

PLAYBACK



NOVEMBER - DECEMBER 2002
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ROCK AND ROLL ... CLASS OF 2002

Featuring: Jimmy Eat World, Nelly Furtado,* The Vines,* John Mayer, The Hives,* Avril Lavigne,* Jack Johnson and Ashanti... **Also:** Ben Kweller, Dashboard Confessional, Fischerspooner, Earshot, The Realistics, S.T.U.N., Sugarcult, The Mooney Suzuki, Phantom Planet, Pete Yorn, Matthew, Hoobastank, Loudermilk, Serafin,* The Coral,* Venus Hum, Something Corporate and more!

The ASCAP Awards: Pop, Film & TV, Rhythm & Soul, Latin, Concert and Christian Music



*Members of foreign societies who license their music through ASCAP in the U.S

The POWER

of

RHYTHM & SOUL

Congratulations 2002 ASCAP RHYTHM & SOUL AWARD WINNERS

TOP DANCE SONG

"All For You" *
Writers: Wayne Garfield, James "Jimmy Jam" Harris, Terry Lewis, Mauro Malavasi (SIAE), David Romani (SIAE)
Publishers: Arapesh Communications, EMI Music Publishing, Flyte Tyme Tunes, Little Macho Music, Warner/Chappell Music, Inc.

R&S AWARD-WINNING DANCE SONGS

"Are You Satisfied?" *
Writer: Deborah Cooper
Publisher: Fresh Up Music
"Don't Tell Me" *
Writers: Joseph Lee Henry, Madonna
Publishers: True North Music, Warner/Chappell Music, Inc., Webo Girl Publishing, Inc.

"Stand Still" *
Writers: Aubrey Ayala, Dezrock
Publishers: Aubrey Girl Music,

Jessica Michael Music, Inc., Tunnel Vision Productions, Warner/Chappell Music, Inc.

"The Underground"
Writer: Celeda
Publishers: Sharpe As A Tack*, Universal Music Publishing Group

TOP RAP SONG

"My Baby" *
Writers: Berry Gordy, Jr., Alphonso Mizell, Freddie Perren
Publisher: EMI/Jobete Music Publishing

R&S AWARD-WINNING RAP SONGS

"Baby If You're Ready"
Writers: Priest Brooks, Chan Gaines, Kevin "Battlecat" Gilliam, Kola Marion, Kimberly Proby, LaToiya Williams
Publishers: Black Blessed Girl, Black Fountain Music, EMI Music Publishing, Famous Music Corp., High Priest Publishing,

Nay D Publishing, Precious Little Lamb, Show You How Daddy Ball Music, So Kol Productions

"Bow Wow (That's My Name)" *
Writers: Francols De Roubaix (SACEM), David Spradley
Publishers: Chrysalis Music, Siolo America Music, LLC, Southfield Music, Inc.

"Cross The Border" *
Writers: Al-Baseer Holly, Chad Hugo, Joel Witherpoon
Publishers: Chase Chad Music, EMI Music Publishing, Fatima & Baron Outlet, Malne Money

"Dollaz, Drank & Dank" *
Writers: Kevin "Battlecat" Gilliam, Mr. Short Khop
Publishers: Always Thinkin', Black Fountain Music, EMI Music Publishing, Show You How Daddy Ball Music

TOP SOUNDTRACK SONG OF THE YEAR

"Independent Women Part 1"
(from *Charlie's Angels*)
Writers: Samuel "Tone" Barnes, Beyoncé Knowles
Publishers: Beyoncé Publishing, Enot Publishing, New Columbia Pictures Music, Sony/ATV Tunes LLC



"It Wasn't Me" *
Writers: Rickardo "RikRok" Ducent, Shaggy, Shaun Pizzonia
Publishers: Livingsting Music, Warner/Chappell Music, Inc.

"Ms. Jackson"
Writers: Andre "Dre" Benjamin, Antwan "Big Boi" Patton, David Sheats
Publishers: Chrysalis Music, Dungeon Ratz Music, EMI Music Publishing, Gnat Booty Music

"My Projects"
Writers: Coo Coo Cal, Henry Cook
Publisher: From The Pit Publishing

"Purple Hills" *
Writers: Von Carlisle, Rufus Johnson, Ondre Moore, Denaun Porter
Publishers: Derty Werks, EMI Music Publishing, Idiotic Biz, Runyon Ave., Swifty McVay Publishing

"Raise Up"
Writers: Petey Pablo, Timbaland
Publishers: Kumbaya, Virginia Beach Music, Warner/Chappell Music, Inc., Zomba Enterprises, Inc.

"What Would You Do?" *
Writers: Brian "Hitman" Bailey, Melvin "Mel Man" Bradford, Dr. Dre, Robert Pardlo, Ryan Toby
Publishers: Ain't Nothing But Funkin', Big Yacht Music, EMI Music Publishing, Hard Working Black Folks, Inc., Hotish Music, Loot on Loose Leaf, Pladis Music, Warner/Chappell Music, Inc.

TOP R&B/HIP-HOP SONG

"Love"
Writers: Carvin Haggins, Andre Harris, Musiq
Publishers: Dirty Dre Music, EMI Music Publishing, Jat Cat Music Publishing, Inc., Nivrac Tyke Music, Soul Child Music, Touched by Jazz Music, Universal Music Publishing Group

R&S AWARD-WINNING R&B/HIP-HOP SONGS

"A Long Walk"
Writers: Andre Harris, Jill Scott
Publishers: Blue's Baby Music,



RHYTHM & SOUL MUSIC HERITAGE HONOREE
Earth Wind & Fire



SONGWRITERS OF THE YEAR
Chad Hugo



Dr. Dre



PUBLISHER OF THE YEAR
EMI Music Publishing

Dirty Dre Music, Jat Cat Music Publishing, Inc., Universal Music Publishing Group

"Danger (Been So Long)" *
Writers: Chad Hugo, Mystikal
Publishers: Chase Chad Music, EMI Music Publishing, The Braids Publishing, Zomba Enterprises Inc.

"Differences"
Writers: Ginuwine, Troy Oliver
Publishers: Hand In My Pocket Music, Milk Chocolate Factory, Music of Windswept, Sony/ATV Tunes LLC

"Fallin'"
Writer: Alicia Keys
Publishers: EMI Music Publishing, Lellow Productions, Inc.

"Family Affair" *
Writers: Mary J. Blige, Melvin "Mel Man" Bradford, Dr. Dre, Michael Elizondo
Publishers: Ain't Nothing But Funkin', Blotter Music, Elvis Mambo Music, Mary J. Blige Music, Music of Windswept, Universal Music Publishing Group, Warner/Chappell Music, Inc.

"Get Ur Freak On"
Writers: Missy "Misdemeanor" Elliott, Timbaland
Publishers: Mass Confusion Productions, Virginia Beach Music, Warner/Chappell Music, Inc.

"Heard It All Before" *
Writer: Rayshawn "Madam Pinky" Sherrer
Publisher: Pinky's Playhouse

"I Just Wanna Love U (Give It 2 Me)" *
Writers: Sean "P Diddy" Combs, Chad Hugo, Rick James, Mase, NOTORIOUS B.I.G.
Publishers: B.I.G. Poppa Music, Chase Chad Music, EMI/Jobete Music Publishing, EMI Music Publishing, Justin Combs Publishing, Mason Betha Entertainment, Inc.

"I'm Real (Murder Remix)" *
Writers: Rick James, Marcus "Seven" Vest
Publishers: EMI/Jobete Music

Publishing, Famous Music Corp., Stone City Music

"It's Over Now" *
Writers: Daron Jones, Michael M. Keith, Quinnes Parker, Marvin "Slim" Scandrick
Publishers: Da 12 Music, EMI Music Publishing, Justin Combs Publishing

"IZZO (H.O.V.A.)" *
Writers: Berry Gordy, Jr., Alphonso Mizell, Freddie Perren, Deke Richards, Kanye West
Publishers: EMI/Jobete Music Publishing

"Just Friends (Sunny)" *
Writers: Carvin Haggins, Musiq
Publisher: Warner/Chappell Music, Inc.

"Just In Case"
Writers: Edward Berkeley, Kier "Kay Gee" Gist, R. L. Huggar
Publishers: Divine Mill Music, EMI Music Publishing, Famous Music Corp., Fingaz Goal Music, Uh Oh Entertainment, Warner/Chappell Music, Inc.

"Let Me Blow Your Mind"
Writers: Michael Elizondo, Dr. Dre, Eve, Scott Storch
Publishers: Ain't Nothing But Funkin', Blondie Rockwell, Blotter Music, Elvis Mambo Music, Music of Windswept, Scott Storch Music, TVT Music, Inc., Universal Music Publishing Group, Warner/Chappell Music, Inc.

"Maybe I Deserve"
Writer: Tank
Publishers: Black Fountain Music, EMI Music Publishing

"Missing You" *
Writers: Joe, Joshua Paul Thompson
Publishers: 563 Music Publishing, Tallest Tree Music, Zomba Enterprises Inc.

"Ms. Jackson"
Writers: Andre "Dre" Benjamin, Antwan "Big Boi" Patton, David Sheats
Publishers: Chrysalis Music, Dungeon Ratz Music, EMI Music Publishing, Gnat Booty Music

"Music"
Writers: Marvin Gaye, Erick Sermon
Publishers: EMI Music Publishing, Erick Sermon Enterprises, Inc., FCG Music, MG III Music, NMG Music, Zomba Enterprises Inc.

"My First Love"
Writers: Rene Moore, Angela Winbush
Publishers: Angel Notes Music, EMI Music Publishing, Suti Music, Inc.

"Peaches & Cream" *
Writers: Jason "Pooh Bear" Boyd, Sean "P Diddy" Combs, Daron Jones, Michael M. Keith, Quinnes Parker, Marvin "Slim" Scandrick, Courtney Sills
Publishers: C Sills Publishing, Da 12 Music, EMI Music Publishing, Hitco South, Justin Combs Publishing

"Promise" *
Writers: Brandon Casey, Brian Casey, Jermaine Dupri
Publishers: Air Control Music, Inc., EMI Music Publishing, So So Def Music, Them Damn Twins

"Put It On Me" *
Writer: Tiheem Crocker, Paul "Tru Stylze" Walcott
Publishers: Blunts Guns and Funds, Famous Music Corp., Tru Stylze Music

"So Fresh, So Clean" *
Writers: Andre "Dre" Benjamin, Antwan "Big Boi" Patton
Publishers: Chrysalis Music, Gnat Booty Music

"Southern Hospitality" *
Writer: Ludacris
Publishers: EMI Music Publishing, Ludacris Music Publishing, Inc.

"Stranger In My House"
Writers: Anthony "Shep" Crawford, Shae Jones
Publishers: Almo Music Corp., Hudson Jordan Music, Shae Shae Music, Shep & Shep Publishing

THANK YOU TO OUR GUEST HOSTS



Ashanti



D.J. Quik

"Stutter (Double Take Remix)" *
Writers: Ernest Dixon, Mark Sebastian
Publishers: Platinum Firm Music, Zomba Enterprises Inc.

"Where The Party At?" *
Writers: Brandon Casey, Brian Casey, Jermaine Dupri, Nelly
Publishers: Air Control Music, Inc., BMG Songs, Inc., EMI Music Publishing, So So Def Music, Them Damn Twins

TOP REGGAE ARTIST

Bob Marley

OTHER REGGAE HONOREES

The Wailers
Beres Hammond
Damian Marley
Sizzla

This is music rich in meaning and deep with feeling. ASCAP salutes our 2002 Rhythm & Soul honorees.

The ADVANTAGE of ASCAP



www.ascap.com

MARILYN BERGMAN
PRESIDENT
& CHAIRMAN OF THE BOARD

PRESIDENT'S LETTER



years and, as ASCAP members know, its enactment was a major goal and accomplishment of our legislative agenda over the past decade.

A group of Internet users claim that the term extension violates the Constitution's copyright clause in extending the term of existing copyrights, because (they argue) the purpose of the copyright law is to encourage the creation of new works, not to give already-created works more protection. They also argue that it violates the guarantee of freedom of speech embodied in the First Amendment, because users who expected that works would go into the public domain had their expectations frustrated. The two lower courts which heard the case disagreed, and upheld the constitutionality of the law.

Because the issues go to the heart of the constitutional basis for copyright protection, this is probably the most significant copyright case the Supreme Court has heard in a generation. And because term extension is so vitally important to all ASCAP members, ASCAP, as well as a group of 16 distinguished ASCAP symphonic and concert composers, filed friend-of-the-court briefs supporting the law. So did many other music groups, and copyright creators and owners in other fields. Two of the most significant briefs supporting the law were filed by Senator (and ASCAP member) Orrin Hatch, and by the chairmen and

ranking members of the House Judiciary Committee and Intellectual Property Subcommittee: Reps. James Sensenbrenner, Howard Coble, John Conyers and Howard Berman. When, as here, the government is the defendant, it is represented in the Supreme Court by the Solicitor General's office. The importance of the case, and of the support for the CTEA, was shown by the fact that the Solicitor General himself, rather than a member of his staff, argued the case.

The Supreme Court is not expected to hand down its decision until well after the first of the year, but we are continuing to make ASCAP's voice heard in this ongoing debate; members or ASCAP's management and legal team have participated in many panel discussions, written many articles, and spoken frequently to the media, explaining why support for creators and copyright owners of music is vital to our nation's well-being. We will continue to do everything we can to protect the copyrights and livelihoods of our more than 145,000 members.

On another note, in this issue of *Playback*, you will find coverage of our annual award events, which recognize members who have had the most performances of their works in the prior year. The winners highlighted in these pages – from the worlds of Film and Television, Pop, Rhythm and Soul, Latin, Concert and Christian Music – offer a clear picture of ASCAP's strong and diverse membership. I congratulate all of this year's honorees.

Marilyn Bergman
President and Chairman of the Board

PLAYBACK

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Executive Editor PHIL CROSLAND

Editor in Chief ERIK PHILBROOK

Senior Editors LAUREN IOSSA, KAREN SHERRY, JIM STEINBLATT

Contributors PARRISH ELLIS, LISA GANZENMULLER, MICHELLE GOBLE-PEAY,
DANA GRAHAM NEWMAN, VANESSA RODRIGUEZ, ESTHER SANSOURUS,
PAULINE STACK, DAMIEN WEST, NINA WITT

Design BROADMAN ASSOCIATES

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Chief Executive Officer JOHN A. LOFRUMENTO
Executive Vice President, Membership Group TODD BRABEC



ASCAP OFFICES

ATLANTA

PMB-400
541 10th Street NW
Atlanta, GA 30318-5713
(404) 351-1224
Fax/DSL: (404) 351-1252

LOS ANGELES

7920 West Sunset Blvd.,
3rd Floor
Los Angeles, CA 90046
(323) 883-1000
Fax: (323) 883-1049

MIAMI

420 Lincoln Rd, Suite 385
Miami Beach, FL 33139
(305) 673-3446
Fax: (305) 673-2446

CHICAGO

1608 N. Milwaukee
Ste. 1007
Chicago, IL 60647
(773) 394-4286
Fax: (773) 394-5639

NASHVILLE

Two Music Square West
Nashville, TN 37203
(615) 742-5000
Fax: (615) 742-5020

NEW YORK

One Lincoln Plaza
New York, NY 10023
(212) 621-6000
Fax: (212) 724-9064

LONDON

8 Cork Street
London W1X1PB
England
011-44-207-439-0909
Fax: 011-44-207-434-0073

PUERTO RICO

654 Ave. Muñoz Rivera
IBM Plaza Ste. 1101 B
Hato Rey, PR 00918
Tel. (787) 281-0782
Fax. (787) 767-2805

Member Services:
1-800-95ASCAP

Website: www.ascap.com
Email: info@ascap.com

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PLAYBACK

Features

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From Rhythm & Soul, Pop and Film & TV Music to Latin, Concert and Christian Music, ASCAP honored the songwriters, composers and publishers of the most performed music of 2001. Complete coverage begins on page 8.

28 CLASS ACTS

Whether it was sweaty punk, sunny pop, folky hip hop or heavier-than-ever metal, in 2002 rock music came back in a big way. Our special Rock and Roll Class of 2002 section highlights those members who were the heads of the class this year and some we better make way for.

54 ELLIOT'S GOLD

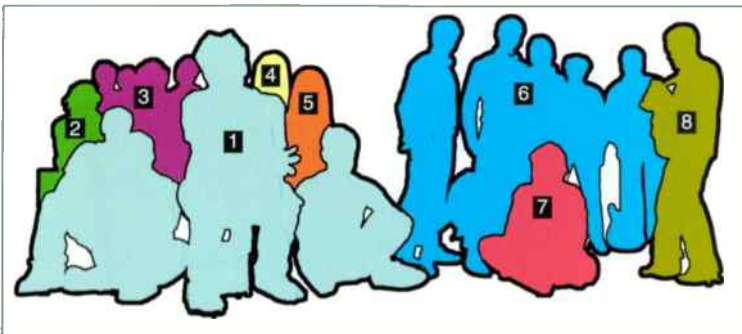
Writer/producer Damon Elliot has worked with some of today's top artists, from Pink and Jessica Simpson to Destiny's Child and Eminem. Now he's adding his touch to the music for several new films, including *Charlie's Angels II*, *S.W.A.T* and a live action feature of *Fat Albert*.

72 SONGS FOR FILM AND TV

Some of today's top music supervisors offer the best advice on how to get your songs into film and television projects.

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A new section highlights new and current benefits offered to ASCAP members as well as contact numbers.



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5. Avril Lavigne
6. The Hives
7. John Mayer
8. Jack Johnson

WHOLE LOTTA SOUL

Rachelle Farrell is pictured above performing at ASCAP's 15th Annual Rhythm and Soul Awards event in Los Angeles.

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ADVERTISING IN PLAYBACK

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ARE YOU GETTING MORE THAN ONE COPY OF PLAYBACK?

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



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

Scott Smith -- ASCAP Member

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

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

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

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

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

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

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

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

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

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

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



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World Radio History

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

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

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

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

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

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

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



HEADLINES

Ashanti and DJ Quik Host ASCAP 15th Annual Rhythm & Soul Music Celebration
Earth, Wind & Fire Honored with Heritage Award
Dr. Dre and Chad Hugo Named Songwriters of the Year
EMI Music Publishing Honored as Publisher of the Year



ASCAP Rhythm and Soul Heritage Award honorees **Earth, Wind & Fire** are pictured with ASCAP CEO **John LoFrumento** and ASCAP President and Chairman **Marilyn Bergman**.

The Society hosted its 15th Annual Rhythm and Soul Music Awards on June 17th at the Beverly Hilton Hotel in Beverly Hills, CA.

Awards were presented to the songwriters and publishers of the top ASCAP songs of the 2001 R&B/Hip-Hop, Rap, Dance and Reggae charts. Murder Inc. recording artist Ashanti and hitmaker/producer DJ Quik served as hosts for the Awards show and celebration.

ASCAP President and Chairman Marilyn Bergman commented on the presentation of the ASCAP Rhythm and Soul Heritage Award to Earth, Wind & Fire. Their music is memorable, joyous and endlessly inventive. They have created a lasting body of work that transcends category and will continue to enrich generations to come." Previous recipients of the ASCAP Rhythm & Soul Heritage Award



Songwriter of the Year Dr. Dre

have been Chaka Khan and Peabo Bryson.

The Songwriter of the Year Award went to Dr. Dre and Chad Hugo. Each had three award-winning songs. Dr. Dre's winning titles were: "Family Affair," "Let Me Blow Ya Mind" and "What Would You Do?" Chad Hugo's winning titles were: "Cross the Border," "Danger (Been So Long)" and "I Just Wanna Love U (Give It 2 Me)." Publisher of the Year honors went to EMI Music Publishing/EMI Jobete Music Publishing, with 23 award-winning songs. "Independent Women Part I" written by Samuel "Tone" Barnes and Beyoncé Knowles from the movie *Charlie's Angels* was honored with the Top Soundtrack Song of the Year.

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EMI WINS ITS NINTH ASCAP RHYTHM AND SOUL PUBLISHER OF THE YEAR AWARD

EMI Music Publishing received the ASCAP Rhythm and Soul Publisher of the Year Award this year, marking the ninth consecutive year it has won. EMI also won a record-breaking twenty-six other Rhythm and Soul awards, including sixteen awards in the R&B/Hip-Hop category and six awards in the Rap Songs category. Pictured celebrating the milestone are ASCAP CEO **John LoFrumento**, ASCAP Board member and award winner **Jimmy Jam**, EMI Music Publishing CEO **Martin Bandier** and ASCAP President and Chairman **Marilyn Bergman**.

James Taylor and Tony Bennett Receive Major Honors at the 19th Annual ASCAP Pop Music Awards

Beyoncé Knowles Named Songwriter of the Year
Dido's "Thank You" Named Song of the Year
Warner/Chappell Named Publisher of the Year

James Taylor, Tony Bennett, Beyoncé Knowles, Dido, Holly Lamar, Dirk Lance from Incubus, Desmond Child, Bon Jovi's Richie Sambora, Lenny Kravitz, Train, N'Sync, Uncle Kracker, Staind, Alicia Keys, U2, BBMak and Madonna were among those honored May 20 at the 19th annual ASCAP Pop Music Awards at the Beverly Hilton Hotel. Over 600 leading songwriters, recording artists and music industry notables gathered to salute the songwriters and publishers of ASCAP's most performed songs of the year at the gala, hosted by ASCAP President and Chairman Marilyn Bergman. Richard Marx opened the show with a special performance of his award-winning song, "This I Promise You," which was a smash hit for N'Sync.

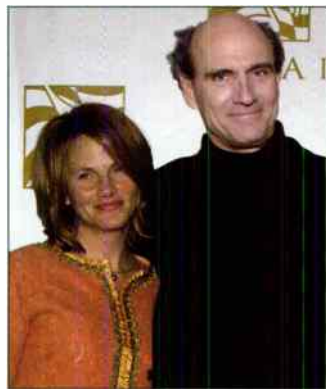
Along with honorees and performers, Tony Bennett, James Taylor, Shawn Colvin, Richard Marx and k.d. lang, other ASCAP honorees and notables attending tonight's celebration were Incubus, ZZ Top's Billy Gibbons, Richie Sambora, Fabrizio Moretti and Nick Valensi of The Strokes, Matt Scannell of Vertical Horizon, Crazy Town, Joe Henry, Steve Vai, Tricky, Hal David, Johnny Mandel and Alan Bergman.

The evening was highlighted with the presentation of major awards to two giants of popular music – James Taylor and Tony Bennett.

James Taylor was presented with the prestigious ASCAP Founders Award, which honors pioneering songwriters who have made exceptional contributions to music. As both a singer and songwriter, Taylor's unique qualities have earned him recent

induction into two of pop music's most exclusive clubs – the Rock & Roll Hall of Fame and Songwriters Hall of Fame. He is the recipient of multiple Grammy Awards and numerous Gold and Platinum Records. Among his many memorable songs are: "Fire and Rain," "Sweet Baby James," "Country Road," "Don't Let Me Be Lonely Tonight," "You're Smiling Face," "Hey Mister, That's Me Up on the Jukebox," "Copperline," "Mexico" and many others.

Shawn Colvin performed as part of ASCAP's special tribute to Taylor and was on hand to co-present this prestigious award with Marilyn Bergman.



Shawn Colvin congratulates Founders Award winner James Taylor

The ASCAP Pied Piper award was presented to Tony Bennett in recognition of his consummate musical artistry and extraordinary career as the foremost interpreter of the "Great American Songbook."

Bennett is world-renowned as a singular artist, one of the most gifted of our time. He has introduced countless songs into the popular repertory, including "I Left My Heart In San Francisco," "How Do You Keep the Music Playing?" "The Best



TONY'S AWARD

Pictured (l-r) are ASCAP Pied Piper award winner Tony Bennett, ASCAP President and Chairman Marilyn Bergman and k.d. lang who performed in honor of Bennett.

Is Yet to Come" and "I Wanna Be Around," among so many others. His renditions are and will remain enduring classics. Bennett has multiple Grammy Awards to his credit including a Lifetime Achievement Award. Artist k.d. lang joined Marilyn Bergman to co-present this prestigious award to Bennett and later performed a duet with Bennett as part of ASCAP's special tribute in his honor.

Bergman commented, "ASCAP is extremely proud to honor James Taylor and Tony Bennett with these special awards. They have touched audiences the world over during their remarkable careers and they continue to influence the most popular artists of our time. They have created enduring musical legacies that will enrich generations to come".

Songwriter of the Year honors went to Beyoncé Knowles whose father, Mathew Knowles, accepted the award on her behalf. The three award-winning songs that Beyoncé wrote or co-wrote are: "Independent Women Part I," "Jumpin' Jumpin'" and "Survivor." Dido was honored with Song of the Year for the worldwide smash hit "Thank You."

ASCAP Pop Music Awards

Publisher of the Year honors were presented by ASCAP CEO John LoFrumento to Warner/Chappell for their 16 winning songs: "All For You," "Crazy," "Don't Tell Me," "Everything You Want," "I Knew I Loved You," "It Wasn't Me," "It's Been A While," "Let Me Blow Ya Mind," "Love Don't Cost A Thing," "Music," "Outside," "Pinch Me," "Taking You Home," "Thank You," "The Way You Love Me" and "You're A God."

Songwriter Holly Lamar received special recognition for the song "Breathe" (Cal IV Entertainment, Inc.), the major hit by Faith Hill, which according to *Billboard* Airplay Monitor was the most-performed song on radio in 2000. *Billboard*'s L.A. Bureau Chief Melinda Newman, co-presented the award to Lamar with ASCAP Executive Vice President Todd Brabec.

The ASCAP College Vanguard Award, to the artist whose collective body of work over the year garnered the most performances on college radio, went to The Strokes. Fabrizio Moretti and Nick Valensi of The Strokes were on hand to receive the award.

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ASCAP Honors Top Film and Television Composers and Songwriters at 17th Annual Gala

Alan Silvestri honored with the Henry Mancini Award for Lifetime Achievement

Van Alexander presented with the ASCAP Foundation Lifetime Achievement Award

John Debney receives three awards for *Cats & Dogs*, *Spy Kids* and *The Princess Diaries*

ASCAP honored the composers, songwriters and publishers of the biggest box office film music and the most performed television music of the year at its 17th annual Film and Television Music Awards gala on April 30th at the Beverly Hilton Hotel in Los Angeles. More than 650 members of the music industry elite attended the event which was hosted by Academy Award-winning lyricist and ASCAP President and Chairman Marilyn Bergman.

The evening's special highlight was the presentation of the ASCAP Henry Mancini Award to film composer Alan Silvestri in recognition of his outstanding achievements and contributions to the world of film and television music. Producer/director Robert Zemeckis presented the award to Silvestri along with Marilyn Bergman. Zemeckis and Silvestri have collaborated for 17 years. They have one of the longest-running and most successful director/composer relationships in Hollywood.

Oscar nominated and Grammy winner Silvestri has been a defining creative force in



THE ENTERPRISE CREW

ASCAP Senior VP Nancy Knutsen with "The Enterprise" award recipients (l-r), Jay Chattaway, David Bell, SOCAN composer Paul Baillargeon and Dennis McCarthy.

film and television music for over two decades. He's scored such box office hits as *Romancing the Stone*, *Back to the Future (I, II, III)*, *Who Framed Roger Rabbit*, *Father of the Bride (I, II)*, *Forrest Gump*, *Grumpy Old Men (Grumpier Old Men)*, *Stuart Little (I, II)*, *Cast Away* and *What Lies Beneath*, among many others.



AND THE AWARD GOES TO...

Henry Mancini Award winner Alan Silvestri is congratulated by ASCAP CEO John LoFrumento and President and Chairman Marilyn Bergman.

Past recipients of the Henry Mancini Award include James Newton Howard, Quincy Jones, Michel Legrand, Johnny Mandel and Randy Newman.

Another highlight of the evening was the presentation of The ASCAP Foundation Lifetime Achievement Award to Van Alexander. The award was presented to Alexander by Marilyn Bergman along with jazz artist John Clayton, who is also president of American Society of Music Arrangers and Composers (ASMCA) and former artistic director of the jazz series at the Hollywood Bowl.

Van Alexander has enjoyed an

Dream of Jeanie" and "Dennis the Menace". In addition to arranging and conducting for TV variety shows starring Jimmy Stewart, Dean Martin and Gordon McRae, Alexander worked with big band leaders including Chick Webb, Paul Whiteman and Benny Goodman. His popular songbook includes the No. 1 Hit "A-Tisket, A-Tasket" co-written with Ella Fitzgerald.

Past recipients of the ASCAP Foundation Lifetime Achievement Award include Buddy Baker, Rufus Thomas, Dave Van Ronk, Red Norvo, Eric Von Schmidt, Jay McShann, George Rochberg, Marian McPartland, Robert Allen and Tom Paxton.

In the Top Box Office Film music category, composer John Debney was recognized for his scores from three features at this year's event: *Cats & Dogs*, *Spy Kids* and *The Princess Diaries*, all of which were among the top 25 box office hits of 2001. One of the most prolific Hollywood composers of the last year, he also scored the Oscar nominated hit *Jimmy Neutron: Boy Genius*, as well as *Heartbreakers* and *See Spot Run*. Debney is also the composer of the 2002 box office hit *The Scorpion King* which, at \$36 million, had the biggest April opening in motion picture history.

Pop/rock songwriters and composers Wendy and Lisa were honored with one of the Top Television Series awards for their theme and underscore to the NBC hit show, "Crossing Jordan."

Continued on Page 44

Omar Alfanno and Joan Sebastian Named Songwriters of the Year at 10th Annual El Premio ASCAP

Warner Brothers and Warner/Chappell Named Publisher of the Year Gilberto Santa Rosa Receives ASCAP Latin Heritage Award

The Society celebrated its 10th annual El Premio ASCAP dinner at the Hammerstein Ballroom in the Manhattan Center in New York City. The black tie gala, hosted by ASCAP CEO John LoFrumento, honored the most performed composers and publishers of Latin music of 2001. In addition, Gilberto Santa Rosa was awarded ASCAP's Latin Heritage Award, one of the Society's most prestigious honors, given to those who have made unique and enduring contributions to music. Past recipients of this award include Celia Cruz and Antonio Aguilar.

Miss Universe Denise Quiñones and Manny Perez, star of "100 Centre Street," served as celebrity guest hosts. Among the participating artists and award recipients in attendance were: Alicia Villareal, Fabio Zambrana Marchetti of Azul Azul, La India, Victor Manuelle, José Alberto "El Canario", Johnny Pacheco, Kevin Ceballo, Jimmy Bosch, Chein Garcia, Jorge Luis Piloto, Alejandro Jaén, Rodolfo "Nava" Barrera, Fato, Miguel Luna, Flor Ivonne Quezada, Beto Cuevas (La Ley), William Duval, La Mosca Tse Tse, La Secta, Rafy Monclova, New York Promoter Ralph Mercado and many others. El Mariachi Alma De México, Alicia Villareal, Fabio Zambrana Marchetti (Azul, Azul), Los Adolescentes and Isidro Infante and Su Elite added the musical color to the evening.

