

PROFILES OF THE **ASCAP 2005** BOARD CANDIDATES

# PLAYBACK

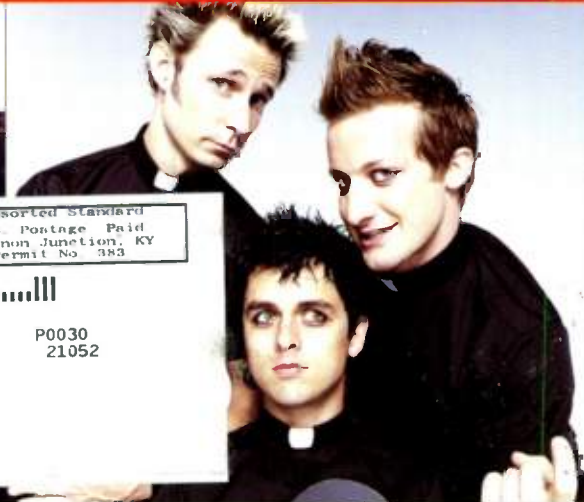
WINTER 2005

## WHAT'S HOT IN ROCK!

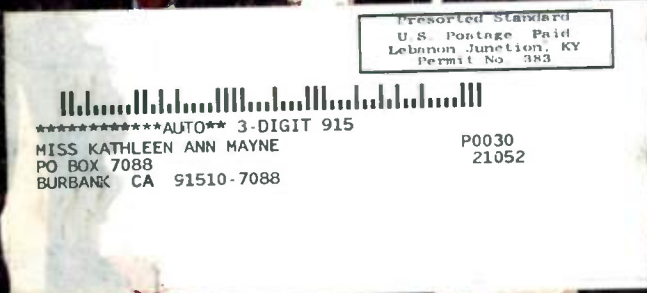


**ALSO:**  
Taking Back Sunday  
TV on the Radio  
Modest Mouse  
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Hoobastank  
Outkast

**GWEN STEFANI FRANZ FERDINAND JET GREEN DAY**



Maroon5  
Velvet Revolver  
The Killers  
Beck  
Blink-182  
U2  
Simple Plan  
and more!



# The Contenders

Rock Writer/Artists to Watch for in 2005

ASCAP COUNTRY MUSIC AWARDS, CUE SHEETS EXPLAINED, CELEBRATING CY COLEMAN



ASCAP MEMBER MAGAZINE

# ASCAP MEMBERS

THIS IS YOUR INVITATION TO

ASCAP'S GENERAL ANNUAL MEETING

MONDAY, APRIL 4TH, 2005

Hammerstein Ballroom, NYC 311 West 34th Street. (btw. 8th & 9th Avenues)

*Dear Member,*

*This year we will introduce a single ANNUAL GENERAL MEETING in New York whose location will alternate every year with LA. The meeting will be WEBCAST LIVE so that all members, regardless of their location, will be able to participate and it will be archived on the ASCAP website to allow for future viewing.*

*ASCAP is the only U.S. performing rights organization to hold an annual membership meeting during which members learn, ask questions and voice concerns. The Internet now provides the opportunity for our ever-growing membership, wherever they reside, to participate in this meeting. If you cannot be there in person, we hope you will BE WITH US ONLINE.*



Marilyn Bergman, President & Chairman of the Board

## PRE-MEETING SEMINAR

**3:00 pm** *Great Expectations.* Top songwriters and composers explore the topic of songwriting and composing and talk about how their ideas inspire and inform their creative work.

## GENERAL MEETING

**4:00 pm** Learn about the state of the industry, legislation, ASCAP operations and membership from ASCAP President Marilyn Bergman, CEO John LoFrumento and Executive Vice President & Director of Membership Todd Brabec. Meet ASCAP member benefit partners and staff.

**RSVP REQUIRED FOR ATTENDANCE AT [WWW.ASCAP.COM/RSVP](http://WWW.ASCAP.COM/RSVP)**

TO RECEIVE AN EMAIL INVITATION TO THIS AND OTHER ASCAP EVENTS,  
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**Marilyn Bergman**

PRESIDENT AND CHAIRMAN OF THE BOARD

# GUIDING PRINCIPLES

**D**emocracy, transparency, accountability. These principles which have guided ASCAP for more than 90 years are never more apparent than with our upcoming bi-annual election of our Board of Directors, and with our general annual membership meeting in April. They represent ASCAP's unique strength as a performing rights organization.

As you know, ASCAP is the only performing rights organization in the United States whose Board of Directors is made up of composers, songwriters and publishers elected from its membership by its membership every two years. Those members who have earned any performance credits in the last survey year are qualified to vote and should have received a ballot to elect 12 writer members and 12 publisher members to serve on ASCAP's Board.

In this issue of Playback, we are pleased to provide profiles of the Board candidates. As you will see, these candidates reflect the great diversity of ASCAP's repertoire, representing all genres of music. These writers and publishers know the needs of the members first-hand and represent no other special interest group. They also know that the ASCAP Board is the policy-making, governing body of our Society and that its members assume their chairs with appropriate seriousness and dedication.

ASCAP's general annual membership meeting has always provided members an opportunity to learn more about the Society. On April 4, when ASCAP holds the meeting in New York City, we will also, for the first time, webcast it live. This will allow more members around the world to be a part of the meeting. It also reflects ASCAP's commitment to making the best use of the Internet and technology to improve our communication and service to members. If you are unable to attend in person, I urge you to tune into the webcast.

I wish you all a happy, creative and successful new year.

A handwritten signature in blue ink, appearing to read 'Marilyn Bergman'.



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# PLAYBACK

VOLUME 12 ISSUE 1  
WINTER 2005

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WINTER 2005



THE ARCADE FIRE

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**ROCK OF AGES**

From durable legends such as U2 to indie upstarts The Arcade Fire (pictured), rockers of all ages and persuasions gave music fans (and record labels) much to cheer about in 2004. Here's a look at some of rock's top acts of the past year and some to be on the lookout for in 2005.

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**CUE AND A**

If your music is used in a film or television program, filing a cue sheet with ASCAP is an important step in getting paid for your work. Here's everything you need to know about doing it right, and the most frequently asked questions about cue sheets.

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**CELEBRATING CY**

On January 10, ASCAP hosted a star-studded tribute to the late composer and ASCAP Board member Cy Coleman on Broadway. Performers and speakers included James Naughton, Chita Rivera, Brian Stokes Mitchell, Neil Simon, Lillias White, Michele Lee, Wendy Wasserstein, Bea Arthur and many other top Broadway luminaries.

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**ASCAP BOARD ELECTION SPECIAL**

*Playback* provides members with profiles of ASCAP writers and publishers who are candidates for the ASCAP Board of Directors election in February, 2005.

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British writers and publishers are honored at ASCAP/PRS Awards in London; Petula Clark (left) and Freyda Payne celebrate the work of ASCAP Board member Hal David





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

*B.Z. Lewis – TAXI Member*

**P**eople 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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# HEADLINES

ASCAP IN THE NEWS

## ASCAP Celebrates 42nd Annual Country Music Awards

*Emmylou Harris Presented with Founders Award*



"Wrinkles." DuBois and Thrasher shared Songwriter of the Year Award honors. The ASCAP Songwriter/Artist of the Year Award went to Brad Paisley for "Celebrity" and "Little Moments."

The ASCAP Country Song of the Year Award was awarded to Jim "Moose" Brown for "It's Five O'clock Somewhere," published by EMI Music Publishing and Sea Gayle Music. Multi-platinum selling artist Alan Jackson recorded the song with a guest vocal by the legendary Jimmy Buffett.

ASCAP Publisher of the Year, EMI Music Publishing, was the music publisher with the most award-winning songs: "19 Somethin'," "Celebrity," "Have You Forgotten," "I Can't Be Your Friend," "I Just Wanna Be Mad," "I Love You This Much," "It's Five O'clock Somewhere," "Little Moments," "Remember When," "She Only Smokes When She Drinks,"

**TOP HONORS:** Pictured (l-r) are ASCAP Songwriter of the Year Chris DuBois, ASCAP Songwriter/Artist of the Year Brad Paisley, ASCAP's Connie Bradley, ASCAP Songwriter of the Year Neil Thrasher, ASCAP Song of the Year writer ("It's Five O'Clock Somewhere") Jim "Moose" Brown and ASCAP CEO John LoFrumento.

"Sweet Southern Comfort," "This Is God," "Tough Little Boys," and "You'll Think Of Me." EMI Music Publishing has won ASCAP Country Music Publisher for the fourth consecutive year.

ASCAP celebrated "90 Years of America's Best Music" with a gala event on November 8th at Nashville's Opryland Hotel & Resort. More than 800 of Nashville's most celebrated artists and songwriters, as well as music industry professionals from around the world, were on hand for the presentation of the 42nd Annual ASCAP Country Music Awards, proving once again that ASCAP songs are at the heart of country music's success.

Throughout the evening hit songwriters performed live renditions of the past year's Top 5 most performed ASCAP songs. Co-writers Dierks Bentley and Deric Ruttan asked themselves "What Was I Thinkin'?" while Jim "Moose" Brown declared "It's Five O'clock Somewhere" and Rivers Rutherford closed the first half of the show with a romping version of his Tim McGraw hit "Real Good Man." Later in the evening, Don Pfrimmer delivered a hilarious dramatic reading of "My Front Porch Looking In" accompanied by local radio personality Gerry House, and hit-maker Mark Wills took the audience back in time with "19 Somethin'" written by Songwriter of the Year, Chris DuBois.

Co-hosted by ASCAP President and Chairman Marilyn Bergman, ASCAP CEO John LoFrumento and Senior Vice President Connie Bradley, the black-tie gala evening of awards and musical presentations celebrated nine decades (1914-2004) of advocacy for the rights of the most distinguished and beloved songwriters, publishers and artists in the world. The event's elegant creative theme tied together ASCAP's glorious past, exciting present and promising future with archival video, scenic and musical elements.

A highlight of the evening was the presentation of ASCAP's prestigious Founders Award to Emmylou Harris, which included the musical high point of the evening with an extraordinary reunion of the original members of her legendary Hot Band. Immediately following a video presentation of footage from the BBC documentary "From A Deeper Well" that reflected upon the transcendent artistry and incomparable career of Emmylou Harris, the original members of Harris' Hot Band, including James Burton (electric guitar), Rodney Crowell (acoustic guitar), Hank DeVito (steel guitar), Emory Gordy, Jr. (bass), Glen D. Hardin (piano), and John Ware (drums), were reunited with her on stage in the Tennessee Ballroom.



The evening's other top honors were awarded as follows: ASCAP Songwriter of the Year, Chris DuBois, for hit singles, "19 Somethin'," "I Love You This Much," and "Little Moments" and ASCAP Songwriter of the Year, Neil Thrasher for hit singles "I Melt," "There Goes My Life," and

## ASCAP Founders Award Winner Emmylou Harris

Pictured (l-r) are ASCAP Founders Award honoree Emmylou Harris with ASCAP President and Chairman Marilyn Bergman.



# ASCAP Reports Record Financial Results for 2004

ASCAP's 2004 distributions totalled \$610 million – a 14.9% increase over the prior year, and the best ever in ASCAP's history.

For 2004, ASCAP's revenues reached an all-time high of \$699 million. Of that amount, international revenues were \$206 million, up 14% over the prior year.

ASCAP's operating ratio reached an all-time low 13.5%, one of the lowest operating ratios in the world for a performing right society, and the lowest by far in the U.S.

Strong revenues together with operational efficiency add up to more money in our members' pockets.

Over the past four years, ASCAP has distributed over \$2.2 billion to our members.

Detailed information will be made available along with audited results in ASCAP's 2004 Annual Report to be released in a later issue of *Playback*.



## ASCAP Launches Infringement Actions Against Establishments Performing Copyrighted Music Without Permission

*In 2004, ASCAP achieved 100% success rate with its copyright infringement litigation*

ASCAP has filed 24 separate copyright infringement actions against nightclubs, bars, and restaurants in 15 states and the District of Columbia. These establishments have publicly performed the copyrighted musical works of ASCAP's songwriter, composer and music publisher members without receiving their permission to do so, resulting in lost income.

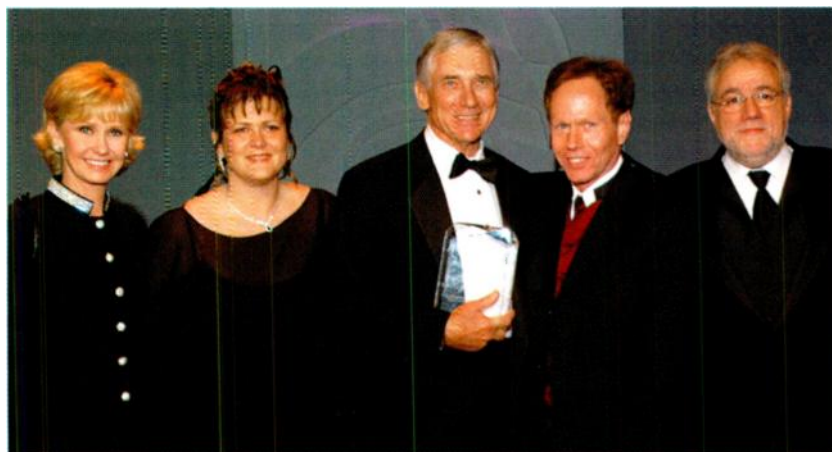
"Informing business owners of their obligations under Federal Copyright Law is one of ASCAP's key roles," said Vincent Candilora, Senior Vice President of Licensing at ASCAP. "We provide any business using music the opportunity to receive permission through acceptance of a license covering the use of over 8 million copyrighted songs and compositions, and we make every effort to educate business owners concerning their music licensing responsibilities. If our good efforts are ignored, then our only recourse is legal action."

During 2004, ASCAP achieved a 100% success rate with its copyright infringement litigation, with all concluded cases resulting in either a cash settlement or a judgment in favor of ASCAP members. This is significant as ASCAP represents over 200,000 member owners who, for the most part, are songwriters and composers who rely heavily on their ASCAP royalties, as well as ASCAP's enforcement efforts on their behalf. Over 86 cents of every dollar collected is distributed to its members, the music creators.

According to Vince Abbatiello, ASCAP Vice President of Sales and Director of General Licensing, "When business owners ignore their obligations and violate Federal Copyright Law, they are actually stealing from the songwriters and composers who created the music compositions that those businesses are using. Individual songwriters and composers are the ultimate small business people, working on their own with limited opportunity for sustained success. We only take legal action when all other means of resolution have been exhausted. But when we litigate on behalf of our members, our success rate is always very high. Business owners who ignore the Copyright Law in the belief that they can escape penalty should treat this very seriously. Don't steal our members' music."

## ASCAP Country Music Publisher of the Year: EMI

Pictured (l-r) are EMI's Gary Overton, EMI Chairman and CEO Martin Bandier, Connie Bradley, EMI's Bob Flax and John LoFrumento



## Billy Bob's Texas Receives ASCAP Partner in Music Award

This year's Partner in Music Award, recognizing a licensee who has shown exceptional dedication to promoting and expanding the reach of country music, went to Billy Bob's Texas. Pictured (l-r) are Billy Bob's Pam Minick, ASCAP's Tina Roberts, Billy Bob's Billy Minick, ASCAP's Dean DeMerritt and ASCAP Senior VP/Director of Licensing Vincent Candilora.

## Ninth Annual ASCAP Foundation Awards Presented in New York

### *Lifetime Achievement Awards Presented to Songwriters Jack Lawrence and Bob Russell*



ASCAP Foundation Lifetime Achievement Award recipient Jack Lawrence with ASCAP Foundation President Marilyn Bergman

*Horne: The Lady and Her Music and Come Back to the Five and Dime, Jimmy Dean, Jimmy Dean.*

Jack's songs helped to launch or solidify the careers of many well-known entertainers, including Frank Sinatra, Dinah Shore, The Ink Spots, Rosemary Clooney and Bobby Darin. Most recently, Jack has completed his autobiography, *They All Sang My Songs*. And the new film depicting the life of Bobby Darin features one of Jack's songs in the film as well as in its title: "Beyond the Sea."

Lifetime Achievement Award recipient **Bob Russell** achieved so very much as a lyric writer in his abbreviated lifetime. Bob Russell passed away at the age of 56, but he filled his years with many great standards that covered a broad range of styles. He was an elegant writer and an elegant man.

A native of Passaic, New Jersey, Bob was determined to study journalism in college, but the Great Depression forced a change in plans. His first efforts in songwriting involved creating special material for nightclub acts. By 1941, he was enjoying three simultaneous entries on the hit parade - "Time Was," "Frenesi," and "Maria Elena." Two of Bob's most celebrated works began their musical lives as neglected Duke Ellington instrumentals. One was called "Never No Lament." Bob's new title and lyrics made the song a multi-million selling and enduring hit: "Don't Get Around Much Anymore." The other, "Do Nothing Till You Hear From Me," was also a Duke Ellington instrumental, "Concerto for Cootie."

In subsequent years, Bob would enjoy collaborations with Harry Warren, Bronislau Kaper, Carl Sigman, among many others. And from his pen would come such favorites as "Brazil," "Crazy He Calls Me," "Ballerina" and, toward the end of his life, two academy award-nominated collaborations with Quincy Jones, "The Eyes of Love" and "For Love of Ivy." Among the great stars to record Bob's songs are Frank Sinatra, Perry Como, Bing Crosby, Tony Bennett, Eydie Gorme, Mel Torme, Aretha Franklin, Glen Campbell, Billie Holiday, Neil Diamond and The Hollies. Tragically, Bob died in 1970, not long after one of his last songs, "He Ain't Heavy, He's My Brother," co-written with Bobby Scott, became a worldwide hit.

**Continued on page 68**

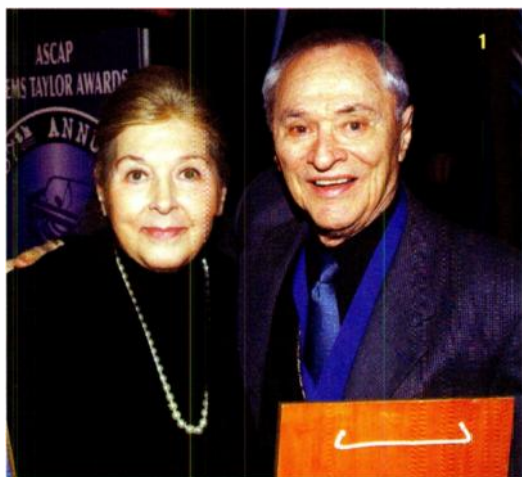
The Ninth annual ASCAP Foundation Awards ceremony and reception were held on December 2nd at the Walter Reade Theater at Manhattan's Lincoln Center. Honors were presented to a wide variety of Award, Scholarship and Fellowship recipients, all of whom benefit from programs of The ASCAP Foundation. Two Lifetime Achievement awards given to veteran songwriters Jack Lawrence and the late Bob Russell highlighted the evening.

**Jack Lawrence** was born in Brooklyn, New York and although he had little musical training, he began writing songs at an early age. Jack became a member of ASCAP in 1932, at the age of 20, with his first song "Play Fiddle Play," an international hit. He was the youngest member to be accepted by ASCAP at that time. Over the years he had many more hits including: "If I Didn't Care," "All or Nothing at All," "Yes, My Darling Daughter," and the Academy Award-nominated "Hold My Hand." There was also the song Jack wrote for the daughter of his attorney, Lee Eastman. The song and the girl were both known as "Linda." "Linda" topped the charts in 1947 and little Linda Eastman would grow up to marry Paul McCartney.

Jack also produced or co-produced Broadway shows, including *Lena*

## Other ASCAP Foundation Recipients Honored at the Ceremony

- Harold Arlen Film & TV Award - Greg Chun
- Harold Arlen Musical Theater Award - Cheri Coons & Chuck Larkin, David Naroña & Eric Whitacre
- Louis Armstrong Award - Craig Bailey
- Louis Armstrong Scholarship Honoring W.C. Handy - Sade Hewitt
- Leonard Bernstein Composer Fellowship - Joshua Feltman
- Boosey & Hawkes Young Composer Award
- Honoring Aaron Copland - Benjamin Katz
- Sammy Cahn Award - Dan Mackenzie
- Fran Morgenstern Davis Scholarship - Kurt J. Bacher
- Louis Dreyfus/Warner Chappell/CCNY Scholarship - Hector Marin
- Max Dreyfus Scholarship - Caroline Murphy
- Fellowship for Composition and Film Scoring at Aspen - Alejandro Sanchez- Samper
- Ira Gershwin Scholarship - Daniel Rivera
- Morton Gould Young Composer Awards - Geoff Knorr & Sean McClowry
- Young Jazz Composer Award - Kenny Shanker
- Steve Kaplan TV & Film Studies Scholarship - Ted Masur
- Leiber & Stoller Music Scholarship - Blaine Brown
- Frederick Loewe Scholarship - Reza Jacobs
- Henry Mancini Music Scholars -
- Edna Lorena Gil, Daniel Ostermann
- Michael Masser Scholarship - Julia Blue and Grace Taylor
- Rudolph Nissim Prize - Geroge Arasimowicz
- NYU Film Studies Fellowship - Katherine Jarzebowski
- Richard Rodgers New Horizons Award - Eric Whitacre



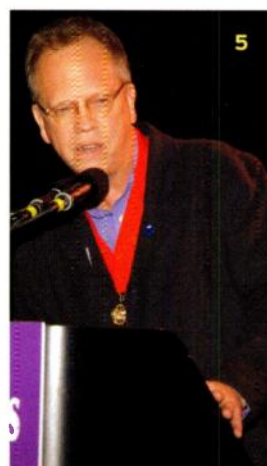
1. ASCAP President and Chairman Marilyn Bergman is pictured with ASCAP Deems Taylor Award winner Terry Gibbs after his electrifying performance

2. Pictured (l-r) are James Pegolotti, author of *Deems Taylor: A Biography*, Deems' daughter Joan Kennedy Taylor and grandson Michael Cook.

3. Michael Bronson, producer of the Television Broadcast Award-winning program *Keeping Score: MTT on Music: The Making of a Performance; Tchaikovsky's 4th Symphony*.

4. (l-r) ASCAP CEO John LoFrumento presented Internet Awards to Robin Cox of Iridian Radio and Kyle Gann of PostClassic Radio.

5. Nick Spitzer, host and producer of the 2004 Radio Broadcast Award winning program *American Routes*.



## 37th Annual ASCAP Deems Taylor Awards Winners Honored

### *Legendary Vibraphonist Terry Gibbs Among 2004 Winners*

ASCAP honored the winners of the 37th Annual ASCAP Deems Taylor Awards for outstanding print, broadcast and new media coverage of music at a special reception on December 1, 2004 at the Walter Reade Theatre in New York City. The evening was hosted by ASCAP President and Chairman Marilyn Bergman.

The ASCAP Deems Taylor Radio Broadcast Award honored *American Routes* (MBK Productions, Public Radio International) and Producer/Host Nick Spitzer. Honored in the Television Broadcast category were *Keeping Score: MTT on Music: The Making of a Performance: Tchaikovsky's 4th Symphony*, a production of The San Francisco Symphony: Music Director, Michael Tilson Thomas; Executive Producer, John Kieser; *The Making of a Performance*: Producer, David Kennard; Director, Joan Safta; *Tchaikovsky's 4th Symphony*: Director, Gary Halvorson; and Producer, Michael Bronson.

The ASCAP Deems Taylor Internet Award honored two outstanding websites, Postclassic Radio ([www.live365.com/stations/kylegann](http://www.live365.com/stations/kylegann)), Kyle Gann, Producer, and Iridian Radio ([www.iridianradio.com](http://www.iridianradio.com)), Robin Cox.

The Timothy White Award for Outstanding Musical Biography in the pop music field was presented by his widow, Judy Garlan White, to Wil Haygood for his book, *In Black and White: The Life of Sammy Davis, Jr.*, published by Alfred A. Knopf Publishers. This award was established to

honor the memory of *Billboard* magazine editor Timothy White, who passed away in early 2002. A former Deems Taylor recipient, White was the writer of acclaimed biographies of Bob Marley and James Taylor.

The Nicolas Slonimsky Award for Outstanding Musical Biography in the concert music field honored James A. Pegolotti for his book, *Deems Taylor: A Biography*, published by Northeastern University Press. This is a newly established award to honor the memory of Slonimsky (1894-1995), the Russian-American composer, conductor, musicologist and critic. Slonimsky was the writer of *Baker's Dictionary of Music and Musicians*, *Thesaurus of Scales and Melodic Patterns*, *The Lexicon of Musical Invektive and Perfect Pitch*, an autobiography.

Highlights of the evening included a swinging performance by the legendary vibraphonist, Terry Gibbs, who was honored for his autobiography, *Good Vibes: A Life in Jazz*, written with Cary Ginell, and a performance of an aria composed by Deems Taylor for his opera, *Peter Ibbetson*, sung by vocalist Amy Buckley to the accompaniment of pianist Tomoko Uchino.

The members of the ASCAP Deems Taylor Awards Panel for 2004 are Charles Dodge, Julie Flanders, John Wesley Harding, Mark Hollmann, David Massengill, Larry John McNally, Richard Miller, Paul Moravec and Frank Oteri.

## ASCAP ANNOUNCES 2005 GENERAL ANNUAL MEMBERSHIP MEETING

*Meeting to be Webcast Live for the First Time.  
"Great Expectations" Pre-Meeting Seminar will Feature  
Top Songwriters and Composers*

ASCAP will hold its General Annual Membership Meeting on Monday, April 4th at the Hammerstein Ballroom (311 West 34th Street, between 8th & 9th Avenues) in New York City.

The General Meeting will begin at 4:00 pm. Prior to the meeting, ASCAP members can attend a special pre-meeting seminar featuring top songwriters and composers, which will begin at 3:00 pm. Both meetings are open to all ASCAP members at no charge. However, members who wish to attend must RSVP at [www.ascap.com/rsvp](http://www.ascap.com/rsvp) or by calling (800) 746-7977.

ASCAP is very committed to making the best use of the Internet and technology to improve our communication and services to members. Over the past five years, ASCAP's membership base in the U.S. has more than doubled and now totals over 200,000 composer, lyricist and publisher members. To provide an opportunity for all members around the world to be part of the annual meeting, ASCAP will, for the first time, webcast the meeting live beginning at 3:00 pm EST and archive it on the ASCAP website to allow for future viewing. For further details, go to: <http://www.ascap.com>

During the meeting, ASCAP President Marilyn Bergman will report on the state of the music industry and current legislation impacting music creators. The meeting will also include reports by ASCAP CEO John LoFrumento and Executive Vice President of Membership Todd Brabec covering ASCAP operations and member accomplishments.

This year's pre-meeting seminar, entitled "Great Expectations," will feature top songwriters and composers exploring the topic of songwriting

and composing and talking about how their ideas inspire and inform their creative work.

A networking reception, open to all attendees, will follow the meeting. During the reception, attendees will have the opportunity to meet with ASCAP staff and many of ASCAP's member benefits partners who will display their products and services trade-show style. Exhibitors will include Mediaguide, MusicPro Insurance, Nimbit Web Tools, Sibelius, and US Alliance.

Commencing this year, there will only be one General Annual Membership Meeting, which will alternate between New York and Los Angeles – cities in which ASCAP has the greatest concentration of members. This means that in 2006, the meeting will take place in Los Angeles and be webcast live. ASCAP is the only U.S. performing rights organization to hold annual membership meetings during which members can learn, ask questions and voice concerns.

As reported at last year's meeting, with the high cost of postage, ASCAP is relying more and more heavily on email as the most effective and cost-efficient way to reach our rapidly growing membership. Members who would like to receive an email invitation to this and other ASCAP events must sign up for ASCAP email at [www.ascap.com/email](http://www.ascap.com/email). ASCAP sends out one email a month, our monthly email newsletter, *ASCAP Inside Music*. Our members' privacy is important and ASCAP will not share or sell email addresses with anyone.

Members can also visit our website for up-to-date information and details about the meeting.



**FEINSTEIN FETE**  
The first-ever ASCAP American Songbook Award was recently presented to Michael Feinstein in recognition of the singer-pianist's dedication to and advocacy of the great 20th Century American songwriters. The event, which featured performances of special material by Alan Bergman, Ann Hampton Callaway and Jimmy Webb, took place at Feinsteins at the Regency in Manhattan. Pictured at the event are (l-r) composer Charles Strouse, Alan Bergman, Ann Hampton Callaway, Feinstein, Jimmy Webb and ASCAP President and Chairman Marilyn Bergman.

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# ASCAP ACTION



## CMJ Music Marathon

More than 10,000 music professionals, artists and fans converged in New York City for CMJ Music Marathon from October 13th through 16th, 2004. In addition to keynote speakers and an exhibition area with a live performance stage, the event featured dozens of panels covering topics affecting all corners of the music industry. At night, thousands of bands and songwriters performed at clubs throughout the city. ASCAP presented a showcase on October 13th at Rothko on Manhattan's Lower East Side, featuring some of the hottest up-and-coming bands.

Performers included Army Of Me (Washington, DC), Foreign Born (Los Angeles, CA), Madison (New York, NY), The October (Calvert City, Kentucky), Melee (Orange County, CA) And Lucero (Memphis, TN).

**Pictured (l-r) are:**

1. Army of Me offers up guitar heroics and soaring melodies; 2. Foreign Born delivers a cathartic rock experience; 3. Melee mixes a bit of pop with their indie rock sound 4. Lucero injects grit and ache into their country rock songs

## Quiet on the Set

The latest edition of ASCAP's Quiet On The Set showcase series, held at L.A.'s Molly Malone's, featured another stellar lineup of songwriter/performers including special guest Michelle Shocked. Pictured after the show (l-r) are Deb Talan and Steve Tannen of The Weepies, ASCAP's Brendan Okrent (producer of the showcase series), Michelle Shocked, ASCAP's Randy Grimmer, Misha Chellam and Dave Lowensohn of Speechwriters LLC and Gran Bel Fisher. Quiet On The Set began in Los Angeles in 1991.



