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Congratulations 2004 ASCAP RHYTHM & SOUL MUSIC AWARD WINNERS

TOP R&B/HIP HOP SONG

"IN DA CLUB"

Writers: 50 Cent, Dr. Dre, Michael Elizondo, Jr.
Publishers: 50 Cent Music, Ain't Nothing But Funkin' Music, Blotter Music, Elvis Mambo Music, Music of Windswept, Universal Music Publishing Group, Warner/Chappell Music, Inc.

TOP RAP SONG

"IN DA CLUB"

Writers: 50 Cent, Dr. Dre, Michael Elizondo, Jr.
Publishers: 50 Cent Music, Ain't Nothing But Funkin' Music, Blotter Music, Elvis Mambo Music, Music of Windswept, Universal Music Publishing Group, Warner/Chappell Music, Inc.

TOP SOUNDTRACK SONG

"SHAKE YA TAILFEATHER" (From Bad Boys II)

Writers: Jayson "Kiko" Bridges, Murphy Lee, Nelly, Varick "Smitty" Smith
Publishers: BMG Songs, Inc., BuBo Music, D2 Pro Publishing, Hitco South, Jackie Frost Music, Koko's Basement, New Columbia Pictures Music, Inc., That's Whats Up Publishing, Universal Music Publishing Group, Young Dude Publishing

AWARD WINNING

R&B/HIP HOP SONGS:

"21 Questions"

Writers: 50 Cent, Jimmie Cameron, Vella Cameron
Publishers: 50 Cent Music, Me-Benish Music, Inc., Universal Music Publishing Group

"BABY BOY"

Writers: Beyoncé, Sean Paul, Scott Storch, Jay-Z, Robert Waller
Publishers: Beyoncé Publishing, Black Owned Musik, Carter Boys Publishing, Dirty Rock Music, EMI Music Publishing, Hitco South, Notting Dale Songs, Inc., Scott Storch Music, TVT Music, Inc.

"BEAUTIFUL"

Writer: Chad Hugo
Publishers: Chase Chad Music, EMI Music Publishing

"CAN'T LET YOU GO"

Writers: Fabolous, Just Blaze, Lil' Mo
Publishers: EMI Music Publishing, F.O.B. Music Publishing, J. Brasco, Mo Lovin' Music

"COME OVER"

Writer: Johnta Austin
Publishers: Chrysalis Music, Naked Under My Clothes Music

"CRAZY IN LOVE"

Writers: Beyoncé, Jay-Z
Publishers: Beyoncé Publishing, Carter Boys Publishing, EMI Music Publishing, Hitco South

"DAMN!"

Writers: J-Bo, Sean Paul
Publisher: Drugstore Publishing

"DONT CHANGE"

Writers: Ivan Barias, Carvin "Ransom" Haggins, Musiq, Frank Romano
Publishers: 1st Cat Music Publishing, Inc., Jesse Jaye Music, Nivrac Tyke Music, Soul Child Music, Tetragrammaton Music, Universal Music Publishing Group

"EXCUSE ME MISS"

Writers: Chad Hugo, Jay-Z
Publishers: Carter Boys Publishing, Chase Chad Music, EMI Music Publishing

"FABULOUS"

Writers: Eddie Berkeley, Kay Gee, Jaheim
Publishers: Divine Mill Music, EMI Music Publishing, Fingaz Goal Music, Jasane Drama Publishing, Warner/Chappell Music, Inc.

"FRONTIN"

Writer: Jay-Z
Publishers: Carter Boys Publishing, EMI Music Publishing

"GET BUSY"

Writers: Stephen "Lenky" Marsden (PRS), Sean Paul
Publishers: Dirty Rock Music, EMI Music Publishing, Greensleeves Publishing Ltd. (PRS)

"HOW YOU GONNA ACT LIKE THAT"

Writers: Harvey Mason, Jr., Damon Thomas, Tyrese
Publishers: BMG Songs, Inc., Demis Hot Songs, E Two Music, EMI Music Publishing, First Avenue Music Ltd. (PRS), Zovektion Music

"I KNOW WHAT YOU WANT"

Writers: Rah Digga, Rick Rock, Baby Sham, Spliff Star
Publishers: Cyphercliff Music Publishing, Nutty Nigga Music, EMI Music Publishing, Killa 4 Music, Rah Digga Music

"I WISH I WASN'T"

Writers: Jimmy Jam, Terry Lewis, Big Jim Wright
Publishers: EMI Music Publishing, Flyte Tyme Tunes, JI Branda Music Works, Minneapolis Guys Music Inc.

"IN THOSE JEANS"

Writer: Ginuwine
Publishers: Hand In My Pocket Music, Music of Windswept

INTO YOU

Writers: Fabolous, Renald LaPreard, Sr., Lionel Richie, Tamia Washington
Publishers: Cambrae Music, EMI Music Publishing, EMI/Jobete Music Publishing, J. Brasco, Libren Music, Plus 1 Publishing

"LOVE OF MY LIFE (An Ode To Hip Hop)" (From Brown Sugar)

Writers: Erykah Badu, Robert Ozuna, Jr., James Poyser, Raphael Saadiq, Glenn Standridge II
Publishers: BMG Songs, Inc., Divine Pimp, Jajapo Music, Inc., Jake And The Phatman Music, Music of Windswept, TCF Music Publishing Inc., Ugmoe Music, Universal Music Publishing Group

"MAGIC STICK"

Writers: 50 Cent, Sha Money, The Phantom
Publishers: 221 Publishing, 50 Cent Music, Hassencentric, Universal Music Publishing Group

"MISS YOU"

Writers: Ginuwine, Johnta Austin
Publishers: Chrysalis Music, Hand In My Pocket Music, Music of Windswept, Naked Under My Clothes Music

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ASCAP RHYTHM & SOUL
HERITAGE AWARD
RICK JAMES



2004 SONGWRITER
OF THE YEAR
50 CENT



PUBLISHER OF THE YEAR
EMI MUSIC PUBLISHING INC.



2004 REGGAE ARTIST
OF THE YEAR
SEAN PAUL

"P.I.M.P."

Writers: 50 Cent, Brandon "Birdman" Parrott, Denaun Porter
Publishers: 50 Cent Music, Dirty Werks, EMI Music Publishing, FBC Publishing, Universal Music Publishing Group

"PUT THAT WOMAN FIRST"

Writers: Osbourne Gould Bingham, Jr., Kay Gee, Jaheim, Clifton Lighty
Publishers: Dinky B Publishing, Divine Mill Music, I Want My Daddies Records, Jasane Drama Publishing, Warner/Chappell Music, Inc.

"RAIN ON ME"

Writers: Burt Bacharach, Hal David, Ashanti, Chink Santana
Publishers: Baeza Music LLC, EMI Music Publishing, Famous Music Corp., ISJ Music, Pookietoots Publishing, Soldierz Touch, Universal Music Publishing Group

"RIGHT THURR (REMIK)"

Writers: Chingy, Jermaine Dupri, Alonzo Lee, Jr.
Publishers: Almo Music Corp., BMG Songs, Inc., Chingy Music, EMI Music Publishing, Shaniah Cymone Music, Track Starz Music

"SAY YES"

Writers: Andre Harris
Publishers: Dirty Dre Music, Jat Cat Music Publishing, Inc., Universal Music Publishing Group

"SHAKE YA TAILFEATHER" (From Bad Boys III)

Writers: Jayson "Koko" Bridges, Murphy Lee, Nelly, Varick "Smitty" Smith
Publishers: BMG Songs, Inc., BuBo Music, D2 Pro Publishing, Hitco South, Jackie Frost Music, Koko's Basement, New Columbia Pictures Music, Inc., That's Whats Up Publishing, Universal Music Publishing Group, Young Dude Publishing

"SO GONE"

Writers: Zyah Ahmonuel, Missy "Misdemeanor" Elliott
Publishers: Mass Confusion Productions, Sony/ATV Portrait Solar, Warner/Chappell Music, Inc.

"STAND UP"

Writers: Ludacris, Kanye West
Publishers: EMI Music Publishing, Ludacris Music Publishing, Inc., Ye World Music

"WANKSTA"

Writers: 50 Cent, J-Praize
Publishers: 50 Cent Music, EMI Music Publishing, Hidden Scrolls Publishing, Universal Music Publishing Group

AWARD WINNING RAP SONGS:

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Writers: Chad Hugo, Jay-Z
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"GET BUSY"

Writers: Stephen "Lenky" Marsden (PRS), Sean Paul
Publishers: Dutty Rock Music, EMI Music Publishing, Greensleeves Publishing Ltd. (PRS)

"GOSSIP FOLKS"

Writers: Missy "Misdemeanor" Elliott, Ludacris, Timbaland
Publishers: EMI Music Publishing, Ludacris Music Publishing, Inc., Mass Confusion Productions, Virginia Beach Music, Warner/Chappell Music, Inc.

"I CAN"

Writers: Nas, Salaam "Remy" Gibbs
Publishers: EMI Music Publishing, Ill Will Music, Inc., Salaam Remi Music, Inc., Zomba Enterprises Inc.

"I KNOW WHAT YOU WANT"

Writers: Rah Digga, Rick Rock, Baby Sham, Spiff Star
Publishers: Cyphercliff Music Publishing, Dutty Nigga Music, EMI Music Publishing, Killa 4 Music, Rah Digga Music

"INTO YOU"

Writers: Fabolous, Ronald LaPread, Sr., Lionel Richie, Tamia Washington
Publishers: Cambrae Music, EMI Music Publishing, EMI/Jobete Music Publishing, J Brasco, Libren Music, Plus 1 Publishing

"MAGIC STICK"

Writers: 50 Cent, Sha Money, The Fantom
Publishers: 221 Publishing, 50 Cent Music, Hassencentric, Universal Music Publishing Group

"MESMERIZE"

Writer: Chink Santana
Publishers: Famous Music Corp., ISJ Music, Soldierz Touch

"NO LETTING GO"

Writer: Stephen "Lenky" Marsden (PRS)
Publisher: Greensleeves Publishing Ltd. (PRS)

"P.I.M.P."

Writers: 50 Cent, Brandon "Birdman" Parrott, Denaun Porter
Publishers: 50 Cent Music, Dirty Werks, EMI Music Publishing, FBC Publishing, Universal Music Publishing Group

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"STAND UP"

Writers: Ludacris, Kanye West
Publishers: EMI Music Publishing, Ludacris Music Publishing, Inc., Ye World Music

"THE JUMP OFF"

Writers: Easy Mo Bee, Mr. Cheeks, Timothy Patterson, Timbaland, Christopher "Biggie" Wallace
Publishers: Bee Mo Easy Music, Big Poppa Music, EMI Music Publishing, Justin Combs Publishing, L.B. Fam. My Two Sons Music, Vanessa Music Corporation, Virginia Beach Music, Warner/Chappell Music, Inc.

"WANKSTA"

Writers: 50 Cent, J-Praize
Publishers: 50 Cent Music, EMI Music Publishing, Hidden Scrolls Publishing, Universal Music Publishing Group

"WORK IT"

Writers: Missy "Misdemeanor" Elliott, Deborah Harry, Darryl "DMC" McDaniels, Joseph "Run" Simmons, Christopher Stein
Publishers: Chrysalis Music, Mass Confusion Productions, Monster Island Music Publishing Corp., Warner/Chappell Music, Inc.

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moves the heart.
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& CHAIRMAN OF THE BOARD



President's Letter



We lost two of the world's greatest film composers within ten days of each other as we were going to press with this issue of *Playback*. David Raksin died on August 9th. Elmer Bernstein on August 18th. We will suffer more than a moment of silence without these two beloved colleagues and most distinguished composers.

Both David and Elmer served on ASCAP's Board of Directors with distinction. All of ASCAP benefited from their dedication to championing creators' rights. They took time from their busy and flourishing careers to represent us with the wisdom that comes from experience. We will miss them deeply. An appreciation of their distinguished careers appears on page 58.

As summer comes to an end, our attention turns toward the presidential race this fall. Despite the outcome of this very important election, ASCAP's agenda remains clear. We will continue to help lawmakers on both sides of the political aisle in Washington understand the hard work of writers and composers and the threats to their livelihood. By focusing on the chairs of committees and other influential leaders, we will continue to be a vital and vocal advocate for the rights of all creators.

With 180,000 members, ASCAP is strengthened by a diversity of voices from across the musical spectrum. A great example of this can be found in this issue's coverage of our Pop, R&S, Concert and Christian Music Awards. The music created by ASCAP members honored in these various genres contributes to the great mosaic of American culture that is loved by fans around the world.

Congratulations to all of this year's winners. As member/owners of ASCAP, you make ASCAP what it is today – the world's leading performing rights organization.

Marilyn Bergman
President and Chairman of the Board

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PLAYBACK

VOLUME 11 ISSUE 3
SUMMER ISSUE 2004

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Playback is produced by the
ASCAP Marketing Dept.

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by the American Society of
Composers, Authors & Publishers,
ASCAP Building, One Lincoln Plaza,
New York, NY 10023

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Member Services: 1-800-95ASCAP

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Features

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Funk legend Rick James (who passed away on August 6) received ASCAP's Rhythm & Soul Heritage Award at the R&S Awards in L.A in May. Other top honorees included Shawn "Jay-Z" Carter and 50 Cent.

7 FROM METALLICA TO JACKSON BROWNE

ASCAP's 2004 Pop Music Awards was a star-studded affair featuring top honorees Metallica, Jackson Browne, Graham Edwards and many others.

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From Pulitzer Prize winner Paul Moravec to Academy Award winner Howard Shore, composer members honored at this year's Concert Music Awards reflect the amazing breadth of talent in ASCAP's concert repertoire.

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With ASCAP's new e-tools, powered by Nimbit, members can create their own professional-looking and highly-effective websites. Learn what works and what doesn't.

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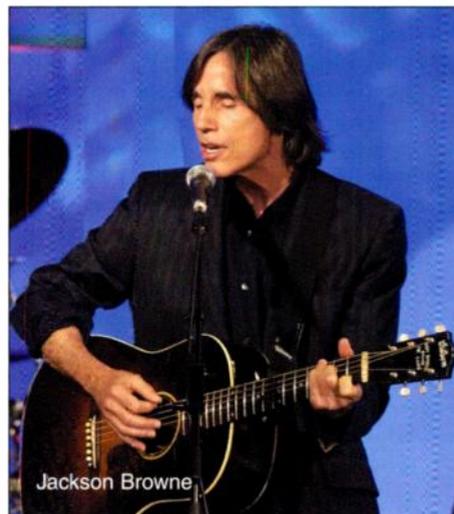
Academy Award winner Howard Shore has hit a career high with his music for the *Lord of the Rings* trilogy. Here he talks about his musical beginnings and his feelings on receiving ASCAP's Henry Mancini Award.

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A look at licensing music for video games and how the gaming industry has become big business for songwriters and composers.

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2004 marks the 90th anniversary of ASCAP. A special section looks back on ASCAP's rich history.



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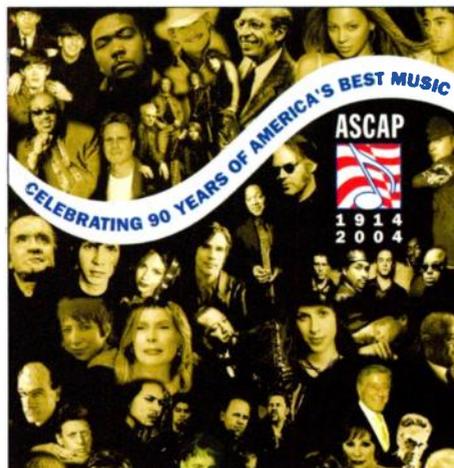
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If you are not now receiving *Playback* in the mail, annual subscriptions are available for a very reasonable \$12 per year. Please call 800-679-0396 if you'd like the option of *Playback* in the mail. But remember that each complete edition of *Playback*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



ASCAP Celebrates Its 17th Annual Rhythm & Soul Music Awards



ASCAP Rhythm & Soul Heritage Award recipient, the late Rick James, ASCAP President and Chairman Marilyn Bergman and ASCAP Golden Note Award honoree Shawn "Jay-Z" Carter.

BET Robert Johnson, Sean Paul Joseph, Just Blaze, Joe Kent, Killer Mike, Kindred the Family Soul, Kyjuan of the St. Lunatics, Ronald LaPread, Sr., Kenny Lattimore, Alonzo Lee, Lil' Fizz, Lil' Mo, Lyfe, MC Lyte, Darryl "DMC" McDaniels of RUN DMC, Harvey Mason, Jr., Mr. Cheeks, Musiq, actress Elise Neal, L.A. Reid, Rick Rock, Frank Romano, Raphael Saadiq, Chink Santana, The Game, Damon Thomas, Truth,

Tyrese. James "Big Jim" Wright and many more.

50 Cent picked up the Songwriter of the Year award for five award-winning songs: "21 Questions," "In Da Club," "Magic Stick," "P.I.M.P." and "Wanksta."

Founder and CEO of BET Robert Johnson and EMI Senior VP Big Jon Platt joined ASCAP Chairman and President Marilyn Bergman and ASCAP CEO John LoFrumento on stage to co-present the ASCAP Golden Note Award to Jay-Z. Since the release of his classic debut, *Reasonable Doubt*, in 1996, Jay-Z has released at least one million-selling album a year, including the Grammy award-winning *Vol. 2... Hard Knock Life*.

Continued on Page 22



EMI Music Publishing Chairman and CEO Martin Bandier, and ASCAP CEO John LoFrumento.

50 Cent, Shawn "Jay-Z" Carter and Rick James Receive Top Honors

EMI Music Publishing Named R&S Publisher of the Year

Event performances under the music direction of Kenneth Crouch included The Get 'Em Clowns, Lalah Hathaway and a special tribute in honor of Rick James featuring Lyfe, Truth and Kindred the Family Soul.

Over 600 music and entertainment luminaries gathered to celebrate as awards were presented to the songwriters and publishers of the Top R&B/Hip-Hop, Rap and Reggae music of 2003. Among the elegantly attired honorees and notables attending the celebration were 50 Cent, Rick James, Shawn "Jay-Z" Carter, Ivan Barias, Jayson "Koko" Bridges, Jay Brown, Chingy, Bootsy Collins, Rah Digga, DJ Quik, Jermaine Dupri, Michael Elizondo, Jr., Free of BET's *106th and Park*, John "J-Praise" Freeman, Nona Gave, Goapele, Berry Gordy, Jeffrey "Jo-Bo" Grigsby, Mathew Knowles, Carvin Haggins, Andre Harris, Osten "Easy Moe Bee" Harvey, Jr., Lalah Hathaway, Jimmy Jam, Founder and CEO of



ASCAP Songwriter of the Year 50 Cent with Marilyn Bergman and ASCAP's Jeanie Weems.

50 Cent, Graham Edwards, Nelly, Metallica and Jackson Browne Among Honorees at 21st Annual Pop Music Awards

EMI Music Publishing Takes Top Publisher Of The Year Honors

MTV/VH1 Receives ASCAP Partner in Music Award

Multiple award winners at this year's ASCAP Pop Awards included John Mayer, Chink Santana, Train, Justin Timberlake, Avril Lavigne, Varick "Smitty" Smith and Steven "Lenky" Marsden. The 2004 ASCAP College Vanguard Award honored The Mars Volta.



Songwriter of the Year Graham Edwards, ASCAP President and Chairman Marilyn Bergman, and Founders Award honoree Jackson Browne.

Hosted by ASCAP President and Chairman Marilyn Bergman, leading songwriters, recording artists and music industry leaders gathered to salute the songwriters and publishers of the most performed ASCAP songs of 2003.

50 Cent, Graham Edwards and Nelly were named Songwriters of the Year. Songwriter/ producer Rick Nowels received Song of the Year honors for the smash hit single "The Game of Love." EMI Music Publishing picked

up the Publisher of Year award as the music publisher with the most award-winning songs. Special awards were also given out to Jackson Browne, who received the ASCAP Founders Award, and to Metallica who was honored with the inaugural ASCAP Creative Voice Award presented by ASCAP Chairman and President Marilyn Bergman. On hand to pay homage to Metallica was Alice in Chains' Jerry Cantrell and acclaimed music producer Bob Rock. This award is bestowed upon those ASCAP members whose significant career achievements are equally informed by their creative spirit and by their contributions to the role that a creator can play in their community.

MTV/VH1 received the ASCAP Partner in Music Award as the pioneers in music video broadcasting.

The evening was highlighted with the presentation of the ASCAP Founders Award to one of the most successful singer/songwriters of our time, Jackson Browne, a 2004 Rock and Roll Hall of Fame inductee.



Metallica received the inaugural ASCAP Creative Voice Award. Pictured (l-r) are Metallica's Robert Trujillo, ASCAP CEO John LoFrumento, Metallica's Lars Ulrich, Kirk Hammett and James Hetfield, and ASCAP Executive VP of Membership Todd Brabec.

Continued on Page 28

ASCAP Christian Music Awards Presented in Nashville



Point Of Grace receives the inaugural Partner In Song Award (l-r) Point Of Grace's Leigh Cappillino and Denise Jones, ASCAP Assistant Vice President Dan Keen, Heather Payne and Shelley Breen of Point Of Grace and ASCAP Senior Vice President Connie Bradley.

Bart Millard and Nichole Nordeman Receive Songwriter of the Year Honors

Point Of Grace Honored with the Partner In Song Award

ASCAP, along with U.S. Congressman Marsha Blackburn, presented a special citation to the Gospel Music Association on its 40th Anniversary.

More than 200 music industry leaders joined dozens of Christian music's top stars, including Mercy Me, Third Day, Warren Barfield, Point Of Grace, Newsboys, Natalie Grant, Plumb, Mark Schultz, Avalon, Bebo Norman, ZoeGirl, Across The Sky, Tony Rich and Matthew West to celebrate the presentation of the 26th Annual ASCAP Christian Music Awards at a dinner held at Richland Country Club in Nashville, Tennessee. This year's gala evening, hosted by



Pictured are (l-r) Publisher of the Year EMI's Eddie DeGarmo, Peter Furler for Song of the Year, "He Reigns" (published by EMI Music CMG Publishing), Connie Bradley, Dan Keen and Mercy Me's Bart Millard named Songwriter Of The Year.

ASCAP Senior Vice President Connie Bradley, featured a Surfin' GMA theme. ASCAP Assistant Vice President Dan Keen joined Bradley in presenting awards to the ASCAP writers and publishers of the most performed Christian songs of 2003.

The evening's top writer and publisher awards were: Songwriter of the Year: Bart Millard for "I Can Only Imagine," "Word Of God Speak," and "Spoken For" and Nichole Nordeman for "Holy," and "Legacy." Song of the Year: "He Reigns" (written by Peter Furler, published by EMI Music CMG Publishing). Christian Publisher of the Year: EMI Music CMG Publishing for "He Reigns," "Holy," "I Will Be," "Legacy," "You Are My King," "You Get Me," and "You're My God."

Partner in Song, a newly created award, was presented to Point Of Grace. The award recognizes Point Of Grace for the passion and excellence with which they record the works of Christian songwriters.

U.S. Congressman Marsha Blackburn, along with ASCAP, presented a special citation to The Gospel Music Association on its 40th Anniversary.

Highlights of the evening were performances by new artists, Abigail Washburn, No Other Name, The Annie Moses Band and Dove Award nominee Bebo Norman.



Connie Bradley with U.S. Congressman Marsha Blackburn.

Continued on Page 32

ASCAP Celebrates Our 2004 Songwriters Hall of Fame Honorees

The Songwriters Hall of Fame, dedicated to recognizing the work and lives of those composers and lyricists who create popular music, held its 35th Annual Dinner and Induction Ceremony & Awards in New York City in June.

ASCAP songwriter, composer, and publisher members India.Arie, Burt Bacharach, Garth Brooks, Cedric the Entertainer, Jamie Cullum, Hal David, Roberta Flack, Jimmy Jam, Mick Jones, Jonny Lang, Michael McDonald, Brian McKnight, Rob Thomas, Stevie Wonder and Warner/Chappell's Les Bider were among the presenters, performers and honorees attending the evening's festivities, which was telecast on the Bravo Network.