One of the most heartfelt moments of the night was the

musical tribute to Gilberto Santa Rosa, in which a group of "soneros" including: Victor Manuelle, Jose Alberto "El Canario", "La India", Johnny Pacheco, joined by emerging crooner Kevin Ceballo, Oscar Serrano of Grupomania, Los Adolescentes, Joan Sebastian, Omar Alfanno and trombone



Gilberto Santa Rosa, who was awarded the ASCAP Latin Heritage Award, performed for a delighted audience at New York's Hammerstein Ballroom.

master Jimmy Bosch, offered Gilberto an all-star high energy performance. Honored and moved by his peers' tribute, Gilberto Santa Rosa joined them on stage for a triumphant finale.

Gilberto Santa Rosa is among the most successful Latin music vocalists in the world. Having earned his name as "El Caballero de la Salsa" (The Gentleman of Salsa), this megastar's recordings have all reached gold and platinum status in the United States, Puerto Rico and across Latin America.

In the mid-90's Santa Rosa signed with Sony Music, becoming one of the most



LATIN LEADERS

Pictured at ASCAP's El Premio Latin Music Awards celebration at New York's Hammerstein Ballroom are ASCAP's Executive Vice President Todd Brabec and Alexandra Lioutikoff, Songwriters of the Year Joan Sebastian and Omar Alfanno and ASCAP CEO John LoFrumento.

important musical figures in the company's Latin division. Santa Rosa's landmark recordings include "Punto de Vista," "Perspectiva", "A Dos Tiempos De Un Tiempo" (tribute to Tito Rodriguez), "Nace Aquí", "The Man and His Music," "Esencia," and most recently "De Corazón." Last year, Gilberto Santa Rosa made history in New York's Madison Square Garden where he shared the stage with another Salsa hit-maker, Victor Manuelle, for "Dos Soneros, Una Historia" ("Two Soneros, One Story"). They performed to a sold-out audience, a record shared among a select few tropical music luminaries.

Omar Alfanno and Joan Sebastian shared Songwriter of the Year Award honors as the writers of the most charting songs, with five songs each. Omar Alfanno is receiving his second consecutive Songwriter of the Year Award from ASCAP.

Panamanian-born Omar Alfanno's first hit as a songwriter was in 1988, when the well-known singer Willie Colón recorded his tune "El Gran Varón". After that, Alfanno's success continued with such hits as "Vivir Sin Ella" and "Conciencia" sung by Gilberto Santa Rosa and "Amores Como El Nuestro" by Jerry Rivera. His most recent achievements

include the megahit "A Puro Dolor" by Son By Four and "Cuando Una Mujer" interpreted by Melina León.

Joan Sebastian was born in the town Julianita of Sierra Guerrero in Mexico. During his early musical career, he blossomed as a both a songwriter and an interpreter. In the year 2000, ASCAP honored Sebastian with "The Silver Pen Award" recognizing 35 years of songwriting. His most recent works include: "Secreto de Amor", "Un Idiota", and "Amorcito Mio." His music has been interpreted by such notable artists as Pepe Aguilar, Rocio Durcal, Lucero, Banda Cachorros, Graciela Beltrán and Maribel Laguardia among others.

ASCAP Latin Music award honors were presented in five categories: Salsa, Rock En Español, Merengue, Pop/Balada and Regional Mexican. Special honors were also awarded for the Supersong of the Year and Independent Rock En Español Group of the Year. The "Supersong of the Year" award went to "Abrazame Muy Fuerte," composed by Alberto Aguilera Valadez, published by Alma Musical and BMG Songs Inc. Skapulario was named Independent Rock en Español Group of the Year.

Continued on Page 48

ASCAP Launches a new Web-Based Tool for the Radio Industry



Vincent Candilora

ASCAP has launched a new tool for the radio industry called RAVES (Radio Account View Electronic Service) it was announced by ASCAP Senior VP of Licensing Vincent Candilora.

RAVES is an online customer management service that enables

radio stations to view up-to-date balance, billing address and license information via ASCAP's website (<http://www.ascap.com/radio/licensee/>). Stations are also able to email any questions or changes directly to the RAVES mailbox.

The service is password protected and stations are able to view an individual account, or if they are affiliated with a group of three or more stations, they can view a fully systematized summary page for all

stations within their group.

To enroll in RAVES, an ASCAP Customer is required to log on to <https://www.ascap.com/radio/licensee/> and enter their station's account number and an entry password unique for their station, which will be provided by ASCAP. They will be prompted to change the password once they access RAVES for the first time.

"ASCAP has been at the forefront of new technology, having already created software packages to assist radio stations in facilitating their on-line monthly reporting requirements," said Candilora. "We are pleased to provide our radio

customers with this valuable program that is interactive, secure, fast and easy to use."

Along with RAVES, radio stations are able to submit their annual reports online, and if they qualify can pay their bills by VISA/MasterCard. Per program licensed stations can also submit their monthly music reports electronically via the Per program Account Reporting Information System (PARIS). This software was specially designed and developed by ASCAP to assist per program licensed radio stations in submitting their monthly music reports.

American Bus Association, United Motorcoach Association and ASCAP Reach Music Licensing Accord

Two major U.S. bus trade organizations, the American Bus Association and the United Motorcoach Association, and ASCAP have announced that they have reached agreement on rates and terms for performances of music on buses. The agreement with associations covers live and mechanical (CD's, tapes, movies on video, etc.) music performances on buses.

ABA and UMA each represent thousands of individual bus companies, ranging from the smallest firms to the largest bus lines. ASCAP has also developed a new bus license for companies that either do not belong to the trade associations or do not want to participate in the trade association program. Members of the trade associations receive a discount of more than 50% off license fees for individual bus companies. Under the agreement, both ABA and UMA each market the agreement to their members, collect fees and submit reports of licensed members, number of buses and remit payment to ASCAP. The two associations began offering the agreement to their members in May.

ASCAP Senior VP of Licensing Vincent Candilora said, "We are pleased that we were able to conclude this new agreement with ABA and UMA in a fair and equitable manner. Licensed operators of bus companies may now provide musical entertainment for passengers in accordance with the copyright law. And our writers and publishers can look forward to being compensated for perfor-

mances of their music before the vast audience of bus passengers." Victor Parra, President and CEO of UMA commented, "We trust that UMA members will take advantage of the discounted rates available through the group license we have negotiated. Our member companies take pride in ensuring the comfort and enjoyment of their passengers. Music is an additional element in making travel a pleasant experience."

Peter Pantuso, President and Chief Executive Officer of ABA said, "ASCAP's license negotiation with recognized industry associations like ABA is advantageous to our members, because collective bargaining gives us negotiating leverage."

The American Bus Association, the trade association of the intercity bus industry, represents the motorcoach industry's interests in Washington, D.C. It also facilitates relationships between North American motorcoach and tour companies and all related segments of the travel and supplier industries and promotes travel by motorcoach to consumers. ABA represents approximately 950 motorcoach and tour companies in the United States and Canada. Its members operate charter, tour, regular route, airport express, special operations and contract services (commuter, school, transit).

The United Motorcoach Association ("UMA") is North America's largest association of professional bus and motorcoach companies. Founded in 1971 as the United Bus Owners of

America, UMA's membership now includes over 875 motorcoach companies. UMA serves the informational, legislative, regulatory and business needs of its

member companies. Within the membership, companies range from one and two vehicles to those with many hundreds of coaches; from small tour-specific companies to those performing intercity route service, charter and tour operations on a coast-to-coast scale.

ASCAP Distributes Approximately \$2.36 Million in ASCAPlu\$ Cash Awards

Approximately \$2.36 million in cash awards for 2002-2003 has been made to writer members of ASCAP by the Society's ASCAPlu\$ Awards Panels; it has been 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, Ms. Bergman said, "Since 1960, the unique ASCAPlu\$ 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 Popular Awards Panel are: Peter Filichia, drama critic for the (Newark) *Star-Ledger*; Peter Keepnews, a freelance journalist specializing in jazz and popular culture; Melinda Newman, West Coast Bureau Chief of *Billboard*; and Pat Prescott, veteran radio personality who currently co-hosts the morning show on KTWV ("The Wave") in Los Angeles.

The members of the Standard Awards Panel are: David Bowden, Musical Director and Conductor of three Indiana orchestras: the Columbus Philharmonic, the Terre Haute Symphony and the Carmel Symphony; Carolyn Jennings, Professor of Music at St. Olaf College; H. Robert Reynolds, Professor Emeritus at the University of Michigan; Greg Sandow, music educator, composer and classical music critic for *The Wall Street Journal*; and Michael Morgan, Music Director of the Oakland-East Bay Symphony Orchestra.

Attention Writer Members! Look for the ASCAPlu\$ Awards Application in this issue of *Playback*



Athena Adamopoulos



Preben Antonsen



Kit Armstrong



Mason Bates



Robert L. Bennett, Jr.



Matthew Van Brink



Stephen Cabell, Jr.



Milena Zhivotovska



Wang Xi



Cynthia Lee Wong



Cody Westheimer



Natasha Sinha



Huang Ruo



Philip Rothman



Adam Roberts

2002 Concert Music Awards

Honorees Include Winners of the 2002 ASCAP Foundation Morton Gould Young Composer Awards

The third annual ASCAP Concert Music Awards were presented at a ceremony and reception at New York's Lincoln Center. The event, hosted by ASCAP composer member, performer and radio host Peter Schickele, was held at the Walter Reade Theater at Lincoln Center in New York. In addition to the 2002 ASCAP Foundation Morton Gould Young Composer winners, honorees included: Gerard Schwarz, Music Director of the Seattle Symphony and the Royal Liverpool Philharmonic and a champion of American composers and the music of our time; Henry Brant, 2002 Pulitzer Prize for Composition; Bright Sheng, 2001 MacArthur Fellowship; Justin Davidson (ASCAP Concert Composer) 2002 Pulitzer Prize for Criticism; Peter Schickele, composer, educator, humorist, performer and radio personality; and The American Composers Orchestra for its 25 Years of service to American Concert music.

A highlight of the event was the recognition of the twenty-nine ASCAP Foundation Morton Gould Young Composer Award recipients. The ASCAP Foundation program honors the late ASCAP and ASCAP Foundation President Morton Gould's lifelong commitment to encouraging young creators. The winning composers share prizes of over \$30,000, including the Leo Kaplan Award, honoring the distinguished jurist who served for twenty-eight years as ASCAP Special Distribution Advisor. The six ASCAP composer/judges for the 2002 competition were: Samuel Adler, Eve Beglarian, Chen Yi, Donald Freund, Roberto Sierra and Chris Theofanidis.



Julia Scott Carey



Tzu-Ling Sarana Chou



Reena Esmail



Gabriela Frank



Vivian Fung



Pictured above (l-r) are: Award winners Bright Sheng and Gerard Schwarz; Justin Davidson receiving his award from award winner John Corigliano; and host and award winner Peter Schickele receiving award from PDQ Bach composer Stewart Wallace. The 2002 Morton Gould Young Composer Awards recipients are pictured in the border photographs. Pictured below are the winners in attendance at the 2002 ASCAP Concert Music Awards.

Continued on Page 64



Yotam Haber



Matthew Kajcienski



Paola Prestini



Jookang Lee



Damon Lee



Anthony Lanman



Kevin Kim



Martin Kennedy

The Gang's All Hair...

ASCAP Celebrates *Hairspray*, Film/TV Composer Marc Shaiman's Smash Broadway Debut

In August, ASCAP welcomed film and television composer Marc Shaiman (*When Harry Met Sally*, *The Addams Family*, *South Park*) to New York City for the Broadway debut of Shaiman's first work for musical theatre, *Hairspray*, based on John Waters' cult film of the same name. ASCAP invited many of the leading Broadway composers and lyricists to see the show at the Neil Simon Theatre. After the performance, everyone attended a special reception to celebrate the show's opening. In the few months since its debut, the show has become the hottest ticket on Broadway.



Above (l-r) Marc Shaiman, *Hairspray* co-lyricist Scott Wittman and ASCAP's Nancy Knutsen and Michael A. Kerker



Broadway's Best

In honor of *Hairspray*, ASCAP gathered together many of Broadway's leading composers and lyricists for a rare photo. Pictured (back row, l-r) are ASCAP's Todd Brabec, Mark Hollman (*Urinetown*), Henry Krieger (*Dreamgirls*), Craig Carnelia (*Sweet Smell of Success*), Tom Jones (*The Fantasticks*), Richard Maltby (*Baby*), Richard Adler (*Damn Yankees*), Stephen Schwartz (*Pippin*), Scott Wittman (*Hairspray*), ASCAP CEO John LoFrumento, Blue Focus Management's Richard Kraft and Vasili Vangelos and ASCAP's Michael A. Kerker. Pictured (front row, l-r) are ASCAP's Nancy Knutsen, Charles Strouse (*Annie*), Lynn Ahrens (*Ragtime*), Jeanine Tesori (*Thoroughly Modern Millie*), Marc Shaiman, Carol Hall (*Best Little Whorehouse*), Stephen Flaherty (*Ragtime*) and Greg Kotis (*Urinetown*).



(l-r) Carol Hall (*Best Little Whorehouse*), Lynn Ahrens (*Ragtime*) and Jeanine Tesori (*Thoroughly Modern Millie*)



(l-r) ASCAP's John LoFrumento and Marc Shaiman



(l-r) Tom Jones (lyricist, *The Fantasticks*) and Todd Brabec



(l-r) Marc Shaiman, *Hairspray* star Harvey Fierstein and Scott Wittman




The Writer, The Singer, The Song

The Blue Ribbon of the Los Angeles Music Center and the Songwriters Hall of Fame presented the spectacular musical tribute "The Writer, The Singer, The Song" in October at the Directors Guild Theater in Los Angeles. The event was sponsored by Gibson Guitar, Baldwin Pianos and EMI Music. Seven of the greatest names in songwriting including ASCAP Board members Hal David and Paul Williams, Charles Fox, David Gates, Albert Hammond, Barry Mann and Cynthia Weil spun their magic. They performed their own songs and told the stories behind them, each introducing renowned singers who entertained the packed audience. The cast picture features (l-r) singer Chuck Negron, Williams, Mann, Weill, vocalist Sally Kellerman, music director Chris Caswell, Event Chairman Eunice David, Hal David, singer Leo Sayer, Hammond, vocalist Patti Austin, Gates, singers Jackie DeShannon and James Ingram, and Fox.



The Wordshop

ASCAP recently launched "The Wordshop," a series of seminars focusing on the art and craft of lyric writing in popular music at the Skirball Cultural Center in Los Angeles. The inaugural session featured a conversation with Academy Award and Grammy-winning lyricists Alan and Marilyn Bergman. ASCAP's Randy Grimmatt conducted the two-hour interview on their long and successful collaborative process which culminated with Alan's performance of two of their notable works. "The Wordshop" series,



One On One With Cy and Mike

ASCAP and the New York Chapter of the Recording Academy teamed up recently to present "One on One with Cy Coleman," an interview with legendary Broadway composer and ASCAP Board member Coleman with special guest noted record producer Mike Berniker. "CBS Sunday Morning" anchor (and ASCAP member) Charles Osgood conducted the interview at the New York offices of Sony Music. Berniker is the producer of Coleman's new Sony album, *It Started with a Dream*. Pictured (l-r): ASCAP CEO John LoFrumento, Osgood, Coleman and Berniker.

supported in part by The ASCAP Foundation, is produced by ASCAP's Brendan Okrent. According to Okrent, future Wordshop sessions will continue to explore the diversity of lyrical structure, craft and interpretation in the many different genres of popular music. Pictured (l-r) are Marilyn and Alan Bergman in conversation with Grimmatt and also with the Cane Foundation's Beth and Wofford Denius, who have given an endowment to the ASCAP Foundation archive to help preserve a video library for ASCAP.

Portraits in Jazz



Composer and ASCAP Board member Cy Coleman and lyricists Alan Bergman and ASCAP President Marilyn Bergman enlisted some of the finest vocalists from the worlds of jazz, pop and R&B for the world premiere performance of *Portraits in Jazz*, a new work commissioned by Washington, DC's John F. Kennedy Center for the Performing Arts. Following the premiere at the Kennedy Center, creators and cast celebrated together. Pictured (l-r) are Carl Anderson, Cy Coleman, Marilyn Bergman, Patti Austin, Alan Bergman, Lillias White, Steve Tyrell and Janis Siegel.

Magic 8Ball
 Pictured backstage at the 8Ball concert are (top photo) ASCAP writer Racket City's RC Pre, ASCAP's Ian Burke and writer Racket City's RC Jar. Pictured (bottom photo) are Burke, producer Big Du, ASCAP songwriter/producer Cory "Black" Woodard, Interscope recording artist 8Ball and ASCAP writer/producer Chad "Nitti" Moore.

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VH-1 Save the Music Benefit

On November 20, the VH-1 Save the Music Foundation held a special benefit at New York City's Bottom Line. Conceived by EMI's Evan Lamberg, the event, entitled *Songwriters in the Round: Generations Volume One*, featured performances by new ASCAP member and matchbox twenty's Rob Thomas, ASCAP Board member Jimmy Jam, Jewel and The Neptunes as well as a Q&A session moderated by lyricist Bernie Taupin. Proceeds from the event went to VH-1 Save the Music Foundation's program to donate musical instruments to public schools across the nation. ASCAP's Karen Sherry and Todd Brabec attended the event to support the program and to congratulate Thomas for matchbox twenty's new album, *More Than You Think You Are* (Atlantic), which was released the day before the benefit. Pictured below at the Bottom Line (l-r) are Sherry, Thomas, Jam and Brabec.



Homebody/Kabul

ASCAP composer Paul Godwin composed an original score for the West Coast premiere of Tony Kushner's new play *Homebody/Kabul* which opened at Berkeley Repertory Theatre on April 24th. Pictured above is Godwin (left) with Kushner. The play was directed by Tony Taccone (BRT's Artistic Director) who co-directed the world premiere of Kushner's *Angels in America* at the Mark Taper Forum.

2002 Folk Alliance Conference

The 2002 Folk Alliance Conference in Jacksonville, Florida this year was highlighted by the presentation of The ASCAP Foundation Lifetime Achievement Award in the field of Folk Music to singer/songwriter Tom Paxton, creator of such standards as "The Last Thing on My Mind" and "Ramblin' Boy" in a career spanning more than four decades. Paxton was saluted in song by his friends Cathy Fink & Marcy Marxer (who performed his "Peace Will Come" and admirers Mark Erelli and Christopher Williams (who dueted on Paxton's "I Can't Help But Wonder Where I'm Bound." Peter Primont, President/CEO of Cherry Lane Music and publisher of Paxton's music, made the presentation. Pictured following the ceremony on the stage of Jacksonville's Florida Theater are (l-r) ASCAP's Jim Steinblatt and Brendan Okrent, Midge and Tom Paxton and Peter Primont.



Curb Songwriter Takes New York

Curb recording artist and songwriter Jenai stopped by the Society's New York offices on a promotional tour for her new album *Cool Me Down*. Pictured, left, (l-r) are ASCAP's Margaret Spoddig, Jenai's producer and co-writer Brent Mahr, Jenai, ASCAP's Jason Silberman and Jim Steinblatt.

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ACTION

X Marks the Spot

Below, legendary L.A. punk rockers X were inducted into the Hollywood Rockwalk this summer. Pictured at the ceremony at the Hollywood Guitar Center are (l-r) ASCAP's Sascha Von

Tiergarten, X's DJ Bonebreak, ASCAP's Margaret Spoddig (kneeling), X's Billy Zoom, Exene Cervenka and John Doe, ASCAP's Tom DeSavia, Jennifer Knoepfle, Wade Metzler, Marc Hutner, Iason Silberman and Courtney Hard.



The ASCAP Foundation Jerry Herman Legacy Series

Above, as part of its Jerry Herman Legacy Series, The ASCAP Foundation presented a concert and a series of master classes and seminars in Musical Theatre at the

Savannah College of Art and Design (SCAD). Pictured (l-r) are SCAD Musical Theatre Department's Andrew Levine, Broadway star Jason Graae, Broadway conductor Don Pippin, Broadway star Nancy Dussault, composer/lyricist (*Hello, Dolly!* *Mame*) Jerry Herman, Broadway star Karen Morrow and ASCAP's Michael A. Kerker.

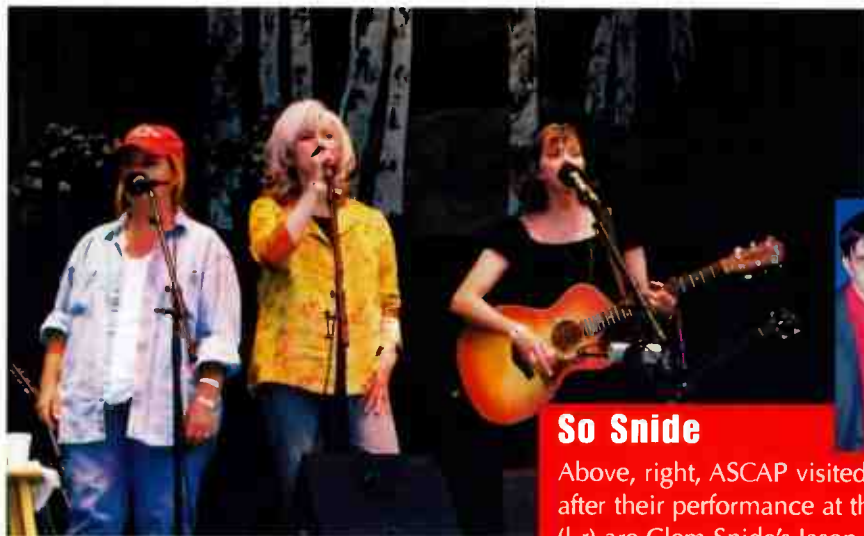
Telluride Bluegrass Festival

ASCAP sponsored the Telluride Troubador contest at the 2002 Telluride Bluegrass Festival. Pictured at right (top, l-r) are: Troubador finalists Scott Carter, ASCAP's Randy Grimm, Rich Price, winner Deb Talan, Mieka Pauley, Jill Knight and Greg Tannen and (bottom, l-r) Mary Chapin Carpenter, Emmylou Harris and Nanci Griffith performing together on the main stage.



Everything's Coming Up Rosey

ASCAP's Margaret Spoddig congratulated Island/Def Jam recording artist Rosey on the release of her debut album. Pictured at the release party at New York City's S.O.B. club are (l-r) Spoddig, Rosey and Island/Def Jam's Paul Resta.



So Snide

Above, right, ASCAP visited the guys in Clem Snide backstage after their performance at the "Craig Kilborn Show." Pictured (l-r) are Clem Snide's Jason Glasser, ASCAP's Jennifer Knoepfle, Clem Snide's Eric Paul and Eef Barzelay, ASCAP's Sascha Von Tiergarten and Clem Snide's Jeff Marshall.



Inaugural Platinum Series Luncheon



ASCAP's Rhythm and Soul Creative Team, in partnership



with ASCAP CEO John LoFrumento and ASCAP Executive Vice President Todd Brabec, have created a new luncheon series designed to promote further dialogue and interaction between ASCAP's senior management and the Rhythm and Soul music creators. The first event, which took place in Los Angeles, was a resounding success. Among those who attended were Grammy Award-winning songwriters Mary Mary, Marcus Miller and Jason Epperson, who collaborated with Nelly on Nelly's multi-platinum *Country Grammar* album and the recently



ASCAP's Todd Brabec, song-writer/producers Tricky Stewart and Thabiso "Tab" Nkhereanye with composer Marcus Miller and song-writer Wayne Garfield.

released *Nellyville*. The series will continue with luncheons to be scheduled in Atlanta and New York. Pictured (left, l-r) are Rex Rideout, ASCAP's Ieanie Weems and ASCAP

CEO John LoFrumento; (below, top photo) LoFrumento, producer/songwriter Warryn Campbell and wife Erica Atkins of Mary Mary; (bottom left photo) ASCAP's Charis Henry, MC Lyte and Todd Brabec and, below, Columbia recording artists Mary Mary with ASCAP's Alonzo Robinson (in glasses) and singer/songwriter Rahsaan Patterson.



The Artists Forum

The Artist's Forum, run by ASCAP writer Amos White V, held a special event at Steinway Hall in New York City. Performers and guests included Emmy Award-winning songwriter Lee Musiker, legendary producer Arif Mardin, songwriter and Steinway representative Betsy Hirsch, Jazz vocalist Elli Fordyce and songwriter Mairi Garrett. The Artist's Forum meets often to educate and promote local New York City songwriters. Pictured (l-r) are Betsy Hirsch, Arif Mardin and ASCAP's Margaret Spoddig, (first inset) Amos White V and (second inset) Lee Musiker. For more info visit www.theartistsforum.org.



First-Ever Dance and Electronic Music Panel

Below, right, ASCAP presented its first-ever panel discussion focusing exclusively on the dance and electronic music business. The panel, held in New York City, entitled Music Business 101: Business of Dance and Electronic Music, was heavily attended and featured among its topics the difficulties of getting your record released, the role of the indie artist's publisher, the role of the DJ and manager, and the current state of the United States dance market. Pictured on the right (l-r) are composer/artist Richard Morel, moderator and Oracle Entertainment and Marketing's Debra Eriksen, Sr. VP of Bug Music Group Garry Velletri, composer/artist Roger Sanchez and Big Management's Gary Salzman.



All American Rejects

Doghouse Records' group The All American Rejects stopped by the ASCAP office in Los Angeles to celebrate the band's signing with Dreamworks Records. Pictured (l-r) are All American Rejects' Tim Campell, ASCAP's Tom DeSavia, All American Rejects' Tyson Ritter and Nick Wheeler, Doghouse Record's Bryan Sheffield and Emily Hensath and ASCAP's Jennifer Knoepfle.



Medusa Signs Up

Above, underground Queen Medusa (left) signed with ASCAP. ASCAP's Charis Henry welcomed her aboard at the Society's Los Angeles office.



Austin Power

Atlanta-based singer-songwriter Edwin McCain, on tour to promote his new ATC Record album, *The Austin Sessions* and a new performance DVD, *Mile Marker: Stories and Songs from The Acoustic Highway*, stopped by ASCAP's New York offices recently. Pictured (l-r) are ATC Records' Rick Wells, ASCAP's Loretta Muñoz, and McCain.



Flavor Unit Records Camp

In North Hollywood, California, ASCAP's Charis Henry dropped by Saylor/ Devonshire Studios to pay a visit to Queen Latifah and Shakim Compere's Flavor Unit Records Camp. They are currently working on a compilation of all of the new artists on Flavor Unit Records. Pictured are MC Lyte, Queen Latifah, Henry, Compere and the Flavor Unit Records Camp.

New Young Jazz Composer Program

The ASCAP Foundation launched its new Young Jazz Composer Awards program with a press luncheon hosted by ASCAP Foundation President Marilyn Bergman at Washington, DC's Willard Hotel. The awards initiative is designed to encourage the creation of new jazz works by composers under 30. On hand to help announce the new program was Congressman John Conyers, Jr. (D-MI). In

addition, special entertainment was provided by ASCAP member and Columbia jazz artist Arturo Sandoval and emerging DC composer/pianist Quincy Phillips.



Pictured (l-r) are Arturo Sandoval, Congressman John Conyers, Marilyn Bergman and Quincy Phillips.



Marcy and Ian

Canadian singer/songwriter Ian Tyson ("Four Strong Winds," "Someday Soon") stopped by ASCAP's New York offices while in town to perform Lincoln Center Out of Doors Festival this summer. Tyson's latest album is *Live at Longview* (Vanguard). Pictured are ASCAP's Marcy Drexler and Tyson.

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A Scene Grows in Brooklyn

As high-rents in Manhattan continue to drive more and more people to look for living spaces in New York City's outer-boroughs, Williamsburg, Brooklyn is now a hotbed of bars, restaurants, art galleries and many popular new music venues. ASCAP presented its first-ever showcase in Williamsburg this year at Northsix, one of the scene's hottest places to catch great new music. Pictured at the ASCAP Presents showcase in Williamsburg, Brooklyn are (clockwise from top left) Scrapomatic's Paul Olsen and Mike Mattison, TWF's Shawn M. Tooley and Vic Thrill's Saturn Missile, Vic and Aure Dextra.



Mercury Rises



New York City's Mercury Lounge was the site of two great ASCAP Presents showcases this summer. The first featured such hot acts as The Yard, Serafin, Big Sur, Eman and White Light Motorcade. The second showcase featured Casino, King Size, Kristin Hoffman and others. Pictured (l-r) are:

1. Serafin's Ben Ellis, Ronnie Growler, Ben Fox Smith and Darryn Harkness. The band was recently signed to Elektra
2. Big Sur's Daniel Spencer, Hezi Yechiel, Nat Woodcock,

ASCAP's Margaret Spoddig (in back), Big Sur's Ben Nicholls, manager Steve Lowes, ASCAP's Marcy Drexler and (in front) Jason Silberman.

3. Casino's Adam Zindani
4. Jerry Jaffee. King Size's Adam Ross, Tom Appleman, Adrian Holz, Tom Deiz, David Spreng and manager Spiro Phanos.
5. John Maron, Brenden Wyant, Oscar Bautista, Kristin Hoffmann, manager Steve Krupa and Viviane Travin

Winter Music Conference

Earlier this year, ASCAP provided much heat at the annual Winter Music Conference in Miami, Florida. At the dance music industry's largest gathering ever, ASCAP set up shop at the Stuff Hotel and showcased hot new talent from around the country (and the globe)

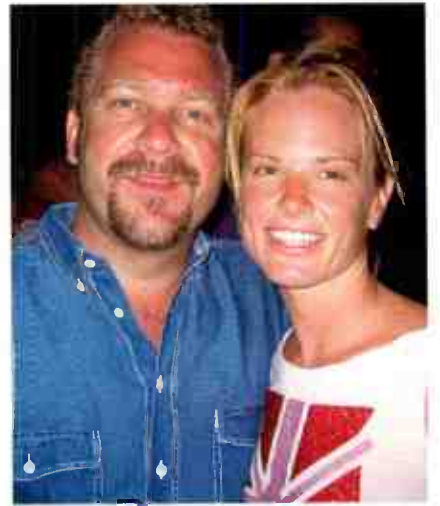
such as Aerial from Atlanta, Alex Kid from Paris, Morel from Washington DC and the Nortec Collective from Tijuana. ASCAP also presented established, high-profile artists such as Kruder & Dorfmeister, Fatboy Slim, Little Louie Vega, Bad Boy Bill and many more performances throughout the week.



Above, Dorfmeister. On the right, Peter Kruder. Below, left to right across the spread: Morel and band performing; Nortec Collective (Ramon Amezcua, Roberto Mendoza, Pepe Mogt and Jorge Ruiz); and Aerial (Michael Angelo Wolf, Coleen McCall, Heath Cummings, Shawn Smith and Jeff Blackwell).



On the left (l-r), Rob Black, Dwayne Tyree, ASCAP's Mike Todd, Pat Flood, Richard Morel, John Allen and (in front) Shifty Entertainment manager Craig Roseberry.



The Avalon Group's Jon Kalupa with ASCAP's Courtney Hard. Kalupa is the president of the group that represents Fred Perry, who sponsors ASCAP artists such as Gwen Stefani, Madonna, Green Day and Beulah.



Far left, ASCAP's Courtney Hard with Craig Pizzella (manager of Ginnrail and producer for Marc Jordan).

