

PLAYBACK

ANNUAL REPORT ISSUE
JUNE 2004



**Alan
Jackson**
**All American
Songwriter**

Phantom Planet

**John Wesley
Harding**

**Steve Horowitz's
Super Sized Score**

**Sundance
Sounds**

**SXSW Film &
Music Fest**

**Latin Music
Awards
in Puerto Rico**

Jazz Fest

**Film & TV
Music Awards**

**2003
ANNUAL
REPORT
INSIDE**



ASCAP Has Never Been Hotter



ASCAP Latin Heritage Award
Ednita Nazario



Songwriters of the Year
Rudy Pérez & Joan Sebastián



Silver Pen Award
Johnny Pacheco



Publisher of the Year
Sony / ATV Discos Music Publishing, LLC

CANCIÓN LATINA DEL AÑO

Tú Voz
compositor: Enrique Delgado (SGAE)
editora: WB Music Corp.

COMPOSITORES DEL AÑO

RUDY PÉREZ
El Deseo De Ti
El Dolor De Tu Presencia
Lo Que Yo Tuve Contigo
Si No Estás
Te Llamo
Te Vas
Vive La Vida
Ya No Me Duele

JOAN SEBASTIAN
Afortunado
Así Te Quiero
Barrio Viejo
El General
Hoy Empezó Mi Tristeza
Sentimental

EDITOR DEL AÑO
Sony / ATV Discos Music Publishing, LLC

REGIONAL MEXICANO

CANCIONES GANADORAS

Acá Entre Nos
compositor: Martín Solano Uribe (SACM)
editora: SACM Latin Copyright

Afortunado
compositor: Joan Sebastián
editora: Vander Music

Ay! Papacito
compositor: Alicia Villarreal
editora: WB Music Corp.

Cover A Bases
compositor: Adolfo Ángel Alba (SACM)
editora: SACM Latin Copyright

De Uno Y De Todos Los Mundos
compositores: Enrique "Fito" Guzmán (SACM)
María Teresa Viniestra Hinojosa (SACM)
editora: Vander Music

Entre El Delirio Y La Locura
compositor: Guillermo Santander
editora: Fijitona Music Corporation
Santander Melodías

Hoy Empezó Mi Tristeza
compositor: Joan Sebastián
editora: Vander Music

Nina Amada Mía
compositor: Jorge Gómez Massias (SACM)
editora: SACM Latin Copyright

Nomás Por Tu Culpa
compositor: Salvador Sama Del Río (SACM)
editora: Vander Music

Te Vas Amor
compositor: Almar Vega (SACM)
editora: Universal Music Publishing

Una Vez Más
compositor: Juan Gabriel
editora: Alma Musical, BMG Songs, Inc.

Verte Ya
compositor: Raul Enrique De La Mera (SACM)
editora: SACM Latin Copyright

Y Cómo Quieres Que Te Quiera
compositor: Fabián Gómez (SADAIC)
editora: Sony / ATV Discos Music Publishing, LLC

POP/BALADA

CANCIONES GANADORAS

A Qué Le Importa?
compositores: Ignacio Canut Guillen (SGAE)
Nunique Cede Garcia Bertraga (SGAE)
editora: Colgems EMI Music Inc.
Hegarty Ediciones Musicales (SGAE)
Nova Ediciones Musicales (SGAE)
Universal Music Publishing

Amans
compositores: Carlos Darío Mancostelli
Cynthia Sara Wilson-López
editora: CAP Music Songs, EMI April Music

Antes
compositor: Oble Bermudez
editora: EMI April Music

Así Es La Vida
compositores: Manuel Benito
Alejandro Enrique Campos
Juan David Díaz
editora: Manhan Music
Sony/ATV Discos Music Publishing, LLC

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ASCAP Congratulates our 2004 El Premio Award Winners

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compositor: Omar Antonio Sánchez
editoras: Famous Music Corporation
Santander Melodies

Donde Estará Mi Primavera
compositor: Marco Antonio Solís
editora: Crisma, Inc.

El Problema
compositor: Ricardo Arjona (SGAE)
editora: Sony/ATV Discos Music Publishing, LLC

Herida Mortal
compositor: Julio Reyes
editora: Sony/ATV Discos Music Publishing, LLC

Kilómetros
compositor: Nahuel Schajris (SGAE)
editora: Sony/ATV Discos Music Publishing

No Tengo Dinero
compositor: Juan Gabriel
editoras: Alma Musical
BMG Songs, Inc.

Qué Ganas
compositores: Daniel Betancourt
Ricardo Montaner (SGAE)
editoras: EMI April Music
Famous Music
Santander Melodies

Quizás
compositor: Enrique Iglesias
editoras: EMI April Music
Enrique Iglesias Music

Si No Estás
compositores: Roberto Livi
Rudy Pérez
editoras: 2000 Amor Music
Rubet Music Publishing
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Universal Music Publishing

Si Te Dijeron
compositor: Victor Manuelle
editora: La Editora De Musica PMC

Todo Mi Amor
Compositores: Brett James
Luis Gomez Escolar (SGAE)
Editora: Teracel Music
Sony/ATV Cross Keys

Tu Amor O Tu Desprecio
compositor: Marco Antonio Solís
editora: Crisma, Inc.

Un Siglo Sin Ti
compositor: Franco De Vita (SGAE)
editora: WB Music Corp

CANCIÓN ROCK DEL AÑO

Eres Mi Religión
compositor: José Fernando Olvera Sierra
editora: EMI April Music

CANCIÓN HIP-HOP/RAP/ REGGAETÓN DEL AÑO

Masucamba a/k/a Al Natural
compositor: Tego Calderón
editora: Tego Calderón Publishing

GRUPO INDEPENDIENTE DEL AÑO

Yerba Buena

TROPICAL

CANCIONES GANADORAS

Cuando Tú No Estás
compositor: Mikie Perfecto
editoras: Ankara Music Publishing
Funky Town Music

El Tonto Que No Te Olvidó
compositor: Victor Manuelle
editora: VMR Publishing

En Nombre De Los Dos
compositor: Omar Alfanno
editoras: EMOA Music Publishing
Sony/ATV Discos Music Publishing, LLC

La Salsa Vive
compositores: Sergio George
Jorge Luis Piloto
editoras: Piloto Music Publisher
Sir George Music
Universal Music Publishing
WB Music Corp.

Loca Conmigo
compositor: Wason Brazobán
editora: Premium Latin Publishing

Mi Libertad
compositores: Eduardo Carrizo
Pedro Azael Simogianis
editora: Universal Music Publishing

Poco Hombre
compositor: Victor Manuelle
editora: VMR Publishing

Que Levante La Mano
compositor: Alejandro Vezzaní (SGAE)
editora: Univision Songs

Rie Y Llora
compositor: Sergio George
editoras: Sir George Music
WB Music Corp.

Se Nos Perdió El Amor
compositor: Rafael Monclova De Jesús
editora: La Editora De Música PMC

Siento
compositor: Vladimir Dotel
editoras: BMG Songs, Inc.
Vlaices Publishing

Traición
compositor: Nicolas Tovar
editora: Estefan Music Publishing

Un Montón De Estrellas
compositor: Fernando Borrego Linares (SGAE)
editora: Lusafrika SRL (SACEM)

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MARILYN BERGMAN | PRESIDENT
& CHAIRMAN OF THE BOARD



President's Letter



This year, as ASCAP celebrates its 90th birthday, we have looked back at the tremendous impact that ASCAP music has made throughout the history of modern entertainment and the technology used to deliver it. From the Society's inception in the era of the player piano in 1914, ASCAP has embraced each new medium by which music is transmitted and each new market that enjoys that music: radio, film, television, cable television, the Internet. In each case, ASCAP, because it is member owned and operated, understood that these new technologies presented opportunities for greater revenues for creators. Because of its long history and expertise, ASCAP was best suited to simultaneously protect its members's rights and negotiate fair licenses with the people who used the new technology to transmit its members music.

In looking back at ASCAP's history, one common theme that emerges is how ASCAP has always been forward looking. ASCAP's 2003 Annual Report, which is contained in this issue of Playback, demonstrates how the Society is leading the way into the future on many fronts, from educating members of Congress on creators' rights, to developing state-of-the-art music tracking technology, to providing innovative benefits to members that enhance their business of making music.

Speaking of history...I hope many of you were able to watch the recent television special, *100 Years...100 Songs*, in which the American Film Institute (AFI) named the top 100 movie songs of all time. The list features an impressive 82 ASCAP songs.

The venerated #1 spot went to Harold Arlen and E.Y. Harburg's "Over the Rainbow," from *The Wizard of Oz*. Many of the others are monumental works. At #2, there's Herman Hupfield's "As Time Goes By," from *Casablanca*; at #10, there's Oscar Hammerstein and Richard Rodgers' "The Sound of Music"; at #20, there's Leonard Bernstein and Stephen Sondheim's "Somewhere" from *West Side Story*; at #54 is George and Ira Gershwin's "Shall We Dance" from *The King and I*.

I think the ASCAP Founding Board members would be proud of our current Board members, who took 7 of the 100 spots. They are:

At #8, "The Way We Were" from *The Way We Were*:

Words/Music - Alan and Marilyn Bergman/Marvin Hamlisch

At #16, "Evergreen" from *A Star is Born*:

Words/Music - Paul Williams/Barbra Streisand;

At #23, "Raindrops Keep Fallin' on My Head" from *Butch Cassidy and the Sundance Kid*:

Words/Music - Hal David/Burt Bacharach;

At #57, "The Windmills of Your Mind" from *The Thomas Crown Affair*:

Words/Music - Alan and Marilyn Bergman/Michel Legrand;

At #66, "Suicide is Painless" from *M*A*S*H*:

Words/Music - Mike Altman/Johnny Mandel;

At #74, "Rainbow Connection" from *The Muppet Movie*:

Words/Music - Kenny Ascher/Paul Williams;

At #77, "The Shadow of Your Smile" from *The Sandpiper*:

Words/Music - Paul Francis Webster/Johnny Mandel

The list of ASCAP songs goes on and on and reflects the profound effect ASCAP music continues to have, not only on the medium of film, but on culture both here and around the world.

Marilyn Bergman
President and Chairman of the Board

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Special honorees at ASCAP's 19th Annual Film & Television Music Awards were Howard Shore and Clint Eastwood.

9 EL PREMIO AWARDS IN PUERTO RICO

For the first time ever, ASCAP presented its annual El Premio ASCAP Awards in Puerto Rico. Top honorees included Joan Sebastian, Rudy Perez and Ednita Nazario.

18 JAZZ FEST IN NEW ORLEANS

Every spring for the last 35 years the Crescent City hosts the best musicians from across the country and around the world. This year ASCAP members were well represented.

24 SXSW IN AUSTIN

Rock bands, singer/songwriters, films, panels, new technology and great BBQ food all come together at the fun, festive and frenzied festival known as the South by Southwest Music and Media Conference. ASCAP's long, successful history at the event continued this year with unforgettable showcases and events across multiple days and nights.

26 ALAN JACKSON: SIMPLE SONGS AND SMASHING SUCCESS

One of country music's biggest stars describes his humble approach to songwriting, reflects on his relationship with ASCAP and talks about what's next on the horizon.

30 THAT'S SNOW BIZ!

At the 2004 Sundance Film Festival, ASCAP presented its annual Music Café, treating members of the film industry to the exhilarating breadth of ASCAP music. This year's series featured eight days of performances by such writer/artists as Joe Jackson, Shawn Colvin, Jason Mraz, Edie Brickell, Goapele, Ricky Fanté and many others.

Clint Eastwood croons with Jack Sheldon and his Big Band at this year's Film and TV Music Awards – pages 8 and 36



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If you are not now receiving *Playback* in the mail, annual subscriptions are available for a very reasonable \$12 per year. Please call 800-679-0396 if you'd like the option of *Playback* in the mail. But remember that each complete edition of *Playback* is now available for free on the ASCAP website.

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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."

Record 2003 Financial Results Announced at Annual Meetings

Over the past three years ASCAP has distributed \$1.6 Billion

First-ever Meeting Held in Atlanta

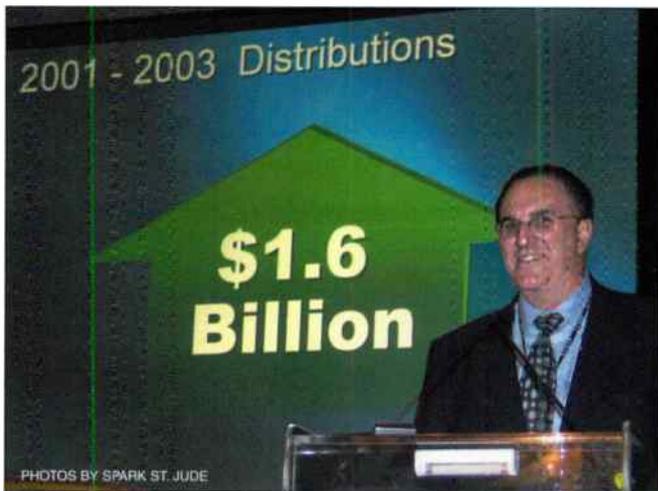
Thousands of ASCAP members gathered at the Society's annual membership meetings held this year in Los Angeles, New York and, for the first time ever, in Atlanta. ASCAP President and Chairman Marilyn Bergman hosted all meetings, which this year also marked ASCAP's 90th Anniversary.

At the meetings, ASCAP CEO John LoFrumento announced that 2003 revenues were the best ever in the Society's history, beating the previous all-time high of \$646 million reported in 2001. He also reported on ASCAP's all-time low operating expense ratio of 13.9%, one of the lowest operating ratios in the world for a performing right society, and the lowest by far in the US.

Citing some of the reasons

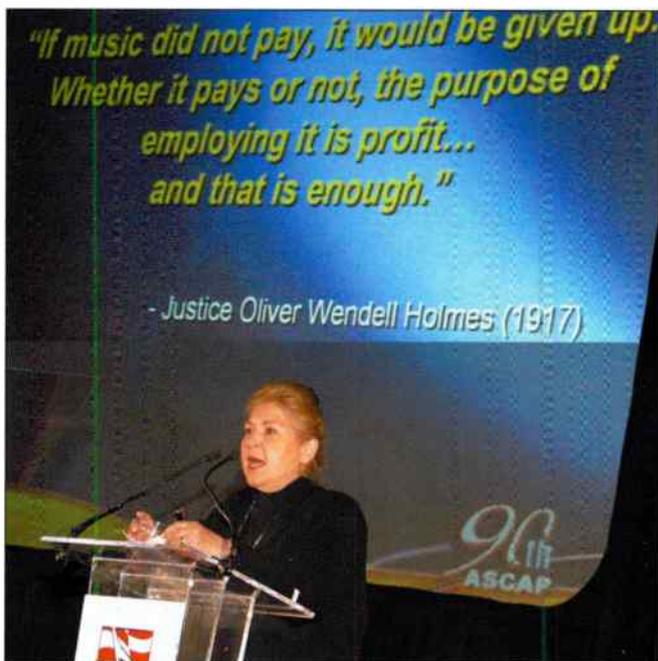
for the Society's strong performance in 2003, LoFrumento said: "The development of new cutting-edge technology, such as Mediaguide, our continued focus on cost reduction and our commitment to negotiating the best licensing deals for our members have contributed to our success, further establishing ASCAP as the leading performing rights organization in the U.S. As a measure of what that success means to our members, we have distributed over \$1.6 billion over the past 3 years."

Bergman and LoFrumento also reported on important legislative developments, technological innovations, the growth of ASCAP licensing efforts, and celebrated the 90th anniversary of ASCAP with a special screening of a commemorative video tracing the birth of ASCAP through to the new millennium. ASCAP's Executive Vice President, Membership Group, Todd Brabec reviewed ASCAP's outstanding performance on the 2003 *Billboard* charts, and in major music awards and nominations, highlighting the exceptional achievements of 50 Cent, Sean "P. Diddy" Combs, Alan Jackson, Jay-Z, Beyoncé, Missy Elliott, Nelly, OutKast and Justin Timberlake to name a few. Brabec was

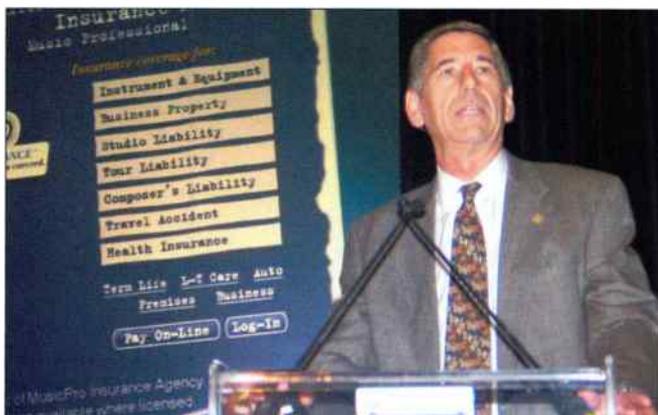


PHOTOS BY SPARK ST. JUDE

ASCAP CEO John LoFrumento announcing record distributions at the New York City membership meeting.



ASCAP President and Chairman Marilyn Bergman at the Atlanta meeting marking the Society's 90th anniversary.



Senior VP Phil Crosland explaining MusicPro's benefit to members.

especially pleased to note that eight of the ten songwriting and composition awards presented at the 46th Annual Grammy Awards, which took place on February 8 in Los Angeles, were captured by ASCAP members. Multiple-award winners Beyoncé, OutKast, Luther Vandross, Jay-Z, Justin Timberlake and the late June Carter Cash – all mem-

bers of ASCAP – dominated the awards, and ASCAP members also received such top honors as Record of the Year (Coldplay), Album of the Year (OutKast) and Song of the Year (Richard Marx and Luther Vandross).

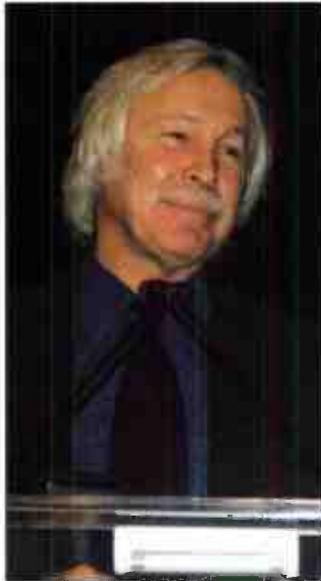
ASCAP's film and television music composers also had an exceptional year making their mark in primetime TV series

and top box office hits including James Horner (*House of Sand and Fog*), Howard Shore (*The Lord of the Rings: The Return of the King*), Gabriel Yared (*Cold Mountain*); Sean Callery (24), Bruce Broughton (*Eloise at the Plaza*), and Bill Conti for outstanding musical direction for the 75th Annual Academy Awards. And, on Broadway, Marc Shaiman's hit musical, *Hairspray*, swept the Tony Awards with eight wins, including Best Musical and Best Original Score.

Prior to each meeting, ASCAP members attended special pre-meeting seminars. This year's seminar entitled "ASCAP Innovations for Member Success" included a demonstration of Mediaguide (a state-of-the-art perfor-

mance tracking service), new web tools, an update on MusicPro Insurance, and more career building initiatives. The Atlanta meeting also included a "Business Success" panel discussion featuring ASCAP member Jermaine Dupri, manager Russell Carter, Hitco Music's Shakir Stewart, and Atlantis Music Conference organizer/partner Mark Willis.

February 2004 marked the 90th anniversary of the founding of ASCAP. As the world's largest performing rights organization, ASCAP's growing membership now numbers over 180,000 composer, lyricist and publisher members, an increase of more than 20,000 over the prior year.



Executive VP Todd Brabec highlighted ASCAP members accomplishments in 2003.



Senior VP Chris Amenita explaining ASCAP's development of Mediaguide.



Senior VP John Alexander demonstrating Mediaguide's unique tracking abilities.

First-ever ASCAP Atlanta Membership Meeting Held at Omni Hotel/CNN Center

The first-ever ASCAP Membership Meeting in Atlanta took place on April 13th at the Omni Hotel (CNN Center). Commenting on the meeting, Bergman said "Atlanta has become the fastest-growing music center in the U.S., particularly as a hotbed of R&B and hip-hop. The music creators of the state of Georgia have long been a part of the ASCAP story and we're proud that our membership rolls include such Georgia music greats, past and present, as India.Arie, B-52's, Peabo Bryson, Kandi Burrus, Jermaine Dupri, Fletcher Henderson, Alan Jackson, Earl Klugh, Gladys Knight, Johnny Mercer, OutKast, Kelly Price, Jerry Ragovoy, Kenny Rogers, Billy Joe Royal, Robert Shaw, Keith Sweat, TLC, Usher, Trisha Yearwood and so many more."



In Atlanta, ASCAP member songwriter/producer/performer Jermaine Dupri and leading members of the Atlanta Music Community participated in Business Success Panel. Pictured (l-r) are ASCAP's Todd Brabec, Dupri, Bobby Rosenblum, ASCAP's Ian Burke, Atlantis Music Conference organizer/partner Mark Willis, Hitco Music's Shakir Stewart, ASCAP's Jeanie Weems, manager Russell Carter and ASCAP's Tom DeSavia.



ASCAP was honored with the Phoenix Award by the City of Atlanta. Pictured (l-r) are ASCAP's Ian Burke and Jeanie Weems, and Assistant to the Mayor of Atlanta Imara Canady.

Marilyn Bergman with Atlanta-based songwriter David Berkeley who was presented with first annual ASCAP Foundation Johnny Mercer Award at ASCAP's Atlanta membership meeting.



Top Film/Television Composers and Songwriters Honored at 19th Annual Awards Celebration

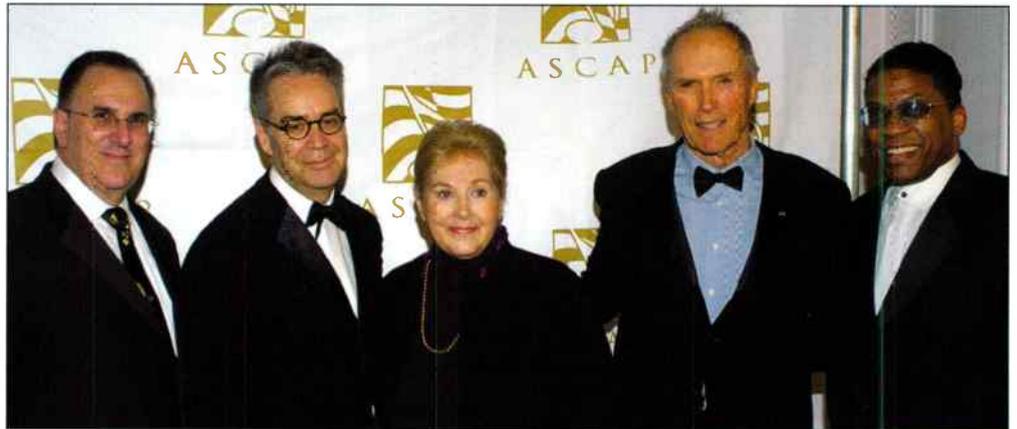
Howard Shore and Clint Eastwood Among Honorees

ASCAP presented its distinguished Henry Mancini Award to Howard Shore and its prestigious Opus Award to Clint Eastwood during the 19th annual ASCAP Film and Television Awards gala held on April 21st at the Beverly Hilton Hotel in Beverly Hills, California. In addition to honoring Shore and Eastwood, the event honored the composers, songwriters and publishers of the biggest box office film music and the most performed television music of the year. Over 700 members of the music industry elite attended the event, which was hosted by ASCAP President and Chairman Marilyn Bergman.

One of the evening's special highlights was the presentation of the ASCAP Henry Mancini Award to Oscar, Golden Globe and Grammy award-winning composer Howard Shore in recognition of his outstanding achieve-



Filmmaker and composer Robert Rodriguez was honored for *Spy Kids 3-D: Game Over*.



Big Night

Pictured (l-r) are ASCAP CEO John LoFrumento, Henry Mancini Award recipient Howard Shore, ASCAP President and Chairman Marilyn Bergman, Opus Award recipient Clint Eastwood and jazz great Herbie Hancock, who co-presented the Opus Award to Eastwood with Bergman.

ments and contributions to the world of film and television music. Comedic actress, producer and director Penny Marshall presented the award to Shore, along with Bergman. Shore and Marshall collaborated on the box office hit *Big*. Past recipients of the award include James Newton Howard, Quincy Jones, Michel Legrand, Johnny Mandel, Randy Newman, Alan Silvestri and Hans Zimmer.

Howard Shore has been one of film & television music's most distinctive and versatile composers for more than 25 years. Shore received Best Original Score Academy Awards for his scores for two films of the Tolkien trilogy, *The Fellowship of the Ring* and *The Return of the King*, as well as the Best Song Oscar for "Into the West," a song co-written by Shore, Fran Walsh and Annie Lennox for *The Return of the King*.

ASCAP composer Clint Eastwood was presented with the ASCAP Opus Award,

which honors individuals who recognize and understand the importance of music to film. Eastwood joins a select group of directors who have previously received the award including Stanley Donen, Norman Jewison and Robert Wise. Jazz great Herbie Hancock was on hand to help Bergman make the presentation to Eastwood.

Clint Eastwood has been a premier box-office star for a staggering 38 years. In an industry that has defined fame as fleeting, he is truly an icon. He is an actor, director, producer and film composer. Most recently, his Malpaso Productions film, *Mystic River*, was nominated for six Academy Awards, with Sean Penn and Tim Robbins winning for Best Actor and Best Supporting Actor, awards that are also a tribute to the director.

Another highlight of the evening was a tribute by Henry Mancini's daughter, Monica, who performed the

songs "Dear Heart" and "Two for the Road," in honor of her father. ASCAP renamed its "Golden Soundtrack Award" in honor of Mancini in 1996 to pay tribute to one of the most successful music composers in the history of film and television. 2004 marks the 80th birthday year of Mancini and, on April 13th of this year, a commemorative U.S. postage stamp was issued in his honor.

Governor of California Arnold Schwarzenegger sent a letter congratulating ASCAP on its 90th birthday, and to all of the award winners including Clint Eastwood, Howard Shore and Marco Beltrami who was honored for his score for *Terminator 3: Rise of the Machines*.

For a complete list of winners see ad on pages 10 and 11. For complete photo coverage, see page 36.

12th Annual El Premio ASCAP Awards Held in Puerto Rico

Joan Sebastian and Rudy Perez Named Songwriters of the Year

Sony/ATV Music Publishing Named Publisher of the Year

ASCAP celebrated its 12th annual El Premio ASCAP Awards at the Ritz-Carlton Hotel in San Juan, Puerto Rico on March 11. This was the first time that ASCAP presented its awards ceremony on Puerto Rican soil in recognition of the creative talent and tremendous growth of the musical community on the island. The Society received a warm welcome as San Juan Bautista Mayor Jorge A. Santini Padilla proclaimed March 11th "ASCAP Day" saying, "We commend ASCAP for its contributions to the music and lyrics that enrich lives in our community, our country and every corner of the world; and we extend our appreciation to this organization for their continued efforts on behalf of music across the spectrum." Queen of Merengue Milly Quezada and TV personality Rafael Jose were the special guest hosts of the evening's festivities along with ASCAP CEO John LoFrumento.

The gala honored the songwriters and publishers of ASCAP's most performed songs in Latin music in 2003. Among the artists and award recipients in attendance were Omar Alfanno, Victor Manuelle, Area 305, Obie Bermudez, Noelia, Claudia Brant, Jorge Correa, Oscar Serrano, Tego Calderón, Domingo Quiñones, Ismael Miranda, Danny Rivera, Nydia Caro, Billy Van, Son By Four, Bobby Valentin and Andy Montañez.

Sharing "Songwriter of the Year" honors were Joan Sebastian and Rudy Perez. This is the third time they have been presented with this prestigious award, which is one of the top honors the performing rights organization bestows upon its members.

Joan Sebastian was born in the town of Julianita of Sierra Guerrero in Mexico. During his early musical career, he blossomed as both a songwriter and an interpreter. In 2000, ASCAP honored him with "The Silver Pen Award" for 35 years of song crafting.



Pictured (l-r) are ASCAP's Alexandra Lioutikoff, ASCAP CEO John LoFrumento, ASCAP Latin Heritage Award honoree Ednita Nazario, ASCAP's Todd Brabec and Ana Rosa Santiago.

The most recent works of this Grammy award winner include: "Secreto de Amor" and "Amorcito Mio". His music has been interpreted by such notable artists as Rocio Durcal, Lucero and Banda Cachorros among others.

Rudy Perez is one of the most successful songwriters and producers currently working in Latin music. He has over 50 platinum records and has won four Grammy awards. His music can be heard in television commercials and Disney films, and he has written hit songs for many recording artists including Julio Iglesias, Luis Miguel, Roberto Carlos and Cristian.

Sony/ATV Music Publishing LLC was named "Publisher of the Year" as the publisher of the most award-winning songs -- a total of 32. Richard Rowe, President of Sony/ATV Music Publishing, and Eddie Fernandez, Vice President of Sony/ATV, Norte and Latin American Region were on

hand to pick up the award.

The evening also featured the special presentation of the ASCAP Latin Heritage Award to Latin music star Ednita Nazario by her beloved friend and colleague, Danny Rivera. Another highlight was the presentation of the "ASCAP Silver Pen Award" to legendary songwriter and musician Johnny Pacheco in celebration of his long and distinguished career.