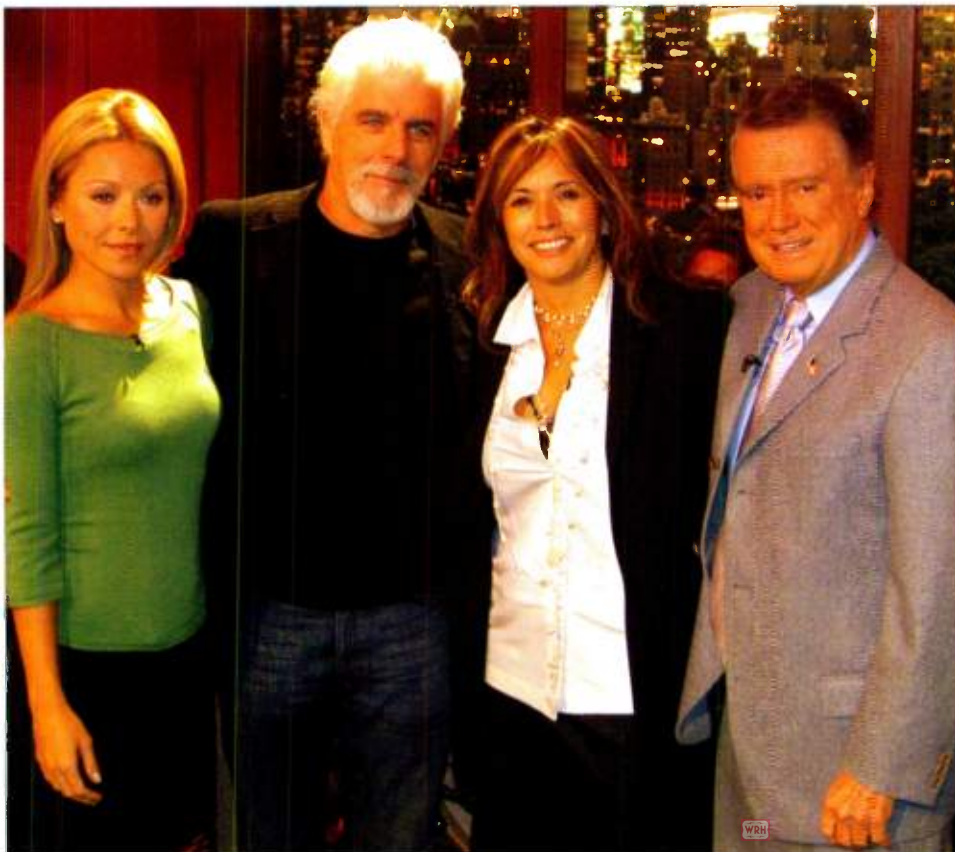


## Cabaret Night

ASCAP produced a special cabaret night for a gathering of the SCL (Society of Composers and Lyricists) at L.A.'s Catalina Bar. The cabaret featured ASCAP writers Marcy Heisler and Zina Goldrich and Broadway performers Susan Egan (*Beauty and the Beast*) and Jason Graae (*Falsettoes*). Pictured (l-r) are Susan Egan, Zina Goldrich, Peter Melnick (SCL member), Jason Graae, Marcy Heisler, ASCAP's Michael A. Kerker (co producer of the evening), Adryan Russ (co producer), Dan Foliart (President of SCL) and Laura Dunn (Executive Director of SCL).

## Michael, Regis and Kelly

Michael McDonald appeared on ABC's *Regis and Kelly* in the fall to support the release of his new album, *Motown 2* (Motown Records). Pictured (l-r) at the taping are Kelly Ripa, McDonald, ASCAP's Loretta Munoz and Regis Philbin.



## Dan the Man

Bay Area music legend Dan Hicks was in New York City recently to promote the release of his newest album, *Selected Shorts* (Surfdog Records), featuring guest appearances by Willie Nelson and Jimmy Buffett. Pictured at ASCAP's New York offices are (l-r) ASCAP's Harry Poloner, Hicks and ASCAP's Loretta Munoz.



Rowena Husbands

## Chamber Music

ASCAP's Keith Johnson, left, congratulates Gordon Chambers at his recent SRO CD Release Party at BB Kings in New York City.



## La Mafia

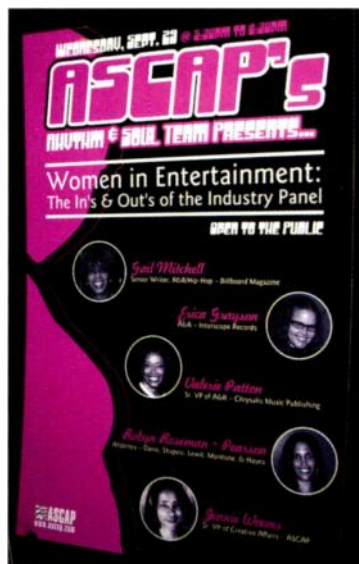
Eutimio Ruiz, a member of the popular Latin band La Mafia, recently signed up as a new ASCAP writer member. Ruiz (right) is pictured with ASCAP's Jorge F. Rodriguez at ASCAP's New York offices.

# ASCAP ACTION

## ASCAP's Rhythm & Soul Creative Team Presents Women in Entertainment

ASCAP's Rhythm & Soul Creative Team held a panel, "Women in Entertainment: The Ins & Outs of the Industry," on September 29, 2004 at the Musician's Institute in Hollywood, CA. The purpose of the panel was to educate songwriters, producers and artists on multiple aspects of the music industry from a woman's perspective.

Moderator Gail Mitchell (Senior Writer of R&B/Hip-Hop of *Billboard Magazine*), conducted the panel which included panelists: Erica Grayson (Director of Urban A&R at Interscope Records), Valerie Patton (Sr. VP of Chrysalis Music Publishing), Robyn Roseman-Pearson (Attorney at Davis, Shapiro, Lewit, Montone, & Hayes), and Jeanie Weems (Sr. VP of Creative Affairs/Repertory at ASCAP).



### 1. WOMEN IN ENTERTAINMENT PANELISTS:

Pictured (l-r) are ASCAP's Jeanie Weems, Valerie Patton of Chrysalis Music Publishing, Robyn Roseman-Pearson of Davis, Shapiro, Lewit, Montone, & Hayes, Erica Grayson of Interscope Records, and moderator *Billboard Magazine's* Gail Mitchell.



### 2. PANELISTS IN ACTION



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## Nickel Creek at Webster Hall

The critically acclaimed modern bluegrass group Nickel Creek performed an SRO show at New York's Webster Hall, co-heading the bill with Howie Day and David Berkeley.

The band is currently recording their new record for Sugar Hill. Band member and mandolin master, Chris Thile, recently released his solo record, *Deceiver*. Pictured (l-r) are Nickel Creek's Sean Watkins and Chris Thile, ASCAP's Loretta Muñoz and Sue Devine and Nickel Creek's Sara Watkins.

## NEMO Music Festival



Charging into its eighth year, the 2004 NEMO Music Festival & Conference, took place from October 1st through October 2nd, 2004 in Boston and offered two full days of music panels, industry workshops, clinics, a bustling tradeshow, and two nights of music featuring nearly 250 artists from around the world performing in the area's nightclubs. ASCAP presented a showcase at All Asia in Cambridge on the last night of the festival featuring songwriters/artists from home and abroad. Pictured are: 1. Aberdeen City (Boston, MA), 2. Modena Vox (Denmark), 3. Luna Halo (Nashville, TN) and 4. Blue Van (Columbus, OH).

## Folk Hero

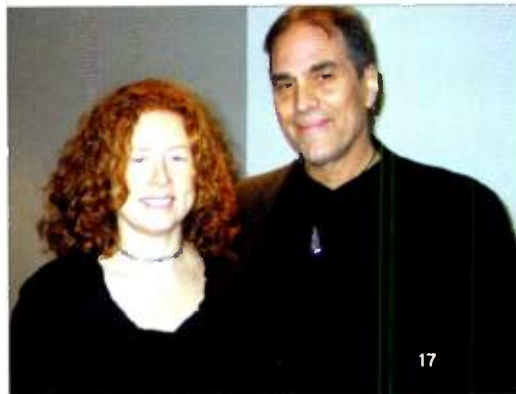
Noted singer/songwriter Eric Andersen recently visited ASCAP's New York offices while in town for a performance in support of his new album, *The Street Was Always There* (Applesseed Recordings). The album is a tribute to the songs and songwriters of Greenwich Village in the 1960's. Pictured (l-r) are ASCAP's Sue Devine and Andersen.



## Dave Van Ronk Street

ASCAP was on hand to help celebrate the naming of a Greenwich Village street for the late folk music great and ASCAP member, Dave Van Ronk.

Hosting the ceremony was Van Ronk's friend and folk music colleague, ASCAP member Tom Paxton. Pictured at the ceremony are (front, l-r) Midge (Mrs. Tom) Paxton and Andrea Vuocolo (Mrs. Dave Van Ronk) and (rear l-r) Tom Paxton, ASCAP's Seth Saltzman and Jim Steinblatt.





# ASCAP ACTION

## BME and ASCAP



Nashville-based BME Music principal Alan Brewer recently combined a west coast company meeting of BME clients and associates with a breakfast Meet and Greet at ASCAP's LA offices. Clients attending included singer/songwriter Matt King, rockers Cowboy Mouth, and Rick Wakeman - a member of legendary rock group Yes - who also performed for the ASCAP staff. BME is a fully integrated music and entertainment company, housing music publishing (including ASCAP company KaDaLaNa Music) and production divisions, music consulting and representation services, worldwide administrative services, and music supervision for film and television. Pictured (l-r) are ASCAP's Charlyn Bernal, Brewer, Rick Wakeman, Matt King, BME VP West Coast Mason Cooper, and ASCAP's Pamela Allen and Mike Todd.



### A Strong Link

Singer/songwriter and multi-instrumentalist Tony Furtado recently released a new album, *These Chains*, on his own label. He was in New York City to perform and visited ASCAP's offices where he met with Sue Devine.



### Vaneese Thomas at ASCAP

Songwriter and vocalist Vaneese Thomas, the daughter of the late soul great Rufus Thomas, recently visited ASCAP's New York offices. Pictured (l-r) are Segue Records' Steven Goff, ASCAP's Karen Sherry, Thomas and attorney Elliott Resnick.

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# ASCAP Presents... in North Carolina

## Top Local Bands Singled Out For Major Music Industry Showcase

On September 24, ASCAP presented a pop rock showcase at the Local 506 club in Chapel Hill, North Carolina featuring top locals bands from across the state. Performers included Fashion Design (Chapel Hill), Parklife (Durham), Roman Candle (Wilkesboro) and The Bleeding Hearts (Raleigh). Pictured are 1. Parklife 2. Roman Candle 3. Bleeding Hearts and 4. Fashion Design.

## Tough Love

ASCAP's Sue Devine caught up with Ed Hamell (aka Hamell on Trial) at a recent show in New York City. Hamell has been touring in support of his most recent release, *Tough Love*, on Righteous Babe Records, while also recoding his next RBR release. He will tour with Ani Difrancio this spring. He has also been writing a regular column for *Uncut Magazine*.



## SOCAN Awards

ASCAP's Todd Brabec recently attended the 15th Annual SOCAN Awards in Toronto. Pictured with Brabec (center) are (from the left) SOCAN Classic Award-winning songwriters David Tyson ("Black Velvet," "Lover of Mine" and "Birmingham,") and Jim Vallance ("Run to You," "Somebody," "My Song" and "What About Love").



## TI's Birthday Bash

ASCAP member TI's second full length album, *Trap Muzik*, has been certified Gold. Here TI (right) is pictured with ASCAP's Ian Burke at TI's birthday party at The Mark in Atlanta in September.





## ← Augustana

A new signing for Epic Records, Augustana have been in Atlanta working on their debut album produced by Brendan O'Brien. Their brand of rock is powerful, melodic and memorable and fits right in with powerhouse producer O'Brien's bevy of rock clients, which include Pearl Jam, Soundgarden, Korn, Stone Temple Pilots, Black Crowes, Matthew Sweet, Train and Rage Against the Machine. Like these other popular and highly successful bands, Augustana mix loud, churning guitars, raspy yet beautiful vocals and plenty of emotion, and pack them into each well-crafted song.



## ↑ Glen Cortese

Glen Cortese was appointed Artistic Director and Conductor of the Oregon Mozart Players last season, and is now in his eighteenth season as Music Director of the New York Chamber Sinfonia. He is an 8-time winner of the ASCAP Award for Adventurous Programming for his work at the Manhattan School of Music, where he was Principal Conductor and Director of Orchestral Studies from 1988 to 2000. He has been engaged as resident or guest conductor throughout the U.S. and abroad with numerous orchestras, opera companies, festivals and educational and community outreach programs. A strong advocate of new music, Cortese has conducted over 150 premieres. He has received awards and grants from the American Academy of Arts & Letters, the New York Council on the Arts, the Columbia University Joseph E. Bearns Prize and the Arthur Judson Foundation Award for a Young American Conductor. His recordings are on the Titanic, Newport Classics, Phoenix, Owl and CMS labels.



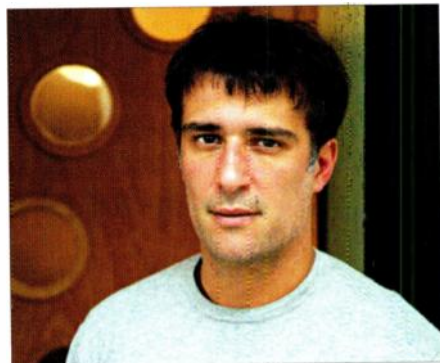
## ↑ Michael Giacchino

In 1997, Michael Giacchino was approached by DreamWorks Studios to score their flagship PlayStation video game based on Stephen Spielberg's box office hit, *The Lost World*. It became the first original live orchestral score written for PlayStation. Michael went on to compose many orchestral scores for DreamWorks Interactive, including Spielberg's World War II simulation game series, *Medal of Honor*. His work on such high-profile games kicked the door wide-open for him in Hollywood and he soon landed some prime gigs, first working on the ABC hit TV show *Alias* and then on ABC's 2004 hit *Lost*. Michael's biggest success to date, however, is his music for Pixar's new animated hit film, *The Incredibles*. Next up in 2005: his scores for Disney's *The Muppets Wizard of Oz* and *Sky High*.



## ← Alejandro Vezzani

Alejandro Vezzani, from Argentina, had his first song recorded in 1976. He reached #1 in his home country with the song "Somos Locos Del Amor" recorded by Valeria Lynch. His songs have since been recorded by such artists as Ednita Nazario, Lupita Dalessio, India, Pimpinela, Lola Flores, Eddie Santiago, Raphael, Vicky Carr, Chayanne, Jose Jose, Roberto Carlos, La Mafia, Rocio Durcal, Jerry Rivera, Sandro, Isabel Pantoja, Los Angeles De Charly, Aroma, Ana Barbara and Joseph Fonseca. He has also co-produced Pimpinela's album, *El Duende Azul*, and was a finalist at the festival of Viña Del Mar and has received several awards including Songwriter of the Year at the Oti Song Festival in Spain and numerous ASCAP Latin Awards.



## ↑ Antonio Pinto

Brazilian film composer Antonio Pinto has scored independent film hits such as *Central Station* and *City of God*, among other Brazilian features. Recently, however, Hollywood came calling and Pinto found himself collaborating with James Newton Howard on the Tom Cruise/Jamie Foxx thriller, *Collateral*. As part of the 2003 Flanders Film Festival in Ghent, Belgium, Pinto was also named Discovery of the Year at the World Sountrack Awards, and attended the festival again in October, 2004. Antonio has also just been signed to compose the theme and score to the new Fox TV series *Jonny Zero*.

## ↓ Army Of Me

Vince Sheuerman, songwriter and singer for DC-based modern rock band, Army of Me, had received a degree in Mechanical Engineering from the University of Maryland, and was heading into a life of science. But then rock and roll success intervened. Army of Me's smart, melodic rock proved too good not to pursue, and Sheuerman and company soon found themselves sharing stages with such breakout rock bands as Hot Hot Heat, My Morning Jacket, Phantom Planet and Coldplay. Now the band, who performed at ASCAP's 2004 CMJ showcase, is garnering outstanding reviews: "Combine his mature guitar playing with a voice that can swoop and soar like Jeff Buckley...and Scheuerman has the goods to take it to that proverbial next level." (*The Washington Post*)





# Jennifer Higdon

→ ALL ACCESS

**The music of composer Jennifer Higdon communicates with the audience. It is just one reason why her orchestral piece, *Blue Cathedral*, will receive 20 performances this year.**

Philadelphia-based composer Jennifer Higdon has entered the concert music big leagues with the Atlanta Symphony Orchestra's recording of her *City Scape and Concerto for Orchestra* (Telarc). The album, conducted by Robert Spano, has garnered four Grammy nominations, including "Best Classical Album," "Best Orchestral Performance" and, for Higdon's Concerto for Orchestra, "Best Classical Contemporary Composition." An impressive achievement for any composer, yet all the more surprising to Higdon, who cheerfully admits to growing up in rural Tennessee ("one county over from where Dolly Parton is from") with no connection to concert music until her late teens. "My dad, an illustrator, worked at home and there was always a lot of rock music playing—the Beatles, Bob Marley, Simon & Garfunkel," Higdon remembers. "There happened to be a flute playing around the house that I picked up when I

was fifteen and I taught myself to play. I'd always been involved in the arts in some form, but it was drawing and painting and, with my brother, experimental films. Discovering music was amazing for me."

Wasting no time, Higdon quickly won the flute first chair in her high school marching band and went on to a flute performance major at Ohio's Bowling Green State University, "still unfamiliar with works like the Beethoven symphonies." She credits her flute teacher at Bowling Green with "changing my life by opening me up to composing and conducting." Another turning point during her college years was meeting future Atlanta Symphony conductor Robert Spano, who was then beginning his career. Higdon studied conducting with him. It was Spano who urged her to attend Philadelphia's Curtis Institute to study composition.

Higdon "loves exploring new works - my own pieces and the music of others - in a general audience setting, just to feel a communal reaction to new sounds." She credits her ability to relate to the audience to her early and continuing interest in pop music. "I probably hear music the way most people in the United States do - because most of us don't grow up around classical," she says, adding, "I'm very aware that I'm taking the audience's time. How can I make it a memorable experience for them? I consider it a pretty serious responsibility." Among her most performed works is the gorgeous *Blue Cathedral*, an orchestral piece she composed in memory of her late brother. More than 20 performances of the work are scheduled for the coming year. She has also been greatly influenced by the music of Aaron Copland, which she

believes accounts for "my American sort of sound."

While Higdon occasionally performs on the flute with chamber groups and orchestras, she is the first woman to teach composition at the Curtis Institute. She spends the great majority of her day - "I write for hours and hours," she says, happily - composing works commissioned by various ensembles and organizations. She is currently working on an oboe concerto for the St. Paul Chamber Orchestra and a percussion concerto for the Philadelphia, Dallas and Indianapolis Symphony Orchestras, among other projects. Higdon also serves as a member of the ASCAP Symphony and Concert Committee and as a judge in the ASCAP Foundation Morton Gould Young Composer Awards. She credits The ASCAP Foundation Commissioning Program with her first major orchestral commission, *Shine*, a work written in honor of Morton Gould for the Centennial of the Oregon Symphony in 1995. "That's the one that started it all," says Higdon. "I feel really, really lucky. It's not often that composers get to do something all the time that they really want to do." —Jim Steinblatt

# Chris Hajian

## BACK TO THE FUTURE

Composer Chris Hajian's score to the WB TV period film, *Samantha: An American Girl Holiday*, proves him to be a master time traveler

As anyone familiar with the 80s TV show *Fame* knows, the High School of Performing Arts in Manhattan was populated by a lot of extremely talented kids. Although the series was short-lived, the real school thrives today and continues to be the alma mater of many of today's leading actors, dancers and musicians. Once such former student, Chris Hajian, is a leading composer of music for film and television. Hajian also attended the Manhattan School of Music where he studied classical composition and where he developed a strong compositional style that has made him a "go-to" guy for a wide array of projects throughout his career.

Chris started out in the commercial music field but quickly moved into writing music for television, working on shows including *Law and Order*, *NYPD Blue*, *Ally McBeal*, *20/20*, *Dateline*, *Friends*, *Dawson's Creek*, *ER*, *Third Watch*, *West Wing*, *The Sopranos* and *Celebrity Poker Showdown*, among others. But he had always known in his heart that his skills would be most realized in marrying music to film, and began to steadily expand his resume with interesting film work. His scores have appeared in the award-winning HBO documentary, *Naked*

*States*, the independent films *Ten Benny*, *Mr. Vincent and Other Voices*, *Other Rooms* as well as the Disney film, *Inspector Gadget 2*.

Last year, Hajian's New York City-based company, Moving Pictures Music, created and moved into an incredible working environment for his projects. It is a 4,500 square foot facility with three composing suites, two soundproof recording studios and, post-production mixing facilities, two Avid suites and four production offices.

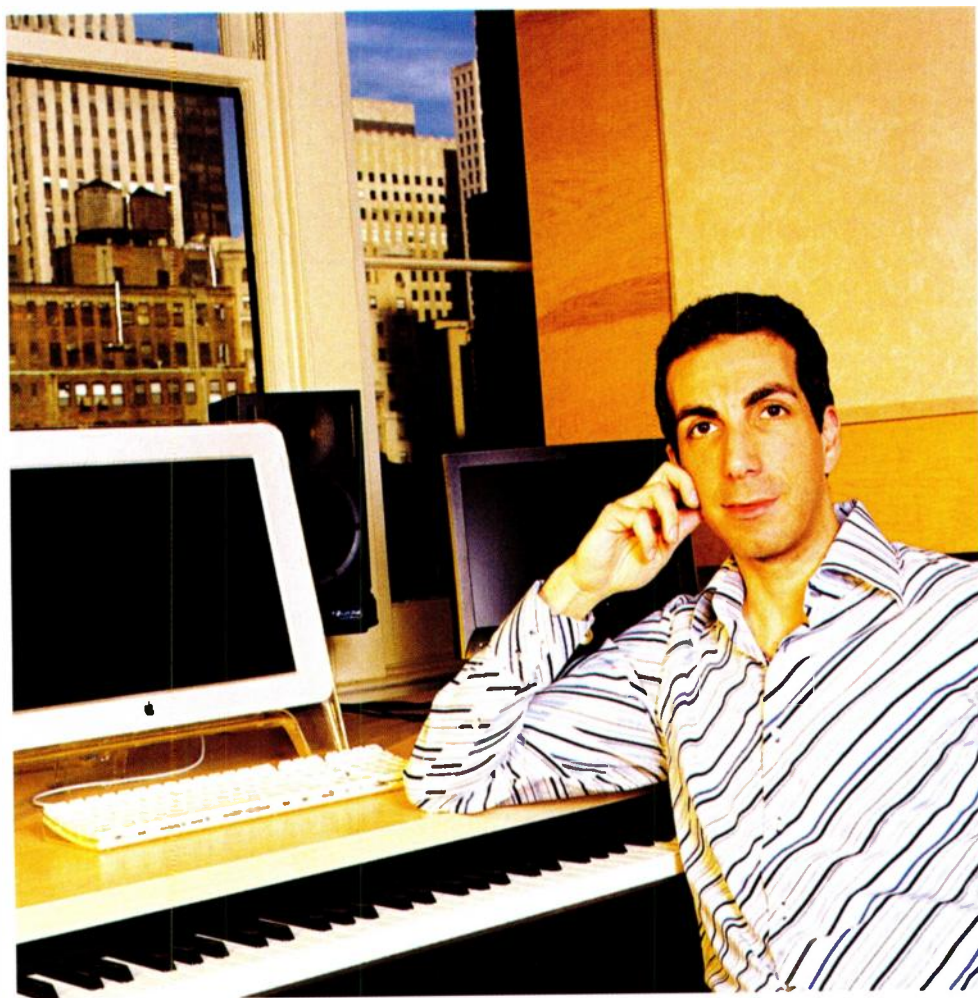
Says Hajian, "My goal was to create a really creative, professional atmosphere where I could do my composing and producing but also record 90% of what I do. I found a couple of partners and we built the space from scratch. It was designed by world-renowned architect John Stoyrk who designed the Hit Factory. Now we have this multi-use environment which is open and airy and comfortable."

One of Hajian's first film projects in the new space was the score to the 2004 WB holiday film, *Samantha: An American Girl Holiday*, which was produced by Revolution Studios/Warner Brothers, with actress Julia Roberts as Executive Producer. The film, based on the American Girl collection of books and dolls, is a live-action story set in 1904, starring AnnaSophia Robb as Samantha and Mia Farrow as Grandmary. The movie aired on November 23rd and was released a week later on DVD in time for the holidays.

Hajian accepted the challenge of composing a score for a period movie using a TV movie's budget. "TV movie budgets for film are not great. But you don't often get a chance to score a period movie. And so this was an exercise for me in "how can I take that budget and maximize it." I had fourteen live people on it combined with samples and I think I achieved great results. You balance it out. You find a way for the ear to go to the live instruments, and the supportive stuff might not all be live, but you don't really perceive it that way.

For research, Hajian went back and studied the American music of that period, which was mostly music of English and Irish influence. "The waltz was a big part of that time," says Hajian. He sketched some themes for the director and the producers who all loved the tone he was achieving, and they basically gave him the green light to finish the score.

Hajian is proud of the results and hopes he gets the opportunity to do more period films. "This kind of score really exposes the craft of film scoring," says Hajian. "You really have to have the chops and the ability to create those themes. You can't be saved by vamping with a couple of cool loops or a distorted bass line." —Erik Philbrook





# Jack Johnson

CHAIRMAN OF THE BOARD

**Singer/songwriter/surfer and record label owner Jack Johnson divides his time between the waves and stage. And as a member of a new environmental advocacy group, he's found a way to make his songs help save the sea.**

"I grew up in Hawaii wearing just sandals, surf trunks and a shirt all the time because it was always so hot," says singer/songwriter/surfer/filmmaker Jack Johnson. "When I started doing shows in Los Angeles and the clubs were really starting to fill up, I had this moment when I realized, wait a minute, this is actually happening. If I don't be careful, I might just have to get dressed up for the rest of my life."

Well, it did happen for Johnson. After two albums, the platinum-selling *Brushfire Fairytales* and *On and On* and a third recording, *The September Sessions*, a soundtrack to a surf film that Johnson made with a group of friends called The Moonshine Conspiracy, Johnson is one of the most successful singer/songwriters working today. And he can wear whatever he wants.

As you would expect from someone who grew up surfing and appreciating the beautiful environment of Oahu, Hawaii, Johnson is an easy-going, thoughtful and humble soul whose acoustic, meditative and funky songs work well with sunsets and sand as a backdrop. What Johnson has done is take that vibe and bring it to the masses who also want a taste of that good life.

Johnson, whose manager is a longtime friend who used to edit his surf films, attributes much of his success to innocence and a bit of luck.

"We were lucky because, early on, we said no to a lot of things. We started getting approached by all of these big labels who were being very enthusiastic. But we were so afraid of them that we turned them down initially. It was very tempting when you're driving around in a minivan and barely trying to pay bills back home. It was because we were proud of what we had done and didn't want to give that up. Fortunately, they then

asked what we wanted, and we just said that we wanted creative control, and they gave it to us."

So now Johnson has an enviable situation. He has his own label, Brushfire Records, but with major distribution through Universal. "They don't get to hear anything until we finish the record" he says. "They just print what we hand to them. That's been really nice."

What has also been nice for Johnson is the sense of community that he fosters in his art and which in turn nourishes him. He still works with the same group of artists and filmmakers that he has known for years. He toured last year with kindred souls and label-mates, G. Love and Donavon Frankenreiter, and he still records with the same group of musicians with whom he began his recording career.

That sense of community also translates into a social responsibility that Johnson practices in his business affairs. Johnson, Brushfire Records and The Moonshine Conspiracy are all members of 1% for the Planet, an alliance of businesses who all donate 1% of their annual net revenues to environmental organizations worldwide.

"I had met 1%'s Yvon Chouinard, who had founded Patagonia, and was able to go on a few surf trips with him," says Johnson. He's an amazing guy who has done a lot of amazing things. He's funny. But he's so educational to talk to. So I learned a lot about the organization and how important it is. It's a really cool way to help out and easy to do. Who's going to miss 1% of their revenue?"

Johnson's new album will be released on March 1st. Until then, his fans will have to live with a new single, "Sitting, Waiting, Wishing," available at the iTunes store and his *Some Songs Live* EP, featuring Johnson, G. Love and Donavon Frankenreiter, which was performed live on surf champ Kelly Slater's radio show, K-OS. For more info on Jack Johnson, visit [www.jack-johnsonmusic.com](http://www.jack-johnsonmusic.com). For more info on 1% for the Planet visit [www.onepercentfortheplanet.org](http://www.onepercentfortheplanet.org). — Erik Philbrook

## Q&A with 1% for the Planet's Executive Director Jil Zilligen

**Q. How would you best describe 1% for the Planet's mission?**

**A.** 1% For The Planet is a progressive alliance of 82 companies that donate at least 1% of their net revenues annually to environmental organizations worldwide. Together, our members are proving that supporting environmental conservation is more than simply the right thing to do, it is good for business because it distinguishes them from their competition and increases customer loyalty.

**Q. What does it mean to the organization have a songwriter like Jack Johnson commit himself to your cause?**

**A.** We are honored to count Jack Johnson among our 82 members. His commitment to our cause indicates to the music industry that supporting environmental work is not only the right thing to do, it is good for business. As the 1% For The Planet logo becomes more ubiquitous, more people will be able to distinguish quickly and easily between companies and artists that have a true, substantive commitment to conservation and those that simply tout the rhetoric, which in turn makes it easier for people to make values-based purchasing decisions. Jack's high profile and clear dedication help us reach a larger and broader audience than we would be able to reach without him, thereby helping us spread the word more quickly and effectively.



# MC Lars

## TALKING 'BOUT IGENERATION

**MC Lars makes post-punk laptop rap and the kids are eating it up like ear candy**

"The first artist I was really into was Weird Al Yankovich," admits MC Lars, who is currently on tour with Bowling for Soup, American Hi-Fi and Riddlin



Kids and :s making a musical splash with his 7 song *Laptop* EP (Sidecho Records) "What I liked about Al is that he was so smart and funny at the same time. And even though he was funny, the music was still really good."

There are probably few artists who cite Weird Al as a major influence,

but in MC Lars' case, it makes perfect sense. The songs, "iGeneration" and "Signing Emo" from his EP are smart, funny and very popular. This month, on the music site, Launch.com, he is listed among the artists to watch out for in 2005.

Like many teenage musicians on the West Coast in the 90s, MC Lars was into the music of Green Day, Rancid and Offspring. But when he went off to college (Stanford) and landed a rap show on the college radio station, his world was about to change. Having access to some of the greatest hip-hop records ever put on vinyl (Run DMC, Public Enemy) did strange and wonderful things to the young songwriter. He went back to his dorm room, and with nothing but a laptop, some samples and a small pile of instruments, he began to concoct his own musical creations. They were an infectious blend of computer-driven beats, guitar riffs, raps and very funny social commentary.

After moving to England to study at Oxford, MC Lars began performing his music at small clubs there and developing a following, eventually drawing the attention of Truck records, who released his first album, *Radio Pet Fencing*.

"The rap scene in England is more cutting edge and weirder," says MC Lars, "with artists like The Streets and Dizzee Rascal. Also, the audience's sense of humor is more sophisticated. All those things were very conducive to me getting the response I did."