Left, Music Supervisor/DJ PJ Bloom, A&R/Writer/ DJ Todd Roberts and ASCAP's Mike Todd

Happy Birthday David Raksin



The venerable film composer and ASCAP Board member David Raksin celebrated his 90th birthday on August 4, 2002 at a luncheon at The Beverly Hilton Hotel hosted by ASCAP and attended by 100 of his close friends, family members, fellow composers and colleagues from the music industry. David was toasted by ASCAP President and Chairman Marilyn Bergman, SCL President Ray Colcord, Society of Film Music President Chris Young, Chief of the Library of Congress Music Division Jon Newsom, and singer/pianist Michael Feinstein, who treated David and his guests with a special musical tribute.

Right, singer/pianist Michael Feinstein performs some of David's most known songs, including "Laura."



David with music historian Marilee Bradford, a co-organizer of the event, and author/journalist Jon Burlingame.



Above, David accepts a lifetime achievement award from Society of Composers and Lyricists President Ray Colcord. Below, ASCAP President and Chairman Marilyn Bergman and Michael Feinstein are pictured with Raksin.



Visionary

Hans Zimmer was honored by the Retinitis Pigmentosa Foundation at their annual Vision Awards in June at the Regent Beverly Wilshire Hotel in Beverly Hills. Hans, who was recognized as a "Composer of Vision" is congratulated by ASCAP's Pamela Allen (left) and Nancy Knutsen (right).



Berklee Celebrates

Nine Berklee College of music faculty received 2002-2003 ASCAPlus Awards. They gathered recently for a photograph with Berklee President Lee Eliot Berk. President Berk is himself a recipient of the ASCAP Deems Taylor Award (1971). He won the award for his book *Legal Protections for the Creative Musician* (Berklee Press Publications). Pictured (back row, l-r) are Ken Cervenka, Bruce Gertz, Lee Eliot Berk, Beth V. Denisch, Arthur Welwood and (front row, l-r) C. Scott Free, Jay Kennedy, Julius P. Williams and Gregory Fritze. Not pictured is ASCAP Award recipient and faculty member Tamar Diesendruck.



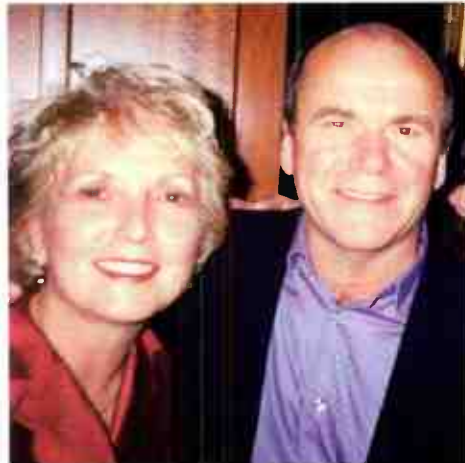
PHOTO BY TONY MOTT

APRA In Australia

ASCAP's Todd Brabec and Nancy Knutsen attended the 2002 APRA Awards in Sydney, Australia in May. Among the many APRA members who received awards, ASCAP's Diane Warren was also honored for "Can't Stop the Moonlight" in the category of Most Performed Foreign Work. Brabec accepted the award on her behalf.

Pictured clockwise from the top: Todd Brabec presents the award for Most performed Australian Work Overseas for the Savage Garden hit "Crash and Burn" to (l-r) publisher John Woodruff of Rough Cut Music and songwriter Daniel Jones; APRA member Kasey Chambers, voted

Songwriter of the Year; Universal Music Australia's Managing Director Bob Aird with Knutsen, Winner of the Most Performed Dance Work, paulmac, with Brabec; and Knutsen with the Little River Band's Glenn Shorrock.



A highlight of the evening was a live performance by the original members of the legendary Little River Band.

PHOTO BY TONY MOTT



Jimmy Eat World

For Jimmy Eat World, "the third time's a charm," says the band's writer and vocalist Jim Adkins. The band, currently signed to DreamWorks Records, had released two prior albums on Capitol Records, but despite some high profile fans such as Blink 182, their first two records failed to connect the way their third album has. Success finally arrived with their rousing rock song, "The Middle," which, according to Adkins, is about "sticking to your guns."

After being dropped from Capitol, Adkins says they found themselves in their hometown of Mesa, Arizona with "no record company, no A&R guy, no manager – just us." Not giving up, they used their newfound liberation to record an album on their own dime. It eventually led to signing with Dreamworks and their first big modern rock radio hit. But that hit had been

preceded by years of work. They had booked a lot of their own shows, including European tours, and played the U.S. circuit. When their DreamWorks record was released, the band had already established the groundwork for success.

Adkins sees no method to his writing. Things just pop up in my head." Those things are usually compact rock songs with a furious melody and a range of topics. "You do your best work when you skirt your boundaries. If you like something you've written but you have issues with it, you're probably on the right track. With this record, I found it was more challenging to write concise pop songs than to get really progressive and abstract." The challenge seems to have been met. The eleven concise pop songs of their most recent record prove that success for Jimmy Eat World is just beginning.

Jack Johnson

There are multi-instrumentalists, and then there are multi-faceted people who also happen to be musicians. In addition to being a singer, songwriter and guitarist on tour in support of his debut album *Brushfire Fairytales* (Enjoy Records/UMG), Jack Johnson is also a former professional surfer, poet and accomplished filmmaker.

If someone's music is an extension of their personality and attitude towards life, Jack must be an extremely laid-back person with a tendency to constantly observe and analyze the world surrounding him. His songs are striking in their relative nakedness, stripped down to acoustic guitar, bass and drums with almost no overdubs. This production aesthetic, championed by JP Plunier (Ben Harper), seems true to the origin and the nature of Johnson's relaxed, fluid melodies. Though his understated and subdued musings are built around the framework of sparse guitar parts and his soft, unaffected voice, his performances still provide plenty of visceral punch and emotional range.

The songs from *Brushfire Fairytales* are a liquid blend of blues, soul, and rock with hip-hop cadences and a rapper's sense of rhyming. It is no wonder that his music first attracted the attention of bluesy acoustic stylists Ben Harper and G Love. One can sense that Johnson's time spent on the ocean had as much influence on his writing as did the music of Jimi Hendrix, The Red Hot Chili Peppers and Beck. People are certainly taking notice. Johnson, who played in an ASCAP Showcase in 1999 before he was signed, has now sold more than 200,000 copies of *Fairytales*. The album also made it into *Billboard's* Top 200 chart. This is probably a bigger wave than Johnson expected, but he's riding it like a pro. – PARRISH ELLIS



Ashanti

For urban R&B singer/songwriter Ashanti, success has been the result of rare talent, hard work and a bit of luck. Her honey-toned voice and striking looks landed her a recording contract with Jive Records at the age of 14, then again with Epic Records at 17, but neither of those deals came to fruition. It was when she was noticed by Murder Inc. mastermind Irv Gotti that Ashanti began to blossom. Gotti noted her dancing and acting abilities in addition to her vocal skills (she had previously appeared in the Walt Disney television musical *Polly*). Ashanti's first musical outing under Gotti was a guest vocal on the track "How We Roll" by Big Punisher. She then appeared in a series of duets that made her a stateside star in March 2002. She was Ja Rule's counterpart on the hypnotic "Always On Time", provided the chorus to Fat Joe's "What's Luv?," and married her vocals with the late Notorious B.I.G. for "Unfoolish". As a result, Ashanti held three of the Top 10 positions on the *Billboard* chart in the same week, including numbers 1 and 2 with Ja Rule and Fat Joe. The last musical act to accomplish this feat was the Beatles! As if that wasn't impressive enough, her self-titled debut album sold 500,000 copies in the USA in its first week of release. Mostly written by Ashanti herself, the album was classically soulful, while retaining a street sensibility that helped propel it to worldwide popularity.



PHOTO BY STATIA MOLEWSKI

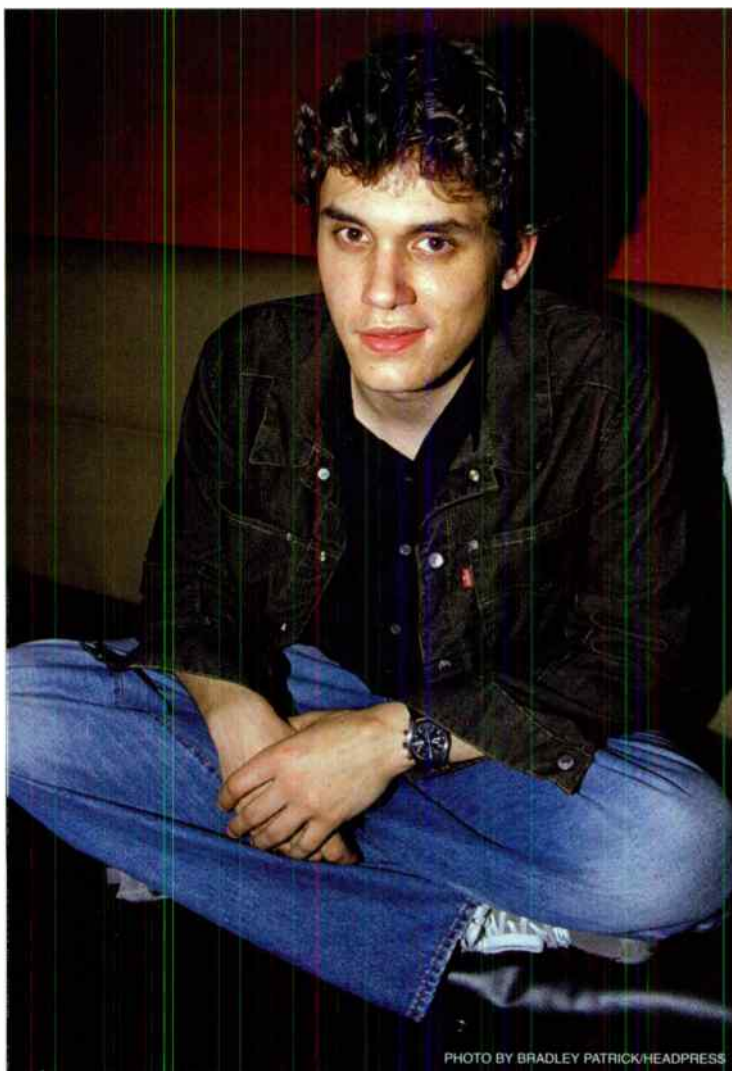


PHOTO BY BRADLEY PATRICK/HEADPRESS

John Mayer

Not too many young musicians aspiring to guitar god status make a seamless transition to successful pop songwriter, but John Mayer is the rare exception. As a teenager in Connecticut, Mayer worked hard to emulate the incendiary blues style of his hero, Stevie Ray Vaughan, until an epiphany about the importance of creative individuality started him on the track of writing original songs. A stint at Berklee College of Music helped Mayer realize that he wasn't interested in the theory of notes; meanwhile he was developing a passion for the process of translating his emotions and experiences into song form, and he quickly attracted a following that connected with his music. He left Berklee and moved south to Atlanta where he became a regular at the venerable songwriters' showcase, Eddie's Attic. In 1999 he released *Inside Wants Out*, an album of solo acoustic renditions of his thoughtful, earnest songs, as well as several tracks recorded with a full band.

Mayer signed to Columbia in 2000 after an ASCAP showcase at the Austin, Texas SXSW music conference brought him to the attention of the music industry.

In 2001, the year he won The ASCAP Foundation/Sammy Cahn Award, Mayer moved into the mainstream big-time with the release of his critically and popularly praised *Room For Squares*, produced by John Alagia (Dave Matthews, Ben Folds Five). His songs "No Such Thing", "Your Body Is A Wonderland" and "My Stupid Mouth" have received generous airplay on radio and MTV leading to an enthusiastic audience.

Armed with a talented group of instrumentalists providing texture for his lyrically clever love songs, Mayer has been on the road for much of the past year. At last count, his album has sold more than 2 million copies worldwide. — PARRISH ELLIS

Rock and Roll Class of 2002

Foreign Exchange Students



The Vines

It's a long way from a McDonald's restaurant in Sydney, Australia to the MTV Video Music Awards at Radio City Music Hall, but that is precisely the journey The Vines took to rock stardom. The Vines' Craig Nicholls and Patrick Matthews met while working at said fast-food joint in 1991. After forming a band and writing and playing music modeled after their favorite British bands (Suede, Supergrass, The Verve), The Vines were off and running. Fast forward ten years to December 2001 when Capitol Records signs the band based on their "Beatles meets Nirvana" sound and their snotty attitude. A little more than a year later, their album, *Highly Evolved*, is released in the U.S. and the U.K. In England, they become the first Aussie band ever to debut in the U.K. top 5 with a debut release. In the U.S., within just a few short months, the band performs live on the MTV Video Music Awards, based on the popularity of their videos for their songs "Get Free" and "Outathaway." In October, back home in Australia, they nab the ARIA "Best New Artist" Award. Currently, the band couldn't be hotter. *The Vines are APRA members who license their music through ASCAP in the U.S.*

Avril Lavigne

18-year-old punkish rocker Avril Lavigne's album, *Let Go*, is one of the most successful debuts of 2002. It has sold more than 2.3 million copies in the U.S. and her label, Arista, predicts that it is on its way to selling at least 10 million globally. Lavigne has been hot from the get-go, with her first two releases, "Complicated" and "Sk8er Boi" both becoming Top 40 radio smashes. Lavigne's success is a result of solid, melodic rock songwriting combined with an independent attitude and spunky persona reminiscent of a young Chrissie Hynde.

Growing up in a small town south of Ottawa, Canada, Lavigne toughened herself up for the real world by competing with her older brother, which led to many "tomboyish" pursuits, such as hockey, four-wheeling, dirt-biking, and canoeing. When she discovered she had a talent for singing, she simply integrated that into her other jock interests. Ultimately, that combination of toughness and talent would get her noticed by managers and record labels. Shortly after turning 16, she signed with Arista and then struck gold when she collaborated with hit songwriter Clif Magness and the producer-writer collective known as the Matrix. Now, all eyes are on Avril as she leads the next wave of female rockers up the charts. *Avril Lavigne is a SOCAN member who licenses her music through ASCAP in the U.S. – KAREN CORREA*

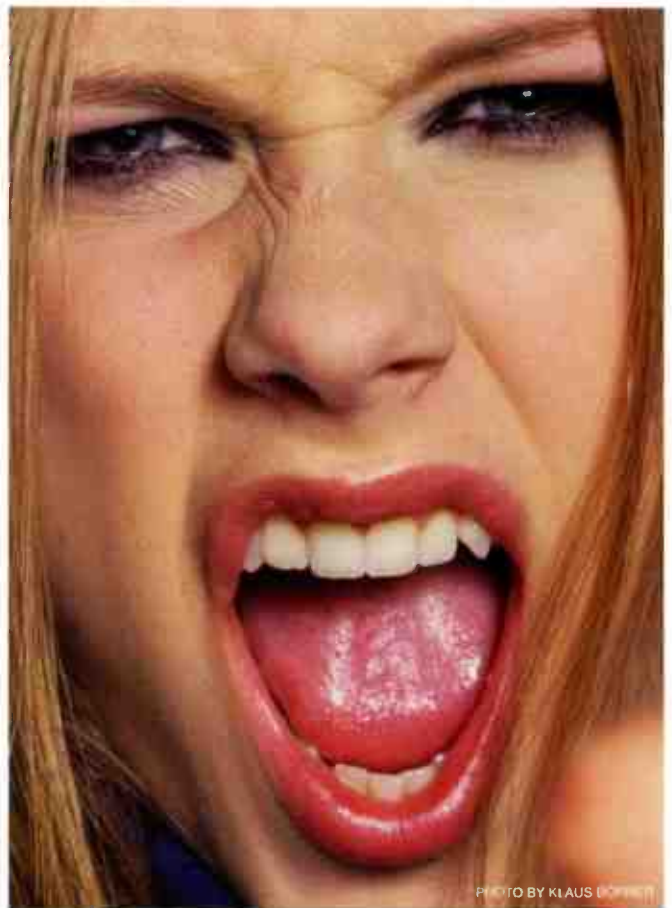


PHOTO BY KLAUS BOFFERT

Nelly Furtado

Although she grew up in Victoria, British Columbia, Nelly Furtado is of Portugese descent, and her working-class parents instilled in her a strong work ethic. She spent summers working as a chambermaid with her housekeeping mother and learned the virtues of making an honest living. When it came time to seriously pursue her dream as a musician, Nelly had the foundation – not to mention the drive and the commitment – to make it happen. She learned to play the guitar and soaked up mainstream R&B music from the likes of TLC, Jodeci, Salt-N-Pepa and others. She also got into the Britpop of Radiohead, Pulp, Oasis and U2, giving her a taste for music from across the sea. That lead to her seeking out music from other lands as well, such as Brazil and India. When she moved to Toronto to work, she joined a hip hop duo, Nelstar, and began writing her own melodies and rhymes. It didn't take long for Furtado to get noticed.

After DreamWorks signed her to a record deal, Nelly's many musical influences came together in the creation of one impressive debut album, *Whoa Nelly!* The album went on to spawn two huge singles (and videos), "I'm Like A Bird" and "Turn Off the Radio." Furtado became a global pop star of the highest order when she was nominated for four Grammy's this year: Best New Artist, Song of the Year and Best Female Pop Vocal Performance for "I'm Like A Bird" and Best Pop Vocal Album for *Whoa, Nelly!* She won the Grammy for Best Female Pop Vocal Performance, joining fellow Canadian women such as Alanis Morissette, Shania Twain, Celine Dion and Sarah Maclachlan in making U.S. music history. Back home in Canada, she won four Juno's (the Canadian equivalent of the Grammy).

Now the world waits for more from this real-life rock Cinderella. The early word on her new album has her collaborating with The Roots and Colombian folk/alternative artist Juanes. *Nelly Furtado is a SOCAN member who licenses her music through ASCAP in the U.S.*

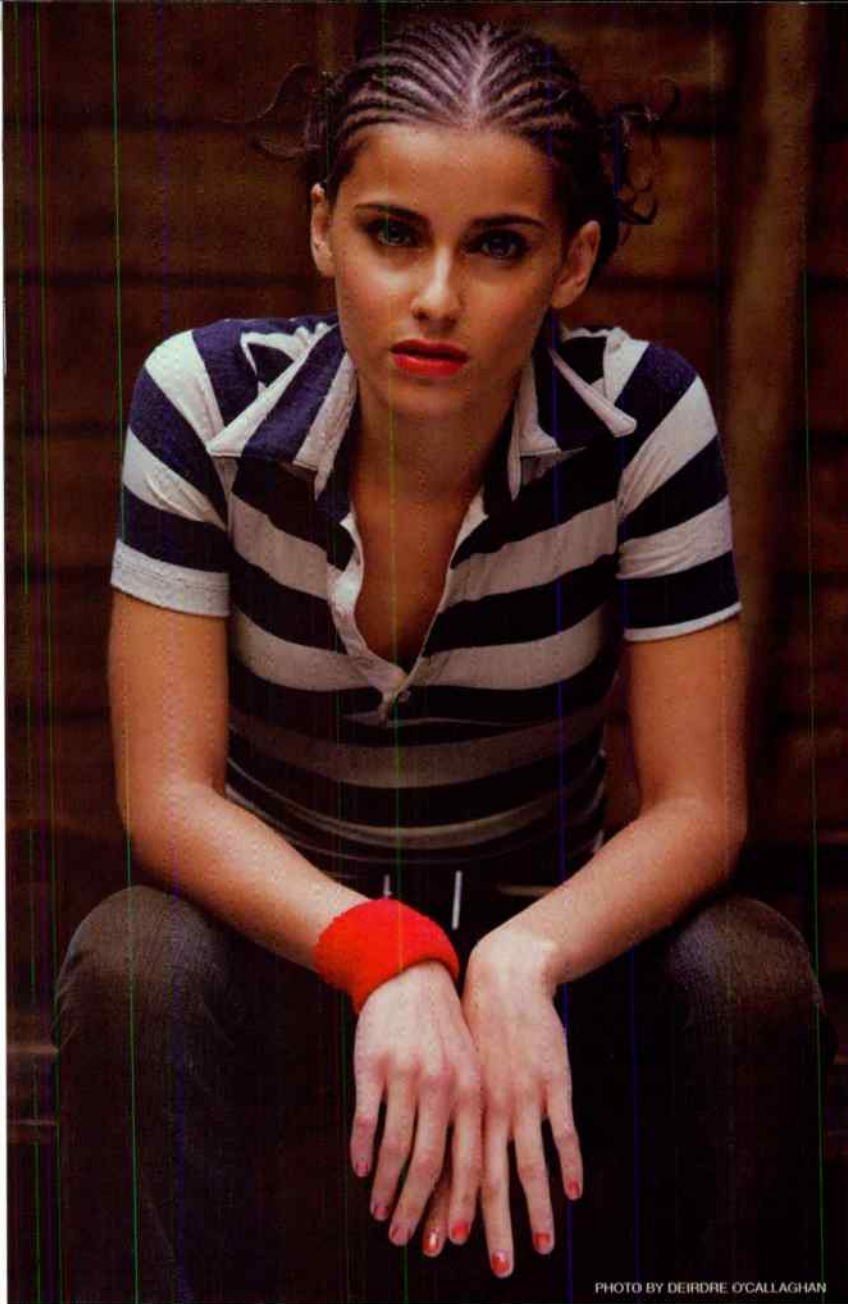


PHOTO BY DEIRDRE O'CALLAGHAN



The Hives

Dressed to the nines in matching black outfits and white ties, the image of these five unlikely rock stars from Sweden has become ubiquitous in 2002. Who knew the world just wanted to have fun and rock out to a bunch of guys with humorous names like Nicholas Arson, Chris Dangerous, Howlin' Pelle Almqvist, Vigilante Carstrom and Dr. Matt Destruction? After having been almost universally overlooked for nine years, The Hives finally caught on in 2002 with their infectious, buzzing garage rock that harkened back to such legendary punk acts as The Stooges, The Ramones and The Flamin' Groovies. Their album, *Veni, Vedi Vicious*, is one of the most entertaining albums of the year and with songs such as "Hate to Say I Told You So" and "Main Offender," they've proven once again how much fun three chords and an attitude can be. *The Hives are STIM members who license their music through ASCAP in the U.S.*

Rock and Roll Class of 2002



Ben Kweller

At the tender age of 20, Ben Kweller shows off his gift for crafty songwriting and kinetic performance with his 2002 ATO Records debut album, *Sha Sha*. Encompassing playful folkadelica, indie punk/pop and soaring ballads, Kweller's warm, whimsical wordplay and unstoppable power-pop hooks are in full effect on such tracks as "Wasted and Ready," and the piano-powered "In Other Words." Acclaimed by the *Boston Herald* as "a young, singing-songwriting wunderkind," the Brooklyn-based Kweller has spent the past few years winning over hearts with his eclectic, irresistible solo sets and opening for such kindred souls as Evan Dando, Juliana Hatfield, Jeff Tweedy and Guster. Now, with *Sha Sha*, Kweller has fulfilled the promise he showed as a much younger artist with his band Texas-based band Radish. In 1996, Kweller and his band were a much-hyped and much-publicized group that scored a major-label deal. After releasing one album, touring the world, and scoring a top 40 hit in the U.K., the band parted ways. Now, as a solo artist, Kweller has gained the respect of his peers and the industry and is certainly one of the best songwriters of his generation.

Phantom Planet

In early 2001, Phantom Planet began recording *The Guest* with producers Mitchell Froom (Tom Waits, Crowded House, Cibó Matto, Elvis Costello, Paul McCartney) and Tchad Blake (Pearl Jam, Peter Dinklage and Sheryl Crow). When the album was done and released in early 2002, the band had created probably the first best pop rock album of the year. *The Guest* is a collision of youth and melody featuring catchy guitar sounds and soaring vocals. It was a breath of fresh air from a lot of the metal music that was dominating the radio. Influenced by bands like U2 and The Flaming Lips, Phantom Planet created their own unique sound and had a radio hit with "California," a song as big and sunny as the state itself. Although drummer Jason Schwartzman is most recognized as an actor for his lead role in the cult comedy film *Rushmore*, he and his bandmates quickly dispelled any notion that theirs was a celebrity musical side-project. The band is quite simply one of the best new American pop bands on the, well, planet.

Earshot

Singer/bassist Wil Martin, drummer Dieter Hartmann and guitarists Mike Callahan and Scott Kohler make up the LA based band Earshot. They hooked up in 1999 after relocating from such far away locations as Austria, France, Kansas and Ohio to pursue their musical calling in sunny SoCal. "We



all had a common vision," agrees Mike. "We wanted to play heavy rock music, but take it a step further – make it more melodic and stylistically diverse, instead of just pounding out heavy songs for the sake of it. We wanted there to be substance to what we played." Earshot's brand of moody, melodic metal has earned comparisons with Tool and caught the attention of Warner Bros. who signed them and released *Letting Go*, produced by David Kahne and Andy Wallace, in the summer of 2002.

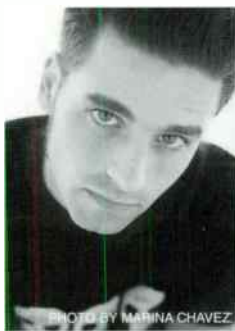


Sugarcult

Sugarcult songwriter/vocalist/guitarist Tim Pagnotta didn't have to search too far to find a good name for his band. In fact, it was right in front of him. Pagnotta was living across the hall from a group of lesbians who referred to themselves as the "sugar cult." And he thought the name would fit perfectly with his band's progressive pop sound. The band has been tearing up both coasts, garnering rave reviews. *The New York Post* says "Sugarcult's pop aesthetic is snatched from British New Wave, when Elvis Costello was butting heads with Joe Jackson. Nearly every song has the potential to be a single." *The Hollywood Reporter* called their music "very-to-the-point power punk anthems that feature punk hooks, hooks and more hooks. Engaging, snot-nosed punk, poppy, fun and infectious."

Dashboard Confessional

The Places You Have Come To Fear The Most, Dashboard Confessional's second album, is a soundtrack for the lives of young romantics and lost spirits. Punk rocker Christopher Carrabba, the passionate singer-songwriter behind Dashboard, started the project as a forum for his more intimate songs. Unsure that punk rock audiences would accept his departure from his earlier bombastic sound, Carrabba jettisoned his belongings (as well as his doubts and fears) and started touring with Dashboard Confessional. There is no doubt that audiences have been won over. He is the balladeering boyfriend that every girl always wanted to break up with just to hear the break-up songs. Carrabba's simple and honest songs are both intensely personal and unquestionably universal. So, does he ever get the girl? If Dashboard Confessional's musical success is any indication, there is no doubt he will. — KAREN CORREA



The Mooney Suzuki

Ten sweat-drenched slabs of electrocuted rhythm & blues. That's how The Mooney Suzuki describe their second album, *Electric Sweat* (NYC's Gammon Records). As funny as that sounds, you'd be hard-pressed to describe it any better. Recorded in Detroit with Jim Diamond (The White Stripes, Jon Spencer), the album is brimming with melodic hooks and raw punk soul that never fails to inspire people to move. The self-proclaimed "Hardest Working Band in Show Business" make it their business to give audiences an explosive live show that sweats, shakes and clamors for the attention of every living thing within earshot. Having sharpened their performance skills by touring ceaselessly across the country, The Mooney Suzuki have endeavored to win spots with bands like The Pretty Things and The Zombies and even a coveted invitation to play New York City's "Cavestomp!" garage rock festival. The Mooney Suzuki's first album, *People Get Ready*, charted at #12 on CMJ Top 200 and received rave reviews across the board. *Electric Sweat* is even more urgent and fueled by that frantic energy that makes the Mooney Suzuki impossible to ignore. — KAREN CORREA



Pete Yorn

Although Pete Yorn is a newcomer to the music scene, his debut release *musicforthemorningafter*, contains the artistic ease and lyrical maturity of musicians with many more years under their belt. His combination of acoustic guitar, smooth vocals and instantly hummable melodies work together to create radio-worthy songs without compromising a unique creative sound. Yorn combines cynical lyrics with positive vibes giving way to songs that are sweetly regretful yet

strongly catchy. Growing up in New Jersey, Yorn began listening to bands which would later shape his sound (The Replacements and The Smiths to name a few) and taught himself to play the drums and guitar by the age of 12. He started writing his own music by the end of high school and after graduating from Syracuse, Yorn moved to Los Angeles to pursue a music career. Attracting a large following while in L.A., a producer for the Farrelly brothers (*Dumb and Dumber*, *Kingpin* and *There's Something About Mary*) heard him and became so impressed he asked Yorn to compose the score for their new film *Me, Myself and Irene*. He was soon signed to Columbia Records and began work on *musicforthemorningafter*, playing most of the instruments himself. His debut release generated rave reviews, sold out shows and devoted fans now eagerly anticipating more music from this successful and innovative artist. — NINA WITT



Serafin

London-based Serafin are Ben Smith (vocals, guitar), Darryn Harkness (guitar, vocals), Ronnie Growler (drums) and Mike Clark (bass). Serafin combine strong pop sensibilities with a hard edge and blistering live performance. Think Janes Addiction meets Weezer and you've got a good idea of their sound. The four released their debut EP, "Serafin EP 1" between supporting tours with Muse and JJ72 all across England, and they left a lasting impression on an American audience at the 2002 SXSW ASCAP showcase. Serafin was recently signed to Elektra Records. *Serafin are PRS members who license their music through ASCAP in the U.S.*

Loudermilk

Davey Ingersoll (vocals/guitar), Mark Watrous (guitar), Shane Middleton (bass), and Isaac Carpenter (drums) are the architects of the heavy rock of Loudermilk. During their formative years in the mid 90's, both the grunge scene in nearby Seattle and the music of Motley Crue and Guns N' Roses had equal impacts on their evolution. In fact, while in high school they formed a G n'R cover band called .22's and Tulips. In 1998, Loudermilk released an independent demo *Man With Gun Kills 3*, which was picked up by American Recordings, who sent them out on the road opening for Mötley Crüe and Megadeth. Giving the band their first taste of the fickle music biz, American dropped them without putting out their debut album. Undaunted, Loudermilk continued to write and tour. The band performed at ASCAP's SXSW showcase this year. Earning the respect of DreamWorks, the label signed them and released their debut, *The Red Record*, in spring of 2002.



Fischerspooner

Known equally for their notoriously flashy theatrical live performances and their catchy pop songwriting, Fischerspooner is universally acknowledged as an act that has managed to bring something raw and new to the international techno-pop stage. Devoted to technology and colorful spectacle, the collective of artists, dancers and actors give unforgiving performances that are hard to describe but easy to enjoy. They create an opulent world where soulful vocals spiral out over old analog synths and drum beats, brazenly pushing forward and testing boundaries.

Fischerspooner laid the rails for electroclash but wasted no time in getting onboard and building more down the line. Their debut album, *#1*, spawned the hit "Emerge" and spent several weeks on Amazon UK's Hot 100 list of top sellers. Following their recent deal signing with Capitol/EMI Records, Fischerspooner's unpredictable and lavish brand of electro-art band shows no signs of stopping.

