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Publication Inside

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PLAYBACK

SPRING 2006

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Rules & Regulations:

1. 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, 2006.
2. All songs submitted must be original.
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4. 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.
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Marilyn Bergman

PRESIDENT AND CHAIRMAN OF THE BOARD

RESPECTING CREATIVE PROPERTY

On a snowy night in December at Jazz at Lincoln Center's new headquarters on Columbus Circle in New York, the ASCAP Foundation presented its tenth annual Awards Ceremony. I had the great honor of helping to hand out scholarships and awards to many young, gifted songwriters and composers, all of whom benefit from programs of The ASCAP Foundation. While their music may vary, they share some things in common: they are all talented, committed and greatly enriched by music education. On the same evening, we also honored Billy Joel with the first ASCAP Foundation Champion Award for his outstanding support of music education over the years.

The ASCAP Foundation has a long history of developing and nurturing writers and composers at all stages of their development. I am especially pleased by two newly established programs that aim to reach and teach children at an early age. The first, "Children Will Listen," is a program created in honor of Stephen Sondheim that will bring the live musical theatre experience to young students nationwide. The other program, "Creativity in the Classroom," is designed to teach children about an aspect of music that is not often focused on in the schools, or anywhere else really: the importance of respecting the creative property of those who create music (See story on page 50).

Not surprisingly, it is the very same message we continue to voice in Washington. We are closely monitoring a bill, HR 1201, that could make its way through Congress and threaten to overturn the Supreme Court's unanimous and applauded *Grokster* decision. We remain vigilant, and will stand firm against HR 1201 or any legislative vehicle that would weaken the technological protections of copyrighted material under the guise of "fair use."

Now, on to music education of another sort. ASCAP's "*I Create Music*" EXPO is just a few weeks away. This three-day conference, the first dedicated to songwriting and composing, is shaping up to be a landmark occasion. While the Society has long brought together top songwriters and composers with those members who are just starting out in our workshops, the EXPO is an unprecedented opportunity for members to gain knowledge, guidance and inspiration from some of the most celebrated songwriters, composers and producers across all musical genres. If you have not already registered, I urge you to do so.

Hope to see you all at the EXPO!

PLAYBACK

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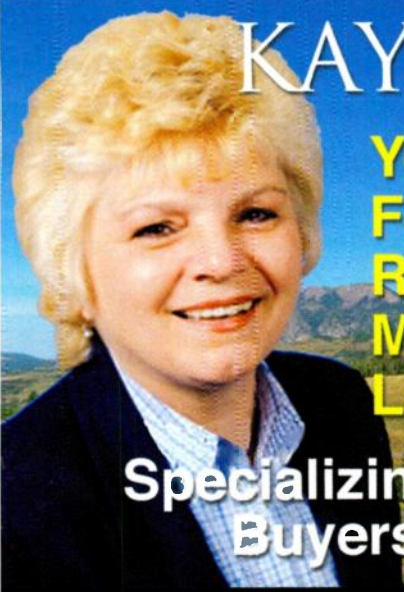
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INSIDE

HAWTHORNE HEIGHTS ARE AMONG THE INDIE ROCK WRITERS REACHING NEW LEVELS OF SUCCESS. STORY ON PAGE 34.



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THE PIANO CHAMP

In December, The ASCAP Foundation - on its 30th Anniversary - honored Billy Joel with its inaugural ASCAP Foundation Champion Award, along with a wide variety of Scholarship and Award recipients, all of whom benefit from programs of the Foundation.

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DECLARATION OF INDEPENDENCE

As indie rock gets more adventurous and branches out in every musical direction, creative and kindred spirits at record labels, on the Internet and at radio stations are helping songwriters reach a wider audience.

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MUSIC, MOVIES, MOUNTAINS!

ASCAP's Music Café at the 2006 Sundance Film Festival presented nine days of incredible performances by ASCAP members, including folk legend Judy Collins, Rufus Wainwright, Bruce Hornsby, Brazilian Girls, Imogen Heap, Martin Sexton and many others.

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CREATIVITY IN THE CLASSROOM

ASCAP Foundation President Marilyn Bergman spoke to more than 700 New York City Public School teachers about the importance of teaching young children about protecting their creative work and the concept of "owning" their songs.

ARLO GUTHRIE (FAR RIGHT) AND FRIENDS



ELLIE LAWSON

FACES & PLACES

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FILM & TELEVISION

The SCL honors Van Alexander with the Ambassador Award at its Annual Holiday Dinner; Composer John Debney conducts his "Passion Symphony" at a benefit for Hurricane Katrina; *Young Frankenstein* composer John Morris discusses his music at a special screening in New York City

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NASHVILLE

CMA Songwriters Series in New York features Radney Foster, Hillary Lindsey, Mike Reid and others; Gretchen Peters at Pucketts After Hours; Sam Phillips Music Celebration; Richard Marx and Keith Urban; Dierks Bentley; Billy Currington; John Rich Birthday Bash

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SYMPHONY & CONCERT

Jeffrey Hass named 26th Annual Recipient of the ASCAP Foundation Rudolf Nissim Prize; ASCAP "Adventurous Programming" Awards presented at Chamber Music America Conference; Composer Bright Sheng named first-ever Composer in Residence by The New York City Ballet

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ASCAP ACTION

The 10th Annual ASCAP Foundation Awards Reception; The 38th Annual ASCAP Deems Taylor Awards; Arlo Guthrie and Friends; Bernie Taupin Wins Golden Globe; BESLA Bash; New York NARAS Honors; Surfrider Foundation; Stellar Gospel Music Awards; Creativity in the Classroom

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Ellie Lawson, Elvin Bishop, Malverde, *Be Here To Love Me*, a documentary about Townes Van Zandt

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STEPPING OUT

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LONDON CALLING

ASCAP honors writer and publisher members of the Swedish (STIM) and Norwegian (TONO) performing rights societies at a special dinner held at Stockholm's Rival Hotel, in Sweden. Also, Molly Beanland (pictured) walked away from her courses at Cambridge to pursue music. Her debut album offers the stunning results.



MOLLY BEANLAND

60

LATIN CORNER

ASCAP Latin's popular series, Los Sonidos Acusticos, is presented in Miami Beach, New York City and San Juan, Puerto Rico. Performers include Cesar Grajales, Eddie Thomas, Eduardo Osorio, Ciudad de Angeles, Fernando Osorio, Ana Maria, Illiak Negroni and others; Meet and Greet in Houston, Texas



“We Had a Hit Single with Jesse McCartney, and it all Began with TAXI”

Andy Dodd and Adam Watts – TAXI members
www.reddecibelproductions.com www.adamwatts.com

Adam and Andy’s success through TAXI is a little bit different from all the other stories you’ve probably heard. They got their *biggest* deal after their membership ran out!

Here’s how it happened: “We joined TAXI in 2001 and found that it was a great motivator for us. We were members for two years. We learned a lot, wrote a ton of songs, and got a few film and TV placements -- some through TAXI, and some on our own.

We submitted a song we wrote with Jenn Shepard called “You Make Me Feel” to one of TAXI’s Industry Listings. We didn’t hear anything back for a while and eventually our TAXI membership ran out. Thankfully, we began to get so busy with production and writing gigs that we decided to wait and renew our membership at a later date.

Little did we know that TAXI had sent our song to a

production/management company that was looking for material for a young, male Pop artist they were developing.

Later that year, Jesse McCartney’s managers called us saying they had just heard “You Make Me Feel” on a CD they got from TAXI and wanted to have him cut the song. Although Jesse decided not to record “You Make Me Feel”, his managers asked us to write more songs for him. We wrote a handful and they ended up putting his vocal on two of the tracks we produced, “Take Your Sweet Time” and “Beautiful Soul”.

“Beautiful Soul” got played on Radio Disney, and Jesse’s management got the song to a



label executive at Disney. Soon after, Jesse was signed to Hollywood Records. “Beautiful Soul” became his first single, and we both signed publishing deals with Disney Music Publishing.

Jesse McCartney’s album (entitled “Beautiful Soul”) has gone Platinum in the U.S. and Australia.

“Beautiful Soul” went to #3 on Radio and Records CHR Pop Chart, #5 on Billboard’s Top 40 Chart, #19 on Billboard’s Adult Top 40 chart, it’s a Platinum Digital Single Download, it’s on the Gold-selling ‘Cinderella Story’ Motion Picture Soundtrack, the Gold-selling ‘That’s So Raven’ TV Soundtrack, and the video was nominated for Best Pop Video at a 2005 MTV Video Music Awards.”

All of this came about because Adam and Andy sent a song to TAXI. Call for our free information kit.

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ASCAP ACTION

The Piano Champ

The ASCAP Foundation Inaugural Champion Award in Music Education Presented to Billy Joel at 10th Annual ASCAP Foundation Reception

The tenth annual ASCAP Foundation Awards Ceremony was held on December 14 at The Allen Room, Frederick P. Rose Hall, Home of Jazz at Lincoln Center in Manhattan. The event marked the 30th Anniversary of The ASCAP Foundation, and honored a wide variety of Scholarship and Award recipients, all of whom benefit from programs of The ASCAP Foundation.

The evening was highlighted with the special presentation of the inaugural Champion Award in Music Education to Billy Joel in recognition of his outstanding support of music education. Joel first began holding "master class" sessions on college campuses more than 20 years ago, and has shared his musical knowledge with aspiring musicians and songwriters at colleges around the world. In 2005, he launched an ongoing educational initiative to provide seed money, musical scholarships, and endowments to a variety of East Coast colleges, universities and music schools.

Commenting on the award, ASCAP Foundation President Marilyn Bergman said: "Everyone knows Billy Joel as the quintessential piano man, a great songwriter, performer and musician. What has not been as highly touted are his extensive philanthropic activities in connection with music education. For these reasons and more, we are proud to present Billy with the first-ever ASCAP Foundation Champion Award in Music Education."

As part of the inaugural Champion Award in Music Education, The ASCAP Foundation established a special fund in Billy Joel's name that is earmarked to support The ASCAP Foundation funded-Summer Music Camp at the Manhattan School of Music.

This flagship program is a partnership between The ASCAP Foundation, the Manhattan School of Music, and the New York City Department of Education that provides the opportunity of a free summer music camp experience to talented kids from

JUST THE WAY THEY ARE: Pictured (l-r) at The ASCAP Foundation Awards ceremony at Jazz at Lincoln Center are ASCAP Foundation Champion Award in Music Education honoree Billy Joel with ASCAP Foundation President Marilyn Bergman.



2005 ASCAP FOUNDATION HONOREES



Pictured (l-r) are ASCAP CEO John LoFrumento presenting the Rudy Perez Songwriting Scholarship to Ricardo Romaneiro and ASCAP Foundation Board member Tita Cahn presenting the Sammy Cahn Award to Nicole Atkins.

all over New York City who couldn't otherwise afford to attend a camp or have private music lessons.

Billy has enjoyed an extraordinary musical career. He has had 33 Top 40 hits and 23 Grammy nominations since signing his first solo recording contract in 1972. In 1990, he was presented with a Grammy Legend Award. Inducted into the Songwriters Hall of Fame in 1992, Joel was presented with the Johnny Mercer Award, the organization's highest honor, in 2001. In 1999 he was inducted into the Rock & Roll Hall of Fame, and has received the Recording Industry Association of America Diamond Award, presented for albums that have sold over 10 mil-

As part of the inaugural Champion Award in Music Education, The ASCAP Foundation established a special fund in Billy Joel's name that is earmarked to support the Summer Music Camp at the Manhattan School of Music.

lion copies. Among Billy Joel's numerous hit songs are such memorable classics as "Piano Man," "Just the Way You Are," "It's Still Rock and Roll to Me," "My Life," "Tell Her About It" and "Uptown Girl." In addition, Joel has made his mark on the Broadway stage - *Movin' Out*, the long-running musical based on his songs, received two Tony Awards. A new Billy Joel career retrospective titled *My Lives* was issued last month by Columbia/Legacy Recordings.

The evening also marked the 30th Anniversary of The ASCAP Foundation. Established in 1975 after the estate of Jack Norworth, writer of "Take Me Out to the Ballgame," left a bequest with instructions to create a program to honor and support young composers. The ASCAP Foundation honors this legacy by continuing to support more than 150 music education and talent development programs in all musical genres that are national and regional in scope.

Continued on page 52

Harold Arlen Film & TV Award

▶ Sean Paxton

Harold Arlen Musical Theater Award

▶ Jerome Johnson & Tim Long, John Jiler & Georgia Stitt

Louis Armstrong Scholarship at the Aaron Copland School of Music at Queens College

▶ Elias Santos

Louis Armstrong Jazz Scholarship Honoring Duke Ellington at UCLA

▶ Nicholas DePinna & Hitomi Oba

Louis Armstrong Award Honoring W.C. Handy at Mount Vernon High School

▶ Sarah Bellot & Jason Scott

Louis Armstrong Scholarship at the University of New Orleans

▶ Robert Duguay

Fellowship for Composition & Film Scoring at Aspen Music Festival & School

▶ Everett Howell Griffiths

Leonard Bernstein Composer Fellowship at Tanglewood

▶ Curtis Hughes

Boosey & Hawkes Young Composer Award Honoring Aaron Copland at LaGuardia High School

▶ Andre Pohorelsky

Sammy Cahn Award

▶ Nicole Atkins

Fran Morgenstern Davis Scholarship at the Manhattan School of Music

▶ Adam Czerepinski & Sarah Statler

Louis Dreyfus Warner/Chappell City College Scholarship Honoring George & Ira Gershwin at the City College of New York

▶ Kasaun Henry

Max Dreyfus Scholarship at NYU Tisch School of the Arts

▶ Mark Allen

Ira Gershwin Scholarship at LaGuardia High School of Music & Art

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▶ Hongyu Chen

Frederick Loewe Scholarship at NYU Tisch School of the Arts

▶ Paul Nelson

Henry Mancini Institute Scholarships

▶ Jeremy Fletcher, Justin Freer, Momoko Hayashi, Matthew Janszen & Outi Tarkiainen

Michael Masser Scholarship Honoring Johnny Mercer at LaGuardia High School

▶ Naomi Felder

Morton Gould Young Composer Award

▶ Andrew Norman

Rudolf Nissim Prize

▶ Andrew Norman

Rudy Perez Songwriting Scholarship

▶ Ricardo Romaneiro

David Rose Scholarship

▶ Gustave Greely

Young Jazz Composer Award

▶ Sherisse Rogers



The Right Stuff

The 38th Annual ASCAP Deems Taylor Awards Presented in New York City

ASCAP presented its 38th Annual ASCAP Deems Taylor Awards for outstanding print, broadcast and new media coverage of music on December 15 in Manhattan. The winning writers and publishers were honored at a special reception, hosted by ASCAP President and Chairman Marilyn Bergman, held at The Allen Room at Jazz at Lincoln Center.

The ASCAP Deems Taylor Radio Broadcast Award honored two radio programs: *20/20 Hearing*, produced and hosted by John Clare, and *Classical Discoveries*, produced and hosted by Marvin Rosen. Cited in the Television Broadcast category was *No Direction Home: Bob Dylan*. The documentary film, directed by Martin Scorsese, was produced by Scorsese (Sikelia Productions), Margaret Bodde (Sikelia Productions), Susan Lacy (American Masters), Jeff Rosen (Grey Water Park Productions), Nigel Sinclair (Spitfire Pictures), Anthony Wall (BBC), Paul G. Allen & Jody Patton (Vulcan Productions), Executive Producers, and edited by David Tedeschi.

The ASCAP Deems Taylor Internet Award honored the contemporary classical music portal, Sequenza21 (www.Sequenza21.com), edited by Jerry Bowles.

The Timothy White Award for Outstanding Musical Biography in the pop music field cited Gene Lees for his book, *Portrait of Johnny: The Life of John Herndon Mercer*, published by Pantheon Books. This award was established to honor the memory of *Billboard* Magazine editor Timothy White, who passed



Great Direction: ASCAP President and Chairman Marilyn Bergman is pictured with Margaret Bodde, co-producer of Martin Scorsese's *No Direction Home: Bob Dylan*, the ASCAP Deems Taylor Television Broadcast Award-winning program for 2005. Margaret accepted on behalf of the creative team behind the film.

Ethnomusicological Book honored Marc Perlman for *Unplayed Melodies: Javanese Gamelan and the Genesis of Music Theory*, published by The University of California Press. This new award honors the memory of Bartók (1881-1945), the great Hungarian-American composer and ethnomusicologist.

away in early 2002. Mr. White was himself a former Deems Taylor recipient, and was the writer of acclaimed biographies of Bob Marley, Brian Wilson and James Taylor.

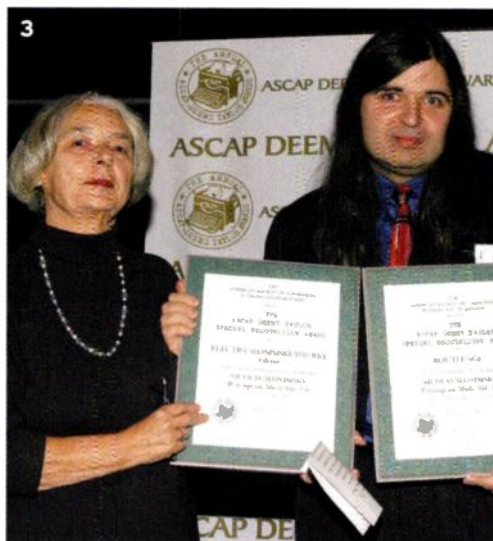
The Nicolas Slonimsky Award for Outstanding Musical Biography in the concert music field honored Kevin Bazzana for his book, *Wondrous Strange: The Life And Art Of Glenn Gould*, published by Oxford University Press. This award was established to honor the memory of Slonimsky (1894-1995), the Russian-American 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 Invective* and an autobiography.

The Béla Bartók Award for Outstanding

The event featured performances by Broadway/cabaret vocalist KT Sullivan, composer/pianist Tania Leon, pianist Trudy Chan, and the Jazz Museum in Harlem Quartet, led by Loren Schoenberg. All the music was related to the winning books and articles.

The members of the ASCAP Deems Taylor Awards Panel for 2005 were Charles Dodge, Paul Moravec, Frank Oteri, Richard Miller, Julie Flanders, David Massengill, Matthew Shipp, Larry John McNally and Wesley Stace.

The authors and publishers of the books honored at the ceremony and the writers and editors of journal, magazine and newspaper articles, program notes and/or liner notes and their respective publishers, as well as a list of "special recognition awards," can be found at www.ascap.com.



Pictured (l-r) are:

1. Ned Sublette, award-recipient for his book, *Cuba and its Music: From the First Drums to the Mambo, Vol. 1* (Chicago Review Press), is pictured with Cuban-born composer/pianist Tania Leon, who performed Ernesto Lecuona's "La Comparsa."
2. KT Sullivan performed Johnny Mercer and Harold Arlen's "One For My Baby," in honor of the recipient of the Timothy White Award for Outstanding Musical Biography, Gene Lees' *Portrait of Johnny: The Life of John Herndon Mercer* (Pantheon).
3. Electra Slonimsky Yourke, award-recipient for editing *Nicolas Slonimsky, Writings on Music Vol. 1-4* (Routledge), is pictured with composer and presenter Frank Oteri.

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Arlo Guthrie and Friends

A tour aboard Amtrak's "City of New Orleans" benefits victims of Hurricane Katrina



Pictured performing onstage at Tipitina's (l-r) 1. John Flynn, Willie Nelson and Arlo Guthrie. 2. Also pictured are Johnny Irion and Sarah Lee Guthrie.

For 12 days in December, Arlo Guthrie & Friends traveled on the Amtrak City of New Orleans train, performing along the way to benefit the small venues in the train's namesake city that were destroyed by Hurricane Katrina. Arlo was the first to record Steve Goodman's song, "City of New Orleans" and make it a



national hit. The song is based on a version of the train prior to the creation of Amtrak. The group of performers started at The Vic Theatre in Chicago on December 5th and arrived in New Orleans to perform at Tipitina's in New Orleans on December 17th. Arlo, his son Abe with his band, Xavier, and daughter Sarah Lee Guthrie and Johnny Irion, held seven concerts along the route, joined by many musical friends along the way. At the final performance at Tipitina's in New Orleans, Guthrie was joined on stage by Willie Nelson.

Focusing on small clubs and venues, Arlo and friends worked with manufacturers and

arranged to bring donations to New Orleans that will help to facilitate the restoration of the musical infrastructure in New Orleans and the surrounding area. MusiCares, The Recording Academy's safety net of critical assistance for music people in times of need, also helped to distribute "the gear," along with Tipitina's Foundation. Gibson Guitar partnered on the effort with instruments and tour support.

Arlo Guthrie formed The Guthrie Foundation, a not-for-profit educational foundation, housed in the Old Trinity Church, Great Barrington, Mass, to help provide local cultures with the means to preserve traditional music, stories, medicine, dance and spiritual practices in the face of an ever-encroaching globalization. For information visit www.GuthrieFoundation.com.



Bernie Taupin Wins Golden Globe

Legendary songwriter wins Best Original Song honor for his work for Brokeback Mountain

ASCAP songwriter Bernie Taupin won the Golden Globe for Best Original Song in a Motion Picture at the 63rd Annual Golden Awards held January 16, 2006 in Beverly Hills, California. Taupin wrote the lyrics for the winning song "A Love That Will Never Grow Old" which is featured in *Brokeback Mountain*, and is performed by legendary country artist Emmylou Harris.

The Hollywood Foreign Press Association awards the Golden Globes to honor achievements in film and television during the calendar year. ASCAP's 2006 nominees included James Newton Howard for Best Original Score for *King Kong* and in the Best Original Song category: Alanis Morissette (Music & Lyric By) for "Wunderkind" from *The Chronicles Of Narnia: The Lion, The Witch And The Wardrobe*, and Marva Jan Marrow (SIAE/ASCAP) (Lyric by) & Tony Renis (SIAE/ASCAP) (Music by) for "Christmas in Love" from *Christmas in Love*.

ASCAP Distributes \$2.6 Million in ASCAPPlus Awards

Approximately \$2.6 million in cash awards for 2005-2006 has been made to writer members of ASCAP by the Society's ASCAPPlus Awards Panels, it was announced by ASCAP President and Chairman Marilyn Bergman. The purpose of these special awards, which have been given each year since 1960, is to reward writers whose works have a unique prestige value for which adequate compensation would not otherwise be received, and to compensate those writers whose works are performed substantially in media not surveyed by ASCAP.