ASCAP also presented Jose A. Ribas, Executive Director of the Puerto Rico Radio Broadcasters Association, with the "ASCAP Partner in Music Award." Jose's work with radio broadcasters in PR has helped to promote the use of ASCAP members' music on the island.

For a complete list of winners see ad on pages 2 and 3. For complete photo coverage, see page 40.



Songwriter of the Year Rudy Perez with ASCAP Silver Pen Award winner Johnny Pacheco



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JAG

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LISA COLEMAN
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REINHOLD HEIL
JOHNNY KLIMEK
Without a Trace

PETER HIMMELMAN
Judging Amy

JAMES NEWTON HOWARD
E.R.

HOLLY KNIGHT
Still Standing

RUSS LANDAU
Fear Factor
Survivor: Amazon
Survivor: Pearl Islands

JIM LANG
Hey Arnold!

MICHAEL LEVINE
Cold Case

RICK MAROTTA
Everybody Loves Raymond
Yes, Dear

ROGER NEILL
KEITH "SEVEN" VOLPONE
The Simple Life

JOHN NORDSTROM
Las Vegas

MICHAEL SKLOFF
Friends

DAVID VANACORE
Joe Millionaire
Survivor: Amazon
Survivor: Pearl Islands

TOM WAITS
The Wire

SONGS FROM MOTION PICTURES

"Big Yellow Taxi"
from *Two Weeks Notice*
Writer: **JONI MITCHELL**
Publisher: **SQUOMB PUBLISHING CORP.**

"I'm With You"
from *Bruce Almighty*
Writers: **GRAHAM EDWARDS**
AVRIL LAVIGNE (SOCAN)
Publishers: **ALMO MUSIC CORP.**
FERRY HILL SONGS
WB MUSIC CORP.

"Lose Yourself"
from *8 Mile*
Writer: **LUIS RESTO**
Publisher: **JACEFF MUSIC**

TOP BOX OFFICE FILMS

KLAUS BADELT (GEMA)
Pirates of the Caribbean: The Curse of the Black Pearl

MARCO BELTRAMI
Terminator 3: Rise of the Machines

PHIL COLLINS (PRS)
Brother Bear

IVA DAVIES (APRA)
CHRISTOPHER GORDON (APRA)
RICHARD TOGNETTI (APRA)
Master and Commander: The Far Side of the World

JOHN DEBNEY
Bruce Almighty
Elf

ELLIOT GOLDENTHAL
S.W.A.T.

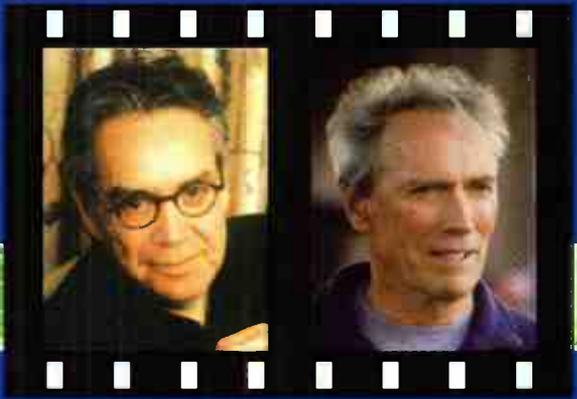
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Seven Music Greats Added to Jazz Wall of Fame Inductees Include Living Legends Quincy Jones and Marian McPartland

ASCAP Foundation Young Jazz Composer Award Winners Honored

ASCAP added seven music greats to the ASCAP Jazz Wall of Fame at a special luncheon hosted by ASCAP President and Chairman Marilyn Bergman at the Society's New York office on March 8.

The reception was highlighted by the induction of two Jazz Living Legends: Quincy Jones and Marian McPartland. ASCAP member Quincy Jones is a multi-faceted musical talent, making his mark as a major composer, instrumentalist, bandleader, record producer, arranger, executive and visionary for the past 50 years. ASCAP member Marian McPartland has been a major force in jazz for five decades:

pianist, composer, bandleader and host of NPR's "Piano Jazz" series.

The 2004 inductees included five honorees posthumously: Ray Brown, Carmen McRae, Woody Herman, Joe Pass and Willie "The Lion" Smith. Judges for the Jazz Wall inductees are ASCAP members Alan Bergman, John Clayton and Johnny Mandel.

The event also celebrated the second annual Young Jazz Composer Awards of The ASCAP Foundation. The program was established in 2002 to encourage composers under 30 years of age whose works are selected through a national competition. The judges for the competition were ASCAP members John Fedchock, Frank Foster and Rufus Reid.

Commenting on the Jazz Wall of Fame, Marilyn Bergman said, "Jazz is truly the music of America, and like the movies, one of our greatest home-grown art forms. The sheer diversity and magnitude of the individuals we honor



2004 ASCAP Jazz Living Legend Marian McPartland (Center) is congratulated by ASCAP's Frances Richard and ASCAP Board member Doug Wood.



Family members of the 2004 posthumous ASCAP Jazz Wall of Fame inductees gather in front of the wall at ASCAP's New York offices. Pictured (l-r) Dr. & Mrs. Anthony Passalacqua (brother and sister-in-law of Joe Pass); Ellen Lueders Pass (widow of Joe Pass); Nicholas Passell (brother of Joe Pass); Tom Littlefield (grandson of Woody Herman) and Cecelia Brown (widow of Ray Brown).



Seventeen year-old twins Pascal and Remy LeBoeuf of Santa Cruz, California were both among the recipients of this year's ASCAP Foundation Young Jazz Composer Awards. They are pictured performing their award-winning works together, with Pascal on piano and Remy on saxophone.

this year – among them are composers, instrumentalists and vocalists, each one an innovator – speaks to the richness of this living and endlessly evolving musical genre. ASCAP is pleased to add all of these legends to our Jazz Wall of Fame. And it is most appropriate to couple this salute to jazz greats of the past with a celebration of the jazz of the future via the talented recipients of The ASCAP Foundation Young Jazz Composer Awards."



Marian McPartland performs at the ASCAP Jazz Wall of Fame ceremonies.



ASCAP Composer Paul Moravec Wins 2004 Pulitzer Prize in Music

ASCAP composer Paul Moravec has been awarded the 2004 Pulitzer Prize in Music for *Tempest Fantasy*, a chamber piece for clarinet and piano trio, which was premiered on May 2, 2003 at Manhattan's Morgan Library by Trio Solisti and clarinetist David Krakauer. *Tempest Fantasy* is published by Subito Music Publishing, Inc.

The Pulitzer Prize in Music is awarded "for distinguished musical composition of significant dimension by an American that has had its first performance in the United States during the year." Paul is a member of the ASCAP Deems Taylor Awards Panel, and is a member of ASCAP's Special Classifications Committee. For more info, visit Paul's website at <http://paul-moravec.com/>.

ASCAP Members Reign on Rock's Biggest Night

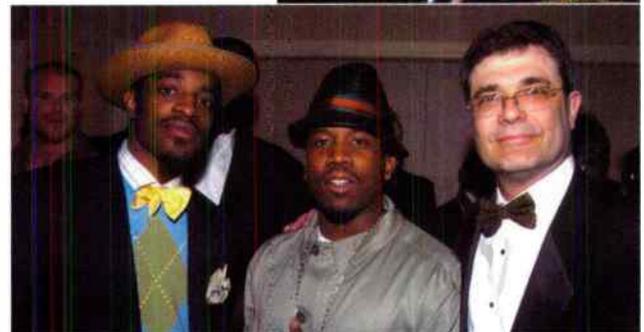
Prince, Jackson Browne, George Harrison and ZZ Top Among Rock & Roll Hall of Fame Class of '04

New York City's Waldorf Astoria was taken over once again this year with ASCAP members as the Rock and Roll Hall of Fame inducted its class of 2004. This year's group of inductees was an all-ASCAP class. Prince, Traffic, Jackson Browne, ZZ Top, The Dells, George Harrison and Bob Seger were all inducted along with Lifetime Achievement Award winner *Rolling Stone* magazine founder Jann Wenner.

As always, the highlights of the evening were the performances. Dressed in a white suit, Prince brought the crowd to its feet when played three of his hits: "Let's Go Crazy," "Sign O' The Times" and "Kiss." He was inducted by fellow ASCAP members OutKast and Alicia Keys. Bob Seger, the Detroit rock hero, was inducted by Kid Rock, and then performed "Turn the Page" and "Old Time Rock & Roll," with his longtime Silver Bullet band. George Harrison was inducted posthumously by Jeff Lynne and Tom Petty, his fellow Traveling Wilburys bandmates. They then were joined by Harrison's son Dhani on two Harrison songs, "Handle Me With Care" and "While My Guitar Gently Weeps." Steve Winwood took the stage with his rock combo Traffic and played a jam-laden version of "Dear Mr. Fantasy." Traffic was inducted by Dave Matthews. California folk/rocker Jackson Browne was inducted by Bruce Springsteen and then went on to perform "The Pretender" and "Running on Empty." The Rolling Stones' Keith Richards inducted ZZ Top and then they went on to perform "La Grange" and "Tush." The Dells performed their 1956 classic "Oh, What a Night," backed by the Paul Shaffer-led house band. *Rolling Stone's* Wenner was inducted by Mick Jagger.



Pictured at the 2004 Rock and Roll Hall of Fame (l-r) are: ZZ Top's Dusty Wakeman and ASCAP's Karen Sherry; Lenny Kravitz; Jackson Browne and ASCAP's Harry Poloner; Keith Richards greeting ASCAP's Sherry; OutKast's Andre 3000 and Big Boi with ASCAP's Jim Steinblatt.





ASCAP Joins FastTrack

ASCAP officially joined FastTrack, the Digital Copyright Network, at a special signing session in Geneva, Switzerland in March. In attendance were members of FastTrack's Supervisory Board, which comprises leaders from some of the world's leading performing rights organizations. ASCAP CEO John LoFrumento also joined the Supervisory Board at the spring meeting. FastTrack is an alliance of performing rights societies whose goal is to build a decentralized network to share data and streamline internal operations. One way it is doing this is to adopt the "best practices" already existing among its member societies.

LoFrumento commented: ASCAP sees this online linkage of our domestic database with those of our foreign affiliates as yet another step in developing a fully integrated, worldwide per-

forming rights environment."

FastTrack's Managing Director Chris van Houten said "ASCAP's membership will mean that more than two-thirds of all musical works performed internationally are represented in the FastTrack database, greatly enhancing the efficiency of our members' royalty accounting systems.

Pictured at the FastTrack meeting in Geneva are Teddy Bautista (SGAE), Manfred Brunner (AKM), Chris van Houten (FastTrack), Alfred Meyer (SUISA), Jurgen Becker (GEMA), Jacques Lion (SABAM), Frances Preston (BMI), Cees Vervoord (Buma/Stemra), LoFrumento, John Hutchinson (MCPS-PRS), Franco Migliacci (SIAE), Andre LeBel (SOCAN) and Bernard Miyet (SACEM).

ASCAP at The Future of Music Coalition Policy Summit

For a third year, ASCAP was a lead sponsor of the Future of Music Coalition Policy Summit held May 2-3, 2004 at George Washington University in Washington, D.C. During the summit, experts and audience members including policymakers, songwriters and musicians, industry representatives, and technologists discussed the effects that new technologies are having on music creators and the music industry.

ASCAP Senior Vice President, ASCAP Enterprises Group, Chris Amenita, and ASCAP members Pat Irwin (member of the B-52's and a film/television composer), Chris Frantz and Tina Weymouth (members of the Talking Heads and the Tom Tom Club) and singer/songwriter Suzanne Vega took part in panels debating issues such as the value of treating your band as a business, alternative compensation systems with



Forward Thinkers

Pictured (l-r) at the Future of Music Coalition Policy Summit are ASCAP's Harry Polner, Lauren Iossa and Chris Amenita, Tina Weymouth, Chris Frantz, Pat Irwin, Suzanne Vega, ASCAP Board member Dean Kay and ASCAP's Loretta Muñoz.

respect to P2P networks, what is lost and gained in the "mash-up" phenomenon, and what the future holds in store for music creators, consumers, and the music industry.

ASCAP Board member Dean Kay hosted an ASCAP cocktail reception on the first night of the conference for all conference attendees, which included a special screening of a commemorative video tracing the birth of ASCAP through to the new millennium in celebration of ASCAP's 90th birthday. For more information about the summit, visit the Future of Music's website at www.futureofmusic.org/index.cfm.



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Whoa Nellie!
New singer/songwriter sensation Nellie Mckay did an in-store performance at Waterloo Records in Austin, Texas at this year's SXSW Music Festival. Pictured (l-r) are ASCAP's Sue Devine, Mckay, Waterloo Records' John and ASCAP's Loretta Muñoz.



Rob Thomas
ASCAP's Diana Szyszkiewicz is pictured greeting Rob Thomas during Grammy Week.



Nick at Night

ASCAP's Jay Sloan (right) is pictured hanging out with Nick Cannon at the Urban Network Pre-Grammy party in West Hollywood in February.



The Pleased to Meet You

The Pleased recently performed at NYC's Mercury Lounge where ASCAP's Jackey Simms joined them backstage. Pictured (standing, l-r) are Simms, The Pleased's Genaro Vergogliani, Noah Georgeson and Jason Clark (and kneeling, l-r) Rich Good and Luckey Remington.



Joss Incredible!
Neo-soul star Joss Stone also performed in-store at Austin's Waterloo Records at SXSW. Pictured (l-r) are ASCAP's Sue Devine, Stone and ASCAP's Loretta Muñoz.



AWRT Luncheon

Pictured at the AWRT Luncheon (l-r) are Z Morning Zoo host (WHTZ/Z-100) Elvis Duran, ASCAP's Luis Verges and VP/Programming of WHTZ-Z100 Tom Poleman.



Hoobastank

Pictured (l-r) at the ASCAP office in Atlanta are Hoobastank's Markku Lappalainen and Dan Estrin, ASCAP's Ian Burke, Hoobastank's Doug Robb, ASCAP's Jennifer Owen and Hoobastank's Chris Hesse.



Kool & The Gang

ASCAP's Jay Sloan was on hand to support R&B writer/artist Ashanti during a recent studio session with George Brown from Kool & The Gang, Ashanti and Brown were re-making the song "Cherish" for the Kool & The Gang tribute album. Pictured (l-r) are Brown, Sloan, Ashanti and Ashanti's mom, Tina Douglas.



Spinning at the Winter Music Conference



At the 2004 Winter Music Conference in Miami Beach, Florida, ASCAP's Courtney Hard met with members at "In the Mix," a Dance Music Forum presented by the Florida Chapter of the Recording Academy and the Recording Academy's Producers and Engineers Wing in conjunction with SPIN magazine at Nikki Beach. Pictured (front row, l-r) are producer/DJ and music supervisor for the Matrix trilogy Jason Bentley, producer/mixer Carmen Rizzo and Junkie XL; and (back row, l-r) The Crystal Method's Ken Jordan, Hard, four-time Grammy nominee Steve "Silk" Hurley, Raymond Roker, 2004 Grammy Nominee Bill Hamel, Neil Crilly, and Chapter Project Coordinator Robyn Bofshever. Matt Spector is spinning in the background.



1. The 2-Man Group is a rising duo DJ team, Magik Fingarz & Isaiah Martin, who have been gaining some noteriety with Thump Radio spinning in the local LA scene and are shown doing a 2am set here at Club Opium in South Beach, Miami.

2. DJ Manny M3 spinning a 1am set at the Marlin Hotel.

3. ASCAP's Mike Todd with Native Instruments Media & Artist Relations Director Bela Canhoto and ASCAP songwriter/DJ/record producer Carmen Rizzo.

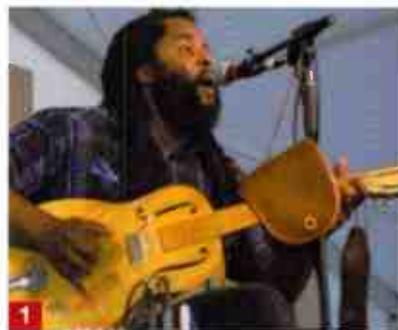
4. ASCAP's Mike Todd and Miami based hit songwriter George Noriega.



THE WONDERFUL COLORS OF JAZZ FEST

New Orleans is a city steeped in musical history and a true music-lover's paradise. Over two weekends each Spring for the last 35 years, the Crescent City has welcomed people from all over the world for the New Orleans Jazz & Heritage Festival. This musical playground, held at the Fair Grounds Race Course, is presented by New Orleans Jazz & Heritage Foundation, a nonprofit organization, and is produced by Festival Productions, Inc. New Orleans. "Jazz Fest," as it is known, consists of over 72 acts per day on 12 stages and draws hundreds of thousands of attendees each year. The vast majority of the line-up is comprised of native Louisiana acts, but there are also top national and international artists. This musical mecca showcases an exhilarating range of genres including jazz, blues, funk, Cajun, zydeco, R&B, Latin, rock, folk and gospel music.

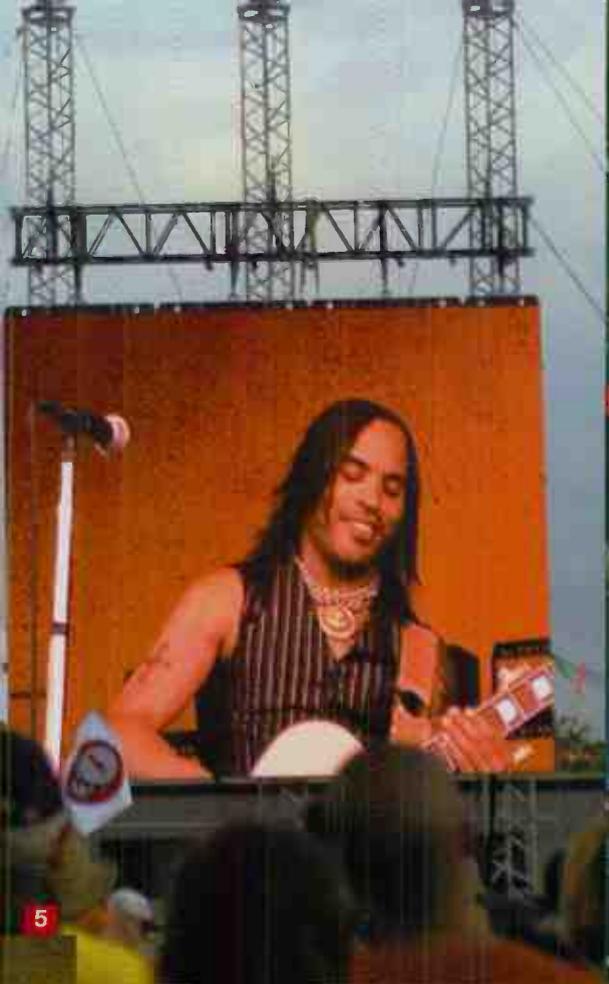
As the name suggests, music is not the sole attraction of Jazz Fest. The festival is a celebration of the rich heritage of New Orleans and Louisiana itself. The festival grounds contain a huge amount of crafts, art, workshops, cultural celebrations and, of course, food! – an integral part of New Orleans heritage. The natural way to experience the New Orleans Jazz & Heritage festival is through the sights of this magical event. Here is a look at performances by ASCAP members at one of the country's biggest musical celebrations.



1. **Alvin Youngblood Hart's** stirring acoustic blues captivated the Blues Tent.

2. **Corey Harris' raw emotional delta blues** electrified the Blues Tent, delighting traditionalists and contemporary fans alike.

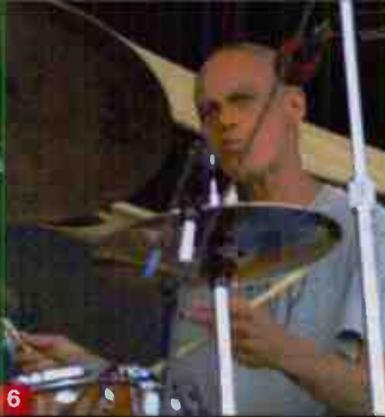
3. Local legend **Henry Butler** brought his funky-styled blues piano playing to the Blues Tent.



4. Superstar **Bonnie Raitt** returned to Jazz Fest and brought her sultry blues slide-guitar skills to a massive crowd.

5. Rocker and multi-instrumentalist **Lenny Kravitz** headlined the second day of the festival. One of the most popular international recording artists of the last decade and a half, Kravitz has always put on a colorful performance and his Jazz Fest set was no different. He altered his set for this audience infusing his act with a heavy amount of jazz.

6. Local drum hero **Johnny Vidacovich** is one of the most in-demand drummers in town. He has the syncopated rhythms of New Orleans ingrained in his backbeats.



7. Jason Marsalis played drums during his father's (Ellis Marsalis) set in the Jazz Tent following Jason's own set where he played vibraphones.

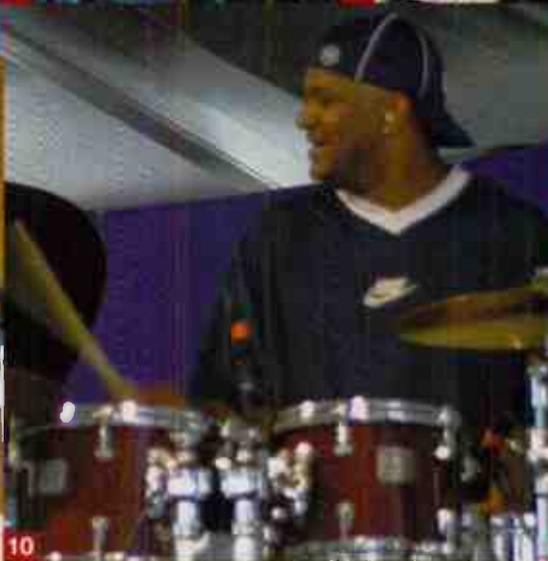
8. Patriarch of the city's most famous jazz family, **Ellis Marsalis**, is still a very active performer and an important jazz educator. Ellis, at the piano, was joined by 23-year-old trumpet phenom, **Maurice Brown**, who has quickly earned tremendous praise locally. **Branford Marsalis** also had a set at the festival.

9. The ethereal **Emmylou Harris** brought her organic country-folk to Jazz Fest joined by songwriter and guitarist **Buddy Miller** on guitar and vocals.



10. Drummer **Terrance Higgins** leads that excellent Nawlins favorite the Dirty Dozen Brass Band. He is shown here in a set, called The Woodshed, where he put together a band to "compete" in a classic "Cutting Contest" style performance. Ever-present trumpeter Maurice Brown was featured in Higgins' band.

11. **Jacques-Imo's** – one of the legendary restaurants in New Orleans.



Words and photos by Jon Bahr



Just Do It..Yourself

The Do-it-Yourself Convention (DIY) held their annual conference earlier this year at the Barnsdall Art Park. ASCAP's Mike Todd participated in the opening panel titled: "Setting Up Success." The panel was designed to cover what business steps one should take to make sure he/she is positioned to take advantage of artistic achievement. Discussion topics included: how to incorporate (LLC's vs. everything else), what deductions one should take on their taxes, health insurance, copyrights, performing rights organization and all the little details that can make a difference in one's career. Bruce Haring moderated the panel and guest speakers included attorney Tom Fox, artist/author Bobby Borg, author/entrepreneur Justin Goldberg, Todd, and entertainment accountant Jason Howell.

The DIY Convention hosts a series of panels and workshops focused on teaching musicians, filmmakers, authors and entrepreneurs how to create, promote, protect and distribute independent film, music and books. For more information on DIY convention, visit their website at: www.diyconvention.com. Pictured (l-r): DIY Founder Bruce Haring and Mike Todd.



Dan Zanes' Maritime Music

Barbara Brousal (left) joins singer/songwriter Dan Zanes at a special concert held at the Robert Fulton School/P.S. 8 in Brooklyn Heights, New York as part of The Paddlewheeler Festival. Zanes' record label, Festival Five Records, has released six albums for children and families, including the latest, *Sea Music*, featuring traditional maritime songs. Zanes is former frontman for the popular Boston roots/rock band the Del Fuegos. For more info, visit www.festivalfive.com



2003 General Licensing Team of the Year

ASCAP's General Licensing teams work hard throughout the year to generate new income for ASCAP members. At this year's National Sales Meeting in Atlanta, one team, dubbed "The Lard Sharks," was honored as the General Licensing 2003 Team of the Year. The members of the team collectively generated 113% of their revenue goal for 2003. Pictured (l-r) in Atlanta are ASCAP's Vince Abbatiello, Jane Wingo, Jerry Schwabe and Joy Fitzpatrick.



Atlanta Band Cocktail

Pictured at a cocktail reception in Atlanta (l-r) are ASCAP's Courtney Hard, Trances Arc's Michael Dorio, Y-O-U's Nick Niespodziani, Trances Arc's Eric Toledo and manager Aaron Wetche!



The Dropkick Murphys

Pictured (l-r) at a meet and greet are the Dropkick Murphys' Marc Orrell and Ken Casey, Courtney Hard, ASCAP's Jon Haskell and the Dropkick Murphys' Al Barr.

On Stage



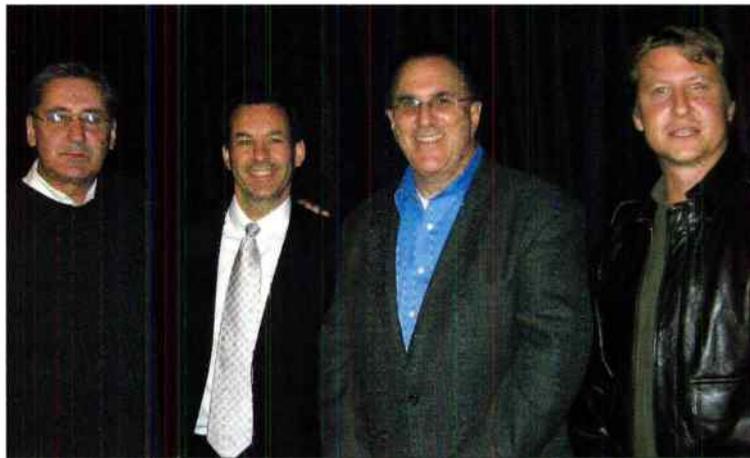
Thoroughly Successful Jeanine

On May 20th, ASCAP celebrated the unique achievement of composer Jeanine Tesori, the first female composer to have two new musicals running on Broadway simultaneously: *Caroline, or Change* and *Thoroughly Modern Millie*. ASCAP presented her with a plaque to commemorate the occasion and held a special reception in her honor. Pictured (l-r) on the occasion were ASCAP member and *Caroline, or Change* lyricist Tony Kushner, Tesori, *Caroline, or Change* star Tonya Pinkins and ASCAP's Michael A. Kerker.



ASCAP/Disney Musical Theatre Workshop Debuts in Chicago

The ongoing ASCAP Foundation/Disney Musical Theatre Workshop was held for the first time at the Chicago Cultural Center in April. Co-sponsored by the city's Department of Cultural Affairs, the program featured excerpts from three new musicals: *Breathe*, *Becoming George*, and *River's End*. ASCAP composer/lyricist Craig Carnelia directed this program over four evenings. Pictured (back row, l-r) are Larry Wilker (producer, *Urinetown*); Dan Martin and Michael Biello (writers of the musical *Breathe*); Patti McKenny (co-writer of the musical *Becoming George*); Carnelia; Stephen Schwartz (artistic director of the workshop); Doug Frew and Linda Eisenstein (co-writers of the musical *Becoming George*); and (front, l-r) ASCAP's Michael A. Kerker and Cheri Coons and Chuck Larkin (co-writers of the musical *River's End*).



California Copyright Conference

In February, ASCAP CEO John LoFrumento was the special guest speaker at the California Copyright Conference (CCC) in Studio City, California. LoFrumento presented an overview of the Society's global strategies, including ASCAP's exciting new co-venture, MediaGuide. Pictured (l-r) are ASCAP's John Alexander, CCC VP and Board member Michael Morris, LoFrumento and ASCAP's Shawn LeMone, who is also a Board member of the CCC.



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Christine Kane



Where Music Begins

The Weepies: Steve Tannen and Deb Talan

2004 Folk Alliance Conference in San Diego

In February, ASCAP presented a "Quiet on the Set" showcase at the 2004 Folk Alliance Conference in San Diego featuring a number of rising acoustic performers.

Pictured above left (l-r) Arizona-based Jenny Yates conjures up deep emotion during her performance while British-born Zoe Lewis, who played keyboards and ukulele during her set, offered well-aimed and well-received satire in her witty songs. During a break in the action ASCAP's Jim Steinblatt, Christine Kane, ASCAP's Brendan Okrent, Brian Joseph and Jenny Yates posed for the camera. North Carolina's Christine Kane was a powerful addition to the "Quiet on the Set" lineup and acoustic duo The Weepies exchanged a meaningful look during their set.

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Eliot Spitzer, the New York State Attorney General, recently nounced an agreement with the leading record companies which will result in the payment of nearly \$50 million in unclaimed royalties to thousands of artists, songwriters and performers. A two-year investigation by the Attorney General's office indicated that royalties owed to thousands of songwriters and artists by record labels were unpaid because contact had not been maintained.

ASCAP wishes to inform its members who believe they may be owed royalties by the major labels that they may contact the various companies at the following numbers: BMG Music: Nathaniel Brown at (212) 930-6790. EMI Music North America: Sati Renjen at (212) 253-3104. Sony: Chris Grbelja at (212) 833-4020. Universal Royalties Hotline: (800) 439-9175. Warner Music Group: Will Tanous at (212) 275-2244.