— KAREN CORREA



Venus Hum

Sprouting from an informal basement jam between friends Tony Miracle (keyboards, electronics), Annette Streaan (vocals) and Kip Kubin (keyboards, electronics), the English trio Venus Hum was named after a benign medical condition in which Mr. Miracle hears the pulsing of his jugular vein. The name is a good metaphor for their brand of soft, hypnotically-droning electronica complimented by Streaan's smooth, sensual voice and ethereal melodies. Eager to give credit to their diverse influences, they describe their aesthetic as a blend of master songwriters and electronic innovators like Burt Bacharach, Kraftwerk, Thomas Dolby and Orbital. They have recently produced a self released eponymous debut, and they are expanding their palette by adding more synths, moogs and digital effects to spice up their groove-centered garage parties.

Hoobastank

Vocalist Doug Robb, guitarist Dan Estrin, bassist Markku and drummer Chris Hesse came together to form Hoobastank after competing against each other in a high school battle of the bands. Coming together at a time when rap-rock and nu-metal were new and wildly popular trends, Hoobastank made every effort to be different and original. In 1998, Hoobastank went worldwide with their self-released first album, *They Sure Don't Make Basketball Shorts Like They Used To* which sold well at shows and local retailers. The album's stylistic touchstones – sharp wordplay, soaring climaxes and a raw, overriding energy – showcases the quartet's mercurial talents and establishes them as a band with a sound and vision all their own. Indeed, the debut album sold extremely well online, boding well for the future growth of Hoobastank and expanding the band's fan base to places as far away as England, Israel, Russia and Brazil.





S.T.U.N.

From the opening notes of S.T.U.N.'s *Evolution of Energy*, their potent Warner Bros. Records debut album, it is clear that this Los Angeles band has a mission to storm the barricades of complacency. "You have to be brave," says guitarist Neil Spies, whose solid guitar work and instantly anthemic original songs anchor the band's sound. "There's always someone ready to tell you what you can't do. We're here to prove what can be done. Our music is all about awareness, intensity and entertainment...it's about activism in all its forms. We have the greatest respect for music made by people who faced adversity for the truth. Now it's our turn." The twelve original songs on the album draw upon influences ranging from The Who and The Pixies to Nirvana. S.T.U.N. (short for "Scream Toward the Uprising of Nonconformity") also pick up where vintage punk left off, injecting their music with an innovative yet accessible pop sensibility built on rock solid riffs, soaring melodies and a lyrical call to arms.



The Realistics

The Realistics play wholehearted rock that winks and beckons with bright melodies and vibrant layers of gritty synth and mighty guitar. They've got a rhythm section that are impossible to shake and lyrics

that plant themselves firmly in your memory. Between the brilliant falsetto and potent growl of singer Dennis, the songs manage to inspire sing-alongs and mad dancing. It's a clever trick and not easily pulled off with weary rock fans. Their new album, *Real People Are Overrated*, is charismatic and strong, evoking the best of old favorites like Elvis Costello and The Jam without being contained by them. In fact, the quartet is building something novel and charismatic and generating a much-deserved buzz.

— KAREN CORREA



Rockfour

This avant-garde pop band is making a splash in the U.S. on the strength of their debut album, *Another Beginning* (Rainbow Quartz). This year, they've impressed jaded audiences at both the SXSW and CMJ music conferences, which is no small achievement. Jon Pareles of *The New York Times* says, "Rockfour heads for the late 1960's to merge the tunefulness of the Beatles with touches of early David Bowie and the burgeoning psychedelia of early Pink Floyd."

WATCH OUT FOR:

The Coral

Hailing from Holyake, Merseyside, a small village on the west coast of England, The Coral are James, Ian, Nick, Bill, Lee and Paul – six young men between the ages of 18 and 21 who are causing a bit of a stir in the UK.



They marry modern psychedelic sounds and ancient sea ballads, while at the same time drawing lyrical inspiration from a cultural kaleidoscope of subjects, from the WWF to the Origin of the Species, Hemingway to Huckleberry Finn. Now The Coral are heading out into the world, and England's *NME* says: "The opposition don't stand a chance." *The Coral* are PRS members who license their music through ASCAP in the U.S.

Matthew

Matthew is Brian McSweeney (guitar & vocals), Jason Sipe (guitar), James Scott (bass), and Matt Sumpter (drums). Formed in 1999, the young Chicago rock band came together from the ashes of Lackluster. With frontman and primary songwriter McSweeney's pop sensibility and distinctive vocals anchoring their sound, Matthew has been steadily build-

ing a following on the Chicago club circuit with their powerful live performances. The band's energy has now been captured in the studio on their debut, *Everybody Down* (Rykodisc), co-produced by Paul Q. Kolderie (Radiohead, Hole).

Something Corporate

Barely out of high school, California alt rock quartet Something Corporate (songwriter/pianist/vocalist Andrew McMahon, drummer Brian Ireland, bassist Clutch, and guitarist Josh Partington) carved out a sizable following of skate punks and were signed to indie label Drive-Thru. Defying conventional wisdom, they retained their punk street cred after moving to the majors and playing one-off gigs opening for bands like Sugar Ray and Better Than Ezra. But then Something Corporate has always mixed their brand of punk rock with polished yet passionate radio-ready emo-alt-rock. Their debut EP, *Audioboxer*, was released in late 2001.

Vue

Vue are a San Francisco based rock band in the vein of the White Stripes and the Strokes. They have weathered many a personnel change since they began playing gigs as Portraits of the Past in 1993 in Southern California. Their eponymous *Vue* LP was released on Sub Pop records in February, 2000, after which they toured around the states. With the current line-up: Rex Shelverton (vox, guitar), Jonah Buffa (guitar), Jeremy Bringetto (bass), Rafael Orlin (drums), and Jessica Graves (keys), the band recorded the *Find Your Home* LP, the "Pictures of Me" UK single, and did numerous tours of the United States and Europe with bands such as the Faint, BRMC, and Trail of Dead.



15th ANNUAL RHYTHM & SOUL AWARDS

Continued from Page 8

On June 17th at the Beverly Hilton Hotel in Beverly Hills, CA. awards were presented to the songwriters and publishers of the top ASCAP songs of the 2001 R&B/Hip-Hop, Rap, Dance and Reggae charts. The evening included live performances by some of the most successful talents in the world of "Rhythm & Soul" music including: Ashanti, DJ Quik, Mary Mary, Chanté Moore and Kenny Lattimore.

The Top Rap Song was "My Baby" written by Berry Gordy, Jr., Alphonso Mizell and Freddie Perren.

Top Dance Song went to "All For You" written by Wayne Garfield, James "Jimmy Jam" Harris, Terry Lewis and Mauro Malavasi. Bob Marley was named Top Reggae Artist.

A special highlight was the presentation by musical giant Stevie Wonder, award-winning songwriter producer Jimmy Jam and ASCAP President and Chairman Marilyn Bergman of the ASCAP Rhythm & Soul Heritage Award to the legendary Earth, Wind & Fire in recognition of their unique and influential artistry. The audience was also treat-

ed to a musical tribute to EWF by Rachelle Farrell, Mary Mary, Rahsaan Paterson, Phil Perry and surprise performer Larry Dunn, of the original Earth, Wind & Fire band, along with the Earth, Wind & Fire Tribute Band featuring musical director Michael Bearden. Additional guests and honorees included Musiq, George Duke, The Emotions, Tank, Angela Winbush, City High, Malcolm Jamal-Warner, Tichina Arnold, Battlecat and Warryn Campbell.



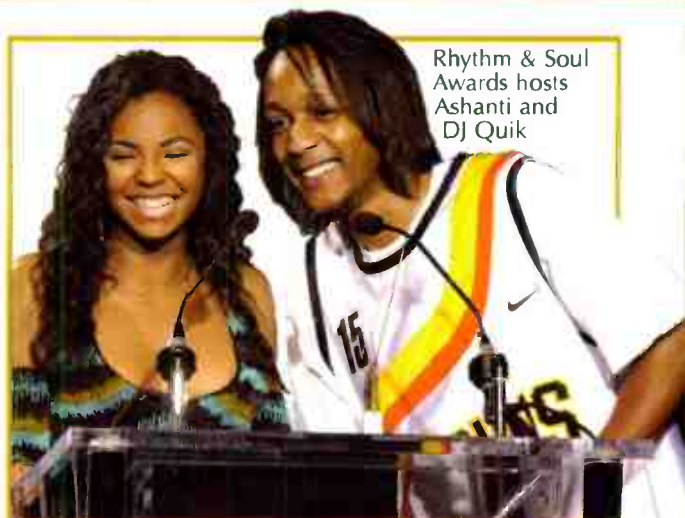
Kenny Lattimore and Chanté Moore performing.



HM & SOUL AWARDS



10



Rhythm & Soul Awards hosts Ashanti and DJ Quik



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1. ASCAP President and Chairman Marilyn Bergman with Stevie Wonder and Jimmy Jam
2. Famous Music's Tanya Brown with Seven
3. ASCAP's Kenny Ferracho and Nivea
4. Host Ashanti and Musiq
5. Songwriter of the Year Chad Hugo
6. Mary Mary with songwriter/producer Warryn Campbell
7. Famous Music's Brian Postelle, Erica Grayson and R.L. of Next
8. ASCAP's Ian Burke with Angela Winbush and Malcolm-Jamal Warner
9. EMI's Jody Gerson, Tank and Big Jon Platt
10. ASCAP's Jeanie Weems, Battlecat, ASCAP's Charis Henry and Todd Brabec

11. Rahsaan Patterson performing
12. Madam Pinky and ASCAP's Keith Johnson
13. Carvin Higgins and Ivan Barias
14. ASCAP's Alonzo Robinson greets MC Lyte
15. Phil Perry performs the Earth, Wind & Fire ballad, "After the Love is Gone"
16. Shae Jones, Shep Crawford and ASCAP's Jeanie Weems
17. African drummer Malik Sow is accompanied by his son during the show opener
18. Rachelle Farrell performing
19. The members of Earth, Wind & Fire take a moment to greet music director Michael Bearden
20. Earth, Wind & Fire's Larry Dunn performing their classic "Sun Goddess"

The POWER

of POP



Songwriter of the Year

Beyoncé Knowles
"Independent Women Part 1"
"Jumpin Jumpin"
"Survivor"



Publisher of the Year
Warner/Chappell Music, Inc.



Song of the Year

Thank You
 Written by: **Dido** (PRS)
 Published by: **Warner/Chappell Music, Inc.**



Founders Award
James Taylor



Pied Piper Award
Tony Bennett



College Vanguard Award
The Strokes
Julian Casablancas
Nikolai Fraiture
Nick Valensi
Albert Hammond Jr.
Fabrizio Moretti

"Again"
 Written by: **Lenny Kravitz**
 Published by: **Miss Bessie Music**

"All For You"
 Written by: **Wayne Garfield**
Jimmy Jam
Terry Lewis
Mauro Malavasi (SIAE)
David Romani (SIAE)
 Published by: **Arapesh Communications**
EMI Music Publishing
Flyte Tyme Tunes
Little Macho Music Co. Inc.
Warner/Chappell Music, Inc.

"Angel"
 Written by: **Eddie Curtis**
Steve Miller
 Published by: **Rooster Jim Music Co.**
Sallor Music

"Back Here"
 Written by: **Mark Barry** (PRS)
Christian Burns (PRS)
Stephen McNally (PRS)
Philip Thornalley (PRS)
 Published by: **BMG Songs, Inc.**
EMI Music Publishing

"Beautiful Day"
 Written by: **Bono** (PRS)
Adam Clayton (PRS)
Larry Mullen (PRS)
The Edge (PRS)
 Published by:
Universal Music Publishing Group

"Breathe"
 Written by: **Holly Lamar**
 Published by: **Cal IV Entertainment, Inc.**

"Breathless"
 Written by: **Robert John "Mutt" Lange** (PRS)
 Published by: **Zomba Enterprises Inc.**

"Butterfly"
 Written by: **Seth "Shifty" Binzer**
Bret "Epic" Mazur
 Published by: **Crazytown Music**

"Case Of The Ex"
 Written by: **C. "Tricky" Stewart**
Tab
 Published by: **Famous Music Corp.**
Hltco South
Mo Better Grooves Music
Tunes on the Verge of Insanity

"Come On Over Baby (All I Want Is You)"
 Written by: **Johan Aberg** (STIM)
Christina Aguilera
Ray "SÖL Survivor" Cham
Ron Fair
Paul Rein (STIM)
Guy Roche
 Published by: **BMG Songs, Inc.**
Christina Aguilera Music
Chrysalis Music
DreamWorks Songs
Faircraft Music
Manuiti L.A.
Vibe Like That Music

"Country Grammar"
 Written by: **Jason "Jay-E" Epperson**
Nelly
 Published by: **BMG Songs, Inc.**
D2 Pro Publishing
Jay E's Basement
Universal Music Publishing Group

"Crazy"
 Written by: **Darrell Allamby**
Link Browder
Joel "JoJo" Halley
Cedric "K-Ci" Halley

Published by:
Cord Kayla Music Publishing
EMI Music Publishing
Ghetto Pop 2000
LBN Publishing
Warner/Chappell Music, Inc.

"Doesn't Really Matter"
 Written by: **Jimmy Jam**
Terry Lewis
 Published by: **EMI Music Publishing**
Flyte Tyme Tunes

"Don't Tell Me"
 Written by: **Joe Henry**
Madonna
 Published by: **True North Music**
Warner/Chappell Music, Inc.
Webo Girl Publishing, Inc.

"Drive"
 Written by: **Brandon Boyd**
Michael Einziger
Chris Kilmore
Dirk Lance
Jose Pasillas II
 Published by: **EMI Music Publishing**
Hunglikkeyora

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Congratulations ASCAP POP MUSIC AWARD WINNERS

"Drops of Jupiter"

Written by: **Charlie Colvin**
Robert Hotchkiss
Pat Monahan
Jimmy Stafford
 Published by: **Blue Lamp Music**
EMI Music Publishing

"Everything You Want"

Written by: **Matt Scannell**
 Published by: **Mascan Music Inc.**
Warner/Chappell Music, Inc.

"Fallin'"

Written by: **Alicia Keys**
 Published by: **EMI Music Publishing**
Lellow Productions Inc.

"Follow Me"

Written by: **Michael Bradford**
 Published by: **Chunky Style Music**
Seven Peaks Music

"He Loves You Not"

Written by: **David Frank**
Steve Kipner
 Published by: **EMI Music Publishing**
Griff Griff Music
Stephen A. Kipner Music

"I Could Not Ask For More"

Written by: **Diane Warren**
 Published by: **Reasons**

"I Hope You Dance"

Written by: **Mark D. Sanders**
 Published by: **Soda Creek Songs**
Universal Music Publishing Group

"I Knew I Loved You"

Written by: **Darren Hayes (APRA)**
Daniel Jones (APRA)
 Published by:
Rough Cut Music Pty. Ltd.
Warner/Chappell Music, Inc.

"I Need To Know"

Written by: **Marc Anthony**
 Published by: **Sony/ATV Tunes LLC**

"I Need You"

Written by: **Ty Lacy**
Dennis Matkosky
 Published by:
EMI Christian Music Publishing
EMI Music Publishing
Jeskar Music

"I'm Like A Bird"

Written by: **Nelly Furtado (SOCAN)**
 Published by: **Nelstar Publishing**

"Independent Women Part 1"

Written by: **Samuel "Tone" Barnes**
Beyoncé Knowles
 Published by: **Beyoncé Publishing**
Enot Publishing LLC
New Columbia Pictures Music, Inc.
Sony/ATV Tunes LLC

"It Wasn't Me"

Written by: **Rickardo Ducent**
Shaun Pizzonia
Shaggy
 Published by: **Livingsting Music**
Warner/Chappell Music, Inc.

"It's Been A While"

Written by: **John April**
Aaron Lewis
Michael Mushok
Jonathan Wysocki
 Published by: **Greenfund**
I'm Nobody Music
My Blue Car Music Company
Pimp Yug
Warner/Chappell Music, Inc.

"It's My Life"

Written by: **Jon Bon Jovi**
Max Martin (STIM)
Richie Sambora
 Published by: **Aggressive Music**
Bon Jovi Publishing
Universal Music Publishing Group
Zomba Enterprises Inc.

"Jaded"

Written by: **Steven Tyler**
 Published by:
Demon of Screamin Music
EMI Music Publishing

"Jumpin' Jumpin'"

Written by: **Beyoncé Knowles**
 Published by: **Beyoncé Publishing**
Sony/ATV Tunes LLC

"Lady Marmalade"

Written by: **Kenny Nolan**
 Published by:
Kenny Nolan Publishing Co.
EMI/Jobete Music Co., Inc.

"Let Me Blow Ya Mind"

Written by: **Dr. Dre**
Mike Elizondo
Eve
Scott Storch
 Published by:
Ain't Nothing But Funkin' Music
Blondie Rockwell
Blotter Music
Elvis Mambo Music
Music of Windswept
Scott Storch Music
TVT Music Inc.
Universal Music Publishing Group
Warner/Chappell Music, Inc.

"Love Don't Cost A Thing"

Written by:
Georgette Franklin pka "Sweet"
Jeremy Monroe pka "J"
Damon Sharpe
 Published by: **Annotation Music**
Damon Sharpe Music
EMI Music Publishing
J-Rated Music
Swette Ya' Music
Warner/Chappell Music, Inc.

"Most Girls"

Written by: **Damon Thomas**
 Published by: **Demis Hot Songs**
E Two Music
EMI Music Publishing

"Music"

Written by: **Madonna**
 Published by: **Warner/Chappell Music, Inc.**
Webo Girl Publishing, Inc.

"Nobody Wants To Be Lonely"

Written by: **Gary Burr**
Desmond Child
 Published by: **Desmundo Music**
Gabburr Tunes
Universal Music Publishing Group

"Outside"

Written by: **Aaron Lewis**
 Published by: **Greenfund**
Warner/Chappell Music, Inc.

"Peaches & Cream"

Written by: **Jason Boyd**
Sean "P-Diddy" Combs
Daron Jones
Michael Keith
Quinnes Parker
Marvin Scandrick
Courtney Sills
 Published by: **C Sills Publishing**
DA 12 Music
EMI Music Publishing
Hitco South
Justin Combs Publishing

"Pinch Me"

Written by: **Steven Page (SOCAN)**
Ed Robertson (SOCAN)
 Published by:
Warner/Chappell Music, Inc.

"Ride Wit Me"

Written by: **Bunny DeBarge**
El DeBarge
Randy DeBarge
Jason "Jay-E" Epperson
Nelly
 Published by: **BMG Songs, Inc.**
D2 Pro Publishing
EMI/Jobete Music Co., Inc.
Jay E's Basement
Universal Music Publishing Group

"Shape Of My Heart"

Written by: **Max Martin (STIM)**
Lisa Marie Miskovsky (STIM)
Rami (STIM)
 Published by:
Universal Music Publishing Group
Zomba Enterprises Inc.

"Survivor"

Written by: **Anthony Dent**
Beyoncé Knowles
Matthew Knowles
 Published by: **Beyoncé Publishing**
For Chase Music Inc.
Hitco South
MWE Publishing
Sony/ATV Tunes LLC

"Taking You Home"

Written by: **Stan Lynch**
 Published by: **Matanzas Music**
Warner/Chappell Music, Inc.

"Thank You"

Written by: **Dido (PRS)**
 Published by: **Warner/Chappell Music, Inc.**

"The Space Between"

Written by: **Glen Ballard**
Dave Matthews
 Published by: **Aerostation Corporation**
Colden Grey Ltd.
Universal Music Publishing Group

"The Way You Love Me"

Written by: **Michael Dulaney**
Keith Follese
 Published by: **Airstream Dreams Music**
Coyote House Music
Famous Music Corp.
Follazoo Crew Music
Scott and Soda
Warner/Chappell Music, Inc.

"This I Promise You"

Written by: **Richard Marx**
 Published by: **Chi-Boy Music**

"You Sang To Me"

Written by: **Marc Anthony**
 Published by: **Sony/ATV Tunes LLC**

"You're A God"

Written by: **Matt Scannell**
 Published by: **Mascan Music Inc.**
Warner/Chappell Music, Inc.

That next great song... you know it when you hear it. And we've had the pleasure of hearing a lot of greatness this year. ASCAP salutes all those music creators whose POP inspirations continue to push the boundaries of what's possible in music. Congratulations.

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 of
ASCAP



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MARILYN BERGMAN | PRESIDENT
 & CHAIRMAN OF THE BOARD



19th Annual Pop

Both legendary artists and rising rock stars illuminated the stage at ASCAP's 2002 Pop Awards, where awards were presented for lifetime achievement and for the most performed songs from the previous year. Pictured at right (l-r) are ASCAP Pied Piper Award recipient Tony Bennett, ASCAP President and Chairman Marilyn Bergman and ASCAP Founders Award recipient James Taylor, and Mathew Knowles, who accepted the Songwriter of the Year Award on behalf of his daughter, Beyoncé Knowles, with Beyoncé's mother, Tina Knowles.



Songwriter of the Year
Beyoncé Knowles



Singer/songwriter Shawn Colvin, right, performed in honor of her hero James Taylor (below). Taylor also wowed the crowd with a special performance of his own.



PUBLISHER OF THE YEAR - WARNER CHAPPELL

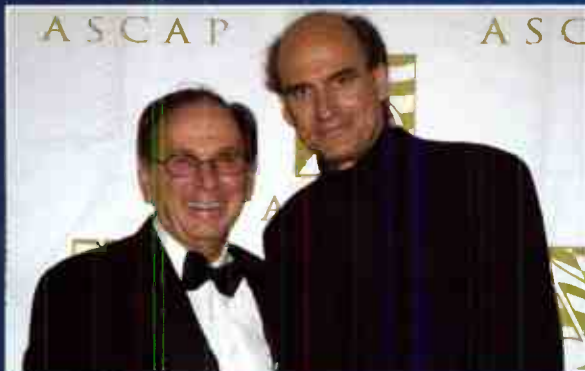
Pictured, l-r, are Warner/Chappell's David Andreone, Kenny MacPherson, Greg Sowders, Ed Pierson, JB Brenner, Ira Pianko, Tim Wipperman, Barbara Quinn (in back), Les Bider, Judy Stakee, Denise Weathersby, ASCAP Board member Jay Morgenstern, Rick Shoemaker, Bob Fead, Steve Scott and ASCAP CEO John LoFrumento.



Pictured above (l-r) are Mike Stoller, Alan Bergman, Richard Marx and Cynthia Rhodes. Award winner Marx also performed at the awards.



Music Awards



TWO FRIENDS

Above, ASCAP Board member and former ASCAP Founders Award recipient Hal David is pictured congratulating James Taylor.

At right (l-r) EMI's Evan Lamberg, Bob Flax, Martin Bandier with award winners Ty Lacy and Dennis Matkocsky.



THE STROKES

Rock band The Strokes were presented with ASCAP's College Vanguard Award. Pictured at the presentation (l-r) are The Strokes' Fabrizio Moretti, ASCAP's Tom DeSavia and The Strokes' Nick Valensi.



Award winner Desmond Child, ASCAP's Loretta Muñoz and award winner Gary Burr.

KEEPING IT REAL

Award winner Richie Sambora is pictured with ZZ Top's Billy Gibbon.



Pictured (left, l-r) are Universal Music Publishing's Tom Sturges, Betsy Anthony-Brodey, Glen Ballard, Universal's David Renzer and ASCAP's Todd Brabec.

ASCAP Pied Piper Award winner Tony Bennett performs with k.d. lang.

World Radio History





The POWER

of the

Music

TOP TELEVISION SERIES

PAUL BAILLARGEON (SOCAN)

DAVID BELL

JAY CHATTAWAY

DENNIS MC CARTHY

DIANE WARREN

Enterprise (UPN)

MARCO BELTRAMI

JON HASSELL

The Practice (ABC)

JEFFREY CAIN

CEDRIC LE MOYNE

GREGORY SLAY

CINJUN TATE

SHELBY TATE

Smallville (WB)

ALF CLAUSEN

The Simpsons (FOX)

LISA COLEMAN

WENDY MELVOIN

Crossing Jordan (NBC)

JAMES NEWTON HOWARD

E.R. (NBC)

RUSS LANDAU

Survivor:

The Australian Outback (CBS)

Survivor: Africa (CBS)

RICK MAROTTA

Everybody Loves Raymond

(CBS)

MICHAEL SKLOFF

Friends (NBC)

MARK SNOW

The Guardian (CBS)

Smallville (WB)

KEITH STRACHAN (PRS)

MATTHEW STRACHAN (PRS)

Who Wants To Be

A Millionaire (ABC)

MOST PERFORMED SONGS

FROM MOTION PICTURES

"GET UR FREAK ON"

from Lara Croft: Tomb Raider

WRITERS:

MISSY "MISDEMEANOR" ELLIOTT

TIMBALAND

PUBLISHERS:

MASS CONFUSION PRODUCTIONS

VIRGINIA BEACH MUSIC

WB MUSIC CORP.

"INDEPENDENT WOMEN PART 1"

from Charlie's Angels

WRITERS:

SAMUEL "TONE" BARNES

BEYONCE KNOWLES

PUBLISHERS:

BEYONCE PUBLISHING

ENOT PUBLISHING

NEW COLUMBIA PICTURES MUSIC

SONY/ATV TUNES LLC

"LADY MARMALADE"

from Moulin Rouge!

WRITER:

KENNY NOLAN

PUBLISHERS:

EMI/JOBETE MUSIC CO., INC.

KENNY NOLAN PUBLISHING CO.

"PUT IT ON ME" *from*

The Fast and the Furious

WRITERS:

TIHEEM CROCKER

PAUL "TRU STYLZE" WALCOTT

PUBLISHERS:

BLUNTS GUNS AND FUNDS

FAMOUS MUSIC CORPORATION

TRU STYLZE MUSIC

"THERE YOU'LL BE"

from Pearl Harbor

WRITER:

DIANE WARREN

PUBLISHER:

REALSONGS





ascap celebrates our film & television music awards HONOREES



**ASCAP 2002
Henry Mancini Award
Alan Silvestri**

**ASCAP Foundation's
Lifetime Achievement Award
Van Alexander**

2002

TOP BOX OFFICE FILMS

ALEJANDRO AMENÁBAR (SGAE)
The Others

JOHN DEBNEY
Cats and Dogs
The Princess Diaries
Spy Kids

TAN DUN
Crouching Tiger, Hidden Dragon

JAMES NEWTON HOWARD
America's Sweethearts

DAVID LAWRENCE
American Pie 2

RANDY NEWMAN
Monsters, Inc.

JOHN POWELL
Shrek

HOWARD SHORE

*The Lord of the Rings:
The Fellowship of the Ring*

ALAN SILVESTRI
The Mummy Returns

HANS ZIMMER
Hannibal
Pearl Harbor

MOST PERFORMED THEMES

FRANK CATANZARO
DAN FOLIART
STEVEN KAPLAN
JAMES LATHAM
BRANFORD MARSALIS
HOWARD SHORE

MOST PERFORMED UNDER-SCORE

JACK ALLOCCO
DENIS HANNIGAN
MICHAEL KARP
DAVID KURTZ
MARK SNOW

Your music makes comedies funnier, love scenes more romantic, and drama more exciting. ASCAP is proud to salute the gifted music creators who make listening to our favorite films and TV programs as much fun as watching them. Congratulations.

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& CHAIRMAN OF THE BOARD



FILM & TV AWARDS



ASCAP Honors Top Film and Television Composers and Songwriters at 17th Annual Gala

Above, left, ASCAP President and Chairman Marilyn Bergman and ASCAP Foundation Lifetime Achievement Award recipient Van Alexander. And, right, ASCAP CEO John LoFrumento, Senior VP Nancy Knutsen, composer Denis Hannigan, honored in the category of Most Performed Underscore, and ASCAP Executive VP Todd Brabec.



Songwriter Diane Warren (far right) was honored for her theme to *Enterprise* as well as for "There You'll Be" from *Pearl Harbor*. She is pictured with Julie Horton, Executive VP of Realsongs



Hollywood Highlights

1. PRS composer Matthew Strachen, composer of "Who Wants to Be a Millionaire?"
2. Honoree Michael Skloff, composer of the music to the perennial hit TV series "Friends."
3. Honoree Russ Landau, who received awards for his music in "Survivor: The Australian Outback" and "Survivor: Africa."
4. Composer Frank Catanzaro, one of the honorees in the Most Performed Themes category, with ASCAP's Sue Devine.
5. Rick Marotta, composer for "Everybody Loves Raymond," with Brabec.
6. Dan Foliart and Jim Latham, honorees in the Most Performed Themes category.
7. Composer Joseph LoDuca.
8. Henry Mancini Award recipient Alan Silvestri delivered a witty and poignant acceptance speech.
9. New member John Powell, who joined earlier this year from PRS, honored for his score to the DreamWorks hit film "Shrek."
10. Steven Kaplan, honored in the category of Most Performed Themes, is congratulated by John LoFrumento.



Honoree Mark Snow, who has received awards at these ceremonies every year since their inception in 1986.



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11. Composer/songwriter team Wendy and Lisa, also known for their work with Prince's *Revolution*, as well as their own recordings, were honored for their music on the new hit TV series "Crossing Jordan."

12. Alf Clausen, honored for "The Simpsons" with ASCAP's Lauren Iossa.

13. Brabec, with David Kurtz and Jack Allocco, co-composers of "The Bold and the Beautiful" and "The Young and the Restless," both honored in the category of Most Performed Underscore.

14. Sony's Executive VP of Music Business Affairs Shely Bunge and Kathy Coleman, VP of Film and TV for Sony/ATV Tunes LLC, co-publishers of "Independent Women Part 1" from *Charlie's Angels*.

15. President of Famous Music Ira Jaffe, co-publisher of "Put It On Me" from *The Fast and the Furious* with ASCAP's Kevin Coogan.

16. Senior VP and ASCAP Foundation Executive Director Karen Sherry, composer and jazz artist John Clayton, who presented the Foundation Lifetime Achievement Award to composer/arranger Van Alexander, Alexander and ASCAP composer & Board member Johnny Mandel.

17. ASCAP's Kevin Coogan (l) with VP of Soundtracks at Jive Records Jonathan McHugh.

18. PRS composer Trevor Jones with Fox Music's VP of Film Music Michael Knobloch.

19. Marilyn Bergman with triple honoree John Debney, recognized for his scores for three of last year's top films, *Cats and Dogs*, *The Princess Diaries* and *Spy Kids*.

20. Warner/Cnappell's Senior VP of Film/TV- Catalog Development Brad Rosenberger and Executive VP/General Manager and ASCAP Board Member Jay Morgenstern, co-publishers of "Get Ur Freak On" from *Lara Croft: Tomb Raider*.

EMI Vice President of Film & TV Allison O'Donnell congratulates songwriter Kenny Nolan, writer of the classic hit song "Lady Marmalade," which was recognized for its use in *Moulin Rouge!*





The POWER

of Latin Music



**ASCAP Latin
Heritage Award**
Gilberto Santa Rosa



Compositores Del Año
Omar Alfanno
Joan Sebastian



Editora Del Año
WB Music Corp.

SUPERCANCIÓN DEL AÑO
"Abrázame Muy Fuerte"

compositor:
Alberto Aguilera Valadez
editoras: Alma Musical
BMG Songs, Inc.