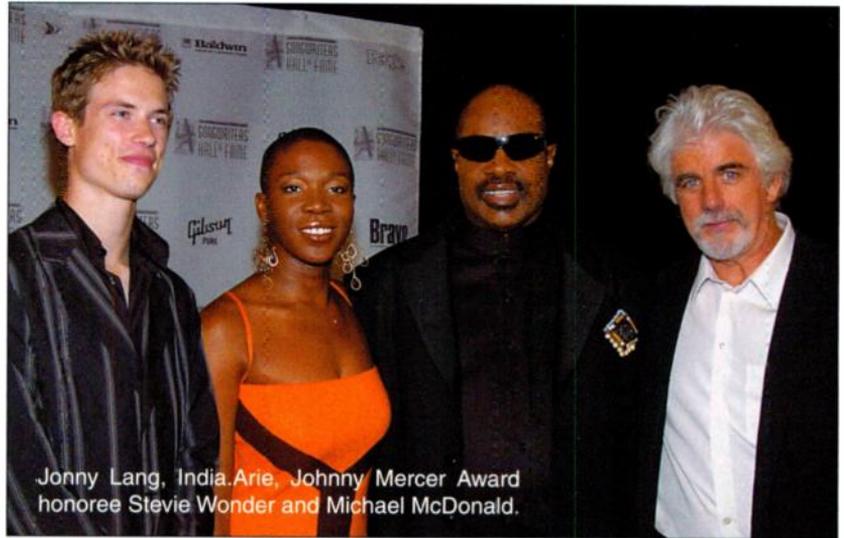
Stevie Wonder was presented with the prestigious Johnny Mercer Award, which honors a songwriter who has previously been inducted into the Songwriters Hall of Fame and who has continued to establish a history of outstanding creative work. As part of the tribute, neo-soul sensation India.Arie joined Wonder on stage to perform "Visions," and Jonny Lang brought the audience to their feet with his rendition of "Livin' For The City."

ASCAP Board Director Jimmy Jam and Foreigner guitarist/composer Mick Jones were on hand to present Matchbox Twenty frontman Rob Thomas with the inaugural Starlight Award, established to honor gifted songwriters in the early years of their careers who are making a significant impact via their original songs. Thomas performed "3 a.m." from the 1996 Matchbox Twenty album *Yourself or Someone Like You*.

Les Bider, Chairman & CEO of Warner/Chappell Music Inc. was honored with the Abe Olman Publisher Award, and "What The World Needs Now Is Love," written by Burt Bacharach and Hal David, was named Towering Song.

British jazz piano star Jamie Cullum performed "All At See" from his album *Twentysomething*, which was released in the US last month, as part of a tribute to Michael Goldstein, Chairman, Toys "R" Us Children's Fund, Inc. who was honored with the Patron of the Arts Award.

For more information, visit the Songwriters Hall of Fame website at: <http://www.songwritershalloffame.org>.

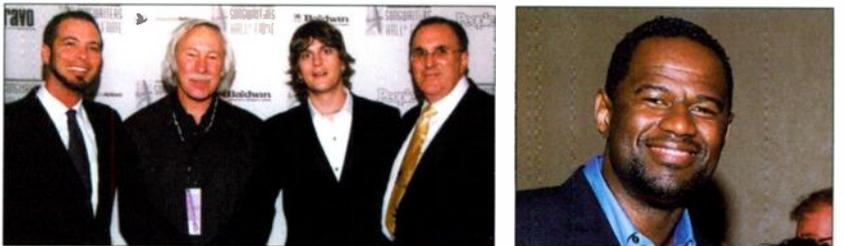


Jonny Lang, India.Arie, Johnny Mercer Award honoree Stevie Wonder and Michael McDonald.



(l-r) Chairman and CEO of Famous Music Corporation Irwin Z. Robinson; Abe Olman Publisher Award honoree and Chairman and CEO of Warner/Chappell Music Les Bider; EVP and General Manager of Warner Brothers Music Jay Morgenstern and Chairman and CEO of EMI Music Publishing Martin Bandier.

"What The World Needs Now Is Love," written by Hal David and Burt Bacharach, was named The Towering Song. Pictured (l-r) are Hal David and his wife Eunice, Barbara LoFrumento and ASCAP CEO John LoFrumento.



ASCAP's Tom DeSavia and Todd Brabec, Starlight Award honoree Rob Thomas and John LoFrumento.



Trisha Yearwood and Garth Brooks

John LoFrumento and Mick Jones of Foreigner.

Composer Paul Moravec Honored for 2004 Pulitzer Prize in Music



In June, ASCAP held a special reception in honor of composer Paul Moravec, winner of the 2004 Pulitzer Prize in Music for *Tempest Fantasy*, a chamber piece for clarinet and piano trio. The event, hosted by ASCAP President and Chairman Marilyn Bergman, featured a performance by Antares, who performed Moravec's winning work. Pictured (l-r) at the reception

held at ASCAP in New York City (l-r) are ASCAP CEO John LoFrumento, ASCAP Board members Arnold Brodlo and Doug Wood, Marilyn Bergman, Paul Moravec, ASCAP's Fran Richard and ASCAP Board members Stephen Paulus, Bruce Broughton, Cy Coleman and Johnny Mandel.

ASCAP and Rowe AMI Reach Agreement on Digital Jukebox License

ASCAP has announced that a new, five year license has been successfully negotiated with Rowe AMI for the public performance of ASCAP music in its digital jukeboxes. Rowe AMI, a company that has been an innovator in jukebox technology since 1909, has now established AMI Entertainment to specifically pursue digital entertainment. The license agreement will provide ASCAP's member owners with new sources of income for their copyrighted music and allow AMI Entertainment to perform any of ASCAP's over 7 million copyrighted songs in its digital jukeboxes.

"ASCAP, who have been a leading force in music creation for 90 years," said Doug Johnson, President

and CEO of Rowe, "and their strong current repertory will give us unparalleled advantage in the industry, and enhance the entertainment value we offer to our customers."

"ASCAP has always been a leader in providing companies with new technologies the access to our powerful repertory and we have worked with Rowe and Rowe technology for over 25 years," said ASCAP Senior Vice President of Licensing Vincent Candirola. "Clearly, both ASCAP and Rowe win with this agreement. But the ultimate winner is the American consumer who now has a wonderful new way to enjoy the work of the world's best songwriters and composers."

ASCAP Distributes Approximately \$2.45 Million in ASCAP PLUS Cash Awards

Approximately \$2.45 million in cash awards for 2004-2005 has been made to ASCAP writer members by the Society's ASCAP Plus Awards Panels, it was announced by ASCAP President and Chairman Marilyn Bergman. The purpose of these special awards, which have been given each year since 1960, is to reward writers whose works have a unique prestige value for which adequate compensation would not otherwise be received, and to compensate those writers whose works are performed substantially in media not surveyed by ASCAP.

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

The members of the Popular Awards Panel are: Peter Filichia, drama critic for the (Newark) *Star-Ledger*; Peter Keepnews, a journalist specializing in jazz and popular culture; Melinda Newman, West Coast Bureau Chief of *Billboard*; and Pat Prescott, veteran radio personality who currently co-hosts the morning show on KTWV (*The Wave*) in Los Angeles.

The members of the Standard Awards Panel are: Michael Morgan, Conductor of the Oakland East Bay Symphony Orchestra; H. Robert Reynolds, Professor Emeritus at the University of Michigan; and Steve Smith, Classical Music Editor for *Time Out New York Magazine*.

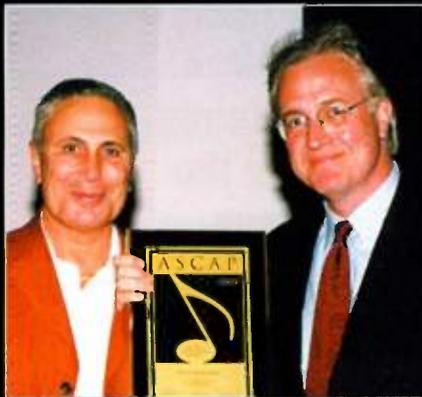


Ethel award recipient Todd Reynolds, ASCAP's Frances Richard, Peter Schickele, Thomas Buckner, ASCAP's CEO John LoFrumento.

ASCAP CONCERT MUSIC AWARDS

THURSDAY, MAY 27, 2004
NEW YORK CITY

ASCAP **90**
9 Decades of Great Music



John Corigliano, left, presents award to Pulitzer Prize winner Paul Moravec.



Ethel performs at the ASCAP Concert Music Awards



Composer David Del Tredici, left, presents award to the Albany Symphony Orchestra's David Alan Miller.



Howard Shore

Awards for Best Original Score for *The Lord of The Rings: The Fellowship of the Ring* and *The Lord of the Rings: The Return of the King*; Paul Moravec, recipient of the 2004 Pulitzer Prize for Music for *Tempest Fantasy*; Bang On A Can composer/founders Julia Wolfe, Michael Gordon and David Lang, who received the Victor Herbert Award for distinguished service to American Music; Zankel Hall at Carnegie, in celebration of

the venue's inaugural season, and the artistic and programmatic vision of the late Robert Harth and Ara Guzelimian; Ethel, the composer/string quartet, consisting of members Ralph Farris, Dorothy Lawson, Todd Reynolds and Mary Rowell in recognition of their brilliant and passionate championship of the music of our time; and David Alan Miller, conductor and Music Director of the Albany Symphony for his dedicated and effective advocacy of American composers and their music.

Also recognized were The ASCAP Foundation Morton Gould Young Composer Award recipients. The ASCAP Foundation program honors the late ASCAP and ASCAP Foundation President Morton Gould's lifelong commitment to encouraging young creators. The winning composers share prizes of approximately \$40,000, including the Leo Kaplan Award, which is presented in memory of the distinguished jurist who served for twenty-eight years as ASCAP Special Distribution Advisor; and a grant from the DeVries Fund for the youngest participating creators from K-12 grade.



John Duffy, left, presents award to Bang on a Can recipient David Lang.

Continued on Page 54

ascap action



ESPY Awards after-party at The Skybar
After the ESPY Awards in Hollywood in July, ASCAP's Alonzo Robinson's congratulated multi-platinum artist Usher and super-producer Jermaine Dupri on their latest success with the album *Confessions*. Pictured (l-r) are Dupri, Usher and Robinson.



At the Record Plant
Hitco's Shawn Holliday is pictured with up-and-comer Slim Thug and ASCAP's Ian Burke at the Record Plant/Los Angeles at recording session.



Celebrating the Future

Marilyn Harris, ASCAP's Charlynn Bernal and Mark Winkler are pictured above at the Catalina Bar & Grill celebrating the release of Marilyn's breakout CD of new original jazz songs, *Future Street*, featuring instrumental solos by Wayne Bergeron, Pete Christlieb, Dan Higgins, Bob Leatherbarrow, Bill Liston, Warren Luening, Andy Martin, Dave Carpenter and a vocal duet with Mark Winkler, co-writer on the album.



PHOTO BY WENDY MOGER-BROSS

Kaufman Center Honors Stephen Schwartz

Stephen Schwartz was honored by the Kaufman Center with the Creative Arts Award on May 24th at the Pierre Hotel in New York City. Pictured (back row, l-r) composer Shelly Markham, Stephen Schwartz, Andrea Marcovicci, composer Alex Rybeck, singer Scott Coulter and (front row, l-r) singers Liz Callaway, Debbie Gravitte and Teri Ralston.



Lori McKenna Receives the Abe Olman Scholarship from ASCAP and the Songwriters Hall of Fame

Lori McKenna, rising young star, mother of five and Stoughton, Massachusetts native, has received the Abe Olman Scholarship from ASCAP and the Songwriters Hall of Fame. The honor was presented to McKenna at a special Songwriters Hall of Fame CD release party on June 8 at the Cutting Room in New York City. A former winner of ASCAP's Sammy Cahn Songwriter Award, McKenna is currently touring in support of her breakthrough album, *Bittertown* (Signature Sounds/Rounder Europe). With strong sales, rave reviews and airplay around the country, *Bittertown* is currently climbing the charts on AAA, public radio and Americana formats. McKenna's summer was highlighted by an appearance at the Newport Folk Festival in August. McKenna's music is also included on a Starbucks music sampler that will be available across the country. For more info on Lori and *Bittertown*, visit www.lorimckenna.com. McKenna (left) is pictured with ASCAP's Sue Devine at The Cutting Room.



ASCAP Presents Peter Cincotti at the 2004 PROMAX Convention

ASCAP presented a special performance by member Peter Cincotti at the 49th Annual PROMAX convention held at the New York Hilton in New York City. PROMAX is a leading association of promotion, broadcast design and marketing professionals. Twenty-year-old pop/jazz pianist, vocalist, composer and arranger Cincotti has been making incredible strides since the release of his self-titled debut CD, *Peter Cincotti*, in March 2003. Produced by the legendary Grammy Award winning Phil Ramone, the CD reached #1 on Billboard's Traditional Jazz Chart, where it remains a top seller.

Cincotti has been profiled on *CBS News Sunday Morning*, *NewsNight with Aaron Brown* on CNN, *Breakfast with the Arts* on A&E and *The Pulse* on Fox Network. He has also been featured on NBC's *The Today Show*, *The Conan O'Brien Show*, *The Craig Kilborn Show* and *Saturday The Early Show* on CBS. Peter has performed at such prestigious venues as Carnegie Hall, the Newport, Monterey, Montreux, Detroit and Montreal Jazz Festivals, as well as the top concert halls and jazz clubs in London, Paris, Hamburg, Milan, Madrid and Tokyo.

On The Moon is Peter's new album. Once again helmed by Phil Ramone, released on Concord Records in September and kicked off with a *Today Show* appearance.

Cincotti is pictured above performing at the PROMAX convention. Also pictured below (l-r) are PROMAX CEO Jim Chabin, Cincotti and ASCAP's Fae Kopacka and Lauren Iossa



ASCAP and APRA

ASCAP's Todd Brabec and Nancy Knutsen traveled to Melbourne and Sydney in May to attend the Australian society's APRA Awards, and to meet with APRA members and the Australian music industry.



At the APRA Awards at Melbourne's historic Regent Theatre are Brabec; APRA songwriter/Board member Jenny Morris; Knutsen; Managing Director of Universal Music Publishing/Australia and APRA Board member Bob Aird; and APRA's Chief Information Officer Gus Jansen.



Olivia Newton-John is pictured with ASCAP's Todd Brabec at the 2004 APRA Awards picking up the award for Most Performed Foreign Work for Joni Mitchell's "Big Yellow Taxi."



Brabec and Knutsen were also featured guest speakers at The Australian Guild of Screen Composers' lecture series "On the Couch" in Sydney. Pictured above (l-r) APRA's Manager of Film and Television Music, Michelle O'Donnell; Guild President and composer David Hirschfelder; composer/songwriter Iva Davies, who received an ASCAP Film & TV Award this year for his score from *Master and Commander: The Far Side of the World*; Knutsen and Brabec.



APRA composer Richard Tognetti, who co-composed *Master and Commander*, was unable to attend this year's ASCAP Film & TV Awards in Los Angeles. Knutsen presented his award to him at the offices of the Australian Chamber Orchestra, where he is Artistic Director and Lead Violin.



Hal David Honored By NMC

Legendary lyricist, ASCAP Board member and former ASCAP President Hal David was honored in June with the National Music Council American Eagle Award. The presentation was made by National Music Publishers Association President/CEO Edward P. Murphy at Manhattan's Players Club. The award cited David for his contributions as a songwriter and as a leader in efforts to protect the rights of music creators. Pictured at the Players Club are (l-r) Hal David, Ed Murphy and NMC Director Dr. David Sanders.



NMPA Honors Williams

On June 14 at the NMPA (National Music Publishers Association) annual meeting, ASCAP Board member and Academy Award-winning songwriter Paul Williams (center) was honored with the NMPA President's Award in recognition of his commitment to protecting the rights of copyright owners. Making the presentation were NMPA President/CEO Edward P. Murphy (left) and songwriter Charles Fox, who also performed in honor of Paul.



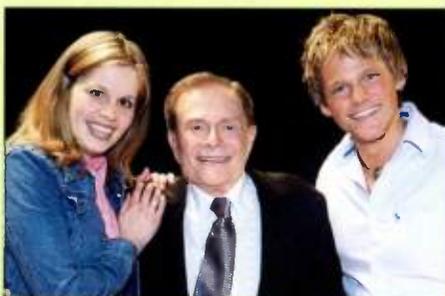
The BoDeans Are Back

Wisconsin's BoDeans have released their first album in eight years, *Resolution* (Zoe/Rounder). On a promotional tour in support of the new CD, ASCAP members Sammy Llanas (center) and Kurt Neumann met in New York with ASCAP's Loretta Muñoz (left).

MENC National Conference

In April, The ASCAP Foundation was a major participant at The National Association for Music Education (MENC) Conference in Minnesota.

Pictured (l-r) are Executive Director, The Mr. Holland's Opus Foundation, Felice Mancini; ASCAP Foundation Board member Ginny Mancini; Executive Director, The National Association for Music Education, John Mahlmann; ASCAP Foundation President Marilyn Bergman and Alan Bergman at the reception for Tony and Grammy Award winner Jerry Herman following his concert at the conference.



2004 ASCAP Foundation Jerry Herman Legacy Series Scholarship recipients Ruthie Baker (University of Wisconsin) and Ed Gelhaus (St. Mary's University) with Jerry Herman.



Executive Director of The ASCAP Foundation Karen Sherry; MENC President Willie Hill, Jr.; ASCAP Foundation and ASCAP Board member Jimmy Jam and ASCAP Board member Stephen Paulus following Jimmy Jam's presentation to teachers at the conference discussing how urban music can be an effective tool in the classroom.

MENC PHOTOS BY HOWARD ROCKWIN

Dave Von Ronk Street

ASCAP was on hand to help celebrate the naming of a Greenwich Village Street for the late folk music great and ASCAP member, Dave Van Ronk. Hosting the ceremony was Van Ronk's friend and folk music colleague, Tom Paxton. Pictured at the ceremony are: (foreground l-r) Midge (Mrs. Tom) Paxton and Andrea Vuocollo (Mrs. Dave Van Ronk); (rear l-r) Tom Paxton, ASCAP's Seth Saltzman and Jim Steinblatt.



Creating a Winning Website

What works. What doesn't. What You Need to Know About Building a Great Website With ASCAP's New Web Tools – Part One by Patrick Faucher

Today more than ever, having a website is as essential as having a good press kit. Think of it as one of your key venues – a place where people go to check you out, get the details on upcoming shows, buy stuff and hear your latest material. It's a place for you to communicate directly with fans and industry people worldwide. In short, it's one of the best tools for getting yourself out there and conducting business. Well, that is if you do it properly and equip yourself with the tools to effectively run your site once it is up.

Many factors make the difference between a site that is useless and ineffective and one that is successful. In fact, putting up a poor website, one that is out of date and looks like it was created as a third grade school project, is WORSE than having no site at all. Remember, people are experiencing YOU, and your site will affect what they think of you and your level of achievement.

It boils down to three key areas: design, features and maintenance. Here I'll focus on design and maintenance, those two being the most critical. The reason this is true is simple: it doesn't matter what features you have if your design makes the site unusable or if you never keep the thing up to date.

Proper Design

Different people will visit your site for different reasons at different times. Some may want to be entertained by your new video or song, but some may want to get the proper show time for the show that night and others may want to pick up your new CD. Others still may not have a high speed connection or a fast enough machine or the proper browser plug-in to view the animation and I guarantee those people will be annoyed rather than amused at flashy intros and heavy graphics. Some basic rules of thumb when producing a website, whether it's the first time or the tenth:

◆ **Simple, clean designs always work best.** You'd be amazed how effective a single photo, a few lines of text and white background can be. Also, be aware of something called 'page weight', which is the total file size of all your graphics and code for a given page. Heavy pages will give users problems and they'll leave if it takes too long to download. If your budget allows, hire a professional designer. If not, you can still create a professional looking website using ASCAP Web Tools.



◆ **Place the most important information upfront and center.** Don't make people dig. Put your next show on the homepage, along with a link to buy your CD and sign up to your mailing list.*

◆ **Straightforward navigation.** Make buttons and labels very clear. 'Show calendar' works better than 'the spectacle'.

◆ **Resist the 'black' temptation.** We all know that black is many musicians' favorite color, but as a background it makes a site hard to read, so be careful when using this scheme.

◆ **Resist the 'Flash' temptation.** Sure it's sexy, sure it makes a site, well, 'flashy,' but improper use of Macromedia's Flash technology can make a site not only thin in terms of content, but unmanageable for updates and unuseable for

users without plugins and high speed connections. Don't build the entire site with it, rather, use it sparingly for one or two key features and you'll get the sizzle you want without the headache.

◆ **Be brief.** As a rule, avoid long, scrolling sections of content and text. Get to the point and be aware of what may end up being hidden below the viewable area of the user's browser.

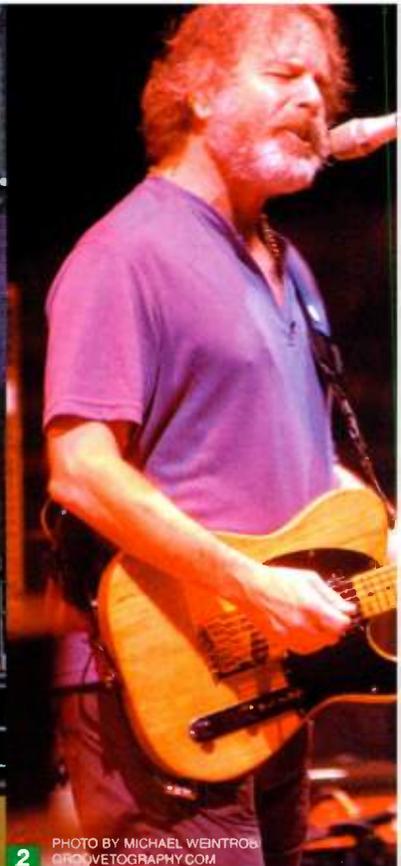
Maintenance Plan: Once you build it, you must manage it!

This is easily the most important logistical aspect of a successful site. Unfortunately it's the most overlooked and leads to the demise of 95% of the sites that fail. You must have a workable plan for who is going to update what content, how often and by what means. A site that constantly has new information and content going up not only keeps people coming back more often, it indicates that your act is 'happening' and there's a buzz that a good website can create all on its own. Conversely, if you're site has poor design, poor content and doesn't ever change, it tells people you're "not happening."

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bonnaroo

GOOD TIMES, GREAT MUSIC at BONNAROO

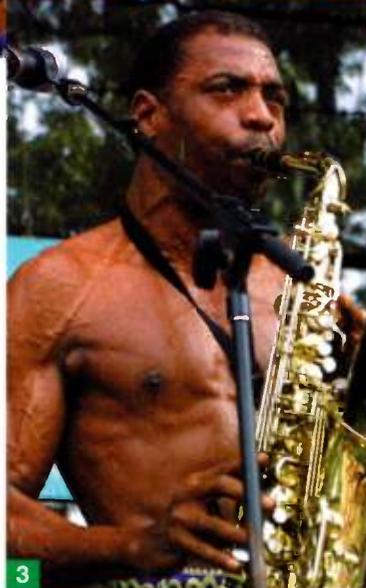


2 PHOTO BY MICHAEL WEINTROB
GEOVETOPHOTOGRAPHY.COM

In just its third year, the musically diverse Bonnaroo Music Festival has already become the biggest and highest grossing musical event (\$14.5 million this year) in the United States. Having sold out each year with no traditional advertising while selling all tickets directly to fans, this four-day camping festival, produced by Superly Productions and A.C. Entertainment, appears to be an anomaly and already has become a "must-attend" event for many. This year, 90,000 attendees came to a 700-acre farm in Manchester, TN for a plethora of music with a distinctly broad scope and a focus on innovative acts – be it established artists or introducing up-and-coming artists. With a temporary city constructed on a cow pasture, fans were treated to over 80 acts on two outdoor stages and in four large music tents, aptly named "Which Stage," "What Stage," "That Tent," "This Tent," "The Other Tent" and "Another Tent" to avoid confusion!