Upon returning home, empowered by the attention he received in the UK, Lars decided to keep pursuing his quirky muse and hasn't looked back. He released *The Laptop* EP in the states in June of last year. He signed with Netzwerk Management and is currently working on a full length album with a few producers, including John Fields (Andrew WK). So what creative demons does a Weird Al-loving, Oxford-educated, white rapper wrestle with now that he has America's attention?

"The challenge for me now," says Lars, "is to be funny without being a joke." —Erik Philbrook

# Christian Zalles

## TRAILBLAZING

**Chilean songwriter Christian Zalles is charting a course for success**

Traiblazing and making his mark as one of the best songwriters in the Latin Music Industry, Cristian Zalles keeps enjoying the success of his long-running #1 hit on *Billboard's* Hot Latin Tracks, "Cuidarte El Alma." The song, performed by world-renowned recording artist Cheyanne, remained in the Top 10 for over 22 weeks. With close to 40 songs published, 12 of them singles, Zalles has cemented his position as a force to be reckoned with in the industry. Cristian has been writing and singing music for 25 years and his perseverance has proven gold for this songwriter from Chile. He was one of the first songwriters signed to Warner/Chappell Music Latin, by the venerable and late Ellen Moraskie. Since then he has written for, among other artists, Ednita Nazario, Marcos Llunas, Tito Nieves, Julio Iglesias Jr, Angel Lopez and Cheyanne. As is if that were not enough, he recently won the award for Songwriter of the Year at the Premios La Gente 2004, and a nomination for Song of the Year for the Premio Lo Nuestro 2005 Awards. With many upcoming releases written by this talented songwriter, we can expect to hear a lot more from Christian Zalles. —Karl Avanzini



# 20 ARTISTS WHO

# ROCK OUR



**FROM DURABLE LEGENDS** such as U2 to indie veterans Modest Mouse to fresh young upstarts Franz Ferdinand, rockers of all ages, persuasions and nationalities gave rock fans (and record labels) much to cheer about in 2004. Whether they ruled the charts or the road in the past year, the following ASCAP rock bands and artists are to be applauded for their efforts. And some will walk home with Grammys on February 15<sup>th</sup> as several ASCAP artists nearly swept the nominations in the Grammy rock categories. (I'm talking to you, Green Day!). Taking the sage advice of their fellow ASCAP member, Neil Young, here are just a few of the artists who "keep on rocking in the free world," and keep on making us proud.

GREEN DAY

BY ERIK PHILBROOK WITH JON BAHR AND JIN MOON



GWEN STEFANI



JET



FRANZ FERDINAND

## 1. Green Day

With six Grammy nominations, Number One Billboard chart status and worldwide sales of more than five million, Green Day's 2004 album, *American Idiot*, brings new meaning to the term "back with a vengeance"

It's official. Green Day can now be considered godfathers of punk. In 1994, their major-label debut, *Dookie*, put punk rock back on the musical map. The album spawned hit singles like "Basket Case" and "Longview" that combined buzzing guitars, teen-angst, juvenile humor and melodies that seared into your brain. The videos for the songs made Green Day – singer/guitarist Billie Joe Armstrong, bassist Mike Dirnt and drummer Tres Cool – into punk superstars. *Dookie* went on to sell more than 10 million copies. It also created a pop/punk sound that paved the way for other artists for years to come. It is safe to say that without Green Day, there would be no Good Charlotte, Sum 41, Simple Plan or even possibly Avril Lavigne. Green Day created an attitude that sold multitudes.

But what do you do after you've created several successful albums of three-minute pop/punk anthems? Well, if you're a father (both Armstrong and Cool have two children each) who is deeply worried about the direction of the country under the current political administration, and you are a songwriter, you put your passion into your art. For Green Day, the result is *American Idiot*, an ambitious song cycle that is equal parts *Born to Run* and *Quadrophenia*. It tells the story of a troubled kid trying to escape from a troubled environment with his girlfriend

at his side, but it is also a scorching indictment of American corporate culture. Musically, it is Green Day's most ambitious effort yet and it includes track after track of powerful anthems, including two nine-minute song suites.

Whether Green Day walks home with 7 awards on Grammy night is beside the point. They've already achieved a rare feat; they've created what some are calling a rock masterpiece: music with meaning that challenges the status quo...and, best of all, it rocks. **-EP**



## 2. Gwen Stefani

While her Grammy-winning band, **No Doubt**, was taking a break in '04, Gwen Stefani was breaking out on her own, releasing her first solo album, *Love, Angel, Music, Baby*, that indulged her musical fantasies

With a wardrobe to rival Madonna's, No Doubt's Gwen Stefani is one of the most stylish pop stars on the planet. But you could also say the same thing about her music. From No Doubt's early pop/punk ska hit "I'm Just a Girl" to later power ballads such as "Don't Speak," Stefani has effortlessly slid into a variety of musical roles. It's no wonder then that for her first outing as a solo artist, she would continue to indulge her taste for mixing it up. On 12 tracks, she creates music that is rhythmic, rebellious, confessional, sexy, fierce, playful, funky, emotional and all very, very cool. As one of the most talented, successful and visible singer/songwriters, Stefani was able to collaborate with a wish list of producers and songwriters, including Nellee Hooper, Linda Perry, Dr. Dre, the Neptunes, Dallas Austin, Johnny Vulture (aka Outkast's Andre 3000), Jimmy Jam and Terry Lewis and her bandmate, No Doubt bassist Tony Kanal. Drawing from such a diverse and amazing group of artists, Stefani was able to draw a commonality as well – all great, innovative and exciting music that blends a modern hip hop attitude with the Eighties dance club vibe that inspired her as a kid.

If creating one of the best and most-anticipated albums of the year wasn't enough, Stefani even found the time to launch her own clothing line, L.A.M.B., and star as Jean Harlow in Martin Scorsese's ambitious Howard Hughes biopic *The Aviator*. At press time, Stefani was up for a Grammy for "What You Waiting For?" and No Doubt was up for a Grammy for "It's My Life." **-EP**



## 3. Franz Ferdinand

These dapper, disco-digging Scots put the fun back into rock with a hit album that got people dancing on both sides of the Atlantic

It was a pleasant surprise for many when Scotland's Franz Ferdinand (PRS) hit the big time with their incredibly catchy dance songs, seemingly popping up out of nowhere. Named after the assassinated Austrian archduke, the band rejuvenated a frenzied excitement abroad with their slick, danceable rock songs, and soon America was singing along to their infectious singles, "Darts of Pleasure" and "Take Me Out." There is an inherent cool sexuality to their music that swaggers with an irresistible urge to flirt with the disco ball. In 2003 the group signed with Domino Records and released their buzzworthy *Darts of Pleasure EP*. Soon they were touring with acts like Hot Hot Heat and Interpol. By 2004, Franz Ferdinand released their debut self-titled full-length on Epic. Their singles took off on both mainstream and college radio. In 2004, they won England's prestigious Mercury Prize and the group was named the most influential rock band of the year by *Spin* magazine. Early in January 2005, they received five nominations for Brit Awards (England's equivalent of a Grammy), the most of any rock act in the UK this year. At press time, they also had scored three Grammy nominations. **-JM**



## 4. Jet

In 2003, this Australian band took off, fueled by the hit "Are You Gonna Be My Girl?," and they are still flying high

Described as "The hottest band in rock" by NME, the Melbourne, Australia four-piece, Jet (APRA), have come a long way since signing to Elektra in 2002. Their uncon-

promising, raw rock sound, melding the power of AC/DC, with Paul McCartney's harder-edged Beatles work, has won them worldwide critical acclaim, making their hit album, *Get Born*, a massive seller in all corners of the globe. Their "rock gods" status was further confirmed when in early 2003 they were asked to support The Rolling Stones on the Australian leg of their world tour. *Get Born* has spawned several singles, including "Are You Gonna Be My Girl?," (which received valuable exposure thanks to a ubiquitous iPod commercial), "Rollover DJ," "Cold Hard Bitch" and "Look What You've Done." In November 2004, the band released a DVD called *Family Style* featuring a full jet concert filmed in London. The band is currently taking a break before beginning work on their next album, in which they will once again go into the studio with Los Angeles-based



## 5. ASCAP MEMBERS NEARLY SWEPT

producer Dave Sardy, whose credits include albums by System of a Down and Marilyn Manson. **-EP**

## 5. Taking Back Sunday

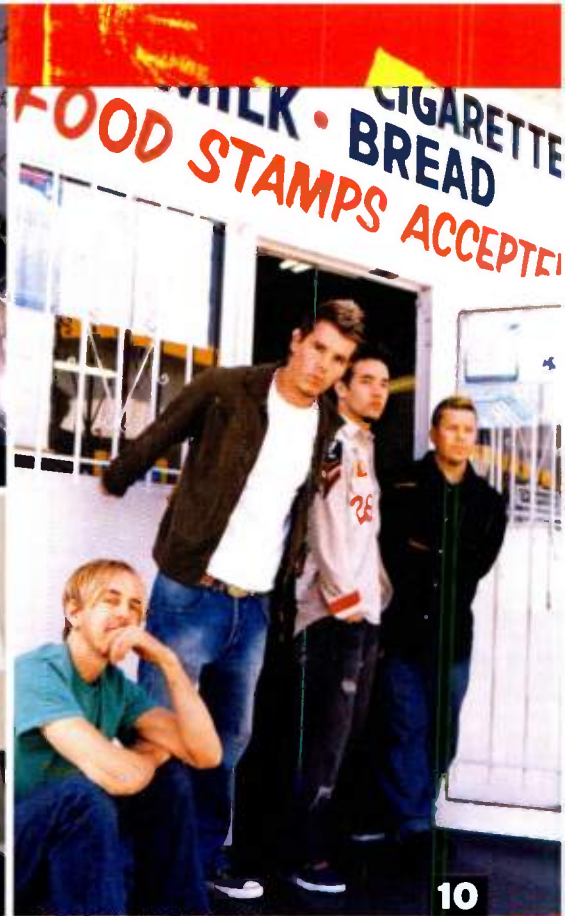
Among their many other accomplishments, Taking Back Sunday can be credited for helping put Long Island, New York, back on the rock and roll map. The band is one of the most successful and hardest working emo bands in rock. Their second album, *Where You Want to Be* (Victory Records) sold more than 163,000 copies in its first week when it was released last year, giving them a #3 debut on the Billboard album chart. Other highlights in '04 included headlining the Warped Tour, playing England's Reading Festival and landing a song, "This Photograph is Proof (I Know You Know)" on the *Spider-Man 2* soundtrack. **-EP**

## 6. TV on the Radio

Brooklyn's TV on the Radio merged a variety of styles, including soul, doo-wop, funk and gospel with alternative rock to create their critically-acclaimed second album, *Desperate Youth, Blood Thirsty Babes* (Touch and Go Records). With its fuzzy guitars, scratchy electronic sounds and exquisite harmonies, the album is beautiful and arty. With its biting social commentary, it is also cerebral and challenging. In an era flooded by garage rock and highly-produced pop, their singular sound earned them the coveted Shortlist Music Prize in 2004 for "the most adventurous and creative album of the year across all genres of music." **-JM**

## 7. Modest Mouse

After a decade of being the buzz of the indie rock scene, Modest Mouse had a monumental breakout year in 2004. The Washington state-based trio put out their first major label album on Epic, *The Moon & Antarctica*, in 2001, after signing with Sony. But frontman/songwriter Isaac Brock struck a chord with a more straight-ahead rock sound on the band's newest album, *Good News for People Who Love Bad News*. A surprise hit single of 2004 was the band's "Float On," with its boisterous sing-a-long chorus, which was used in a major car com-



## THE NOMINATIONS IN THE GRAMMY ROCK CATEGORIES

mercial and became a hit on radio. The band has sold a million copies of their new album, which is nominated for a Grammy this year for Best Alternative Music, and "Float On" is also up for a Grammy for Best Rock Song. **-JB**

### 8. Yellowcard

It takes a certain finesse for a band to make a personal connection with people. The Ventura-based punk quintet knew this instinctively and they worked hard for years to achieve their loyal following. They did it the hard way, playing hundreds of all-ages punk nights, rock dives, school events, suburban VFW halls, living rooms and backyards. On *Ocean Avenue*, Yellowcard's debut for Capitol Records, they delivered 13 passionate punk songs of self-empowerment and self-awareness. The album has sold more than 1.3 million copies, has spawned three hit singles and has spent considerable time on *Billboard's* 200 chart. **-EP**

### 9. Kings of Leon

With their unique blend of raw garage meets Southern rock, Kings of Leon stormed onto the music scene with their debut album, *Youth and Young Manhood*, for which *Rolling Stone* gave a rare four stars and *NME* called, "One of the best debut albums of the last 10 years." Their sophomore release, *Aha Shake Heartbreak*, has already wowed listeners in the UK where it has been released, prompting the *London Times* to name Kings of Leon "perhaps the finest American band of this decade." *Aha Shake Heartbreak* will be released in the U.S. on February 22. **-JB**

### 10. Hoobastank

Emo. Screamo. Post-grunge. Call their music whatever you want, but you have to call Hoobastank one of today's most successful rock bands. The Los Angeles band's self-titled 2001 debut album went gold and produced the radio/MTV hits

"Crawling in the Dark" and "Running Away." But it was their 2003 album's title track, "The Reason," that blew the quartet into the stratosphere when, after dominating mainstream rock and pop radio, it was used in the final episodes of *Friends* and *The O.C.* They finished 2004 having sold more than two million albums and with three Grammy nominations under their belt. **-EP**

### 11. Outkast

All around music phenomenons, Big Boi and Andre 3000, collectively known as Outkast, are still riding a giant wave created by their 2003 smash hit album *Speakerboxxx/The Love Below* (Arista). In the fall, they





were spotted at international awards shows, including the MTV Europe Awards, American Music Awards and the World Music Awards, where they continued to collect honors for the music on their 2003 album. But now the two are reported to have completed two new albums and have finished shooting their long-awaited HBO musical, *My Life in Idlewild*, in which they both star. **-EP**

## 12. Maroon 5

In a previous life, the members of Maroon 5 were a straightforward rock band called Kara's Flowers. When that didn't pan out, they went back to school, literally (they took off for college) and musically. Discovering an appreciation for the R&B and soul flavorings of artists like Stevie Wonder, the newly formed Maroon 5 found they had a knack for writing soulful, groove-oriented songs. Today, the group has sold more than three million copies of their 2002 debut album, *Songs about Jane*, which continues to ride high on the hits, "Harder to Breathe," "This Love" and "She Will Be Loved." Maroon 5 is up for more than one Grammy, including Best New Artist. **-EP**

## 13. Velvet Revolver

Velvet Revolver made the dreams of hard rock fans come true in 2004. Featuring three members of Guns n' Roses - Slash, Duff McKagen and Matt Sorum - and the former frontman for Stone Temple Pilots, Scott Weiland, Revolver had the musical pedigree and the chops to create exquisitely bombastic glam metal. And they delivered the goods. Their debut album, *Contraband*, has now gone platinum with two hit singles, "Fall to Pieces" and "Slither." Better yet, they bring good meaning to the term "supergroup." The band is set to perform at the 47th annual Grammys, where they are up for three awards. **-EP**

## 14. The Killers

While almost every 2004 "best of" list was filled with a wide range of indie rock bands, one indie-sounding band was able to break into the mainstream with a killer song. The band was appropriately called The Killers and their colossal single, "Somebody Told Me," was a runaway hit with radio. The Las Vegas-based band was also featured on the hit TV show *The O.C.* Interestingly, the band exploded in the UK prior to their success and their dance-happy synth driven pop has a strikingly British feel. As 2004 ended, The Killers were still beginning their enormous rise up the charts, and with three Grammy nominations, the future looks bright for these Sin City rockers. **-JB**



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## 15. Beck

While the world waits for the next album from L.A.'s resident rock genius, due out this year, Beck fans haven't gone completely hungry as of late. He contributed a beautiful recording of the song, "Everybody's Gotta Learn Sometime," to the hit film, *Eternal Sunshine of the Spotless Mind*. Also, as one of the pioneering artists in the early 90's to mix and mash different musical styles and recordings together on the same track, it is no surprise that Beck would be among the first artists to release a "mash-up" of one of his songs. "Frontin' on Debra," mixes "Frontin'" by The Neptunes and Beck's "Debra" and was made available exclusively on iTunes. **-EP**

## 16. Blink 182

Rock pranksters Blink 182 set out to prove that they were more than just a pop-punk band with their latest, self-titled album, and they continued to push the envelope last year with their single from the disc, called "Always." They wrapped up 2004 with a tour of Japan and Australia. Now, singer/guitarist Tom DeLonge and bassist Mark Hoppus also plan to develop new film projects through their production company, Resting Bird Entertainment, which produced a documentary last year called *Riding In Vans With Boys*. **-EP**

## 17. U2

With the simple words "Unos, dos, tres, catorce," quite possibly the largest album marketing campaign of the year and certainly the biggest cross-marketing endeavor were kicked off. As U2's Bono shouted these four numbers in Spanish in the infectious Apple iPod commercial, the entire world was introduced to U2's 14th release, *How to Dismantle an Atomic Bomb*. The single, "Vertigo," was suddenly ubiquitous. To celebrate the release of the album, U2 (PRS) came up with one of the largest publicity stunts ever by performing on the back of a flat bed truck traveling through the streets of Manhattan. Following this, they staged a surprise concert for roughly 15,000 fans that flocked to the base of the Brooklyn Bridge.

All this hype was certainly deserved as their latest music is among the best they've created. "Vertigo" is up for a Grammy, and the band will be inducted into the Rock and Roll Hall of Fame this year. **-JB**



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18

## 18. Simple Plan

They took some heat from some punk purists, but Montreal's Simple Plan couldn't contain themselves when they recorded their latest album, *Still Not Getting Any*, with famed producer Bob Rock. While not straying too far from the successful sound of their pop/punk first album, *No Pads, No Helmets, Just Balls*, they focused more on writing songs with deeper meaning...and even added some strings. But the band isn't about to lose any fans over such things. After selling millions of albums, headlining two Warped Tours and sharing a stage with Aerosmith, they've earned the right to experiment as much as they want. **-EP**

## 19. Scissor Sisters

When everyone else thought that the electroclash movement was sooo over in 2003, England said nay and brought the Scissor Sisters into the spotlight with plenty of radio play and buzz. By year's end, Scissor Sisters had the best-selling album of 2004 in the United Kingdom. The five-piece New York band, both gender-defying and electrifying, craft perfect dance songs that trump style, energy and sexuality above all. Their sound is a tribute to legendary artists like Elton John, the Bee Gees and David Bowie. The band's self-titled debut was released in 2004 by Universal, sending the band full-throttle into amazing opening slots for Duran Duran, Elton John and the B-52's. Their single, "Take Your Mama Out," catapulted them into mainstream popularity and their cover of Pink Floyd's "Comfortably Numb" won them accolades from critics and fans alike, not to mention a 2004 Grammy nod for Best Dance Recording. **-JM**



20

## 20. Autolux

Autolux has perfected its lush sound with haunting melodies that linger in your ears for days at a time. With many layers to their experimental shoegazer music, the trio, composed of Eugene Goreshter, Carla Azar and Greg Edwards, has carefully woven together airy vocals with catchy guitar hooks, solid drumming and subtle but effective noise effects. The music just swirls around you until you are dizzy, slightly euphoric and a bit melancholy. The group first formed in 1999 in Los Angeles, and has been gaining a following ever since. The band's debut, *Future Perfect*, was released this past year on DMZ/Columbia, receiving much critical praise. With the way things are going right now, it looks like Autolux will live up to the promise of their album title. **-JM**

# ROCK to the FUTURE

Some artists to be on the lookout for in 2005



## The Academy Is

Once former rivals on the Chicago music scene, front man William Beckett and guitarist Mike Carden put aside their trivial differences and found a shared passion for making the kind of music they had long sought to create. Influenced by bands such as U2, Pink Floyd, Led Zeppelin, Third Eye Blind and Death Cab for Cutie, and newly signed to Florida-based indie label, Fueled by Ramen, they are set to release their first, much-anticipated full-length album, *Almost Here*, in 2005. **-EP**

(Spoon, And You Will Know Us By The Trail Of Dead), who agreed to work with them in their new space. The world now awaits their debut album on Capitol Records. **-EP**



## Ray LaMontagne

LaMontagne, a father of two living in rural Maine, had an epiphany one morning upon waking up to his radio alarm clock playing Stephen Stills' "Treetop Flyer." He did not go into work that day. Instead he began his songwriting career and hasn't looked back. Chrysalis recognized how special LaMontagne was, so they took the very unusual step of producing an album themselves and, after a bidding war, found a home for LaMontagne's beautiful, passionate *Trouble* at RCA Records. **-JB**



## Anna Nalick

Anna Nalick is an unmistakable new voice in pop music, full of youthful exuberance and provocative reflection. Her debut album, *Wreck of the Day*, produced by Christopher Thom and Brad Smith (founding members of Blind Melon) with Eric Rosse, is a refreshing blend of sophisticated wordplay, haunting melodies,

sublime textures and complex atmospheres.



## The Arcade Fire

Montreal's The Arcade Fire (SOCAN) have arrived - and exploded onto the indie rock scene with their quirky blend of orchestral arrangements, energized rock proclamations and epic choruses. The band, which includes brothers Win and Will Butler, Regine Chassagne, Richard Parry, Tim Kingsbury and Sarah Neufeld, have surprised critics and fans alike with a crazed live show that comes across like performance art. The band signed with Merge and released their acclaimed debut, *Funeral*, in 2004. **-JM**



## Acceptance

For five years, Seattle emo/punk band Acceptance cultivated a fanbase playing the club circuit and performing their harmony-filled, guitar-crashing anthems. Then former MTV "120 Minutes" host Matt Pinfield came calling.

Now an A&R man at Columbia Records, Pinfield took the band under his wing and produced their EP, *Black Lines to Battlefields*. Now Acceptance's full-length, *Phantoms*, is due out this year. **-EP**



## The Colour

Orange County indie rock band The Colour, led by frontman Wyatt Hull, play funky, new-wave-ish and highly danceable rock that is bringing the band much-deserved attention beyond Sunset Strip. Their debut EP, *The Colour is Out and About*, is now out on Monarchy Music Corp. **-EP**



## dios malos

Hawthorne, California's dios malos believe in the power of a great pop song. But they're also interested in seriously tweaking pop's conventions. The result is music that can best be described as Beach Boys meets Radiohead. Their self-titled debut album has garnered a lot of press from the BBC, *Rolling Stone* and the music press who are all hailing the group as a "band to watch." **-EP**



## Sound Team

Austin-based Sound Team, after hitting the road in a van and plying their musical wares across America, returned to their hometown, found an abandoned record-pressing plant and decided it would be a perfect place to record. They then drew the interest of producer Mike McCarthy



## ARRIVALS FROM THE UK

Rockers from abroad who are making their mark in the U.S.



### The Darkness

Following their successful conquest of practically every place on the planet where the kids like to rock, Britain's The Darkness (PRS) are giving their spandex a well-earned rest before going into the studio to start work on the eagerly-awaited follow-up to *Permission To Land* (Atlantic Records). Until then, fans will have to get by with having "I Believe in a Thing Called Love" stuck in their heads. -EP



### Muse

The Devon, England trio Muse (PRS) has long been a force in their native country, but finally made their mark in the U.S. this past year. Their third album, *Absolution*, was their second to be released in the U.S. and it brought them a greater fan base, helped by their inclusion on The Cure's Curiosa Tour of America. They start the new year off by headlining mtvU's 2005 Campus Invasion Tour. -EP

### The Streets

Growing up in Birmingham, England, Mike Skinner (PRS) was obsessed with the music of hip-



hop giants the Beastie Boys and Run DMC. It wasn't until the UK Garage movement surfaced that Skinner was able to rap about British culture to an enthusiastic scene. Taking the name "The Streets," he had a Top 20 hit in 2001 followed by a debut album, *Original Pirate Material* that was dubbed a 'generational classic' and sold half a million records. In 2004, Skinner released *A Grand Don't Come For Free*, a rare hip-hop concept album reflecting a bizarre, though typical, day in a British youth's life. -JB



### Kaiser Chiefs

Hailing from West Yorkshire, England and sounding like a hybrid of XTC, Devo and Pulp (with a dash of Dexy's Midnight Runners' passion), the Kaiser Chiefs (PRS) caused a stir in their homeland with the release of two hot singles in 2004, "Oh My God" and "I Predict a Riot." By year's end, "Oh My God" had hit #1 on MTV2's NME chart and the band landed opening slots with hot bands such as Franz Ferdinand, the Killers and the Futureheads. -EP



### Dogs Die in Hot Cars

Their percolating pop songs have invited comparisons to Dexy's Midnight Runners, Big Country, XTC, Talking Heads, and other new wave acts, but, no matter, Scotland's Dogs Die in Hot Cars (PRS) have won their very own critical and commercial success. Their V2 album, *Please Describe Yourself*, is chock full of quirky charm, and their first single, "I Love You Because I Have To," is pure ear candy. -EP



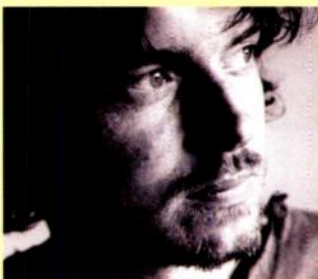
### Lostprophets

Three years after releasing their debut, the Welsh hard rocking sextet, Lostprophets, rolled out their sizzling sophomore effort, *Start Something* (Sony) in 2004. Influenced by bands as diverse as Depeche Mode, Megadeth and Fugazi, and mixing hard rock, breakbeat and new wave, the boys from Wales were all over MTV with their video for "Last Train Home," toured with Hoobastank, and landed a song, "Lucky You," on the *Spider-Man 2* soundtrack. -EP



### Keane

Almost overnight it seems, Keane (PRS) is destined for global success. Their piano-driven pop anthems on their debut Interscope album, *Hopes and Fears*, are exquisitely melodic and passionate, bringing to mind Paul McCartney's Wings-era work. Radio embraced the first single, "Somewhere Only We Know," like a long lost lover. Singer Tom Chaplin, pianist Tim Rice-Oxley and drummer Richard Hughes easily created one of 2004's best debut albums. -EP



### Damien Rice

Dublin-born Damien Rice (IMRO)

once fronted the hard-edged indie rock band Juniper. But when he decided to go solo, acoustic and dig deeper into his Irish soul, he struck musical gold. Rice's album, *O*, was first released in Europe in 2002, where it immediately started winning him fans, awards and rave reviews. When it was subsequently released in the U.S. on Vector Records, Rice's star rose considerably. He won the prestigious Shortlist Music Prize in 2003 and began to sell out venues around the world. -EP

## ETERNAL FLAMES



### The Clash

As subsequent generations of rock creators take to the rehearsal room, the studio and the charts, the legendary British punk band, The Clash (PRS), still looms larger than life. When Clash frontman Joe Strummer passed away in 2002, the rock world experienced a great loss. But The Clash's stunning body of work remains as an inspiration - and an education - for all those who walk in their footsteps.

## PASSINGS

### John Peel

For nearly 40 years, the legendary British BBC1 DJ John Peel acted as arbiter of all that was "good" in rock 'n' roll. He died in October, 2004 at the age of 65.



### Johnny Ramone

The father of punk guitar died in Los Angeles on September 25th, 2004 at the age of 55, but only after inspiring generations of rockers to pick up the guitar.



# CUE X A

## Everything You Need to Know About Cue Sheets

If your music is used in a film or television program, filing a cue sheet with ASCAP is an important step in getting paid for your work. Here's everything you need to know about doing it right, and the most frequently asked questions about cue sheets.

**AS YOU MAY KNOW**, ASCAP licenses television stations and others the right to broadcast the music contained in their programming. ASCAP collects the license fees from networks, cable, PBS and local stations and distributes royalties to the composer and publisher members based on these performances. In order to determine what music has been performed and which members to pay for these performances, "cue sheets" are required that list all the music contained in any particular program. These cue sheets are then matched to broadcast schedules and performances are processed so that members can receive royalties from the use of their music.

If your music is used in a film or television program, it is imperative that a cue sheet is filed with ASCAP so that you can be paid for your work. Typically, the production company is responsible for doing this. ASCAP has very solid relationships with the major and larger independent production companies and the flow of cue sheets to ASCAP has been steady and reliable since the early days of film and television. Currently, ASCAP receives tens of thousands of cue sheets every year.

The creation of cue sheets often stems from the composer or music editor's spotting notes or edit decision list (EDL). If a music supervisor is on the project, they can sometimes be responsible for collecting information on the

music used as well. A rough draft of a cue sheet is then sent to the music department at the production company for verification of accuracy and the inclusion of additional information, such as the proper copyright information for licensed music or other publishing-related information. The production company then distributes the finished cue sheet to all interested parties, such as publishers, composers, attorneys and performing rights organizations like ASCAP.

Due to the rapidly changing landscape of television and film production, there are a growing number of independent production companies that may not be aware of the importance of filing a music cue sheet. It has become increasingly important for composers, publishers and other music professionals to educate the production companies with which they work about what a cue sheet is. In recognition of this, ASCAP has created a new area on our website offering a "Cue Sheet FAQ" and downloadable samples for people not familiar with cue sheets. There is even a downloadable Excel file that can be used to submit to ASCAP electronically via e-mail. This area of the website can be found by clicking "Cue Sheets" on the left side of the home page at [www.ascap.com](http://www.ascap.com).

For major production companies, ASCAP introduced EZQ in 1995, a PC based application, that allowed the easy creation and management of cue sheets and the ability to digitally submit the cue sheets directly to ASCAP's database for processing. Tens of thousands of cue sheets have been submitted through EZQ since that time. Look for future announcements of new technology in this area.

BY SHAWN LEMONE & MIKE TODD

## CUE SHEET FAQ

### ➤ What is a cue sheet?

A cue sheet is a document that lists all of the musical elements of an audio/visual program. ASCAP uses cue sheets to determine to whom it distributes performance royalties.

### ➤ What information is required in order to complete a cue sheet and for ASCAP to accept it?

The cue sheet should have identifying information for the program it represents (i.e. film, episode of television series, etc.) and should list the cue title, duration, usage and entitled parties (writers/composers and publishers) for each cue.

### ➤ Is there an "Industry Standard" cue sheet?

Yes. The industry has established standards in regards to terms and what infor-

mation is required on a cue sheet for it to be valid. In addition, ASCAP and BMI have developed a common understanding of an industry standard.

### ➤ Where can I get a cue sheet "sample" or "template" to use?

If you are an independent production company and do not routinely generate cue sheets, then ASCAP has provided both a sample cue sheet as well as a blank template in Excel format available on the left-hand side of ASCAP's homepage at [www.ascap.com](http://www.ascap.com).