Commenting on the awards, Bergman said, "Since 1960, the unique ASCAPPlus Awards program has provided deserving music creators with something meaningful and tangible in the form of recognition and money. I can attest to this personally because at an early stage of my career, I was a Special Awards recipient. As always, we are greatly indebted to each of our hard-working panelists for giving their time and effort to this important endeavor."

The members of the ASCAPPlus Awards Panel are: Peter Filichia, drama critic for the (Newark) *Star-Ledger*; Michael Morgan, Conductor of the Oakland East Bay Symphony Orchestra; Melinda Newman, West Coast Bureau Chief of *Billboard*; Pat Prescott, veteran radio personality who currently co-hosts the morning show on KTWV ("The Wave") in Los Angeles; H. Robert Reynolds, Professor Emeritus at the University of Michigan; and Steve Smith, Classical Music Editor for *Time Out New York*.

Emerging Jazz at Lincoln Center

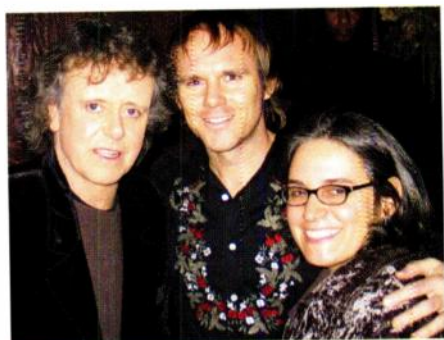
ASCAP's "Month of Mondays" spotlighted young jazz composers at Dizzy's Club Coca-Cola in Manhattan

Emerging jazz artists had a great opportunity to reach a new audience at a new ASCAP showcase series, Jazz at Lincoln Center and ASCAP's "Month of Mondays" at Dizzy's Club Coca-Cola at Jazz at Lincoln Center. Held on a series of Monday nights in November and December, Jazz at Lincoln Center showcased five composers from amongst winners of the

annual ASCAP Foundation Young Jazz Composer Awards. The featured composer/performers were Manuel Valera, Sherisse Rogers, Jason Goldman, David Guidi and Maurice Brown. ASCAP President and Chairman Marilyn Bergman commented, "We are proud to collaborate with Wynton Marsalis and his team at Jazz at Lincoln Center to provide these young

professionals a major jazz venue to showcase their work."

Established in 2002, The ASCAP Foundation Young Jazz Composer Awards are granted annually to encourage gifted American jazz composers. Composers from throughout the United States ranging in age from 12 to 30 compete for cash awards.



Hurdy Gurdy Group Hug

In December, legendary songwriter Donovan Leitch performed two nights at the Concert Hall at the New York Society for Ethical Culture in Manhattan. Last year, Sony released a box set, *Try for the Sun: The Journey of Donovan*, celebrating Donovan's 40th Anniversary in music and spanning his complete career. Donovan also recently published his autobiography, *The Hurdy Gurdy Man*. Pictured after the show (l-r) are Donovan, ASCAP's Erik Philbrook and Lauren Iossa.



Pictured (l-r) are: 1. Manuel Valera with ASCAP's Fran Richard; 2. ASCAP's Ken Cicerale, David Guidi, ASCAP's Fran Richard and Harry Poloner; 3. Richards with Pascal Le Boeuf (left) and Remy Le Boeuf, twin ASCAP Young Jazz Composer honorees; 4. Valera on piano accompanied by (l-r) Yosvany Terry, Chris Lightcap and Clarence Penn; 5. Darcy Arque, Jesse Stacken, Peter VanVuffel, Erica von Kleist, Chris Potter, ASCAP Young Jazz composer performer Sherisse Rogers, Nadjé Noordhuis, Fran Richards and Jazz at Lincoln Center's Todd Barkan; and 6. Guidi performing.

ASCAP MEMBERS



U2 (PRS) DOMINATED THE GRAMMYS WITH 5 AWARDS

Album of the Year
Song of the Year
Best Rock Performance by a Group or Duo
Best Rock Album
Best Rock Song



Best Classical Album
Best Choral Performance
Leonard Slatkin



Best Dance Recording
Best Electronic/Dance Album
The Chemical Brothers (PRS)

RECORD OF THE YEAR

"Boulevard Of Broken Dreams"
Green Day
Rob Cavallo
Chris Lord-Alge

ALBUM OF THE YEAR

How To Dismantle An Atomic Bomb
U2 (PRS)
Flood (PRS)
Daniel Lanois
Jackknife Lee (PRS)
Nellee Hooper (PRS)

SONG OF THE YEAR

"Sometimes You Can't Make It On Your Own"
U2 (PRS)

Best Female Pop Vocal Performance

Kelly Clarkson

Best Male Pop Vocal Performance

Stevie Wonder

Best Pop Performance By A Duo Or Group With Vocal
Maroon 5

Best Pop Collaboration With Vocals

Gorillaz

Best Pop Instrumental Performance

Les Paul

Best Pop Instrumental Album

Burt Bacharach

Best Pop Vocal Album

Kelly Clarkson

Best Dance Recording

The Chemical Brothers (PRS)
Q-Tip

Best Electronic/Dance Album

The Chemical Brothers (PRS)

Best Traditional Pop Vocal Album

Tony Bennett

Best Solo Rock Vocal Performance

Bruce Springsteen

Best Rock Performance By A Duo Or Group With Vocal

U2 (PRS)

Best Metal Performance

Slipknot

Best Rock Instrumental Performance

Les Paul & Friends

Best Rock Song

U2 (PRS)

Best Rock Album

U2 (PRS)

Best R&B Performance By A Duo Or Group With Vocals

Beyoncé
Stevie Wonder

Best Urban/Alternative Performance

Damian Marley

Best R&B Song

Johnta Austin
Jermaine Dupri
Manuel Seal

Best Rap/Sung Collaboration

Jay-Z

Best Rap Song

Devo Springsteen

Best Female Country Vocal Performance

Emmylou Harris

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Best Urban/Alternative Performance
Damian Marley



Best Pop Instrumental Performance
Best Rock Instrumental Performance
Les Paul



Best Female Pop Vocal Performance
Best Pop Vocal Album
Kelly Clarkson



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James Harris III
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**Best Southern, Country,
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Amy Grant

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Gladys Knight, choir director;
Saints
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Laura Pausini (SIAE)

Best Tejano Album
Little Joe Y La Familia

Best Traditional Folk Album
Tim O'Brien

Best Hawaiian Music Album
Daniel Ho

Best Reggae Album
Damian Marley

**Best Traditional World Music
Album**
Ali Farka Touré (BUMDA)
Toumani Diabaté (BUMDA)

**Best Musical Album For
Children**
Dennis Scott

Best Comedy Album
Chris Rock

**Best Score Soundtrack Album
For Motion Picture, Television
Or Other Visual Media**
Craig Armstrong

**Best Song Written For Motion
Picture, Television
Or Other
Visual Media**
Glen Ballard
Alan Silvestri

**Best Instrumental
Arrangement**
Gordon Goodwin

**Best Instrumental
Arrangement Accompanying
Vocalist(s)**
Gil Goldstein
Heitor Pereira

Best Recording Package
Aimee Mann

Best Surround Sound Album
Mark Knopfler (PRS)

Best Classical Album
Leonard Slatkin

Best Choral Performance
Leonard Slatkin

**Best Small Ensemble
Performance (with or without
Conductor)**
Pierre Boulez (GEMA)

Best Short Form Music Video
Missy Elliott
Ciara

Lifetime Achievement Award
The Weavers

Trustees Award
Chris Blackwell (PRS)

MusiCares Person of the Year
James Taylor

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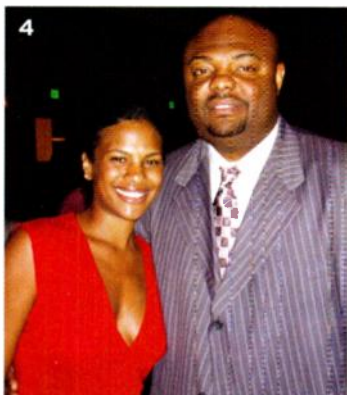
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BESLA Bash

ASCAP sponsors opening night reception at 25th Anniversary Annual Conference



In November, **BESLA** (the Black Entertainment and Sports Lawyers Association) celebrated its 25th Anniversary Annual Conference in Tucson, Arizona. ASCAP sponsored the opening night reception at the event, held at the JW Marriott Starr Pass Resort & Spa. A highlight of the conference was the gala awards dinner in which Hall of Fame inductees were honored. This year's inductees included Leroy Bobbitt, Esq., Virgil Roberts, Esq. and John Kellogg, Esq. for their years of legal and community service.

Pictured (l-r) are: 1. ASCAP's Jay Sloan with Ed Woods, Esq., James McMillan, Esq., ASCAP's Jeanie Weems and Matt Middleton, Esq.; 2. Sloan and Big Tre, Angela Rogers and Kendall Minter, Esq.; 3. Manager Jerome Hipps with Big Tre; 4. Lee Rankin, Esq. with Big Tre; 5. Weems with Hall of Fame Inductee Virgil Roberts and his wife, Brenda.



AFM Panel

In November, ASCAP hosted a panel discussion at the Society's New York headquarters. The event was presented by The Artists Forum and focused on Copyrights & Intellectual Property Issues for Artists. Panelists included the President of the Artists Forum, Inc.'s Amos White V, VP and Senior Counsel of the Harry Fox Agency Christos Badavas, Associate Counsel of the Artists Rights Society Adrienne Fields, President of United Visual Arts Ben Goldman and ASCAP's Margaret Spoddig.

Pictured (back-row, l-r) are Spoddig, Fields and Badavas, and (front row, l-r) Amos White V and Ben Goldman.



2005 SOCAN Awards

ASCAP Executive Vice President **Todd Brabec** attended the 2005 SOCAN Awards in Vancouver, British Columbia where Special Achievement awards were presented to Vancouver managers and business partners for their contributions to Canada's music industry.

Pictured (l-r) are Sam Feldman, Brabec and Bruce Allen.

New York NARAS Honors

*Howard Shore and Jay-Z among
those honored in Manhattan*

The New York Chapter of The Recording Academy presented its annual Recording Academy Honors Gala at Manhattan's Gotham club in December. ASCAP members who were honored included film composer Howard Shore and rap superstar Jay-Z. On hand to present Jay-Z his award was Diddy. Also in attendance was jazz legend Ornette Coleman, who collaborated with Howard Shore on the soundtrack to David Cronenberg's *Naked Lunch*.



Pictured (l-r) 1. ASCAP's Karen Sherry with Shore; **2.** Coleman with ASCAP's Lauren Iossa; and **3.** Diddy with Sherry.

ASCAP Relief Fund Generates \$40,000

Directed to Music Related Causes

The ASCAP Employees for Relief Fund generated over \$40,000 for hurricane assistance during the Fall of 2005. After careful review, the fund committee made contributions of \$20,000 in September and October that met ASCAP's established criteria as follows: Causes and/or individuals that tend to slip through the cracks of traditional major charity giving; music related; and where relatively small donations can make a difference.

For the remaining balance, the committee focused on deserving individuals and on causes both outside and inside New Orleans that met our criteria. In December the fund committee made the following additional donations:

*\$5,000 to the Long Beach, Mississippi High School band program. Their town was demolished and the school leveled. All their musical instruments were lost and with rebuilding a priority, no money was available for instrument replacement. The band director was ecstatic and told ASCAP this would allow them to reestablish their music program.

*\$5,000 to the Loyola University Music Department. A special ASCAP Employees Relief Fund has been established at Loyola to help fund lost student music equipment. ASCAP has had a long relationship with Loyola and Dean Ed Kvet has expressed their great appreciation.

*\$3,000 to an individual, Leah Rollins, whose possessions were washed out of her Mississippi coastal home. Ms. Rollins provided full time voice/piano instruction along with organizing children's musical theater productions in her home. But her uninsured grand piano was damaged in the hurricane. She wanted all ASCAP employees to know that she is very grateful for enabling her to continue her musical work in the community.

For all of these recipients, ASCAP employee cash was multiplied with the help of the area Guitar Center which is supplying the musical equipment at cost.

On September 21, 2005, ASCAP Employees in New York City presented a talent show that helped to raise money for hurricane relief. The funds generated from the show combined with donations that employees made to the fund amounted to more than \$40,000.

ASCAP Members

This is your invitation to ASCAP's General Annual Meeting

THURSDAY, APRIL 20TH, 2006, 2PM, PST
Renaissance Hollywood Hotel, Los Angeles, CA

The ASCAP "I Create Music" EXPO will kick off with ASCAP's General Annual Membership Meeting, which will take place at the Renaissance Hollywood Hotel in Los Angeles on Thursday, April 20th at 2:00PM PST.

▶ All members who wish to attend the meeting need to register either online (see below) or by calling 1-800-746-7977. Please make note about the date and time, as there will be no postcard reminder about the meeting.

▶ Also, all EXPO attendees who wish to attend the Membership Meeting will need to register separately for the membership meeting as well.

▶ 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 for future viewing. To view the webcast, register at the address below

▶ To receive an email invitation to this and other ASCAP events, please sign up for ASCAP email at www.ascap.com/email

▶ **RSVP AT WWW.ASCAP.COM/MEMBERSHIPMEETING/2006/**



Citizen Cope Performs for Surfrider Foundation

Songwriter and RCA recording artist Cope performs at Surfrider Foundation "Art for the Oceans" Benefit



ASCAP's Sue Devine met up with ASCAP member Citizen Cope at the recent NYC Surfrider Foundation Benefit, "Art for the Oceans." Citizen Cope, whose recent album, *Clarence Greenwood Recordings* (RCA) has sold more than 125,000 copies to date, performed at the benefit, the proceeds of which will help protect the world's oceans.

The Surfrider Foundation's "Art For the Oceans" Benefit showcased and auctioned the greatest collection of Surfboard Art the world has ever seen. 39 of America's most respected artists, (including Julian Schnabel, Wolfgang Bloch, John Severson, Michael Cassidy, Walter Iloos, Raymond Pettibon, Drew Brophy, Thomas Campbell, Kelly Slater, Gene Cooper, and Gus Van Sant among others) donated their time, energy and talents to create a unique body of work to be auctioned off in support of the Surfrider Foundation. The Surfrider Foundation is a non-profit grassroots organization dedicated to the protection and preservation of our world's oceans, waves and beaches. Founded in 1984 by a handful of visionary surfers, the Foundation now maintains over 50,000 members and 60 chapters across the US and Puerto Rico with international affiliates in Australia, Europe, Japan and Brazil.



2



3



4

Pictured are: 1. Cope with ASCAP's Devine and surfboards designed by 2. John Severson, 3. Gus Van Sant and 4. Julian Schnabel

Solaz System

The Latin pop rock group, Solaz, is driven by singer-songwriters Carlos and Fabian, who are both committed to one thing: hard work. Solaz has been asked to headline the Festival of Latin Rock, and they have been awarded the prize of Best New Band out of eight candidates by the directing committee of the event. Solaz has also been busy performing live in many venues and on TV shows. A sample of these shows can be seen at www.solazgroup.com. Pictured at ASCAP's Miami office are (l-r) Carlos, ASCAP's Karl Avanzini and Fabian.





Bucchino Receives Fred Ebb Award

Rising musical theatre writer honored for excellence

John Bucchino has been named the recipient of the inaugural Fred Ebb award for aspiring musical theatre songwriters. The prize, given by the Fred Ebb Foundation in association with the Roundabout Theatre Company, includes a \$50,000 monetary award. Chita Rivera presented Bucchino with the honor at a reception held November 29, 2005 at the Roundabout's American Airlines Theatre. John Bucchino's songs have been recorded and performed by Judy Collins, Barbara Cook, Michael Feinstein, Art Garfunkel, Patti LuPone, Yo-Yo Ma, Audra MacDonald, Liza Minnelli, The Boston Pops, The Los Angeles Philharmonic, and many others in venues that include Carnegie Hall, The Hollywood Bowl, The Sydney Opera House, and The White House. On hand to applaud Bucchino (far right) was (from left) ASCAP's Michael A. Kerker and ASCAP composer Stephen Flaherty (*Ragtime*).



Magnetic Personalities

Stephen Merritt and Claudia Gonson (right) of The Magnetic Fields stopped by the ASCAP offices where they met with ASCAP's Margaret Spoddig. Merritt is working on a musical adaptation of the children's book, *Coraline* (written by Neil Gaiman), to be presented at Brooklyn's St. Ann's Warehouse in the fall of 2006. His operatic work, *My Life as a Fairy Tale*, based on the life of Hans Christian Andersen premiered at New York's Lincoln Center in July 2005.

Songs for the Cause

A benefit concert helps to raise breast cancer awareness

Songs For The Cause, an organization started three years ago by ASCAP member Deb Ferrara to help raise breast cancer awareness, recently held a benefit concert at the Stanhope House in NJ. A silent auction featuring items donated by artists including U2's The Edge, Beyonce, Pink, Melissa Etheridge, Bonnie Raitt and Bon Jovi raised close to \$9,000. Performers included Deb Ferrara, Dana Parish, The Catholic Girls and Boxcar Nancy. Since its inception, Songs For The Cause has raised \$30,000 for the North Jersey affiliate of the Susan G. Komen Breast Cancer Foundation. For more info, visit www.songsforthecause.org Photo by Jayne DiGregorio

Pictured (l-r) are: 1. ASCAP's Seth Saltzman, Deb Ferrara, singer-songwriter Dana Parish and songwriter Rob Fusari 2. Saltzman, Ferrara, and composer Askold Buk 3. Dana Parish performing 4. The Fender Strat donated and signed by U2's The Edge





Boston Holiday

ASCAP Presents at the ASCAP/Planetary Holiday Party at the Middle East



ASCAP and The Planetary Group co-hosted a holiday party at Boston's Middle East club in December. Performers included The Glow, The Dents and Damone. Pictured (l-r) are The Glow and The Dents.



Roger Williams World Record

In breaking his own world record for the longest piano concert, world-renowned pianist and Steinway artist Roger Williams, 81, performed for 14 hours straight during a musical marathon, hosted by Steinway & Sons, at Steinway Hall in Manhattan on November 3.

The performance was also designed to draw attention to Steinway and Williams' ongoing commitment to save music education in the nation's schools. The concert, free and open to the public, was performed on the \$258,000 limited-edition Steinway Gold Piano, designed in honor of Williams illustrious career.

The piano is intricately decorated with multi-colored autumn leaves, commemorating Williams' 1955 hit "Autumn Leaves," which remains the best-selling piano recording of all time. Just eight of these handcrafted pianos will be produced. Pictured at Steinway Hall (l-r) are ASCAP's Seth Saltzman, ASCAP member and Steinway's Betsy Hirsch and Williams.

The United States Air Force Band Washington, D.C.

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The United States Air Force Band is wholeheartedly committed to reflecting the diversity of our great nation. We actively encourage individuals from all cultural and ethnic backgrounds to learn about our organization and seek positions in the United States Air Force Band.



Come Together Now

The song, "Come Together Now," co-written by Damon Sharpe, actress Sharon Stone and Mark Feist, was inspired by the human suffering and tragedy that touched so many lives after the tsunami disaster last December. In the wake of Hurricane Katrina, the song will also be used to help raise funds for hurricane relief in America. The Come Together Foundation is a new charity with the purpose of collecting all monies raised from projects associated with the song and recording project to be distributed to charities working in the affected regions. As a songwriter/producer, Sharpe has worked with Jennifer Lopez, Anastacia, Monica, Ginuwine, Kelly Rowland and with many other artists. He has contributed to the success of albums that have sold more than 28 million copies. **Pictured at a Come Together Now event (l-r) are** Sharpe, Denise Rich, Sharon Stone and Mark Feist.



Brill West Love Fest

Songwriters gather in Los Angeles and help to raise money for charity

ASCAP's 5th Annual Brill West Love Fest took place recently in Los Angeles. The donation of an Epiphone EJ-200 from Gibson garnered over \$1,100 from the sale of raffle tickets at the party. Proceeds, going to the ASCAP Employee Relief Fund, will be matched by ASCAP, totaling over \$2,200 going to the charity.

Pictured (l-r): ASCAP's Brendan Okrent, raffle winner and ASCAP member Jon Ernst, and Gibson's Director of Entertainment Relations Peter Leinheiser. **Also pictured at the event (l-r) are** hitmakers Wayne Rodrigues and Rick Nowels with Okrent and Tom DeSavia.



Purple Party

ASCAP celebrates the opening of The Color Purple

ASCAP recently hosted a reception for the writers of the new hit musical, *The Color Purple*, in Manhattan. Pictured at the event (l-r) are ASCAP Composer Stephen Bray, ASCAP's Michael A. Kerker, composer Allee Willis and ASCAP CEO John A. LoFrumento.



Windy City Cabaret

ASCAP holds 5th Annual Cabaret Concert in Chicago



ASCAP held its 5th Annual Cabaret Concert in conjunction with the Chicago Humanities Festival on October 30. The concert was hosted by Broadway leading lady Liz Callaway and also starred Broadway performers Jason Danieley and Marin Mazzie. **Pictured (l-r) are** Danieley, ASCAP member Scott Burkell, Mazzie, ASCAP member Paul Loesel, musical director David Loud, Callaway and ASCAP's Michael A. Kerker.

MORGAN JOSEPH



Morgan Joseph raised \$100 million of equity capital from an institutional investor to enable Evergreen Copyright Acquisitions, LLC to pursue acquisitions of music publishing catalogues

November 2005

Morgan Joseph & Co. Inc. is a full service investment banking firm with the primary focus of providing financial advisory and capital raising services to middle market companies.

For more information, please contact:

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Girls Rock!