In addition, further information on this matter will be available at the following websites: www.sonymusic.com, www.sonyatv.com, www.harryfox.com, www.emidigital.com, www.emimusicpub.com, www.bmgmusicsearch.com, www.bmg.com, www.universalmusic.com, and www.wmg.com.



Pictured in Attorney General Spitzer's office following his press conference are ASCAP's Jim Steinblatt, the Recording Academy's Daryl Freidman, the R&B Foundation's Judy Tint and Attorney General Eliot Spitzer.



Radio Broadcasters Association of Puerto Rico

ASCAP's Douglas Peek (standing, far left) and Luis Verges (standing, far right) are pictured with Executive Director of the Puerto Rico Radio Broadcasters Association Jose A. Ribas (standing, second from left) and the Board members of the the Radio Broadcasters Association of Puerto Rico. Ribas was presented with ASCAP's Partner in Music Award at this year's El Premio event.

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ASCAP @ SXSW 04

ASCAP Presents @ Hard Rock Cafe

On Wednesday, March 17, ASCAP presented its rock showcase at the SXSW Music Festival, drawing capacity crowds and music industry heavyweights who came to see the best up and coming ASCAP bands from across the country and around the world.

Tangiers, Goldrush, The City Drive, The Go, The Dresden Dolls, A Place to Bury Strangers and Donnybrook all took to the stage and played dynamic sets that treated the audience to a wide range of rock stylings, from garage rock (The Go), melodic country rock (Goldrush) and post/punk (Tangiers) to dark, atmospheric rock (A Place to Bury Strangers), heavy metal (Donnybrook) and even cabaret rock (The Dresden Dolls).

Music industry luminaries such as Seymour Stein and MTV's Matt Pinfield rubbed shoulders with hundreds of audience members to fill the Hard Rock Café space all night long. It was a great kick-off to ASCAP's exciting musical agenda at this year's festival.

1. A packed house at ASCAP's Hard Rock Café showcase.

2. Goldrush's Garo Nahoulakian, G Roby, Hamish Tesco, Joe Bennett, ASCAP's Tom DeSavia and Goldrush's Robin Bennett.

3. The City Drive's Danny Smith, Marc Precilla and Scott Waldman with ASCAP's Jennifer Knoepfle.

4. (l-r) A Place to Bury Strangers' Justin Avery and Tim Gregorio on stage

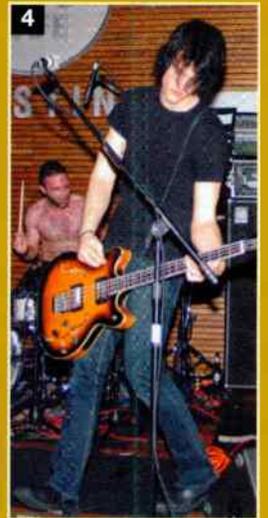
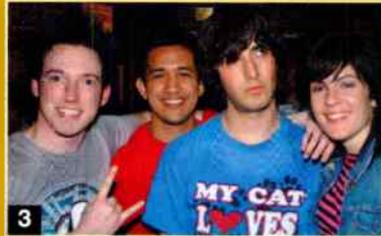
5. The Dresden Doll's Brian Viglione on drums and Amanda Palmer at the keyboard.

6. The Go's James McConnell, Bobby Harlow, ASCAP's Wade Metzler, Go manager Howard Hertz and The Go's John Krautner.

7. (l-r) IMRO's Keith Johnson, ASCAP's Ralph Murphy, IMRO's Adrian Gaffney and ASCAP's Todd Brabec at the Hard Rock Café.

8. Donnybrook's hard rocking set closed the showcase.

9. Birds-eye view of Tangiers.





Music Publishing Basics

On Thursday, March 19, ASCAP Executive VP of Membership Todd Brabec, pictured above right, and VP of Business Affairs for Chrysalis Music Group Jeff Brabec presented a panel discussion on Music Publishing Basics: The Deals and the Money. The Brabecs are authors of the award-winning book *Music, Money and Success: The Insider's Guide to Making Money in the Music Industry*.



ASCAP members Rock the Boat in Austin

Also on Thursday at the SXSW Music Festival, ASCAP's Hospitality Boat made hourly trips on Austin's Town Lake and featured some special performances by ASCAP members. Andy Stochansky, Randi Laubek and Keaton Simons performed for invited guests who enjoyed a casual networking environment. The boat trips were co-sponsored by AFTRA, IMRO and SOCAN.

From the top: Andy Stochansky performs on the main deck of the ASCAP boat; (l-r) ASCAP's Tom DeSavia, jazz piano star Jamie Cullum, Randi Laubek and ASCAP's Sean Devine.

Beautiful Music, Buzz Bands and BBQ

On Friday, March 19th, ASCAP presented its annual and critically-acclaimed Quiet on the Set showcase featuring acoustic sets by David Berkeley, Adrienne Pierce, Johnathan Rice and Ian Love of Cardia. The show was held indoors at Austin's famous restaurant/music venue Stubb's, where their legendary BBQ food was served to attendees.

Immediately following the Quiet on the Set showcase, one of SXSW's most talked-about line-ups was featured on Stubb's outdoor stage. Performers included Patrick Park and his band, Metric, Snow Patrol, Broken Social Scene, How's Your News? and The Polyphonic Spree. The buzz bands played to capacity crowds into the wee hours of the morning and gave the audience an unforgettable evening of music under Austin's big open night sky.



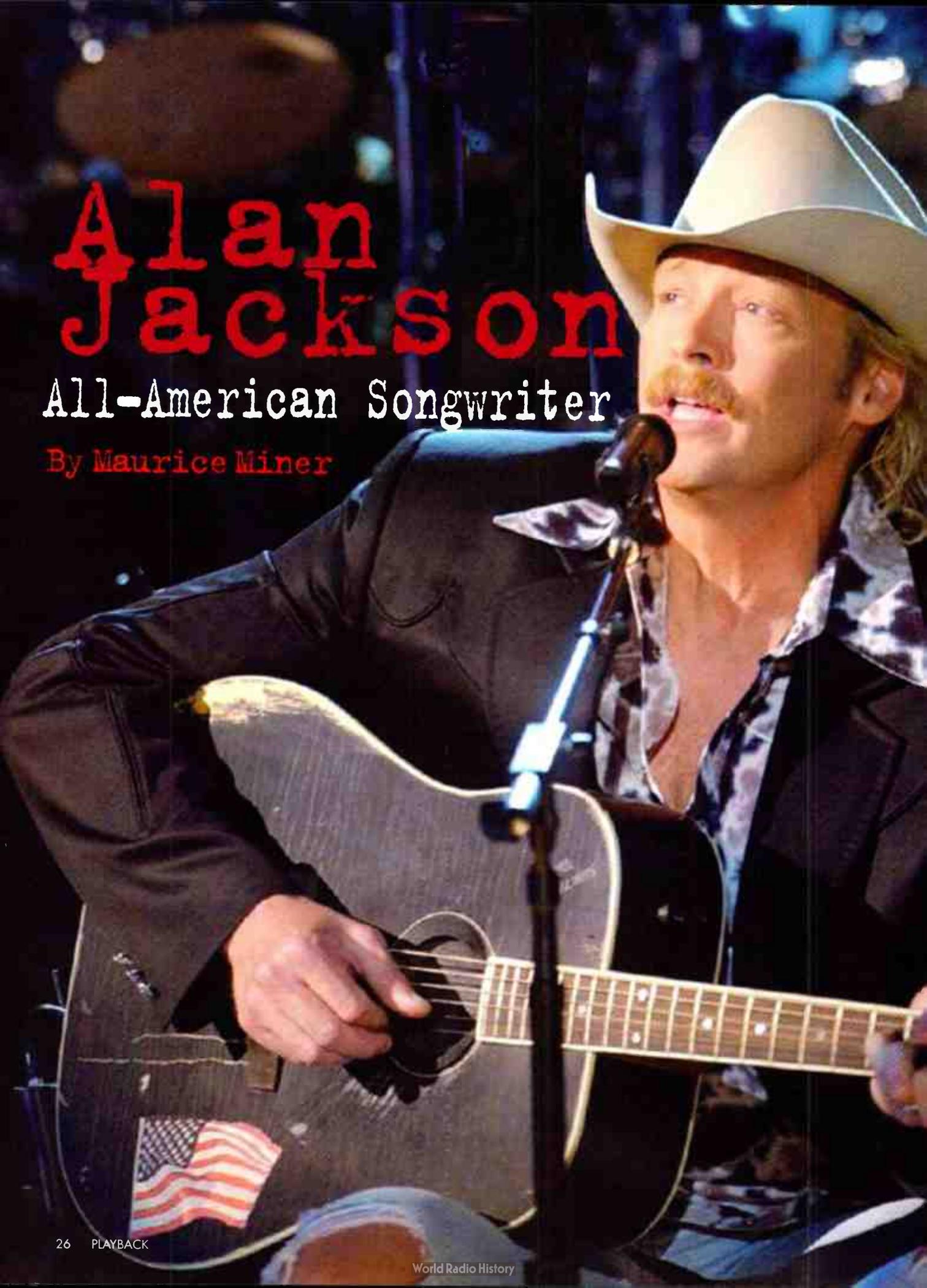
From the top (l-r): Snow Patrol as seen from the VIP section; Adrienne Pierce; Johnathan Rice; David Berkeley and ASCAP's Sue Devine; ASCAP's Tom DeSavia, Ian Love and ASCAP's Sean Devine; and Patrick Park.



ASCAP Film Music Party at Stubb's

ASCAP's Film & TV Music Department hosted a BBQ at Stubb's in Austin in conjunction with the SXSW Film Festival. Film director/composer Robert Rodriguez and the band Del Castillo performed.

Pictured (l-r) at the party are ASCAP's Kevin Coogan, Rodriguez and ASCAP's Velia Zamora.

A photograph of Alan Jackson performing on stage. He is wearing a light-colored cowboy hat, a dark suit jacket over a patterned shirt, and is playing an acoustic guitar. He is looking upwards and to the right, singing into a microphone. The background is dark with some stage lights.

Alan Jackson

All-American Songwriter

By Maurice Miner

I'm just a writer of simple songs." In the fall of 2001, Alan Jackson wrote and sang those lyrics in "Where Were You (When the World Stopped Turning)" – typically humble words from an unassuming man who ranks as one of country music's biggest stars. But those "simple songs" have made Alan Jackson one of the top names in his genre for the bulk of the 15 years that have passed since he arrived on the scene. And what may be even more impressive – he's done it without compromising the artistry, style and love of tradition that drew him to Nashville in the first place. "I didn't intend to get on a soapbox for country music or traditional music -- that's just what I like."

Alan has become a true force in the industry, a formidable talent embodied in an admittedly shy man. In a steady stream of platinum and multi-platinum releases, he's sold more than 40 million albums and taken 24 of those "simple songs" to number-one. "It's been healthy for me to have a career that just kind of has grown and kept going," he says. "If I'd jumped up there and sold 50 million albums and been too successful, it'd have been hard to follow that. I think it's good for me that it's happened this way...and surprising, too."

Surprising? Maybe. The fates certainly weren't stacked in favor of a lanky Georgian whose closest connection to Music City was his wife's chance encounter with Glen Campbell and an encouraging word from the veteran entertainer. But when Randy Travis' career took off just as Alan arrived in Nashville, he knew his sound stood a chance. With songs like "Here in the Real World" and "Chasin' That Neon Rainbow" – classic stylings rooted in his own life experience – Alan was on his way.

When "Where Were You" came along three years ago, capturing the nation's collective trauma in the wake of the 9-11 attacks, Alan had already been at the top of his game for a decade. But 10 years in, Alan experienced a creative and commercial resurgence. "I was floored by it, the response that came in from fans and strangers." They weren't the only ones who responded – the song earned Alan his first Grammy, a Song of the Year award.

Whether he's onstage, in the studio and being crowned the Country Music Association's Entertainer of the Year (a title he's won three times, including the last two years), songwriting has always provided the foundation for Alan's career. And the world around him remains his best source – the inspiration may be his wife, Denise, and their three daughters...a childhood flashback...or a phrase glimpsed on a roadside billboard.

Songwriting is a craft and Alan is a master craftsman. He creates unencumbered designs with clean lines out of melody and

words, not metal and wood. He's a three-time ASCAP Country Songwriter of the Year Award winner (1993, 1994 and 1998). "Chattahoochee" was also named ASCAP's Country Song of the Year in 1994, as was "Don't Rock the Jukebox" in 1992. And Alan's winning ways continue in the millennium – he was the 2003 and 2002 ASCAP Country Songwriter/Artist of the Year and, in the last two years, has seen six of his compositions rank among the year's most-performed songs.

What makes Alan's music resonate with country music lovers is its reflection of real people and scenarios – the elements behind country music's most enduring songs. But how does a man who collects vintage automobiles keep sight of that reality? "I go out and play on the road. Other than that, I'm pretty much at home doing regular things to stay in touch with the real working class, where I come from."

This fall, Alan will release his 15th album (counting greatest hits and Christmas collections). He's created his own label, an imprint for new acts and his own special projects, distributed through BMG's RCA Label Group in Nashville. He recently sat down to talk about the new disc, the new venture and much more.

It hardly seems possible that you've been in Nashville almost 20 years...and on the charts for more than a decade – long enough for new artists to start listing you among their influences. You've said, in talking about some of your influences, that you hope you still have stories to tell 40 years into this. You don't really worry about that, do you?

I don't know if my life's been that interesting, you know? I've been pretty lucky. You never know what life's gonna bring you. I've got a long way to go, you know? You just have to wait and see, I guess.

Well, you are the same man who wrote "Home" and "Drive" – those songs originated from real life memories. Well, that's true.

Do you still find that, as a rule of thumb – whether it's your own life or life around you – that that's the place to look for inspiration?

Yeah, I think so. I mean, I've written some songs in the past that I liked or thought were good songs. Some hook that came out of nowhere. But I think it's hard to write real genuine feelings or put it into words where people can relate to it unless it's something you've really lived or witnessed close. I don't know – I don't really think about it that much to be honest with you. I just write what I like or what I feel or whatever happens to be there at the minute. And some of it works and some of it doesn't but, obviously, some of my more successful songs that seem to reach people

more personally have been songs that I wrote from my personal life. So a lot of people relate to them even though they're my story. Even back to "Chattahoochee." You know, people still tell me, "Man, that reminds me of when I was growin' up." But I didn't know! I thought, "Who in the world's gonna relate to "Chattahoochee!"

Are you always writing, always jotting things down? Or do you set aside "writing time"?

I've got a list a mile long of stuff I haven't written. Just ideas that I've had for years. I got me a little digital thing a year or two ago. A little recorder that's small. Pencil-size almost. And that's helped me more than anything because melodies are what I'd lose. I'd think of a melody and I wouldn't have a guitar around or any way to remember it. An hour later, it'd just be gone! Now that I can put those melodies down, that really helps me if I'm somewhere weird where I can't get a guitar or something.

So if we see Alan Jackson talking to a pencil, we shouldn't worry.

Yeah! That's right – I'm always tryin' to look for ideas or listen for them or feel for them or whatever.

Do you find yourself doing more writing alone these days? You seemed to have more co-writes on some of your earlier albums.

It's not that I don't like writing with people or anything. For the first few years, I was on Music Row most of the time prior to my recording career. A lot of those co-writes were when I was down on the Row everyday. We were writing songs and I was building up a little catalog. And I never got any cuts with them, so I ended up cutting them myself. And then when I hit the road, I was gone so much that I very seldom was back in town to write. And so, it kind of just 'dissolved' almost. And then I just ended up writing on the road when I was by myself. I just kinda got to where that's what I've been doing lately. But unless I know somebody, I have a hard time kind of relaxing and opening up to people...so it takes me a while to feel like I could really write with somebody, I guess. And I'm still cutting some stuff – I did a song for this new album that Don Sampson and I wrote probably in 1987. I've had in the back of my mind. I pulled it out and said "You know, I ought to put that on this album." It just never made it for whatever reason, and there it is now.

Speaking of the new album – you've always mixed your own songs with other writers' material. Is that the case as this project comes together?

Yeah. We've cut 13 things and, sort of like my other albums, I've written just half or a little more than half.

Continued on next page

You mention opening up and being comfortable with someone in a professional situation. You and [producer] Keith Stegall certainly have that kind of a relationship – a partnership dating back to the beginning of your career. Why do you think your pairing still works?

It goes way back. When I first met Keith, he was different than other people that were trying to produce me. I had done a couple of demo things with some other guys, and it just never worked. Keith was an artist and a songwriter and he'd been in music all his life. His background was similar to mine— southern guy, grew up in a small town. And we just kind of connected personally. He was real comfortable to work with because he let me be what I wanted to be. He let me cut my own songs the way I wanted to do them. And supported me with knowledge and inspiration. He doesn't try to make me do anything that I don't want to do – and never has. He let's you sing and doesn't take all the soul out of you. I've recorded some of his songs and we've written stuff together. And it keeps working. So you know what they say: dance with the one that brung you!

Another partnership that continues to work for you is your relationship with ASCAP.

Yeah. They were one of the first organizations that I talked to when I came to town. Shelby Kennedy [then Nashville Director of Membership Relations] kind of introduced me around and got me hooked up with some of the songwriters that I created some of those hits with in the early days. And they've always been really supportive of me, even back when I didn't have a record deal or didn't look like I was going to get one for a while, so I've always appreciated their interest.

You've recently created your own record label and have already signed your first act, The Wrights. Are you expanding your horizons and becoming a label executive?

(Laughs) Well, yeah, I guess so! When we did my last Christmas album [2002's *Let It Be Christmas*], I made my own record label and launched it. And Joe Galante let me do a joint venture with him through RCA and Arista, so all of my special projects like Christmas albums and things will go on there. And so, as the label, I can sign other acts, too. I wasn't necessarily wanting to go out and start a big label or anything, but my nephew, Adam Wright, and his wife Shannon had been playing music and writing songs and singing all their lives. And they've looked to me for advice from time to time. They were in the Atlanta area for years and they wanted to do something up here, so I said, 'Man, move up here to Nashville and try to get into the



Alan Jackson was honored with ASCAP's Golden Note Award in 2002.

business!' So they came up here and started writing and playing around at clubs and started creating a little interest. At the point where they were going to end up getting an offer somewhere, they were real nervous about the record business and everything. I said, 'Look, I can put you on my label. You can cut it however you want to and do what you want to do and then it'll be distributed through a major.' And that's what we're doing. They wrote everything on the album. They sing, both of them play – they're musicians. Their stuff turned out really cool. It's really different with a lot of original songwriting. I think it's going to be a breath of fresh air with a male-female duo out there. I'm really excited about it. It may be a few months before we can have anything going on it, but I feel like it's got a good shot. And ASCAP has been real supportive of Adam and Shannon. They helped them hook up with songwriters as well.

It sounds like you're a genuine fan – regardless of the family connection.

I like to see somebody that's real talented, who's played the clubs for years and can really sing and play an instrument. Adam was in my wedding as a ringbearer when he was about four-years-old. He was playing piano and guitar when he was a kid. That's all he's even done is play music, and that's what he wants to do. He's a real talented guy.

There are several different aspects to your career – you're in the studio, you're onstage. Is writing the most important part of what you do?

Well, you know, they're all different. Like you say, there are different aspects of your career, and they all bring different rewards or feelings to you. I've always enjoyed making the records because it's fun just to make something new. But the songwriting is very fulfilling when somebody likes your songs, or it touches somebody like "Remember When." I've had so many comments about that like "Oh, my wife cried when she heard that." It makes you feel

good that people really are affected by it in a good or helpful way. And I've been lucky with it. But, performing is a whole other side of it. And that's the same thing: you walk out there and you get appreciation for your songs or your singing. But songwriting is definitely the most creative part of it. And I'm a pretty creative person, I think, outside of writing. I'm just that way. I'm always trying to do something! I'm a little bit crazy.

A couple of years ago, ASCAP created the Songwriter/Artist Award, a separate honor from the longstanding Writer of the Year award. You supported that change. Why do you think it is important to recognize both?

At the songwriting awards, most of those people are songwriters. That's the way they make their living and that's how they get their recognition. After I won it a couple times, I felt bad. I felt like it was a little unfair because being an artist, I had a source for my songs. I can cut my own stuff if I want to. When I'm recording an album, I always try to look at the songs, try not to be biased and I try to cut the best material, not just because I wrote it. But they needed to split it up for songwriters that aren't performing artists so they'd get their recognition, too.

I'm sure you're frequently asked what kind of advice you'd give to an aspiring country music star? But what advice do you offer to aspiring songwriters? What would you suggest they do or keep in mind?

I started writing when I was in my mid-20s, before I moved to Nashville, just because somebody told me I needed some original material. And I'd never even thought about writing or studied songwriting by listening to other people's stuff, trying to figure out how they write. I think you have to have some natural ability, some natural sense of rhyme or rhythm or the melody. But I've always kept it real simple and tried to write in a way that would be like you were just speaking. I hate when they use so many clichés in each song. It just drives me crazy. And I'm not real particular about my rhymes, and I don't study rhyming patterns. I don't know all those things. I just write what I feel. And I think that's my advice – write what you feel and how you want to write it. You don't have to follow any trends or any rules or anything. I think more unique songs come out of people who write that way. That's what I would do.



“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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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!

Sundance 2004

ASCAP MUSIC PLAYS STARRING ROLE AT 2004 SUNDANCE FILM FESTIVAL

Jason Mraz, Shawn Colvin and Joe Jackson Among Top Performers

In the Wasatch Mountains of Utah, where the 2004 Sundance Film Festival was held from January 15 through 25, the hills were truly alive with the sound of music. ASCAP composers and songwriter/performers were out in full force at this year's festival representing the music side of the filmmaking art.

ASCAP's Sundance Music Café, located at Plan B, The Nightclub in Park City, presented eight days of performances by ASCAP members. The series got off to an incredible start the first weekend with unforgettable sets by such artists as the legendary Joe Jackson, Grammy Award winner Shawn Colvin, multi-instrumentalist and bluegrass sensation Tim O'Brien, up and coming soul sensations Ricky Fante and Goapele, folk/pop singer/songwriter Edie Brickell with Charlie Sexton and rock hitmakers The All American Rejects.

As the week progressed, audiences were treated to performances by such diverse writer/artists as funk/folk star Jason Mraz, acoustic rock innovator Joseph Arthur, the multi-talented writer/musician/producer and film composer Jon Brion, indie pop darlings Clem Snide, former member of legendary L.A. punk band X's John Doe, songwriting powerhouse John Hiatt and leading Latin music writer Fernando Osorio. During Joseph Arthur's set, special guest performer Ben Harper joined Arthur on stage for two songs.

Wrapping up the eight-day series was singer/songwriter Teitur, who hails from the Faroe Islands; former Semisonic frontman Dan Wilson, who was joined by Nickel Creek's Sean and Sara Watkins, jazz/pop singer/songwriter Judy Wexler; and an unforgettable performance by Sweet Pea Atkinson & the Was (Not Was) Quintet featuring Don and David Was, Narada Michael Walden, Jon Brion and Detroit punk legend from the MC5 Wayne Kramer.

The Music Café was bigger and better than ever this year with capacity crowds throughout the week. On any given day, the line of people waiting to get into Plan B began forming almost an hour before the doors opened. Filmmakers and festival-attendees were able to experience the work of established and emerging artists up-close and network with them after their performances.

PHOTOS BY E. WILDER



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1. Shawn Colvin and Joe Jackson backstage at ASCAP's Sundance Music Café.

2. Jason Mraz and producer John Alagia backstage. Alagia produced Mraz's hit album *Waiting for My Rocket to Come*.

3. Joseph Arthur (right) was joined onstage by Ben Harper.



4. ASCAP's Loretta Muñoz, Don Was, Wayne Kramer, music supervisor Tracy McKnight, Narada Michael Walden and Sweet Pea Atkinson backstage.

5. Tim O'Brien plays some mean fiddle for a delighted audience.

6. Edie Brickell, ASCAP's Loretta Muñoz, Shawn Colvin, ASCAP's Sue Devine, Jason Mraz and ASCAP's Tom DeSavia.

7. ASCAP's Tom DeSavia, Ben Harper, Sundance's Sarah Komarek, ASCAP's Loretta Muñoz and John Doe at the Music Café.

8. ASCAP's Keith Johnson, Goapele, ASCAP's Loretta Muñoz and Ricky Fante.

9. Producer Charlie Sexton accompanies Edie Brickell at the Music Café. Sexton produced Brickell's great new long-awaited album, *Volcano*.

10. Universal recording artist Teitur on stage.

11. John Hiatt singing "A Perfectly Good Guitar."

12. Indie rock faves Clem Snide on the Music Café stage.

Continued on the next page

sundance 2004

Over the past five years the **ASCAP Music Café** has featured both legendary and cutting edge artists from across the musical spectrum such as India.Arie, Deana Carter, Guy Clark, Rodney Crowell, Peter Gabriel, Patty Griffin, Emmylou Harris, Jonny Lang, Daniel Lanois, Nickel Creek, Old 97's, Damien Rice, Josh Ritter, and Bernie Worrell, among many others.



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1. Another long line of people wait to get into the Music Café.
2. Songwriter and film composer Jon Brion, Nickel Creek's Sean and Sara Watkins, Dan Wilson and ASCAP's Wade Metzler.
3. Pictured (l-r) The All-American Rejects' Nick Wheeler and Tyson Ritter go acoustic.
4. ASCAP's Tom DeSavia, Joe Jackson manager Mike Maska, Jackson, ASCAP's Loretta Muñoz and The Agency Group's Linda Kordek.
5. Judy Wexler with composer and Director of the Sundance Composers Lab Peter Golub after her performance at the Music Café.
6. Shawn Colvin on the Music Café stage.

Music Meets Film Brunch ASCAP welcomed filmmakers and composers to a relaxing brunch at Cisero's Restaurant in Park City on Monday, January 19th for a chance to meet and talk about their work. Several composers with music in films at Sundance this year were in attendance, including Barry Eastmond who scored the music for the documentary *Chisholm '72 – Unbought & Unbossed* and Steve Horowitz, who scored the music to this year's Sundance hit *Super Size Me*.

Pictured above right (l-r) at Cisero's are *Chisholm '72* Executive Producer Ramon Herve, ASCAP's Mike Todd, composer Barry Eastmond, ASCAP's Jeanie Weems and Kevin Coogan and, right, film director Paul Barnett (*Confessions of a Burning Man*), composer Steve Horowitz, who scored this year's Sundance documentary *Super Size Me*, and The Rights Group's Brooke Wentz.



Above, successful pop songwriter/producer/film composer Jon Brion (left) accompanied songwriter John Doe, former member of the legendary punk band X, by the fire at ASCAP's Snowbound Soiree party.

ASCAP's Snowbound Soiree at the Fader/Levi's Lodge

ASCAP's Snowbound Soiree at the Fader/Levi's Lodge featured special fireside performances by Jon Brion, Jon Doe, Joseph Arthur and the All-American Rejects. Invitees to this special event, co-sponsored by Fader, Levi's and Miller High Life and held in a lodge at night on a mountainside outside of Park City, were treated to an intimate "in the round" show by some of ASCAP's Music Café performers.



Above, the All American Rejects' Tyson Ritter and Nick Wheeler performing at ASCAP's Snowbound Soiree at the Fader/Levi's Lodge. Right, Invitees to the Soiree at the Lodge.



Pictured above (l-r) are composer Nathan Larson, The Cardigans' Nina Persson, ASCAP's Kevin Coogan and Mike Todd. On the left, Marc Anthony Thompson (aka Chocolate Genius).

Composer Night at Plan B

At Park City's Plan B club on Monday night, January 19th, a special concert was presented featuring ASCAP composers performing their works that have been used in films. Performers included Marc Anthony Thompson (aka Chocolate Genius), Stephen Trask (*Hedwig and the Angry Inch*) and Nathan Larson (*Boy's Don't Cry*) with The Cardigans' Nina Persson.



Pictured backstage at the Music Café are Brice Gaeta, Stephen Trask and ASCAP's Sue Devine



Brad Paisley



Frank Rogers



Chris DuBois

Full Force Gayle As an upstart music publishing company, Sea Gayle Music has staying power

In 1999, three virtual unknowns – an aspiring country recording artist, an as-yet-unproven record producer, and former ASCAP membership staffer ...each also a songwriter whose talent had barely been tapped – embarked on a joint publishing venture that has since emerged as a small but potent force in the Nashville music scene. Five years later, Brad Paisley, Frank Rogers and Chris DuBois are proven successes as writers and in their respective creative specialties and Sea Gayle Music is home to a stable of ten talented songwriters (including the company's three principals) whose credits since 1999 include number-one hits, multi-platinum album tracks, and Grammy Award winning songs.

Sea Gayle's origins are as humble and unpretentious as the company's founders. Brad and Chris met at ASCAP's Nashville Music Row offices, where Brad was an intern and Chris a membership rep. Shortly thereafter, Brad and Frank met at Nashville's Belmont University. The three forged a personal and creative bond. If they weren't hashing out song ideas or dabbling in a recording studio, the trio could often be found at the Roger's family beach house in Garden City, South Carolina – a home known as "Sea Gayle." "There was just a great chemistry between the three of us," Chris recalls. "Whether we were writing or just going over songs or if Brad was in the studio, everybody had

something that they brought to the table that made the partnership work."