### ➤ What format should the cue sheet be sent in? (i.e. fax, e-mail, hard copy)

ASCAP would prefer that cue sheets be e-mailed to: [cuesheet@ascap.com](mailto:cuesheet@ascap.com) or [tv-cuesheet@ascap.com](mailto:tv-cuesheet@ascap.com). If the cue sheet cannot be e-mailed to ASCAP, then please mail

a legible hard copy to: ASCAP, ATTN: Cue Sheet Dept., One Lincoln Plaza, New York, NY 10023

### ➤ Who is responsible for submitting the cue sheets to ASCAP?

The production company is responsible for submitting cue sheets. Typically, this responsibility is handled by the music department. Although cue sheets may come in from other sources, the copy from the production company is always considered authoritative.

### ➤ What is the deadline to submit cue sheets to ASCAP?

As soon as possible; ideally no later than three months after the original broadcast for a television program. For a theatrically released feature film, cue sheets should be on file before the first foreign theatrical performance.

If your music is used in a film or television program, it is imperative that a cue sheet is filed with ASCAP so that you can be paid for your work.

### Sample Music Cue Sheet

Series/Film Title: *Urban Skies*  
 Episode Title/Number: *Grape Soda (#12)*  
 Estimated Airdate: 1-12-99  
 Program Length: 60 minutes  
 Program Type: Comedy series

Company Name: *Urban Skies Productions*  
 Address: 7920 Sunset Blvd., L.A., CA 90027  
 Phone: 1-800-662-4490  
 Contact: Chris Moll  
 Network Station: Showtime

Cue #	Cue Title	Use*	Timing	Composer(s) Affiliation / %	Publisher(s) Affiliation / %
1	<i>Urban Skies Theme</i>	MT	0:16	Rhonda Sims (ASCAP) 100%	Urban Skies Music (ASCAP) 100%
2	<i>Running Home</i>	BI	0:08	Rhonda Sims (ASCAP) 100%	Urban Skies Music (ASCAP) 100%
3	<i>Backwards Love</i>	BI	0:13	Rhonda Sims (ASCAP) 100%	Urban Skies Music (ASCAP) 100%
4	<i>Uptown</i>	BI	0:09	Rhonda Sims (ASCAP) 100%	Urban Skies Music (ASCAP) 100%
5	<i>Skies the Limit</i>	BV	1:03	Terry Oakley (ASCAP) 33 1/3% Larry Joyce (PRS) 33 1/3% Ennio Blake (APRA) 33 1/3%	Terrycotta (ASCAP) 33 1/3% Larry Joyce Music (PRS/ASCAP) 33 1/3% Ennio B. Music (APRA/ASCAP) 33 1/3%
6	<i>Synthroid</i>	BI	0:05	Rhonda Sims (ASCAP) 100%	Urban Skies Music (ASCAP) 100%
7	<i>Coffee in Bed</i>	BI	0:32	Rhonda Sims (ASCAP) 100%	Urban Skies Music (ASCAP) 100%
8	<i>Roll With It</i>	BI	0:15	Rhonda Sims (ASCAP) 100%	Urban Skies Music (ASCAP) 100%
9	<i>Knock Me Down</i>	BI	0:01	Rhonda Sims (ASCAP) 100%	Urban Skies Music (ASCAP) 100%
10	<i>Spinach and Ham</i>	BI	0:16	Rhonda Sims (ASCAP) 100%	Urban Skies Music (ASCAP) 100%
11	<i>Swing to Live</i>	VV	0:34	Jerry Fin (ASCAP) 100%	Fins Alive Publishing (ASCAP) 100%
12	<i>Good Luck</i>	BI	0:11	Rhonda Sims (ASCAP) 100%	Urban Skies Music (ASCAP) 100%
13	<i>Hot Water Beaches</i>	BI	0:36	Rhonda Sims (ASCAP) 100%	Urban Skies Music (ASCAP) 100%
14	<i>Polar Opposites</i>	BI	0:02	Rhonda Sims (ASCAP) 100%	Urban Skies Music (ASCAP) 100%
15	<i>No Way Jose</i>	BI	0:01	Rhonda Sims (ASCAP) 100%	Urban Skies Music (ASCAP) 100%
16	<i>Yes Way Jose</i>	BI	0:03	Rhonda Sims (ASCAP) 100%	Urban Skies Music (ASCAP) 100%
17	<i>Café and Tea</i>	BI	0:08	Rhonda Sims (ASCAP) 100%	Urban Skies Music (ASCAP) 100%
18	<i>Picoline</i>	BI	0:10	Rhonda Sims (ASCAP) 100%	Urban Skies Music (ASCAP) 100%
19	<i>The Pelican</i>	BI	0:15	Rhonda Sims (ASCAP) 100%	Urban Skies Music (ASCAP) 100%
20	<i>Red Hearts</i>	BI	0:13	Rhonda Sims (ASCAP) 100%	Urban Skies Music (ASCAP) 100%
21	<i>Infested</i>	BI	0:15	Rhonda Sims (ASCAP) 100%	Urban Skies Music (ASCAP) 100%
22	<i>Course of Empires</i>	BI	0:08	Rhonda Sims (ASCAP) 100%	Urban Skies Music (ASCAP) 100%
23	<i>Oxford Tins</i>	BI	0:04	Rhonda Sims (ASCAP) 100%	Urban Skies Music (ASCAP) 100%
24	<i>The Ground is Cold</i>	BI	0:06	Rhonda Sims (ASCAP) 100%	Urban Skies Music (ASCAP) 100%
25	<i>Streamline</i>	BI	0:20	Rhonda Sims (ASCAP) 100%	Urban Skies Music (ASCAP) 100%
26	<i>Green Hearts</i>	BI	0:14	Rhonda Sims (ASCAP) 100%	Urban Skies Music (ASCAP) 100%
27	<i>Absolute</i>	BI	0:05	Rhonda Sims (ASCAP) 100%	Urban Skies Music (ASCAP) 100%
28	<i>Carpet the Walls</i>	VI	0:45	Henry Doe (SOCAN) 75% Rhonda Sims (ASCAP) 25%	Go Doe Music (SOCAN/ASCAP) 75% Simster Music (ASCAP) 25%
29	<i>It's All Too Weird</i>	BI	1:20	Rhonda Sims (ASCAP) 100%	Urban Skies Music (ASCAP) 100%
30	<i>Spagetti: Eastern</i>	BI	0:26	Rhonda Sims (ASCAP) 100%	Urban Skies Music (ASCAP) 100%
31	<i>Markets of the World</i>	BI	0:24	Rhonda Sims (ASCAP) 100%	Urban Skies Music (ASCAP) 100%
35	<i>Urban Skies Theme</i>	ET	0:10	Rhonda Sims (ASCAP) 100%	Urban Skies Music (ASCAP) 100%

\*Use Codes MT = Main Title VI = Visual Instrumental BV = Background Vocal  
 VV = Visual Vocal ET = End Title BI = Background Instrumental  
 T = Theme

► I'm a composer and I just found out that the production company never sent in my cue sheets. What do I do?

The composer should contact the production company and request that they produce the cue sheets, then submit them to ASCAP. A common thing to include in any composer contract is a deal point that the production company maintains this responsibility.

► What if it is not possible to contact the production company because they no longer exist?

If composers still have a copy of the program and all of the information on the music that was used, they can create their own cue sheet and submit to ASCAP with a copy of the program on VHS or DVD.

► How far back will ASCAP pay royalties on late cue sheets?

Composers have nine months after their last annual statement which is distributed every April to inform ASCAP that performances were not processed.

► Do infomercials, commercials, etc. require cue sheets as well?

Infomercials, commercials and any other audio/visual products that contain multiple pieces of music require cue sheets.

► The production company does not have a publishing company established. What happens to their publisher's share of performance royalties?

If the production company negotiated that it retains the publishing interests of the underscore in the composer's agreement, it is obviously in their best interest to establish a publishing company to receive performance royalties. If the publishing is established after the cue sheets have been filed, it is imperative to alert ASCAP that those cue sheets need to be updated to reflect this new membership.

► Who should I contact if I have questions about cue sheets?

Member Services (800) 95-ASCAP or (800) 952-7227 or the LA film & television dept. at (323) 883-1000. For more info visit this link: <http://www.ascap.com/filmtv/movies-part4.html>.

► When are cue sheets processed?

Cue sheets are processed in time for the distribution that reflects performances in the quarter that the program was first broadcast. In other words, 4-6 months after the program has aired.

► Do I need to submit cue sheets for re-runs?

No. ASCAP uses airdate schedules to process re-runs of the same program.

► Why can't I see the works I wrote for a television program on ACE?

If a work (known as cues for an audio visual production) that appears on the cue sheet does not have a life outside of the production and is not separately registered, the individual work/cue will not appear on ACE under the work/cue title. Underscore and theme

content from a production will appear on ACE under the name of the production e.g. Helen Cues, Helen Theme.

► Do I need to register each cue with the title registration system?

You do not need to register a work if the work is: underscore (music written for the audiovisual production and will only exist within the production); logo; theme (theme music written for the audiovisual production that will only exist within the production).

A registration is required if the work is: not written for the audiovisual production and will exist outside of the production (even if it is another production); a work that has a life outside of the production (e.g. popular work that airs on radio).



ASCAP

COUNTRY



MUSIC

AWARDS



**Pictured  
on left page**

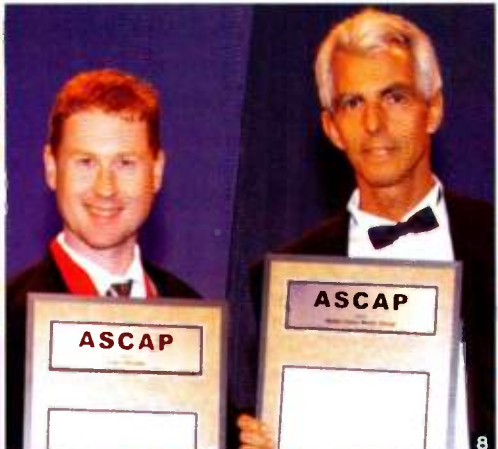
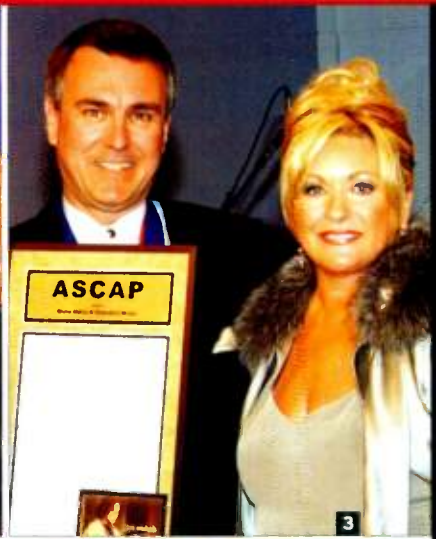
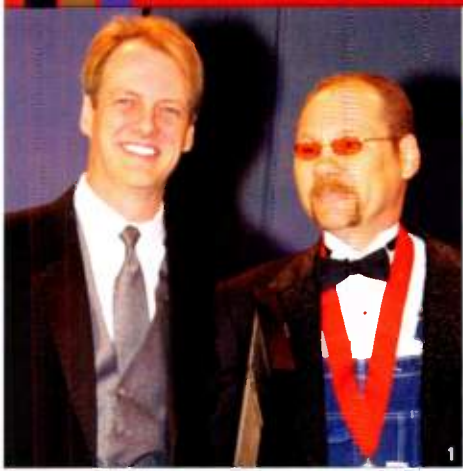
1. Terry Wakefield, Dierks Bentley, Arthur Buenahora, Deric Ruttan and Troy Tomlinson
2. Brett James, Kelly King, Mark Bright and Kenny Chesney
3. Kent Earls and Rivers Rutherford
4. Gary Overton, Kelley Lovelace and Terri Clark
5. Jimmy Wayne and Chris Lindsey
6. Radney Foster, Connie Bradley and Darrell Brown
7. Scott Hendricks, Scott Krupek, Jeff Bates and Kenny Beard
8. Kent Earls and Billy Currington
9. Troy Tomlinson and Rodney Crowell

**Pictured  
on right page**

1. John Briggs, Michelle Berlin, Karen Conrad, Craig Wiseman, Connie Bradley and Martha Irwin
2. Gary Levox, Connie Bradley, Mark Bright, Kelly King, Lana and Neil Thrasher, Marty Williams and Bob Doyle
3. Brad Paisley, Chris DuBois and Frank Rogers
4. Mark Hybner, Chris Cagle, Joe Fisher, Monty Powell and Kent Earls
5. Darryl Worley and Gary Overton
6. Chris Lindsey, Abbe Nameche, Hillary Lindsey, Carolyn Dawn Johnson and Glenn Middleworth
7. Phil Vassar and Gary Overton
8. Gary Overton, Darrell Brown, Dennis and Leslie Matkosky, and Ty Lacy
9. Jim "Moose" Brown and Jimmy Buffett



# ASCAP COUNTRY MUSIC AWARDS



**Pictured (l-r)**  
 1. John Briggs and Kerry Kurt Phillips. 2. Rusty Gaston, Holly Lamar, Brett James, Troy Tomlinson, Mark Bright, Missi Gallimore, Kelly King and Neena Wright. 3. Blake Mevis and Connie Bradley. 4. Charles Sussman, Mike Sebastian, Abby Burkhalter and Rory Lee Feek. 5. Paul Duncan and Connie Bradley. 6. Jane Young, Billy Austin, Kos Weaver and Richard Orqa. 7. James Stroud, Bill Edwards, Jimmy Metts and Melissa Peirce. 8. Adam Wheeler and Hal Oven. 9. Jessica Andrews, Scott Gunter and Marcel. 10. Richard Blackstone and Jennifer Blakeman. 11. Terry Wakefield and Kim Williams.



**Pictured (l-r)**

1. Jody Williams, Kim McLean, Troy Tomlinson, Paul Worley and Chip Voorhis

2. Katherine Blasingame, Jody Williams, Josh Turner, Arthur Buenahora and Troy Tomlinson

3. (In front) Jim Foster, Jackie Bradshaw and Don Pflimmer

4. Lonnie Wilson and Troy Tomlinson

5. Don Sampson, Liz O'Sullivan and Connie Bradley

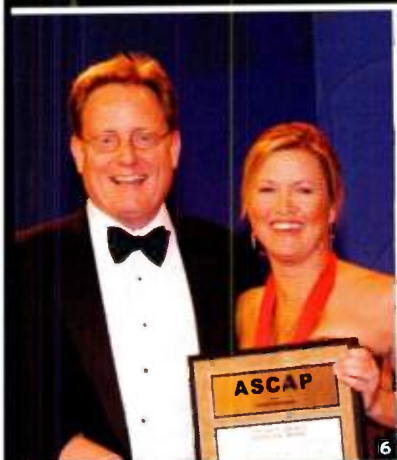
6. Gary Overton and Connie Harrington

7. Ira Dean, Heidi Newfield, David Lee Murphy, Karen Harrison-Hite, Kim Tribble, John Grubb and Doug Casmus

8. Chris Wallin, David and Carolyn Coriew

9. Walt Aldridge, Gary Overton and Brad Crisler

10. Mike Clute, Rod Essig, Jimmy Olander, Clay Myers and Clay Mills





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# CELEBRATING

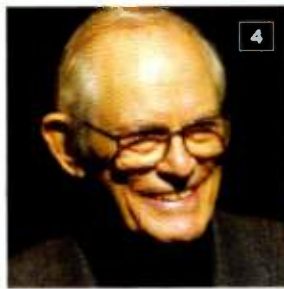
ASCAP PRESENTS A STAR-STUDED TRIBUTE TO THE LATE CY COLEMAN ON BROADWAY



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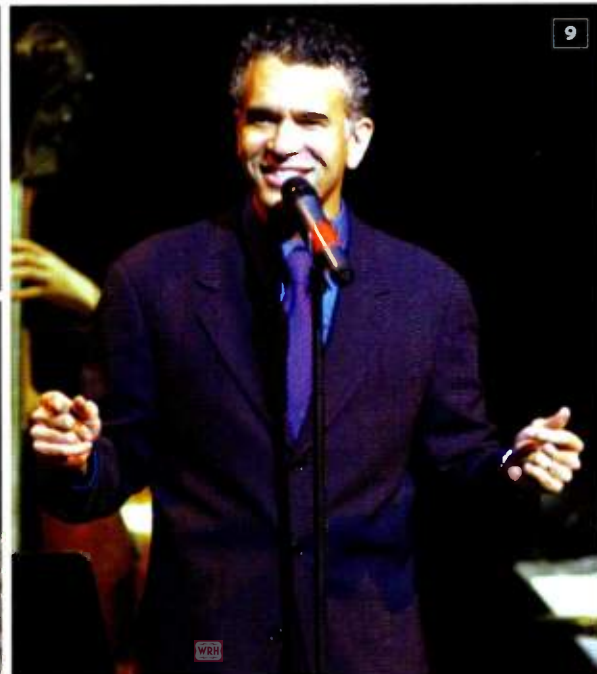
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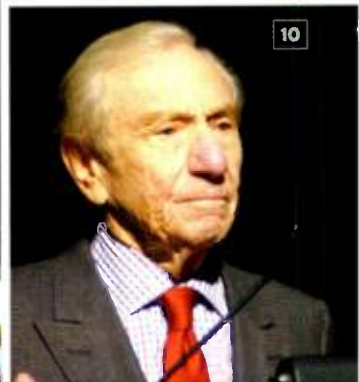
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On January 10th, ASCAP hosted a musical celebration of the life and career of legendary Broadway composer and ASCAP Board member Cy Coleman at the Majestic Theater in New York City. The tribute, which was

free and open to the public and produced by Marilyn Bergman, Michael Kerker and Karen Sherry, featured some of the top performers from the Broadway musical community, as well as friends, colleagues and collaborators who shared stories of their relationship with Coleman.

With 11 Broadway scores to his credit over 45 years, Coleman was one of the industry's most diverse and accomplished composers. A member of ASCAP since 1953, Coleman also served on its Board of Directors for 38 years and was the board's Vice Chairman Writer when he died.

Coleman had premiered two new works within the last year - *In the Pocket* (scheduled to open on Broadway in 2006) and *The Great Ostrovsky* at the Prince Music Theatre in Philadelphia. At the time of his death he had been at work on a new Broadway production of *Sweet Charity* starring Christina Applegate, which will open at the Al Hirschfeld Theatre on April 21st.

**Pictured:**

1. Chita Rivera and Ann Reinking lead a chorus line in a performance of "Big Spender"
2. ASCAP President and Chairman Marilyn Bergman
3. Michele Lee performing the finale from *See Saw*
4. Alan Bergman performing special lyrics written with Marilyn Bergman to "Real Live Girl" and "Witchcraft"
5. Chita Rivera performing "Where Am I Going?"
6. Judy Kaye performing "Never"
7. John Schneider performing "Give A Man Enough Rope"
8. Wendy Wasserstein delivering a moving tribute
9. Brian Stokes Mitchell performing "The Best Is Yet to Come"
10. A.E. Hotchner speaking about his friendship with Cy
11. Lucie Arnaz (right) with daughter Katharine Luckinbill at the after-party. For the tribute, the two performed "Hey Look Me Over"
12. Ann Reinking performing "Big Spender"
13. Lillias White performing "The Oldest Profession" (and earning a standing ovation)
14. Hal Linden and Shelby Coleman at the after-party

(Continued on next page)

# CELEBRATING CY

CY COLEMAN (1929-2004)



**THE TRIBUTE FEATURED SOME OF THE TOP PERFORMERS ON BROADWAY.**



**Pictured:**

- 15. Donna McKechnle performing "If My Friends Could See Me Now"
- 16. James Naughton and Gregg Edelman performing "You're Nothing Without Me"
- 17. Bea Arthur performing "It Amazes Me"
- 18. David Zippel reminiscing about his collaborations with Cy
- 19. Neil Simon eulogizing Cy
- 20. Chuck Cooper performing "You There in the Back Row"
- 21. Jim Dale performing "There's a Sucker Born Every Minute"

ON BROADWAY

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

February 2005

**To:** All Voting ASCAP Members

**From:** 2005 Committee on Elections:

Publishers Nominating Committee  
Ree Guyer Buchanan, Chair  
Bob Fead  
Stanley Mills  
Larry Richmond  
David Rosner

Writers Nominating Committee  
Jay Gruska, Chair  
Lynn Ahrens  
Kevin Briggs  
Dennis Matkosky  
Wendy Waldman

We're very pleased to announce this year's list of nominees for ASCAP's Board of Directors. Each has expressed not only willingness but eagerness to serve.

Every year, new nominees are invited to run based not only on their considerable achievements, but also on their commitment to ASCAP issues and their expertise in specific areas of the music industry.

We urge you to read the individual statements and biographies which follow, and cast an informed vote for a Board you feel will best reflect our membership's diversity and serve our common interests. Your vote is extremely important, perhaps now more than ever, in this changing and challenging new era.





## MORGAN AMES

### statement of candidacy

When I receive a check from ASCAP, I think what a privilege it is to be able to write, sell and hear my music. ASCAP is justice. Some people can't understand what ASCAP means, why we're entitled to share in profits from our music. They threaten ASCAP on all fronts. I stand on the shoulders of creative and honorable people who fought and do fight for justice for *you and me*. I've been around a while, in studios and boardrooms. Like many of us, I've gotten versatile and focused. I will always stand with ASCAP, and I'm pretty tall.

### biography

Songwriter, singer, producer, publisher, vocal arranger, leader of acappella group Inner Voices. Vocals/Arrangements: "According to Jim" Disney; Vocals on "Spiderman 2," "Van Helsing," "Matrix Reloaded," "Behind Enemy Lines," "Amistad," "Sister Act I and II," etc. Contracted/sang "God Bless America" for Celine Dion, NY Telethon; 2002 Olympic Opening Ceremonies for LeAnn Rimes. Co-produced double-Grammy winning "Diane Schuur and the Count Basie Orchestra." Apprenticeship: three years with Quincy Jones. Co-wrote "Baretta's Theme (Keep Your Eye on the Sparrow)" with Dave Grusin. Co-Writers: Johnny Mandel, Tom Scott, Bob James, Dori Caymmi, Mundell Lowe, Dave Grusin, Les McCann, etc. Vocal arrangements for Dionne Warwick, Bette Midler, David Benoit, My So-Called Life, Charlie Brown, etc. Recorded with Amy Grant, Vince Gill, Kenny Loggins, Richard Carpenter, David Foster, Wynonna, etc. Performed with Paul McCartney, Mariah Carey, Whitney Houston, Doobie Brothers, etc. Songs recorded by Diane Schuur, Shirley Horne, Roberta Flack, Barbara Mandrell, Blossom Dearie, Peggy Lee, etc. Lyrics and vocals on commercials for Toyota, JC. Penny, Max Factor, Amoco, Mattel, etc. Music Supervisor: *Without You I'm Nothing* featuring Sandra Bernhard. Administrative/Academic: eight years on national committees for ASCAP, NARAS Board of Governors (Los Angeles) and National Trustee, Songwriting teacher, UCLA, USC.



## MARILYN BERGMAN

### statement of candidacy

I am both proud and grateful to have the honor of serving ASCAP during these challenging times as an advocate for the rights of writers and publishers. As a songwriter, I feel my voice and my vision have always been clear: protecting our copyrights in any and all uses of our music and seeing that we are fairly compensated in all media for what is legally and rightfully ours. I look forward to the opportunity of being a part of ASCAP's bright future.

### biography

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

Among her many awards and honors, she has received three Academy Awards, four Emmy Awards, two Grammy Awards among others. In collaboration with her husband, Alan, Marilyn won Oscars in 1968, 1973 and 1984 for the songs "The Windmills of Your Mind," "The Way We Were," and for the score for *Yentl*. They have received 16 Academy Award nominations for such songs as "It Might Be You" from *Tootsie*, "How Do You Keep The Music Playing?" from *Best Friends*, "Papa Can You Hear Me" and "The Way He Makes Me Feel" from *Yentl* and "What Are You Doing the Rest of Your Life?" from *The Happy Ending*. In 1996 they were nominated for both a Golden Globe award and an Academy Award for their song "Moonlight" from the film, *Sabrina*. "The Windmills of Your Mind" and "The Way We Were" also received Golden Globe awards and "The Way We Were" earned two Grammys. The four Emmys are for "Sybil," "Queen of the Stardust Ballroom," "Ordinary Miracles" and "A Ticket to Dream." Among their principal collaborators are Michel Legrand, Marvin Hamlisch, Dave Grusin, Cy Coleman, Henry Mancini, Johnny Mandel, John Williams, Quincy Jones and James Newton Howard.

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

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

She, and her husband and co-lyricist, Alan are currently at work on a new musical, *In the Pocket*, with music by the late Cy Coleman, set to open in 2006 on Broadway. Ms. Bergman was a music major at New York's High School of Music and Art, going on to study Psychology and English at New York University. She has received Honorary Doctorate Degrees from Berklee College of Music in Boston and Trinity College in Hartford, Conn.



## CHARLES BERNSTEIN

### statement of candidacy

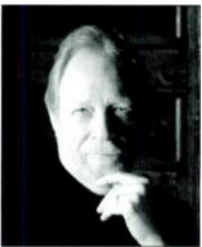
I have always felt sentimental about ASCAP. To me it represents a proud tradition of musical artists coming together, dealing with the business side of things. I listen to many people in my roles as a composer, writer, teacher and member of different boards of directors. It's clear that we in the music business all face similar challenges these days. ASCAP is in a uniquely powerful position to address and protect so many of our vital concerns. I would love to sit with Marilyn, John and the current Board to represent all of our interests in this challenging, amazing business.

### biography

After studying composition with Vittorio Giannini and Vincent Persichetti at the Julliard School in New York, Mr. Bernstein attended the University of California at Los Angeles, where he received an Outstanding Graduate of the College Award, a Woodrow Wilson National Fellowship and a Chancellor's Doctoral Teaching Fellowship, while working with American composer Roy Harris. Mr. Bernstein is currently elected to the Board of Governors of the Academy of Motion Picture Arts and Sciences, the Board of Directors of the Society of Composers and Lyricists, the Board of Directors of the ASCAP Foundation and serves as Vice President of the Academy of Motion Picture's Foundation. He has taught on the graduate film-scoring faculty at USC, and presents film scoring seminars over the past 15 years at UCLA Extension. He has received an ASCAP Deems Taylor Award for his writings on music and is author of the recent book, "Film Music and Everything Else" as well as numerous articles and a second book on film music to be published later this year.

Mr. Bernstein has composed scores for over 100 motion pictures, including musical contributions to Quentin Tarantino's *Kill Bill, Vol.1*, scores for genre classics *A Nightmare on Elm Street* (the original), *The Entity*, Stephen King's *Cujo*, George Hamilton's Dracula spoof *Love At First Bite*, and a wide variety of comedies, dramas and action films. He has provided music for Academy Award winning documentaries *Maya Lin: A Strong Clear Vision* and *Czechoslovakia 1968*, as well as for the Tom Hanks Vietnam saga, *Return with Honor*. His many made-for-television films include an Emmy nominated score for the Jane Seymour historical epic *Enslavement: The True Story of Fanny Kemble*, HBO's multiple Emmy Award winning *Miss Ever's Boys* with Alfric Woodard, Michael Mann's Emmy winning 10-hour miniseries *Drug Wars I & II*, Hallmark Hall of Fame's Emmy-winning *Caroline?*, Jack London's *The Sea Wolf* (Emmy nominated for Best Score), and Emmy nominated mini-series *The Long Hot Summer* starring Don Johnson, Cybill Shepherd and Jason Robards, as well as the acclaimed historical mini-series *Sadat*, starring Lou Gossett Jr.

Charles Bernstein lives in Los Angeles where he divides his time between film music, teaching, writing and enjoying life with his wife and daughter.



## JOHN BETTIS

### statement of candidacy

As a songwriter for 35 years and an ASCAP Board member for nearly a decade, it has been my privilege to serve on behalf of ASCAP members. I have served as both co-chairman of finance and co-chairman of survey and distribution. These are challenging times for both our art form and the arts in general. Living in both Los Angeles and Nashville I see the challenges we face as songwriters regardless of our genre. As a husband and father of two, I will work to ensure the financial security of my family and the families of all in the industry.

### biography

John Bettis is a celebrated, award-winning lyricist who has worked in all genres of songwriting and his songs have been recorded by the most notable names from country to R&B to pop. He became a member of the ASCAP Board of Review in 1982. He was Chairman of the Board of the National Academy of Songwriters from 1986-1987. John was elected to the ASCAP Board in 1995.

Music was always a passion. He was a classically trained trumpeter from the age of 8. The switch to songwriting happened early. THE HEP STARS, a group that went on to be known as ABBA, recorded one of his first songs, written in 1966. In that same year, John was also a co-founder of The Carpenters, one of his dearest accomplishments.

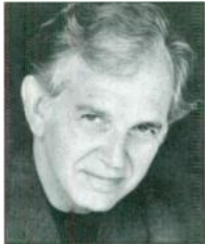
His professional accomplishments range from radio to film and TV. "One of the best times I've had in my career was working on *Say Anything* with Cameron Crowe and on the *Godfather III* with Francis Ford Coppola. Collaborating is inspiring and makes great memories." He garnered Academy Award and Golden Globe nominations for "Promise Me You'll Remember" on *Godfather III*. Other nominations include: Grammy nominations for "Can You Stop The Rain" - Best R&B Song; "One Moment In Time" - Best Song, Film & TV. John received two Emmy Awards: "Where There Is Hope" and "One Moment In Time" and received Emmy nominations for "Swept Away" and "As Long As We Got Each Other." He was also nominated for NSAI Song of the Year and Music City Song of the Year.

There is no greater testament to his work than to mention some of the cross-generational artists who have been touched by his writing and honored him by choosing to record his songs. Most notably, John has worked with: The Carpenters, Celine Dion, Madonna, Diana Ross, Michael Jackson, Whitney Houston, George Strait, Barry Manilow, Lee Ann Womack, Journey, Alison Krauss, Randy Travis, Peabo Bryson, Conway Twitty, Starship, Donna Summer, Heart, Harry Connick Jr., B.J. Thomas, Julio Iglesias, 38 Special, Kim Carnes, Miles Davis, Bill Medley, Take 6, Eric Carmen, Christopher Cross, Barbara Mandrell, Pointer Sisters, Ronnie Milsap, Joe Cocker, Jennifer Warnes, Louise Mandrell, Dionne Warwick, America, New Kids On The Block and Sheena Easton.

Some of his most notable songs include: "One Moment In Time," "Crazy For You," "Human Nature," "Slow Hand," "Top Of The World," "Only Yesterday," "Goodbye To Love," "I Need To Be In Love," "Like No Other Night," "The Woman In Me," "Heartland," "Can You Stop The Rain?," "Only One Love In My Life" and "You Won't be Lonely Now."