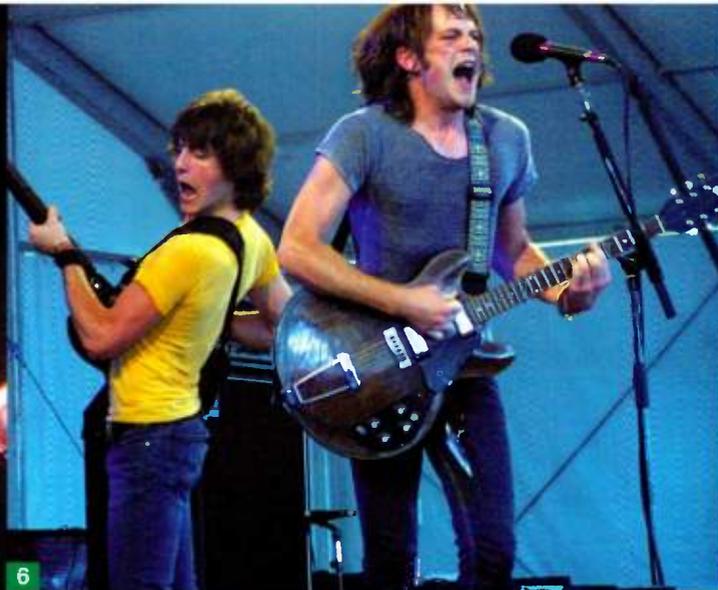
Bonnaroo, which means "good times," is the prototype for festivals of the future. This grassroots rock festival boasted the largest temporary wireless internet deployment in the United States with a coverage area of over five square miles. This meant that in the middle of a concert field one could open up their laptop and be on the internet! The good times at the independently run Bonnaroo were focused on music that leaned toward improvisation, whether it was bluegrass (Yonder Mountain String Band), indie-rock (Granddaddy), pop-rock (Guster), Latin (Spam Allstars), jazz (Jazz Mandolin Project), funk (Bernie Worrell), alt-country (Neko Case), punk (Patti Smith), prog-rock (Umfrey's McGee), singer-songwriters (Erin McKeown, Donovan Frankenreiter, Mike Doughty and Nellie McKay among others), electro-pop (Jem), DJs (Cut Chemist) along with everything in between. Here is a look at some ASCAP artists that performed at Bonnaroo with more extensive coverage available on *Playback Online* at ASCAP.com.

WORDS AND PHOTOS BY JON BAHR



1. Hard-touring leaders of the jam/rock scene, **moe.** has played all three Bonnaroo's and also hosts its own summer festival, **moe.down**, now in its fifth year. Here, guitarist **Al Schnier** (on the screen) takes a picture of the massive crowd.

2. The original members of the Grateful Dead keep on truckin' into their fourth decade and have been invigorated as of late by drawing in remarkable musicians to form a new touring unit dubbed **The Dead**. **Bob Weir** is shown here during their headlining set.



3. **Femi Kuti (SACEM)** who carries the afro-pop crown that was passed along by his father, Fela. Femi delighted with his words, saxophone and keyboards and was accompanied by a tight band complete with African dancers.

4. Superfly Productions, co-producer of Bonnaroo, is well known for their tremendous Superjams. With no pre-announced line-up, the crowd was treated to a surprise appearance by sax great **Maceo Parker**, who joined many top musicians for a funky set.

5. Irish singer-songwriter **Damien Rice (IMRO)** performed a captivating set filled

with his beautiful lyrics and an impressive band.

6. Hailing from Tennessee, **Kings of Leon** played a raucous set that showcased their style of modern Southern rock.

7. **Dave Matthews & Friends**, which includes guitarist **Tim Reynolds** and members of Emmylou Harris' band, performed a mix of Matthews' songs and classic covers.

8. Remarkably innovative guitarist **Marc Ribot** brought his edgy playing down from New York with one of his many bands, **Los Cubanitos Postizos**, which interprets Cuban music.

9. Emerging out of Nashville, **Blue Merle** combines bluegrass with elements of southern rock and will be making big strides with an upcoming studio album on Island Def Jam.

10. **Max Abrams'** saxophone electrified the crowd during a set of New Orleans songs with Jojo & His Mojo Mardi Gras Band. He is shown here (right) with ASCAP's **Chad Green**.

11. Grammy-winning legend **Winston Rodney of Burning Spear** shows no signs of letting up after 35 years making beautiful reggae music.

HOWARD SHORE:



Frances Walsh (APRA), Howard Shore and Annie Lennox (PRS) accept their Academy Awards for Original Song, "Into The West," from *The Lord of the Rings: The Return of the King*. Shore also won an Oscar for the film's original score.

Howard Shore, this year's recipient of the ASCAP Henry Mancini Award, has been one of film music's most distinctive and versatile composers for more than 25 years. Closely associated with the films of director and fellow Canadian David Cronenberg (*The Brood*, *Scanners*, *The Fly*), Shore has also worked on films by directors ranging from Martin Scorsese (*After Hours*, *Gangs of New York*), Jonathan Demme (*The Silence of the Lambs*) and Tim Burton (*Ed Wood*). Shore has composed scores for family films (*Mrs. Doubtfire*, *Big*), broad comedies (*Analyze This*), and small-scale dramas (*Nobody's Fool*). The past few years has seen Shore linked with what is probably the most successful fantasy film series of all time – *The Lord of the Rings* trilogy, directed by Peter Jackson. 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 with Fran West and Annie Lennox for *The Return of the King*.

Shore's impact started long before his involvement with film music. He was an original member of the popular 1960s Canadian rock band, Lighthouse, for a number of years, and later was a founding creative force on the television mainstay, *Saturday Night Live*. Despite a long list of musical achievements, crowned by the *Lord of the Rings* scores, Shore remains driven to express himself musically and to collaborate with others on a high level. Shortly after his Oscar triumph, Shore shared some reflections on his distinguished career in music.

Can you describe your musical beginnings?

I started studying counterpoint and harmony when I was ten, along with the clarinet. At fourteen, at a music library, I heard Toru Takemitsu for the first time. I also discovered the music of Karlheinz Stockhausen, John Cage, Bela Bartók and Igor Stravinsky. That was the music that interested me when I was younger and I mixed that with my love of popular music – Elvis Presley and the Beatles, growing up in the 50s and 60s.

Saturday Night Live was actually started with a show that Lorne Michaels and I did at a summer camp called Timberlane in Ontario when we were 14 and 15. We would do an improvisational show with music, comedy and acting.

LORD OF THE SCORES

You went from summer camp shows to professional musician pretty quickly.

I was accepted at Berklee College of Music and studied composition there. And then I went on the road with Lighthouse and did a thousand one-nighters in four years of touring. It was another way to express music with this group – I did eight albums with them. I wrote songs, played woodwinds and sang – it was all very much being part of a repertory group. We had ten in the band, including a string quartet and a horn section. We also played with symphony orchestras. At 19 and 20, I was conducting pieces of my own, including a ballet with The Royal Winnipeg Ballet. I was also doing radio and TV programs for the CBC (Canadian Broadcasting Corporation) with Lorne Michaels. That led to *Saturday Night Live* – which I did from 1975 to 1980, 113 live broadcasts.

Was *Saturday Night Live* good preparation for film composing?

I think it was good preparation. I wrote music every week, assembled the band, wrote the opening and closing themes, and established the sound of that show. It had you working with writers, actors and different directors and it showed you the great value of collaboration. And the repertory nature of it was good for film music because you were using so many approaches.

Your entry into film music took place while you were still Music Director of *Saturday Night Live*.

Yes. I began delving into film in the late 70s. The reason I did was more from an interest in music than film. I thought it was a means of expression. As I mentioned before, all those earlier years listening to Takemitsu, Stockhausen, Cage and Bartók – it was working its way through my young brain for years, but I had no way to express any of that – not in a rock band or in doing radio and television. The director, David Cronenberg, is a few years older than I am and I had known about him growing up in Toronto. He was a kid from the neighborhood who rode a motorcycle and made 16 mm films, some of which were very experimental. I approached him about working together. He had never worked with a composer before and I had never worked with a director. In 1978, we made *The Brood* and over the next 20 years we made ten more films.

Was *Lord of the Rings* your greatest challenge as a film composer?

Without question, each of the three films score is four hours long and I've been working on these scores for close to four years. There are few film projects which encom-



Howard Shore conducted the World Premiere of *The Lord of the Rings Symphony* in Wellington, New Zealand on November 29, 2003

pass that kind of time and effort.

My career has always been about music. And *Lord of the Rings* is just an expression of music that I had in me but hadn't had an opportunity to create. It's music that I had thought about for years and years. You hear it in earlier works, like *The Fly* and *Dead Ringers* and *The Silence of the Lambs*. If you look at the whole career, you can see all the workings of it leading up to this twelve-hour piece. It's been a very linear process since the age of ten, gathering experience, knowledge, working in recording studios, working with bands and orchestras until you have the experience and the energy to create something like *The Lord of the Rings Trilogy*.

Choral music plays a big part in *Lord of the Rings*. Had you had much prior experience with that?

Yes, there were the beginnings of that in the film *Looking for Richard*, which used choirs singing in Latin. The text was created by Elizabeth Cotnoir. *The Lord of the Rings* is a music image of Tolkien. I'm used to working with different authors – I did music imagery for *Naked Lunch*, the William Burroughs book, and *Looking for Richard* was based on Shakespeare. I like to read and dream and create music that is based on the imagery of text. If you have the combination of a great book and a great filmmaker, what could be better for the composer?

Do you compose "stand-alone" music, not tied to a film?

Yes, I write chamber music. I like it because I can have a lot of control over the piece. The orchestrations are for usually less than ten musicians. It's something I've always done. The Aspen Music Festival will be doing some of my chamber music this summer.

You have never allowed yourself to be boxed in by category – your domain is comedy, adventure, horror, fantasy and drama.

I found it interesting to see what my reaction would be to different types of films. And because of my repertory experience, in

theater and television variety, it seemed perfectly natural to me. Theater and film are essentially the same – just different kinds of storytelling.

I'm interested in good collaborations and in working with directors who bring something new and interesting out of you. It isn't the subject of the film, then, as much as the people involved and creating something where the sum of what's created is better than all the parts. That's the success of *Lord of the Rings* – the whole is greater than all the individual parts.

Songwriting for *The Lord of the Rings* must have been challenging with you living on the East Coast, Annie Lennox living in Britain and Fran Walsh living in New Zealand.

We connect through technology. Video conferencing is something I've been using for years. I've developed some good systems for working in London, San Francisco and Wellington, New Zealand. But the three of us were all together for quite a while in London last August, September and October.

Does receiving the ASCAP Henry Mancini Award inspire any thoughts?

It means a lot to me because of Henry Mancini. I took over for Henry on *Ed Wood*, the Tim Burton movie. Henry was going to write that score but became ill. I dedicated the score to him. I have always been a fan of his work since the late 1950s, beginning with *Touch of Evil*. I never was fortunate to have met him, but I'd have loved to.

You've worked in film music for quite a long time. It seems that the tangible accolades are really coming in for you now. What does the Oscar mean to you?

It's just joyous. This is the 76th year of the Oscar. When you look at the list of people who have won before, you really feel that you're part of a great tradition of filmmakers. It's wonderful to feel part of the filmmaking community gathered in that room for the broadcast. – Jim Steinblatt

HENRY MANCINI'S ENDURING

By Jim Steinblatt

On the occasion of what would have been the legendary film composer's 80th Birthday, a new U.S. postage stamp, new album releases and a renewed appreciation of his talent honor one of America's greatest treasures.

"Of all the Grammy and Academy Awards and acknowledgments, I don't think anything quite compares to a U.S. postage stamp that'd have been blown away," says Ginny Mancini, the great honor done to the memory of her late husband in April, when the U.S. Post Office issued a Henry Mancini commemorative stamp. The ceremony, which coincided with the tenth anniversary of Mancini's passing and what would have been the film composer's 80th birthday, took place in downtown Los Angeles and was presided over by U.S. Postmaster John E. Potter and former Senator John Glenn of Ohio (Mancini's home state). Featured were performances of Mancini's music by the U.S.C. marching band, and James Galway, leading 100 high school flutists in a rendition of Mancini's immortal *Pink Panther* theme.

The Cleveland-born Mancini was responsible for many of the most memorable film scores of the past 50 years, including: *Breakfast at Tiffany's*, *The Days of Wine and Roses*, *Dear Heart*, *Hatari!*, *Charade*, *Wait Until Dark*, *Two for the Road* and *10*. In television, Mancini's contributions ranged from the early detective shows, *Peter Gunn* and *Mr. Lucky* to *Newhart* and *Hotel*. The driving *Peter Gunn* theme, of course, is a rock & roll standard, a tune recorded by everyone from Duane Eddy to Emerson, Lake and Palmer to punk rockers, The Cramps. Mancini was the recipient of four Academy Awards and 20 Grammy Awards. And the music from *The Pink Panther*, as Ginny Mancini says, "is one of the very few pieces of music that children everywhere will recognize after hearing just two notes." In connection with this special Mancini year, record companies have issued collections celebrating the

composer's musical legacy. These include: *Midnight, Moonlight and Magic: The Very Best of Henry Mancini* (BMG Heritage) and Mrs. Mancini's personal favorite *The Ultimate Henry Mancini* (Concord Records), a collection of newly-recorded Mancini hits featuring vocal or instrumental performances by Henry's daughter Monica Mancini, Kenny Rankin, Take 6, Tom Scott, Gary Burton and Stevie Wonder, among others.

Ginny Mancini, who also serves and is an active participant on The ASCAP Foundation board, views the postage stamp as more than a commemoration of her husband's wonderful career. "For me, this stamp is a marketing tool for all the programs — music education, in particular." A longtime participant in the organization Mrs. Mancini is The Henry Mancini Institute, an organization providing year-round music education and performance opportunities for young people. "With the postage stamp, I've got all the participants wearing Mancini postage stamps," adds Mrs. Mancini. "Who better to spread the word to young people who are experiencing what Hank was all about?"

Asked why her husband's music endures, Mrs. Mancini emphasizes that talent and enthusiasm coupled with "incredible diversity" are responsible. "His versatility (as a composer, arranger, conductor and instrumentalist) made his life and career very interesting," she says. "No matter where I go in the world, someone will tell me a story of how his music impacted their lives in a positive way." Always returning to the theme of arts education, Ginny has to add: "Frankly, if he hadn't had music education as a child, he'd never have ended up on a postage stamp and that's why I get on my soapbox all the time."

Ginny Mancini views the postage stamp as more than a commemoration of her husband's wonderful career. "For me, this stamp is a marketing tool for all the arts education programs — music education, in particular."



LEGACY



ASCAP 17th Annual RHYTHM & SOUL MUSIC AWARDS

Continued from Page 6

The ASCAP Rhythm & Soul Heritage Award is given to members who have had a major impact on the legacy of Rhythm and Soul music, and was presented to Rick James for his outstanding achievements as a songwriter, artist and producer whose innovative style continues to influence and inspire the world of music. Widely regarded as one of the most visionary and innovative artists in American music, Rick James is credited with creating the "punk-funk" style and establishing himself as the ultimate funk hit-maker with such songs as "Super Freak," "Mary Jane" and "Give It To Me Baby" to name a few. The presentation to James turned out to be one of his very last public appearances.

Publisher of the Year honors were presented by ASCAP CEO John LoFrumento to EMI Music Publishing/EMI Jobete Music Publishing for their 20 award-winning songs: "Baby Boy," "Beautiful," "Can't Let You Go," "Crazy In Love," "Excuse Me Miss," "Fabulous," "Frontin'," "Get Busy," "Gossip Folks," "How You Gonna Act Like That," "I Can," "I Know What You Want," "I Wish I Wasn't," "Into You," "P.I.M.P.," "Rain On Me," "Right Thurr (Remix)," "Stand Up," "The Jump Off," "Wanksta," and for EMI/Jobete's "Into You." This marks the eleventh year that EMI has been named ASCAP's Rhythm & Soul Publisher of the Year.

Top Soundtrack Song of the Year honors went to "Shake Ya Tailfeather," from Bad Boys II, written by Jayson "Koko" Bridges, Murphy Lee, Nelly and Varick "Smitty" Smith and published by BMG Songs, Inc., Bubo Music, D2 Pro Publishing, Hitco South, Jackie Frost Music, Koko's Basement, New Columbia Pictures Music, Inc., That's Whats Up Publishing, Universal Music Publishing Group, and Young Dude Publishing.

Sean Paul was named ASCAP Reggae Artist of the Year, and was honored for his award-winning songs "Baby Boy" and "Get Busy."



ASCAP's John LoFrumento, Todd Brabec and ASCAP Board member and award winner Jimmy Jam with ASCAP's Jeanie Weems.



Above left, award winners Damon Thomas, Tyrese and Harvey Mason are all smiles during the preshow activities.



Above right, ASCAP's Keith Johnson congratulates Vella Cameron and Jimmie Cameron during the post-event festivities.



Pictured during the awards ceremony are (l-r) Ian Burke, Shakir Stewart, Hitco's L.A. Reid, Windswept's Evan Medow, Mathew Knowles, Jay-Z, EMI's Jody Gerson and Big Jon.



Above left, award winner Lil' Mo strikes a pose during the ceremony.



Above, Famous Music's Chuck Bradley, ASCAP's Kenny Ferracho, Famous's Tanya Brown and ASCAP's Keith Johnson.



Left, ASCAP's Jay Sloan with double award winner Chingy.



Above, award winner Rick Rock, left, is congratulated by ASCAP's Jeanie Weems and Kenny Ferracho.



Above right, the manager of supergroup Outkast, Blue Williams hangs with ASCAP's Ian Burke.



ASCAP's Alonzo Robinson greets film star attendees A.J. Johnson and Michael Jai White.



Pictured (l-r) are ASCAP President and Chairman Marilyn Bergman, Attallah Shabazz, Alan Bergman, Paula Madison, president/general manager of NBC 4 and ASCAP's Douglas Peek.



Award winner Raphael Saadiq and the legendary MC Lyte pose for fans.



Local stars, Big Chan of Doggy's Angels, Jeanie Weems, Diamond and Alonzo Robinson share a West Coast moment.



"Working it" on stage are Keith Johnson, Darryl "DMC" McDaniels, Warner/Chappell's Rick Shoemaker and Judy Stakee, Kenny Ferracho and Chrysalis' Kenny MacPherson and Valerie Patton.

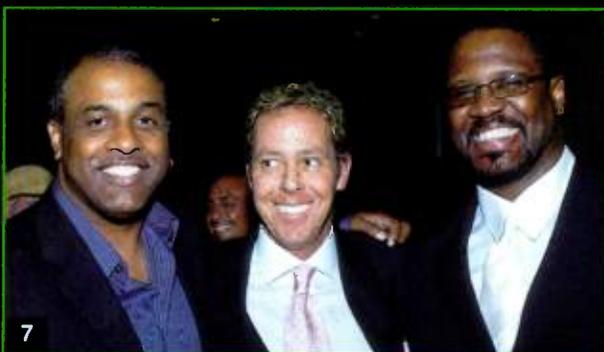
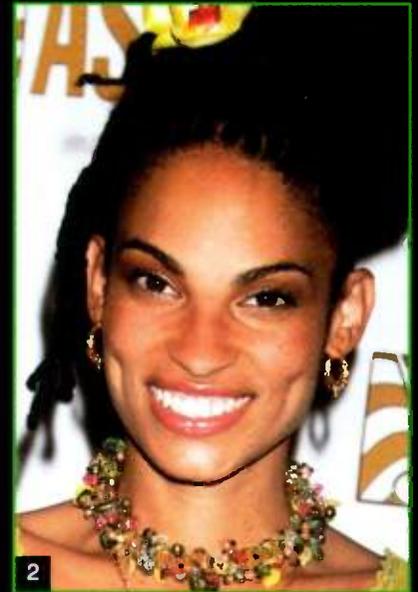


Above left, Songwriter of the Year 50 Cent enjoys the respect and applause of his peers when, upon receiving his award, he said, "Success is my drug of choice and I'm high tonight!"

Above, ASCAP's Ian Burke, Universal's David Renzer, Carvin Haggins, Universal's Tom Sturges, Frank Romano, Universal's Donna Caseine and Ivan Barias. Left, Interscope Records Erica Grayson, Wyldé Bunch's Yung Dame, Jeanie Weems, Wyldé Bunch's Ish, Jay Sloan and Wyldé Bunch's Tazzo.



ASCAP 17th Annual
**RHYTHM
 SOUL**
 MUSIC AWARDS



1. BET Founder & CEO Bob Johnson takes the stage to salute Jay-Z.
2. Songstress Goapele makes an appearance on the red carpet.
3. Lalah Hathaway performs "Forever, For Always, For Love" during the event in tribute to Luther Vandross and Black Music Month.
4. Hidden Beach Records, Kindred the Family Soul perform James' classic "Fire and Desire."
5. ASCAP's Todd Brabec with legend Ray Parker, Jr. and ASCAP CEO John LoFrumento.
6. ASCAP's Ian Burke, Shawn Holliday, BMG's Derrick Thompson and Scott Francis, Tyrese, EMI's Big Jon, Damon Thomas, EMI's Jody Gerson and Harvey Mason, Jr.



7. Members with attitude: Rex Rideout, Shawn LaBelle and Everette Harp, all collaborators on the red carpet. 8. Double Award winners, The Youngbloodz, are greeted by ASCAP's Ian Burke (second from left) and ASCAP's Keith Johnson (on the right).
9. Pookie Records' Truth performing during Rick James tribute.
10. ASCAP's Alonzo Robinson, Jeanie Weems, writer/producer DJ Quik and ASCAP's Todd Brabec
11. Jay-Z and Berry Gordy
12. ASCAP's Todd Brabec shares a memory with friend, James, and ASCAP CEO John LoFrumento.
13. Sony Music artist Lyfe performed both during the tribute and poolside for the guests.



ASCAP

WINNING SONGS

"03 Bonnie & Clyde"
 Written by: Darrell "Big D" Harper
 Prince
 Tupac Shakur
 Tyrone J. Wrice
 Published by: Controversy Music
 Suge Publishing
 Universal Music Publishing Group
 Warner/Chappell Music, Inc.

"21 Questions"

Written by: **LL Cool J**
Jimmie L. Cameron
Vella Maria Cannon
 Published by: **50 Cent Music**
Mo-Soniah Music Inc.
Universal Music Publishing Group

"As I Am"

Written by: **William Jeffery**
LL Cool J
Lisa Peters
Makeba Riddick
 Published by: **Adorable Songs Collection**
EMI Music Publishing
Fifth Floor Music Inc.
Jeffix Music Co.
Justin Conroy Publishing
LL Cool J Music

"Are You Happy Now?"

Written by: **John Shanks**
 Published by: **Dylan Jackson Music**
Warner/Chappell Music, Inc.

"Beautiful"

Written by: **Linda Perry**
 Published by: **Famous Music Corp.**
Stuck in The Throat

"Big Yellow Taxi"

Written by: **Joel Mitchell**
 Published by: **Siquomb Publishing**

"Bump Bump Bump"

Written by: **Varick "Smith" Smith**
 Published by: **Bubu Music**
That's What's Up Publishing

"Calling All Angels"

Written by: **Charlie Collin**
Pat Monahan
Jimmy Stafford
Scott Underwood
 Published by: **Blue Lamp Music**
EMI Music Publishing

"Can't Let You Go"

Written by: **Fabulous**
Just Blaze
LF' Mo
 Published by: **EMI Music Publishing**
FOB Music Publishing
J. Bracco
Mo Loving Music

"Cocks"

Written by: **Guy Berryman (PRS)**
Jon Buckland (PRS)
Will Champion (PRS)
Chris Martin (PRS)
 Published by: **BMG Songs, Inc.**

"Complicated"

Written by: **Graham Edwards**
Avril Lavigne (SOCAN)
 Published by: **Almo Music Corp.**
Ferry Hill Songs
Warner/Chappell Music, Inc.

"Crazy In Love"

Written by: **Beyoncé**
Jay-Z
 Published by: **Beyoncé Publishing**
Carter Boys Publishing
EMI Music Publishing
Hitco South

"Cry Me A River"

Written by: **Scott Storch**
Timbaland
Justin Timberlake
 Published by: **Scott Storch Music**
Timbaland Tunes
TVT Music Inc.
Virginia Beach Music
Warner/Chappell Music, Inc.

"Dilemma"

Written by: **Antoine Macon**
Nelly
 Published by: **BMG Songs, Inc.**
EMI Music Publishing
Jackie Frost Music
Shack Suga Entertainment

"Disease"

Written by: **Mick Jagger (PRS)**
 Published by: **Jagged Music**
Warner/Chappell Music, Inc.

"Don't Mess With My Man"

Written by: **Brandon Casey**
Brian Casey
 Published by: **Air Control Music Inc.**
EMI Music Publishing
Them Damn Twins

"Drift Away"

Written by: **Mentor Williams**
 Published by: **Almo Music Corp.**

"Drops of Jupiter"

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

"The Game of Love"

Written by: **Rick Nowels**
 Published by: **EMI Music Publishing**
Future Furniture

"Get Busy"

Written by: **Sean Paul Henriques**
Sleev "Lucky" Marsden (PRS)
 Published by: **EMI Music Publishing**
Talari Music Inc.