By 1999, the three felt the time was right to pool their efforts. Brad's debut album, *Who Needs Pictures*, produced by Frank and including tracks by Brad, Frank and Chris, was about to be released and Brad and Frank each had publishing deals that would soon expire. The three approached EMI Music, proposing a joint venture that would become Sea Gayle. "One of the things they said in the beginning to us – before we ever started – was "These never work," Brad says, laughing as he recalls some of the doubt they initially encountered. "But it was to their credit that they were willing to take another gamble at it."

What may have set Sea Gayle apart from the start was its founders' reasoning for creating it in the first place. "There was a strong friendship between all of us, but beyond the friendship, there was a mutual idea of what great music was and what a great song was," Frank says. "As opposed to some companies that start out and say, 'All right, let's chase after what's happening right now and try to make a bunch of money,' our whole purpose was to write great songs and create an organization that let other writers try to write great songs." Chris agrees, recalling, "Our venture went beyond the three of us. That was the goal right away – to find writers that we could groom and help grow and, ultimately, help make successful."

Granted, Sea Gayle had an immediate, "built-in" outlet for its material. In 1999, Brad was one of the brightest new lights on the country music horizon, on his way to earning Grammy nominations including one as Best New Artist and Country Music Association (CMA) Awards including the coveted Horizon Award. And Sea Gayle music was part of that equation.

But the threesome had a broader vision for their new enterprise. "One of the things we told EMI when we talked about this was [that] this doesn't have anything to do with me being an artist," says Brad. "We told them not to base their decision on whether or not I'm going to be successful. That's going to be gravy if that happens."

Though the "gravy," as Brad calls it, has certainly come along, Sea Gayle's founders didn't wait on it – they immediately went in search of a more sustaining "meal." Potential financial rewards aside, their goal was simple and straightforward: to fuel and develop writers like themselves, and to do so in much the same way that others had mentored them through the mid-and late-'90s. "That's the fun of it," Frank says, "We all experienced it for the first time with each other and now we're doing the same thing with writers." Brad agrees. "All of us, as we learned to write together, wanted to sort of pass along what we'd learned or at least enjoy that process continually with new people," he says.

In five short years, Brad, Frank, and Chris have already seen that goal achieved. Among their Sea Gayle signees is Jim Brown, co-writer of the Alan Jackson/Jimmy Buffet hit, "It's Five O'clock Somewhere." "He'd written like two songs the first time we heard him," Frank recalls. "Here we are four years later and he's got a Grammy and a CMA Song of the Year award."

There's Chris Stapleton, a new addition to the Sea Gayle line up who's already had songs cut by such discerning artists as Patty Loveless and Travis Tritt. "You could hear the potential, especially in the stuff he was writing before he was signed," says Brad. "A few months later, he started to co-write with people and the next thing

you know, it's like he's evolving so quickly that you sort of want to tie him down and say, "No! You can't get better than us!" The Sea Gayle roster also includes Don Sampson best known for Gary Allan's number-one country hit, "Tough Little Boys", Liz Hengber, Jay Knowles, and Dave Turnbull. And then there's Trent Willmon, who's just released his self-penned debut single, "Beer Man," with an album produced by Frank to follow later this year. Trent was Sea Gayle's first signee and his singing provides a not uncommon illustration of the trust and camaraderie shared by its three founders. Brad recalls, "I was out on the road. We hadn't been a company for a month, I think, and I get a call from Chris asking 'When are you back?' I'm like, 'Well it's going to be like two weeks.' And he said, 'Well, then, you'll have to hear him after we've signed him!'"

That trust – the ease with which the three Sea Gayle founders work and function – is a key to the company's creative and financial success. Frank says it results from having a "similar vision, agreeing on what great music is." Brad notes, "We are three different people. We each have our own individual strengths and I don't think there are any egos at all when it comes to each other. And that is really important."

Coinciding with the Sea Gayle's success of the past five years, each of the three principals has seen his individual career take off. Brad's growing status as one of Arista Nashville and country music's top artists brings with it a busy touring schedule and countless other demands. Frank's success as Brad's producer has made him one of Nashville's most in-demand studio talents, a reputation that continues to grow with two platinum and three gold albums to his credit. And Chris, like Brad and Frank, finds himself consistently sought after as a songwriter – with two #1 singles under his belt including Mark Wills 2003 six week #1 single "19 Somethin'."

Each has been unavailable at one time or another but the spirit of friendship and trust that provided the impetus for Sea Gayle's creation makes it possible for business to go on "as usual." Further proof that their founding ideals are intact. "We each stay busy enough doing what we do, and we admire each other from afar. We don't work so closely together that we step on one another's toes," Chris notes. "Everybody has a separate role within the company."

Admittedly, it's Brad's schedule that often carries the most outside demands. "If Brad wanted to have too big a role on the creative decisions, it would make it very



Sea Gayle Group

ASCAP & Sea Gayle Music celebrate at Judge Beans. Pictured (seated, l-r) John Briggs, Connie Bradley, Pat Rolfe, Liz Hengber and Mike Sistad; and (standing, l-r) Brandon Gregg, C.A. Dyer, Jay Knowles, Marc Driskill, Trent Willmon, Ralph Murphy, Jim "Moose" Brown, Dave Turnbull, Chad Green, Frank Rogers, Chris Stapleton, Liz O'Sullivan, Chris DuBois and Mannie Rogers.

difficult because his lifestyle is such that he's very difficult to get in touch with. But he gives Frank and me the freedom to make creative decisions," Chris says.

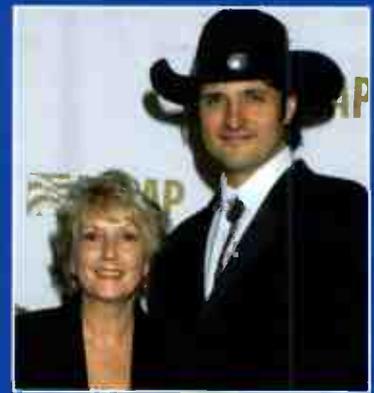
All three Sea Gayle principals say that kind of thinking allows the venture to function efficiently. Yet they're anything but silent partners, removed from the creative process. Day-in and day-out, Chris can be found at the company's offices offering creative input, support or criticism as needed...as are Brad and Frank when time allows. "It's not about three guys that fund a company," Chris says. "If we don't maintain a creative involvement in the writers and what types of songs they're writing, it defeats the whole purpose. The vision for this company grew out of us working together on songs." Frank agrees: "As opposed to focusing on necessarily making money, we're trying to make some great music."

To that end, Sea Gayle has kept its roster relatively small. All three founders are quick to insist that they're "learning as we go," but all three also believe they're taking a correct and prudent course. "I think if you're starting a publishing company, the way to make it work is to not dig a huge hole right off the bat," Chris points out. "And that's what has made it fun for us – finding young writers that are hungry and that have not had success, signing them for a reasonable amount of money, and then watching them grow. And, along the way, we're not accumulating huge amounts of debt." To the nods of his partners, Chris adds, "Our goal has always been to keep overhead costs as low as we possibly can."

One "cost" all three partners agree is absolutely essential to Sea Gayle's success is staff song plugger, Liz O'Sullivan, who shops the company's "wares" to Nashville's top artists and labels. "Liz cares so much about songs and loves them so much that my current single "Whiskey Lullaby" was pitched to me by Liz – and we don't even publish it!" Brad notes. Chris adds, "She's a very big part of this company and our presence in Nashville. She's very well respected and I get compliments about her constantly from other writers. It makes me feel good that she's out there representing our company." Liz's efforts on Sea Gayle's behalf has netted its writers cuts by a long list of country artists that includes Alan Jackson, Travis Tritt, Patty Loveless, Terri Clark, Lee Ann Womack, Tracy Lawrence, and Darryl Worley. And those writers have given her plenty to work with, including number-one hits like "19 Somethin'" recorded by Mark Wills, Brad's chart-toppers "He Didn't Have To Be," "We Danced," and "I'm Gonna Miss Her," and the previously mentioned "It's Five O'clock Somewhere."

And there are no doubts that there are more hits to come. Though the principals have no desire to grow the company exponentially, they wouldn't run from the chance to add names. "Who's to say that somebody won't walk in the office next week and just blow us away," Chris says. "But our goal is to continue to grow, not too big, not too fast. We want to maintain the creative spirit on which the company was founded. It's all about songs," says Brad, "And it always will be."

– By Maurice Miner



Above, ASCAP's Todd Brabec, ASCAP President and Chairman Marilyn Bergman, Henry Mancini Award recipient Howard Shore, ASCAP's Nancy Knutsen and filmmaker/actress Penny Marshall, who co-presented the award to Shore. Center, (l-r) Henry Mancini Award recipient Howard Shore. Above right, Knutsen with filmmaker/composer Robert Rodriguez, honored for *Spy Kids 3-D: Game Over*.

ASCAP Honors Top Film & Television Composers and Songwriters at 19th Annual Gala



ASCAP's Todd Brabec and Nancy Knutsen are pictured with composer John Debney, honored for his scores for the films *Elf* and *Bruce Almighty*.

1. Honoree John Powell, composer of *The Italian Job*.
2. Wendy Melvoin, co-composer of *Crossing Jordan* and *Carnivale*.
3. Honoree Jack Allocco.
4. Double honoree Rick Marotta: *Everybody Loves Raymond* and *Yes, Dear*.
5. Honoree Frank Catanzaro.
6. Honoree Mark Snow.
7. Honoree Jonathan Grossman, composer of *Joan of Arcadia*.
8. Honoree Grant Geissman, composer of *Two and a Half Men*.



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9. Honoree Jim Lang, composer of *Hey, Arnold*.

10. Honoree Michael Levine for his music for *Cold Case*.

11. Honoree John Nordstrom, composer of *Las Vegas*.

12. Songwriter Holly Knight, honored for her theme from *Still Standing*.

13. Honoree Denis Hannigan with ASCAP's Kevin Coogan.

14. Co-writers of the theme from *Navy: NCIS*: Maurice "m.O." Jackson, Matthew Hawkins and Neil Martin.

15. Honoree David Kurtz with ASCAP's Sue Devine.

16. ASCAP's Jeanie Weems with honoree Luis Resto, co-writer of "Lose Yourself" from *8 Mile*.

17. Monica Mancini performed two of her late father's classic songs, "Dear Heart" and "Two for the Road," in celebration of the issuance of a U.S. Postage stamp in his honor.

18. Knutsen with *Friends* composer Michael Skloff (left) and Roger Neill, composer of the score from *Simple Life*.

19. *Survivor* and *Fear Factor* honoree Russ Landau.

20. Johnny Klimek and Reinhold Heil, co-writers of the theme from *Without a Trace*.

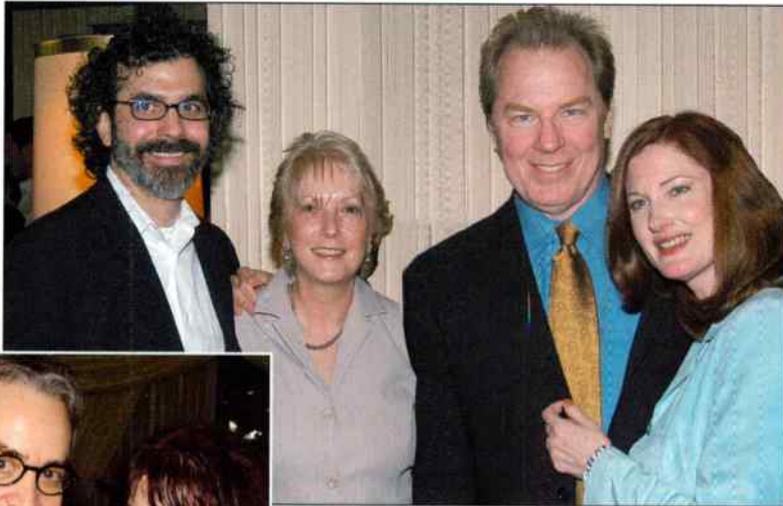
21. *JAG* theme writer and ASCAP Board member Bruce Broughton with honoree Steve Branson, who scores both *JAG* and *Navy: NCIS*.

22. All in the Family: Scott Clausen received an award for his work on *All That* and his father, Alf, was honored for *The Simpsons*.

23. David Vanacore, recognized for *Survivor* and *Joe Millionaire*, with LoFrumento.

24. APRA composers Christopher Gordon (left) and Iva Davies (right), honored for their score from *Master and Commander: The Far Side of the World*, with Knutsen.

25. Honoree Seven, of We 3 Kings, theme writer of *The Simple Life*.

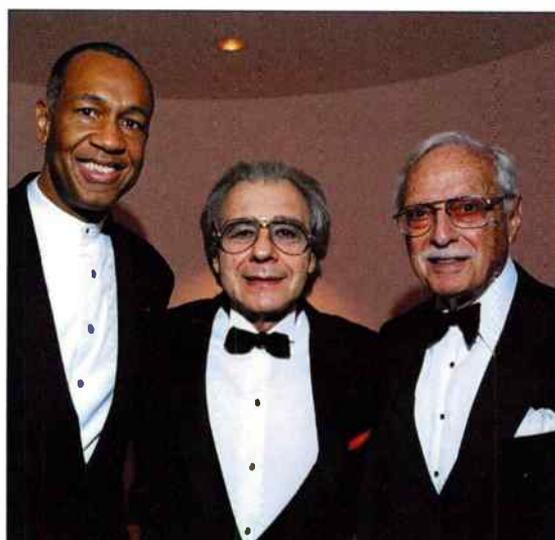


Oscar Nominee Party

Each year, the Society of Composers and Lyricists (SCL) and ASCAP host a reception honoring the nominees in the Academy Award music categories. The event is held on the eve of the Academy Award presentations at the home of ASCAP Board member John Cacavas and Bonnie Cacavas in Beverly Hills. This year's gathering included several Oscar nominees as well as special guests. Pictured, above left, are ASCAP's Kevin Coogan and Nancy Knutsen; actor/writer/songwriter Michael McKean and his actress/songwriter wife, Annette O'Toole ("A Mighty Wind") – both ASCAP members nominated for an Oscar. And inset are Howard Shore and Fran Walsh (APRA), co-writers with award winner Annie Lennox (PRS) of "Into the West" from *Lord of the Rings: Return of the King*. Pictured, above right, are Shore, SCL President and ASCAP composer Dan Foliart; Pixar Animation's John Lassiter, director of the award winning film *Finding Nemo*, and seated, *The Lord of the Rings* trilogy director and multiple Oscar winner Peter Jackson.

ASCAP and ASMAC

ASCAP was a co-sponsor of the American Society of Music Arrangers and Composers (ASMAC) annual awards ceremony in Beverly Hills on March 25. Two-time Emmy Award winner Ray Charles, who for 35 years was choral director and vocal arranger for Perry Como, received the Society's Irwin Kostal Tribute Award, named in the memory of another pioneering ASCAP film and television composer. Charles was the musical director for countless television specials involving, among many other artists, Julie Andrews, Gene Kelly, Frank Sinatra, Bing Crosby and Bob Hope. He has also been involved with shows as diverse as *The Muppet Show* and the *Sha-Na-Na* series. Additionally, he has been musical consultant for The Kennedy Center Honors for 21 years.



Far left, ASCAP Senior VP Nancy Knutsen with "The Other" Ray Charles.

Left, Jazz bassist and ASCAP composer John Clayton, who also serves as ASMAC President; ASMAC honoree composer Lalo Schifrin and Ray Charles.



Pictured at the Electronic Scoring Workshop are (back row, l-r) ASCAP's Shawn LeMone, tech assistant Gregg Lehrman, ASCAP composer and workshop mentor Jeff Rona, workshop participants Ray Colcord and Scott Marcussen, ASCAP's Kevin Coogan and Darren Cusanovich, tech assistant Scott Glasgow; and (front row, l-r) workshop participants Matt Messina, Bear McCreary, Patrick Kirst and Karl Stephensen.

ASCAP Electronic Scoring Workshop

ASCAP's Film & Television Music Department produced a 10-day Electronic Scoring Workshop in September 2003 led by ASCAP composer Jeff Rona. The program gave the participants the opportunity to refine their skills, and learn new techniques and methods using the latest desktop (and laptop) tools. The workshop consisted of six evening lectures and demos with a variety of renowned guest speakers. Held at Rona's state-of-the-art studio, the lecturers spoke about a wide range of technological, creative and musical issues. The speakers included composers Reinhold Heil (*One Hour Photo*, *Run Lola Run*) and Michael Giacchino (*Alias*, *Medal of Honor*), studio engineer Stephen Krause, programmer/mixer Bobby Summerfield, and M-Audio's product specialist Johnny DeLeon.

Each participant was given a 3-minute scene from a feature film to create an electronic score completely within the computer using Apple Macintosh G4 workstations setup at the ASCAP offices. They composed on identical music systems, ensuring that everyone worked from the same sounds and software, yet came up with unique creative results. Mocking a "real life" working environment with a director/producer, the participants were given feedback and re-write instructions to be completed in time for the final evening screening and review.

ASCAP would like to thank M-Audio, E-Magic, and Apple Computers for their invaluable contributions and support to this unique program.



Film Noir

On April 7, ASCAP co-sponsored the opening night of "Film Noir: The Music that Sets the Tone" at the Hollywood Entertainment Museum, presented by The Film Music Society. The exhibit displays scores, photos and memorabilia representing dozens of classic and contemporary film composers, as well as an audio tour highlighting their works.

Pictured (l-r): Exhibit co-curator Warren Sherk, composer/President of the Film Music Society Christopher Young, ASCAP's Nancy Knutsen, composer Don Davis and Museum curator Jan Christopher Horak.

El Premio
ASCAP
 Puerto Rico
 2004
 The Ritz-Carlton



Sony/ATV Music Publishing LLC was named "Publisher of the Year" as the publisher of the most award-winning songs – a total of 32. Pictured (l-r) are ASCAP CEO John LoFrumento, Richard Rowe, President of Sony/ATV Music Publishing, Eddie Fernandez, Vice President of Sony/ATV, Norte and Latin American Region, ASCAP's Alexandra Lioutikoff and Todd Brabec.



ASCAP Latin Heritage Award honoree Ednita Nazario.



Songwriter of the Year Rudy Perez, Betsy Perez and three-time Grammy nominated artist Danny Rivera.



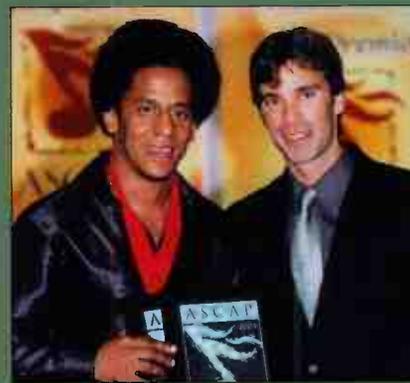
Songwriter Nicolás Tovar, ASCAP's Velia Zamora and Jorge F. Rodríguez.



Raúl Enrique De La Mora and ASCAP's Gabriela Benitez.



Three-time award honoree Victor Manuelle, Sony recording artist and Merengue Queen Milly Quezada, and TV show host and singer Rafael Jose.



Hip-Hop/Rap/Reggae Song of the Year honoree Tego Calderón and ASCAP's Karl Avanzini.



ASCAP's Todd Brabec, songwriter Brett James, ASCAP's Alexandra Lioutikoff and John LoFrumento.



The City of San Juan Declared March 11 "ASCAP Day." Pictured receiving a copy of the Proclamation are (l-r) ASCAP's Ana-Rosa Santiago, Alexandra Lioutikoff and ASCAP CEO John LoFrumento with San Juan's Director of Tourism Anabelle Pares.



(l-r) ASCAP's Luis Verges, Partner in Music Award winner and Executive Director of the Puerto Rico Radio Broadcasters Association Jose A. Ribas and ASCAP's Douglas Peek.



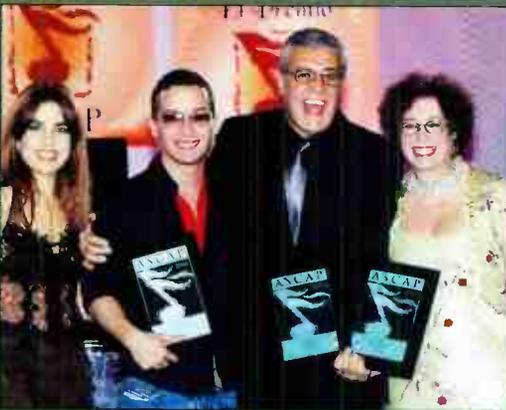
ASCAP's Alexandra Lioutikoff, ASCAP Silver Pen Award honoree Johnny Pacheco and renowned bassist and trumpeter Bobby Valentín.



Songwriter Martín Urieta, ASCAP's Alexandra Lioutikoff and Vander Music's Edmundo Monroy.



Santander Melodies' Kike Santander, ASCAP's Todd Brabec, songwriter Gustavo Santander and Famous Music's Claribel Cuevas.



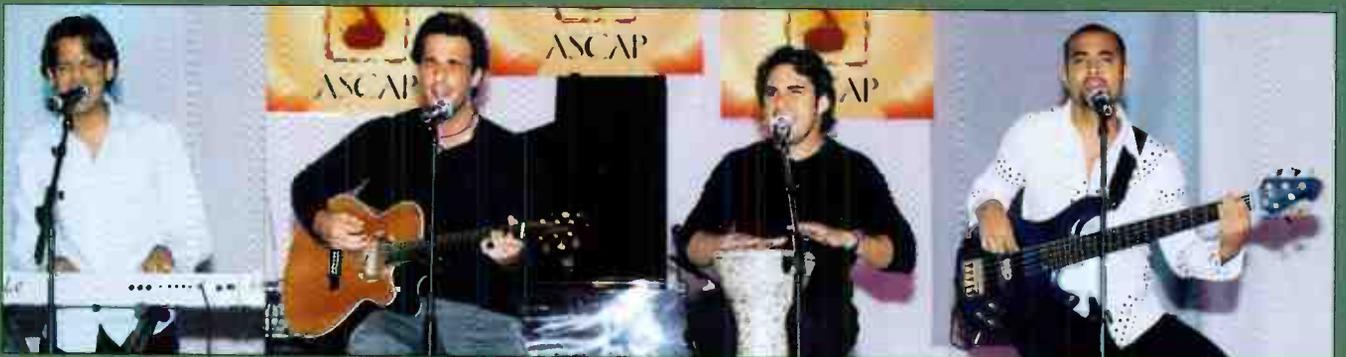
ASCAP's Ana Rosa Santiago, EMI recording artist Obie Bermudez, EMI April Music's Nestor Casonu, and ASCAP's Karen Sherry.



Songwriter Daniel Betancourt, WB Music's Gustavo Santander, ASCAP's Alexandra Lioutikoff and songwriter Omar Antonio Sánchez.



Milly Quezada and Ednita Nazario.



Area 305 performing



Pictured (l-r) are Cristian Zalles, Miguel Luna, Amaury Gutierrez, Jorge Luis Piloto and Yoel Henríquez, and Obie Bermúdez.

ASCAP Presents Billboard Latin Music Conference Showcase

El 28 de abril se celebró en Yuca, el segundo show del año 2004 de la serie "Sonidos Acústicos" de ASCAP, durante la conferencia de Billboard en Miami. El evento contó con la participación de un grupo selecto de compositores y canta-autores de ASCAP. La velada comenzó con la presentación del canta-autor Cristian Zalles. Cristian, actualmente firmado por Warner Chappell cantó temas conocidos, especialmente su éxito "Cuidarte el Alma" interpretado por Chayanne. Le siguió el talentoso canta-autor Miguel Luna. Miguel cantó temas como "Minutos," tema interpretado por Ricardo Arjona. Actualmente Miguel está firmado por Sony/ATV Publishing. Dos compositores de Universal Publishing: Jorge Luis Piloto y Yoel Henríquez nos deleitaron con duetos de sus temas más populares. Amaury Gutiérrez nos sorprendió con una actuación especial y puso a Yuca a vibrar con sus canciones. La noche culminó con la actuación del canta-autor Obie Bermúdez, nominado a varios premios Billboard. Obie nos cantó temas como "Antes," de su más reciente producción discográfica *Confesiones*.

On April 28th, ASCAP celebrated its second show of the year in a series called "Latin Acoustic Sounds," at Yuca during the Billboard Conference in Miami. The Night counted with the participation of a select group of composers and singer/songwriters signed to ASCAP. The night started with a riveting performance by Cristian Zalles. Cristian, currently signed to Warner Chappell sang well known hits, specifically the hit "Cuidarte el Alma," made famous by Chayanne. Singer/songwriter Miguel Luna followed with an amazing performance, his songs included one interpreted by world-renowned artist Ricardo Arjona, Miguel is currently signed by Sony/ATV Publishing. Two Universal Publishing songwriters: Jorge Luis Piloto and Yoel Henríquez captivated all those present with duets of their most popular hits. A surprise performance by Amaury Gutiérrez had Yuca vibrating, adding to an unbelievable night. The nights festivities culminated with Obie Bermúdez, who this year garnered numerous nominations for the Billboard Awards. Obie sang songs such as "Antes" from his recently released album *Confesiones*.



Panel en Miami

ASCAP celebró dos populares eventos durante la Conferencia de Música Latina de Billboard en Miami, desde el 26 al 29 de abril: un panel de "demo-listening" (crítica de demos), donde se destacó a importantes artistas, editoras, productores y escritores; además de un "set" acústico de la serie "Sonidos Acústicos" donde autores de ASCAP cantaron sus éxitos de las listas del *Billboard*. En el panel estuvieron: Máximo Aguirre, dueño de Máximo Aguirre Music Publishing, Beto Cuevas, artista de Warner, Sergio George, productor/compositor, Sergio George Productions, Gustavo Menéndez, GM, VP de A&R, Warner Chappell y George Noriega, artista/compositor/productor.

Panel in Miami

ASCAP held two star-studded events during Billboard's Latin Music Conference April 26-29 in Miami, a demo-listening panel headed by artists, publishers, producers and writers; as well as an Acoustic Set that featured ASCAP songwriters with *Billboard* hits. The panelists were: Máximo Aguirre, Owner, Máximo Aguirre Music Publishing, Beto Cuevas, Artist, Warner, Sergio George, producer/songwriter, Sergio George Productions, Gustavo Menéndez, GM, VP of A&R, Warner Chappell and George Noriega, artist/songwriter/producer.

Pictured at the Billboard Latin Music Conference from (l-r) are ASCAP's Jorge F. Rodriguez, Ana Rosa Santiago and Gabriela Benitez; Beto Cuevas, Máximo Aguirre, ASCAP's Alexandra Lioutikoff, Sergio George, Gustavo Menéndez & George Noriega.



Nicolle Chirino in action

Nicolle Chirino-Florida Grammy Showcase Winner

ASCAP would like to congratulate Nicolle Chirino, winner of the first Florida Grammy Showcase. On Wednesday, March 17, 2004, ASCAP member Nicolle Chirino performed alongside five other acts vying for the prize, and the opportunity of exhibiting their undeniable talent to industry VIPs and the world. Third in succession, Nicolle captivated all those present, who were waiting anxiously for the winner of the Florida Grammy Showcase, and once they called her name out as the winner, the crowd went wild. The night was filled with excellent talent, but the brightest star was Nicolle, who took the prize as well as those in attendance by storm.



ASCAP Latin at SXSW 2004

ASCAP participó este año de la conferencia de música SxSW en Austin, Texas. Los shows Latinos incluyeron a Control Machete y a Tish Hinojosa entre otros. En la foto aparecen Ana Rosa Santiago y Gabriela Benítez de ASCAP con el compositor/artista local Orlando Salinas.

ASCAP Latin Department attended the SxSW Music Conference this year. The Latin performances included Control Machete and Tish Hinojosa among others. Pictured are ASCAP's Ana Rosa Santiago and Gabriela Benitez with local songwriter/artist Orlando Salinas.

Nicolle Chirino-Ganadora del Florida Grammy Showcase

El departamento Latino de ASCAP se siente orgulloso y desea felicitar a la ganadora del primer Florida Grammy Showcase, Nicolle Chirino. El pasado miércoles 17 de abril la canta-actora y miembro de ASCAP Nicolle Chirino se presentó al lado de cinco grupos musicales, que compitieron por el primer "Florida Grammy Showcase" y por la oportunidad de exhibir su innegable talento ante los más importantes de la industria (VIP's) y el mundo. Tercera en la presentación, Nicolle cautivó a todo el público presente que esperaba ansioso el nombre del ganador. Cuando Nicolle Chirino fue mencionada, el público explotó en una clamorosa ovación. La noche llena de excelente talento musical cautivó a todos los presentes, pero Nicolle fue la estrella que se llevó el galardón de este primer Showcase organizado por los Grammys en Miami.



Segundo Concurso Los Compositores

ASCAP patrocinó el Segundo Concurso Los Compositores de la radio Que Buena en Los Angeles. Los ganadores fueron premiados en el canal 62 el pasado 14 de Marzo. Los ganadores fueron en Balada Pop: Manuel Sánchez, Maria Vicky de la Paz y Juan Arbizu; en Corridos: Javier Reyes & Marcelino Acosta, Oscar Vaca y Manuel Sánchez; y en Norteño-Ranchera: Maurillo Lara, Salvador Velarde y Roberto Guzmán e Ignacio Olvera. En la foto aparecen los ganadores y Eduardo León, Pepe Garza, Roberto Belester, Yesenia Flores, Adrián Martínez, Hector Martínez, Diego Montalvo y Gabriela Benítez de ASCAP.