Salsa

CANCIÓN DEL AÑO

"Pero No Me Ama"
compositor:
Rafael Monclova de Jesús
editora:
La Editora De Música PMC

CANCIONES GANADORAS

"Comerte A Besos"
compositores: Sergio George
Jorge Luis Piloto
editoras: Piloto Music Publisher
Sir George Music
WB Music Corp.

"Cómo Se Lo Explico Al Corazón"
compositor: Hector Rivera
editora: Negrele Music

"Con Cada Beso"
compositor: Fernando Osorio
editoras: Osorio Music
WB Music Corp.

"Me Da Lo Mismo"
compositor: Omar Alfanno
editoras:
EMOA Music Publishing
Sony/ATV Music Publishing LLC

"Me Liberé"
compositor: Julio Castro
editora: Cartagena Enterprises

"Mi Primer Amor"
compositor: William Duvall
editora: Caribbean Waves Music

"Muero"
compositores: Armando Larrinaga
Teresita Mora Arriaga
editoras:
Larrinaga Music Publishing
Universal Music Publishing Group

"Por Amarte Así"
compositores: Alejandro Montalbán
Eduardo Reyes
editora: WB Music Corp.

"Pueden Declr"
compositor: Omar Alfanno
editoras:
EMOA Music Publishing
Sony/ATV Music Publishing LLC

"Quiero"
compositores:
Ray Contreras
James Nicholas Greco
editoras: Jimmy G's Publishing
Maha Gita Music
WB Music Corp.

"Yo Si Me Enamoré"
compositor: Alejandro Jaen (SGAE)
editora: Nueva Ventura Music

Regional Mexicano

CANCIÓN DEL AÑO

"Despreclado"
compositor:
Jesús Navarrete Urena (SACM)
editora: Vander Music

CANCIONES GANADORAS

"Amorcito Mío"
compositor: Joan Sebastian
editora: Vander Music

"Cada Vez Te Extraño Más"
compositor: Miguel Luna
editora: Pacific Latin Copyright

"Disculpe Usted"
compositor:
Felipe Segundo Martínez Escamilla
editora: Huina Publishing

Congratulations 2002 El Premio ASCAP AWARD WINNERS

"La Calandria"

compositor:
Manuel Hernández Ramos (SACM)
editora: Vander Music

"Me Vas A Extrañar"

compositor:
Enrique "Fato" Guzmán (SACM)
editora: Vander Music

"No Me Conoces Aún"

compositores:
Flor Ivonne Quezada Lozano (SACM)
Alan Alexander Trigo Coca (SACM)
editora: Edimonsa Corp.

"Por Amar Así"

compositor:
Juan Francisco Rodríguez Del Bosque
editora: WB Music Corp.

"Será Porque Te Amo"

compositores:
Eduardo Franco Da Silva (SADAIC)
Rosano Pedro Luis Lo Forte (SADAIC)
editora: BMG Songs, Inc.

"Te Soñé"

compositor: Javier Zazueta Laramaña
editora: Teocal Music

"Un Idiota"

compositor: Joan Sebastian
editora: Vander Music

"Un Sueño"

compositor: Gustavo Avigliano
editora: Fonomax Music Publishing

Rock

CANCIÓN DEL AÑO

"Para No Verte Más"
compositores:
Gulliermo Novellis (SADAIC)
Fabio Tisera (SADAIC)
editora: WB Music Corp.

CANCIONES GANADORAS

"Dame Lo Que Quieras"
compositores: Mark Kilpatrick
John Lengel III
editora: No Little Fish Music

"De Verdad"

compositores: Steve Mandile
Jodi Marr
editoras: Lazy Jo Music
WB Music Corp.

"De Vuelta Y Vuelta"

compositor: Pau Dones Cirera (SGAE)
editora: WB Music Corp.

"Mentira"

compositor: Alberto Cuevas (SGAE)

Grupo Independiente del Año: Skapulario

Merengue

CANCIÓN DEL AÑO

"Cómo Olvidar"
compositores: Gustavo Arenas
Jorge Luis Piloto
editoras: Arena Fina Publishing
Lanfranco Music
peermusic

CANCIONES GANADORAS

"Caracolito"
compositor: Oscar Serrano
editora: Qué Loco Publishing

"Corazón De Mujer"

compositores: Gustavo Arenas
Alejandro Jaen (SGAE)
José Luis Morín
editora: Nueva Ventura Music

"La Noche"

compositor:
Alvaro José Arroyo (SAYCO)
editora: Edmúsica USA

"Tu Eres Ajena"

compositor: Alejandro Montero
editora: Juan & Nelson Publishing

"Voy A Quitarme El Anillo"

compositores: Rafael Ferro (SGAE)
Roberto Livi
editoras: 2000 Amor Music
Rafa Music

"Wow Flash!"

compositor: Rodolfo Barrera
editora: Lida Socapi Music Publishing

Pop/Balada

CANCION DEL AÑO

"La Bomba"
compositor:
Fabio Zambrana Marchetti
editora: Sony/ATV
Music Publishing LLC

CANCIONES GANADORAS

"Azúl"
compositor: Gustavo Santander
editoras: Famous Music Corporation
Santander Melodies

"Bésame"

compositor: Ricardo Montaner (SGAE)
editoras: EMI April Music
Hecho A Mano Editores

"Candela"

compositores: Erika Ender
Donato Poveda
editora: peermusic

"Cómo Olvidar"

compositores: Gustavo Arenas
Jorge Luis Piloto
editoras:
Arena Fina Publishing
Lanfranco Music
peermusic

"Cómo Se Cura Una Herida"

compositores: Rudy Pérez
Jorge Luis Piloto
editoras:
Adam Rhodes Music
Lanfranco Music
Rubet Music Publishing
Universal Music Publishing Group

"Con Cada Beso"

compositor: Fernando Osorio
editoras: Osorio Music
WB Music Corp.

"Cuando Seas Mía" (Miss Me So Bad)

compositores: Omar Alfanno
Yoel Henriquez
Diane Warren
editora: Realsongs

"Infiel"

compositor:
Victor Yunes Castillo (SADAIC)
editora: EMI April Music

"Por Amarte Así"

compositores: Alejandro Montalbán
Eduardo Reyes
editora: WB Music Corp.

"Pueden Decir"

compositor: Omar Alfanno
editoras:
EMOA Music Publishing
Sony/ATV Music Publishing LLC

"Te Quise Olvidar"

compositor: Carlos Baute (SGAE)
editora: EMI April Music

"Tu Recuerdo"

compositor: Vladimir Dotel
editoras: BMG Songs, Inc.
Vlalces Publishing

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A love of evocative language.
An ability to bring audiences
to their feet. ASCAP is pleased
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LATIN MUSIC AWARDS

10th Annual El Premio ASCAP

Continued from Page 11

The top-winning songs of each category were: in Salsa "Pero No Me Ama", composed by Rafael Monclova de Jesús, published by La Editora de Música PMC; Rock En Español, "Para No Verte Más", composed by Guillermo Novellis (Sadaic), Pablo Tisera (Sadaic), published by WB Music Corp.; Rock En Español Independent Group of the Year, Skapulario; Merengue, "Como Olvidar", composed by Gustavo Arenas and Jorge Luis Piloto, published by Arena Fina Publishing, Lanfranco Music, peermusic; Pop/Balada, "La Bomba", composed by Fabio Zambrana Marchetti, published by Sony/ATV Music Publishing LLC; Regional Mexican "Despreciado" composed by Jesús Navarrete Urena, published by Vander Music.

Publisher of the Year honors went to WB Music Corp./Warner Chappell Music Inc. as the publisher of the most award-winning songs. They published a total of 20 winning songs.

ASCAP is the dominant creative force in Latin music. Based on *Billboard's* 2001 year-end charts, ASCAP members secured 88% of Latin Tropical/Salsa Airplay, including the 9 of the Top 10 songs; 83% Latin Pop Airplay with 7 of the Top 10; 68% of Hot Latin Tracks with 9 of the Top 10; and 63% of Latin Regional Mexican Airplay.



PUBLISHER OF THE YEAR WARNER/CHAPPELL:

Pictured (l-r) are ASCAP Executive VP Todd Brabec, Warner/Chappell's Roger Aimes, Gustavo Menendez, Ellen Moraskie, Les Bider, Rick Shoemaker and ASCAP CEO John LoFrumento.



ASCAP's Vanessa Rodriguez with award winners Skapulario and presenter Fernando Fazzari. Skapulario won the Rock en Español Band of the Year award.



Pictured (l-r) are award winner Sergio George, Latin music legend Johnny Pacheco and Songwriter of the Year Omar Alfanno, and (below, l-r) ASCAP's Gabriela Benitez, award winner Miguel Luna and ASCAP's Velia Zamora.



Above, ASCAP's Jorge Rodriguez, award winner Alejandro Jaen and ASCAP's Alexandra Lioutikoff.



(far left photo) Songwriter of the Year Joan Sebastian with ASCAP Latin Heritage Award winner Gilberto Santa Rosa and (left photo) ASCAP CEO John LoFrumento with awards co-host Miss Universe Denise Quiñones and Songwriter of the Year Omar Alfanno.



Alicia Villareal performs for the audience



Above (l-r), Award winner Victor Nuñez Castillo, ASCAP's Ana Rosa Santiago, Managing Director of EMI Publishing's Nestor Casaña and ASCAP's Todd Brabec and, left, ASCAP's Vanessa Rodriguez is pictured with members of La Mosca, winner of the Rock en Español Alternative Rock Song of the Year.



On the left, La Ley's Beto Cuevas and Alexandra Lioutikoff



Creative Director for Famous Publishing's Claribel Cuevas, award winner Gustavo Santander, Alexandra Lioutikoff and Creative Director of Santander Songs' Kenny Cordova



John LoFrumento, award winners Alejandro Montalbán, Eduardo Reyes and Todd Brabec



VP of Peermusic Ramon Arias, award winners Gustavo Arenas and Jorge Luis Piloto, ASCAP's Ana Rosa Santiago and Creative Director of Peermusic's Julio Bagné.



Award winner Azul Azul's Fabio Zambraner Marchetti with VP of Sony/ATV Discos Music Publishing's Carmen Alfanno.



Pictured, left (l-r), are awards co-host actor Manny Perez, award winner Grupo Mania's Oscar Serrano and ASCAP's Karen Sherry.

Time is Money

Composer Sean Callery Talks About Composing for the Hit TV show "24"

When Sean Callery was approached by executive producer Joel Surnow in 2001 to compose music for a television pilot depicting a single hour in the life of a counter terrorist agent, he thought that sounded pretty intriguing on its own. Then, Mr. Surnow threw in the catch: "Oh, and we're going to tell the story in real time. It'll be cool, don't you think?" Callery hung up the phone and immediately started drafting some ideas. As he got more and more involved in creating the music for one of TV's most innovative series, it became one of the best working experiences he has ever had. Here Callery talks to ASCAP's Mike Todd about his career and what led him to "24."

How did you get started in the music business?

I moved to Los Angeles after graduating from the New England Conservatory in 1987 and began working for New England Digital, the company which made the Synclavier Digital Audio workstation. My job was to train people on how to use the Synclavier and I had the privilege of meeting composers like Mark Snow, Alan Silvestri and James Newton Howard during that time. In 1989, producer John Farrar asked me to collaborate with him as a composer on the Disney movie of the week, *A Mom for Christmas* starring Olivia Newton-John.

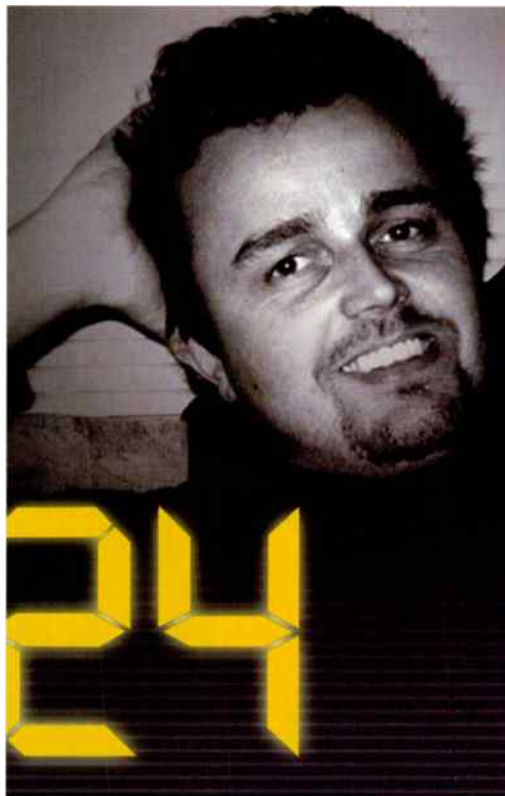
After a brief job writing music for the Siegfried and Roy magic show in Las Vegas, I took a job as a sound effects designer/editor for the series "Star Trek: Deep Space Nine" in the early nineties. It was there where I learned a lot about how sound effects, dialogue and music all work together on the mixing stage. I actually learned about being a better composer sitting on the mix stage while working as a sound designer under Emmy winner Jim Wolvington. DS-9 had very high production values and our crew ended up with an Emmy nomination for the series.

Do you prefer composing for TV over feature films?

I have no preference whatsoever. They both present different sets of challenges and I love composing for both TV and films. More importantly, I like keeping busy.

Who are your musical influences?

That's a hard question to answer. As a child,



I was a great fan of John Williams, Bernard Herrmann and Jerry Goldsmith. In college I enjoyed studying Igor Stravinsky, Bela Bartók, and Sergei Prokofiev. I very much appreciate the music of Brian Eno and Peter Gabriel.

How did you get your break in television?

Mark Snow listened to some of my music from past projects, and he recommended me to executive producer Joel Surnow, who was launching the series "La Femme Nikita" for the USA network. Joel and I did not know one another and Mark's recommendation was really pivotal to my even being considered for the job, given that I had no episodic experience on my resume. We all have to start somewhere, and that was my jumping off point. I owe a tremendous amount of thanks to Mark. He is a first class gentleman.

How did you get your break on the show "24"?

Joel Surnow is the executive producer of "24" and he called me in early 2001 (while I was composing for the syndicated series, "Sheena") and asked if I would write music for the pilot episode. Joel and I worked together on 5 seasons of "La Femme Nikita" and over time a natural synergy developed. This dynamic extended to the "24" series and it served us extremely well when we were crafting the musical sound for the first episode. Director and executive producer Stephen Hopkins was also brilliant in communicating his vision for the series to me and I thoroughly enjoyed working with him.

Both Joel and Stephen truly inspired me. Ironically, the final picture cut of the pilot was the 24th version and it was locked on April 24th.

How does the nature of this show being in real time each hour affect the way you compose?

Each hour is completely different in terms of style and texture. Some shows are more thematic and epic while others are more moody and ambient. The one common thread that binds all of the episodes together is the relentless story lines of suspense and tension. The challenge for me has been to evolve sonically as the story evolves with the characters. Thankfully, the producers encourage me to explore many different styles. For example, in season one, the first six episodes were from midnight to 6:00 a.m. It was only at the end of the sixth show that I saw the characters as well as the city in the daylight. Everyone is exhausted, but the city is now busier. This produced a whole bunch of different opportunities musically and stylistically which presented itself as the show changed each week.

Also unique to the show's format is the absence of space for a traditional main title sequence. The stars' credits that would normally occupy a main title sequence were moved and shown in the first act of the show. To accommodate this, many episodes begin with some type of opening montage that these credits would appear in, thus creating its own unique main title sequence. As a result, the main theme I wrote for "24" is often integrated and arranged differently for each episode's opening cue.

Do you know how this season will end?

Actually, I am encouraged not to read the scripts and to just take each episode as it comes. The producers like this because it's better if I DON'T know who the bad guy is or who is going to die. They don't want me to reveal anything, musically speaking. So, in reality, I'm just as much in the dark as everybody else.

Has "24" grown into any new opportunities for you with other projects?

Well, more people know of me and of my work because of the series. I was honored to have received an Emmy nomination for my work on "24", and there's no better demo reel for yourself than having a series on the air. I really enjoy scoring for the show and am truly grateful to be working with such talented people. They are also very generous people; Kiefer Sutherland threw a Halloween Party for the entire cast and crew.

Anastacia

Anastacia is a rare talent: A songwriter, a producer and a dancer. But the fact that her angelic good looks, charm and 5'3" frame is capable of singing the way that she does has fascinated and delighted fans around the world during her short, relatively new career. So, it should come as no surprise that even her mother has referred to her as a "freak of nature." Enter *Freak of Nature*, Anastacia's appropriately titled second full-length recording for Epic Records.

Anastacia burst onto the music scene in 1999 with her debut album, *Not That Kind*, and wowed audiences and critics alike, with her powerful vocal range. She promptly conquered Europe and secured her place as an International superstar with gold, platinum and multi-platinum sales status in more than a dozen countries with overall album sales exceeding 5 million copies. Add to that an exuberant personality, a fierce sense of individuality and personal style, a vocal prowess that defies categorization and a long list of awards, including Best New International Artist at the 2001 World Music Awards and a nomination for Best New Artist at the 2001 MTV Europe Music Awards and you've got yourself an artist who is proud of who she is.

"I am a freak of nature," says Anastacia. "I've always gotten looks of shock depending on how you look at it because I gather the way that I look doesn't match the way I sound. So this album is basically about those types of people – freaks. I guess you could say that I'm telling their story as well as mine."

"It was a very liberating record to make," she continues. "I've always liked the idea that some of my favorite artists have been 'freaks,' or non-conformists, and that gave me courage, a constant reminder in the studio to make the record the way that I wanted."

Freak of Nature was recorded in two months at Sony Music Studios in New York City. It reunited Anastacia with Grammy Award-winning pro-



ducer Rick Wake (Diana Ross, Jennifer Lopez and Mariah Carey), Sam Watters of Color Me Badd and Louis Biancaniello, all of whom worked with Anastacia on her debut album. Wake produced seven of the twelve tracks on this new album, including the title track "Freak of Nature," "I Dreamed You," "Paid My Dues," "Over Due Goodbye," "How Come The World Won't Stop," "Why'd You Lie To Me" and "Secrets" while Watters and Biancaniello produced and co-wrote "You'll Never Be Alone," "Don't Stop" "One Day In Your Life" and "Dontcha Wanna." Anastacia also collaborated for the first time with writer Billy Mann on the uplifting "Overdue Goodbye." "How Come The World Won't Stop" and "Freak of Nature." In addition she collab-

orated with writers Greg Lawson and Damon Sharpe, who co-wrote "Paid My Dues" and "Why'd You Lie To Me."

Anastacia co-wrote a total of twelve songs on *Freak of Nature*, which gives the listener a birds-eye view of just what makes this talent tick. From "Paid My Dues", which tells of her arduous route to becoming a professional recording artist, to "Secrets," written nearly seven years ago about the importance of encouraging kids to express their thoughts and emotions so that they don't become problematic later in life – an obvious reference to a disease that Anastacia has battled since the age of 13 – Crohn's disease.

"For those with Crohn's, holding in our emotions or masking her unhappiness fuels the symp-

toms," says Anastacia. "What is seen as a curse for some, is a gift for me, because it has helped me to discover who I really am as a person. The disease has given me a clear window to my own emotions, which causes me to live each moment and to understand exactly how I'm behaving in a particular situation." It is just that attitude toward life's hard knocks that has propelled Anastacia onto the world stage. And she couldn't feel more at home there.

Damon Elliott Has His Hands



From creating music for several new films to making records with the likes of Kelly Rowland, Mya, Jessica Simpson, Beyoncé Knowles and his mom Dionne Warwick, songwriter/producer Damon Elliott is one busy man – **By Erik Philbrook**

When *Playback* talked to songwriter/producer Damon Elliott a few weeks back, he was in the studio working on music for the upcoming hip hop comedy, *Malibu's Most Wanted*, starring Jaime Kennedy and Taye Diggs. Although Elliott's score for the film will be his first (a collaboration with composer John Debney), his film music track record is about to get much longer. Last summer, he contributed music to the *Scooby-Doo* soundtrack and he is currently creating new material for three more 1970's TV shows-

turned-feature films: *Charlie's Angels II*, *S.W.A.T.* and a live action feature of *Fat Albert*.

You would think that his new film work would be enough to keep him occupied, but Elliott's sizzling career as a writer/producer shows no sign of slowing down. He has made a name for himself as an aggressive and progressive producer who is not afraid to experiment with sounds and styles, forging funky beats with infectious melodies. He has worked with a who's who of today's reigning hip hop, pop and R&B stars, such as Pink, Mya, Destiny's Child, Eminem, Bone Thugs-N-

Harmony, Keith Sweat, Barry White, Ziggy Marley and many others. Add to this a record project that Elliott is most excited to produce: an album of duets featuring many of today's young pop divas which will mark his mother Dionne Warwick's 40th anniversary in music. On a rare break in Elliott's schedule, *Playback's* Erik Philbrook had the chance to talk to him about how he does it all.

What's on your plate today?

Today I'm working on Jessica Simpson's new album

With all the different people you are working with right

now, how challenging is it to keep everyone's project apart?

It is surprisingly pretty easy because each artist has his or her unique personality. They are all so cool. It's not like I'm dealing with people who aren't experienced. All of these people are so professional. You would be surprised. A lot of these people are excited to work with me. So everyone is very cool and humble and we just get it done.

In general, how do you choose the material? Do you have stuff that you present to them? Or vice versa?



There are never two sessions that are the same. And I don't plan on it happening any given way. I'll give you two examples. On the Pink album, she came with what she wanted and knew exactly what she wanted. And Linda Perry and I took her ideas and crafted from there. Whereas, on Mya's album, there were some things she knew she wanted, but she was also open to other material I had come up with just for her specifically. There were some instances in which she would be sitting right there in the room, and I would come up with an idea, and we would have a track right then and there. And she'd write to it. That's kind of how it's working with the Jessica Simpson stuff right now.

Which do you enjoy more, having more freedom to explore your own ideas, or to take

someone else's ideas and help make them come to fruition?

I like both ways of working. I love to come up with my own ideas and sharing them with somebody. But you never know what that other person is going to give you. It's a growth thing every time I get an idea from somebody else and I think "damn, why didn't I think of that?" (laughs).

You are creating a lot of music for film these days. What do you enjoy about film projects?

It's a different creative process. For a film, you need to create something musically to go with a picture or a scene. And you only have a certain amount of time. You have to get certain points across. For instance, I'm working on a Jaime Kennedy comedy right now called *Malibu's Most Wanted*. You gotta hit certain notes certain ways. It's pretty wild. Whereas, when you make a record, you start from nothing. You're creating the script. It's not like there's a script telling you what to do. With *Malibu's Most Wanted*, I'm doing all the music. I'm scoring the film. I'm also doing songs for the soundtrack and song pieces, like when Jaimie raps in the film. There are many different levels.

Are there days when you are working on two or three things at once?

It's an everyday occurrence, man! (laughs). I wake up. I hit the studio about now, which is 12:30pm. I'll give you my day today. I got Jessica Simpson coming in at 2:00. We'll work from 2:00 to about 6:00. After that, I've got to finish another song with Mya. And after that I have to finish a theme for the movie, which will take me to about 3:00 or 4:00 in the morning. Then I'll put rough mixes on everything and get to bed around 4:35. I'll sleep for a few hours and then go right back at it.

That's a typical day?

Yeah (laughs). It's been like this for about a year straight now.

It must be exhausting.

It is, but I'm not complaining one bit. I love every minute of it. Of course, you have your

days when you walk outside and it's a beautiful day. I have a wife and I have children, and they will say "we should all go to the beach." But I have to say "you all go on without me. Just call me and tell me what it smells like down there."

In looking at your discography, it looks like 1997 was a pivotal year for you.

Yeah, '97 was when things really started to pop for me.

What was happening prior to 97? Were you just not getting the high-profile gigs?

It's kind of funny how music is. I'm not doing anything different now than I what I was doing in '95 or '96. Actually, in '96 I did work on the Bones-Thugs-N-Harmony record. But it just seems that music changes and it grows and people become a lot more liberal each year in terms of what they will allow to be cool. What I was doing in '94 might not have seemed cool, such as using certain samples. I use different sounds than most people. I'll sample a vacuum cleaner. I'll sample a siren – all kinds of crazy stuff – and use them in a song. I don't know if that was so cool to do back then.

Do you think that listeners are, in general, more open-minded now?

Absolutely, and I love it. For instance, some of the stuff I did on Kelly's record, like taking an alternative guitar and laying it over some banging hip hop track. Back in '94, people would probably say "what the hell is this?" Music was more segregated back then. Now you can combine things. I'm doing folk hip hop. I was doing this back then but people weren't responding to it. Now they are calling me and saying, "we need that sound." It's great to hear a Busta Rhymes rapping over folk hip hop music or Egyptian beats.

Do you try to listen to what other producers are doing, or are you so absorbed in your own studio that you don't really get a chance?

I'm pretty much lost in my own world. I always have been. There's so much music going on

in my head, that when I do listen to the radio, I listen to talk radio, just for a break. I'm best friends with Rock Wilder, one of my brothers. We play off each other a lot. He'll come play me a beat, or I'll go play him and beat, and I think we inspire each other a lot. We have similar tastes and styles.

A lot of kids seek out music that is different from their parent's music. When you were growing up, did you embrace your mother's music?

Absolutely. I love every song that my mom has done. Growing up in a house and listening to Burt Bacharach and Hal David songs was very inspiring to me. I think that's why I love to combine really pretty orchestra strings with other things. I was in the studio when they cut a lot of their hit records and I just absorbed it all like a sponge. I also grew up loving hip hop music. So I was listening to hip hop music on a daily basis and then I would go into the studio with my mom and listen to beautiful R&B/pop music. I think it gave me that edge in thinking "wow, you can combine these two things."

Did you pick an instrument at an early age?

I picked up a lot of instruments at an early age. But I never got great. I got good. I'm a pretty good drummer. I'm pretty good on the keyboards. Me, I'm more of an electronics guy. I'll pick up a vacuum cleaner and plug it in and hear a frequency that I can use as a snare. I'm weird like that. In the Destiny's Child song, "Sexy Daddy," which I did for their *Survivor* album, the bass part is actually a vacuum cleaner. I called Mathew and asked, "Do I have to call Hoover and clear the rights to use this?" (laughs).

With everything that you have done and are doing, is there a dream project that you would like to pursue someday?

At this point in time, not to sound conceited, but I'm kind of achieving what I really set out to do. I'm fortunate to be working with some of the top female artists in the business. I want to stay busy and take it day by day, project by project. I just want to keep it going.



PHOTO BY JONATHAN MANION

Sharissa

With her smash debut single "Any Other Night," Sharissa burst onto the music scene full force with her no-nonsense attitude towards relationships. The Bronx-reared R&B/hip hop/soul writer and performer is sure to leave a lasting impression with her debut album *No Half Steppin'*, a feisty tale of romance and heartbreak. Don't be mistaken, Sharissa isn't crying victim on her latest Motown release, but letting brothers know what she expects in her relationships: honesty, trust and sincerity. Sharissa

co-writes on the album, which features tracks by ex-Groove Theory's Bryce Wilson, Trackmasters and Blackground recording artist Tank. As no stranger to the industry, having collaborated in the past with Carl Thomas, Beanie Siegel, Henchmen and Memphis Bleek, Sharissa is paving her own way to stardom. With her edgy, in-your-face lyrics, laced with powerhouse vocals, Sharissa is following in the footsteps of her idols Gladys Knight and Stephanie Mills and simply has no limits.

— DAMIEN M. WEST

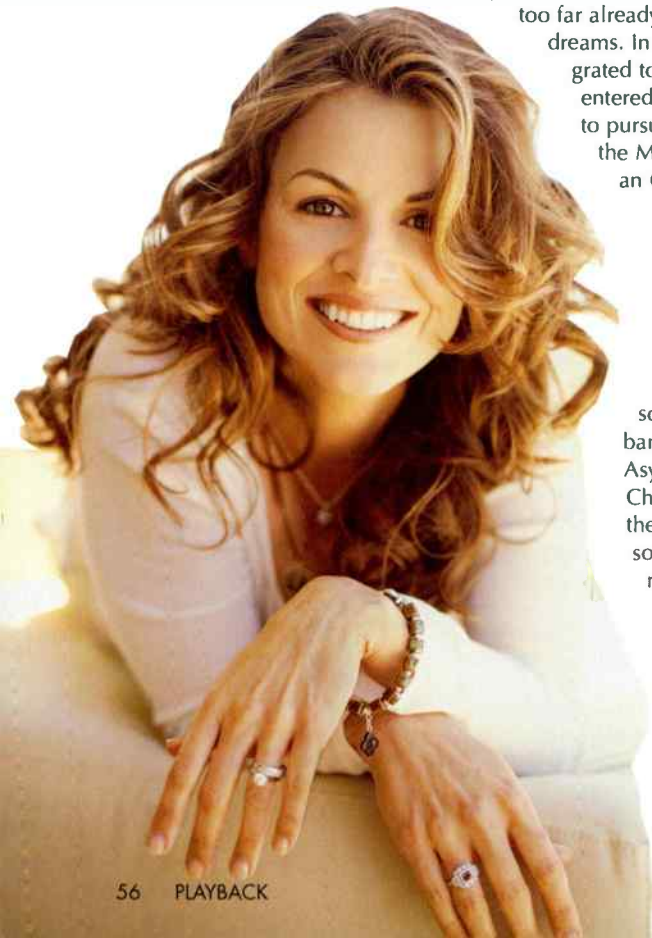
Flynn

After winning the Debut Album of the Year Award at the Boston Music Awards in 2001 for his debut CD, *On Your Way*, singer/songwriter/guitarist and former Cliffs of Dooneen founder Flynn was, well, on his way. And without having to actually step onto a tour bus, some of his music is already on a world tour. This year he landed three of his songs in the touring production of *Spider-Man Live*, a Broadway-style live action theater show, which is currently visiting 40 venues in American cities (including New York's Radio City Music Hall) before going overseas next year. Not a small accomplishment for someone who was almost paralyzed in a fall from a ladder in 1999 and who had to spend months rehabilitating his body. But Flynn, born Martin Crotty just south of Dublin, Ireland, had come too far already to give up his musical dreams. In the late '80s, he emigrated to the United States and entered the Boston music scene to pursue his musical ambitions. In a few short years, his band the Cliffs of Dooneen hit the MTV airwaves and *Billboard's* Modern Rock Top Ten with their first single "Through an Open Window."



Chalee Tennison

Texan Chalee Tennison's voice is as big as her home state. It's also as pure country and as tough too. And if her new single, "Lonesome Road" (DreamWorks) is any indication, her career will be as hot too. With influences ranging from Tammy Wynette to Elvis, Ronnie Milsap to ZZ Top, Tennison's tastes make for some interesting flavors in her own music. After a decade of fronting her own band and creating her own dramatic and distinctive sound, she was signed to Asylum Records and released two acclaimed albums that put her on the map. Chalee shows a commanding vocal presence and emotional depth that puts her in the league of some country's greatest singers singing some of country's greatest songs. As a mother of three children and a woman who has been through three marriages, Chalee has been through many trials and triumphs in her more than 30 years of life. And it all comes out in her music. "I have to really believe a song personally before I can sing it," she says. "If it touches me, I know I can touch other people with it as well." Watch for her DreamWorks Records debut in 2003.