One of John's main interests at the moment is Broadway. He has worked on such musicals as *Lunch* (tour 1994); *Svengali* (1992); *The Last Session* (L.A. Drama critics Award 1998); *Say Goodnight* (1999); *Heartland* (2000) and most recently *Josephine Baker* (2003).

John lives with his wife, Mary, and their two children, Wyatt, 2, and Conway, 6 mos., in their home in Santa Monica, California and at their farm in Tennessee.



## BRUCE BROUGHTON

### statement of candidacy

As a composer of film and television scores and as a former officer/board member of various organizations working on behalf of composers and lyricists earning their living primarily as "background scorers," I am especially aware of the unique concerns that the writers from the film and television community have. My priority as an ASCAP Board member is to support the licensing of ASCAP's works in all media, to work for the fair distribution of royalties and to help protect our members from groups or individuals who would threaten or undermine their creative worth.

### biography

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

He has been nominated for an Oscar, a Grammy and 21 Emmys, having won the latter award nine times. He has composed music for many of the Disney theme park attractions throughout the world and wrote the first orchestral score for a CD-ROM game, *Heart of Darkness*. He conducted and supervised the recording of Gershwin's "Rhapsody in Blue" for *Fantasia 2000*, and has recorded critically acclaimed performances of classic film scores such as Miklos Rozsa's *Ivanhoe* and *Julius Caesar*, and Bernard Herrmann's *Jason and the Argonauts*.

As a composer of concert music, he has composed many works, among them a popular tuba concerto, a piccolo concerto, a horn sonata for the Chicago Symphony's Dale Clevenger, the "Modular Music" and "Modular Music II" for the Los Angeles Chamber Orchestra, the "English Music for Horn and Strings," and the children's fantasy "The Magic Horn" for narrator and orchestra. The American Brass Band Association and the British Open Championship jointly commissioned his "Masters of Space and Time," as did The Bay Brass with his "Fanfares, Marches, Hymns and Finale." His most recent concert commission is "And on the 6th Day," a work for oboe and orchestra for oboist John Ellis. Broughton is a governor of the Academy of Motion Picture Arts and Sciences, a past president of The Society of Composers and Lyricists and a former governor of the Academy of Television Arts and Sciences. He has taught film composition at the University of Southern California and has lectured at UCLA. Bruce was elected to the ASCAP Board in 2003.



## BETH NEILSEN CHAPMAN

### statement of candidacy

I am honored to be nominated to run for the Board of ASCAP and would greatly look forward to contributing on behalf of songwriters during this most crucial time of change and transition in our industry. Having experienced the workings of the music business from many angles—artist, publisher, and owner of a label as well as from the viewpoint of being a songwriter—more than ever, I hold to the belief that "the song" is the cornerstone of it all and nothing could be more important than creating the best environment for nurturing and supporting the art of songwriting.

### biography

Chapman's musical eclecticism found its roots in her childhood. The middle child of five in an Air Force family, she moved six times before she reached adolescence. She started writing songs during her developmental years, drawn to the compositional richness of greats like Hoagy Carmichael, Cole Porter, soaking up the sounds of everything from Stevie Wonder, Sting and Joni Mitchell to Ella, Paul Simon and The Beatles, honing her skills as a performer in small clubs throughout Alabama and the South.

Truly, Beth Nielsen Chapman has become one of the pre-eminent singer/songwriters of her generation. At the top of the charts, on television (*ER*, *Dawson's Creek*, *Providence*, *Felicity*) and in movie soundtracks, including *The Prince of Egypt*, *Calendar Girls*, *Message In A Bottle*, *The Rookie*, *Where The Heart Is* and *Practical Magic*. Mega-hit "This Kiss," ASCAP's 1999 Song Of The Year, sung by Faith Hill (co-written with Annie Roboff and Robin Lerner), garnered her a Grammy nomination. That same year Beth was inducted into The Alabama Music Hall Of Fame.

Beth's songs have been covered by Bonnie Raitt, Emmylou Harris, Neil Diamond, Trisha Yearwood, Willie Nelson, Waylon Jennings, Ute Lempter and many more. As an artist, Beth has released five albums including her groundbreaking *Sand & Water* album, written and recorded following the death of her husband from cancer in 1994. Often used as a tool for healing through grief, the song "Sand & Water" was performed by Elton John on his 1997 U.S. tour in place of "Candle In The Wind," to honor the memory of Princess Diana. Just as she was putting the finishing touches on her subsequent release *Deeper Still* (to which John Prine, Emmylou Harris, John Hiatt, Kimmie Rhodes and Andy Bey all contributed background vocals), Beth was diagnosed with stage-two

breast cancer. Successfully treated over the next 12 months, she released the record, often speaking about her experience and encouraging women to be vigilant in caring for their health. The UK release of *Deeper Still* on Sanctuary Records was voted Album Of The Year by BBC2's Terry Wogan.

Beth's new CD *Hymns*, a collection of ancient Latin hymns, released in November/2004 on BNC Records/Emergent, was recently featured on NPR's All Things Considered garnering an amazing response, shooting up to #3 on Amazon.com as well as inspiring many wonderful letters and emails to Beth thanking her for recording these beautiful songs. *World Hymns*, a collection of hymns each in a different language and from a different path of faith, is soon to follow.

*Look*, Beth's latest release in the UK and Europe has topped the charts since its release in May 2004 and will be released in Spring of 2005 in the U.S. and Canada and marks a new turning point in a life touched by both great happiness and great sorrow, and just as sadness and love shape a soul as surely as sand and water shape the earth, we see this artist's heart emerge strong, happy and still tender.



## HAL DAVID

### statement of candidacy

As a writer-member, a Board-member, and its former President, ASCAP has been a big part of my life. My single objective has always been to make sure that all of my fellow writers and composers are treated fairly and equally. To accomplish that, throughout the years I've been in the forefront of protecting our rights with legislators in Congress. In this technological age it is important that we establish supremacy in tracking our performances and licensing our works. I look forward to continuing to make contributions to the future of ASCAP and its members.

### biography

Hal David is a world class lyricist whose million sellers include such standards as "Raindrops Keep Falling on My Head," "This Guy's in Love with You," "I'll Never Fall in Love Again," "Do You Know the Way to San Jose," "Walk on By," "What The World Needs Now Is Love," "I Say a Little Prayer," "Always Something There to Remind Me," "One Less Bell to Answer," "Anyone Who Had a Heart" -- and many others.

"What the World Needs Now Is Love" was proclaimed the Towering Song by the Songwriters Hall of Fame in 2004, distinguished by its unforgettable melody and prayerful, plain spoken words that sound utterly contemporary today, when conflict is so widespread around the world, even though it was written in 1965. "Raindrops" won an Academy Award for *Butch Cassidy and the Sundance Kid*. "Don't Make Me Over," "Close to You" and "Walk on By" are all in the Grammy Hall of Fame. In addition, "What's New Pussycat," "Alfie" and "The Look of Love" received Oscar nominations.

Hal David has been honored for his way with words with every major award bestowed by the music industry, including more than 20 gold records, several Grammys, the NARM Presidential Award and the B'nai B'rith Creative Achievement Award. He has been elected to the Songwriters Hall of Fame, and has been presented with their coveted Johnny Mercer Award. He has also been elected to the Nashville Songwriters Hall of Fame for his many country hits, including "To All The Girls I've Loved Before" which garnered a top Country Hit of the Year Award when the famed country singer Willie Nelson duetted with Julio Iglesias to record the hugely successful song.

Mr. David was awarded the prestigious Grammy Trustees Award from NARAS. He was also honored with the esteemed British Ivor Novello Award (the first non-British person to ever receive that award). Hal David wrote the lyrics for film scores to *Alfie*, *What's New Pussycat*, *Casino Royale*, *The April Fools*, *A House is not a Home*, *The Man Who Shot Liberty Valance*, and *Moonraker*, among many others. His Broadway show *Promises, Promises* received a Grammy and was nominated for a Tony Award. Two songs, written for the show: "I'll Never Fall in Love Again" and "Promises, Promises" became instant hits.

Hal David is a member of the ASCAP Board of Directors, having previously served as its President. Lincoln College bestowed a Doctor of Music Degree on Hal for his major contributions to American Music, and he received an Honorary Doctorate of Humane Letters Degree from Claremont Graduate University. Hal David, Burt Bacharach and Dionne Warwick are the proud recipients of the New York Heroes Award from the National Recording Academy. Hal serves as Chairman/CEO of the Board of the Songwriters Hall of Fame.



## CAROL HALL

### statement of candidacy

It's easy to imagine ASCAP as a Mount Olympus of Songwriters; a peak upon which sit The Greats, counting their royalties as we hum the standards of yesteryear. And, yes, ASCAP protects our intellectual property rights and makes sure we get paid. But there's more: ASCAP workshops in musical theater, film-scoring and gospel music. Annual prizes for symphonic, reggae, electronic music and jazz composition. Showcases and swap meets. ASCAP provides a wide support base, treating us like professionals, even before we are. I am honored to think I might have the opportunity to contribute to the exciting ASCAP of today.

### biography

Composer/lyricist Carol Hall's songs have been performed by, among others, Barbra Streisand ("Jenny Rebecca"), Tony Bennett ("The Two Lonely People"), Barbara Cook ("Ain't Love Easy"), Dolly Parton ("Hard Candy Christmas"), Michael Feinstein, Mabel Mercer, Mark Murphy, Maureen McGovern, Margaret Whiting, Marlo Thomas ("It's All Right To Cry"), Harry Belafonte, Frederica von Stade, and Big Bird. Ms. Hall also enjoys collab-

orating with other writers, and has contributed either music or lyrics to songs written with Bill Evans ("Very Early," "The Two Lonely People"), Lesley Gore, Michelle Brounman, Shelly Markham, Tex Arnold, Robert Burke, Jeffrey Klitz and Steven Lutvak.

Hall received two Drama Desk Awards for her music and lyrics to *THE BEST LITTLE WHOREHOUSE IN TEXAS*. This theatre classic delighted audiences for almost five years on Broadway, received a Grammy nomination for its cast album, and became a film starring Burt Reynolds and Dolly Parton. Parton's recording of Hall's song "Hard Candy Christmas" won an ASCAP Award for being one of its Most Performed Country Songs. A successful revival and national tour of the show recently played across the country for a year and a half, starring Ann-Margret. Other stage work includes *GOOD SPORTS* (Goodspeed Theatre), *PAPER MOON* (Paper Mill Theatre), *ARE WE THERE YET?* (Williamstown Theatre Festival), the Off-Broadway musical *TO WHOM IT MAY CONCERN* and contributions to *A... MY NAME IS ALICE* and *A... MY NAME IS STILL ALICE*.

Hall was a major composer/lyricist to Marlo Thomas' Peabody and Emmy Award winning TV Special and gold album *FREE TO BE... YOU AND ME*, and acted as contributing editor/songwriter to its sequel, *FREE TO BE... A FAMILY*. She created songs for Disney's *DUMBO II*, won the 2003 *MAC SONG OF THE YEAR AWARD* (Manhattan Association of Cabarets) for "I Dream In Technicolor," and also contributed to Marlo Thomas' recently released book and CD, "THANKS & GIVING / ALL YEAR LONG." She has received two *BACKSTAGE* "Bistro" Awards, *MAC* awards and the prestigious *JOHNNY MERCER AWARD*, given for her contribution to American popular song.

For ten years Hall was a mainstay contributor to *SESAME STREET*, writing, among other things, the popular title song *TRUE BLUE MIRACLE: CHRISTMAS EVE ON SESAME STREET* (Emmy Award), and *BIG BIRD'S BIRTHDAY BASH*. Her non-musical writing includes *THE DAYS ARE AS GRASS*, an evening of one-act plays, which recently premiered at the Woodstock Fringe Festival. She has been a teacher at The Eugene O'Neill Theatre Center, The Sundance Theatre Institute, and the Cabaret Conference at Yale University, as well as being a guest participant in the ASCAP Musical Theater Workshop. She is presently on the Dramatists Guild Council and the Board of The League of Professional Theatre Women and has in the past served on the Boards of The American Place Theatre and the Young Playwrights' Festival, as well as the *TONY* Nominating Committee.

Ms. Hall is married to Media Producer Leonard Majzlin and is the mother of songwriter Susannah Blinkoff and actor Daniel Blinkoff.



## JAMES "JIMMY JAM" HARRIS III

### statement of candidacy

I thank you for the privilege of serving on the ASCAP Board. The confidence you showed by electing me to this position allowed me to bring a unique perspective of diversity and leadership to the Board. But leadership isn't position, it's action. ASCAP has become the leader in writer compensation and protection because of its action. As an active songwriter member of ASCAP for over 20 years, I will continue to help ASCAP protect the rights of all songwriters. I'm proud to have served you in the past. And with your support, I look forward to serving you in the future.

### biography

James Harris III, better known as Jimmy Jam, a renowned songwriter, record producer, musician and entrepreneur, as well as a member of ASCAP since 1983. Alongside longtime collaborator Terry Lewis, Jimmy's accomplishments have cemented his status as a living legend within the music industry. Together, the duo has been steering pop artists to unprecedented commercial success for over 20 years, most notably by guiding Janet Jackson to international superstardom with over 40 million records sold worldwide and over 20 gold and platinum singles.

Jam and Lewis have also collaborated with such diverse and legendary artists as Boyz II Men, Sting, Mary J. Blige, Elton John, Usher, Shaggy, Yolanda Adams, Herb Alpert, Luther Vandross, Rod Stewart, New Edition, Human League, Earth, Wind & Fire, Mariah Carey, Robert Palmer, Gwen Stefani, Kanye West, and Sounds of Blackness. From pop, soul, dance and instrumental to rap, gospel, rock and reggae, their distinct sound has spanned limitlessly across all genres. In total, they 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.

The duo has been no stranger to critical success either. In 1986, Jam and Lewis were awarded with their first Grammy for "Producer of The Year"; in 2004, the pair received their 10th Grammy nomination in that esteemed category for the fifth consecutive year. Jam and Lewis also won the Grammy in 2003 for Best Dance Recording for Janet's "All For You," and were nominated that same year for their collaboration with Bryan Adams on *Spirit: Stallion of the Cimarron* original soundtrack. Moreover, Jam and Lewis have been recognized with an Academy Award nomination, an NAACP Image Award, and Writer of the Year honors at ASCAP's Rhythm & Soul and Pop Awards numerous times. In 2002, the pair was presented with an Essence Award for their outstanding achievements in the music industry and was immortalized with a star on the Hollywood Walk of Fame.

Jimmy Jam has also parlayed his vision into entrepreneurial endeavors, beginning in 1991 with Perspective Records, home of the Grammy Award winning Sounds of Blackness, and following with Flyte Tyme Records in 1997. As co-founders of Flyte Tyme Records, Jam & Lewis enjoyed a joint venture/partnership with Arista/BMG Records, which lead to successful collaborations with Blu Cantrell and Heather Headley, as well as Multi Platinum superstar Usher. Their goal has always been to develop musicians of superior caliber and support their artistry above all else. "We would rather sign people and make records based on artistic freedom rather than approach it from a corporate perspective and put pressure to sell a lot of records," Jam has stated. Since their first professional recording with *THE TIME* in 1981, Jam and Lewis have never failed to successfully re-invent themselves, and they continue to be the embodiment of career longevity. Without question, the duo has firmly left its mark on modern music history as the No. 1 songwriting and production team of all time.





## WAYLAND HOLYFIELD

### statement of candidacy

For 12 years I've been privileged to serve on the ASCAP Board. I take that responsibility and your trust very seriously. I am the current co-chairman of the Finance Committee and also serve as a member of the Legislative, New Technologies, Membership, Marketing, and Law & Licensing Committees. We writers are being threatened from all sides by those who would discount the value of our music, or worse, take it for free (a.k.a. steal it). ASCAP, since 1914, has stood as the champion defender and proponent of songwriters' rights, and if reelected, I pledge to help continue that good fight.

### biography

Wayland Holyfield is an award winning songwriter whose songs have been recorded and performed all over the world. He has long been active in the advocacy areas of the music industry. He currently serves as an elected member of the Board of Directors of ASCAP and is a past president of the Nashville Songwriters Association International and past chairman of the Nashville Songwriters Foundation Board. Also, he was a member of the ASCAP Board of Review for four years. Wayland has testified on behalf of songwriters before both Senate and House Judiciary Committees in Washington, DC.

Some of his awards and honors include: Induction into the Nashville Songwriters Hall of Fame, ASCAP Country Songwriter of the Year, two-time winner of the Music City News Top Country Hits Award, Grammy Nominee, CMA Triple Play Award and recipient of the Nashville Songwriters Association International Presidents Award. He has received a total of 37 Performance Society awards and has written over 40 top 10 hits and 14 No. 1 songs.

Some of the artists who have recorded Wayland's songs include: George Strait, Peter Townsend, Don Williams, Anne Murray, Brooks and Dunn, Reba McEntire, Ronan Keating, Patti Page, Randy Travis, Ronnie Milsap, Julio Iglesias, Crystal Gayle, Eddie Arnold, Conway Twitty, Barbara Mandrell, Nitty Gritty Dirt Band, Charley Pride, Bill Medley, Mac Davis, The Oak Ridge Boys, Michael Martin Murphy, Mickey Gilley, John Anderson, Johnny Russell, The Statler Brothers, Waylon Jennings, Juice Newton, The Judds and George Jones.

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

He and his wife Nancy have been married for 33 years and have 3 children, Greg, Mark and Lee.



## JAMES NEWTON HOWARD

### statement of candidacy

I would be honored to continue to serve on the Board of ASCAP in order to help ensure the protection of our member's rights and benefits. I'm deeply committed to participating in the effort to defend our copyrights and to obtain fair compensation for use of our work and look forward to contributing in ASCAP's efforts to represent and serve the interests of writers, composers and publishers.

### biography

With more than 85 films to his credit, James Newton Howard is one of Hollywood's most versatile and prolific composers. He has received five Academy Award nominations, two Golden Globe nominations and one Grammy nomination. In addition, he has won 21 ASCAP Awards for film and television shows scored from 1994 to 2002. His credits include films as diverse as *Sixth Sense*, *Signs*, *The Fugitive*, *Pretty Woman*, *Prince of Tides*, *Grand Canyon*, *Dave*, *Primal Fear*, *Glengarry Glen Ross*, *Devil's Advocate* and *Dinosaur*.

Howard attended the Santa Barbara Musical Academy of the West and the University of Southern California's School of Music and completed his formal education with orchestration study under legendary arranger Marty Paich. Though his training was classical, he nurtured an interest in rock and pop. It was in his early work in the pop arena that he really honed his talents as a songwriter, musician, arranger, producer and composer.

He spent two years doing session work for performers like Carly Simon, Diana Ross, Ringo Starr, Leo Sayer, Harry Nilsson and Melissa Manchester and also recorded two solo albums. In 1975, he joined pop superstar Elton John's band on the road and in the studio doing orchestrations and string arrangements. While working with the London Symphony as part of his arrangements for Elton John's *Blue Moves* album, Howard was first introduced to a big orchestra and rhythm section, a combination he has continued to explore in many of his film scores.

Having become one of the most sought-after musicians in the industry as a songwriter, record producer, conductor, keyboardist and film composer, he racked up a string of collaborations in the studio with some of pop's biggest names, including: producing tracks for Randy Newman, Rickie Lee Jones, Chaka Khan and Glen Frey; arranging for Barbra Streisand; orchestrating for Toto and Olivia Newton-John as well as co-producing (with Elton John) one of her songs; co-writing with Earth, Wind & Fire and session work with Bob Seger and Rod Stewart among others.

Howard's most recent projects include *Collateral* by director Michael Mann starring Tom Cruise and Jamie Foxx and M. Night Shyamalan's *The Village* starring Joaquin Phoenix, William Hurt, Sigourney Weaver, and Adrian Brody. He is currently working on the score for *The Interpreter* by director Sydney Pollack starring Nicole Kidman and Sean Penn. His next project will be *Batman Begins* directed by Chris Nolan for which James will collaborate with Hans Zimmer.



## TANIA LEÓN

### statement of candidacy

A composer, conductor and educator, with a background of Classical, Opera, Music Theatre, Ballet, Cross Cultural and Multimedia, I have a broad vision regarding ASCAP and my personal contribution to our field. As advisor and liaison working with Communities and Institutions to bring music from the concert halls to the people nationally and abroad, I have harvested the experience and perspective necessary for uniquely representing a diverse constituency. An ASCAP member for 32 years, I look forward to the opportunity and honor of being a member of the Board. I promise your confidence in me will be well served.

### biography

Tania León (b. Havana, Cuba), a vital personality on today's music scene, in demand as composer and conductor, has been recognized for her significant accomplishments as an educator and advisor to arts organizations. *Duende*, for Baritone, Bata drums and Percussion premiered September 2003 at the *Fest der Kontinente* in Berlin, Germany. Commissioned by the Fest in honor of Gyorgy Ligeti's 80th birthday. The Chicago Symphony's *MusicNow* "Pierre Boulez's 80th Birthday Celebration" will feature *Rituál* and *Mistica* (commissioned and premiered by Ursula Oppens). León's opera *Scourge of Hyacinths*, staged and designed by Robert Wilson with León conducting, has received 22 performances in Germany, Switzerland, France and Mexico. Based on a radio play by Nobel Prize winner Wole Soyinka it was commissioned in 1994 by the Munich Biennale, where it won the BMW Prize as Best New Opera. The aria *Oh Yemanjá* from *Scourge* was recorded by Dawn Upshaw on her Nonesuch CD *The World So Wide*. In Spring 2005, León joins forces again with Wole Soyinka to create a new work for the inauguration of the Shaw Center for the Performing Arts in Baton Rouge, Louisiana. The Virginia Arts Festival has invited León to serve as composer in residence for the first annual John Duffy Composers Institute.

León's orchestral work *Desde...* (2001) was premiered by the American Composers Orchestra in Carnegie Hall. *Horizons* (1999) commissioned and premiered by the NDR Symphony Orchestra, Hamburg. Subsequent performances at the 2000 Tanglewood Contemporary Music Festival and Nancy Symphony, France, 2002. *Drummin'*, a full-length cross-cultural work for indigenous percussionists and orchestra, commissioned and premiered in 1997 by Miami Light Project and the New World Symphony opened the 1999 Hammoniale Festival, Hamburg. Her music is available on Nonesuch, Teldec, CRI, Albany, Quindecim, Newport Classic, Leonarda, Mode and First Edition Records.

She was awarded the 1998 New York Governor's Lifetime Achievement Award and held the Fromm Residency at the American Academy in Rome. She has received Honorary Doctorates from Colgate University and Oberlin College and awards from the American Academy of Arts and Letters, National Endowment for the Arts, Chamber Music America, NYSCA, Lila Wallace/Reader's Digest Fund, ASCAP and Koussevitzky Foundation, among others.

León, founding member and first Music Director of the Dance Theatre of Harlem established their Music Department, Music School and Orchestra. She instituted the Brooklyn Philharmonic Community Concert Series in 1978. In 1994 she co-founded the American Composers Orchestra *Sonidos de las Americas* Festivals. She served as New Music Advisor to Kurt Masur and the New York Philharmonic (1993-97). She has been guest conductor with the Madrid Symphony, Gewandhausorchester, Leipzig, Santa Cecilia Orchestra, Rome, Marseille Symphony, National Symphony Orchestra of South Africa, Johannesburg, Netherlands Wind Ensemble, and New York Philharmonic, among others. Tania León has been the subject of profiles on ABC, CBS, CNN, PBS, Univision and independent films.

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



## JOHNNY MANDEL

### statement of candidacy

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

### biography

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

Mandel was born in New York City. He was playing the trumpet and beginning to write big band arrangements at the age of 12. After graduating from New York Military Academy, he immediately went on the road working in Catskill Mountains resort hotels. He then joined the orchestra of legendary

violinist Joe Venuti. Before he was out of his teens, Mandel played trombone and wrote arrangements for the Boyd Rayburn and Jimmy Dorsey Orchestras. His first important arrangement was for Woody Herman with the classic big band composition, "Not Really the Blues." He also wrote for Artie Shaw's only bebop-oriented orchestra, recently showcased in the MusicMasters album 1949.

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

Mandel's first film score was *I Want To Live*, which starred Susan Hayward. Initially unsure about writing for film, Mandel came to realize that all he had done previously was the ideal background for scoring films. *I Want to Live* was the first film to utilize an all-jazz score. Other significant Mandel scores include: *The Americanization of Emily*, *The Sandpiper* (which featured Mandel's great Oscar and Grammy-winning standard, "The Shadow of Your Smile"), *Harper*, *The Last Detail*, *The Sailor Who Fell From Grace With the Sea*, *Being There*, *Staying Alive*, *Deathtrap*, *Caddyshack*, *The Verdict*, and many more. Mandel television themes include the familiar refrain "Suicide is Painless" from *M.A.S.H.*, and *Too Close For Comfort*.

Mandel's arranging skills have been utilized by Michael Jackson, Barbra Streisand and Diane Schuur, whom he has also produced. Natalie Cole's *Unforgettable*, her tribute to her late father, was a showcase for Mandel's arrangements. The album was awarded an unprecedented seven Grammys.

He recently produced and arranged Shirley Horn's critically acclaimed album, *Here's to Life*. Other recent projects include producing and arranging for Michael Bolton, Manhattan Transfer, Barry Manilow and Diana Krall's orchestral album, *When I Look In Your Eyes*—a Grammy nominee for Album and Producer of the Year and winner in the Jazz Album of the Year category. Most recent projects include albums for Barbra Streisand, Michael Bublé and Tony Bennett's latest, *The Art of Romance*.



## STEPHEN PAULUS

### statement of candidacy

I have been a proactive ASCAP Board member since 1990 when I was appointed by Morton Gould. As Co-Chair of the Symphony and Concert Committee and Chair of the Survey and Distribution Committee, I have helped enact increases in the Standard AND Popular Awards. I have helped establish the annual Symphony and Concert Awards. And I have worked consistently with Board colleagues in film, country, hip-hop, R&B and standards to streamline ASCAP operations and produce more income for more writers across all genres. I want to continue this important work of protecting our copyrights and obtaining fair compensation.

### biography

Stephen Paulus has been hailed by critics, audiences and performers both in the U.S. and abroad for being "a bright, fluent inventor with a ready lyrical gift." (The New Yorker) The Cleveland Plain Dealer has characterized his music as "irresistible in kinetic energy and haunting in lyrical design." And the New York Times has said that "his scoring is invariably expert and exceptionally imaginative in textures and use of instruments." With over 300 works to his credit and dozens of recordings Paulus has written for all genres. He has created over 40 works for orchestra, nine operas, more than 160 works for chorus as well as works for solo voice, piano, organ, guitar, harp and chamber ensemble. His most recent opera, *HESTER PRYNNE AT DEATH* was premiered by soprano, Elizabeth Dabney at the 92nd St.Y in March of 2004. His song cycle, *EROTIC SPIRITS* was premiered in September of 2004 by acclaimed international opera star Deborah Voigt with the August Symphony of Georgia. And most recently his *SEA PORTRAITS* was premiered by the New Bedford Symphony of Massachusetts in October 2004.

Paulus has worked with dozens of stellar performers including: Doc Severinsen, Thomas Hampson, Samuel Ramey, William Preucil, Robert McDuffie, Hakan Hagegard, the Cleveland Quartet, the Lincoln Center Chamber Music Society, Friends of Music at the Supreme Court, Arizona Friends of Chamber Music and many more. His works have been premiered at the Tanglewood Festival, Aspen Music Festival, Santa Fe Chamber Music Festival, and in the UK at the Aldeburgh and Edinburgh Festivals. Orchestras that have premiered or performed his works include those of New York, Philadelphia, Atlanta, Los Angeles, Minnesota, St. Paul Chamber, BBC and many others. He has been a Resident Composer with the orchestras of Atlanta, Minnesota, Tucson and Annapolis and also was the Composer in Residence for the Dale Warland Singers. Additional choruses that have premiered his works are the New York Concert Singers, Los Angeles Master Chorale, Robert Shaw Festival Singers, Philadelphia Singers, Vocal Arts Ensemble, Washington Singers, Cathedral Choral Society, Master Choral of Washington and dozens of community and college choirs.

In addition to receiving Guggenheim and NEA Composer Fellowships, Paulus was awarded 3rd prize in the Kennedy Center Friedheim Awards for his *VIO-LIN CONCERTO*. His opera, *THE POSTMAN ALWAYS RINGS TWICE* was the first American opera produced at the Edinburgh Festival. Other operatic performances have come from the opera companies of Miami, Boston, Washington, D.C. Minnesota, Fort Worth, Berkshire Opera and The Juilliard School. Paulus is recorded with Nonesuch, New World Records, d'Note Classics and Koch International. His works are published by his own firm - Paulus Publications and also by EAM/Schott Musik.



## RUDY PEREZ

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### statement of candidacy

I feel that becoming an ASCAP Board member would be an excellent vehicle for me to address the growing issues that concern all of ASCAP's membership, but specifically Latin songwriters. As a member for 17 years, "Latin Songwriter of the Year" on several occasions, and one of the founders of ASCAP's Latin Council, this has given me a unique knowledge of the matters facing our Latin Membership. Becoming a Board member would be an honorable duty that I would take very seriously and one of my priorities would be to keep the Board closely linked with the Latin Membership.

### biography

According to Julio Iglesias, Rudy Perez is "one of the most outstanding creators of International Pop music." His skill and God given gift to write and produce hits makes him one the most respected and sought-after producer/songwriters in the world today. He has consistently had top 10 hits on the Billboard charts for over 20 years.

During the last 25 years, he has composed more than 600 songs and written and produced hits for international artists such as: Julio Iglesias, Christina Aguilera, Michael Bolton, Luis Miguel, Arturo Sandoval and Marc Anthony to name just a few. After the huge success of his crossover production with Jaci Velasquez' debut Spanish album *Llegar A Ti* that won the prestigious Dove Award, Rudy was contacted by Ron Fair (RCA) to produce Christina Aguilera's first Spanish album, *Mi Reflejo*. This album sold over a million copies in the U.S. and over two and a half abroad. Making it one of the most successful Latin Albums ever.

Rudy's productions consistently garner the premier spots on the Billboard charts. He never fails to have several songs charting in the top 10 at one time. Rudy is also an exceptional singer. When asked about Rudy's singing Julio Iglesias said, "When Rudy presents a demo that he sang himself it is very difficult to top it because he sings better than all of us." Rudy has received numerous gold and platinum records and his works have been nominated for 17 Grammy Awards, having won five.

His songs are featured in major motion pictures, TV Novelas, sitcoms, commercials, and he penned the original Univision Network theme about 15 years ago that still runs today. He has raised the bar by being the first Latin Record Producer to win the Hot Latin Tracks Producer of the Year four consecutive years in a row as well as ASCAP's Songwriter of the Year numerous times.

