. Many have probably heard Hypnogaja's moody and dramatic music and not even realized it. Their songs have been featured in numerous television shows and movies, including *Sex and the City*, *America's Next Top Model*, *Las Vegas* and Mike Figgis's film, *Cold Creek Manor*. Hypnogaja's instantly recognizable logo has also been featured on t-shirts in many television programs. *Below Sunset*, the band's new album features 13 tracks including the first single and video, "They Don't Care". Visit their website (www.hypnogaja.com) for access to an exclusive web page that includes new songs, web banners and buddy icons.



The Jazz Sage

Composer/saxophonist KIRK WHALUM brings a world of wisdom to his music



He's famous for the warm purity of tone that he creates with the tenor and soprano sax. It's a sound he's worked long and hard to develop, though he feels it stems from an innate gift. "It's about getting out of the way," he says, during an interview in a Burbank hotel room. "The closer you get to the original voice God gave you, the more impact it can have on people."

He's brought that sound to the music of many superstars, including Barbra Streisand, Al Jarreau, Quincy Jones, Luther Vandross and Whitney Houston, with whom he toured for seven years. It's his solo at the heart of Whitney's mega-hit, "I Will Always Love You," which was recorded entirely live. "I have many fond memories of my years spent touring with Whitney," he says. "Her powerful gift impacted me profoundly, much like the gospel singers who influenced us both."

Now he's bringing his smooth jazz signature to the crystalline melodies of his friend Babyface, on the new album, *Kirk Whalum performs the Babyface Songbook*, produced by Matt Pierson. "We wanted to stretch the boundaries," he says, "and bring another sensibility to the music of Babyface, a guy who is perceived as a middle-of-the-road, almost trendy producer/writer, but who I consider a great American songwriter. I wanted to do an album like this, celebrating the music of one great songwriter, and it was easy to choose Babyface, because I'm a fan of his. Though his work is

thought of as pop, his songs betray a deeper, much more profound gift, and a connection with people. And music is about communication. As jazz musicians, we tend to gravitate towards technical virtuosity. But that's only one form of communication and perhaps it's an inferior one, because the more virtuosic you become, the narrower your audience is. The guy who can just strum the guitar and play the blues, can reach anybody. And Babyface's gift is that he communicates; his music reaches people."

Raised in Memphis, Whalum's first instrument was drums, and from there he moved to bass guitar. But at the age of twelve he was introduced to band instruments in junior high, and he fell in love with the saxophone "both for the way it sounded and the way it looked." He always knew he wanted to be a professional musician, though his mother told him he needed something to fall back on. "But Mom," he told her, "I'm not gonna fall back." He went to college at Houston's Texas Southern, where he composed his first music and organized his first band. Opening a show in 1984, he so impressed the headliner, pianist Bob James, that he was invited to play on James' next album, which led to a record contract for Whalum with Columbia Records. He released many critically acclaimed solo albums, alternating then as he does now between albums of originals and albums dedicated to the music of others. In 1998, he recorded his first gospel album, *Gospel According To Jazz, Chapter One*, which was influenced by the spiritual depth of the music of his childhood. That same

year he made *For You*, an album of covers, which soared to the top of the Billboard Contemporary Jazz Chart.

His new album was created with the aim of sounding "authentic," Whalum explains, "sounding like a jazz record." He and Pierson intentionally eschewed the conventional studio gloss of heavy reverb and other effects so as to preserve the acoustic purity of Whalum's sound, and that of the other instruments. The album begins with solo sax, a sign of what is to come: an album that is dedicated to the melodicism of Babyface, but with a singularity of unadulterated musical focus. "We recorded it without the elements that you categorically hear on smooth jazz records," he says. "I never signed on to be a smooth jazz artist, as it were. That's a format that was created and which we were dumped into. I'm grateful for the radio stations that play my records. But these formats can be narrow in terms of the sound that they are looking for. What about the people, what are they looking for?"

Now with the Babyface project complete, Whalum is happily spanning genres, connecting with a new audience while maintaining the loyal foundation of his established fan base. "Where I live," he says, "is straddling a few fences. Having been raised in Memphis, I really cut my teeth on gospel and real R&B, with emphasis on the B, which is blues. And then I was seriously bit by the jazz bug. These days I try to do it all." — Paul Zollo



Three's Country

SUGARLAND is country music's breakout success story of the year

One plus one plus one usually equals three. In the case of breakout trio Sugarland, it equals one million records sold. Sugarland is a country group consisting of three very successful singer/songwriters: Jennifer Nettles, Kristen Hall and Kristian Bush, each with a wealth of experience and their own triumphant careers. The Atlanta-based band's sound is fresh and optimistic, standing out on the thriving country scene. What started out merely as a writing session between two of the songwriters has turned into one of the most successful debut albums ever.

Twice The Speed of Life (Mercury Records), Sugarland's debut, has sold over one million copies making it certified platinum. When their first single, "Baby Girl," rocketed up the charts to Number Two, it became the highest-charting debut by a country group in 14 years. The song's reign on *Billboard's* Hot Country Singles and Tracks chart was astounding with a record breaking 46 weeks on the chart. That song and their other hit, "Something More," which also peaked at Number Two on the country chart, both cracked the Top 40 positions of the Hot 100 chart.

All three members co-wrote the album's 11 songs. Conversations with the two women of the group, lead singer Jennifer Nettles and Kristen Hall, reveal how Sugarland has approached songwriting in a collaborative format. Hall was the one member who had the most experience with co-writing. "They had never co-written before and it was really important to me that the three of us as a band write together," Hall remarked. "As the one who had done it before, I encouraged them to get out every idea. I always tell them that the only bad idea is the one that you don't share because if it isn't the right idea, it might help you get to the right idea."

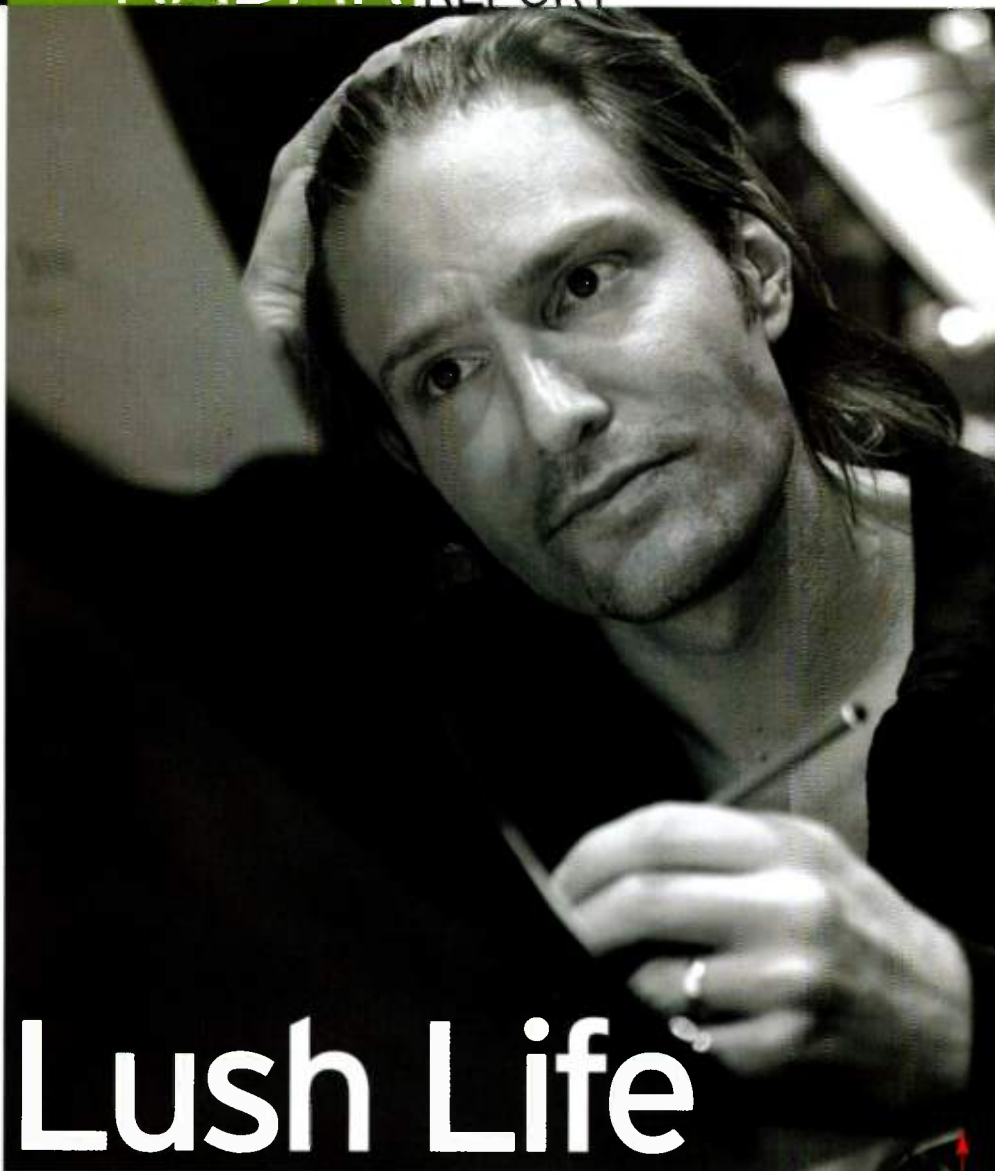
For Nettles, though, co-writing brought challenges which she has now put behind her: "I was very nervous to collaborate the first time because songwriting for me was a very personal, vulnerable thing. You may tell me you hate this idea, or I may tell you I hate that idea. So I was nervous at first. But now, we seem to have established a recognition of our different strengths and weaknesses. Everybody has different talents that they bring." For example, Nettles added that "Kristen is really good at not only hooks, but also the economy of words," which has helped Nettles grow as a song-

writer. Hall commented that "the more you co-write with certain partners, the better you get. It isn't about egos or getting your feelings hurt, it's about getting a good song written. It's a negotiation for the good of the song."

In terms of how Sugarland varied from their members' previous work, each woman has had a different experience. Hall said, "I don't feel like these songs stray very far at all from what I've always written. It's really the instrumentation that took it to a different genre. Where I might normally have put a cello, there's now a mandolin." For Nettles, the change is more present: "My personal songwriting process, before Sugarland, was very much for personal, emotional expression and growth with more autobiographical issues that I wanted to explore. For the most part my solo writing was more of an emotional, cathartic act. Sugarland is much more pointed; you're more capable of stepping outside of yourself. It's storytelling. It's not necessarily telling your own story, but parts of each of your own stories brought together to, hopefully, relate to the listener."

Going from being solo performers to working in a group setting has thrust Nettles into the spotlight as the front woman and lead singer. She is a natural in this role. For Hall, Nettles' relationship with the songs is paramount. Hall noted, "The thing I feel strongly about in writing with Sugarland is that it's really important that Jennifer understand what she is singing about and has a heavy hand in feeling the lyrics. They have to feel good to her because she's the person who goes out in front and sings them. I think the audience believes her because she means it." Nettles added, "It's really important as a lead singer, as a front person, that you take it and you make it your own. If it's not your own, and you don't believe in it, it won't come off as genuine to the audience. They won't believe in it."

This fall, Sugarland took home the award of Favorite New Artist at the American Music Awards. They also received a Grammy nomination for Best New Artist, three Country Music Awards nominations and a nomination for Country Group of the Year at the Billboard Music Awards. With each member comfortable and confident in their roles as they have risen to stardom, there is no telling what Sugarland can accomplish. — Jon Bahr



Lush Life

Composer **ERIC WHITACRE** mixes electronica and classical music in an exciting new opera

Composer Eric Whitacre is considered a rebel among composers, creating controversy with his evocative, imaginative choral and band works. In 2004, Whitacre was honored with the ASCAP Foundation Richard Rodgers New Horizons Award for being the most promising new voice in musical theater for his work. His work, *Paradise Lost*, also earned him the ASCAP Foundation Harold Arlen Award. This intense, emotionally direct electronic opera builds upon his vast body of work, which includes *Water Night*, the most popular choral work in the last decade. This in-demand young composer spoke with *Playback* about his past success and his hopes for the future.

Playback: What attracts you to the music you write?

Eric Whitacre: I tend to be attracted to beautiful, cinematic and dramatic sounds. I often refer to those aspects as dynamic minimalism and romantic minimalism. The idea is that it uses minimalist flavors, but is a little more mainstream. But that's only one style. I have pieces like this whole opera, *Paradise Lost*, that I'm writing, which combines electronica with classical music. It looks as though we now have great momentum to finally get it to Broadway.

Your background isn't as a classically trained musician. Do you feel like you can express musical thoughts better because of that, or is it more difficult not having those tools?

It's a balance. In some ways, I think of it as an advantage. A lot of times people

refer to what I'm doing as innovative or unique, but I think that is because I didn't know what the hell I was doing. I make mistakes that turn out to be a different way of approaching a problem. I might not have done some great things had I been classically trained. That being said, I put in a lot of work just trying to get the music onto the page. I have to constantly remind myself to be practical so that real people can play the stuff that I write.

You write for a mix of bands and choral groups. Do you write in those formats because they are performed most often?

With choral music, that's kind of my first and deepest love. I mostly write for choruses, not only because they get performed a lot, but also because I love it. With bands, I just stumbled upon it and then realized I could write a piece that would actually be played all over the world. I think its relevance has kept me in band music. I would love to write for orchestra; it's just that the opportunities don't seem to be abounding. It's hard to imagine working for a year on an orchestral piece only to have it performed once. I want my work to be a living thing that has its own life out there. One thing that is really working these days is taking my choral works and transcribing them for band. I never thought that would work, but bands are really responding to that lyrical, lush writing.

Do you think that you've carved out something unique?

The thing that seems to be unique is that I'm able to just compose full time. I don't have to teach and I'm grateful

for that. The other thing, which is a soapbox of mine, is that I am my own publisher. Had I not made this decision to publish my own music and retain the copyrights, then I don't think I'd be able to do this full time. I would warn any composer to think hard and think twice before signing away their copyright in perpetuity. It seems like such an ancient, antiquated model.

How has your composing style changed since Juilliard?

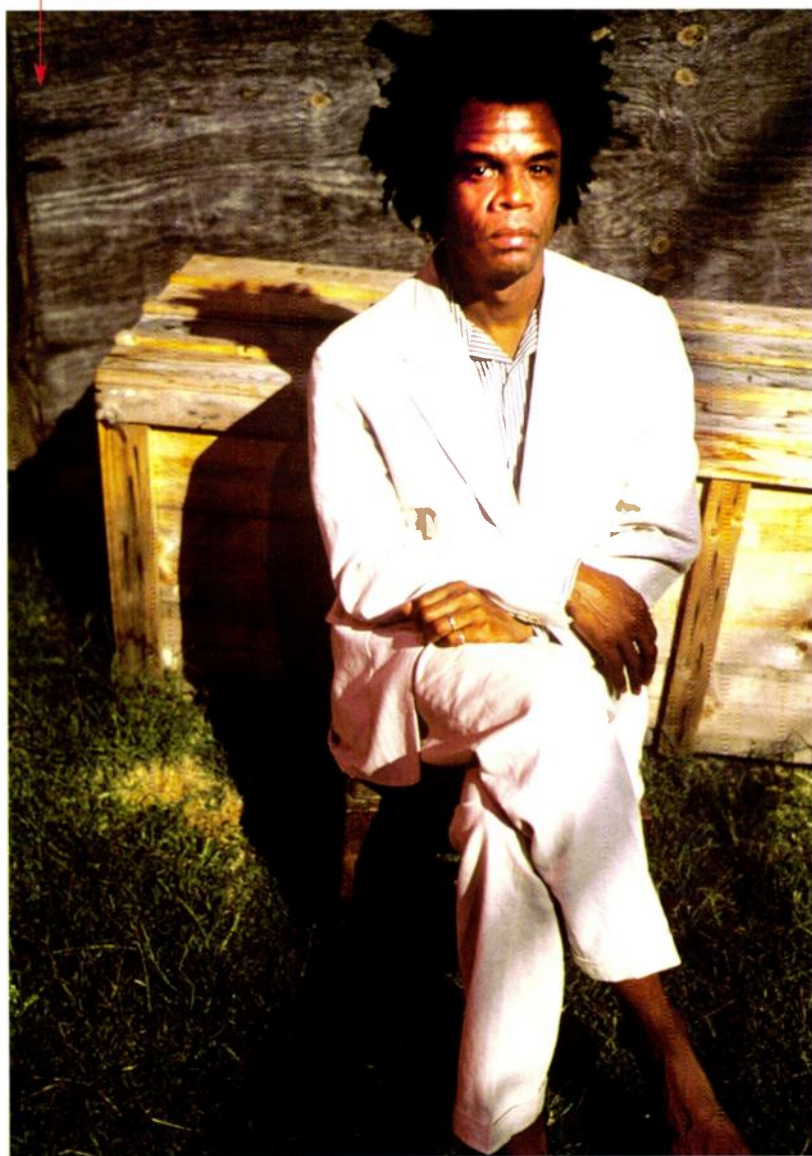
My music is getting more simple, elegant and refined. I try to use fewer gestures and make every note count. I think I used to be a little brasher and I've developed a sense of maturity in my works. Lush, delicate and subtle, though, have always seemed to be my wheelhouse. They're almost like default settings for me.

Is the evolution in your style coming out in various forms?

Yes, the electronic works I've been doing are really pushing me forward. The story being told in *Paradise Lost* is very dramatic, so the music has to reflect that. It can't be always introspective. The music has gravitated to big industrial Nine Inch Nails, Portishead sounds. These are things that I might not have normally done had I not been pushed in that direction by the drama of the story. I'm listening to all kinds of electronica like Björk, Radiohead, Boards of Canada and Sigur Rós. It would be a dream to actually collaborate with any of them. They seem to be influencing me as much as opera and musical theater. Ultimately, I think I want to branch away from concert music and create a hybrid of styles. — Jonahr

Works of "Genius"

The music of Mark Anthony Thompson, aka CHOCOLATE GENIUS, moves effortlessly from stage to screen to a great new solo album



Mark Anthony Thompson is a multi-instrumentalist-composer who recorded two solo albums in the eighties, and a stunning trilogy of albums under the moniker of Chocolate Genius: *Black Music* (1998) *Godmusic* (2001) and now the splendidly multi-chromatic *Black Yankee Rock*, which is produced by Craig Street. His music fuses warm R&B, soulful jazz, and beautifully lyrical ballads, and features the inspired musicianship of such stellar musicians as Van Dyke Parks, Marc Ribot, Me'Shell NdegeOcello, Abe Laboriel Jr., Toshi Reagon and many others. Thompson has also written commercial jingles, and composed the scores for the films *Urbania* and *Everyday People*, as well as the theatrical production, *A Huey P. Newton Story*, which won two 1997 Obie Awards, and which was made into a PBS

movie directed by Spike Lee.

Born in Panama, Thompson moved to South Central L.A. as a kid, where he was influenced by a wide array of musicians and songwriters, including Small Faces, Bob Marley, Bob Dylan, Willie Nelson, Marvin Gaye and Kris Kristofferson. "I liked all the people who were saying something," he said during a recent interview in Los Angeles. "I liked story-tellers." The first instrument he played was flute, and then he switched to sax "because it was louder. I thought I'd be a jazz musician, but then I heard Charlie Parker, and I knew I'd never be like that, so I started writing my own music."

He visited New York in 1992 and ended up moving there. "I don't think living in New York changed my music," he said, "because I think your music always stays the same, once you find your voice. But New York opened me up in a lot of ways because New York is a much easier place to play live than L.A. There are so many more venues there, and so many more people who want to play there for the love of it. New York kicks your ass; you get on the train, and there are amazing players sitting right next to you."

When he first came to New York, he did some recording sessions, and met the unique guitarist Marc Ribot, who is famous for his wonderfully eclectic playing on Tom Waits' records. "Marc is a great guy, a good friend," said Thompson. "He's one of the reasons I moved to New York. I first heard him playing on his solo records, and I heard him play with Waits, and his sound is unmistakable." Thompson produced two records for Ribot, and they played together in a band called Crackers.