"Heaven"

Written by: **Jim Vallance (SOCAN)**
 Published by: **Almo Music Corp.**
Testatyme Music

"Hot in Herre"

Written by: **Nelly**
 Published by: **BMG Songs, Inc.**
Jackie Frost Music

"How You Gonna Act Like That"

Written by: **Harvey Mason Jr.**
Damon Thomas
Tyrese
 Published by: **BMG Songs, Inc.**
Demis Hot Songs
E Two Music
EMI Music Publishing
Zorothon Music

"I Know What You Want"

Written by: **Rah Digga**
Ric Rock
Baby Sham
Spliff Star
 Published by: **Cypheroleff Music Publishing**
Dutty Nigga Music
EMI Music Publishing
Killa 4 Music
Rah Digga Music

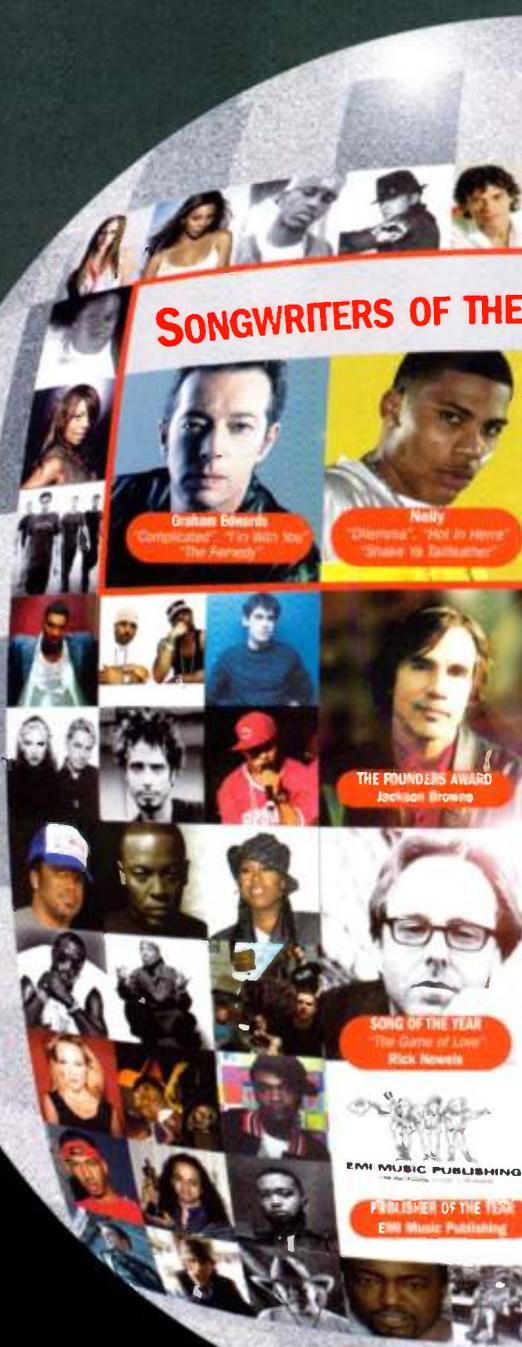
"I Need A Girl (Part 2)"

Written by: **Chauncey Hawkins**
LoDown
P. Diddy
Frank Romano
Taurian A. Shropshire
 Published by:

Doncemo Music Publishing
EMI Music Publishing
Hot Heat Music
Jesse Jaye Music
Justin Combs Publishing

"If You're Not The One"

Written by: **Daniel Bedingfield (PRS)**
 Published by: **Sony/ATV Tunes LLC**
"I'm With You"
 Written by: **Graham Edwards**
Avril Lavigne (SOCAN)
 Published by: **Almo Music Corp.**
Ferry Hill Songs
Warner/Chappell Music, Inc.



SONGWRITERS OF THE YEAR

Graham Edwards

"Complicated", "I'm With You", "The Fantasy"

Nelly

"Dilemma", "Hot In Herre", "Shack Ya Talkin' Bout"

THE FOUNDERS AWARD
Jackson Browne

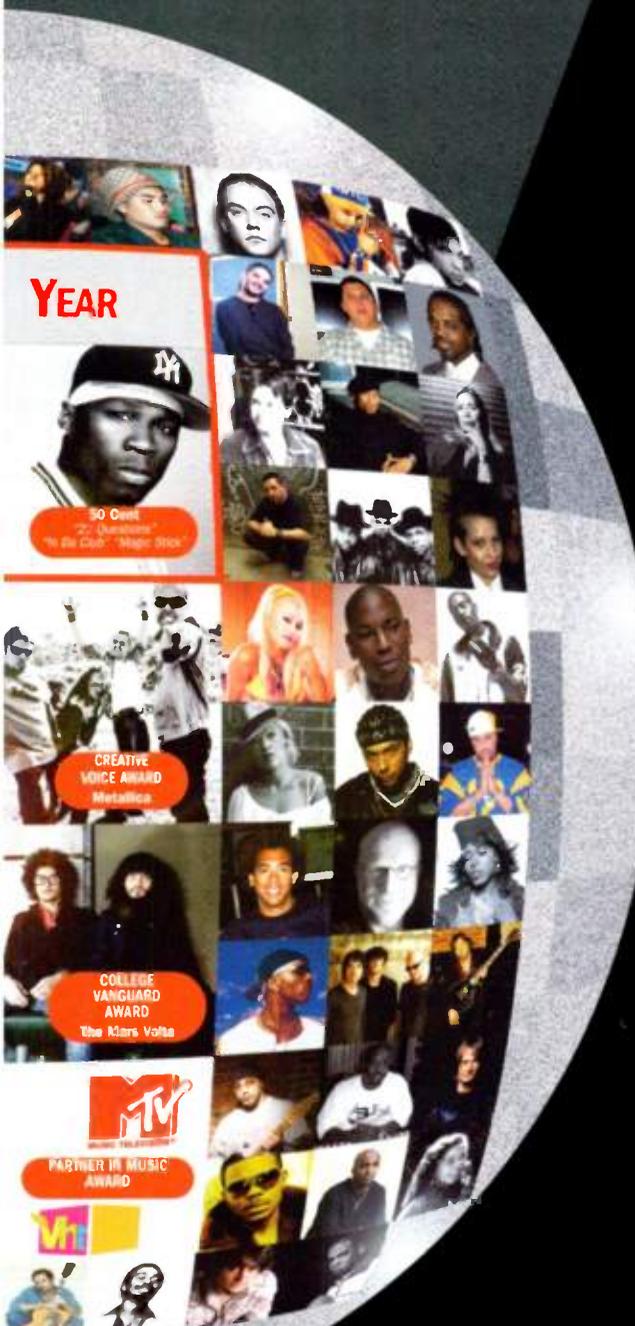
SONG OF THE YEAR
"The Game of Love"
Rick Nowels

EMI MUSIC PUBLISHING

PUBLISHER OF THE YEAR
EMI Music Publishing

MUSIC

2004



"In Da Club"
 Written by: 50 Cent
 Dr. Dre
 Mike Elizondo
 Published by:
 50 Cent Music
 Ain't Nothing But Funkin'
 Music
 Blotter Music
 Elvis Mamba Music
 Music of Windswept
 Universal Music Publishing
 Group
 Warner/Chappell Music,
 Inc.

"Intuition"
 Written by: Jewel
 Published by:
 EMI Music Publishing
 Wiggly Tooth Music

"Just Like A Pir"
 Written by: Pink
 Published by:
 EMI Music Publishing
 Left Handed Lover
 Music

"Like A Stone"
 Written by: Chris Cornell
 Published by:
 Disappearing One

"Lose Yourself"
 Written by: Eminem
 Published by:
 Jaceff Music
 Resto World Music

"Magic Slick"
 Written by: 50 Cent
 Michael Clivetz
 The Fantam
 Published by:
 221 Publishing
 50 Cent Music
 Haascentric
 Universal Music Publishing
 Group

"Mesmerized"
 Written by: Chink Santana
 Published by:
 Famous Music Corp.
 ISI Music
 Soldierz Touch

"Miss Independent"
 Written by: Kelly Clarkson
 Robert Lawrence
 Published by:
 Rhettaki Music
 Smelly Songs

"Miss You"
 Written by: Johna Austin
 Published by:
 Chrysalis Music
 Hand In My Pocket
 Music
 Music of Windswept
 Naked Under My
 Clothes Music

"No Letting Go"
 Written by: Steven "Lenny" Marsden (PRS)
 Published by:
 Tafari Music Inc.

"No Such Thing"
 Written by: Clay Cook
 John Mayer
 Published by:
 No Such Thing Music
 Sony/ATV Tunes LLC
 Specific Harm Music

"The Remedy"
 Written by: Graham Edwards
 Jason Mraz
 Published by:
 BMG Songs, Inc.
 Goo Eyed Music
 Graham Edwards
 Songs

"Right Thurr"
 Written by: Chingy
 Alenzo Lee Jr.
 Published by:
 Almo Music Corp.
 BMG Songs, Inc.
 Chingy Music
 Trak Starz Music

"Rock Wit U (Awww Baby)"
 Written by: Ashanti
 Chink Santana
 Published by:
 Baeza Music LLC
 Famous Music Corp.
 ISJ Music
 Pooklepoos
 Publishing
 Soldierz Touch
 Universal Music
 Publishing Group

"Rock Your Body"
 Written by: Chink Hugo
 Justin Timberlake
 Published by:
 Cassa Chad Music
 EMI Music Publishing
 Tempan Tunas

"Shake Ya Tailfeather"
 Written by: Jayson "Koko" Bridges
 Murphy Lee
 Kelly
 Varick "Smitty" Smith
 Published by:
 BMG Songs, Inc.
 Bubo Music
 D2 Pro Publishing
 Hitco South
 Jackie Frost Music
 Koko's Basement
 New Columbia Pictures
 Music, Inc.
 That's What's Up Publishing
 Universal Music Publishing
 Group
 Young Duke Publishing

"She Hates Me"
 Written by: Jimmy Allen
 West Scantlin
 Published by:
 Jordan Rooks Music
 Stereo Supersonic Music
 Warner/Chappell Music, Inc.

"Soak Up The Sun"
 Written by: Jeff Trott
 Published by: Cyrillic Soap

"The Middle"
 Written by: Jim Adkins
 Rick Burch
 Zach Lind
 Tom Linton
 Published by: DreamWorks Songs
 Turkey on Rye Music

"Undereath It All"
 Written by: Gwen Stefani
 Published by:
 Universal Music Publishing
 Group
 World of the Dolphin Music

"Where Are You Going"
 Written by: Dave Matthews
 Published by: Colden Gray Ltd.

"Work It"
 Written by:
 Missy "Misdemeanor" Elliott
 Debbie Harry
 Darryl "DMC" McDaniels
 Joseph "Run" Simmons
 Chris Stein
 Published by:
 Chrysalis Music
 Mass Confusion Productions
 Monster Island Music
 Publishing
 Warner/Chappell Music, Inc.

"Your Body Is A Wonderland"
 Written by: Jean Mayer
 Published by: Sony/ATV Tunes LLC
 Specific Harm Music

Congratulations Winners

Music's
 Biggest Nights
 Belong to
ASCAP



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ASCAP 2004 POP

Continued from Page 7

The Game of Love" earned songwriter/producer Rick Nowels the coveted Song of the Year title as a co-writer of the song with the most performance credits. Nowels has worked with some of the biggest-selling artists including Madonna, Des'ree, Belinda Carlisle, Dido, Celine Dion, Ronan Keating, Jewel, New Radicals, Texas, k.d Lang, among many others.

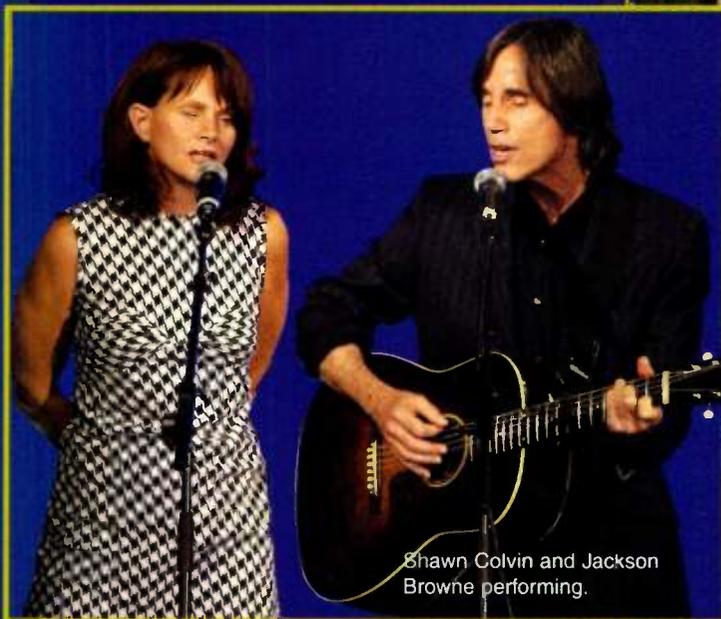
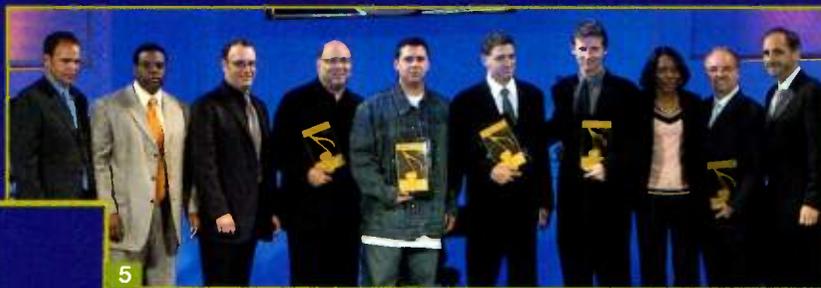


Rick Nowels

Publisher of the Year honors were presented by ASCAP CEO John LoFrumento to EMI Music Publishing for their 15 winning songs: "All I Have," "Calling All Angels," "Can't Let You Go," "Crazy In Love," "Dilemma," "Don't Mess With My Man," "Drops Of Jupiter," "The Game Of Love," "Get Busy," "How You Gonna Act Like That," "I Know What You Want," "I Need A Girl (Part 2)," "Intuition," "Just Like A Pill," and "Rock Your Body." EMI Chairman/CEO Martin Bandier accepted the honor.

The 2004 ASCAP College Vanguard Award went to The Mars Volta. This award recognizes the impact of new and developing musical genres that help shape the future of American music and which gain early popularity on college radio. Past recipients of this award include Beck, Modest Mouse, The Strokes, Built to Spill and Jack Johnson.

Other songwriters receiving multiple-awards were John Mayer, Chink Santana, Train, Justin Timberlake, Avril Lavigne, Varick "Smitty" Smith and Steven "Lenky" Marsden.



Shawn Colvin and Jackson Browne performing.

Pictured (l-r):

1. ASCAP's Todd Brabec, Graham Edwards, Jackson Browne, ASCAP President and Chairman Marilyn Bergman, Shawn Colvin and ASCAP's CEC John LoFrumento.
2. ASCAP's Keith Johnson, Songwriter of the Year 50 Cent and ASCAP's Kenny Ferracho.
3. Chingy performing "Right Thurr."
4. The ASCAP Partner in Music Award was given to MTV and VH1 as the pioneers in music video broadcasting. Pictured are ASCAP Senior Vice President of Licensing Vincent Candilora, John Rzeznik of the Goo Goo Dolls, Marilyn Bergman, President of Entertainment for MTV and VH1 Brian Graden and John LoFrumento.
5. Windswept's Jonathan Stone, Universal's Maani Edwards, Universal's and ASCAP Board member David Renzer, Windswept's Evan Medow, writer winner Mike Elizondo, Blotter Music's Steve Lindsey, Universal's Tom Sturges, ASCAP's Jeanie Weems and Warner/Chappell's President Rick Shoemaker and Chairman and CEO Les Bider.

MUSIC AWARDS



6



7



8



9



11



Dobie Gray (right) performing "Drift Away" backed by Mentor Williams and Don Was (center). An Uncle Kracker cover of the song earned Williams an award for one of the most performed ASCAP songs of 2003.



10

6. EMI Music Publishing Chairman and CEO Martin Bandier (holding award) and his staff receive the Publisher of the Year Award from ASCAP CEO John LoFrumento (far right).

7. Famous Music's Chuck Bradley, Famous Music Chairman and CEO and ASCAP Board member Irwin Robinson, writer winner Linda Perry, Famous Music's Carol Spencer and ASCAP's Brendan Okrent.

8. EMI's Evan Lamberg, Jody Gerson and Martin Bandier, writer winner Jewel and ASCAP's Todd Brabec.

9. ASCAP's Tom DeSavia, Metallica's Robert Trujillo and Lars Ulrich, ASCAP's Loretta Muñoz, Metallica's Kirk Hammett and James Hetfield and ASCAP's Harry Poloner.

10. Universal's David Renzer and Donna Caseine, BMG Songs' Derrick Thompson, Universal's Tom Sturges, writer winner Varick "Smitty" Smith, BMG Songs' Scott Francis, writer winner Jason "Koko" Bridges, New Columbia Pictures Music's Shelly Bunge, Bu-Bo Music's Valerie Jones and Universal Music's Ethiopia Hattemariam.

11. The Matrix: Graham Edwards, Lauren Christy and Scott Spock.

LICENSING SONGS FOR VIDEO GAMES

By Todd and Jeff Brabec

In recent years, the video game industry has been the fastest growing area of the entertainment business. And music is a major part of many of these games. For songwriters, recording artists (new or old), film and television composers, music publishers and record companies, the video game industry represents a new and valuable source of income.

For pre-existing songs, there are a number of different ways to license music in this area depending on the success of the song being used, the type of video game, how the game is distributed and the policies of the manufacturer. Some of the major issues that will be covered in many of the licenses follow.

Music

There will be a description of the composition being used including information on the title, songwriter, publisher and percentage controlled. There should also be a description as to how the song is used in the game.

Game Title

The exact title of the game will be mentioned.

Description Of The Configuration

Some descriptions are very broad and others are very specific. For example, some agreements include language covering all software programs or other electronic products in any format or platform that is designed for use with computers. Others refer to any existing electronic devices as well as any which may be developed in the future. Many also indicate the type of distribution medium on which the game may be distributed. For example, the contract may actually men-

tion DVD, CD-ROM, consoles arcades, handheld devices, magnetic diskettes and optical disks as permitted distribution media. Others will be less specific or mention the previous media but provide that distribution of the game will not be limited to only the areas mentioned.

Online Versions

If the game is available online, the agreement will have language which permits the transmission of the game over telephone lines, cable television systems, cellular telephones, satellites and wireless broadcast as well as other ways of transmission which are in existence or which may be developed in the future.

Fees

Some agreements provide for an actual royalty but many provide for a one-time buy-out fee per composition regardless of the number of games actually sold or how many times the game is played. Per game royalties range from 8 cents to 15 cents per composition and buyouts range from \$2,500 to over \$20,000. As in many other areas, royalties and fees depend upon the value of the composition, the prior history or anticipated sales of the game, bargaining power of the parties and the needs of the video game producer, music publisher and songwriter.

Term

Some agreements have a set term (such as 5 years, 7 years, 10 years, etc.) during which the song can be used in the video game. If there is a set term, the video manufacturer will many times have the right to sell off its inventory of games for a period of time once the term is over. Other



We Got Game

Pictured after the Music Publishing Panel at the recent Game Developers Conference is Worldwide Executive of Music for Electronic Arts Steve Schnur, composer Shawn Clement, composer Jack Wall, composer Tommy Tallarico, VP Business Affairs, Chrysalis Music, Jeff Brabec and ASCAP Executive VP Todd Brabec.

licenses last for as long as the video game is in distribution. And others state that the term is for the life of copyright of the composition.

Territory

The territory of distribution is usually the world.

Companion Products

Many game producers receive the right to release the compositions used in the video game in companion products such as an audio CD or separate DVD release of the game. Sometimes fees are actually set in the agreement (for example, 100% or 75% reduced statutory rate for a CD) and other times there is a good faith negotiation provision as to the ultimate fee that will be charged for the applicable companion product.

Collateral Materials

Many agreements provide that the video distributor can use the composition in its advertising, promotional and marketing materials related to the video game. This may include in-store promotions and demonstrations, DVD trailers and even advertising over closed-network college campuses as long as the use is in-context. Such promotional usage does not include out-of-

context uses or other types of advertising campaigns such as network, cable or satellite television.

Credit

Most contracts provide that credit for the composition be given on the inside of the video game packaging. Credit may also be placed in the manual for the game or actually in the digital format of the game. If there is a master recording also licensed, the notice will usually contain the name of the record company and the name of the recording artist in addition to the composition information.

Other Provisions

Notice, applicable law, audit, warranty and indemnification provisions are similar to most other license agreements.

This article is based on information contained in the 4th edition of the book *Music, Money, And Success: The Insider's Guide To Making Money In The Music Industry* written by Jeffrey Brabec and Todd Brabec (Published by Schirmer Trade Books/Music Sales). By permission © 2004 Jeff Brabec, Todd Brabec.

The book is available for sale on ASCAP's website in the resourceguide: www.ascap.com/resource/

GAMES: THEY'RE PLAYING OUR SONGS

Q&A with Steve Schnur, Worldwide Executive of Music for Electronic Arts Games, one of the world's largest interactive software publishers.

Describe the state of the video game industry today?

The video game industry earned \$9 billion in 2003 and is growing aggressively. Today, video games are bigger than radio. Games are bigger than music television. And video games are even bigger than domestic Hollywood boxoffice ticket sales. Thirty-two years after the first electronic blips of Pong, video games – and the music we can deliver within them – are becoming one of the most essential cultural forces of our time.

Who is playing these games?

Currently, 60% of all North Americans and 40% of all Europeans play video games. The average gamer is 28 years old. Americans will spend more time playing video games this year – about 75 hours on average – than watching rented videos and DVDs. The percentage of last year's college students who had ever played video games was 100%. One-third of gamers are women, and young audiences consistently rank video games and the Internet above TV on the importance scale. According to Jupiter Research, 95% of teenage boys play video games. Yet another study reports that boys 5-12 years old are now spending more time playing video games than they are playing with traditional toys.

How has gaming impacted the way people discover new music?

The popularity of gaming has expanded the way the world hears music. A recent poll of core gamers ages 13 to 32 revealed that 40% learned about a new artist after hearing a song in a video game. One third went out and purchased

that artist's CD. An average of 2.5 people play each sports game sold and the game is played an average of 50 hours per player. On the game software, songs rotate and are identified on screen at least twice each hour. Our *Madden 2005* game is projected to sell between six and seven million units. That means that any given song in that game will be heard and identified well over 700 million times.

What does your job entail?

My role is to pursue, create and continuously develop the international vision for music in our games. I began my career as a musician in bands, became part of the original programming team at MTV and have more than 20 years experience in radio promotion, A&R, music marketing and as a music supervisor for movies. My staff comes from similar A&R and marketing backgrounds. We've formalized in-game music under the name 'EA Trax' and set the industry standard for fair licensing, label cross-promotion and artist involvement. Most importantly, we've changed our relationships with the recording and publishing industries from a 'buy-sell relationship' to co-marketing partnerships. From the music we license to the music we co-create, the possibilities for new revenue opportunities are limitless.

How do you choose the music for your games?

All EA game music is specifically designed to maximize the emotional lift needed to create even greater gameplay experience. The music must be so fresh and creative that not only does the gamer discover their favorite new band and song

through the game, but hearing the music will always remind them of the great time they had playing the game. The songs we select are geared to make you want to run faster, jump higher and throw longer.

That's where partnership comes in: breaking new artists is all about good music, good marketing and good timing. EA seeks unique mixes of music for each and every title. The sound of *Madden* compared with the sound of *NBA LIVE* or *Battlefield: Vietnam* is different. Even titles like *Medal of Honor*, *Lord of the Rings*, *Harry Potter* and *The Sims* are scored like major Hollywood blockbusters. Choosing the music for each and every game is an intensely focused process. We work with record labels, publishers and artists often more than a year in advance to ensure that, for every EA game, the music will matter.

How much music do you use from undiscovered artists?

Currently, more than 95% of the music in our games comes from new bands. For EA, any sports game with a year in the title must point the music forward. Everyone shares a common goal in that we must always be on the cutting edge of new music and new trends. We want to break new artists and bring career artists to a whole new level. We can create an interactive environment where new artists, hit singles, international soundtrack phenomena and more will emerge exclusively from video games. And because nearly all the music in EA games currently comes from new acts, we are constantly creating new revenue opportunities for developing writers and artists, their labels and their publishers alike.

Have any of your games helped launch any artist's career?