Rudy Perez has also set a precedent by being one of the first Hispanic Songwriters, in conjunction with the ASCAP Foundation, to open up the ASCAP Foundation Rudy Perez Songwriters Scholarship. This Scholarship will enable underprivileged aspiring Hispanic songwriters to attend a prestigious music school such as Julliard, Berklee or the University of Miami. Rudy attributes his successful career to his almost 20 year association with his mentor, Jose Feliciano. "It took a blind man to see my talent," Perez says humbly about Feliciano.



## JULIO REYES

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### statement of candidacy

I am a Musician. The first time I sat in front of a piano and pressed its keys, I felt a pleasure beyond words that has never left me, even now, when the piano is my work tool. I sit there and translate feelings into songs that will reach another person and become feelings again. The business of Music is a hard one. Often involves many more things than the simple pleasure of closing your eyes and let inspiration carry you. But no matter how it is conducted, it should never forget what it is all about: the music.

### biography

Julio Reyes was born in 1969 in Colombia. He started his piano studies when he was 6 years old and went on to master the instrument at a very early age. He graduated as a Composer from the Javeriana University in Bogota and made music for various hit television programs in his country. In 1997 he moved to the United States to pursue a Master's Degree at the University of Miami, where he was granted a scholarship, was hired as a Teacher Assistant, and later received his Master's diploma in Media Writing and Production. Thanks to the recommendation of his teachers, he was requested by the famous composer and arranger Jorge Calandrelli ("Crouching Tiger, Hidden Dragon") to make some orchestrations for the production of the show *Our Favorite Things*, featuring Placido Domingo, Charlotte Church, Tony Bennett and Vanessa Williams, which later was released on CD.

In 2000 he joined Estefano Productions Group, a music production company, led by the famous Colombian songwriter Estefano. With him, he has participated as composer and arranger in productions of the most important artists in Latin America, like Cristian Castro, Thalía, Chayanne, Paulina Rubio, Jerry Rivera and Ricky Martin. He was the producer, composer and arranger for the Alexander Pires' production for which he was nominated for a Grammy Award in the category of Best Album of the Year in 2003. He has received various awards during his career, which include an "India Catalina" for Best Original Music for a television series, in Colombia, and several ASCAP No. 1 and Billboard Awards.

His latest work was for Marc Anthony's newly released album, *Amar Sin Mentiras*, for which he had the honor of conducting the London Symphony Orchestra, featured in three of the album's songs. The album was recently nominated for Best Latin Album in the Grammy Awards 2005. Several of the songs he has composed for the artists mentioned above, have been No. 1 in the Billboard Charts. Currently he is composing and arranging the first Spanish-language album for Jennifer Lopez, scheduled to be released soon.



## STEPHEN SCHWARTZ

### statement of candidacy

I had the honor of being elected by the ASCAP Board to fill the vacancy created by the untimely death of Cy Coleman. For the last decade I have been actively involved in establishing and expanding ASCAP's Musical Theatre development programs in New York, Los Angeles, Colorado, Washington, D.C. and Chicago. I have also represented ASCAP at several legislative events so I know first hand the importance of the Society's role in the protection of copyright. Reelection to the Board will allow me to take these experiences and apply them for the benefit of all ASCAP members.

### biography

Stephen Schwartz has been a member of ASCAP since 1969. As a theatre writer, he has contributed music and/or lyrics to such shows as GODSPELL, PIPPIN, THE MAGIC SHOW, THE BAKER'S WIFE, WORKING, RAGS, CHILDREN OF EDEN and the current Broadway hit, WICKED. He collaborated with Leonard Bernstein on the English texts for Bernstein's MASS and wrote the title song for the play and movie BUTTERFLIES ARE FREE. For films, he collaborated with Alan Menken on the scores for the Disney animated features POCAHONTAS and THE HUNCHBACK OF NOTRE DAME and wrote the songs for the DreamWorks animated feature THE PRINCE OF EGYPT. He has also written individual songs for motion pictures. For television, he has written songs for Disney's GEPPETTO, as well as several awards shows. He also has experience in the record industry, having worked as an A&R producer for RCA Records and been a governor of the Recording Academy. Under the auspices of the ASCAP Foundation, he runs musical theatre workshops in New York and Los Angeles, and is also a member of the Council of the Dramatists' Guild. Awards include three Academy Awards, three Grammy Awards, and four Drama Desk Awards.



## LUCY SIMON

### statement of candidacy

I have been a member of ASCAP since I learned that writing songs is not just something I could do, but something I could even make money from. What a transition! ASCAP not only protects our financial rights, it provides a community that enables writers to turn a passionate and turbulent avocation into a profession where our work is respected and taken seriously. For many years I have been a recipient in this network. I would welcome the opportunity to actively contribute to this wonderful institution.

### biography

Lucy Simon made her Broadway debut in 1991 as the composer of *The Secret Garden* for which she received Tony and Drama Desk nominations, The Drama Loge Award, and a Grammy nomination for the recording of the score. *The Secret Garden* had a new production for the Millennium under the auspices of The Royal Shakespeare Theater. It broke box office records during its run at Stratford. It continued its run on the West End.

Ms. Simon wrote and produced the songs and soundtrack for the multi-award winning HBO movie, *The Positively True Adventures of the Alleged Texas Cheerleader Murdering Mom*. Ms. Simon received two Grammy Awards for her *In Harmony* albums, which she co-wrote and produced, and she recorded two solo albums for RCA Records. Ms. Simon began her professional career at age 16 with her sister Carly as part of The Simon Sisters. She contributed songs for the long-running review, *A... My Name Is Alice*. She wrote the songs for the feature film, *A Simple Wish*. She is working in collaboration with Susan Birkenhead and Erica Jong on a musicalization of Ms. Jong's novel, *Fanny Hackabout-Jones*. She is also working on a musicalization of *Wuthering Heights* with Marsha Norman. She has written music for an animated feature of *The Monkey King* with Arnold Weinstein.

She is currently writing the music for a musical dramatization of Boris Pasternak's *Dr Zhivago*. It will be produced at The LaJolla Playhouse this coming summer under the direction of Des McCanuff.



## JEANINE TESORI

### statement of candidacy

I joined ASCAP because of its theatrical tradition: Richard Rodgers, Steven Sondheim, Cy Coleman. I keep hearing that musical theater is dead, a dinosaur, its future is catalogue musicals. As my Grandmother would say, "Questo e pazzo!" which basically translates to, "Ah, Foey!" I am part of the theatrical tradition. A tradition dies when it is allowed to. I believe in its power, its longevity, its necessity. We have to protect it.

### biography

Hailed as the one of the leading voices in American musical theatre, Jeanine Tesori is an award-winning composer, record producer and conductor. Last year, she won the honor of being the only female composer to have two musicals running on Broadway concurrently—*Caroline, or Change* at the Eugene O'Neill Theatre and *Thoroughly Modern Millie* at the Marquis Theatre. As a composer, Ms. Tesori created the Tony nominated musical score for *Caroline, or Change* (with Pulitzer Prize winner, Tony Kushner (*Angels in America*), as librettist) which ran on Broadway to great critical acclaim after its sold-out run at The Public Theatre. *Caroline, or Change* is currently playing in Los Angeles and San Francisco with the original Broadway cast. Ms. Tesori won the 2004

Drama Desk Award for Best Score for *Caroline, or Change*.

Ms. Tesori also created the musical score for the 2003 Tony Award winner for Best Musical, *Thoroughly Modern Millie*, which ran on Broadway for over two years and is currently in its second year of its smash national tour. Prior to *Millie*, she wrote an exotic score for Nicholas Hytner's production of *Twelfth Night* at Lincoln Center for which she was honored with a 1999 Tony Award nomination and Drama Desk Award. With lyricist and librettist Brian Crawley, Ms. Tesori wrote the score to the Off-Broadway musical, *Violet*. Among its many honors were the 1997 Drama Critics Circle Award, the Lortel Award for Best Off-Broadway Musical, an Obie, a Richard Rodgers Production Award, an AT&T Production Award and seven Drama Desk nominations. Audra McDonald included a song from *Violet* on her latest album *Lay Down Your Head* and Kristin Chenoweth included Ms. Tesori's song *The Girl in 14G* for Ms. Chenoweth's solo album for Sony.

Ms. Tesori is writing a new animated feature musical motion picture for Disney based on Rapunzel which is scheduled for a worldwide theatrical release in 2006. She also wrote the score for Disney's *Mulan II* with lyricist Alexa Junge, and several pieces for Disney's *Lilo and Stitch II* and *Emperor's New Groove II*.

Ms. Tesori produced the cast album recording of *Caroline, or Change* for Hollywood Records, the cast recordings of *Violet* and *Twelfth Night* for Resmiranda Records and co-produced the cast album of *Thoroughly Modern Millie* for RCA Records. She is also one of the main record producers for Holt Reinhardt, Silver Burdett Ginn. Through SBG, she produces an educational music series used nationwide in schools comprised of 90 CDs of all music genres such as world music, classical, rock and ethnic. Ms. Tesori also produced and directed The Scribner Spoken Arts Recordings comprised of poetry, stories, dramatic text and underscoring. Ms. Tesori has worked extensively as a Broadway arranger and conductor: *Tommy*, *The Sound of Music*, *How to Succeed in Business Without Really Trying* (including an arrangement of "Brotherhood of Man" for Liliac White), *Dream*, *Gypsy*, *Big River*, *The Secret Garden* and *Swing*.

Ms. Tesori lives in Manhattan with her husband, conductor Michael Rafter, and their daughter Siena.



## JIMMY WEBB

### statement of candidacy

I strongly feel that a vote for me would be a good return on the investment you have made in my education over the past four years. I am confident that I can make a significant contribution to combating the unprecedented challenges that ASCAP continues to face on an almost daily basis. I will do my best to live up to the example and memory of the honorable men and women who have given so much of themselves in service of writers of all stripes from film, television, theatre and radio and with whom I have had the privilege to serve.

### biography

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

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

Intent on launching his own performing career he released six albums in 11 years, earning distinguished reviews followed by appearances in top cabaret venues worldwide. His CD, *Suspending Disbelief*, received enormous critical acclaim, and led New York Times critic Stephen Holden to state that this album, "may very well be the songwriter's perfect moment." His recording effort, *Ten Easy Pieces*, won rave reviews and is a collection of the songwriter's hits as they were written. A boxed set of his recordings (*The Moon's A Harsh Mistress*) was just released by Rhino-Handmade, and his 2003 collaboration with Michael Feinstein (*Only One Life*) was a collection of all-Webb material. His next solo album will be released by Sanctuary Records in early 2005.

His inclusion in celebrations ("All-Star Tribute to Brian Wilson at Radio City Hall," "A Celebration of American Music honoring Frank Sinatra" at Carnegie Hall, ASCAP's Founders Award honoring Billy Joel, and ASCAP's Golden Note Award to Garth Brooks) is a mere indication of the versatility Webb has as a songwriter. His acclaimed book, *Tunesmith: Inside the Art of Songwriting*, was reviewed by *Musician* as "perhaps the finest book about songwriting of our time." Webb also scores for television, films, and musical theatre. His latest effort is with Chazz Palminteri in a musicalization of *A Bronx Tale*, (produced by Clear Channel) with a score that has already been acknowledged as "blindingly brilliant," and he is also working on *Shane*, produced by the Jujamcym Organization.

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



## MATTHEW WILDER

### statement of candidacy

I'm a songwriter and a record producer who has been blessed to have the opportunity to do what I love every day for over 35 years. Everything I've learned about the music business, like so many other artists, has been a trial-by-fire, learn as you go, fail till you succeed method. This is certainly not unique to the music industry, but humbly worthy of the statement, "...I've been around." It would be my pleasure to have the opportunity to give back and bring what I hope would be an experienced and vibrant new voice to the Board of Directors.

### biography

Matthew Wilder has brought his versatile talents as a songwriter and Grammy Award winning producer to a wide variety of contemporary music and film. Launching his recording career as a songwriter and a performer, he had a worldwide hit with his 1984 single, "Break My Stride" from the Epic album, *I Don't Speak The Language*. He has gone on to become a top record producer, producing No Doubt's hit album, *Tragic Kingdom*. Since that album's release, more than 18 million copies have been sold worldwide and has also earned Wilder a Grammy nomination for "Best Rock Album."

As the composer, producer, singer and instrumentalist for Disney's 36th animated feature *Mulan*, Mr. Wilder won the Annie Award for best music in an animated feature and was nominated by the Foreign Press for a Golden Globe Award for Best Song and Score. He was also nominated for an Academy Award for Best Score in a Comedy or Musical as well as a second nomination for Best Song in a Movie.

Wilder's productions were a tour de force including the latest in digital technology and classical orchestration. Having written and produced the score to *Mulan*, Wilder "contemporized" the heroine's yearning ballad "Reflection" originally performed in the film by Lea Salonga. He adapted and produced RCA recording artist, Christina Aguilera's first hit for her debut album as well as the title track for her Grammy Award winning Latin debut, *Mi Reflejo*. The rousing finale, "True To Your Heart," was performed by Stevie Wonder and 98 Degrees. Wilder also brought his singing talent to the voice of "Ling" in "A Girl Worth Fighting For" and "I'll Make A Man Out Of You."

Mr. Wilder's songs have been recorded by Kelly Clarkson, Stevie Wonder, Christina Aguilera, 98 Degrees, Hillary Duff, Raven, Aaron Carter, Bette Midler, Natalie Cole and many more. Mr. Wilder revisited his hit, "Break My Stride" by co-writing Puff Daddy & The Family's first hit, "Can't Nobody Hold Me Down" for Arista Records/Bad Boy Records. He has recently written with and/or produced RCA recording artist Natalie Imbruglia, Atlantic recording artist Poe and DreamWorks recording artist Dana Glover. Currently Mr. Wilder is writing with and producing Geffen recording artist Samantha Moore and Island DefJam's Fefe Dobson.



## PAUL WILLIAMS

### statement of candidacy

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

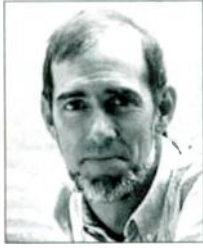
### biography

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

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

Awards & Nominations: Songwriters Hall of Fame: Inducted in 2001. Academy Award: (best song) "Evergreen." Academy Award Nominations: (song or song score) "Nice To Be Around," "Evergreen," "The Rainbow Connection," *Bugsy Malone*, *Phantom Of The Paradise*, *The Muppet Movie*. Grammy Awards "Evergreen" (best song); *The Muppet Movie* (best recording for children, as producer). Grammy Nominations: (song or soundtrack or as producer) "We've Only Just Begun," "You And Me Against The World," "Evergreen," "The Rainbow Connection," *The Muppet Movie*, *Bugsy Malone*, *Phantom Of The Paradise*, *The Muppet Christmas Carol*, *Lena Horne Live*.

ASCAP Award: One of the most performed standard songs 1986 ("Evergreen"). BMI Awards: "We've Only Just Begun" (4 million performances); "Out In The Country" (one million performances). AFI Top 100 Songs in film lists two Paul Williams songs "Evergreen" from *A Star Is Born* and "The Rainbow Connection" from *The Muppet Movie*.



## DOUG WOOD

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### statement of candidacy

In my six years on the ASCAP Board, I have strived to represent the best interests of all writers. I strongly believe in the principles of common interest and fair distribution on which ASCAP was founded, and I will continue to lobby for changes in our distribution policies and operational procedures to help secure our future. As an independent member of the Board and a working composer, I bring a perspective to the Board which I believe is vital. I appreciate your continuing support in my effort to help make ASCAP the most effective performing rights organization in the world.

### biography

Doug Wood has served as a writer-member of the ASCAP Board for six years. A working composer and producer, Doug has composed music heard on *Queer Eye for the Straight Guy*, *Saturday Night Live*, *Third Rock* and numerous other sitcoms, movie trailers, dramatic programs, and sports shows. His commercial credits include promos for ABC and NBC, as well as national spots for Coke, Volkswagen, Verizon and scores of others. A classically trained pianist and oboist, and composition major at Manhattan School of Music, (as well as rock and roll guitarist and band leader), Doug is the founder and Creative Director of the Omnimusic Library.

During his tenure on the Board, Doug has established an outstanding attendance record and is a frequent contributor at all Board committee meetings. He is well versed in ASCAP operations and has spent countless hours helping ASCAP members resolve their issues with the Society. As the result of his successful protest in 1991, ASCAP implemented the Special Library Survey which has brought millions of dollars in royalties to non-feature writers and publishers. Doug is the founder of the Professional Composers of America, a non-profit organization dedicated to educating young composers about the music business; he is the author of "The Commercial Composer's Guide to Music Publishing and Licensing Agreements" as well as several feature articles on music copyright and licensing. He is a frequent guest lecturer and panel participant discussing media music, music licensing, and the rights of composers and songwriters as they relate to the Internet.

For almost 20 years Doug has championed the cause of independent composers and songwriters, and advocated openness in operations and fairness in policies. He has earned great respect among ASCAP writers, publishers, staff and colleagues for his unwavering dedication to the principles of common interest and equitable distribution on which ASCAP was founded. Doug's independence from multi-national music publishers and movie studios makes him an important voice on issues which affect writers. Doug has authored several proposals to prevent non-writers from receiving royalties from ASCAP, has fought against industry practices which infringe on the rights of writers and is the architect of the Music Creator's Bill of Rights.

Doug and his wife Patti live in Port Washington, Long Island where they grew up. They work together running their music business and are also active in the field of environmental health. The non-profit organization they founded, Grassroots Environmental Education, has become nationally recognized for its groundbreaking educational programs.



## DAVID ZIPPEL

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### statement of candidacy

In this digital age it has become ever more important for us to think like businessmen and women and not just artists. The entire financial model for songwriters and publishers is undergoing a radical transformation. How we are compensated and how our royalties are collected has changed and will continue to over the next decade. ASCAP has aggressively protected our interests in the music industry and in Washington. I would like to continue that tradition. I believe my experience as a writer and a publisher coupled with my Harvard Law degree will be an asset in facing the challenges ahead.

### biography

David Zippel's lyrics have won him the Tony Award, two Academy Award nominations, two Grammy nominations and three Golden Globe nominations. He is one of the few lyricists to have achieved success on Broadway, in Hollywood and in the world of Pop music. His songs appear on over 25 million CDs around the world.

With composer Cy Coleman and bookwriter Larry Gelbart he made his Broadway debut with *City of Angels*, for which he received the Tony Award, New York Drama Critics Award and Drama Desk Award, London's Olivier Award and Evening Standard Award.

With eight time Oscar winning composer Alan Menken, he wrote the songs for Disney's animated feature film *Hercules*. Michael Bolton recorded "Go The Distance," from *Hercules*, which was a No. 1 record and was nominated for an Academy Award and a Golden Globe. With Matthew Wilder he wrote the songs for Disney's animated feature *Mulan*, which earned him his second Academy Award Nomination, his second Grammy nomination and his third Golden Globe Nomination. "Reflection," from *Mulan* was recorded by Christina Aguilera and is featured on her multi-platinum debut album. Christina and David collaborated again with Todd Chapman to write the song "We're A Miracle," which was featured as the end title song for *Pokemon, The First Movie*, on it's #1 soundtrack album.

David wrote the lyrics to Andrew Lloyd Webber's music for *The Woman In White* which is currently running in London's West End and will open on Broadway next autumn. "I Believe My Heart" from the show was a No. 2 single on the British pop charts. The show was nominated for five Olivier 2005 Awards, including Best Musical.



His Broadway show, *The Goodbye Girl*, with music by Marvin Hamlisch and a book by Neil Simon, received a Tony nomination for Best Musical and earned him a nomination for the Outer Critics Circle Award for Best Lyrics. His lyrics for *The Swan Princess*, an animated feature with music by Lex De Azevedo, were nominated for a Golden Globe Award.

Many great singers have recorded David's songs, including: Stevie Wonder, Mel Torme, Ricky Martin, 98 Degrees, David Pomeranz, Cleo Laine, Linda Eder, Nancy LaMott, Sarah Brightman, Barbara Cook, Jeffrey Osborne and Boyzone.

With Michael Skloff he wrote the theme song for the hit TV sitcom, *Veronica's Closet*. With Mervyn Warren he wrote the theme song to the Jennifer Lopez film, *The Wedding Planner*. With composer Wally Harper he has written numerous songs for singer Barbara Cook including "It's Better With A Band" and the original songs for her Broadway and West End concerts. Off Broadway, Mr. Zippel has contributed lyrics to the *A...My Name Is Alice* and Hal Prince's *Diamonds* and, *Just So*. A revue of his songs also entitled *It's Better With A Band* played Off Broadway and the Donmar in London.

With David Friedman he started Midder Music, a record company created to introduce the world to the singing of Nancy LaMott. A graduate of Harvard Law School, he is delighted not to practice law.



## FREDDY BIENSTOCK

### statement of candidacy

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

### biography

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

In 1966, Freddy acquired Belinda Music, Hill and Range's English affiliate, renaming it Carlin Music Corporation. In 1969, Bienstock left Hill and Range and formed a joint U.S. venture with songwriters Jerry Leiber and Mike Stoller called The Hudson Bay Music Company. Hudson Bay's first acquisition was the purchase of the music publishing division of Commonwealth United (which included Bobby Darin's TM Music and Koppelman and Rubin Music). In 1971, the joint venture bought Lin Broadcasting's publishing and record division. This acquisition included Starday Records, an extremely successful Nashville-based company; King Records, the legendary blues entity established by the late Syd Nathan in Cincinnati; and a number of companies that published, among other songs, the bulk of the songs released by the Starday and King record companies. Concurrently, Bienstock was expanding Carlin Music's business in England, and acquired the publishing of such important artists as Cliff Richards and the Shadows, the Kinks and the Animals. In addition, in this period, Carlin was the UK subpublisher of the Jobete Music catalog, which contained all the classic Motown hits.

Bienstock's U.S. acquisitions continued with the 1977 purchase by the joint venture of the music publishing wing of the New York Times. These companies, Herald Square Music and Times Square Music, published a number of important Broadway shows, including *Fiddler on the Roof*, *Cabaret*, *Company*, *Follies* and *Godspell*, as well as important works by such songwriters as Peter Allen and Carole Bayer Sager.

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

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



## JENNIFER BILFIELD

### statement of candidacy

"The Accidental Publisher," I joined Boosey & Hawkes specifically to work with composers and develop new outlets for their music. Having run orchestras, festivals, and concert series, I found B&H an ideal platform for making a broad impact upon music. Writing and publishing music is high-risk, high-investment for all parties along the creative continuum: I thrive in this domain. Trained as a composer, married to an ASCAP member, and now running one of ASCAP's largest concert catalogues, I manage my business with the eyes and ears of a seasoned musician. If elected I will be an energetic advocate for the membership.

### biography

Jennifer Bilfield, President of Boosey & Hawkes, Inc., began at the renowned concert music publishing firm in 1994 as Director of Promotion. She was subsequently appointed Director of Serious Music/Director of Composers & Repertoire, responsible for the development and implementation of strategic plans for the Composers & Repertoire division, the artistic nexus of the North American office (comprising the Promotion, Marketing and Editorial departments, as well as the Rental Library). She assumed stewardship of the company as General Manager in 2001, and a year later became President.

In the often conservative world of concert music publishing, Bilfield has been a consistent innovator, expanding Boosey & Hawkes's distinguished catalog in exciting new directions while adhering to the highest standards of artistic quality. At the same time, she has conceived new strategies in the areas of promotion and marketing, spearheading initiatives that have been widely emulated throughout the field. As a result, Boosey & Hawkes has sustained consistent growth under often difficult conditions, and continues to attract leading composers to its illustrious roster.

Educated at the University of Pennsylvania and trained as a composer, Bilfield has worked in the music business since 1983, specializing in strategic management, promotion and presentation of contemporary music. While serving as Executive Director of the National Orchestral Association she created the *New Music Orchestral Project*, a widely celebrated program that fostered new orchestral works by living American composers. Throughout this

4-year initiative 48 works were launched through world premieres at Carnegie Hall, readings, and second performances; concurrently, the *Project* comprised the preparation of musical materials, archival recordings, and promotion of the music and composers. For her work at the NOA, Bilfield received an Award for Adventuresome Programming from ASCAP (American Society of Composers, Authors, and Publishers). In addition, Bilfield received the American Symphony Orchestra League's *Helen M. Thompson Award*, a biennial honor recognizing outstanding achievement in orchestra management. In presenting the award, ASOL Chairman Peter Kermani acknowledged Bilfield as having "single-handedly advanced the cause of American Music."

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

Bilfield serves on several boards and committees within the music industry: American Music Center (Vice President), American Symphony Orchestra League (Chair, Public Advocacy Committee), Music Publishers Association (Chair, Performance Committee), MATA (Music at the Anthology), ASCAP's Symphonic & Concert Committee and Board of Review. She is also a frequent contributor to industry publications and conferences. Bilfield is married to Joel Phillip Friedman, a composer of concert and musical theater works, and resides in Brooklyn with their daughter Hallie.



## JOANNE BORIS

### statement of candidacy

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

### biography

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



## BEEBE BOURNE

### statement of candidacy

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

### biography

Beebe Bourne is the owner and C.E.O of Bourne Co. and its U.S. and foreign affiliates. The Bourne Co. catalogues contain many well know standards and its educational and large choral music catalogue is an excellent source for schools and choruses throughout the world. Beebe also owns and operates the prestigious serious music catalog, International Music Co., which is one of the most important publishers of classical music in the world. Among the editors of its nearly 3,000 publications are such renowned musicians as Pablo Casals, Fritz Kreisler, Mstislav Rostropovich and Jean-Pierre Rampal.

Beebe is currently the President of the Music Publishers Association on whose Board she has served for the past 11 years. Having been the Executive Secretary of the New York Chapter of the Association of Independent Music Publishers for the last nine years, she is now serving as its Executive Director. She is on the Board of Directors of the National Music Publishers Association and serves on its International and Legislative Committees, and is a member of the Copyright Society of the U.S.A.. In 2002, she received the Women in Music Touchstone Award given for Distinguished Service to the Music Industry. Previously, Beebe was President and C.O.O. of the Thine Consulting Group; C.E.O. of Seversky Electronatom, Special Assistant to the President Of The United States; and Executive Assistant to the Administrator of the Small Business Administration.



## MICHAEL BRETTLER

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### statement of candidacy

As President of Shapiro, Bernstein & Co., Inc., I am involved in all aspects of running a major, independent music publishing company. With over 25 years of experience in the music industry, as a Board member I would energetically use my knowledge and expertise to further ASCAP objectives and goals including protecting copyrights, working on legislative issues affecting copyright, increasing revenue for authors, composers and publishers, and working to improve the automation of performance collections and distributions to insure a greater degree of timeliness and accuracy.

### biography

Michael Brettler is president of Shapiro, Bernstein & Co., Inc. and its affiliated companies. Shapiro Bernstein was incorporated in 1913 by his great grandfather, Louis Bernstein. Mr. Brettler is the fourth generation to take the helm of the company. In addition to insuring the continued commercial vitality of the Shapiro, Bernstein standards including "In the Mood," "On the Sunny Side of the Street," and "Ring of Fire," Mr. Brettler has brought in contemporary hits including "Hey Leonardo (She Likes Me for Me)," "I Believe," and "Let the Music Play."

Mr. Brettler served on the National Music Publishers' Association New York Forum Steering Committee for over 15 years and has been a featured speaker at events for the Association of Independent Music Publishers and Songwriters Hall of Fame. He is a member of The Copyright Society of the USA, The Country Music Association, The National Academy of Recording Arts and Sciences, and The National Academy of Television Arts and Sciences.



## ARNOLD BROIDO

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### statement of candidacy

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

### biography

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

After serving on the ASCAP Board from 1972 to 1979, Broido was re-elected in 1981 and voted Treasurer in 1990. He is also a Director and Treasurer of the ASCAP Foundation. In addition to his work at ASCAP and Presser, some of his activities include: Director and Treasurer of the National Music Publishers Association, Director and Treasurer of the Harry Fox Agency, former President and current Director of the Music Publishers Association of the United States, Vice-Chairman and former Chairman of the International Confederation of Music Publishers and Vice-President of the International Federation of Serious Music Publishers. He and his wife Lucy have three sons, Jeffrey, Laurence, and Thomas. The Theodore Presser Company traces its roots back to 1783.



## BOB DOYLE

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### statement of candidacy

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

### biography

Bob Doyle is Owner and President of Major Bob Music, a publishing and production entity, and Bob Doyle & Associates, an artist management firm. Doyle's Major Bob Music is responsible for such hits as "If Tomorrow Never Comes," "Unanswered Prayers," "The River," and "The Thunder Rolls." Two of Doyle's writers, Garth Brooks (1995) and Neil Thrasher (2004), have won ASCAP Country Songwriter of the Year.

Recent hits published by Major Bob include "There Goes My Life" (Kenny Chesney), "I Melt" (Rascal Flatts), "What Do You Say" (Reba McEntire), "The

Foot” (Lee Ann Womack), “Commitment” (LeeAnn Rimes), “I Lost It” (Kenny Chesney) and “Third Rock From The Sun” (Joe Diffie). Major Bob Music is credited with more than 50 ASCAP Publisher Awards and five BMI Millionaire Awards.

Doyle is the long-time manager of Garth Brooks, America’s top selling solo artist of all time. He also manages the 2004 CCMA Rising Star Award Winner George Canyon (Universal South), Lane Turner (Warner Bros), Anthony Smith and Jonathan Pierce. Doyle is the former Assistant Director of A&R at Warner Bros Records and later served as Director of Membership Relations at ASCAP Nashville. He is a retired pilot and a Lt. Colonel with the Tennessee Air National Guard, having served in Desert Storm.



## JOHN L. EASTMAN

### statement of candidacy

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

### biography

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



## NICHOLAS FIRTH

### statement of candidacy

For nearly a decade, I have been proud to serve as a member of the ASCAP Board and work to advance the cause of songwriters and music publishers. As a music publisher for over 40 years, I’ve seen the music business undergo enormous changes. There has always been one constant—the need to maximize new earnings streams and defend our rights. ASCAP leads our industry in ensuring members’ rights are protected and I look forward to working with my fellow Board members to continue this diligent effort on behalf of our members.

### biography

Nicholas Firth is Chairman of BMG Music Publishing Worldwide, the largest independent music publisher in the world and the third largest music publisher overall.