These days Thompson revels in making his own albums as well as bringing his music to movies. "Working on *Everyday People* was a great experience for me," he said. "It was really organic, and all the music seems in the right place. I like scoring a lot. It's a lot different than writing lyrics. Sometimes it can almost be mathematical. You're looking at cues and you have a certain amount of seconds, and frames to match. It's a much different art than writing songs." Working on *A Huey P. Newton Story* was also a rewarding experience for him, because it was live theater, and afforded him the opportunity to perform new music every night. He toured with the show around the world, from New York to San Francisco, with stints in London and Belgium. "It was fun," he remembered. "I didn't have a

band - I did it alone, manipulating a bunch of multi-tracks and samplers, and played saxophone." For the movie score, he cemented the best of these musical elements, and brought in friends such as Ribot and Branford Marsalis to flesh out the soundtrack.

Presently he's on a world tour playing songs from *Black Yankee Rock* and his other albums. He also recently completed the score for a Showtime documentary called *Riker's High* which follows eighteen months in the lives of three incarcerated kids who attend a high school within Riker's Island.

Asked to define his musical mission, he answered, "To do something unique to myself. Art is an effort to gather your tribe. Hopefully, mine will come with me." — Paul Zollo

Lost and Found

JOE PURDY'S sublime songs find their way to the big time

An intimate, narrative voice with touches of bluegrass roots and soulful southern upbringing instantly captivates a listener upon hearing Joe Purdy's songs. Purdy's reflective folk music and rich lyrics, filled with stories vivid enough to transport one's self, have drawn him attention and praise. A number of song placements on top television shows, including *Lost* and *Grey's Anatomy*, and a recently signed publishing deal with Warner Chappell, give Purdy a solid foundation to continue broadening his fan base. This L.A.-based singer/songwriter talked with *Playback* about his songs, the scenes that inspired them and his latest release, *Only Four Seasons*.

Playback: What types of songs appeal to you?

Joe Purdy: I've always been partial to people who complete a story and paint a picture for you with the story they're telling. That appeals to me as opposed to songs that don't really go anywhere or say anything. That is why pop songs seem thin to me.

You have said that songwriting isn't the challenge, it's the easy part. Is it your therapy?

It's my therapy; it's the way that I work through my own issues. All of a sudden you're forgiven because you were able to say it out loud. When it's in a song somehow nobody judges you and they're just happy that you admitted something. Songs are like my diaries in a way. It's easier that way since there's no dialogue back and forth.

This new record, *Only Four Seasons*, has a very different sound than your previous albums. Is this your first time recording with a band?

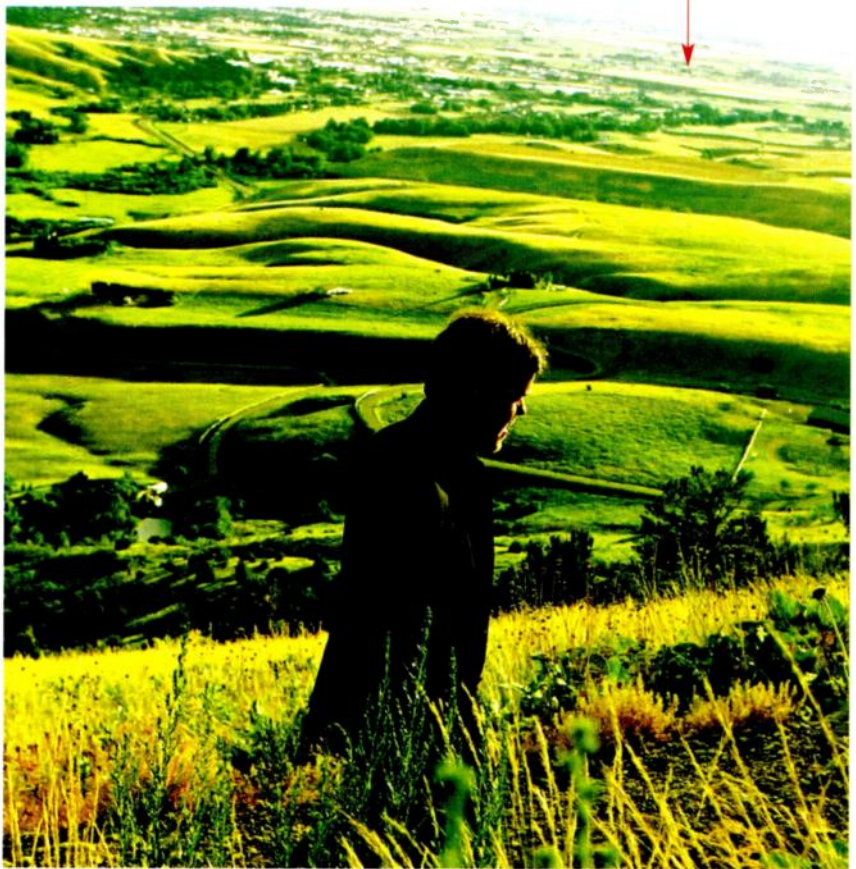
Only Four Seasons is my first full band record. I've always been really protective about my songwriting. Most of my records are me pretending like I knew how to play instruments I couldn't play. With this record, I was actually using other musicians doing live takes. It was definitely a new process, but a great process. When you stop being so stubborn, you let go a little bit and you get more back. I wrote all the songs on my own, except the title track, which was my first time collaborating with other people. That was really fun to do.

Describe the recording of the *Julie Blue* album, which had songs used in the television shows *Lost* and *Grey's Anatomy*.

I went up to this little house on a river island in upstate New York. I had gone there before and had these amazing experiences. I had intended to record a bunch of ballads that I had already written, but I ended up with ten new songs, about my experiences there, all written and recorded in four days. I left them in the order that they were written. I would write one and then record it. They then got placement in a couple TV shows and I got lucky that way.

What's it like to hear your songs on television?

It's a little bit odd, but it's great. You never really imagine the kind of scenes that the songs will be in. Sometimes they are funny placements, others you couldn't have imagined a more perfect setting for the songs.



My parents make sure everybody in the State of Arkansas knows that my songs are on television!

Were any songs written with a scene in mind?

The song "Wash Away" got placed on the third episode of the first season of *Lost*. An executive producer of the show had called me up while I was on the river island making *Julie Blue*. He got a record of mine and wanted me to write a song from the perspective of being stuck on an island. Here I was actually sitting on a river island right then, with no way to get off, so I said 'give me 15 minutes.' I quickly recorded a song I'd written that might apply and then played it to him over the phone. It was just mandolin and me. It was written like a suicide ballad about a man that was going to commit suicide because his fiancée had committed suicide in the river. To fit the show, we flipped it around to make it a hopeful song. I got back to L.A. and took the CD over to the mixing stage where they were putting the episode together that day. It fit!

Have a lot of people discovered you from the television shows?

Definitely, between the carry-over from the shows and things that get talked about, your name circulates quickly. The Internet has been so good to me. *Julie Blue* has been number one on the CD Baby Top Sellers' List. It was also number one on the iTunes country charts in the U.K. for a few weeks and was on the iTunes American country charts. I don't know why they call it country, but I'll take it. — **Jon Bahr**



In the Blood

SEAN PAUL, of hot producing duo The YoungBloodZ, talks about running their own record label and how they get their groove on

As a youngster, Sean Paul of the hot Atlanta outfit, YoungBloodZ, was surrounded by music. His mother had her own production team, and she encouraged Sean Paul to start rapping at an early age.

"At the time, they were helping me out with my lyrics and everything. My mama used to put me in the studio around that time. Actually, some days right out of school, I used to go right to the studio and put in work," he said.

He really got inspired to become a performer after watching an MC Hammer concert. "That's when MC Hammer was real hot. He had a big concert with a 100-man crew. He put on a great show, and ever since then I just wanted to be an entertainer and get my word out there."

In middle school, he befriended his fellow YoungBloodZ member, J-Bo, and the two hit it off as friends and performers. In 1998, the duo got their first major break with LaFace Records. They performed for L.A. Reid, who subsequently signed them.

"Since then, we been doing our music on the down-low, working beats ourselves because J-Bo was also a producer," said Sean Paul. "We clicked up with some other cats in Atlanta to form the Attic Crew - all the guys from the east side of Atlanta to the west side and south side, we all came together in this place called 105 Creel Road. It was nothing but two bedrooms - studio equipment in one room and a mattress in the other room."

In the past couple years, YoungBloodZ have had considerable success, especially with their hit single, "Damn!," which features Lil' Jon. The song was honored at both the 2005 ASCAP Pop and R&S Awards. The duo is also catching a lot of buzz for their new single, "Presidential," to which Lil' Jon also contributed.

These days, Sean Paul and J-Bo are busy preparing for the release of their third full length album, *Everybody Know Me*, on Jive Records, and running their own record label, YBZ Records. The two also own a couple of restaurants in Atlanta. *Playback* recently caught up with Sean Paul to chat about all their entrepreneurial efforts and what to expect on the next YoungBloodZ album.

You've been rapping with J-Bo in YoungBloodZ for almost a decade now. How do you think you two have grown over the years?

We've grown in a couple of different ways. As far as the music and production side, we've gotten better in that area. We know the difference between a radio song and just a song that we like. But we've also grown in learning the business side of music. At the same time, we still want to do the music we love and feel in our hearts, but we try and mix it up a little bit. We have YBZ Records now and have learned a lot about how to make money. Also we've collaborated with a lot of cats now. We've got top producers like Scott Storch, Jazze Pha and Mannie Fresh. We reached out to a couple of people with this album, and hopefully it's helped.

I read that you met Scott Storch at the 2005 ASCAP Pop Awards. What song did you guys work together on?

I've always wanted to work with Scott Storch. He makes hit records, so that's exactly why I wanted to work with him. He did a song called "Chop, Chop" for us. It's basically telling everyone that the YoungBloodZ are back again - chop, chop, we back on the block. We got it ready for you, straight out of the pipe.

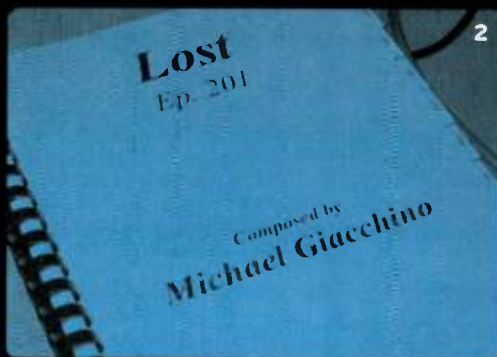
You also worked again with Lil' Jon on this album. What song did he work on?

We're family so we work together all the time, but Jon's got a busy schedule. The YoungBloodZ got a pretty busy schedule. So, when we can catch each other, that's when we do work. He did one track for us - our first single, "Presidential."

Basically we called our album, *Everybody Know Me*, to let people know we've been here since '99. And we've had a chance to work, meet and perform with a lot of people. And doing "Presidential" is basically a statement saying that YoungBloodZ are going to do it even bigger this time. We told everybody we're doing it presidential these days, like George Bush.

Can you tell me a little bit about how a song comes together for YoungBloodZ?

Well basically it starts with the 808 -- the high hat and kick drum. That's how you know what the clubs are going to do to your song. You got to get it jumping first. Once the track is down, the Attic Crew will fiddle round. We all sit around and see how everybody is reacting. That basically will give you a groove and your fuel to get started on the song. --Jin Moon



MIA

ON A

By Erik Philbrook

Mission

The Story of Emmy Award-Winning Film/TV Music Composer **MICHAEL GIACCHINO**'s Musical Journey Through the Worlds of Interactive Games (*The Lost World*), Hit Network Shows (*Alias* and *Lost*) and Hollywood Blockbusters (*The Incredibles* and next summer's *Mission: Impossible III*)

There is a hushed silence as film composer Michael Giacchino listens to the playback of a delicate piece of music he has just recorded. He is not alone. The quiet belies the fact that he is sitting in the darkened mixing room of 20th Century Fox's Newman Scoring Stage with about 15 other people; assorted assistants, engineers, producers, me. Beyond the glass, on the soundstage, an orchestra with 55-plus musicians listens along. As the music plays, Sarah Jessica Parker, Dermot Mulroney, Luke Wilson and other actors can be seen on two large video monitors sharing a bittersweet moment in a scene from the upcoming release, *The Family Stone*. Everyone in the mixing room shares a collective feeling of being exposed. The emotional moment is so raw, it is almost uncomfortable, and it achieves exactly what music and film ought to: it's incredibly moving. The music ends. "That's great," says Giacchino. And everyone exhales.

With his boyish good looks, goatee, untucked shirt and sneakers, Giacchino looks like your average film nut, which he is, ever since growing up hooked on cartoons and making his own super 8 movies in Edgewater Park, New Jersey. It's easy to imagine him standing in a long line to see *Star Wars* for the tenth time. But instead of just obsessing over the work of his film idols, such as Steven Spielberg, he is now working alongside them as one of today's most successful composers. For almost ten years Giacchino has been steadily building an impressive career in the worlds of interactive games, TV and film. His use of a live orchestra on DreamWorks' 1998 *The Lost World* game raised the artistic bar for the whole medium. His first TV series, *Alias*, was a smash. His first-ever film score, for 2004's animated hit *The Incredibles*, was a big, brassy tour de force of cool, orchestral jazz. In September, he won an Emmy for his music to *Lost*, one of today's hottest TV

series. And next summer, his music will be heard in an almost sure-fire blockbuster, *Mission: Impossible III*.

As someone who once dreamed of being a filmmaker, Giacchino is in love with the art of storytelling. And how this South Jersey boy rose to be the toast of Tinseltown is a great story in itself. I recently sat down with him as he talked about everything from his childhood passions (*Tom & Jerry*, Benny Goodman, Louis Prima) to his noble mission to keep all of L.A.'s most-talented session musicians working as much as possible.

You initially wanted to be a filmmaker, not a composer. Tell me about that?

When I was a kid, I wanted to make movies. In particular, I loved animation and would love to have been an animator. But I made tons of super 8 and 8 millimeter movies. My dad gave me his camera, so I spent my childhood making movies with the kids in the

1. Actor Luke Wilson, writer/director Thomas Bezucha, conductor Tim Slmonec and Michael Giacchino at *The Family Stone* recording session

2. Music for TV's *Lost* is found at Burbank's O'Henry studios

3. Venerable Hollywood arranger Jack Hayes with Giacchino at *The Family Stone* session

As this issue of *Playback* went to press, Michael Giacchino received two Grammy nominations for his music to *The Incredibles*.



neighborhood as actors.

You were obviously musically-inclined. What were your musical pursuits?

What I realized years later was that I would spend an inordinate amount of time cutting music to the films. In the beginning, when I just had 8 millimeter, there was no sound, and I would spend so much time lining up my cassette recorder, patching together cues from tons of different soundtracks that I had collected over the years and from my dad's classical albums. I would patch these together and do whatever I could so that when certain things happened on screen it would coincide with what was happening on the tape.

What music would you use?

It was sometimes classical. But a lot of it was soundtrack music. I remember in particular using cues from *Star Trek II*, James Horner, *2001: A Space Odyssey*, which has a lot of

classical stuff, *Superman*. whatever I had. Later I realized that was maybe the flashpoint for the whole thing.

So you were consciously exploring the relationship between the music and the images?

I do remember seeing *Star Wars* and realizing, holy cow, that is the most amazing thing. And the *Star Wars* soundtrack album had the liner notes, which explained what the instruments were doing in each cue, and what the themes were, and how this all worked. As a ten-year-old kid, that was my first kind of under-the-hood look at an orchestra and at what individual instruments do.

Did you study music?

My parents loved music but they weren't musicians. So my musical training as a young kid was limited to piano lessons. I was not the best student; I was awful, never practiced. But I was always interested in just messing around on

the piano.

When did you start writing music?

It wasn't until high school that I actually started writing. I was in a lot of the school plays and musicals, and there was a lot of down time during rehearsals. I would go into the orchestra pit and mess around on the grand piano. That's when I started really kind of just coming up with musical ideas and writing, and then doing the same thing at home.

Yet you still went off to college to study film

I went to film school in New York City at the School of Visual Arts. I wanted to make movies. I went for four years and graduated from there. And again, with the movies that I made there, I would try to either write music for them or find the music that works best for the things, because I didn't have access to instruments. I had an awful Casio thing. And it wasn't like today where you have these great synthesizers

on which you can do your own scores. So whenever I would hear these things, they sounded awful. I would always go looking for real recordings of stuff. I was always attracted to live music and live recording. That was really the only music that I loved. Growing up, my dad had these great Louis Prima albums, great Benny Goodman albums, classical stuff, show tunes, soundtracks, all kinds of things. I was raised on a diet of live musicians.

I also think a part of my musical training had to come from my steady diet of cartoons, and even just watching television at the time, because everything was live music then. All the old Hanna-Barbera cartoons, in particular, like *The Jetsons*, *The Flintstones*, where they started doing amazing jazz orchestral scores on TV. They were mostly small ensembles, but just smartly written, and well orchestrated. I remember all those music cues. I can hear them in my head; they're all familiar to me, because I just kind of grew up with them. I think a lot of it just came from listening to music. You can keep going back to the Warner Brothers stuff, you know, with Carl Stalling, and then even more so for me, the *Tom & Jerry* cartoons. Scott Bradley did all of those; the music in those cartoons is amazing, just unbelievable.

What was your first job out of college?

When I graduated, my first job was at Universal Studios in New York City. I was an unpaid intern in their publicity department. I then met people across the street at Disney's New York office, and they had a job opening, so I went over there. That's where I met Michael Scrimenti, my boss - he was a manager of field promotions for Disney and he knew that I wanted to do music.

At that time I had made the shift from filmmaking into music, and I knew that's what I wanted to do. And Michael said to me, "If it's music you want to do, why don't you go to Juilliard? It's right down the street." He even arranged to have Disney pay for it, because they had a continuing education program. So I did that for almost a year I guess. And then Disney asked me if I wanted to move to California, so I did that. And then my boss out there basically offered me the same type of thing. He encouraged me to go to UCLA, take the extension classes. So I did that, and learned more about orchestration, which up to that point I had just done with tons of self study, just reading books. That was a great experience.

Through my time at both Disney and Universal I realized that producers were people who hired the composers for films. When a job came up at Disney Interactive for a producer's position in making video games, I thought, wow, if I get that, maybe I could hire myself to write music for the games that I'm working on. So I got a job as an assistant producer over there. I was able to then just start - once they got to know me - submitting my own work. It was such an eye-opener in the sense that I really understood that this business is so relationship-driven. If I had just sent my CD's from the outside, no one would have ever listened to it.

So you basically had on-the-job training as a composer?

Working on those games led me to a job producing at DreamWorks Interactive, and again, same thing - allowing myself to write scores. By that time I had some other friends who were producing. So they just kept asking me to write music for them.

Gaming is now a billion dollar industry, but were there big budgets for game music at that point?

Everyone assumed at that point it was all going to be synthesized, sampled music. When we were working on *The Lost World* video game, Steven Spielberg was also shooting *The Lost World* film at the same time. One day they said, "Steven's coming tomorrow; can you throw together some music? We're going to show him a presentation of everything we have so far. We'd love to add the music in the style that we want for the game." So I did a few cues for this meeting, but I wasn't in the meeting. I remember being up in my office and the phone rang. It was the producer. He said, "Steven wants to talk to you. He heard the music, and can you come down right now?"

That was the biggest shock of my life, because here was a guy I had admired since I was a little kid, and that's who I wanted to be. I ran downstairs, and there he was at the bottom of the stairs. And he said, "How are you doing, Michael? Nice to meet you." And we had this nice conversation about the music. He was very complimentary. And his last question was, "So, when are we recording this?" And I asked, "Recording?" He said "Yeah, we're going with a live orchestra." I remember looking at the CEO and the CFO on the other side. And Steven said, "We are recording this live, right? And they were like, "Yeah, we are. Right, Michael?"

Sounds like a scene out of a movie.

Exactly. Steven, like a lot of us doing this, grew up listening to live music, so he understands the difference. [Motioning with his hands] What happens when you take something from this stage to this stage, what life it really gives. For someone who's worked with John Williams all these years, he gets it. That was probably for me the biggest break ever, to be given that chance. Now, our orchestra wasn't huge. I think we had a 40-piece orchestra. But it was enough to give me that experience to start working with orchestras.