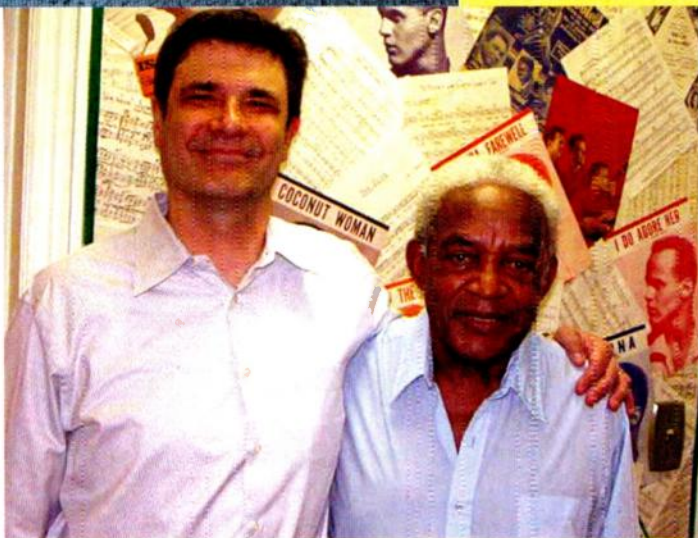
4th Annual Girls Rock & Girls Rule Showcase and Benefit Features Top NYC and NJ Female Rockers

Gail Silverman, lead singer of the New York rock band, G-Spot, and creator of Revolutionary Records, inaugurated the first Girls Rock & Girls Rule event in 2002 to bring attention to independent female artists on the rock scene in the New York City area. Says Silverman, "By bringing these powerful artists together at one event, we are able to make some noise and create a buzz for the performers as well as expose them to new audiences." The 4th annual event, held in December 2005, once again featured some of the best female rockers New York City has to offer and proceeds benefited Voices of Women Organizing Project, Battered Women's Resource Center.



Pictured at the Girls Rock Showcase on December 1st at Manhattan's Ace of Clubs is G-Spot's Gail Silverman,

Photo by George Pickow



Day-O Reflection

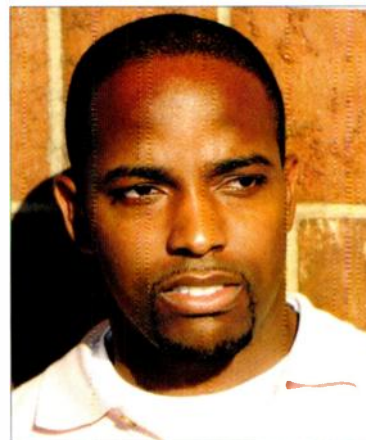
Writer of classic West Indian-influenced pop hits speaks for archive project

Irving Burgie, master songwriter of West Indian-influenced pop hits -- including "Day-O (The Banana Boat Song)" and "Jamaica Farewell," was interviewed for the ASCAP Living Video Archive project at his home in Queens, NY. Pictured with Burgie (right) is ASCAP's Jim Steinblatt, who conducted the interview.

Young Winner

Hakim Young Wins Top Prize In 2005 USA Songwriting Competition

New Jersey native **Hakim Young** won the overall Grand Prize as well as the First Prize in the R&B category in the 2005 USA Songwriting Competition. The song has now been cut by Columbia Records artist St. Juste. Although this is Hakim's very first music award/prize, Hakim is one half of the music production team of Pitch Black (with J. Mobley). He has worked with Musiq Soulchild (Def Jam Records), Anthony Hamilton (Zomba), Carl Thomas (Bad Boy Records), Blu Cantrell (Columbia) and Amerie (Columbia).



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Stellarbration!

ASCAP members honored at 21st Stellar Gospel Music Awards

ASCAP Members J. Moss, Mary Mary, The Soul Seekers, Dr. Charles G. Hayes & The Warriors, Dianne Williams, Sounds of Blackness and Kirk Whalum were celebrated at the 2006 Stellar Gospel Music Awards in Nashville. Gospocentric/ PaJam artist J. Moss kicked off the festivities by winning three Stellar Awards: Male Vocalist of the Year, Contemporary Male Vocalist of the Year and New Artist of the Year.

J. Moss reflected, "What I'm most proud of about The J. Moss Project is that my crew (PaJam) finally got a chance to fully express ourselves through ministry and music in a way



Prior to the show, the ASCAP Rhythm & Soul Team hosted "STELLARBRATION," a celebration of the Gospel community and ASCAP's Stellar Award nominees at the Society's Nashville office. Guests enjoyed a scrumptious buffet, an impromptu performance by artist Dana Caddell and some major networking. The ASCAP Stellar nominees—the road warriors of ministry—were

that we always knew we were capable of but was never afforded the opportunity to do so until now."

treated to YMI Jeans designer gift bags featuring an assortment of products from House of Dereon, Live Mechanics Clothing Company, Baby Phat, Steffi Thomas Swapsets, Heavenly Heels Foot Petals, Neutrogena, Trident, Clorox, DVD's from David E. Talbert and Shelly Garrett, Laque Clothing, Motions Haircare, Vibe and Jolie Magazines and a gift certificate for Free LASIK Procedure and Facial at the Lasik Spa in Los Angeles.

Congratulations to all of the Stellar Award Winners and nominees.



ASCAP Stellar Award Winners:

J. Moss

- ▶ New Artist of the Year
- ▶ Contemporary Male Vocalist of the Year
- ▶ Male Vocalist of the Year

Mary Mary

- ▶ Urban/Inspirational Single/Performance of the Year for "Heaven"

Sounds of Blackness

- ▶ Contemporary Choir of the Year

Dr. Charles G. Hayes & The Warriors

- ▶ Choir of the Year
- ▶ Music Video of the Year

Dianne Williams

- ▶ Female Vocalist of the Year

Kirk Whalum

- ▶ Instrumental CD of the Year

The Soul Seekers

- ▶ Quartet of the Year

ASCAP Nominees:

Anointed

- ▶ Eddie Baltrip & Fulfillment
- ▶ Joi Campbell
- ▶ Warryn Campbell
- ▶ Daryl Coley
- ▶ Ann Nesby
- ▶ Smokie Norful
- ▶ PaJam
- ▶ Micah Stampley
- ▶ Ted & Sheri



ASCAPPLUS

AWARDS PROGRAM FOR WRITER MEMBERS

ASCAPPLUS is an awards program that provides cash and recognition to
1 > active writers in the early and mid stages of their careers, and
2 > to established writers whose main activity is outside of broadcast media.

WHO IS ELIGIBLE:

The ASCAPPLUS Awards Program is for writer members of any genre whose performances are primarily in venues not surveyed; and/or writer members whose catalogs have prestige value for which they would not otherwise be compensated.

HOW TO PARTICIPATE:

To be considered for an ASCAPPLUS Award, complete the attached application form.
All applications must be postmarked by JUNE 1.

WHO DETERMINES AWARDS:

ASCAPPLUS Awards are determined annually by a panel of distinguished music experts who are neither members, nor employees of ASCAP, and are completely independent in their Award adjudication.

HOW AWARDS ARE DETERMINED:

ASCAPPLUS Awards are based on panel review of recent activity of writer applicants. Each applicant is considered on merit and in the context of all others applying. ASCAPPLUS is not a contest or competition involving the critical evaluation of any specific work or works. The primary basis for panel determinations is the activity generated by each member's catalog, with emphasis on recent performances.

Please take a few moments to review the Application Form and Guidelines.
If you qualify, we encourage you to apply.

SUBMISSION DEADLINE!
JUNE 1

AWARDS GUIDELINES

ELIGIBILITY:

The ASCAPLUS Awards Program is available to those writers who earn less than \$25,000 in annual domestic performance royalties.

AREAS REVIEWED BY DIVISION:

Concert: Symphonic, Chamber, Operatic, Choral, Electronic, Liturgical (formal), Educational, Solo Vocal and Instrumental, etc. **(Concert performance information should be sent timely to the Concert Music Department. Performances in non-traditional venues such as clubs, restaurants, etc., should be listed on the application form.)**

Jazz: All styles of music within the jazz idiom, including jazz works used in educational settings.

Popular: Pop, Rock, Rap, Reggae, R&B, Dance/Techno, Folk, Country, Bluegrass, Latin, Hawaiian, World, Gospel/Contemporary Christian, New Age, Musical Theatre, Cabaret, Works for Children, etc.

HOW TO APPLY:

- 1 > Select ONE division to review your activity, in accordance with the outline above. If you have activity in more than one area, select the division that represents the majority of your performances to consider your application.
- 2 > All information must be typed or printed CLEARLY.
- 3 > *Include your name exactly as it appears on ASCAP records.*
- 4 > Do not refer to your website in lieu of providing the information requested on the form.
- 5 > ASCAPLUS Awards are made on an annual basis, therefore, report only activity which has taken place over the past year. Be sure to complete the Awards application form in as much detail as possible, attaching additional pages if necessary. Do NOT include information that has been previously submitted.
- 6 > Please summarize your performance activity on the application form. Do not submit programs, flyers, or other printed material as a substitute for a performance summary. Supplementary materials should be limited to a small, representative sample. Supplementary materials will NOT be returned unless specifically requested at the time of submission. Unsolicited scores and recordings will not be reviewed by the panel.

PAYMENT OF AWARDS:

ALL AWARDS WILL BE PAID IN FULL IN THE **JANUARY** DISTRIBUTION.

***NOTE:** ALL INFORMATION SUBMITTED FOR AWARDS CONSIDERATION IS USED SOLELY WITHIN THAT CONTEXT. IT IS NOT A SUBSTITUTE FOR REGISTERING WORKS WITH OUR REPERTORY DEPARTMENT, OR FOR ADVISING THE SOCIETY OF PERFORMANCES WHICH MAY BE CREDITED THROUGH THE SURVEYS.



Pictured at the STELLARBRATION: 1. ASCAP's Tremayne Anchrum, Eddie Baltrip, Daryl Coley and ASCAP's Keith Johnson 2. Jubu Smith, ASCAP's Jeanie Weems and Warryn Campbell 3. ASCAP's Dan Keen, Smokie Norful and Johnson 4. Dana Caddell Performing 5. Brent Jones and ASCAP's Dana Williams 6. Ted Winn, Brent Jones, Mary Mary, Sheri and Smokie Norful 7. ASCAP's Jeanie Weems with Haldi and Micah Stampley 8. Steve Crawford, Donald Lawrence, Da'dra Crawford and Warryn Campbell 9. Ted Winn, Weems and Tye Tribbett

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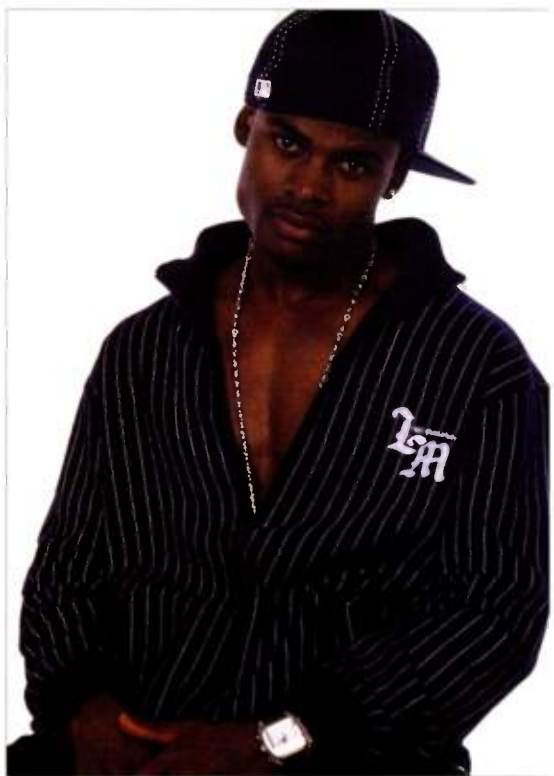
+ NEW MEMBERS



+ Shaliek Rivers

Born to a singing mother and a drum-playing father in the Bronx, there was little question that young Shaliek Rivers would have a talent of some sort. But never did anyone imagine that this young man would possess a voice as powerful and as beautiful as some of the great and legendary singers such as Donny Hathaway, Sam Cooke and Stevie Wonder. Through countless school talent shows and musical showcases, people started to see a star was on the ascent. In 2002, Rivers sang backup for the legendary James Brown at the MTV Music Awards and opened for Ashanti in Atlantic City. Soon, the music industry took notice and Rivers signed a development deal through Treasure Chest Entertainment on Universal Records, which eventually turned into a major label deal.

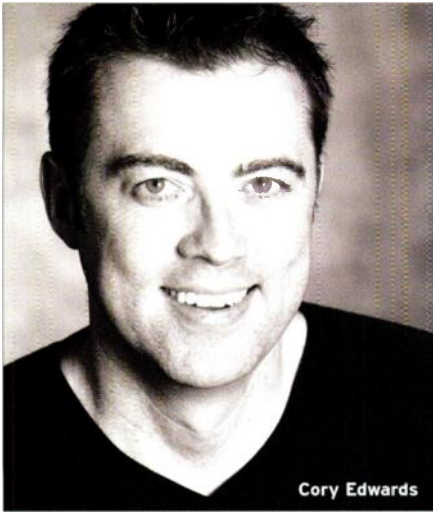
Now, Rivers' debut album, *Back II Reality*, which features production from Jimmy Jam & Terry Lewis, is one of the most highly-anticipated releases of the year. Since the album's completion, Sha'like has written for and or worked with other industry notables such as Denise Rich, Alicia Keys and Wyclef Jean. With a big talent and big-name collaborations, Rivers is destined to make a major impact in the music world.



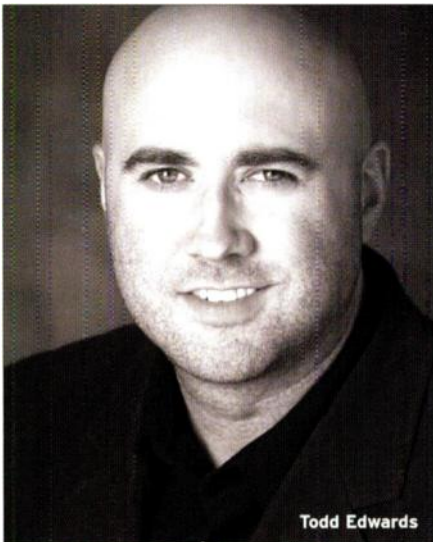
+ Alexis Y Fido (Los Pitbulls)

Known for their skillful wordplay and their comedic double entendres, reggaeton duo Alexis y Fido, affectionately known as "Los Pitbulls," may be old dogs in the genre, but they have plenty of new tricks that will make audiences sit down and beg for more. Their new single, "Eso Ehh," is climbing the Latin Billboard charts.

After wooing reggaeton fans with the smash single, "El Tiburon," featured on Luny Tunes' *Mas Flow 2*, the hardworking duo is now set to unleash its debut album, *The Pitbulls*, which is promising to make the world bark to a new tune.



Cory Edwards



Todd Edwards

↑ Cory and Todd Edwards

Hoodwinked is one of the first films to be released by the new Weinstein Company and it is easy to understand why independent movie moguls Bob and Harvey Weinstein believed so strongly in the project. In writer/director/songwriters Cory and Todd Edwards, the Weinsteins found another pair of highly talented brothers with grand ambitions. In this case, it was creating a wildly entertaining CGI animated feature musical based on the "Red Riding Hood" fable. The fact that it was made on a tenth of a typical CGI feature budget is a testament to the Edwards' creativity and business savvy, two traits that will surely take them far in Hollywood. *Hoodwinked* has earned Cory and Todd many fans in the industry, and they have already written a second film for the Weinsteins and have plans for creating a *Hoodwinked* sequel.

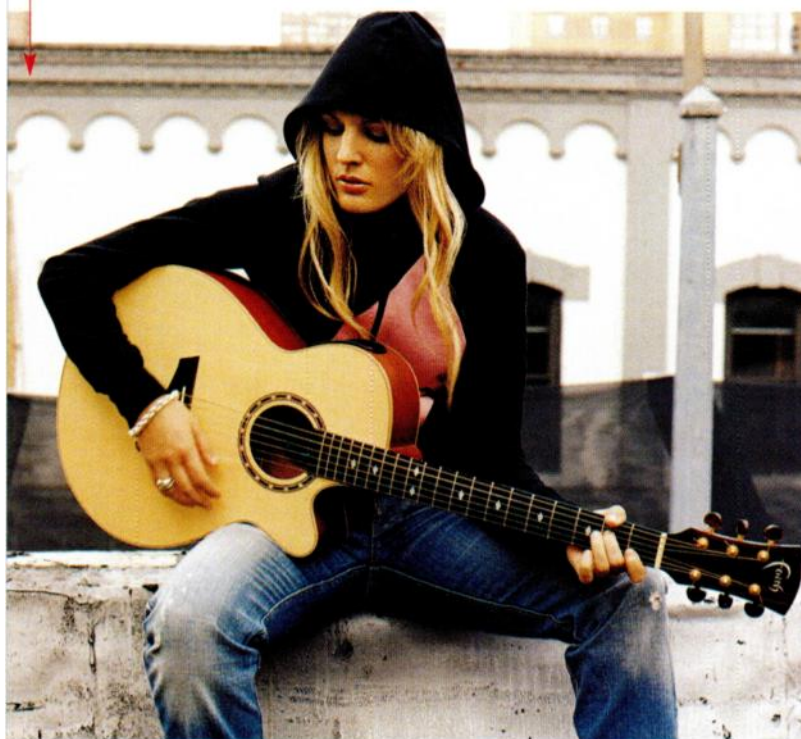
↓ Dem Franchize Boyz

In 2004, Dem Franchize Boyz' first single, "White Tees," shot into the Top 25 on the Billboard Hip-Hop and R&B charts with over 1,000 spins a week. The song became an urban anthem for the summer, and spawned a street trend of sporting a simple white tee. Prior to their 2004 debut, DFB released five independent street albums and mix-tapes, creating a local following and scoring them a deal on Universal/Motown Records. Their self-titled debut landed at Number One on the Heatseekers chart and the four friends from the projects of Atlanta had arrived. Jizzal Man (Bernard Leverette), Parlae (Maurice Gleaton), Pimpin (Jamall Willingham) and Buddie (Gerald Tiller) had formed at Atlanta's Westside High School, where they put their minds and rhyme skills together and throughout their school years, they honed their vision into what it is today. With their second album featuring such successful artists as Da Brat, Bow Wow, Slim, Young Capone and JD (all from super Producer Jermaine Dupri's So-So Def family), DFB's franchise is a hot business.



Ellie Story

An appearance on a daytime talk show helps propel singer-songwriter **ELLIE LAWSON** into the limelight



Wouldn't you know it? She gets on a national TV show, and has her music exposed to some three million viewers, but it all happens so fast that her debut album isn't even in stores yet.

But that's all changed now. Ellie Lawson's stunning debut, *The Philosophy Tree*, can be purchased exclusively at Barnes & Noble stores throughout America, and online at www.barnesandnoble.com. One can also sample four of her finest at www.myspace.com/ellielawson.

The TV show was Ellen Degeneres' talk show - during which Ellie performed her ebullient single "Gotta Get Up From Here." Degeneres has become a stalwart champion of Ellie's music; on the show Ellen said she hasn't been able to stop listening to *The Philosophy Tree*, and went on to predict that Ellie would become a major musical star. Ellen's has chosen a worthy artist to endorse - Lawson's remarkable debut bears the stamp of an artist with a mature, developed vision - her work contains an inviting amalgam of propulsive rhythms, dynamic melodicism and compelling lyrics. She's also a soulful vocalist with impeccable articulation, ideally clipped to deliver the fast phrasing of the infectious "Gotta Get Up From Here," as well as the boho rap-poetry of the glorious "Bigger Than You Ever Imagined."

She started writing poetry when she was a kid growing up in the Croydon section of South London, and would also tinker on her grandfather's piano. At seventeen, she found herself swayed by the vibrant drumbeats and exotic sonic landscapes she discovered on hip-hop tapes her boyfriend owned. Influenced by the socially-conscious work of artists including KRS-One and The Fugees, she was also drawn by the melodic focus and vocal bravado of Kate Bush and Bjork. Soon she was wedding her own poetry to rhythmic textures by writing songs to instrumental hip-

hop discs she'd buy at her local record store, by such artists as The Roots, A Tribe Called Quest and others. "I used to sit there for hours, entranced," she said during an interview from her Brooklyn home, "and I would write lyrics." For a few years she would only compose to other artists' music, but she wanted to write on her own. "So I bought myself a guitar, and my brother showed me some chords," she said. "Then I got a drum machine and an eight-track, and before I knew it I was writing songs, and recording my own music."

She's got the dual gift of writing great melodies and also creating vigorous rhythm tracks. "I think a beat can make you feel empowered," she said. "So I don't spend much time writing songs with just a guitar. I'm not a folkie in that sense. I'm always looking for interesting beats, something that makes your body move - I usually start with a rhythm first, and then write lyrics and a melody to that."

It was while on a flight from L.A. to New York that Ellie began chatting with the man beside her, who happened to be Tony Okungbowa, the DJ for Degeneres' TV show. She sent him her album when it was finished, and he called her weeks later with the good news: "Ellen loves it and can't stop playing it, and she wants you to come on the show." Her appearance on the show triggered a sensation, as people throughout America clamored to find her album in stores. It took a little time, but she soon formed an exclusive alliance with Barnes & Noble, who are selling her album in their American stores, and online at www.barnesandnoble.com.

Much of *The Philosophy Tree* was produced with DJ Lethal, the Latvian turntablist for Limp Biskit. Hooked up with Lethal by a music attorney, she made the trek west to Los Angeles to work with him in his current home-town. "I loved working with Lethal," she said. "He is renowned for his rhythms - he's the beats man." In L.A., Ellie wrote new songs, and recorded demos with Lethal, which were so pure and energetic that they agreed to use them as masters for the final album. "I think working in L.A. gave the album kind of a big, pop sound," she said. "It affected my mood. I'm thinking of writing my next album in London, and it will be different - maybe grittier."

Two of the tracks on the album, "L.A." and "Inside Out," were written to instrumental tracks created by William Orbit, the British musician-artist who is best known for his production of Madonna's *Ray of Light*. "I got hold of his music," she said, "and wrote the lyrics and melodies to them, and we used those tracks on the album - I recorded the vocals right around the corner from here. But those tracks sound very much like my own music; I don't think you can tell the difference."

Ellie also collaborated with other influential producers for this album, including John O'Brien (Dr. Dre, Joss Stone), OD Hunte (Missy Elliott, Byron Stingily), Jeff Philips (Michelle Branch) and Matthew Gerrard (Kelly Clarkson, Edens Crush). Now she and her music are springing up in unexpected places, including the soundtrack for the movie *Monster-In-Law*, and the pages of *Vogue*.