MercyMe

Dallas-based Christian rock band MercyMe had been building a sizable grassroots following for years, releasing six independent projects and amassing total sales of 100,000 units. They had everything it took to make it in the music business – faith in their music and a higher power, not to mention plenty of talent. Then, after being signed to INO/Word, they recorded and released, *Almost There*, in 2001. Ironically, career-wise, that album's title could no longer apply to the

band. Their single, "I Could Only Imagine," written by lead singer/songwriter Bart Millard after losing his father to cancer, shot to Number One on the Christian charts. Their album also became the best-selling Christian album of 2001. Suddenly, they were there. This year brought the group even greater acclaim. At Christian music's prestigious Dove Music Awards, first-year nominees, MercyMe took home Song of the Year, Songwriter of the Year and Contemporary/Pop song of the Year.



The John Butler Trio

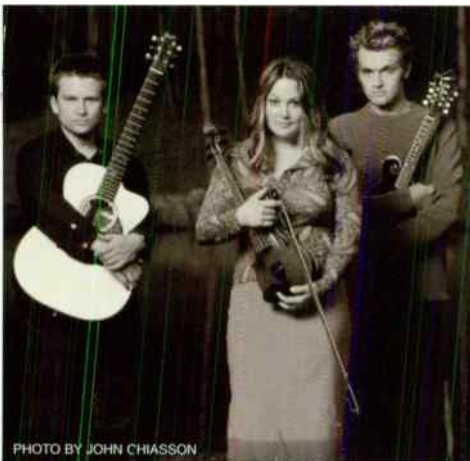
John Butler started out busking in the streets of Fremantle, Australia in 1999. A free-spirited, strong-willed environmental idealist, Butler had recently loosed the chains of academia, preferring to wage his war against old growth logging and nuclear waste dumps in his native Australia through his music. As a songwriter, Butler gravitates toward a contemporary style of hard-edged jam band rock with extended drum, bass and guitar solos (the shortest cut on his 2001 independent release, *Three*, is 4:00 minutes; the longest clocks in at an epic 'In-A-Gadda-Da-Vida'ish 14:47). As a vocalist, Butler is more akin to the

Tweet

Tweet's debut album, *Southern Hummingbird*, announces an exciting R&B newcomer with a refreshing sound. The first single, "Oops (Oh My)," became a huge success on urban radio and set the tempo for the songstress' career. Tweet's success comes after years of hardship, frustration and disappointment. After being involved in a production deal that kept her somewhat stagnant for several years, Sharissa sank into a deep depression. It wasn't until she was given the opportunity to sing background vocals on Missy's *Miss E...So Addictive* album that Tweet started to see a light at the end of the tunnel. On *Southern Hummingbird*, under the guidance of the Virginia Beach duo Missy Elliott, whom Tweet considers her "guardian angel," and Timbaland, the acoustic-guitar-playing soul singer was allowed to flourish as a natural talent, writing or co-writing every song on the album. As a result, Tweet's lyrics explore in the most intimate way some of life's most troubled moments. "I think all experiences, even the unpleasant ones, have made me stronger," says Tweet. "I know there's a time and place for everything in this life." Judging from the success of the album, Tweet's time and place is right now. – DAMIEN M. WEST



Seattle grunge sound than most typical jammy pop-rockers, evoking the singing styles of Eddie Vedder, Anthony Keidis, and Chris Cornell. His popularity has been growing steadily in Australia where he has been touring with the likes of Killing Heidi, Silverchair and Green Day. In 2001, the JBT took their act international with appearances at the Edinburgh Festival in Scotland and the Montreux Jazz Festival in Switzerland.



Nickel Creek

Even before the Grammy Award-winning soundtrack to *O Brother, Where Art Thou* caught the world's attention, the young San Diego trio known as Nickel Creek was already making bluegrass cool for a new generation of music fans. Guitarist Sean Watkins with his sister and fiddler Sara Watkins and mandolinist Chris Thile are currently one of the hottest bluegrass groups around. Their debut self-titled Sugar Hill album produced by Alison Krauss has gone gold (for sales in excess of 500,000) and was nominated for two Grammy Awards; their music has been played on such hipster-approved shows as *Buffy the Vampire Slayer*; and their music videos have received heavy rotation on Country Music Television. But, perhaps their biggest achievement might be turning pop, punk and even metal fans on to bluegrass music. They do have a few tricks up their sleeve, such as throwing in a hip hop version of Dylan's "Subterranean Homesick Blues" or a Bach musical piece into the middle of a traditional tune. Hey, whatever works. They recently released their follow-up album, *This Side*, with Krauss producing again.

Life is a Symphony for Chris Brubeck

In August, the world premiere of Chris Brubeck's *Interplay*, a Triple Concerto for Violin and Orchestra, was broadcast on national television as part of a Boston Pops concert under the direction of Keith Lockhart. New ASCAP member Brubeck (the son of jazz legend Dave Brubeck) who is widely known as an accomplished trombonist and a jazz musician for his work in his own groups Triple Play and The Brubeck Brothers, had been asked to write the piece for three of the top violinists in the world: classical Nadja Salerno-Sonnenberg, celtic fiddler Eileen Ivers and jazz violinist Regina Carter.

The high-profile performance, a smashing success, followed on the heels of other notable symphonic accomplishments for Brubeck. In July of 2000, the Boston Pops premiered and televised his *Concerto for Trombone and Orchestra*, which he later recorded with the London Symphony Orchestra on a CD entitled *Bach to Brubeck*. Then last year, Chris was commissioned to write an original *Concerto for Orchestra*, *Convergence*, again for the Boston Pops, that was so successful it now looks like it will become a part of the standard repertoire for that orchestra.

Now, other orchestras are calling him for new material. Chris, who has played many different styles of music in many different groups over the years, is genuinely surprised and thrilled with the new direction his career has taken. Shortly after learning that he had won an ASCAP Deems Taylor Award for the broadcast of *Interplay*, he talked to *Playback's* Erik Philbrook about his new role as a "composer."

Had you previously ever tackled a project like *Interplay* in which you had to write for such virtuoso musicians?



Not really. I had never written anything for violin as a solo instrument before. When the idea for this project was being batted around by Keith Lockhart, the Boston Symphony management and Bill Cosell, they were saying "It would be an interesting idea to have these three different violinists from different schools of playing together, but dramatically how do we do that? And the question was raised: Who understands jazz, Irish music and classical music?" And Keith Lockhart said, "I think Chris Brubeck can do this."

Did you feel you were prepared for the job?

Everything is a building block in your career. Last year, I had written *Convergence*, which was the commission for the 100th anniversary of Symphony Hall. At the time, I was just thrilled to get a commission from Boston, but when I was finished I realized it was a big deal. I could go back another step. The reason they even knew I existed to ask me to write *Convergence* was because of the trombone concerto which I had written to play myself with the London Symphony Orchestra.

For *Interplay*, did you feel that you had to write to each musician's strength, or did you feel that you wanted to challenge their mode of playing?

The most important thing for me was to meet them and see what they were like as people. If any of them were temperamental divas, I didn't want to tie up my life working with three Joan Collinses. We had a big meeting and right away I saw that all three of them were really funny. They were a fun-loving little group, sort of like Charlie's Angels with violins. So what I wrote for them was based a lot on my feelings about their personalities. And the idea of tossing musical ideas around just totally fit their personalities. Then I got all of their latest recordings and studied up on their strengths. I found that all three of their records went into this Latin trip in one place or another, and I thought well here's some common ground. Between the idea of being playful and knowing they had this Latin thing in common, I sort of had this big arc in mind, like throwing ideas around and ending up in this Latin place.

You have now written and played so many styles of music. Do you feel that your

eclecticism is now one of your strengths in writing classical pieces?

The greatest thing for me now is that people are asking me to write pieces because of the crazy background that I've had. I grew up loving the Beatles, played in very creative rock and roll bands, then morphed from that into playing lots of jazz. Then I started writing for orchestras, and with my father's group I spent a lot of time in the trenches. So my crazy background has given me a composer's voice where all that stuff is sneaking in all the time. When Keith Lockhart asked me to write *Convergence*, he was asking me to be myself, which was great. He wanted all this stuff to cross-pollinate and creep in.

What's coming up that you are excited about?

I've been talking to Skitch Henderson about writing a new piece for the New York Pops Orchestra for next Fall.

Was that a direct result of the Boston Pops piece?

It happened after he heard *Convergence*, and he said "Man, it's a hell of a piece and I'd really like you to write something for us." So I'm very excited about that.

Five years ago could you imagine you would be doing what you are doing now?

Five years ago I had written my trombone concerto. And I had always written material for my own group, but there's a self-important stamp about the word "composer" in the classical sense. I didn't know if I considered myself one. But other people have been telling me that I am one, so I guess I am now. It helps a lot when you are young to get critical feedback. But the thing that I always find most valuable when I write the things I play with orchestras is when people come up to me and say, "we really love your music. It's really cool and classy and fun to play. It reminds us how much we like music." That's one of the best things to hear. I'm really hoping my eclectic career helps keep that spirit in my music."

— ERIK PHILBROOK

ASCAP 2002 Christian Music Awards

Top Christian Songwriters and Publishers

At this year's ASCAP Christian Music Awards, Stephanie Lewis was named Songwriter of the Year. "We Fall Down," written by Kyle Matthews and published by BMG Songs, was honored as Song of the Year and Brentwood Benson's New Spring Publishing and Warner/Chappell Music Group tied for ASCAP 2002 Christian Music Publisher of the Year. Pictured (l-r) at the awards ceremony in Nashville are Brentwood Benson Music's Dale Matthews, Stephanie Lewis, BMG Songs' Michael Puryear, Kyle Matthews, Warner/Chappell Music's Dale Bobo, Brentwood Benson's Marty Wheeler and ASCAP's Dan Keen.



PHOTO BY ALAN L. MAYOR

John T. Benson Publishing

ASCAP honored John T. Benson Publishing for being Nashville's first publisher in 1902. The Oak Ridge Boys' Duane Allen, a close friend of the Benson family, presented the award on ASCAP's behalf. Pictured at the award ceremony (l-r) are Ed Benson, Allen and Robert Benson.



PHOTO BY ALAN L. MAYOR



Jaci Velasquez Wins Latin Billboard Music Award

Jaci Velasquez recently won the Latin Billboard Music Award for "Pop Album of the Year-Female" for *Mi Corazon*. The album, which is her second Latin music offering, also won the Dove Award for Spanish Language Album of the Year. Velasquez was presented with the award on May 22 during the live broadcast of the *Telenovela* network.



Newsboys Honored

ASCAP member Peter Furler and his band, The Newsboys, were honored by EMI Christian Music Publishing & ASCAP for the song "It Is You" which held the #1 spot on the charts for twelve weeks. Pictured (l-r) are EMI's Eddie DeGarmo, writer Peter Furler and ASCAP's Dan Keen.



PHOTO BY TONY PHIPPS

MercyMe Goes Gold

Pictured celebrating MercyMe's *Almost There* achieving Gold status are (l-r) BrickHouse Entertainment's Scott Brickell, MercyMe's Robby Shaffer, ASCAP's Connie Bradley and Mike Scheucher, MercyMe's Bart Millard and Nathan Cochran, ASCAP's Dan Keen, MercyMe's Jim Bryson and President of INO Records' Jeff Moseley.



The Cowboy In Me

Tim McGraw stopped by ASCAP to celebrate "The Cowboy in Me." Pictured (l-r) are producer Byron Gallimore, ASCAP's Ralph Murphy, writer Craig Wiseman, BMG Songs' Karen Conrad and McGraw.



Songwriter of the Year

Anthony Smith was named the 2002 *Music Row Magazine* Songwriter of the Year. Smith is pictured with ASCAP's Pat Rolfe.



I Breathe In, I Breathe Out

Chris Cagle and Jon Robbin scored their first Number One hit with "I Breathe In, I Breathe Out." Pictured (l-r) at the celebration are producer Chris Lindsey, Cagle, Connie Bradley and Robbin.



ASCAP Celebrates "Blessed"

Martina McBride stopped by ASCAP to congratulate songwriters Brett James, Hillary Lindsey and Troy Verges, the writers of her recent #1 hit "Blessed." Pictured (l-r) at the celebration are James, Lindsey, McBride and Verges.



Phil and Julie Vassar

Pictured celebrating the chart-topping hit "That's When I Love You" are (l-r) writers Phil and Julie Vassar with EMI's Gary Overton, Connie Bradley and Mark Driskill.



All About Music

In Nashville, ASCAP sponsored the opening night of "All About Music." Pictured (l-r) at the event are ASCAP's Mike Doyle, MCA artist Rebecca Lynn Howard, All About Music's Emmitt Martin, Mindy Smith and ASCAP's Mike Sistad and Dennis Matkosky.

ASCAP Presents Teracel Music

There was a packed house at the Bluebird Café for ASCAP Presents Teracel Music, which featured Brett James and Rascal Flatts. Pictured (front row, l-r) are Marty Williams, Mark Bright and CMA's Ed Benson and (back row, l-r) ASCAP's Mike Sistad, Brett James, Rascal Flatt's Jay DeMarcus, Kelly King of Teracel Music, ASCAP's Connie Bradley and Rascal Flatt's Joe Don Rooney and Gary Levox.



Pinmonkey at Merlefest

Pictured at the ASCAP-sponsored stage at the 2002 Merlefest are the members of Pinmonkey with ASCAP's Dan Keen (in back).



Nashville Membership Meeting Panel

Pictured earlier this year at ASCAP's 2002 Nashville Membership Meeting are panelists from the pre-meeting's seminar, including (l-r) ASCAP's Marc Driskill, Fred Knoblock, Gretchen Peters, ASCAP Board member Dean Kay, Lari White, Scott Robinson, John Grady and ASCAP's Mike Sistad.



A Diamond Day

ASCAP member Steve Diamond recently celebrated the success of eight Gold, Platinum and Multi-Platinum records, including: Brooks & Dunn's "Steers & Stripes" (Platinum); Dream Street (Gold); Backstreet Boys' "Black and Blue" (eight times Platinum), Faith Hill's "Faith" (five times Platinum); Princess Diaries (Gold); John Michael Montgomery's Greatest Hits (Platinum); Vince Gill (Gold); and Lonestar's "I'm Already There." Pictured (l-r) are ASCAP's Connie Bradley, Teri Muench-Diamond, Diamond and Richard Blackstone of Zomba Music.



My List

Writer Tim James and Song Paddock Music recently celebrated their Number One hit with "My List." On hand to help celebrate the occasion was DreamWorks artist Toby Keith. Pictured (l-r) are Song Paddock Music's Robb Hendon, co-writer Rand Bishop, James, Keith and producer James Stroud.

Sounds Series in Miami and Puerto Rico

Los Sonidos Acústicos De ASCAP en Puerto Rico

Velada Bohemia en voz de compositores, fue uno de los titulares de uno de los periódicos más importantes en Puerto Rico, refiriéndose al acústico presentado el pasado 27 de agosto en el Nuyorican Café del Viejo San Juan. La mencionada velada contó con la participación de reconocidos cantautores como: Claudia Brant, Ignacio Peña, Idalé y William Pabón y culminó con la presentación acústica de la nueva cantante pop/rock Jessica.

La noche comenzó con el integrante de Los Goyos, William Pabón, luego le siguió Idalé que se destacó al concluir su intervención con un baile Flamenco, Ignacio Peña le siguió con su estilo único al que le añadió unos temas en inglés, la compositora Argentina Claudia Brant, recibió una tremenda sorpresa cuando llegó Luis Fonsi, co-autor del tema "Tanto Que Te Di", y subió al escenario a acompañarla. Toda esta magia concluyó con la presentación de Jessica, la que expresó la admiración

que tiene por los compositores y añadió lo importante de estas actividades para autores que recién comienzan.

The acoustic event held at Nuyorican Café in San Juan, Puerto Rico this past August was called the "Bohemian Night," according to featured singer/songwriters including Claudia Brandt, Ignacio Pena, Idale and William Pabon. The evening culminated with the pop/rock singer/songwriter Jessica. The night was full of surprises as Luis Fonsi, an ASCAP singer/songwriter signed to Universal Music, joined Claudia Brandt on stage and became a news feature in one of the most important newspapers of the island. At the event he sang the song he co-wrote with her, "Tando Que Te Di." This magic continued with Jessica, who expressed her admiration for all of the writers present as well as expressing how important these activities are for developing songwriters.



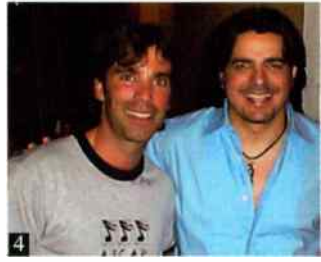
Pictured (l-r) are Alejandro Montalban, Rucco Gandia, Idale, ASCAP's Ana Rosa Santiago, Claudia Brandt and Eduardo Reyes, and Luis Fonsi and Claudia Brandt performing

Los Sonidos Acústicos De ASCAP en Miami

El pasado 14 de Agosto se celebró por tercera vez en YUCA la serie "Sonidos Acústicos" donde las editoras independientes aliadas con ASCAP presentaron compositores de su elenco. Socios de ASCAP como autores, todos presentaron temas exitosos tanto como nuevos temas inéditos. Se presentaron esa noche: Roberto Morales de RC Music; Yoel Henriquez de EMOA; Francisco Ceara de Nueva Ventura; y Christian Leuzzi y Marlow Rosado de Deston Songs. Nuestro invitado especial cantautor "Luis Enrique" cerró el showcase con varios temas nuevos y los que los pusieron en el mapa como artista.

ASCAP presented the third set of its "Latin Acoustic Sounds" series, featuring songwriters of independent ASCAP publishers. ASCAP writers included: Roberto Morales of RC Music; Yoel Henriquez of EMOA; Francisco Ceara of Nueva Ventura Music; and Christian Leuzzi and Marlow Rosado of Deston Songs presented both recorded and unrecorded

songs from their repertory. A special invited guest was singer/songwriter Luis Enrique who closed the show with various new songs as well as hit songs that put him on the map as an artist.



Pictured are: 1. Luis Enrique, 2. Christian Leuzzi, 3. Francisco Ceara, 4. Karl Avanzini & Luis Enrique, 5. Marlow Rosado, 6. Roberto Morales and 7. Yoel Henriquez.

The LAMC Rocks in NYC

ASCAP asistió a la Tercera Conferencia Alternativa de Música Alternativa celebrada en New York en Agosto del presente año. Se presentaron Jorge Moreno, cantautor de ASCAP y Kelvis, entre otros.

ASCAP attended the Third Annual Latin Alternative Music Conference that was celebrated in New York in August of this year. ASCAP singer/songwriter Jorge Moreno, signed to Maverick, participated as well as Kelvis.



Pictured at this year's Third Annual Latin Alternative Music Conference are (top photo) Martha Ibarra de Caribbean Waves Music, Mónica Rivera de SGAE y Alexandra Lioutikoff, V.P. del Dpto. Latino de ASCAP and (bottom photo) Cristhine González de Peermusic, Totty Saizarditoria, Directora Creativa y Jorge F. Rodríguez del Dpto. Latino de ASCAP en Nueva York.



Picture at the City of Hope Foundation's Gala event are ASCAP's Vanessa Rodriguez with Peermusic's Julio Bague and writer Gustav Arras and ASCAP's Alexandra Lioutikoff with Jodi Horowitz.

La Fundación de City of Hope en Miami

Various profesionales de la industria de la música asistieron la Gala la noche de miércoles, 23 de octubre, que fue dedicada a recaudar fondos para el "City of Hope Foundation" y su causa: curas para las víctimas de cancer. Tomás Muñoz fue honrado esa noche por sus años de trabajo en la industria y por ayudar a desarrollar artistas. Que "El Poder del Espíritu" siga viviendo!

The City of Hope Foundation in Miami

Several music industry professionals attended this Gala on October 24th which was dedicated to raise funds for the City of Hope Foundation and their wonderful cause: research and cures for cancer victims. Tomas Muñoz was honored that evening for his years of work in the music business and helping develop artists. May the "Power of Spirit" live on!



Que Está Pasando Por La Costa Oeste

ASCAP estuvo detrás del escenario durante el festival de Telemundo que se realizó en Los Angeles en Julio. En la foto aparecen el compositor Alex Enamorado, Gabriela Benitez de ASCAP, la compositora y artista Berenice y Alexandra Lioutikoff de ASCAP.

What's Happening on the West Coast

ASCAP was backstage during the Telemundo festival that took place in Los Angeles in July. Pictured (l-r) are songwriter Alex Enamorado, ASCAP's Gabriela Benitez, artist/songwriter Berenice and ASCAP's Alexandra Lioutikoff.

Nuevas Firmas/New Signings

Cabas

ASCAP firmó a Andrés Cabas durante los Premios de MTV Latino, el primero que se inauguró el 24 de octubre en Miami Beach. En un showcase que se llevó a cabo después de los Premios de MTV, CABAS encendió el lugar donde se llevó a cabo en Billboard Live. Vanessa Rodriguez se fue tras el escenario tomarse la foto con este talentoso artista.

ASCAP signed Andres Cabas during the MTV Latino Awards held on October 24th in Miami Beach at an after party showcase that was held at Billboard Live. His live performance was riveting. After the show, Vanessa Rodriguez of ASCAP went backstage to take a photo with this talented writer/artist.



Lucybell

Lucybell, el grupo Chileno, visito a ASCAP en Los Angeles para afiliarse como socios. Su próximo disco está por salir ahora con EMI Latin y en Noviembre tienen fiestas de lanzamiento por todo Estados Unidos. En la foto aparecen Lucybell y Gabriela Benitez de ASCAP. The Chilean group Lucybell visited the ASCAP offices in Los Angeles to join ASCAP as songwriters. Their next release on EMI Latin will be in stores soon and they will be having several release parties throughout the United States. Pictured are members of Lucybell with ASCAP's Gabriela Benitez.





CONCERT MUSIC AWARDS

Continued from Page 13

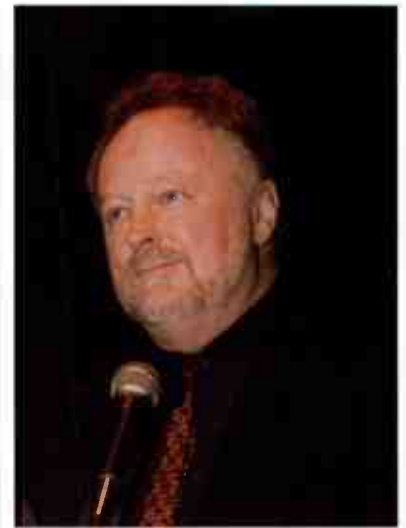
The third annual ASCAP Concert Music Awards were presented at a ceremony and reception at New York's Lincoln Center. The event, hosted by ASCAP composer member, performer and radio host Peter Schickele, was held at the Walter Reade Theater at Lincoln Center in New York.



ASCAP's Frances Richard and award winner Kit Armstrong, age 10.



Award winner Mason Bates, ASCAP's Cia Toscanini and award winner John Mackey



Presenter Bill McGlaughlin



Award winner Philip Rothman with composers Jennifer Higdon and Tania Leon



Award winner Matthew Kajcienski with Frances Richard and award winner Huang Ruo



Frances Richard, award winner Natasha Sinha and award winner Gerard Schwarz



American Composers Orchestra's Francis Thorne, Paul Lustig Dunkel and Dennis Russell Davies with host and award winner Peter Schickele. The American Composers Orchestra was honored for its 25 years of service to American Concert music.



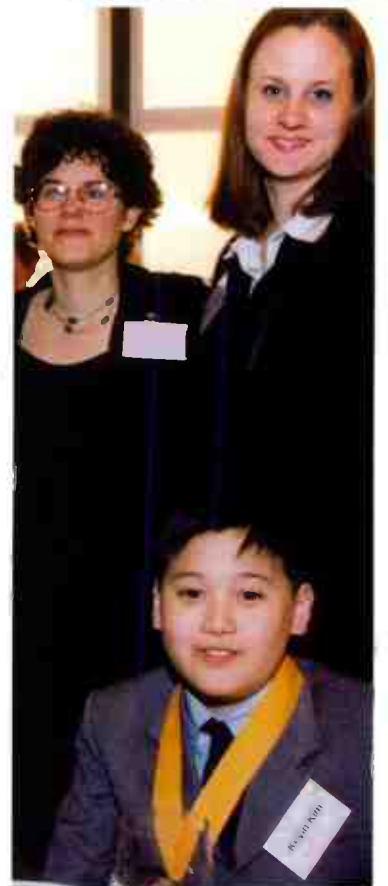
Above, prior to the Concert Awards, the Morton Gould Young Composer Award winners gathered at ASCAP for a tour and to meet ASCAP's Symphony and Concert Committee. Pictured at right is award winner Gabriela Frank performing on the piano.



Pulitzer Prize winner Justin Davidson and award winner Vivian Fung



Award winners Anthony Lanman, Matthew Van Brink and Martin Kennedy



ASCAP's Cia Toscanini and Nikki Banks and Kevin Kim



Award winners Huang Ruo and Tsu-Ling Sarana Chou, ASCAP composer/judge Chen Yi, Wang Xi, Jookang Lee and Ian Corbett



Adventurous Programming Awards

ASCAP Names Year 2002 Orchestra Awards for Adventurous Programming at ASOL Conference in Philadelphia

ASCAP Awards Presented at Chorus America Conference



Adventures in Philadelphia: Pictured are this year's winners of ASCAP Adventurous Programming Awards, presented at the American Symphony Orchestra League's National Conference in Philadelphia.

For the 45th consecutive year, orchestras demonstrating exceptional commitment to contemporary composers were honored at the American Symphony Orchestra League's National Conference in Philadelphia. The annual Adventurous Programming Awards recognize American orchestras whose concert programs prominently feature music composed within the last twenty-five years.

The Awards were presented in Verizon Hall at the Kimmel Center for the Performing Arts at the annual Awards Celebration of the American Symphony Orchestra League. ASCAP's Vice President of Concert Music Frances Richard introduced the presenters of the 2002 ASCAP Awards, Jennifer Higdon and Roberto Sierra, both award winning composers and distinguished members of ASCAP whose orchestral works are gain-

ing the respect and attention of the Concert Music world. Higdon, Professor of Composition at the Curtis Institute in Philadelphia, serves on the ASCAP Symphony and Concert Committee. Her "Concerto for Orchestra," commissioned by the Philadelphia Orchestra, was premiered at the Conference.

Sierra, a native of Puerto Rico, is Professor of Composition at Cornell University. His colorful and rhythmic music has been performed throughout the United States and Europe.

ASCAP also joined Chorus America in honoring four choral ensembles for their adventurous programming during the 2001 concert season, at the Chorus America Annual Conference in Denver. The Awards are offered annually to members of Chorus America and presented in appreciation for performances of the music written since 1975.

For the second year, ASCAP recognized the adventurous programming of Children/Youth Choruses. This Award category has been established in recognition of the dynamic growth and contribution of singing ensembles comprised of American children. For a complete list of winners, visit www.ascap.com.



Chorus America Winners

Pictured (l-r): ASCAP's Fran Richard presents awards for adventurous programming to Barbara Tagg, Founder and Music Director of the Syracuse Children's Chorus; Eric Valliere, Executive Director of the San Francisco Chamber Singers and Frank Stubbs, General Manager of VocalEssence.



PHOTO BY PETER SERLING

Bang on a Can at Mass MoCA

The Bang on a Can Summer Institute of Music was held this summer at the Massachusetts Museum of Contemporary Art (MASS MoCA) in Western Massachusetts. The program's composition faculty included Bang on a Can's Michael Gordon, David Lang, Julia Wolfe and Evan Ziporyn. Special guest composers included Martin Bresnick, John Duffy, John Halle and Steve Reich. Pictured are John Duffy and Steve Reich with participants.

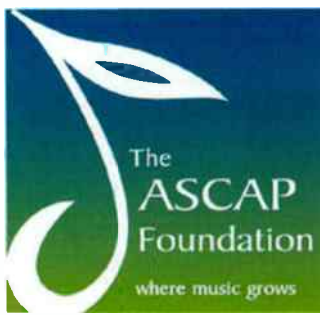
The ASCAP/CBDNA Frederick Fennell Prize Winner

The winner of the inaugural ASCAP/CBDNA Frederick Fennell Prize for the best original score for a concert band is Michael Djupstrom (pictured at right). Mike received his B.M in composition from the University of Michigan, where his principal composition teachers included William Bolcom, Susan Botti, Bright Sheng, and Erik Santos. As part of a fellowship to attend the Tanglewood Music Center in 2002, Mr. Djupstrom composed *Homages*, an 11-minute work for large wind ensemble. The piece was premiered that summer by Frank Battisti and the Boston University Tanglewood Institute Young Artists Wind Ensemble, the commissioning group. He has received awards and scholarships from the American Academy of Arts and Letters, the Theodore Presser Foundation, and the University of Michigan.



ROR-A-THON

The Chamber Lyric Music Society of New York celebrated composer Ned Rorem's 79th birthday with a special concert of his work on October 23. Ror-A-Thon, as it was called, featured Judy Collins as a special guest artist and tributes to the composer by John Corigliano, Marian Seldes, John Simon and David Del Tredici. Pictured at the reception after the concert (l-r) are ASCAP's Cia Toscanini, Rorem and baritone Leon Williams.



THE ASCAP FOUNDATION NOTATIONS

The ASCAP Foundation Newsletter

Fall 2002

Music Lessons

The ASCAP Foundation nurtures the music talent of tomorrow by supporting music education programs. Scholarships, summer music camps, songwriting workshops, and grants to school and community-based music programs are examples of what we do to develop future composers and music audiences.

ASCAP writer **David Zippel** presented scholarships from The ASCAP Foundation to students of **LaGuardia High School of Music & Art and Performing Arts** on June 25th at Avery Fischer Hall in New York City. David is a Tony Award winning lyricist and the recipient of two Academy Award nominations, two Grammy nominations and three Golden Globe nominations. His work includes lyrics for the Walt Disney animated features *Hercules* and *Mulan*, Tony-winning collaboration with the composer and ASCAP Foundation Board member **Cy Coleman** for *City of Angels*, and collaboration with **Marvin Hamlisch** for *The Goodbye Girl*. David presented The ASCAP Foundation **Boosey & Hawkes** Young Composer Award Honoring Aaron Copland to **Kwami Coleman** for excellence in music composition. The award, established in 1986, is funded by Boosey & Hawkes, Mr. Copland's publisher. **Kelly Porter** received The ASCAP Foundation Michael Masser Scholarship Honoring **Whitney Houston**, which is presented to a senior year female vocalist. This scholarship was established in 1987 with funding from ASCAP member **Michael Masser**. **Karen Yim** and **Shan Shan Ma** split The ASCAP Foundation **Ira Gershwin** Scholarship, presented to a junior year orchestra member. The scholarship was established in 1984 with funding from the **Gershwin family** following Mr. Gershwin's death in 1983.



Participants in The 2002 ASCAP Foundation award presentations for NYC's LaGuardia High School are (left to right): **Lucinda Santiago**, LaGuardia HS Orchestra Conductor; **Bernice G. Fleischer**, LaGuardia Assistant Principal - Music; **Kelly Porter**; **David Zippel**, ASCAP lyricist; **Shan Shan Ma**, **Kwami Coleman**, **Karen Yim**, and **Karen Sherry**, Vice President and Executive Director of The ASCAP Foundation.