After that auspicious start, what happened next?

After that, Spielberg filmed *Saving Private Ryan*, so they created the game, *Medal of Honor*. And they asked if I wanted to do the music for it? Absolutely. I did it. And we had a 65-piece piece orchestra. Then *Medal of Honor Underground* came around. We had a 75-piece orchestra.

You really had a unique opportunity to master your craft with a full orchestra.

Exactly. In the old days, a lot of these guys, Jerry Goldsmith, even John Williams started in

TV. And there was so much for them to do. TV to me is like a boot camp for composers. And it can either beat you up or make you a lot stronger. For me, I found it was the greatest way to just exercise my composing muscles, because each week I had to deliver. And the challenge is just to deliver the best thing you can in a short time period.

Speaking of TV, how did you make the leap from games to TV?

I only got to do TV because J.J. Abrams, who created *Alias*, played the video games I worked on. He - and his friends who were producing the show. I got an email from him one night completely out of the blue, which said, "Hi, my name is J.J. Abrams. I wrote *Armageddon*, *Regarding Henry* and I created *Felicity*. And I'm about to do a new show for ABC. Would you want to come in and talk to me about working on it?"

So I called him, and I went down and met with him. And we really got along instantly and have become really good friends. I also found out we had very similar childhoods as far as growing up and the things we listened to as a kid and the things we did. We had a lot in common. That's what got me onto *Alias*.

You were able to use a live orchestra on *Alias*, which was uncommon, was it not?

Abrams really believed, as I did, that one of the things we loved about TV as a kid was that it had live music. I told him we should really do this with live orchestra every week like they used to do. At that time there were a couple of shows doing so, and we could point to *JAG* and, obviously, *The Simpsons*. It was absolutely clear to me that live TV music was about to be killed off in a way. It's just so much cheaper to get a guy with a synth. Not that there isn't good music with synth. But my goal was to work with live players.

Did Abrams have the power to make those decisions?

He did. He went to them and said, "Look, this is how we want to do it." And at that time, I think the union had just come up with an agreement which allowed for a low scale payment on your first year of a series. So we could try it out and see if it worked. And the network said "Okay." We started recording every week for the show.

You must have felt like a kid in a candy store.

It was the greatest thing in the world. I loved it. I was able to just practice my orchestration and practice being with an orchestra and getting familiar with everything that goes on.

Was this a similar-sized orchestra to what you used on *The Lost World* game music?

Yeah, it's about 35 to 40 players depending on the episode. I also found that it was a really great challenge to just make that size work. You know, your first inclination is to get a 60-piece orchestra. But I looked at it and I said, this is going to be interesting for me, to figure out how to orchestrate things correct-

ly and how to make things sound bigger than they really are. To this day I love the sound of a 35- or 40-piece orchestra.

We also thought about our orchestra set-up and decided that we don't need the whole orchestra around to achieve it. We can create a sound for our shows. We want strings, a bassoon, alto flute and french horns, and that's it. That's *Alias*.

How is the orchestration different on *Lost*?

Lost has strings, trombones, bizarre percussion, and a harp. That's it. We never bring in extra instrumentation, or say "Oh, we need a trumpet." That's the challenge, and that's one way I can keep it interesting for myself.

From the moment you receive the actual footage of an episode, how much time do you have to write and record the music?

Lost usually happens over a two-day period. I can write and I can orchestrate it all in two days. And I usually orchestrate it as I write. It just makes it easier, because I love the process of orchestrating. Again, it's about learning the orchestra, what it can do, and what the instruments can and cannot do.

For *Alias* I generally need about three days because it is more music heavy. Sometimes on *Lost* I don't even look at it until I have two days, and then that's when I'll work on for it. I'm so used to that kind of last-second drive.

Is writing music for the second season of *Lost* any easier?

It's easier in the sense that I feel like the show has a sound to it now. I thought about that for months before actually working on the original series, because the context of the show is so different from anything that's on TV right now. I didn't want it to just sound like, "Okay, they're in a jungle." Well, in some conversation that came up, someone suggested I use Shakuhachi flutes. And I was like, "No, no, no; none of that stuff. None of that jungle woodwind thing."

So it's just about coming up with an idea -- all right, what's going to be something that you can use when you need to pull heartstrings and something that you can use to really make people uneasy? And trombones are great because they can do these bizarre effects. They really have this shrill quality that, when you're using them in a high range, can be really scary. And with strings you can cover all.

I think the idea with *Lost* was just to be as simple as possible. That's what I wanted to do, and put the story first, the characters first, the acting and all of that first, because they have such a great cast. It's so amazing how little music you really need to make things work.

Sometimes if you just repeat a note for 13 bars, it's not about the music at that point.

That's just telling you a tone for the conversation that's going on onscreen. And it really draws you into what they're saying more, rather than being back there and moving around and showing off.

Do you actually listen closely to the dialogue

GIACCHINO CREDITS

Film

- ▶ Mission: Impossible III (2006)
- ▶ Looking for Comedy in the Muslim World (2006)
- ▶ The Family Stone (2005)
- ▶ The Muppets Wizard of Oz (2005)
- ▶ Sky High (2005)
- ▶ The Incredibles (2004)
- ▶ The Trouble With Lou (2004)
- ▶ SIN (2003)
- ▶ Redemption of the Ghost (2000)
- ▶ Los Gringos (1999)
- ▶ My Brother the Pig (1999)
- ▶ Freight (1998)
- ▶ No Salida (1998)
- ▶ Buffalo Soldiers (1995)

Television

- ▶ *Lost* (2004~)
- ▶ *Alias* (2001~)
- ▶ Phenomenon (2002)
- ▶ Semper Fi (2001)
- ▶ The Others (1999)
- ▶ Teen Angel (1998)

Interactive

- ▶ Mercenaries (2004)
- ▶ Call of Duty: Finest Hour (2004)
- ▶ The Incredibles (2004)
- ▶ Call of Duty (2003)
- ▶ Secret Weapons Over Normandy (2003)
- ▶ Medal of Honor: Frontline (2002)
- ▶ Medal of Honor: Allied Assault (2002)
- ▶ Medal of Honor Underground (2000)
- ▶ Muppets Monster Madness (2000)
- ▶ Medal of Honor (1999)
- ▶ Warpath (1999)
- ▶ T'ai Fu (1999)
- ▶ Metal Fighter (1998)
- ▶ Small Soldiers PSX (1998)
- ▶ Squad Commander (1998)
- ▶ The Lost World PSX (1998)
- ▶ The Lost World: Chaos Island (1998)

Concert

- ▶ Camden 2000 ~ A commissioned concert piece in 3 movements performed by the Haddonfield Symphony

when you set about writing for a scene?

Absolutely. And I think a lot of that comes from the fact that I wanted to be a filmmaker growing up. It's so important to me.

You know when to stay out of the way.

Exactly. It's so important to me that the story is up front, and that I find the right moments to be big and the right moments to just either not be there at all or be there very subtly. So I had these tendencies always to look at things from the eye of making the film itself.

The two series you've worked on are two of TV's most critically-acclaimed hit shows. Do you think you've been incredibly lucky?

I think those two shows, they stand out. And I think a lot of it comes from people like J.J. and the producers Bryan Burk, Damon Lindelof and Carlton Cuse. These are guys that gather people around them who they believe in, and then actually let them do their work. Both of these shows are not micro-managed to the point where a single producer has to have his thumbprint on every single thing. They don't hear the cues for the episodes until it's in the dub. They don't come listen to any mock-ups--none of that. They send it to me, and they allow me to just kind of make choices.

I think they do that with their editors; they do that with their writers. I think that -- not to say that it's an uncontrolled environment, because they certainly keep a lid on the way in which it's done, and everyone has to understand what our mission and our tone should be --but there is this freedom they give which allows for more creativity than perhaps on other shows.

Have you found that because of the success of these shows and their use of live music, that other shows are following suit?

It's interesting; this year a few other shows are coming on line that are using live orchestra on episodic dramas. We'll see if it sticks. There's a lemming mentality in this business. If a guy jumps off the cliff and it works, everyone is going to jump off the cliff. We'll see what happens. Music's not going to make or break your show. But I would be happy for all the unbelievably talented musicians in this town.

It's so sad to know that in the old days TV was the big funnel for which everyone ended up in movie work. It was like this great cycle that just kept happening. It's not like that anymore. People are fighting for those film jobs. The few games that get recorded here, and the films -- that's it for musicians. So when a TV show comes along that is a weekly thing for them, it's a real blessing. For me, I love it when I get to see as many people working as possible, because it's the only way to expose some people to music in the same way I was exposed to it as a kid.

Do you feel that the quality of many TV and cable productions, as well as the directors and the actors involved, are getting better?

I think there are more great TV shows than ever. They talk about why people aren't going to the movies as much as they used to. I read an article in *The Hollywood Reporter* that said maybe part of the reason is that TV is getting so good, and TV is becoming more like film.

Let's talk about a truly great film that you scored, *The Incredibles*. How did you get involved?

(CONTINUED ON PAGE 43)



I KNOW WHAT YOU DID WITH A 40-PIECE ORCHESTRA LAST SUMMER

The 2005 ASCAP TELEVISION AND FILM SCORING WORKSHOP Provides Aspiring Composers with an Intense, Hands-On Experience

ASCAP selected 15 aspiring composers to participate in the 17th Annual ASCAP Television and Film Scoring Workshop, which took place in Los Angeles from July 12th through August 4th. A jury of leading film composers selected the participants from over several hundred submissions received from across the country and from as far away as Israel and the Netherlands.

Initiated in 1988, the intensive month-long workshop program has gained international recognition, and is widely known as a major educational and networking opportunity for aspiring composers. Participants were given the opportunity to record an original composition on Fox's *Newmar: Scoring Stage* with a group of

"A list" Hollywood professionals, including a 40-piece orchestra, a legendary scoring mixer, professional composers and music editors serving as coaches and mentors.

Partially funded by The ASCAP Foundation, the workshop is free for the 15 chosen participants; however, they are

responsible for their own room & board plus transportation. These selected composers are skilled at writing for orchestra and are required to conduct their own composition on the podium during the recording session. Many top industry professionals contribute their time and energy to make this a produc-



2005 WORKSHOP PARTICIPANTS

Here is a list of this year's participants, where they are from, what school they attend, a recent credit (if applicable) and which film clip they were assigned in the workshop.



4



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tive learning experience throughout the recording process ending with a screening of their work on the Final Review Day.

ASCAP would like to thank the following

Mad 4 Music ing industry professionals: Phil Ayling (President/RMA Int'l);

Kevin Bassinson (pianist/conductor's session); Richard Bellis (moderator & mentor); Jay Cooper (Greenberg Traurig, LLP); Randy

RMA LA Crenshaw (vocalist, vocal arranger/contractor) with vocalists

Elin Carlson, Linda Harmon, & Gerald White; Sandy De Crescent and Peter Rotter (contractor services/Sandy DeCrescent, Inc.);

joann kane Endré Granat (concert master); Mark Graham and Joe Zimmerman

(JoAnn Kane Music Services); Tom Griep (synth/conductor's session); Stephen Krause (engineer); Maria Machado (composer

SABRON, INC. a g e n t / T h e Gorfaine/Schwartz Agency); Matthew

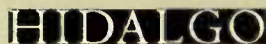
Mebane (director); Mary Parker and Michael Ryan (Mad 4 Music); Jacquie Perryman (FOX



Joris de Man
 • *Around The World In 80 Days*
 • Amsterdam, Netherlands
 • Video Game Killzone: Original Score

Matt Gates
 • *Around The World In 80 Days*
 • Los Angeles, CA
 • U of Arkansas/ USC Film Scoring Program

Michael Hay
 • *Around The World In 80 Days*
 • Seattle, WA
 • U of Arizona/ Eastman School of Music, NY



Rob Gardner
 • *Hidalgo*
 • Salt Lake City, UT
 • BYU School of Music - Film Scoring, Orchestration

Matti Kovler
 • *Hidalgo*
 • Jerusalem
 • Jerusalem Academy of Music and Dance

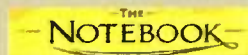
Robert Litton
 • *Hidalgo*
 • Los Angeles, CA
 • CSU Hayward / CSU Film Scoring Program



Gustave Greely
 • *Jimmy Neutron: Boy Genius*
 • Los Angeles, CA
 • USC Graduate, including USC Film Scoring Program

Nora Kroll-Rosenbaum
 • *Jimmy Neutron: Boy Genius*
 • New York, NY
 • La Schola Cantorum, Paris/The Juilliard School

Alex Wurmland
 • *Jimmy Neutron: Boy Genius*
 • Palos Verdes, CA
 • UC Santa Cruz/NE Conservatory (Masters)



Matt Messina
 • *The Notebook*
 • Los Angeles, CA
 • *Stray* - Composer (Mineral Films, 2005)

Sean Paxton
 • *The Notebook*
 • Montrose, CA
 • USC/UCLA Including Film Scoring Certificate

David Shephard
 • *The Notebook*
 • New York, NY
 • The Grove School of Music Los Angeles/ Wesleyan University



Michael W. Barry
 • *Troy*
 • Lynbrook, NY
 • State University of NY/ USC Film Scoring Program

Desha Dunnahoe
 • *Troy*
 • South Gate, CA
 • CSU Fullerton - BA Music

Gad Emile-Zeitune
 • *Troy*
 • Israel
 • SUNY Purchase/USC Film Scoring Program

TV); Stacy Robinson, Christine Sirois, Bill Talbot (Newman Scoring Stage); John Rodd (scoring mixer); Erin Scully (New Line Cinema); Armin Steiner (recording engineer); Adam Taylor (President/APM) and Edwina Travis Chin (music director/APM); Maria White-Mebane (producer); and composers Steve Bramson, Bruce Broughton, Alf Clausen, Jim Dooley, Michael Giacchino, Trevor Morris, James Newton Howard, Jasper Randall, Jeff Rona and Aaron Zigman.

ASCAP would also like to thank the following contributors for their invaluable sup-

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Visit the ASCAP website on January 1, 2006 for submission requirements for the 2006 ASCAP Television & Film Scoring Workshop.



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1. Participants and industry professionals gather with the ASCAP staff
 2. ASCAP's Mike Todd, Jacquie Perryman, Erin Scully, Jay Cooper, Richard Bellis and ASCAP's Kevin Coogan
 3. Bruce Broughton plays one of his scores while participants follow along
 4. James Newton Howard at his workstation
 5. Participant Matt Messina and Richard Bellis check the score parts on the podium
 6. Michael Ryan runs Auricle on stage
 7. Peter Rotter and Sandy De Crescent discuss RMA issues



THE A-LIST

The RMA of Hollywood Provides the ASCAP Television and Film Scoring Workshop with Some of the World's Greatest Players



Among the many incredible individuals and organizations who have long supported the ASCAP Television and Film Scoring Workshop is the Recording Musicians Association of Hollywood. The RMA, originally formed by studio musicians throughout North America to ensure effective representation with their union, the American Federation of Musicians, participates in all matters affecting the livelihood of professional recording musicians. It also provides a great service in supplying the TV and Film industries with top-notch musicians for recording music. Because the Hollywood chapter of RMA believes in the value and importance of ASCAP's scoring workshop, its musicians work for demo scale.

RMA International President Phil Ayling, says "Fine orchestras can be found in various places, but only in Los Angeles do we

find such depth of talent committed to the recording arts - full time! Fantastic instrumentalists, composers and orchestrators have been coming to L.A. from all over the world for the last 70 years with hopes of finding a place in this most competitive art form. The synergy of all these individuals has created a musical community uniquely suited to the speed and accuracy required for the scoring stage and the artistry and emotionality required by film. RMA is proud to help with maintaining those standards and building on them for the future."

For participants in ASCAP's TV and Film Scoring Workshop, one of the most valuable opportunities is the chance to have a 40-piece orchestra perform their scores. And not just any orchestra, but one comprising RMA members, the same world-class musi-

cians who regularly perform the music for Hollywood's biggest films and television projects. ASCAP salutes these talented individuals for their long-standing dedication to nurturing the next generation of composers.

ASCAP's Mike Todd says, "The RMA is like an All-Star professional sports team. Just as athletes must regularly train and exercise to perfect their game, it takes daily maintenance to sustain such a high level of performance. These musicians also breath life into the music as if they've read it a hundred times before. As producer of the ASCAP Television & Film Scoring Workshop, we are very grateful for their support, and the recording session is one of the major highlights of the program for our participants and the ASCAP staff each year."

Below is a look at some of these musicians and their credits.

1. Brian O'Connor (French horn player). Credits include: *War of the Worlds*, *Austin Powers*, *Star Trek* films and *The Next Generation* series, *Twister*, and *The Lion King*.
2. Cellists Steve Erdody and Andrew Shulman during a session for the ASCAP workshop.
3. Geri Rotella (flutist). Credits include: *War of the Worlds*, *Fantastic Four*, *Legend of Zorro*, and *Cars*. She is a top call flutist as well as John Williams' Piccolo player.
4. Trombonists Bill Booth (*King Kong*, *Munich* and *Memoirs of a Geisha*) and Bill Reichenbach (*King Kong*, *Munich* and *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe*).
5. Principal trumpets Tim Morrison, left, (featured soloist on the 1996 Olympic Games theme, *Summon the Heroes*; soloist on *Born on the 4th of July*, *JFK* and *Apollo 13*; recent credits: *Charlie and the Chocolate Factory*, *King Kong* and *Munich*) and Malcolm McNab, right, (Credits include: *Jurassic Park*, *Men in Black*, *Batman Forever*, *The Chronicles of Narnia*, *King Kong* and next summer's Disney/Pixar release *Cars*) with ASCAP's Mike Todd.
6. Jim Thatcher (Principal french horn player). Credits include *War of the Worlds*, *Jurassic Park*, *Forrest Gump* and *Beauty and the Beast*.
7. Mike Lang (pianist) has recorded over 200 soundtrack albums and television series from *Star Trek* to *The Sting* and over 1,000 motion picture scores. Credits include: *The Bridges of Madison County*, *The Devil's Advocate*, *The Rainmaker*, *As Good As It Gets* and *Million Dollar Baby*.
8. Nico Abondolo (principal bass & double bass soloist). He is the principal bassist for many film composers including: John Williams, Thomas Newman, Hans Zimmer and Alan Silvestri. Abondolo teaches double bass at USC Thornton School of Music and at the Music Academy of the West in Santa Barbara.
9. Phil Ayling (oboe/double reeds & exotic woodwind instruments) is the President of the RMA International, a recognized Conference of the American Federation of Musicians. Ayling has assumed a leadership role in working to promote inter-guild solidarity within the entertainment field. He has also worked on both the State and Federal legislative levels to deal with such important issues as runaway production, intellectual property rights and performance rights. Credits include: *Schindler's List*, *Back to the Future*, *Forrest Gump*, *Titanic* and *Toy Story*.
10. ASCAP workshop participant and ASCAP Foundation Steve Kaplan TV & Film Studies Scholarship recipient Robert Litton works with the RMA players during his recording session.



WHAT THE FILM MUSIC EXPERTS SAY ABOUT THE RMA

"Recording soundtracks is our profession, not a sideline. We are passionate about achieving the highest quality. Even after three and a half decades of working with my colleagues in Hollywood studios, I am awed by their artistry and dedication. For composers and producers it means the finest imaginable musical performance in the shortest possible time."

-ENDRÉ GRANAT (RMA, VIOLINIST AND CONCERT MASTER)

"To put it simply, the musicians here in L.A. are the finest, most versatile artists in the world. I'm always amazed by our RMA musicians' ability to flow seamlessly from one stylistic challenge to another, many times in the same piece of music!"

-JOHN DEBNEY (ASCAP COMPOSER, ACADEMY AWARD NOMINEE)

"They can play any type of music, they can

read anything and they are some of the best musicians in the world."