In less than two years, labels have seen their artists' songs become an integral part of an artist's set-up, development and continued growth. The evidence is beyond tangible; Epic Records credits *Madden 2003* as being instrumental in the breaking of Good Charlotte. Avril Lavigne was first introduced to European audiences through *FIFA 2003*. JET got their American iPod commercial based on exposure in *Madden 2004*.

Over the past two years alone, superstars like OutKast, Avril Lavigne, Radiohead, Christina Aguilera, Kings Of Leon, Jermaine Dupri, Nelly, Jimmy Eat World, and literally hundreds more have become an enthusiastic part of EA games.

What does the future hold for gaming and music?

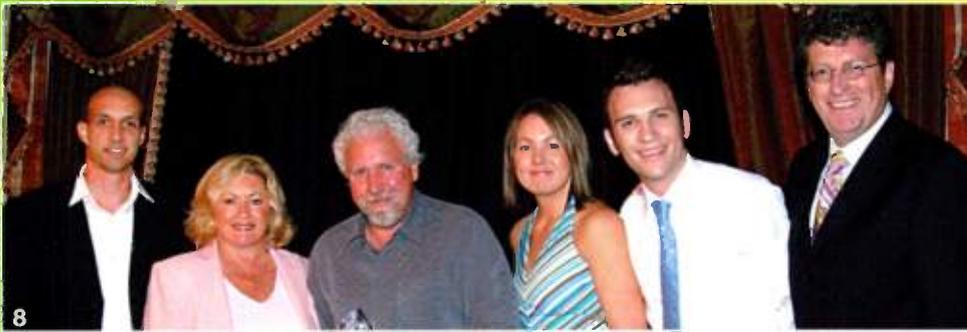
The number of CD buyers who have bought digital music has more than tripled so far in 2004. Now, consider on-line gaming: of the 186.4 million console games sold in the U.S. last year, more than 23 million were web-enabled for online playing. The next generation of systems will absolutely re-set the bar for both entertainment and technology in our lifetimes. Combine the possibilities of remarkable new hardware, new software, widespread broadband access and legally downloadable music. Now, imagine a world where 80% of the global population can be instantaneously exposed to new music via games, with the power to purchase literally at their fingertips. EA is currently creating the programs and partnerships that will make it a reality.

ASCAP Christian



1. The 2004 Christian Music Award winners gather on stage.
2. The Annie Moses Band.
3. R&B artist Tony Rich, Kim Hurt and ASCAP's Ian Burke.
4. No Other Name.
5. Bebo Norman performs.
6. ASCAP held a special release party for Dottie Rambo's new DVD and CD project, Dottie Rambo and Homecoming Friends, produced by Bill Gaither. Pictured are Brentwood Benson Publishing's Dale Matthews, ASCAP's Dan Keen, Bill Gaither, Dottie Rambo and Brentwood Publishing's Marty Wheeler.

Music Awards



7. Dan Keen and new artist Abigail Washburn.

8. Chad Segura, Connie Bradley, Publisher of the Year, EMI Music CMP's Eddie DeGarmo, Jaime Brandel, Matt Ewald and Dan Keen.

9. Song of the Year winner Newsboy's Peter Furler.

10. Ryan Schweain, Kristin Swinford-Schweain of Zoegirl, Dan Keen, Zoegirl's Chrissy Conway-Katina and James Katina of The Katinas.

11. Bebo Norman and Mark Schultz.

12. Third Day's Mark Lee, Eddie DeGarmo and Dan Raines.

13. Brentwood Benson's Julie Ecrement, Marty Wheeler and Dale Matthews, Steve Hindalong and Holly Zabka of Brentwood Benson.

14. ASCAP sponsored a writers' night during the 2004 GMA Week. Pictured are Bart Millard, Dan Keen, Steve Merkel, Sue Smith, Gerald Crabb and Kim Williams.

15. MercyMe's Bart Millard was named Songwriter Of The Year.



Tisuby & Georgina

Venezuelan-born singer/songwriters Tisuby & Georgina started out in separate musical groups. When they decided to join their talents together they became a powerful musical force. After winning the top prize on a top Venezuelan music TV show, they were signed to their first record deal with the Líderes label. Their first record, *Sueños Simples*, introduced them to a worldwide audience. Their new album, *Ruleta Del Amor* contains the single "Por Qué No," which has reached the Billboard charts and is getting significant airplay across Europe. Though both still in their early 20's, Tisuby & Georgina's sizzling mix of pop, rock and hip hop is energetic, infectious and fun for all ages.



Deborah Lurie

Early in her musical life composer Deborah Lurie discovered she had a condition called synesthesia, whereby the sound of a note causes her to visualize a certain color. She might be able to tell you what note coincides with green, for she is certain to see much more of that color these days – in the form of money. Lurie recently completed her first studio feature film score for the MGM teen comedy/adventure *Sleepover*, directed by Joe Nussbaum.

Shortly after graduation from the USC School of music with the composition department award, Deborah scored Nussbaum's award winning short film *George Lucas In Love*. In the following years, Deborah scored many independent films and composed additional music for Disney's animated series *Hercules*, Touchstone's *Bubble Boy* and Miramax's *View From the Top* and *My Baby's Daddy*. Recent original film scores include *Whirlygirl* (directed by *Dances With Wolves* producer Jim Wilson) and the upcoming Sony Classics film *Imaginary Heroes* starring Sigourney Weaver and Jeff Daniels, in which she incorporated a theme by X2 composer John Ottman. In addition to film music, Deborah has worked extensively in rock and pop music as an arranger and producer. She has written string arrangements for rock albums including Hoobastank's 2004 chart topper *The Reason*. She has also produced, arranged, and composed additional music for the live cabaret show *The Pussycat Dolls at The Roxy Theater*, which featured guest stars Christina Aguilera, Gwen Stefani, and Christina Applegate, among others.

LeAnn Rimes

It's hard to believe that LeAnn Rimes, the superstar who took the country and pop music charts – and the nation – by storm in 1996 at 13 (garnering two Grammy Awards in the process), is now 21 years old. The Mississippi-born and Texas-raised Rimes recently released the international smash, *LeAnn Rimes Greatest Hits* (Curb), which features two brand new recordings along with sixteen past hits. With her Patsy Cline-like outsized voice, Rimes is classified as country, but it's apparent that she does not wish to be pigeonholed – the 2002 album, *Twisted Angel*, found LeAnn experimenting with R&B, funk, blues and techno music.

The singer, whose vocal prowess helped power the *Coyote Ugly* soundtrack to platinum sales, has been collaborating in writing many of her own songs of late, one of which, "Life Goes On," from *Twisted Angel*, became a hit.

This fall, Rimes will unleash a musical double whammy on her fans. On November 2nd, she will release a new studio album, *This Woman*, which will be a very upbeat, inspirational and personal album of new material. She will also release a Christmas album, *What a Wonderful World*, featuring three original and eight traditional Christmas songs recorded at the legendary Capitol Records Studio (Nat King Cole, The Beatles) with the Brian Setzer Orchestra.



Creating a Winning Website

Continued from Page 15

Accessibility

Make sure that you have direct login access to all the services that run your website. This means your hosting provider, the domain registrar (where you bought your domain), and any add-on services that tie in to your site, such as third party services that sell your CD online or serve your MP3 files. If you have a webmaster that helps you manage all these things, great, but be sure that they hand you all the access codes. If your situation changes or relations with your 'web dude' go south, you will very quickly want to change those passwords and secure your online assets from any attack. Also, be sure that you have access to all your digital content – photos, web pages, scripts, video, audio or anything else that was used to create your site. You should maintain copies of all files. If a webmaster refuses you access to any of these things, fire them and get a new one, period.

Service Partners

Your website is your business portal – a critical vehicle for your career – and your hosting service is like the engine. Make sure your host is a pro, not some part time hack and not your buddy. A good host provides reasonable rates on all the basics such as bandwidth, file storage, email boxes, etc. You should be able to get a good service for \$20 or less per month.

However, what's more important is to know what kind of support package is included and how good their support is. There are cheap hosts out there, but just try to get someone to help you at 10pm on a Sunday night when you can't get your site posted to the server. Ancillary to this, be sure to know that the service is well established and not just a flash in the pan. There are thousands of hosting businesses popping up all over the place and there will be a great deal of shakeout and consolidation in the next two years because of it, with the cheapest providers getting eaten up the quickest, so make sure you know who you're hosting with.

The same applies to other service partners such as MP3 serving, web merchandising, online press kits, promotion and distribution services. Choose them wisely, remembering that they all will require upkeep to be truly valuable. When using additional services such as these, pay special attention to how they

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will integrate with your existing website. This is important since you'll want to always draw users in through and back to your website, constantly concentrating eyeballs on you rather than sending users off your site to other places where service vendors may have other agendas for them.

Logistics

If you will be the primary maintainer of the site, make sure you can do it while you're on the road as well as at home. For example, if you're on tour and something changes in the show schedule (I can't think of a time when that doesn't happen), how are you going to post that update to the tour schedule on your website so that your fans know? Better yet you might want to send an email out to people about it.

If there are others helping out, such as people taking photos or if your manager wants to post news and shows, you'll need to coordinate how they access the Web pages to update them as well as how they will submit the content. Many times people use a central resource (ie: webmaster, designer or service) to coordinate submission and posting. Ideally, there can only be one "keeper of the files," so that things like version control, file compatibility and quality assurance are properly managed. You may even want to use some form of automated system that will allow different people to post items securely to a central server which then updates only pertinent pieces of the site (more on this later).

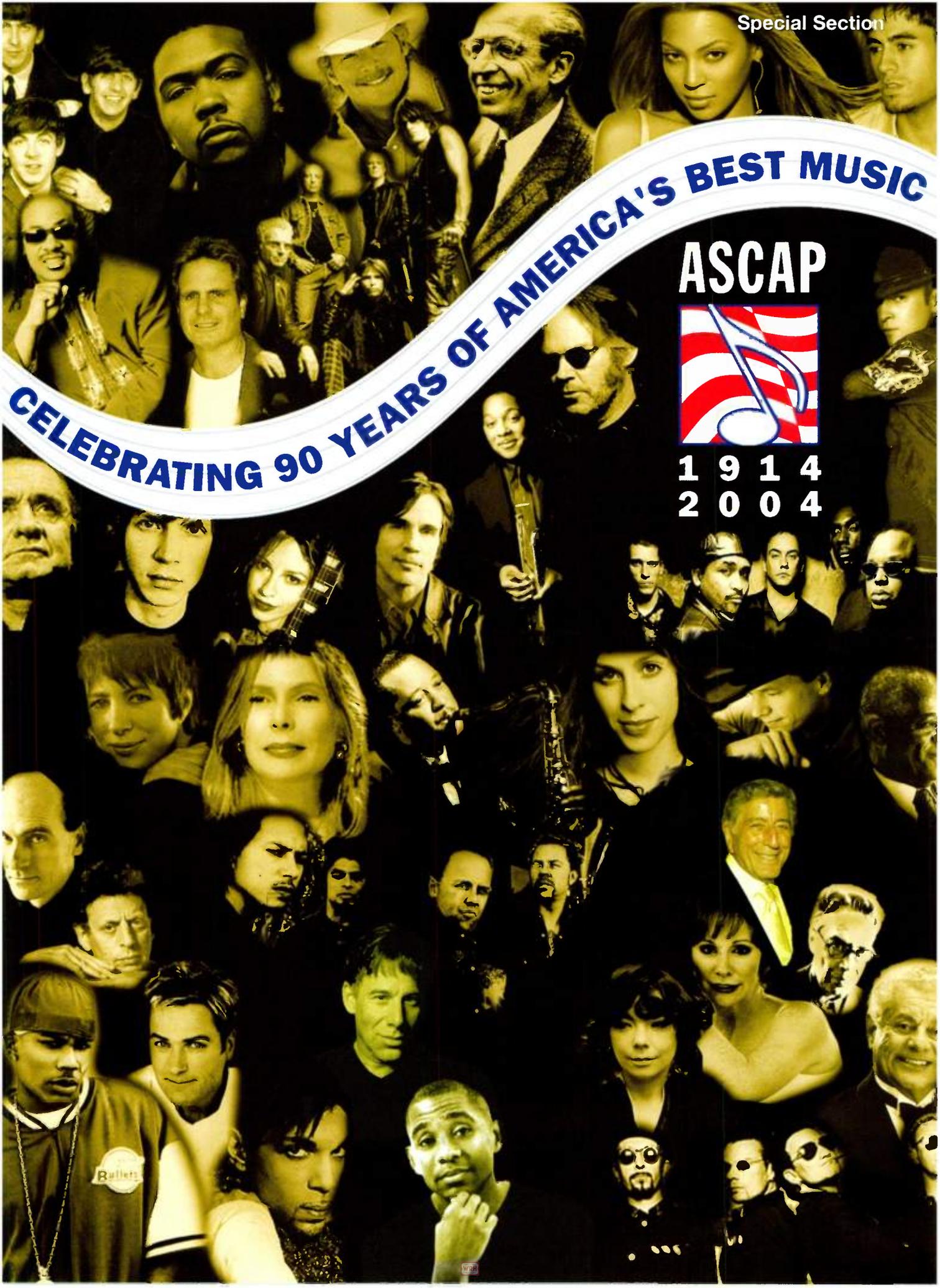
If you have features such as a message board or online mailing list, you'll need someone to manage and moderate those features. The same follows for putting up an

online store. Who will post new products, process orders and handle the inevitable customer support issues that come along with selling merchandise? Bottom line here is whether you're one person or a small army, there needs to be a workflow plan.

About the Author

Patrick Faucher is president and founder of Nimbit Web Services, which provides an entire suite of online tools & services for the independent artist. Hundreds of professionals use Nimbit to create and maintain websites, promote their careers and conduct business. You can find out more at www.nimbit.com.

Look for Part Two in the next issue of Playback.



CELEBRATING 90 YEARS OF AMERICA'S BEST MUSIC

ASCAP



**1914
2004**

Bullets

The Birth of ASCAP (1914)

On February 13, 1914, at the Hotel Claridge in New York City, a group of prominent, visionary music creators founded The American Society of Composers, Authors and Publishers. For songwriters and composers, this monumental event would forever change music history.

Today, with over 175,000 member-owners, including the greatest and newest names in American music, ASCAP is a vital, leading-edge organization that over the last three years has distributed nearly \$1.7 billion dollars in royalties. From hip hop to symphonies, rock to jazz, country to Latin, R&B to musical theater, gospel to electronic, ASCAP music defines our cultural landscape and connects people the world over.



Charter Members: (l-r) Gustave Kerker, Raymond Hubbell, Victor Herbert (seated), Harry Tierney, Louis A. Hirsch, Rudolph Friml, Robert Hood Bowers, Silvio Hein, A. Baldwin Sloane and Irving Berlin.

ASCAP's primary purpose is to assure that music creators are fairly compensated for the public performance of their works, and that their rights are properly protected. Throughout its 90 years, ASCAP has stayed true to the democratic ideals and guiding principles set forth by its founding members. ASCAP is still 100% member-owned, governed by a Board of Directors elected by and from the membership every two years.

But ASCAP does more than represent its members—ASCAP is its members. As a member-owned organization, ASCAP is a community, a family, as well as the world's most powerful advocate for the rights of creators. In a history built on verses and choruses, it is the bridge that connects America's most beloved and distinguished songwriters and composers to the world.



The Era of the Player Piano (THE EARLY 1900's)



Irving Berlin

Lift Ev'ry Voice and Sing



James Weldon Johnson

ASCAP's first office was a tiny room in New York's Fulton Theater Building. A kitchen table and broken-down chair served as office furniture. The Society's total payroll was \$15 a week. Dues were \$10 for writers and \$50 for publishers. Today membership is free.

Its earliest members included the era's most active songwriters – **Irving Berlin, James Weldon Johnson, Jerome Kern and John Philip Sousa.**

Early on, founding member **Victor Herbert** brought a lawsuit against Shanley's Restaurant for refusing to pay royalties. The fight took two years and went to the Supreme Court. ASCAP prevailed. Justice Oliver Wendell Holmes wrote the decision of the Court: **"If music did not pay, it would be given up. Whether it pays or not, the purpose of employing it is profit and that is enough."**

In 1919, ASCAP and the Performing Right Society of Great Britain signed the first reciprocal agreement for the representation of each other's members' works in their respective territories. Today, ASCAP has reciprocal agreements all over the world and licenses the U.S. performances of hundreds of thousands of international creators.

a corporation organized under the laws of the State of ... *Del.* ... hereinafter designated as the "LICENSEE," WITNESSETH:

1. The Society hereby grants to the Licensee the license to perform by means of orchestras, bands and musical instruments generally, any work in the repertory of the Society for the period of one year commencing on the ... *1* ... day of ... *October* ... 1914, on premises known as ... *Rectors* ... No. *160 D* ... *Brooklyn* Street, City ... *N. Y.*

The first music user licensed by ASCAP was Rector's Restaurant

All those pictured herein are members of ASCAP or affiliated foreign societies who license their works through ASCAP in the United States.

The Age of Radio (The 20's)



W.C. Handy



Above, ASCAP copyright delegation, Washington, D.C., 1924
Left, Ira and George Gershwin were elected to ASCAP in 1920



The early members were zealots when it came to building membership in the new Society. This zeal paid off when, in 1921, ASCAP was finally able to cover its operating costs and make its first distributions.

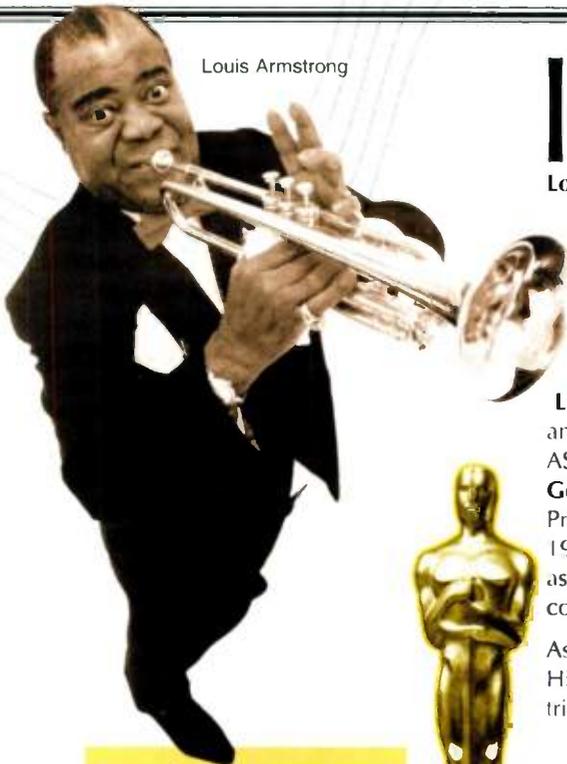
New members of the period included **Hoagy Carmichael, Dorothy Fields, George Gershwin and Ira Gershwin,**

Oscar Hammerstein II, W.C. Handy, Lorenz Hart, Jimmy McHugh, Richard Rodgers, Fred Rose and Harry Warren.

In the 20's, the most revolutionary technological development of the age boomed into the hearts of American homes. Radio. Suddenly, previously disconnected communities and towns were instantly linked by a new medium, one that became the electronic hearth for millions of listeners. KFI Radio in Los

Angeles was the first station to be licensed on February 1, 1923. It wasn't long before other stations followed.

Today, radio is one of ASCAP's most important sources of income. Over 11,500 local commercial radio stations and 2,000 non-commercial radio broadcasters are ASCAP licensees. And ASCAP music rules the airwaves with ASCAP members dominating the airplay charts.



Louis Armstrong

In hard times, people need entertainment. Jazz, the blues, country, stomp and swing burst onto the national scene. ASCAP members **Louis Armstrong, Gene Autry, Jelly Roll Morton, Jimmie Rodgers, Fats Waller and Bob Wills** were early pioneers of this new musical terrain.

The movies soared to unparalleled popularity too. **Harold Arlen, Frank Loesser, Johnny Mercer, Cole Porter and Jule Styne** joined the ranks of ASCAP greats, along with **Morton Gould**, who went on to serve as President of ASCAP from 1986 to 1994, and **William Grant Still**, known as the "dean" of African-American composers.

As tensions in Europe mounted under Hitler's shadow, a new wave of expatriate composers migrated to Holly-

wood. **Erich Wolfgang Korngold, Alfred Newman, Max Steiner and Franz Waxman** reinvented the music of the movies with their lush, classically annotated scores.



Max Steiner

And the tradition continued with ASCAP composers **Elmer Bernstein, Bill Conti, Ernest Gold, Maurice Jarre, Henry Mancini, Ennio Morricone, Alex North, David Raksin and Miklos Rózsa**. In recent years, ASCAP has wowed them at the Oscars with honors going to **John Corigliano, Tan Dun, Elliot Goldenthal, James Horner, Randy Newman, Howard Shore and Hans Zimmer.**



Cole Porter

The Rise of the Movies (The 30's)



Harold Arlen, Oscar Winner, Best Original Score, Best Song



Alfred Newman

The Big Band Era (The 40's)

The world was at war, and the music of big bands came into full swing. Composer-arrangers like ASCAP members **Count Basie, Benny Carter, Tommy Dorsey, Duke Ellington, Benny Goodman, Fletcher Henderson** and **Artie Shaw** emerged as driving forces in shaping the sound of the era. On the concert stage,

the works of **Leonard Bernstein** and **Aaron Copland** revealed a new American spirit. A diverse cast of creators joined ASCAP's ranks – **Cab Calloway, Betty Comden, Adolph Green, Peggy Lee, Frederick Loewe, Alex North** and **Igor Stravinsky**.

But while the public enjoyed ASCAP's growing repertoire, radio broadcasters grew reluctant to honor ASCAP license fees. In 1940, during negotiations with ASCAP over rates, the broadcasters formed their own competing organization as a ploy to drive their future costs for music down. But the public demanded ASCAP music and the broadcasters agreed to new rates.

With the war over, there was renewed optimism at home. New stars like **Frank Sinatra** rose to fame, buoyed by the songs of longtime ASCAP Board member **Sammy Cahn** and **Jimmy Van Heusen**. Classic ASCAP songs of the era live on in new recordings by a multitude of contemporary artists.



Above, Duke Ellington



Left (l-r), Peggy Lee, Igor Stravinsky and Sammy Cahn



Leonard Bernstein

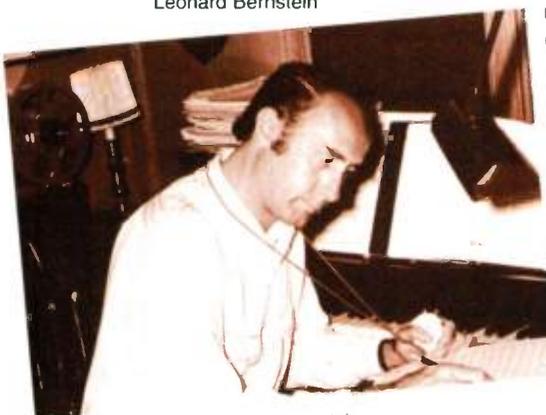
The Dawn of Television (The 50's)

If the Forties marked the end of America's innocence, then the Fifties were surely its adolescence. Music was everywhere, and the newest medium, television, was sweeping the country. One of the most popular early programs was *Dragnet*, whose composer **Walter Schumann** received the first Emmy Award presented for music. In the years to follow, ASCAP members have won the lion's share of Emmys, Grammys and Oscars.

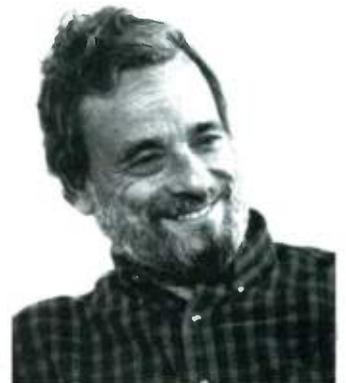
Bebop and cool jazz emanated from the clubs of New York City. ASCAP jazz legends **Dizzy Gillespie, Jon Hendricks** and **Horace Silver** pushed the art form in new directions. **Tito Puente** infused the music with Latin rhythms, popularizing a new genre of music in America. We welcomed other music legends to membership as well: **Burt Bacharach, John Cage, Henry Mancini, Andre Previn, Ned Rorem**, and present day ASCAP Board members **Elmer Bernstein** and **Cy Coleman**.

The melodies and lyrics of Broadway musicals, especially *West Side Story* by ASCAP luminaries **Stephen Sondheim** and **Leonard Bernstein**, marked a contemporary rebirth for a classic stage form.