Second Contest of Los Compositores

ASCAP sponsored the Second Contest of Los Compositores from the radio station Que Buena in Los Angeles. The winners were given their awards at the studios of Channel 62 this past March 14th. The winners were in Balada Pop: Manuel Sanchez, Maria Vicky de la Paz and Juan Arbizu; in Corridos: Javier Reyes & Marcelino Acosta, Oscar Vaca and Manuel Sanchez; in Norteño-Ranchera: Maurillo Lara, Salvador Velarde and Roberto Guzmán & Ignacio Olvera. Pictured are all the winners, Eduardo Leon, Pepe Garza, Roberto Belester, Yesenia Flores, Adrian Martinez, Hector Martinez, Diego Montalvo and ASCAP's Gabriela Benitez.

How "Sharing" Music Hurts Real Musicians

Next time you steal a song off the Internet, Megan Taylor would like you to picture her, sitting at her computer in her Bala Cynwyd bedroom, searching for her name, and seeing the end of her career.

Her dance song "Free Your Mind" had climbed *Billboard's* club charts. D.J.'s were playing her from Berlin to Brooklyn. In Europe alone, she'd sold 15,000 vinyl copies of the single.

But when it came to CD sales, her label informed her she'd only moved 110 discs.

A D.J. friend told her where to look for her money – on the Internet. She visited a peer-to-peer network called Soulseek that the D.J. had described as a clearinghouse for free dance and electronic music, and there she searched for her professional name, Sapphirecut. More than 100 people were busy trading her song.

For one hour she stared, her music flying from computer to computer, and she grew angrier by the moment, thinking of the years it had taken to get to this sound, of the double shifts she had worked at her day job so she and her partner could create hypnotic electronic epics.

"I just sat there and watched," she says. "Then I realized what the problem was: Labels were going to fold because everyone was taking the music for free."

She had long dreamed of sharing her music. Now she was experiencing the artist's modern nightmare. This was in March. She researched copyright law and sent a letter to the operators of the website, asking them to remove her music. They ignored her. Then she sent a letter to the website's server, citing U.S. law protecting digital works.

That promptly pulled the site's plug, and exposed the soft-spoken Taylor to the ugly side of fandom.



They spammed her, flamed her, threatened her, defamed her, sent her viruses, and called for boycotts of her music.

A typical missive went: "And, lastly, 'Sapphirecut' is apparently the moniker for a girl named Megan Taylor, so if you'd like to address her by her actual name in your e-mails of hate, it might not be a bad idea. In fact, making your subject line 'I hate Megan Taylor' is probably not a bad idea at all."

What her fans might not have realized is that Sapphirecut also is a mother of three and a physician, an allergist who has worked at making music for three decades, recently devoting as much time in her home studio as she does in her Huntingdon Valley practice.

She is tan and lean and barefoot, sitting cross-legged in her basement, energetically talking about the spiritual release of sharing her music and the joy of connecting with fans – the time she gave her name at the door of a New York club and a young woman screamed "Oh, my God" and grew tearful talking about what her music meant.

Her age, Taylor says, is irrelevant, her body just "a house for the person you are inside, your soul." The house, she says, "needs a few things. We won't say how old it is."

Still, it is not hard work for this mother of children ages 9 to 16 to stay out on the dance floor until 6 a.m. – if she has a sitter.

Pittsburgh Prodigy

She grew up outside Pittsburgh, one of five musical children, an A-student who started singing at age 2, who played piano in high school bands, who spent summers covering Little Feat and Jefferson Airplane songs at beach-resort gigs.

Her tastes have always been a little edgier than her peers'. At Washington University's medical school, she got together with a bunch of fellow music lovers only to find that their idea of a good time was limited to singing songs from Gilbert and Sullivan's, *The Pirates of Penzance*. She was more into Pink Floyd and Weather Report.

She moved to Philadelphia to train in internal medicine. She found that cheap Casio keyboard and computer game that launched her second profession at a Zany Brainy toy store.

For several years, she and Dave Shaffer, a university finance professor, have been making and mixing tracks in the professional studio she built.

When it came time to be heard, they decided to record the songs onto \$50 dub

plates, single-pressed masters, to distinguish themselves from those on CD. They would hand them personally to influential D.J.'s.

A half-year after she worked the 2001 Winter Music Conference in Miami, Taylor heard back from New York D.J./producer Danny Tenaglia, who wanted to put "Free Your Mind" onto a dance compilation. He also hooked her up with the head of Twisted America, a label run by Rob Di Stefano, who promptly signed her to an album deal.

Last month, she lost that deal. Both she and Di Stefano blame downloading.

"I was amazed by Megan," Di Stefano says, "first because there are not so many female producers of dance music."

He calls her first hit, "Free Your Mind," "a very epic track" and says he was impressed by her musical savvy. Her dance tracks, he says, are "captivating."

It pains her to talk to her fans and see how they don't understand that they are not just beating the big labels after years of paying too much for music – they are killing the small artist.

Her hope is "to reach the people like those who love my music and come up to me telling me how they really love it, and just downloaded it. It's with total naivete. I've even had people tell me if music was available for a dollar a track on an Internet site at better quality, they would still download it for free because it's free on the other sites.

"The children who are aspiring to be musicians need to know how much they are hurting their favorite artists and rendering the new artists – which they, themselves, could be someday – mute."

– By Daniel Rubin

This article first appeared in the Philadelphia Inquirer and is reprinted with permission.



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Gretchen Wilson



Born in rural Bond County, Illinois to a teenage mother and a father who didn't stick around too long, Gretchen Wilson started life in survival mode. She had to take care of her younger brother at age 10. At age 14, she was cooking and tending bar alongside her mom. The very next year, she was managing the roughneck joint with a loaded 12-gauge double-barrel shotgun stashed behind the bar for protection. Through all her early years, she also developed a talent for singing and falling in love with the music of Tanya Tucker, Loretta Lynn and Patsy Cline.

Before long, listening to CDs and pouring drinks for customers became a thing of the past. Gretchen started fronting a cover band and dreamed of moving to Nashville. A few years later, she did just that. Now, with a young daughter to care for, Wilson was still belting out tunes in bars. But her life changed considerably the night that songwriter/artists Big Kenny and John Rich walked into the bar. They heard her sing a couple of songs and Rich approached her and asked her why she didn't have a record deal yet.

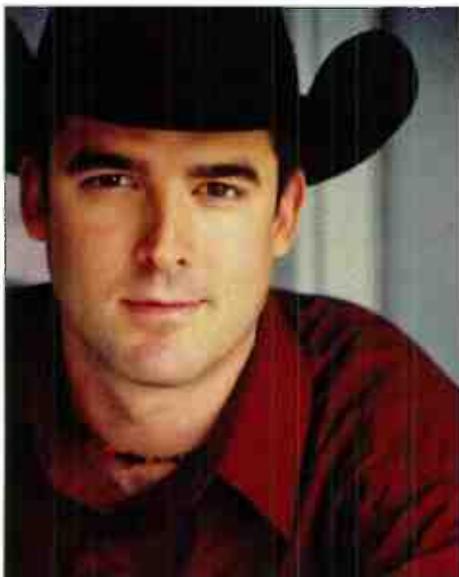
The meeting turned into a very fruitful friendship as Rich introduced Gretchen to his circle of friends. She began singing on demo tapes for other artists. She learned how the Nashville songwriting community really worked. And eventually joined the Muzik Mafia, a loose-knit group of singers, songwriters and musicians who get together to jam every week at a local Nashville nightspot. It was in front of her peers that she honed her songwriting talent.

Eventually signing with Sony Nashville, and with upwards of 80 written and co-written tunes under her belt, Wilson was primed for the spotlight. When her debut album, *Here For the Party*, was released earlier this year, nobody could have predicted the impact it would make. The album's first single, "Redneck Woman," a personal and proud anthem inspired by a life of hard living that celebrates Wilson's individual spirit, shot up the charts like a bullet. At press time, after twelve weeks on the charts, it is #1. It also marks the fastest climb to the #1 artist's debut single since "Achy Breaky Heart" did so in nine weeks (May 30, 1992). That makes "Redneck Woman" the fastest climb to #1 in a decade! She might have named her album *Here for the Party*, but a more apt title might have been *Here for the Long Haul*.



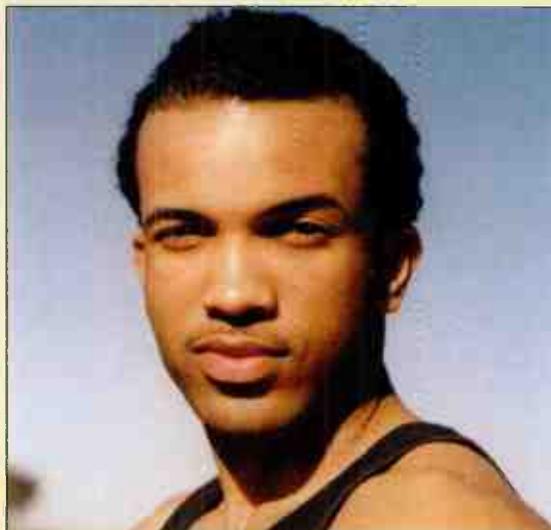
Diana Krall (SOCAN)

Over the last 5 years, Diana Krall has made a crossover into mainstream consciousness unlike any pure jazz artist in recent memory. The Canadian singer/pianist's 1999 album *When I Look In Your Eyes* was a smash hit in both the jazz and pop worlds, earning an Album of the Year nomination at the Grammys and staying atop *Billboard's* jazz chart for 52 weeks as well as garnering many other awards and sales records internationally. Her latest release, *The Girl In The Other Room*, is yet another milestone achievement for Krall. This album showcases Krall's first efforts as a songwriter as she had previously only recorded jazz standards. Krall co-wrote six of the album's twelve songs with her husband, Elvis Costello. These tracks, for which Krall composed all of the music, touch on issues of family, grief, darkness as well as new love and hope. The remainder of *The Girl In The Other Room* features stunning versions of songs by such greats as Tom Waits, Joni Mitchell, Bonnie Raitt, Chris Smither and Costello, all played in Krall's unique style and delivery.



Trent Willmon

Determination, tenacity and talent landed Trent Willmon a recording contract with Sony Music Nashville. The Amarillo, Texas native's interests involved roping, riding, and studying agriculture, but music quickly became his focus when his mother bought him a guitar at age 16. Trent immersed himself in the West Texas music scene at the end of high school. In college, he learned to play upright bass and toured the South with a bluegrass band. After this, Trent moved to Nashville to pursue a career in songwriting. He was the first writer to sign to the staff of Sea Gayle Music, an EMI co-publishing company started by Brad Paisley, Chris DuBois and Frank Rogers. Willmon is working on his debut album with Rogers as producer. The release varies from the charm of his first single entitled "Beer Man" to the pain of the autobiographical "Home Sweet Holiday Inn." The album will be out on Columbia Nashville later in 2004. — Jon Bahr



Cofféy Anderson

Cofféy has a name that few forget and the voice to match. The singer/songwriter, native of Texas, is creating a monsoon of believers in his many talents. If he looks familiar, it is because he was a contestant on *American Idol 2* and may be remembered for the coverage of his daughter's birth on a major television network. "I learned so much from AI2," he says. "It adjusted my focus and taught me about the business of music."

Arriving in Los Angeles in 2003, he hit the ground running. He became an ASCAP member and then pursued his dream. After his performance on *American Idol*, he started getting phone calls from as far away as Georgia and meetings were requested from all directions.

Cofféy has since met with many artists, producers and label heads. His willingness to sing on the spot and do what it takes to make sure that top artists hear him, not to mention his sweet spirit, proves that he is headed in the right direction. A five and a half octave voice doesn't hurt at all.

In college, he stayed away from parties and started playing guitar. He also plays drums, piano, bass and harmonica. His versatility on so many instruments has helped him in his writing. His songs are universal and touch on subjects that go beyond color, race and age. "I write for the human being," he says.

new members



The Jenkins

The Jenkins, a family trio, are an exceptional band. Consisting of a mother, Nancy, and her two teenage daughters, Brodie and Kacie, The Jenkins recently released their self-titled debut on Capitol Records Nashville, produced by ASCAP member Rodney Crowell. The album serves as a musical diary for the family. "We bring the Jenkins family household with us wherever we go with our music," says Brodie. "You can call our songs conversations put to music because they are. When we're singing them, it's everything we've lived through," adds Kacie. The music is a blend of very pure, traditional harmonies of Kentucky bluegrass with contemporary sounds and themes, mixed to create utterly unique music filled with their stories. The Jenkins penned seven of the ten tracks on their debut, each with ultra-personal lyrics. These intimate lyrics are delivered by their distinctive voices. Brodie's voice is buttery and fluid and Kacie's is powerful and sexy while Nancy's is low and vibrant in tone. The Jenkins' warm personalities and music, which shine brightly in their songs, make for an exciting start to their collective career. — Jon Bahr

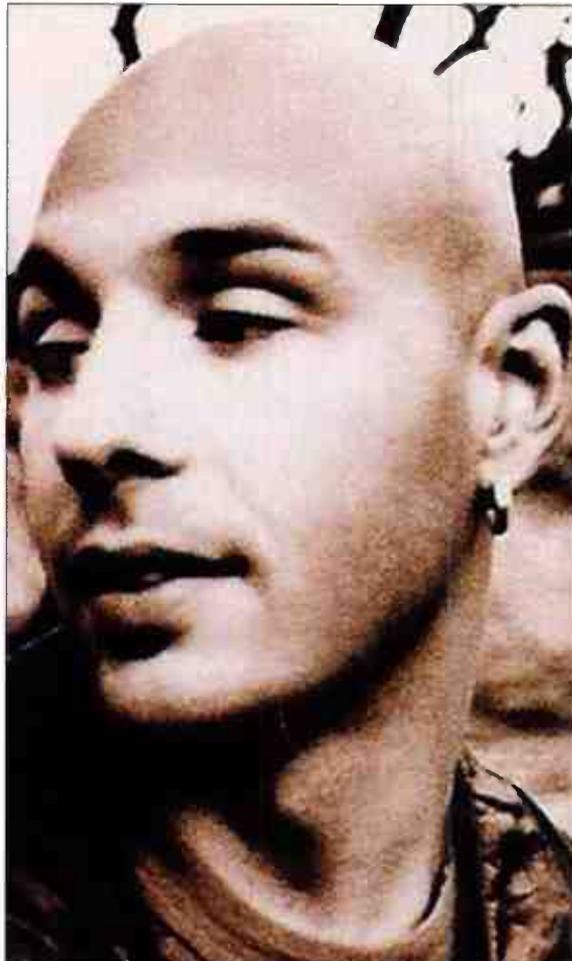
Seven

Born in the Bronx and raised on a farm in the Catskills, Keith William Volpone, now known as Seven Williams, emerged as a recording artist with his group, Seven and the Sun, on Atlantic Records in 2002.

Seven and his band toured the country extensively, releasing their debut album, *Back to the Innocence*, and "Walk With Me" as their first single, and reaching the Top 20 CHR and the Top 30 Adult Contemporary Charts in that same year. With his partners, Bill and Walter Brandt, he was offered a production deal for their company, We3Kings.

After moving their operation to Los Angeles to be closer to the Film and TV industry, We3Kings started their reign as top players in the field. They have since written the theme songs to NBC's *The John Walsh Show*, Fox's *Tru Calling* and *The Simple Life* (both seasons) and ABC's *The Two-Timer*. They have also written cues and promos for several TV shows including NBC's *Las Vegas*, *Starting Over*, *Access Hollywood* and *Entertainment Tonight*. Their major motion picture credits include *America's Sweethearts*, *Summer Catch* and the soon to be released Columbia Pictures feature *The Quest*.

After writing, producing and developing the rock group, Full Blown Rose, Seven and We3Kings negotiated with media giant Fox to collaborate with Grammy-winning director Meiert Avis (U2, Beyoncé Knowles, Alanis Morissette, OutKast) in launching an uninterrupted, unprecedented world premiere video for the band on Fox during prime time. The band is now being courted by Columbia, Warner Bros. and Virgin. It is just this mix of talent, business savvy and creativity that has helped Seven become one of the top writer/producer/entrepreneurs in the music business.





“Have a good time, all the time.” Those words may have been immortalized by Spinal Tap keyboardist Viv Savage but they embody the underlying philosophy of The Jet City Fix. In early 2002, the future members of TJCF individually reached one conclusion: they weren’t having a good time in their current situations. Faced with the opportunity to start something from scratch, drummer Dana Sims decided he wanted to start a high-energy rock and roll band and he wanted to make sure he did it with people he wanted to hang out with.

A call to a longtime friend yielded Justin’s number – which got Dana more than he’d bargained for since Justin and brother Ty had decided they wanted to play together. The three musicians clicked instantly. In fact, the first several TJCF songs were written as the result of the initial jam sessions.

John Wokas responded to an ad placed by the fledgling band. Only one problem – he was still living in New Orleans. “He

said he was moving in a month, but we went, ‘Yeah, right – give us a call when you move out here,’” says Dana.

As fate would have it, none of the other guitarists the band talked to worked out. As promised, Wokas called the minute he got back to Seattle. “The four of us hung out at the *Queens of the Stone Age* show the night he got into town and it was great,” explains Dana. “Then we got together to play and halfway through the first song, we knew he was in.”

With the band itself firmly in place, the only missing piece was a singer. Dana groans. “We had every sort of horrific nightmare audition possible,” he laughs. “We’re talking fodder for at least three Spinal Tap-type comedies!”

Throughout the ordeal, the band kept hearing about a mythical “kid in Tacoma.” “This went on for about three weeks,” says Dana. “Everyone knew who he was but no one knew his name or number. Then finally a friend of Justin’s who works at a coffee stand figured it out and got us in touch – except that when we called his number, we found out that he’d moved back up to his parents’ two

days before.”

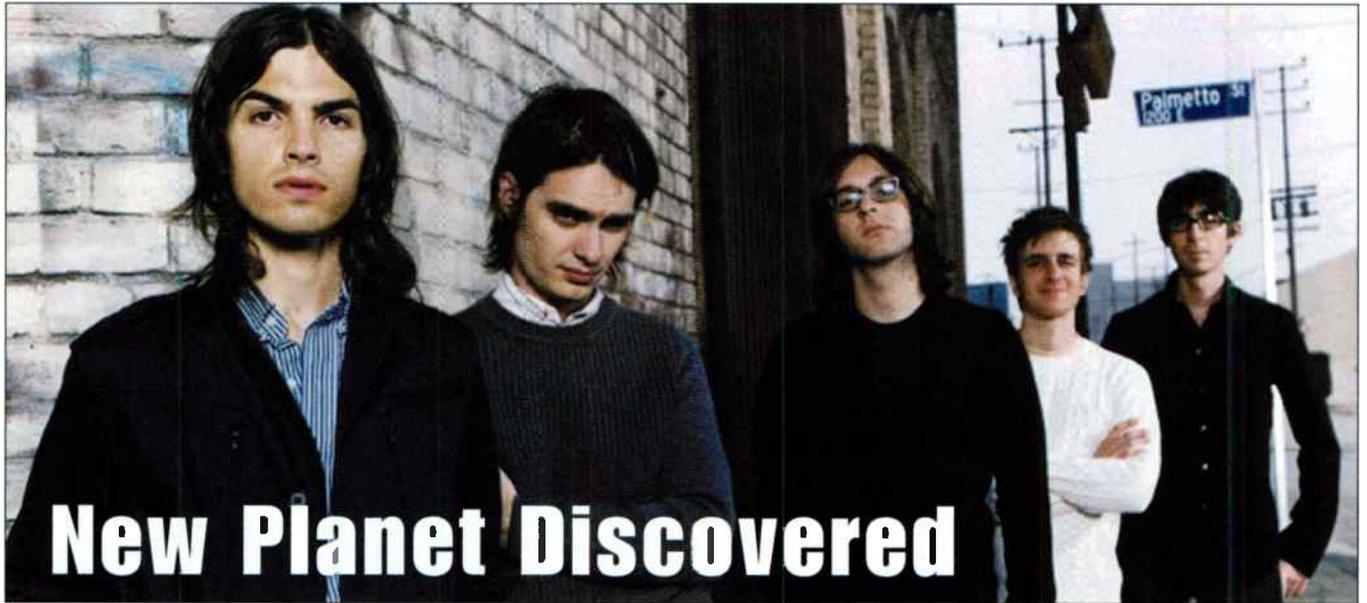
Undeterred, they continued to track down the mysterious singer. They finally made contact with Shane, who promptly hitched a ride back down to Seattle with a friend. The band sent him back with a tape of their songs. The rest, as they say, is history. “He came back a week later and blew us away,” Dana still marvels.

With a dream line-up firmly in place, things moved quickly. Less than two months after Shane joined, the band played its first show. Their debut album, *Play to Kill*, was finished only a couple months later.

In just over a year, the band has played over 200 shows – including high profile slots opening for Motorhead, Zen Guerilla, Black Halos, the Makers, Link Wray, Authority Zero, Local H, The Dwarves, Josh Todd, Dynamite Boy and Dr. Know – under its belt.

Mixing glam, punk, pop and hard rock into their own infectious sound, The Jet City Fix are making great music and having a great time doing it. The band has just finished recording a new album with producer Jack Endino (Nirvana,

radar report



Phantom Planet's Alex Greenwald Talks about the Band's New Direction

Alex Greenwald, the lead singer and songwriter for California-based band Phantom Planet, was only a young toddler when his mother built her own harpsichord from a kit. It was his first memorable interaction with a musical instrument, and Greenwald was wholly fascinated.

As he grew older, Greenwald began to fiddle around with the piano by himself. "I was probably 4 or 5. Before I even really was interested in playing the keys, I noticed that the mute pedal and the sustain pedal on our piano would make noises, reverberating around inside of the wood of the piano if you stepped on it," he said. "I would stop those pedals to make a 'choo-choo' sound inside the piano – that was probably my first musical composition."

Greenwald's mother then taught him to play guitar around age 10. He learned to play "California Girls" and

became a huge Beach Boys fan. A year later he started writing songs. "I tried to write something similar, something about how summer was ending – a song complaining about having to go back to school."

By the time Greenwald hit the age of 13, Phantom Planet was born. The band has been rocking now for a decade. The group achieved critical acclaim with their 1998 debut, *Phantom Planet Is Missing*. They continued their success with 2002's *The Guest* which contained the hit single, "California," which is now the theme song to the hit Fox TV show, *The OC*. Their 2004 self-titled release expands on Phantom Planet's musical scope, veering away from the richer, poppier and more produced tracks of their old albums and favoring a grittier sound more akin to the new garage rock movement. Lead singer and songwriter Alex Greenwald sat down with *Playback* and talked about his evolution as a songwriter.

Phantom Planet has been around for a decade! How do you think the band has grown over the years?

Besides physically, hormonally and mentally? During the last 10 years, we've sort of become family to one another. We started the band just for the fun of it and to play with other musicians of the same age and of the same musical taste. From the four-year point to the even the eight or nine-year point, we sort of lost the idea of having fun. And I think we're just getting back into having fun again.

Why did Jason Schwartzman decide to leave the group after so long?

Touring wasn't a fun thing for Jason to do. He would always tell me that he missed home, or he missed his girlfriend, or he wanted to read a script. I think he started to realize what he really wanted to do.

How do you think it affected the band?

There was definitely a couple of months where we knew he

was leaving, and we were like, "What are we going to do?" We'd been playing together for 10 years. Introducing a new person into the equation might mess it up. But luckily, our friend and one of my favorite drummers, Jeff Conrad, joined the band. We've known him for about six or seven years.

There seems to be a lot of buzz over your first single, "Big Brat." Many people are saying that your sound has changed drastically. Do you think that it's changed that much?

It has. We've always been a band that likes to be experimental and try new things. You can tell just even from our very first record, *Phantom Planet Is Missing*, when we were 16, to *The Guest* – there's a huge sound change there.

This new record just came about from a year and a half of touring and being extremely confident with the instruments that we had been playing for that long, every day and in front of people. We wanted to make a record that was proof

that we had been on the road – that we knew how to have fun and translate it onto a recording.

What's your songwriting process?

It's different for me every time, which is a blessing and a curse all at once because I can never figure out what's the best way to start it. Usually I just have to be inspired to pick up an instrument or there's a good lyric in my head or I want to talk about something really badly. But if someone asked me to write a song on the spot, even if you put a gun to my head, I wouldn't be able to.

Which song on the album is the most personal to you?

I think they're all little children of mine. I wouldn't want to pick one over the other. They might get mad at me. But I definitely have strong memories attached to every single one of them. Certain ones are happy. Certain ones are sad. The sadder ones are "By the Bed," "The Loneliness," "Know It All" or "After Hours." I left the lyrics in "By the Bed" open. It could be about breaking up with a girl or about losing someone in general.

Your song, "California," from the previous album is now the theme song for the hit Fox TV show, *The OC*. How did that come about?

The writer and creator is into the L.A. music scene and loves our record. He basically thought that tune would be perfect. They sent us a pilot and it looked cool, so I said ok.

Do you get a lot more recognition now that your song has been featured so prominently on a TV show?

No. I asked for us not to be credited on the titles. I just think "California" is an old version of Phantom Planet. So it's sort of not really our song anymore. I was just sort of giving an old pair of pants away to a friend that needed them. – **Jin Moon**

Super Sized Score

Composer Steve Horowitz's music is featured in one of 2004's most talked about documentaries



Filmmaker Morgan Spurlock's hit documentary, *Super Size Me*, is one of the most-talked about films of the year. A tongue-in-cheek look at the legal, financial and physical costs of America's hunger for fast food, the film deals with a somewhat serious topic in a very comical way. Creating music for such a project would seem a challenge. How do you convey seriousness while also keeping the tone light and entertaining? Spurlock didn't have to search far for the right composer for the job. His longtime collaborator, composer Steve Horowitz, was just a phone call away. Spurlock and Horowitz had been working together for over four years on other projects, including the MTV reality show, *I Bet You Will*. Initially hesitant about doing music for a film with almost no budget, Horowitz agreed to score it. The film became one of the first breakout hits at the Sundance Film Festival in January of this year and has gone on to significant box office success. At press time, the film was in the Top Ten and had grossed \$8 million. A soundtrack CD is now set for release.

This is all good news for Horowitz, who has steadily built an impressive yet improbable career composing for a wide variety of projects. At the California Institute of the Arts, he studied under electronic music pioneer Morton Subotnik. He then went on to do a great deal of work in chamber and concert music, eventually branching out to write music for film, television, cartoons and video games. He has composed original songs for the children's series *Blue's Clues* and *Dora the Explorer*; he is a Grammy winner for his production work on the 1996 bluegrass album, *True Life Blues, the Songs of Bill Monroe*; he is a Webby winner for his music and sound design with *Nickelodeon Online*; and he is a composer/bassist for his own band, The Code International. Horowitz, who recent-

ly signed with agent Brice Gaeta (bgaeta@bwcsagency.com), talked to *Playback* about his work on *Super Size Me*.

You've worked with *Super Size* director Morgan for a few years now. How would you describe your relationship?

I work with a lot of different producers, especially through my work with the audio department at *Nickelodeon Online*. But my work with Morgan has been steady since I've moved to New York, and our connection has been extremely strong. It's been a blast. We did 50 episodes of *I Bet You Will* for MTV. I did 185 one to one-and-a-half minute cuts for that show. That's a huge amount of music.

What did you think of the *Super Size Me* project when he first approached you?

He asked me to score it. But he told me the pay was all on percentages because they produced it themselves. I almost passed on it. I have this thing about doing freebies. I've been doing this a long time, and even if I do small films for filmmakers, such as from NYU, they should pay something. They're going to respect it more. But since it was Morgan, I agreed. And I'm glad I did.

Did he let you run with what you wanted to do musically?

No. The working process for us always starts with talking about the music ahead of time. Morgan's got really specific stuff that he likes.

What did he want to achieve with the music?

We looked at the picture and decided what marks I should try and hit. As you know, one of the story lines is what's happening to Morgan as he goes on this all-McDonald's food diet. The other part of the story is a really in-depth, thoughtful documentary about obesity and fast food. So, there were a couple of things

Continued on page 53

With a Little Help From Friends

Film/TV composer Michael Skloff, creator of music for one of the most popular sit-coms ever, looks to the future with his new record label

Film/TV composer Michael Skloff has worked on some great projects over the years but perhaps his greatest gig so far has been creating music for NBC's long-running hit show *Friends*, which just finished its final season this year. ASCAP's Mike Todd discovers Skloff's plans after his *Friends* have gone.

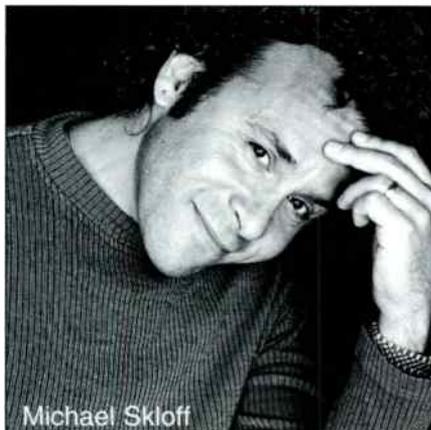
How did you first get your start in composing for film and television?

I went to Carnegie Mellon University with an interest in becoming a film composer. As a music composition major, I followed the careers of film composers through film magazines and by seeing current and classic movies. And while I kept up with my composition curriculum, I also wrote music for theatre productions and scored a student film.