-RANDY NEWMAN (ASCAP COMPOSER, ACADEMY AWARD WINNER)

"Los Angeles musicians, particularly the select group that record the soundtracks for many film scores, are among the finest players in the world. The film industry relies on the incredible talent, ability and professionalism of these world-class performers, and I am proud to get the chance to work with them on a regular basis."

-ROBERT KRAFT (PRESIDENT, FOX MUSIC)

"Obviously, the level of musicianship is exceedingly high, but more than that is what is sometimes referred to as the 'depth of quality.' By this I mean that in many other parts of the world, if the first call English horn player can't do your session, you don't want the second call

English horn player if indeed there is one. In Los Angeles, if you want five or six excellent English horn players you can have them. That these wonderful musicians show up for the ASCAP Workshop and play a five-hour session for demo scale is absolutely extraordinary. They are dedicated to fostering new film and television music and maintaining the health of our industry. We should be, and we are very grateful to them."

-RICHARD BELLIS (ASCAP COMPOSER, ASCAP TV & FILM SCORING WORKSHOP MENTOR, FORMER SCL PRESIDENT)

"After 35 years as a Music Contractor I'm still in awe of the Los Angeles musicians. Their musicality and sight reading abilities are amazing. As far as versatility goes, where else in the world can you record a big band cue right in the middle of a symphonic orchestra. Then there are the rhythm players who can not be matched. We can do it all faster and better so why go anywhere else?"

-SANDY De CRESCENT (MUSIC CONTRACTOR/SANDY De CRESCENT, INC.)

"The film music recording industry has existed in LA for over 70 years and has provided by far the most numerous, musically detailed and excellent scores over that time of filmmaking. Tradition, musical excellence and competitive musical talent continue in Los Angeles at the very highest levels. RMA has been proud to serve our membership, over 1,000 Los Angeles recording musicians, with our ongoing professional communication, group representation and work with colleagues, politicians, film industry representatives and the American Federation of Musicians."

-BRIAN O'CONNOR (FORMER RMA PRESIDENT)

"From the perspective of the music preparation community, LA can offer the best of everything in composition, arranging, orchestration, audio and midi transcription and other forms of service, all provided by an experienced and efficient community of flexible, forward thinking professionals who are invested in their business and interested in its success."

-JoANN KANE (JoANN KANE MUSIC SERVICES)

"The L.A. recording musicians are truly a world class community of the most highly trained and diversified performers in the world. The roots of the film scoring business are firmly planted in the high-pressured, fast-paced world of Hollywood filmmaking. Our community understands this and is called upon time and again to play the role of musical chameleon. On a day in, day out basis, we must become whatever musical character is called upon for each specific genre film."

-PETER ROTTER (MUSIC CONTRACTOR/SANDY De CRESCENT, INC.)

WHERE ARE THEY NOW?

For 17 years, the ASCAP Film Scoring Workshop has provided a one-of-a-kind opportunity for beginning film composers to learn the ropes with some of the top names in the film music industry. Many composers have used the workshop as a launching pad to significant work in the industry. Here is a look at a few past workshop participants and what they are up to now.



Michael Bearden (2000)

An accomplished composer, Michael's feature film scores include *Drop Squad* produced by Spike Lee (starring Eriq La Salle and Ving Rhames), the indie film *The Visit* directed by Jordan Walker Pearlman (starring Rae Dawn Chong and Billy Dee Williams), two debut indie features: *The Arrangement* for filmmaker H.H. Cooper and *One Week* for director Carl Seaton, as well as the score to *Dense*, the directorial debut feature film for *Soul Food*'s Vanessa Williams. Most recently, he scored the feature *Constellation* (starring Gabrielle Union, Leslie Ann Warren and Billy Dee Williams) as well as the feature film/doc *America The Beautiful* for director Darryl Roberts, and a new short film by veteran actor Mike Beach.

Michael has been musical director for the tours of Madonna, Rod Stewart, Jennifer Lopez, D'Angelo, Anastasia to name just a few. He is also frequently contracted by bandleader Paul Shaffer ("Late Show with David Letterman") to be the lead substitute for the CBS Late Night Program. Michael has also performed as a pianist and/or conductor on numerous major television specials, talk shows and award shows including: the Emmy's, Grammy's, network anniversary specials, etc. Most recently, he served as principal keyboardist for the John Singleton film *Four Brothers*, and VHI's new reality show, *But Can They Sing*.



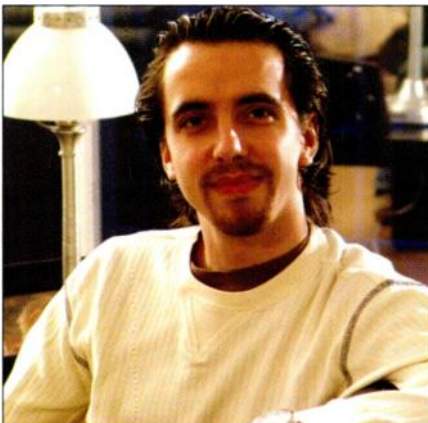
Jane Antonia Cornish (2002)

In 2005 Jane Antonia Cornish was awarded a British Academy Award (BAFTA) for her score to the Jim Henson feature, *Five Children & It*, starring Kenneth Branagh, Freddie Highmore and

Eddie Izzard. She was honored by the UK Film Council as one of the "Breakthrough British Women In Hollywood," and presented to an audience of influential industry figures. She is the series composer for ESPN's *Sports Century*, and her orchestration credits include *Alex & Emma*, *The Girl Next Door* and *Slowburn*. Her next project will be composing the music for *Island of the Lost Souls*, directed by Nikolaj Arcel for Lars von Trier's Zentropa production company.

Nuno Malo (2003)

Nuno Malo was born and raised in Portugal where he started his musical education in composition, piano, and guitar. In 1996, he earned a Master's degree in Film Composition at the London College of Music in London, UK, then earned a full scholarship to complete the Advanced Studies in Scoring for Motion



Pictures & TV at USC in 2000. Throughout this period he has earned numerous awards for his compositions including: The Malcolm Arnold Prize, London UK, The Worshipful Company of Musicians Silver Medal, London UK, The Henry Purcell Composition Prize, London UK and the Camões Song Competition, Portugal. Within the last several years he has scored three feature films and one solo instrumental album (Nominated for an award at the Golden Melody awards 2002—the equivalent to the Grammy awards in Taiwan). Most recently, Nuno has scored his first critically acclaimed American film, *The Celestine Prophecy*, directed by Armand Mastroianni and produced by Barnet Bain (*What Dreams May Come*). The film is an adaptation of the bestselling novel of the same title, written by James Redfield. The film is due to be released in March 2006.



Dana Niu (2001)

Since attending the ASCAP Film Scoring Workshop in 2001, Dana Niu has orchestrated for a series of high profile film composers. Her credits include *Constantine* for Brian Tyler and *Klaus Badelt*; *One*

Hour Photo for Reinhold Heil and Johnny Klimek; *Iowa* for Elia Cmiral; and most recently *Underword: Evolution* for Marco Beltrami. She just finished scoring her second feature, *Callback*. The film was directed by Christopher Glatis and produced by Show-Gun-Eye Entertainment. Dana's recent writing credits also include additional music on *GUN*, a video game scored by Christopher Lennertz, and David Julian's *Dungeons and Dragons* installment, produced by Silver Pictures, which aired on the Sci-Fi channel this past October.

Cody Westheimer (2001)

Emerging composer and multi-instrumentalist Cody Westheimer grew up in Santa Barbara, California. A graduate of the music composition program at USC's Thornton School of Music, Westheimer now resides in West Los Angeles, where he works out of his home studio. Since attending the ASCAP film scoring workshop Cody has scored a dozen independent features and many short films. His most recent credits include *The Seeds of Creation: The Making of Hellboy*, *What's Bugging Seth*, a dramatic feature and *Chris and John's Roadtrip*, a reality show for Canada's OutTV. Cody is currently scoring National Lampoon's *Cattle Call*. In addition he has worked on such high profile television shows as *House: MD*, *CSI:NY* and *The Guardian*. Along with his film and television endeavors, he was awarded the ASCAP Foundation Morton Gould Award for his concert piece, *Bamboo Leaves*. In 2004 he was chosen as a finalist for the Young Film Composer's Competition, sponsored by Turner Classic Movies.



(CONTINUED FROM PAGE 37)

You know what it is? I'm so extremely attracted to good storytellers. The only reason I'm here doing this, is because I love storytelling. J.J. Abrams is a great storyteller, and has an amazing vocabulary of how to tell a story using movies. Brad Bird is the same. When I first heard about *The Incredibles*, long before I was ever offered it, I remember thinking, "Oh my God, I want to do that movie, because I knew through *The Iron Giant* what kind of storyteller Brad Bird was. And these are the kind of guys I love to work with. But I remember thinking to myself, they'll never let me score that movie. That's a giant Pixar movie. They'll get Randy Newman, who is also so good at what he does, because he himself is a great storyteller.

I had no hopes of ever getting that job. And I had friends who worked at Pixar. But a friend said, "Why don't you just put together a CD and I'll try and get it in front of Brad.

Did you know what kind of music he was looking for?

My friend kind of knew a little bit of what he was looking for—kind of that 60's sound in film, the jazz orchestra thing. I had been toying with that in *Alias* episodes for the last couple of years and I happened to have these cues that were in that vernacular and sent it on. The time period was very long. It was one of those agonizing marches to see if it would ever come to fruition. But eventually I did get a call that Brad wanted to meet with me. The other thing about Brad is that he has a tendency to find people who he just believes in. And he takes them in.

So when I went up and met with him, we began talking about animation. And since I was a huge animation fan to begin with, we had this long conversation about everything we loved growing up, old Hanna-Barbera animation, old movies, all this stuff. It was clear that we really were going to get along very well. So they said, "Well, why don't you take a couple of scenes from the film and show us what you would do with it?" So I took these scenes, which was probably about eight or nine minutes of music, and I wrote them. And I showed them -- we had one meeting down at my place where we just talked about everything, worked out some themes. Then they went away. But when they were supposed to come back to listen to the final mock-ups, I was thinking to myself, you know, I should just hire an orchestra and record this thing, because I really wanted to put my best foot forward.

At that time I was thinking, it may not work out, and I could lose money. I talked to my wife, and she said, "Just do it, go do it." So I did it. I went in on a Saturday. A lot of the guys that I'd been using on *Alias* came in for me.

So you took a risk and it paid off.

It was really great. They came down and listened to the stuff. And I think using the live orchestra helped, because it showed how badly I wanted to do it. It was also a way of present-

ing these ideas in a much closer format than if I had just done synth mock-ups, because jazz orchestra with synth mock-ups suck.

Finally Brad called me up and said, "Do you want to do the movie? I want to hire you for this." He also said, "I have to warn you; it's going to be the hardest job you ever took. I'm going to ride you." And I said, "I expect that. That's why I'm here." And that was it. We went to work on it and had the best time.

Sounds like he had a firm grasp on the music that he wanted.

He did. But even more than that, he had a very clear idea of what his story was. And because he knew what his story was, he also had a very good idea of where the music should go, how big it should be.

The music for *The Incredibles* is incredible. You must have felt that your whole life had prepared you for this project.

It was like saying, you know, all that stuff that you loved growing up, go have fun with it. No one does that style of music anymore. And it was rampant in the 60's. It really was a voice.

"It's very easy to get pulled into just doing these huge, sweeping melodies all the time. But when you have something that is really well-written, well-acted and well-directed, that's the emotion of the movie. Music is just a little blanket you lay over it that's hopefully not too thick. I find I get drawn in when things get much smaller."

—Michael Giacchino

In particular thanks to people like Henry Mancini and John Barry and these guys who worked on the huge stuff. I always felt that music is as valid a storytelling tool now as it was then. And Brad believed the same thing.

Did you go back and listen to some music from the 60's for reference?

I thought that I was going to have to go back and listen to just tons of things and get tons of ideas. And there were a couple of things I listened to. But I found real quickly that it was just already in my head. I just knew it.

Who are your top three heroes as film composers?

Well, I have a top 50. There are so many. Max Steiner's one of my favorites. *King Kong* has got to be one of my all-time favorite movies. People always ask me this question. It's very hard. I have favorite filmmakers that I love -- Stanley Kubrick and obviously Spielberg, and just different guys who I think say these really interesting things.

Those directors also use music in a great way.

Maybe that's why I love their films so much,

because there's a lot going on in that way. I tend to think more in terms of certain filmmakers and what they do uniquely in their movies. That's the thing that leads me then to what composer worked on a film, like "OK, Maurice Jarre did this." John Williams obviously was the flashpoint for me growing up, with *Star Wars*, as far as film music goes. And that led me into all of the *Lawrence of Arabia*'s. I kept going back and finding what other film music was great. Jerry Goldsmith is fantastic. I love Henry Mancini.

There are a lot of the usual suspects, but also just these kind of random individuals, like Benny Goodman. I loved Benny Goodman growing up. He was one of my favorites, because here was a guy who was doing jazz, but in a very melodic way. He was always able to tie melody into his compositions in an amazing way. Even when he would just solo, they were melodies in themselves. I always loved that. I loved Louis Prima, Glenn Miller.

Tell me about some of your other recent projects.

I did an Albert Brooks movie called *Looking for Comedy in the Muslim World*. It comes out in January. Albert Brooks is one of my heroes. I remember the first film I saw at film school was *Real Life*. And that was his first movie. From that point on, all of his movies have been huge events for me. So when I heard he was making this thing, I hounded him. I met with him, we got along, and he was like, "All right, you want to do the picture?" That film is all Indian music, with elements of Middle Eastern music.

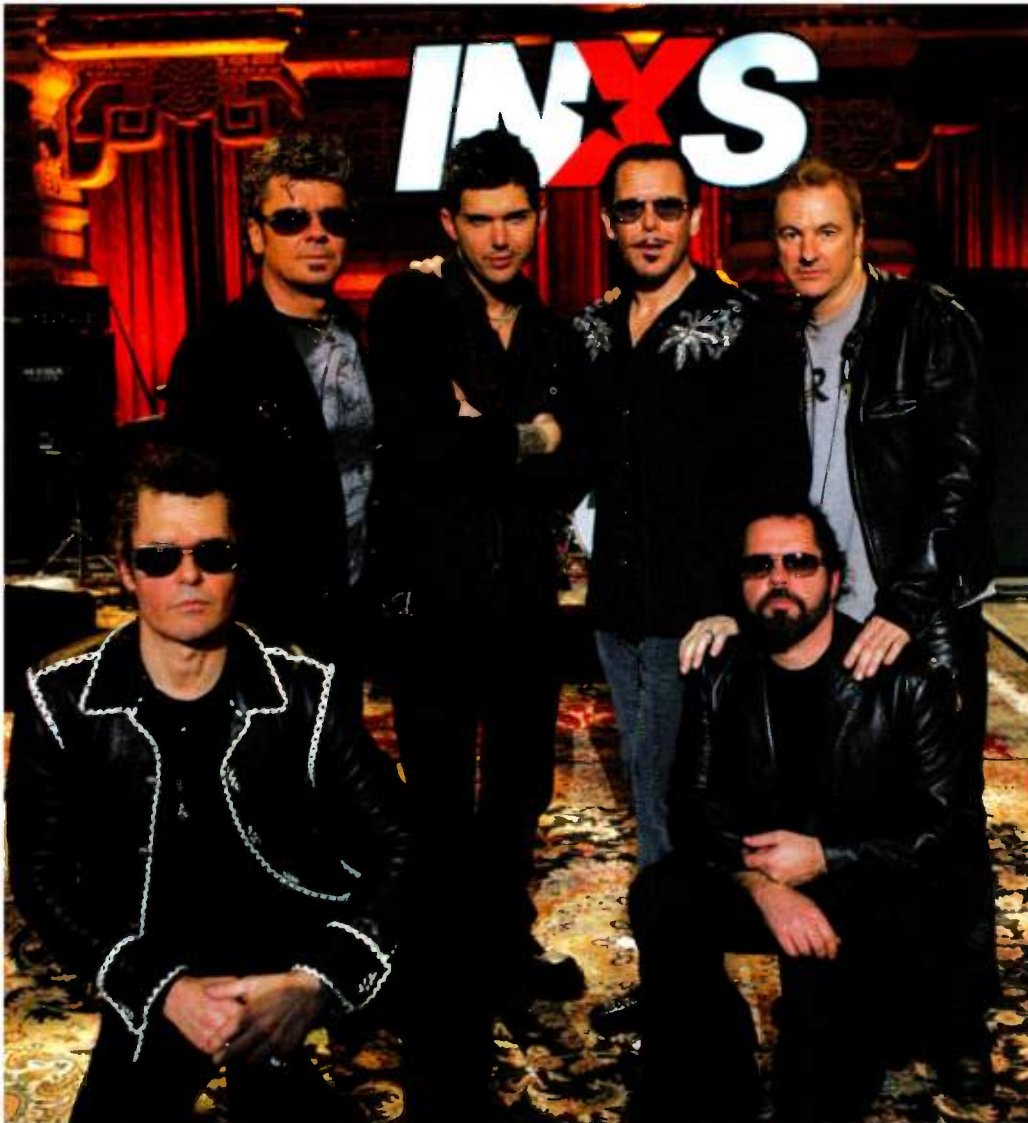
Tell me about the music for *The Family Stone*, which you just completed.

I went from doing 60's superhero music, to the Indian music, to this, which I guess you would call a dramedy. It's got these very heavy dramatic moments, but is also a very funny movie. And it allowed me to be very spare.

It's very easy to get pulled into just doing these huge, sweeping melodies all the time, because they feel like that's the emotion of the movie. But when you have something that is really well-written, well-acted and well-directed, that's the emotion of the movie. Music is just a little blanket you lay over it that's hopefully not too thick. It's very easy for it to become a giant quilt. I find I get drawn in when things get much smaller.

So now you are working on *Mission: Impossible III* with J.J. Abrams. How is that going?

It's great because we have a shorthand now, and we can kind of finish each other's sentences. We really do understand and believe in the same things as to how to approach the story musically. I'm so thankful for that because I can have fun doing the job. And I only do this because I love it. We try to have fun sessions. If this ever becomes an oppressive environment, I don't want to do it anymore. When you're a kid you do things because you like to do them. That's how I feel now. I'm so glad and lucky to be working with people with a similar passion for what they're doing.



ON THE RECENT HIT REALITY TV SERIES, ROCK STAR: INXS, Nova Scotia native and ASCAP member J.D. Fortune beat out 14 others to become the new lead singer of the legendary band INXS. The "American Idol" style competition aired on U.S. television throughout the summer and featured the original members of the band helping to judge performances by a group of talented contenders. The new incarnation of INXS recently released the single, "Pretty Vegas," written by Fortune, on Epic Records, and their debut tour will begin in January in Vancouver, British Columbia, Canada. Although Fortune was three years old when the original band played its first gig, guitarist Tim Farris was quoted as saying that Hutchence would have approved of the selection of J.D.

Prior to the series airing on television, ASCAP reps met with the singer-songwriters who were competing for the coveted front-person position. Many were already ASCAP members and several of the show's participants signed with ASCAP as writer members. The members of INXS are APRA members who license their music through ASCAP in the United States.

Pictured: (back row, l-r) INXS's Tim Farris, J.D. Fortune, Kirk Pengilly and Gary Beers; and (front row, l-r) Jon Farris and Andrew Farris.