The ASCAP Foundation Living Archive Project

The ASCAP Foundation recently received a grant from **The Cain Foundation** to support The Living Archive Project. This grant will enable The ASCAP Foundation to videotape prominent ASCAP songwriter and composer members to document their place in music history and the music industry. Thus far interviews have been conducted with musical theater great **Cy Coleman** and Oscar-winning film composer **Johnny Mandel**. Video interviews have also been scheduled with Broadway composer and lyricist **Richard Adler** and folk music pioneer **Jean Ritchie**.

The Cain Foundation was incorporated in 1952 as a private family foundation. The Foundation provides grants and contributions, on a highly selective basis, to charitable organizations located primarily in Texas. In particular, we would like to thank **Wofford Denius**, a music attorney practicing in Los Angeles, for his support of this important project. Wofford Denius is a Director of The Cain Foundation.

The ASCAP Foundation was established in 1975 and is a publicly supported charitable organization exempt from federal taxation under IRC § 501(c)(3). The ASCAP Foundation is supported by contributions, bequests and grants from ASCAP members, other foundations and the general public. We welcome your contributions, which are tax-deductible to the full extent allowed by law. The ASCAP Foundation supports programs in all musical genres that are national and regional in scope. Programs include awards, music education, scholarships and talent development. For more information, please visit our web site at www.ascapfoundation.org.

The ASCAP Foundation One Lincoln Plaza, New York, NY 10023-7142 Phone: (212) 621-6219
Fax: (212) 595-3342 E-Mail: ascapfoundation@ascap.com Web site: www.ascapfoundation.org



Stacy Labriola, guitar instructor, shows the basics to a Fresh Air Fund participant in The ASCAP Foundation Summer Guitar Project.

The ASCAP Foundation Summer Guitar Project

As part of a four year collaboration between The ASCAP Foundation and The Fresh Air Fund Camps, The ASCAP Foundation Summer Guitar Project was launched this summer at the Anita Bliss Coler Camp in Fishkill, New York. 35 girls studied guitar with instructor Stacy

Labriola, and more campers participated when ASCAP member Jim Wann performed excerpts from his musical *The People vs. Mona*.

The Heineken Music Initiative/The ASCAP Foundation 2002 Grants for R&B Songwriters

This newly-created grant program, launched last March, is designed to assist emerging unsigned R&B songwriters ages 21 and over in the New York, Los Angeles, Atlanta, Chicago and Miami markets. The winning songwriter from each of the markets receives a \$3,500 grant to further that writer's career.

The program is funded by The Heineken Music Initiative, a charitable organization founded by Heineken USA and designed to give back to our urban communities by supporting the development of urban music and music education.

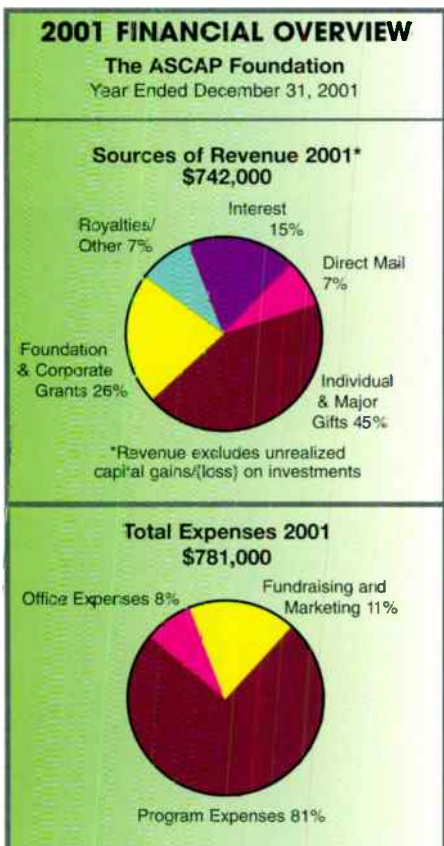
Hilaire Charles and Deanna DellaCioppa are two of our R&B grant recipients. Others include Jamilah Windham, the Chicago area recipient for "Not the Way," Los Angeles songwriters Kevin Davis, Robbie Odom and Jon Wesley for "Special Lady," and erika bryant, the Chicago area recipient for her song "No Way."



Miami songwriter Hilaire Charles, above, is the first recipient of a \$3,500 grant for "Beautiful Girl" as part of a special program launched by The ASCAP Foundation and The Heineken Music Initiative to benefit up-and-coming R&B songwriters.

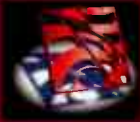


Linda Pizarro (left) of The Heineken Music Initiative and ASCAP VP Jeanie Weems (right) are pictured with New York songwriter Deanna DellaCioppa, who is the New York recipient of The Heineken Music Initiative/The ASCAP Foundation 2002 Grants for R&B Songwriters. Her winning song "I've Been Waiting (Someone Like You)" was co-written by Marcus Lee Bell.



MAJOR DONORS TO THE ASCAP FOUNDATION November 1, 2001 - October 1, 2002

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Avignon Film Festival

The Society presented a special panel at this year's Avignon/New York Film Festival entitled "ASCAP Presents: Scoring for TV and Film, Making the Transition." The panel featured prominent Film/TV composers from the U.S. and France. Pictured (l-r) are Avignon Film Festival



Director Jerry Rudes, an Avignon translator, Film/TV composer Greco Casadesus from France, ASCAP's Sue Devine and Film/TV composer Chris Hajian. Pictured on the panel are Hajian, Devine and Casadesus discussing making the transition from scoring for TV to scoring for film.



Annual New York Film Music Cocktail Reception

An annual cocktail party hosted by ASCAP and the Independent Feature Project was held at Serena in New York City. The event successfully connected film composers and songwriters with independent filmmakers and music supervisors in an evening of casual networking.

Pictured are:

1. Post Supervisor and Engineer Keith Chirgwin, composer Andrew Barrett, composer Ryan Shore, ASCAP's Sue Devine, renowned composer Angelo Badalementi and filmmaker Diana Williams.
2. Songwriters Jeff Franzel and Marshall Crenshaw.
3. Composer Stewart Wallace, filmmakers Thomas Allen Harris and Tony Gerber.
4. Composers Sheldon Mirowitz, Kenya Tillery and songwriter Kenny White.
5. Sue Devine, Music Supervisors Beth Rosenblatt, Janice Ginsberg, Tracy McKnight and composer Stephen Endelman
6. Composer Dan Lieberstein and filmmaker Timothy Dowd.



Composer Mikel Rouse's "Funding"

ASCAP and Double M Arts and Events presented ASCAP's Composer Showcase screening of filmmaker/composer Mikel Rouse's digital film, *Funding*, with a cocktail party that followed. The event also served as a kick-off celebration of Rouse's critically acclaimed, internationally-touring talk show opera, *Dennis Cleveland*, which ran as part of Lincoln Center's Great Performers Series this year.

Pictured (l-r) are:

1. ASCAP's Frances Richard, *Funding* cast member and dancer for Merce Cunningham Lisa Boudreau, Mikel Rouse, cast member Veanne Cox, Double M Arts and Events President Michael Mushalla, Producer of Contemporary Programming for Lincoln Center Jon Nakagawa and ASCAP's Sue Devine
2. Rouse and Merce Cunningham
3. Merce Cunningham Dance Company Board member Anthony Creamer and Director of the John Cage Trust Laura Kuhn.
4. Composers Gerard McMahon and Doug Cuomo with ASCAP's Loretta Muñoz.
5. Rouse, Boudreau, actress Sonia Braga and composer/songwriter Mark Lambert.



Buddy Baker Film Scoring Workshop

ASCAP presented two evenings of guest speakers at this year's Buddy Baker Film Scoring Workshop at New York University. One night featured film composer Elliot Goldenthal and another featured documentary composer Briane Keane. Each discussed the creative use of music in film. Pictured (l-r) are Goldenthal and NYU's Ron Sadoff and Briane Keane at the piano.

Nashville Independent Film Festival

Pictured below at ASCAP's reception for the Nashville Independent Film Festival (l-r) are Festival Director Kelly Brownlee; manager Steve Norris, ASCAP's Pamela Allen, Universal Music's Brian Lambert, ASCAP's Kevin Coogan and Windswept's John Anderson.



Want To Get Songs Into Film & Television?

Here are helpful tips from a group of music supervisors

Independent songwriters can generate a significant stream of income from a song used in a film or television project if they understand how the business works and who to deal with. While there are several avenues one could choose to help guide a song's path into a visual medium (i.e. knowing the director, producer, music editor, etc.), one major source for getting songs placed in film or television is through a music supervisor. Here, ASCAP's Mike Todd shares some frequently asked questions after conversations with a group of film and television music supervisors who gave their advice about song placement.

What is a "music supervisor?"

A music supervisor oversees all aspects of music in a particular production and plays a key role in the development of the entire musical landscape. This may include facilitating a show's creative needs with artists, songs and score, handling all licensing and contractual elements, dealing with the technical aspects of on-camera and studio production work, soundtrack solicitation and more. We are the liaisons between the music and production worlds.

How does one license a song for use in a film or a television program?

Once the creative decisions have been made with regards to a song, we locate and contact the master and copyright owners (usually, record labels own the master and a publishing company owns the copyright) and, based on a particular production's music budget and the necessary licensing rights needed, we proceed with the negotiation process.

Can I license a song that has never been published?

Yes. A song can be licensed if it has not been previously published or registered with a performing rights society. In this case, the music supervisor would deal with the songwriter directly. However, it behooves a songwriter to publish their material so that future performance income can be generated and potential theft prevented. Moreover, if you get a song licensed in a television program or any kind of feature film, you are entitled to get a copy of the "Cue Sheet" from the production company who is usually the one responsible for submitting this form to the Performing Rights Organization ("PRO"). A cue sheet contains information on each piece of music used, how it was used (i.e. theme, background, feature perfor-

mance), how long it was used (down to the second), and the list of songwriter(s) and publisher(s) along with their PRO. For a sample of a cue sheet visit ASCAP's website at <http://www.ascap.com/filmtv/movies-part4.html#sample>. You should always keep a file of these "Cue Sheets" if any piece of your music is used in television or film. Remember, many times production offices disappear after a

"...The reality is that you, the licensor, aren't really interested in what we're working on but rather how can you get involved. Remember, you are just one person, but we get bombarded by people all day long. Accordingly, you want to make the conversations quick and painless for us."

film has "wrapped" (or ended) and it then becomes virtually impossible to get a copy of the cue sheet at that point. This is important because if you ever need to show proof to your "PRO" after your program or movie has aired, you'll have a file on it as proof.

It is also very important to know and understand how money can be generated from licensing songs. Three separate streams of income could come from the following:

- 1) A Synchronization License fee (also known as a "Sync" License fee) on the "front-end" which is a fee for the actual use of a composition in a film or TV program.
- 2) A Master Use License fee on the "front-end" as well which is a fee for the use of the actual Master recording.



ASCAP's Mike Todd assembled a "Film & TV Music" panel of music supervisors and consultants for the DIY Convention last February. The panel shared insights on the basics of licensing songs in film and television followed by a question & answer session. Pictured (l-r) are Joel C. High (Head of Music for Lions Gate Films & TV), music supervisors Thomas Golubic, PJ Bloom and Michele Wernick, creative consultant Bambi Moé (consultant to recording artists for Unencumbered Productions), Mike Todd, and music supervisor Julianne Jordan.

Both a Sync and Master Use agreement can be lumped into one license if the Master and Copyright owner are the same person or entity. This is often preferred by Music Supervisors due to the ease of licensing. Generally speaking however, there will be at least two different Licenses issued by two or more parties.

3) A Public Performance royalty on the "back-end" which is a royalty for the "public performance" or "broadcast" of a song that is aired over a television station (including cable and local) as well as foreign theaters. Performance royalties are not collected for the use of music on films in movie theaters within the United States because of a 1948 court decision when most of the major film studios also owned the movie theaters. Even though this is not the case today, this non-licensing status has never been reversed.

How do I find or contact a music supervisor and what are the chances that they will really listen to my music?

While there is no "directory" that specifies what supervisor may be working on a particular project, the information is out there if you take the time to look. There is resource material available that lists Music Supervisors and their contact information, but it generally won't list projects (see the end of this article). Also, keep in mind that the question, "So what are you working on?" is incredibly annoying. The reality

is that you, the licensor, aren't really interested in what we're working on but rather how can you get involved. Remember, you are just one person, but we get bombarded by people all day long. Accordingly, you want to make the conversations quick and painless for us. Try something to the effect of "Is there anything you're looking for or need?" or "Can I help you with music in any way?" Also, we constantly listen to music but it must be done at our pace. We know you're anxious to hear back and do business, but if you haven't gotten a call it means that we haven't found anything of use yet. You wouldn't want someone standing over your shoulder bugging you to finish writing a song, right? You can always check back. Two months is appropriate versus a few days down the road. In addition, only send what we request. Do not "throw in a few extra things just in case." It only confuses the entire process and takes up limited office space.

How would a music supervisor want a CD presented to them for each project?

Make all the contact information (artists and songs) clear, simple and highly visible on the CD as well as the jewel case with the important information on the spine. Some even like to include the name of the artist on the spine as well. We need the facts – artist and record company (or if self-released), writer(s) and publisher(s), PRO (performing rights organization) affiliation and

contact info. Ideally, it is also helpful to include the genre (Latin, Alternative Rock, etc.) and tempo (Mid-tempo, Ballad, etc.) of each track along with what project the song is being pitched for. It is generally not necessary to send bios or glossies. We can always get that from you later. If you don't have neat handwriting though, you should print the information from a computer. Please note: Music supervisors are not record companies! We are not concerned with how cool you are or how artsy your album looks. The creativity will shine through in the music, but if we can't locate you or find your album in the sea of material we constantly get – we can't license your music.

What should I know about the film or television project before submitting any of my songs?

First, you should know what type of music the music supervisor is looking for. Investigate the nature of the production you are submitting for and use deductive reasoning. Second, make sure that ALL the legalities of your music are in order so that when we contact you to license your material it is quick and easy. This is a business and relationships are crucial. Being a fantastic songwriter or artist is not enough. And remember, there is never only one song that works for a particular scene. If it is difficult or becomes too complicated to do business with you, we will find another song and another person to license from, period.

What are the rights and terms I can expect to deal with when licensing a song?

While all License Quote Requests look different, they all contain the same basic information. There will be a "Rights" section that reflects the licensing needs of a particular Production (like theatrical, television, home video or trailer use), a "Territory" section that defines where a Production needs rights for, a "Term" section that defines the period of time a license is good for (most companies try to license "in perpetuity") and a section that has a description of how the song will be used within the body of a show and for how long.

How do I compete with other major publishers and major record labels?

Make the licensing of your material FAST, EASY and INEXPENSIVE. We will keep coming back. Keep it simple – No extra pictures, folders or press stuff. BUILD THE RELA-

TIONSHIP. Don't try to bilk a supervisor for a big score up front. Think long-term. If you end up walking away with less than you hoped, it is not a reflection on your creativity. It is merely a byproduct of a supervisor's project budget.

What can I do to make sure my music is available and ready to license and what would make my package stand out to a music supervisor?

There are many books on the subject of licensing and your PRO rep is available to help you through the legalities of it all. It's difficult to say what will make a package stand out as our creative needs are constantly changing. Some music supervisors might be more visually oriented and would give more attention to a CD that looks unusual (even if its just a color xerox), as long as the song

"...Music supervisors are not record companies! We are not concerned with how cool you are or how artsy your album looks."

titles are easy to read. The important thing is to keep developing relationships and don't be too pushy. Something will happen eventually. Be sure to add a cover letter referencing the conversation and the project you are submitting for. Also, including a "post-it" of standout tracks may work as we don't often have time to listen to an entire album. Feel free to call but don't do it too frequently. Again, once every two months is appropriate.

Should I have a manager or lawyer or other representative submit my songs on my behalf?

Frankly, this only works if your manager or lawyer has a relationship with a music supervisor. If they don't, it's no different than you calling. However, if you are unable to conduct business on your own in an appropriate manner (which is okay, many artists can't), find a representative who can do this on your behalf. But keep in mind that, in the eyes of most supervisors, the involvement of an attorney tends to put us off. It smacks of being too complicated and difficult to license. Any representative should incorporate everything previously discussed in this article into his/her approach as well.

Final Note

Music supervisors for television in many cases are more in a position to place songs than in major films,

Here a few resources for a complete list of Music Supervisors

- *The Music Business Registry: Film & Television Music Guide* 7510 Sunset Blvd., #1041 Los Angeles, CA 90046-3418 Office: (800) 377-7411 or (818) 769-2722, Fax: (800) 228-9411 or (740) 587-3916, E-mail: info@musicregistry.com Website: www.musicregistry.com
- *Hollywood Reporter: Blu-Book* Office: (323) 525-2150 For a list of outlets, call SCB Distributors at (310) 532-9400. Website: www.hollywoodreporter.com/blubook
- Also, look for the *Hollywood Reporter: Film & TV Music Special Issue* which is released four times a year (January, April, August and November). For details visit: www.hollywoodreporter.com. For information contact: jpulver@hollywoodreporter.com
- For more detailed information on this topic and an excellent resource guide, purchase the book titled, *Music, Money and Success: The Insider's Guide to Making Money in the Music Industry* by Jeffrey Brabec and Todd Brabec. To Order Call: (800) 431-7187, Fax: (800) 345-6842. E-mail: info@musicsales.com. \$24.95 in USA. Schirmer Trade Books, Order No. SCH10104. UPC:7.52187.42837.4. ASCAP members receive a 20% discount.
- For a complimentary condensed version in a booklet called "Music, Money, Success and the Movies: The Basics of Music in Film Deals" from the book, contact ASCAP at (323) 883-1000.
- ASCAP Film & TV Music Dept.: Los Angeles (323) 883-1000 or New York (212) 621-6227

usually because time is a big issue. In major films, there are more decision makers that may get involved with the music decision process. However, for independent films it may vary. Also, in television, production studio executives and network executives in their music departments are the ones who hire music supervisors. Although these executives have final approval over the music, it is typically left up to the music supervisors to place and clear the music licenses.

It is important to understand that television music licensing business is cyclical and for the most part, coincides with pilot season. A majority of pilot programs are produced in January through April, then in May the networks makes the announcements of the new programs chosen for the fall season. Therefore, a large portion of music licensing takes place in the summer during the preparation for the fall season, which starts in September. If you really want to contact the right person for a particular show or movie, the best thing to do is watch for the credits at the end of that program or movie and start there.

While all of these comments and responses came from music supervisors (and most of them share similar views), every person is different and there is no exact formula for getting music or songs into film and television. That is why it is up to you, the individual, to do your homework and understand the

music business as well as the players involved.

Contributions to this article were made by PJ Bloom. Additional comments were also contributed by Thomas Golubic, Julianne Jordan and Bambi Moé.

PJ Bloom's recent credits include Michael Mann's "Robbery Homicide Division," "The Shield," Crazy/Beautiful and John Frankenheimer's *Path To War*.

Thomas Golubic's credits include: HBO's "Six Feet Under, *Synchronize:the Live Re-scoring*/DJ residency at club Dorscia, and radio host at KCRW FM in Los Angeles.

Julianne Jordan's credits include the upcoming feature film *Agent Cody Banks (2003)*, *The Bourne Identity*, *Rollerball*, *Tortilla Soup*, *Go* and *Swingers*.

Bambi Moé is a Film/TV/ Commercial music licensing rep for indie recording artists. Clients include Jonatha Brooke, Nina Storey, Judith Owen, Cary Pierce and others. Moé is a former VP of Music at Walt Disney Television Animation and provided music supervision on numerous features and TV series including *A Tigger Movie*, *PepperAnn* and *A Goofy Movie*.

Get To Know Your

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

MUSICPRO INSURANCE

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

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

ASCAP/Guitar Center Program

Guitar Center is the nation's largest retailer of all musical instruments and equipment catering to the professional and it guarantees the lowest prices and the best selection in the nation. For more info, call the ASCAP/Guitar Center Benefits Hotline at (800) 905-0585 x 2303 or see: www.guitarcenter.com.

Musician's Friend Program

Members get a further 5% discount off most brands on Musician's Friend's already super-discounted deals. Musician's Friend is the world's biggest direct marketer of music gear with a huge selection from every major brand. For a free one year catalog subscription call (800) 776-5173 or visit the Friend online: www.musiciansfriend.com.

to receive your discount, you must enter from the ASCAP Member Login page at www.fender.com/promo/ascap. After verification of your membership, you'll be presented with a "members only" entry point to the Store, where you can begin browsing.

XM Satellite Radio

100 channels of great music, sports, talk, comedy and

onto www.ascap.com/promo or call (866) 625-7700. Members get an 18% discount on all wholesale orders.

DupeCoop

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

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

Wireless Warehouse

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

Valle Music Reproduction

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

NEW!

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

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

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

Sibelius Music Notation Software

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

Fender.com

Members are entitled to a 25% discount on any items purchased at the Fender.com Online Store. In order

news. Go to www.xradio.com or call (800) 852-9696 to take advantage of this special offer: free activation and 3 free months of service. Offer expires 4/1/03.

ASCAP Wholesale Promotional Merchandising

ASCAP PromoHouse is a resource that allows members to create their own custom merchandise for their band or record label. Just log

Member Benefits!

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

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Avis Car Rental

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

Hertz Car Rental

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

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Your membership card entitles you to a 20% discount at participating

Comfort, Quality, Clarion Sleep, Rodeway, Econo Lodge and Mainstay properties worldwide. For details call (800) 424-6423 and use the ASCAP personal ID #0005 8268.

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

ASCAP Customer Investment Program

ASCAP is offering tax-deferred investment services through Financial Advisor Rick Biddenstadt of UBS Paine Webber. For more information call Rick Biddenstadt at (800) 527-5746 or e-mail: rickbiddenstadt@ubs.com.

NEW!

XM Satellite Radio has arrived!

ASCAP is pleased to announce a new member benefit - a special discount on XM Satellite Radio.

XM offers 100 digital channels, including 71 music channels in nearly every genre including rock, jazz, classical, hip hop, country, Latin, pop, and dance. Thirty six XM channels are completely commercial free and the other channels have far fewer commercials than a typical AM or FM station.

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

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

As an ASCAP member, here are 5 reasons why you should sign up for ASCAP Email:

- 1) You will know about ASCAP cash awards. Three recipients of the 2002 ASCAP Foundation/Heineken Music Initiative R&B Music Grant learned about the new program through ASCAP Inside Music.
- 2) You can win free stuff (like Sennheiser headphones, Sibelius music notation software, electronic equipment and Guitar Center products).
- 3) You can be featured in Playback magazine. A new section in Playback highlights some of the winners of the ASCAP Inside Music quiz.
- 4) You will know about local events. We will send you information on conferences, seminars and workshops taking place in your geographic region.
- 5) NO SPAM. ASCAP does not sell or give your email address to anyone.

Here's how you can sign up for ASCAP Email:

- 1) Go to: www.ascap.com and click on the headline "Members: Register Your Email Address" at the bottom of the home page.
- 2) Fill in all of the text boxes on the registration page. You must know your m-code and the last 4 digits of your social security number.
- 3) Click on "submit" at the bottom of the page once you have entered all of the required information.

If you should have any trouble, please contact our member services department: 1-800-95-ASCAP (1-800-952-7227); [www.info@ascap.com](mailto:info@ascap.com).

ASCAPwear

A collection of clothing and gear featuring our signature logo for our members and friends who take pride in their association with ASCAP.

To order, call 1 866-625-7700, fax 1-617-451-9922 or make your purchase directly online at www.ascap.com. See more ASCAPwear on our website!

No sales tax except on shipments to Massachusetts. Logo colors and placement are subject to change.



RINGER T-SHIRT

Steel gray 90% cotton/10% polyester T-shirt with black "ring" around collar and arm-bands. Black screened ASCAP logo on left chest and "Where Music Begins" on left sleeve.

Sizes: L-XL. \$12.00.



TRI-PANEL COURIER BAG

Color-blocked courier styling to sling across the body when running to trains or meetings. Detailed organizer beneath the flap.

100% Polyester.
Color: Navy/ Black with 3-color ASCAP logo embroidered on front flap. 21"L x 16"H x 3"W.

\$28.00.



ANTIQUE KEYCHAIN

Handfinished, antique ASCAP keychain made of heavy weight nickel-silver.

Size: 1" x 1.5". \$7.00.



ASCAP CD CASE

Faux Leather CD Case holds 24 CD's. Screenprinted with ASCAP 1914 logo. Size: 6 1/2" x 6 1/2". Color: Black. \$9.00.



DUFFEL BAG

Made of 420D nylon. Two zippered end pockets, one zippered front pocket, 19" polypropylene webbed handles and detachable shoulder strap. Black with 3-color ASCAP logo embroidered on side of bag. 20"L x 10"H x 9"W. \$23.00.



NAVY BLUE PATCH CAP

100% brushed cotton baseball cap with embroidered ASCAP patch in center highlighting ASCAP's establishment in 1914. One size fits all. \$12.00.

WHITE VISOR

100% cotton visor with embroidered navy blue ASCAP logo. Adjustable strap in back. One size fits all. \$11.00.

Executive News

ASCAP has announced the following promotions

ASCAP Vice President Creative & Film/TV Special Projects Jeanie Weems has announced the following promotions within the Membership Group's Rhythm & Soul Department.



Ian Burke, in ASCAP's Atlanta office, has been promoted to Senior Director, Creative Affairs.



Charis Henry, in ASCAP's Los Angeles office, has been promoted to Senior Director, Creative Affairs.



Keith Johnson, in ASCAP's New York City office, has been promoted to Director, Creative Affairs.

ASCAP Vice President of Membership Tom DeSavia has announced the following promotions within the Membership Group's Pop/Rock Department:



Brendan Okrent, in ASCAP's Los Angeles office, has been promoted to Assistant Vice President, Creative.



Wade Metzler, in ASCAP's Los Angeles office, has been promoted to Senior Director, Membership.



Jackey Simms, in ASCAP's New York City office, has been promoted to Senior Director, Membership.



Margaret Spoddig, in ASCAP's New York City office, has been promoted to Director, Membership.



In the Headquarters Group, ASCAP CEO John LoFruento has announced that **Bill Thomas** in ASCAP's New York City office has been promoted to Assistant Vice President, Chief of Staff.

POP SONGWRITERS' WORKSHOP

Have your song critiqued by a panel of music industry professionals, noted producers, songwriters, music publishers and A&R executives.

To apply, send a recording of two original songs with lyric sheets along with a bio, daytime address, telephone number and email address to:

ASCAP, 1 Lincoln Plaza, 7th Floor, New York, NY 10023,
Attn: Pop Songwriters' Workshop.
SUBMISSIONS WILL NOT BE RETURNED.

This Workshop is free and open to all Songwriters regardless of Performing Rights affiliation.

The Workshop will be held Wednesday, February 12, 2003, 5:00-7:00pm, at ASCAP, 1 Lincoln Plaza, 5th Floor, NYC

Deadline for submissions is Tuesday, December 31, 2002. Call 212.621.6485 for more info. or visit www.ascap.com



Sponsored by The ASCAP Foundation

AMERICAN SOCIETY OF COMPOSERS, AUTHORS AND PUBLISHERS



PLAYBACK EVENTS CALENDAR

Dates and times subject to change. Contact your local membership office for further details of ASCAP events.

- ★ January 5-7
Future of Music Policy Summit
Georgetown University, Washington, DC
- ★ January 8-11
IAJE Conference, Toronto, CAN
- ★ January 9-23
MIDEM 2003, Cannes, FRA
- ★ January 17-23
Sundance Film Festival, Park City, UT
- ★ January 27-February 13
The ASCAP Foundation Disney Musical Theater Workshop, ASCAP Office Los Angeles, CA
- ★ February 8
ASCAP Presents...Quiet on the Set at Folk Alliance 2003 Renaissance Hotel Nashville, TN
- ★ February 12
Pop Songwriter's Workshop, ASCAP Office, New York, NY
- ★ February 18
ASCAP West Coast Membership Meeting Beverly Hilton Hotel, Beverly Hills, CA
- ★ February 24-March 2
Global Entertainment & Media Summit Le Bar Bat, New York, NY
- ★ February 23
Grammy Awards, Madison Square Garden, New York, NY

ASCAP 2002 DISTRIBUTIONS THROUGH JANUARY 2003

December 19 Publishers' Quarterly BCO* Distribution for 2Q2002 performances

January 9, 2003 Writers' Quarterly BCO Distribution for 2Q2002 performances

*BCO: Domestic performances of Broadcast, Cable and Other surveyed media. Note: Dates are subject to change.

Adolph Green, ASCAP Musical Theater Great, Dies at 87

Lyricist, Librettist, Screenplay Writer and Actor, Long Time Collaborator of Betty Comden



ASCAP member Adolph Green died in his sleep on the morning of October 25th at his New York home at the age of 88. Over a more than six decade collaboration with Betty Comden, the team of Comden and Green were responsible for the lyrics to such Broadway musical classics as *Bells Are Ringing*, *On the Town*, *On the Twentieth Century*, *Peter Pan*, *Hallelujah, Baby*, *Will Rogers Follies* and others. They also co-wrote the Academy Award-nominated screenplays for *It's Always Fair Weather*, *The Band Wagon* and *Singin' in the Rain*, as well as *Good News*, *The Barkleys of Broadway*, *Auntie Mame*, *What a Way to Go*, *On the Town*, *Bells Are Ringing* and others. Among the composers who worked with Comden and Green were: Cy Coleman, Leonard Bernstein, Jule Styne, Morton Gould and Andre Previn. Their best-known songs include "The Party's Over," "Make Someone Happy," "Just in Time,"

"Never Never Land," "New York, New York (It's a Helluva Town)," and "I Never Met a Man I Didn't Like."

Adolph Green was born in Manhattan on December 2, 1914. Comden and Green first met in 1938 when both were aspiring New York actors. They soon joined with other young performers, including Judy Holliday, to mount a music and comedy group called the Revuers which became a popular attraction at the Greenwich Village nightclub, The Village Vanguard. By 1945, they teamed with Leonard Bernstein and choreographer Jerome Robbins to create their first Broadway musical, *On the Town*, in which Betty and Adolph also performed. Many more shows followed, including the Tony-winning *Wonderful Town*, *On the Twentieth Century* and *Will Rogers Follies*. Over the years, neither Comden nor Green ever wrote a screenplay, libretto or song without the other. The duo have been inducted into the Songwriters Hall of Fame and the Musical Theater Hall of Fame, and have been honored with The ASCAP Foundation Richard Rodgers Award, among many other accolades.

Adolph Green often acted in films. His movie appearances include *Simon*, *My Favorite Year*, *Garbo Talks*, *Lily In Love*, and

I Want To Go Home.

I Want To Go Home.

Commenting on the passing of Adolph Green, ASCAP President & Chairman Marilyn Bergman said of her fellow lyricist, "American music lost one of its most eloquent voices today. Adolph Green, in his long collaboration with Betty Comden, created some of the most enduring classics in our song literature. He will personally and professionally be missed by us and we mourn his passing.

Green is survived by his wife, Phyllis Newman, and his son, Adam Green, daughter, Amanda Green and son-in-law, Jeffrey Kaplan, as well as two step-grandchildren, all of New York City.