The decade also marked the beginning of a new music craze: Rock 'n' Roll. Elvis was King, and his 1956 hit "Hound Dog" was just one of the many songs written by ASCAP legends **Jerry Lieber** and **Mike Stoller**.



Henry Mancini



Stephen Sondheim



The Renaissance of Radio (The 60's)

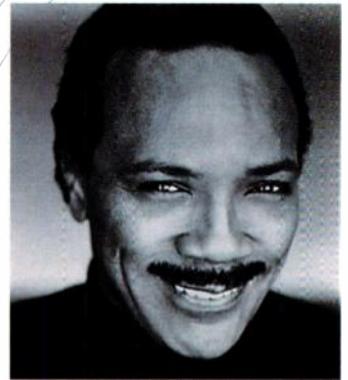
With transistor technology, music began to travel with its listeners, and FM radio grew by leaps and bounds. Among those to join ASCAP were **The Band, Reverend Gary Davis, John Denver, The Doors, Philip Glass, The Grateful Dead, Jimi Hendrix, Quincy Jones, Janis Joplin, Steve Miller, Shulamit Ran, Bob**



Carly Simon

Seger, Carly Simon and current ASCAP Board member **Jimmy Webb**.

Woodstock captured the essence of a generation, and three young ASCAP composers, **Galt McDermott, James Rado** and **Jerome Ragni**, turned Broadway on with *Hair*. Oscar-winning composer **Henry Mancini** wrote the enduring classics, "Moon River" and "The Pink Panther Theme." And three present day ASCAP Board members won Academy Awards: **Johnny Mandel** for "The Shadow of Your Smile" with **Paul Francis Webster**; former ASCAP President **Hal David** for "Raindrops Keep Fallin' On My Head" with **Burt Bacharach**; and ASCAP President **Marilyn Bergman**, winning her first of three, for "The Windmills of Your Mind" with **Alan Bergman** and **Michel Legrand**.



Quincy Jones

In Nashville, country music was becoming a sophisticated populist art. Songwriters **Jimmie Rodgers** and **Fred Rose** were inducted in the Country Music Hall of Fame. The first country Grammy went to ASCAP writer **Bobby Russell** for "Little Green Apples." ASCAP's dominance in country music has continued, sweeping 73% of the recent CMA Awards.

It was also the heyday of Motown, whose sound would take the world by storm. ASCAP's repertory boasts Motown classics by member-owners **Ashford & Simpson, Marvin Gaye, Berry Gordy, Smokey Robinson** and **Stevie Wonder**. And from across the pond, the British invasion brought America **The Beatles** and **The Rolling Stones**.



Jimi Hendrix

The Nurturing Years (The 70's)



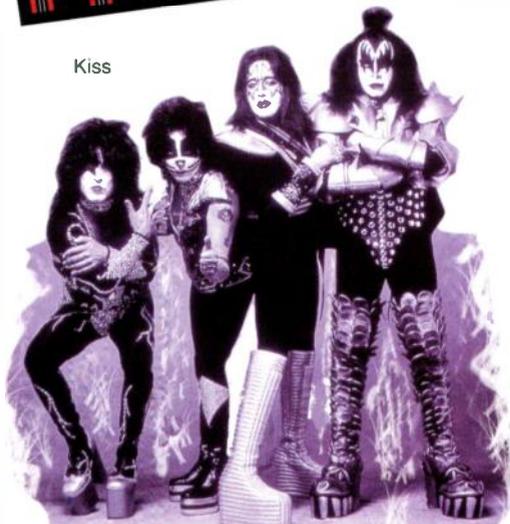
It was the era of the white suit, shiny shoes, and disco. Music was everywhere. College radio, a growing venue for ASCAP music, became licensed. And the first cable license negotiation was successfully concluded with HBO, paving the way for others and foretelling the cable boom of the 80's.



The Ramones

The repertory expanded all over the musical map. New members included **Rubén Blades, Alf Clausen, Andrae Crouch, Earth, Wind and Fire, José Feliciano, John Fogerty, Amy Grant, Mark Isham, The Isley Brothers, Kiss, Bob Marley, Bonnie Raitt, The Ramones, Patti Smith, Bruce Springsteen, Rod Stewart** and **Neil Young**.

For ASCAP, the 70's marked a new chapter in our legacy of nurturing composers and songwriters. In 1975, the ASCAP Foundation was incorporated when **Jack Norworth**, writer of "Take Me Out to the Ballgame," left a generous bequest with instructions to create a program of support for young composers. Today a wide range of ASCAP programs educate, connect and reward songwriters and composers across a complete spectrum of musical styles, nurturing their talent and dreams on a daily basis, and ensuring that the next 90 years of music will be as rich as the preceding decades.



Kiss



Earth, Wind & Fire

The Growth of Cable (The 80's)

Cable television, notably MTV, boomed in the 80's, and ASCAP signed lucrative deals with the new networks. Musicians devoted themselves in unprecedented numbers to social concerns. To benefit victims of famine in Africa, ASCAP member **Lionel Richie** co-wrote "We Are the World" with Michael Jackson, with ASCAP member **Quincy Jones** producing. On Broadway, **Marvin Hamlisch's** *A Chorus Line* became the longest-running show in history.

Further uptown, a musical and cultural phenomenon erupted from the streets of the South Bronx, where rap music was born. New to ASCAP, **LL Cool J** "couldn't live without his radio" and the **Beastie Boys** "fought for the right to party." ASCAP members remain the dominant creative force in rap and hip hop.

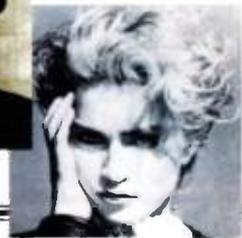
ASCAP continued to welcome members from all genres of music – **Aerosmith, Garth Brooks, Johnny Cash, James Horner, Alan Jackson, Jimmy Jam, Terry Lewis, Madonna, Wynton Marsalis, Reba McEntire, Metallica, Ednita Nazario, Randy Newman, Jorge Luis Piloto, Prince, Michael W. Smith, George Strait and Melinda Wagner.**

The 80's marked the end of one of ASCAP's longest legal battles, a challenge to the blanket license. The CBS lawsuit had been in the courts for eleven years. As with virtually every legal challenge in its 90-year history, ASCAP emerged victorious.

Bruce Springsteen



Dr. Dre



Madonna

The Internet Explosion (The 90's)

The Nineties ushered in unprecedented technological growth. ASCAP continued to demonstrate its leadership with ACE, the first interactive online song database, and EZ-Seeker, software for tracking Internet performances. The ASCAP Member Card was introduced. Among the benefits offered: the ASCAP MasterCard, the Member Investment program and Music Pro, insurance designed for the music professional.

Along with new technology came new music. Hip hop grew ever more popular and Seattle bands **Pearl Jam** and **Soundgarden** led the pack in the rock revolution of the 90's. Member artists swept all 15 MTV Awards in 1998.

The 90's saw **50 Cent, Beck, Mary J. Blige, Deana Carter, Sean "P. Diddy" Combs, The Dixie Chicks, Missy Elliott, The Fugees, Juan Gabriel, James Newton Howard, Enrique Iglesias, Jay-Z, Jewel, Billy Joel, Beyoncé Knowles, Dave Matthews, Joni Mitchell, Alanis Morissette, Nelly, Brad Paisley, Alan Silvestri, James Taylor, Timbaland, Hans Zimmer, John Zorn, ZZ Top, Lee Ann Womack and Trisha Yearwood** become member-owners.

Latin Music ascended into the mainstream and ASCAP launched its Latin Membership division. **Marc Anthony, Johnny Pacheco, Arturo Sandoval, Joan Sebastian and Olga Tañón** are ASCAP writer/artists



Pearl Jam

known to music lovers worldwide. Today's chart-topping Latin songwriters, including **Omar Alfanno, Roberto Livi and Rudy Perez**, are all ASCAP member-owners.



James Horner, Oscar Winner, Best Score



Mary J. Blige



Lauryn Hill

As we prepared to exit one century and enter another, Congress passed the "Digital Millennium" Copyright Bill to bring the U.S. into line with World Intellectual Property Organization treaties and the "Sonny Bono Copyright Term Extension" Law extended the length of copyright on all works copyrighted on and after January 1, 1923. ASCAP strongly supported this legislation and was highly instrumental in its passage.

ASCAP is a major force in technology too, constantly leveraging its power for the benefit of our members. Each year, there are billions of performances of ASCAP music in the more than 100,000 broadcast and live venues we license. Our many innovations have set international standards for performance identification. Currently, Mediaguide, developed by ASCAP, is the world's most comprehensive and accurate tracking system. Mediaguide uses advanced "fingerprinting" technology to monitor performances.



The ASCAP Millennium (2000 and Beyond)

I-r: 50 Cent, John Mayer, Alicia Keys, Emmy Lou Harris, Howard Shore - Oscar Winner-Best Score, Mana, Jay-Z, Kenny Chesney, P. Diddy, OutKast, Beyoncé, James Newton Howard

From satellite transmissions to cell phone ring tones to the music we enjoy at our favorite restaurant, wherever there is the public use of music, ASCAP is there to monitor its use. This unparalleled vigilance has helped make ASCAP the largest performing rights organization in the world.

Because ASCAP is member-owned, we are deeply responsive and accessible to all of our members. ASCAP is a non-profit organization, and among American performing rights organizations, only ASCAP maintains the principles of open books. Only ASCAP elects its Board of Directors from the ranks of its

members. And only ASCAP holds general membership meetings.

For the last 90 years, from the days of Tin Pan Alley to the age of digital transmission, ASCAP has stayed grounded in the simple principles that were set forth back in the winter of 1914: that the composers and songwriters who create the music that inspires the hearts and souls of millions of listeners be paid for their work. The American Society of Composers, Authors and Publishers is continuing to create an enduring legacy, ensuring the limitless future of America's great music.

ASCAP BOOSTS EMERGING IN NEW WEB PROMO

In May and June, ASCAP provided support and exposure to emerging songwriters and artists from around the country through a new web promotion with Heineken. This initiative is the latest in a series of new and innovative ways that ASCAP has adopted to spotlight and market the talents of its up-and-coming members through its relationship with Heineken.

As part of the Heineken Downloads promotion, ASCAP selected nine of the best emerging songwriters/artists from major music cities across the country that were featured on Heineken's website (<http://www.heineken.com/usa/>) along with streamed music, bio information, website links, and photography. Heineken also provided a grant to ASCAP to support these deserving songwriters and artists.

The nine songwriters/artists and cities selected by ASCAP for the program are:

The Go - "Summer's Gonna Be My Girl" (Detroit)

The Go is an imposing Detroit garage collective with an archivist's appreciation for the past and a trendsetter's spirit for making timeless music. The Go's core -



Bobby Harlow (vocals, guitar) John Kroutner (bass, vocals), and Marc Fellis (drums) - were childhood friends in the Detroit suburb of Royal Oak.

"Our real focus is making records, performing true and passionately and getting everybody upset; that's really all we're concerned with," adds Harlow. "We're the Blackboard Jungle of our generation."

Nowhere is that more clear than on *The Go*, the group's latest release and debut album for the adventurous Lizard King label in London (distributed in the U.S. by Koch). Its 14 tracks offer a gamut of textures and styles that still hold true to a sound and a spirit of a single voice and a unified vision.

The Go spent much of 2003 and 2004 crossing the Atlantic, opening for The

White Stripes in England and, in the U.S., playing at last year's Noise Pop in San Francisco, followed by South by Southwest in Austin, at last year's Lollapalooza stop in Detroit, partying with the Mooney Suzuki and Witnesses for a few shows, and, most recently, supporting Guided by Voices on several West Coast and Midwest tours. www.thego.info

Spam Allstars - "Ochimini" (Miami)

DJ Le Spam & the Spam Allstars blend improvisational electronic elements and turntable with latin, funk, hip hop, and dub to create a sound that is unique to Miami. The band consists of DJ Le Spam



(aka Andrew Yeomanson) on turntables and samplers, Tomas Diaz on timbales, AJ Hill and Steve Welsh on saxes, John speck on trombone, Mercedes Abal on flute, and Adam Zimmon on guitar.

In 2002, Spam Allstars released their third album *Fuacata Live!* to critical acclaim, and were pleasantly surprised when it was recognized with a Latin Grammy nomination in the Pop Instrumental category.

The group recently recorded their first studio effort, *Spam Allstars Contra Los Roboticos Mutantes*, which was independently released in April on Spamusica Records. www.spamallstars.com.

Runner and the Thermodynamics - "Powerlines" (Boston)

With the philosophy that rock music merely passed out around 1979 and is just now beginning to wipe the sleep from its eyes, Runner and the Thermodynamics inherit the glittering mantle of rock's halcyon highs and write songs that transcend time.

Formed in 2000, the band quickly set to work on recording, playing and carousing. With each show, more songs



were written. With each song, more fans were won. Rock operas were conceived and performed. Within the space of a few short years, the band found themselves sharing stages with The Greenhornes, Mike Watt, Rye Coalition, D4, The Rapture, Electric Six, Jet, Secret Machines, Broken Social Scene, Dillinger Escape Plan, Ol' Dirty Bastard, and Alice Cooper.

In 2003, Runner completed their eponymous full-length debut for Ace Fu Records. Self-produced and released in March, the music reaches backward in time while stretching forward in space. The result is a staggering coalition of heart, brain, and raw power rarely seen on this side of classic FM. As rock music is sucked further into its own navel, waiting on the other side is Runner and the Thermodynamics, determined to write and rewrite history rather than simply wear it. www.runnerrock.com

Loveless - "Go" (New York)

Loveless has a distinctive sound, a dynamic blend of power and delicacy, sweet swooning melodies floating over big crunching guitars and a propulsive rhythm section, Stone Age rock leavened by a hint of Britpop. Loveless has pulled



off the neat trick of making music that somehow manages to feel intimate and arena-sized at the same time.

Dave Wanamaker started Loveless in 2001, teaming up with bassist Pete Armata (the two played together in Expanding Man, a well-regarded hard rock band of the 90's). Next they added Jen Trynin on rhythm guitar and vocals,

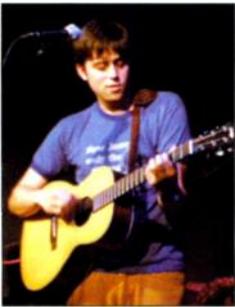
SONGWRITERS AND ARTISTS TION WITH HEINEKEN

and rounded out the lineup with Tom Polce (Letters to Cleo) on drums.

At first glance, you might think you see the two sides of Loveless incarnated by the band's two guitarists. Frontman Wanamaker is a charismatic figure on stage, a striking, physically imposing guy with real rock star swagger. Next to him, Trynin seems waifish and reserved, even in her camouflage miniskirt and platform boots, the epitome of the sensitive indie rock chick. Her vocals have a whispery, sometimes fragile quality that softens the edges of Wanamaker's more aggressive delivery. www.lvls.com

David Berkeley – “Red” (Atlanta)

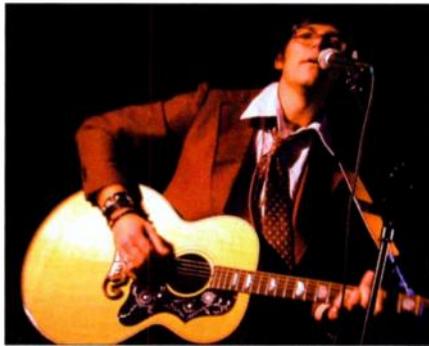
If Ryan Adams and Grant Lee Phillips hit the open road in Nick Drake's car, the music they'd listen to would be pretty close to the music of this young, charismatic singer from Brooklyn. He believes in the lyrics he writes, sings them from the marrow of his bones.



2003 has seen Berkeley showcase at South by Southwest, complete a national club tour, and support artists including Ben Folds, Rhett Miller, Ed Harcourt and Rachael Yamagato. His second independent release, *After the Wrecking Ships*, has just been released. www.davidberkeley.com

Cameron McGill – “What the Hell (I love this girl Danielle)” (Chicago)

Having fronted Chicago's power pop trio Morris Minors for three years, McGill calmed the storm in favor of an aching chamber-pop record for his solo debut, *Stories of the Knife and the Back*. Once described as “the loudest and softest act you will ever see” McGill can scream like a whisper in his songs – literate and elegant tales about the jigsaw puzzle of ordinary life and everyday heartbreak. Live, McGill's shows either take on a lone gunman approach or the cinematic grandeur of a string quartet. This past year found McGill opening for renowned artists



Damien Rice, Ian McCulloch, John Stirrat, and Ours, as well as showcases at both SXSW and CMJ music festivals.

Cameron can be seen singing for his supper somewhere in Chicago. File under: indie-pop-alt-country-rock-etc. www.cameronmcgill.com

Wideawake – “Stay” (Austin)

Wideawake creates a blend of modern rock and edgy acoustic pop that some have called “emotional pop-rock.” Their second independent album, *Bigger Than Ourselves*, was released January 2002 and saw several tracks make their way to shows like *Dawson's Creek*, on NBC special movie, and the DreamWorks motion picture *The Ring*. That next year the band won the Austin Music Foundation's incu-



bator award for best Rock Band.

Wideawake also stole the show at the 2004 Austin Music Awards taking away five honors, including Best Pop Band, Best Male Vocalist, Best Electric Guitarist, Best Website and Best Songwriter. www.wideawake.com.

Boy Hits Car – “You Don't Care” (Los Angeles)

Made up of childhood friends Cregg Rondell (Vocals & Acoustic 12 String Guitar), Louis Lenard (Guitar), Scott Menville (Bass), and newfound drummer Johnny Ransom, Boy Hits Car are known for playing the sickest, loveliest, ugliest, prettiest, most beautiful, melodic, and

heartfelt music – the band calls it “lovecore.” Their self-titled debut album was released in 2001 on Wind-UP Records and included the hit single “I'm



a Cloud.” These Los Angeles natives have toured with System of a Down, Incubus, and Papa Roach to name a few, and were featured on the 2001 SnoCore Tour. The band is presently looking for a new record label and hopes to release a new album within the year. www.boyhitscar.com.

The Jet City Fix – “Thy Hype” (Seattle)

“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.

While TJCF has built a substantial



Northwest following in a very short time (mostly based on their knock-out performances) the release of their debut album *Play To Kill* will finally give the rest of the country the chance to experience the band's particular brand of ferociously catchy rock and roll. The song “The Life” might provide the ultimate insight into TJCF: “Give me rhythm, a catchy little hook/ A bass line so hot it makes the strings cook/ You know that me and the boys love to rock.” “new album within the year.” www.thejetcityfix.com

radar report



Pictured above, *The Grumps*, an illustration from the liner notes and, left, (l-r) are Rosanna Arquette, Michael McKean, Tor Hyams and Annette O'Toole, Samuel Jackson, Deborah Harry and Gary Oldman.

A World of Good

Tor Hyams and celebrities from the worlds of music, film, TV, and sports create a children's album that speaks to our times

"After the birth of my daughter, I went out and bought all of the really cool kids' music that I loved as a kid," says singer/songwriter/composer/producer Tor Hyams. "I bought *Willie Wonka and the Chocolate Factory*, *The Wizard of Oz*, Carole King's *Really Rosie* and, of course, Marlo Thomas' *Free to Be You and Me*. The quality of that music is so great for kids. I just knew I had to create something like that."

Hyams' idea simply simmered until his daughter's pre-school held a fund-raiser and he found himself brought together with actor Gary Oldman (another parent) to form a Beatles cover band to perform at the event. The performance was a success and, strangely enough, it led to a meeting with Buena Vista Records, who asked Hyams if he wanted to do a children's record with Oldman and other celebrities.

Skip ahead many months, many phone calls and many recording sessions later and Hyams is now a proud songwriter and producer of *A World of Happiness*, featuring performances by a wonderful group of celebrities from music, television, stage and sports, including Deborah Harry, Perry Farrell, Magic Johnson, Samuel Jackson, Lisa Loeb, Rosanna Arquette, Isaac Hayes, Bradley Whitford, Jane Kaczmarek, Gary Oldman, Ileana Douglas, Michael McKean and Annette O'Toole, George Wendt, Gretchen Parlato, Michael Wincott and Hyams himself.

The album picks up where *Free to Be You and Me* left off. Says Hyams, "What I loved about that album is the purity of it. The inherent messaging through just plain fun. I looked around and realized that here we are today killing each other, with bombs dropping and so much hate. I wanted to focus on kindness, not as a political statement, but just because it's getting ridiculous.

Once you have a kid, these things really hit home."

On tracks such as "Just Ask," "The Patience Bossa," "The Possibilities," "Use Your Words" and "The Same Ground" and others, Hyams and his co-writers have crafted songs that are smart and fun, but also convey messages of kindness, respect, politeness and compassion.

A World of Happiness played a starring role on Capitol Hill in March as part of Music in Our Schools Month. Rosanna Arquette took the stage with Isaac Hayes to sing "A World of Happiness" with a group of children. The project is also supported by the American Music Conference, SupportMusic.com and the National Association for Music Education (MENC).

All of the artists involved donated their time and talent and some even pitched in to help market the album. Gary Oldman even directed a video of "The Patience Bossa" starring Perry Farrell and Deborah Harry. Rosanna Arquette became the project's spokeswoman. A percentage of proceeds from the sale of *A World of Happiness* will be donated to children's charities chosen by each of the performers on the album. Among those are the St. Jude's Foundation and Pediatric AIDS.

Hyams founded HyLo Productions, a multimedia company, with fellow ASCAP members, producer Vincenzo LoRusso and composer Jonathan Elias, in 2001. Now that he has seen this dream through to fruition, he hopes to create more projects like *A World of Happiness*, perhaps even a sequel.

"The good news," says Hyams, is that now we have talent coming to us saying, 'are you doing another one? We want to be a part of it.' They all want to be a part of something good for kids."

For an extended interview with Tor Hyams, visit www.ascap.com.

Julio Reyes

Professor/Producer/Hitmaker

Julio Reyes was born in 1969 in Colombia. He started his piano studies at age 6 and mastered the instrument early on. Reyes graduated as a composer from the Javeriana University in Bogota where he was also Professor in several subjects. He made music for various hit television programs in his country while performing at concert auditoriums. In 1997 he moved to the United States to further his education at the University of Miami, where he was granted a scholarship, hired as a teacher's assistant in pop composition, and later received his Master's Degree in media writing and production. Thanks to the recommendation of his teachers, he was asked by composer and arranger Jorge Calandrelli (*Crouching Tiger, Hidden Dragon*) to create some orchestrations for the production of the Christmas concert "Our Favorite Things," featuring Placido Domingo, Charlotte Church, Tony Bennett and Vanessa Williams, which later was released on CD.

In 2000, he joined Estefano Productions Group, a music production company led by the famous Colombian songwriter Estefano. With Estefano, Reyes has participated as composer and arranger in productions of some of the most important artists in Latin America, like Cristian Castro, Thalia, Chayanne,

Paulina Rubio, Jerry Rivera and Ricky Martin. He was the producer, composer and arranger for Alexander Pires' production for which he was nominated for a Grammy Award in the category of Best Album of the Year in 2003.

He has received various awards throughout his career, including an "India Catalina" for Best Original Music for a television series in Colombia, and several ASCAP awards.

His latest work was as composer and arranger of seven songs on Marc Anthony's newest release, *Amar sin Mentiras*. He also conducted the London Symphony Orchestra for four of the album's songs.

Several of the songs he has composed with Estefano have been Number One on the *Billboard* Charts. Currently he is composing and arranging the next album for Jennifer Lopez.



Kenya Tillery

Composer with Class

Up-and-coming film composer Kenya Tillery has steadily been building an impressive foundation on which to base a long and fruitful career. She has a master's

degree from the North Carolina School for the Arts; was a participant in the ASCAP Film Scoring Workshop; studied at the Sundance Composers Lab; and was named as one of *Filmmaker Magazine's* "25 New Faces of Independent Film." She composed a jazz score for Laurence Fishburne's *Riff Raff*, produced at The Juilliard School. Her classical composition, *Simple Things*, was recorded for Albany Records. And she has composed theme songs for television shows airing on Lifetime.

Kenya has been teaching music privately while pursuing film and TV projects. This year, however, all of her good work brought her even further recognition when she was awarded a \$33,000 artist/teacher scholarship as part of the "Teach Music in New York City" project. The program, created by the efforts of Senator Hillary Rodham Clinton in partnership with Congressman John McHugh and the generosity of the VH1 Save the Music Foundation, will help Tillery complete her music teaching certification and will place her in an NYC public school as a music educator.