By the time I graduated I decided to pursue a career writing for musical theatre. So I moved to New York and spent eight years working as a pianist/accompanist, vocal coach, music director/conductor, arranger, and songwriter for the theatre. While I was there, I got my first taste of TV music production by scoring some commercials.

My first real work in TV came when my wife, Marta Kauffman, my baby Hannah, and I moved to Los Angeles. The first thing Marta and her partner, David Crane, produced was HBO's *Dream On*. I wrote the main title theme and even got an Emmy nomination for it.

As musical director you performed in a concert with Jason Alexander (Seinfeld's "George") and the Boston Pops. How have you balanced music directing/performing along with your work in television?



Music directing and performing as a pianist/singer are things that I love to do. As far as balancing the two fields, one has never been cause to miss out on the other. In fact, my musical theatre background helped me get work on Disney's *James and The Giant Peach*, and 20th Century Fox's *Anastasia* and *Bartok* because I was brought in to help produce the singing performances for these films. In TV, I've done mainly half-hour comedy. And I've been lucky to have Merelyn Davis and her crew do the music editing. Instead of scoring individual half hour episodes, I record "libraries" of music in a variety of emotions, feels and usages, or sometimes specific moments. Then Merelyn or Gerri, or Sue tailor them to fit the shows' needs. They make it sound scored. Scoring TV and films is challenging, but it doesn't make me as happy as does songwriting and performing.

Tell me about Giorgio Bertuccelli, one of the players with whom you collaborate on all of your projects.

Giorgio has produced all of my TV and film scoring with me. We have produced the music for most of the *Friends* episodes, *Veronica's Closet*, *Jesse* and *Bob Patterson* among others. We push each other creatively and get stupidly funny together.

Has the commercial success of the 10-year comedy hit series "Friends" enabled you to pursue the kinds of projects that are not as financially rewarding?

Yes. Giorgio and I dreamed of doing music that made us happy instead of writing and producing stuff that served another medium. So we started producing singers with the ultimate goal of recording entire albums. After finishing our first full length, my former assistant Elissa and I came up with the name Electric Monkey Records.

What are your goals or plans with the Electric Monkey label?



It's been a roller coaster ride to say the least. But we have three new artists we're promoting. *The Latin Project* is a wonderful dance album by the talented team of Jez Collin and Matt Cooper featuring amazing Latin performers. *Amour Amer* is Joel Virgel's sexy debut album with an Afro-Cuban/Brazilian/Urban flavor that Giorgio and I largely co-wrote with him. *And Love Shines*, is the hot debut album of Big Advice, a trio of funk/soul veterans Ahaguna G. Sun, Werner Schuchner, and Juan Nelson with great horn arrangements by Jerry Hey.

It's a tough business though with hard expensive lessons, especially in today's record industry. But I really believe in our artists' talent and their work. We've just secured new distribution in the U.S. and Europe and we'll hang in there as long as we can. The goal is for Electric Monkey to make enough money so we can keep doing what we love to do: make and share good music.

How did you deal with the fact that your wife Marta Kauffman was the co-creator and executive producer of "Friends"? Was she the boss? Was there a downside?

It was a great working relationship. Marta and I have been married for almost 20 years and we've always had a good professional relationship along with our personal relationship. In New York, she and David Crane and I would be writing musicals in the living room of our one bedroom apartment. At the end of the workday, David would go home and we'd have the place to ourselves. Sometimes it took a little time to adjust to simply being husband and wife after working hard for hours as songwriters.

Marta is one of the most talented, perceptive, clever, sensitive, driven creative people I've ever known. I have a huge amount of respect for her and I'm tremendously proud of her and what she's accomplished. So when it comes to writing the theme song and score for her show, I'm honored to have been a part of it. In answer to your question: she's never really felt like the boss to me. That's Marta, my partner. Oh, and she happens to be the love of my life. — Mike Todd

John Wesley Harding

Englishman in New York

Early on, singer-songwriter John Wesley Harding (born Wesley Stace in Sussex, England) was drawn to American music – particularly to Bob Dylan and his contemporaries and protégés from the 1960s and early 70s. Americans are attracted to Harding's unabashedly English music that, since his late 1980s debut, has been far more popular in the States than in his native land. Small wonder, then, that he relocated to the U.S. years ago.

A onetime doctoral candidate at Cambridge University, Harding left the world of academia to devote himself to his music career in 1987. He still views himself, however, as "basically, a scholar of literature making pop music." (He's more than just a scholar – his first novel, *Misfortune*, will be issued under the name Wesley Stace by Little, Brown & Company in 2005) His latest album, *Adam's Apple* (DRT Records), like Harding's previous releases is filled with wit, literary allusions and

mastery of language. What's different about this project, says Harding, is that "it's the best pop album I have made – it is cleaner and more streamlined than anything I've done." He credits former Mammoth Records President Rob Seidenberg (Harding was a Mammoth artist before the label was shut down) and producers Julian Raymond (who enjoyed major success with *Fastball*) and Ed Kopper. "Julian's guiding light as a producer," explains Harding, "is 'Don't let anything get in the way of the song or lyric.'"

Harding is particularly proud of the album's most unpop track, "Sussex Ghost Story," a fictional story-song of love and murder which is a collaboration with renowned British post-modern composer Gavin Bryars.

Harding grew up in a family in which music was prevalent – his father played piano and organ, his mother was a singer of Schubert and his two sisters are, respectively, a star of British musical theater and a singer-songwriter. Harding's

own musical interests were initially stirred by pop acts like ABBA and art-rockers like David Bowie and Roxy Music. A turning point for the teen-aged Wesley Stace was coming upon Bob Dylan's *Live at Budokan* set in a record shop and seeing the printed lyrics, which, says Harding, "I thought were incredible." Not much later he bought a Bob Dylan songbook and began playing along. "But," he explains, "I never wanted to write my own songs until I decided to look past Bob Dylan and was buying albums by John Prine, Loudon Wainwright, Eric von Schmidt, Phil Ochs and Tim Hardin. Hearing them, as opposed to Dylan, made me feel I could do it myself. And so I became the weird kid only interested in the folk section and only interested in American singer-songwriters."

Years later, the folk fanatic revisited his pop side as he prepared to record his first album. "For the very first time," says Harding, "I began to think about how my songs might sound with a band and I went back to pop and rock things I liked long before, like ABBA, Creedence Clearwater Revival and the Lovin' Spoonful." And though his lis-



tening tastes now embrace jazz, progressive rock and virtually every other genre, Harding remains very much the solo troubadour as a performer. "I'm always ready to go out there with just a guitar," he says. "I don't have to argue with anyone, and there are no democratic decisions to make. In fact, I'm still around because I'm a solo artist – the folkie upbringing is very good preparation for whatever pitfalls the music business may throw your way, because you can still play the acoustic guitar." – Jim Steinblatt

Super Sized Score Continued from page 51

we wanted to hit right off the bat. One was a main theme for him when he's ordering food or eating food at McDonald's. We looked at pictures and I just heard this thing in my head and I started singing it to him. Then I went and did sketches of the idea and one of them became the main eating theme and the other became his "going to the doctor" theme.

The film walks a fine line between being serious and being funny. How did you treat that musically?

In the film, Morgan starts to

get sick and his body starts doing really weird things. It was quite disturbing. My first impulse was to underscore it with some really creepy music. I played it for Morgan and he thought it was pretty interesting but maybe a little extreme, so I backed off from there. It was just leading people too much. For a documentary, you don't want to be too manipulative. So I underscored the seriousness with something totally goofy.

What did you end up with?

Well, in the earlier stages of the film, I was acting as sort of

a music supervisor and using all this pop music in the film in different places. One of the things that kept hitting me was doo-wop. So I started thinking of this weird Martin Denny doo-wop sort of sound.

How did you record the music?

Initially, it was all synthesized because we didn't have the budget for live recording. But once the film got accepted into Sundance, we didn't have a lot of time because we thought the film might get bought out there, so I started replacing the synth stuff with

live musicians. So the score is about about half and half.

Even for you, who has worked on a lot of different projects, this must have been fun.

When I first saw rough cuts of the film, I was totally sold, and I was so glad I was doing it. Because this is not only a socially important film, but it was cool. It was like *Bowling for Columbine* meets *Jackass*. It's entertaining but it's thought-provoking.

– Erik Philbrook

MARY CHAPIN CARPENTER

Setting Priorities

"As things go, the country music commercial radio opportunities aren't perfect for all of us in the genre nowadays, and this is obvious," she said to the *Ithaca Journal*. "But I try to not to concern myself with the radio landscape. My concern is to be true to my songs." That truth is paramount throughout Mary Chapin Carpenter's first new album since 2001's *Time*Sex*Love*. It's called *Between Here and Gone*, and it's a collection of some twelve songs that rates with her greatest work. It's a serious album, though not a pervasively dark one. These are songs with small, telling details, yet which navigate an expansive emotional landscape. They tackle content many songwriters steer away from their whole career; Carpenter is one of the rare songwriters who can write about difficult subjects as if she's lived through all of them.

There are many beautiful and brilliantly lyrical songs here, most notably "Luna's Gone," "Goodnight America," "River" and the breathtaking "Grand Central Station." At a

point in a career when many artists are trying hard not to repeat themselves, Carpenter has crafted songs which take the best of the past, fuse it with the present and propel it into the future. The result are songs both timely and timeless.

She emerged onto the national stage almost two decades ago now, making her mark at the 1990 Country Music Association Awards broadcast where she performed a song not soon to be forgotten, "You Don't Know Me...I'm the Opening Act." It won over the stellar audience, and soon such luminaries as Garth Brooks, George Strait and Alan Jackson counted themselves among her fans. One of the few major country artists to write her own songs, she quickly established herself as a savvy and gifted songwriter-singer, and her career took off on wings of glory. Though she emerged in the axis of the country music community, her music has always blended many facets of modern music, including folk, rock and pop. Soon she had a string of country hits to



call her own, including "Shut Up and Kiss Me," "I Take My Chances" and "He Thinks He'll Keep Her." She also scored with "Down At The Twist and Shout," a sprightly Cajun tune which features the band Beausoleil; "Passionate Kisses," written by Lucinda Williams, and others.

Now it's 2004, and Carpenter has sold in excess of 12 million albums. That there are any hit singles on this new album seems unlikely, considering its serious, intimate nature. But it is certainly an album for the ages, to be enjoyed by her fans and newcomers for years to come.

Carpenter is far more concerned with the artistic rather than commercial aspects of her work. "As far as the radio opportunities that may be out there in other formats, I just have to try to be optimistic," she said. "But the one thing that I know is that the careers that I've always admired – and as far as I know, have always endured – are the ones

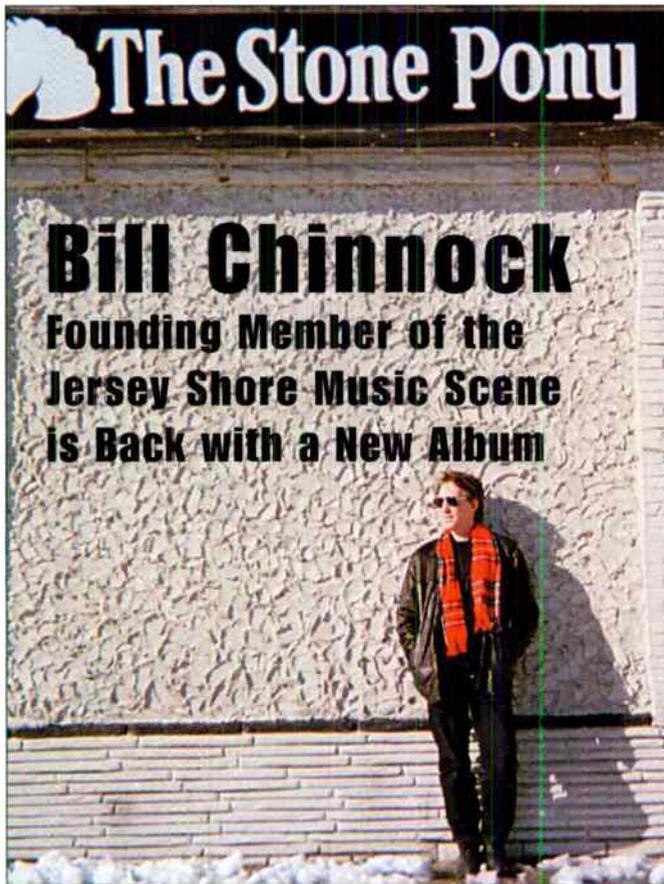
who have peaks and valleys. And what those artists have in common is that they've always followed their muse. That's what I would want to emulate, and that's the truest thing I know."

Though she is a star in Nashville, remarkably *Between Here And Gone* is her first album recorded exclusively in the country music capital. It reflects changes she has made in her both her business and personal life. "Just being able to take some time off, finally, from this non-stop touring, and meet my husband, and sort of rearrange the priorities in my life," she said, "has been a very welcome step for me. The time was right, and it's been a healthy thing to do. I couldn't have written this record without that: that space, that time, and that quiet in my life. I'm very proud of it for that reason. It's certainly nothing that I could've done at an earlier age." – **Paul Zollo**



Jorge Correa Generating Heat

The past months have been busy for recently-signed singer-songwriter Jorge Correa. His debut album, *Corazon Illegal (Illegal Heart)*, released by Universal Music Latino and its first single "Carmelina", has reached the upper echelons of the top 20 *Billboard* charts. Jorge, recently nominated to Premio Lo Nuestro 2004 as, "Revelation of the Year" in the Rock genre, released his second single "Apiadate de Mi" ("Have Pity on Me") on February 18th, 2004. His songs run the gamut from "Apiadate de Mi" a powerful ballad full of emotion and an amazing vocal performance, to "Carmelina", a fast-paced tropical hit that helped propel this upcoming artist into the spotlight. Not bad for a carpenter who just happened to be involved in remodeling the home of world renowned ASCAP singer/songwriter Omar Alfanno, who eventually heard of Jorge's talent, and offered him an audition for a project that he was putting together.



A short list of American music scenes that have played a seminal role in the development of rock and roll would most certainly include New York City's Greenwich Village, San Francisco's Haight-Ashbury district and L.A.'s Sunset Strip. But another scene that deserves its place in this pantheon is the Jersey Shore in the early 70's. Before Bruce Springsteen became a household name and mythologized Asbury Park in his own songs, the Jersey shore was a hotbed of clubs with talented musicians and songwriters performing every night of the week.

Bill Chinnock forged his own sound in Jersey clubs playing with future members of Springsteen's E Street Band, including Vini "Mad Dag" Lopez, David Sancious, Garry Tallent and Danny Federici. Guitarist/keyboardist and singer/songwriter Chinnock was one of the brightest lights on the scene and was eventually discovered by legendary pro-

ducer John Hammond, Sr., who dubbed him "the real essence of American music" and helped set him off on a long career that has included touring, recording albums and producing and directing films.

Chinnock released his debut album, *Blues*, in 1975, followed by *Alive at the Loft* in 1976. Throughout the 80's, he continued to put out albums of great American roots rock: 1980's *Dime Store Heroes*; 1985's *Rock and Roll Cowboy* and 1987's *Learning to Survive in the Modern Age*. 1987 also brought Chinnock an Emmy Award for musical direction and composition for his song "Somewhere in the Night." In the early 90's a duet he recorded with Roberta Flack was used as a theme song for the soap opera *Guiding Light*. This opened further doors for Chinnock as a writer of TV and film music.

Currently living in Maine, Chinnock continues to not only write music for TV and film projects, but to make his own films, including the full-length documentary *The Forgotten*

in Maine. He works out of his own recording and film editing studio where he runs his company, The Artist Group. Recently, Chinnock released a new album, *Livin' in the Promised Land* (East Coast Records) which he calls "a celebration of American music." He talked to *Playback* about his early days and how it feels to return to his roots on his new album.

Describe to me your musical coming-of-age on the Jersey Shore

Five or six years before Bruce appeared on the scene, I had put together a little band. It was a time of R&B music and bunny hops. All of us musicians jumped around from band to band, but most of the guys I played with ended up playing with Bruce.

Were you a songwriter from the start?

I always wrote songs. I think our first recording was at Hertz's Studio in Newark in 1962.

Was it your intent early on to get a record deal?

The intent for me was to play rock and roll and to have fun. The Jersey Shore was kind of a carnival town with all sorts of rides and stuff going on 24 hours a day. At night you would walk down Kingsley Avenue and hear all the Harleys roaring away and the bands playing.

Was there any particular club you enjoyed the most?

There was a club called the Upstage Club. It was our equivalent of the Cavern Club in Liverpool. This was the place where Bruce, Miami, David Sancious, Danny, Garry, myself, Big Bob Williams hung out. This was the quintessential club where we all came together and played in our teens.

What music were you exposed to that most influenced your own writing?

I was born in Newark and the whole thing in Jersey for me in that era was Ray Charles. I used

to listen to WNJR at night and I would listen to Ray Charles, Wilson Pickett, Sam and Dave, Albert King, Freddie King. The harmonica player James Cotton used to play down at the shore.

You moved to Maine fairly early on in your career. What prompted that decision?

John Hammond, who was a mentor to me, thought I really needed to work on my writing, my lyrics, my content. When I moved to Maine, I was 20 and I had recorded and toured a lot, so it was needed.

It must have been the right move because you still live there.

The people up here were wonderfully supportive. We were able to keep everybody working full-time, to buy houses, keep all the band members fed.

What inspired your new songs on *Livin' in the Promised Land*?

We wanted to do something which was a kind of celebration of American roots music, but sort of a modern synthesis of all these styles I grew up listening to.

Your band has some incredible players in it.

My band is an extended family. Some of these guys I've played with since 1980. There's Tony "Thunder" Smith on drums; John Kumnick, incredible bassist, who co-produced the album; and Harry King, who's kind of a keyboard legend.

Now that you are dividing your time between the studio and stage, what do you prefer the most?

I love it all. I love combining music with film, because you're dealing with these two art forms. But there's a thing when you can bring the music to the people - it's so immediate. When you're performing on stage and you have that magical bond with the audience, it's a great thing.

For more information visit: www.artistgroup.com.

- Erik Philbrook

Meet The Pleased

Noah Georgeson of The Pleased on songwriting, San Francisco and self-sufficiency



Noah Georgeson (second from left) and The Pleased

The Pleased, a five-piece band based out of San Francisco, write and perform songs about horses, soldiers, doctors, financial hardships, and even Canada. The songs on their debut album, *Don't Make Things*, are rich with windswept pop melodies that are warm with lush keyboard, drum, bass and guitar parts. With Noah Georgeson's deep and resonating vocals, they also exude a bit of sadness and a touch of romance.

The result is a full-length album that is stylized without being pretentious, and that also serves as an honest commentary on the ennui and frustration of twentysomethings and the hectic, politically-charged world in which they live. The message behind the album title, *Don't Make Things*, isn't negative. The Pleased aren't telling you to cease being creative. In fact, it's the exact opposite. "There's something about the word 'things' that sort of has a useless connotation," Noah said. "Thus, don't waste your time on the useless. Know exactly what you're doing, and make everything you do count." Noah recently talked to *Playback's* Jin Moon about his songwriting process, the state of the San Francisco music scene and the importance of self-sufficiency.

I saw you guys play at this year's SXSW Music Festival, and you sounded amazing. How was the whole SXSW experience for you?

It was chaotic. I almost got sick of rock bands. By the last night I never needed to see another rock band. I've since come to my senses. You wanna go there and find new

bands you haven't heard, but it's too hectic. You end up going to see a band that you already like anyway. I saw the Walkmen show. They're always awesome. I did sound for Joanna Newsom, my girlfriend who's sometimes in the Pleased, for her show with Devendra Banhart. That was probably the best show I saw.

Tell me a little bit about how your band formed?

We were all friends, but it was a loosely knit thing. I knew Rich from one set of people and I knew Lucky from another set of people. I went to high school with Gennaro but I never knew him. I've played with Rich Good (guitarist) from before. He's from England. When I went and visited some family in England, I stayed with him and we played some music together. When he moved to the [States], we decided to start a band.

Did you always know that you wanted to be in music?

Yeah, in one capacity or another. I just got my master's degree in music composition last year, which is a very different focus than the band, but one informs the other. I studied a whole bunch of composition and music theory. I think sonically it affected our music. I think all of us pay attention to particular sounds that aren't necessarily typical rock sounds.

What are some of your earliest memories of music?

My mom played folk guitar and sang. I have vague memories of her playing and singing when I was really young. My parents always listened to

music. My grandfather was from Greece and had recorded himself playing Bouzouki, which is kind of like this long neck Greek lute thing. I played piano for a little bit, but I didn't like it. Then I started playing classical guitar when I was around 12, and I did that for a long time. I actually studied it at college. You would never know it from my guitar playing on this record. I used to do competitions and all this weird stuff, but I hated it. It's a very strange little world.

What would you say inspires you to write music?

A lot of the inspiration is the music itself – writing for its own sake. I mean I have a lot of outside muses or whatever, but I think to write music is something on its own. It doesn't really require an outside source of inspiration.

Do you find that you can write songs anywhere?

I think the band has a certain process. None of us bring a completely written song. We all have to be there to really flesh out and arrange a song.

How did the band write "We Are the Doctor?"

I think that one actually did start with a melody, and it was quite different. There were three different vocal parts. It ended up quite different. No matter how a song starts, when we bring it to the rest of the band, it completely changes to something else. We are completely collaborative when it comes to the writing. None of us get too attached – or at least we try not to get too attached to a particular part or idea.

What's the San Francisco music scene like?

It's really kind of splintered and fragmented. There's not a real cohesive scene. And it's not entirely supportive. It feels kind of competitive. It just feels like you're at a disadvantage starting in San Francisco as opposed to other city. I think just a lot of it just has to do with the arts suffering so horribly. The rents were too high to live there. It's getting better. I feel like things are building and it could be good.

You've been touring with the Psychedelic Furs. Have they offered you some words of advice?

They said that when they were doing it at our stage, their egos were out of control. Not that they were horrible people... They see us driving ourselves and carrying our own stuff. That's just a function of the fact that we can't afford to have anyone else do it, even if they wanted to. They said that they wished they had been self-sufficient.

What is the most personal song on the album to you?

I feel like a lot of songs are kind of written outside of my perspective. For so many bands, lyrics seem so secondary. They're just kind of placeholders in music. If you're gonna be using words, you might as well do something interesting or clever or tells a story, even if it's another love song -- though I don't know if we have any love songs. – **By Jin Moon**

Bluegrass music comes in many forms and one of the most exciting evolutions in the genre is a Colorado four-piece band called

Yonder Mountain String Band. Over the past six years, Jeff Austin (mandolin), Adam Aijala (guitar), Dave Johnston (banjo) and Ben Kaufmann (bass) have developed a unique sound that builds on the foundations of bluegrass while incorporating improvisation and energy. Yonder Mountain, as they are often called, has become a successful touring unit selling out clubs and theaters nationwide, playing the Grand Old Opry and gracing the cover of *Pollstar* magazine. The band even has a track on an upcoming Lynyrd Skynyrd tribute

anything that I'm happy with. When I get home, I'm relaxed and I have the space to actually hear the music in my head. I write a lot these days on the bouzouki and the mandolin. I'll get a melody or a lyric idea in my head and walk around the house singing as I find the words and melodies that would work with it.

Yonder Mountain has four songwriters, each with great singing voices, which is pretty rare. How do you collaborate?

There are four distinct voices in the band. That is the thing I like about Yonder. Any one of us can lead. I respect the songwriting of all the other guys and I relate to what they're writing because we're essentially living similar lives. I've watched us all grow as songwriters for the last 6 years we've been together. The col-

so into Yonder Mountain from the beginning because it allowed me the opportunity to try to write songs. It is sort of a pompous thing though, writing songs. Like you have something so important that you have to tell everybody in song form. I think about the history of bluegrass, too. There's such a tradition and I would like to believe that I can contribute some good songs to the great canon of bluegrass music. I hope to be considered a songwriter that also played bluegrass bass and did some singing.

Have you seen a real change in the music?

Yeah. I think the music and performances are becoming more patient without the energy being diminished. We're learning to play with space more. We are tapping into that

other branches. Newgrass is actually a pretty big branch of the tree. You've got newgrass revival. I don't like the term "jamgrass." Yonder might be a branch off of the bluegrass trunk that met with a newgrass branch and went off in a weird direction. For bluegrass, the most mainstream it's going to get was the *Oh Brother Where Art Thou?* thing. I think bluegrass musicians are playing because it is the most wonderful sound in the world. We love the drive of bluegrass and that's the only music that I really hear in my head.

Bubba Sparxxx recently remixed your song "To See You Coming 'Round the Bend" into the world's first hip-hop bluegrass song. What do you think about it?

I think it's great. Timbaland is responsible for the original mix and it could be a revolu-



YONDER MOUNTAIN STRING BAND

Growing In Front Of A Crowd

album. Yonder Mountain has taken a grassroots marketing approach demonstrated by their formation of a successful record label, Frog Pad Records, and their production of a thriving annual bluegrass festival, Northwest String Summit. Yonder Mountain String Band's bassist, Ben Kaufmann, spoke with *Playback* about songwriting, growth as a band, the first hip-hop bluegrass song and all things Yonder.

Tell me about your personal songwriting process.

The majority of the songs I write off the road, at home. The road is pretty busy. It has to be very quiet for me to write

laborative process happens more in the arrangement with in-the-moment suggestions as opposed to sitting down and collaborating. We know intuitively what should go where, what the banjo will do, and what the mandolin will do. What's new is that we are hoping to get together with some other songwriters and write. I think that expanding the horizons of the bluegrass song by thinking outside the box yields some really rewarding songs. I look forward to it quite a bit.

Do you consider yourself a musician or a songwriter?

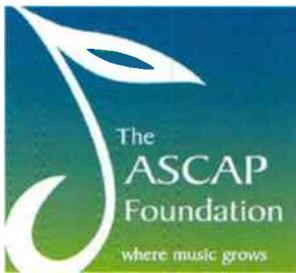
I would definitely like to consider myself a songwriter. I was

pulse or rhythm that is bluegrass music. The way we play is its own thing. It's such a subtle thing at times to steer the ship of bluegrass jamming. How we jam in Yonder is unique. We're learning in front of audiences.

How do you feel Yonder fits in with the scope of bluegrass and the scope of music in general?

Bluegrass is a thriving art form that has got a lot of different sounds. I imagine it like a great big oak tree. The trunk of the tree is the real classic bluegrass sound of Bill Monroe and that's old – that's tradition. Then you've got all of these

tionary idea. In the song, the beat is still there and what really comes through is the voice and the fiddle. I've always thought that you could take acoustic instruments and hybridize that sound with the hip-hop beat to get an acoustic hip-hop experience. There can be no limits. We're getting our foot in the door in a lot of places that normally wouldn't be interested in us. I would never in a million years have thought that anything like that would happen. Just as much as I wouldn't have thought that we'd be where we are right now. – Jon Bahr



Gifts of Music

We are pleased to announce that The ASCAP Foundation has recently established three new programs thanks to the generosity of our donors.

The Hal and Eunice David Music Instructor-in Residence



Hal and Eunice David

Former ASCAP President and current Board member Hal David, who is lyricist for such great American standards as "Raindrops Keep Fallin' on My Head," "Do You Know the Way to San Jose?" and "Alfie," together with his wife, Eunice, have established a program at The ASCAP Foundation to promote music education for high school students. **The Hal and Eunice David Music Instructor-in Residence Program** at The Los Angeles County

High School for the Arts (LACHSA) was launched in the 2003-2004 school year.

The Harold Arlen Awards



Harold Arlen at the piano.

In recognition of Harold Arlen's 100th birthday in 2005, his son Sam, and Sam's wife, Joan Arlen, have established three Harold Arlen Award Programs at The ASCAP Foundation: **The Harold Arlen Musical Theater Award, The Harold Arlen Film & TV Award and The Harold Arlen Music Education Award.** These talent development and music education programs not only honor Harold Arlen, who composed over 400 songs, wrote scores for Broadway musicals and Hollywood films including the music for the film *The Wizard of Oz* which featured the award-winning song

"Over the Rainbow" (#1 on AFI's recent list of 100 Top Movie Songs), but will also make a difference in the lives of numerous music creators.

The three awards will be made annually to participants of The ASCAP Foundation Musical Theater Workshops and the ASCAP Film Scoring Workshop. In 2005, The Harold Arlen Music Education Award will support the Manhattan School of Music Summer Music Camp, which provides free high quality instruction in music to talented students from the five boroughs of the New York City public school system.

The Steve Kaplan TV & Film Studies Scholarship



Steve Kaplan

To honor Steve Kaplan and his commitment to music and education, the Kaplan family has established **The Steve Kaplan TV & Film Studies Scholarship Program** at The ASCAP Foundation. This scholarship will be presented annually to an aspiring television and film composer to enable him/her to attend the ASCAP Film Scoring Workshop in Los Angeles.

Highly respected as a composer, performer and producer, Steve Kaplan's talents and credits span 25 years, and encompass multiple musical genres. As an award-winning composer, Steve contributed songs and musical scores to many popular television shows and films. He received four ASCAP Film and Television Awards for his music and themes on the syndicated game shows *Jeopardy* and *Wheel of Fortune*.