BMG Music Publishing represents some of the most internationally successful talent in all genres of music, including: Nelly, Maroon 5, R. Kelly, Justin Timberlake, Linkin Park, Christina Aguilera, Coldplay, Britney Spears, Robbie Williams, Keane, Joss Stone, Alanis Morissette, The Bee Gees, Eurythmics, Korn, Limp Bizkit and Chingy. BMG Music Publishing’s successful Film and TV Music division has placed BMG’s copyrights in recent films such as *Shark Tale*, *Collateral*, *Starsky & Hutch* and hit television programs including *The OC*, *CSI* and *ER*. BMG Music Publishing’s rich classical repertoire includes works by Puccini, Verdi, Ravel (“Bolero”), Saint-Saens, Debussy, Poulenc and Xenakis. Since its launch in 1987 under Mr. Firth’s direction, BMG Music Publishing has become an industry leader with a uniquely diversified global catalogue created through artist development and over 240 catalogue and corporate acquisitions in 15 countries, most notably Zomba Music Publishing, Italy’s G. Ricordi and France’s Editions Durand and Salabert. With wholly owned offices in 31 countries around the globe, BMG Music Publishing is the world’s largest Contemporary Christian Music Publisher, the number one Production Music Library group and the world’s second largest Classical Music Publisher.

Nick Firth’s 40+ year career in music publishing includes over 20 years with the Chappell Group, then a division of PolyGram BV, culminating with simultaneous positions as President of Chappell International and Vice President of the PolyGram Publishing Division, which he held from 1981-1985. Subsequently, Mr. Firth was a shareholder and CEO of Music Theatre International.

He also has the unique distinction of having music publishing “in his blood”—his grandfather and great uncle, Louis and Max Dreyfus, both former Directors of ASCAP, who are legends of the modern music publishing industry, owned Chappell & Company in New York and London. In addition to his duties at BMG, Mr. Firth has been very active in negotiating Music Publishing Industry agreements in the U.S., Europe and the Far East.

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



## DONNA HILLEY

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### statement of candidacy

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

### biography

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

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

In 1996, Business Nashville Magazine noted Hilley as "One of Nashville's Top 10 Most Powerful People in the Music Industry;" in 1995, she was noted "One of Nashville's Top 25 Most Influential Women" by Nashville Life Magazine; in 1992, Entertainment Weekly Magazine ranked Hilley No. 4 in its "Ten Most Powerful People in Country Music -- A Guide to Country Music Clout," and in 1994, she was noted as one of the "Women We Admire" by Mirabella Magazine.

The Business and Professional Women's Club named her "Woman of the Year" in 1978, and in 1984, the National Women's Executives honored her as "Lady Executive of the Year." She was bestowed with the Belmont University School of Music Applause Award in 1992 for her service to the college community and music industry. In 1999, she was inducted into the Alabama Music Hall of Fame and elected into the YWCA Academy for Women of Achievement.



## DEAN KAY

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### statement of candidacy

Exploration and discovery have been the energizers that have sparked my career choices. I've never been comfortable letting the past restrict the future's options. The digital age fits my M.O. to a "T". Since its dawn, I've worked aggressively to understand and embrace the Net's opportunities while doing everything in my power to defend and enhance the rights of creators. Your vote will enable me to continue bringing my unique perspective to the ASCAP Board as together we navigate this tumultuous transition to what I firmly believe will be an exciting and expansive tomorrow—both creatively and financially.

### biography

From the rock revolution to the digital revolution, Dean Kay has successfully participated in the music industry as both a creator and businessperson. He has been at the helm of some of the most highly respected and forward thinking music publishing companies in the world, first as COO of the Welk Music Group, a major independent company, then as President/CEO of the U.S. division of the PolyGram International Publishing Group, and now as President/CEO of his own precedent setting venture, Lichelle Music Company, Kay's platform for reinventing the music publishing business and forging a new set of parameters designed to become the industry standards in the digital age. Prior to his involvement in publishing, he was a successful songwriter, having had hundreds of his compositions recorded, including "THAT'S LIFE" by Frank Sinatra. He was also a recording artist for RCA Records, appeared daily as a featured entertainer on the nationally televised Tennessee Ernie Ford Show, performed live across the nation, and produced dozens of phonograph records and radio and television commercials.

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

For over 14 years, he has immersed himself in the workings of the Internet with the intent of using his rich experience in the traditional music industry to create a bridge between the industry's past and its future. Today, Mr. Kay is a sought after speaker, consultant, and advisor regarding the use of music in the Internet space while simultaneously utilizing the ever expanding array of new technologies to enhance the opportunities of his current client roster of talented creators. His daily aggregation of news stories relating to music in the digital age, "The Dean's List," has become a must read for creators and music industry executives world wide.

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



## MAXYNE LANG

### statement of candidacy

I have been privileged as a five-term member of the ASCAP Board of Review to gain rare insight into ASCAP and the needs of its songwriters and publishers. In this challenging period, with both its enduring and pressing new digital issues, it is vital to elect those who are dedicated, informed, and actively working on today's complex issues. My career has given me multi-national and independent music publishing experience and the bottom line is the same—songs and songwriters need to be protected. I'm deeply committed to my ASCAP service and would be honored to extend it to the Board.

### biography

Maxyne B. Lang is President of Williamson Music and Williamson Music International, which are respectively the U.S. and global publishing divisions of the Rodgers & Hammerstein Organization. Williamson publishes Richard Rodgers and Oscar Hammerstein II, and administers the catalogs of Irving Berlin and Sheldon Harnick. A major player in music publishing, Williamson is always aggressively expanding its catalog signing such diverse contemporary songwriters, lyricists and songwriter/artists as Adam Guettel, John Bucchino, Ricky Ian Gordon, David Zippel, Ann Hampton Callaway, Joe DiPietro and Jimmy Roberts, among others. Lang has just signed the team of Bobby Lopez and Jeff Marx, the creators of the Tony Award winning hit *Avenue Q*, which Williamson will also represent.

Lang began her music publishing career at the legendary Chappell/ Intersong Music Group. During her 11-year tenure at Chappell/Intersong, she rose through the ranks to become Vice President of Special Products and Standards, and represented a broad spectrum of music, including the catalogs of Rod Stewart, The Bee Gees, Leiber and Stoller, Pomus and Shuman, George and Ira Gershwin, Cole Porter, and Rodgers and Hammerstein. When Chappell/Intersong was sold to Warner Bros., Lang remained as Vice President until she left in 1988 to become President of Williamson Music.

A dynamic industry leader, Lang was elected to the NMPA Board of Directors in 1994, and became a member of the Board of the Harry Fox Agency in 2001. She is also a member of the NMPA Finance and Legislative Committees, and is currently serving her fifth term as a member of the ASCAP Board of Review. In addition, Lang served for four years on the Steering Committee of the New York Chapter of NMPA's Music Publishers Forum and for three terms on the Board of Directors of the New York chapter of the Association of Independent Music Publishers (AIMP). In 1998, Lang became a member of the Board of the Songwriters Hall of Fame. In recognition of her dedication to the AIMP and success as an independent music publisher, Lang was honored with the organization's 1999 Indie Award. In 2003, she received the Touchstone Women in Music Award.

Williamson's current diverse success includes the Andrew Lloyd Webber-David Zippel UK stage hit *The Woman In White* which is Broadway-bound; Adam Guettel's *The Light In The Piazza* coming to Lincoln Center; the Kevin Spacey track "Hello, Young Lovers/Mack The Knife," the title track for Martina McBride's platinum album *White Christmas*, "My Favorite Things" on Outkast's 10x platinum *Speakerboxxx* album, and the currently Hot 100-charting "Rich Girl" by Gwen Stefani Featuring Eve. Lang is married and has two children.



## LEEDS LEVY

### statement of candidacy

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

### biography

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

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

In the fall of 1978, Mr. Levy joined MCA as Assistant to the President, Mr. Sal Chiantia. Charged with the responsibility of revitalizing the music publishing division of MCA, he reorganized the creative staff and implemented a daring plan to develop a roster of active, contemporary exclusive staff songwriters. On his 29th birthday in 1981, Mr. Levy was appointed President of MCA's worldwide music publishing operations. Over the next decade, Mr. Levy grew the revenues of that division from 12 million dollars to well over 70 million. This growth included the establishment of owned and operated

foreign offices as well as joint ventures in all key markets. During Mr. Levy's Presidency, MCA published hits by a variety of artists including: Alanis Morissette, Aerosmith, Michael Jackson, Madonna, Whitney Houston, INXS, Janet Jackson, Luther Vandross, David Sanborn, Randy Travis, George Strait, Lee Greenwood, Alannah Myles, Bobby Brown, P.M. Dawn, as well as numerous scores to motion pictures, television productions and Broadway musicals, including: *Twin Peaks*, *E.T.*, *Out of Africa*, *Miami Vice*, *Evita*, and *The Best Little Whorehouse in Texas*. Furthermore, Mr. Levy oversaw MCA's triumph as ASCAP's coveted Country Music Publisher of the Year award for two consecutive years.

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



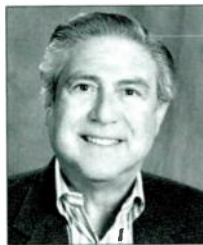
## EVAN MEDOW

### statement of candidacy

At this time of serious challenges to the fundamental underpinnings of our business from many directions, we need to work to support and enhance copyright and the rights of creators to the fruits of their labors. That is my goal and purpose in putting forth my candidacy for the ASCAP Board.

### biography

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



## JAY MORGENSTERN

### statement of candidacy

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

### biography

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

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





## DAVID RENZER

### statement of candidacy

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

### biography

David Renzer serves as Chairman and Chief Executive Officer (CEO) of Universal Music Publishing Group. In this role, Renzer presides over the company's global activities and oversees UMPG's 47 offices which operate in 43 different countries.

Since joining Universal (then MCA Music Publishing) in March, 1996, Renzer has spearheaded the integration of Polygram Music Publishing and Rondor Music into the Universal Music Publishing family, and has worked with his team to sign some of today's most important songwriters from around the world. Renzer and his team have also acquired over 70 major catalogs including Def Jam (L.L. Cool J, Public Enemy), Interscope (No Doubt, Tupac), All Nations Music ("She Works Hard for the Money," "You've Got The Magic Touch," "Birds and the Bees" and the catalogs of the Statler Bros. and Gatlin Bros.), Anxious Music (Annie Lennox, Texas), John Phillips (Mamas and Papas), Ronnie Van Zant (Lynyrd Skynyrd), Momentum Music (Gary Numan "Cars," Love and Rockets, "So Alive"), Matraca Berg ("Strawberry Wine"), Stephen Bray ("Get Into The Groove"), and such important international catalogs as Trema in France and Koch in Germany, among many others. Further, he has launched important genre specific divisions including Universal Christian Music Publishing and Universal Music Publishing Group Latin America.

Currently, UMPG is enjoying success with recent signings and new artist/writer deals, including: Mariah Carey, Paul Simon, Prince, Ludacris, Dave Grohl, Michel Sandou (France), Alejandro Lerner (Argentina), and the Clarence Avant/Interior Music catalogs (Bill Withers, SOS Band). They join an already impressive roster which includes U2, Ludacris, 50 Cent, Ja Rule, Ashanti, Shania Twain, 3 Doors Down, Anastasia, The Killers, Franz Ferdinand, The Darkness, Godsmack, Ice Cube, Vanessa Carlton, Mary J. Blige, The Corrs, Eve, Musiq, Jill Scott, Brian McKnight, No Doubt, Blink-182, New Found Glory, Beastie Boys, Fatboy Slim, DMX, Rivers Rutherford, Rudy Perez, Gloria and Emilio Estefan, Glen Ballard, and the catalogs of Elton John, Henry Mancini and Leonard Bernstein, among many others.

The company has also been the recipient of numerous awards, including the recent Broadcast Music Incorporated's (BMI) Publisher of the Year award in urban music, and the American Society of Composers, Authors & Publishers' (ASCAP) prestigious Latin Music Publisher of the Year award, which it won for three consecutive years. UMPG writer/artist 50 Cent was ASCAP's urban and pop Songwriter of the Year in 2004.

Renzer began his career at Zomba Music Publishing where he quickly rose through the ranks to become SVP & General Manager. He later segued to Universal (then MCA). Renzer currently sits on the Board of ASCAP and the National Music Publishers' Association (NMPA). Very active in the philanthropic community, Renzer serves on the Executive Board of the City of Hope Music and Entertainment Industry Chapter, and founded their annual Songs of Hope Celebrity Sheet Music Auction. He also serves on the Board of the Foundation for Ethnic Understanding. He was most recently honored by the Oneness Foundation for his efforts to promote diversity.



## IRWIN ROBINSON

### statement of candidacy

I have been a music publisher for 44 years and am very grateful for the gift of being able to have a job that I love. I consider my service on the ASCAP Board of Directors a way of giving back to an industry that has given so much to me. We are facing and will continue to face challenging times in this digital, hi-tech era, and it is vital to ASCAP to have experienced, tested, and dedicated leadership to meet these challenges. I'd be honored to serve ASCAP and the songwriting community for another term.

### biography

Irwin Z. Robinson is Chairman and Chief Executive Officer of The Famous Music Publishing Companies, the worldwide music publishing division of Paramount Pictures, which is part of the entertainment operations of Viacom, Inc.

Headquartered in New York, Mr. Robinson joined Famous in April, 1992 with a mandate to grow the company domestically and internationally. It has moved solidly into the mainstream of contemporary music by streamlining and modernizing its operations, dramatically expanding its catalogue and activities and moving aggressively into the global arena. Famous is now one of America's leading independent publishers, ranking in the industry's Top 10 with Billboard. Mr. Robinson was admitted to the New York State Bar in 1962. In 1964, he joined Screen Gems-Columbia Music as House Counsel and subsequently became Vice President and General Manager. Mr. Robinson held that position following EMI's purchase and consolidation of the company into Screen Gems-EMI Music, Inc.

Mr. Robinson came to Famous after heading two of the industry's leading international music publishing companies- the Chappell/Intersong Music Group-USA and EMI Music Publishing Worldwide. He was appointed President of the legendary Chappell/Intersong in 1977, serving concurrently as

Senior Vice President of parent company Chappell and Company, Inc., starting in 1985. After the merger of Chappell and Warner Bros. Music in 1987, he was asked to re-join EMI and was named President and Chief Executive of EMI Music Publishing Worldwide.

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

Established in 1928 as the music publishing division of Paramount Pictures, Famous Music's history has paralleled the evolution of modern American entertainment and chronicled the best in American popular music. Its catalogue now contains well over 125,000 copyrights spanning over seven decades of popular, film and television music. Starting from such early hits as the 1929 Maurice Chevalier standard "Louise" to such contemporary mega hits as Eminem's "Without Me," P.O.D.'s "Youth Of The Nation," Pink's "Get The Party Started," Grammy nominated Christina Aguilera's "Beautiful," Dixie Chicks' "Long Time Gone," and Grammy-winning "I Hope You Dance," the company has had success in all major music genres. With one of the most diverse and deepest film and television catalogues in the industry, Famous' film music ranges from such iconic scores as *The Godfather* to current hit *SpongeBob SquarePants*, with tv classics from *The Brady Bunch* to the Star Trek franchise to MTV Networks channels.



## KATHY SPANBERGER

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### statement of candidacy

As the creators and protectors of creative work, songwriters and publishers continue to face challenging times. Working as a senior regional executive within a company that operates its own offices in 27 countries affords me a valuable perspective on many matters which are of significance to ASCAP's growth. As an independent, my company is well positioned to speak for the ever-changing concerns of the publisher and songwriter. As an incumbent to the ASCAP Board, I feel I have a good knowledge of the workings of our Society, which enhances my ability to serve our constituencies.

### biography

Kathy Spanberger, music publisher, born in the Bronx, New York, is currently celebrating her 25th year with Peermusic having joined the company in 1979 after receiving her Bachelor of Arts degree in Economics at UCLA. After working in Peermusic's Los Angeles office, she moved to Sydney where she served as managing director of Peer's Australian operations. After she returned to the United States in 1985, she had a long list of promotions that lead to her current position of President and Chief Operating Officer of Peer's Anglo-American Region. Kathy is responsible for all creative and administrative operations of the firm's offices in the United States, Canada, United Kingdom and Australia. She also serves as director of Peer's South African and Southeast Asian corporations.

Ms. Spanberger served on the ASCAP Board from 1997 to 1998 and was honored to be reelected in 2000 for two consecutive terms. She is also a past president of the Association of Independent Music Publishers (AIMP), a former Board member of the California Copyright Conference and a current Board Member of the Society of Singers.

Peermusic is the world's largest independent publishing company with extensive repertoire in popular, country, R&B, and classical music in addition to being the preeminent publisher in Latin music. It has the honor to represent many of ASCAP's standard and contemporary composers.

10th Annual Competition!

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 Phone: \_\_\_\_\_ E-mail (if any): \_\_\_\_\_  
 Song Title: \_\_\_\_\_  
 Payment type (check one):  VISA  Mastercard  Check/Money Order  
 Card number: \_\_\_\_\_ Expiration: \_\_\_\_\_  
 Signature: \_\_\_\_\_  
 Make your check or money order for US\$30.00 payable to: USA Songwriting Competition  
 Check One Category Only  
 Pop  Rock/Alternative  Country  R&B  Gospel/Inspirational  Folk  Latin  Instrumental  
 Jazz  Hip-Hop/Rap  Children  World  Dance  Novelty/Comedy  Lyrics Only  
 Collaborators/Band name (if any): \_\_\_\_\_  
 I certify that I have read, understood and accept the rules and regulations of the USA Songwriting Competition.  
 Signature: \_\_\_\_\_ Date: \_\_\_\_\_ REFERENCE #ASCAP2

Mail all entries to: USA Songwriting Competition, 4331 N. Federal Highway, Suite 403A, Ft. Lauderdale, FL 33308, USA  
 If the entrant is under 18 years old, signature of parent or guardian is required:

**Rules & Regulations:**

- Each entry must include: (a) Completed entry form (or photocopy). All signatures must be original. (b) Audio Cassette(s) or CD (containing 1 song only, 5 minutes or less in length. Lyrics Only category do not require audio cassette or CD. (c) Lyric sheet (please include English translation if applicable). Lyrics are not required for instrumental category. (d) Check or money order for US \$30.00 (US currency only). If paying by credit card, US \$30.00 will be charged to your account. All entries must be postmarked by May 31, 2005.
- All songs submitted must be original.
- Contestants may enter as many songs in as many categories as desired but each entry requires a separate cassette or CD, entry form, lyric sheet and entry fee. One check for multiple entries/categories is permitted. Entry fee is non-refundable. USA Songwriting Competition is not responsible for late, lost or damaged, misdirected, postage due, stolen or misappropriated entries.

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

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confirming that winner's song is original and he/she holds rights to the song. Failure to sign and return the form within 30 days will result in immediate disqualification and an alternative winner will be selected. Entry constitutes permission to use winners' names, likeness and voices for future publicity and advertising purposes without additional compensation. Winners will be determined by November 15th, 2005, after which each entrant will receive a winners list by e-mail.  
 7. Prizes: Overall Grand Prize winner will receive US\$50,000 worth of cash, merchandise and services. Overall 2nd Prize winner will receive \$7,000 worth of merchandise. Overall 3rd Prize winner will receive \$5,800 worth of merchandise. 1st Prize winners in each of the 15 categories will receive \$8,000 worth of merchandise. 10 Honorable Mention winners will each receive over \$300 worth of merchandise. PLEASE WRITE OR PRINT CLEARLY AND NEATLY.

**For more information visit:  
www.songwriting.net**

# Ninth Annual ASCAP Foundation Awards

*Special Performances By The Persuasions and Madeleine Peyroux Honor Lifetime Recipients*

The Ninth annual ASCAP Foundation Awards ceremony and reception were held on December 2nd at the Walter Reade Theater at Manhattan's Lincoln Center. Honors were presented to a wide variety of Award, Scholarship and Fellowship recipients, all of whom benefit from programs of The ASCAP Foundation. Highlights of the evening included some special live performances. The a capel-

la group The Persuasions performed "He Ain't Heavy, He's My Brother" in honor of Bob Russell. Russell's grandson, Luther Russell, performed "Bluebird in the Rain," the last song written by Bob Russell.

Madeleine Peyroux performed the classic song, "Beyond the Sea," backed by Matt Munisteri and Brock Mumford, in honor of Jack Lawrence.



**Pictured:**

1. Molly Hyman and Simohn Spearitt accepting The ASCAP Foundation Lifetime Achievement Award on behalf of their father, Bob Russell
2. ASCAP Foundation Board member Stephen Schwartz with the Richard Rodgers New Horizons Award recipient Eric Whitacre
3. ASCAP Foundation Board member Jay Morgenstern with the Louis Dreyfus Warner/Chappell City College Scholarship recipient Hector Marin
4. Jazz historian Robert O'Meally with the Louis Armstrong Award honoring W.C. Handy recipient, Sade Hewitt
5. Rachel Cahn Leifer, granddaughter of Sammy Cahn, presenting the Sammy Cahn Award to Dan Mackenzie



**Pictured:**

1. ASCAP Foundation President Marilyn Bergman with Luther Russell, the grandson of Lifetime Achievement Award recipient, Bob Russell
2. Frederick Loewe Scholarship recipient Reza Jacobs with Lifetime Achievement Award recipient Jack Lawrence and ASCAP Foundation VP/Executive Director Karen Sherry
3. ASCAP Foundation Board member Robert Kimball with Harold Arlen Musical Theater Award recipients, Cheri Coons and Chuck Larkin
4. ASCAP Foundation Board member Irwin Z. Robinson with Blaine Brown, recipient of the Leiber & Stoller Music Scholarship
5. ASCAP Foundation Board member James McBride with Max Dreyfus Scholarship recipient, Caroline Murphy
6. ASCAP Foundation Board member Bruce Broughton with the Steve Kaplan TV & Film Studies Scholarship recipient, Ted Masur
7. Presenter Jamie Bernstein with the Leonard Bernstein Composer Fellowship recipient, Joshua Feltman
8. Louis Armstrong Scholarship at Queens College recipient, Craig Balley, with the Henry Mancini Music Scholarship recipient Edna Lorena Gil

# HOT NUMBER ONES

*ASCAP Celebrates Country's #1 Songs in Music City*

1> **LIVE LIKE YOU WERE DYING**  
 "Live Like You Were Dying" was a ten-week *Radio & Records* No. #1 single, seven-week *Billboard* No. 1 single, CMA Song Of The Year, NSAI Song of The Year and is now Grammy bound. Following the Grammy nominations announcement where "Live Like You Were Dying" received two Grammy nominations, songwriters Craig Wiseman and Tim Nichols were joined by Tim McGraw to celebrate the success of their song of a lifetime. Pictured (l-r) are Kimberly Gleason of Big Loud Shirt, Tim Nichols, Craig Wiseman, Tim McGraw and ASCAP Sr. VP Connie Bradley. Photo by Scott Hunter Photography



2> **MAMASITAS AT THE BLUEBIRD CAFE**  
 Pictured (l-r) are ASCAP's Michelle Goble-Peay, Julie Vassar, Mike Sistad and Lee Aguilera

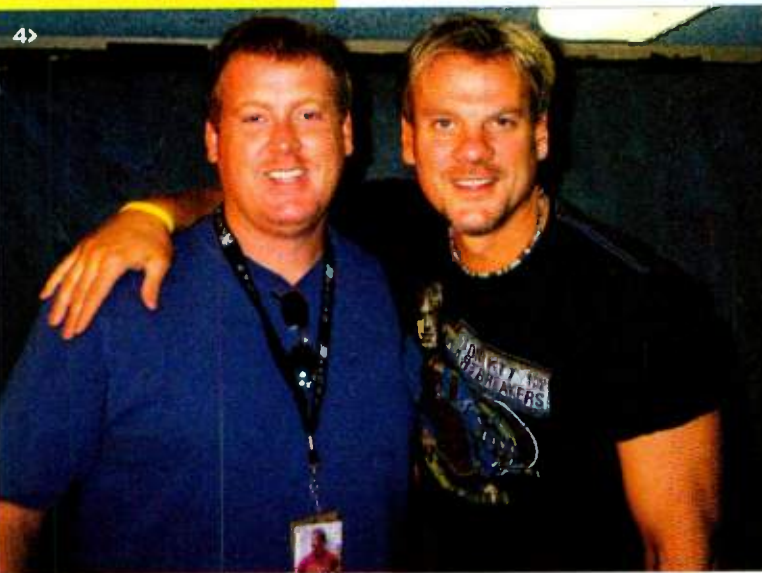


3> **ASCAP WELCOMES MELONIE CANNON**  
 Pictured (l-r) are Pat Rolfe, Melonie Cannon and Dan Keen



4> **FRANK BROWN MUSIC FESTIVAL**  
 Pictured (l-r) are ASCAP's Mike Sistad and Phil Vassar

5> **TEN TEN MUSIC CELEBRATES 20 YEARS**  
 Pictured (l-r) are Barry and Jewel Coburn, ASCAP's Ralph Murphy and Jill Napier





**1> IN A REAL LOVE**

ASCAP celebrated with Phil Vassar and Craig Wiseman for their two-week #1 single "In A Real Love." Pictured (l-r) are ASCAP's Mike Sistad, EMI Music Publishing's Gary Overton, Frank Rogers, Craig Wiseman, BMG Song's Karen Conrad, Phil Vassar, Arista's Bobby Kraig, Greg Hill, RCA Label Group's Joe Galante and Hank Adam Locklin of the Country Music Association. Photo by Victor Bruce

**2> JENAI'S FIRST #1 HIT SINGLE**

Jenai was honored for her recent hit single, "Suds in the Bucket." Pictured (l-r) are Drew Alexander, Dianna Maher, Billy Montana, Dan Keen, Jenai, Brent Maher and Connie Bradley. Photo by Victor Bruce

**3> PUCKETT'S SHOW**

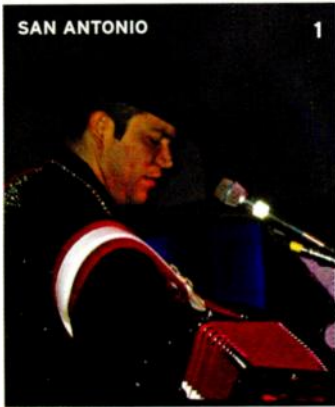
Pictured (l-r) are Bobby Terry, Craig Wiseman, ASCAP's Pat Rolfe, Tony Mullins and Mimi Johnston

**4> NOTHING ON BUT THE RADIO**

ASCAP and Warner/Chappell hosted a party at Robert's Western World for songwriters Odie Blackmon, Byron Hill and Brice Long, writers of the hit single, "Nothing On But the Radio." Pictured (l-r) are Warner/Chappell Senior VP Dale Bobo, Blackmon, Connie Bradley, Hill, Long, Country Music Association Executive Director Ed Benson and Warner/Chappell VP of A&R Kos Weaver. Photo by Tony Phipps



# SAN ANTONIO SHOWCASE



## ASCAP Presents Memorable Regional Mexican Showcase in San Antonio, Texas

### SAN ANTONIO SHOWCASE

El Departamento de ASCAP en San Antonio organizó un Show el 10 de noviembre del 2004. Los grupos seleccionados de ASCAP fueron: el Zurdo de Oro – Michael Salgado, Las Reinas De La Cumbia – Grupo Tabu, Conjunto Bugarin, y el talentoso Urbano Regional Mexicano artista – Santos Diablito. Todas las presentaciones impresionantes. En el evento se encontraban personas de las editoras de Monterrey y México City.

The ASCAP Latin department held a memorable Regional Mexican showcase in San Antonio, Texas on November 10, 2004. The line-up included el de Oro, Michael Salgado, Las Reinas De La Cumbia, Grupo Tabu, the classy Norteño group, Conjunto Bugarin, and the super talented Regional Mexican artist Santos Diablito. They all gave amazing performances and ASCAP was very proud to feature them as part of the ASCAP family. Many songwriters and music publishers throughout Texas, Monterrey and Mexico City were in attendance.

### LA FERIA INTERNACIONAL DEL LIBRO EN PUERTO RICO

La Sociedad Americana de Compositores, Autores y Editores (ASCAP) fue por primera vez este año, parte de la conocida



FERIA DEL LIBRO

Feria del Libro en Puerto Rico. El evento, que lleva como nombre “Noche Cantautores de ASCAP en la Feria del Libro,” tuvo lugar el miércoles 17 de noviembre a las 7:00 de la noche en la tarima principal del Coliseo Roberto Clemente.

ASCAP participated for the first time at the famous “Feria del Libro” en Puerto Rico. The event, Noche Cantautores de ASCAP en la Feria del Libro, took place November 17 at 7:00 pm in the Coliseo Roberto Clemente. The participants were Mikie Rivera and Barco de Papel.

### CÁNDIDO: “HANDS OF FIRE”

El pasado 30 de Septiembre, en el 5to piso de las oficinas de ASCAP en Nueva York, se hizo la presentación exclusiva del documental: *Cándido: Hands of Fire*; escrito, dirigido y producido por Iván Acosta, miembro de ASCAP; el documental está dedicado a la prolifera vida artística del percusionista



HANDS OF FIRE

cionista Cándido Camero, también miembro de ASCAP. El evento, contó con una sala repleta de admiradores, los medios de prensa y personalidades de la industria de la música tales como Tony Bennet, Paquito de Rivera, Bobby Sanabria, etc. Cándido recibió un premio de ASCAP, firmado por la presidenta Marilyn Bergman donde es reconocido como leyenda del jazz y por su destacada trayectoria en la música.

On September 30 at the ASCAP offices in New York, an exclusive presentation was held of the documentary, *Cándido: Hands of Fire*, written, directed and produced by ASCAP member Iván Acosta. The documentary was dedicated to the prolific musical life of percussionist and ASCAP member Cándido Camero. The event was packed with admirers, press and personalities from throughout the music industry, including Tony Bennett, Paquito



de Rivera and Bobby Sanabria, among others. Cándido received an ASCAP award signed by ASCAP President and Chairman Marilyn Bergman, recognizing him as a legend of jazz.

### SEMINARIO EN ASCAP

Durante la semana del lunes primero de diciembre al viernes 5 de diciembre, el Dpto. Latino de ASCAP en Nueva York, desarrolló su primer seminario para compositores. En el mismo los compositores tuvieron la oportunidad de intercambiar sus experiencias, realizar diferentes ejercicios de composición, así como tener contacto con otros de trayectoria reconocida, como Cheín García Alonso quien nos

visitó por dos días consecutivos; además contamos con la presencia de Martha Ibarra de Caribbean Waves Music, en el asesoramiento de editoras y la presencia acertada del abogado Roger Maldonado.

During the first week of December, ASCAP's Latin Department in New York developed its first seminar for composers. This seminar gave composer members the opportunity to exchange experiences, practice writing exercises and listen to recognized composers with extensive music careers like Cheín García Alonso, who attended two sessions. Marta Ibarra from Caribbean Waves Music, also spoke at the seminar, representing the publisher point of view, and attorney Roger Maldonado.