How do you see this program as furthering your career, not just as a film/TV composer, but as an artist.

My teaching experiences have revealed a couple of things to me. One is that I actually enjoy it very much, and I think that my creativity is an asset to my potential as an educator. Another is that I don't see my goals in life as being limited to one aspiration. I see all of my new ventures as enhancing myself as a person, which then, makes me a better musician; then, a better film composer and so on.

You have been involved with some very valuable programs for composers. What does ASCAP's Film Scoring Workshop experience mean to you?

I think that what any film composer wants and needs is exposure. I felt that if I could get the chance to demonstrate my ability with the orchestra, new doors would open, and they did. ASCAP provided that rare experience for me and that proved to be absolutely essential for me to feel well-equipped on future projects.

Though still relatively young, you have accomplished quite a lot in a very competitive business. Is there any advice you would give to those just starting out in the field?

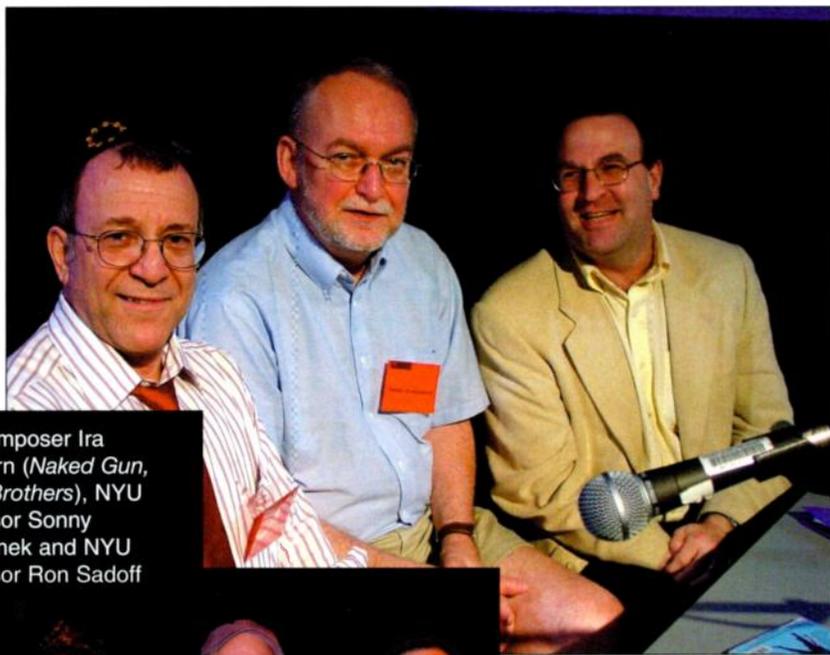
My advice would be to learn very thoroughly the way the game is played before someone deals you a hand. Just read and be well-informed. Don't take the common practices of the business personally. I would strongly suggest that you focus on some sort of spiritual center to maintain strength and sanity. Present yourself as who you are no matter what environment you find yourself in. People respond to sincerity. It's refreshing, especially in Hollywood. *For an extended interview with Kenya Tillery, visit www.ascap.com.* – Erik Philbrook

ASCAP/NYU Buddy Baker Film Scoring Workshop

In May, the sixth Buddy Baker NYU/ASCAP Film Scoring Workshop continued to offer training in the rich tradition of classical Hollywood film scoring. The workshop was originally designed and taught by Disney legend Buddy Baker. This year's faculty was represented by an eclectic mix of respected composers: Mark Snow (*X-Files*, *Smallville*), Ira Newborn (*Naked Gun*, *Blues Brothers*), USC film scoring faculty member David Spear, and NYU film scoring faculty members Sonny Kompanek, Deniz Hughes, and orchestrator David Matthews. Expanding the workshop's perspective, and new to the faculty this year, was film director and music supervisor Alex Steyermark, whose film *Prey for Rock and Roll*, was critically acclaimed.

The 20 participants underwent rigorous daily sessions that covered the range of film scoring techniques: timings, spotting, composing, MIDI-mockups, orchestration, conducting, and recording. Under the artistic direction of Ron Sadoff, NYU's Director of Film Scoring in the Steinhardt School, and in close collaboration with ASCAP film music's Sue Devine, the intense nine-day workshop was held in the Frederick Loewe Theatre. Two days of orchestration sessions featured NYU faculty Sonny Kompanek, whose book, *From Score to Screen*, will be released by Schirmer books in the Fall. ASCAP presented an additional session, "The Art of Film Scoring," which featured Mark Snow in an expose of his works.

The recording sessions featured an orchestra of top-tier NYC musicians, including players from the Metropolitan Opera Orchestra. The Director of String Performance Studies at NYU, Stephanie Baer, was the contractor through the local 802 AF of M. The recording engineer was Jim Anderson, Clive Davis



(l-r) Composer Ira Newborn (*Naked Gun*, *Blues Brothers*), NYU Professor Sonny Kompanek and NYU Professor Ron Sadoff



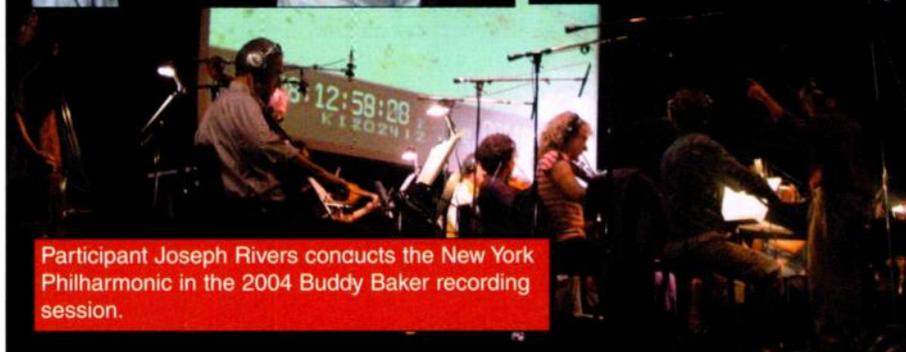
ASCAP's Sue Devine, Alex Steyermark (director and music supervisor for *Prey for Rock and Roll*) and Ron Sadoff.

Below, Sue Devine, Ron Sadoff and composer Mark Snow (*X-Files*, *Smallville*).

Chair in the Tisch School of the Arts. The final critique session was presented by a panel, which included Mark Snow, David Spear, James Anderson, and Ron Sadoff. The workshop closed with a gala cocktail party, presented in the lobby of NYU's Pless Hall.



Workshop participant Tiffany Wu, USC Faculty member David Spear, workshop participants Richard Lauw and Chien Nien Yen.

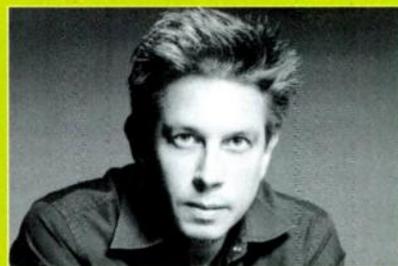
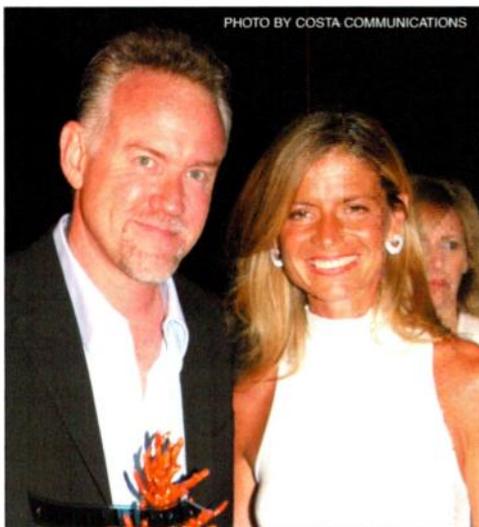


Participant Joseph Rivers conducts the New York Philharmonic in the 2004 Buddy Baker recording session.

John Debney's Gold Record for The Passion

Film composer John Debney was recently presented with a Gold Record for his Sony Classical/Integrity Music soundtrack to the #1 film, *The Passion of the Christ*, at the Santa Monica offices of Mel Gibson's Icon Films. Pictured, top right, is Chief Marketing Officer of Integrity Music Danny McGuffey, Debney, Soundtrack Executive Producer Stephen McEveety, and Senior VP & GM of the Integrity Label Group Chris Thomason.

Debney was also honored with a Legends Award in July by the Ischia International Academy in Italy at the Global Film & Music Fest for his contributions to the film's continuing international success. Pictured on the right is Debney with Global Film & Music Fest sponsor Alessandra Di Lorenzo.



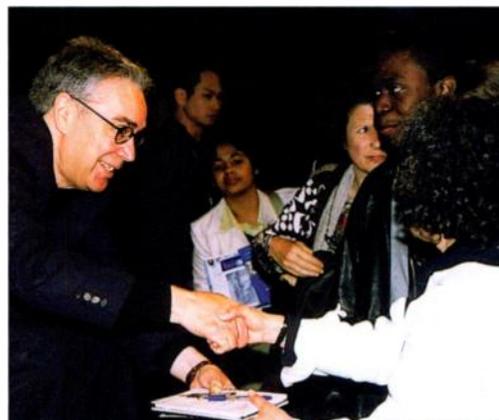
Goldenthal in Italy

Film composer Elliot Goldenthal (*Frida*, *Michael Collins*, *Batman Forever*, *Interview with the Vampire*) performed selections of his work with an orchestra at the Ischia Global Film & Music Fest held in July on the spectacular island of Ischia in Italy.

Tribeca Film Festival Presents Howard Shore: Music Fit For a King



At this year's Tribeca Film Festival in New York City, Howard Shore spoke on a panel with *Film Score Monthly's* Doug Adams about the music Shore created for the *Lord of the Rings* trilogy, the creative process and the collaborative environment on the set.



Pictured at the panel (l-r) are ASCAP's Jume Park and Loretta Muñoz, Doug Adams, Shore, ASCAP's Sue Devine and the Tribeca Film Festival's Annie Leahy. Also pictured is Shore signing autographs and speaking with fans after the panel.

EL PANEL LEGAL

Bajo el nombre de "El Panel Legal", el Dpto. Latino ASCAP en Nueva York celebró este Jueves 8 de Julio en el edificio de ASCAP, un panel educativo con vistas a orientar y ayudar a los compositores y editores justamente en el aspecto legal. Los principales tópicos debatidos fueron la protección de la obra musical y el acceso de los compositores a la información por las ventas de sus obras, entre otros asuntos de gran interés. El panel estuvo compuesto por:

Ellen Meltzer, Asistente Vice Presidente de ASCAP "Business Affairs"; María Torres, Servicios Generales de ASCAP, Jorge F. Rodríguez, Dpto. Latino de ASCAP en Nueva York. Además estuvieron presentes como invitados especiales: Roger Juan Maldonado, socio de Balber Pickard Battistoni Maldonado & Van Der Tuin, PC; Patricia Rivera MacMurray y José Hernández Mayoral, abogados de "copyright" de Puerto Rico.

En la foto de izquierda a derecha: Jorge F. Rodríguez, Dpto. Latino de ASCAP en Nueva York; María Torres, Servicios Generales de ASCAP; Ellen Meltzer, Asistente Vice Presidente de ASCAP "Business Affairs"; Patricia Rivera MacMurray y José Hernández Mayoral, abogados de "copyright" de Puerto Rico" y Roger Juan Maldonado, socio de Balber



Pickard Battistoni Maldonado & Van Der Tuin, PC.

The Legal Panel

On Thursday July 8, under the name "The Legal Panel," ASCAP's Latin Dept. held an educational panel at its New York headquarters in hopes of helping composers and publishers, specifically in legal aspects. The principle topics debated were protection of musical works, access to composers of information regarding sales of their works, and other topics of great interest.

The panel comprised: Ellen Meltzer, Assistant Vice President of ASCAP's Business Affairs; Maria Torres, ASCAP

General Services; and Jorge F. Rodríguez, ASCAP New York Latin Dept. In addition, there were specially invited guests: Roger Juan Maldonado, Partner at Balber Pickard Battistoni Maldonado & Van Der Tuin, PC; Patricia Rivera MacMurray and Jose Hernandez Mayoral, copyright attorneys from Puerto Rico.

Pictured (l-r): ASCAP/NY's Jorge F. Rodríguez, ASCAP General Services' Maria Torres, Assistant Vice President of ASCAP's Business Affairs' Ellen Meltzer; Patricia Rivera MacMurray and Jose Hernandez Mayoral, copyright attorney's from Puerto Rico, and Juan Maldonado, partner at Balber Pickard Battistoni Maldonado & Van Der Tuin, PC.

Issai Piñón, está muy orgulloso de haberse integrado a la gran familia de ASCAP

El multifacético y talentoso artista, compositor y productor musical del género regional mexicano, Issai Piñón, está muy orgulloso de haberse integrado a la gran familia de ASCAP. El ha sido responsable por muchos éxitos del grupo K1, Grupo Mojado y Angel López por mencionar algunos. Nuestra representante de San Antonio, Velia González, tuvo el honor de firmar a este joven tan talentoso con una gran capacidad para escribir y una magnífica voz. Issai también ha fungido como productor artistas tan importantes como Kumbia Kings, Guardianes del Amor, Tabú, Ana Bárbara y Artistas Cristianos.

Issai Piñón Joins ASCAP

The multi-talented Regional Mexican artist, songwriter, and music producer Issai Piñón is proud to be a part of the ASCAP family. He has written many hit songs for K1, Grupo Mojado and Angel López to name a few. Velia González, San Antonio ASCAP Regional Representative was honored to



have signed this young, talented & humble singer with an amazing songwriting talent & voice. Issai has been credited in producing many of today's hottest artists such as: Kumbia Kings, Guardianes Del Amor, K1, Ana Barbara, Tabu and top Christian artists. Pictured l-r: writer Juan Manuel González, Isasi Piñón and ASCAP's Velia Gonzalez.

El 3er Seminario de Compositores Latinos en Los Angeles

En Mayo se llevó a cabo el tercer seminario de compositores Latinos en las oficinas de ASCAP en Los Angeles. Los invitados este año fueron Nir Serrousi de EMI Latin, Margaret Guerra-Rogers de Telemundo, Adolfo Valenzuela y su equipo de Twiins Enterprises y Máximo Aguirre de Pacific Latin Copyright y Máximo Aguirre Music Publishing. El seminario fue patrocinado por Latin Music Artists quienes les regalaron a los participantes una suscripción de un año para trabajar sus canciones (para más información visiten www.latinmusicartists.com).



The 3rd Workshop for Latin Songwriters in Los Angeles

In May ASCAP organized the third workshop for Latin songwriters in the Los Angeles ASCAP offices. The guest speakers this year were Nir Seroussi of EMI Latin, Margaret Guerra-Rogers of Telemundo, Adolfo Valenzuela and his team of Twiins Enterprises and Maximo Aguirre of Pacific Latin Copyright and Maximo Aguirre Music Publishing. The workshop was sponsored by Latin Music Artists who gave each participant a year's subscription to their services (for more information visit www.latinmusicartists.com).

Pictured: The workshop participants José M. Miranda, Andrea Vicich, Michelle Estrada, ASCAP's Gabriela Benitez, Rafael Guevara, Elmer Cortez, Rigoberto Gutierrez, Francisco Martinez and José A. Gomez a/k/a JAG.

Curanderos

ASCAP firmó a Curanderos. Este grupo es muy popular en Colombia y está obteniendo grandes éxitos en Estados Unidos, con varios premios de mundorockero.com, una canción entre los top 10 en purorock.com, y shows llenísimos en Los Angeles. Para mayor información visiten www.curanderosrock.com.

Curanderos

ASCAP has signed the Los Angeles based group Curanderos. The band is very popular in Colombia and is achieving great success in the US, with numerous awards at mundorockero.com, a song in the top 10 at purorock.com, and sold-out shows throughout LA. For more info please visit www.curanderosrock.com.



El Grupo The Green Car Motel en Dreamworks' Collateral

El grupo The Green Car Motel tiene 2 canciones en Español en la última película de Dreamworks *Collateral* con Tom Cruise. El tema "Destino De Abril" es la única canción que se escucha en los créditos finales. Felicidades a los compositores de ASCAP Rick García, Rene Reyes y Cisco De Luna. Para más información pueden contactarse con Rick Garciaoginaof@aol.com

The Green Car Motel in Dreamworks' Collateral

The Green Car Motel has two songs in Spanish in the Dreamworks feature film *Collateral* with Tom Cruise. Their song "Destino De Abril" is the only song playing during closing credits. Congratulations to ASCAP songwriters Rick Garcia, Rene Reyes and Cisco De Luna. For more info contact Rick Garcia at rginaof@aol.com.





9th Annual Key West Songwriters Festival

Several Nashville songwriters were featured during the Hog's Breath Saloon 9th Annual Key West Songwriters Festival sponsored by ASCAP. Pictured (l-r) are Hog's Breath Saloon's Charlie Bauer, ASCAP's Ralph Murphy, Susan Haynes, Brett James, Rivers Rutherford, Hilton Hotel's Nadene Grossman, Jason Sellers, ASCAP's Mike Sistad and Universal's Kent Earls.



Smokin' Shannon Lawson

ASCAP catches up with Shannon Lawson backstage after his CMA Music Festival Performance. Pictured above (l-r) are Chris Neese, Shannon Lawson, ASCAP's Dan Keen and Chris Burch.



Mission Valley Scholarship Writers Night

Reigning ASCAP Country Songwriter of the Year Craig Wiseman was the feature entertainer for the Mission Valley Scholarship Writers Night in Ronan, Montana. Pictured at left (l-r) are Craig Wiseman, ASCAP's Pat Rolfe and Tim Ryan.



Berklee School of Music in Nashville

ASCAP Member Mike Reid performed during Berklee School Of Music's visit to Nashville. Pictured (l-r) are Berklee's Pat Pattison, Mike Reid and Connie Bradley.



Street Music

ASCAP featured Murrah Music/Castle Street Music during a recent Bluebird Writers Showcase. Pictured above (l-r) are Dan Hodges, Rachel Thibodeau, Shannon Brown, Marc Driskill, Joe Doyle, Roger Murrah, Rachel Proctor, Kerri Edwards, Mike Sistad and Paul Compton.



Hell Yeah!

ASCAP celebrates "Redneck Woman" with Gretchen Wilson and John Rich at Tootsie's Orchid Lounge. Pictured (l-r) at the celebration are Warner/Chappell's Dale Bobo, Morris Management's Marc Oswald and Dale Morris, ASCAP's

Connie Bradley, John Rich, Sony Music's Larry Pareigis, Gretchen Wilson, Sony/ATV Music's Donna Hilley, Sony Music's Mark Wright and Bill Macky and Joe Scaife.



Nashville on the Rocks at Mercy Lounge

Pictured at the ASCAP's annual pop party in Nashville (l-r) are Darrell Brown, Gary Burr, Gordon Kennedy, ASCAP's Connie Bradley and Loretta Muñoz and Shelby Kenney.



Troy Seals

ASCAP welcomes hit writer Troy Seals. Pictured (l-r) are Connie Bradley, Troy Seals and John Briggs.



ASCAP LIVE! at Puckett's After Hours

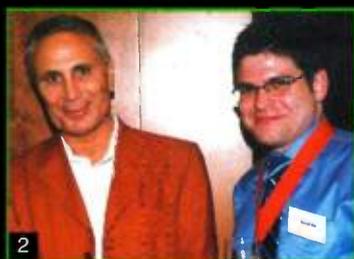
Several ASCAP members were featured at Puckett's After Hours. Pictured in the top photo are (l-r) Carl Jackson, Rebecca Lynn Howard, ASCAP's Michelle Goble-Peay, Puckett's Mimi Johnston and Brett James. In the bottom photo are (l-r) Brett Jones, Rivers Rutherford and Danny Orton.



If You Ever Stop Loving Me

ASCAP member Rivers Rutherford scored his third #1 hit with Montgomery Gentry's "If You Ever Stop Loving Me." Pictured (l-r) are CMA's Tammy Genovese, Universal Music's Pat Higdon, Sony's John Grady, Rivers Rutherford, ASCAP's Marc Driskill, Universal Music's Kent Earls and Tom Shapiro.

The Fifth Annual ASCAP



1. 2004 ASCAP Concert Music Award Honorees
 2. John Corigliano and Daniel Ott
 3. Athena Adamopoulos, ASCAP's Frances Richard and Natasha Sinha
 4. Sebastian Chang
 5. Judd Greenstein, Max Schreier (front) and Roy Femenella



6. Susan Feder presents award to Zankel Hall at Carnegie honoree Ara Guzelimian
 7. Conrad Tao and Peng Peng Gong
 8. Takuma Itoh, Julia Scott Carey
 9. John Mayrose, Caroline Mallonée, ASCAP's Frances Richard, Yotam Haber and ASCAP's Allen Alexander
 10. ASCAP Board Member Douglas Wood, Todd Reynolds, Sebastian Chang, Randy Nordschow (ASCAP, American Music Center) and Frank Oteri (ASCAP, NewMusicBox.net)



Concert Music Awards



Above (l-r) ASCAP's Cia Toscanini, Avner Dorman, Susan Feder, Eric Gould, Albany Symphony Orchestra award recipient David Alan Miller, Candy Gould and ASCAP's Frances Richard

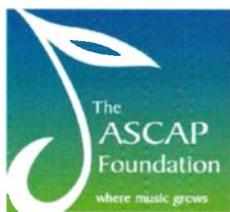
Left, winner of the ASCAP Foundation Leo Kaplan Award Sean McClowry

The ASCAP Foundation Morton Gould Young Composer Award recipients

The ASCAP Foundation Morton Gould Young Composer Award honors the late ASCAP and ASCAP Foundation President Morton Gould's lifelong commitment to encouraging young creators. The 2004 ASCAP composer/judges were: Eve Beglarian; David Lang; Paul Lansky; Chris Theofanidis; Ezequiel Vinao; and Zhou Long.



| | | | | | | | | | |
|--------------------|------------------|----------------------|-------------------|----------------|-------------------|-----------------|----------------------|--------------------|----------------|
| Athena Adamopoulos | Kit Armstrong | Peter Asimov | Randall Bauer | Kyle Blaha | Julia Scott Carey | Sebastian Chang | Vincent Chee-Yung Ho | Michael Djupstrom | Avner Dorman |
| Roy Femenella | Kenneth Froelich | Judd Greenstein | Jay Greenberg | Yotam Haber | Karen Hakobayan | Alice Hong | Takuma Itoh | Vera Ivanova | Jonathan Keren |
| Geoff Knorr | Christopher Lim | Tudor Dominik Maican | Caroline Mallonee | Paula Mathusen | John Mayrose | Sean McClowry | Nathan Michel | Karola Obermueller | Daniel Ott |
| Norbert Palej | Joshua Penman | Huang Ruo | Max Schreier | Wonhee Shin | Natasha Sinha | David Stovall | Conrad Tao | Zhou Tian | Wang Xi |



The ASCAP Foundation Music Talent Development and Com



With support from our donors, The ASCAP Foundation funds many music education, talent development and humanitarian programs that serve the music community. Here are a few examples of those programs.

1. Film composer-in-residence Jason Goldman instructs students working in the Henry Mancini Electronic Music Composition Lab at **The Los Angeles County High School for the Arts**. The composer-in-residence position is partially funded by The ASCAP Foundation through a bequest from the estate of John DeVries.

2. Student and teacher work together at the **Special Music School at Kaufman Center in New York**. The ASCAP Foundation provides a grant to support the Special Music School, a New York City public school for musically gifted children, through The ASCAP Foundation Joseph and Rosalie Meyer Fund established by a gift from the Estate of Joseph and Rosalie Meyer.

3. Still going strong in its 22nd year, **The ASCAP Foundation Country Songwriters Workshop** takes place annually in Nashville. Bonnie Baker was the moderator for the workshop which featured guest panelists from the entire spectrum of country music, including composers, lyricists, publishers, producers and arrangers. The Workshop meets for six consecutive weeks each spring. Cris Lacy, Creative Director, Warner/Chappell Music Publishing is shown leading a session at the Workshop. The Workshop is funded through the generosity of our donors.

4. The **International Music Camp (IMC)** in Minot, North Dakota, received funding from The ASCAP Foundation to support a composer-in-residence to develop and instruct a composition program for IMC's music honors curriculum. Support for this program is made possible by The ASCAP Foundation Joseph and Rosalie Meyer Fund.

5. Guitar teacher, Stacy Labriola explains a new chord to young players at the **Fresh Air Fund Summer Guitar Project** at the Fresh Air Fund Camp in Fishkill, New York. The ASCAP Foundation Joseph and Rosalie Meyer Fund is the source of support for this program.