As much as he loved making music, Steve's true passion was flying. He was an accomplished pilot who flew at every opportunity, and his last hour was filled with doing what he loved most. Last December, Steve lost his life while flying to Rancho Cucamonga to a jazz band rehearsal of his last work, "Maniac Mike." He is survived by his wife Shelby Daniel and many family members.



Songwriter Shelby Daniel and Karen Sherry, Vice President and Executive Director of The ASCAP Foundation, following the announcement of The Steve Kaplan TV & Film Studies Scholarship at ASCAP's April 21st Film and Television Awards in L.A.



Jerry Herman Legacy Series

Jerry Herman Legacy Series Scholarship recipients receive congratulations at the MENC Conference in Minneapolis, Minnesota. Pictured (l-r) Jason Graae, performer; Paige O'Hara, performer; Don Pippin, conductor; Ed Gelhaus, scholarship recipient, St. Mary's University; Karen Morrow, performer; Jerry Herman, and Ruthie Baker, scholarship recipient, University of Wisconsin.

The ASCAP Foundation Receives 2004 NEA Grant

The ASCAP Foundation has been selected by The National Endowment for the Arts as one of just ten organizations to receive \$25,000 each in a new NEA arts education initiative, Summer Schools in the Arts. This initiative, now in its pilot phase, is designed by the NEA to enhance the quality and availability of arts education for young people in summer learning settings.

The program supported by this NEA grant is the Manhattan School of Music Summer Music Camp which serves musically talented New York City public school students, grades 5 through 8, from throughout the five boroughs by providing intensive, free-of-charge musical training and performance experience. Developed in 1999 by the Manhattan School of Music in partnership with The ASCAP Foundation and the New York City Department of Education, the program's selection process is based on auditions and interviews. Approximately 150 students, who have limited arts education sessions during the regular school year, will attend the camp. In addition to this grant from the National Endowment for the Arts, the 2004 Manhattan School of Music Summer Music Camp is sponsored by the New York City Department of Education and The ASCAP Foundation, with additional funding from the Music for Youth Foundation and a special grant from the Altman Foundation.



Manhattan School of Music Summer Music Camp Students practice their instruments. Photos courtesy of Manhattan School of Music.

Music in the Schools



Composer, conductor, arranger Henry Mancini was one of the most versatile talents in music. Mancini recorded over 90 albums with styles varying from big band to jazz to classical to pops, eight of which were certified gold by The Recording Industry Association of America. To

celebrate the Year of Mancini and the legacy of a man who helped broaden the presence of music and arts education in our schools, The ASCAP Foundation is proud to announce the **Mancini Music in the Schools/ASCAP Foundation Project** which partners The ASCAP Foundation with VH1 Save the Music Foundation and Warner Bros. Publications.

The Mancini Music in the Schools/ASCAP Foundation Project complements the VH1 Save the Music Foundation program, which delivers musical instruments to public schools nationwide, by simultaneously delivering a package of music materials consisting of folios, sheet music, band arrangements and method books. The materials, provided by Warner Bros. Publications, are supplied by The ASCAP Foundation to VH1 Save the Music Foundation. This program is implemented by The ASCAP Foundation and exclusively funded by Ginny Mancini. This initiative ensures that students have educational materials and quality music to play as they learn their instruments.

Young Jazz Composer Awards

The ASCAP Foundation Young Jazz Composer Awards were created to encourage young jazz creators. Established in 2002, the program recognizes composers under 30 years of age whose works are selected through a juried national competition. Recipients of the 2003 competition were honored at ASCAP's Jazz Wall of Fame Dedication in New York on March 8, 2004 where two recipients performed their original compositions: "Cat's Whiskers" by Remy LeBoeuf and "The Rush" by Pascal LeBoeuf.

The ASCAP Foundation Young Composer Awards Judges were: John Fedchock, Frank Foster and Rufus Reid.

The ASCAP Foundation support of jazz also includes:

- ★ Jazz Scholarship programs honoring Louis Armstrong, Duke Ellington, and W. C. Handy.
- ★ Jazz Songwriter Workshops
- ★ Grants to organizations such as JazzReach, Jazzmobile, and the New Orleans Louis "Satchmo" Armstrong Summer Jazz Camp
- ★ Lifetime Achievement Awards for Outstanding accomplishments in jazz.

The ASCAP Foundation thanks the Louis Armstrong Educational Foundation for its support.



Young Jazz Composer Award winners with ASCAP Foundation President, Marilyn Bergman: (back row, l-r) Pascal LeBoeuf, Remy LeBoeuf, ASCAP member and presenter, John Clayton, John Heer, Marilyn Bergman, Jeff Schneider, Nathaniel Beversluis, Kenny Shanker, ASCAP Vice President & Director of Concert Music, Fran Richard, Michael MacAllister and (front row, l-r) Jesse Elder, Sam Sadugursky, Stephen Smith, Danny Rivera and Matt Roberts.

concert



Making Score kids watch a demonstration as program director Derek Bermel and composer Michel Van der Aa (far right) look on.

Making Score @ ASCAP



Derek Bermel, Christopher Taylor and ASCAP's Fran Richard.

Directed by Rome Prize-winner and composer/performer Derek Bermel, the New York Youth Symphony's "Making Score" is the first series of workshops in the country designed to explore the world of composing and orchestration for the younger musician. The series, now in its fourth season, just completed eight monthly workshops held from November

2003 through June 2004 at ASCAP. The workshops explored compositional thinking of a wide variety of leading modern composers, including Steve Reich, Meredith Monk, Christopher Taylor, Michel Van der Aa and others, who discussed their sense of orchestration, instrumentation and why they made the choices they made in writing specific pieces of music.



Above, Composer Meredith Monk (in green jacket) poses with Making Score kids and Derek Bermel (far right); Michael Gordon (inset), composer and co-founder of the Bang on the Can Festival, was also a featured guest speaker at the Making Score workshop.



ASCAP Composers Honored with Rome Prizes



Harold Meltzer



Steven Burke

The American Academy in Rome has named 31 winners of its annual Rome Prizes, among them ASCAP composers Harold Meltzer and Steven Burke. The Rome Prize is awarded to American artists and scholars on the basis of a juried competition; fellowships range from six months to two years of study at the Academy's 18-building complex in Rome, Italy.

Music Alive Composer Residencies 2004-05 Season

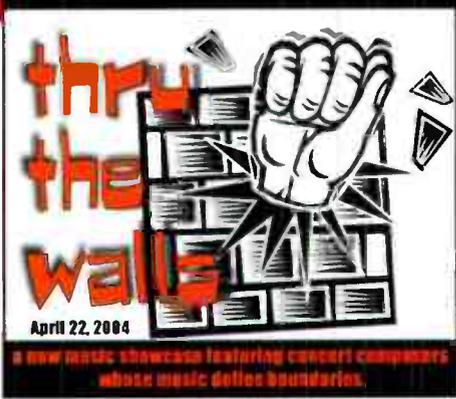
Robert Aldridge with Westfield (NJ) Symphony (2 weeks); Christopher Brubeck with Stockton (CA) Symphony (3 weeks); Vivian Fung with San Jose (CA) Symphony (2 weeks); Edward Green with InterSchool Orchestras of New York (2 weeks); William Kraft with San Diego (CA) Youth Symphony (2 weeks); John Mackey with Seattle (WA) Youth Symphony (4 weeks); Philip Rothman with Eugene (OR) Symphony Orchestra (2 weeks); Peter Schickele with Waterloo-Cedar Falls (IA) Symphony (2 weeks); Roberto Sierra with New Mexico Symphony (2 weeks).

Chen Yi Named Composer-in-Residence



Chen Yi has been named composer-in-residence at New York's Mannes College of Music for the 2004-05 academic year. Recent recipient of a Charles Ives Living award from the American Academy of Arts and Letters, she has been the Lorena Searcey/Millsap/Missouri Distinguished Professor of Composition at the University of Missouri-Kansas City since 1998. She has also taught at Peabody Conservatory.

The ASCAP FOUNDATION Presents...



The ASCAP Foundation's New Music Showcase Featuring Matthew Shipp, Tom Chiu and Polygraph Lounge

The ASCAP Foundation presented the latest installment of its highly popular Thru the Walls showcase series at The Cutting Room in Manhattan on April 22, 2004. Sponsored in part by Sibelius, the music notation software company, the series is designed to showcase the work of composers/performers whose concert music defies boundaries and genres. Alex Steyermark, filmmaker (*Prey for Rock & Roll*) and former music supervisor/producer, served as special guest host for the evening, and composer/NewMusicBox.org editor Frank J. Oteri emceed the event.

The featured composer/performers were Matthew Shipp (the Matt Shipp Duo with Matt Maneri); Tom Chiu with David First and Margaret Lancaster; and

Rob Schwimmer and Mark Stewart (Polygraph Lounge with Melissa Fathman).

Launched in January 2001, Thru the Walls was conceived and produced by ASCAP composer/performer Martha Mooke, who continues to co-produce the event with ASCAP's Cia Toscanini. Previous composer/performers who have participated include Eve Beglarian, Gregg Bendian, Kitty Brazelton, Kenji Bunch, Jed Distler, Mark Dresser, Annie Gosfield, Susie Ibarra, Arthur Kampela, Lukas Ligeti, Denman Maroney, Martha Mooke, Ben Neill, Bobby Previte, Todd Reynolds, Brandon Ross, Randy Woolf, Evan Ziporyn, Misha Piatigorsky, and Pamela Z.



Polygraph Lounge's Rob Schwimmer



Tom Chiu performing



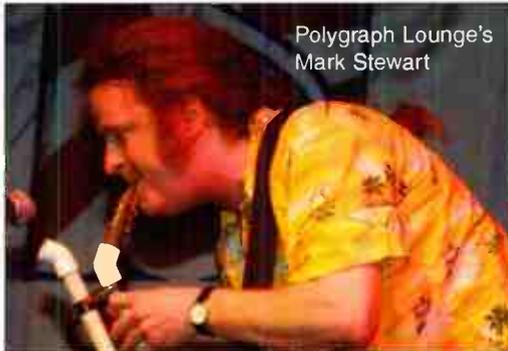
Matt Shipp performing



David First performing



CUTTING CREW Pictured at The Cutting Room (back row, l-r) are: Melissa Fathman, Matt Maneri, Polygraph Lounge's Rob Schwimmer and Mark Stewart, Tom Chiu, Sibelius' Ernie Jackson, David First, Margaret Lancaster and Matt Shipp; and (front row, l-r) Alex Steyermark, Martha Mooke, Frank J. Oteri and ASCAP's Fran Richard and Cia Toscanini.



Polygraph Lounge's Mark Stewart



Thru the Walls founder Martha Mooke



Benson Birthday Bash

ASCAP sponsored the 1st Annual Ray Benson Birthday Bash during SXSW. Pictured (l-r) are Ray Benson, Herky Williams, Bridget Bauer, Radney Foster, Dierks Bentley and John Briggs.



You'll Think of Me

Keith Urban's "You'll Think Of Me" tops the charts for friends and co-writers Darrell Brown, Ty Lacy and Dennis Matkosky. Pictured (l-r) are Bill Catino, Urban, Brown, Lacy, Connie Bradley, Matkosky, producer Dann Huff and Rick Murray.



There Goes My Life

Neil Thrasher scores first #1 single with Kenny Chesney's seven week hit "There Goes My Life." Pictured (l-r) are Kenny Chesney, Bradley, Neil Thrasher, co-writer Wendell Mobley and Bob Doyle.



Grammy Winner

John Briggs Congratulates Jim "Moose" Brown, co-writer of the Alan Jackson/Jimmy Buffett eight week #1 hit, "It's Five O'clock Somewhere."

Take Advantage of

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

MusicPro Insurance

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

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

Cigna Dental

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

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. For more info, call the

ASCAP/Guitar Center Benefits Hotline at (800) 905-0585 extension 2303 or go to www.guitarcenter.com.

Musician's Friend Program

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

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.

XM Satellite Radio

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

Berkleemusic.com Online Classes

Berkleemusic.com, Berklee College of Music's new online school, and musician's network, is giving all ASCAP members exclusive discounts on online music instruction and career development resources. Study online with Berklee professors, in areas such as songwriting, production, music business, education, and performance. ASCAP members get a 20% discount on all instructor-led online courses and a 40% discount on the Berkleemusic Passport membership, with member-only access to the latest jobs and gigs. For more information, go to www.berklee.com/ASCAP.

MasterWriter

MacWorld Expo 2003 gave this software its "BEST OF SHOW AWARD"! A revolutionary new software application that includes a rhyming dictionary with over 100,000 entries, the only Alliterations Dictionary in existence, a Pop-Culture Dictionary with over 11,000 entries, a Phrases/Idioms Dictionary, the American Heritage Dictionary and Roget's II Thesaurus, all in one easy-to-use program. Additionally, there is a stereo Hard Disk/Recorder for recording your melodic ideas; SONGUARD, a Song Registration Service which allows you to easily register the date-of-creation online; and a library of over 250 tempo adjustable MIDI Drum Loops. The retail price of this product is \$289.00 but ASCAP members get it for \$199.00 – that's \$90.00 off of the retail price! Just go to the MasterWriter/ASCAP homepage at www.masterwriter.com/ascap or call toll-free (866) 892-8844. When calling, make sure you mention that you are an ASCAP member and give them your ASCAP Member Number.

iPROMOTEu.com

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

DupeCoop

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

J&R Music World/Computer World

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

Valle Music Reproduction

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

JBL Speakers & More

Save from 25-50% on JBL speakers, Sennheiser headphones and Harman Kardon electronics. Products like JBL's Studio S-38 (\$325 members/\$499 retail); Sennheiser's rugged headphones HD280-PRO (\$85 members/\$199 retail) and Harmon Kardon's high definition DVD-25 (\$265 members/\$349 retail). For more info, go to <http://ascap-memberservicesonline.com>.

Music Dispatch

ASCAP members save 15% on any purchase at Music Dispatch – your source for songbooks, sheet music, instructional publications, reference books, videos and DVDs, music software and much

Official's Copyright Online Filing Tools

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

Your Member Benefits!

more. In its more than 45,000 available titles for musicians at every level, Music Dispatch offers publications from the world's best known and most respected publishers, artists, writers and arrangers. Take advantage of this special offer by using ad code "ASCAP" when you call 1-800-637-2852 or visit www.musicdispatch.com to order. Please have your ASCAP member ID number ready.

North American Van Lines

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

Avis Car Rental

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

Hertz Car Rental

Take advantage of Hertz worldwide discounts of up to 15% on its business & leisure car rental rates. Visit www.hertz.com or call (800) 654-2200. Be sure to give the ASCAP CDP #1416-202 to get your discount.

Choice Hotels International

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

MasterCard Credit Card Program

Issued by MBNA America Bank, this program offers members low introductory Annual Percentage Rate, no annual fee and exceptional customer

service. Call (866) GET-MBNA or (800) 833-6262. Use priority code EACU when calling.

The ASCAP Platinum Plus for Business MasterCard

This card will help you manage your business more effectively. It offers the flexibility of a MasterCard, online banking and management reporting, along with No Annual Fee! Apply now at: [www.applyonlinenow.com/BCapp/Ctl/redirect?CV_source Code=EEKU](http://www.applyonlinenow.com/BCapp/Ctl/redirect?CV_source_Code=EEKU) or call (800) 598-8791. Use priority code EEKU when calling.

USAlliance Federal Credit Union

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

Member Investment Program

ASCAP is offering tax-deferred investment services through Financial Advisor Jamie Block of Wachovia @ (800) 431-7013 or Joel Carnes of UBS Financial Services @ (800) 451-3954.

Songwriters Hall of Fame/National Academy of Popular Music

The Songwriters Hall of Fame/National Academy of Popular Music is offering ASCAP members a discount of 15% off the standard one-year Professional Membership fee of \$50. Over 75% of SHOF inductees are ASCAP members! The National Academy of Popular Music serves the up-and-coming songwriter via an extensive program of workshops, showcases, networking and open mics. It also extends to all members (except associates) the privilege of voting in the annual Songwriters Hall of Fame inductee elections. For exclusive benefits and how to become a member of the Songwriters Hall of Fame/

ASCAP Web Tools Powered by Nimbit

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

National Academy of Popular Music call Bob Leone at (212) 957-9230 or go to: www.songwritershalloffame.org/membership.asp. Please specify that you are an ASCAP member.

COUNTRY MUSIC ASSOCIATION MEMBERSHIP

CMA is proud to offer all ASCAP members its highest level of individual membership (Sterling Membership) at the special rate of \$85.00 (usually \$100.00). New members will also receive CMA's Music Business 101 DVD and a CMA Baseball Cap or Shirt as a premium for signing up.

The DVD, produced exclusively for artist members of CMA, is divided into 10 segments, which relate to various aspects of the industry. In each segment, industry leaders offer personal insight and expertise. To apply, please go to <http://www.cmaworld.com/membership/apply/>. When it asks who referred you to CMA, please type in "ASCAP Promo" to receive the discounted rate.

New! JAMedia

JAMedia is offering ASCAP members a 15% discount on its' memory cards which are 100% compatible with music gear that have memory card slots, such as keyboards, effects and multi-track recorders. In addition to music gear, JAMedia cards can also be used in digital cameras, PDA's, and MP3 players. To order, go to [ww.jamediaonline.com](http://www.jamediaonline.com), when you get to the checkout page, enter "ASCAP" where it asks for the coupon code or you can call toll-free: 1-800-637-8087 to order. JAMedia offers free UPS ground shipping.

Discount Subscription Program

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

These rates are for NEW SUBSCRIBERS ONLY and you must provide your ASCAP Member ID when subscribing, in addition to any other information requested. Please go to the Member Benefits section of our website or see the 2003 Member Card Benefits Brochure for info on how to subscribe.

ASCAP PARTNERS WITH NIMBIT TO OFFER PROFESSIONAL ONLINE SERVICES TO BENEFIT MEMBERS

ASCAP and Nimbit Web Services have completed an agreement to launch and market ASCAP Web Tools. Under the arrangement, ASCAP members and licensees will be offered an exclusive Nimbit WebTools™ package of website management tools and hosting services designed for the entertainment industry. The new service was launched at ASCAP's annual membership meetings in Los Angeles, New York and Atlanta.

The technology was designed specifically to enable professional musicians, entertainers and their organizations to run self-managed websites. Through a single online application, ASCAP Web Tools enable users to manage all aspects of their website and email lists at very affordable rates. For as little as \$11 per month, the Express package offers management tools for easy content updates and email marketing and,



for those looking for the added benefit of a hosting service, the Standard WebTools package is available at only \$14 per month. These low prices represent savings of up to 20% for ASCAP members and licensees. Other ASCAP WebTools features include dynamic show calendars, auto-email reminders, photo and media galleries, tour journals, and message boards which integrate seamlessly with users' websites.

"Technological innovation and member service are top priorities for ASCAP, said Phil Crosland, ASCAP Senior Vice President of Marketing. "We are delighted to join with Nimbit to add this exclusive package of web tools to our comprehensive array of benefits designed to enhance the success of our hardworking songwriter, composer and music publisher members."

Fred Karlin, 67, Film Composer and Founder of ASCAP Film Scoring Workshop

Fred Karlin, the Academy and Emmy Award-winning film and television music composer died in Culver City, California on March 26.

Karlin, who led ASCAP's Film Scoring Workshop for many years, wrote music for more than 100 movies and TV shows, including 1970's *Lovers and Other Strangers*. "For All We Know," a song Karlin co-wrote for the film, with lyrics by Robb Royer and James Griffin, won an Oscar for Best Song in 1971. It also became a Top 10 hit when The Carpenters recorded it that same year.

Karlin was also nominated for Oscars for songs in films *The Sterile Cuckoo* (1969) and *The Little Ark* (1972) as well as for the score to *The Baby Maker* (1970). Other films for which he wrote music include *Leadbelly*, *Futureworld*, *Zandy's Bride* and *Up the Down Staircase*.

He won an Emmy Award for the score for the television movie "The Autobiography of Miss Jane Pittman" and was nominated 10 other times for Emmys. Early in his career, Karlin worked as a composer and arranger for Benny Goodman. In 1990 he wrote a textbook on film scoring, along with Rayburn Wright and John Williams, called *On the Track*, which remains a valuable resource for film composers learning the art.

Executive News



Chad Green has been promoted to the position of Nashville Membership Representative, it was announced by ASCAP Senior Vice President Connie Bradley. He was formerly Assistant Membership Representative in the ASCAP Nashville office.



Richard Reimer has been promoted to Senior Vice President of Legal Services it was announced by CEO John LoFrumento. In his new position, Reimer will continue to report to LoFrumento.



Jason Silberman has been promoted to Director of Membership - Pop/Rock, it was announced by VP/Membership Harry Poloner. Based in New York, Silberman previously served as Associate Director at ASCAP.

ASCAP ONLINE

Check out the latest on ASCAP's website, www.ascap.com, including:

- ★ Top Breaking News and Stories that Affect ASCAP members
- ★ Recent Audio Portraits of ASCAP members, including James Talley, Wadada Leo Smith, The Subdudes, Paranoid Larry, Bob Weir, Catie Curtis and more than 100 archived audio portraits of other top members.
- ★ New and updated career-boosting benefits and services for members such as e-tools, Collaborator Corner, Inside Music E-News registrations, ACE Title Search, Title Registration and great discounts with ASCAP's member benefits partners.
- ★ Articles, Advice, Event Calendar, Resource Guide, Showcase and Workshop information, Distribution Dates and much more.

Correction

Composer Meredith Monk was featured in the Fall 2003 issue of *Playback*. Information regarding her early recordings were not completely accurate. Though Monk released her first ECM recording in 1981, her first recording was *Key* in 1971, on the Increase Records label. The album was subsequently rereleased in 1978 by Lovely Music. In 1974, *Our Lady of Fate* was released on Minona. *Songs from the Hill/Tablet* was also released in 1979 on the Wergo label.

Preserving America's Music

The National Recording Preservation Board

Each year the National Recording Preservation Board accepts nominations and selects recordings to be included in the National Recording Registry. The importance of the Registry is to designate and preserve those recordings that are culturally, historically or aesthetically important, and/or inform or reflect life in the United States. The criteria for selecting these recordings and the process in which they are nominated and accepted are available on the National Recording Preservation Board's website at www.loc.gov/nrpb.

In March, the 2003 Registry was announced. The deadline for public nominations for this year's Registry is July 15.

The 2003 National Recording Registry
(Recordings are listed in Chronological Order)

1. Emile Berliner. "The Lord's Prayer" and "Twinkle Twinkle Little Star." (ca. 1888)
2. Vess Ossman. "Honolulu Cake Walk." (1898)
3. Bert Williams and George Walker. Victor Releases. (1901)
4. Billy Murray. "You're a Grand Old Rag [Flag]." (1906)
5. Frances Densmore Chippewa/Ojibwe Cylinder Collection. (1907-1910)
6. The first Bubble Book. (1917)
7. William Jennings Bryan. "Cross of Gold." Speech re-enactment by Bryan. (1921)
8. Guy B. Johnson Cylinder Recordings of African American Music. (1920s)
9. Okeh Laughing Record. (1922)
10. Associated Glee Clubs of America. "Adeste Fideles." (1925)
11. Amadé Ardoin and Dennis McGee. Cajun-Creole Columbia releases. (1929)
12. Leadbelly. "Goodnight Irene." (1933)
13. Huey P. Long. "Every Man a King" speech. (1935)
14. Marian Anderson. "He's Got the Whole World in His Hands." (1936)
15. Robert Johnson. The Complete Recordings. (1936-1937)
16. Jelly Roll Morton. Interviews conducted by Alan Lomax. (1938)
17. Benny Goodman. Carnegie Hall Jazz Concert. (1938)
18. WJSV (Washington, D.C.). Complete Day of Radio Broadcasting. (September 21, 1939)
19. Bob Wills & his Texas Playboys. "New San Antonio Rose." (1940)
20. 1941 World Series Game Four – New York Yankees vs Brooklyn Dodgers
21. Robert Shaw Chorale. Bach B-Minor Mass. (1947)
22. Budapest Quartet. Beethoven String Quartets. (1940-1950)
23. George Gershwin. Porgy and Bess. Original Cast. (1940, 1942)
24. Rodgers and Hammerstein. Oklahoma! Original Cast. (1943)
25. Paul Robeson, Uta Hagen, José Ferrer, and others. Othello. (1943)
26. Louis Kaufman and the Concert Hall String Orchestra. Vivaldi Four Seasons. (1947)
27. John Kirkpatrick. Ives Piano Sonata No. 2, "Concord." (1948)
28. O. Winston Link. Steam Locomotive Recordings. (6 Vol.: 1957-1977)
29. Rafael Kubelik conducting the Chicago Symphony Orchestra. Modest Mussorgsky Pictures at an Exhibition. (1951)
30. Billy Graham. Problems of the American Home. (1954)
31. Glenn Gould. Bach Goldberg Variations. (1955)
32. Ella Fitzgerald Sings the Cole Porter Song Book. (1956)
33. Chuck Berry. "Roll Over Beethoven." (1956)
34. Thelonious Monk. Brilliant Corners. (1956)
35. Georg Solti and the Vienna Philharmonic Orchestra. Richard Wagner Complete Ring Cycle. (1958-1965)
36. "Eastman Wind Ensemble with Frederick Fennell. Winds in Hi-Fi. (1958)
37. Charles Mingus. Mingus Ah-Um. (1959)
38. Tony Schwartz. New York Taxi Driver. (1959)
39. Patsy Cline. "Crazy." (1961)
40. John Fitzgerald Kennedy, Robert Frost and others. Kennedy Inaugural Ceremony. (1961)
41. Judy Garland. Judy at Carnegie Hall. (1961)
42. Otis Redding. "I've Been Loving You Too Long (To Stop Now)" (1965)
43. The Beatles. Sgt. Pepper's Lonely Hearts Club Band. (1967)
44. Johnny Cash. At Folsom Prison. (1968)
45. Ali Akbar College of Music Archive Selections. (1960s-1970s)
46. Marvin Gaye. What's Going On (1971)
47. Carole King. Tapestry. (1971)
48. Garrison Keillor. A Prairie Home Companion. (First broadcast of the variety show, July 6, 1974.)
49. Bruce Springsteen. Born to Run. (1975)
50. Fania All-Stars. Live at Yankee Stadium. (1975)

For more information about any of the above recordings, visit <http://www.loc.gov/rr/record/nrpb/nrpb-2003reg.html>.

In Memoriam

Steve Duboff	Zenobia Powell Perry
Will Fowler	John D. La Porta
Barney Kessel	Coleridge-Taylor Perkinson
Jonathan Kramer	Tony Randall

ASCAP DISTRIBUTIONS THROUGH AUGUST

June 17

Publishers' Quarterly BCO* Distribution for 4Q2003 performances

July 8

Writers' Quarterly BCO Distribution for 4Q2003 performances

August 19

Writers' and Publishers' International Distribution

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

Note: Dates are subject to change

COMMISSIONED

Brent Michael David's "We The People" by The Choral Arts Society of Washington and Pacific Chorale (through a generous gift from the National Endowment for the Arts) in honor of the opening of the Smithsonian Institution's National Museum of the American Indian in Washington, DC. The world premiere occurs on November 7, 2004 at The John F. Kennedy Center for the Performing Arts. Written for large chorus and full orchestra, the lyrics combine all of the Native-American tribal names in the United States with a tribute to the Indigenous languages of the Washington D.C. region.

Noël Goemanne by Cathedral Music Ministry in Corpus Christi, TX. The Dallas-based composer will write arrangements of various Gregorian chants for the cantor, choir and congregation.

Eddie Hill's "The Bike Let Loose" by the Minnesota ACDA All-State Women's

Choir. The commission will premiere in August 2004 and will be performed at the Minneapolis Orchestra Hall in February 2005 under the direction of Sandra Peter.

James Johnson to write "Tocatta Gavle" for the 350th Jubilee of Heliga Trefaldighets Kyrka in Gavle, Sweden. The composer and organist will premiere the work in the town in July. He will also perform the work to conclude eight other organ concerts this summer in Denmark, Finland, Sweden and Germany.

Dennis Bathory-Kitsz by the Vermont Symphony Orchestra. This piece is called "Icecut" and is written for two oboes, bassoon, two horns, trumpet and strings. The piece will be performed ten times with Anthone Princiotti conducting during the VSO's "Made In Vermont" tour in September and October. Dennis will be giving a pre-concert talk each night.



Scoring a Quake

Composer Lee Holdridge attended the Los Angeles premiere of the recently televised NBC mini series *10.5*, about a powerful earthquake. (l-r) Holdridge, who scored the music for the series, is pictured with *10.5* actors Beau Bridges and Fred Ward.

FEATURED

William Hoffman's "Conversations." This annual series of discussions with current major theatre and musical artists, sponsored by the Theatre Program of Languages and Literatures Department at Lehman College, will be aired on CUNY TV in New York

Pitch Black Dream's "Invitation Only" on FX's *The Shield* in April 2004. The track is from their debut release called *Never Going Home*.

Alan Shulman's "Rendezvous" on the newly released *Stuyvesant String Quartet with Benny Goodman* on Bridge Records. This previously unpublished August 1946 radio program on WEAJ featured Shulman's work, which was commissioned for this special occasion of the Quartet joining clarinetist Benny Goodman.

Rivethead songs "The End," "Silenced" and "Fade" during Dallas Stars hockey games in the 2003-2004 season. These Rivethead songs were played during warm-ups and game breaks on locally and nationally televised games on many networks.