These days she's playing acoustic sets with a stripped-down band that includes another acoustic guitarist, a cellist and a percussionist on an African djembe. Like almost everything she's touched, her shows are getting rave reviews. "I'm happy doing what I'm doing," she said, "and I'm ready to do more." - Paul Zollo



Blues Traveler

For more than four decades, blues great ELVIN BISHOP has stayed in the groove

Few artists in the blues idiom have made music as consistently joyful as singer-songwriter-guitarist Elvin Bishop. Best-known for his mid-Seventies smash, "Fooled Around and Fell in Love" and titles like "Let It Flow," "Travelin' Shoes" and "Stealin' Watermelons," the lowa-born and Oklahoma-raised Bishop first attracted notice as one of the guitarists in the Paul Butterfield Blues Band (among the original electric white blues bands) in the Sixties. A decade later his solo career took off as his good-time guitar-based music and Oklahoma accent meshed with the Southern Rock explosion that also made stars of The Allman Brothers Band, Lynyrd Skynyrd and Wet Willie). In more recent decades, Bishop has been a mainstay of the blues club circuit, issuing recordings that remain true to his grinning blues style. In the year 2000, however, Bishop's world was shaken to its core when his 22-year-old daughter fell victim to a brutal murder. Though he continued to perform, he recorded no new music until his recent *Gettin' My Groove Back* (Blind Pig Records). In a telephone interview from his San Francisco Bay Area home, Bishop reflected on his music career and new album.

Playback When did you first take an interest in music?

Elvin Bishop: I first started listening to music as a teenager, when Rock & Roll was just starting up in about 1955 or '56 - Elvis Presley, Chuck Berry and Fats Domino. I was kind of at that critical age and the pop music I heard before that wasn't much of a thrill, to be honest. I had a big old radio I used to fool with as a hobby in Tulsa. It's flat and on the prairie there, so late at night you would get programs from far, far away, even from Alaska. But I got a station from Nashville, Tennessee and they were playing blues and I just thought "Oh boy, that's it." I found out where a good part of Rock & Roll was coming from and I jumped headlong into the blues and started searching for it, finding out who played it and where it was coming from and how I could hear more.

Did you start playing the guitar early on?

Yeah, I started trying to play guitar pretty early. But nobody in my family was musical and we didn't have much money so I always ended up with these pawnshop guitars where the strings are two inches off the fingerboard. It was pretty hard getting anything going - as Bob Seger sang: "Working on mysteries without any clues." I stuck with it and anytime I would find anybody who knew anything at all about blues I would try and paint 'em in a cor-

ner and get 'em to show me stuff. When it really bust-ed loose was when I got to Chicago. I went to the University of Chicago (to study Physics) and, really, it was just a way to get to where the blues was. But the family wants to see you in school. It was the luckiest thing that ever happened because the University of Chicago is located on an island in the middle of the South Side ghetto, where the blues was. Blues was like rap is now. There were, without exaggerating, 200 blues clubs in Chicago. And all the classic Chicago blues guys were in their prime - Muddy Waters, Howlin' Wolf, Little Walter, Hound Dog Taylor, Buddy Guy, Junior Wells, Otis Rush, Magic Sam, all of 'em.

Was the Butterfield Band the first band you were involved with?

No, I actually played with Junior Wells for a couple of weeks and with Hound Dog Taylor for a while before I got in the Butterfield band. I met Butterfield the first day I was in Chicago and we played acoustically at parties and jam sessions all along, but he didn't form his band until three or four years after I met him.

Was there a particular idea behind the Butterfield band? It was unusual because there weren't that many white blues bands at the time.

I don't think there were any. But, we basically just wanted to be like our heroes - and our heroes were Muddy Waters, Little Walter, Jimmy Reed and

Howlin' Wolf. We just wanted to play blues and it was not at all calculated to be any kind of a commercial success. There weren't any white guys playing acoustic blues that I knew of. This was 1960 - there were the white acoustic guys playing folk and some of that included a little blues. Blues was starting to sneak into the mass American consciousness, via the folk music scene. There was Sonny Terry and Brownie McGhee and they were rediscovering some of these old guys like Mississippi John Hurt and Son House. Basically, though, there was this great big beautiful body of music - the Blues - and a huge white public and they hadn't met each other at all. I think I was lucky enough to be in the Butterfield Blues Band because that was the vehicle that in large part brought the two together.

Was the reason for leaving the Butterfield Band so you could perform your own material?

Yes, there were no hard feelings whatsoever. It was the natural course of things. Instead of doing two or three songs that are really close to my heart every night, I could do pretty much all of them.

To me, you have always seemed to be one of those artists, like Fats Domino, who sounds happy even when singing a sad song.

Another in that vein was Jimmy Reed. I believe that's why they both crossed over so well. They were just bubbling over with the joy of life.

And you broke through for the same reasons. Your albums for the Capricorn label in the 1970s like *Let It Flow* and *Struttin' My Stuff* were all over FM rock stations back then. You were on the same label as the Allman Brothers Band and were considered part of the Southern Rock explosion.

I think the Southern Rock era was the only time there was a pigeonhole they could cram me into - a media-approved slot. Before and after that I was just for the maniacs who like my kind of stuff.

Those early songs are still generating activity, aren't they?

The tunes are getting into all kinds of movies. Just last week, I spoke with someone who is going to use my song, "Stealing Watermelons," in a slot machine for casinos! And "Fooled Around and Fell in Love" is in the new film, *The Family Stone*. - Jim Steinblatt

Family Values



Hip hop artist MALVERDE honors his Mexican culture and family in his music

Hip Hop writer-performer Malverde, was born in Coachella, California. The son of migrant field workers, he witnessed first-hand the hardships his mother went through to provide him with a better life. Growing up in a town consisting mostly of Mexican farm laborers, opportunities weren't the best. His salvation was his education, a B.A. in Political Science and his poetry. "As I started to develop my style," says Malverde, "my initial themes were about street life, now my lyrical focus is more universal, about life, action and consequences."

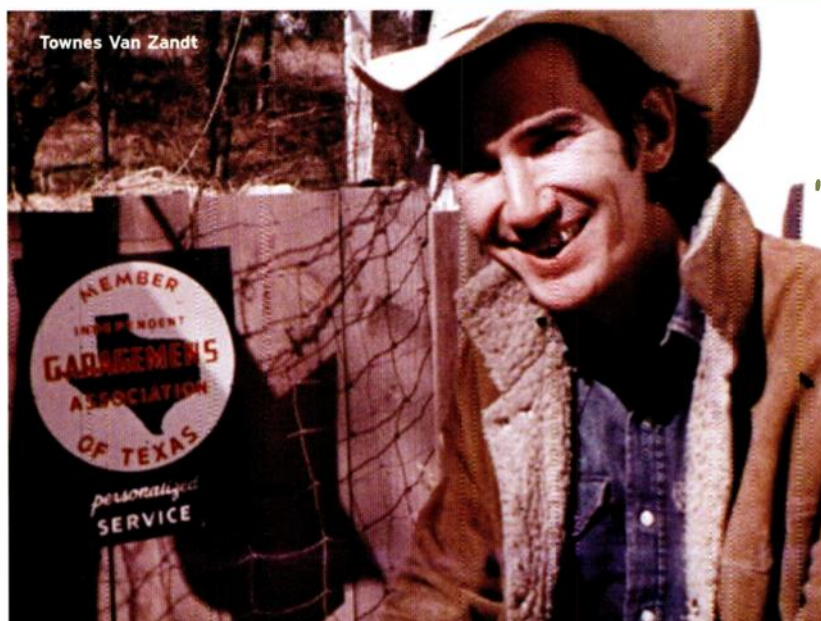
Malverde, who was born in the United States, was raised in a Mexican household where his grandfather recounted stories of famous legends like Heraclio Bernal, Joaquin Murrieta and others. His name being Jesus, he loved hearing about the legend of Jesus Malverde, which originated in Culiacan, Sinaloa Mexico, a folk tale hero and Robin Hood type, who stole from the rich and gave

to the poor at the turn of the last century. Malverde, through his music, has managed to rescue that poetic significance in Mexican culture that had been seemingly forgotten, with his deep respect for his name, roots and the expressions and sayings his grandfather used to live by.

His recent album includes 13 cuts in Spanish, helmed by producer Brett Bouldin, known for his work with 7A3, Funkdoobiest, and Cypress Hill. The songs contain rich lyrics and a sound loaded with long forgotten expressions of a bygone era, helping enrich what some might consider a culturally needy generation. "The title track, 'Mi Palabra' (My Word) has a lot to do with the importance of the values my grandfather taught me", says Malverde, "The true worth of a man is the value of his word, the importance of keeping your word, and the consequences if you do otherwise." —Karl Avanzini

The Late Great

In her new documentary, filmmaker Margaret Brown explores the life, music and premature death of the legendary troubadour TOWNES VAN ZANDT



The life and career of Texas singer-songwriter Townes Van Zandt have inspired an outstanding new documentary film, *Be Here to Love Me*, the debut feature directed by Margaret Brown. Van Zandt (1944 - 1997) was the creator of dozens of enduring songs, including "Pancho and Lefty," "If I Needed You" and "Waitin' Round to Die." With a broad range of musical interests and influences, Van Zandt is not easily categorized. Unquestionably, however, his sad and relatively short life - characterized by substance abuse and manic depression - and the poetic power of his lyrics have given him a romantic appeal and popularity that far outstrips the recognition he received during his lifetime.

In her film, Brown obtains some extraordinary interviews with Van Zandt contemporaries and associates - among them Guy and Susannah Clark, Emmylou Harris, Steve Earle, Kris Kristofferson, Jerry Jeff Walker and Willie Nelson - as well as with relatives, ex-wives and schoolmates. In addition, there is extensive performance footage of Townes and excerpts from interviews he gave over the years. Peeping through the tragedy are glimpses of Townes' deadpan humor and intense friendships. The picture that emerges is of a brilliant songwriter and a winning performer driven to "blow up," as his long-time record producer Kevin Eggers puts it in the film, every good thing ever done for him.

Playback: Did you ever meet Townes Van Zandt?

Margaret Brown: No, I'm just a total fan.

When did you come up with the idea for this film?

Well, let me begin by saying my Dad, Milton Brown, is a songwriter - he wrote "Every Which Way But Loose," "Bar Room Buddies" and most of the soundtrack for *Bronco Billy*. He's had many movie songs. I grew up in Mobile, Alabama and there was a recording studio in our house - there was always music around. Later, when I moved to New York, I had a roommate who was a crazy record collector guy. We both thought we knew a lot about music, and each of us would try to find the most obscure thing that would blow the other away. And he played a Townes Van Zandt record for me - that's why I've made this film.

At the time I was a graduate student at the New York University School of Film and not very interested in making documentaries. I didn't immediately decide to make the film. But the music struck me very deeply and

emotionally and all I wanted to do was buy all Townes's albums and learn all the songs. Years later, after Townes died, the idea of a film came to me. I wrote to Jeanene Van Zandt, his last wife, and asked about making a film.

What challenges did you face?

Four people had started films on Townes that weren't completed, so it was intimidating. It was difficult in the beginning because no one would talk to me about Townes. Once Guy and Susannah Clark talked to me, everyone else opened up. There was a perception that it was a project with integrity.

I knew it wasn't going to be a traditional documentary. I wanted to make a film where the beginning sucks the viewer into the romance of a man who gives up everything to do what he loves. And I wanted the movie to stick in the viewers' minds and relate to things in their lives.

What was it about Townes that moved you?

The song that got me was "Waiting Around to Die" - I heard it and I started to cry. Townes wrote that when he was around 21, wrote it in the closet he used as a workspace while he was still married to his first wife. They were supported by his parents who were wealthy socialites in the Dallas - Fort Worth area. How does someone from that background come to write such a song?

To me, the most searing line in the film is when Townes says, "I don't envision a very long life for myself. I think my life will run out before my work does. I've designed it that way."

He made that statement when he was 28. It's a little bit like wanting to create a James Dean-type myth. Townes was very aware of his presence in that way. It's funny, half the people I interviewed said he was their best friend. I think when you were with him he made you feel that you were the only person alive. That kind of power - coupled with the self-destructive thing: it's hard to be star when you purposely break your arm before your biggest series of shows. -**Jim Steinblatt**

M.I.A.

CLAP YOUR HANDS SAY YEAH



Brave

These aren't your father's indie rockers. M.I.A. is a Sri-Lankan hip-hop artist who took the music world by surprise in 2005 with her funky beats and divine flow. Clap Your Hands Say Yeah came out of nowhere (actually, New York and Philly), sold tens of thousands of their debut album, and then boldly refused to sign with any of the record labels who came knocking on their door. Sufjan Stevens marched on with his zany plan to record an album based on every state in the country. As crazy as it sounds, his second record in the project, *Illinois*, is a folk-pop tour de force and

HOT NOW

◀ M.I.A.

From across the pond in London, England, M.I.A. (a.k.a. Maya Arulpragasam) stormed onto the music scene with her breakout album, *Arular*. Combining her love of grime, dancehall, hip-hop and baile funk music with the passion of growing up in war-torn Sri Lanka, MIA was able to create an exciting, groundbreaking movement. Her much-talked-about mash-up collaboration with well-known Hollertronix DJ Diplo, *Piracy Funds Terrorism Volume 1*, also helped fuel the praise among critics, industry and fans alike.

So how did this whirlwind begin? While touring with and photographing Elastica during the promotion of their last album, M.I.A. was introduced to electro artist Peaches, who then turned the budding emcee on to the world of electronic music. Shortly after releasing *Arular* in 2005 amidst incredible buzz for her omnipresent single, "Galang," M.I.A. was nominated for the Mercury Music Prize.

While her first single had dance clubs around the world booming, M.I.A.'s second single, "Sunshowers," went deeper, expressing her sadness at unnecessary prejudice and violence. The song told the story of a

man being shot down for hanging out with Muslims. The universality of her music helped win her urban

music fans and indie rock geek love all at once, and the press quickly named her the next big thing.

2005 continued to be a dizzy spin for M.I.A. as she had gigs opening for Gwen Stefani and LCD Soundsystem, performed at Coachella, Reading and Leeds Festival, and headlined tours in Europe and North America. M.I.A. is sure to defy expectations even more in 2006. —JM

◀ CLAP YOUR HANDS SAY YEAH

After a successful residency at the NYC club Pianos, Clap Your Hands Say Yeah, a five-piece from New York and Philadelphia who took their band name from street graffiti, quickly rose in popularity and won over thousands of fans around the world with their giddy and infectiously melodic brand of rock.

What makes the band remarkable and groundbreaking is that they chose to not sign with any of the major and indie labels offering them record deals. They were already selling records and touring on their own, and believed it didn't make sense to give a portion of their profits to another party for doing something they could do independently.

And even though the band chose not to sign with a label, they still sold about 45,000 copies of their self-titled debut with the help of much online blogger buzz and early praise from influential portals like Pitchfork Media, *The New York Times* and NPR. Their music captured the hearts of fans from all over with its nostalgic mix of Talking Heads meets folk meets shimmering shoegazer rock.

The band quickly transformed from a hot up-and-coming opening act to a much-lauded headliner in a matter of a year, and the music world is still reeling from their quick rise. As for 2006, it also promises to be big. They were #2 on the BBC News "Sound of 2006" list, and are playing festivals like Bonnaroo and Coachella in 2006. —JM

◀ SUFJAN STEVENS

Musicians have rarely approached a task with the depth at which Sufjan Stevens has with the beginning of his 50 States project. His task is to document the rich history of each and every state in the USA through song, each state being a different album. With the second record in the project, *Illinois*, his fifth album overall, Sufjan (pronounced Soof-yon) dove into the history of Illinois - its stories, its characters, its scandals - and built a rich, textured tapestry of musical styles with as many as 25 instruments. He captivated listeners and critics alike in the process.

SUFJAN STEVENS

THE ARCADE FIRE



Cool World

The New Indie Rock Revolution

By Jin Moon and Jon Bahr

topped many critics 2005 "best-of" lists. Then there is The Arcade Fire, whose mini musical epics have won fans all around the world, including rock legends such as David Bowie and David Byrne, both of whom have joined the band onstage in concert. These and many other ASCAP writers featured on the following pages are creating adventurous music that refuses to be boxed-in, and with the help of the Internet and other innovative mediums for reaching new audiences, rock music is undergoing a bold resurgence. How cool is that?

This past year was a trip for this soft-spoken Midwesterner, who never dreamed of a career in the spotlight. Topping numerous end of the year lists and playing sold out shows throughout the country, including an astounding five nights at the Bowery Ballroom in NYC, has launched Sufjan into the limelight. He has taken the unique beauty of this recent album and augmented his stage show from night to night incorporating various themes, such as a pep rally, homecoming dance and pirate night. As his States project expands, one can only expect more profound, intellectually fulfilling songs with lush orchestration that explore a states history with the depth that Sufjan has undergone in the past. 2006 is already off to an amazing start with a sold out performance of his own at Carnegie Hall and a recent appearance at Philip Glass' Tibet House Benefit. Which state will Sufjan Stevens explore next? Will he really release all 50 albums in his project? We hope so. **-JB**

▲ THE ARCADE FIRE

The remarkably quick rise to stardom that The Arcade Fire has experienced is astounding. In the fall of 2004, the Montreal based band's release, *Funeral*, gave the music scene a jolt with its unique blend of animated, boisterous, orchestrated rock and epic songs. The music is uplifting and triumphant while mak-

ing bold and profound statements. As critics and rock stars, including David Bowie and David Byrne (who have both performed with the band), proclaimed their love, their rise hasn't stopped. The past year has seen the band headline some of the biggest stages possible such as at Coachella and Lollapalooza as well as Austin City Limits. The Arcade Fire has had numerous television appearances, including *The Late Show* and a primetime appearance with Bowie on CBS's *Fashion Rocks* special. Major labels are clamoring to get a piece of the band, which still has one more album on indie label, Merge Records. Throughout 2005, the accolades began pouring in with two JUNO nominations, the most nominations (five) at the mtvU Woodie Awards and, most notably, two Grammy nominations for Best Alternative Rock Album and Best Song Written for Film, TV or Other Media, for their song "Cold Wind" from HBO's *Six Feet Under* soundtrack. As fans wait with baited breath for the next Arcade Fire album, one can expect that the crowds will get larger with all signs pointing towards the band being one of the biggest rock stories of the decade. **-JB**

▼ THE HOLD STEADY

The Hold Steady, a five-piece based in New York, soon rose to the top with their much talked about album, *Separation Sunday*, on French Kiss Records. On 2005 "best-of" lists

in publications like *The New York Times*, *Rolling Stone*, *Pitchfork*, *Magnet* and *The Onion*, *Separation Sunday* captivated critics with its cheeky bar banter and raucous rock and roll edge.

The group's lead singer and lyricist Craig Finn and lead guitarist Tad Kubler first collaborated in Minneapolis, MN, in 1998 as Lifter Puller. After they moved to New York in 2000, they evolved into what has become The Hold Steady, where offbeat literary spoken word meets boozy guitar-rock shenanigans became their calling card.

2006 finds the band hitting the road again, doing some dates with label mate Les Savy Fav in the U.S. and Australia. They also

THE HOLD STEADY



HOT NOW



head back into the studio to record their next album, which is tentatively scheduled for a Fall 2006 release. **-JM**

▲ MAE

Mae is a five-piece band on Tooth & Nail Records, but it's also an acronym for "multi-sensory aesthetic experience," a concept the band's drummer, Jacob Marshall, attaches to their album, *The Everglow*.

Marshall explains, "What would music look like if you could see it? What would it feel like and how would it taste? When building this record, Mae wanted to present the concept in as unified a form as possible."

Aside from waxing poetic, *The Everglow* has proved itself an indie hit, selling 130,000 copies in its first year and catapulting Mae into the spotlight. The band also toured with highly successful artists like Yellowcard, Weezer and Foo Fighters.

In 2006, the band gets ready to re-release *The Everglow* with three new songs and bonus DVD footage. They'll also be releasing a video for a new single called "Someone Else's Arms." Then they'll head back into the studio to record their next album, slated to hit stores in early 2007. **-JM**

▼ DUNGEN

Dungen is the work of Gustav Ejstes, a talented young Swedish multi-instrumentalist. Dungen's third album, *Ta Det Lugnt* (which

translates roughly to "Take It Easy"), made its way to the United States via Kemado Records to remarkable reviews throughout the indie rock community. The excitement surrounding Dungen was spurred on by fantastic live shows and appearances on late night television shows. *Ta Det Lugnt* is a fresh, vibrant mix of psychedelic folk with touches of Beatlesque songwriting and elements of prog rock - with all of the songs sung in Swedish. The sound is definitely a throwback to 1960's-'70's rock with a hippy vibe and even hints of free jazz. Swedish record label Subliminal Sounds has released Dungen albums abroad, receiving attention in the Swedish media, and Dolores/Virgin Records worked with the group for the release of three singles. The musical trip that is Dungen will certainly continue on with heavy touring throughout the U.S. **-JB**

▶ MAGNOLIA ELECTRIC CO.

Alt-country singer-songwriter Jason Molina is a man constantly transforming and maturing in the quest to perfect his soul searching discography. He had a wonderful run with his band Songs: Ohia, which he retired after six years on the Secretly Canadian label. He wasn't done making music, however. He picked up his guitar again and started a new project named after the last Songs: Ohia album, *Magnolia Electric Co.*

Often compared to the likes of Neil Young

and Will Oldham, Molina's lyrics betray a vulnerability and honesty that is largely lacking today. His songs are sometimes acoustic and sometimes electric, but always introspective and dynamic.

2005 was an amazing year for Magnolia Electric Co., with three releases - the full-length *What Comes After the Blues*, the live album, *Trials & Errors*, and the *Hard to Love a Man* EP. The band will be touring to support those releases in the spring with Two Gallants, Pink Mountaintops and Destroyer. **-JM**

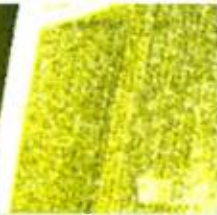


▼ PANIC! AT THE DISCO

They may be young, but don't underestimate the infectious power of Panic! At the Disco, a four-piece from the suburbs of Sin City, a.k.a. Las Vegas. While they started in the basement of drummer Spencer Smith's grandmother's house, they were soon discovered by Fall Out Boy's Pete Wentz. Wentz helped sign the band to rising record label, Decaydance/Fueled By Ramen.

The group then recorded their debut album, *A Fever You Can't Sweat Out*, with





music that sways between creepy and beautiful.

Originally called Auto Mine, the group eventually moved from Maryland to New York, where they were reborn as Animal Collective with 2003's *Here Comes the Indian*. That album, released on their own Paw Tracks label with Todd Hyman of Carpark and Acute Records, was the first collaboration featuring all four members under

the Animal Collective moniker.