NEW SENSATION

With the help of a unique summer reality TV show, Aussie Rockers **INXS** discover a talented new front man in J.D. Fortune

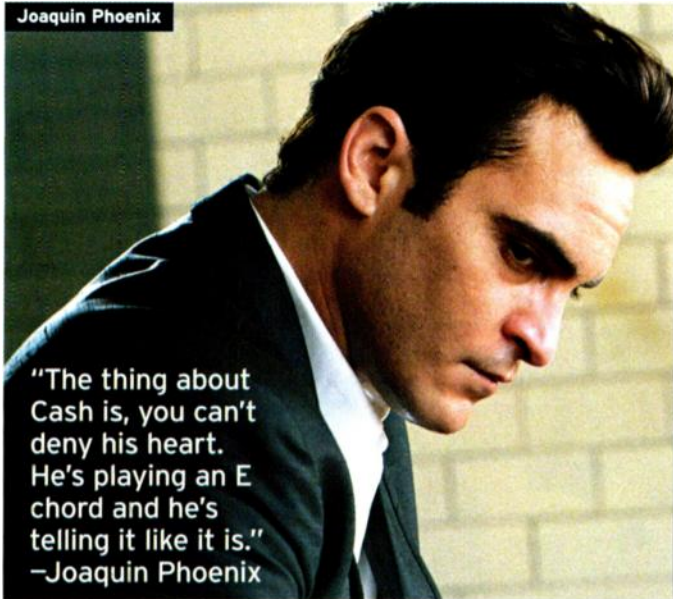
WHAT THEY WANT:

Pictured is the original group of singer-songwriters competing to become a member of INXS: (front row, l-r) Dapha Dove, J.D. Fortune, Jessica Robinson, and Wil Seabrook; (middle row, l-r) Dana Robbins, Heather Luttrell, Brandon Calhoon, Mig Ayesa, Suzie McNeil, Deanna Johnston, Tara Slone, and Ty Taylor (back row, l-r) Neal Carlson, Marty Casey, and Jordis Unga.



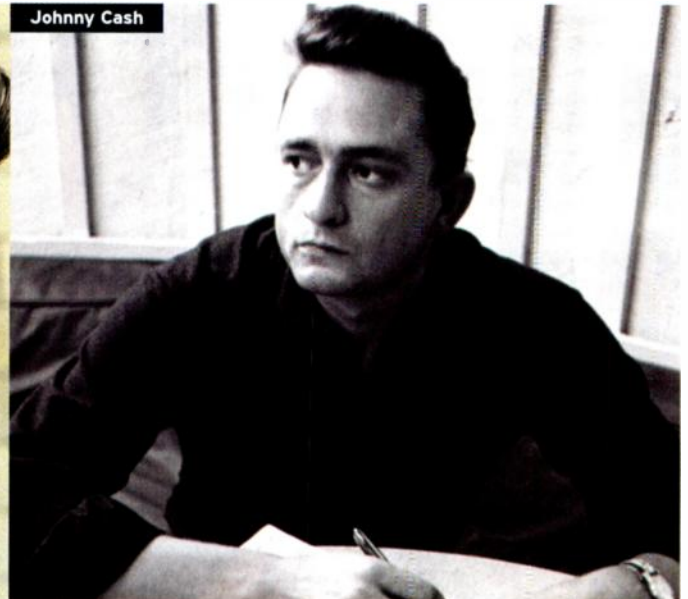
HARD CASH

In *Walk the Line*, actor **JOAQUIN PHOENIX** triumphs in the tough job of portraying musical legend **JOHNNY CASH**—and learns a thing or two about the art of songwriting.



Joaquin Phoenix

"The thing about Cash is, you can't deny his heart. He's playing an E chord and he's telling it like it is."
—Joaquin Phoenix



Johnny Cash

Dark hair slicked back, a man in black steps up to the microphone and peers out at an audience with a steel-eyed intensity. He is holding a Gibson acoustic guitar high up under his arm and slightly off to the side. When he opens his mouth to sing, a rumbling baritone voice barrels out full of emotion and conviction. It's a classic Johnny Cash moment. Only this is actor Joaquin Phoenix skillfully portraying the legendary singer-songwriter in the remarkable new film, *Walk the Line*. Directed by James Mangold, the film follows Cash's life from his childhood as a poor Southerner during the Great Depression through his audition for Sun Records and his rise to fame as "the man in black," one of America's greatest songwriters. Reese Witherspoon plays June Carter Cash and the film focuses largely on Johnny and June's tormented love story as well as on Cash's many personal demons.

For Phoenix, who had never played guitar or had any prior singing experience, the role could have been daunting. He was expected to realistically portray the heart, soul and songs of one of the world's greatest musical legends. But not only does he admirably pull off the character of Cash, but Phoenix also sings and plays his own parts (as does Witherspoon). The result is an honest, moving and electrifying performance, and one that's gaining Phoenix a lot of attention. Talk

of an Oscar nomination has already begun.

Prior to the film's release, *Playback's* Erik Philbrook talked to Phoenix about his experience and what he learned about Cash and the art of songwriting.

Is it true you had no musical experience prior to going into this project?

None. It is ironic because everybody in my family plays guitar and they've all written songs. My sister has a band called Paper Cranes. My brother was a musician and had a band. My younger sister plays piano. It was just something that I never did, although I've always loved music and admire songwriters for what they do.

Some of the most engaging scenes in the film are the ones in which you, as Johnny, are coming up with the songs that are now classics.

I really became fascinated by the songwriting process because there were so many sequences in the film in which John is writing a song. And from seeing other musicians in the various stages of writing music, I knew that the finished product rarely resembles the first conception of the song. When I first approached the project, I thought I would just learn John's songs, then I thought that it would be better to just try and write my own

stuff. To see what it is like to write a song and see what happens.

Did it help viewing Johnny Cash as a "work in progress" as opposed to the master songwriting icon?

There's a lot more to his music than I first imagined. There's a great level of thought. He's such an amazing lyricist. And, in my opinion, it's more difficult to be stripped down in your music than not.

How did you research him as a young performer. Did you get access to some early archival footage?

There was footage from two shows in the late 50's. The second show in Compton, California in '59 was really helpful. I was able to watch how he played the guitar because he had a very specific way of playing it. He holds it high up and straps it on around the back. His strum was even different, almost like a reggae rhythm. Back then, they didn't mic the acoustic and so, to be emphatic, he would lift it up and hold it near the mic and strum it. He did have his own style as well as the way he would attack the microphone. He would lift up his head, with his chin first, and open his mouth. I thought it was a little tic. But he was taking a huge gulp of air. But all of those

(CONTINUED ON PAGE 74)



ASCAP 2005 COUNTRY MUSIC AWARDS



Pictured (l-r): 1. Rivers Rutherford, Brett James, Woody Bomer, Pat Finch, Walter Campbell, Aurthor B., Kent Earls, Whitney Williams and Joe Fisher 2. Dennis Matkosky, Tom Luteran, Ty Lacy, Darrell Brown and Pat Higdon 3. ASCAP's Connie Bradley, Brice Long, Odie Blackmon, Kos Weaver, Dale Bobo and Byron Hill 4. Jamie O'Neal and Gary Overton 5. Patrick Jason Matthews, Ben Vaughn, Stacey Willbur and Jess Brown 6. Connie Bradley, David Lee Murphy, Liz Moran, Kos Weaver, Doug Casmus, Judy Stakee, Dale Bobo and Butch Baker 7. Bob Doyle and Billy Currington 8. Roger Murrah, Dan Hodges, Paul Compton, Connie Bradley, Chris Tompkins, Rachel Proctor, Lisa Hensley-Johnson and Charlie Ryan





Pictured (l-r): 1. Gretchen Wilson, Cris Lacy, B.J. Hill, Troy Tomlinson, Kos Weaver, Dale Bobo, Richard Blackstone, Mike Wheland and Terry Wakefield. 2. Nell Thrasher, Kenny Chesney, Lana Thrasher, Bob Doyle and Scot Sherrod 3. Frank Rogers, Tom Luteran, Brad Paisley, Gary Overton, Ben Vaughn, Liz O'Sullivan and Chris DuBols 4. Troy Bieser, Kristen Hall and Connie Bradley 5. Craig Wiseman, Phil Vassar and Gary Overton 6. Connie Bradley, Darryl Worley and Gary Overton 7. Jimmy Wayne, Chris Lindsey, Abbe Nameche and Pat Finch 8. Kelley Lovelace, Gary Overton, Terri Clark and Connie Harrington 9. Frank Rogers, Tom Luteran, Jim "Moose" Brown, Gary Overton, Ben Vaughn, Liz O'Sullivan and Chris Dubols



COUNTRY MUSIC AWARDS



Pictured (l-r):
 1. Christy and Adam Dorsey, Jody Williams, Woody Bomar, Craiq Morgan, Walter Campbell, Arthur Buenahora and Katherine Blasingame 2. Brad Crisler and Gary Overton 3. Clay Myers, Clay Mills and Barbara Orbison 4. Connie Bradley, Woody Bomar and Stanley Lynch 5. Dianna Maher, Charl Pirtle, Jenal, Drew Alexander and Brent Maher 6. Kos Weaver, Dave Berg, Judy Stakee and John Briggs 7. Erin Enderlin, Brent Baxter and Jeff Carlton 8. Connie Bradley, Chris Keaton and John Briggs



Pictured(l-r): 1. Gary Burr, Mark Friedman and Joel Feeny 2. John Shanks, Kristyn Osborn, Dale Bobo, Judy Stakee and Kos Weaver 3. Jennifer Blakeman, Nick Firth and John Briggs 4. Connie Bradley, Derric Ruttan, Woody Bomar, Walter Campbell and Arthur Buenahor 5. Don Pfrimmer, Jim Lacamp, Colt Cameron, Adrian Carmack and Jim Foster 6. Marcel, Kevin Saviqar, Pat Hidqon, Cyndi Forman and Scott Gunter 7. Connie Bradley, Blaine Larson, Abbey Burkhalter, Rory Lee Feek and Mike Sebastian 8. Connie Bradley, Todd Wilkes, Steven Dale Jones and Brad Daniels 9. Glenn Middleworth, Tony Lane and Curtis Green

HOT HOT BEAT

By Paul Zollo

ASCAP Pop Songwriter of the Year **SCOTT STORCH** Defies Formulas and

It's past midnight in Miami, and hitmaker/producer/songwriter Scott Storch is just arriving at the Hit Factory recording studio to start his workday. He's clearly a committed night owl, and while his late hours might not suit all of the artists he's produced, they're more than willing to work into the wee hours to instill his magic touch into their music. He's written and/or produced hit records for a wide-array of musicians, including The Roots, Dr. Dre, Busta Rhymes, Terror Squad, Gwen Stefani, Ja Rule, Snoop Dogg, Beyonce and Justin Timberlake. It's his prodigious penchant for creating powerful keyboard parts that first launched his career, and led him ultimately to become a hit producer and a songwriter who was awarded ASCAP's Songwriter of the Year for 2005. We spoke in the midst of this typically late-night recording session, during which he took time out to fit in a brief conversation about his past, present and future.

He grew up in the suburbs of South Florida and Philly, and was introduced to Rap music by his elder brother, who gave him an Eazy-E album. As a self-taught pianist, he realized he could make a career out of music when he played the piano for five minutes at a friend's house, and received \$200 for his music from his friend's father.

He dropped out of school in the 9th grade, and subsequently launched his career by playing keyboard on records by many Philadelphia acts, including Schooly D's 1994 album *Welcome to America* and G. Love & Special Sauce's 1994 eponymously titled debut. But it was his keyboard work with the Roots that put him on the map. He went on the road with them, and played on their 1993 album *Organix*, which propelled them to a major record deal.

"That was a cool time," he remembered, "because we were innovating in music. [The Roots] were the first band, technically, to be

marketed as a hip-hop band. That's where I got a lot of my medals and war-wounds, from going on the road, and really learning the experience of being a musician. Being in a band is like a marriage in itself. It's not easy. But you can learn a lot about music and you can apply that to being a producer."

His work with the Roots led to gigs with other musicians, most notably the legendary rapper Dr. Dre, for whom he added a haunting keyboard riff on the hit single from Dre's comeback album *Still D.R.E.* His collaboration with Dre continues to this day. "[Dre] has been sort of like a university of music for me," Storch said. "I learned a lot of really incredible techniques and production things from him. It was definitely an honor to be part of his team. I idolize him as a producer, and it was cool to be part of the reinvention of the California sound." Working with Dre launched him into the major leagues of music, a trajectory which has grown increas-

ingly richer with the passing of time.

Though he laughed heartily when asked about it, he's a white Jewish man working in a predominantly black genre. In the past he's called himself "The Meyer Lansky of Hip Hop." During our conversation, he exclaimed, "I'm looking in the mirror - you're right! I'm white. Hey, I'm white!! What do you know about that?" He then added that being

AND THE HITS KEEP COMING... CHART-TOPPING STORCH SONGS IN 2005 INCLUDE:

- ★ "Run It" by Chris Brown
- ★ "Lighters Up" by Lil' Kim
- ★ "Turn It Up" by Chamillionaire & Lil' Flip
- ★ "Just a Lil' Bit" by 50 Cent
- ★ "Candy Shop" by 50 Cent & Olivia
- ★ "Get It Poppin'" by Fat Joe & Nelly
- ★ "Let Me Love You" by Mario

white has not held him back in any way, despite the competitive nature of rap and hip-hop, because he has the necessary chops to create hot records.

Being named ASCAP's Songwriter of the Year for 2005 meant a lot to him. "It meant I had a lot of luck that year," he said. "It meant that I tried to seize the day and make the most of the opportunities that came my way, to make the best records I could make." One of the keys to his success is that he doesn't draw any distinction between songwriting and producing. To him, a song is a record, and vice versa: "I typically write while producing. I write the music while making the track. I'm not a lyricist."

Working with Beyonce was "amazing," he said. "She's a true talent. It was effortless working with her. It was a great experience in recording. You can't turn magic on like a light-bulb. Sometimes the vibe propels the session. We got a lot out of the vibe she created. We made three songs and they all became singles, so we were very lucky."

Asked what the qualities of a great pop song are, he answered, "Ultimately it's all about a memorable hook. And a hot beat. Pop music isn't really the same thing for me anymore that it used to be. Pop music is anything that can

“**'Lean Back' [by Terror Squad, produced by Storch] was a big hit, and created a big dance craze, and it has none of the characteristics of your conventional pop record. It has a hot hook and a hot beat, but it's a hard-core rap record.**”

—Scott Storch

Flies Up the Charts

become popular. 'Lean Back' [by Terror Squad, produced by Storch] was a big hit, and created a big dance craze, and it has none of the characteristics of your conventional pop record. It has a hot hook and a hot beat, but it's a hard-core rap record. It's not what pop has been defined as over the years."

His pursuit of a "hot beat" over the years has brought him to a new understanding of rhythm, and its potential to propel a record. "I've learned that a hot beat can be anything," he said. "The whole thing is to not have a formula, and try to break ground; to go out on a limb. You don't know when it's gonna work and when it doesn't. But when it sounds hot, you know it's hot."

His future is bright; he has upcoming projects in the works with a rainbow of artists, including Eminem, Quincy Jones, Busta Rhymes, and the duo of Ricky Martin and Fat Joe. "I'm excited about the future," he said happily. "I love music, and I'm making a good living working with artists I love. It's a great gig."



ASCAP 10TH ANNIVERSARY: *Arturo Sandoval*

Horn o' Plenty



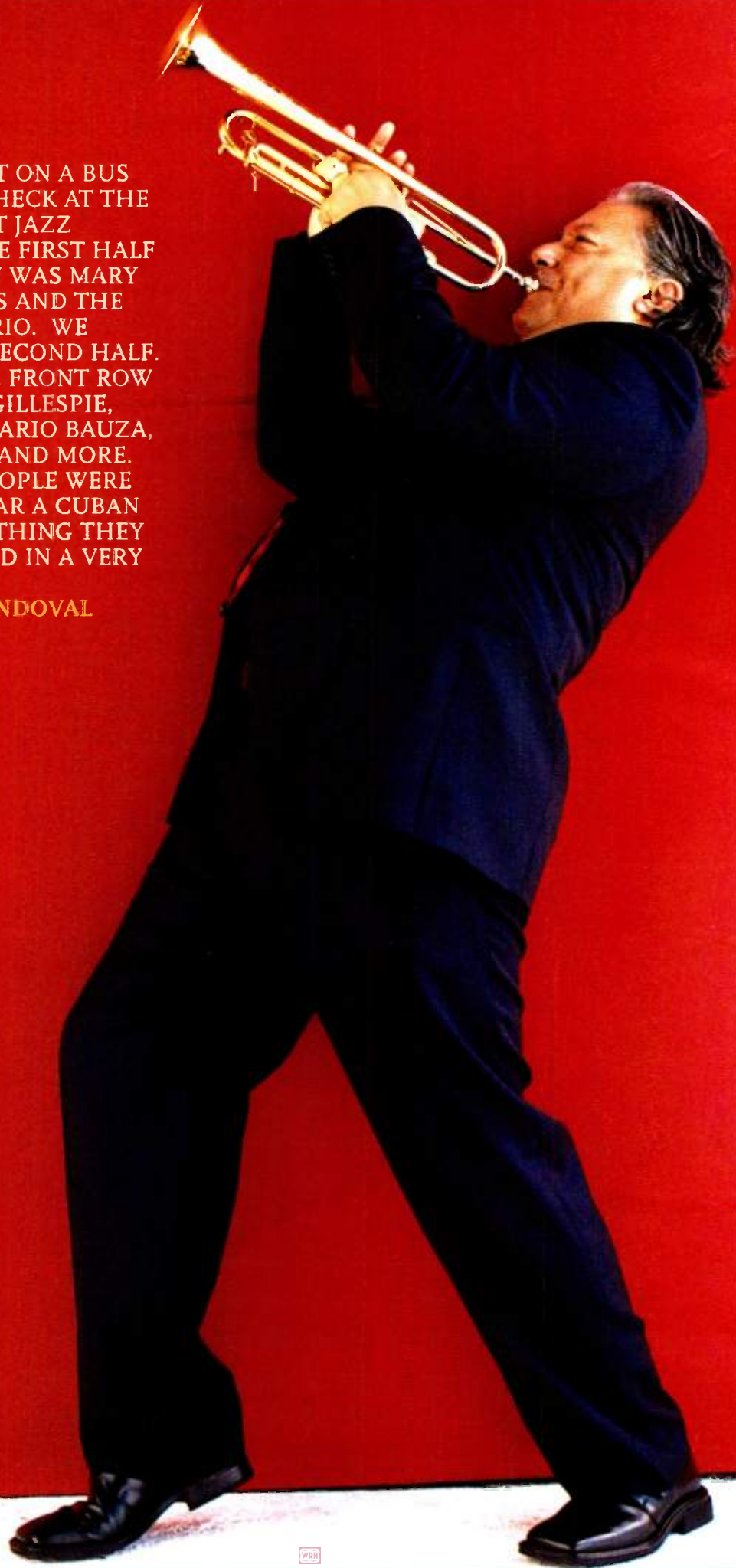
BY JIM STEINBLATT

ON HIS 10TH ANNIVERSARY AS AN ASCAP MEMBER, AND THE 15TH ANNIVERSARY OF HIS ARRIVAL IN THE UNITED STATES, CUBAN-BORN COMPOSER/TRUMPETER ARTURO SANDOVAL REFLECTS ON A CAREER THAT HAS BEEN AN AMERICAN DREAM COME TRUE

Playback presents the first of an intended series of salutes to ASCAP members celebrating significant milestones.

"WE WERE PUT ON A BUS FOR SOUNDCHECK AT THE 1978 NEWPORT JAZZ FESTIVAL. THE FIRST HALF OF THE SHOW WAS MARY LOU WILLIAMS AND THE BILL EVANS TRIO. WE PLAYED THE SECOND HALF. THERE IN THE FRONT ROW WERE DIZZY GILLESPIE, STAN GETZ, MARIO BAUZA, TITO PUENTE AND MORE. ALL THOSE PEOPLE WERE THERE TO HEAR A CUBAN BAND—SOMETHING THEY HADN'T HEARD IN A VERY LONG TIME."

—ARTURO SANDOVAL



ASCAP 10TH ANNIVERSARY: Arturo Sandoval

Composer/trumpeter Arturo Sandoval, now celebrating his tenth anniversary as an ASCAP member and the fifteenth anniversary of his arrival in this country, is one of the most celebrated Cuban musical émigrés in the United States. A protégé of the late Dizzy Gillespie, Sandoval is a living example of an artist's resistance to totalitarian repression. In the year 2000, the story of Sandoval's struggle for freedom was made into a critically acclaimed HBO film, *For Love or Country*, starring Andy Garcia.