6. Middle school students practice at **The Manhattan School of Music Summer Music Camp**. This five-week summer camp for New York City public school students is made possible by a grant to The ASCAP Foundation from the National Endowment for the Arts and The ASCAP Foundation Irving Caesar Fund, as well as the New York City Department of Education with additional funding from the Music for Youth Foundation and a special grant from the Altman Foundation.

7. Band members practice from method books supplied by **The ASCAP Foundation Mancini Music in the Schools** program, which provides sheet music, band arrangements, folios and method books to public schools nationwide receiving instruments through the VH1 Save the Music program. Warner Bros. Publications provides the music materials. Mancini Music in the Schools is funded through a gift from Ginny Mancini.

Education, Community Outreach



8. The ASCAP Foundation Lester Sill Songwriters Workshop, held annually in Los Angeles, is for advanced pop songwriters. In addition to meeting and collaborating with other writers, the workshop features prominent guest speakers giving advice on a variety of music industry topics. In this photo, Lester Sill Workshop participants Oren Hadar and Libbie Shrader rehearse their material. This workshop is funded through the generosity of our donors.

9. Wynton Marsalis works with campers during a practice session at the Louis "Satchmo" Armstrong Summer Jazz Camp in New Orleans. What started as a one-week program in jazz music education for thirty-five students has grown over the past ten years into a three week program with 110 students. The curriculum includes a music composition course, vocal music classes and a music/engineering workshop. The camp is partially supported by The ASCAP Foundation through an endowment from The Louis Armstrong Educational Foundation, Inc.

The ASCAP Foundation was established in 1975 and is a publicly supported charitable organization exempt from federal taxation under IRC § 501©(3). The ASCAP Foundation is supported by contributions, bequests and grants from ASCAP members, other foundations, corporations and the general public. We welcome your contributions, which are tax-deductible to the full extent allowed by law.



The ASCAP Foundation Acquires Rights to Catalog of Irving Caesar

ASCAP Foundation President Marilyn Bergman has announced that the Foundation has been named the final beneficiary of all of Irving Caesar's assets (copyrights), including those held under his lifetime trust, those retained in his wholly owned publishing company,

as well as his memorabilia. Caesar (1895 – 1996) was a prolific and beloved lyricist who wrote hundreds of songs over the course of his long life, including "Tea for Two," "Just a Gigolo," "Swanee," and "Animal Crackers in My Soup," among many others. Caesar's collaborators included Vincent Youmans, George Gershwin, Rudolf Friml and Gerald Marks. Together with Gerald Marks, Irving Caesar created the popular children's educational song series, *Songs of Safety* and *Songs of Friendship*.

In line with this major bequest, The ASCAP Foundation is establishing a series of programs designed to ensure the preservation of the great Caesar legacy. These efforts include music education and musical theater programs in Irving Caesar's name with the goal of providing enjoyable and meaningful music experiences for young people with an emphasis on the economically disadvantaged.

The ASCAP Foundation has completed a thorough inventory of Irving Caesar's memorabilia,



under the direction of musical theater historian Robert Kimball, which includes correspondence, autobiographical material, song contracts, scripts for shows, patents for gadgets and games invented by Mr. Caesar, as well as sheet music, music and lyric manuscripts, photos, recordings, artwork, books from Mr. Caesar's personal library and financial records. Among the contents was material dating as far back as the 1910's when Mr. Caesar was a teenager.

Caesar became an ASCAP member in 1920, and remained an active and devoted member for the next 75 years, serving several terms as a member of the Society's Board of Directors.

Commenting on the new bond between the Caesar Estate and The ASCAP Foundation, Marilyn Bergman said, "This is a major milestone in the history of our Foundation. Mr. Caesar was a legendary songwriter and we will faithfully target proceeds from Mr. Caesar's catalog to support ASCAP Foundation music education programs for young people per Mr. Caesar's wishes. This extraordinary bequest will, I hope, serve as an inspiration to others to follow Mr. Caesar's lead and support the vital work of the Foundation."

In Mr. Caesar's memory, the ASCAP Foundation will create the Official Irving Caesar Website including biographical information, a photo gallery, songs, lyrics and sheet music, Broadway shows, children's songs and licensing information. Future plans also include a Caesar Tribute Concert at New York's Carnegie Hall in early 2005 in conjunction with Michael Feinstein's *Now and Then* series.

Former ASCAP Board Member and Film Composer David Raksin, 92



For more than 60 years, David Raksin shared his music with the world. For more than four decades he influenced and guided future generations of film composers and enriched the craft of film scoring immeasurably. His long and distinguished career ended on August 9 with his death at 92.

Raksin served as an ASCAP Board member from 1995 to 2003. In 1992, he was presented

with the ASCAP Golden Soundtrack Award in recognition of a lifetime spent in creating memorable film and television music.

He began his career in films when he came to Hollywood to work with Charlie Chaplin on the classic score of *Modern Times*. He put himself through the University of Pennsylvania by playing in society orchestras and jazz bands. Upon graduation he went to New York where he became arranger for a notable radio orchestra. George Gershwin recommended the young man to the Harms/Chappell arranging team, where he orchestrated Broadway musicals.

Raksin went on to pursue a widely diversified career. In 1935,

at the age of 23, he went to Hollywood to join Chaplin. The following year he served as assistant to Leopold Stokowski, who premiered Raksin's *Montage* with the Philadelphia Orchestra. Among his more than 100 film scores are *The Bad and the Beautiful*, *Separate Tables*, *Forever Amber*, *Carrie*, *Force of Evil*, *Pat and Mike*, and the classic score and theme for *Laura* (with a brilliant lyric by Johnny Mercer). He has also scored over 300 television shows. Stage works include musicals, several ballets and incidental music. At the request of the composer, Raksin made the original band instrumentation of Igor Stravinsky's *Circus Polka*, choreographed (for elephants) by George Balanchine.

His concert works have been performed by the New York Philharmonic, the Chicago, London, San Francisco, BBC, CBC and the Boston Pops, among others. He was the first film composer invited to establish a collection of his manuscripts in the Music Division of the Library of Congress. Raksin was appointed by the Librarian of Congress to the National Film Preservation Board; he also served for eight terms as President of the Composers and Lyricists Guild. He taught Composition for Films since 1956 at USC, where he was an Adjunct Professor.

ASCAP President and Chairman Marilyn Bergman, in remembering David Raksin, said, "He was a composer for all seasons, whose music was just as meaningful in a concert hall as on a film soundtrack."

Cole Porter was once asked what piece of music he most regretted having not composed. *Laura*, he replied.

Funk Legend Rick James, 56



Rick James, the funk music star of the 70's and 80's who was recently presented with ASCAP's Rhythm and Soul Heritage Award in Los Angeles, died on August 6th at the age of 56.

In his milestone career, James redefined the parameters of popular music with thunderous funk, irresistible hooks and infinite personality. He was born James Johnson Jr. in Buffalo, New York. He enlisted in the army at age 15, but spent

a subsequent period AWOL in Canada. While in Canada, he was a charter member of The Mynah Birds, a Toronto band with Neil Young and Bruce Palmer, later founding members of Buffalo Springfield, and Goldie McJohn, of the rock band Steppenwolf. Signed to Motown, the band recorded, but never released a record. He was then rechristened Rick James, and he spent his post-Canada years commuting between London, where he fronted a blues band, and the U.S., where he penned songs as a Motown staff writer.

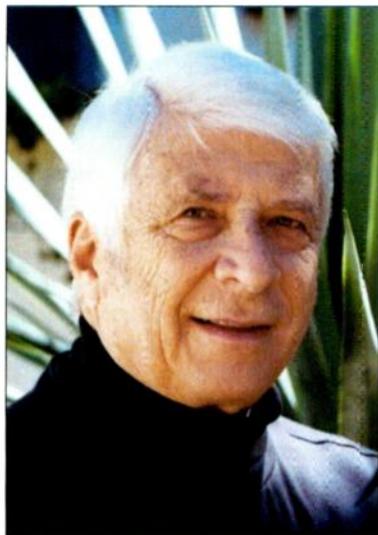
His Motown/Gordy debut, *Come Get It*, with two hit singles, "You and I" and "Mary Jane," introduced James as a multi-faceted songwriter/artist/producer. With *Bustin' Out Of L Seven*,

James embarked on his first U.S. tour with the Mary Jane girls, the female group he formed and produced. After *Garden of Love*, he returned with an explosive tour de force, *Street Songs*, a double-platinum opus that hovered in the Top 100 Album chart for 54 weeks and contained his career-defining smash, "Super Freak."

Thanks to sampling, the tantalizing grooves of Rick James have been recast into hits by successive generations of creators. Mary J. Blige, Ashanti, LL Cool J, Will Smith, Salt-N-Pepa, Ja Rule, Jennifer Lopez and ODB have all ridden his grooves to the top of the charts. In fact, the biggest rap record of all time, Hammer's "U Can't Touch This," is distilled from "Super Freak," which earned James a Grammy Award.

On June 28th, ASCAP presented Rick James with the ASCAP Rhythm and Soul Heritage Award at the 17th Annual R&S Awards in Los Angeles. James considered the award a profound honor: "Because it's an award from my peers," he said. In addition, James, who survived a devastating stroke, hip surgery and heart failure, affirmed that ASCAP's support, both financial and emotional, had been vital not only to his artistry, but also to his health. "I've never been involved with an organization who was so open to the needs of its members. This is the most important award I've ever received. I owe my life to ASCAP." – Dan Kimpel

ASCAP Board Member and Prolific Film Composer, Elmer Bernstein, 82



ASCAP Board member Elmer Bernstein, who composed the music for such classic films as *The Magnificent Seven*, *The Man With the Golden Arm* and *To Kill A Mockingbird*, and whose prolific career spanned seven decades, earning him 14 Academy Award nominations, died on August 18th at the age of 82.

Bernstein was elected to ASCAP's Board of Directors in 2003. He was presented with the

ASCAP Golden Soundtrack Award for lifetime achievement in film and television music in 1990, and in 2001, he received the prestigious ASCAP Founders Award.

Elmer Bernstein is a name in music that is synonymous with creativity, versatility and longevity. 2001 marked his 50th anniversary as a feature film composer. The only working composer to achieve such distinction, he practiced his craft in film, television, theatre, the concert hall and the academic world. He was nominated for 13 Academy Awards, and won the Oscar in 1967. He had further been honored with an Emmy, two Golden Globes, two Western Heritage Awards and two Tony nominations for his scores for *How Now Dow Jones* and *Merlin* for the Broadway stage. With music for more than 200 major motion pictures and television films (including *To Kill A Mockingbird*, *The Magnificent Seven*, *Sweet Smell of Success*, *The Great Escape*, *Trading Places*, *The Age of Innocence* and *Bringing Out the Dead*), Bernstein produced one of his most profound film compositions for *The Man With The Golden Arm*. He was also among the most recorded motion picture composers, with some of his earlier soundtracks including *The Ten Commandments*, *Hawaii*, and *Walk On The Wild Side*. In recent years, Mr.

Bernstein's distinguished scores also included *My Left Foot*, *The Grifters*, *The Age of Innocence* and *Keeping the Faith*. His most recent film score was for the critically acclaimed *Far From Heaven*, for which Bernstein was nominated for a Golden Globe Award. He also won the Los Angeles and Seattle Film Critics award.

Bernstein was the recipient of lifetime achievement honors from the Academy of Motion Picture Arts and Sciences, ASCAP, and National Board of Review, among others. He was a past president of the Young Musicians Foundation, and recently served as president of The Film Music Museum. Bernstein's associations include: former Vice President of The Academy of Motion Picture Arts and Sciences, founding life member of The National Academy of Recording Arts and Sciences, past president of The Composers and Lyricists Guild of America and The Performing Arts Council of the Los Angeles Music Center.

A virtuoso concert pianist, Bernstein performed extensively between 1939 and 1950. In addition to his work in motion pictures, television and stage, Bernstein composed numerous pieces for the concert hall, including "Concerto for Guitar and Orchestra" and "Ondine at the Cinema, Themes for Ondes Martenot and Orchestra."

ASCAP President and Chairman Marilyn Bergman said, "Elmer Bernstein was the consummate composer, classically trained, capable of doing it all. He stood among a group of composers – the pantheon of film composers – with Alex North, Bernard Hermann, Miklos Rosza, Alfred Newman, Henry Mancini and other masters of the art. His scores for *The Man With the Golden Arm* and *The Magnificent Seven* are classics, and his *To Kill A Mockingbird* stands as one of the best main titles, visually and musically.

Elmer approached the scoring of a film as a dramatist, almost as an extension of the screenplay. His scores will serve as some of the greatest examples of the art of film composing. I'm grateful that after the heartbreaking loss of Michael Kamen, Jerry Goldsmith, Fred Karlin, David Raksin and now Elmer Bernstein, we have the next generation of film composers among us: James Newton Howard, Randy Newman, Howard Shore, Thomas Newman, among others."

Grants for Emerging Songwriters

The ASCAP Foundation and Heineken USA have teamed up to launch a new music grant program for emerging songwriters in key music cities around the country. The program will benefit emerging Latin music songwriters in the Los Angeles and Miami music communities, and emerging Pop/Rock music songwriters in the New York, Chicago and Boston communities. The songwriter (or songwriters) of the winning song applying from each of the cities will be selected to receive a \$2,000 grant.

To apply for the Heineken USA/ASCAP Foundation Latin and Pop/Rock music grants, entrants must be members of ASCAP and 21 years of age or older. Application materials and eligibility information are available at <http://www.ascapfoundation.org/>. To ensure eligibility, entrants should review the program requirements before applying. All applications must be post-marked by October 13, 2004.

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September 16

Publishers' Quarterly BCO* Distribution for 1Q2004 performances

October 7

Writers' Quarterly BCO Distribution for 1Q2004 performances

November 18

Writers' and Publishers' International Distribution

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

Note: Dates subject to change

stepping out

COMMISSIONED

Thomas Morse to compose the score for the upcoming film *The Sisters*, starring Maria Bello and Chris O'Donnell.

HONORED

Paul Antonelli with a Daytime Emmy Award for Outstanding Music Achievement in Music Direction and Composition for a Drama Series.

Joseph Bertolozzi with The Dutchess County Arts Council's 2004 Individual Artist Fellowship. This fellowship recognizes resident artists of Dutchess County for excellence in Music Composition.

John Corigliano with the George Peabody Medal. Pulitzer-prize winner Corigliano will receive the Peabody medal for Outstanding Contributions to Music in America. The award will be presented at Peabody's commencement ceremony at which Corigliano will deliver the commencement address.

Charles David Denler with an EMMY award for his original music score for the PBS film *Bentley Creek* at the 2004 Boston/New England EMMYS.

Tom Dossett's "Trilogy For Bass Trombone," performed by Michael Brown, won the 2004 International Trombone Festival's Donald Yaxley Bass Trombone Competition. The

festival was held at Ithaca College in New York June 15-19.

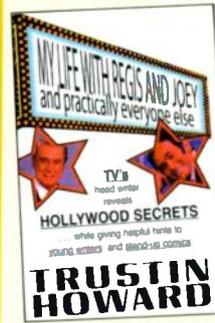
Charlie Gracie with a Philly Music Award. He received the award at the 6th annual Philly Music Awards in May 2004.

Francisco J. Nunez's Young People's Chorus of NYC with two gold medals from the 2004 Choir Olympics, which took place in Bremen, Germany. The Young People's Chorus' repertoire ranges from classical, jazz and pop to music from many world cultures in the languages native to those lands.

Stanislaw Skrowaczewski with the McKnight Foundation's 2004 Distinguished Artist Award. The \$40,000 award honors working artists for long histories of significant work in Minnesota and beyond. Skrowaczewski, a vital force in classical music both locally and internationally for over half a century, fits that description perfectly.

Dale Warland has given his last concert with his Dale Warland Singers and is retiring as a conductor. The American Composers Forum has announced the establishment of the "Dale Warland Singers Fund for Choral Music" as part of its Whitaker Endowment Fund.

Trustin Howard's *Life with Regis and Joey*



ASCAP member Trustin Howard, one of television's head writers for many years, has written a book, *My Life with Regis and Joey (and Practically Everyone Else)*, about his life in "show-biz." A fun, fascinating journey through some of the golden years of Hollywood, Howard recounts his experiences with everyone from Johnny Carson, Joey Bishop and Regis Philbin to Lenny Bruce and many other American entertainers over the years. Howard also passes on his wisdom to young writers and stand-up comics. The book is available at www.barnesandnoble.com.

PREMIERED

Sue Carney's "Love Shakespeare", contemporary settings of Shakespearean sonnets for ongoing music/modern dance collaboration at the Oregon Shakespeare Festival. Performed by Carney with resident ensembles Terra Nova Consort and Dance Kaleidoscope, from June to October 2004.

Noel Goemanne's *Simple Gifts* with the Battle Creek Community Chorus at the May 15th Sing of America performance. Also, his "Nocture For Organ," performed by Maxine Thevenot in New York City on May 26th.

Victor Kioulaphides' chamber opera *Perpetua* by neXus Arts at the University Settlement in The Village on June 18th. The piece is his eighth and most recent chamber opera.

Michael Jeffrey Shapiro's film score to the classic film

Frankenstein at Film Society of Lincoln Center's Jacob Burns Film Center in New York. It also premiered at the Paramount Center for the Arts.

Glenn Spring's *Images from Wallace Stevens*, for violin and harpsichord with narrator, on February 13th in Dallas, Texas. Performers were Kathleen Spring, violin; Larry Palmer, harpsichord; and Charles Brown, actor as part of the 60th performance of Limited Edition Chamber Concerts, for which Dr. Palmer commissioned the work.

Stewart Wallace's *Skvera* at the Kennedy Center. The concerto for electric guitar recounts his visit four years ago to his grandparents' old Ukrainian shtetl.

RELEASED

Karrin Allyson's *Wild For You* on Concord Records, her ninth release. The 13-track disc is a highly personal interpretation of some of Allyson's favorite tunes, including Joni Mitchell's "All I Want" and Elton John's "Sorry Seems to be the Hardest Word."

Atreyu's *The Curse* on Victory Records. With their sophomore album, Atreyu have honed their personal style, exceeding all expectations and expanding the boundaries of metallic rock.

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Lisa Pertillar Brevard's *In Praise Of Ancestors*, an enhanced English/Spanish debut CD on her own New Orleans-based Black Butterfly Records. Delivering a message of healing, the CD features spirituals, gospels, a cappella ballads and spoken word poetry in honor of her deceased parents.

Jessi Hamilton's self-titled debut album on the indie label Aorta Records. Jessi was recently named a winner in the *Rock-R-Grl Magazine* "Discoveries 2004" CD competition.

Hawthorne Heights' The Silence in Black and White debut on Victory Records. The album contains songs of frustration, personal growth and evolution. Musically, it tests the limitations of the "post-hardcore" and "screamo" music genres, adding deeper and darker subtleties.

Heston's self-titled debut EP. The Dominican-born, Philadelphia-raised singer's song "If" was released as the first single on the internationally released compilation, *Soul Lounge, Volume 1*.

Eric Himan's third album, *All For Show*, on his own label, Thumbcrown Records. Himan joined long-time friends Steve Bentz and Nicole Steele, and teamed up with Bill Filer of Audible Images Studio to create the album.

Mark Knight and Mark Tremalgia on *Gravy's Bones*, a fifteen-song CD featuring the former Bang Tango guitarists.

Kill Henry Sugar's Love Beach. The band, Erik Della Penna and Dean Sharenow, draw inspiration from the folk music of the American South, yet their city roots provide a counterpoint of scale and entropy, more in the tradition of 20th century American composers.

Keyth Lawrence and the *Purple Circle's Figures* on I Said! Records. The first single, "Leaving," has begun to receive national airplay, while the second single, "Mission," has been nominated for a 2004 Pride in the Arts Award recognized by the Stonewall Society.

MercyMe's Undone, the band's third album and first with new guitarist Barry Graul. The first single, "Here With Me," was co-written by Dan Muckala and Brad Russel and is being sent to both Christian and mainstream pop radio stations.

Bernadette Moley's All I Want. The 12 song collection of beautiful songs entwined with Irish influences spent several weeks in Apple iTunes Music Store's Top Ten during its pre-release.

Alexander O'Neal's Greatest Hits CD featuring "Fake," "All



Medicine Man

The New York City-based band The Pillcrushers has released their debut album, *Welcome to the World* (available from www.notlame.com), recorded at Adam Lasus' Fireproof studio in Red Hook, Brooklyn. Front-man and singer/songwriter Greg Beshers (left) writes pop rock anthems in the vein of Badfinger and Oasis that are crunchy and sweet at the same time. Some of Beshers' songs have already been heard on network television. NBC's *Ed* has featured Beshers' "Something Right" from his new album. Another song, "Blue Sky," co-written with guitarist Tommy Borscheid was featured on *Queer Eye for the Straight Guy*. Beshers has also logged many miles on the road as a guitar player with rock icon and former Velvet Underground member Moe Tucker.

True Man," "Criticize," "Saturday Love" and "Never Knew Love Like This Before." O'Neal's smooth vocals and ASCAP Board Member Jimmy Jam and Terry Lewis' invaluable influence make this an indispensable 80's soul album.

Suzanne Ramsey's Kitten On The Keys' (It's Not A) Pretty Princess Day. This release is Ramsey's third self-produced CD. Her clever, cute and

kinky original punky cabaret tunes have entertained audiences across the US and France in 2004.

Send submissions for Stepping Out via ASCAP's website www.ASCAP.com (click on Playback icon and follow the instructions) or send to:
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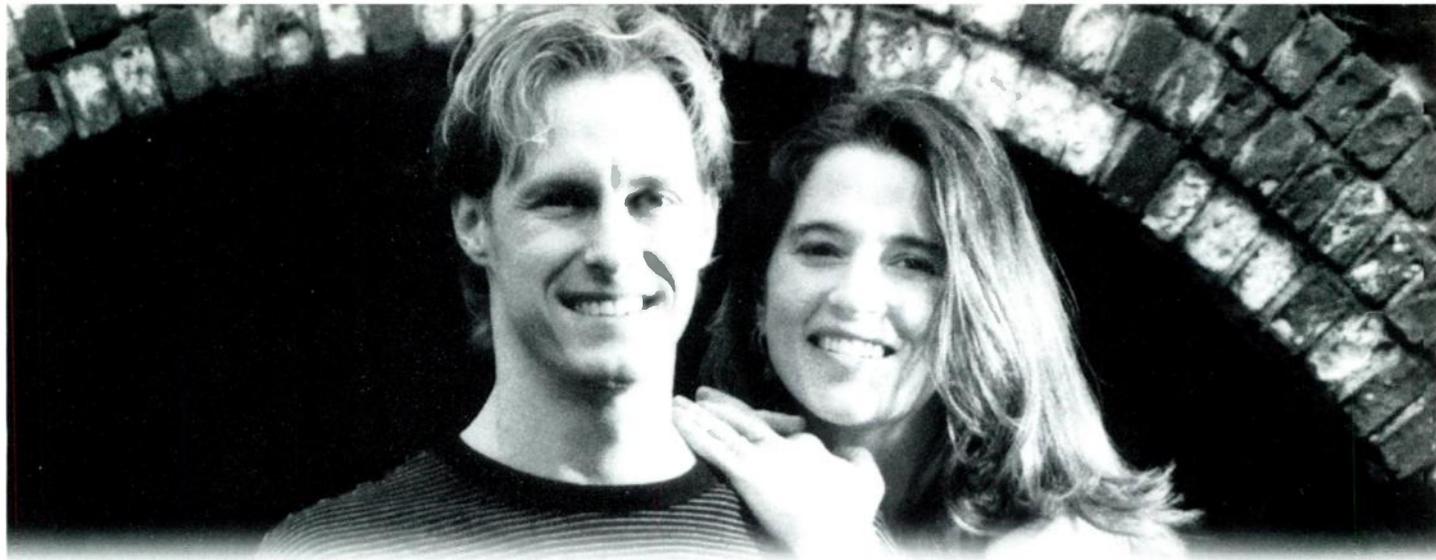
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PLAYBACK REWIND

- from the ASCAP archives



Dion's Big Comeback: In 1987, Dion DiMucci held court at New York's Radio City Music Hall for three major concerts heralding his return to rock & roll. Pictured backstage (l-r) are Felix Cavaliere, Little Steven Van Zandt, Dion, ASCAP's Jim Steinblatt and Phoebe Snow. All (except Steinblatt) joined Dion on stage.



“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.

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!



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