The international attention blew up with *Sung Tongs* in 2004 and *Feels* in 2005 on Fat Cat Records. This year, the band will set out on a U.S. tour in the spring at festivals like Coachella. They also plan to release a five-song EP and three music videos this spring, and will have music featured in some upcoming films, as well as potentially scoring a major motion picture film. Details were still hush-hush at press time. —JM

and Cambria and on the Warped Tour. Having graced the cover of industry magazines *Pollstar* and *Billboard*, this post-hard-



core group will be continuing their non-stop schedule with an upcoming stadium tour with All-American Rejects. Having two releases in the Top 200 is no small feat, but there is no height for this band's success. —JB

▲ THE CRIBS

As the self-described hardest working band in Yorkshire, England, The Cribs have caused a frenzy in England with the help of an NME tour, which rippled over to America fueled by successful tours with Nine Black Alps, the

famed producer Matt Squire (Thrice, Northstar). In order to produce a cohesive album that didn't sound like one very long song, the band split up the album into two basic concepts. The first half has a futuristic sound with drum machines and synthesizers, and the second half draws from the past with vaudevillian piano and accordion.

With their following quickly growing, the band is set to play Bamboozle 2006 with bands like Taking Back Sunday and Senses Fail. —JM

▲ UNDEROATH

Over the last few years, Underoath, a melodic, spiritual hardcore band from Tampa, FL, have gone through some personnel changes, including the exit of frontman Dallas Taylor, right in the middle of Warped Tour dates. However, the band proved they were strong enough to continue on with the introduction of new singer Spencer Chamberlain.

The new line-up found success in their third album, *They're Only Chasing Safety*, released in 2004 on Tooth & Nail Records. With their legion of fans expanding, Underoath is set to perform at festivals like Bamboozle 2006 with other big emo/screamo bands like Taking Back Sunday, Senses Fail, Say Anything and Panic! At the Disco and at the UK's Give It a Name festival with My Chemical Romance, Lostprophets, Atreyu and Taking Back Sunday. —JM

▼ ANIMAL COLLECTIVE

Animal Collective have set themselves apart from the pack with their layered, spacey



▲ HAWTHORNE HEIGHTS

Hawthorne Heights are definitely staking their claim as one of the biggest rock bands in the country. With their sophomore release, *If Only You Were Lonely*, positioned to debut at the top of the sales chart, this year looks to be even more remarkable than the monster year that 2005 was for the band. Hawthorne Heights, whose music is a mix of catchy emo and screamo genres with a fiery triple guitar attack, spent all of 2005 in the Top 200 chart with *The Silence In Black and White*. This soon to be platinum record received heavy airplay on MTV and Fuse and was propelled with tours alongside Coheed

Datsuns and The Kaiser Chiefs as well as sets at the CMJ Festival. The group is comprised of three brothers, who have been making music together since they were very young. Their single, "Hey Scenesters," was much talked about both for taking off on the UK Top 30 chart and for its lyrics referencing the 'cool factor' within the indie rock scene. The song even made its way onto hit TV show *The OC*. *The New Fellas* is the group's second album and was released by England's Wichita Recordings abroad and in the US. As the exposure broadens for The Cribs, their "Smiths meets Sex Pistols" sound will surely be heard by many. —JB



HOT NOW



▲ WOLF PARADE

Over the past year, Montreal has become "the most influential scene in American music," with many of its bands becoming critics' darlings. One such band is Wolf Parade. Their success can initially be credited to Modest Mouse frontman Isaac Brock, who has taken the band under his wing: producing their album, *Apologies to the Queen Mary*, having them open tours for Modest Mouse and getting them signed. The album - released on top-notch indie label Sub Pop - is a stunning, dense, lo-fi success, with buried warbling vocals and sounds coming from every direction possible. Wolf Parade is often compared to their Montreal neighbors, and regular touring mates, The Arcade Fire. Wolf Parade, though, has built their own reputation through outstanding praise, such as the Canadian edition of *Time* magazine, which declared it one of "Canada's Most Anticipated Indie Albums of the Year." -JB

▼ TEGAN AND SARA

Tegan and Sara Quin, Canadians twins who combine the rebellious spirit of punk rock



with introspective acoustic songwriting sensibilities, have come a long way since their first record, *This Business of Art*, was released on Neil Young's imprint, Vapor Records. The sisters have performed with artists like Young, The Pretenders, Hot Hot Heat and Rufus Wainwright.

Now on their fourth studio album, *So Jealous*, the duo has achieved what they believe is their most cohesive and mature collaboration yet. Even more unique is their style of recording versus performing. While their albums keep songwriting and performances separate (Tegan writes and performs her own music on the CD and vice versa), the sisters' live shows have the two collaborating on stage.

The duo recently released their first full-length DVD called *It's Not Fun. Don't Do It!*, including a full concert, the making of *So Jealous*, a self-made tour documentary, music videos, a photo album and commentary. -JM

▼ ANTONY AND THE JOHNSONS

I am a Bird Now, by Antony and the Johnsons, is truly a masterpiece that deserves the heaps of praise it has received. The album, which features such luminaries as Boy George, Lou Reed and Rufus Wainwright, has launched Antony into the spotlights of Carnegie Hall. Having been a fixture on the New York arts scene for over a decade, Antony's piano-driven, poignant songs are rich with subtle arrangements, aided by a band that aligns more with a chamber orchestra than a rock band. His vocals are that of a bluesy opera singer, virtuosic and comparable to the great Nina Simone. Antony's dramatic art songs were honored with the UK's prestigious Mercury Prize for Best Album. With a performance in the new film celebrating Leonard Cohen, Antony and the Johnsons will gain greater exposure and continue to create some of the most unique and beautiful music around. -JB



▼ BLACK MOUNTAIN

As bands sprout up in Canada, many of them exist as part of larger music collectives. The Black Mountain Army is an extended family of Vancouver bands and friends that make music together and includes Black Mountain, Pink Mountaintops, Blood Meridian and Jerk With A Bomb. The collective is the brainchild of songwriter Stephen McBean. Of these bands, the newest, Black Mountain, has received the most attention with their self-titled album's success. The release on Scratch/Jagjaguwar Records is steeped in classic rock with hints of Black Sabbath, Led Zeppelin and Velvet Underground. Black Mountain's heavy sound might be the outward effect of four-fifths of the band having worked as mental health care workers. Each of the band's shadowy, swelling rock dreamscapes differ from next, but the songs sit well next to each other. Having opened a full Coldplay tour, Black Mountain is poised to climb the charts. -JB



HOT NEXT



▲ MARGOT & THE NUCLEAR SO AND SO'S

A chance meeting between two musicians led to them forming an artist commune of sorts and in turn a band with a quirky name: Margot & the Nuclear So and So's. The band, which lacks someone named Margot, creates an urban folk-rock meets chamber-pop sound that is strengthened by a cello, trumpet, banjo and Rhodes piano. The So and So's, led by songwriter Richard Edwards, will soon re-release their debut, *The Dust will Retreat*, on Artemis Records, allowing them to spread their sublime music. —JB

▶ THE SWORD

Leading the next wave of American heavy metal music is The Sword. Evoking both Iron Maiden and Black Sabbath, The Sword are deafening and aggressive warriors in the field of music. Based out of Austin, TX, the quartet has played with respected acts like ...And You Will Know Us By the Trail of Dead, Jucifer, Don Cabellero and Mastodon. The band recently signed to Kemado Records and their self-titled debut album, featuring album art by Trail of Dead's Conrad Keely, is slated to hit stores in February 2006. —JM



▼ PILOTDRIFT

Pilotdrift is a five-piece from Texarkana - a city right on the border of Texas and Arkansas. After they sold their self-released CD for consignment at Good Records, owned by the Polyphonic Spree's Tim DeLaughter and Julie Doyle, their cinematic, melodic rock got signed to DeLaughter's

Good Records label. Pilotdrift was, in fact, the first signing on Good Records that wasn't related to DeLaughter. Their 2005 album, *Water Sphere*, is layered with passionate vocals and dramatic instrumentation, and the band's live show leaves audiences mesmerized. —JM



▲ ARMY OF ME

Army of Me write songs that explore human nature, with topics of friendship, betrayal, war, religion and love. The four-piece grew up in Maryland where they bonded over music and ambition. With over 400 live shows and 7,000 records sold independently, the band has shared bills with acts like Hot Hot Heat, My Morning Jacket, Phantom Planet, OK Go, Coldplay and The Strokes. Their major label debut will be on Atlantic Records/Doghouse Records in 2006. —JM



HOT NEXT



▲ MEG AND DIA

With pretty female harmonies from Meg and Dia Frampton, Meg and Dia were a sibling duo until last summer when they added drummer Nick Price, bassist Ryan Groskreutz and guitarist Kenji Chan. Though the quintet is new, the sisters have been playing music together for quite a while. In Utah they were Jade Harbor and in Las Vegas they were Cowards Courage. Now as Meg and Dia, based out of Salt Lake City, the group will release an album produced by American Hi-Fi's Stacy Jones on Doghouse Records in Summer 2006. —JM



▲ NICOLE ATKINS

Although she is only in her mid-20's, Nicole Atkins is a veteran of the New York anti-folk scene. On *The Party's Over*, her backup band, The Sea, produces carnival-esque music that adds to Atkins' confident lyrics. Her songs search for the meaning in her surroundings, while her influences span a wide range of decades. In late 2005, Atkins won The ASCAP Foundation Sammy Cahn Award for songwriting. With a recently signed record deal, one should expect to hear much more from Nicole Atkins. —JB



▼ PRIESTESS

Hailing from Montreal, Priestess plays a boisterous blend of heavy, hook-filled rock that is reminiscent of AC/DC and other rock titans. Their mammoth guitar riffs lay the foundation for singer-guitarist Mikey

Heppner's raw delivery. Their debut, *Hello Master*, has led to some serious buzz in Canada and beyond. They've even opened shows for Motörhead. Having floored crowds with sweat-filled shows, Priestess - on the verge of inking a record deal - will be delivering their version of rock and roll to the masses. —JB



▲ LOVE OF DIAGRAMS

From Melbourne, Australia, Love of Diagrams mix post punk and new wave attitudes with edgy, angular rock and roll. Their debut full-length, *The Target Is You*, won much critical acclaim, and the trio's call-and-response music earned tours with Death Cab For Cutie, Stereolab, The Faint, Les Savy Fav and Pretty Girls Make Graves. Their song "No Way Out" was also featured on *The OC*. LoD has recorded their sophomore album with Bob Weston (Shellac), to be released in 2006, and is coming to the States in March for SXSW. —JM



▲ DR. DOG

Philadelphia's Dr. Dog has a whimsical sound steeped in 1960s psychedelic rock and this rootsy bunch has won over fans and musicians alike. The band's songs are reminiscent of the melodies and delivery of the Beatles. The group has strengthened its live show opening for My Morning Jacket, Ambulance Ltd. and Architecture in Helsinki. Recent months have been spent in the studio recording their follow-up to the acclaimed *Easy Beat*, in addition to a European tour with Clap Your Hands Say Yeah. —JB



▲ **THE BLOOD ARM**

L.A.-based, unsigned band The Blood Arm were thrust into the spotlight when they were named Franz Ferdinand's favorite band in the UK music magazine *NME*. This retro-cool rock band, with hints of disco gloss, has a stage show that has earned them a reputation for wild antics that delight fans. Singer Nathaniel Fregoso has a delivery that evokes The Doors and The Strokes alike. The Blood Arm is still in its infancy, but you should expect to hear much more from these fervent and fun rockers. —JB

▼ **TWO GALLANTS**

Out of San Francisco comes a guitar/drum duo, Two Gallants, who deliver lyric and melody with such sheer emotion and passion that it is difficult to not be put under their spell. The duo's heavy volume meshes seamlessly with stunning prose and a blues



infused folk sound. With high profile shows in the US and the UK as well as a new release on Saddle Creek Records' *What the Toll Tells*, Two Gallants are a startling gift to the music scene. —JB

▲ **THE MORNING AFTER GIRLS**

Another band born out of Melbourne, Australia, The Morning After Girls create music that they describe as

"dreamy grogginess, a discord of transient yet striking memories and sounds, nostalgia, a yearning to go back to last night..." The seductive haze of their music gently delves into beautiful landscapes, earning them critical and fan praise. Their second EP also featured a guest appearance by Mark Gardener of Ride. 2006 brings UK dates with stellas tarr* and U.S. dates with Black Rebel Motorcycle Club, new recordings, and a music video for "Run For Our Lives." —JM

► **LUCERO**

After releasing three full-length albums on small labels, Lucero, a four-piece rock band from Memphis, TN, are taking things into

their own hands and releasing their fourth album, *Nobody's Darlings*, on their own label - Liberty & Lament - in May 2006. The band worked with producer Jim Dickinson (The Replacements, Bob Dylan), who they met through his sons, Luther and Cody, in the North Mississippi AllStars, and achieved a raw country meets rock and roll sound - bringing everything back to their Southern roots. —JM



HOT LABELS

Indie labels often start the same way that indie bands do. A group of people with a passion for the same music get together, decide to buck the odds and make a go of their own venture. For years, there were only a handful of indie labels that were savvy enough to succeed. However, along with the rapid change in the way people discover, listen to and support new music, there has emerged a new breed of indie label that need not subscribe to an old business model. Now, indie labels can operate almost anywhere and don't have to sacrifice art for commerce's sake. That's music to many artists' ears.



TRUSTKILL RECORDS

In between classes at Syracuse University, Josh Grabelle started a 'zine called *Trustkill*, which eventually expanded to become the New Jersey-based hardcore, punk and emo label of the same name. Trustkill has been responsible for the rise of heavy acts like Endeavor, Nora, Harvest, Brother's Keeper, Despair, Poison the Well, Eighteen Visions and Walls of Jericho. Today, the label is also a main sponsor of Hellfest and has an increasingly huge and devoted fanbase who hail its creed: "Real bands. Real music. Real life." -JM

SECRETLY CANADIAN/JAGJAGUWAR

Secretly Canadian is based out of Bloomington, IN, run by Chris and Ben Swanson and Jonathon Cargill. Chris Swanson also runs Jagjaguwar records with partner Darius Van Arman. Both labels share an office in Bloomington,

JAGJAGUWAR

IN. Secretly Canadian gained attention with

their debut release - a Songs: Ohia seven-inch record. Since then the label has risen to prominence with releases from Antony and the Johnsons, Danielson Famile, I Love You But I've Chosen Darkness, Damien Jurado, Magnolia Electric Co and Swearing at Motorists. Jagjaguwar also carved out their own niche with releases from Black Mountain, Daniel Johnston, Okkervil River, Oneida and South. -JM

FUELED BY RAMEN

FUELED BY RAMEN

Indie labels are often started by people who want other people to love the same music that they do. Fueled by Ramen Records was begun in 1996 by Vinnie Fiorello, drummer for Less than Jake, and then college fresh-

man, John Janick. Since their first cassette tape sampler, which was packaged like Chinese take-out, the pair has grown the label considerably, releasing stellar albums by Jimmy Eat World and Less than Jake in addition to breaking bands such as The Academy Is... and Panic! at the Disco. -JB

SIDE ONE DUMMY RECORDS

SIDE ONE DUMMY

Ten years ago, Joe Sib (formerly of Wax) started a label called Side One Records, releasing seven-inch records of his friends' bands. His roommate Bill Armstrong (formerly of Green Thumb) also started a label called Dummy Records, releasing full length albums. After some thought, the two decided to combine their efforts into one label, and Side One Dummy Records was born. Their first release was a Swinging Udders collection CD, and since then their roster has included artists like Flogging Molly, Gogol Bordello, The Mighty Mighty Bosstones and The Dan Band. -JM

TOOTH & NAIL RECORDS

Formed in 1993 in Seattle, Washington, Tooth & Nail Records is a label that prides itself on giving independent artists a forum to creatively express positivity through music. The independent label has been home to such bands as MxPx and Blindside while more recently it has achieved success with newcomers Mae and Emery, who have broken into the mainstream consciousness. With a host of compilations and sampler series, Tooth & Nail is building a reverent rock community of fans. -JB

MERGE RECORDS

MERGE RECORDS

Formed in 1989 by band members looking for a different route to get their music to the people, Merge Records has become one of the most respected indie labels around. The North Carolina-based label has consistently put out respected releases from such bands as The Rosebuds, The Magnetic Fields, Buzzcocks and Teenage Fanclub. Of late, Merge has received widespread notoriety for its release of albums by top indie darlings M. Ward and The Arcade Fire. -JB

KILL ROCK STARS

Bridging the gap between quirk, art and raw punk power, Kill Rock Stars has helped shape the modern landscape of DIY rock. Slim Moon started Kill Rock Stars in 1991 in Olympia, WA, releasing a spoken word split

single with Kathleen Hannah and himself. From there, KRS



launched the careers of bands like Bikini Kill, Unwound, Sleater-Kinney, Bratmobile, Elliott Smith, The Gossip, Deerhoof, The Decemberists and Need New Body, and it most recently signed established songwriter-producer-artist Linda Perry, formerly of 4 Non Blondes. -JM

MATADOR RECORDS

Matador began in 1989 by Chris Lombardi and Gerard Cosloy. For a while the label, which is also co-owned by Beggars Group, was operating out of Lombardi's New York apartment, mailing out orders for bands like the Dustdevils, Railroad Jerk and Superchunk. The first burst of national attention came when they signed Teenage Fanclub, and the label grew from there with acts like Pavement, Liz Phair, Yo La Tengo and Interpol. 2006 sees Matador's continued growth with releases from established acts like Cat Power, Mogwai and Belle & Sebastian and emerging artists like The Double, Early Man and Jennifer O'Connor. -JM



SADDLE CREEK RECORDS

Saddle Creek Records, based in Omaha, Nebraska, was started as a class project in entrepreneurship and has grown into a successful network of like-minded artists. It is often known to be the flagship label of the



"Omaha Sound," a style of rock that has a slight country twang. Recent signings like Two Gallants have broadened their scope, which now includes bands outside of the Midwest. In 2005, they released a documentary, *Spend An Evening With Saddle Creek*, detailing the label's first ten years. -JB

WICHITA RECORDINGS

UK-based Wichita Recordings has built a reputation for putting out some of the best indie rock in the UK, including bands like The Cribs. The label has also developed an impressive roster of American 'it' bands that choose to release their stateside records through Wichita in the UK. Acts like Saul Williams, Clap Your Hands Say Yeah and Northern State have done just that, which has led them to having an instant fan base overseas. -JB



BOOSTERS CLUB

In the late 1990's there were numerous online companies catering to and promoting independent music. But after the Internet boom went bust, there were few companies that actually delivered on their promises. The following two Internet sites, however, have not only thrived, but they have challenged the traditional way of discovering new music. Innovative and popular, they have become champions of independent writer/performers everywhere.

PITCHFORK MEDIA

Started ten years ago, the Chicago-based online music magazine *Pitchfork Media* (Pitchforkmedia.com) today has built itself into a respected authority on the modern music scene. Through its news, reviews and



that rely on it for insight on a wide range of musical styles. Pitchfork has become so well-read, always with its finger on the pulse, that it has the ability to "break a band" into a mainstream phenomenon, such as with The Arcade Fire and Clap Your Hands Say Yeah. Who's the next big thing? See Pitchfork. —JB

MYSPACE.COM

In the past year, MySpace.com has exploded in influence and value as one of the major power players in music. MySpace is one of the best and easiest ways a band can post

features, Pitchfork has developed a loyal following of avid readers

music and spread the word about themselves. With more than 350,000 bands and artists having used the site to launch new albums and share music, it has become an essential part of networking and marketing for bands all over the world - whether they are self-released, indie or major. ASCAP has



recently teamed up with MySpace to bring national attention to local emerging talent with exciting showcase opportunities across the country. —JM

INDIE ROCK RADIO

College radio has never been stronger or more independent with stations across the country veering away from traditional, mainstream music and playing more independent and unsigned artists. Here are a few stations breaking new ground and leading the pack in their influence. —JM

KCRW

Under the leadership of music director and host Nic Harcourt, KCRW's "Morning Becomes Eclectic" and "Sounds Eclectic"



has gained an international following and

helped to launch the careers of artists like Norah Jones, Damien Rice, David Gray, Sigur Ros and Coldplay. KCRW was also one of the first college radio stations (Santa Monica College) to introduce podcasting with about 20,000 downloads per week, and it also recently announced it would be video podcasting to promote music videos and give video iPod users something fun to

download and watch. The station's willingness to embrace innovation has made it one of today's premiere indie tastemakers.

KEXP

The University of Washington-owned public radio station, KEXP (90.3), has grown quite a



loyal following thanks to quality programming by DJ John Richards, aka John in the Morning.

Though it was originally partly funded by Microsoft co-founder Paul Allen through Seattle's Experience Music Project, the biggest boost of funding comes from donations from listeners. KEXP has boasted live performances from acts such as Patti Smith, Beth Orton, Echo and the Bunnymen and The New Pornographers. While it is primarily based in Seattle, the station has also broadcast several times from New York City, and has sponsored numerous showcases highlighting up-and-coming bands.

WOXY.COM

WOXY.COM

In 1998, WOXY, "97X," began broadcasting as an Internet-only radio station, adopting a new radio format where its DJs could play whatever they wanted. Within the past year, the popularity of the station has grown considerably and has attracted indie bands both big and small, who have performed live at the station, such as Low, Youth Group and Fiery Furnaces. In 2005, the station was named Internet Radio Station of the year at the Plug Independent Music Awards and launched a secondary audio stream called WOXY Vintage, which spins 30 years of influential and adventurous music like The Velvet Underground, The Clash and The Smiths. Recently, the station changed to a "listener-supported" format offering monthly subscriptions.

INDIE RECORD STORE

AMOEBAMUSIC

Amoeba Music was born in Berkeley, CA, in 1990, and since then, it has become known as the world's largest independent music store. Today, there are a total of three locations with stores added in San



Francisco and Hollywood. While each store's selection caters to its particular neighborhood, their modus operandi is one and the same - buying and selling great music of all genres and types, whether it's wildly popular, rare and obscure,

major label or unsigned. Amoeba also staffs exceptionally knowledgeable and friendly record-store veterans and music creators to help foster a sense of community, not snobbery. With its popularity growing, Amoeba also plans to start an online store so that collectors all over the world can take advantage of its well-respected and unparalleled selection. —JM

2006

SUNDANCE FILM FESTIVAL



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3.

For eight years now, ASCAP has produced the Music Café at the Sundance Film Festival in Park City, Utah. Each year, the cafe offers filmmakers and festival-goers a week-long program of incredible musical performances by both emerging and legendary songwriters in an intimate club. As the festival has grown in notoriety, so has the café, making it an integral part of the Sundance experience for all who attend.