Sandoval has been the recipient of four Grammy Awards, an Emmy Award and numerous other awards and accolades. In addition to working with giants of jazz like Gillespie, Stan Getz and Woody Herman, Sandoval has recorded or shared stages with such performers as Frank Sinatra, Celine Dion, Gloria Estefan, Patti LaBelle, the Boston Pops, Rod Stewart, Tony Bennett and many more. His own

recordings have ranged from jazz to latin to classical music. He has composed scores for film and ballet and – between his intensive touring and recording schedule – is a tenured professor at Florida International University, and heavily involved with music education efforts in the U.S. and abroad. His most recent CD release is *Live at the Blue Note* (Half Note Records), which is also available as a DVD – an excellent introduction to Sandoval's virtuosity, dynamism, warmth and pure musicality.

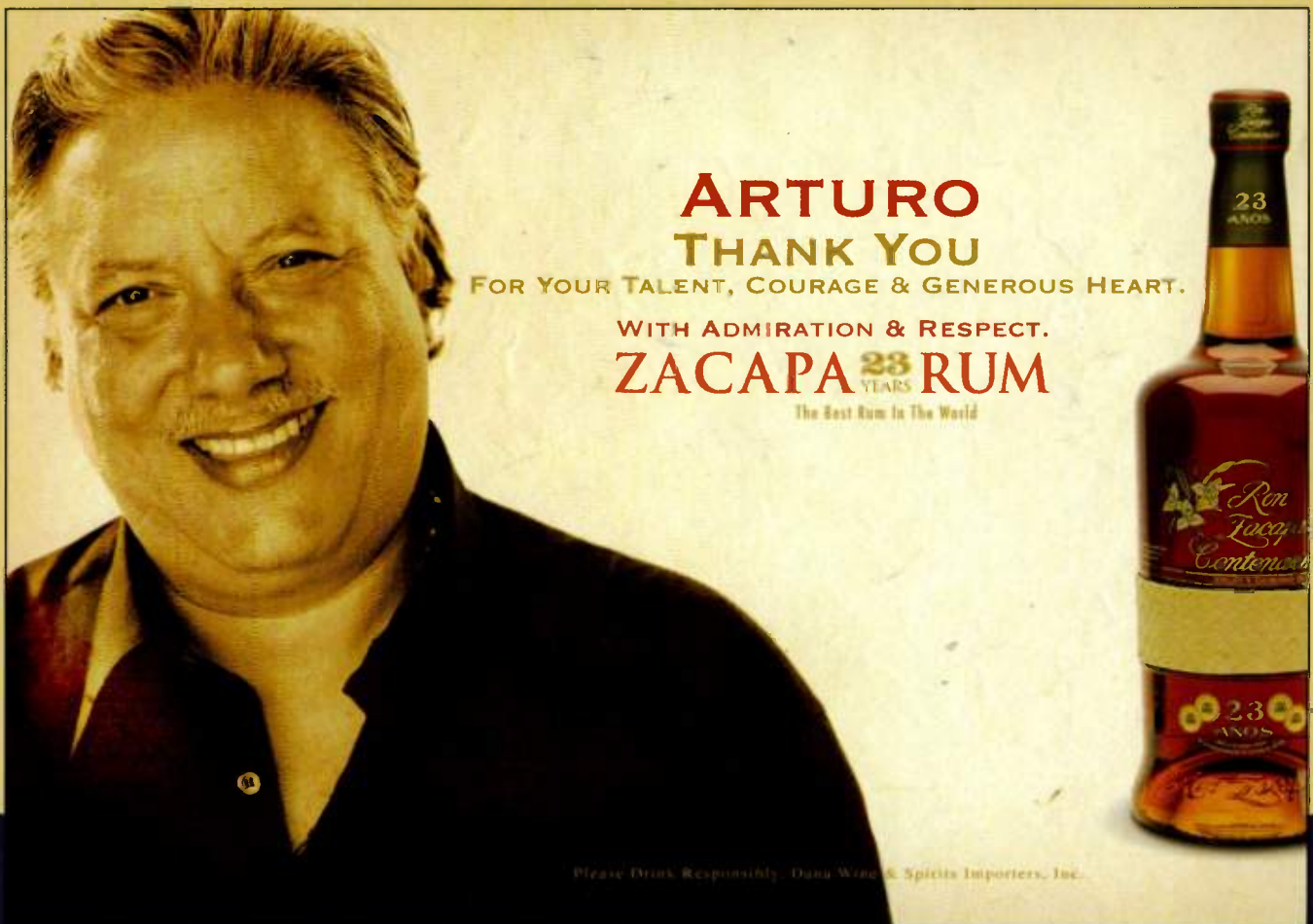
Most recently, Sandoval wrote several songs to benefit the victims of Hurricane Katrina in New Orleans and the American Red Cross. One of the titles is "The Motherland of Jazz." The tunes have been recorded by Sandoval and an all-star band featuring Willy Chirino, Rudy Perez, Jon Secada and Ed Calle, and will soon be released as an EP.

Playback caught up with Arturo Sandoval

not long ago by phone at his Miami home. He reflected on his musical development, growing up in Castro's Cuba and finding a new home in the United States.

PLAYBACK: When did you first take an interest in music? Did you come from a musical family?

SANDOVAL: My dad was a car mechanic and it was not at all a musical family -- no one was interested in any art. At the age of six or seven, I started playing on top of tables, anything to make rhythm and percussion. My neighbor bought little conga drums for me. I started to play with them and I came up with the idea of a little circus, making a tent from sugar cane sacks. I had an "animal act" – a cat would move from one side of a rope to another to get at a piece of meat, and I played the congas behind it. I charged one-penny admission. I made four cents altogether – my first attempt at capitalism.



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To our friend and client, Arturo Sandoval

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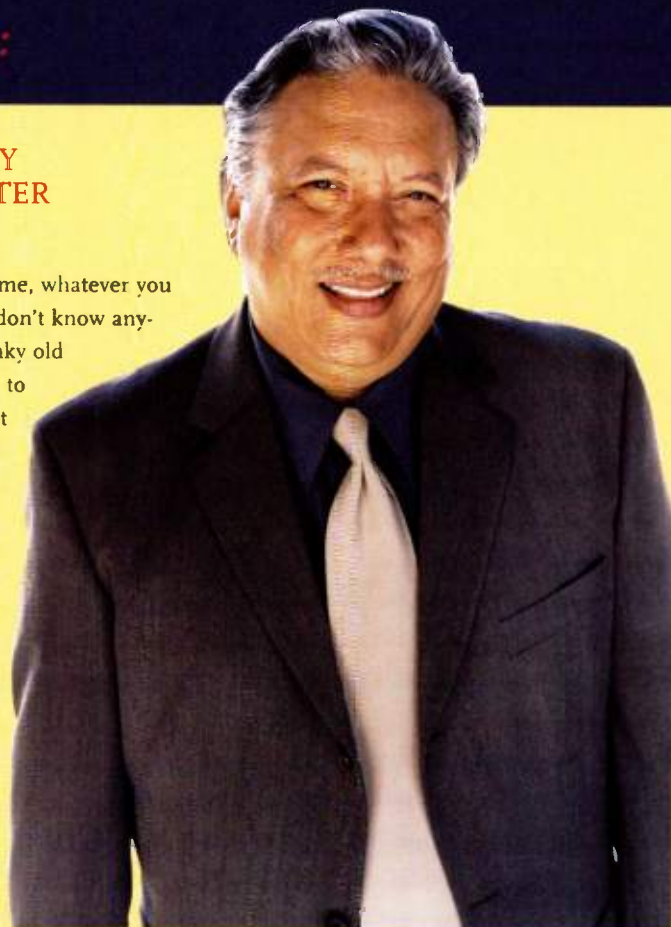
ASCAP 10TH ANNIVERSARY:

"I LOVE JAZZ THE MOST, BUT I LIKE TO PLAY A GOOD PIECE OF MUSIC. IT DOESN'T MATTER WHO WROTE IT OR WHEN."

Was there any formal music education?

Two or three years later, there was an attempt to start a musical academy in the area to teach children to read music and play an instrument. I went over with some neighborhood kids. They gave me a few instruments to try out and I wasn't happy with the clarinet or the bass drum. The flute made me feel dizzy. I noticed a trumpet out of the corner of my eye and asked the teacher about it, but he said he had promised the trumpets already. I asked him if he'd let me play one if I found my own and he agreed. My aunt bought me a pocket cornet that was horrible. It was suggested that I go see an old man in my town who was quite a good trumpet player about lessons. I was ten or eleven. I went to see him and he said,

"Play something for me, whatever you know." I told him I don't know anything. He was a cranky old man and ordered me to play. I tried for about 25 seconds. He said, "Put that thing in the case and get out of here. Find something else to do with your life." Man, I was ten years old. I walked the two or three miles home, crying all the way. When I got there, I stopped crying and said "F***



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Rich McMillan
Program Director
WBGG (Big 105-9)
WLVE (Love 94)

*Arturo, you are the best,
Gus Machado*



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Arturo Sandoval

that old man. I'm gonna try!" I put that trumpet in my mouth till the blood came from my lips. I haven't stopped since.

In my early teens I began to play gigs, locally. After a few years, I was offered a scholarship to receive classical training at the National School of the Arts in Havana. I went and it was my first time in Havana.

I really committed myself to practice, with or without proper teachers and books. I wanted to figure out the instrument out and I still do after 45 years.

You made your name playing in the famous Cuban band called Irakere. How did that band begin?

WDNA salutes Arturo Sandoval for a lifetime of contributions to the arts.

Congratulations!



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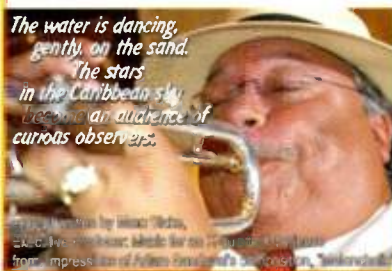


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Arturo Sandoval contributed two new compositions for this world-class audio CD. His incredible work and the other great music found on this star-studded collection are helping raise funds for children in the Dominican Republic & other parts of the world in cooperation with Cigar in the Bottle & Cigar Family Chantable Foundation.

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*Congratulate
Arturo Sandoval
on this milestone.*

*We are proud to announce
Arturo as our 2006 King of Carnaval
and look forward to plenty more years
of collaboration with Arturo in our events.*



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Jeff Levenson
& all the family

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What did you know about the outside world during these years?

Not much. The only thing I used to do, for years, was to listen to the Voice of America broadcasts on the short wave radio from Washington. Willis Conover had a beautiful program each day – *The Voice of America Jazz Hour*. When I was in the Army, I would have my small battery powered radio and listen to VOA in the corner. The sergeant caught me, charging me with listening to the “voice of the enemy,” and I was jailed for four months.

So that music meant a great deal.

We had no records or record stores. There was no radio program where you could hear jazz.

Not a very wonderful country...

It's a wonderful country in terms of the beauty of the land. The problem is the government. We've been very unlucky in Cuba for the past couple of hundred years. Not just Castro, but the one before and before and before – horrible. But not as bad as Castro, who has been in power for nearly 47 years with no elections, no respect for democracy or law or human rights.

So Irakere began after your military service?

When I got out of the army in 1974, a group of us who were members of that big band put together Irakere. Almost as soon as we started we got into some serious problems with the Ministry of Culture. They said we were nuts if we were going to try to play jazz and rock. The bottom line was we wanted to play bebop, and had to find a way to mask it. You know, they removed the cymbals from our drum kits! We traded the cymbals for cowbells and other Afro-Cuban instruments. We experimented with Afro-Cuban, but at the bottom, we were playing bebop, though it was disguised. They weren't smart enough to figure it out. They believed it was brand new, experi-

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mental Cuban music. What we came out with was a little different, but really, it was Dizzy Gillespie, Chano Pozo and Mario Bauza who first did that 30 years before.

You met Dizzy Gillespie in Cuba. What were the circumstances?

Dizzy came to perform in Cuba for the first time ever in 1977. He stopped there for 48 hours. He was working on the Caribbean Jazz Cruise along with Earl "Fatha Hines" and Stan Getz. I went to the harbor when they came off the boat. It was one of the happiest days of my life to see Dizzy in front of me. But it was frustrating – I spoke no English at the time – and there were so many things I wanted to say to this man. I was lucky, though. A percussionist (of Peruvian/Puerto Rican descent) named Ray Mantilla was walking behind Dizzy. He said, "Can I help you? I'll translate for you." I said to tell Dizzy that I'm a huge fan and that I'd be happy to help him in any way. They asked if I had a car, which I did – a 1951 Plymouth that was falling apart. I drove him all day long and never mentioned I was a musician. That night the government had organized an event for the visitors and local musicians, including Irakere, at the hotel ballroom. When Dizzy came backstage and saw me warming up on the trumpet, he exclaimed, "What the hell is my driver doing with a trumpet?"

That was the beginning of a beautiful, beautiful friendship. I loved him so much and I miss him so much, you wouldn't believe it. He gave me all sorts of opportunities, and right from when we met he encouraged me to continue. He came back to New York and began telling people about Irakere, including people at CBS Records. In 1978, a group of people from the label, including the President, Bruce Lundvall, came to Havana and attended an Irakere rehearsal. From that rehearsal they went to the government

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ASCAP 10TH ANNIVERSARY: Arturo Sandoval

office and signed the band for three years. A few months later we landed at LaGuardia Airport, where we were put on a bus for soundcheck at the 1978 Newport Jazz Festival. The first half of the show was Mary Lou Williams and the Bill Evans Trio. We played the second half. There in the front row were Dizzy Gillespie, Stan Getz, Mario Bauza, Tito Puente and more. All those people were there to hear a Cuban band – something they hadn't heard in a very long time. I don't know how we were able to play – my knees were shaking.

When you arrived in New York at that time, had you already thought about defecting to the U.S.?

You bet! I wanted to stay right there, but what could I do about my family?

When did you leave Irakere? I know that your fellow band member, saxophonist Paquito D'Rivera, defected to the U.S. in the early 1980's.

I left Irakere not long after Paquito left Irakere and Cuba. But I could not leave for about ten more years. When I did leave, in 1990, with my wife and son, I still left a lot of family behind.

You finally made your big move in 1990 in Rome, when you had your immediate family with you.

That's correct. The Cuban government made the mistake of agreeing when I asked for special permission to bring my wife and son with me on a trip where I was playing with Dizzy Gillespie. As soon as they arrived in Rome, the next morning we were in the American Embassy in Rome asking for political asylum. Dizzy accompanied me to the embassy.

So you were granted asylum in the U.S. and it was a new life for you. You must have relished the opportunity to try so many things – not just jazz and latin music, but pop, classical and even an

album of your own piano-playing.

I love jazz the most, but I like to play a good piece of music – it doesn't matter who wrote it or when.

In music it doesn't matter what you did the day before. No one cares. What matters is what you're going to do

tonight. The people who bought a ticket to see you this evening don't care about last year, last week or last night. Don't rest on your laurels, especially with an instrument like the trumpet – it's an instrument that is merciless. You have to go for it every day.

A music legend whose heart is always with the residents of this community.



Congratulations Arturo!

Chairman Joe A. Martinez
Board of County Commissioners

CONGRATULATIONS ARTURO FOR TEN GREAT YEARS WITH **ASCAP** AND WITH **FIU** AS ARTIST-IN-RESIDENCE. YOU'RE THE GREATEST AND WE ALL LOVE YOU.

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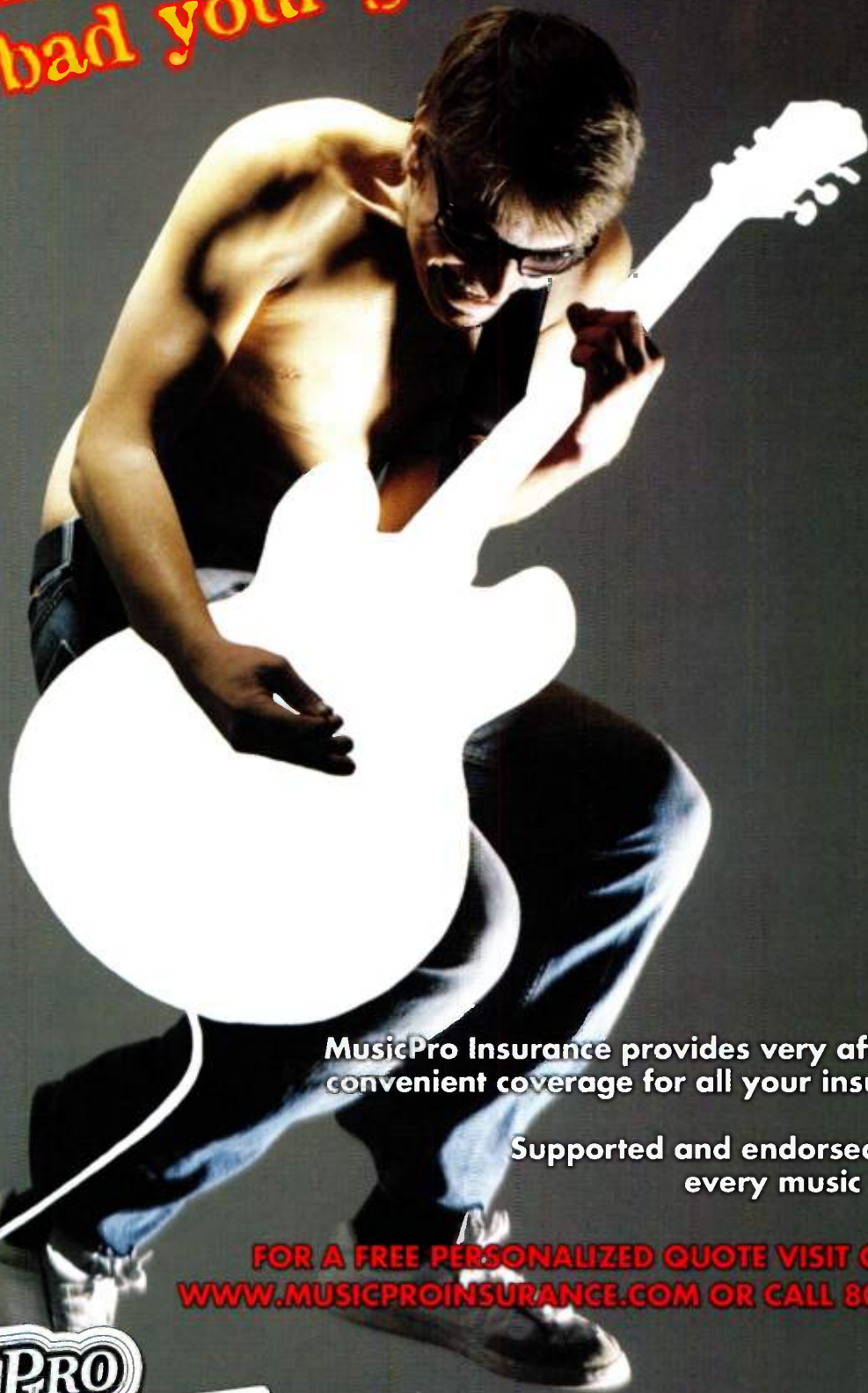


Arturo Sandoval congratulations on your fantastic 10 years with ASCAP. It has been an honor and privilege to provide you with our services.



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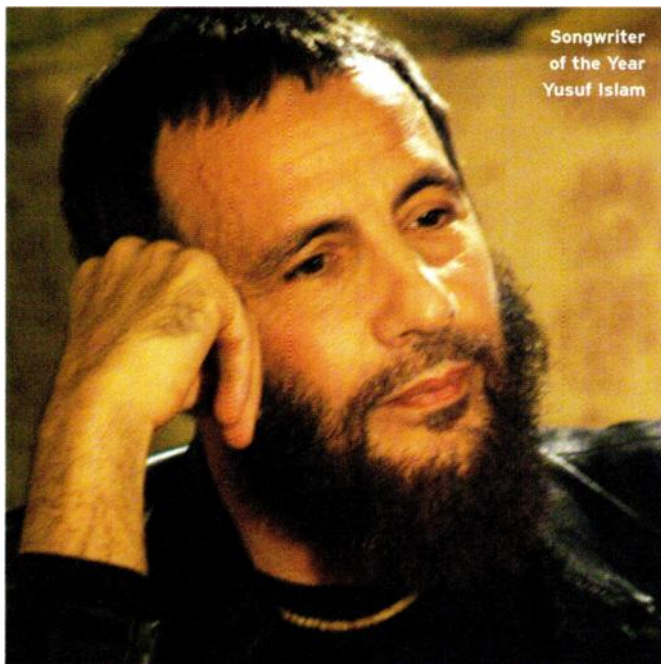
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"FIRST CUT" IS FIRST AT UK FETE

Yusuf Islam's 1967 Song Covered by Sheryl Crow in 2004 Tops ASCAP/PRS Honors in London



Songwriter of the Year
Yusuf Islam

ly a massive hit for Sheryl Crow.