HONORED

John Axelrod by being named music director of the Lucerne Symphony Orchestra and chief conductor of the Lucerne Opera Theater, effective August 1. He is the founding conductor of Houston-based Orchestra X, a post he will relinquish this summer. A Harvard graduate, he studied piano, composition and conducting in both the U.S. and St. Petersburg. Axelrod also assisted Leonard Bernstein in the preparation of musical theatre.

George Balanchine by the New York Ballet. The opening night of the benefit for the bal-



Norman Arnold

Featured in *Daily Variety* along with vet composer Hans Zimmer (*The Last Samurai*), newcomer Norman Arnold is becoming known as a world music specialist combining creative tech knowledge with percussion instruments and world music. The culmination of this musical style is a 2003 collaboration with Oscar-nominated director Steve James (*Hoop Dreams*) for a seven-part documentary entitled *The New Americans*. The score, recorded in Mexico City with members of the Mexico City Philharmonic Orchestra, is a modern collection of music encompassing styles from Mexico, India, Nigeria, The West Bank, and The Dominican Republic.

Arnold's contemporary pop work can be heard daily on a number of syndicated television shows including the current breakout hit *Elimidate* and for the *Queen Latifah Show*. Current shows for underscore include *Extra*, *Ellen Degeneres*, *The Bachelor*, and *The Sharon Osbourne Show*.

Arnold is also well known in international advertising circles as an award winning composer who blends hi tech music with international cultural sounds. His resume includes ad powerhouse agencies and clients like Mercedes Benz, Intel, IBM, Danny Glover, Sidney Portier and Pete Sampras.



let's season featured an all-Balanchine program in tribute to him. One of ballet's foremost choreographers, Balanchine would have been 100 in 2004.

Hal Blair inducted into the Nashville Songwriters Hall of Fame, posthumously. This dedicated ASCAP member began his career as a songwriter for western movies. Blair wrote a number of songs made famous by Elvis Presley and contributed songs to nearly every Elvis movie between 1961 and 1967. He also penned songs performed by Nat King Cole, Jerry Lee Lewis and Rosemary Clooney. Blair passed away in 2001

Susan Botti, Justin Dello Joio, Judd Greenstein, Matthew Kajcienski, Harold Meltzer, Tamar Muskal, Jeff Myers, Virginia Samuel and Richard Wilson by the American Academy of Arts and Letters with 2004 music awards. Dello Joio and Wilson received Academy Awards in Music, which honors outstanding artistic achievement and acknowledges the composer who has arrived at his or her own voice. Both will receive additional funds toward the recording of one work. Samuel received a Wladimir and Rhoda Lakond Award. Botti was honored with a Goddard Lieberston Fellowship given to mid-career composers of exceptional gifts. Meltzer received a Charles Ives Fellowship. Greenstein, Kajcienski, Muskal and Myers all were awarded Charles Ives Scholarships which are given to composition students of great promise.

Zona Cero with third place in "La Mega Estrella," a contest run by the New York City radio station La Mega 97.9 FM. Zona is a producer, musician and artist who has toured and sang with most of the salsa icons in the world.



Umphrey's McGee

Umphrey's McGee has built up a strong mid-western following into a nationwide draw. They recently released *Local Band Does Oklahoma* (CD) and *Live from the Lakecoast* (DVD). These live releases display the impressive musicianship, which has garnered this Chicago-based band much attention with their guitar-heavy jams and melodic vocal work. Umphrey's McGee is Joel Cummins (keyboards, vocals), Brendan Bayliss (guitar, vocals), Ryan Stasik (bass), Andy Farag (percussion), Jake Cinninger (guitar, Moog, synthesizers, vocals) and Kris Myers (drums, vocals). Their originals span everything from rock to bluegrass, jazz to hair-metal. The band's live shows are incredibly varied from show to show and feature a remarkable light show. These aspects make the releases a great complement to each other, especially since their shows are always steeped in improvisation. An example of this is that each night

the band performs a segment called "Jimmy Stewart," a designated improvisational structure. These sections often act as a launching point for the band's marathon concerts.

The band's next studio effort, *Anchor Drops*, comes out June 29th on SCI Fidelity Records/Hanging Brains Music and will showcase their songwriting. They approached this album in a Beatlesque methodology of delivering simple songs with solid lyrics, leaving their explosive improvisations for the stage.

Umphrey's McGee got their start in 1997 in South Bend, IN and has been a relentless touring outfit ever since. Their grassroots marketing strategies and use of their dedicated fan base have helped their growth. In the last year, they have begun making almost every show available for purchase on-site after the show and offered for download online within days through DiscLogic.com. For more info, visit Umphreys.com.

Matthew Ferraro's score in *Mango Kiss* by winning the Gold Medal for Director's Choice for Music at The Park City Film Music Festival at Sundance. The film will also be part of film festivals in London, Miami and New York.

Edward Knight by San Francisco Song Festival as winner of the First Annual American Art Song Competition for Composers. Knight's much-celebrated "Life is Fine" was awarded Best Song Cycle in the "Established Professional" Category. For more information regarding Edward Knight, please visit: www.brhoadsandsassociates.com.

Frederick Koch as the distinguished alumnus of 2004 by the Cleveland Institute of Music. Koch recently had concerts of his songs at the

Baldwin Wallace Conservatory and Akron University.

Mark Laycock, music director of New Jersey's Princeton Symphony Orchestra, by being named to an additional post as artistic director/conductor of the Lake Placid Sinfonietta in New York. Laycock, who has served as music director of Ontario's Orchestra London, and as associate conductor of the New Jersey Symphony, began conducting at age sixteen and furthered his studies at the St. Louis Conservatory. He is also a published composer whose works have been performed by the Philadelphia Orchestra and the New Jersey, Alabama, Canton, and Princeton Symphony Orchestras.

Remy Le Boeuf and Pascal Le Boeuf by the National Monterey Jazz Festival High School Competition for win-

ning the Young Jazz Composer Competition. By winning this honor, Remy and Pascal will be playing at the Monterey Jazz Festival. Remy also won the Best Horn Player Award.

Dr. Elaine Murray Stone with the first Martha Rivers Ingram Award for excellence in the arts by Ashley Hall, a girl's preparatory school. Dr. Stone was recognized for lifetime achievements as a writer and composer. After attending Ashley Hall, Elaine went on to major in piano at the Julliard School.

PERFORMED

Douglas Geers' compositions in *How I Learned To Draw A Sheep*, a music theatre performance. Humor, subtle harmonic motion and theatrical playfulness characterize Geer's electro-acoustic music. Geer has received a Fullbright fellowship among numerous career achievements.

Steve Heitzeg's *Nobel Symphony*, a symphony for peace and justice, by VocalEssence and Gustavus Orchestra, Philip Brunelle conducting at Orchestra Hall in Minneapolis on April 18, 2004. The work was performed alongside interactive media and motion graphics designed by artists from Minneapolis College of Art and Design.

Brad Ross' A Family For Baby Grand for Narrator and Orchestra will be performed during the '04-'05 season by The National Symphony at The Kennedy Center, The Rochester Philharmonic, and The Jacksonville Symphony. His piece *Custard The Dragon And The Wicked Knight for Vocalist and Orchestra*, based on the Ogden Nash story, will be performed by The Milwaukee Symphony in January '05.

Augusta Read Thomas, works by the Chicago Symphony Orchestra. The CSO's 14th season program will include new works by Thomas.

Phil Thrill (a.k.a. P.I. Hill) with Jess James at the Village East Theatre in New York City as part of the New York International Music & Film Festival.

PREMIERED

Harold Blumenfeld's "Songs of Classics" and "Sterne and Stein" were premiered at Arkansas State University and Washington University in St. Louis respectively.

Mark Fish's "Pictures of Miró" by The Galapagos Quartet. This work, making its California premiere, is a set of evocative musical depictions of eleven paintings by the Spanish artist Joan Miró, a contemporary of Picasso, ordered chronologically to lead listeners through the artist's surreal world of fantasy and imagination. An image of each painting will be projected in tandem with a musical portrait. Fish is one of the founding members of Galapagos. His music has been performed widely in venues including Carnegie Hall, the Bear Valley Music Festival, and the American Conservatory at Fontainebleau, France. His acclaimed work *Ferdinand the Bull*, based on the classic children's book by Munro Leaf, has been in great demand in orchestral, chamber and solo versions, and will soon be released on a compact disc narrated by actor David Ogden Stiers.

Garrison Hull's "Nancy" and "Violin Sonata No. 2." These two works are being premiered in the Washington, D.C. area.

Bruce Saylor's "Proud Music of the Storm." The Nashville Symphony Orchestra with Kenneth Schermerhorn conducting premiered this piece written for children's choir, chorus, Orff instruments and full orchestra.

Jonathan Grossman

Born in New York and a graduate of Cornell University, Jonathan Grossman moved to Los Angeles in 1996 and formed a pop/folk band called Dogwood Moon. Over the next five years, the band performed over 1,000 shows in the US and Europe and released five independent CDs. Weary of the road, Grossman made a successful leap to being a modern film and TV composer in 2000. Several of his original songs were included on the hit show *Judging Amy*. Jonathan's most recent success came when he was hired by CBS/Sony Television to score the new drama *Joan of Arcadia*. The score to the show features both sparse acoustic guitar compositions and quirky pop ditties. The main title track is a cover of Joan Osborne's "One of Us," which Grossman produced at his studio, Jumbo Music Group Studios, in Santa Monica. Grossman is pictured with *Joan of Arcadia's* Amber Tamblyn.



Walter Skolnik's "Concierto for Viola and Small Orchestra." This world premiere occurred on April 21, 2004 performed by Eric Shumsky, viola, and the Elite Chamber Orchestra of Bucharest. The piece was conducted by Losif Lon Prunner at the National Military Place in Bucharest, Romania.

Raymond Vun Kannon's "Fantasy-Piece" on the March 24, 2004 at a concert by the Foundation for the Promotion of Music in Gainesville, FL. His "Romanza" was also performed in the program.

Curtis Wilson's "Fantasy Variations, Rainbows" and "Concierto for Trumpet and Wind Ensemble." Each work was premiered over the period of a few months at the Ed Landreth Auditorium at Texas Christian University.

RELEASES

Walt Andrus' Love's A Song, containing 11 songs reflecting the many moods of love. The musical accompaniment on this CD ranges from trios to big bands to string orchestras. Andrus sings five vintage standards as well as six new songs from the musical *Love's A Song* written by Al Petrone.

Jeff Austin's Songs from the Tin Shed. Austin, the mandolin player for Yonder Mountain String Band, has released this side project album with Chris Castino on guitar. Austin's beautiful song-writing shines on these songs that range from folk to bluegrass. A number of friends join the duo on this delicate recording including Austin's band mates.

Salvatore Baglio's Rock E. Rollins. This album along with the re-release of Baglio's 1980 album *The Stompers* came out on The Vinyl Frontier record label. For more information, go to www.RockERollins.com.

Dottie Burman's When The Palm Trees Grow In Central Park, featuring fourteen comedy songs, show tunes and ballads. Her longtime musical direction, arranger, keyboard player and backup singer, Paul Greenwood, joins her on this recording.

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James Colley's *California Skin*. Alex James Muscat produced the album, which was released on his label, Last Stop Records.

Dirty On Purpose's *Sleep Late for a Better Tomorrow*. This Brooklyn-based indie quintet has a delicate vocal interplay likened to Belle & Sebastian and the ability to craft a glorious wall-of-sound earning comparisons to U2 and Built to Spill. The shared vocal harmonies and intricately woven atmospheric instrumental sections make for a strikingly mature album.

Emerson Drive's *What If?*, their second album on DreamWorks Records Nashville. Richard Marx produced this album as well as two tracks on their first release, *Emerson Drive*. This hard-touring group has received distinction by the ACM, *Billboard*, Canadian Country Music Association and CMT. For more information, visit www.emersondrive.com.

Sara Groves's *The Other Side Of Something*. After many recent struggles, Groves relied on the talents of long time collaborator Nate Sabin. The result is a mix of songs that find grooves and explore new musical territory while she remains true to who she is.

Jennifer Higdon's *City Scope* and "Concierto for Orchestra." This release consists of both works performed by the Atlanta Symphony Orchestra in 2002. Higdon is one of the most sought-after and prolific American composers. *City Scope* is dedicated to Robert Spano, the orchestra's music director, and the piece is a musical postcard of Atlanta.

Rupert Kettle recently had several pieces published by Frog Peak Music: *Imaginary Variations #1, Three Pieces/ Percussionists* and *Randy Dances*. Frog Peak also publishes Kettle's adaptation of Johanna Beyer's *Three Movements for Percussion*. Further information can be found at www.frogpeak.org.



Victor and Friends

Victor Vanacore recently arranged and conducted music for four tracks on an upcoming Ray Charles duets album for Concord Records. Pictured (standing, l-r) at the recording session are Concord Records producer John Burke, the late Ray Charles, Willie Nelson, ASCAP member Victor Vanacore and engineer Bob Fernandez.

Bruce Kingery and Al Dero wrote all the songs on *Classic Theme*, the latest from Sal Rainone, who co-wrote one ballad on the release. This CD emphasizes the kind of romantic, multilingual ballad and easy listening style that admiring and enthusiastic audiences have come to expect from Sal. For more information visit www.farmemorymusic.com.

R. Carlos Nakai's *In Beauty, We Return*. Nakai is the world's leading performer of Native American flute, selling millions of albums and receiving six Grammy nominations. The release illustrates the range and versatility of his artistry and musical imagination. For more information, visit www.canyonrecords.com.

Mary Prankster's *Lemonade*, recorded live at Washington D.C.'s famed 9:30 Club. *Lemonade* features Mary Prankster on vocals and acoustic guitar along with a full acoustic band backing her. Prankster is touring extensively promoting *Lemonade*. For more information, visit www.maryprankster.com.

Pieces of a Dream's *No Assembly Required*. The band is nearing thirty years of exis-

tence and this release merges the seasoned song writing skills of James Lloyd and Curtis Harmon with the talents of some new members to the group. In this album, vocalist Tracy Hamlin returns with an upbeat and inspiring rendition of Earth Wind and Fire's "Devotion." One of the goals of *No Assembly Required* was to push a creative envelope, following some rules and breaking a few of them as well.

Jessie Rae's *Out of the Blue*. This album is roots/pop with a blues edge and a funky swagger that Jessie dubs "Funky Folk Pop."

Laurence Rosenthal and James Lipton's *Sherry!*. The world premiere cast recording of the 1967 Broadway musical *Sherry!*. Thirty-seven years after the show's three month run, Broadway superstars Nathan Lane, Bernadette Peters, Tommy Tune and Carol Burnett will be heard for the first time performing songs from the musical. Collectively, the cast and creators of the album have received 87 Tony, Oscar, Emmy and Grammy nominations – winning 31 of those awards. The score and sheet music had been presumed lost until they were recently discovered in mint condition.

Claude A. "Bennie" Benjamin Memorial Drive Established in St. Croix

Songwriter Claude A. "Bennie" Benjamin, who was born in St. Croix, Virgin Islands, in 1907, and who passed away in 1987, has received a special posthumous honor in his birthplace. Earlier this year, the legislature of the Virgin Islands honored Benjamin for his "outstanding accomplishments and contributions to the Territory" and passed a bill naming Route 79 in St. Croix the "Claude A. 'Bennie' Benjamin Memorial Drive."

Benjamin moved to New York City when he was 20 and began his professional music career in 1938 when he was under contract with Chappell Music Company. His first hit, written with his partner, Sol Marcus, was "I Don't Want to Set the World on Fire," which was made famous by the Ink Spots. After serving in World War II, he teamed up with George David Weiss and produced 20 hit songs in the ten years of their collaboration. Among their hits were "Oh What It Seemed it Be," "Rumors are Flying" and "The Wheel of Fortune." His music was performed by Vic Damone, Pattie Page, The Ames Brothers and Frank Sinatra. Walt Disney also used two of his compositions as title songs, "Fun and Fancy" and "Melody Time." He was inducted into the Songwriters Hall of Fame in 1984.

Before his death in 1989, Benjamin established a memorial foundation, named after his wife of 30 years, Martha Flores Benjamin, to help the Virgin Islands' health care system. The foundation provides annual grants and scholarships to health care students and has provided the funds for important medical equipment and services.

Shawn Persinger is Prester John's *The Art of Modern/Primitive Guitar* on Innova Records. This album contains 23 innovative pieces for solo acoustic guitar with a Leo Kottke meets Frank Zappa style, crossing boundaries that few finger-style guitarists have dared.

Melynnique Seabrook's *Love Songs of the Zodiac*. This album flows with poetry and melody for healing the soul with Melynnique's rich, full voice and heart-opening music soothing the spirit.

Roger Smith's *Funky Folkalistic Soul*, showcases this

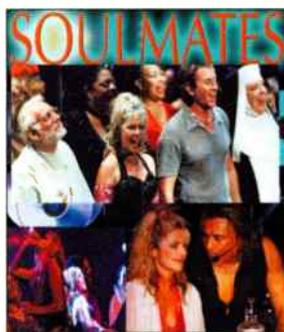


PHOTO BY JON BAHR

Jazz Fest at Night: Garage a Trois

The New Orleans Jazz & Heritage Festival is a daytime event, which also has an evening concert series component. Besides these 'official events,' New Orleans' clubs are bumpin' with over 500 performances outside of the festival itself. For 8 years, Superfly Productions has hosted its own landmark "Superfly during Jazzfest" series filling dozens of venues. Here, eight-string guitar/bass wizard Charlie Hunter leads an all-star cast in the experimental funky-jazz groove group, Garage a Trois, as they play on one of Superfly's unique riverboat shows cruising up the Mississippi River.

ASCAP's Hawaiian Soulmate



Can dreams in the music business still come true? Patricia Watson says, "Of course. You just have to see the dream clearly and want it bad enough." Patricia watched this dream come true on her home island of Maui. Watson wrote, produced and starred in her rock musical, *Soulmates*, with Rod McKuen, Mary Jo Catlett and an all-star Hawaiian cast at Maui's Castle Theater last year.

This original, spiritual, romantic, retro, rock biz musical is about two rock stars in the late 80's who have to find their own souls before they can find their soulmates.

Thanks to ASCAP's John Alexander who connected her to Michael Kerker (ASCAP Musical Theatre), Canadian born Watson (veteran international entertainer, EMI/Electrola Germany) met director David Galligan (David Foster's *Scream*) and legendary ASCAP writer, poet and entertainer Rod McKuen. McKuen, who has more than 65 million books and 200 million records to his credit, loved the script and the music and, eventually, played the a major role as a priest. Rod says about Patricia, "Her style is unique and manages to meld with mine in such a way that I feel I have finally found another co-writer who understands words and music in the same way I do." Mary Jo Catlett (*Diff'rent Strokes*, *The Champ* and *Serial Mom*) joined the cast to play a Nun.

Ed Terry (*Carlito's Way*, *Season of the Hunted* and *Lisa Loeb*), a New York producer/actor/singer and ASCAP writer, read about *Soulmates* in the June 2003 issue of *Playback* and contacted Watson in Hawaii. In December, Terry performed the lead with Watson in the concert version. Now Patricia Watson and her dream are going to Las Vegas with McKuen, Catlett and Terry. Las Vegas Director/Designer Barbara Brennan will direct.

Watson tells *Playback*:// "It was really important to have a great Vegas director and now that Barbara is on board, we are looking for name rock stars and a name comedian to make *Soulmates* rock Vegas-style." For more info contact www.soulmatesarockopera.com

Texas-born Brooklyn resident. Smith's character and soul expressed throughout these funky tracks that showcase him playing a number of instruments, although mainly sticking to his trusty Martin guitar. His sound is often described as a cross between Ben Harper and Tracy Chapman.

Michael Alan Snyder's *Woven Windows*. The release shows the writer's struggles with mental illness. He strives toward recovery with these songs. His music, poetry and artwork offer tranquility and inspiration.

Tripod's *Tripod*. This unique rock trio contains neither guitars nor keyboards opting instead for a bass, drum and horn instrumentation. Their sound ranges from progressive rock to jazz-inflected metal and possesses a full sonic assault.

Patricia Vonne's self-titled debut mixes country, rock, folk and Spanish elements. Vonne is able to assert her vibrant personality within a diverse range of music and thematic modes offering "something for everyone." Released on Bandolero Records, the album has drawn

positive press and was featured in the movie *Once Upon A Time In Mexico*.

The Davenports' new album, *Hi-Tech Lowlife* (Mother West Records). Songwriter Scott Klass leads his Davenports through 12 effervescent songs of witty, melodic popcraft that calls to mind They Might Be Giants, Weezer and Fountains of Wayne. Awash in various keyboard and stringed instruments and other sonic trickery, the album also showcases the fine work of co-producer (with Klass) Charles Newman.

Magonia's third album, *Frogman*. Led by composer/guitarist Greg Passler along with drummer Scott Sasek and bassist Parrish Heppenstall, Magonia create melodic and atmospheric music that is hypnotic and cinematic. Having released two earlier albums, *Sonar* and *Dust*, the band has had their music used on MTV's "Road Rules," a Volkswagen TV and radio campaign and in the Playboy Productions documentary "Behind Closed Doors." For more info, visit www.magonia.com

Chris Richards' Tumblers and Grit (Lake Effect Records). With his sweeping, pan-coun-

try sound, Richards embraces and expands upon the glittering promise attributed to him in *No Depression* magazine two years ago. On his new collection, he merges his cozy baritone with his knack for skillfully marrying tune to lyric backed by an able crew of some of Nashville's most distinctive players.

Laws Rushing's self-titled EP, produced by Craig Krampf and Jason Moon Wilkins. Rushing writes powerful rock songs that crackle with noise and attitude. Backed by a tight band, his arrangements reflect a thinking man's approach to rocking out. For more info, visit www.lawsrushing.com.

James Talley's new album, *Journey*, a collection of some of his best and most well known songs from his 30 plus career. Recorded live in Italy, *Journey* documents the cult

country singer's recorded voyage through life, and presents five powerful new songs.

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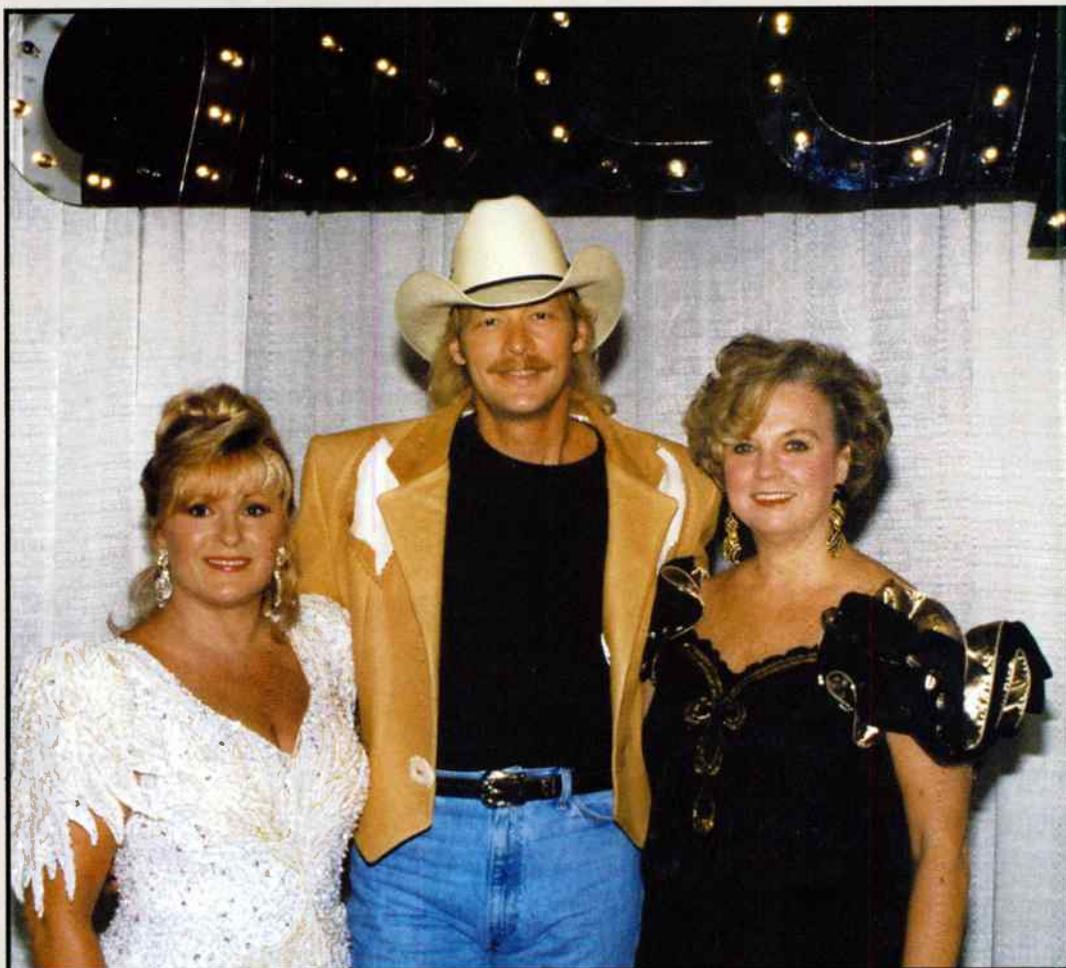


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1993 Songwriter of the Year

Pictured at the ASCAP Country Music Awards in Nashville in 1993 are (l-r) ASCAP's Connie Bradley, 1993 Songwriter of the Year Alan Jackson and Donna Hilley, who is currently an ASCAP Board member. Jackson is still going strong. Ten years after this photo was taken, he received the ASCAP Songwriter/Artist Award at the 2003 Country Music Awards.

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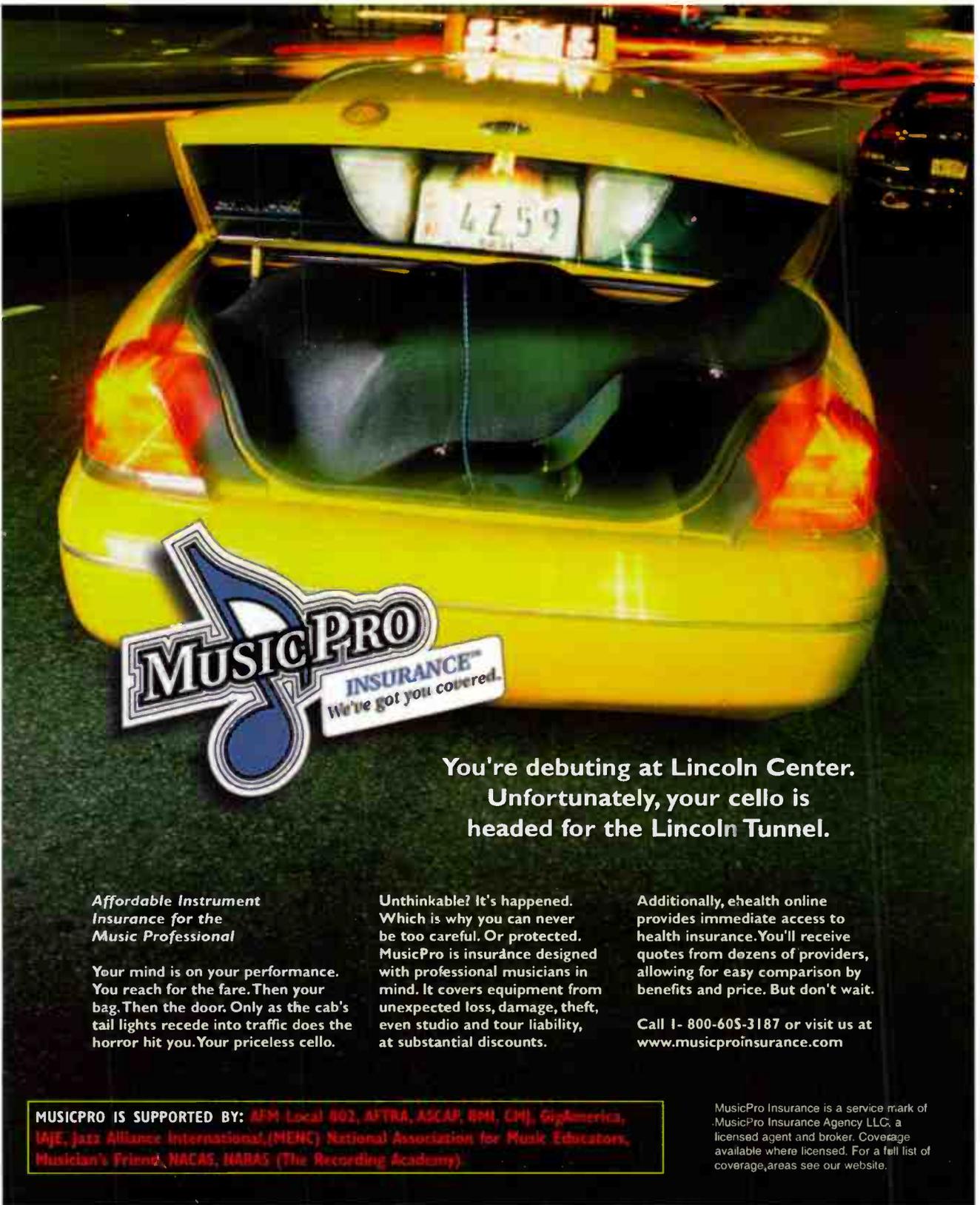
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