This year's line-up of songwriters and bands was as exceptional as ever, making the café standing room only for each of the nine days of the program. Performers included Rufus Wainwright, Judy Collins, Mike Doughty, Bruce Hornsby, Lyfe Jennings, Sarah Lee Guthrie and Johnny Irion, Brazilian Girls, Martin Sexton, Robert Post, The Weepies, Imogen Heap, Margot & the Nuclear So and So's, Augustana, Chris Janson, Inara George, Darrell Scott, Darren Hayes, Cody Carpenter, Roberto Poveda, Athlete, the Gold Brothers, Schuyler Fisk, Kristin Hoffman, Persephone's Bees, Bird York, 2 Foot Yard and musicians from *Wristcutters: A Love Story* (Mushman, King Straggler and Bobby Johnston). Emphasizing the vital role music plays in the art of filmmaking, the café dynamically brought to life the wide breadth of ASCAP's repertory.

MUSIC, MOVIES MOUNTAINS!

ASCAP'S MUSIC CAFE Creates a Buzz at at the
2006 SUNDANCE FILM FESTIVAL in Park City, Utah



4.



1. Sarah Lee Guthrie and Johnny Irion
2. Rufus Wainwright
3. Lyfe with ASCAP's Jay Sloan
4. Brazilian Girls get their groove on
5. (l-r) Martin Sexton, ASCAP's Randy Grimmert, Schuyler Fisk, Mat Dauzat, Darren Hayes, ASCAP's Marc Hutner, Sissy Spacek and ASCAP's Loretta Munoz

6. Mike Doughty, Dave Matthews, ASCAP's Harry Poloner and Hasidic reggae artist Matisyahu
7. Johnny Irion, Sarah Lee Guthrie, Bruce Hornsby, Judy Collins and ASCAP's Loretta Munoz
8. Martin Sexton with Kristin Hoffman backstage
9. Chris Janson rips it up onstage
10. Imogen Heap



5.



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10.

2006

SUNDANCE FILM FESTIVAL



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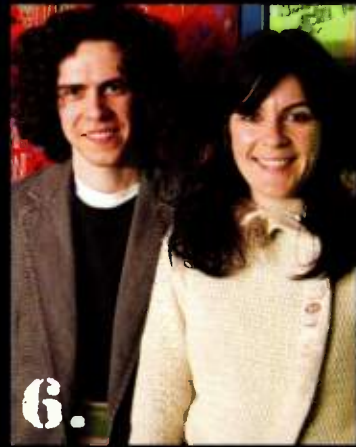
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4.



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6.

- 1. A packed house
- 2. Robert Post
- 3. Roberto Poveda
- 4. Margot & the Nuclear So and So's
- 5. Darrell Scott
- 6. Cody Carpenter and ASCAP's Jennifer Knoepfle
- 7. (back row, l-r) Athlete's managers Erik Eger and Jim Chancellor with ASCAP's Jennifer Knoepfle and Karl Avanzini, and (front row, l-r) Athlete's Tim Wanstall and Stephen Roberts, ASCAP's Josh Briggs, Sarah Lee Guthrie and Johnny Irion, Athlete's Carey Willetts, Roberto Poveda, Athlete's Joel Pott and ASCAP's Loretta Munoz

- 8. The Weepies' Meg Toohey, Deb Talan and Steve Tannen with Rufus Wainwright
- 9. Producer of the film *Stephanie Daley*, Samara Koffler, with actor Michael Rapoport, ASCAP's Loretta Munoz and filmmaker Anne Makepeace, who just completed her new film, *Rain in a Dry Land*.
- 10. Augustana's Josiah Rosen, Justin South, ASCAP's Pauline Stack and Munoz, Augustana's Jared Palomar and Dan Layus
- 11. King Straggler
- 12. Singer-songwriters Josh Rouse, Johnny Irion and Sarah Lee Guthrie
- 13. Persephone's Bees

- 14. 2 Foot Yard
- 15. Bird York
- 16. Schuyler Fisk
- 17. Sissy Spacek, who sang back-up for her daughter, Schuyler

- 18. Mushman
- 19. Ethan and Ari Gold
- 20. ASCAP's Harry Poloner and Inara George backstage





2006

SUNDANCE FILM FESTIVAL



CINEMA SIDE UP

At ASCAP's Sundance Filmmaker/Composer Brunch, music and film creators meet, eat and mingle

On Tuesday, January 24, ASCAP hosted a brunch at Cicero's in Park City, Utah, where filmmakers, composers, songwriters and other guests could meet and share stories about their respective crafts. Many filmmakers and composers with work at this year's Sundance Film Festival were in attendance.

1. ASCAP's Shawn LeMone with composer Alfonso M. Ruibal, who created the music for this year's *DeNadie (No One)*, and ASCAP's Sue Devine. *DeNadie*, directed by Tin Dirdamal, won the Sundance Audience Award in the World Cinema Division.

2. (l-r) ASCAP's Sue Devine, Maria Alonte McCoy, Karen Kloack, Alexandra Robertson, ASCAP's Mike Todd, Stacey Palm, Chris Jackson, James Santiago and ASCAP's Shawn LeMone.

3. Composer Frank Fitzpatrick, composer Cindy O'Connor, who created the music for this year's Sundance film, *Forgiving the Franklins*, and composer Conrad Pope.

4. ASCAP's Mike Todd, *Beautiful Dreamer* film director Terri Farley-Teruel, the film's producer Jack Robinson and the film's composer, Ramon Balcazar.

5. ASCAP's Sue Devine with composer Alan Brewer, who scored the music for this year's Sundance film, *Come Early Morning*.

6. (l-r) ASCAP's Mike Todd is pictured with composer Bobby Johnston, who created the music for this year's Sundance film, *Wristcutters: A Love Story*, the film's Associate Producer and Production Designer Linda Sena, Film Editor Jonathan Alberts and Sountrack Music Associates' Roxanne Lippel.

ASCAP/FILTER MAGAZINE PARTY

ASCAP and *Filter* Magazine host an international rock party at the Sundance Film Festival



On Thursday night, January 26 in Park City, ASCAP and *Filter* magazine joined forces to host a party at the Star Bar featuring three great rock acts; Foreign Born, Giant Drag and Athlete. It was a great night of rock from around the world.

Pictured are **1.** Foreign Born rocking out at the ASCAP/*Filter* Magazine party.

2. Giant Drag's Micah Calabrese and Annie Hardy.

ASCAP honors writers and publishers of STIM and TONO \ Molly Beanland debut set to launch

EUROPEAN HONORS

ASCAP honors writers and publishers of the Swedish and Norwegian performing rights societies



ASCAP honored writer and publisher members of the Swedish (STIM) and Norwegian (TONO) performing rights societies at a special dinner held at Stockholm's Rival Hotel, in Sweden on November 28, 2005. ASCAP Vice President of Membership Seán

Matheson (Continentalmusic); writer Henrik Jonback; Goran Carlsson (STIM), and Hans Desmond (Warner/Chappell); and (front row) Jonas Wikstrom (Universal Music); writer Christian Karlsson; ASCAP's Sean Devine; Eva Botmar (STIM) and Monica Ekmark (Universal Music).

Devine presented awards to those writers whose repertory is licensed by ASCAP and was among its most performed works in the U.S. during 2004. Among those being honored were writer Rolf Lovland

(TONO) for "You Raise Me Up," published by Universal; writer Andreas Carlsson (STIM) for "Invisible," published by Warner Chappell; and writers Christian Karlsson (STIM), Henrik Jonback (STIM), and Pontus Winnberg (STIM) for "Toxic," published by Murlyn Songs.

Pictured above (l-r) are: (Back row, standing) Daniel Larsson (Murlyn Songs); Christian Wahlberg (Murlyn Songs); writers Pontus Winnberg and Rolf Lovland; Anders Zetterlund (STIM); Martin Ingstrom (Universal Music); Barry

ENGLISH ROSE

Born and bred in London, Molly Beanland is very British... and very talented

From a very early age, London-born Molly Beanland immersed herself in music, singing along to tapes that found their way onto her bedroom stereo. When she was nine, her family moved to the rural idyll of Suffolk and bought an isolated house from 60's pop star Manfred Mann ("Doo Wah Diddy"). Molly loved the solitude and committed herself to music lessons and songwriting, loving the immediacy of being able to sing her new creations. At 12, she began singing lessons and then proceeded to master jazz and classical standards, all the time quietly crafting her own songs. As she



discovered the music of The Smiths, Queen, New Order and Jeff Buckley, she developed her own style and bloomed as a writer. Although she eventually went to study at Cambridge University, one of the most prestigious educational institutions in the world, she was soon offered a record deal with Island Records and the lure of pursuing her dream of a music career took center stage.

As English as Jane Austen and with a voice as pure and true as some of the great British pop singers (think Kate Bush), Beanland, only 19, is set to unleash some beautiful music for people of all ages.



“Love of music starts early on and so should

CREATIVITY IN THE CLASSROOM

Teaching young students about the importance of protecting their creative work

On Monday, January 30, ASCAP Foundation President Marilyn Bergman spoke to more than 700 New York City public school music teachers (pre-K through 12) at a Professional Development Workshop for Teachers of Music, Art and Theater at Long Island City High School in New York. Marilyn spoke about the importance of ASCAP's new program, "Creativity in the Classroom," which is designed to teach young students about protecting their creative work and introducing them early to the concept of "owning" their songs, poems, etc. The substance of Marilyn's speech is of importance to all music creators and it bears reprinting here in its entirety.

Good morning. I am so pleased to have been invited to speak to you today. I want to begin by thanking you for teaching music and the arts to children in the New York City public schools. It's as important a job as any I know. It's the best and, in many cases, the only way for children to learn about the wonders of creativity and the joy of experiencing music, art and the theater.

I am a songwriter. I was educated in the public schools of New York City - PS 208 in Brooklyn to be exact! I was fortunate to have been taught music and its appreciation. I then attended the High School of Music and Art here in New York and I am eternally grateful for the four years I spent there - which I truly believe has enabled me to do what I love and to earn a living from it. I want to make sure that all children who have the talent and commitment will be able to look forward to pursuing their dreams.

I also have the great privilege of leading a large and prestigious organization, ASCAP, the American Society of Composers, Authors and Publishers, which is made up of over 230,000 songwriters and composers, many of whom earn a living doing what they love. ASCAP assures that they are compensated fairly when their works are performed for profit.

I understand that most of you in this room are music teachers and that the theme for this professional development workshop is: "Music Literacy Through the Lens of Notation." Reading music and learning to sight-read are very important components of a musical education. I'm delighted to



ASCAP Foundation President Marilyn Bergman is greeted by educators prior to her keynote speech on "Creativity in the Classroom." Pictured (l-r) are: President of NYSSMA (New York State School Music Association) James Cassara; Senior Instructional Manager for Arts Education, NYC Department of Education, Sharon Dunn; Bergman; Director of Music, NYC Department of Education, Barbara Murray; music teacher at P.S. 150 in Manhattan Maria Schwab; and Principal, Long Island City High School, New York, William Bassell.

know that these areas are being taught in the public schools.

What I want to talk about this morning is an area that is, I believe, not being focused on in the schools--or anywhere else for that matter: And that is, educating young people on the importance of respecting the creative property of those who create music: the composer, lyricist, or artist. This education is vital if we believe that creativity is vital and if we want to see it survive.

Love of music starts early on and so should an understanding that somebody created that music. Music that is a product of someone's mind - the factory of someone's mind - is as real as the paper on which it is written, the instrument on which it is played. "Intellectual Property" as it's called, is property that has value, that should not be used without the permission of the creator, which brings me to the subject of downloading.

At the moment of downloading, does anyone stop to think that it is someone else's property? Does anyone realize that the act of taking someone else's work by downloading it to their computer is wrong? Does

anyone really think of it as stealing? And I mean stealing as in shoplifting, as in walking out of an art gallery with a painting without paying for it. The answer is that most people don't think about it, and most definitely they don't equate it with stealing. Music is not tangible, it's true - but, nevertheless, it is real.

Our children grow up in this environment. Granted, intellectual property is a difficult concept, but it is at the heart of copyright law - a law which is based on providing protection for all those whose livelihood depends on what they create. Violating this law not only hurts them, but also impacts a whole line of people in a chain reaction that is spiraling out of control.

This issue of illegal downloading is very important. As you know, just as it's important to reach children early and open their ears and minds to the world of music and art, it is important to introduce them early to this concept in a way they can understand.

You should have in your hand a sheet that we've developed. This is the tree of creative life - a pyramid. It illustrates how many individuals are affected by one illegal act of downloading - in this case, downloading music. Even if one rationalizes the act as only affect-

an understanding that somebody created that music.”

ing the already wealthy pop star - or the huge corporate record company - this is a real depiction of how many people's jobs are jeopardized, how many lives are changed by this practice which is occurring even as we speak.

Here's the challenge:

1) Who knows what talents are growing among your students and what contributions they may someday make?

2) How do we teach our children in the schools the need for valuing intellectual property and copyright so that we can assure that some of the would-be creators in your classrooms will someday make their living as authors, composers, songwriters, artists?

3) How do we teach this concept?

4) How do we create and enforce a new ethic of behavior?

There have been various approaches in recent times to convey these ideas to the public: There have been ads in newspapers and magazines characterizing the action of downloading as theft; There have been TV commercials; There have been panels; There have been hearings; And there have been lawsuits brought by the recording industry association targeting students at universities and those who download illegally off the internet at home.

In other words, the approaches have been harsh, punitive, negative, and their effectiveness questionable. But one thing there has not been, which is, in my opinion, the most important of all: Education at the most basic level: children at school as they begin to learn and create; as they begin to form values; as they are introduced to the disciplines which will stay with them for the rest of their lives.

So, "Creativity in the Classroom," is what we believe to be an innovative program, which aims to use a positive, proactive strategy to instill in our young people a system which would serve as a foundation for understanding and valuing intellectual property. Telling children that what they have created is their property, and that nobody should use it without asking their permission.

What we suggest putting in place is really simple and straightforward: A program to encourage students to label their creative work with their name and the copyright symbol, a circle with the letter "c" in it, including the year, much as they would see on any published creative work. It focuses on music compositions created by the students, but is readily applicable to all sorts of student work including poetry, stories, English essays, and so forth.

What we hope to do, in short, is to make students understand that they have rights as well as responsibilities. Through this initiative, we hope to enhance children's awareness of the value of creativity, the concept of ownership and later on in their lives, perhaps, of careers and actually being paid for their creative efforts.

In the process of exploring this approach, we found all sorts of ways that it supports general learning. The National School Boards Association was struck by how it forms a logical part of values education, and The Secondary School Principals' Organization saw the implications for the related issue of learning about plagiarism.

Of course, in order to achieve our objective of launching and implementing "Creativity in the Classroom," we need your help. As teachers and administrators who have responsibility for the education of our children, I would hope that you are as eager as I am to ensure that the next generation views creativity with the respect it deserves. I would hope that you would be receptive to integrating it into your curriculum.

Suggestions for doing this have included:

- Preparing videos by name artists and composers that kids would recognize

conveying our message;

- Age appropriate material on the concept of fairness and the history of music protection;
- Basic, simple statistics on the dollars lost to creators through illegal downloading;
- Dissemination of materials like the pyramid;
- All of this incorporated into a school code of ethics;
- Also information about ASCAP and how it works to protect creators;
- And with the U.S. Copyright Office, a simplified version of the United States copyright form to de-mystify the process of copyrighting a creative work.

ASCAP already has a Junior ASCAP Membership (JAM) Program, and we would love to offer membership to your students who become as passionate about protecting music, as creating it. I'm convinced that this program is the way to build a generation of citizens who respect their creative output as well as others to whom art is a vital part of their lives - as listeners as well as composers - as readers as well as writers - as viewers as well as painters.

And most important - a lifetime of understanding the value of the arts, those who create them and their place in our culture.

A LETTER FROM A FIRST YEAR MUSIC TEACHER

Marilyn Bergman's recent speech to music teachers in New York City made a strong impact. Here is a letter from a first year music teacher to Barbara Murray, Director of Music for the New York City Department of Education.

Dear Professor Murray,

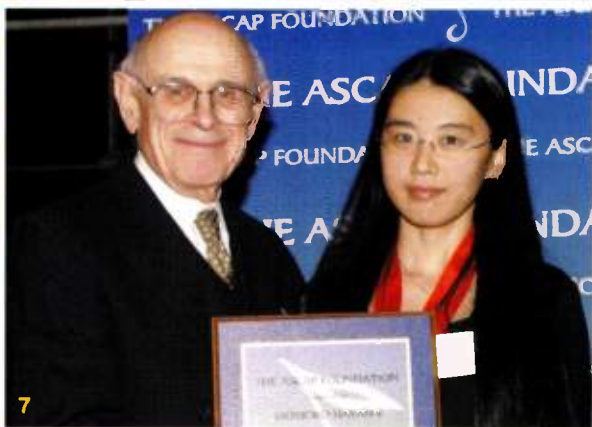
I just wanted to say thank you for organizing the last PD. After hearing how passionate Marilyn Bergman is about the work she creates and how she is working to protect it, I decided it was important to begin discussing intellectual property with my students. They are currently working on a songwriting project, focusing mainly on lyrical content. We have discussed the idea of owning their work, and I can see that they are thinking about art and music in different ways than they have before. As part of their final project, I am asking each student to complete the actual copyright forms in order to legitimize the ownership of their work. Thank you for helping to bring this issue to the forefront of my mind as an educator as well as to the minds of my students as they progress in their creative work!

Juliane Givoni

Bright Lights, Big Honors

The 10th Annual ASCAP Foundation Awards are Presented at Jazz at Lincoln Center's Prestigious Allen Room

Looking out over Central Park, the newly designed Columbus Circle and the East Side of Manhattan, Jazz at Lincoln Center's Allen Room is one of the most stunning and prestigious music halls to emerge in New York City in years. It was here that The ASCAP Foundation celebrated its 30th Anniversary and presented its 10th Annual ASCAP Foundation Awards Ceremony and Reception. Honors were presented to a wide variety of Award, Scholarship and Fellowship recipients. Highlights of the evening included some special live performances. In celebration of Billy Joel's illustrious career, singer-songwriter Johnny Rodgers performed selections from the superstar's pop catalogue, and pianist Molly Morkowski played two movements from Joel's *Opus 1-10: Fantasies & Delusions: Music For Solo Piano*. Award recipient and singer-songwriter Nicole Atkins performed an original work as did Young Jazz Composer honoree Sherisse Rogers.



Pictured (l-r): 1. ASCAP Foundation VP/Executive Director Karen Sherry speaks about the Foundation's achievements in its 30 year history 2. Young Jazz Composer Award winner Sherisse Rogers accepts her award from ASCAP Foundation Board member James McBride 3. Foundation Board member John Corigliano presents the Rudolf Nissim Prize to Andrew Norman 4. Foundation Board member Stephen Schwartz presents the Harold Arlen Musical Theatre Award to Georgia Stitt (left) and Jon Jiler (right) for their musical, *Big Red Sun* 5. Floria Lasky presents the Frederick Loewe Scholarship to Paul Nelson 6. Foundation Board member Dean Kay presents the Michael Masser Scholarship honoring Johnny Mercer to Naomi Felder 7. Foundaton Board member Arnold Broido presents the Henry Mancini Music Scholarship to Momoko Hayashi



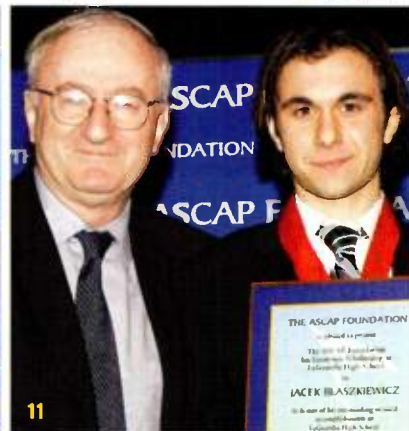
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Pictured (l-r): 8. President of the Manhattan School of Music Robert Sirota, Director of Music for the New York City Department of Education Barbara Murray, Billy Joel, ASCAP Foundation President Marilyn Bergman and Director of the Summer Music Camp at Manhattan School of Music Joanne Polk (Photo by Kevin Mazur)

9. Foundation Board member Billy Taylor presents the Louis Armstrong Scholarship at the University of New Orleans to Robert Duguay

10. Foundation Board member Bruce Broughton with Everett Howell Griffiths, who received the Fellowship for Composition & Film Scoring at Aspen Music Festival & School 11. Foundation Board member Robert Kimball presents the Ira Gershwin Scholarship at LaGuardia High School to Jacek Blaszkiewicz 12. Foundation Board member Dan Follart presents the Steve Kaplan TV & Film Studies Scholarship to Robert Litton

13. Foundation Board member Jay Morgenstern presents the Fran Morgenstern Davis Scholarship to Adam Czerepinski

14. David Del Tredici presents the Louis Dreyfus Warner/Chappell City College Scholarship Honoring George & Ira Gershwin at the City College of New York to Kasaun Henry

15. Phoebe Jacobs presents the Louis Armstrong Award honoring W.C. Handy at Mount Vernon High School to Sarah Bellet

16. Foundation Board member Irwin Z. Robinson presents the Leiber & Stoller Music Scholarship to David Feldman

VAN'S THE MAN

The Society of Composers and Lyricists Honors Composer and Arranger Van Alexander with its Ambassador Award



The Society of Composers and Lyricists held their annual holiday dinner at the Riviera Country Club in Pacific Palisades, California on December 8. Veteran ASCAP composer and arranger Van Alexander was the recipient of the SCL's Ambassador Award, celebrating his remarkable career in music.



Pictured (l-r) are: 1. Ambassador Award recipient Van Alexander (center) with ASCAP's Nancy Knutsen and Todd Brabec 2. Violinist Belinda Broughton, composer and Board member Bruce Broughton, Sally Clausen and composer Alf Clausen 3. (l-r) 2005 Academy Award-winning composer Jan A.P. Kaczmarek, SCL President and composer Dan Foliart and legendary songwriter Ray Evans 4. Composer Richard Bellis, Gloria Bellis, Teresa Kalnins and composer Ed Kalnins and (opposite page, top) 5. Composers Billy Martin and Cyril Morin, Knutsen, and pianist Mike Lang. 6. Videogame composer Jack Wall, ASCAP's Shawn LeMone, Universal Music Group's Lisa LeMone and songwriter Dino Fekaris, whose songs include the timeless hit, "I Will Survive." 7. Composer-songwriter Clair Marlo with Brabec. 8. Karen Covell, composer Jim Covell and Knutsen. 9. Kevin Coogan, composer Doug Deep and ASCAP's Tiffany Sims.