Publisher of the Year honors went to BMG Music Publishing Ltd. Group Managing Director Paul Curran was on hand to accept the award, which is given to the music publisher with the most credits in the calendar year 2004. Tim Rice Oxley of the band Keane was named the recipient of the ASCAP College Award for their album *Hopes and Fears*. The band recently opened for U2 on seven U.S. dates including five nights at New York's Madison Square Garden.

A special highlight of the evening was a performance by Alan Bergman of songs from the Bergman catalogue. ASCAP President and Chairwoman Marilyn Bergman and Alan are two of the most respected lyricists in the music business: They have been nominated for 16 Academy Awards, have won Oscars for "The Windmills of Your Mind," "The Way We Were" and the score of *Yentl*, and have earned Golden Globe, Grammy, and Emmy Awards. As part of the tribute, Jazz singer Jacqui Dankworth performed "The Summer Knows," "You Don't Bring Me Flowers," and "You Must Believe in Spring," and was joined by Alan to perform the Oscar nominated song "How Do You Keep The Music Playing?" from *Best Friends*. Alan performed a medley of songs including "The Windmills of Your Mind," "What Are You Doing The Rest Of Your Life?" and "The Way We Were." Brian Byrne accompanied them on piano.

For a complete list of this year's ASCAP/PRS Award winners visit: <http://www.ascap.com/eventsawards/awards/prs/2005/winners.html>

ASCAP honored the top British writer and publisher members of the PRS at a special ceremony held at The Grosvenor House Hotel in London on Wednesday, October 19, 2005. Hosted by ASCAP Senior Vice President, International Roger Greenaway, the gala dinner and awards presentation honored those PRS writer and publisher members whose repertory is licensed by ASCAP and among its most performed works in the U.S. during 2004.

Yusuf Islam was named Songwriter of the Year and also received Song of the Year honors for "First Cut Is The Deepest." Originally released in 1967, the song has been recorded by numerous artists including Rod Stewart, whose 1977 version topped the U.K. charts and reached the U.S. Top 20. The song was most recent-

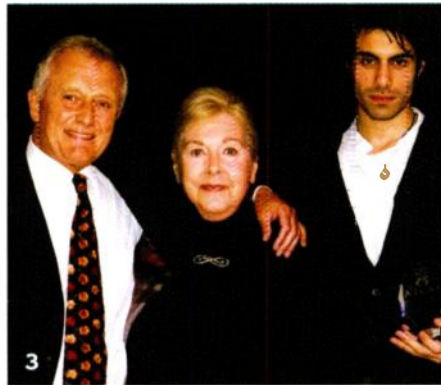


ASCAP College Award winners
Keane



PICTURED AT THE ASCAP/PRS AWARDS:
1. Winning writer and publisher members of the PRS gather with ASCAP President and Chairman Marilyn Bergman and other executives to celebrate their success. **2.** ASCAP CEO John LoFrumento, Chairman of the PRS Board Ellis Rich, and BMG Music Publishing Ltd. Group Managing Director Paul Curran with his Publisher of the Year award. **3.** ASCAP Senior Vice President, International Roger Greenaway, ASCAP President and Chairman Marilyn Bergman, and Muhammad Islam, who collected the Songwriter of the Year award on behalf of his father, Yusuf Islam. **4.** British jazz singer Jacqui Dankworth performing with Alan Bergman

Photos by Sylvan Mason



UK WRITERS TO WATCH



STILL THE ONE

Zero 7 collaborator Mozez steps out on his own on the sublime *So Still*

His music has taken him from the West Indies to West London, from the church to the clubs, the charts, and the ears of thousands, thanks to his celebrated collaborations with Zero 7. But that was only the beginning. Mozez' debut solo album, *So Still*, came out as autumn approached and is a record that will melt hearts and soothe souls. From the delicate euphoria of "Feel Free" to the stirring "Stay Beautiful," every last note on *So Still* contributes to create an album that feels entirely fresh but beautifully familiar. England's *Q Magazine* has called the album "Sublime," and *Gigwise* called Mozez "The country's equivalent to John Legend." Mozez himself calls the album, "my definitive statement, a collection of ideas from my travels, my feelings, my passions."

BIG TROUBLE

David Ford's "State of the Union" kicks off a stunning new album

David Ford's newly released album, *I Sincerely Apologize for All the Trouble I've Caused*, is an album of words and melodies that whisper and shout defiantly at the constant disappointments that litter our lives. The album's tone is set by key songs such as the epic, "I Don't Care What You Call Me," and Ford's memo to himself, the anthem "Cheer Up (You Miserable Fu***)," which features his local football team on backing vocal duties. Ford's jaw-dropping and vitriolic live favorite, "State of the Union," was released ahead of the album as a single, featuring Ford's "live in one take" video version of the song. Any attempts at modern comparisons, don't quite get to the heart of David Ford. More accurately, he conjures up such great masters of melody and inventiveness as Todd Rundgren and Tom Waits.



SCL SOIREE

The Society of Composers and Lyricists Hold Annual Creative Arts Emmy Reception

ASCAP CELEBRATES TOP TV COMPOSERS

The Society of Composers and Lyricists (SCL) held their annual reception at The Academy of Television Arts and Sciences in North Hollywood on September 6 in celebration of their members who

were nominated for 2005 Creative Arts Emmys. ASCAP co-sponsored the event, and several ASCAP members went on to receive Emmys at the ceremonies at the Shrine Auditorium in Los Angeles on September 11 (see related article on page 12).



Pictured (l-r) are: 1. ASCAP's staff and nominees (l-r): SCL President Dan Foliart, ASCAP's Kevin Coogan, ASCAP Board member Bruce Broughton (*Warm Springs*), who received the Emmy for this score, Jeannie Lurie, Adam Cohen and Michael Giacchino (*The Muppets' Wizard of Oz* -- "I'm With You"), Alf Clausen (*The Simpsons*), Sean Callery (24), ASCAP's Nancy Knutsen and Shawn LeMone; Academy governor and nominee Ian Fraser (*Christmas in Washington*); APRA composer Christopher Gordon (*Salem's Lot*). Giacchino was also nominated, and received an Emmy, for *Lost*. 2. SCL President and ASCAP composer Dan Foliart congratulates Michael Giacchino for *Lost*. 3. Knutsen, SCL Vice President and composer Mark Adler and Coogan. 4. Foliart with Alf Clausen, who received two nominations for *The Simpsons*, making a total of 18 nominations and two wins for the long-running hit, with an additional seven nominations for his work on other series. 5. Foliart with Sean Callery, nominated for his score from 24, for which he previously received the Emmy in 2003. 6. Knutsen with composers Mark Snow (l) and Michael Levine (r).



THE 2005 NYU/ASCAP FOUNDATION FILM SCORING WORKSHOP

In Memory of Buddy Baker



Pictured are: **1.** NYU Film Scoring Workshop participants and speakers. **2.** Ira Newborn, NYU's Ron Sadoff, ASCAP's Sue Devine, David Spear and Mark Snow. **3.** Sadoff with Alex Steyermark and **4.** Devine, Pat Irwin and Sadoff

The seventh annual NYU/ASCAP Foundation Film Scoring Workshop in memory of Buddy Baker, featured a faculty of respected composers drawn from the NYU film scoring program and those who have become the core faculty of the summer workshop: Mark Snow (*X-Files*, *Smallville*), Ira Newborn (*Naked Gun*, *Blues Brothers*), Deniz Hughes, Sonny Kompanek, and David Spear (USC). Also lecturing and featured in presentations were Michael Patterson, David Matthews, Pat Irwin, and film director and music supervisor Alex Steyermark. The eight-day workshop, originally created and taught by Disney Legend Buddy Baker, continues to offer training in the tradition of classical Hollywood film scoring.

The participants underwent rigorous daily sessions that covered the nuts-and-bolts of film scoring: timings, spotting, composing, MIDI-mockups, orchestration, conducting, and recording. Under the artistic direction of Ron Sadoff, NYU's Director of Film Scoring in the Steinhardt School, and in collaboration with ASCAP Film and TV Music's Sue Devine, the intense eight-day workshop was held in the Frederick Loewe Theatre. ASCAP presented additional sessions, "The Art of Film Scoring," which featured composers Mark Snow and Pat Irwin.

The recording sessions were highlighted by an orchestra of top-tier NYC musicians, contracted from the local 802 AF of M by Stephanie Bae; Director of the String Performance Program at NYU. A number of the musicians were faculty members from Steinhardt's Music Department, and offered a wonderful opportunity for participants to experience the level of playing with the same musicians who record scores for Howard Shore and Elliot Goldenthal. This provides an inspiring atmosphere for young rising film composers.

A final critique session, headed by Mark Snow, was part of a panel that included Ira Newborn, David Spear, and Ron Sadoff. The workshop closed with a wrap party, presented at NYU's Pless Hall. Ron Sadoff commented, "This workshop continues to attract highly motivated and gifted composers. This year's participants were particularly focused and their collaborative spirit was inspiring."

2006 NYU/ASCAP Foundation Film Scoring Workshop: May 17-26, 2006. Downloadable applications are available at the website: <http://education.nyu.edu/music/mfilm/baker.html>. For further information, contact Ron Sadoff [ron.sadoff@nyu.edu]

BONDING IN BANFF

ASCAP, along with SOCAN and the Canadian Guild of Film Composers, participated in this year's Banff World Television Festival in June, and for the first time co-sponsored a Music Hospitality Suite at the Festival. Pictured (l-r) are: SOCAN composer Jan Randall, SOCAN Vancouver's Pat Mueller, music executive Bob Hunka, ASCAP's Nancy Knutsen, SOCAN composer Michael Shields, SOCAN Toronto's Irene Herzuk and SOCAN composers Nicholas Schnier and Hal Beckett.



PROUD OF SOMETHING

Chris Wallin, John Rich, George Ducas and Radney Foster are among the writers celebrating recent #1 hits

PHOTO BY SCOTT HUNTER



PHOTO BY SCOTT HUNTER

1> MONTGOMERY GENTRY
Chris Wallin celebrated his first #1 single with Montgomery Gentry's "Something To Be Proud Of," co-written with Jeffrey Steele. Pictured (l-r) at the celebration are ASCAP's Ralph Murphy, David Corlew, Sony's Mark Wright, Troy Gentry, Jeffrey Steele, Eddie Montgomery, Chris Wallin and CMA's Hank Adam Locklin.

2> REDNECK YACHT CLUB
"Redneck Yacht Club" landed songwriters Thom Shepherd and Steve Williams with their first

Radio & Records #1 single. Pictured (l-r) are Tim Hunze, Thom Shepherd, Craig Morgan, Steve Williams and Courtney Dashe of Stage Three.

3> MONTANA SONGWRITERS SEMINAR
ASCAP sponsored the annual Mission Valley, Montana Songwriters Seminar. Pictured (l-r) Mac McAnally, ASCAP's Pat Rolfe, Tim Ryan and Craig Wiseman.

4> PUCKETT'S AFTER HOURS
ASCAP songwriters Dennis

Matkosky, Emerson Hart and Brett James were featured at Puckett's After Hours. Pictured (l-r) are Matkosky, Hart, ASCAP's Michelle Goble and Mike Sistad, Brett James and ASCAP's Chad Green.

5> ASCAP LIVE! FROM THE BLUEBIRD
ASCAP at the Bluebird Cafe recently featured Dimensional Music Publishing. Pictured (front, l-r) are Dana Kelley, Jamie Morgan, Tim Dahl, Pam Rose, Pat Finch, Abbe Nameche, Kristy Osmunson and Jamie Teachenor and

(back, l-r) ASCAP's Mike Sistad, Michael Peterson, Greg Johnson, Luke Finch, Rory Lee Feek and ASCAP's Chad Green.

6> AMERICANA MUSIC ASSOCIATION CONFERENCE
Pictured at the "ASCAP in the Round" showcase at the Americana Music Association Conference in Nashville are (l-r) Danny Flowers, Adrienne Young's banjo picker, ASCAP's Dan Keen, Adrienne Young, David Olney, ASCAP's Herky Williams and Dan Colehour.



PHOTO BY MICHELLE GOBLE



1. MISSISSIPPI GIRL

ASCAP Songwriter/Artist of the Year and current Nashville boy wonder John Rich penned Faith Hill's #1 single, "Mississippi Girl," just one of four singles Rich currently has on the charts. Pictured (l-r) celebrating the song's status are Hill, Rich and ASCAP's Connie Bradley.

2. RASCALL FLATTS

Rascal Flatts lead vocalist joined co-writer Neil Thrasher and Wendell Mobley to celebrate their recent hit single, "Fast Cars & Freedom." Pictured (l-r) are Thrasher, LeVox, Connie Bradley, Rascal Flatts' Joe Don Rooney and Mobley.

3. #1 IS A REAL FINE PLACE TO BE

Sara Evans joined songwriters George Ducas and Radney Foster to celebrate their recent #1 hit single, "A Real Fine Place To Start." Pictured (l-r) are producer Mark Bright, Ducas, Evans, Foster, Connie Bradley and CMA Executive Director Ed Benson.

4. NSAI HALL OF FAME

ASCAP members Gary Burr and Mike Reid were recently inducted into the NSAI Hall of Fame. Pictured (l-r) are ASCAP's Chad Green and John Briggs, Burr, ASCAP's Ralph Murphy and Loretta Munoz, Mike Reid, ASCAP's Todd Brabec and Mike Sistas.

5. MISTER ROGERS IN NASHVILLE

ASCAP writer Dennis Scott, pictured with Connie Bradley in Nashville, has produced an album saluting the late Fred Rogers, featuring such guest stars as Roberta Flack, Amy Grant and others.

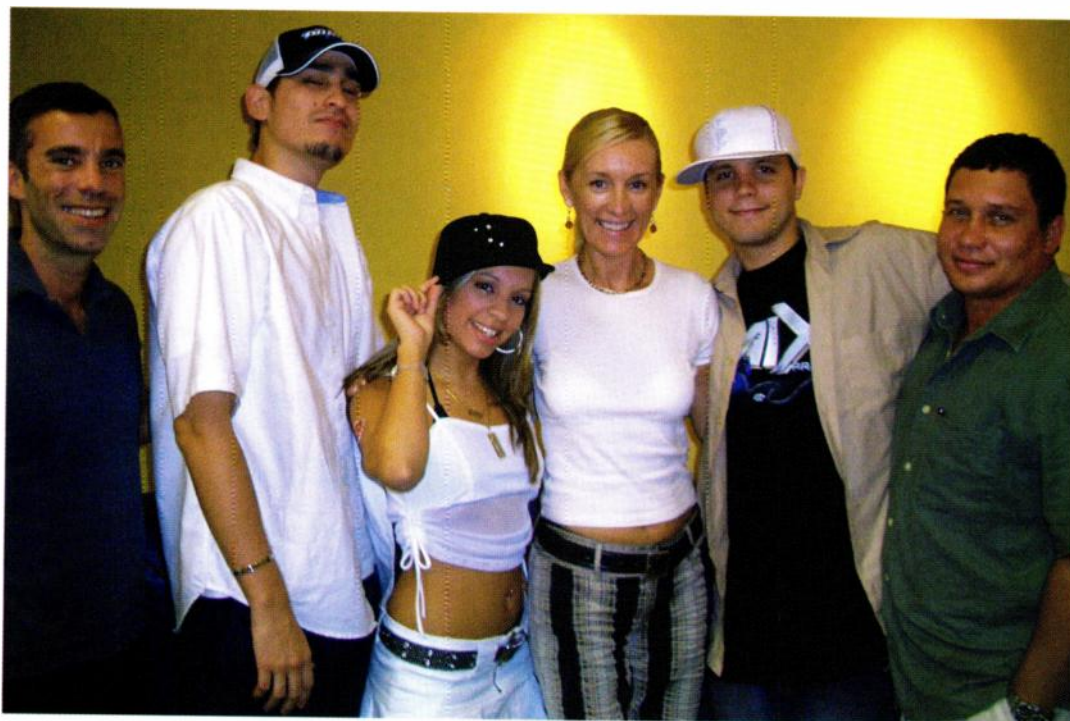
6. BELFAST SONGWRITERS SHOWCASE

ASCAP sponsored the Belfast Songwriters Showcase in Nashville. Pictured (l-r) are Colin Magee, Nashville Mayor Bill Purcell, Ann Coulter and ASCAP's Ralph Murphy.

La Mina Latina \ Lena en Puerto Rico \ ASCAP en Monterrey Mexico \ Chico O'Farril Honored in NY \ Latin Fiesta in the Valley \ Gene Evaro

LA MINA LATINA

Hit Songwriter Eric Foster White launches Latin Urban/Reggaeton Label



Pictured (l-r) are ASCAP's Karl Avanzini, Jamsha, Belbi G, ASCAP's Alexandra Lioutikoff, Donbi and Thomas Acosta at ASCAP's Miami office.

Reggaeton, y el primer grupo reggaetonero de chicas, Joyas de Miami, entre otros artistas.

ASCAP hit songwriter and producer Eric Foster White, whose music can be found on over 70 million records by Britney Spears, Jessica Simpson, Whitney Houston, Regina Belle and others, has returned to Miami, the city where he got his break, to form La Mina Latina Recordings, with Thomas Acosta. Acosta, who has enjoyed success as a Miami dance label

Eric Foster White, el productor y compositor de exitosos hits y miembro de ASCAP, ha regresado a Miami, la ciudad donde comenzó su popularidad, para crear junto a su antiguo colaborador Thomas Acosta, La Mina Latina Recordings. Los hits musicales de White se encuentran en más de 70 millones de álbumes vendidos por estrellas como Britney Spears, Jessica Simpson, Whitney Houston, Regina Belle, entre otras populares artistas.

Mientras que Acosta, quien tuvo mucho éxito como DJ por 12 años y posteriormente, con un sello discográfico de música Dance, ha estado los últimos dos años entre Miami y Puerto Rico en busca del más extraordinario talento musical, tanto en el género Reggaeton, como en el Latino Urbano.

Uniendo esfuerzos en La Mina Latina Recordings, lanzarán en Puerto Rico y Estados Unidos a principios del año 2006, su primera compilación, La Mina Uno. Producida por populares productores puertorriqueños como Echo, Hednokers y D-Menace, La Mina Uno presenta la novel sensación del Reggaeton, la rapera Beibi G. Conocida como La Pantera del Perreo, Beibi G, quien es una nueva miembro de ASCAP, ha sido seleccionada como finalista en el Florida Grammy Showcase. Además de Beibi G, La Mina Uno también incluye el talentoso dueto, Donbi y Jamsha, el niño de 14 años Bolin, la maravilla del

owner and DJ for 12 years, has spent the last two years combing Miami and Puerto Rico looking for exceptional Latin Urban and Reggaeton talent.

La Mina's first compilation, *La Mina Uno*, will be released in Puerto Rico and the U.S. in early 2006. Produced by Puerto Rico producers including Echo, Hednokers and D-Menace, La Mina Uno features female rap sensation and new ASCAP member Beibi G, who was chosen as a finalist in the Florida Grammy Showcase, along with duo Donbi Y Jamsha, 14-year old boy wonder Bolin, and Reggaeton girl group Joyas de Miami, among others. For more info visit www.laminalatina.com



Pictured (l-r) are Warner's Jaime Cruz, ASCAP/Puerto Rico's Ana Rosa Santiago, Lena, manager Roxy, Warner's Marcie Stefan and friend.