IN MEMORIAM

Grant Beglarian	Buddy Kaye
Milton Berle	Hannah Russell
Stan Davis	Leonard B. Smith
Matt Dennis	Paul Tripp
Kenneth Dunipace	Linda J. Woodward
Clark Gesner	Bobby Worth

ASCAP Remembers Buddy Baker

Buddy Baker, composer, educator, "Disney Legend," and our friend, passed away on July 26th at the age of 84. Only two months ago, Buddy drove solo cross-country, and then immersed himself in every aspect of the robust, two-week film scoring workshops at NYU. Buddy's passing surprised and saddened us. In addition to the respect we felt toward Buddy's compositional prowess, we remember his unassuming and easy-going manner, which invited all to readily approach him. We'll long for his infectious enthusiasm toward composing music for pictures. His program and faculty at USC's Thornton School of Music thrived on his steadfast dedication and enormous energy. Academia will remember him as a pioneer in his defining of the film scoring tools for promoting that great art of composing music for moving image. Present and future generations will bask in the eloquence and imagination of his Disney scores of nearly six decades including - *The Fox and The Hound*, *The Epcot Center at Disney World*, *The Mickey Mouse Club*, *Napoleon and Samantha*. ASCAP honored Baker's achievements at the



OUR BUDDY: Pictured (l-r) at the Buddy Baker Film Scoring Workshop at NYU are NYU Director of Jazz Bob Parsons, Chief engineer and mixer Jim Anderson, NYU Director of Film Scoring Ron Sadoff (ASCAP) and Disney Legend Buddy Baker.

1999 ASCAP Film & Television Music Awards when he was presented with The ASCAP Foundation Lifetime Achievement Award.

Over the past four years, we were lucky enough to spend a great deal of time with Buddy in developing our NYU/ASCAP Film Scoring Workshops. His endless quest for effective ways to structure his teaching and our

workshops' materials was a source of inspiration and a catalyst for creative work. Because Buddy's spirit will continue to inspire and be part of us, our workshop will be renamed slightly: The NYU/ASCAP Film Scoring Workshops: In Memory of Buddy Baker.



COMMISSIONED

Gabriela Frank, a 2002 Morton Gould Young Composer Award winner, by Gerard Schwarz and the Seattle Symphony to write an orchestra work for the 2005 season. Gaby also has just been named the first winner of the Sackler Music Composition Prize from the University of Connecticut School of Fine Arts.

Joseph Turrin by Kurt Masur and the New York Philharmonic to write a work for Masur's final concert with the orchestra. The piece entitled *Hemispheres* premiered in May at Avery Fisher Hall and toured this summer to Germany and Asia with Masur conducting.

FEATURED

Richard Adler's music in an in-the-works Broadway revival of *Pajama Game*, including two new songs. In addition, a full-scale workshop production of a completely revised *Kwamina* is in development. In the past four years, composer/lyricist Adler (*Damn Yankees*) has composed five ballet scores, four of which were world-premiered by the Miami City Ballet, the Chicago Ballet Company, the Dallas/Ft. Worth Ballet and the Arlington Ballet.

Dennis Cheplick's composition, "Ocean Sailing," on the television program, "Rebecca's Garden," broadcast on the cable network HGTV. Cheplick, who specializes in writing instrumentals for 12-string guitar, recorded the song at Soundtrack Recording Studios in New York City along with six other instrumental tracks.

Chris Hajian's score to Disney's *Inspector Gadget 2*. The combination orchestral/techno score was recorded in Sydney, Australia with a 70-piece orchestra. Chris has also completed a score for the HBO documentary, *Naked World*, the follow-up to *Naked States*, which Chris Scored two years ago. Both documentaries follow New York Photographer Spencer Tunick on his travels to various locations where he photographs large groups of people posing nude.

John Corigliano's music, performed by the New York Philharmonic, in the HBO documentary *In Memoriam: New York City 9/11/01*. The documentary, which includes footage from news organizations and nearly 120 amateur photographers who captured events of that day, also features music of Aaron Copland, Charles Ives and Samuel Barber, recorded especially for the documentary.

HONORED

David Bailey for being nominated in the Just Plain Folks Music Awards Competition. The grassroots musicians coalition reviewed 102,000 songs and over 7,800 albums in 39 categories. Bailey's song "If I Had Another," was nominated for best traditional folk song and his album, *Live*, was nominated for best live album.

Kevin Beavers for being named the fifth Young American Composer-in-Residence at the California Symphony. Beavers recently joined the music faculty at the University of Texas at Austin. Past awards include first



Recording Academy Invites Jimmy Jam to Speak

At a special event co-sponsored by the Recording Academy and ASCAP at the Georgian Terrace Hotel in Atlanta, Georgia, ASCAP Board member and songwriter/producer Jimmy Jam was a featured speaker. Jam told stories to an SRO crowd about his life and work in the music business. Pictured (l-r) are NARAS's Michelle Caplinger, songwriter/producers She'kspere, Jimmy Jam, Teddy Bishop and ASCAP's Ian Burke.

prize in the Philadelphia Orchestra's Centennial Composition Competition, and the Rudolph Nissim Prize from ASCAP.

Kellee Bradley for winning the 2002 Washington Emerging Artist

Award. The award was sponsored by the Northwest Chapter of NARAS, Redhook Brewery and Made in Washington stores. Seattle-based Bradley's new album, *I Talk to the Stars*, was released in August and is available at Cdbaby.com

Harold Arlen Then and Now

The late great American composer Harold Arlen, pictured at work on his piano, has a new promotional CD, *Harold Arlen Now! Modern Recordings of Timeless Classics*, that is being released to raise awareness of the legendary composer's timeless work.

The CD contains ten Arlen compositions recorded by notable artists such as Faith Hill, Tony Bennett, Eric Clapton and B.B. King. "Harold Arlen's songs are just as cool today as when they were written," says Sam Arlen, owner of S.A. Music Co. and son of the composer. Arlen is best known for composing the music for the classic film *The Wizard of Oz* including "Over the Rainbow." "Over the Rainbow" won the Academy Award for Best Song in a Motion Picture in 1939, and was recently named the Number One Song of the 20th Century by the Recording Industry Association and the National Endowment for the Arts. Harold Arlen has written over 400 songs for stage and



screen and, along with contemporaries like George Gershwin, Cole Porter, and Richard Rodgers, is heralded as one of the great American songwriters.

S.A. Music Co., which publishes many of the songs written by Arlen, created the new promotional CD to highlight a few of the great Harold Arlen standards. Songs featured on the album include "I've Got the World on a String," "Stormy Weather," "Come Rain or Come Shine," "I Gotta Right to Sing the Blues," "Ac-Cent-Tchu-Ate the Positive" and "Over the Rainbow.

There is now a new Harold Arlen website (www.harold-arlen.com), which includes an in-depth biography about the composer, a photo album, a listening lounge where visitors can hear streaming media clips of various Harold Arlen songs, licensing information and much more. The CD and the new website have been launched in anticipation of the upcoming Centennial celebration, which will honor Harold Arlen's 100th birthday in 2005. For more info, contact Sharon Zak Marotta at esqcenterprises@haroldarlen.com.



Allen Gimbel by his former students with a tribute concert featuring his chamber and solo piano works in Palm Beach, Florida. Gimbel, winner of the Charles Award from the Academy of Arts & Letters and many ASCAP awards now lives in Florida and still lectures and reviews new recordings, although multiple sclerosis has forced his early retirement from University teaching.



TIM JANIS

Tim Janis for becoming the first independent artist in 5 years to hit #1 on the *Billboard* Classical Crossover Chart. Janis reached the top of the chart with his National Public Television special companion CD, *An American Composer in Concert*. Janis has released seven *Billboard* charting CDs since founding his own label four years ago. His label, Tim Janis Ensemble, was also the first independent label in the Soundscan era to release a #1 Traditional Classical CD with the American Cancer Society all-star benefit CD, *Music of Hope*.

Daniel Kellogg for being named Young Concert Artists' Composer-in-Residence for 2002-04.

In this capacity, he will write commissioned works for two members of the YCA roster. The first of these will be premiered by violinist Nicolas Kendall in his recitals next season at New York's 92nd Street Y and Washington's Kennedy Center. The Young Concert Artists Composer-in-Residence Program was started in 1994 as an initiative of the YCA Alumni Association. Other previous composers-in-residence – Mason Bates and Kenji Bunch – are currently on the YCA roster.

Mark Kilstofte for being awarded the prestigious 2002-03 Rome Prize to study in Italy for a year. The Rome Prize is awarded in a variety of fields, including architecture, design, literature, musical composition and medieval studies. Kilstofte is one of just two composers selected for this year's prize.

Indart Music Productions' for being named one of the four nominees for "Outstanding Achievement in Original Music Composition" by The Academy of Interactive Arts and Sciences. Indart is known for its music for commercials, film, TV and videos.

Dan Locklair for being named Composer-in-Residence at the Brevard Music Festival 2002. In his post, Locklair oversaw rehearsals and performances of his works, presented two public lectures, taught and presented master classes to the Center's composition students. Selected pieces included Locklair's "Hues for Orchestra" (Three Brief Tone



ROCK AND ROLL HALL OF FAME

Pictured at the Rock and Roll Hall of Fame After Party earlier this year (l-r) are legendary producer Phil Spector, ASCAP's Loretta Muñoz and ASCAP writer/performer Danny Lama.

Poems), "Dream Steps" (A Trio for Flute, Viola and Harp) and "Freedom's Gate" (A Fanfare for 2 Antiphonal Brass Quartets and Percussion), among other works.

Lior Navok for receiving the Lili Boulanger Memorial Fund's 2002 Composition Award. Past recipients of the award include Karel Husa, Ned Rorem, Per Norgaard, George Benjamin and others. Composer Lili Boulanger was born in France in 1893 and died at the age of 24 in 1918. In her short life, she made music history by becoming the first woman to win the Prix de Rome. It was in 1913 for her cantata, *Faust et Hélène*.

Andrew Rindfleisch for being a recipient of the 2002 Cleveland Arts Prize in Music. The award was presented at a ceremony on October 15 at the Cleveland Museum of Art in Cleveland, Ohio.

Huang Ruo for winning the 2002 Brian M. Israel Prize. Composer Ruo, a native of China who now lives in New York City, studied at the Juilliard School. His music has been performed in Amsterdam, Montreal, New York, Chicago, Cleveland and many other U.S. cities.

Mary Beth Stone was named a finalist in the 2nd Annual NSAI Songwriting Contest. Her song, "What Would Love Do?," co-written with fellow ASCAP member **David Stewart**, placed in the top six songs out of approximately 5,000 entries in the contest. This is the second year the co-writers have become finalists in the con-

test. In 2000, Stone and another ASCAP co-writer, **Randi Drucker**, placed a song, "She's Got It All," in the top ten finalists for the ASCAP Foundation/Lilith Fair Songwriting Contest.

PERFORMED

Francis Mario D'Amico's "Fanfare and Elegy for Orchestra" by the Ocean City Pops Orchestra at the Ocean City Music Pier in Ocean City, New Jersey on September 11, 2002. The work is dedicated to the heroes and victims of 9/11.

Paul Parnes and Billy Taylor's song, "Too Little and Too Late," sung by Dame Cleo Laine, with a big band arrangement by John Dankworth, at the 80th Birthday Celebration of Billy Taylor at the Kennedy Center in Washington, D.C. Another Parnes' song, "Autumn Rain," was recently featured in *Sheet Music Magazine* with the caption "Undiscovered Gem." It was originally recorded by the Hi-Lo's.

Esther Miller's song, "Champion of Peace," by Our Redeemer Lutheran Church Choir, under the direction of Audrey Grathwohl. The song was premiered in June at the church in Aquebogue, New York.

Mike A. Simpson with Uvon and the Amazing Blues Wizards at the Monterey Blues Festival for the second year. The band performed on the President's Stage in 2001 and on the Garden Stage this year.

Veruschka's song "I See You" on radio in Hamburg, Germany. Producer/artist Veruschka, the

RAP, REGGAE AND HIP HOP WORLD RECORDS

In the upcoming edition of the *Guinness Book of World Records*, ASCAP members from the worlds of rap, reggae and hip hop hold some very impressive titles. The highest annual earnings by a rap artist title goes to rap mogul Dr. Dre. Dre has sold millions of his solo material as well as producing Snoop Dogg and Eminem. The best-selling reggae album of all time is Bob Marley's *Legend*, a collection of Marley's classic songs that was released posthumously after Marley died in 1981. It has sold more than 10 million copies in the U.S. alone. The best-selling hip hop album in the United States is TLC's *CrazySexyCool* which has now reached sales of 11 million. ASCAP member and TLC's Lisa "Left Eye" Lopes was tragically killed in a car accident earlier this year. And the all time best-selling rap artist is rap legend Tupac Shakur, who has U.S. certified album sales of more than 33.5 million, and actually has had more hits after his death (in 1996 at the age of 25) than he had while he was alive. His hits included two Number One albums, *The Don Killuminati* and *Until the End of Time* as well as a dozen U.S. chart singles.

founder of her own BabyGirl Production company and a cousin of songwriter/guitarist Vernon Reid, produces her own music, combining many different styles such as Electronic, R & B, Drum & Bass, Pop and Lounge.

PREMIERED

Joseph Curiale's *The Music of Life* in its world premiere by the Akron Symphony Orchestra on September 14. A piece written in response to 9/11, Curiale's piece embeds chants for peace from a variety of religious leaders.

Ron Foster's *Inventing Flight* performed by the Dayton Philharmonic Orchestra and Wright-Patterson's Air Force Band of Flight, directed by Major Alan Sierichs. The concert was performed at the DPO's new concert hall, designed by world renowned architect Cesar Pelli, and featured new commissioned works commemorating the inventive spirit of the Wright Brothers. Foster's work, for orchestra, band and antiphonal brass, was commissioned by the United States Air Force. The concert was a lead-in to recording sessions for the second Dayton Philharmonic CD.

Paul Fowler's *Michiyuki* (for marimba), performed by Naoko Takada at the Kennedy Center's Terrace Theatre in Washington, D.C. on November 17.

Mitch Glickman and Tom Scott's Symphonic Jazz Orchestra at UCLA's Royce Hall in Los Angeles. Musical Directors Glickman and Scott lead the 72-member orchestra through its first-ever concert. The evening featured the premiere of two newly commissioned works by



PHOTO BY LYDA CRISS

All About Eve Album Benefits Breast Cancer

Music for the Cure: It's All About Eve, a special album featuring songs and performances by all female rockers, including several independent ASCAP writer/performers, was released this year to raise awareness about breast cancer and to help raise money for the TJ Martell Foundation and the Libby Ross Foundation. Rock legend Joan Jett was invited to provide a bonus track, a performance of the Lennon/McCartney song "The Word," backed up by a choir of 27 women.

Jett got involved with the project through long-time friend, *Eve* Executive Producer Hernando Courtwright. The singer said of her contribution, "While we heed the call to support the WTC victims and our military overseas, we can't forget

women's health concerns. Hernando was such a wonderful friend of mine when I was in *The Runaways*, and I totally enjoyed being part of this project that is his passion, after all these years."

The album has received rave reviews and was a *Billboard* Spotlight Album in June. To order the album and for more info, visit: www.itsabouteve.org. Pictured are ASCAP members (front row, l-r) Jenn London, Valerie Ghent, Deena Miller, Heidi Petrikat and Elisa Peimer and (back row, l-r) Amelia Gewirtz, Phe Cullen, Executive Producer Hernando Courtwright, Michelle Jerson, Ina May Wool, Julia Greenberg and Jill Diane.

Lesla Terry and Tom Scott and a performance of Don Sebesky's "Bela & Bird in B Flat." The new Symphonic Jazz Orchestra is dedicated to combing the passion of jazz with the power of an orchestra through commissioning, performing and recording new symphonic jazz compositions and resurrecting classic pieces from the rich repertoire.

Shawn Persinger's music from "The Young Person's Guide to Free Impovisation and Experimental Music" was premiered at

The Patricia M. Sitar Center for the Arts, in Washington D.C. on August 16th.

Bezad Ranjbaran's "Songs of Eternity" for soprano and orchestra (with text from the *Rubiyat of Omar Khayyam*) was given its world premiere by the Seattle Symphony, conducted by **Gerard Schwarz**, on its Gala Opening Night at the Benoroya Hotel on September 14th.

Steven L. Rosenhaus' *Violin Concerto* (1994) by violinist

Florian Mayer, with Miko Kersten conducting the Dresden Sinfonietta, as part of the 16th Dresden Days of Contemporary Music Festival in Dresden, Germany on October 6.

Charles Strouse's *Concerto America* in its world premiere, performed by the Boston Pops with pianist Jeffrey Biegel and Maestro Keith Lockhart conducting, at Boston's Symphony Hall on June 30. Future performances of the *Concerto America* will take the work to all 50 states. The piece was written by three-time Tony Award winner Strouse, creator of such Broadway classics as *Bye, Bye Birdie*, *Annie*, *Golden Boy* and *Applause*. The composer describes the piece as, "a thematic evocation of my fascination with American popular music that reflects the joy and optimism of America." Another new Strouse musical, *Marty*, based on the classic film, also opened recently in Boston. It is a collaboration with lyricist Lee Adams and librettist Rupert Holmes.

Manic Moose's Music For Kermit's Swamp Years



Joe Carroll and Peter Thom's music for the direct to video feature, *Kermit's Swamp Years* (Jim Henson Home Entertainment). The feature is a prequel to the highly successful Muppet feature films and follows 12-year old Kermit and his frog friends through their first adventure beyond the borders of the swamp. The soundtrack includes original songs co-written by Carroll and Thom as well as other classic songs.

Highlights include Kermit's wistful ballad, "Follow Your Star," and a score that uses blues, soul, Cajun, modern rock and polka. Through their company, Manic Moose Music, composers Carroll and Thom have created music for many award-winning projects, including PBS's "Zoom," the Sesame Street producers' "Sesame English" and the Disney Channel's "Stanley."



RELEASED

Brooks Allen's debut five-song CD, *My Empty House – Songs for Victims of Crime*. The album features all original acoustic rock songs with smart lyrics and speaks to people whose lives have been affected by crime. It is available at Cdbaby.com.

Taylor Barton's new album, *Dry Land* (Green Mirror Music). Barton's fifth CD, co-produced with her husband, former Saturday Night Live bandleader GE Smith, delivers brilliantly crafted songs balanced by strong, melodic grooves and innovative instrumentation. Fellow singer/songwriter Rodney Crowell says, "Like a girl-next-door's coming of age, with this record, Barton descends the stairs as both sultry sorceress and your best friend's sister. And she writes good songs." Barton has appeared on Bravo's "Broadway's Best," "Conan O'Brien," VH1, "Saturday Night Live," "Mountain Stage" and "World Café."

Jason Robert Brown's *The Last Five Years* (Sh-K-Boom Records). This is the original cast recording of a new musical by the Tony Award winning composer/lyricist Brown (*Parade*). The Off-Broadway musical opened in March of this year and was nominated for 7 Drama Desk Awards, including Outstanding Musical, Actor, Actress, Music, Lyrics and Orchestration.

Pesach Chaim's album, *Jewish Heavy Metal Music* (Jewish Heavy Metal Music Productions). Chaim, aka Philip Dolinsky, has created what he calls a new genre of music, which must be heard to be believed. For more info visit www.cdfreedom.com/pesachchaim.

Steve Pullara has released a new children's album, *Spinning Tails: Steve Pullara and His Cool Beans Band* (Cool Beans Music). Songwriter/performer Pullara's fourth album features 12 songs written for the family which bristle with an appealing sense of humor and wonderful way of revealing the amazement to be found in everyday objects. The album has been chosen to be included on Music Choice's "Kids Only" digital TV channel.

Markus James's *Nightbird* on Firenze Records. James has traveled to Mali, West Africa, three times, where he has recorded with some of West Africa's greatest musicians at the source of the blues. James' blues-influenced songs reflect the connection between Mali's string-based music and the roots of American music. In support of the record, James recently toured with Malian multi-instrumentalist Mamadou Sidibe and kicked off their tour of radio stations with a live segment on "The World," the PRI/BBC syndicated radio show with an estimated audience of 1.5 million. *Billboard* said "*Nightbird* is one of the deepest listening experiences that will hit the U.S. market this year."

Kill Henry Sugar's new album, *Sell This Place* (Surprise Truck Entertainment), featuring 11 songs written by Erik Della Penna. *The Village Voice* has called the band "Subtly twisted, inspired and wickedly distinctive." *Rockpile* says that they "span the gap between lounge music and rock and roll."

Darren Lyons Group's new album, *Resonator*. ASCAP member and drummer Lyons has also finished a Darren Lyons Group DVD that will feature footage of the group over the past 6 years, including live shows, rehearsal footage and CGI work, and will also be recording a quartet featuring vibraphone that will be released on CD.

Glenn Kaiser's *Ripley County Blues* on Grrr Records. Kaiser, longtime frontman for the Christian rock group, Resurrection Band, is also known for his forays into raw authentic blues music. For his new blues album,



Joe Henry's Lime Creek Christmas

Lyricist Joe Henry's words have graced songs for musical greats such as John Denver and Garth Brooks. His words also grace many pages in a novel-in-progress called *Lime Creek*. But while Henry still has yet to finish the novel, the book has already inspired a popular seasonal concert called "Lime Creek Christmas," which marries Henry's lyrical prose about a Western Christmas with seasonal music. Over the years, there have been several performances of the show, from Colorado to Wyoming and last year at Nashville's Bellsouth Acuff Theatre. At the Nashville show, actor Anthony Zerbe read from Henry's novel while fellow ASCAP members and singer/songwriters Garth Brooks and Beth Nielsen Chapman performed songs between the readings. In reviewing the work, CMT.com said "In its strong sense of place, exalted language, gentle whimsy and child-like level of wonder, "Lime Creek Christmas" is similar to Dylan Thomas' timeless short story, "A Child's Christmas in Wales." Pictured on the Bellsouth Acuff stage are Zerbe, Brooks and Chapman.

Kaiser took his band and producer into rural southern Missouri on the edge of the Mark Twain National Forest and recorded in a large log cabin. The result is a powerful collection of electric and traditional acoustic blues.

Cee Cee Michaela's new CD, *Everybody's Talkin'* (Driven by a Vision Records). Michaela, better known as Yvonne on the hit UPN comedy "Girlfriends," writes, arranges, produces and performs on this project, which features twelve soul-stirring songs. For more info, visit www.ceeceemichaela.com.

Omniblank's new album, *Birth of a Firefly*. Omniblank play spectacular hard rock that is gaining considerable attention. They hit #6 on R&R specialty show chart and are a top 5 most requested band at alternative and rock radio.

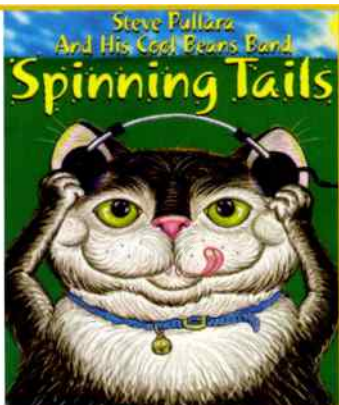
Kris Orendorff's new album, *Kris O. and Friends*, on HaHa Records. The album includes 12 original songs written by Orendorff and features 7 guest vocalists. Visit www.cdbaby.com/kriso for more info.

Shelly Palmer's new television series, "Hotpop!," a half-hour pop culture music and entertainment show, on Starz/Encore's WAM!

Network. Composer Palmer created and produced the show with Jim Berman, Greg Kimmelman and Susanne White. It will be seen in dozens of international markets from Europe to Japan and on home video. Palmer is an award-winning composer of music for



Jamie Obstbaum's new album, *Area*, features six beautiful songs co-written by Obstbaum. Utilizing strings and musical elements from blues, rock, pop and jazz, Obstbaum, formerly of the band Methuselah Jones, weaves her own unique new sound.





Neely Bruce's Convergence

Composer, conductor and pianist Neely Bruce's *Convergence* was presented as part of Lincoln Center's Out of Doors series this summer. The New York City performance was not only "out of doors" but in the streets as well. Bruce's work brought together six marching bands, a dozen choruses, a West African Drumming Ensemble, Javanese Gamelan, West Indian Steel Drums, bagpipers and a fife and drum corp, some of who marched through the streets of the Upper West Side before ending up in Lincoln Center's plaza, where the groups performed simultaneously. It was an afternoon of organized chaos...and unforgettable.

advertising, film, TV and radio. His accomplishments include composing and producing the music for ABC's hit series "Spin City," for which he received an ASCAP Film and Television Music Award.

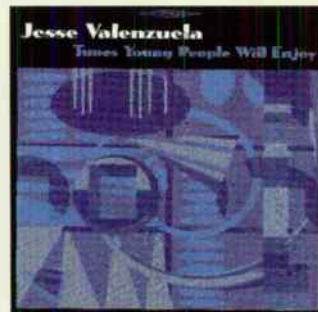
Switchback's new album, *The Fire That Burns* (Waygood Records). The album, recorded by Texas musical legend Lloyd Maines at Kingsize Studios in Chicago, is a sterling album of Americana music drawn from Celtic roots. It is Switchback's fourth album since Marty McCormack and Brian FitzGerald formed the band in 1993.

Jeanine Tesori and Dick Scanlon's music on the *Thoroughly Modern Millie* cast recording on RCA Victor Records. The eleven-time nominated Broadway musical with new music by Tesori and new lyrics by Scanlon brings the Jazz Age to life. The new recording features 18 songs, including three songs from the 1967 film starring Julie Andrews, four standards from the 1920s and eleven new compositions by Tesori and Scanlon.



Eric von Schmidt's *Living on the Trail* (Tomato Music Works). Although Schmidt, who was honored with the 2000 ASCAP Foundation Lifetime Achievement

Award, has been silenced by cancer of the larynx, he can be heard again on this new, previously unreleased recording. The recording is a "lost" album made in 1971 with the help of Rick Danko, Garth Hudson, Geoff and Maria Muldaur and Paul Butterfield.



Jesse Valenzuela's solo album, *Tunes Young People Will Enjoy* (Gabriel Records). Gin Blossoms' songwriter/guitarist Valenzuela steps out on his own on this superb collection of pop rock songs that showcase his singing, songwriting and guitar playing prowess. Produced by Valenzuela with Michael Vail Blum, some tracks were recorded at Memphis' famed Ardent Studios. Valenzuela and the Gin Blossoms reunited for a tour this past summer and their classic 90's album, *New Miserable Experience*, was remastered and re-released. For more info on Jesse, visit www.jessevalenzuela.com.

The Winston's third CD, *Coming Through*, on Clawd Records, which offers folk/pop musings on life, love and death and features guest appearances by Tim O'Brien, Sally Van Meter and Valerie Vigoda. Visit www.thewinstons.com for more info.

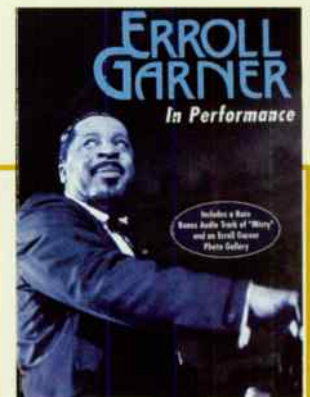
Zoar's *Clouds Without Water*, a collaborative album, on Middle Pillar Presents. Zoar features Matt

Johnson from The The, Jennifer Charles from Elysian Fields, Brendan Perry from Dead Can Dance, cellist Erik Friedlander and author Charles Bowden. All of the artists contributed to this special project started in 1996 by composers Michael Montes and Peter Rundquist. In 1997, Cassandra, Zoar's first CD was released on Philip Glass' label, Point Music. In 2001, Middle Pillar Presents signed Zoar and released their second album *In the Bloodlit Dark*. Ascap writer Michael Montes, keyboardist and Zoar's main composer has scored for several indie directors including Joan Stein's short film, *One Day Crossing*, which was nominated for an Academy Award in 2001. This fall he began work on the score for *The Technical Writer*, an independent film directed by Scott Saunders and starring Tatum O'Neal.

SIGNED

JD "Red" Davis's Sharone Records to a worldwide distribution deal with Southwest Wholesale Records and Tapes for the release of his Gospel CD, *A Sinner's Plea*. The album, released in September, features inspirational songs written by Davis, an ASCAP writer, performer and publisher.

Danny Federici, keyboardist of Bruce Springsteen's E Street Band, has signed a representation deal with Brewman Music & Entertainment (BME) to create expanded opportunities as a songwriter and instrumental composer. BME will be coordinating songwriting collaborations for Federici, in addition to pitching his song and master catalogues into recordings, films and television projects.



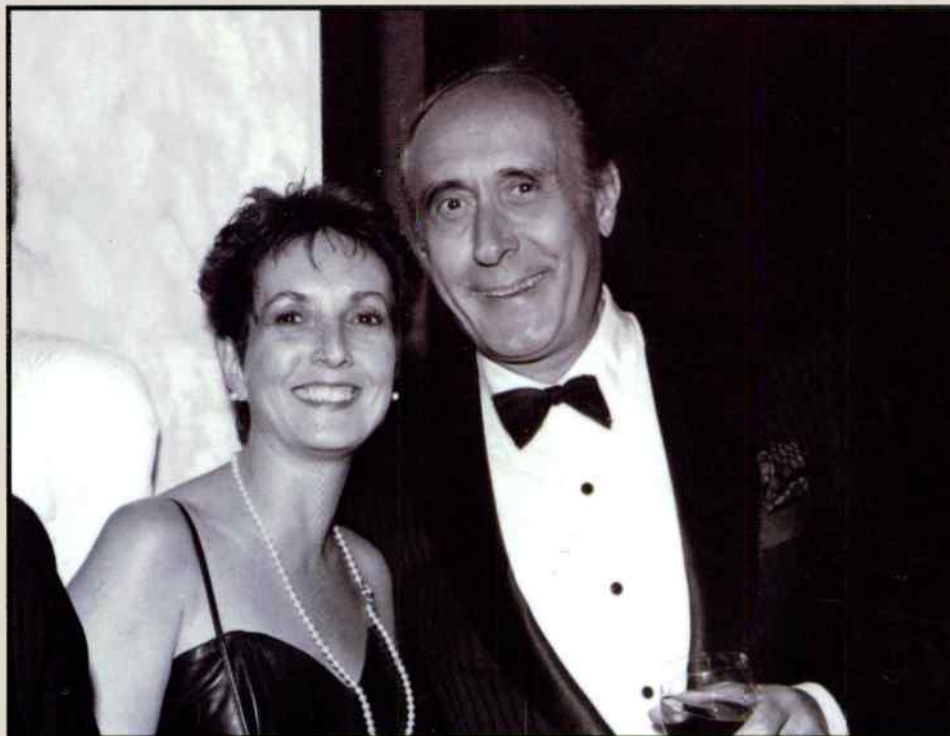
Live Garner

The first-ever live performance DVD of pianist/composer Erroll Garner has been released as *Erroll Garner: In Performance* by Kultur Video. The DVD (also available in the VHS format) features two complete live sets by the Erroll Garner Trio on the mid-1960s British TV program, "Jazz 625," in glorious black & white and magnificent sound. Garner is featured playing his always-swinging and ever-surprising renditions of numerous classics from the Great American Songbook.

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