THE PASSION OF JOHN DEBNEY

Composer **John Debney** is pictured below conducting his *Passion Symphony* at the Crystal Cathedral in September as a benefit for Hurricane Katrina relief. In December, Debney was also honored by Los Angeles radio station K-Mozart at a reception at TV Authority, an electronics and fine arts gallery in Santa Monica. Films scored by Debney played on dozens of state-of-the-art home theater systems. Gary Hollis of K-Mozart moderated a discussion featuring Debney and *Dreamer* director John Gatins, where they discussed the process of scoring films, including their collaboration on *Dreamer*. Pictured (l-r) are Hollis, Debney and ASCAP's Shawn LeMone.



YOUNG FRANKENSTEIN SCREENING

ASCAP and the SCL/New York hosted a screening of Mel Brook's classic *Young Frankenstein* on December 13 at the Director's Guild in Manhattan in celebration of the film's renowned composer, John Morris. John Morris was interviewed by Dan Foliart, fellow ASCAP composer and President of the SCL. Pictured (below, l-r) are ASCAP's Nancy Knutsen, Morris, Dan Foliart and ASCAP's Sue Devine.



CMA Series \ Richard Marx and Keith Urban \ Dierks Bentley \ Billy Currington \ John Rich

COUNTRY MUSIC TAKES MANHATTAN

Nashville writers were the talk of the town during the Country Music Awards week in New York City



1> NASHVILLE IN NEW YORK
In November, when the Country Music Awards were held in New York City, a CMA Songwriters Series, hosted by Bob Dipiero, was held in Manhattan featuring some of Nashville's top writers. Pictured (l-r) are CMA's Ed Benson, ASCAP's Marc Driskill, Radney Foster, Rivers Rutherford, Hillary Lindsey, Mike Reid and ASCAP's Mike Sistad.



2> Also pictured at the CMA Songwriters Series are Sistad, Jessi Alexander, ASCAP's John Briggs, Chris Lindsey, ASCAP's Loretta Munoz, Brett James and Marc Driskill.



3> FRANK BROWN FEST
ASCAP was present at the 21st Annual Frank Brown International Songwriters Festival. Pictured (l-r) are ASCAP's Chad Green, Nathan Lowery, Chris Oglesby, Barry Dean, Donny Lowery, festival organizer Reneda Cross and John Briggs



4> INDIE PUB CHRISTMAS
Pictured at an ASCAP-hosted holiday party for independent publishers are (l-r) ASCAP's Ralph Murphy, publisher

5> GRETCHEN PETERS AT PUCKETTS

ASCAP's show at Pucketts After Hours featured songwriter/artists Gretchen Peters with special guest Dave Francis & Barry Walsh to celebrate Peters' new release, *Trio*.

Melanie Smith Howard, singer-songwriter Mary Gauthier and ASCAP's Herky Williams.

6> SAM PHILLIPS MUSIC CELEBRATION

ASCAP cosponsored the inaugural Sam Phillips Music Celebration with a week of events honoring the memory of Sam's life, the music he created and influenced. Sam is the only person to have been inducted into the Rock and Roll Hall of Fame, the Country Music Hall of Fame and the Blues Hall of Fame. In addition, he is also a member of the Alabama Music Hall of Fame, and the Rockabilly Hall of Fame. Musical performances paid tribute to Sam's induction into each of these prestigious institutions. Pictured at the event (l-r) are ASCAP's John Briggs, Big River Broadcasting's Nick Martin, Knox Phillips and Jerry Phillips.

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1> BETTER LIFE

ASCAP hosted a small gathering at Sambuca to celebrate Richard Marx and Keith Urban's six week #1 single, "Better Life." Pictured (l-r) are Urban, Marx, ASCAP's Connie Bradley and producer Dann Huff.

2> JOHN RICH BIRTHDAY BASH

Reigning ASCAP Country Songwriter/Artist of the Year John Rich of Big & Rich celebrated his birthday with a "Rat Pack" themed party. Pictured at the bash (l-r) are ASCAP's Michelle Goble, Rich, ASCAP member Sharon Vaughn and ASCAP's Herky Williams.

3> COME A LITTLE CLOSER

Pictured (l-r) at a celebration for the #1 hit, "Come a Little Closer," are (l-r) Sony/ATV Music's Troy Tomlinson, Brett Beaver, Dierks Bentley, Connie Bradley and Capitol Nashville's Mike Dungan.

4> DOIN' SOMETHIN' RIGHT

Marty Dodson, Jason Matthews and Billy Currington recently celebrated their first #1 single, "Must Be Doin' Somethin' Right." Pictured (l-r) are EMI Music's Ben Vaughn, Blacktop Music's Mike Sebastian, CMA's John Pyne, Marty Dodson, Jason Matthews, Connie Bradley, UMG Nashville's Luke Lewis, Billy Currington and UMG Nashville's James Stroud.

5> HANDS ACROSS AMERICA

Compass Records recently launched Hands Across America, a 16-track CD benefiting the victims of the East Asian tsunami, at the ASCAP Nashville office. Performers included John Cowan, Darrell Scott, Maura O'Connell, Beth Nielsen Chapman, Tim O'Brien, Jim Lauderdale, John Randall and co-producer Andrea Zonne. Pictured (l-r) are Cowan, Scott, O'Connell, ASCAP's John Briggs, Chapman, ASCAP's Mike Sistas, O'Brien, ASCAP's Herky Williams, Lauderdale, Compass Records co-founders Garry West & Alison Brown, Randall and Zonn.

GREAT ADVENTURE

ASCAP "Adventurous Programming" Awards presented at Chamber Music America Conference



ASCAP's Fran Richard (far right) gathers with ASCAP's Adventurous Programming Award winners at the Chamber Music America Conference in New York City.

ASCAP honored 12 chamber music and jazz ensembles, festivals and presenters for their adventurous programming during the 2004-2005 concert season at the annual Chamber Music America Conference in January at the Westin Hotel in New York City.

ASCAP's Vice President of Concert Music, Frances Richard, commented: "For the nineteenth year ASCAP recognized members of Chamber Music America whose strong commitment to the music of our time is demonstrated by their adventurous programming of works written within the past 25 years. These awards are made on behalf of the members of ASCAP, in appreciation for the Ensembles, Presenters and Festivals, whose excellent performances enrich and inspire the continuity and vitality of our great music tradition."

The ASCAP composers attending the conference were introduced at an Awards Presentation and Reception on Saturday, January 14. At a special session following the Awards Presentation, moderated by John Schaefer, Host of WNYC-FM's New Sounds, the award winners shared their experiences in winning over audiences through their performances of adventurous programs. For a complete list of winners, go to http://www.ascap.com/press/2006/011206_cmac.html

Pictured (l-r) are: 1. At the Chamber Music America Gala in New York City, CMA honored Dr. Billy Taylor with a National Service Award and a concert tribute. Pictured (l-r) are Dr. Taylor's daughter, Kim Thompson, his wife, Teddy, Taylor and ASCAP's Cia Toscanini. 2. The award winners panel with moderator John Schaefer.



JEFFREY HASS WINS RUDOLF NISSIM PRIZE

The ASCAP Foundation has named Jeffrey Hass the recipient of the 26th Annual ASCAP Foundation Rudolf Nissim Prize. The Prize was awarded for *Symphony for Orchestra with Electronics*, a 27-minute work in four movements, selected from amongst nearly 250 submissions. Hass will receive a prize of \$5,000.

Jeffrey Hass is currently a Professor of Composition at Indiana University, Bloomington, where he serves as the Director of the Center for Electronic and Computer Music (CECM). His compositions have been premiered by the Louisville Orchestra, Memphis Symphony and the Concordia Chamber Orchestra and been performed at Lincoln Center. The Nissim Jury recognized Paul Richards (Gainesville, FL) for Special Distinction for Music for *Midsummer*, a 13-minute orchestral work. The Jury also awarded Tyler White (Lincoln, NE) Honorable Mention for *Mystic Trumpeter (Symphony No.2)*, for *Baritone and Orchestra* with text by Walt Whitman, duration 22 minutes.



ESA-PEKKA SALONEN AND EARL WILD HONORED BY MUSICAL AMERICA



Esa-Pekka Salonen and Earl Wild were recently honored at the 2006 Musical America Awards in New York City. Esa-Pekka Salonen was named Musician of the Year and Musical America featured him on the cover of their magazine. Earl Wild was named Instrumentalist of the Year.

THRU THE WALLS SHOWCASE FEATURES COREY DARGEL, DOUGLAS GEERS AND CHRISTOPHER TIGNOR

The ASCAP Foundation presented its Thru the Walls showcase series at The Cutting Room in Manhattan on December 1. Sponsored in part by Sibelius, the music notation software company, the series is designed

to showcase the work of composer/performers whose concert music defies boundaries and genres. Frank J. Oteri, Composer and Editor of NewMusicBox.org, emceed the event, which featured composer/performers Corey Dargel, Douglas Geers and Christopher Tignor. Pictured l-r (back row,

standing) Steve Griesgraber, Lee Whittier, Steve Walter, ASCAP's Cia Toscanini, David Nadal, Olivia De Prato, Rob Collins, Frank J. Oteri, the ASCAP Foundation's Colleen McDonough and Sibelius's Peter Kirn; (middle row, seated) Chris Tignor, Leanne Darling, Thru the Walls coproducer Martha Mooke, Maja Cerar and Douglas Geers; and (front row) Cesar Alvarez, Corey Dargel, Sheila Donovan and ASCAP's Fran Richard.



BRIGHT SHENG NAMED FIRST-EVER COMPOSER IN RESIDENCE AT NEW YORK CITY BALLET



Company's educational projects.

The New York City Ballet has continued its long-standing commitment to contemporary music with the recent appointment of ASCAP composer Bright Sheng as its first Composer in Residence. The showpiece of Sheng's residency will be a 30-minute ballet score to be performed either during or after his tenure. The composer will also write a shorter piece, be heavily involved in rehearsals and participate in the



THE ASCAP FOUNDATION/CHARLES KINGSFORD FUND

Ben Moore's *So Free Am I*, commissioned by The Marilyn Horne Foundation and The ASCAP Foundation/Charles Kingsford Fund, premiered at Weill Recital Hall in Carnegie Hall on January 25. Pictured at the premiere (l-r) are ASCAP's Cia Toscanini, Monica Yunus, Brian Zeger, Marilyn Horne, Ben Moore and ASCAP's Fran Richard.

SCOTT GENDEL WINS FIRST PRIZE IN NEW LOTTE LEHMANN SONG CYCLE COMPETITION

ASCAP Vice President and Director of Concert Music Frances Richard and President of the Lotte Lehmann Foundation (LLF) Daron Hagen have announced the winners of the first ASCAP/Lotte Lehmann Foundation Song Cycle Competition. The competition, named for legendary soprano Lotte Lehmann, was established to encourage and recognize gifted young composers who write for voice. The winning works were selected via a juried national competition from more than 100 entries received from eligible composers under the age of thirty. The First Prize (\$3,500) has been awarded to Scott Gendel, age 28, of Madison, WI. Gendel will receive a commission to write a song cycle for voice and piano, to be published by E.C. Schirmer. The commissioned song cycle will be performed in three major American cities, including New York.

Second Prize (\$1,000) was awarded to Mark Buntag, age 29, of Bloomington, IN and Third Prize (\$500) was awarded to Michael Djupstrom, age 25, of White Bear Lake, MN. Both Second and Third Prize winners receive commissions to compose an art song for voice and piano. The Damien Top Prize (\$500) was awarded to Eli Marshall, age 28, of Montville, ME. The Damien Top Prize is a commission to set a poem by Andrée Brunin to be premiered at the 2006 Albert Roussel International Festival in France. The jury selected two composers for Honorable Mention: Ola Gjeilo, age 28, of New York, NY; and Jocelyn Hagen, age 25, of Minneapolis, MN.



Los Sonidos Acusticos is presented in Miami Beach, Puerto Rico and New York City \ ASCAP Latin Meet and Greet in Houston

LOS SONIDOS ACUSTICOS

A popular national series presents fresh Latin sounds from a diverse group of singer-songwriters



- 1. Pepe Alva al rojo vivo
- 2. ASCAP's Karl Avanzini, Eduardo Osorio, Amerika, Eddie Thomas, Cesar Grajales, Raul del Sol y Pepe Alva
- 3. ASCAP's Viviana Saldarriaga, Eddie Thomas and Avanzini



Eduardo Osorio, delighted the audience with his music. The audience responded by singing and dancing along. Amerika, a talented artist whose energy was infectious, also performed. To close the night, Pepe Alva, performed, proving that he possesses a big talent that is bringing him much-deserved success in his career.

NEW YORK CITY

El pasado martes 15 de Noviembre del año 2005, el Departamento Latino de ASCAP, en Nueva York presentó en Joe's Pub, ubicado en el 425 de la calle Lafayette, su "showcase" de la serie "Los Sonidos Acústicos de ASCAP". En el mismo participaron: El grupo dominicano de Pop, Ciudad de Angeles, el prestigiado cantautor ganador de un Grammy, Fernando Osorio; el excelente grupo de Los Angeles Los Pinguos, el cantautor cubano de irrefutable carisma y calidad artística Amaury Gutiérrez y el grupo dominicano Negros, con su destacado vocalista y compositor Wason Brazobán. Asistieron a este evento representantes de la prensa, la televisión y demás medios de la industria del entretenimiento.



MIAMI BEACH

El pasado 30 de Noviembre, en el Restaurante Yuca en Miami Beach, el Departamento Latino de ASCAP, organizó su popular "Sonidos Acústicos". La velada contó con un selecto grupo de compositores. El show empezó con la participación del talentoso compositor Cesar Grajales, quien nos deleitó con temas como: Dividido, Amor de Fin de Semana y Volar. Le siguió Eddie Thomas con una extraordinaria presentación, dejando al público cautivado con sus canciones e hipnotizado con su voz. El Colombiano Eduardo Osorio, deleitó a la audiencia con su música haciendo cantar y bailar a más de uno. También estuvo con nosotros Amerika, talentosa artista, quien con su energía hizo vibrar a todo el público. Para cerrar la noche, se presentó Pepe Alva, quien demostró que posee el talento que le brinda éxito en su carrera artística.

On November 30th, at Yuca Restaurant in Miami Beach, Florida, ASCAP's Latin Department hosted its popular series, "Latin Acoustic Sounds." The evening featured a diverse group of singer-songwriters. The show began with a performance by a talented songwriter and singer, Cesar Grajales, who delighted the audience with songs like: "Dividido," "Amor de fin de Semana" and "Volar." Eddie Thomas followed with an amazing performance, leaving the audience captivated by his songs and hypnotized by his voice. Colombian-born

Para más información chequear www.ascaplatino.com



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4. Juan Leguizamón, ASCAP's Alexandra Lioutkoff, Adrian Buono, Fefe Lee, Juan Manzur, José Agote and ASCAP's Jorge F. Rodríguez
5. Sony/ATV's Eddie Fernández, singer-songwriter Amaury Gutiérrez and Lioutkoff
6. Rodríguez, singer-songwriter Fernando Osorio and Lioutkoff



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7. ASCAP's Ana Rosa Santiago, Kany García, ASCAP's Alexandra Lioutkoff and Eduardo Reyes
8. Illiak Negroni, Santiago, Lioutkoff and Janina
9. Negroni, Lioutkoff, Milena Lane, Kany García and Santiago



a group of talented ASCAP singer-songwriters attended. Performers included: Kany García, Ana María, Illiak Negroni, Hector Gustavo, Milena Lane and Los Rufianes.

On November 15th, at Joe's Pub in Manhattan, ASCAP's Latin Department hosted the "Latin Acoustic Sounds" showcase. The night featured: The Dominican Pop Group, Ciudad de Angeles; the Grammy Award-winning Fernando Osorio; the talented group from Los Angeles, Los Pinguos; Cuban-born singer-songwriter and talented performer, Amaury Gutiérrez, and the Dominican group, Negros, with vocalist Wason Brazonban. The event drew high-level music industry executives and the press.

SAN JUAN, PUERTO RICO

Como todos los años los compositores de ASCAP Puerto Rico, celebran y comparten juntos de un show acústico y este año no fue diferente, ya que el 7 de diciembre en el Hard Rock Café del Viejo San Juan se celebró dicha actividad.

En esta ocasión los participantes fueron: Kany García, Ana María, Illiak Negroni, Hector Gustavo presentando a Milena Lane y Los Rufianes. Cada uno de ellos cantó un tema más para complacer la petición del público.

This year, like every other, ASCAP Puerto Rico organized a "Latin Acoustic" showcase, at the Hard Rock Café on Viejo San Juan, where

HOUSTON MEET AND GREET

El Departamento Latino de ASCAP tuvo una gran Fiesta en Houston, TX el pasado 15 de Noviembre, y estuvo espectacular! Compositores y Productores de todos los géneros se unieron para compartir su música con todos en la fiesta! Estuvieron compositores desde el mercado Latino hasta Country y Rhythm & Soul. En la foto nuestros compositores acompañados por la representante de



ASCAP Texas, Velia González, y sus colegas de ASCAP Rhythm & Soul: Jeanie Weems, Alonzo Robinson & Big Tre.

ASCAP's Latin Meet & Greet Party in Houston, Texas, on November 15th, was a hit! It was an evening full of fun and entertainment. Songwriters and music producers from all genres came together and shared their music with everyone. Writers in attendance represented the Latin market, country and rhythm & soul. Pictured are a group of some of the writers who attended with ASCAP's Texas Regional Rep., Velia Gonzalez, and reps from ASCAP's Rhythm & Soul Creative Team: Jeanie Weems, Alonzo Robinson and Big Tre.



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Dream House

DAN MIRVISH (pictured), co-Founder of the Slamdance Film Festival, has written, directed and has now released his own independent musical feature, *Open House*, on DVD (Bugeater Films). The film, which stars Anthony Rapp (who also stars in Sony's big screen version of *Rent*), Oscar-nominee Sally Kellerman (*M.A.S.H.*), Kellie Martin (*E.R.*), Jerry Doyle (*Babylon 5*), James Duval (*Donnie*

Darko) and Ann Magnuson, is a madcap musical about real estate hungry homebuyers. *Open House* features all of the actors singing live with no lip-syncing. Mirvish gained headlines last year when he spearheaded an Oscar campaign to reignite the Academy's dormant Best Original Musical category. After this year's Slamdance, Mirvish signed a deal to turn *Open House* into an innovative video game.

Featured

CARLY GOODWIN'S "Baby Come Back Home" is a new anthem embraced by families around the world. Her other song, "Soldiers Scrolls," has become the longest letter ever written to our troops in Iraq. The scrolls have featured over 13 miles of signatures nationwide. Check out babycomehome.com to join America's ongoing written thank you to our soldiers.

BERNADETTE MCCALLION'S "Four Days" from her CD *Cry Wolf*, in Daniel Zirilli's new feature, *The Champagne Gang*.

BRENT MICHAELS at the "International Cherokee Film Festival." Michaels, who is a Sundance winner and a well renowned con-

cert composer, presented a special screening of *The Last of the Mohicans*, which he completely re-scored.

BE0 MORALES in *Methadonia* as a music/sound designer for the independently directed film by Michel Negroponte. Featured musicians are Gary Haase, Tim Ouimet and Crispin Cioe. The film was viewed at New York Film Festival in September at the Alice Tully Hall.

BOBBY STEWART and his band The Contraires' "Happy Holiday" on the *Holiday Heart* benefit CD for "Hospice." The CD includes tracks by Ron Sexsmith, Rick Derringer, Professor "Louie" & The Crowmatix and many more. It album will generate funds for Saint Barnabas Hospice and SBHPCC.

Honored

2005 FROMM MUSIC COMMISSIONS from The Fromm Music Foundation at Harvard have been presented to the following ASCAP composers: **JASON BAHR** (Mississippi State, MS), **CLAUDE BAKER** (Bloomington, IN), **KEITH FITCH** (New York, NY), **ADAM GREENE** (San Diego, CA), **TANIA LEON** (New York, NY), **ALFRED LERDAHL** (South Hadley, MA), **JAMES MOBBERLY** (Liberty, MO), **MORRIS ROSENZWEIG** (Salt Lake City, UT), **KURT STALLMAN** (Houston, TX) and **ORIANNA WEBB** (Akron, OH).

TONY BENNETT AND BUDDY DEFRANCO by the "National Endowment for the Arts Jazz Masters Fellowships." This is one of the highest honors that the U.S. government bestows upon jazz musicians. Each honoree

received an award of \$25,000 and an invite to participate in the jazz masters tour.

TAN DUN for receiving the 16th Musikpreis der Stadt Duisburg, Germany, for his outstanding contributions through music to intercultural relations between the East and West. The prize has been given annually since 1990 for outstanding achievements in music and music theater in association with the Köhler-Osbahr Foundation, which awards a monetary prize of 15,000 Euro. Past recipients include composers Hans Werner Henze (1996), Krzysztof Penderecki (2000), and Gerhard Stäbler (2003), among others.

EDIE HILL to receive a "National Chamber Music America Composer Commissioning Grants" for 2005-2006 for a project to be composed for the Cantus concert tour. The piece will be based on the rule of St. Benedict and will premiere in Spring 2006.

HOLLY NEAR for being nominated for the 2005 Nobel Peace Prize. As one of the 1,000 women nominated, this singer and social justice activist uses her lyrics to educate and inform audiences about issues such as world peace and feminism. For more information on Holly, visit www.hollynear.com.

SHERISSE ROGERS with the Gil Evans Fellowship, an annual commission sponsored by the Herb Alpert Jazz Endowment Fund and the International Association for Jazz Education, and the 6th Annual Charlie Parker Jazz Composition Prize for "The Slippery Slope."