LENA EN PUERTO RICO

La talentosa cantautora LENA, se presentó en Puerto Rico en una velada íntima en el Hotel Ritz Carlton. Esta actividad fue organizada por Jaime Cruz y Marcie Stefan de la oficina de Warner en la Isla. La simpática Lena presentó su más reciente producción y además complació a las peticiones de los allí presentes.

Talented singer-songwriter Lena, was recently in Puerto Rico, where she gave an intimate concert at the Hotel Ritz Carlton. The night was organized by Jaime Cruz and Marcie Stefan of Warner's P.R. office. The charismatic Lena performed her latest material and took requests from the audience.



Pictured (l-r) are Serca Music's Servando Cano, ASCAP/Texas' Vella González, Servando Cano's assistant Homero Campos and ASCAP/New York's Jorge F. Rodríguez.

ASCAP EN MONTERREY MEXICO

A finales del mes de Agosto, Vella González representante de ASCAP en Texas y Jorge F. Rodríguez del Dpto. Latino de Nueva York, visitaron Monterrey, México; con el fin de reunirse con compositores y editores de ASCAP para de esa forma ayudar y asesorar de una forma directa el trabajo de los mismos.

ASCAP's Vella González and Jorge F. Rodríguez, visited Monterrey, México at the end of August to provide assistance and counsel to composers and publishers in the region.

CHICO O'FARRIL HONORED IN NEW YORK CITY

El pasado 29 de Junio Jorge F. Rodríguez del Dpto. Latino de Nueva York asistió a un evento sin precedentes en honor a Chico O'Farril (1921-2001), el concierto patrocinado por "Chico O'Farril Legacy Committee" y copatrocinado por El Centro Cultural Cubano de Nueva York y ofrecido por la Orquesta de Chico O'Farril, dirigida por su hijo Arturo O'Farril, con la participación especial de Wynton Marsalis, Paquito D'Rivera y otras estrellas del jazz, ese mismo día después del concierto fue celebrada una ceremonia donde se devolvió la placa que acredita el nombre de "Arturo Chico' O'Farril Place" a la esquina de la 88th calle y West End Ave.



Pictured (l-r): writer/film producer Iván Acosta, Arturo O'Farril and ASCAP's Jorge F. Rodríguez.

For more information please check www.ascaplatino.com

On June 29, ASCAP'S Jorge F. Rodríguez assisted with a special event honoring Chico O'Farril (1921-2001). A concert was organized by the Chico O'Farril Legacy Committee and co-organized by the Cuban Cultural Center of New York and offered by the Chico O'Farril orchestra, directed by his son Arturo O'Farril, with special participations by Wynton Marsalis, Paquito D'Rivera and other jazz legends. That same day, after the concert, a plaque was unveiled commemorating the corner of 88th street and West End Avenue as "Arturo Chico' O'Farril Place".



Pictured (l-r) are singer-songwriter Javier Lui from La Chuzma, ASCAP's Vella González, singer-songwriter Issal Piñon from K1 and composers Marl and Elsa from the group Tabu.

ASCAP'S LATIN FIESTA IN THE VALLEY

Qué Gran Fiesta en el Valle de Texas de parte de nuestro departamento Latino este pasado Julio 27! Bravo! Compositores, editoras y artistas se reunieron para el showcase organizado por ASCAP's Latin Department Vella González aka "Vella La Tejana."

ASCAP's Latin Fiesta in the Valley on July 27th was a great success. Songwriters, publishers, record execs and artists got together at a writers showcase organized by ASCAP's Vella González.

GENE EVARO: IT'S ALL ABOUT THE SONG

Gene Evaro, compositor de ASCAP desde 1980 y firmado por la editora Sony/ATV Discos Music Publishing LLC, está al frente comparatiendo con Maria Matto en la música de AOL Sessions. Con temas como "Bésame" interpretado por Huey Dunbar en 2004, colaboraciones con Tony Meléndez en el 2005 y la presentación en Los Billboard Latino este pasado abril, Gene se mantiene escribiendo y produciendo música con calidad. Cuando a Gene le preguntan que es lo que te mantiene inspirado y con energía para producir y componer el contesta rápidamente... "It's all about the song."

Gene Evaro, an ASCAP composer since 1980 who is signed with Sony/ATV Discos Music Publishing LLC, is currently enjoying success with Maria Matto, and their music for AOL Sessions. With songs such as "Bésame," interpreted by Huey Dunbar in 2004, collaborations with Tony Melendez in 2005 and the presentation at the Latin Billboards this past April, Gene is consistently writing and producing quality music. When you ask Gene what is it that keeps him inspired and gives him the energy to compose and produce, he is quick to point out that "it's all about the song."



Pictured: Gene Evaro

ADVENTUROUS ORCHESTRAS

New awards focus on orchestras' continuing commitment to the work of modern composers



ASCAP's Fran Richard (second from left) gathers with recipients of ASCAP's 2005 Orchestra Awards for Adventurous Programming in Washington, D.C.

ASCAP honored orchestras demonstrating exceptional commitment to contemporary composers during the American Symphony Orchestra League's (ASOL) National Conference held in Washington, D.C. The annual ASCAP Adventurous Programming Awards recognize American orchestras whose concert programs prominently feature music composed within the last 25 years.

A total of 25 awards were presented during a celebration and reception, hosted by ASCAP member Marvin Hamlisch in the International Ballroom at the Hilton Washington. ASCAP's Fran Richard introduced ASCAP member Leonard Slatkin, Music Director of the National Symphony Orchestra in Washington, D.C., to present the awards. Richard praised Slatkin as an internationally acclaimed conductor of the highest stature, known and admired by audiences around the world for his imaginative programming in concert and recording. "He is the composer's advocate, their courageous champion, and the perfect choice to present the ASCAP awards," stated Richard. Visit the Concert section of ASCAP's website (www.ascap.com) for a list of winners.



Pictured at right (clockwise, l-r): ASCAP's Fran Richard with Leonard Slatkin and Marvin Hamlisch following presentation of the Awards for Adventurous Programming. Hamlisch served as emcee of the program. Slatkin was a presenter; Slatkin being congratulated by composer John Corigliano for being honored as a Gold Baton recipient at the conference; and composer Alvin Singleton with Richard

ASCAP Dominates "Music Alive" Selections

Meet The Composer and the American Symphony Orchestra League announced the participants for the latest round of the Music Alive program. During the 2006-09 cycle of Music Alive, the composers will participate in extended or short-term residencies. The Society congratulates the ASCAP members selected for this distinctive honor:

Derek Bermel, American Composers Orchestra; **Lisa Bielawa**, Boston Modern Orchestra Project; **Jennifer Higdon**, **Daniel Kellogg**, **Philip Rothman**, Green Bay Symphony Orchestra; **Chen Yi** and **Fred Lerdahl**, St. Paul Chamber Orchestra; **Zhou Long**, Westfield Symphony Orchestra, **Michael Gandolfi**, Atlanta Symphony Orchestra; **Charles Coleman**, Cincinnati Symphony Orchestra; **David Lang**, Delaware Symphony Orchestra; **Eric Ewazen**, Kalamazoo Symphony Orchestra; **Jeffrey Mumford**, Milwaukee Youth Symphony Orchestra; **Roberto Sierra**, Puerto Rico Symphony Orchestra; and **Chris Brubeck**, Stockton Symphony.

For more information, visit: www.meetthecomposer.org/musicalive/news.htm



BOLLYWOOD COMPOSER

World-renowned Indian composer Lalit Pandit (IPRS), who has created music for many of "Bollywood's" biggest hits, recently visited ASCAP's headquarters in New York City. Pictured (l-r) are ASCAP's Joan McGivern, Pandit, ASCAP's Cla Toscanini and Sue Devine.

ASCAP presents awards for Adventurous Programming at 28th Annual Chorus America Conference

ASCAP honored four choral ensembles for adventurous programming during the 2004-05 concert season at the Chorus America Annual Conference held June 1-4 at the Chicago Hilton in Chicago, Illinois. The Awards, offered annually to constituent members of Chorus America, are presented in appreciation for performances of music written within the past twenty-five years.

In presenting the Adventurous Programming Awards, ASCAP Board Member and Co-Chair of the Symphony and Concert Committee, Stephen Paulus, commented: "2005 marks the thirteenth year ASCAP has presented awards to members of Chorus America whose programs in the past season prominently featured works written within the past twenty five years. ASCAP members know that when their music is selected and programmed by members of Chorus America, dedicated musicians, will prepare, rehearse and perform their work with conviction. No composer can ask for anything more."



Pictured (l-r) are: Alice Parker Award Winner Pacific Chorale's John Alexander, ASCAP's Allen Alexander, ASCAP honoree and distinguished member Alice Parker and ASCAP Board member Stephen Paulus

The ensembles honored with plaques and cash awards were:

In the Adult Chorus Awards category, honors went to:

VocalEssence (Minneapolis, MN), **Philip Brunelle**, Artistic Director; and

Volti (San Francisco, CA), **Robert Geary**, Artistic Director.

In the Youth/Children's Chorus Category, the honor went to:

The Young People's Chorus of New York City, **Francisco Núñez**, Founder/Artistic Director.

The Alice Parker Award:
Pacific Chorale (Santa Ana, CA),
John Alexander, Artistic Director.

STACY GARROP WINS SACKLER PRIZE

Composer Stacy Garrop has won the fourth annual Raymond and Beverly Sackler Music Competition Prize. Her proposal to write a work for chamber ensemble earned her a \$20,000 cash prize and a premiere performance next spring. Her work will be titled *Mirror, Mirror*. Garrop is an assistant professor in composition at the Chicago College of Performing Arts at Roosevelt University.



Summer Sounds

A Grant from the National Endowment for the Arts Helps the ASCAP Foundation Support Renowned Summer Music Camp

The ASCAP Foundation received a Summer Schools in the Arts grant from the National Endowment for the Arts to support the 2005 Summer Music Camp at Manhattan School of Music. The Camp provided intensive, free-of-charge musical training to 130 talented New York City public school students, grades 5 through 8, from throughout the 5 boroughs who would not otherwise have had this educational opportunity. In addition to supplying financial support, The ASCAP Foundation arranged for guest composers to perform and inspire the campers. Songwriter David Massengill turned childhood memories into lyrics, accompanying them on the Appalachian dulcimer, in his program on the songwriting process.



Dorothy comforts Toto during a Harold Arlen/Yip Harburg song from *The Wizard of Oz* in a musical theater performance by New York City public school students in August at The ASCAP Foundation-funded Summer Music Camp at Manhattan School of Music.



The student band at The ASCAP Foundation-funded Summer Music Camp at Manhattan School of Music gives a concert for parents and guests.

Jazz great Dr. Billy Taylor, an ASCAP Foundation board member and recipient of two Peabody Awards, an Emmy, a National Medal of Arts and election to the Hall of Fame for the International Association of Jazz Educators, brought jazz history alive in a concert with performers from Jazzmobile, an organization he founded. The NEA grant was matched by The ASCAP Foundation from our Irving Caesar Fund and our Harold Arlen Fund. The Summer Music Camp was also sponsored by the New York City Department of Education and Manhattan School of Music, with a special grant from the Altman Foundation. Dr. Taylor's concert was funded by a grant from The Louis Armstrong Educational Foundation.

Fresh Air Guitar

The ASCAP Foundation received a 2005 grant from Newman's Own (Paul Newman's organization) to support The ASCAP Foundation Summer Guitar Project at the Fresh Air Fund Camps in Fishkill, New York. This project provided musical instruments and music instruction to inner city children ages 9-14 who attended the camps. The Summer Guitar Project is operated by

The ASCAP Foundation, and it has delivered music education to hundreds of young campers from New York City since its launch in 1999. For many children, this has been their first opportunity to learn to play an instrument from a music teacher. The Summer Guitar Project instructors for 2005 were Stacy Labriola, Jeff Entin and Helen Avakian.



Helen Avakian gives guitar lessons to campers at the Fresh Air Fund's Camp Mariah for The ASCAP Foundation Summer Guitar Project, funded by Newman's Own. A moonlight concert is performed for the whole camp, above.



Girls Rock

A grant from The ASCAP Foundation Irving Caesar Fund supported scholarships for low-income students to attend The Rock 'n' Roll Camp for Girls on the Portland State University campus in Portland, Oregon this August. The Camp draws on rock music's powerful influence on popular culture to develop the girls' critical consciousness of the world around them.

Many girls use the skills they learn at the Camp to mobilize their own communities through music. In addition to instrument instruction, the girls participate in workshops emphasizing connections between music and creative expression. Women rockers from Portland's local music scene performed this summer to inspire the campers to reach new levels of girl power.



Photo Credit: Misty McElroy

Carrie Brownstein of the Pacific Northwest band Sleater-Kinney leads the camp anthem on her electric guitar at Rock 'n' Roll Camp for Girls in Portland, Oregon.

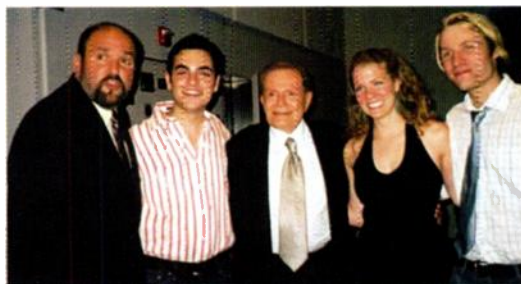
California Creators

California Summer Music at the Robert Louis Stevenson School in Pebble Beach received a grant from The ASCAP Foundation Irving Caesar Fund to support scholarships for four young composers to attend their 2005 composition program under the direction of David Tcimpidis and Dr. Chen Yi. Students received private lessons as well as group seminars to discuss their own works and past masterworks. While at California Summer Music, composition students were required to write a chamber work, rehearse it with performance students and supervise the public premiere, all within the 3-1/2 weeks of the program.



Photo by Anicia Timberlake

Pul-shan Cheung, U. of Missouri, Kansas City, is one of four composers who received scholarships to attend California Summer Music through a grant from The ASCAP Foundation Irving Caesar Fund. Other recipients are Paul Kwo, USC; Tan Hainu, U. of Missouri, Kansas City; and Milena Zhivotovskaya, Mannes College of Music, New York City.



Jerry Herman Scholarship Winners

Recipients of The 2005 ASCAP Foundation Jerry Herman Scholarships have been announced. Pictured at Northwestern University (l-r) are Music Theater Program Director Dominic Missimi, scholarship recipient Brad Weinstock, Jerry Herman, and scholarship recipients Morgan Weed and Jeremy Wimmer. Upon receiving the award, Weinstock said, "I am beyond grateful for not only the extremely generous scholarship bestowed upon me by The ASCAP Foundation, but also more importantly for the touching dedication and very encouraging interest in young artists demonstrated by such seasoned and respected professionals as Don Pippin and Jerry Herman."

Charlotte V. Bergen Scholarship

A new scholarship for young concert music creators will be awarded to the top ASCAP Foundation Morton Gould Young Composer, age 18 or younger, beginning in 2006. The ASCAP Foundation Charlotte V. Bergen Scholarship has been established by The Frank & Lydia Bergen Foundation to aid worthy music students in securing complete and adequate music education. Each recipient will use the scholarship for music study at an accredited college or conservatory. The Frank and Lydia Bergen Foundation was created in 1983 by their only daughter, Charlotte V. Bergen (1898-1982) of Bernardsville, NJ. During her lifetime, Charlotte Bergen presented and conducted over fifty Carnegie Hall concerts, which the public attended free of charge. In 1981, Ms. Bergen donated her rare 1701 Servais Stradivarius Cello to the Smithsonian Institution, where it is maintained in the Hall of Musical Instruments. The ASCAP Foundation Charlotte V. Bergen Scholarship perpetuates Miss Bergen's love of classical music and her support of music education.

(CASH CONTINUED FROM PAGE 45)

mannerisms, you don't want to do them just for mimicking them, but to understand what is at the source of those mannerisms.

Were you able to talk to some musicians who played with him or some family members in order to get some his nuances of his character.

It's a very tough thing in a situation like this, because everybody has a different idea of who John is. At some point you have to focus your ideas down to the director, the actor, the research material and to the script. With John, the major things were I had two books plus his unedited transcripts from his autobiography. So I had direct stuff from John relating his experiences and his reaction to those experiences.

What led to the decision to have you and Reese do your own vocals?

Well, the desire was to be as true to John and June and the story and this style of

music as possible. What dominates his music is a sense of intimacy and truth. He was a storyteller and he had heart and soul. To have scenes of me writing and singing songs using my voice and then suddenly to have me on stage with John's voice, it would have sounded strange.

What do you think it is about Johnny Cash's music that has made him such an enduring artist?

Cash wasn't about gimmicks. He was just a man and a guitar. That is something that was captivating to people, a simplicity. He had that real bare-bones, straightforward storytelling approach. It's something that everyone can identify with. The thing about Cash is, you can't deny his heart. He's playing an E chord and he's telling it like it is.

Sony Legacy recently released Johnny Cash: The Legend, a 4-CD box set of 104 of Cash's songs.

EXECUTIVE NEWS

ASCAP HAS ANNOUNCED THE FOLLOWING PROMOTIONS AND APPOINTMENTS



◀ **SHAWN LEMONE** has been promoted to Assistant Vice President of Film & TV Music/New Media and Technology within ASCAP's Membership Group. LeMone previously served as Senior Director of Film & TV Music/New Media and Technology, and will continue to be based in the Society's Los Angeles office.



◀ **NICKI THOMAIER** has been promoted to Vice President and Controller of ASCAP's Performing Rights Group, it has been announced by ASCAP Senior Vice President & Chief Financial Officer Bob Candela. Thomaier previously served as Assistant Vice President & Controller, and will continue to report directly to Candela.

IN MEMORIAM >>> Warren Benson, Beebe Bourne, Gene Forrell, Alfred Reed, Rick Rhodes, Joan Kennedy Taylor, Chris Whitley

PAUL PENA, 55

Paul Pena passed away on October 1, 2005 after a long battle with pancreatitis and diabetes. Pena, a songwriter, singer and musician, is known throughout the world thanks to the documentary film about him called *Genghis Blues*. The film, which explored Pena's discovering and mastery of Tuvan



Paul Pena

throat singing, won the Audience Award at the Sundance Film Festival in 1999. Pena, who was blind since birth and had perfect pitch, performed with Tuvan throat singer Kongar-ol Ondar at the first ASCAP Music Café at Sundance the year the

film was shown. He performed at the 1969 Newport Folk Festival alongside James Taylor, Joni Mitchell and Kris Kristofferson and over the years played with many of the blues greats including B.B. King, Muddy Waters and T. Bone Walker. His song "Jet Airliner," recorded by the Steve Miller Band, was an enormous hit in the 1970s and is still consistently played on the radio. The mayor of San Francisco, where Pena lived much of his life, declared July 11, 1999 "Paul Pena Day."

WILLIE HUTCH, 59

Famed Motown singer/songwriter/producer Willie Hutch died Monday, September 19, 2005 in Dallas at the age of 59. Hutch, born Willie McKinley Hutchinson in Los Angeles in 1946 and raised in Dallas, began

ASCAP DISTRIBUTIONS THROUGH JANUARY 2006

December 15
Publishers' Quarterly BCO*
Distribution for 2Q2005
performances

January 6
Writers' Quarterly BCO
Distribution for 2Q2005
performances

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

Note: Dates subject to change

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Willie Hutch

his association with the Motown record label in 1970 when he co-wrote the Jackson 5 hit "I'll Be There." During his days as a songwriter for Motown he wrote for Smokey Robinson, Diana Ross and the Miracles,

Marvin Gaye, Aretha Franklin and others. He also penned the soundtracks for movies such as *The Mack* and *Foxy Brown*. Earlier, in 1964, Hutch released a solo single, "Love Has Put Me Down," and this single led him to collaborations with soon-to-be popular soul band the 5th Dimension. His co-writing and co-producing with the 5th Dimension led him to his work at Motown. In the 1970s, he also came into his own as a solo artist with albums like *Fully Exposed* and *Concert in Blues*. He continued to release further solo albums including 2002's *Sexalicious*.

Greek God



Pictured: ASCAP's Tom DeSavia (right) hangs backstage with the late, great guitar god Stevie Ray Vaughan after a performance at Los Angeles' Greek Theatre in 1989.

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