### LOS SONIDOS ACUSTICOS EN MIAMI

El departamento latino de ASCAP en Miami organizó un "show" acústico en Macarena el pasado 4 de Noviembre. La velada fue muy amena y contó con la participación de un grupo selecto de compositores de ASCAP. Entre ellos: José Raúl, Gloria Aura, Gustavo Arenas y Roberto Poveda. La noche se caracterizó por un repertorio variado de canciones y estilos. Comenzó con la participación de un joven mexicano, José Raúl: firmado por la editora BMG, el cual nos dio una prueba de que posee un buen porvenir como cantatautor. Le siguió Gloria Aura, otra joven mexicana que con muy poderosos coros nos invitó a cantar y a gozar con sus temas. Gustavo Arenas, acompañado por un grupo de talentosos músicos, nos interpretó algunos de sus temas los cuales mantuvieron al público de pie y cantando. Para cerrar la noche se presentó el impactante Roberto Poveda, este trovador llevó al público a disfrutar de un nivel de calidad impresionante con estilo propio. El público de Macarena no lo dejaba ir.

On November 4th at Macarena on South Beach in Florida, ASCAP's Latin Department organized another fete in its longstanding tradition of "Latin Acoustic Sounds," where a roster of select singer/songwriter members were invited to showcase their talents. The evening featured a diverse group of composers selected by Miami's ASCAP office whose eclectic music have added to Miami's growing legacy of being the epicenter of the burgeoning Latin Music Industry. Performers included writers Jose Raul, Gloria Aura, Gustavo Arenas and Roberto Poveda. Mexican Jose

Raul, signed to multinational Sony/BMG, initiated the night, proving that he possesses a talent that harbors a wealth of good things to come in his career. Next came fellow Mexican Gloria Aura, whose powerful choruses invited those present to sing along to her tunes. Colombian born Gustavo Arenas, came armed with a talented group who interpreted his work and also had the audience singing and dancing. To close the night, Cuban born troubadour Roberto Poveda delighted all with a level of quality that suited the audience, which included music connoisseurs, high level music industry executives and the press.



SEMINARIO EN ASCAP



### SAN ANTONIO

1. El Zurdo De Oro - Michael Salgado
2. Santos Diablito and ASCAP's Gabriela Benitez

### FERIA DEL LIBRO

1. Pictured (l-r) are Barco de Papel, ASCAP's Ana Rosa Santiago and Javier Santiago, President of La Feria Del Libro

### HANDS OF FIRE

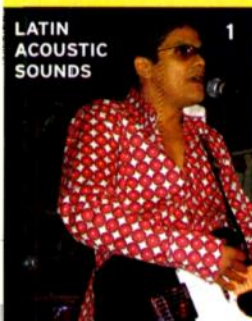
1. Pictured (l-r) are ASCAP's Alexandra Lioutikoff and Cándido Camero
2. Pictured (l-r) are Tony Bennett, Iván Acosta with Alexandra Lioutikoff and ASCAP's Jorge F. Rodríguez

### SEMINARIO EN ASCAP

1. Jorge F. Rodríguez, Cheín García Alonso and Roger Maldonado
2. Cheín García Alonso, and Alexandra Lioutikoff

### LATIN ACOUSTIC SOUNDS

1. Roberto Poveda in action
2. Andres Castro, ASCAP's Karl Avanzini, Gloria Aura, Leandro Fernandez, Pilar Quiroga, Gustavo Arenas and Jose Raul



# BRITISH WRITERS AND PUBLISHERS HONORED

*ASCAP/PRS Awards Held in London*



Freda Payne, Hal David and Petula Clark



Steven Lenky and Hal David

ASCAP honored the British writer and publisher members of the PRS, for significant performances of their works in the US during 2003, at a special reception held at The Grosvenor House Hotel in London on October 13, 2004.

Steven "Lenky" Marsden was named Songwriter of the Year for his three award-winning songs "Get Busy," "Never Leave You," and "No Letting Go." Song of the Year honors

went to "Get Busy" written by Steven "Lenky" Marsden and Sean Paul, and BMG Music Publishing Ltd. picked up the Publisher of the Year award as the music publisher with the most award-winning songs.

Petula Clark and Freda Payne celebrated the work of ASCAP Board member and legendary songwriter Hal David with a stunning live performance of his work, which includes such classics as "Raindrops Keep Falling On My Head," "I Say A Little Prayer," "Alfie," and "This (Girl's) In Love With You," which was recorded by Petula Clark.



1



2

**PICTURED (L-R)**  
1. ASCAP's Todd Brabec, Billy Nichols, EMI's Peter Reichardt and ASCAP's Roger Greenaway  
2. ASCAP's Nancy Knutsen is pictured with film composer winner Craig Armstrong.



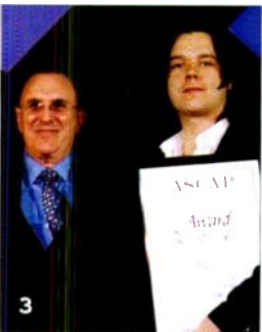
**PICTURED (L-R)**

1. Winning writer and publisher members of the PRS gather with ASCAP President and Chairman Marilyn Bergman (center) and other executives to celebrate their success

2. BMG's Paul Curran picks up the Publisher of the Year Award

3. ASCAP CEO John LoFrumento with songwriter Chris Braide

4. Warner/Chappell's Jane Dyball, Goldfrapp's Will Gregory, ASCAP's Sean Devine, and Alison Goldfrapp



## Artists to Watch For

### THE EDITORS ARE SET TO UNLEASH THEIR DEBUT ALBUM IN 2005

Birmingham-based Editors released "Bullets," their debut single for Kitchenware, on January 24th, 2005. A darkly wrought piece of emotional fire, the single's chorus seems sure to hang in the mind and begin to draw the listener into a world of half realized ambitions and extraordinary beauty. The new band has a clutch of tracks that will form the basis of their debut album, due later in 2005.

Drawing on their love of early REM, Joy Division and Echo and the Bunnymen, Editors have honed an identifiably English sound focused on the grand themes of love,

loss and redemption, and display a very literate flair. Early shows and a smattering of demos led to record company interest and the band elected to sign to independent Kitchenware, a label that shared their vision of creating a catalog that would stand the test of time rather than a short, sharp burst of attention all too prevalent in the current musical landscape.

### PEOPLE IN PLANES SETS THEIR SIGHTS HIGH WITH CUTTING EDGE ROCK

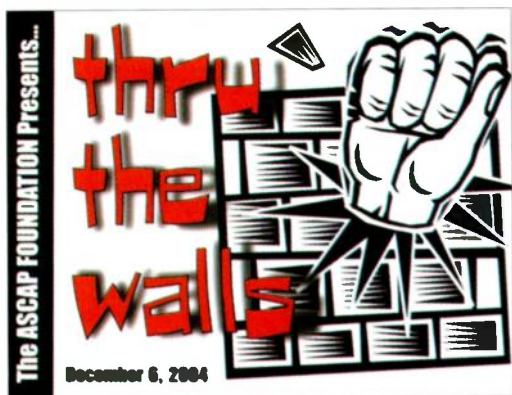
People In Planes are a Cardiff-based band who play an intelligent fusion of contemporary cutting edge rock music, while retaining the warm aesthetic tones produced by retro instruments and equipment. They also explore the genre-spanning possibilities of programming and editing.

Having opened for a wide range of high-profile artists, from Jamie Cullum to The Cooper Temple Clause to The Vines, 22-20s and the Fun Lovin' Criminals, People In Planes soon came to the attention of producer Sam Williams (Supergrass, The Mystics). Work quickly began on a couple of tracks in the legendary studio Monnow Valley and resulted in their (as yet untitled) debut album. The band's visual identity was cemented with the inclusion of their promo poster in the recently published book, Sonic: Visuals for Music, alongside cover art from Beck, Royksopp, Queens of The Stone Age and other great rock artists.



# THRU THE WALLS

*Latest Showcase Features Concert Composers/Performers  
Whose Music Defies Boundaries*



Frantz and Tina Weymouth, who made a surprise appearance.

The featured composer/performers were Dave Soldier (with The Spinozas; Na'Ti, Lisa Maxwell, Richard Khuzami, and Nelly Tilado), Nora Kroll-Rosenbaum, Milica Paranosic, Paola Balsamo Prestini & Nico Muhly of VisionIntoArt (with the VIA Ensemble: Erik Carlson, Nadia Sirota, Jeffrey Ziegler, Wendy Law, Richard Mannoia & Pablo Rieppi and Filmmaker/Animator Chase Palmer, Illustrator Emily Flake, Theater



Director Sam Helfrich and Poets Roger Bonair-Agard & Lynne Procope).

Launched in January 2001, Thru the Walls was conceived and produced by ASCAP composer/performer Martha Mooke, who continues to co-produce the event with



ASCAP Assistant Vice President of Concert Music Cia Toscanini. Previous composer/performers who have participated include Eve Beglarian, Gregg Bendian, Kitty Brazelton, Kenji Bunch, Tom Chiu, Jed Distler, Mark Dresser, Annie Gosfield, Susie Ibarra, Arthur Kampela, Lukas Ligeti, Denman Maroney, Martha Mooke, Ben Neill, Misha Piatigorsky, Bobby Previte, Todd Reynolds,

Brandon Ross, Rob Schwimmer, Matt Shipp, Mark Stewart, Randy Woolf, Evan Ziporyn, and Pamela Z.

The ASCAP Foundation presented the latest installment of its highly popular Thru the Walls showcase series at The Cutting Room in Manhattan on December 6, 2004. Sponsored in part by Sibelius, the music notation software company, the series is designed to showcase the work of composers/performers whose concert music defies boundaries and genres. ASCAP Composer and NewMusicBox.org Editor Frank J. Oteri emceed the event, and was joined by former Thru the Walls emcees Chris

**Pictured (l-r) are:**

1. (Front, l-r) Milica Par and Nico Muhly and (back, l-r) Frank J. Oteri, Paola Balsamo Prestini and Nora Kroll-Rosenbaum
2. Via Ensemble conducted by Paola Prestini
3. Nora Kroll-Rosenbaum, Milica Paranosic, Nico Muhly, ASCAP's Cia Toscanini, Paola Prestini, ASCAP's Fran Richard, Dave Soldier, Martha Mooke and Frank J. Oteri
4. Lisa Maxwell, Dave Soldier and Na'Ti
5. Chris Frantz and Tina Weymouth

## Making Score

Directed by composer/performer Derek Bermel, the New York Youth Symphony's "Making Score" is a series of workshops designed to explore the world of composing and orchestration for the younger musician. Recent speakers at the workshop included composer/saxophonist Fred Ho and violinist Jennifer Koh.



Derek Bermel and Jennifer Koh



Pictured (above) are Ho (third from left) with workshop participants and Bermel (fourth from left) and ASCAP's Fran Richard (second from right).

## Conductors Guild Conference

The Conductors Guild held its annual conference in Boston in January. Pictured at the gathering are ASCAP members (l-r): Kile Smith, Jonathan Green, Steven Karidoyanes, Julius Williams, Lee, Lee Actor, Eric Chasalow, Sandra Dackow, Julia Carey, William Ri, Daniell Dorff, ASCAP's Cia Toscanini, Rodney Lister and Michael Gandolfi.



## ASCAP and Lotte Lehmann Foundation Announce New Song Cycle Competition For Young Composers

ASCAP Vice President and Director of Concert Music Frances Richard and President of the Lotte Lehmann Foundation (LLF) Daron Hagen have announced the creation of the first ASCAP/Lotte Lehmann Foundation Song Cycle Competition. The competition, named for legendary soprano Lotte Lehmann, was established to recognize talented young composers who write for voice. Winning works will be selected via a juried national competition from amongst eligible composers under the age of thirty.

First Prize will be a \$3,500 commission for a song cycle for voice and piano, publication by E.C. Schirmer of the completed work, and performances of the song cycle in three major American cities, including New York. Second Prize (\$1,000) and Third Prize (\$500) will be awarded to commission two new songs for voice and piano. The deadline for entries is September 15, 2005. Applicants must be citizens, permanent residents of the United States, or enrolled students with student visas, who will not reach their 30th birthday by January 1, 2006. One original work per composer may be submitted. A panel of professionals will be convened to select the composers to be commissioned. Guidelines and application can be found at <http://www.ascap.com/concert/lottelehmann/>



Lotte Lehmann

# SCREENS AND SCORES

*ASCAP Celebrates the Work of Composers with Scores in Acclaimed New Films*

## THE INCREDIBLES

**ASCAP, SCL SCREEN DISNEY/PIXAR FILM AND PRESENT Q&A WITH MICHAEL GIACCHINO**

On November 4, the evening before its release nationwide, the Society of Composers and Lyricists hosted a private screening in Hollywood of the new Disney/Pixar hit film *The Incredibles*. Following the film, ASCAP composer Ron

Award for his score. The event was held at the Directors Guild of America in Hollywood and was attended by fellow composers, music supervisors, studio and record label executives, and other friends and fans. The film, which stars Johnny Depp, Kate Winslet and Julie Christie, was released in mid-November. Jan is also the founder of the Instytut Rozbitek in western Poland, a new center inspired by the Sundance Institute, which will serve as a center for the development of new works for film, theater and music. Programs are expected to be launched next year and will be open to participants from around the globe. Pictured (below, l-r) Jan Kaczmarek, Nancy Knutsen, and Jan's friend and countryman, composer Stanislas Syrewicz.



Grant interviewed the film's composer, Michael Giacchino, who is a new ASCAP member. Pictured (l-r) are ASCAP composer and SCL President Dan Foliart; ASCAP's Mike Todd and Nancy Knutsen, Michael Giacchino, and his agent Maria Machado of the Gorfaine-Schwartz Agency. ASCAP is an ongoing sponsor of these screenings and other SCL activities.

## FINDING NEVERLAND

**ASCAP FETES COMPOSER JAN A.P. KACZMAREK IN HOLLYWOOD**

ASCAP recently hosted a private cocktail reception and screening of the Miramax film *Finding Neverland* in honor of the film's composer, Jan A.P. Kaczmarek, who was nominated for both a Golden Globe and Academy

**FESTIVAL DE MUSIQUE ET CINEMA AWARD WINNER COMPOSER CYRIL MORIN (SACEM) HONORED FOR THE SYRIAN BRIDE**

One of the acclaimed films at the 2004 Flanders International Film Festival in Belgium was *The Syrian Bride*, directed and co-written by Eran Riklis of Israel. Riklis received the coveted Audience Award and another



THE SYRIAN BRIDE



HEAVENLY MUSIC Pictured below: ASCAP's Charlyn Bernal and Diana Szyszkiewicz dropped in at a recent recording session of *Seventh Heaven*, composed and conducted by Dan Foliart. Pictured (front row, l-r) are Bernal, engineer Avi Klpper, Szyszkiewicz; and (back row, (l-r) Gary Herbig (sax and woodwinds), Domenic Genova (bass), Michael Jochum (drums), Jim Cox (piano), Dan Foliart, Laurence Juber (guitar), and Alan Lee Silva (programmer).

for Best Screenplay. The film has also been recognized at several other major film festivals, including the Montreal World Film Festival, where Riklis received the Grand Prix des Ameriques, People's Choice, Prize of the Ecumenical Jury and the Federation Internationale de la Presse Cinematographique Awards. New ASCAP and SACEM composer Cyril Morin received an award for his score to the film at the Festival de Musique et Cinema in Auxerre, France. Pictured (above, l-r) at a reception at the home of the Governor of Flanders in Ghent, Belgium are Riklis, Morin and Nancy Knutsen.

**SPONGEBOB COMPOSER COMPOSER GREGOR NARHOLZ RECIEVES NOM**

The 32nd Annual Annie Awards recently nominated film composer Gregor Narholz for Best Music in an Animated Feature and The SpongeBob SquarePants Movie for Best Animated Feature. Pictured (below right, l-r) at the 2004 Billboard/Hollywood Reporter Film and Television Conference are ASCAP's Charlyn Bernal, composer Gregor Narholz and music editor Jay Richardson.



SPONGEBOB



**ROGER NEILL AT THE HOLLYWOOD BOWL**

Composer Roger Neill recently performed with cult rock bands Stereolab and headliner Air at the Hollywood Bowl. Air was also joined onstage by Beck for their encore. Neill provided arrangements and conducted a 60-piece orchestra featuring musicians from the Los Angeles Philharmonic and members of Air.



ROGER NEILL

# Take Advantage of Your Member Benefits!

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

## MusicPro Insurance

MusicPro Insurance Agency LLC, has been created specifically to provide convenient, lower cost insurance to meet the needs of working music professionals. For more information on any of the insurance listed below please contact (800) 605-3187 or go to [www.musicproinsurance.com](http://www.musicproinsurance.com).

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

## Cigna Dental

Cigna Dental Care is an exclusive provider plan offering quality dental benefits at an affordable price. Choose a primary dentist from CIGNA's nationwide dental HMO network. No deductible to meet. No dollar maximums. No claim forms to file. Call for information toll-free at (800) 869-7188. Locate convenient network dentists at [www.cigna.com](http://www.cigna.com).

## Musician's Friend Program

The world's biggest direct marketer of music gear. Members get an extra 5% discount off most brands on Musician's Friend's already super-discounted deals. For a free one year catalog subscription call (800) 776-5173 or go to [www.musiciansfriend.com](http://www.musiciansfriend.com).

## Sibelius Music Notation Software

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

## XM Satellite Radio

Over 100 channels of great music, sports, talk, comedy and news. 36 XM channels are commercial free. You don't have to replace your radio to add XM to your car stereo. XM periodically extends special offers to ASCAP members. Log onto [www.xmradio.com/ASCAP03.jsp](http://www.xmradio.com/ASCAP03.jsp) to learn of the latest offer available.

## Official's Copyright Online Filing Tools

Official Software is offering members a 20% discount on its Official Copyright online filing service. From original music and lyrics to videos and CD art work, you can easily file your application with Official's printable SMART forms or upload your works and file online through Official's online filing service. For more info, go to [www.officialsoftware.com/ascap/](http://www.officialsoftware.com/ascap/).

## Berkleemusic.com Online Classes

Berkleemusic.com, Berklee College of Music's online school is giving all ASCAP members exclusive discounts on online music instruction. Study online with Berklee professors, in areas such as songwriting, production, music business, education, and performance. ASCAP members get a 20% discount on all instructor-led online courses. For more information, go to [www.berkleemusic.com/ASCAP](http://www.berkleemusic.com/ASCAP).

## MasterWriter

MacWorld Expo 2003 gave this software its "BEST OF SHOW AWARD"! A revolutionary software application that includes a rhyming dictionary, an Alliterations Dictionary, a Pop-Culture Dictionary, a Phrases/Idioms Dictionary, the American Heritage Dictionary and Roget's II Thesaurus, all in one easy-to-use program. Additionally, there is a stereo Hard Disk/Recorder for recording your melodic ideas and SONGUARD, a Song Registration Service which allows you to easily register the date-of-creation online. ASCAP members get MasterWriter for \$199.00 – that's \$90.00 off the retail price! Just go to [www.masterwriter.com/ascap](http://www.masterwriter.com/ascap) or call toll-free (866) 892-8844. When calling, make sure you give them your ASCAP Member Number.

## iPROMOTEu.com

iPROMOTEu.com is a resource that allows members to create their own customized merchandise for their band or record label at an 18% discount on all wholesale orders. Call (866) 625-7700 or go to [www.ipromoteu.com](http://www.ipromoteu.com) and click on the ASCAP icon.

## DupeCoop

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

## J&R Music World/ Computer World

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## Valle Music Reproduction

Members receive a 15% discount on the complete line of quality music papers and supplies. Go to [www.vallemusic.com](http://www.vallemusic.com) or call (818) 762-0615.

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## NEW! ASCAP Web Tools Powered by Nimbit

Through its partnership with Nimbit, ASCAP now offers website management tools designed for the working musician. E-mail management, calendar updates, website updates, and more, can be done simply and quickly without the need to learn code. Nimbit has developed sites for Aerosmith and the Lounge Lizards, among others. Through ASCAP Web Tools, Nimbit offers great pricing on a complete website hosting package or you can choose Nimbit Express - Web Tools to manage your existing site, wherever it's hosted. For more info, go to [www.ascap.com/etools](http://www.ascap.com/etools).

DVD-25 (\$265 members/\$349 retail). For more info, go to <http://ascap.memberservicesonline.com>.

### Music Dispatch

ASCAP members save 15% on any purchase at Music Dispatch - your source for songbooks, sheet music, instructional publications, reference books, videos and DVDs, music software and much more. Take advantage of this special offer by using ad code "ASCAP" when you call (800) 637-2852 or visit [www.musicdispatch.com](http://www.musicdispatch.com) to order.

### North American Van Lines

Members get steep discounts for interstate moving. Minimum 40% discount on gear and musical equipment shipments. For a free estimate or more info, call (800) 524-5533 or e-mail: [andy2828@aol.com](mailto:andy2828@aol.com).

### Avis Car Rental

You'll be entitled to a discount of up to 10% when you use ASCAP's AWD number #T86-1200 when renting a car. Call (800) 331-1212 or go to [www.avis.com/AvisWeb/html/bridge/assoc/offer/go.html](http://www.avis.com/AvisWeb/html/bridge/assoc/offer/go.html) #T861200.

### Hertz Car Rental

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

### Choice Hotels International

Your membership card entitles you to a 20% discount at participating Comfort, Clarion Sleep, Quality, Rodeway, Econo Lodge and Mainstay properties worldwide. For more info, call (800) 424-6423 and use the ASCAP personal ID #00058268.

### MasterCard Credit Card Program

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

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### USAlliance Federal Credit Union

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

### Member Investment Program

ASCAP is offering tax-deferred investment services through Financial Advisor Jamie Block of Morgan Stanley @ (845) 731-2907 or Joel Carnes of Artistry Financial @ (800) 505-1810.

### Songwriters Hall of Fame/National Academy of Popular Music

The Songwriters Hall of Fame/National Academy of Popular Music is offering ASCAP members a discount of 15% off the standard one-year Professional Membership fee of \$50. The National Academy of Popular Music serves the up-and-coming songwriter via an extensive program of workshops, showcases, networking and open mics. For more information call Bob Leone at (212) 957-9230 or go to: [www.songwritershalloffame.org/membership.asp](http://www.songwritershalloffame.org/membership.asp). Please specify that you are an ASCAP member.

### Country Music Association

CMA is offering ASCAP members its highest level of individual membership (Sterling Membership) at the special rate of \$85.00 (usually \$100.00). New members will also receive CMA's Music Business 101 DVD and a CMA Baseball Cap or Shirt. To apply, go to <http://www.cma-world.com/membership/apply/>. When asked who referred you to CMA, please enter "ASCAP Promo" to receive the discounted rate.

### Garritan Personal Orchestra

Garritan Orchestral Libraries is offering ASCAP members a 20% discount on its Personal Orchestra Sample Collection. It's an easy-to-use orchestra for your computer. It includes all the major instruments of the orchestra - strings, brass, woodwinds, and percussion - plus the Native Instruments Kontakt Sample Player to play them with. To order, go to [www.garritan.com](http://www.garritan.com) and go to the online ordering form discount box, select "ASCAP" and add your ASCAP Member Number, then deduct 20% or call (360) 376-5766.

## Discount Subscription Program

ASCAP is pleased to be able to offer its members a discount magazine subscription program. Most of the magazines or directories are geared toward the music industry and can provide useful information for the working music professional. ASCAP has negotiated the best rates on the market for its members.

Please go to the Member Benefits section of our website for info on how to subscribe.

### JAMedia

JAMedia is offering ASCAP members a 15% discount on its memory cards which are 100% compatible with music gear that have memory card slots, such as keyboards, effects and multi-track recorders. JAMedia cards can also be used in digital cameras, PDA's, and MP3 players. To order, call (800) 637-8087 or go to [www.jamediaonline.com](http://www.jamediaonline.com) and enter "ASCAP" for the coupon code.

### Songcasting "The Pitch List"

SongCasting publishes "The Pitch List," a monthly list of 25 recording artists currently looking for new material - along with industry contacts, addresses and the type of songs they are looking for. For a sample listing or to order and get a 10% discount, go to [www.songcasting.biz](http://www.songcasting.biz) or call (818) 377-4084.

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## 2005 NYU/ASCAP FOUNDATION FILM SCORING WORKSHOP IN MEMORY OF BUDDY BAKER

Following in the legacy of Buddy Baker, the 2005 NYU Film Scoring Workshop, presented by the Steinhardt School at NYU Department of Music and Performing Arts, the ASCAP Foundation and the ASCAP Film and TV Department, will continue to present the rich

traditions of classical Hollywood film scoring, as enhanced by modern techniques. Dedicated sessions will address timings, orchestration techniques, conducting and recording. In addition, MIDI mockups, a staple in today's scoring chain of production, will be featured. The workshop will culminate in recording sessions, featuring New York's top-tier musicians. Participants will leave with a professional digital demo of their work.

The workshop will continue to be taught by NYU's world-class Film Scoring Faculty: Mark Snow, Ira Newborn, Sonny Kompanek and guest composer David Spear. Additional lectures will be given by Ron Sadoff, Director of the NYU Film Scoring Program. ASCAP presentations will offer industry professionals discussing the art and business of film-music. Recording sessions will be recorded by 19-time Grammy nominated engineer Jim Anderson, Chair of the Clive Davis Department of Recorded Music in NYU's Tisch School of the Arts.

For the benefit of auditors and participants, all faculty and participant interactions, lectures, and comments will be amplified and projected to large screens. Auditors will attend all proceedings, including the live recording sessions and critiques. All sessions of the workshop will take place in the Frederick Loewe Theatre at NYU's Steinhardt School. Up to 20 participating composers will be accepted into this year's workshop. For further information, contact Ron Sadoff at 212-998-5779 or ron.sadoff@nyu.edu. Updated scheduling information and downloadable applications are posted at: <http://www.nyu.edu/education/music/mfilm/baker.html>.

### IN MEMORIAM

#### Artie Shaw, Legendary Clarinetist and Big Band Leader, Dies at 94

Artie Shaw, the legendary jazz clarinetist and swing-era big band leader whose original recordings of "Begin the Beguine," "Lady Be Good" and "Stardust" in the late 1930's launched a career that made him one of the most famous and highly paid jazz musicians of his era, died on December 30 at the age of 94.



Artie Shaw

Shaw's recording of Cole Porter's "Begin the Beguine" became a huge hit in 1938 and topped the charts for six weeks, helping to define the sound of the swing era. Among his other hits with his big band and some with his quartet, the Gramercy Five, were

"Frenesi," "Dancing in the Dark," "Nightmare," "Back Bay Shuffle," "Accent-tchu-ate the Positive," "Traffic Jam" and "Moonglow." His own compositions were strikingly original, including "Interlude in B Flat," a 1935 work that featured an unusual combination of clarinet and strings. Shaw also worked with such jazz legends as Buddy Rich, Mel Torme, Gordon Jenkins and Billie Holiday.

Despite his virtuosity as a musician, Shaw gave up the spotlight in 1954 and moved overseas, returning in 1960 to concentrate on music arranging and writing novels. He was inducted into the ASCAP Jazz Wall of Fame in 2000 and received a Lifetime Achievement Grammy Award in 2004.

#### Frederick Fennell, 90, Innovative Band Conductor

Frederick Fennell, the master band conductor and educator who founded the famed Eastman Wind Ensemble and raised band performance to an art form, died on December 7 in Siesta Key, Florida.

Born July 2, 1914, in Cleveland, Ohio, Frederick Fennell earned bachelor's and master's degrees in music from the Eastman School of Music. He became a member of the Eastman conducting faculty in 1939 and founded the Eastman Wind Ensemble in 1952. He was principal guest conductor of the Dallas Wind Symphony, conductor laureate of the Tokyo Kosei Wind Orchestra in Japan and professor emeritus at the University of Miami School of Music.

In addition to being one of the most recorded American classical conductors, Fennell was also a pioneer in innovative methods of recording. In 1978 he made the first symphonic digital recording in the United States and also pioneered high definition compatible digital recordings.

To honor Fennell's significant contributions to concert band music, in 2001 ASCAP initiated the ASCAP/CBDNA Frederick Fennell Prize for best original score for concert band.



Frederick Fennell

### ASCAP DISTRIBUTIONS THROUGH MAY 2005

February 19

Writers' and Publishers' International Distribution

March 18

Publishers Quarterly BCO\* Distribution for 3Q2004 performances; 2004 Annual BCO Distribution; 2004 Annual SRE\*\* Distribution

April 8

Writers' Quarterly BCO Distribution for 3Q2004 performances; 2004 Annual BCO Distribution; 2004 Annual SRE Distribution

May 20

Writers' and Publishers' International Distribution

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

\*\*SRE = Symphony Concert, Recital and Educational performances

Note: Dates subject to change



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# Do Ya Think I'm Successful ?



Rod Stewart's latest collection of standards, *Stardust...The Great American Songbook, Vol. 3* (J Records), shot to Number One on the Billboard 200 chart after it was released in October, 2004. The album has gone on to be one of Stewart's most successful recordings in a very long and prolific career.

Over 25 years ago, his 1978 album, *Blondes Have More Fun*, sat at the top of the charts for three weeks, and boasted the Number One Hot 100 hit, "Do Ya Think I'm Sexy." Here Stewart is pictured with ASCAP's Karen Sherry in 1979 accepting three ASCAP Awards for his hit song.



## Wise up.

As a songwriter and recording artist, I not only collect my ASCAP royalties but now, because of a new digital performance right, I get SoundExchange royalties too. SoundExchange pays me as a recording artist for performances on services like XM and SIRIUS radio or MusicChoice and when they are streamed on the Internet. If you are a recording artist, make sure you're getting what's comin' to you. Check out SoundExchange at [www.soundexchange.com](http://www.soundexchange.com).

- AIMEE MANN



soundexchange

SoundExchange is the performance rights organization designated by the US Copyright Office to collect royalties on behalf of featured recording artists and sound recording copyright owners (SRCO) for the use/play of their recordings by digital cable and satellite television services, satellite radio services and webcasters (streaming, non-interactive). ASCAP still collects for songwriting royalties—SoundExchange collects for the actual performers on the recording and the SRCO, regardless of who wrote the song. If you are a recording artist and songwriter, you can be a member of both organizations as they represent two different streams of royalties! We encourage you to visit our website [www.soundexchange.com](http://www.soundexchange.com) and to try our new PLAYS search engine or call us at (202) 828-0120 to see if you are owed royalties from internet, satellite or cable music services. Thousands of singer-songwriters, recording artists and independent labels are owed these new royalties – so new to the U.S. that many are still unaware of them. We also hope that you will help us get the word out to the many deserving recording artists in our industry so that they may too receive the royalties due to them. - John Simson, Executive Director