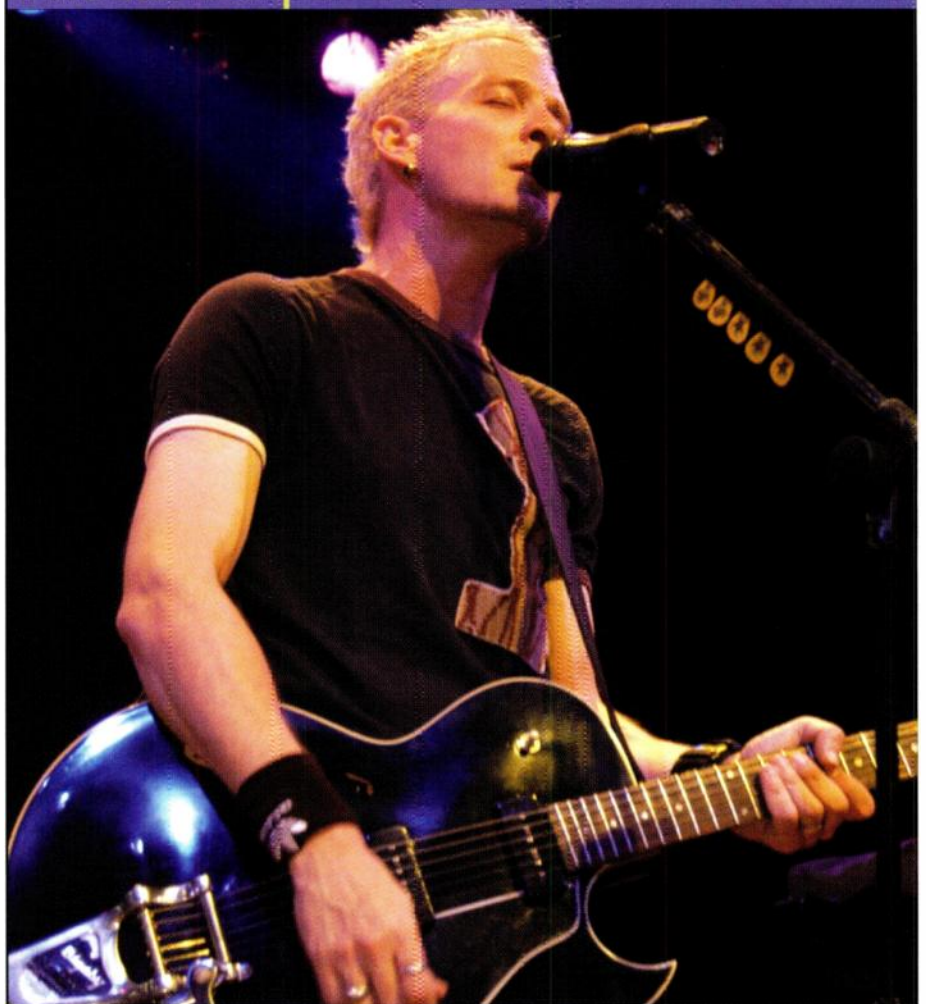
Performed

PAULETTE ATTIE'S *Collaborators* for New York's Museum of Television and Radio in October 2005. The show featured the works of five of ASCAP's most illustrious members: Harold Arlen, Ira Gershwin, Yip Harburg, Johnny Mercer, and Ted Koehler. Five-time Emmy Award winner Francesca James directed the program.

ERVIN DRAKE'S *Her First Roman* at the Library of the Performing Arts in Lincoln Center. Members of the Metropolitan Opera will sing songs from *Her First Roman* as a part of a series of works by George Bernard Shaw that will include "My Fair Lady" and "The Chocolate Soldier."

SANDY SHERMAN and **KEVIN KAUFMAN'S** *The Little Witch of Wichita* at the Adventure Theatre in Glen Echo Maryland. The book was written by Beth Martin Brown.

Five Star Iris



ALAN SHAEFER (pictured), frontman/songwriter for the band Five Star Iris has much to celebrate as of late. The band's song, "Let It All Out," has won the rock/indy category in the U.K. Songwriting Contest, which received more than 4,000 submissions. Five Star Iris, who have opened for major bands such as Switchfoot, Collective Soul, Fuel, Dishwalla and others, have licensed 10 of their songs to MTV, performed for U.S. troops on two separate tours in Italy and Spain and will be performing on the 2006 Rockboat cruise with Better Than Ezra, Shawn Mullins, Sister Hazel, Blue Merle and others. Shaefer recently co-wrote a song for Jordan McCoy (Bad Boy Entertainment), which will be on her new album.

Premiered

STEPHEN COHN'S "Finale" from his orchestral work, *Two Together, American Folk Music Suite*, will be given its world premiere by The Kansas City Symphony on March 25 at the Midland Theater in Kansas City. The work was originally released on CD in 2003 and won a Parents Choice Gold Award in 2004. Cohn has also received a commission from Universal Sacred Music to write a new work for choir and chamber orchestra which will be premiered in New York in October 2006.

RAPHAEL MOSTEL'S *Night and Dawn*, in its world premiere, featuring the combined brass sections of Royal Concertgebouw and Chicago Symphony orchestras. The work was created in commemoration of the 60th anniversary of the liberation of the Netherlands from the Nazis, and commissioned by the American Friends of the Royal Concertgebouw Orchestra. Mostel's score had the RCO horns also double on shofars in commemoration of the Dutch Jews deported in the war, several of whom were members of the RCO itself. CSO principal trombone Jay Friedman conducted

this historic one-time collaboration between the two orchestras in Chicago's Orchestra Hall on May 3rd, 2005. The Royal Concertgebouw Orchestra Brass Ensemble gave the New York premiere of Night and Dawn on February 16 & 17, 2006.

STEPHEN PAULUS' Oratorio, commissioned by the Basilica in commemoration of the 60th anniversary of liberation of the concentration camps. This unique holocaust piece featured a children's chorus along with an adult chorus, soloists and an orchestra during the month of November 2005.

EZEQUIEL VINAQ'S *The Loss and the Silence*, by the Juilliard String Quartet, at Zankel Hall in New York City on December 10. This work by the Argentina-born composer is inspired by medieval thought and traditions.

Released

AMERICAN HAWK'S *Americana Brew*. It features the patriotic "Home of the Brave" and "These Colors are Mine." This album showcases the band's country roots.

DAVID BAILEY'S *Comfort* pulls together his best songs of hope, courage, and comfort.

CHRIS BRUBECK'S *Convergence* (Koch International Classics), a new CD featuring three live recordings: The title track, commissioned by the Boston Pops to celebrate the 100th Anniversary of Symphony Hall in Boston; *River of Song*, featuring Frederica Von Stade singing, and inspired by award-winning children's poetry; and *The Prague Concerto for Bass Trombone and*



Blissful Sounds

46BLISS are David Cooper, Clare Veniot and Jack Freudenheim, a sophisticated and accomplished electronica band from New York City. When Clare Veniot's stunning vocals on "In a Long Time" was featured on the former Fox TV series, *Jonny Zero*, it brought the band a lot of well-deserved attention. While that series closed up shop, the band has blissfully ascended to greater heights. The group recently released a new CD and in the past year, their music has been used to great effect on several TV projects. *Joan of Arcadia* featured "Love in Vision." *CSI: New York* featured the song "The Way You Are." Then, the hit show, *Veronica Mars*, featured "The Way You Are" and also included it on the show's soundtrack released last year. Another song, "Desire Give Way," was used in a Chevron ad last year. For more info visit www.46bliss.com.

Orchestra, which premiered in 2004 with the Czech National Symphony Orchestra led by American conductor Paul Freeman, and featuring Brubeck as trombone soloist. All compositions were recorded in SACD surround sound.

AILEEN CHANCO'S recording, "The Three Ages of Woman," on the album *Images of Three Centuries*.

DEAD BY WEDNESDAY'S *Democracy is Dead*. This New Haven, Connecticut's politically-charged, innovative rock band mixes

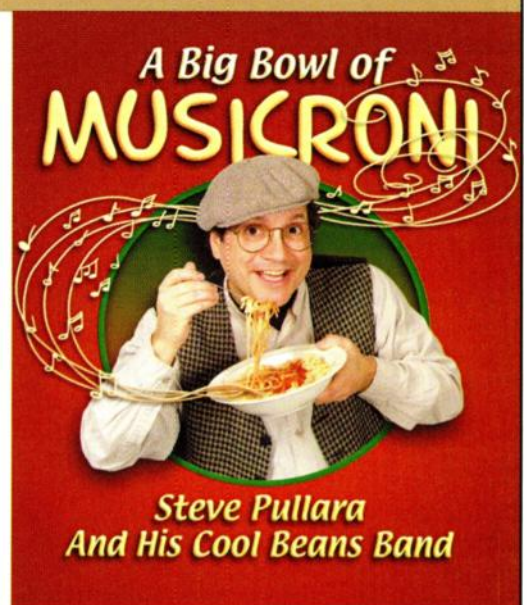
hardcore metal, punk and hip-hop.

JOEY FIGGIANI'S *Under The Memphis Sun*, a tribute to Elvis Presley featuring Elvis Presley's original band members. The album includes a remake of "Fire," originally written by Bruce Springsteen.

JACOB FRED JAZZ ODYSSEY'S *The Sameness of Difference* (HYENA Records). This spellbinding album is a collection of songs by Jacob Fred Jazz Odyssey and a host of covers, which the band refers to as musical tributes to their heroes, including works by Neil Young, Jimi Hendrix, The

A Big Bowl of Fun

STEVE PULLARA'S NEW CHILDREN'S ALBUM, *A Big Bowl of Musicroni*, is overflowing with great songs that focus on the his Italian-American heritage. The release is now getting heaps of attention. *Publisher's Weekly* gave the album this glowing praise: "Pullara has a discernable good time serving up a collection of silly, jaunty tunes.... A consistently fun, often rocking beat keeps things rolling along with solid playing of the harmonica, guitar and banjo (much of it by Pullara himself.) From "Lot'sa Cousins" about piling all the relatives into a bus (there are too many for a car) and "Arrivederci Nonna," a swaying song about saying farewell to Grandma to "Bada Bing, Buon Natale" and "Don'ta Rocka Da Boat," kids will get a real taste---replete with lot of mentions of parmesan and mozzarella---of life in a boisterous Italian clan." The NAPPA (National Parenting Publications Awards) also honored the project last year, saying "Pullara invites us all to a party to learn about the Italian American culture. Laugh-out-loud songs and danceable arrangements will have you switching cultures pronto!" A Philadelphia-based, New Jersey born singer-songwriter, Pullara is a popular children's music performer who often plays solo and with his Cool Beans Band. He has recorded four albums, which can be found in stores and at www.coolbeansmusic.com.



Flaming Lips, Björk, the Beatles and others. The record was produced by Grammy Award winner Joel Dorn. This all-instrumental album is a true gem -timeless and inventive while showcasing this group's jaw-dropping skill. For more on this tremendous young jazz group, visit <http://www.jacobfred.com>.

MAURA FOGARTY'S *Into the Sun*, featuring original tracks written by Maura and John Bertsche.

LOREN GOLD'S *Keys*. Using a sax, keys and groove, he creates a sound of smooth jazz with a touch a pop.

TIM HANAUER'S album, *Boomerang*. "Yellow Raincoat," the album's first track, was placed in *The Ghost Whisperer*, on CBS.

REGINALD JONES' My Rainbow A Promise By God, a Christian instrumental album backed by a soulful guitar.

SHWETA JHAVERI'S *Khayal-Saga* on her label 21st Century Cosmos, featuring Indian ragas Puriya-Dhanashree & Bhairavi. More information can be found at www.shweta-jhaveri.com

JAMES MCVAY'S *Heroes On the Homefront*. McVay blends his powerhouse guitar chops, razor sharp lyrics and the arranging and production expertise of 20 years as an award-winning composer/producer to create this stellar album.

ELIZABETH ROSE'S *Sleep Naked*, a bluesy, soulful approach to funk. This witty album is sold at Barnes and Nobles.

BARRY SCHRADER'S *Beyond* creates unique sounds through electro acoustic. Featured on this CD are six movements: *First Spring*, *Beyond*, *Duke's Tune* and three movements of *Death*. Using sounds of waterphones and harpsichords, this album conjures a whirlwind of emotion.

ROBERTO SIERRA'S new recording, *Sinfonia No. 3*, released by the Milwaukee Symphony Orchestra on its new e-label, MSO Classics. The recording is also available on iTunes. *The Milwaukee Journal Sentinel* critic Tom Strini described the work as "fantastical, witty and brainy as one of those Matisse still lifes...engages on many levels."

SUBMIT TO STEPPING OUT

Via www.ascap.com (click on Playback icon and follow instructions) or mail to: The Editor, ASCAP, One Lincoln Plaza, New York, NY 10023

TEA LEAF GREEN'S *Taught To Be Proud*. This San Francisco based heavy touring quartet has honed its live skills into a powerful, unique style that features songwriting excellence and raw talent on their instruments. The album captures the breadth of their sound, which has similarities to The Band, Steely Dan and Steve Miller Band, and is the group's finest studio effort to date.

RICH WYMAN'S *Factory* is his fifth album on his own label Auspicious Records. Wyman's second album was co-produced by Eddie Van Halen, his mentor who also discovered him. For more information, visit Wyman's site at www.richwyman.com.

NOMI YAH'S *2 Nomi = Love Me*. Yah wrote, performed and produced all 14 songs. Recorded at Nomi Yah Music in Oakland, CA, this CD combines upbeat pop, strong melodies and compelling lyrics.

Signed

EVANS BLUE, a Canadian rock band, has just signed an international deal with Hollywood Records in the US. The group recently put the finishing touches on their new album, produced by Trevor Kustiak (former writer/guitarist of Cool for August) at The Pocket Studios in Toronto. *The Melody and the Energetic Nature of Volume*, is set to be released early this year on The Pocket Recordings/Hollywood Records. Mark Makoway (former guitarist of Moist) mixed the album and the band's first single will be "Cold (But I'm Still Here)."

RORY RUFF, with Dreamstar Music Publishing and Indie Islands Records. 50 percent of proceeds from a debut album, *When Angels Cry*, will go to Disabled American Vets.



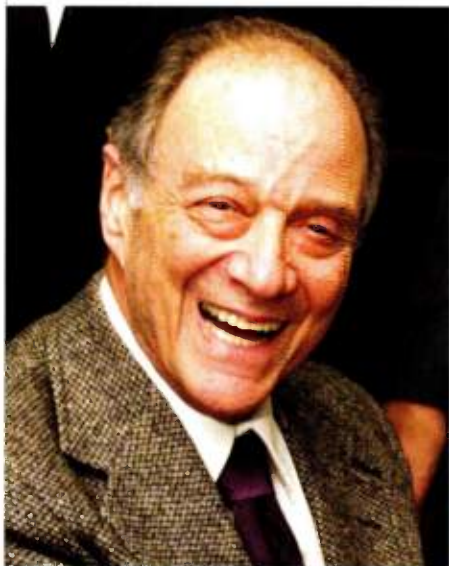
Rock Temple

NYC-BASED TEMPLE OF ECHOES is a hard-driving rock outfit that brings to bear wide-ranging influences such as The Doors, Guns N' Roses, Stone Temple Pilot and Alice in Chains. Led by the twin attack of vocalist Wes Stanton and lead guitarist Mangin, the group has just released a new album *[Union]2* (pronounced "Union Square") on Saturation Acres. Recorded in Danville, Pennsylvania in what Stanton describes as "a garage with cathedral ceilings" with former Fuel drummer Kevin Miller, the music blazes with a raw sound that evokes a classic 1970s production vibe. Stanton started the band with lifetime friend (and Marlene Dietrich's great grandson) J. Matthew Riva and began writing songs in the vein of their favorite music. They knew they needed a dynamic guitarist and, after a lengthy search, found Mangin, who was a perfect fit. They were also fortunate in finding bassist Randall Leddy and a drummer, Lafrae Sci, to make their live shows unforgettable. After seeing the band perform, clothing company head Chris Gilbert (paper denim cloth), decided to back them and fronted the money to start recording their album. When Saturation Acres liked what they heard, they decided to release the album. With passionate music, a solid fan base and savvy career moves, the band lives up to *Music Connection's* praise: "Temple of Echoes pulses with the blood of heavy hitters." The band is currently being played on over 200 radio stations. Check out www.templeofechoes.com for more info.

IN MEMORIAM

"BEST FRIEND TO JAZZ," DAVID ABELL, 75

David Abell, whose Los Angeles-based piano store served for 40 years as a resource for motion picture, pop, rock and jazz performers, died February 11 of lung



disease at Cedars-Sinai Medical Center in Los Angeles. He was 75.

David L. Abell Fine Pianos provided instruments to such writers and performers as Frank Sinatra, Gene Kelly, Alan and Marilyn Bergman, Stevie Wonder, Jackson Browne, Elton John, Andre Previn, Emanuel Ax, Quincy Jones, George Shearing, Tony Bennett, Benny Carter, the Eagles, John Williams and Steven Spielberg as well as those who used the stages at the Hollywood Bowl, the Greek Theater and UCLA's Royce Hall.

Known in Los Angeles as "the best friend jazz has ever had," he was a longtime supporter of the UCLA jazz studies program and established a musical scholarship there in 2005 in his name.

Abell was President of the Los Angeles Jazz Society and then Chairman Emeritus. He led the creation of the Bill Green Mentor Scholarship Program, and he and his wife established a scholarship for piano students in the name of ASCAP great Duke Ellington.

ASCAP President and Chairman Marilyn Bergman said, "The music community had no better friend than David Abell. He will be greatly missed by all of us."

EXECUTIVE NEWS

ASCAP HAS ANNOUNCED THE FOLLOWING APPOINTMENT



◀ **JESSE WILLOUGHBY** has been appointed to the position of Assistant Membership Representative, Country/Pop/Rock/Urban/Hip Hop, it was announced by ASCAP Senior Vice President Connie Bradley. Based in Nashville, Willoughby will report directly to Bradley. As an integral part of the Nashville creative team, Willoughby will provide support for existing programs, seminars, showcases and workshops while exploring fresh and innovative ways of reaching new repertory to accommodate the needs of the ever-changing industry.

A 2005 Music Business graduate of Belmont University, Nashville, Tennessee, Willoughby interned for Combustion Music, Vector Management and Warner/Chappell Music Publishing prior to joining ASCAP.

ASCAP DISTRIBUTIONS THROUGH MAY 2006

March 16

Publishers' Quarterly BCO* Distribution for 3Q2005 performances; 2005 Annual BCO Distribution; 2005 Annual SRE** Distribution

April 6

Writers' Quarterly BCO Distribution for 3Q2005 performances; 2005 Annual BCO Distribution; 2005 Annual SRE Distribution

May 18

Writers' and Publishers' International Distribution

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

**SRE = Symphony, Concert, Recital and Educational

Note: Dates Subject to change

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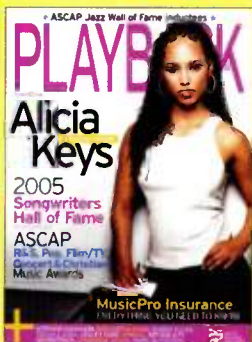
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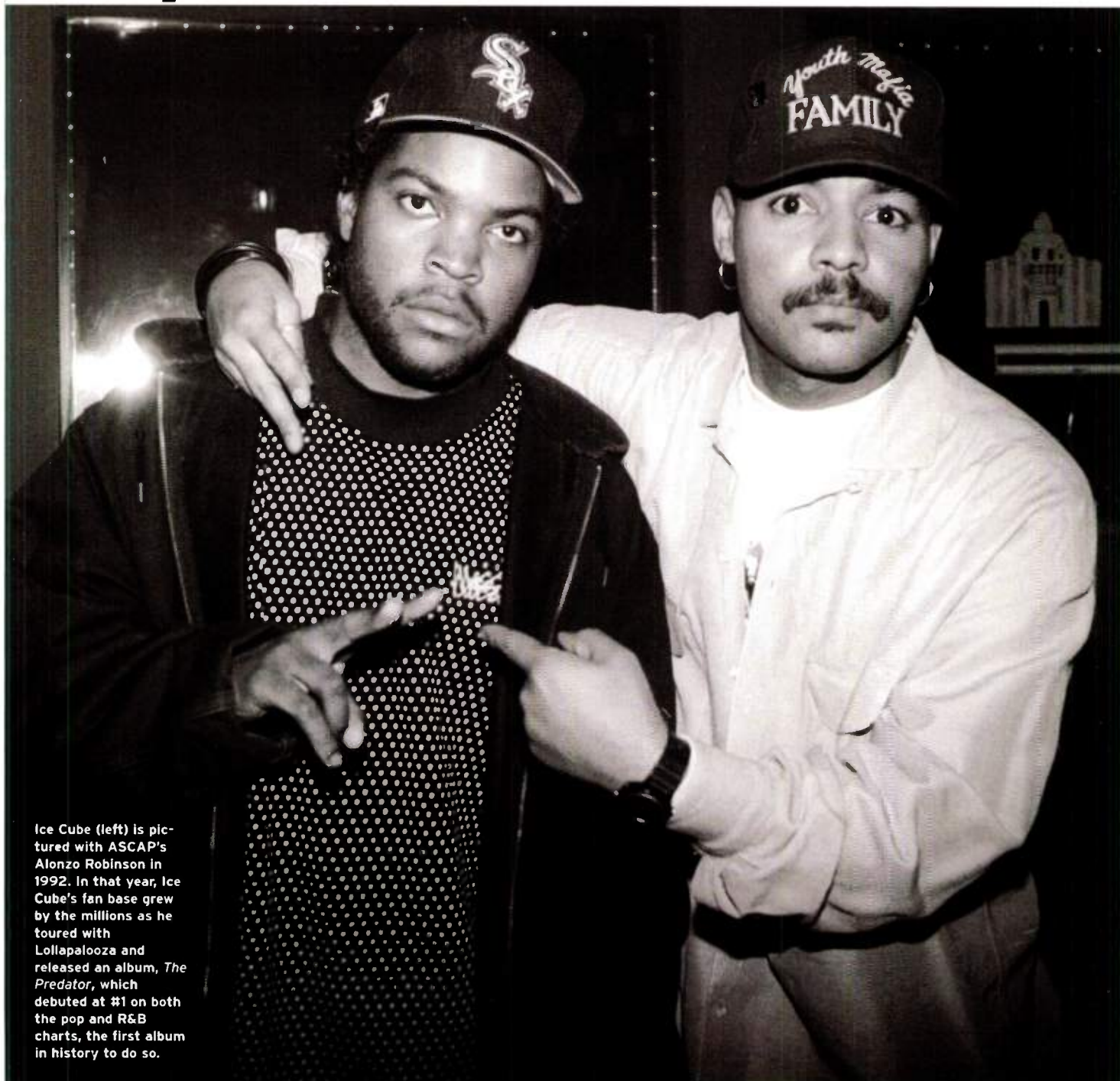
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Boyz N tha Hood



Ice Cube (left) is pictured with ASCAP's Alonzo Robinson in 1992. In that year, Ice Cube's fan base grew by the millions as he toured with Lollapalooza and released an album, *The Predator*, which debuted at #1 on both the pop and R&B charts, the first album in history to do so.



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